

Aesthetic values of contemporary Mural painting of Buddhism

(Murals of the (new) Nava Getavana Buddhist temple, Sarvati, India)

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Abstract: The research includes the study of aesthetic values of contemporary murals of the (new) Nava Getavana Buddhist temple, In terms of design, color, theme, and forming elements used within the mural work, and the extent of the connection between the mural work and the building's function.

The (new) Nava Getavana Buddhist temple murals are influenced by the mythological and traditional thought of the Buddhist religion, as they document the most important events in the history of Buddhism until the modern time. To the twentieth century.

This mural work was painted by The artist Upasena Gunawardena of Sri Lankan origin, who gave the work a kind of originality through the used color group and color technique, which are the traditional colors (natural oxides and dyes)

Which indicates that this mural work achieves the connection with the Buddhist identity and the mythical thought recognized in Indian society.

Keywords: (Mural painting, myths, Buddhism, plastic values, aesthetic and technical values).

1. INTRODUCTION

“Buddha spent nearly 25 years of his missionary journey at the end of his life in the city of Shravasti in India, and it is considered a place of pilgrimage for Buddhists now, where he delivered most of his sermons and preaching, and this city has great luck of his miracles, which were narrated in the form of legendary stories later.”) The source of inspiration for a series of murals painted by the Sri Lankan artist Upasena Gunawardena 1937 AD in the Nava Getavana Buddhist temple, which has been revived since the first time of Buddhism, and which documents the most important events in the history of Buddhism until the modern time, including these miracles through the stage after the death of Buddha until the century The twentieth, was painted in 1987 AD, and it consists of 32 murals, and each painting has numbering and has a well-known mythical narration or story in the Buddhist religion.

Research problem:

-The research problem lies in knowing the aesthetic values of the murals ... in terms of design, color, subject matter, and forming elements used within the mural work, the extent of the connection between the mural work and the function of the building, and the extent to which these murals are influenced by the mythological thought of the Buddhist religion.contemporary Graphic arts.

Research objectives:

- Learn about mural works related to one of the cultures of the ancient world that have been inherited until now in India, with their intellectual, plastic and technical values..

Hypotheses:

- The connection of murals of the (new) Nava Getavana Buddhist temple to the mythical thought of the Buddhist religion in terms of the subject, which confirms its connection to the function of the building, it is a place of worship and the establishment of religious rituals of the Buddhist belief, and this is a basic principle of the principles of good mural work, and this work is distinguished by its originality in the spirit of the Buddhist belief that helped its emergence. The color group used, the type of color technique (which is a traditional technique), and the simplicity and clarity of the design.

2. THE IMPORTANCE OF RESEARCH

-The importance of research lies in the study of mural works from an intellectual, plastic and technical point of view, and their application by contemporary muralists in India.

Research Methodology:

-The researcher in this study follows a historical, analytical and descriptive approach.

Search Limits:

-Time Limits: from the beginning of the twentieth century to the present.

-Spatial boundaries: Sarvati city, India

3. ABOUT THE ARTIST UPASENA GUNAWARDENA (1937)

"The artist Upasena Gunawardena (1937) is a Sri Lankan artist of origin who owes to Buddhism.

He was invited by the Buddhist High Priest Maha Viharaya in Saravasti in 1987 to paint this huge mural."

4. PLASTIC ELEMENTS AND THEIR DISTRIBUTION IN MURALS OF THE (NEW) NAVA GETAVANA BUDDHIST TEMPLE

The mural work as a whole contains human, animal and plant elements, so the human elements were represented by the person of Buddha, his followers and members of his stories (common people), while the animal elements were represented by the elephant and the snake that embodied one of the mythical characters. (Their topic will be detailed in the following (Figure 1) As for the botanical elements, they are found in abundance in all the paintings of this work, and the tree (Ananda Buddha) is considered one of the most important botanical elements mentioned in the life of Buddha and depicted in this mural, and it is the sacred tree that he used to take refuge in order to perform the process of meditation and worship, as he threw it under it. Most of his sermons and sermons are considered a blessed and sacred place for Buddhists. (Figure 4)

The artist also diversified between the elements of formation consisting of all types of lines such as (refractor, oblique, curve, straight, horizontal and vertical) represented in the forms of buildings, water waves, people, plants and animals (Figure 5, 8, 10), and the work is predominantly present in the presence of architectural elements within the composition, represented in Geometric shapes (circle, rectangle, and triangle). (Figure 2, 6, 7, 9, 16), and this diversity in the shapes of lines makes the artwork rich and balanced, as linear perspective is used to emphasize the depth and realism of the work.

The artist placed the Buddha figure as a figurative element in the middle of the painting or in its three quarters (the golden ratio according to the Greek theory of the beauty of things) in (Figure 1, 4, 6) and this place is considered the center of the painting where it has a starring role, the importance, and the focus of view of the viewer, as he sponsored. The artist has this ratio in all parts of the mural, whether it contains the Buddha figure or not, according to the most important element in the painting, as it is a type in the direction of the faces, hands and bodies of people, and the direction of things, so that the eye moves comfortably and balanced between all the elements of the work, and does not depart from it, A circular halo surrounds the Buddha's head indicating the sanctity of his stature, and the artist also indicates his religious importance by drawing him in a size larger than the size of the figures following him in importance.. (Figure 3, 7, 9).

5. CHROMATIC VALUES IN MURAL WORK

As for the color, the artist used the yellow color and its hues with the brown color significantly and mainly in the important parts and elements in the painting (Buddha and his followers), as it represents the hot area of the painting with

the degree of reddish brown, while the cold colors are represented by the shades of blue, green and dark green consisting of Mixing dark yellow with blue of varying proportions, it is noticeable from the shades of color used that the artist is not able to use many different intermediate or secondary degrees, and this is due to the nature of the colored material, which are natural oxides and vegetable dyes extracted from the nature surrounding the artist, as he achieved the chromatic perspective within the limits of The possibilities of the material, and there is a great influence in the method of analyzing and coloring shapes with the ancient Hindu and Buddhist mural painting works in general, and this is due to the nature of the common used material between them, which made the details of drawing objects limited, as the material has an effect in the form of the design of the mural work (from the principles of the study of mural painting), Which was dominated by modern mural painting materials and techniques, for example (acrylic corols), which is a malleable and easy-to-use mural material Its colors are as close to reality as it is in its representation, and its color grades are very numerous, and this is not available in these traditional materials.

It is noticed that the work has balance and rhythm in echoing the color, lines and various shapes, whether architectural or organic forms, represented by human, plant and animal elements, and the artist also succeeded in expressing the subject of the painting using these (Plastic elements) elements, as it influenced his imagination the idea of the Buddhist myth to formulate a mural work embodies his convictions.

This work has also been linked to the mythical thought of the Buddhist religion in terms of the subject, which confirms its connection with the function of the building, as it is a place of worship and the establishment of religious rituals for the Buddhist belief, and this is a basic principle of the principles of good mural work, and this work is distinguished by its originality, in it the spirit of the Buddhist belief, it helped in its emergence The type of colors used in the work (they are traditional colors), as well as the color group that emphasized the heritage of the work, which led to the simplicity and clarity of the design.

6. BUDDHIST MYTH AND ITS IMPACT ON THE MURALS OF THE (NEW) NAVA GETAVANA BUDDHIST TEMPLE

"The subject of the painting (Figure. 1) of the mural work as a whole revolves around the god Mara, his crowds, and his attack on Buddha, as legend says, "Buddha returned revealing the law of life after meditating under the tree for a long time, and his oath that he swore to stay under the tree had a bad effect on Mara's soul. And who is the God of the five desires and the enemy of truth as well, so he brought his three criminal daughters and his guest Satan, and he intended to the place where Buddha was sitting, but Buddha did not pay attention to him and did not care about his deception, and he caused a storm to darken the weather, overwhelmed the waters of the seas, and the ocean waves roared, But Siddhartha (Buddha) remains in his place under the shade of the tree of wisdom and knowledge, reassuring and never afraid, and he knows that nothing can prevent him from passing through the temptation, and the girls of Mara tried to tempt him, but they failed and did not strengthen him, and Mara tried to spread in him all the evil spirits that gathered in An attempt to draw him into the realm of desires, but the Buddha remained firmly and firmly in his place until he finally reached Mara to escape with his demons and daughters from before the great sage." (Hilal, 2017)

The subject of the painting (Figure. 3) revolves around "the myth of the blind man (Arahat Cakkhupala) to whom Buddha restored his sight, after Buddha explained the reason for this man losing his sight, and the legend recounts that this man in his previous lives (karma) was working as a doctor and a woman came to him to complain about it. She did not see when she was actually seeing, and this doctor discovered that she was lying, so he gave her a medicine that made her lose her eyesight permanently, and this is what made him born blind in his new birth." (Thera, 1991)

"As for the painting (Figure. 4), it is about planting the second holiest tree in Buddhism, which is the Ananda Bodhi tree, which was planted by King Pasenadi, King of Kusala in India, and one of the Buddha's disciples, where the city of Sarvati was considered its capital in the past (in which events take place Murals of this temple), as King Basenadi planted them as a blessing and imitation of the tree that the Buddha worshiped and meditated underneath at the beginning of his religious journey, as it is a symbol of worshipers and a place for Buddhist pilgrimage now." (Malalasekera, 2007)

The painting (Figure. 5) tells about the story (Patakar), "a prominent figure in the Buddhist religion, and she became a student of Buddha after going through the events of this story. She is one of the most beautiful girls in Sarafati city, and her father is a wealthy merchant in Kosala city, and she fell in love with one of her father's servants." She ran away with him and gave birth to two children, and after that her husband and children died in difficult and painful events. Her family

also died in difficult events. She lost her mind, and she was wandering the streets of the city naked, in revolt against the rules of society, so people used to torture her, throw stones and discard her, so she became more aggressive. Then, in the end, she went to Buddha to tell her tragedies, and she was chosen by her and chosen by the first nun in Buddhism to rise to the status of female maidens- Arahats (which is one of the ranks of salvation in Buddhism, which precedes Nirvana). The events of this story take place in the sixth century BC." (Goldberg & Decary, 2013)

In the painting (Figure. 6), "tells about a woman called (Senka Manavika), who was sent by the enemies of Buddha to plot a conspiracy for him, by claiming that she practiced the vice with him and carried a child from him, but Buddha soon revealed her plot, that she puts a pillow with which she pretends to be pregnant, and Buddha tells her to follow a story. This woman, in one of her previous lives, was that she was an evil woman who lies and conspires against those around her, and this is what made her born in her current life like this." (Goldberg & Decary, 2013)

The painting (Figure. 7): "Its events revolve around a woman named (Kisa Gautami), who is a poor woman who married a rich man and gave birth to her only child, who then lost him, and she became miserable. People advised her to go to Buddha to revive her child again. He told her brings a child back to life if she can find white mustard seeds from a family where no one has died, so she goes desperately from one house to another, but in her disappointment, she is unable to find a house in which no family member has died, and she finally realizes that there is no free home. From the deaths, she returned to the Buddha, who counseled and exhorted her with the truth, so she woke up from her slumber and entered the first stage of salvation, and became Arhat."

There are many stories of this mural work, through which the teachings of Buddhism appear in the form of mythical stories that guide pilgrims visiting this temple, and they also narrate the path of Buddhism after the death of Buddha until it reached the twentieth century in (Figure.8, 9, 10, 11, 12, 13, 14, 15, 16).



(Figure 1) detail entitled Mara and his Horde attack the Bodhisatta,- murals of the (new) Nava Getavana Buddhist temple in Sarafati, India- with natural colored oxides-1983- by the Sri Lankan artist (Upasena Gunawardena (1937).



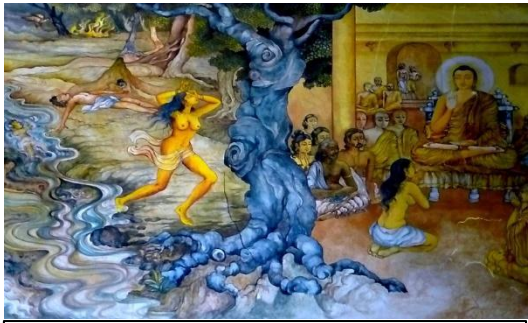
(Figure2) Visakha Directing the Construction of the Eastern Monastery in Savatthi.



(Figure 3)Arahat Cakkhupala, before and after his Blindness .



(Figure 4) King Pasenadi Planting the Ananda Bodhi Tree in Jetavana.



(Figure 5) Patacara learns about the Sorrows of Existence .



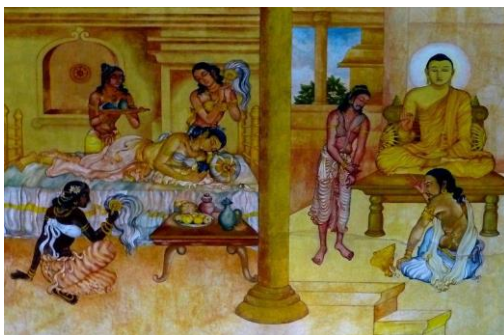
(Figure 6) Ciñca accuses the Buddha of making her Pregnant .



(Figure 7) Kisagotami with her Dead Child.



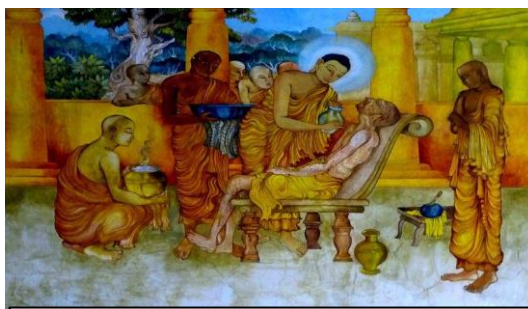
(Figure 8) Rapist dies after attacking Bhikkhuni Uppalavanna .



(Figure 9) The Buddha praises Daughters to King Pasenadi.



(Figure 10) Devadatta sinks into the Ground .



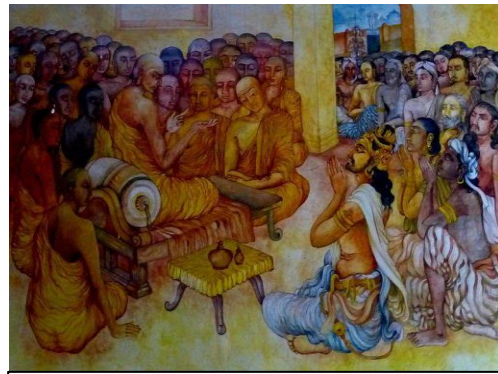
(Figure 11) The Buddha and Ananda tend a Sick Monk .



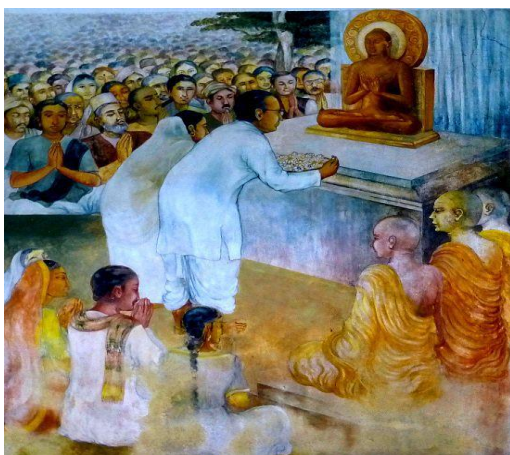
(Figure 12) The Great Emancipation.



(Figure 13) First Council at Rajgir.



(Figure 14) King Asoka at the Third Council.



(Figure 15) Dr Ambedkar and his Followers become Buddhists in 'Nava Jetavana Temple.



(Figure 16) Opening of Nava Jetavana with Indian Vice-President in 1988.

7. RESULTS

The aesthetic values of Murals of the (new) Nava Getavana Buddhist temple, are characterized by the following:

1. The link between the mural work and the religious function of the building.
2. The diversity of the plastic elements in work and activate the movement of vision in it.
3. The artist used sizes, shapes and directions to enrich the mural
4. Buddhist legend had a great a color group that served the design theme in terms of its originality and heritage. He also used natural oxides and dyes in coloring to emphasize this meaning. terms of plant, animal and human elements. Lines and geometric shapes varied in terms of their influence on the themes of temple murals.

8. RECOMMENDATIONS

In light of previous findings, the researcher recommends:

1. Taking into account the aesthetic values of any mural work before starting it, so that the topic of the work is related to the practical function of the building as is achieved in the design the plastic and technical values that support the theme of the mural work.
2. Benefiting from this experience in creating contemporary murals that emphasize identity and heritage and are distinguished by originality and ancient.

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