



Fine Arts



BA 2nd year



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Seated Buddha



Title: Seated Buddha

Period: post-Gupta period, later Sarnath style

Date: late 6th–first half of the 7th century

Culture: India

Medium: Chunar sandstone

Dimensions: H. 7 in. (17.8 cm)

PLACE: Archeological museum

Sarnath Buddha




The Buddha Preaching his First Sermon is a stone sculpture of the 5th-century CE showing [Gautama Buddha](#) in the "[teaching posture](#)" or dharmachakra pravartana mudrā.

It has been displayed at the [Archaeological Museum at Sarnath](#), the first site museum of the ASI, from the time of the museum's completion in 1910. It is best known for the Buddha images showing the subject, "type considered a hallmark of the Sarnath school of Buddhist art

Description

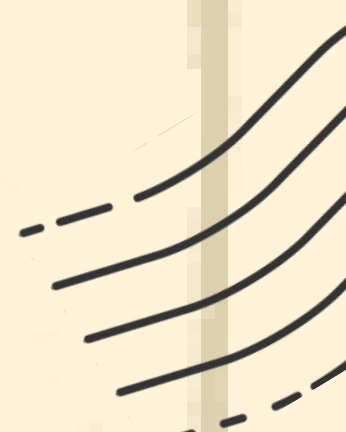


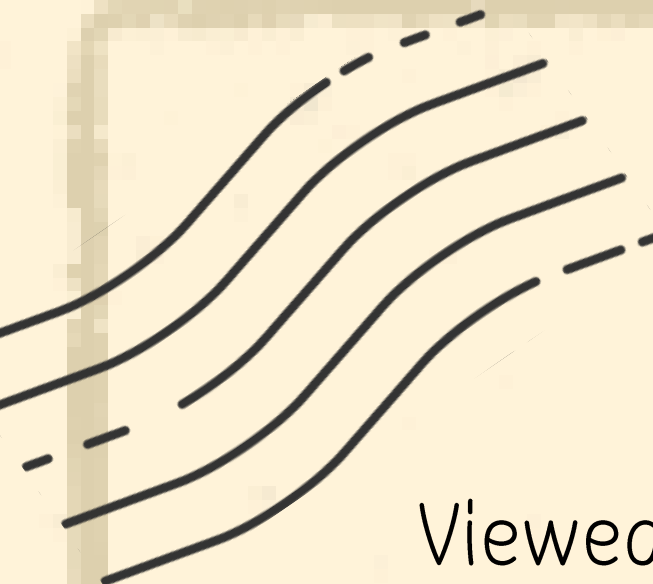
The sculpture depicts the Buddha giving the famous "[Sermon in the Deer Park](#)" at Sarnath, where the Buddha initiated his teachings, which are recorded on the Pali [Dhammacakkappavattana Sutta](#). In this sculpture, the Buddha is seated in the [padmāsana](#) posture (or "lotus position"), with his hands in the [dharmachakra pravartana mudra](#), literally the mudra of "turning the wheel of [dharma](#)", by means of teaching. He is delivering the first sermon to the five disciples shown, at a much smaller scale, below, with the [dharmachakra](#) in the centre. The wheel is flanked by [couchant](#) deer, symbolizing the deer park (Mrigadava) at Sarnath, where the event took place.



The imperturbable poise of this sculptured figure, its almost ethereal delicacy and spirituality, the youthful pliancy of the body, the balance and harmony of its contours, including its radiant halo, the sublime serenity, lift it to the highest level of subtlety.. The proportions of the masses, particularly the ascending direction of the hands against the poised inhalation of the chest and the broad shoulders, give the body the effect of lightness, of buoyancy, of an inheld movement upward and uplifting..

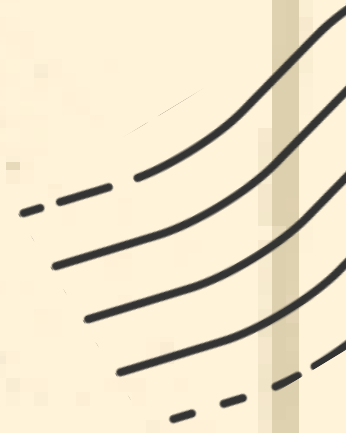
buddha's head resembles the full moon and is indeed one of the most perfectly spherical in all Buddhist iconography -like a bubble -yet deeply inward oriented. The eyes gaze downward, not directly at, but into the viewer; yet the arching eyelids, rhymed by eyebrows that lift intelligently and diagonally upward, are so accented by the light falling on their curvature that they seem to flash and flicker into a climax of irresistibly ascending energy.

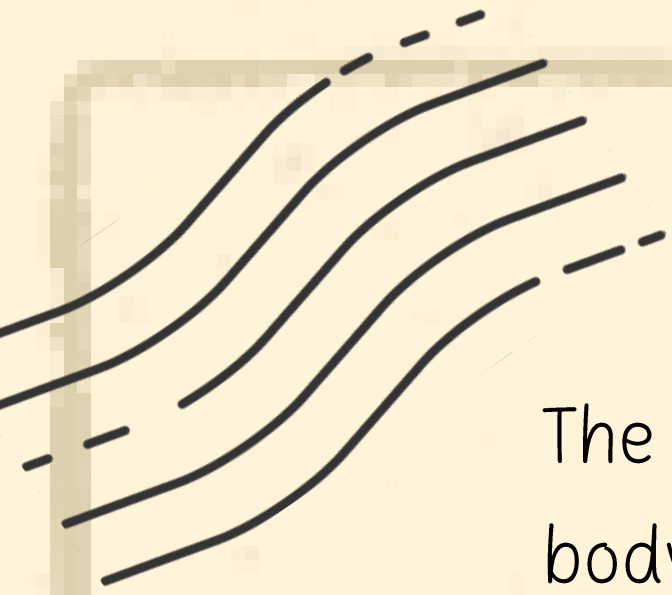





Viewed frontally, the orb of the head recedes towards the halo with unearthly receptivity; viewed slightly to the side, the head presses forward and the smile becomes mobile, outreaching.

'And the fingers, touching each other, form the circle of the chain of causes, thus giving what is known as a mudra, a hand signal representing an idea, this particular sign being that of pratitya-samutpada, 'coming into existence by being conditioned by a preceding cause.'





The Buddha's drapery is conceived as a diaphanous cloth : which caresses the body's contours. Disciplined by yoga, the Enlightened One is seated in the 'lotus posture' of padmasana. A lotus-like circlet of drapery fans outwards from below this model body, combining plenteous convexity and indrawing recession to suggest, deep within, a rich interiority of being, like a pot brimming with water. Indeed, it would seem that the master who sculpted this image could well have begun life, like many an Indian artificer of images, as a potter. The major forms of the whole piece seem to have been fashioned with the memory of the barely audible potter's wheel whirring at the back of the sculptor's mind as he smoothed over the undulations of limbs, the paradisaical sun-disc of the halo, and the beautifully expanded chest.



Six limbs of art



An illustration of a rolled-up scroll and a quill pen. The scroll is light beige with a brown binding, and the quill is a golden-brown color. The background is a dark teal color with a white border.

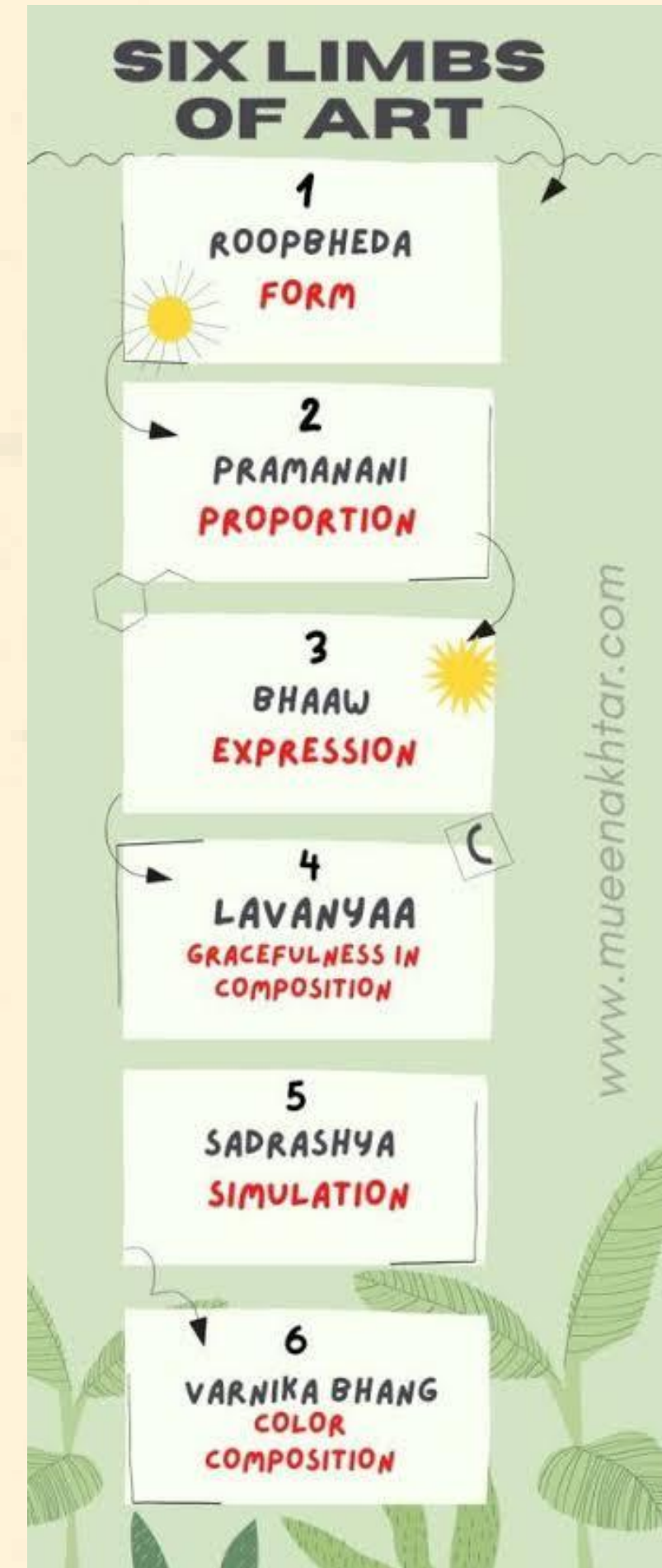
INTRODUCTION

- Roopa-Bheda (Knowledge of Form or Form Impact)
- Pramana (Proportion)
- Bhava (Expression)
- Lavanya-Yojnam (Aesthetic Scheme)
- Sadradyam (Similitude)
- Varnika-Bhanga (Color Scheme)

Introduction

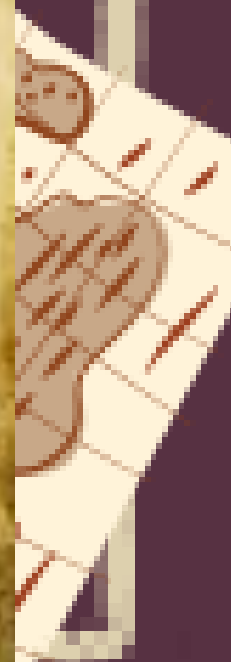
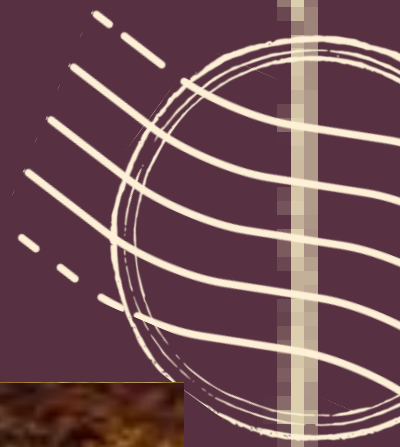
“Art enables us to find ourselves and lose ourselves at the same time”.

‘Shadang’ or the six limbs of Indian Art find their first mention in Vatsyayana’s celebrated text Kama Sutra. Shadang weaves the language of an art work. It defines the principles of creation of an artwork. It mirrors the limbs of art, without which an artwork is deficient.



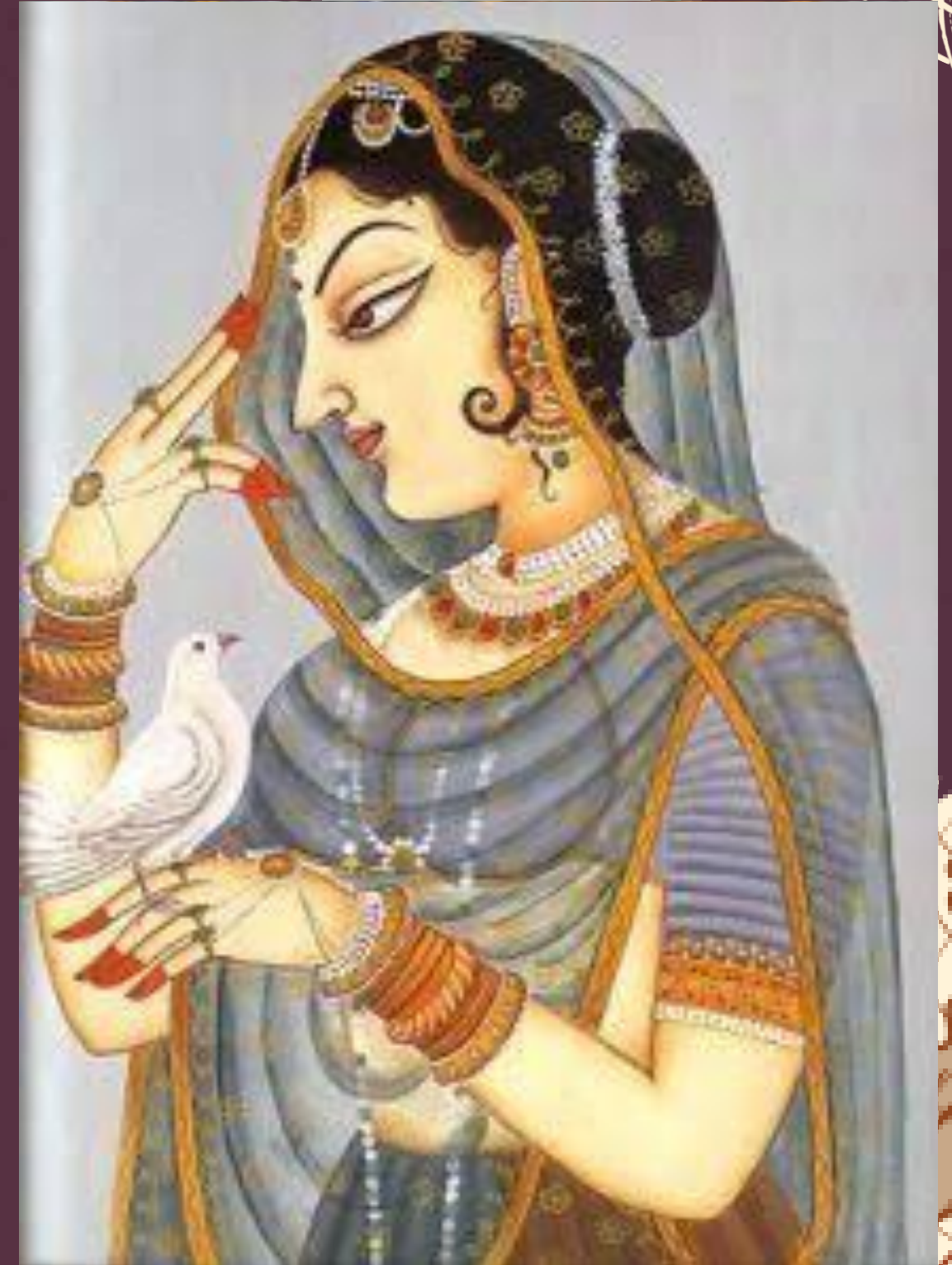
Rupa-bheda (Secrets of Form)

Rupa – bheda presupposes accurate draughtsmanship and the importance of Form. It stresses on the Physical typologies of form. It not only stresses on the knowledge of form (Rupa) but also on the subtle and stark difference of forms. For instance a work must be articulate enough to let the ordinary eye decipher between a dead man and a sleeping man.

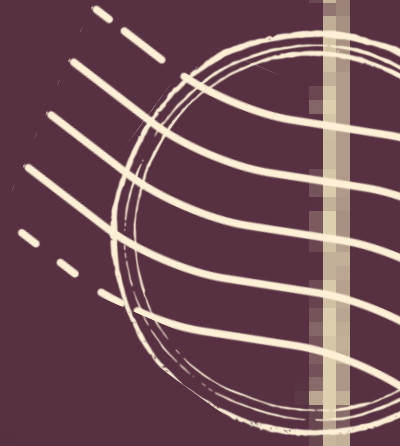


Pramanani (Proportion)

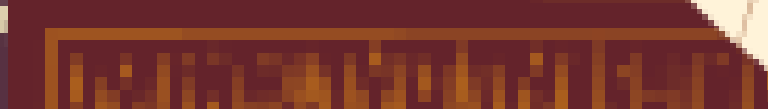
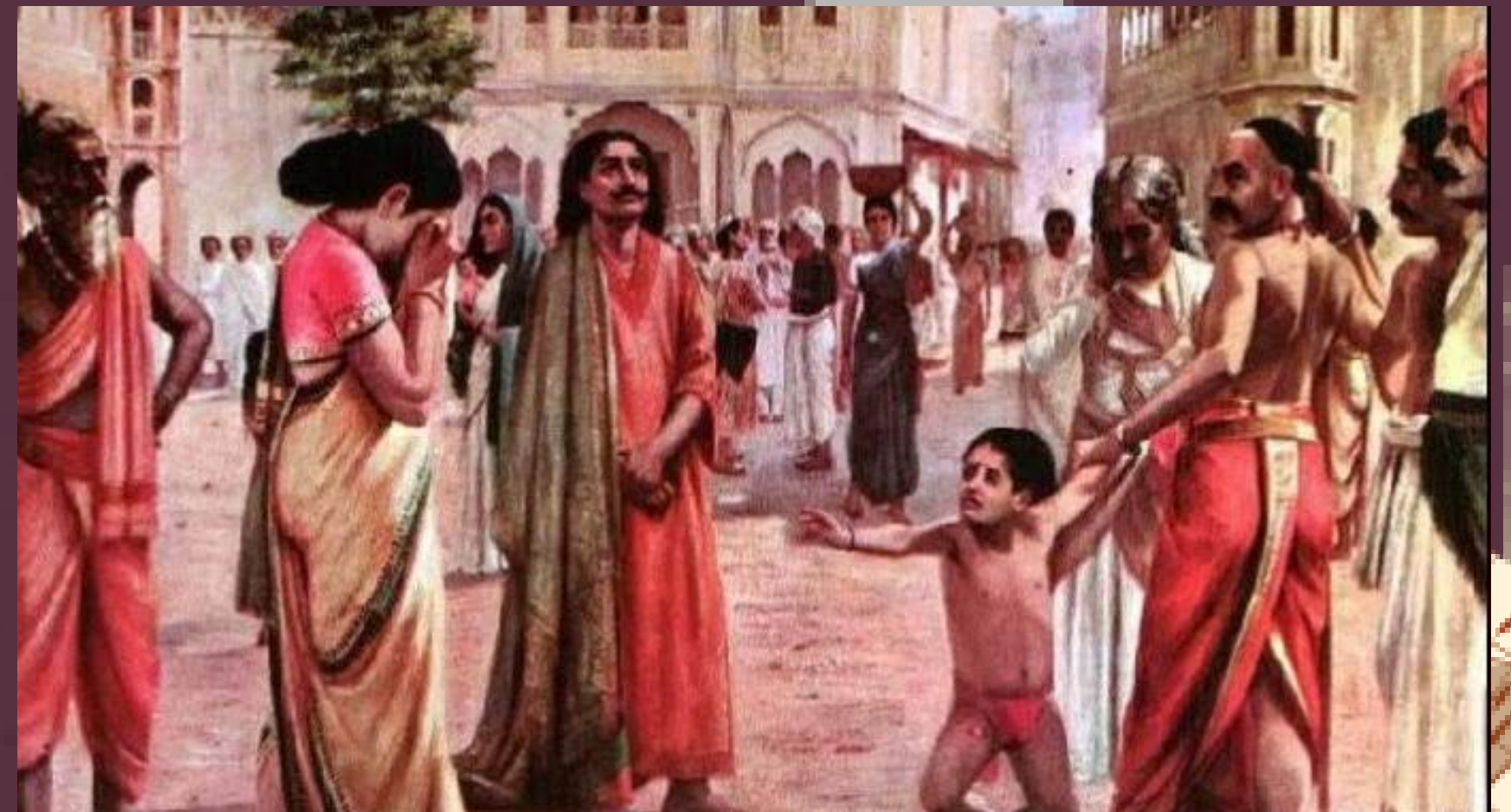
The manifestation of form must be guarded by the power of Pramanani (proportion). It emphasises on perception, measurement and structure. It provides an insight into the structural anatomy of objects.



Bhava (Emotional Disposition)



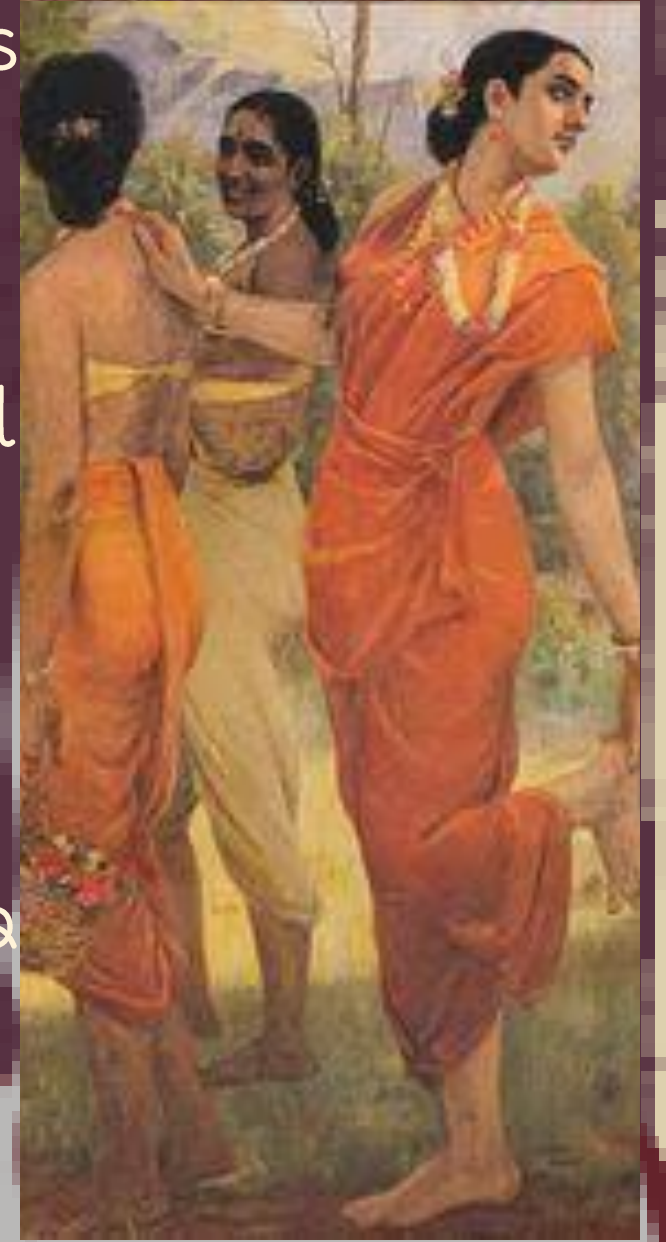
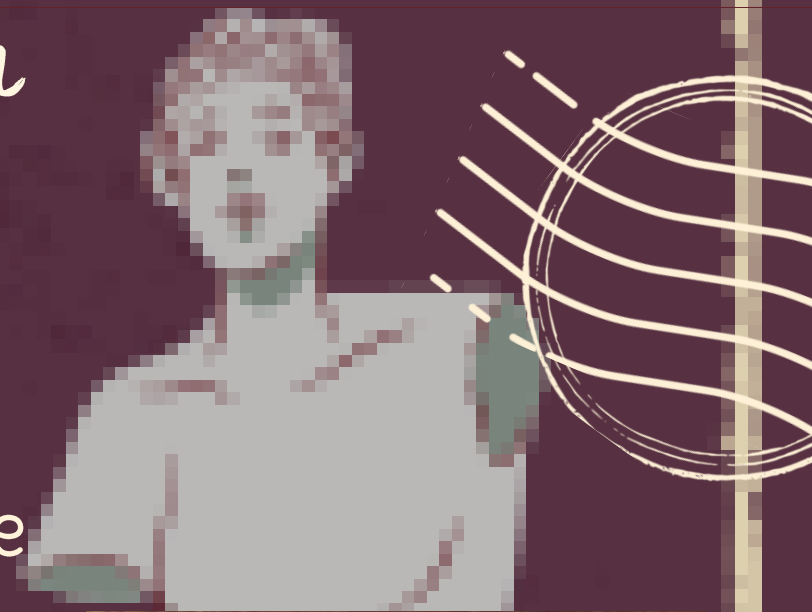
Bhava- yojana speaks about the emotion, a feeling or an intention. It eulogizes the expression of emotions; the formless. Bhava are of two types, covert i.e. the hidden emotions and overt i.e. revealed emotions.



Lavanya-yojanam (Gracefulness in Composition)

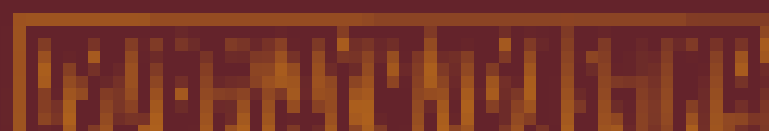
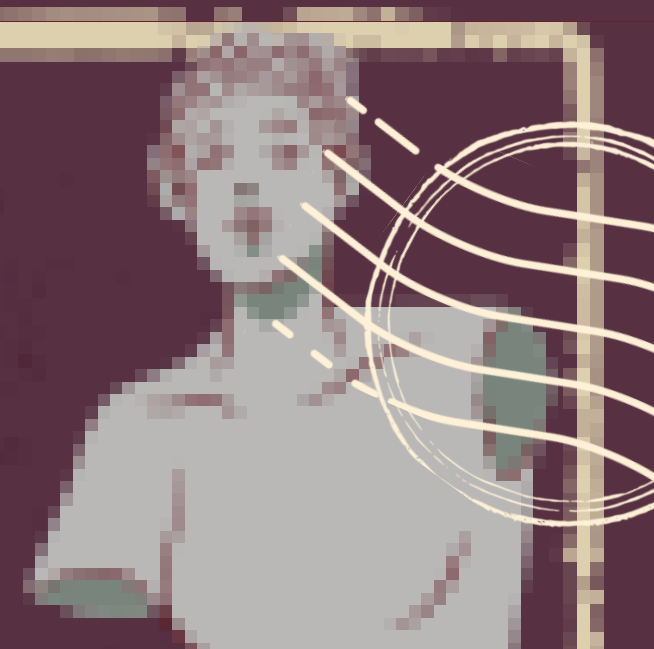
Lavanya, an extremely essential limb of Indian art stands for 'Grace'. Its importance can be illustrated through the example of a meal/curry rich in all flavours and spices save the salt. Just as the curry loses its charm without the salt, so does a painting without lavanya. The Indian Yakshi sculptures at Kajorao and Konark are a hallmark of Lavanya. Here the Yakshi of Didarganj deserves a special mention for its unparalleled beauty and poise.

Lavanya blooms in the bodily postures, bhaav- bhangima and of course in the ornaments and robes that add to the beauty of bodily contours. An artist cannot justify a character unless this grace is achieved for it is this lavanya that enables him to show the beauty that resides not in appearance but essence.



Sadrishyam (Similitude)

Sadrishyam means Similitude. An artist strives to achieve similitude in his creation. Sometimes he derives this similitude from the forms, sometimes from the attributes and sometimes from the virtues. In Chitrasutra of Vishnudharmottara purana there is a mention of 5 types of eyes that have sadrishyam in the forms like fish, conch, lotus petals etc. In Indian poetry, just as in Indian painting, the black lustrous curly locks of a woman are compared with the snake or dark clouds. Even in the asanas like the bhujang asana, mayur asana and lotus asana one finds sadrishyam of certain animal postures.



Varnika-bhanga (Colour Differentiation)

This limb pertains to 'colour' that lends soul to an artwork.

The beauty of colour is not in the colour but in its application. A master painter magnifies the splendour of different shades on the surface with the strength of the stroke of his brush. The myriad hues are not only an aspect of appearance but are the expression of inner character. In the hands of a versatile artist even ordinary colours pronounce extraordinary exuberance.



Conclusion

These six cannons of art do not curtail artistic freedom rather aids it. The Chitrasutra of Vishnudharmottara purana mentions that the artist needs to experience the mysteries beyond cognitive intellect.

He mustn't restrict himself to understanding the work, but also experience it directly. That is where the real rasa is. It states that, valuable as these various instructions are, they are derived from and subservient to practice. The artist has the freedom to work according to his own intellect.



Thank
you!

