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HINDU

PART 2

MUGHAL EMPIRE AND LATE HINDU

p. 133-212 Hindu Art

HINDU_18th to 20th India

The first six Moghul emperors ruled for nearly 200 years.

In the 58 years after Aurangzeb's death, there were eight emperors - four of whom are murdered and one deposed.

In the 18th century rulers of each kind continue to profess loyalty to the Moghul emperor in Delhi, but in practice they behave with increasing independence.



HINDU_18th to 20th India

The empire fragments into the many small principalities whose existence will greatly help the British in India to gain control, by playing rival neighbors off against each other.

In the south, where Aurangzeb spent his last years trying to impose imperial control, French and British armies now march against each other in shifting alliances with local potentates.

India begins a new role as a place of importance to the European powers, and in particular to Britain.



HINDU_18th to 20th India

The temples of Bishnupur were built under the Malla rulers of Bengal, fervent adherents of the Vaishnavite movement which flourished in the area from the fifteenth century onwards. The Kestha Raya temple was built by Ragunath Singha II in 1655 AD

Dedicated to Shiva, several temples were built in Bishnupur, West Bengal during the Malla period. Most had relief sculpture and walls covered with scenes from the Ramayana and Mahabharata.

Right middle: Krishna with gopis.

Right bottom: Wall from Laljit Temple, from same time, also dedicated to Shiva .



HINDU_Kamakhya Temple

The Bengal tradition is also found farther East in Assam.

A variety of different roof styles are all plastered.

Stone carvings on the exterior show different guardians but the interior sanctuary only has the goddess Kamakhya as a Yoni.



HINDU_Kamakhya Temple

Linga of Shiva and Yoni
(goddess Shakti)

The linga yoni represent
Shiva as female and the union
of male and female energies.



INDIA_Contemporary

While different rulers built large scale temples dedicated to various Hindu gods and goddesses, it was in the southernmost part of Tamil Nadu (southern India) where Hindu art reached a climax.

The hall is surrounded by piers sculpted with large-scale figures and animals, divine subjects including the marriage ceremony of Minakshi and Sundareshvara (forms of Shiva and Parvati).



Minakshi-Sundareshvara complex, Madurai, Nayaka period, 17th century. P. 182 Hindu Book

The temple is a major pilgrimage destination for those worshipping Shiva.

INDIA_Contemporary

The temple complex is vast, surrounded by a wall.

It is entered through four monumental towers .

The multi-storied towers are crowded with vividly painted plaster sculptures.

Minakshi-Sundareshvara complex, Madurai



www.alamy.com - A1N5RH

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INDIA_19th Century

Similar combination of styles from traditional Hindu, Mughal and Neo-classical are seen here at Lakshmi Narayana temple in New Delhi. The temple is dedicated to Vishnu as supreme being and his consort,

*Lakshmi Narayana Temple, New Delhi,
1938i. P. 197 Hindu Book*



The Devi temple in Mumbai is one that was entirely rebuilt in the 19th century and includes both traditional Indian styles with Neo-classical ones inherited from British influences.

INDIA_19th Century

Toward the end of the book the author attempts to show the variety of styles emerging in various parts of India as a result of local existing styles.

Themes are always the stories of the gods in some form.

This original painting was made for the temple to Kali portraying the fierceness of the goddess with tongue out and head of victim in one hand.

This painting was produced for pilgrims at the temple at Kalighat in Calcutta, West Bengal



*Kali (goddess of destruction), 19th century
P.22 Hindu book*

INDIA_Contemporary

In the golden hall at Chidambaram
from Tanjavur in Tamil Nadu

Tanjavur art focuses on formal
arrangement of deities with the
addition of pale skin and staring
eyes with semi-precious gems and
pieces of colored glass or mica to
highlight costumes.

Here the God Shiva is dancing on the
demon dwarf who symbolizes
ignorance . On either side are Shiva's
two sons, Ganesha and Kartikeya.

There's always a story.



Shiva Nataraja, 19th century
Similar one on p. 207 Hindu Book.

INDIA_Contemporary

The goddess, Kali, is depicted with multiple heads, arms, and legs. Her necklace has heads and she's holding the head of her slain foe, tramples the figure of Shiva her partner (she is the Shakti of Shiva).

Kali is the Hindu goddess (or **Devi**) death, time, and doomsday and is often associated with sexuality and violence but is also considered a strong mother-figure and symbolic of motherly-love. Kali also embodies [shakti](#) - feminine energy, creativity and fertility - and is an incarnation of Parvati, wife of the great Hindu god **Shiva**. She is most often represented in art as a fearful fighting figure with a necklace of heads, skirt of arms, lolling tongue, and brandishing a knife dripping with blood.

Very popular in Hindu art today.



Kali, from Tamil Nadu, late 20th century
p. 21 | Hindu Book.

INDIA_Contemporary

Hindu artists in the 20th century followed different directions.

Some, like Ravi Varma used European styles to represent Indian themes.

Arjuna and Subhadra
Ravi Varma
late 20th
Century

This story about Arjuna comes from the Bagavad Gita.



Introduction of Radha to Krishna, Ravi Varma
late 20th century
This story is from the Ramayana.

INDIA_Contemporary

Abanindranath Tagore used a more simplified style, influenced by Japanese Art. By the early 1900's Japanese Woodblock printing had been introduced to the west including artists of India.

We can see the influence of the subtle, Zen, aspects of Japanese art in the Indian representations.

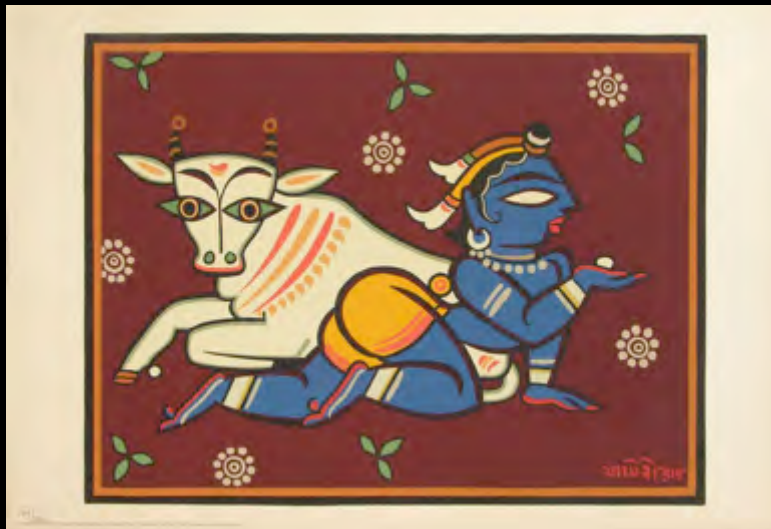


*Mother India, Abanindranath Tagore, 1905
Village Music, Abanindranath Tagore, 1926*

INDIA_Contemporary

Some artists like Jamini Roy in Calcutta exploit the style found in earlier Kalighat art.

Working mostly with Hindu topics the style is also very simplified and stylized. This work is influenced by the European Modernist traditions, like those seen with early Picasso and Matisse.



Krishna and Indai, Jamini Roy, 1950s
Krishna and Nandi, Jamini Roy, 1950s

INDIA_HISTORY_Pre-Partition

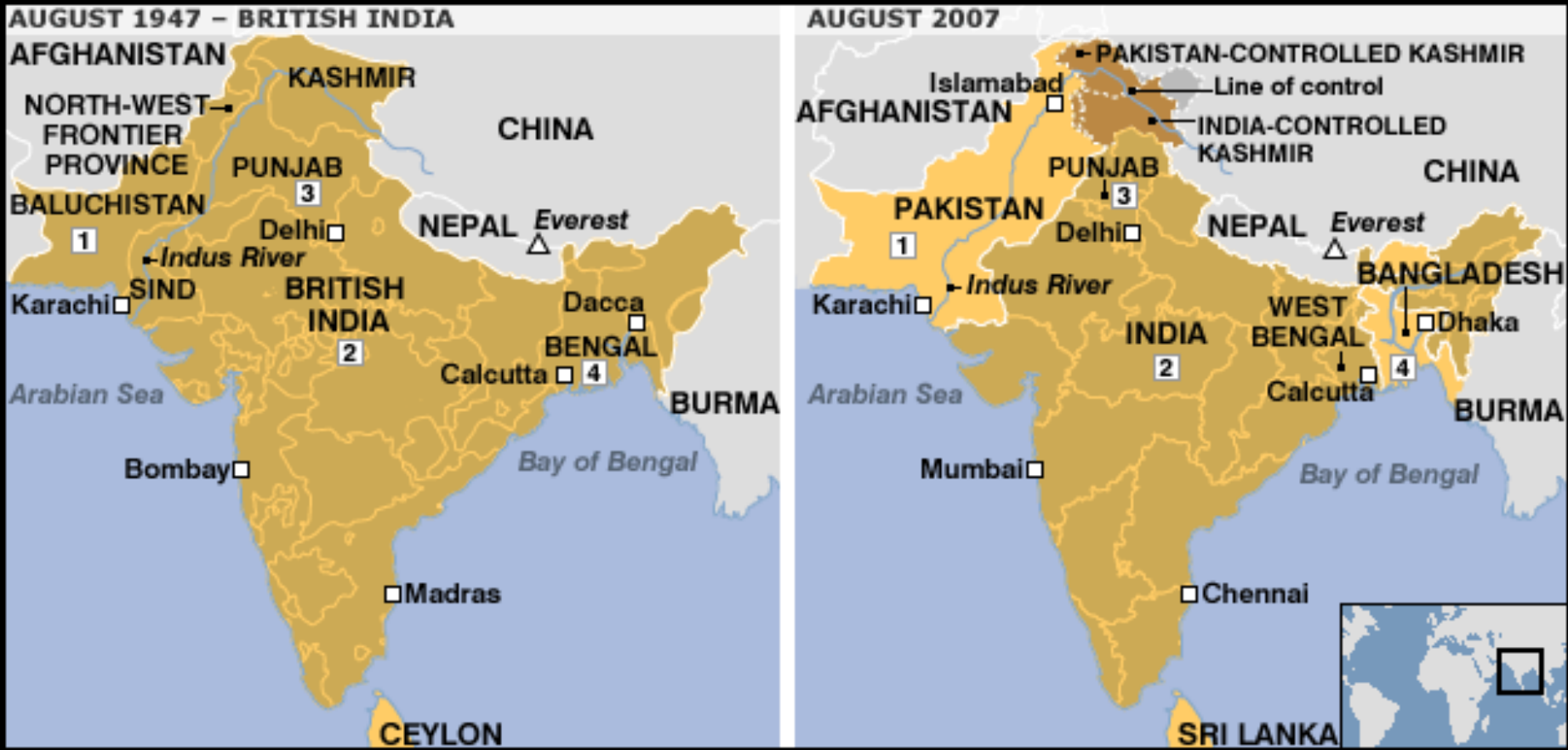
The Anglo-French conflicts that began in the 1750s ended in 1763 with a British ascendancy in the southeast and most significantly in Bengal.

Both the French and the English East India Companies, to advance their commercial interests, offer military support in dynastic struggles within powerful Indian states. Helping a candidate to the throne opens a new region of influence, a new market.



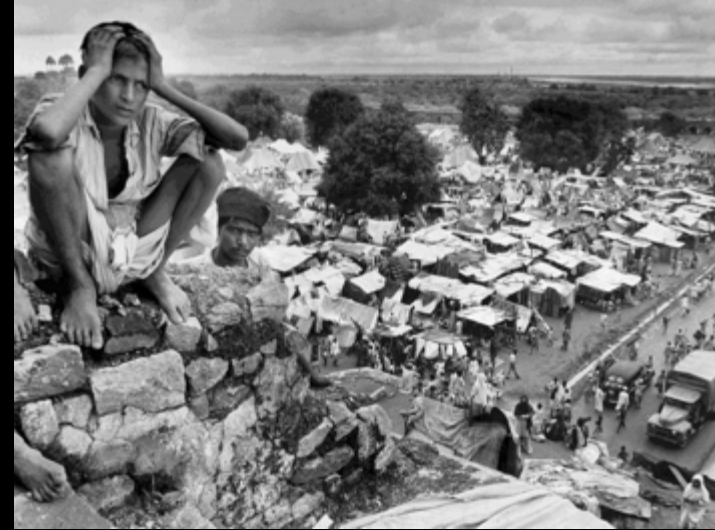
INDIA_PARTITION

The **Partition of India** was the 1947 partitioning of the British Indian Empire into India and Pakistan. It led to the creation of the sovereign states of the Dominion of Pakistan (which later split into Pakistan and Bangladesh) and the Union of India (later Republic of India) on 14–15 August 1947.



INDIA_PARTITION

In August, 1947, when, after three hundred years in India, the British finally left, the subcontinent was partitioned into two independent nation states: Hindu-majority India and Muslim-majority Pakistan. Immediately, there began one of the greatest migrations in human history, as millions of Muslims trekked to West and East Pakistan (the latter now known as Bangladesh) while millions of Hindus and Sikhs headed in the opposite direction. Many hundreds of thousands never made it.



By 1948, as the great migration drew to a close, more than fifteen million people had been uprooted, and between one and two million were dead. The comparison with the death camps is not so far-fetched as it may seem. Partition is central to modern identity in the Indian subcontinent, as the Holocaust is to identity among Jews, branded painfully onto the regional consciousness by memories of almost unimaginable violence.

<http://www.newyorker.com/magazine/2015/06/29/the-great-divide-books-dalrymple>

HINDU_Contemporary

Regional traditions allow for changing styles.

REVIEW

This week we finish up with Hindu traditions. We looked at some of the architecture but mostly painting as it was influenced by the Mughal tradition.



We also looked at the different styles of painting in India, depending on the area of the country.

Then, we look at the evolution of styles as Indian Hindu artists come in contact with Western styles.

NEXT WEEK

How Buddhism influences Contemporary art traditions in the West.

