

Introduction to

ART

Design, Context, and Meaning

Editor-in-Chief | Pamela J. Sachant, Ph.D.

Peggy Blood, Ph.D. | Jeffery LeMieux, M.F.A | Rita Tekippe, Ph.D.

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10

Art and Ritual Life Symbolism of Space and Ritual Objects, Mortality, and Immortality

Jeffery LeMieux and Rita Tekippe

10.1 LEARNING OUTCOMES

After completing this chapter, you should be able to:

- Identify and describe the different architectural forms that are used for diverse ritual purposes and those associated with specific religious groups
- Recognize a variety of symbolic and functional components of architectural centers for worship, including building parts, auxiliary structures, and furniture, as well as to discuss its significance and uses
- Identify and describe sculpture, paintings, and a variety of religious objects that are used to express beliefs, to teach religious doctrine, and to perform ritual acts
- Recognize and discuss some of the specific forms of art associated with funerary and memorial functions in different belief systems

10.2 INTRODUCTION

Art and architecture have ever been used to express our deepest human interests, including the universal concerns with the meaning of human life itself and whether or not our spirit will continue in an afterlife. Thought and belief about these concerns have led individuals to create art about them; they also have led people to ally with like-minded individuals, forming philosophical and religious groups and institutions that have frequently further formalized their thought and belief concepts and contemplations and used art and architecture to give concrete form and image to these ethereal notions.

10.3 EXTERIOR RITUAL SPACES

The well-known site of Stonehenge, in Wiltshire, England, although not completely understood today, provides us with insight into the early evolution of a ritual location. (Figure 10.1) It



Figure 10.1 | Stonehenge

Author: User "garethwiscombe"

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was developed over the course of some 1,500 years (c. 3,000-1,600 BCE). The site's configuration has astronomical implications, with a design of a ritual offering or sacrifice table, and portal placed in relationship to the sunrise at the summer solstice. (Figure 10.2) Its concentric rings were made of wooden posts, earthen ditches, and thirty **megaliths**, or large stones, each of which is approximately thirteen feet high, seven feet wide, and weighing more than twenty-five tons. In places where two megaliths support another horizontal stone, a **dolmen** or **cromlech** is formed. (Figure 10.3) Other parts of stone, wood, and earth were placed in particular spots for which the choice of location and use are now unclear.

How could Stonehenge have been built with prehistoric knowledge and technology? It is believed that the large stones were quarried from twenty-five to 150 miles away, floated, and log rolled to the final site and then placed by creating inclined dirt ramps. (Figure 10.4) Once the upright stones were placed, the spaces were filled with dirt, the capstones rolled into place, and all the dirt removed. As is clear with these construction methods, it is important to recognize that prehistoric people did not lack in either clever mental ability or tireless devotion.

Many sites across England and other parts of Europe show a kinship to it in their use of space and materials and their desire to engage with the cosmos. Stonehenge is the largest of approximately 1,000 stone circles found on the British Isles. Their existence and the fact that these sites were used for such a long time gives us some insight into the ways our earliest known ancestors devised views of the universe and their place in it, as well as how they addressed such issues through artistic expression.

Human societies from widely separated times and locations have constructed strikingly similar forms

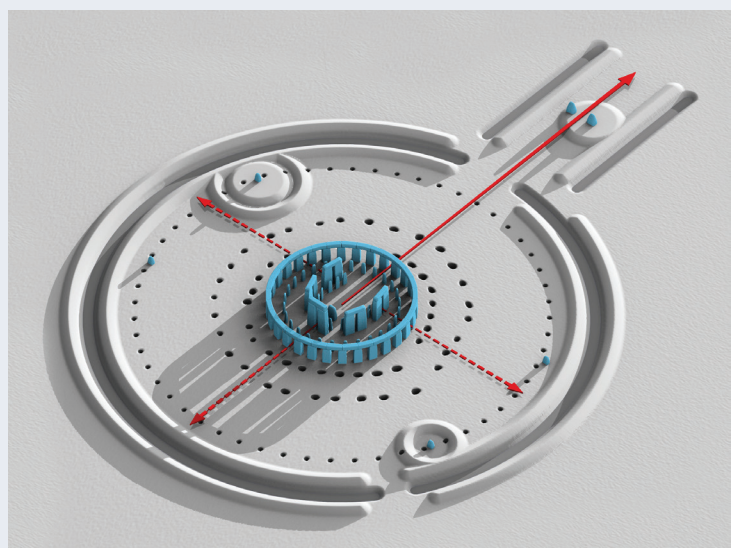


Figure 10.2 | Digital rendering of Stonehenge

Author: Joseph Lertola

Source: Wikimedia Commons

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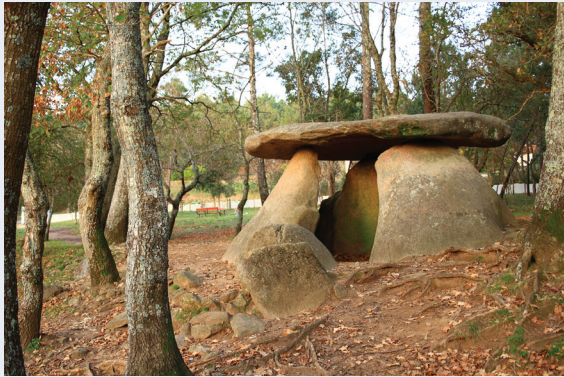


Figure 10.3 | Dolmen of Oleiros, Spain

Author: Arturo Nikolai
Source: Wikimedia Commons
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It is a short step to placing the altar on a built, raised platform to accentuate its status. For example, a **heiau** is a Hawaiian temple composed of a Polynesian raised earthen or stone temple platform in an enclosed area that might also contain stone markers and cult images. Heiau were used for a variety of reasons: to treat the sick, offer first fruits, control rain, and achieve success in war (for which human sacrifices were made). Heiau are found throughout the Pacific



Figure 10.5 | Drawing of Heiau at Wimea

Artist: John Webber
Author: User "KAVEBEAR"
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of symbolic or physical enclosure or elevation of the sacred. The altar is the most simple and expedient means. An altar, found in religious settings and structures to this day, is a piece of **liturgical** (religious ritual) furniture possessing ancient symbolism—primarily as the site of sacrifice, most often in the offering of animals ritually slain for the deity.

PLACING MEGALITHS

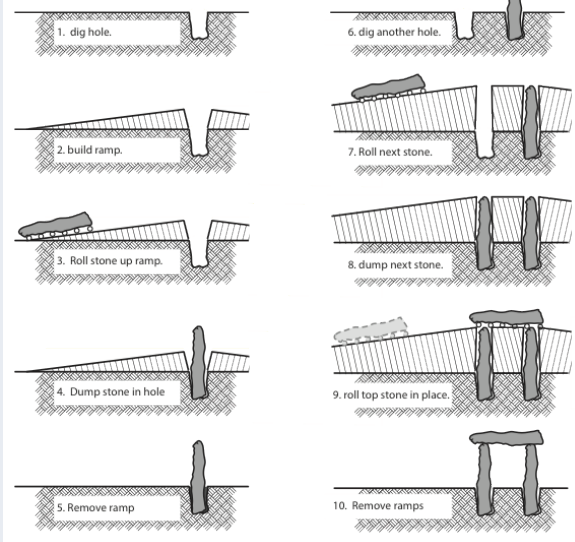


Figure 10.4 | Diagram Depicting Placement of Megaliths

Author: Jeffrey LeMieux
Source: Original Work
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island. This print depicts the heiau at Waimea, on Kauai, one of the Hawaiian islands, as it existed prior to European occupation. (Figure 10.5) The print was created by artist John Webber (1751-1793, England), who accompanied British explorer Captain James Cook on this third Pacific expedition (1776-1779). Although many Hawaiian Heiau were deliberately destroyed at the official end of the Hawaiian religion in the nineteenth century, some have since been fully rebuilt and are now public attractions.

Olmec, Maya, and Aztec, built large temple complexes dedicated to religious worship, which included animal and human sacrifice. One such fine example of these large complexes is the Mayan temple at Chichen Itza. It is a four-sided pyramid with staircases of ninety-one steps on each side all leading to a temple at the top. The number ninety-one is no accident: four times ninety-one equals 364, which, paired with one final step at the top, represents the number of days in the solar year. Quetzalcoatl appears in succeeding Central American religions.

In the Aztec culture, Quetzalcoatl was related to gods of the wind, of the planet Venus, of the dawn, of merchants, and of arts, crafts, and knowledge. He was also the patron god of the Aztec priesthood, of learning and knowledge.

The gateway is another architectural method for creating or recognizing a ritual or sacred space. Ritual gateways are found more often in Asian religious settings, though with a broad view any entrance could be construed to be a marker for a physical and spiritual transition.

Shinto is an ancient religion native to Japan. The main focus of Shinto is the veneration of the deeds and images of ancestors in home shrines. In public places, **torii**, or Shinto gateways, are often found marking the sites of important ancient events or framing beautiful views. The “floating gate,” so named because when the tide is high, it is surrounded by water and appears to float, of the Itsukushima Shrine near Hiroshima is a good example. (Figures 10.6 and 10.7) The entrance gate was erected in 1168; it has been destroyed, redesigned, and rebuilt several times.



Figure 10.6 | The torii gate at Itsukushima Shrine on the island of Itsukushima at low tide

Author: Dariusz Jemielniak
Source: Wikimedia Commons
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Figure 10.7 | The torii gate at Itsukushima Shrine on the island of Itsukushima

Author: Jordy Meow
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10.4 THE SACRED INTERIOR

Sacred interior spaces offer several advantages over exterior sites such as platforms and gateways. In particular, they offer controlled access to the ritual space, for example, as we saw with complexes such as the Temple of Horus at Edfu (see Figure 7.42) and the Temple of Hephaestus

in Athens, Greece, (see Figure 7.44) and they permit a new level of control over who is admitted. The nature of an interior space may also act as a metaphor for a personal encounter with the sacred within oneself.

We have noted that architectural forms have often been adopted and adapted according to the ways they serve group or congregational needs. Many religious centers meet a variety of purposes and needs, so they might include spaces or separate buildings for schools, meeting rooms, and any type of subsidiary accommodations. We will look, however, primarily at the basic distinctions among architectural forms that articulate and address the ritual and practical needs of the group.

It should be added that many practices are personal and individual and so may not require any sort of separate building; some may use a space within another sort of building or a room or corner within the home. Also, many rituals have been conceived as addressing a natural setting, such as an open field, a sacred grove of trees, a grotto or cave, or a specific spring, lake, or seaside spot. (Figure 10.8)

Some of the basic features within many churches and temples reflect these notions. Although there are many exceptions, the layout of a structure most often relates to the four directions of the compass and the sites of most sacred precincts address the rising and setting of the sun. Altars are usually placed in the east. Over time, some adaptations have been made to accommodate other considerations; for example, a church or temple might be situated near a sacred mountain or a place where a miraculous occurrence took place. With these ideas in mind, we will briefly survey a few important types and features.

10.4.1 Features and Forms

Innumerable symbolic features are associated with worship; a few stand out as basic to identification of a building or site associated with a specific belief system. We quickly recognize and identify the distinctive implications of a **steeple** (church tower and spire) or a minaret, or the form of a stupa or pagoda, and we can sometimes discern how these and other such expressions came into use and accrued significance. (Figures 10.9 and 10.10) As discussed in Chapter Seven: Form in Architecture, the Islamic minaret was developed as a tower associated with a mosque that was used primarily to issue the call to prayer (and also to help ventilate the building). (see Figure 7.50) In the



Figure 10.8 | Nanzen-ji garden, Kyoto

Artist: Musō Soseki

Author: User "PlusMinus"

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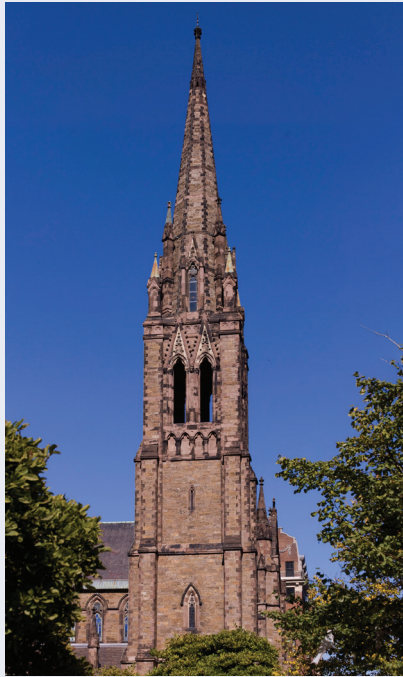


Figure 10.9 | Church of the Covenant

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past, the **imam**, or prayer leader, charged with the ritual task would climb to its summit and intone the *adhan* five times each day, making the call in all directions so that the surrounding community would be notified; now, electronic speaker systems achieve this function. But the minaret has other implications and uses, as well. (Figure 10.11) It has become a striking visual symbol of the very presence of the mosque and of Islam's presence in the community; over time, many mosque complex designs have incorporated multiple minarets—most often four, with one at each corner of the main structure. The visual significance may have been further accentuated to rival the Christian presence of a nearby steeple or bell tower.

The bell tower has been used similarly to announce the onset of Christian services by ringing at specific times. Public clocks are sometimes added, with the function of noting the time, ringing or chiming a tune on the hour, the half hour, or the quarter hour. Because churches were often community centers, the bells could also give public notice of celebration, mourning, or warnings of emergency like fire. In the Middle Ages, the control of the bell ringing was sometimes a political issue, especially as urban communities developed governments and sought independence from local churches



Figure 10.10 | Phoenix Hall

Artist: Musō Soseki
Author: User "ういき野郎"
Source: Wikimedia Commons
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Figure 10.11 | Minaret of the Great Mosque of Kairouan, Tunisia

Author: Keith Roper
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Figure 10.12 | Tournai, Belgium

Author: Jean-Pol GRANDMONT
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in certain ways. At Tournai, Belgium, such struggles notably led to a sort of visual combat of towers on the town skyline. The city's civic leaders there were granted the right to control the bell ringing for community notices and built a separate tower away from the church located on the town square. The Church countered by renovating the church building to include four bell towers, seeking thereby to assert its own rights to identify itself with the task. (Figure 10.12)

The steeple or bell tower visually implies a Christian presence and is generally part of the church building, usually on the façade. Over time, builders have added multiple towers, as they did at Tournai and elsewhere. Doing so emphasized the width of the façade, or other parts of the building, such as the transept, the “arms” in a Latin cross plan church, or the **crossing**, where the “arms” meet. For example, at Lincoln Cathedral in England, towers are placed at either side of the façade and another marks the crossing. (Figure 10.13) Some steeples and towers associated with Christian use, however, have been erected independently of other buildings. For example, the Campanile, or bell-tower, by Giotto in Florence follows the Italian tradition of erecting the tower adjacent to the church. (Figure 10.14)

More specific features of church and stupa structures, among others, include space within or outside for circumambulating, walking around a sacred object. In medieval churches that



Figure 10.13 | Washington National Cathedral

Author: Carol M. Highsmith
 Source: Wikimedia Commons
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Figure 10.14 | Giotto's Campanile

Author: Julie Anne Workman
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featured display of relics and accommodated pilgrim visitation, the **ambulatory** might be altered to allow visitors to walk around a ring or succession of chapels at the end of the church where the apse was located. (Figure 10.15) As referred to in Chapter 7 Form in Architecture, at the Sanchi Stupa, provisions were made for the devotee to walk around the fence surrounding the stupa, then enter one of the gateways and circumambulate the mound on the ground level, then climb the stairs and circumambulate again on a walkway attached to its exterior surface. (see Figures 7.52) (Great Stupa at Sanchi: <https://s-media-cache-ako.pinimg.com/564x/e2/14/b2/e214b2c65c63f16198bf64b1dbc63d67.jpg>) Since the stupa is an earthen mound faced with masonry, it has no

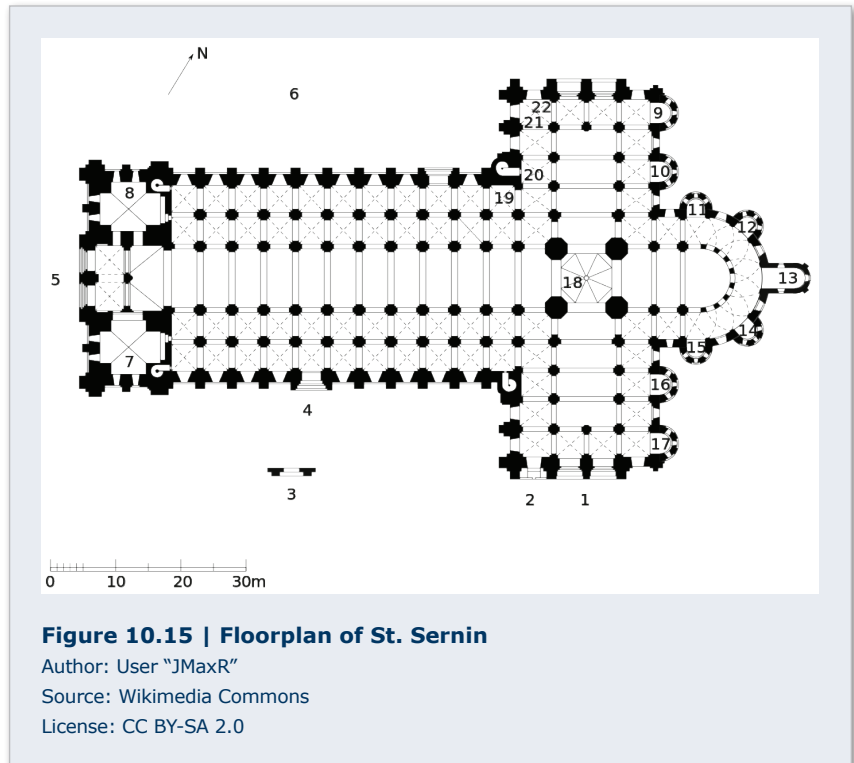


Figure 10.15 | Floorplan of St. Sernin

Author: User "JMaxR"
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Figure 10.16 | Relief of a sacrificial alter

Author: Wolfgang Sauber
 Source: Wikimedia Commons
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Figure 10.17 | A Romanesque baptismal font from Grötlingbo Church, Sweden

Artist: Master Sigraf
 Author: User "Bilsenbatten"
 Source: Wikimedia Commons
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interior space accessible to the practitioner and all of the rituals are accomplished outside.

The provisions for making an offering of animals ritually slain for the deity can be seen in the ruins of the Anu or White Temple in Uruk (c. 3,000 BCE), today Iraq, which stood atop the ziggurat there. (The White Temple floorplan: <https://classics.unc.edu/files/2014/02/UkWhTpl.gif>; Temple and Ziggurat: <https://classics.unc.edu/files/2014/02/UkWhTRecon.gif>) The sanctuary chamber included a large altar table with channels along a sloped ditch to carry away the blood and other fluids resulting from the ritual sacrifice. Other types of sacrificial altars were provided for fire rituals that involved making offerings to a deity of an animal, grain, oil, or other substances, as can be seen in this Roman relief depiction of the sacrifice of a bull. (Figure 10.16) Some of these altars were part of temple complexes, while others were found in homes and used for private devotions. Larger ritual fires are also part of the practices among some sects and are still in use; bonfires are a related practice.

Ritual ablutions, or cleansings, also have artistic accommodations in the forms of fountains and pools, which were once a standard part of Christian atrium courtyards that marked the entryways to churches and are frequently provided in courtyards for mosques. (Islamic Pre-Prayer Ablution Fountain in Kairaouine Mosque Courtyard in Fes, Morocco: <http://encircleworldphotos.photoshelter.com/image/I0000EvE9geT8XFA>) Vestiges are found in holy water fountains that still stand at portals to Catholic churches, where the practitioner dips the fingers and makes the sign of the cross. Also related are baptismal fountains or tanks used for the ritual cleansing, which, along with other ceremonial rites, signifies the entry into some faiths (Figure. 10.17) Another type of symbolic liturgical furniture that appears in many worship contexts and is given considerable artistic attention is the **pulpit**, or **minbar**, as is it called in Islamic centers. It is the site of preaching, reading scriptures, and other addresses to congregations, and is, sometimes, very elaborately adorned. (Figures 10.18 and 10.19)



Figure 10.18 | Baroque pulpit in the Amiens Cathedral, France

Author: User "Vassil"

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Figure 10.19 | Amr Ibn al-Aas Mosque (Cairo)

Author: User "Protious"

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