

University of Hamburg
Numata Center for Buddhist Studies
Women in Buddhism Study Initiative

E-learning Course on Women in Indian Buddhism, Summer Semester 2015

Buddhist Women in Indian Art

Monika Zin

Ludwig-Maximilians-Universität München
Institut für Indologie und Tibetologie



Māyā



Sujātā



Āmrapālī

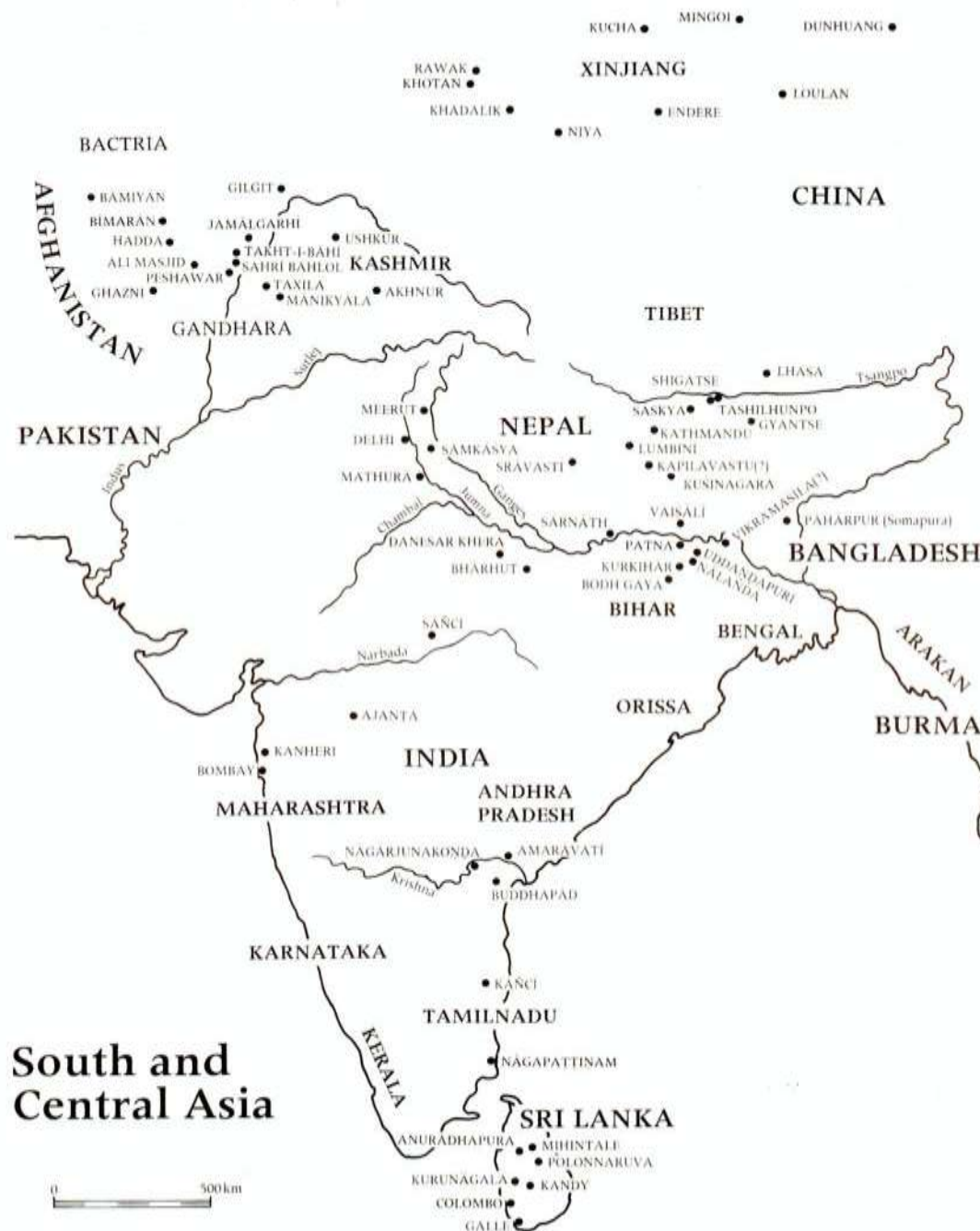
Buddhist Women in Indian Art

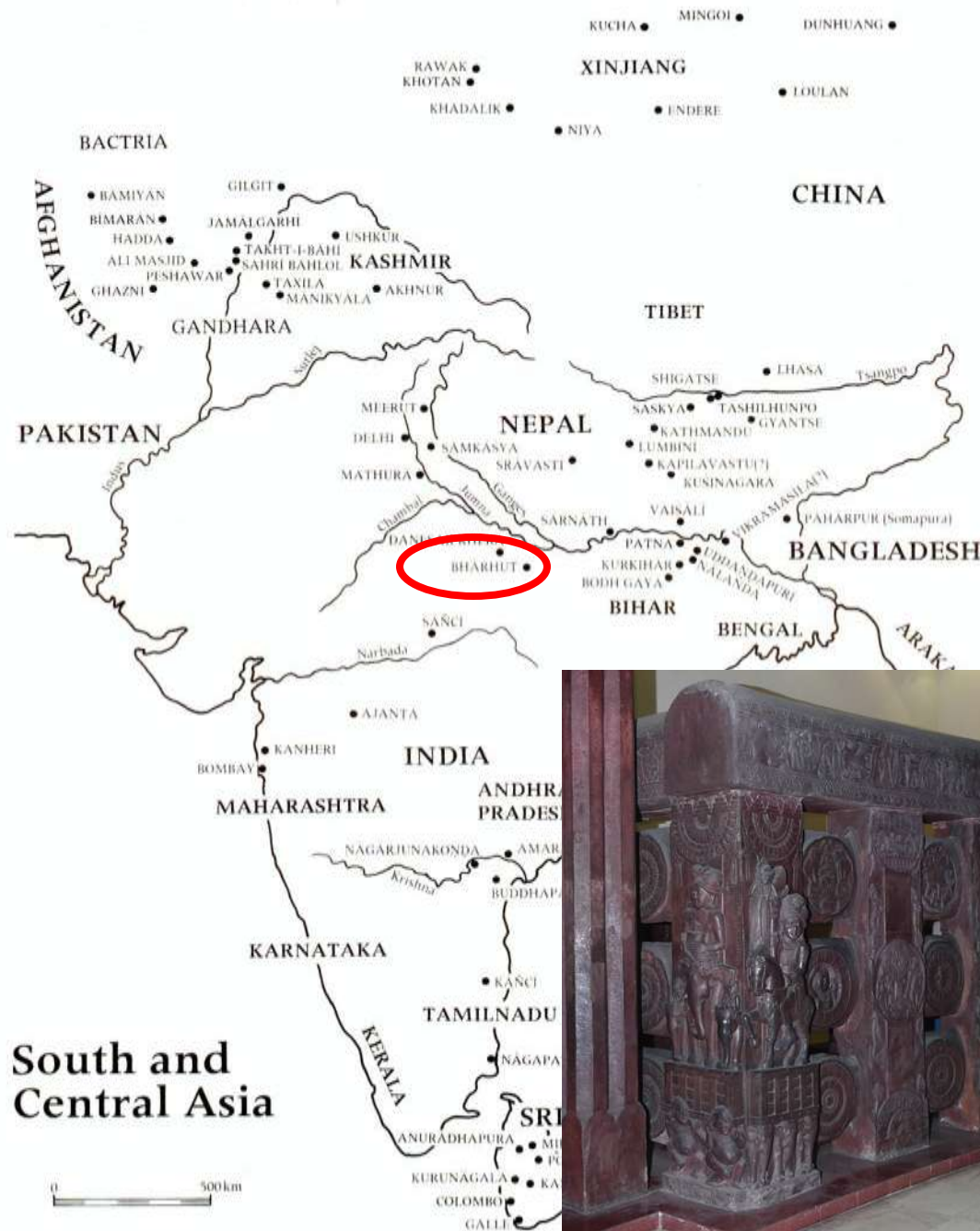
Buddhist Women in Indian Art

1. Women in Buddhist Art

2. Buddhist Women in Art

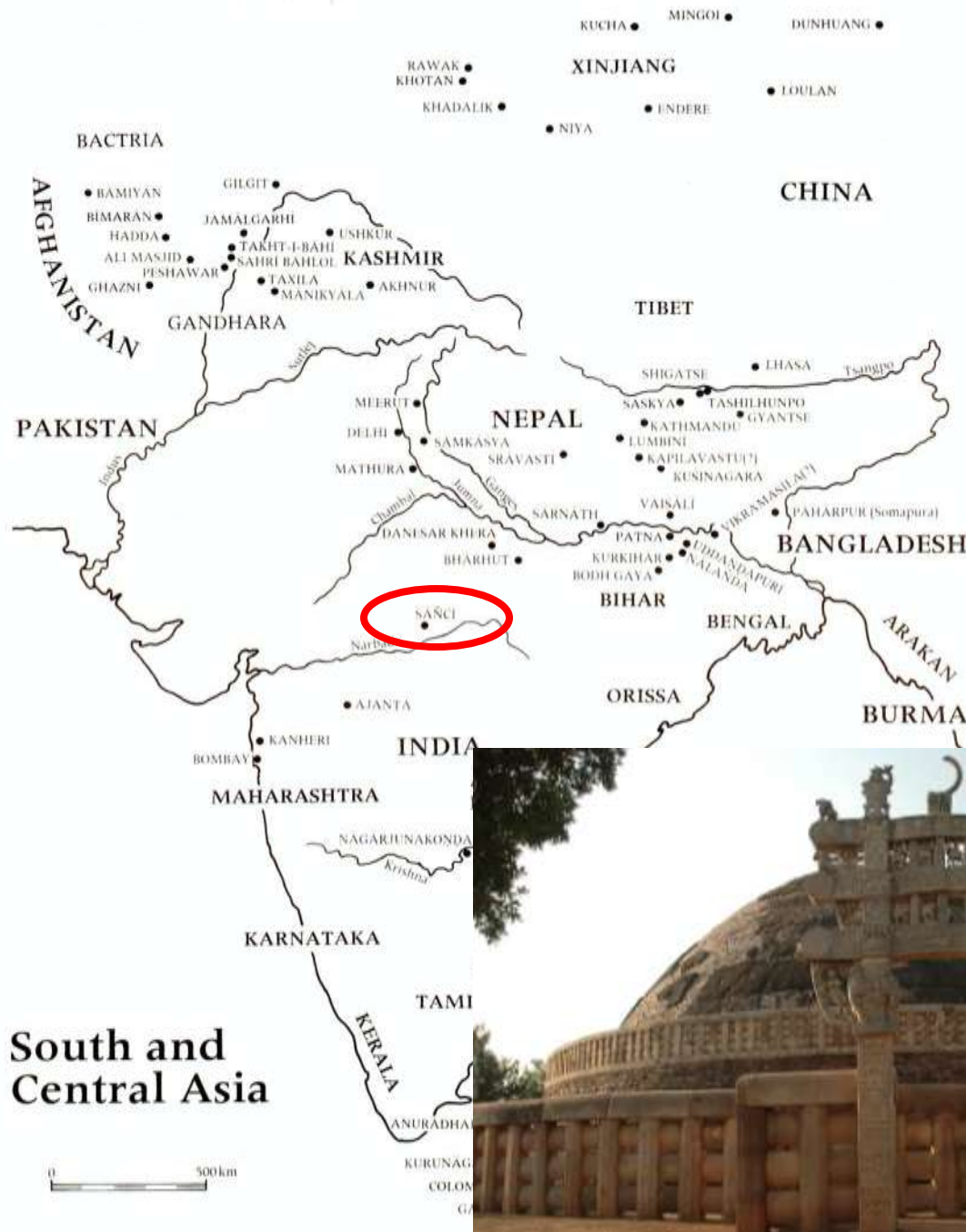
3. Female beauty for luck and prosperity





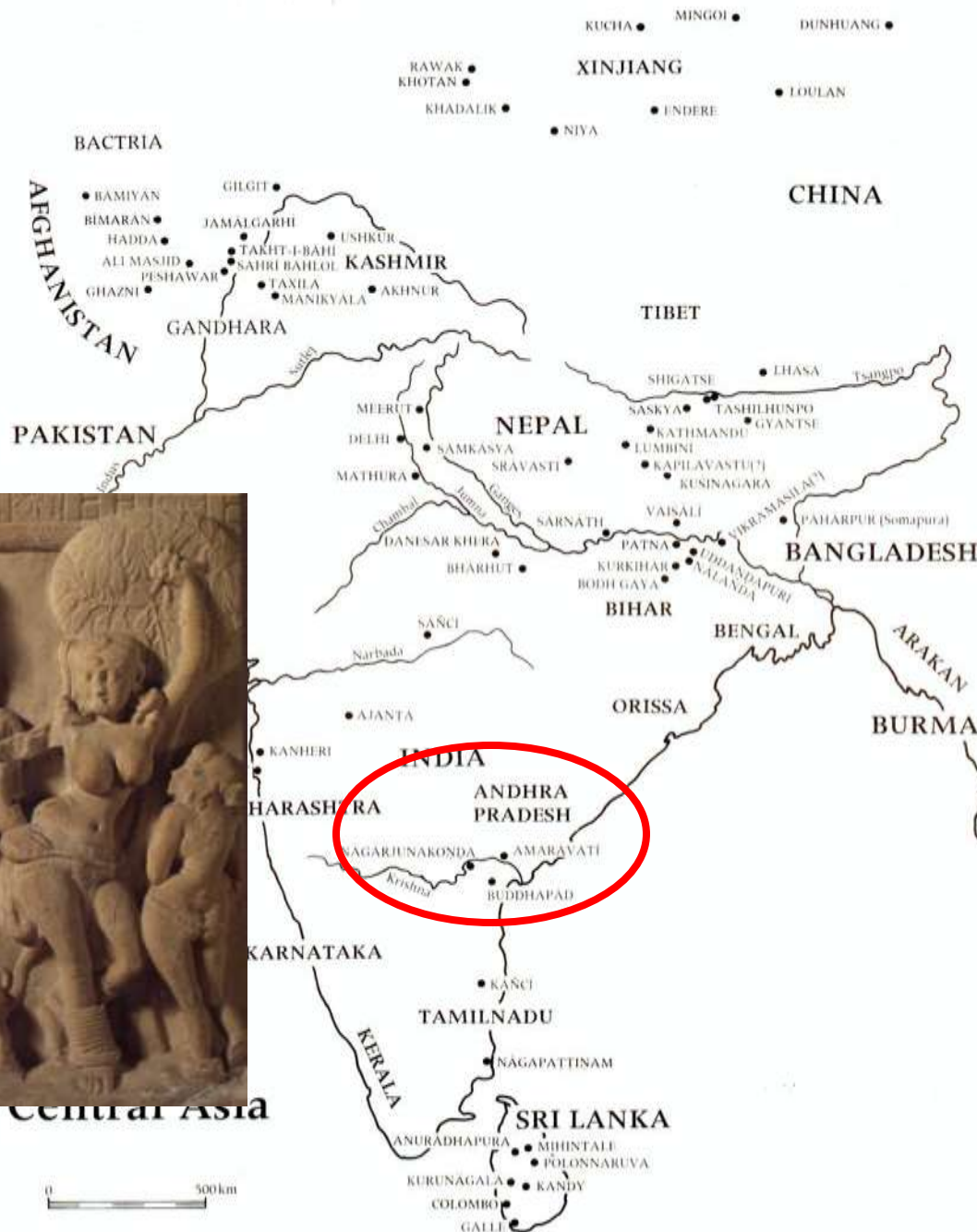
stūpa in Bharhut
today in Kolkata,
Indian Museum





Sanchi,
1st c. BCE – 1st c.
CE

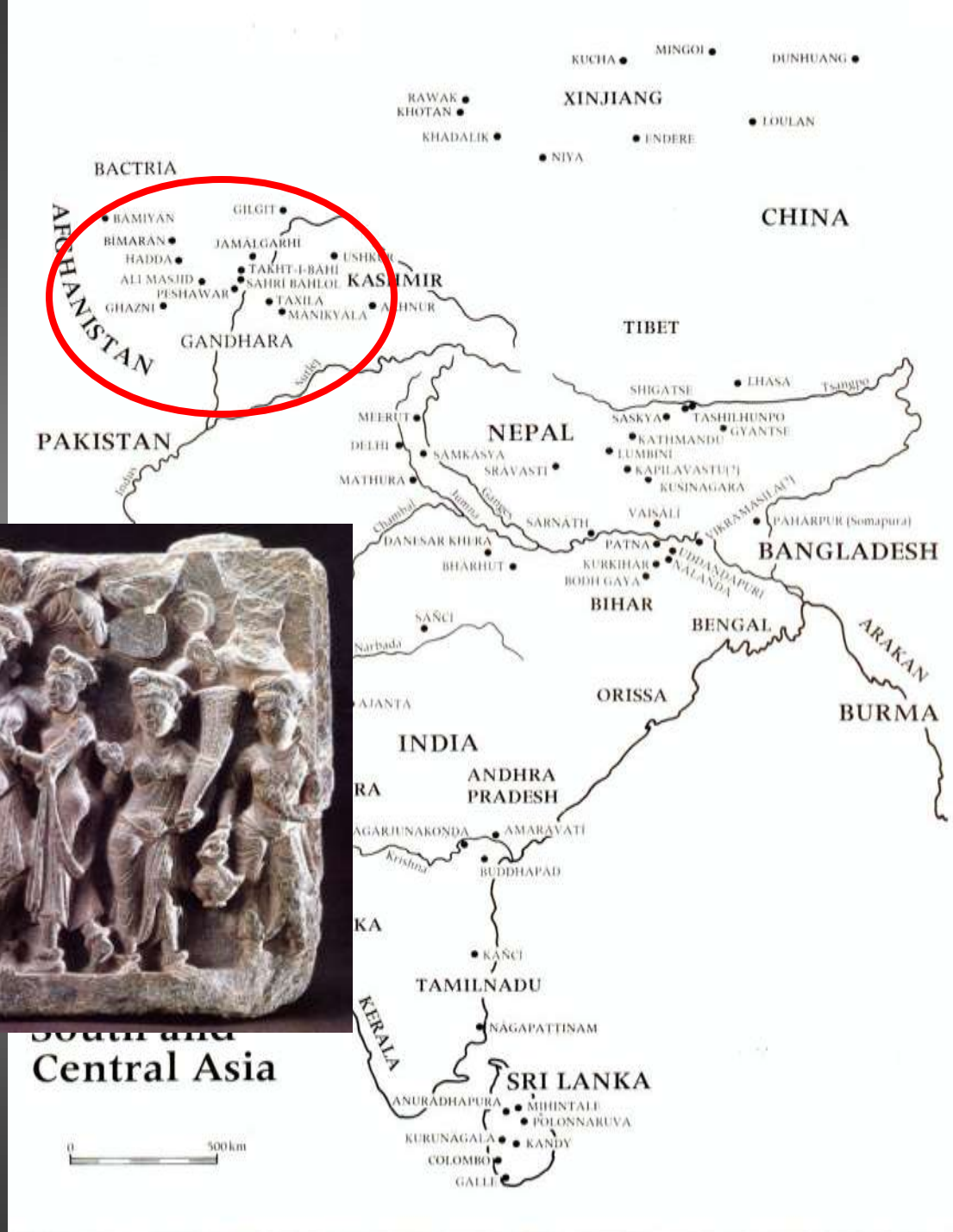


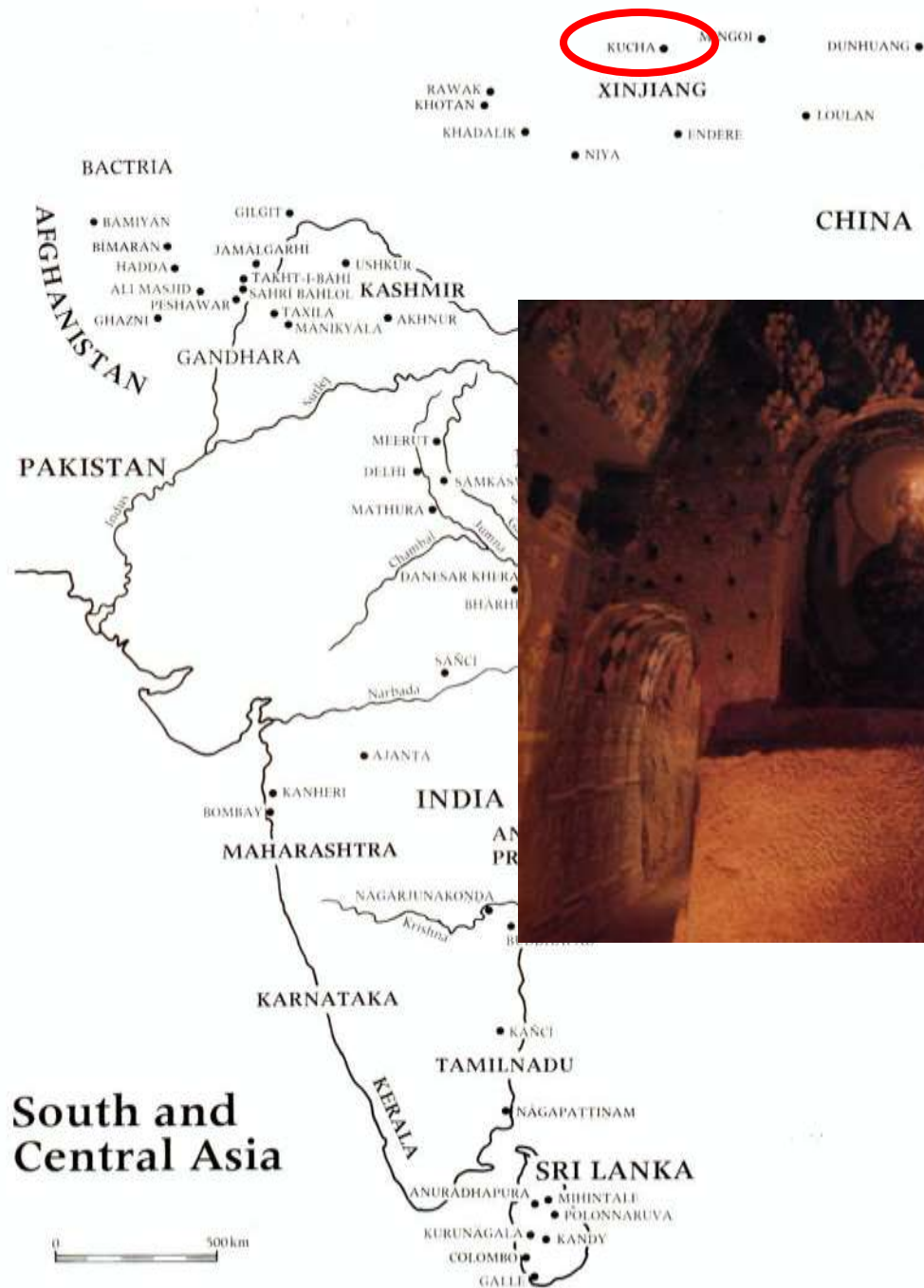


Central Asia

Andhra or
„Amaravati
School“
1st c. BCE –
4th c. CE

Gandhara,
1st c. – 4th c. CE

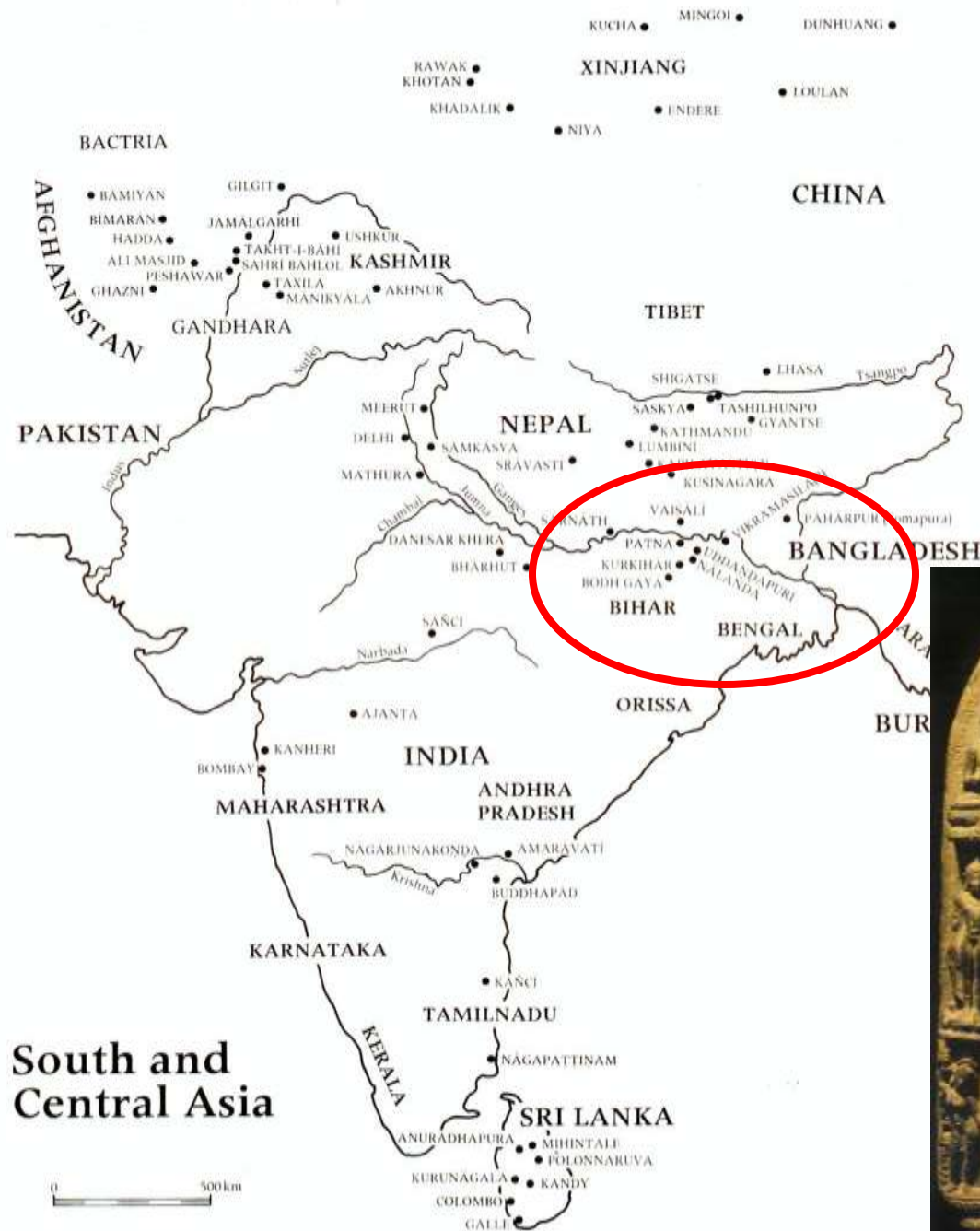




Northern Silk
Road, Kizil in
Kucha

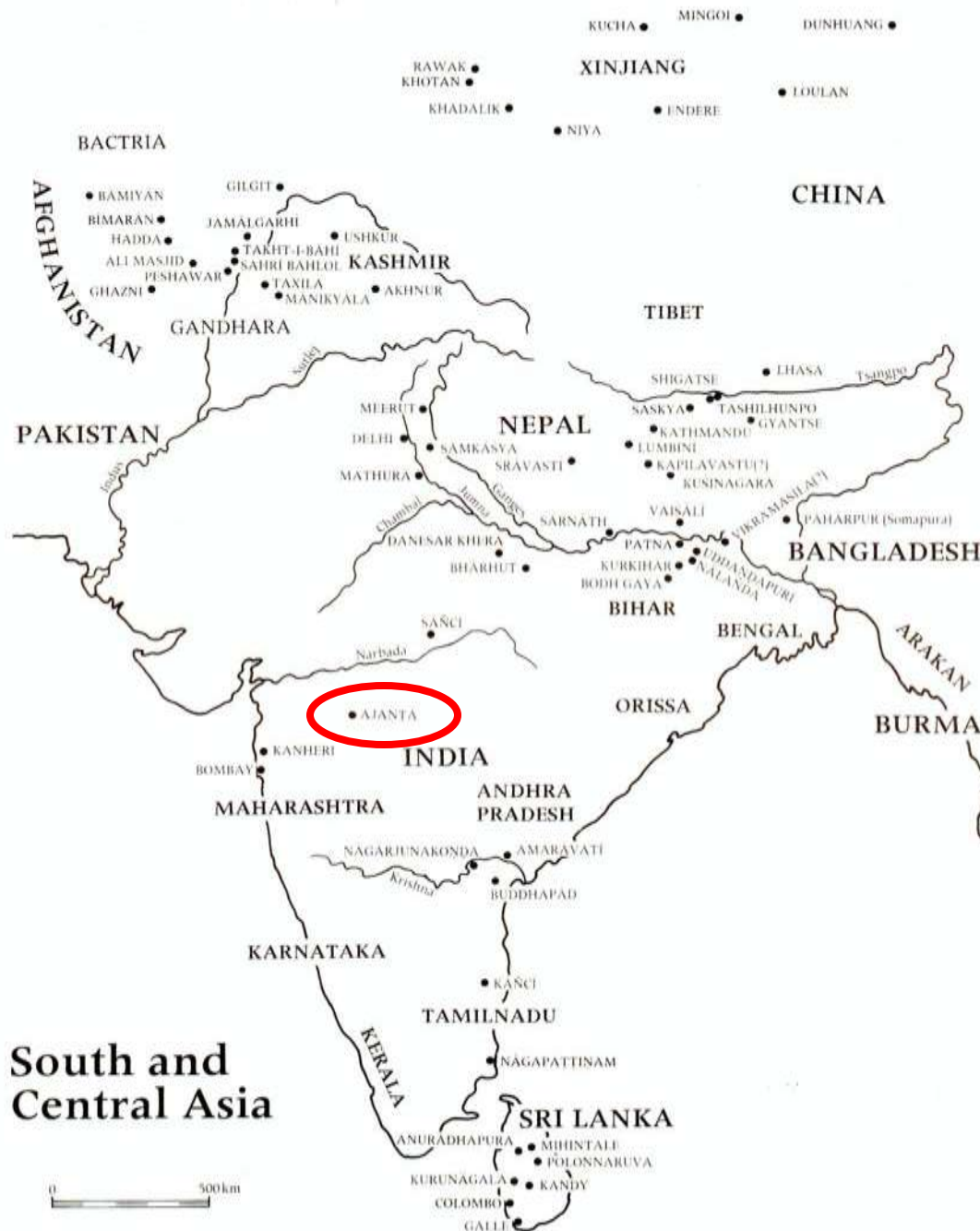
5th – 7th c.





“Pala-Sena” Art,
8th-11th c.





Ajanta
1st c. BCE &
5th c. CE

Yazdani, G., 1930-55, *Ajanta, The Colour and Monochrome Reproductions of the Ajanta Frescoes Based on Photography*, 1-4, Oxford (repr. New Delhi, 1983).

Schlingloff, D., 2013, *Ajanta – Handbook of the Paintings 1. Narrative Wall-paintings*, New Delhi: IGNCA.

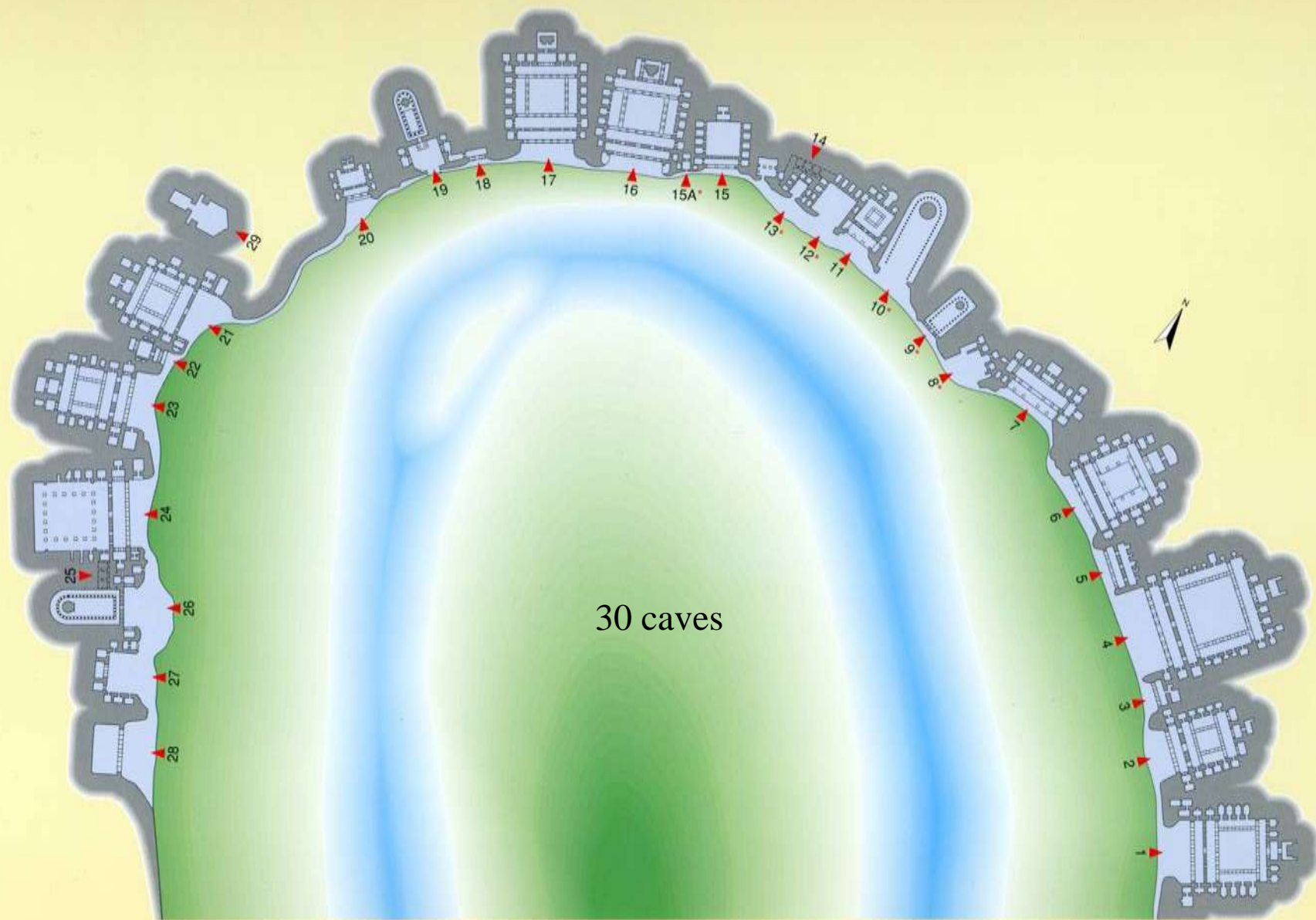
Spink, W.M., 2005-2014, *Ajanta: History and Development*, 1-6, Leiden: Brill.

Zin, M., 2003, *Ajanta – Handbuch der Malereien / Handbook of the Paintings 2: Devotionale und ornamentale Malereien*, Wiesbaden: Harrassowitz.

Singh, Rajesh K., 2012, *An Introduction to the Ajantā Caves, with examples of six caves*, Vadodara: Harisena.

<http://www.ajantacaves.org/>





after O. Takata,
Ajanta, Tokyo 2000

1st c. BCE

time of the Sātavāhana
dynasty

0 30 60m



1st c. BCE

under the dynasty of the
Vākāṭakas

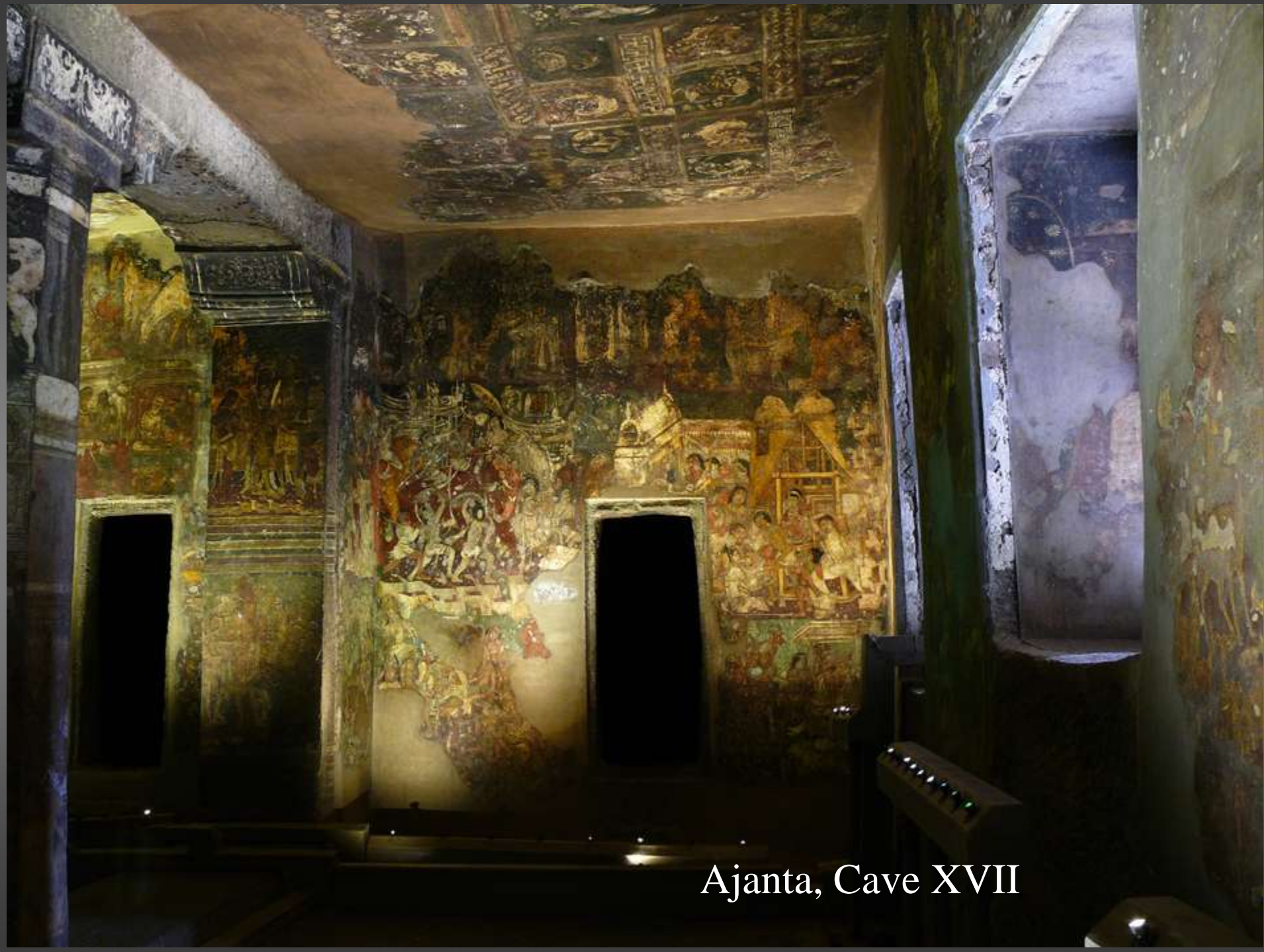
ca. 460 - ca. 520 CE





Ajanta XIX





Ajanta, Cave XVII

Buddhist Women in Indian Art

1. Women in Buddhist Art

2. Buddhist Women in Art

3. Female beauty for luck and prosperity

Buddhist Women in Indian Art

1. Women in Buddhist Art









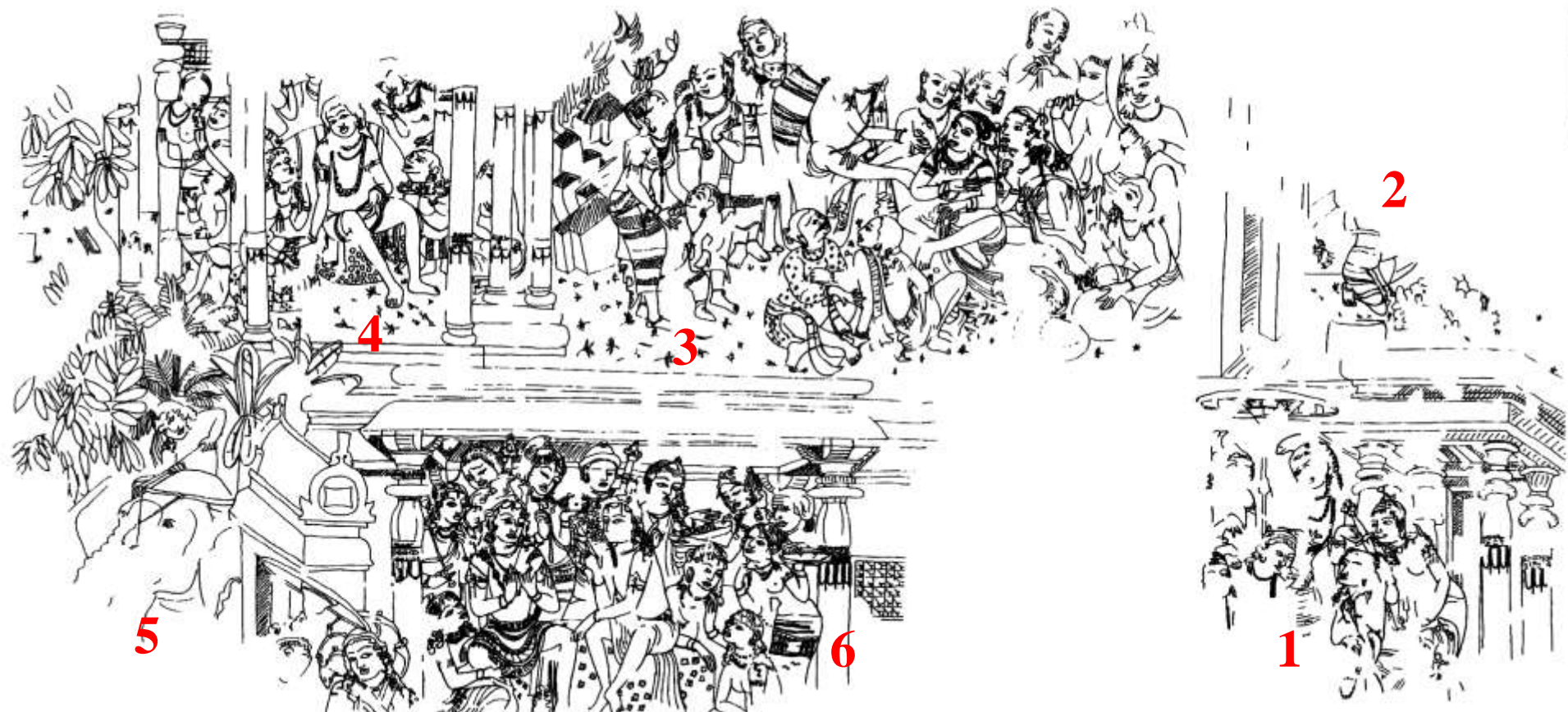




Ajanta, Cave I,
Campaka-jātaka
cf. Schlingloff 2000/2013, No. 60
Jātaka No. 506



Ajanta, Cave I,
Campaka-jātaka
cf. Schlingloff 2000/2013, No. 60
Jātaka No. 506



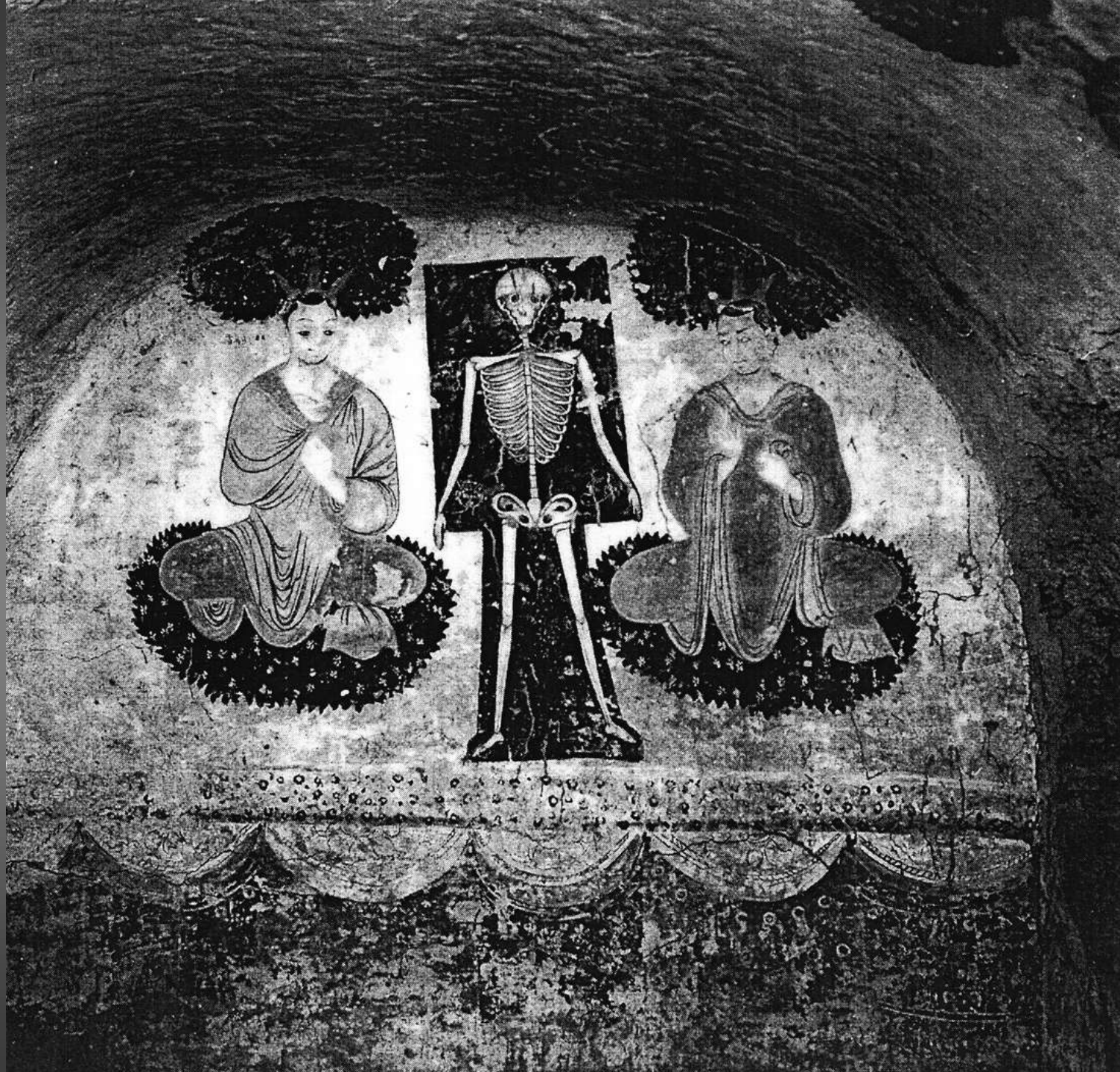
Ajanta, Cave I,
Campaka-jātaka
cf. Schlingloff 2000/2013, No. 60
Jātaka No. 506



3
Ajanta, Cave I,
Campaka-jātaka
cf. Schlingloff 2000/2013, No. 60
Jātaka No. 506







Tapa Shotor
Hadda,

5. Jh.

Photo © École
française



aśubha bhāvanā





Kizil, Cave 181,
Grünwedel 1920,
Pl. 24-25, Fig. 4

sack with bones, blood, pus, phlegm, sweat, fat, undigested food....





Kizil, Cave 181,
Grünwedel 1920
Pl. 24-25, Fig. 4



Kizil, Cave 17



Ohnuma, Reiko,
2000, The Story of
Rūpāvatī: A Female
Past Birth of the
Buddha, in: *Journal
of the International
Association of
Buddhist Studies*
23.1, pp. 103-45.

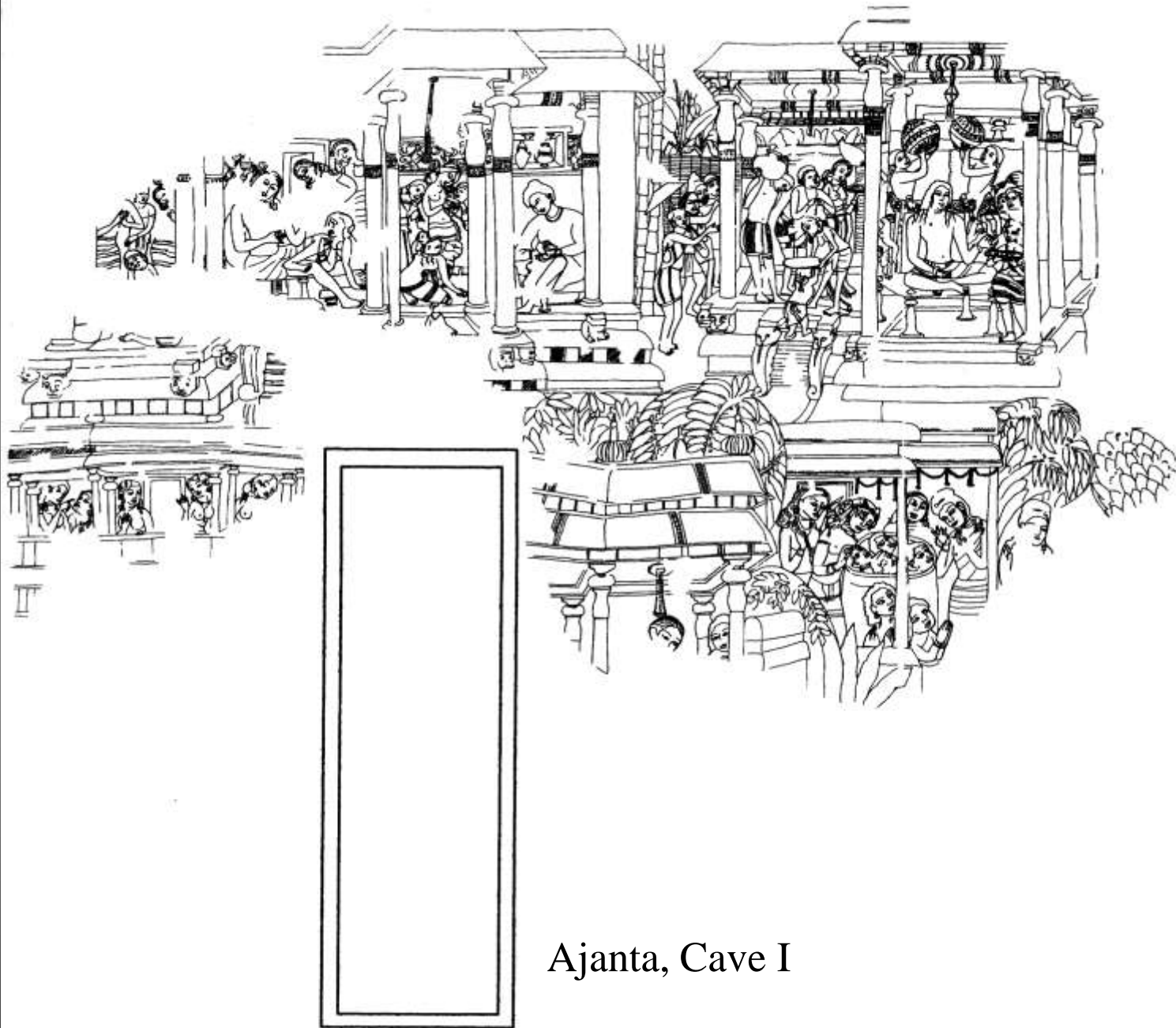
Rūpāvatī,

Kizil, Cave 206 (?)

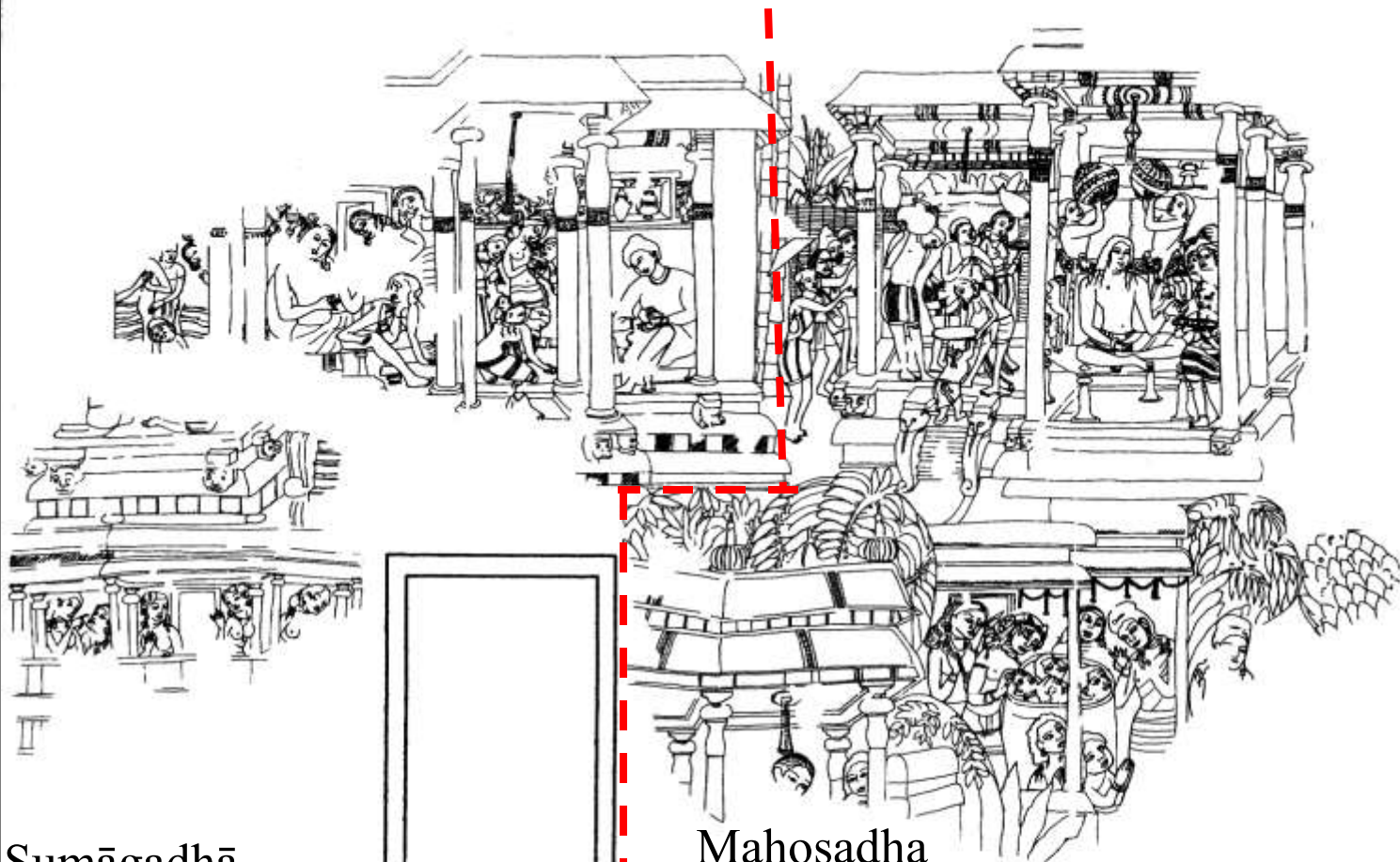
Berlin, Museum of Asian
Art, No. III 8886-8888



Kizil, Cave 114

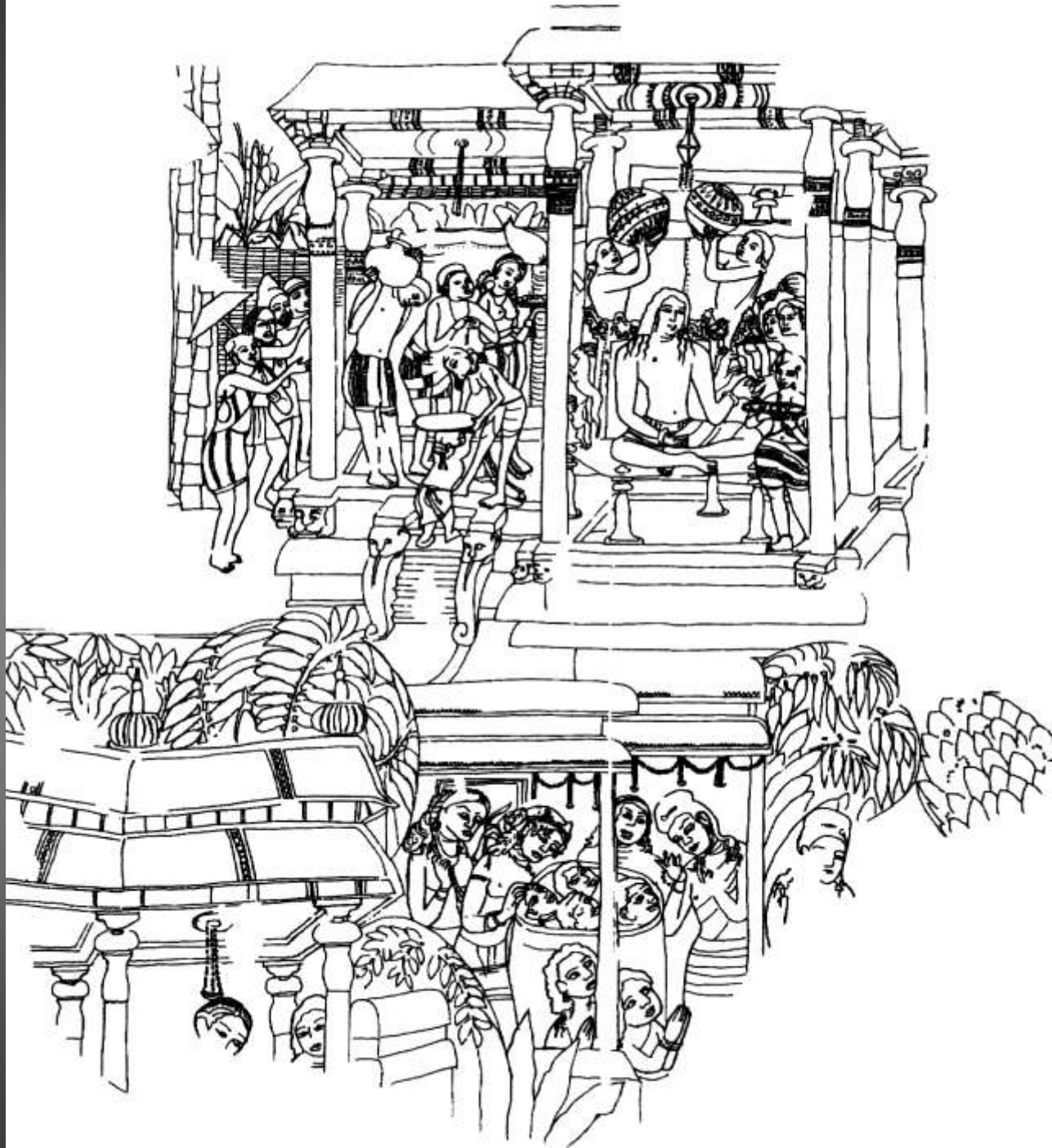


Ajanta, Cave I

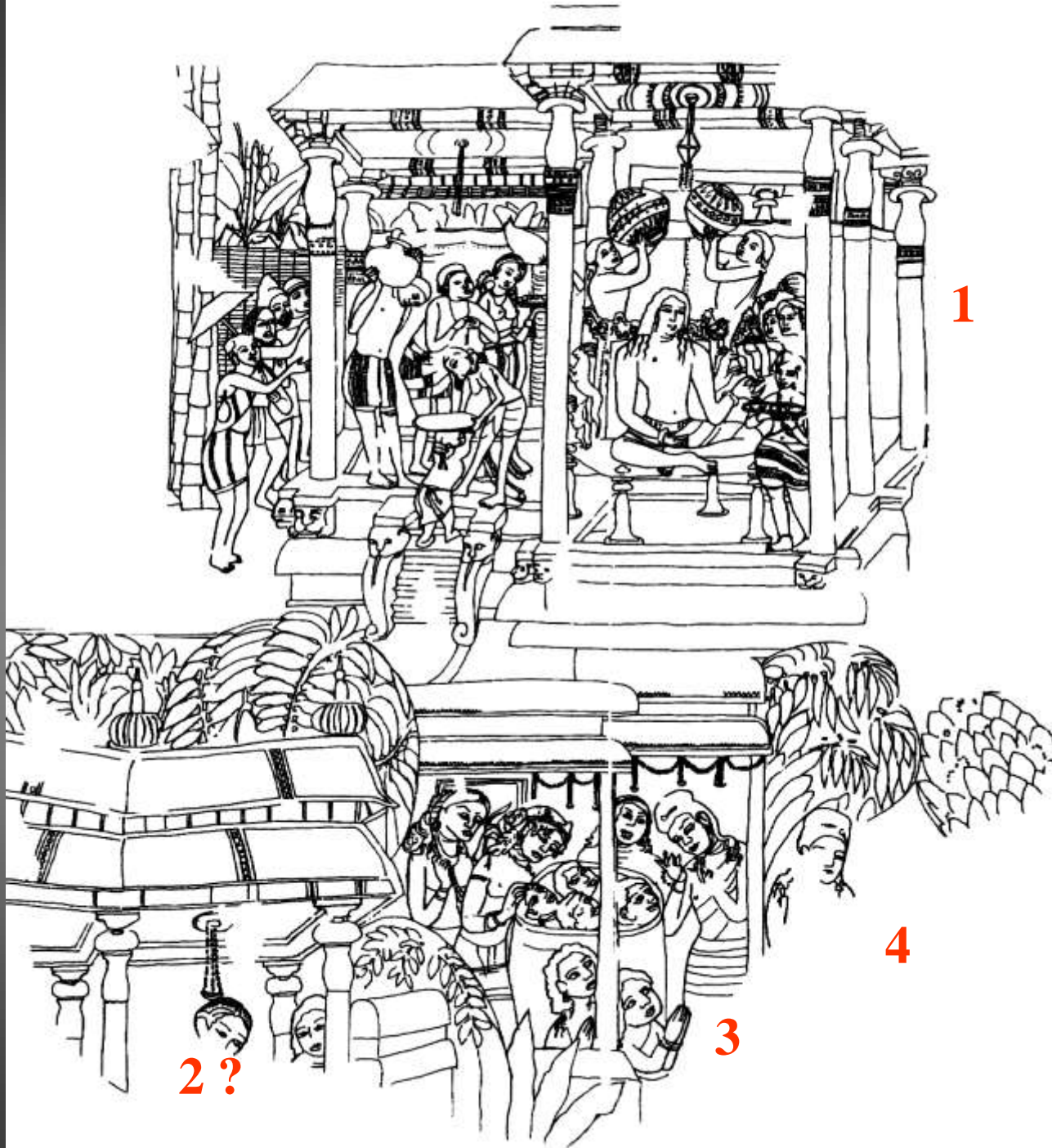


Sumāgadhā
cf. Schlingloff
2000/2013, No. 74
T 128

Mahoṣadha
cf. Schlingloff 2000/2013, No.
38
MSV
Viśākhā
Ajanta, Cave I



Mahoṣadha
cf. Schlingloff
2000/2013, No. 38
MSV
Viśākhā



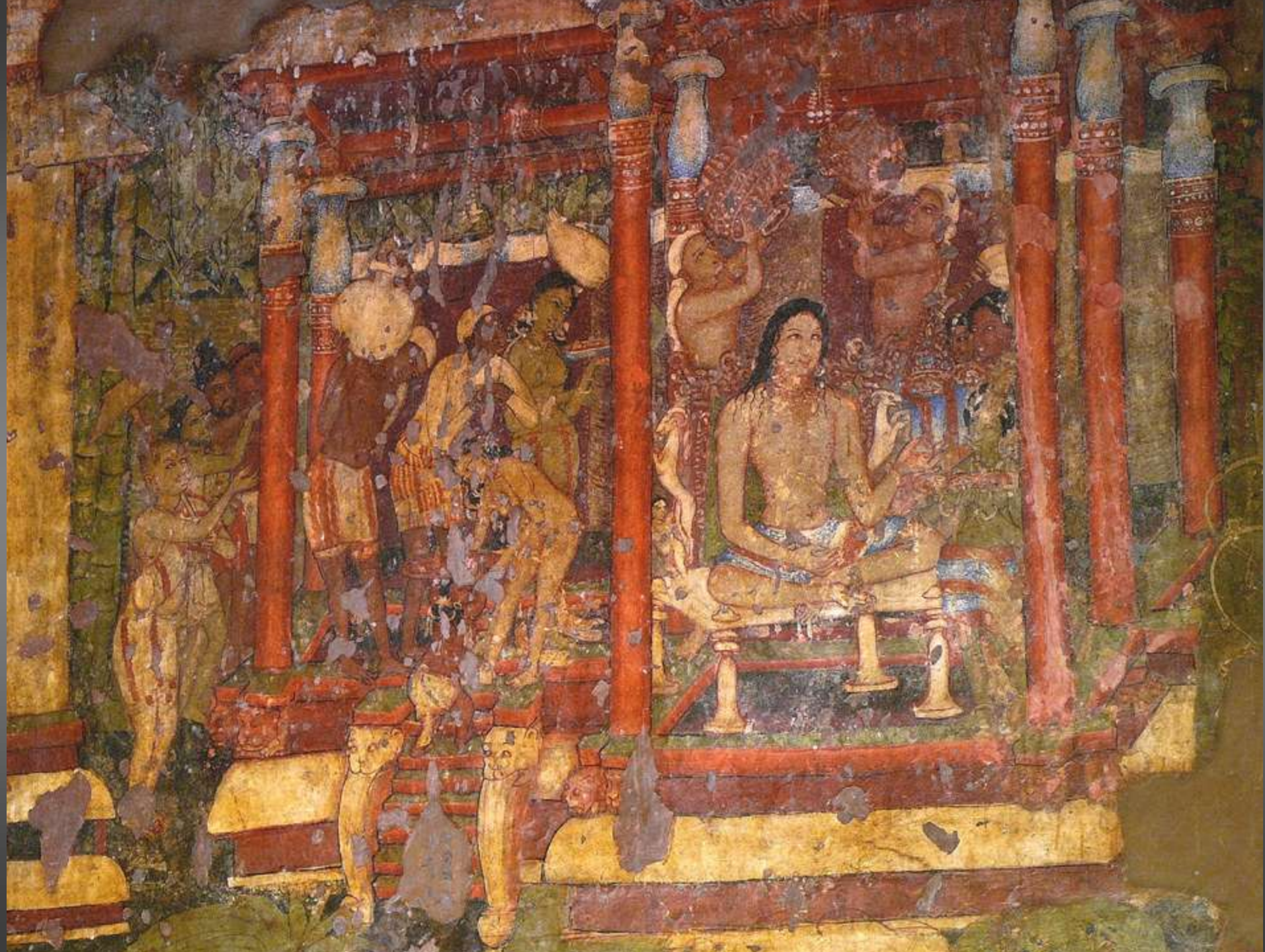
1

2 ?

3

4

Mahoṣadha
cf. Schlingloff
2000/2013, No. 38
MSV
Viśākhā





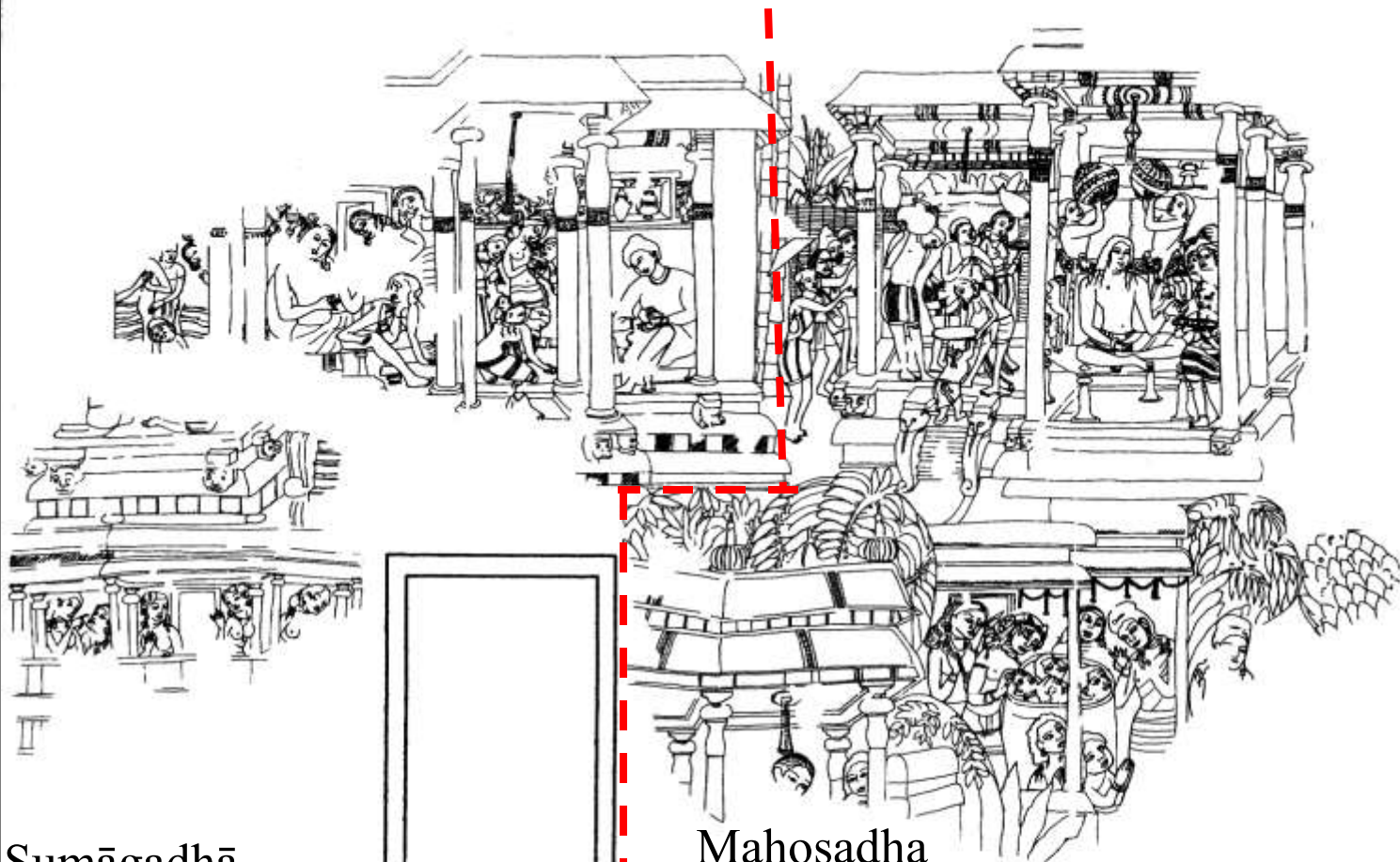


Bharhut, 2. Jh.
BCE, Kolkata,
Indian
Museum



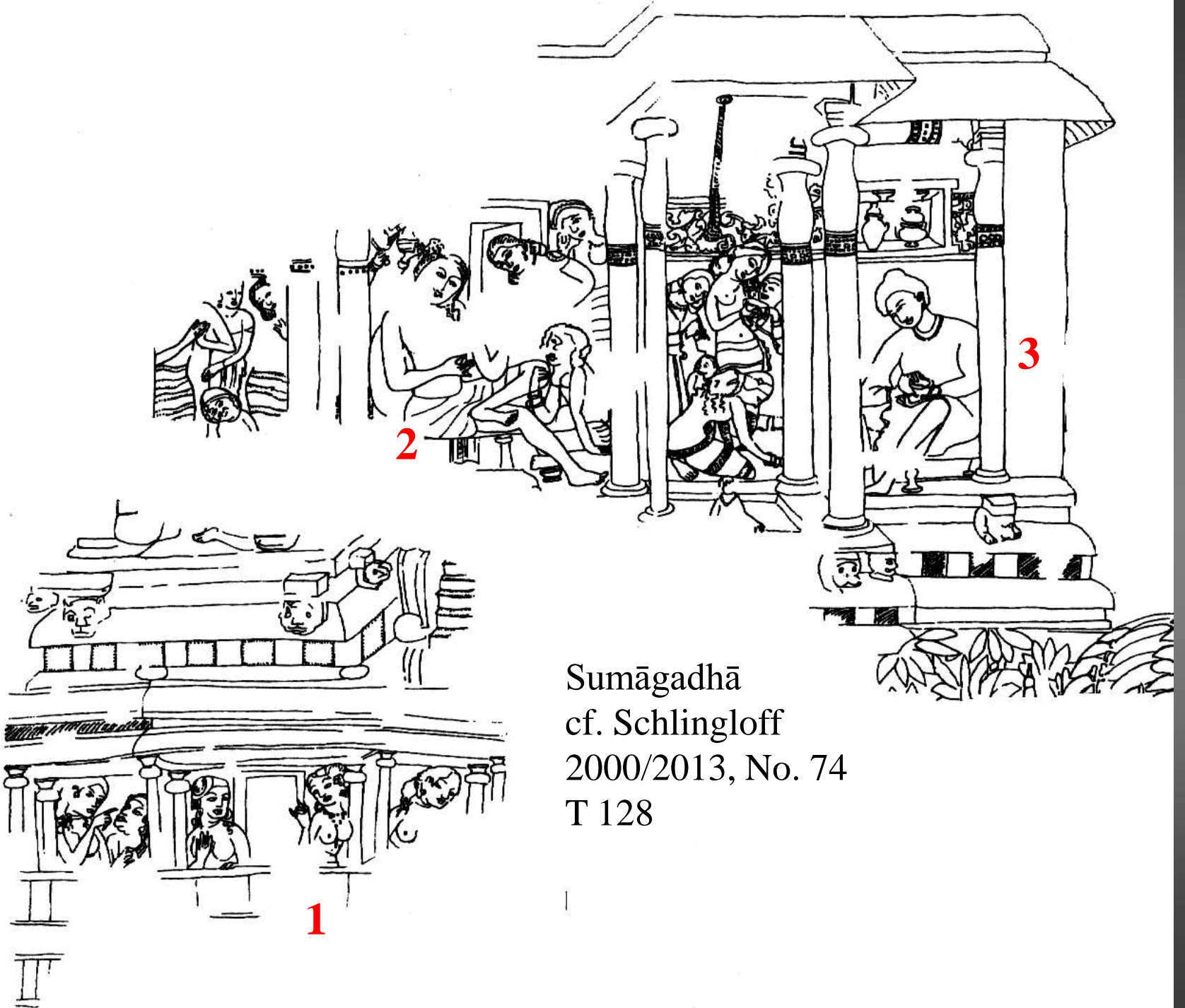


Bharhut, 2. Jh.
BCE, Kolkata,
Indian
Museum



Sumāgadhā
cf. Schlingloff
2000/2013, No. 74
T 128

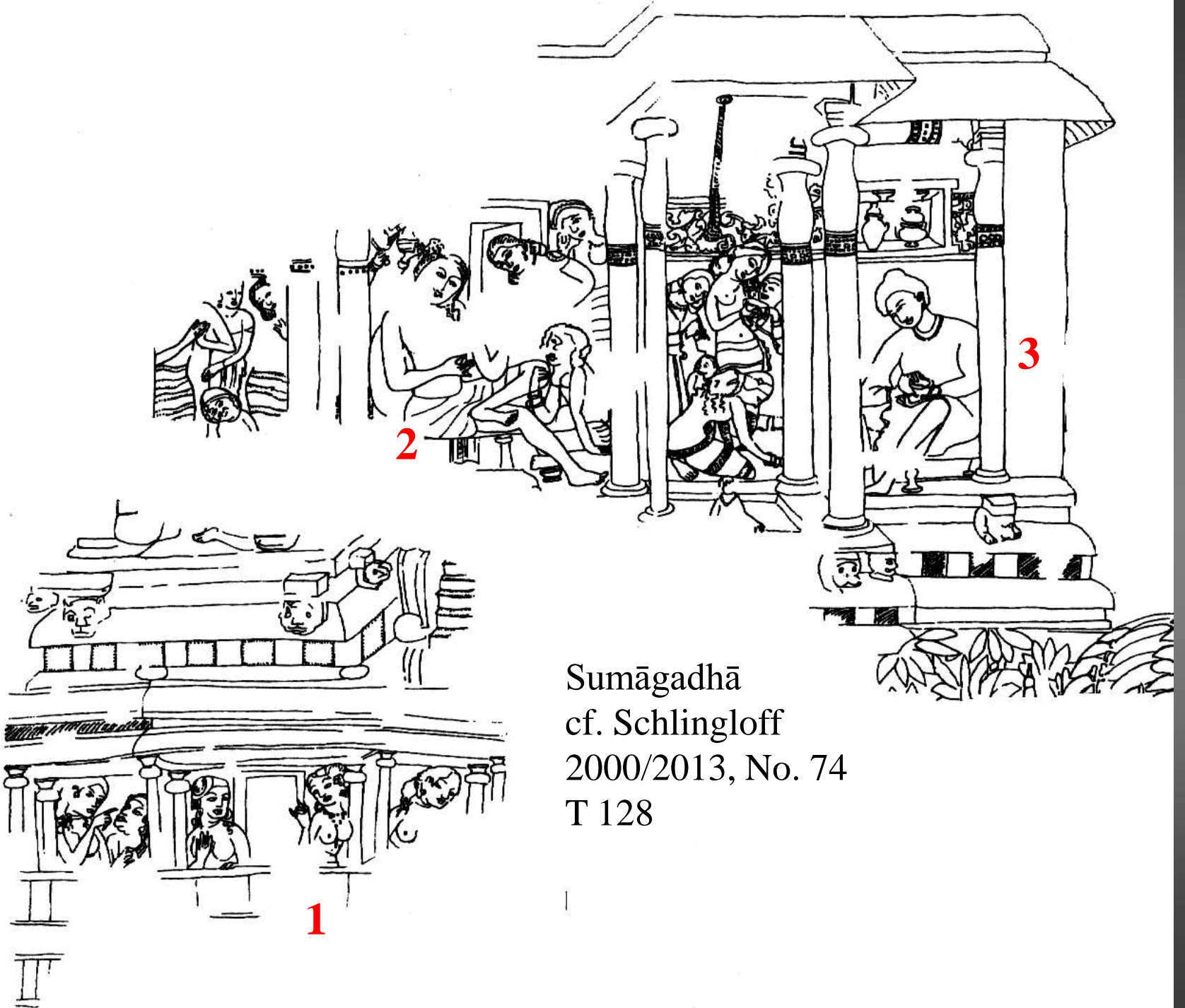
Mahoṣadha
cf. Schlingloff 2000/2013, No.
38
MSV
Viśākhā
Ajanta, Cave I



Sumāgadhā
cf. Schlingloff
2000/2013, No. 74
T 128

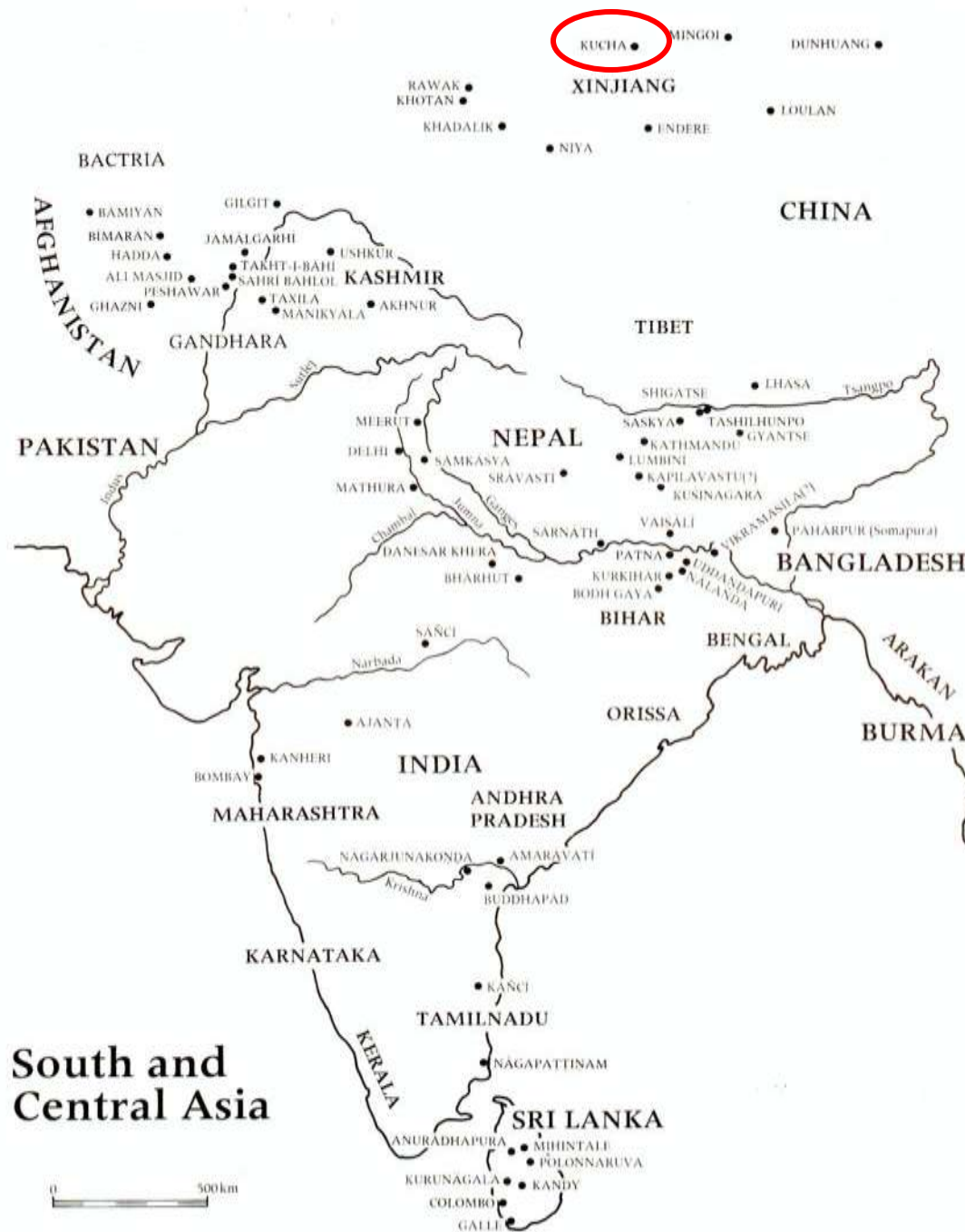
Buddhist Women in Indian Art

2. Buddhist Women in Art

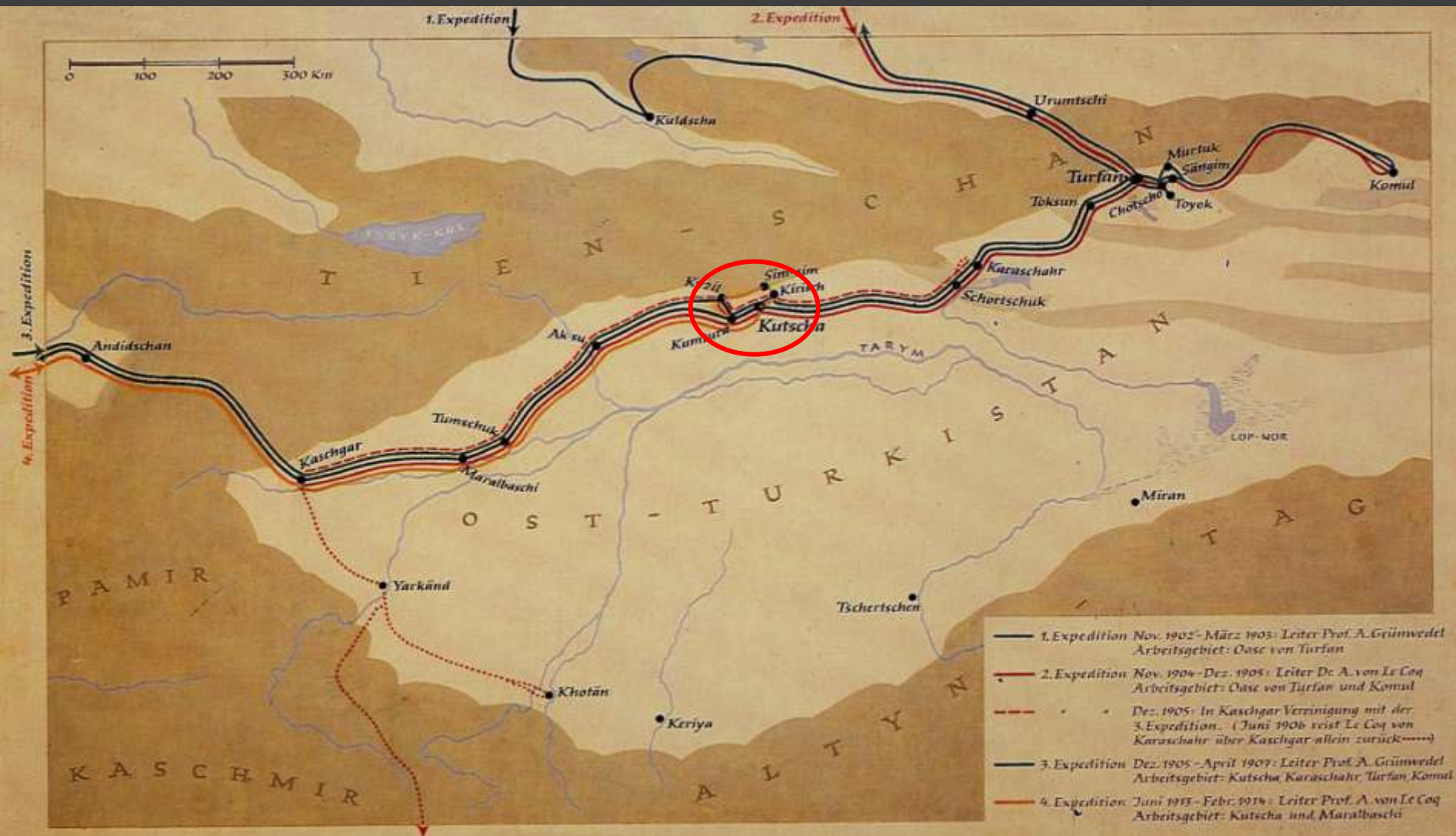


Sumāgadhā
cf. Schlingloff
2000/2013, No. 74
T 128





Northern Silk Road, Kizil



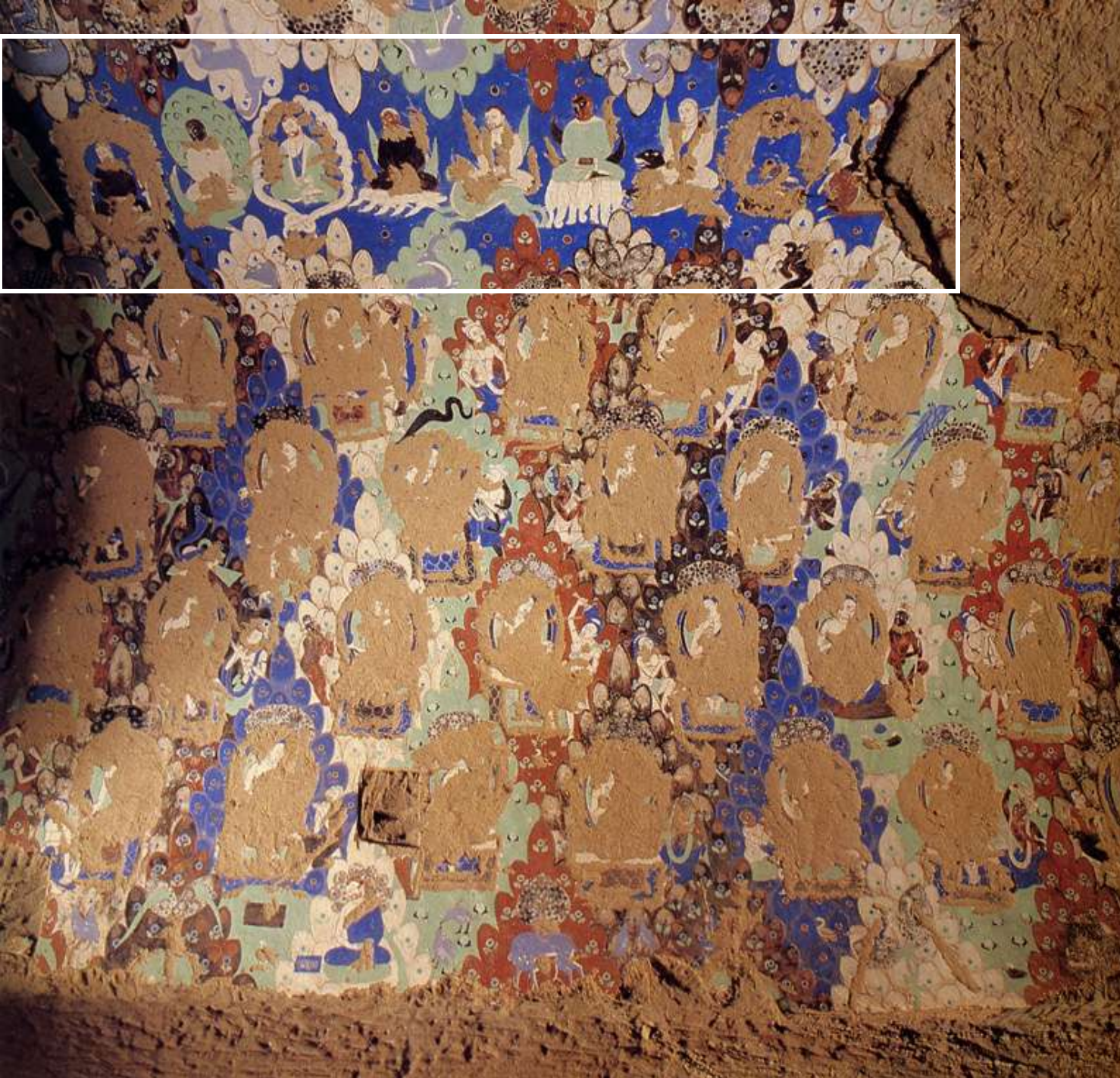
“Turfan” Expeditions







Kizil, Cave 224



Kizil, Cave 224



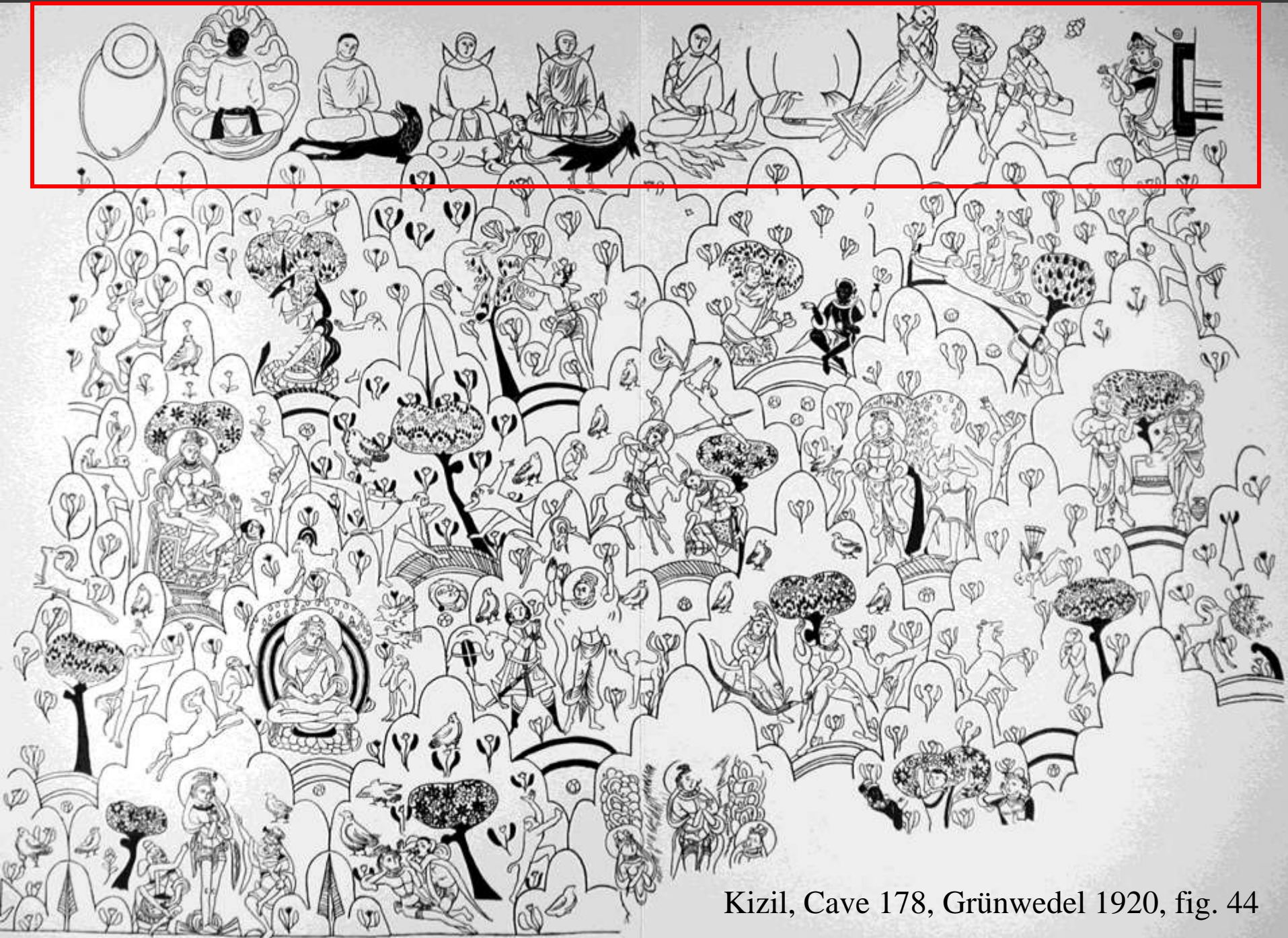




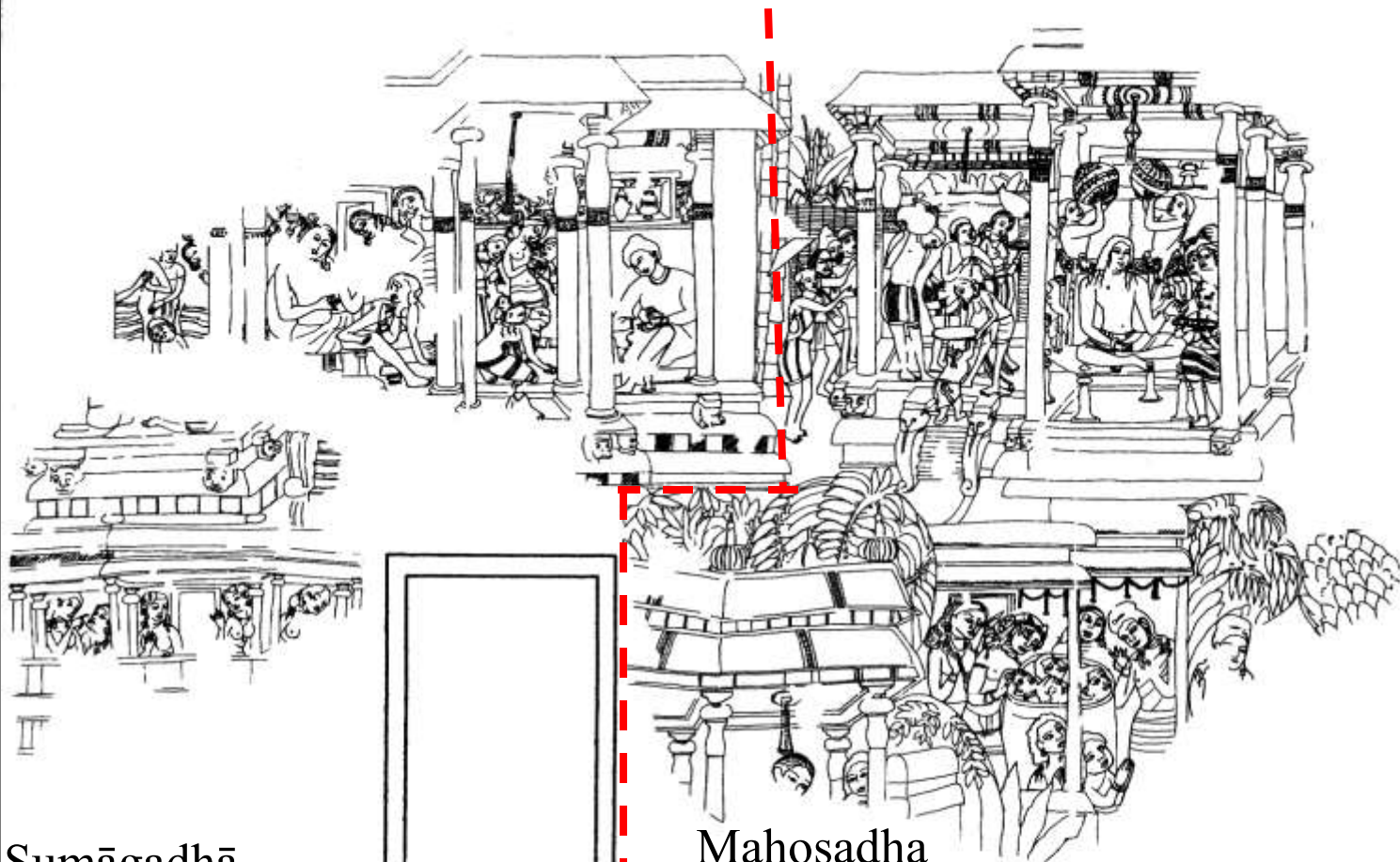
Kizil, Cave 205



Kizil, Cave 205



Kizil, Cave 178, Grünwedel 1920, fig. 44



Sumāgadhā
cf. Schlingloff
2000/2013, No. 74
T 128

Mahoṣadha
cf. Schlingloff 2000/2013, No.
38
MSV
Viśākhā
Ajanta, Cave I



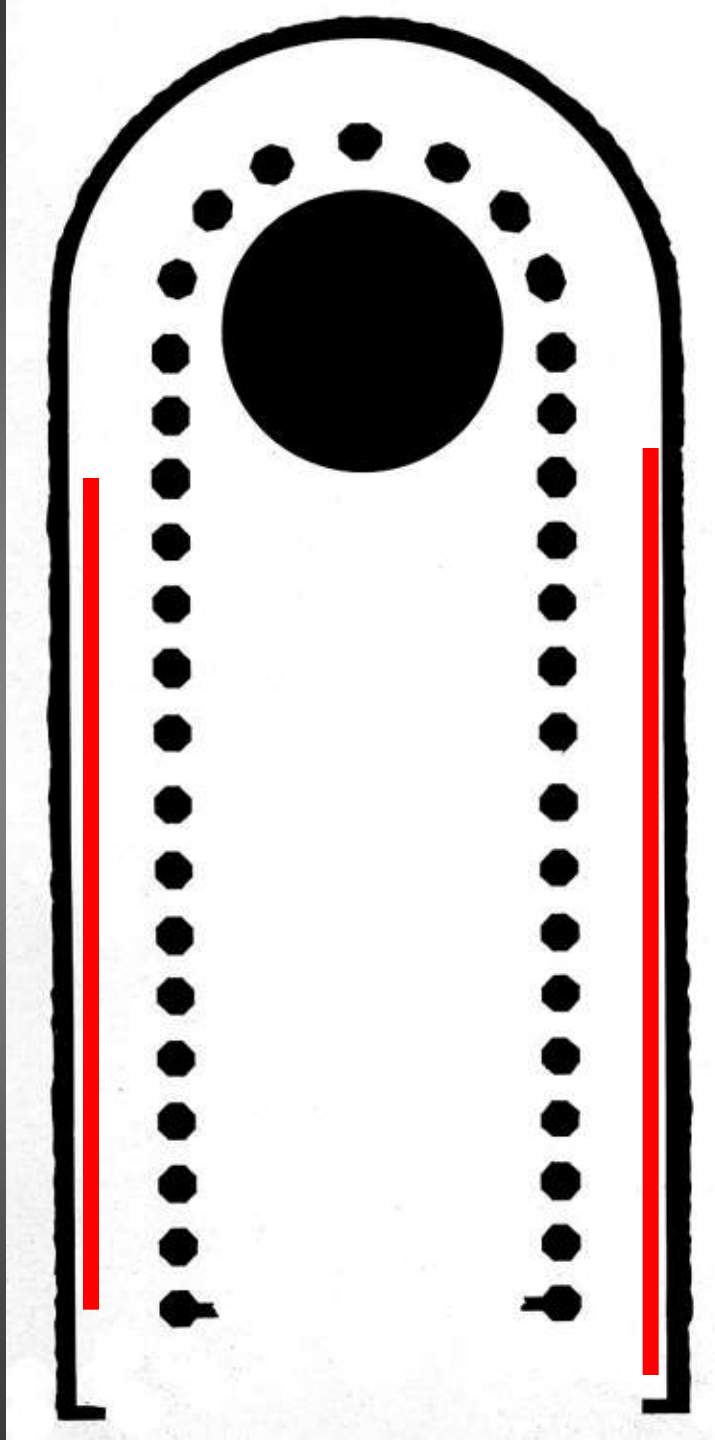
nach O. Takata,
Ajanta, Tokyo, 2000

0 30 60m



Ajanta X

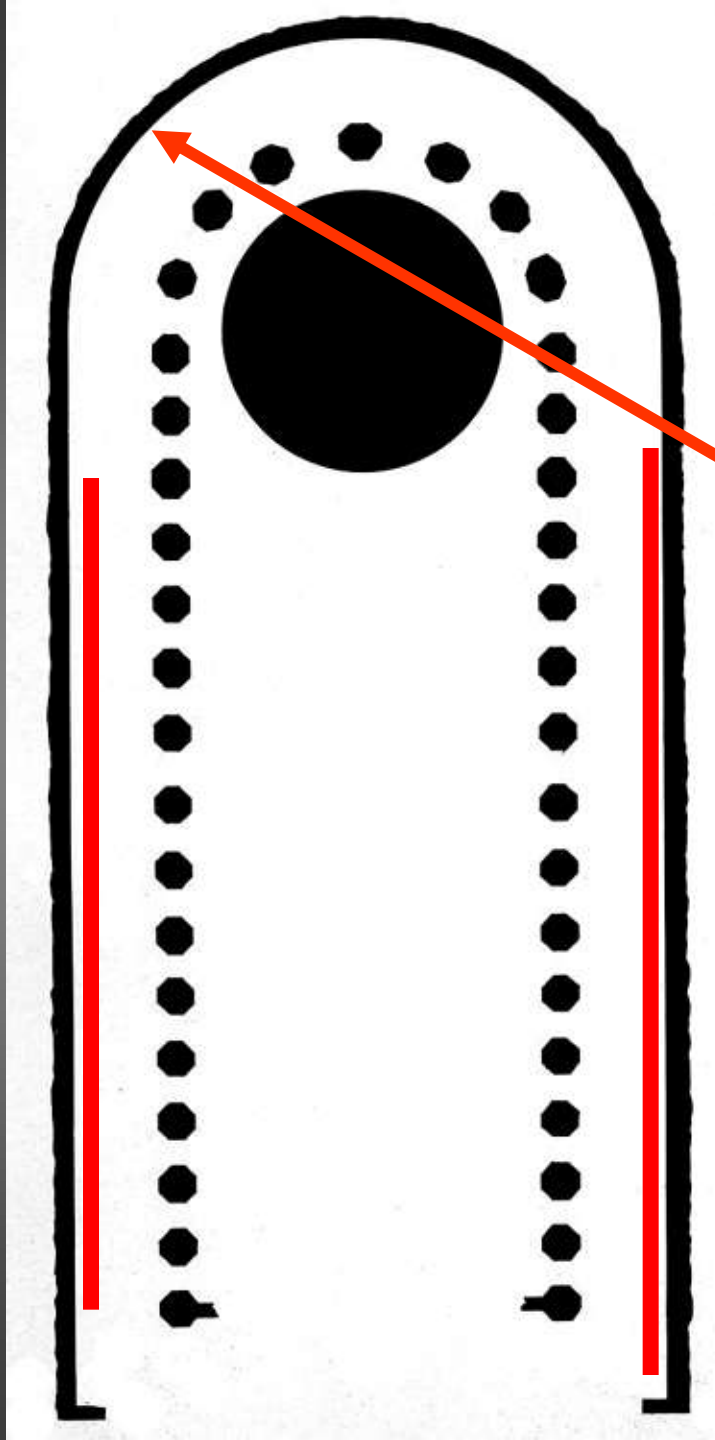
Buddha's
life-story



1st c. BCE

two Jātakas

Buddha's
life-story



1st c. BCE



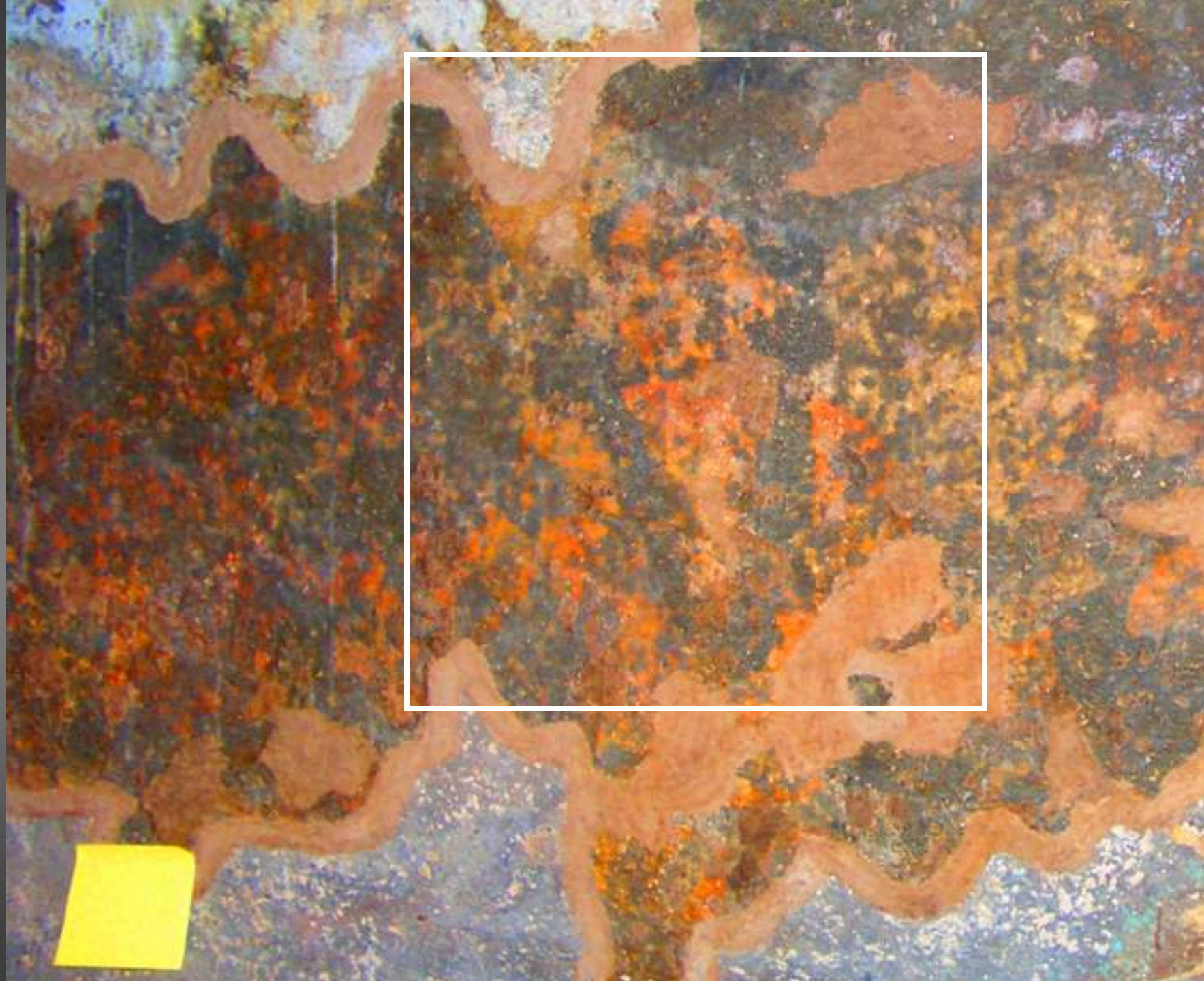
two Jātakas



















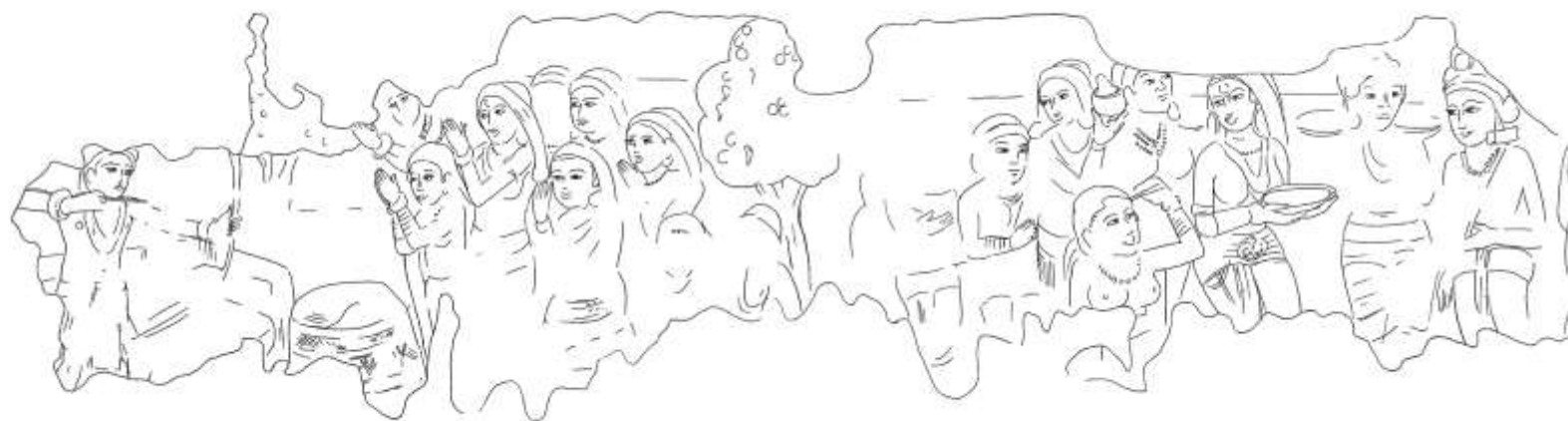












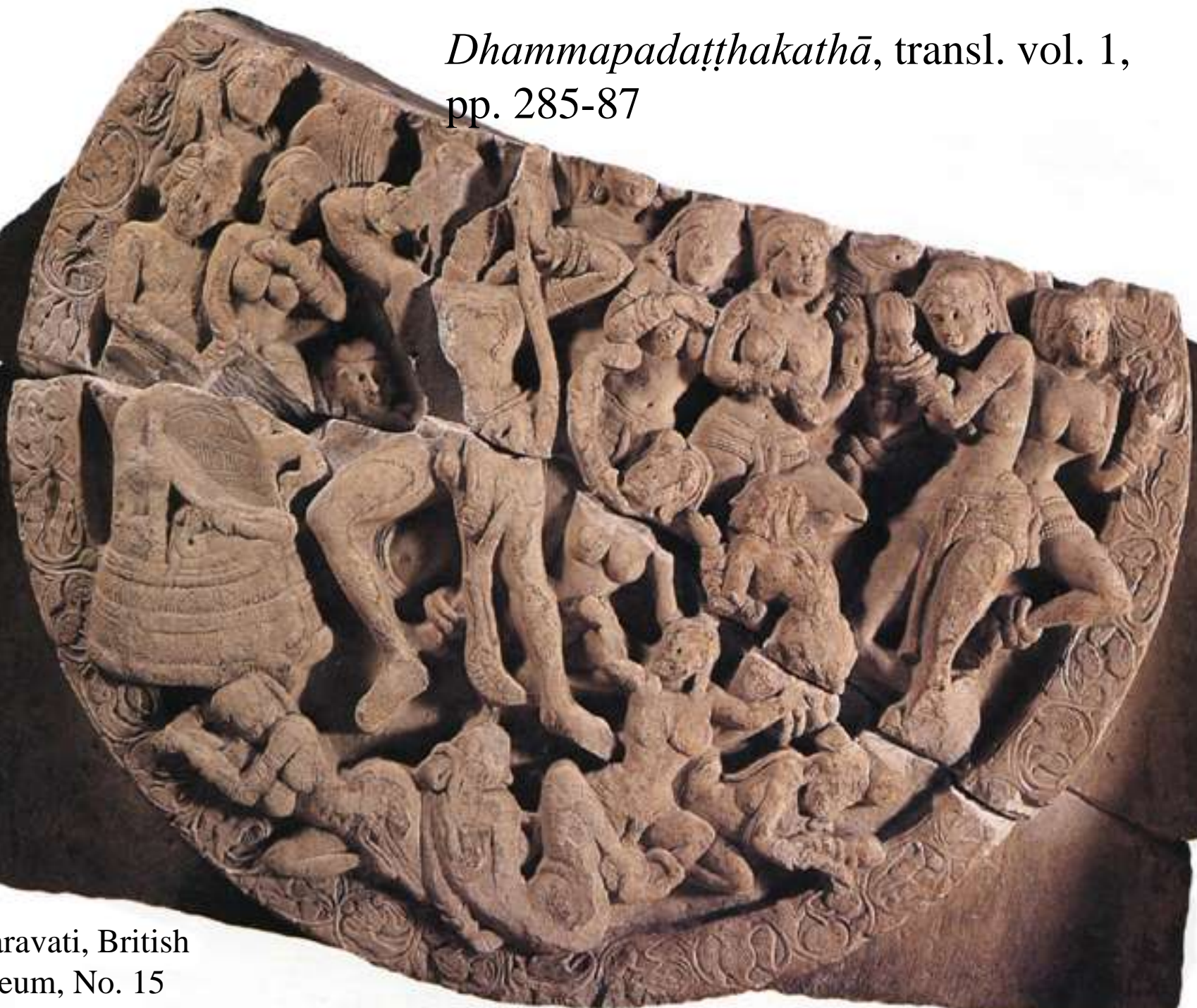
Story of king Udayana according to the version known today from the *Divyāvadāna*



Udayana, king of Kauśāmbī and his wife Śyāmāvatī; MSV, Divyāvadāna
XXXVI, Schlingloff 2000/2013, No. 9

Zin, M., 1998, The Oldest Painting of the Udayana Legend, in: *Berliner
Indologische Studien*, 11-12, Reinbek, pp. 435-48.

Dhammapadaṭṭhakathā, transl. vol. 1,
pp. 285-87

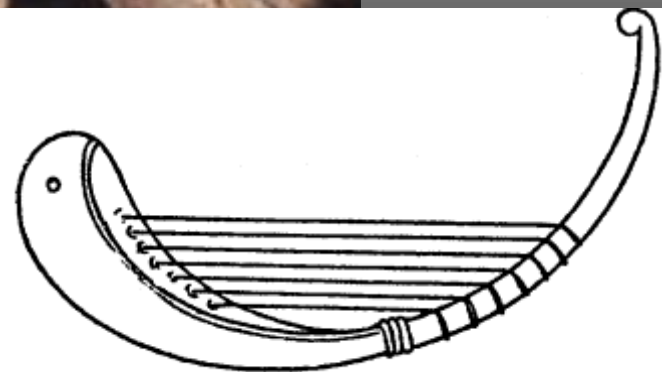


Amaravati, British
Museum, No. 15

FIG, 1.











Amaravati, British
Museum, No. 15



Chennai Government Museum, No. 125





Chennai Government Museum, No. 125





Khujjuttarā

hunchback servant

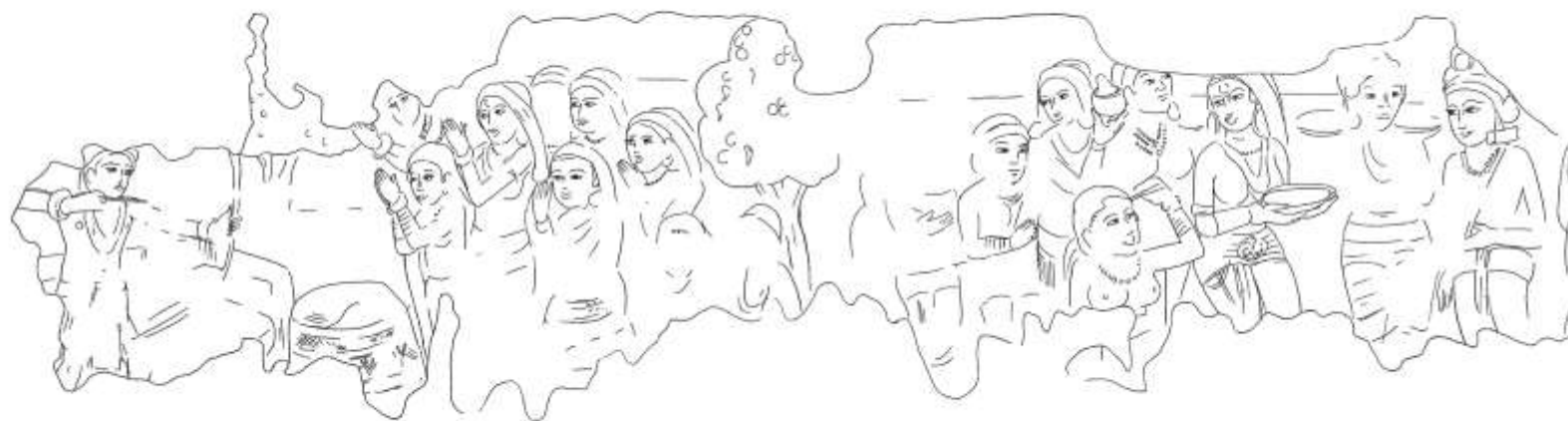
Aṅguttaranikāya I,
XIX

Itivuttaka, ed. Vol. 1,
p. 32: Khujjuttarā
learnt all the sūtras by
heart





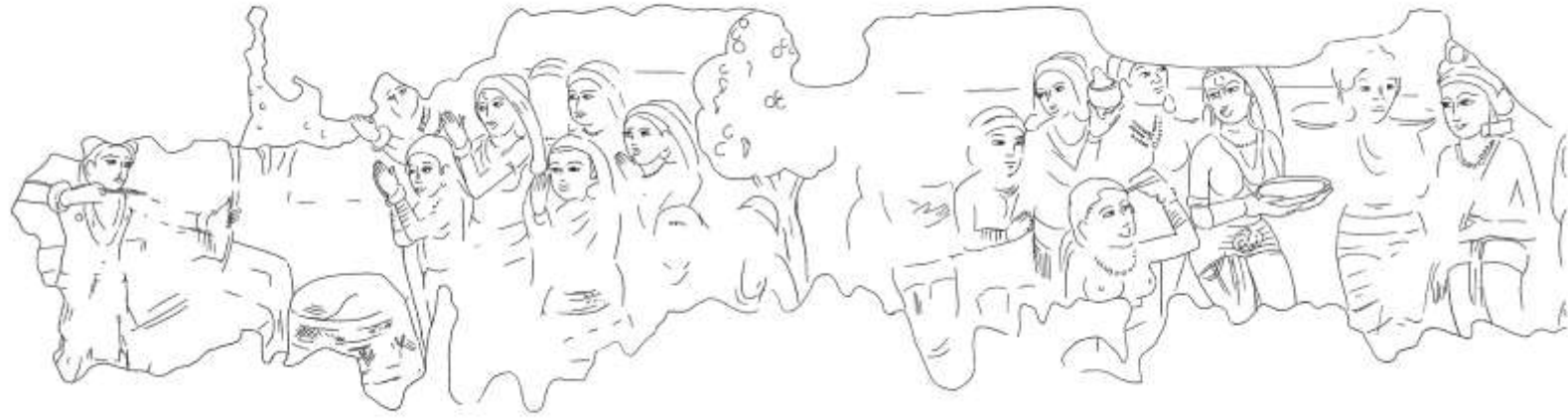
Chennai Government Museum, No. 125



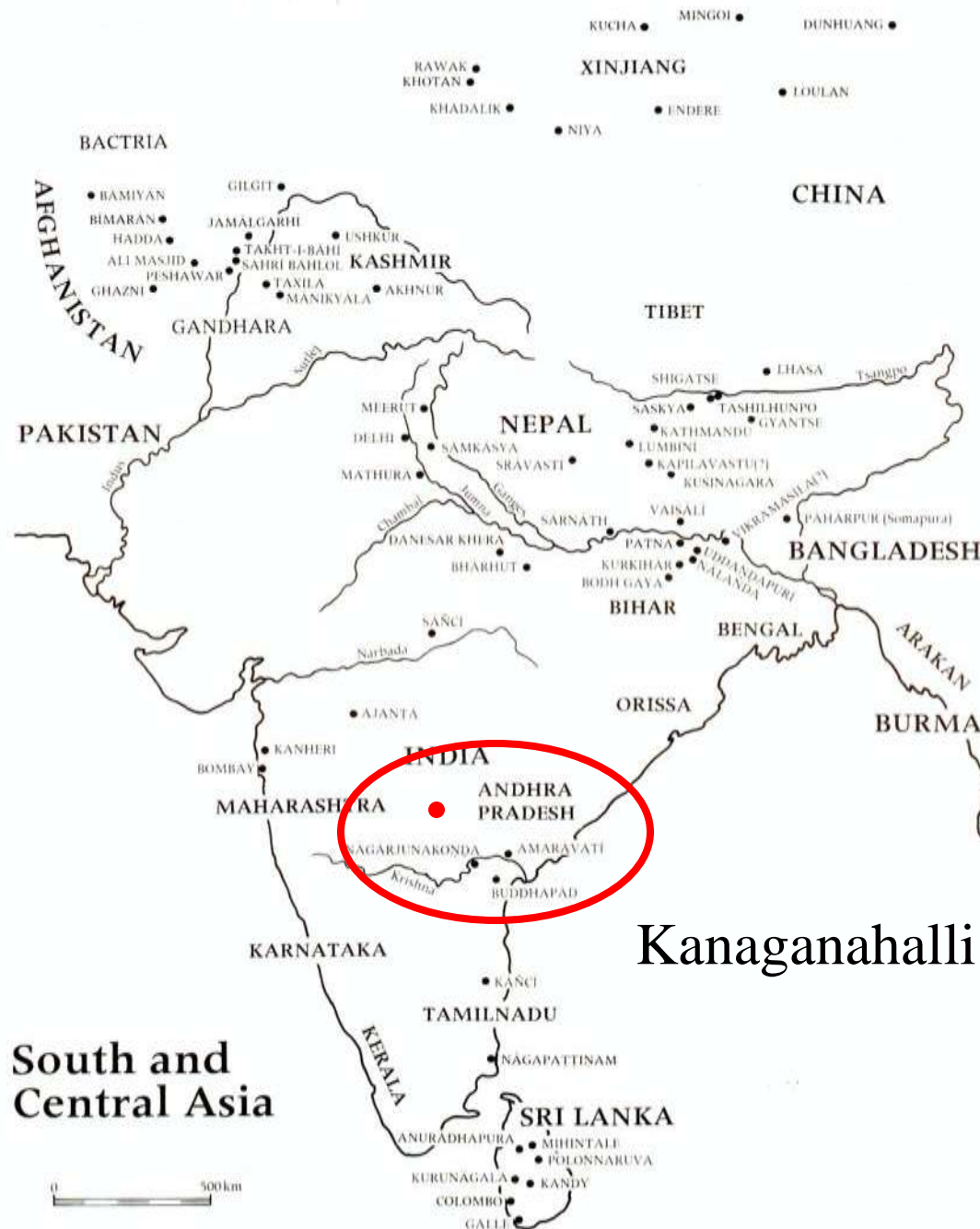
Story of king Udayana according to the version known today from the *Divyāvadāna*







Story of king Udayana according to the version known today from the *Divyāvadāna*



Andhra or
„Amaravati
School“

1st c. BCE –
4th c. CE

Kanaganahalli

South and
Central Asia



Kanaganahalli,
1st c. CE ?
No. 50

No. 49





devi sāmivati Queen Sāmivatī



rāyā uy(e)ne King Udayana



Kanaganahalli,
1st c. CE ?
No. 50

No. 49



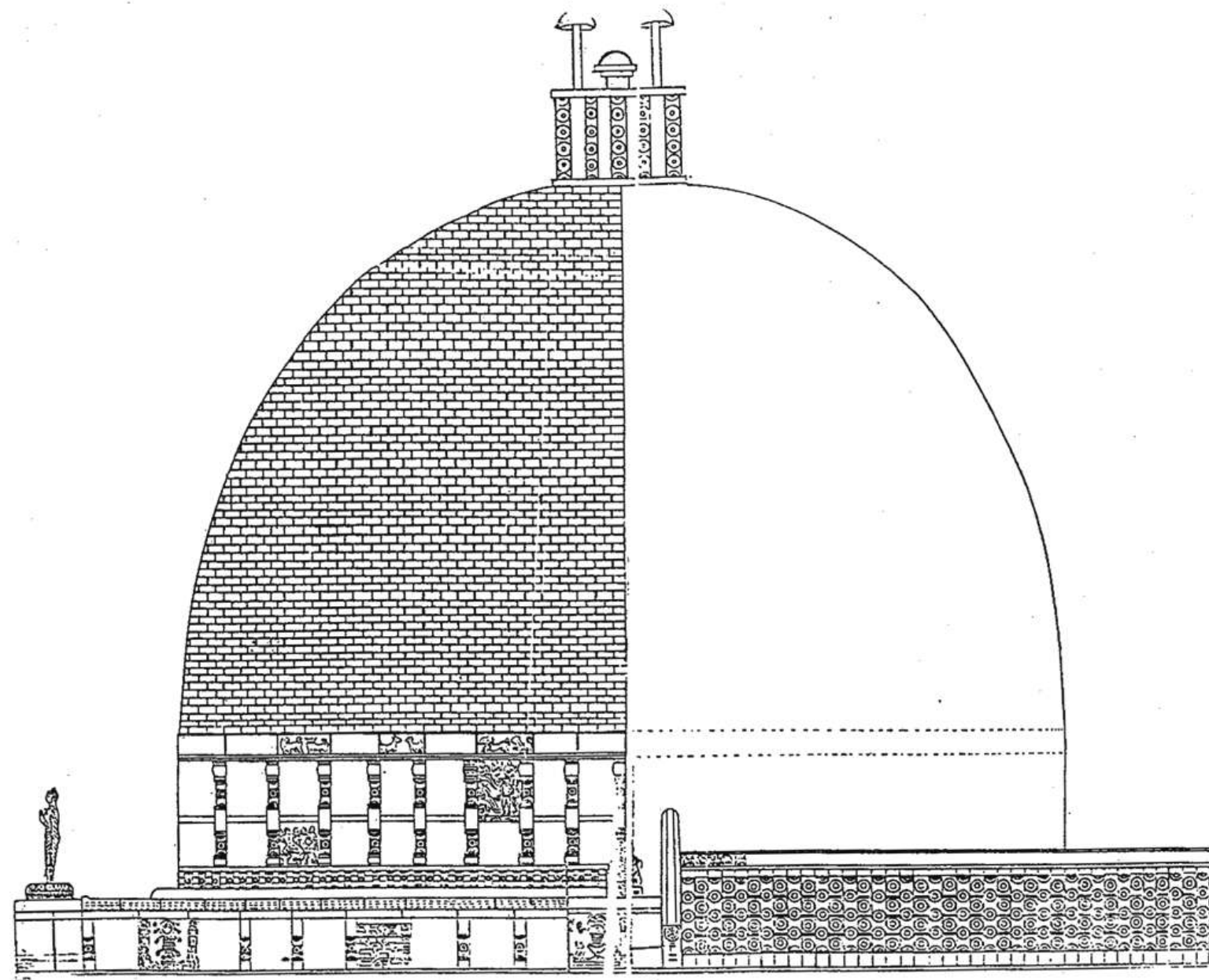
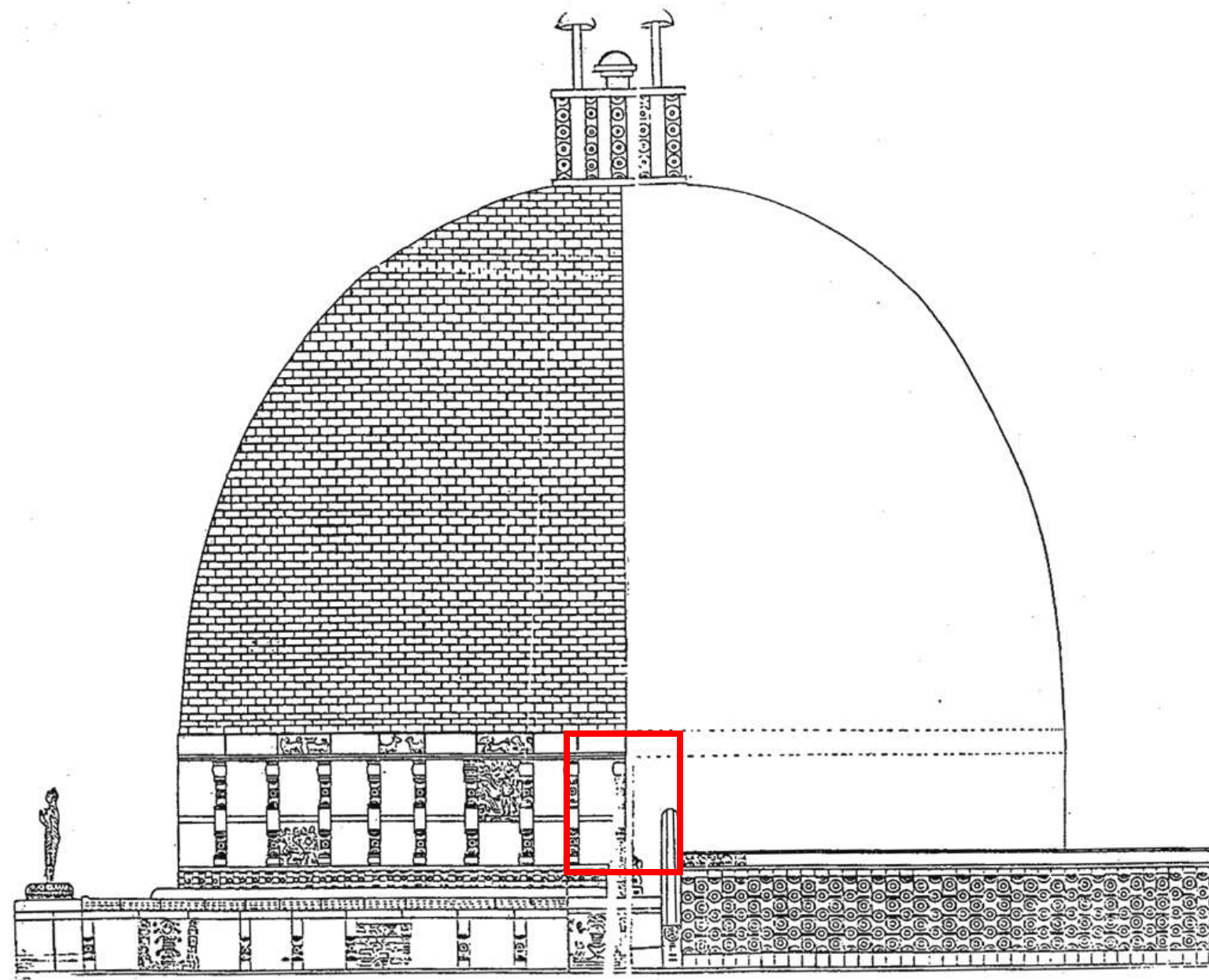


Figure VII. : Conjectural Elevation of *Mahastupa*, Kanaganahalli

Jitendra Das, Spread
of Buddhism in
northern Karnataka,
in: *Kevala-Bodhi* ,
Delhi 2004

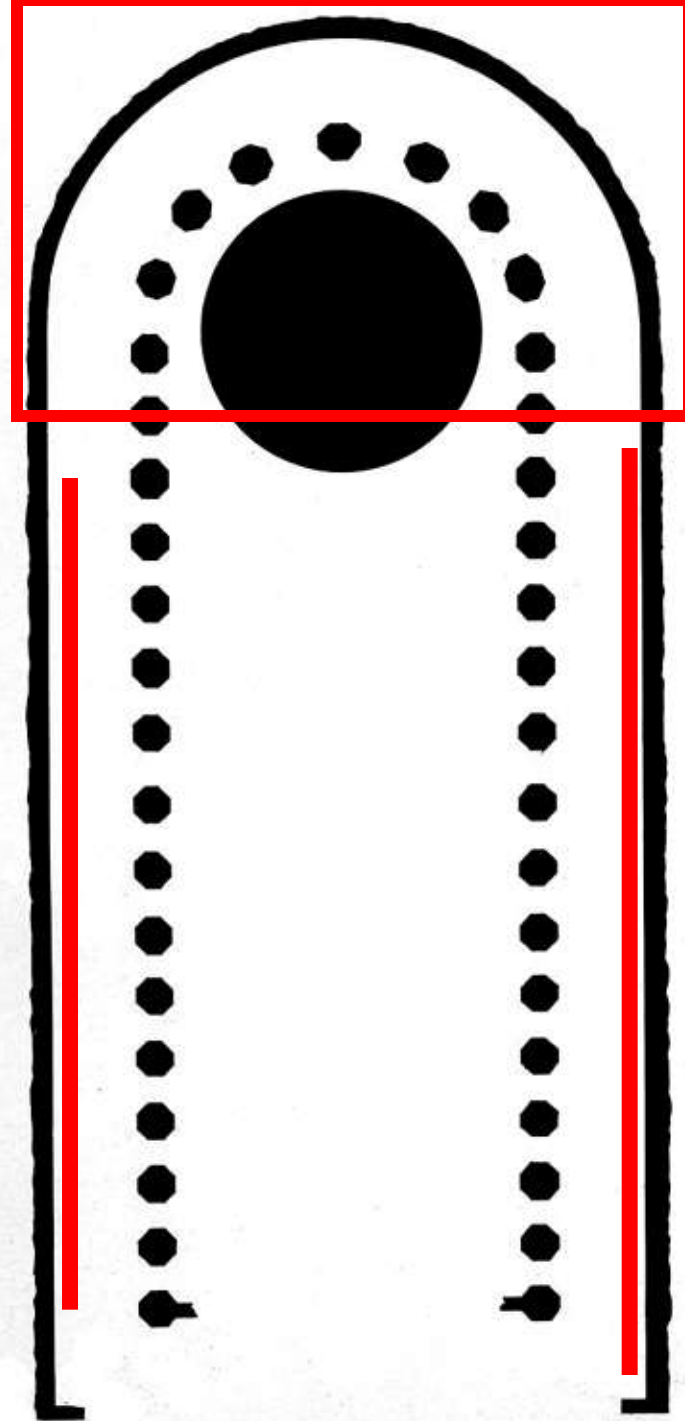


eastern entrance

Figure VII. : Conjectural Elevation of *Mahastupa*, Kanaganahalli

Jitendra Das, Spread
of Buddhism in
northern Karnataka,
in: *Kevala-Bodhi* ,
Delhi 2004

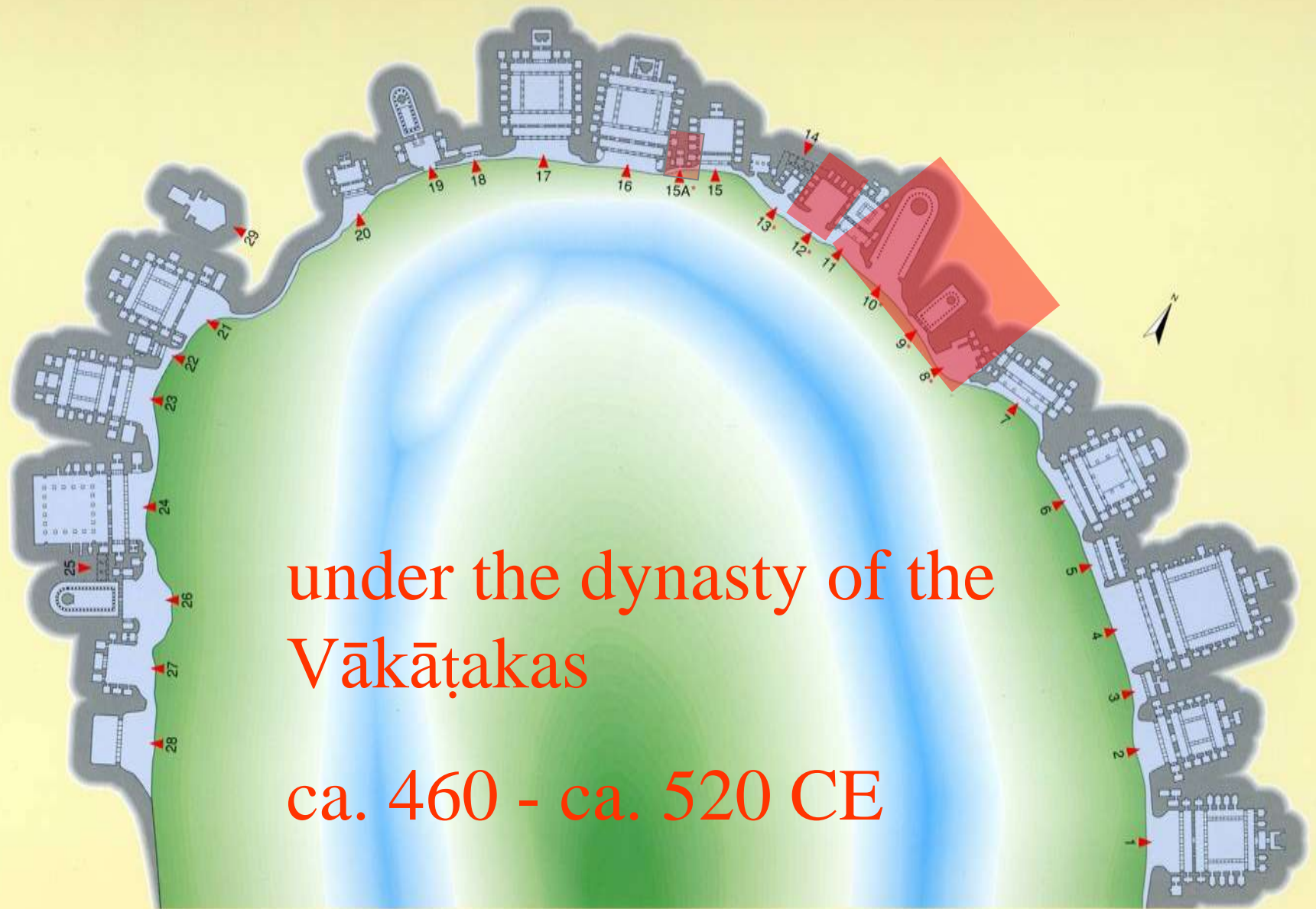
Śyāmāvatī



Buddha's
life-story

1st c. BCE

two Jātakas

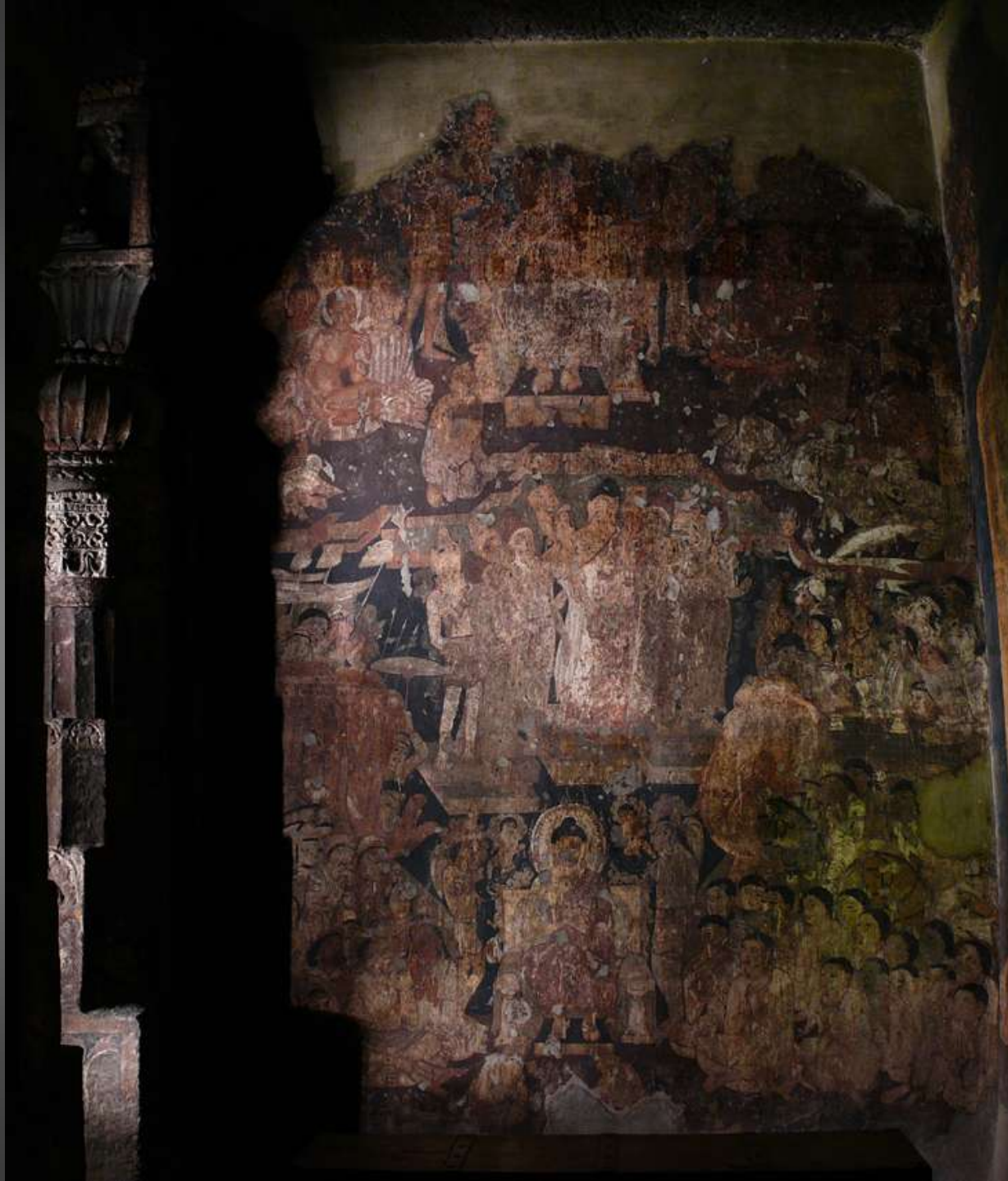


under the dynasty of the
Vākāṭakas
ca. 460 - ca. 520 CE



Ajanta, Cave XXI





Devāvatāra

MSV

Ajanta, Cave XVII,
cf. Schlingloff
2000/2013, No. 86



Devāvatāra

MSV

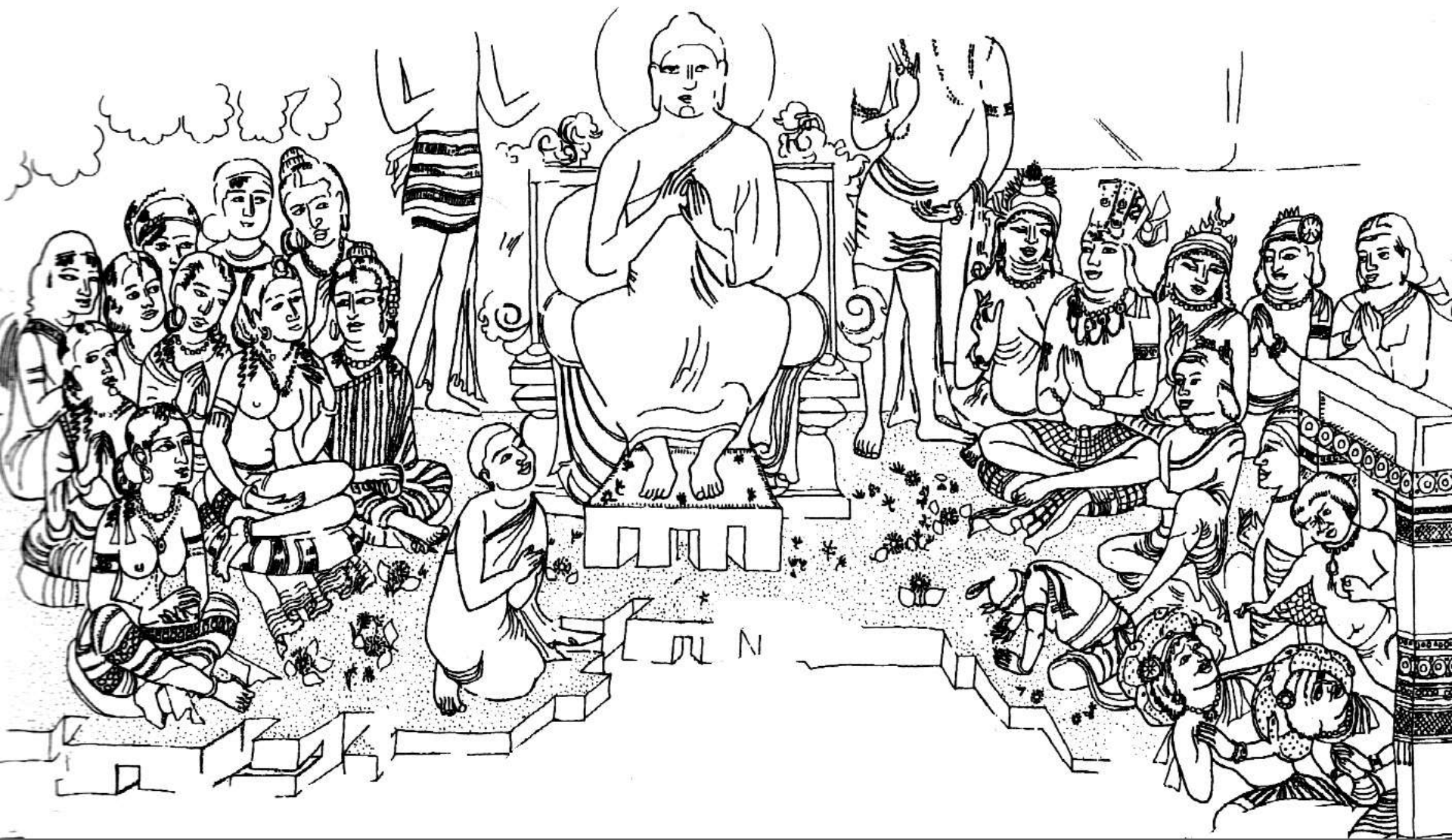
Ajanta, Cave XVII,
cf. Schlingloff
2000/2013, No. 86

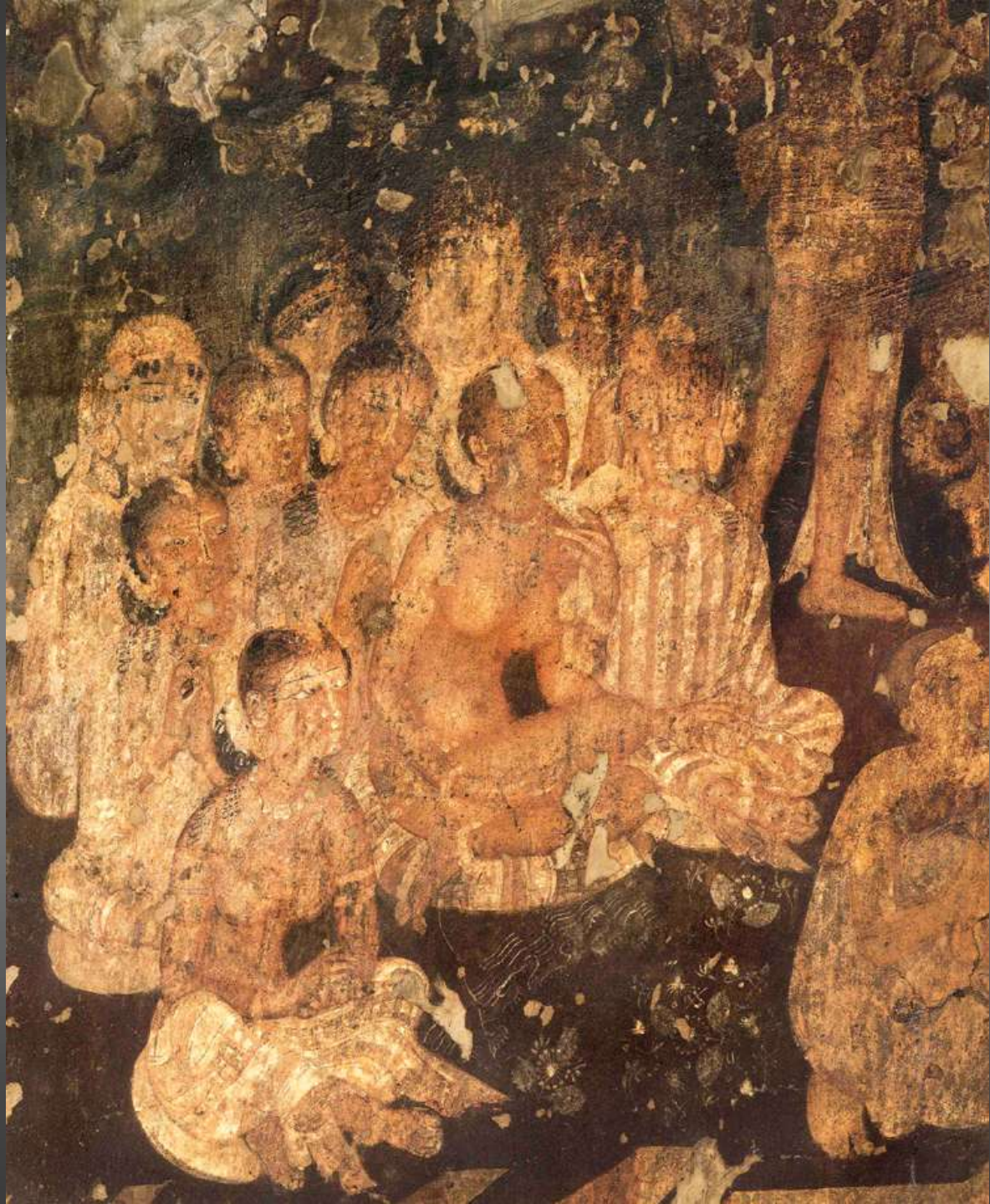


Devāvatāra

MSV

Ajanta, Cave XVII,
cf. Schlingloff
2000/2013, No. 86







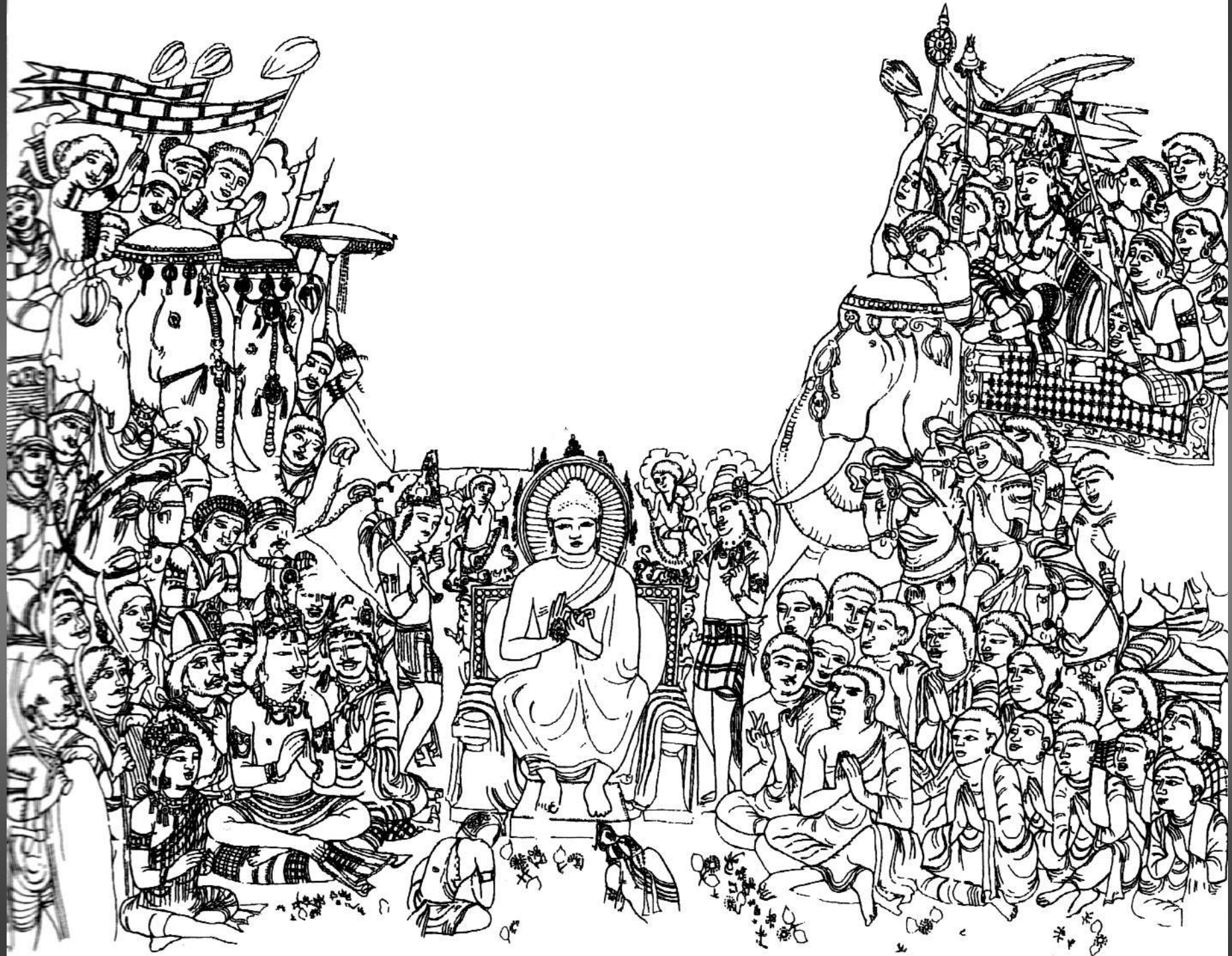


Devāvatāra

MSV

Ajanta, Cave XVII,
cf. Schlingloff
2000/2013, No. 86

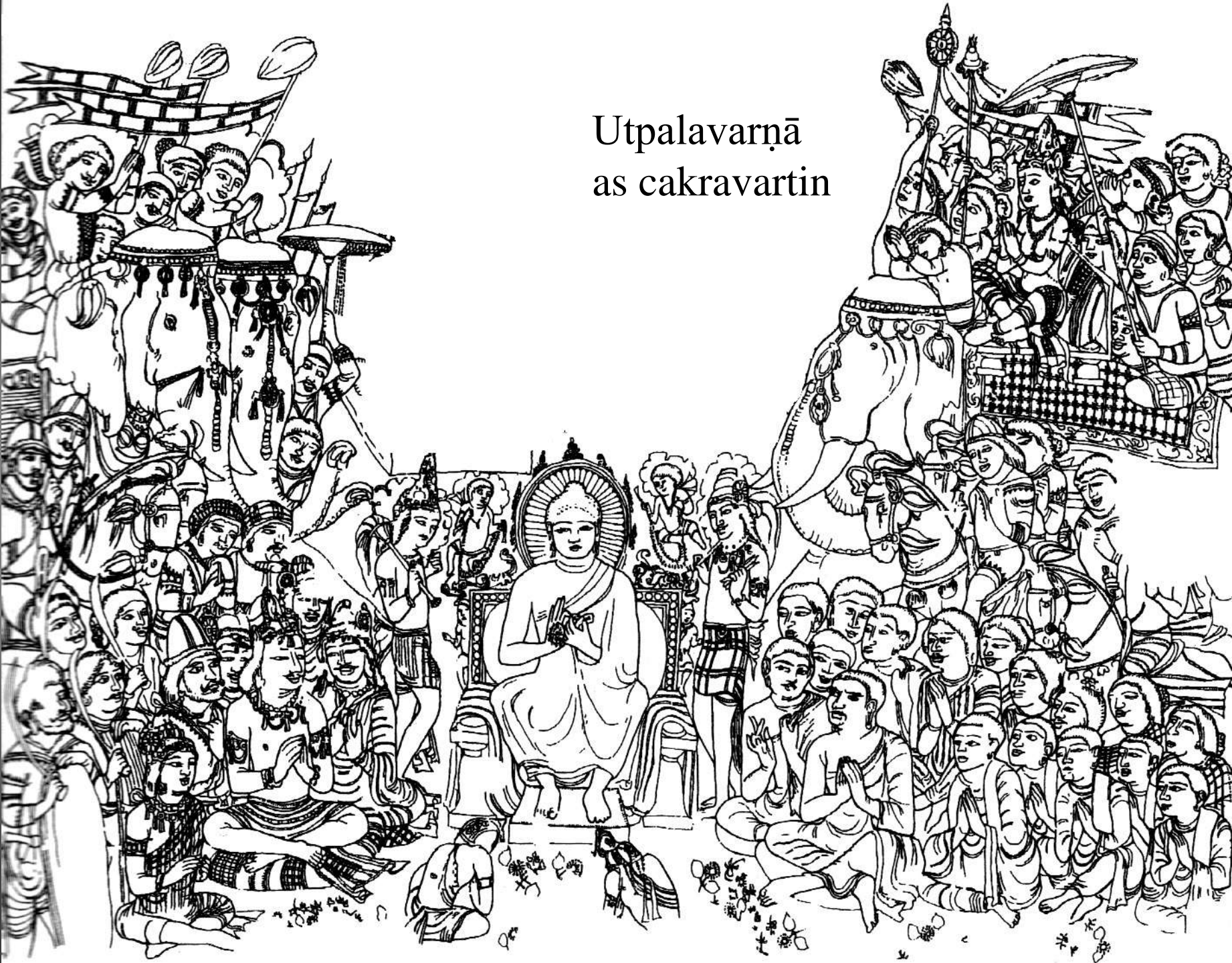








Utpalavarṇā
as cakravartin





Gandhara

Butkara, 1st c. CE

Swat Museum, Saidu
Sharif



Gandhara,
Singapore, Asian
Civilisations
Museum

08/05/2015



08/05/2015 12:02



08/05/2015 12:05

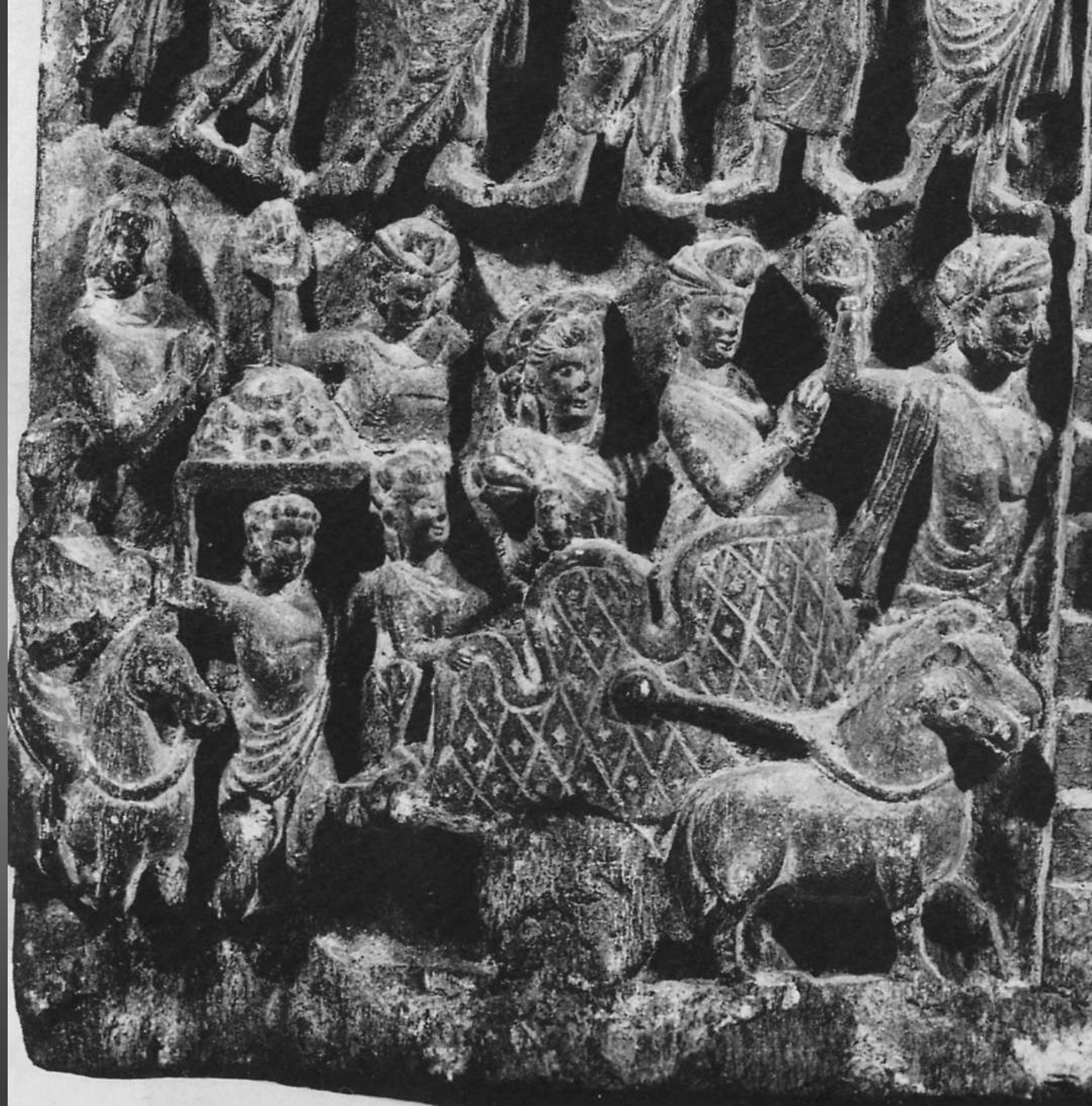




Gandhara,
Singapore, Asian
Civilisations
Museum

08/05/2015







Gandhara,
Zar Dheri, 2nd c.

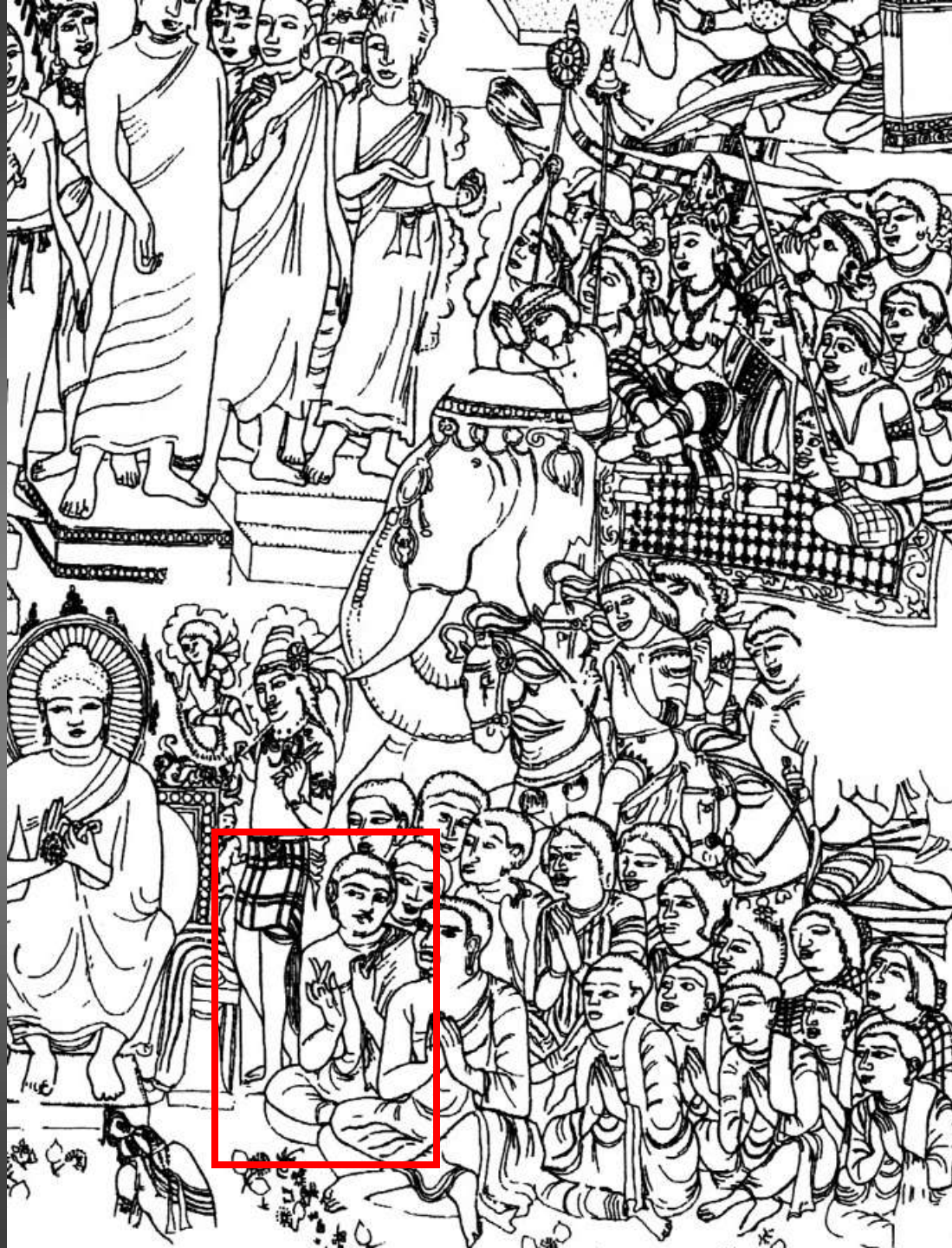




Devāvatāra

MSV

Ajanta, Cave XVII,
cf. Schlingloff
2000/2013, No. 86





Gandhara,
Singapore, Asian
Civilisations
Museum

08/05/2015



08/05

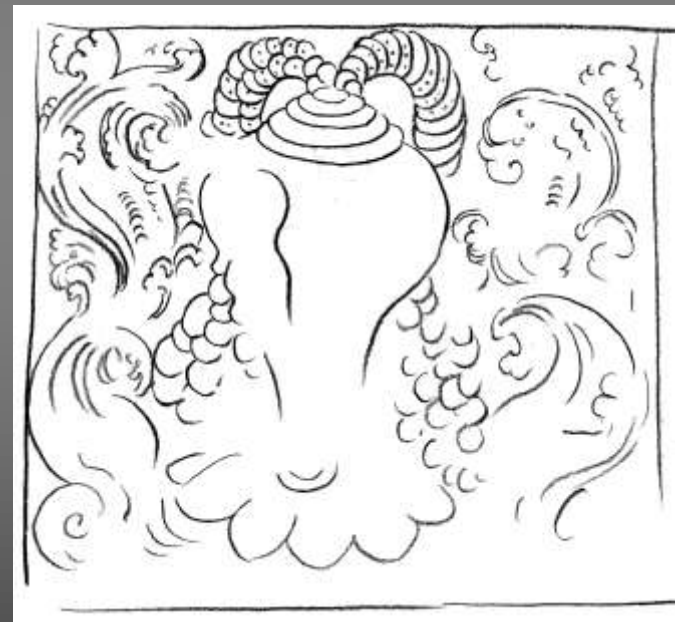
Buddhist Women in Indian Art

3. Female beauty for luck and prosperity

Coomaraswamy: “Symbol of the Spoken Word”
“sūtra supported by a lotus”



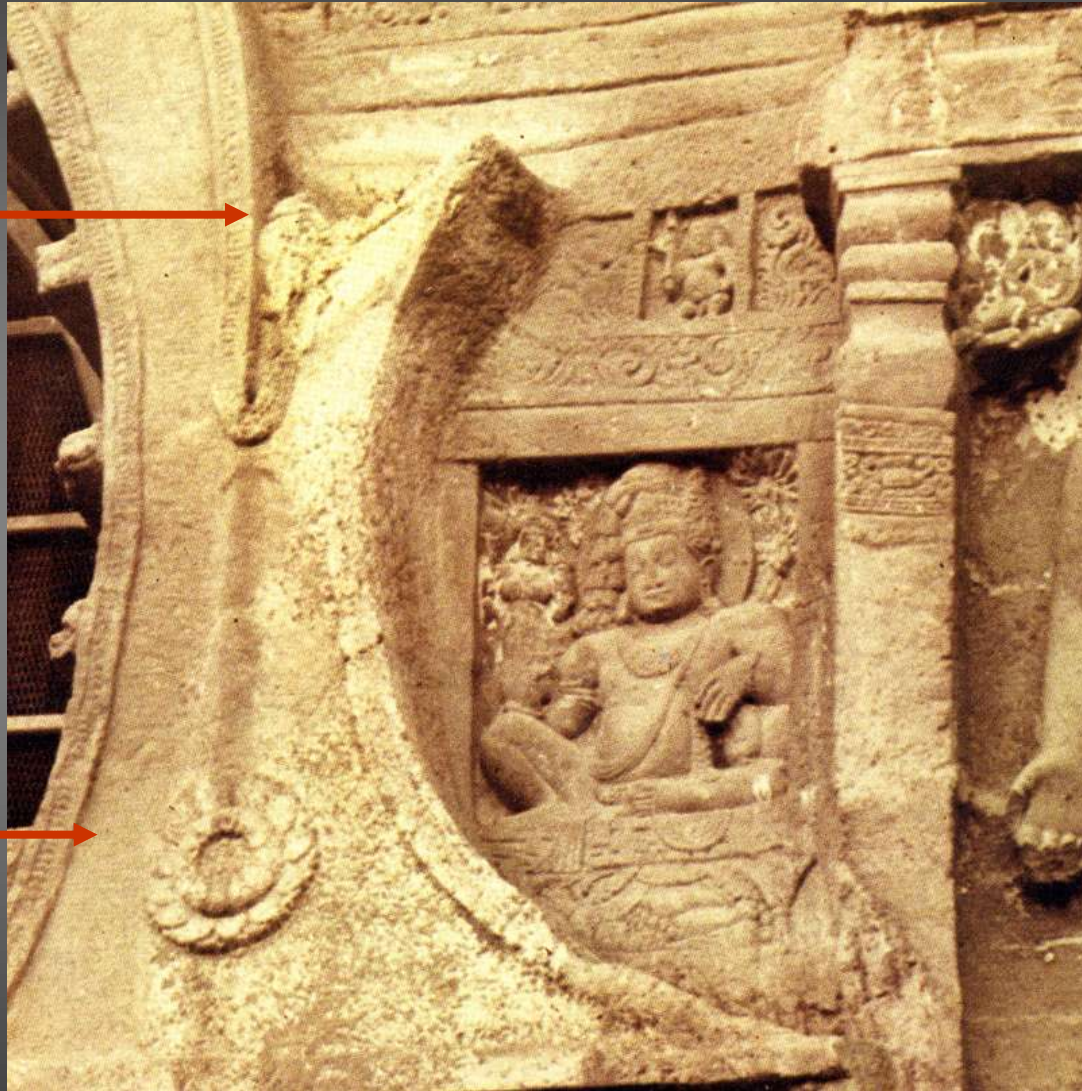
Ajanta, Cave II, ceiling



Ajanta, Cave XVII, pillar at the entrance to the sanctuary,
copy by John Griffith

conch-
treasure
(*śaṅkha-
nidhi*)

lotus-
treasure
(*padma-
nidhi*)



Ajanta, Cave XXVI, façade



Nagarjunakonda, 3rd c. CE, Archaeological Site Museum, Nos. 11 and 12



Sanchi I,
1st c. BCE



Sanchi I,
1st c. BCE



Sanchi I,
1st c. BCE



Sanchi I, 1st c. BCE



Sanchi I,
1st c. BCE

Sanchi I,
1st c. BCE





Sanchi I,
1st c. BCE



Bharhut, 2nd c. BCE, Kolkata, Indian Museum



Cave in Karle
(Maharashtra), 1st
c. CE





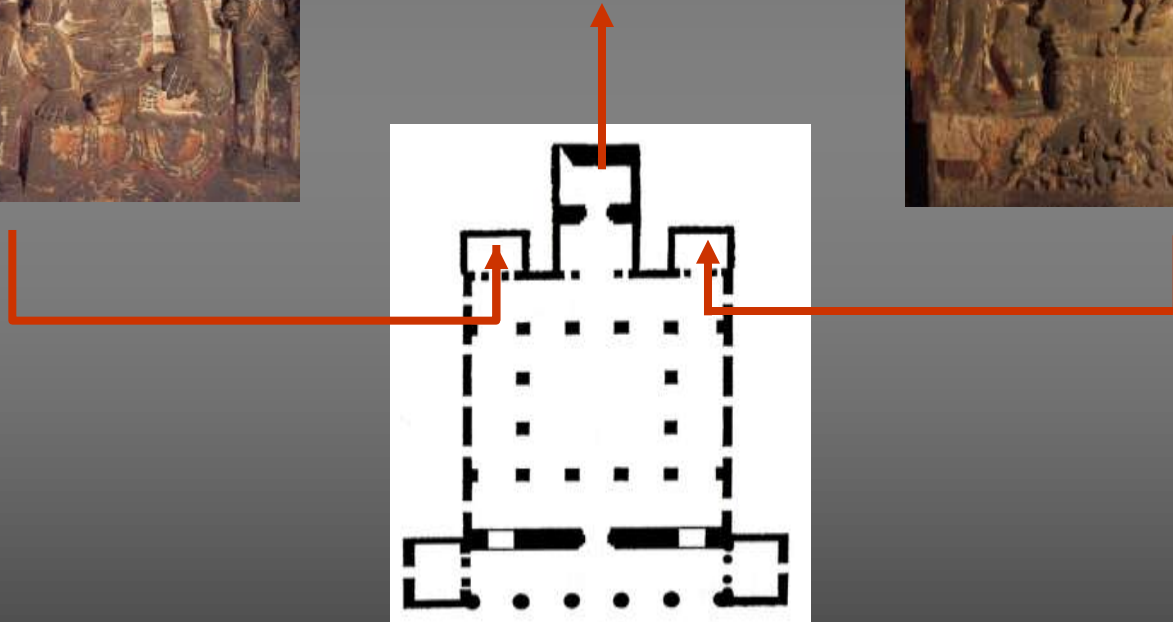
Cave in Karle
(Maharashtra), 1st
c. CE



Karle, 1st c. CE



Ajanta, Cave I, 5th c. CE



Ajanta, Cave II



Two Yakṣas, probably Māṇibhadra and Pūrṇabhadra, Ajanta II

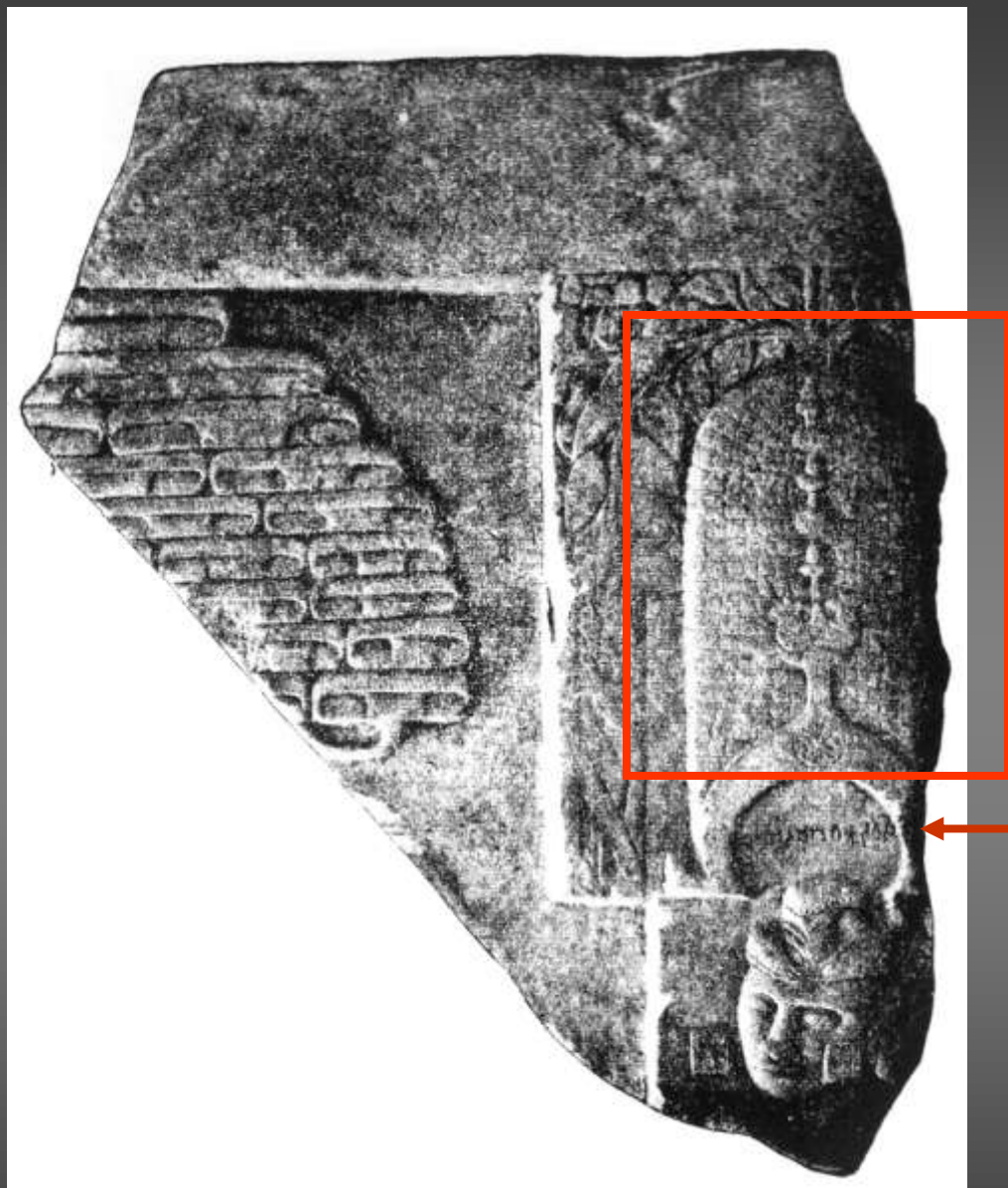




Ajanta, Cave II, Hārītī chapel, right wall, copy John Griffiths



Ajanta, Cave XXVI, façade



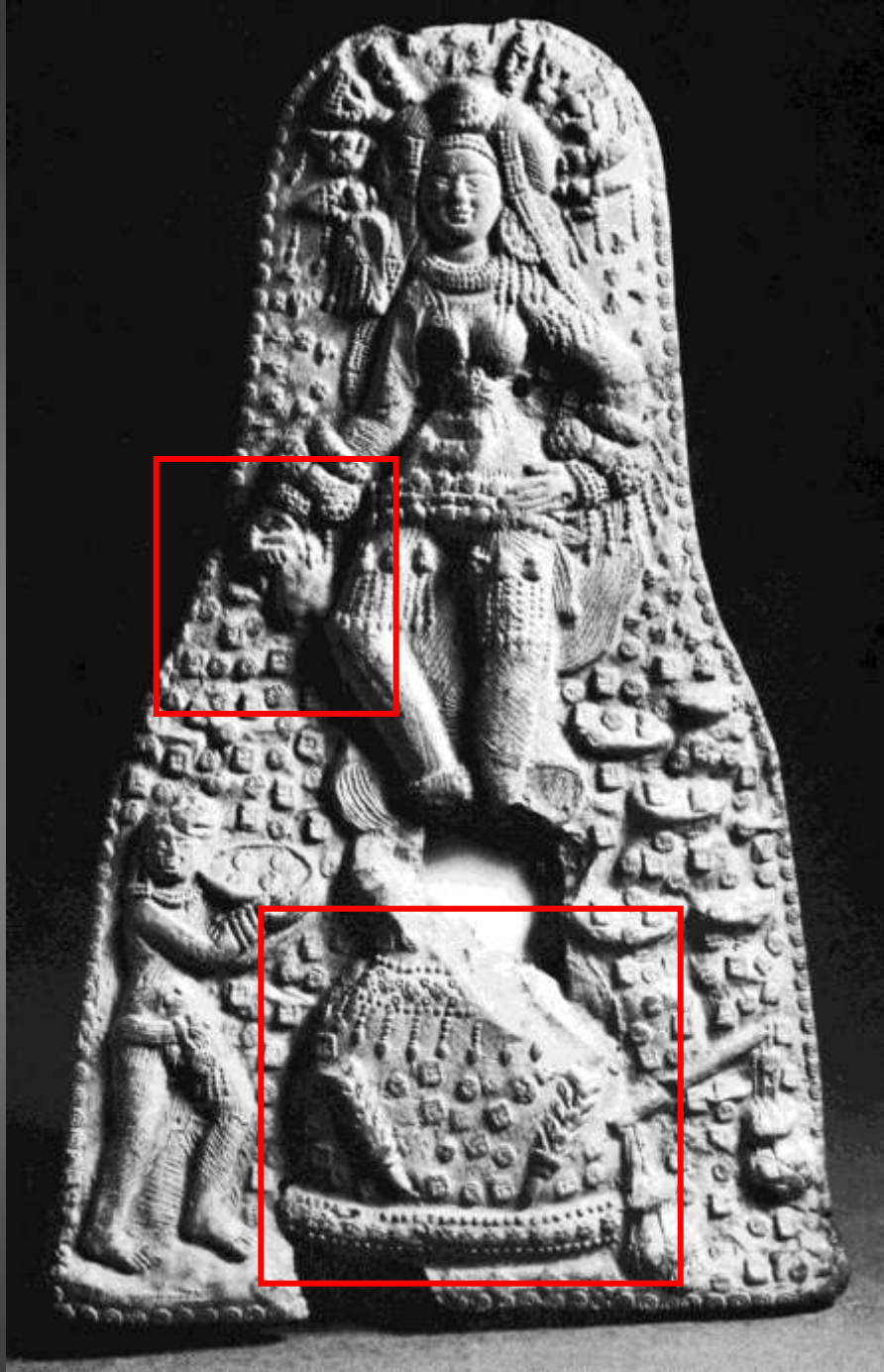
yakho Cadamuho baku[la]nivāsi

Genius „Moon-Face“ lives in the
Bakula (tree?)

Chennai, Government Museum, after Sivaramamurti, 1942, Pl.16.1

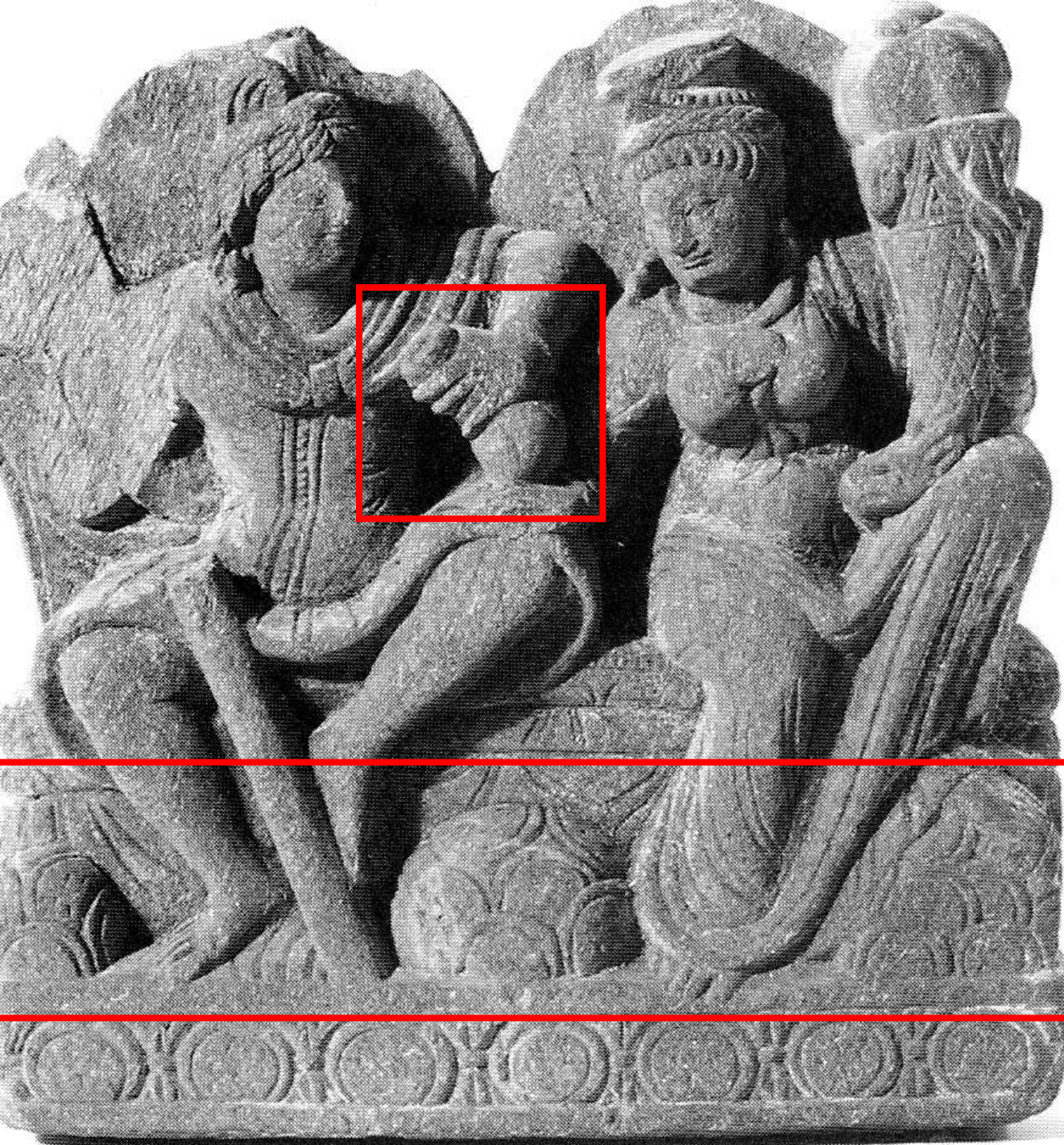


Kubera (?), Mathura, Mathura Archaeological Museum, No. C2, 1st c. CE



Goddess of prosperity

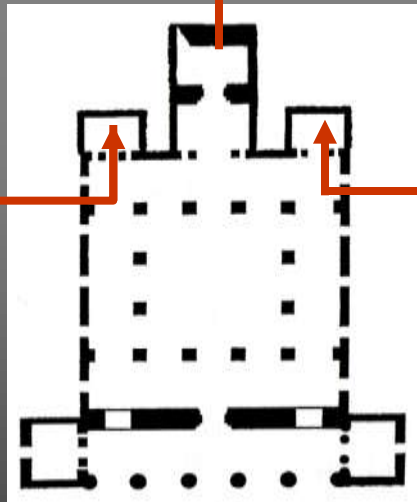
terracotta from Kauśāmbī (?),
private collection, 1st c. BCE, after
Bautze 1995, Pl. 13



Gandhara

Oxford, Ashmolean
Museum,

nach J. Harle / A. Topsfeld,
1987



Ajanta, Cave II



Hārītī and Kubera, Ajanta, Cave II, right side-chapel







Hārītī chapel, side walls, copy John Griffiths



Hārītī and Pāñcika, 2nd c.
Peshawar Museum



Mathura,
Mathura
Government
Museum, No.
00 J2



Bharhut,
Kolkata,
Indian
Museum

Yakṣiṇī from
Didarganj
Delhi, National
Museum



Gaja-Lakṣmī, Sanchi I



Mother and Fertility Goddesses, Indus Culture
6th – 1st millennium BC





Śālābhāṅgī

Sanchi II, 2nd c. BCE



Sanchi II



Bharhut



Sanchi I



Gandhara



Andhra



Hārītī and Pāñcika, 2nd c. Peshawar Museum



Ardoksho

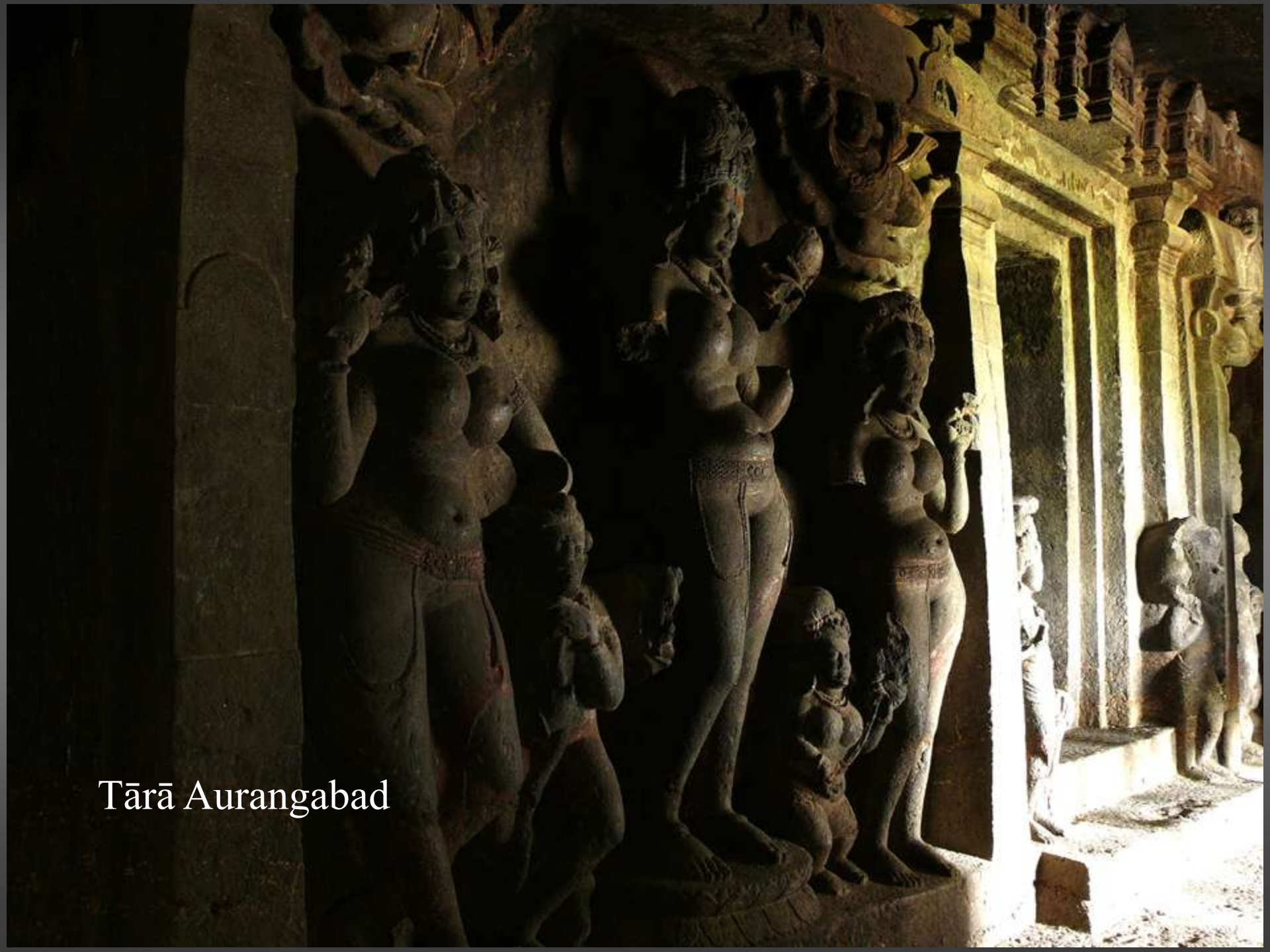


Gandhara, Hadda, 3rd c.



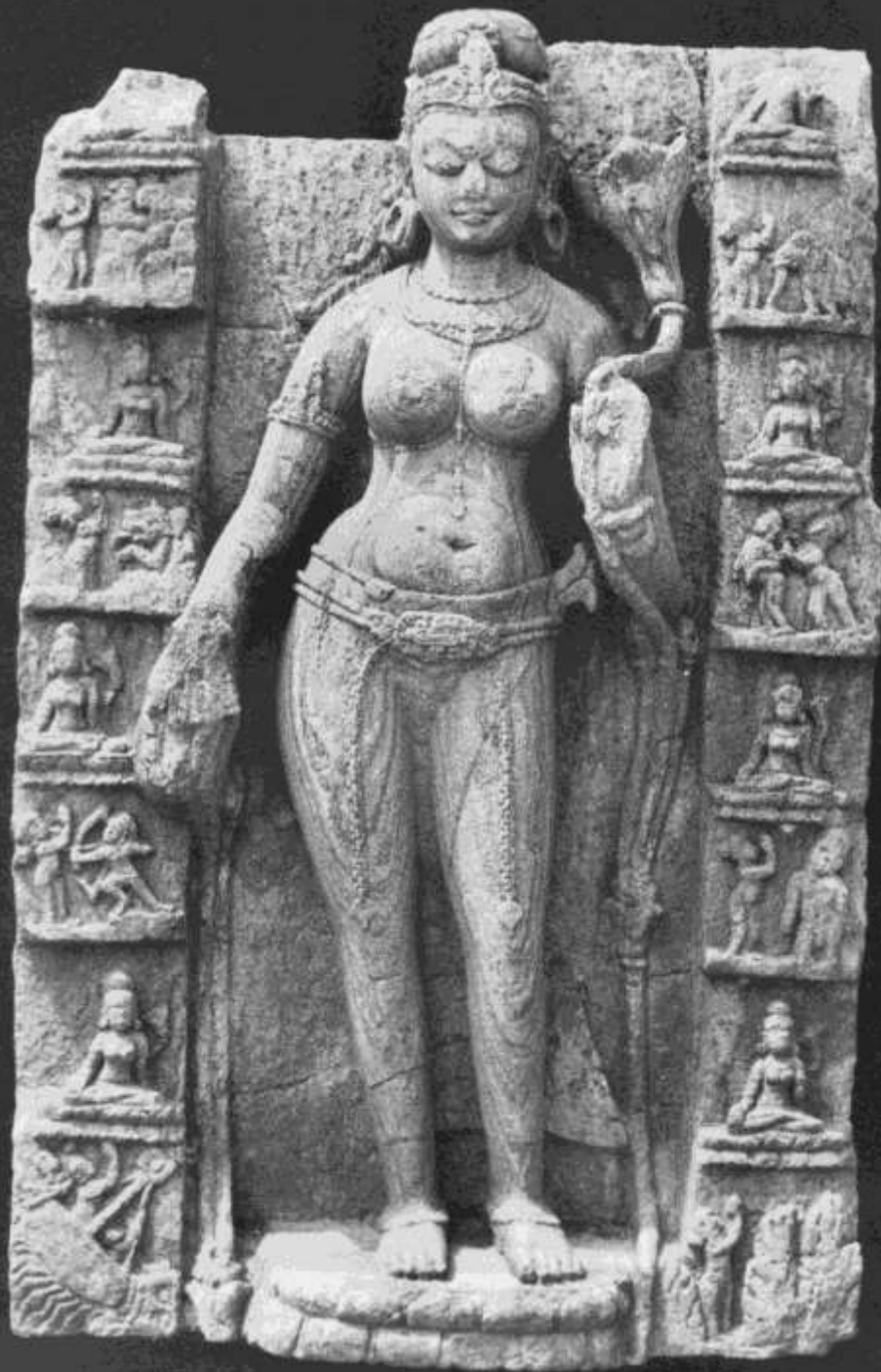
Nalanda, 9th c.,
Delhi, National Museum

Tārā Aurangabad





Mahāmāyūrī
Ellora



Tārā

Ratnagiri, Orissa,
8th c.





08/05





Johne, Isabell, 2014,
*Vasudhārā, A study of the
origin, development, and
diffusion of artistic
representations of the
Buddhist goddess of
prosperity in their cultural
contexts*, 1-2, Aachen:
Shaker.

08/

Vasudhārā



Vasudhārā

Nepal. 11th c.
Washington DC,
Smithsonian
Institution



I. themes relevant for Enlightenment

II. themes not relevant for Enlightenment