

Religions and Art

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Outline

- 1500-1200 BC – The Calamity of the Ancient Mediterranean World
 - Rig Veda
 - Torah
- 600-500 BC – The Axial Age
 - Destruction of Jerusalem
 - Buddhism
 - Jainism
- 0 BC – The Advent of Christ
- AD 500-700 – The Flood of Islam
- 1400-1600 – The turning point to the modern era
 - The Fall of the Old World (Constantinople)
 - New technologies – the printing press
 - The New World
 - The Ascension of Europe

Hinduism and Art (1)

- Hinduism is primarily a visual faith, and so no images are forbidden
- Darsan (the benevolent gaze) from the deity inhabiting the idol is what Hindu worshippers hope to receive.



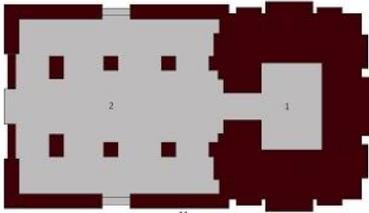
Hinduism and Art (2)



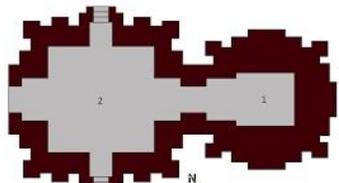
EVOLUTION AND DEVELOPMENT OF HINDU TEMPLE, FOCUSING ON ORISSAN TEMPLES

INTRODUCTION

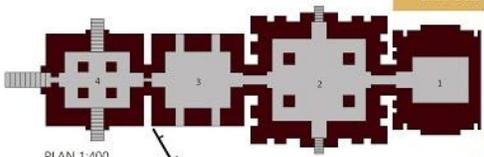
Hindu temple, initially had altar with some temporary structure over it. Being house of GOD it was needed to be made more taller. Thus altar was developed into a dark, mysterious cella to hold the idol, also known as garbha griha (womb)-GOD being creator of life. Cella was kept dark considering GOD as a source of light. Sikhara or spire was added over the cella to give it appearance of mountain top. This continues the concept of small cave in mountain. This basic architectural structure has been evolved through the experiments happened across the country, started around 3rd century. Here we traced the evolution and development of Hindu temple, focusing on Orissan temple style studying PARSURAMESWAR, MUKTESWAR, LINGRAJ, ANANT VASUDEV temple at Bhubaneswar and Sun temple at Konark, where this development reaches its zenith.



PLAN 1:100



PLAN 1:100



PLAN 1:400



LEGEND

- 1. Garbha griha
- 2. Jagmohana
- 3. Nat mandir
- 4. Bhog Mandapa



PARSURAMESWAR AD 800

Basic plan with garbha griha and jagmohana on same axis but joined with a poor junction.

Typical curvilinear, but very rudimentary sikhara, crowned with complete amalaka

Jagmohana have sloped double roof, forming clerestory over central nave.



ELEVATION

MUKTESHWARA AD 975

Garbha griha and jagmohana developed into neatly resolved one plan

A low plinth with five mouldings was introduced.

Fully developed sikhara over garbha griha, having vertical ribs, inclined inward at the top to form typical Orissan shoulder type sikhara.

Sloped roof over jagmohana is replaced by stepped pyramidal roof



ELEVATION

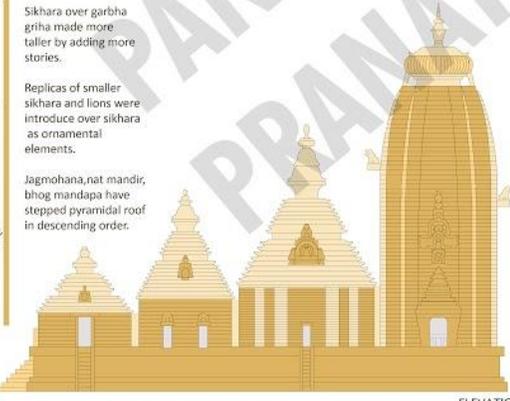
LINGRAJ, AD 1000

Sikhara over garbha griha made more taller by adding more stories.

Replicas of smaller sikhara and lions were introduced over sikhara as ornamental elements.

Jagmohana, nat mandir, bhog mandapa have stepped pyramidal roof in descending order.

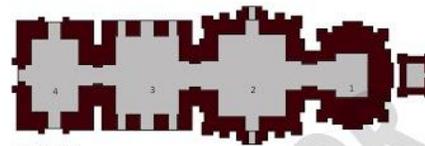
Addition of two more halls, nat mandir, dancing hall and bhog mandapa next to jagmohana, on the same axis. Thus lineally connected halls established fully developed plan form.



ELEVATION



EVOLUTION AND DEVELOPMENT OF HINDU TEMPLE, FOCUSING ON ORISSAN TEMPLES



PLAN 1:400

ANANT VASUDEV AD 1100

Continues the fully developed plan form of Lingraj

Same sikhara as Lingraj over garbha griha. Band of three miniature sikhara introduced at the corners of sikhara.

The gradual ascent of stepped pyramidal roofs over jagmohana, nat mandir, and bhog mandapa is more spectacular here



SUN TEMPLE, KONARK AD 1250

Marks the finale of temple style. Nat mandir is now detached from the main shrine but built on the same axis and same plinth in order to continue the typical linear and axial plan form. Previously temple was a chariot of GOD symbolically, but now it was built as actual chariot of sun (GOD) here.

Had tallest sikhara same as Anant Vasudev with band of three miniature sikhara at corners and lions.

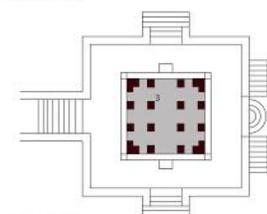
Stepped pyramidal roof over jagmohana is now piled into three tiers. Nat mandir continues the same stepped pyramidal roof.



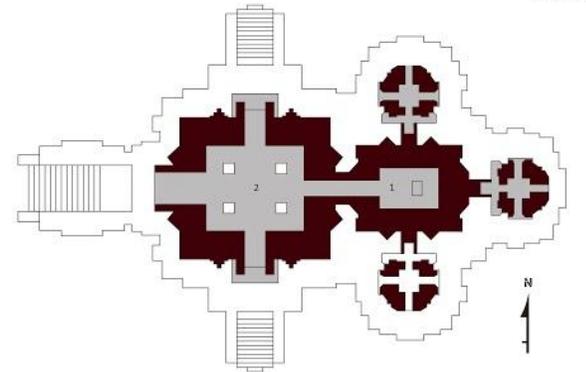
ELEVATION



ELEVATION



PLAN 1:400



PLAN 1:400

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2. Temples in India - Origin and Developmental Stages by S. P. Gupta, S. Vijaykumar / D. K. Printworld / Pvt. Ltd. New Delhi 2010 / page no. 83-98
3. Buddhist and Hindu Architecture in India by Satish Grover / Second edition / CBS Publishers and Distributors, New Delhi, Bangalore, 2002 / page no. 145, 146, 157, 158, 181-183
4. Temples of India, Vol. 1, Text by Krishna Deva / Aryan International, New Delhi, 2000 / page no. 199-210.
5. Hindu India, From Khajuraho to the Temple city of Madurai by Henri Stierlin / TASCHEN Publication 1998 / page no. 108, 120, 123.
6. Class notes.

NOTE-ALL DRAWINGS HAVE BEEN REPRODUCED BY AUTHOR.

Islam and Art (1)

- Every maker of pictures will go to the fire, where a being will be set upon him for each picture he made, to torment him in hell.
- Whoever makes an image shall be required (on the Last Day) to breath a spirit into it, but will never be able to do so. (ROT p44)
- If you must draw, draw trees and things without animate life.
- Man cannot imitate what Allah has created
- Making dolls is unlawful
- Images prevent angels from entering a house
- The use of pictures comes of weakness of faith and unconcern for religious matters (ROT w50)



Islam and Art (3)

Islam allows geometric patterns in many colors and Islamic calligraphy is often magnificent

Islam and Art (2) – what is harem (forbidden)

- Pictures of animate art and picture making
- Music (r40.1)
- Immorality, nudity, illicit sex, pornography
- Obscene language
- Incitement to fornication
- Negation of modesty
- Scenes of violence, sadism, and crime
- Addictive influences of television
- Acceptance and imitation of aggression and crime
- Tattoos
- Television in general

Islam and Art (3) – What is allowed

- Writing (calligraphy)
- Geometric shapes in pleasing patterns
- Inanimate objects
- Dance – however, men should not dance in a languid manner, which is effeminate.



Violations of Prohibitions on Islamic Art



Buddhism and Art (1)

Like its Hindu forebears, Buddhism has no prohibition on art



Buddhism and Art (2)

- The Life of the Buddha told in a painted story format

Judaism and Art (1)

- The Hebrew Bible sends a mixed message on art
- The beauty of the Tabernacle and Temple
- The prohibition on graven images
- Mosaic of Abraham and Isaac at the sacrifice



Judaism and Art (2) – Ancient Jewish Symbols





Conclusion

Discussion

References

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