This resource packet was compiled by a participant in the Fulbright Summer Seminar on Indonesia. The materials provide information for teaching about the diaspora of Hinduism and Islamic beliefs throughout the southeast Asia archipelagoes and their influence on art and culture. The handouts supplement information on Indonesia as part of an Asian Cultures and Civilization course. The objectives of the seminar include providing the students with: a personal comparison between Indonesia and western culture; a comparison of cultural differences between Indonesia and the rest of Asia; a concept of values; a link between traditional and contemporary cultures; a set of non-western values; and a conceptual format to enjoy the art, music, drama, and literature of the country. A timeline, charts, and illustrations accompany the text. (EH)
Report on Fulbright Summer Seminar on Indonesia
From: Charles Elroy Christenson
I was specifically interested in the diaspora of Hinduism and Islamic beliefs throughout the southeast Asia archipelagos and its influence on the art and culture. I was and continue to be interested in making the comparisons of India and Indonesia's responses to the pressures of population and economics of a developing nation from a different colonial background.

My seminar objectives have been:

1. to provide the students with a personal comparison between Indonesia and western culture,

2. to expand my knowledge of Asian and, in particular, Indonesian art history and its cultural and historical context,

3. to provide the students with the comparison of cultural differences between Indonesia and the rest of Asia,

4. to provide the students with an understanding of the complexity and social integration of culture which exist on a daily basis within Indonesia's diverse cultures,

5. to provide the students with a concept of values that have been passed down from generation to generation through mythologies of various cultures,

6. to provide the students with the link between traditional and contemporary cultures within a country,

7. to provide the students with a set of non-western values that have proven a successful alternative to western culture,

8. to provide the students with mythologies and artworks which reflect the values of family, community, and self in society,

9. and to provide students with not only a chronological delineation of history but also a conceptual format to enjoy this country's art, music, drama and literature.
My participation in The Summer Seminar on Indonesia allowed me to explore the roles of the arts and literature of the country as they are affected by mythologies, by local religions, as well as by social and technological change. I attempted to observe the values the Indonesian people and how they were reflected in their cultures in the rolls of:

1. the role of marriage and the family
2. the relationships between women and men
3. the role of the arts and the artist
4. the role of the institutions of religion and government
5. the personal values of friendship, love, honor and death
6. the consequences of technological and populational trends & changes

In order to obtain the required composite of information I did the following activities:

1. I observed the daily activities and life of the communities

2. I took and labeled 52 rolls of slides (over 1800 photographs) of daily life, art works, dance, and dramatic performances for instructional material

3. I photographed and interviewed artists, writers, teachers and religious leaders for personal insights and perspectives about their country and their work.

4. I audio recorded lectures given by writers, artists, teachers, religious and leaders during the seminars formal sessions.

5. I collected and purchased local books and written material to illustrate the cultural differences and mythological base of Indonesian uniqueness.

6. I have continued to filter, sort and assimilate the material on art, legends, myths, and religions of these countries paying particular attention to their present impact on society and how they in turn are changed by society and the world around them.

The enclosed samples of educational handouts will be used as supplementary information on Indonesia used in conjunction with the slides I have taken. Indonesia is part of a larger course of study on Asian Cultures and Civilization that I will be team teaching in the Winter Quarter of 1995. Thank you so much for the opportunity to learn about this part of the world.
### Indonesia Historical Calendar

**1,000,000 BCE -**

- "Java Man" / *P. erectus* (Dubois) Calvaria, *Middle Pleistocene*
discovered by Eugene Dubois, Trinil, Java
- "Solo Man" / discovered in Solo River Valley, Java 1949
- *H. sapiens soloensis* (Oppenoorth) Calvaria XI, *Upper Pleistocene*

**1,000,000 BCE - 40,000 BCE**

- Stone tools

**4000 BCE**

- Refined stone tools

**5000-3000 BCE**

- Donsong Culture - bronze drums
- Bronze ceremonial axes

**5 BCE - 15C**

- Stone pyramid built for worship
- Yupa stone - inscribed in Gujarate language native to Rajputana, Mathura, and Allahabas, India.
- Hinduism introduced by Indian traders
- Taruma kingdom established by Purnavarman
- Footprint stones refer to Visnu

**5C-6C**

- First statues of Brahmanic and Buddhist remains

**730 - 930 AD**

- Sailendras conquers central Java
- Establishes first major power in Indonesia
- Introduces Mahayana Buddhism
- Building of Prambanam and Borobudur (Hindu and Buddhist)

**800'S**

- Islam introduced by Arab traders

**9C**

- King Balaputra of Silendra dynasty gives income from 5 villages to Buddhist university in Bihar district of India, probably for Indonesian pilgrims

**929-1222**

- Kadiri kingdom

**1222-1293**

- Singasari kingdom

**1293-1527**

- Majapahit kingdom

**14C**

- Praises of Indon. kings still sung in Buddhist monastaries in India

**1292**

- Marco Polo visits Java with Chinese traders going to Europe

**1512**

- Last of mountain monuments to Hinduism constructed on Java

**1602**

- Creation of Dutch East Indies Trading Co.
  (held Mollocos Islands only)
  - Forced monopoly of trade
  - Required forced labor
  - Required forced cultivation of crops

**18C**

- Last Hindu kingdom on Java, Bambagan, becomes Islam
remaining Hindu adherents move to Bali

liberalisation of trade

Dutch Colonialism of greater Indonesia begins
-educational system produced only 300 college graduated by 1950

Dutch colonial administration

Japanese rule of Indonesia

Indonesian independence

establishment of the the Pancasila standard of government

1870

1880-

1892-1940

1940-45

1950
GEOGRAPHY

LARGEST ARCHIPELAGO IN THE WORLD

INDONESIA, the largest archipelago in the world, lies between 0° North and 11° South at the crossroads of the continents of Asia and Australia/Oceania. This strategic position has greatly influenced its cultural, social, political, and economic life.

Indonesia stretches 5,977 miles between the Indian and Pacific Oceans, which is the width of the United States of America, or the distance from Oregon to Bermuda. If the water space between the 13,700 scattered islands is included, Indonesia covers 1.9 million square miles, or 2½ times the size of Australia! As 80% of the area is in fact water, Indonesians refer to their country as Tanah Air Kita, which literally means "Our Nation of Land and Water."

Indonesia's five main islands are Sumatra (slightly larger than California), Java (almost the size of New York State), Kalimantan, on the world's third largest island, Borneo, Sulawesi (about the size of Great Britain), and Irian Jaya, part of the world's second largest island, New Guinea. The other islands, of which only 6,000 are inhabited, vary in size from rocky outcrops to larger islands.

HISTORY

PREHISTORY

THE FIRST MODERN MAN in Indonesia was undoubtedly the dark-skinned, wooly-haired, pygmy Negrito who belonged to the Australoid group. He was the first Homo sapiens to come to Indonesia, about 30,000 to 40,000 years ago. Nobody knows where he came from exactly, but his genetic traces can still be found in Eastern Indonesia, as in the highland tribes of Irian Jaya.

The Negritos were followed several centuries later by people of the Australoid group. They were also dark-skinned and wooly-haired, but had broad, flat noses and pronounced brow ridges. It is not clear whether they originated in Africa or India, but today many tribes which reside in the remotest islands and jungles of Indonesia bear a striking resemblance to them.

Both these groups were soon driven into the highlands and jungles by Mongolian migration from the north. There seems to have been two major movements out of the overpopulated northern Indochina region: that of the Proto-Malays and that of the Deutro-Malays.

The Proto-Malays, represented today by ethnic groups such as the Bataks and Dayaks, brought with them a Neolithic, or New Stone Age, technology. They lived in village settlements, domesticated animals and cultivated food. Evidence of their culture can be seen today in the huge stone monuments, or megaliths, found in Sumatra.

The Deutro-Malays belonged to the true Mongoloid race. How they came to Indonesia is still a mystery, but they soon took over the best agricultural lands, driving the other inhabitants into the highlands and jungles. Today, their descendants are found along the coasts and plains of all the major islands, and constitute the majority among Indonesia's ethnically diverse population.
THE HINDU-BUDDHIST KINGDOMS

In the 2nd century A.D., India was at the peak of its cultural development. The Indonesian ruling class, impressed with India’s philosophical, religious, and cultural superiority, started to “Indianize” their own kingdoms. They invited Brahmin scholars to their courts; sent students to study in India; learned about astronomy and navigational techniques, figure sculpturing and textile dyeing; borrowed numerous Sanskrit words which are still in use; introduced spices such as cardamom and turmeric into their food; domesticated horses and elephants, and changed their architectural style.

However, the two biggest areas of change were in the new social status of the rulers and in religion. The Indonesian aristocracy found they could better control their kingdoms once they introduced the Indian concept of a divine ruler—perhaps a descendant of some mythical figure or a reincarnation of the Hindu god Vishnu himself—with limitless powers and belonging to the highest “caste.”

India’s twin religions—Hinduism and Buddhism—began a peaceful coexistence in Java and Sumatra. Later, the Hindu god Shiva and Lord Buddha were treated as reincarnations of the same God, thus further blurring the distinction between the two religions.

By about the 8th century there were two well-established kingdoms: the Buddhist Srivijaya kingdom in Sumatra which ruled the seas and major marine routes for the next 600 years, and the Hindu-Buddhist Mataram and Sailendra kingdoms of Central Java which controlled inland rice production for a shorter period of time. In fact, Sumatra was called Swarman Dwipa, or “Gold Island,” while Java was called Java Dwipa, or “Rice Island.”

The Srivijaya kingdom was based on foreign trade, and controlled the strategic Straits of Malacca. From here, spices, incense and other rare goods were traded between China and India.

The Javanese Mataram and Sailendra kingdoms were more culturally oriented. The rich soils and wet-rice agriculture supported a huge population, much of which was later employed for the building of the magnificent Borobudur (see page 22) and Prambanan temples. This peaceful coexistence of Hindus and Buddhists did not last long; after a turbulent 800 years or so, there emerged a powerful new Hindu kingdom in Java called the Majapahit. Established in 1294 in an area known for its pahit (bitter) maja fruit, this empire marked the Golden Age of Indonesian history. It was then that a true Indonesian identity emerged and a unique Javanese art and culture developed and flourished.

However, around the 14th century this great kingdom went into decline and was soon invaded by the new Islamic state of Demak. The entire Hindu-Javanese aristocracy fled to Bali, leaving behind a rich heritage which even until today shows how close the Indian-Indonesian bond was.
DEATH AND FUNERALS

A Moslem is buried within 24 hours of death, and bush loads of colleagues, friends and relatives arrive within hours to pay respect to the deceased, regardless of how close they were. There is an art of self-control as weeping is not considered therapeutic but an indication of a weak soul and an alteration to spirits.

It is believed that when a person dies his spirit must be properly managed or it will enter the world of the living. To prevent the soul from returning to earth, some rites are designed to confine it. In Sumatra the body is sent out of the house through a small gap in the floor which is then sealed. In Bali and Sulawesi the house is polished and fumigated to prevent the spirit from finding its way back. For the soul to successfully make it to the land of the ancestors, usually in the form of a bird or monkey—proper funeral rites are essential. Although these vary by region and ethnic group, they are almost always colourful and extravagant spectacles.

If a family cannot afford this expense at the time of death, the body is either kept wrapped in shrouds in the house or temporarily buried till enough money is saved for the rites. In the recent death of a Torajan royal person, the widow kept the embalmed body for two years before having one of the most spectacular funerals ever. In Bali the bereaved wait for enough donations to pool together resources for a joint cremation. The bodies are then cremated, cleaned and given a proper send-off.

The dead are never forgotten in Indonesia: among the Torajans, effigies of the dead line the cliff faces, their final burial place, the lime. In Java, preserved skulls and bones of the deceased are carefully tended, as they contain the benevolent spirits of ancestors.
BODY LANGUAGE

In general, Indonesians tend to be much more reserved in their body movements and gestures than westerners. A customarily-thought-of, unassuming, gentle, yet sincere, and demonstrating appropriate respect, Indonesia will often say as much in gesture and manner as in words alone.

Here is a short list of body language peculiar to Indonesians.

THE HEAD AND THE FEET: The head and the feet are, by virtue of their position, the most and least esteemed parts of the body respectively. The head contains the "life force" and is thus considered sacred. In the past, head hunters (like the Dayaks of Kalimantan, and Torajans of Sulawesi) would bring back enemy heads for good luck. Today, children are never patted on the head. Respect is also shown by keeping the head lower than the person being honored.

One has to be just as careful with one's feet: pointing them at someone is disrespectful, and propping them up on a table is absolutely taboo.

GREETING: In greetings there is no effusive hugging and kissing, just a respectful Islam "handshake" where you hold both the hands of the other person, let go, and then bring your hands to your chest. In social circles, however, the ladies kiss each other on both cheeks Dutch style.

STANDING: In most situations, Indonesians tend to stand in what is considered the most humble and respectful stance: the hands lightly overlapped in front of the body, the head slightly bowed, and, if talking to someone of higher status, the eyes lowered. Standing with the hands on the hips is aggressive and when held behind the back, considered too superior.

WALKING: When in a restricted space one asks permission before walking in front of someone. This is done by bending low, extending the right arm forward, unmaking a permis ("please give me permission") that is, excuse me, and quickly walking across.

POINTING: Indonesians only point with their thumb. Using any other finger is considered rude. The gesture is like a gentler version of that used in America for hitching a ride, but with a more open palm. This gesture is also used like a "go ahead" signal when asking someone to proceed. For instance, one would use it to invite someone to start on a meal by pointing at the food.

GESTURES: Rude or obscene signs are seldom seen. One different gesture is the one indicating madness: Instead of curling the index finger at the forehead, the hand is used to "saw" the forehead in two (you hallucinate.

SMILING: The smile is ever present in Indonesia, but it does not always indicate happiness. The Javaans are known to giggle even when they are sad. Smile when they have to give bad news, and laugh when nervous or confused. Some of these differences are related to the belief that life should remain as calm and untroubled as possible.
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DIFFERENT FOLKS WITH DIFFERENT STROKES

FLEXIBLE TIME Time is structured very differently in Indonesia. The day begins at sunset, so “last night” is considered earlier the same day. Indonesians have a very laid-back approach to punctuality — a person can arrive between an hour to three hours late without causing offense. When you ask someone the time, it is rounded off to the nearest quarter or even half hour, there is no need to be exact.

BATHING Indonesians bathe at least twice a day, and the more water splashed around, the cleaner and better. In a typical bathroom one does not dunk into the stone storage basin of “panjang” for cold water as splashed from the “panjang” over oneself for an invigorating bath which leaves everything smelling wet.

Most rural homes do not have toilets and to defecate one goes in a nearby stream. A squat toilet is usually a hole in the ground with both sit on either side. There is usually no flush system nor toilet paper, as water is preferred for reasons of hygiene.

SICKNESS Medical facilities are used hesitantly. Most mild illness are treated at home and come under the general umbrella of “masak angin,” literally the enticement of wind. To protect against this, Indonesians wrap themselves in warm clothes. It is not uncommon to see workers wearing zip-up black leather jackets under the intense midday sun. To cure any illness due to “masak angin,” oil is rubbed onto a person’s neck and back with a heavy metal com which is vigorously scraped along the skin. The deep amber stripes which remain for a day or two actually look much worse than they feel

INTIMACY Public displays of intimacy between people of the opposite sex is not considered proper, though it is perfectly acceptable for friends of the same sex to walk hand in hand. Kissing in public is taboo.

FORGIVENESS Asking forgiveness for any errors made is a part of the national ethos and the main feature of Javanese politeness. At Lebuan, Muslims formally beg forgiveness for wrong doings of the past year from family and friends. When leaving a job, the same is done of one’s colleagues and superiors. The apologizing is always accepted gracefully and everyone starts on a clean slate.
Fossils found in Java indicate man's presence in Southeast Asia more than 500,000 years ago, but until recently little was known of the long span between that time and the early centuries of the Christian Era, when the first historical kingdoms rose in the area. Many archeologists have regarded prehistoric Southeast Asia as a relatively passive land—a cultural cul de sac of ideas and influences from neighboring regions. Recent evidence, however, though sparse and as yet uncorrelated, suggests that Southeast Asians made early and important strides of their own in the cultivation of vegetables and other staples around 10,000 B.C., and in the development of polished stone tools, pottery, and implements of bronze. Continued research may reinforce one archeologist's appraisal that Southeast Asia "added to world and Western culture as much or more than it received."

Geologists believe that a general warming trend over the past 18,000 years has melted enough polar ice to raise the level of the oceans several hundred feet. A map shows the probable extent of the oceans at the height of the last glacial age, when land connecting most of the Philippines and Indonesia with the mainland may have served as travel routes for early man. Light blue indicates the sea's present extent.

Site of the 1891 discovery of a fossil skull fragment and leg bone of Java man. These and similar specimens found in the same area are relics of Homo erectus, an ancestor of modern man who lived in Africa, Europe, and Asia about half a million years ago.

Discovery of a human skull shows that man had evolved into modern form here by 38,000 B.C.
The Influence of Islam, Hinduism and Pancasila on the Art of Indonesia

Islam

Fundamental values
Promotion of the Worship of One God
Promotion of Social Cohesiveness
Promotion of Family Cohesiveness
Religions' restrictions imposed to promote fundamental objective

Food restrictions
- no alcoholic beverages
- kosher cut meat
- use of fasting

Modesty dress code
- women must cover their hair
- men should always wear long pants
- no bare shoulders in public

Education used to promote religious values

Restrictions placed on Art works
"Make no graven images", dictate
- acceptance of calligraphy as an art form
- acceptance of pattern making as an art form
- tiles
- fabric design
- architectural details

Social results of Islam on Art
- little or no paintings of figures and animals
- little or no art education within Islamic schools
- little or no visual works dealing with religious or political issues
- little or no societal support for art schools
- little or no societal support for art museums, etc.
Balinese Hinduism

Fundamental Values

Worshipping of Many Gods

Traditional Hindu Pantheon

- Brahma
- Vishnu
- Shiva

Ancestral idols and temples

Belief in Reincarnation

- Requires cremation ceremony of every person
- Requires respect of the dead
- Requires protection of one's children as future cremators

Important use of Religious ceremonies

- Used to placate demons, ancestors and mysterious forces
- Used to create social cohesion
- Used to link past to future

Art School established in Denpasar

- To pass on traditional skills
- To pass on traditional values
- To pass on historical basis

Social results of Hinduism on the Visual arts

- Artworks used to honor the gods and ancestors
- Artworks used to describe the wrath of the gods and demons
- Artworks used to embellish temples and homes
- Artworks used to embellish the cremation ceremonies
- Artworks used to create societal unity and common set of beliefs
The Influence of Islam, Hinduism and Pancasila on the Art of Indonesia

*The Indonesian government and the Pancasila governing philosophy*

**Fundamental values**

- Belief in one God
- Just and Civilized Society
- Unity of Indonesia
- Democracy guided by Wisdom and Deliberation of Representatives
- Social Justice for all of Indonesian people

**Social results of Pancasila and the Constitution on the visual arts**

- "preserve the nations heritage"
- "encourage works based on traditional elements"
- "encourage works based on foreign traditions and new ideas"

Art used to create and promote a historical context for the nation

- used to honor past heroes
- used to support the values of the present government
- used to create a common bond among the peoples

**Art institutions/schools**

(Seventeen Music, Dance, Art, and craft schools)

- Only five visual art schools in existence in the nation
  - Fine arts School, Denpasar (Bali) - student pop. 412
  - Institute of Technology, Bandung - student pop. ?
  - Fine arts School, Padang (W. Sumatra) - pop. 580
  - Acad. of Fine arts, Yogyakarta (Cen. Java) - pop. 410
  - Kenisian Jakarta, (local administration of Jakarta) - ?

All art schools poorly supported with funds

- All art schools poorly supported with full-time faculty
- All art schools have very limited library and laboratory facilities
- All art schools relegated to a lower position in the university hierarchy

**Art museums and cultural institutions**

- The Indonesian National Museum in Jakarta
  - Breadth of collection
  - Crowded exhibition cases
  - Poorly preserved permanent items

- The Kraton Library in Yogyakarta
  - Breadth of collection
  - Lack of proper storage for a humid climate

- The West Java Cultural Museum at Bandung
  - Breadth of collection
  - The exception - proper use of space
  - Better storage facilities

**Little support for contemporary art museum**

- Balai Seni Rupa in Jakarta
  - Only known museum of contemporary art

**Little support for cinema board**

- Lacks adequate space
- Facilities poorly maintained

**Social results of Pancasila**

**Values promoted**

- Freedom of expression
- Preserving of traditions
- Economic development of the country

- Economics define true priorities
<table>
<thead>
<tr>
<th>Hinduism</th>
<th>Buddhism</th>
<th>Jainism</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>God</strong></td>
<td>No creator but Hindu gods, OK.</td>
<td>Gods may exist but not much more important than man</td>
</tr>
<tr>
<td>Thousands of gods, but three</td>
<td>Buddha never denied the gods</td>
<td></td>
</tr>
<tr>
<td>main ones are worshiped:</td>
<td>Buddha, himself sometimes</td>
<td></td>
</tr>
<tr>
<td>Brahma, Vishnu, and Shiva</td>
<td>considered a god (Mahayana sect)</td>
<td></td>
</tr>
<tr>
<td>with many incarnations and</td>
<td>sometimes a man (Theravada or</td>
<td></td>
</tr>
<tr>
<td>names for each</td>
<td>Hinayana sects)</td>
<td></td>
</tr>
<tr>
<td><strong>Creation theory</strong></td>
<td>Universe is without a creator,</td>
<td></td>
</tr>
<tr>
<td>Creator of all universes from</td>
<td>it is created out of higher forces</td>
<td></td>
</tr>
<tr>
<td>Brahma</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>After Life</strong></td>
<td>Believes in cycle of birth and</td>
<td>Does not believe in rebirth, the</td>
</tr>
<tr>
<td></td>
<td>rebirths, the universe will expire</td>
<td>universe is self-existent and</td>
</tr>
<tr>
<td></td>
<td>and be reborn the same as the</td>
<td>indestructible. Heaven exists for souls</td>
</tr>
<tr>
<td></td>
<td>individuals and the gods</td>
<td>of the right living</td>
</tr>
<tr>
<td><strong>Primary Belief</strong></td>
<td>Life is misery. Desire is the root of</td>
<td>Life is essentially evil. The object of</td>
</tr>
<tr>
<td>Present life on earth is only a</td>
<td>man's problems. All people should</td>
<td>living is deliverance through right</td>
</tr>
<tr>
<td>temporary state and will be</td>
<td>strive to obtain liberation from</td>
<td>action</td>
</tr>
<tr>
<td>improved in the next existence</td>
<td>existence on this earth by means of</td>
<td></td>
</tr>
<tr>
<td>if a person does their duty.</td>
<td>good deeds, &quot;dharma.&quot; The soul</td>
<td></td>
</tr>
<tr>
<td>Animals and men have souls</td>
<td>without desire will not be reborn into</td>
<td></td>
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<tr>
<td>between which souls can be</td>
<td>more misery.</td>
<td></td>
</tr>
<tr>
<td>reborn.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Salvation</strong></td>
<td>Knowledge is the only release</td>
<td>Right knowledge, right conduct, right</td>
</tr>
<tr>
<td>Doing your duty in your station</td>
<td>from the cycle of birth and</td>
<td>faith and chastity will release man</td>
</tr>
<tr>
<td>in this life will bring you back</td>
<td>rebirth.</td>
<td>from matter's tyranny</td>
</tr>
<tr>
<td>to a higher level in the next.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Living habits</strong></td>
<td>Adopts generally a vegetarian diet to</td>
<td>Adopts a strict vegetarian diet, and</td>
</tr>
<tr>
<td>Adopt, generally, a</td>
<td>preserve the life of animals.</td>
<td>forbids eating root crops and garlic,</td>
</tr>
<tr>
<td>vegetarian diet to preserve</td>
<td>Some will occasionally eat chicken</td>
<td>abstains from alcoholic drinks and</td>
</tr>
<tr>
<td>life of animals.</td>
<td>but rarely pork</td>
<td>drugs.</td>
</tr>
<tr>
<td>Adopts a strict vegetarian diet,</td>
<td>abjures eating root crops and garlic,</td>
<td></td>
</tr>
<tr>
<td>and forbids eating root crops</td>
<td>abstains from alcohol and drugs.</td>
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<tr>
<td>Religion</td>
<td>Parsee (Zoroastrian)</td>
<td>Sikhism</td>
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<td>---------------</td>
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</tr>
<tr>
<td><strong>God</strong></td>
<td>Allah, one god</td>
<td>&quot;one god, unborn and self existent&quot;</td>
</tr>
<tr>
<td><strong>Creation theory</strong></td>
<td>Universe has always been created because of the constancy of matter</td>
<td>&quot;The in dweller of nature&quot; is eternal and present in every particle of the world. Not a manipulator of matter but ever present in matter</td>
</tr>
<tr>
<td><strong>After Life</strong></td>
<td>Heaven only for those that believe in Allah</td>
<td>All souls go to hell until judged and cleansed, after the cataclysm of all. The body becomes a part of another life by having all bodies eaten by birds lest the soul be defiled by fire or dirt.</td>
</tr>
<tr>
<td><strong>Primary Belief</strong></td>
<td>All things contain within a particle of &quot;The Deceiver&quot;, the evil principle.</td>
<td>The &quot;Ego&quot; is the root cause of all ills and evils of man.</td>
</tr>
<tr>
<td><strong>Salvation</strong></td>
<td>Comes from good deeds, thought and words- Live a life of piety and morality</td>
<td>Comes from strength, service to man, humility and equality, good deeds not caste, creed or color</td>
</tr>
<tr>
<td><strong>Living habits</strong></td>
<td>&quot;Eat no Flesh&quot; - a vegetarian diet to preserve the life of animals, abstains from alcohol and drugs</td>
<td>Generally vegetarian diet, and some eat meat but rarely pork</td>
</tr>
</tbody>
</table>

*Religions Compared*
HINDU and BUDDHIST ARCHITECTURAL MOTIFS

NORTH INDIAN
KHAJURAO

ORISSAN
BHUBANESWAR

DRAVIDIAN
MADURAI

BUDDHIST
SANCHI

STUPAS
NEPAL

KHERALA

MYSORE

NEPAL

KASHMIR

GUJARAT

INDO-ISLAMIC ARCHITECTURAL STYLES (12th to 18th C.)

MAMLUK

KHILJI

TUGHLUQ

LODI, & SUR

DECCAN

GUJARATI

EARLY MOGHUL

MIDDLE MOGHUL

LATE MOGHUL
The Barong Play represents an eternal fight between good and evil spirits. Barong (the mythological lion-like animal) represents a good spirit and Rangda (the mythological monster) represents an evil one.

The Barong/Kris dance originated on Bali in one particular village which became popular with the local people because of the story, demons, and elaborate performance. It eventually grew into a regional event and finally a symbolic dance associated with the island of Bali. It is now primarily performed for tourists with whom it is popular for its final scene of religious trance dancing where the dancers seemingly pierce themselves with a Kris (magical knives).

Slides
1. The entry of the Barong, (good spirit) who moves about with magnificence to the music.
2. The entry of the Barong, (good spirit)
3. The entry of the Barong, (good spirit)
4. The entry of the Barong, (good spirit)
5. The Barong, (good spirit) with his monkey friend, who teases him.
6. The Barong, (good spirit) with his monkey friend,
7. Servants of Rangda (evil) are looking for the servants of Dewi Kunti, a queen.
8. Servants of Rangda (evil) looking for the servants of Dewi Kunti, a queen.
9. Servants of Dewi Kunti, enter as comic figures. They act the buffoons.
10. One of the Servants of Rangda changes into a witch who enters both the servants and causes them to quarrel and fight with one another.
11. Entry of Patih (the prime minister and husband of Dewi Kunti)
12. Dewi Kunti is shown with Patih (the prime minister) and Sadewa, her son, who she has promised to sacrifice to Rangda.
13. Dewi Kunti w/ servants after tying Sadewa to a tree.
14. The god Siwa (Shiva) enters giving Sadewa immortality while he remains tied to a tree.
15. Rangda appears to try to eat Sadewa, which proves impossible because he is now immortal.
16. Sadewa fights and eventually kills the Rangda, who goes to heaven.
17. Rangda's servants running about.
18. Kalika, another servant of Rangda has killed one of Dewi Kunti's servants.
19. Kalika, servant of Rangda, changed into a boar and gets killed in a battle w/ Sadewa.

20. Kalika, servant of Rangda, then turns into a bird - who is again defeated by Sadewa.


22. Sadewa then changes into a Barong for the never ending battle between good and evil.

23. Followers of the Barong help to fight against Rangda (evil)

24. Rangda beaten back temporarily

25-28. The followers of the Barong go into a trance, and attempt to kill themselves because of their inability to completely get rid the world of evil. (In one version, Rangda's magical power forced the dancers to turn their knives on themselves.)

29. The priest applies holy ashes to the dancer's wounds while the Barong protects him.
**Simplified Hindu Pantheon**

**Brahman**
- too great to be understood or approached
- no temples constructed to this deity
- no direct worship

**Brahma**
Lord of Creation
- one of the oldest gods
- other names: Prajapati, Pitamaha, Kamalasana, Atmabhu, Parameshti, Hiranyagarbha, Savitripathi, Adikavi, Eusha, Swayambhu

**Vishnu**
Lord Preserver
- no consorts but several female personifications
- incarnations: Matsya, Kurma, Varaha, Narasimha, Vamana, Parasurama, Rama, Krishna, The Buddha, Kalkin

**Shiva**
Lord of destruction
- other names: Mahadeva, Nataraja, Bhairava, Vinadhara, Lingam/Yoni
- consorts: Parvati, Durga, Kali, Devi, Chand, Chamuda, Uma, Sati
- (sons): Ganesh "remover of obstacles"; Kartikeya "god of war"; created only out of Shiva himself

**Other names**
- Prajapati' - active
- Marichi (Morality)
- Atri (Decency)
- Angiras (Charity)
- Pulastya (Patience)
- Pulaha (Pride)
- Kritu (Piety)
- KPurushas (Ingeniunty)
- Vasishta (Emulation)
- Bharadwaja

**Bhis** - passive
- (sages)
- Kasyapa (dad)
- Vasishta
- Vishwakarma
- Gana
- Jamadagni
- Bharadvaja

**Consorts**
- Kasyapa (dad)
- Parvati
- Durga
- Devi
- Chand
- Chamuda
- Uma
- Sati

**Consorts**
- associated figures
- Kadra (mom)
- Nagas
- Kasyapa (dad)
- Ananta
- Vinata (mom)
- Garuda
- Jatayu (son)
- Sampati (son)

**Other names**
- Prajapati - male beings not gods
- Kasyapa (dad)
- Vasishta
- Vishwakarma
- Gana
- Jamadagni
- Bharadvaja

**beings created out of the division of his own substance - half-man, half-woman**

**Prajapatis** - active
- Marichi (Morality)
- Atri (Decency)
- Angiras (Charity)
- Pulastya (Patience)
- Pulaha (Pride)
- Kritu (Piety)
- KPurushas (Ingeniunty)
- Vasishta (Emulation)
- Bharadwaja

**Rishis** - passive
- (sages)
- Kasyapa (dad)
- Vasishta
- Vishwakarma
- Gana
- Jamadagni
- Bharadvaja
Vishnu (Lord Preserver) represents goodness, politeness; god with a thousand names.

Consort - Lakshmi (goddess of agriculture, health, prosperity)

Ten major incarnations or avatar of Vishnu:
1. Matsya (fish) - probable god of fishermen
2. Kurma (tortoise) - associated with creation of the earth
3. Varaha (Boar) - raised the earth from primal waters
4. Narasimha (man-lion) - who killed a greedy and irreligious leader
5. Vamana (deformed dwarf) - who overwhelmed the evil King Bali
6. Parasurama (militant brahmin) - swore vengeance against the Kashatriyas who persecuted the Brahmin caste
7. Rama (Ramachandra) - god in human form in Mahabharata
8. Krishna (blue boy w/ flute) - symbolic of human love
9. The Buddha - incarnation used to counteract growing influence
10. Kalkin - (the man with a horses head) will become incarnate at the end of the present age

Other symbols associated with Vishnu:
- Garuda (man-bird) - charger of Vishnu
- Ananta (thousand headed Hydra) - bed of Vishnu

Garuda has four hands with a symbol of power in each:
- Lotus - grows from his navel on which Brahma sits, symbolic of creation and power over Brahma
- Ananta (Padma) symbol in one his four hands, related to beauty
- Conch - symbol in one of his four hands, feminine shape, symbolic, probably, of the sound "Om" before the creation of the universe
- Mace (Gadha) - symbol in one of his four hands, symbolic of war and masculine power
- Missile or weapon (Chakra) - symbol in of his four hands, war
Brahma (Lord of Creation)
probably one of the oldest gods
god with four heads, from each of which sprang a Veda
sometimes described to have been be hatched from a golden
egg othertimes from a lotus from the navel of Vishnu

no incarnations but
known by many names

Prajapati - (tortoise) lord of creatures
Pitamaha - the patriarch
Kamalasana - he who is seated on the lotus
Atmabhu - self-existent
Paramestri - the chief sacrificer
Hiranyakartha - born of the golden egg
Savitripathi - husband of Savitri
Adikavi - the first poet
Aja - self-existing
Swayambhu - self-existing
Eusha - (a boar), creator of the earth

female personifications

Saturupa - a daughter born of his own body with whom he had fallen in love
Savitri - a name of Sarasvati
Sarasvati -(consort) rides a swan and holds lute, Goddess of learning, patron
of music and poetry
Gayatri - daughter of a sage, sometimes 2nd wife to Brahma
Brahi (Brahmani) - another name of Savitri(Sarasvati), wife of Brahma,
one of the divine mothers

son - Kama - God of Love
also known as Panchahana
(wife) Rati - passion
Shiva "auspicious" (Lord of Destruction)
controller of war, pestilence, famine, death
condemned to be a wanderer throughout time,
a personification of the concept of impermanence and constant change
vehicle is Nandi, Sacred Bull

Has a thousand other names
Mahadeva - "great god",
Nataraja - "cosmic dancer" creator-destroyer; name used in S. India
Bhairava - "the terrifying one"
Vinadhara - master of the arts and sciences

symbols
lingam and yoni - (phallas) force of creation
trident - Shiva's staff
hour-glass drum - heart-beat of cosmos
flame in hand - consuming power
skull in hair - symbol of death
crescent moon - phase preserver
third eye - with which he saved the universe from darkness,
and burns Kama (Love) to ashes
tiger skin cover - symbol of verity
coils of serpents - symbol of verity
battle ax - symbol of war
human skull bowl - symbol of death

Consorts of Shiva
Parvati - "mountain" (fisher-maid) Changed form of Uma, most powerful of all goddesses
Durga - woman w/ ten arms w/ a weapon in each arm, charger - Lion
Kali - black half-naked woman, goddess of epidemics and cataclysms, conquered time,
garland of skulls and red dripping tongue
Devi - "The Goddess", all powerful
Chandi -
Chamunda - a form of Durga, one of the "seven divine mothers"
Uma - (wife) the daughter of the Himalayas, beautiful devotee who tortured herself for his love
Sati - (reborn as Uma) devoted wife who immolated herself

sons
- Ganesha the elephant headed god (vehicle is the "rat")
god of prudence and wisdom, remover of obstacles
born of Shiva and Parvati
- Kartikeya (born of Shiva without Uma)
known also as Kumara, as Subramanya in S. India
god of war and general of the celestial armies
The Ramayana - an ancient story

The Ramayana originated in India well over 2000 years ago as an epic poem written by Viliyiki, some have said Vyasa, about 400BC and consists of 24,000 stanzas. The Ramayana is depicted in works of sculpture and painting from some of the earliest periods and is probably one of the best known stories of the Puranas. It has been more recently been turned into a television series that was watched by a huge numbers in India each night for several weeks.

Thailand and Indonesia - versions of the Ramayana

It was adopted by the Thai people (Siamese) and modified to harmonize with their own cultural traits and national character. The most famous version is the one by King Rama I, The founder of Bangkok and the present ruling dynasty in Thailand. This version known as the Ramakian, has become a masterpiece of the Thai literature.

The shadow puppets of Thailand and Indonesia tell the story of the Ramayana with dramatic flair in a folk narrative. The puppets are created from leather and are usually constructed for very simple lighting available as the puppeteer goes from village to village retelling the tale for entertainment and money.

The story is moral in nature. In it we witness the victory of man over the power of evil. It is the story of one of the reincarnations of the God Narayana, on Earth. He was sent down from heaven by Shiva (the Supreme God and Creator of the Universe) in order to fight the power of evil (as personified in the race of Giants under the leadership of Ravana).

This version, copied from a Thai condensation, briefly summarizes the Ramayana story which has many different versions.

Nonduk was Giant serving Shiva in heaven. His duty was to sit at the foot of the hill on which Shiva resided, and wash the feet of all the Gods and Goddesses before they climbed up to visit Shiva. They however, would always tease Nonduk by pulling a few hairs from his head, until one day he became completely bald. Angrily, Nonduk went up to see Shiva, and asked him for a gift. It was granted that his forefinger would have the power of death when printed at anyone. Now, when Gods and Goddesses came to see Shiva and tease Nonduk, he would point his finger at them without warning, and they would die. Shiva found out and summoned Narayana to go down and kill Nonduk. When Narayana came down, he artfully took the shape of a beautiful dancing Goddess and invited Nonduk to dance. Narayana made his graceful movements so skillfully, that he succeeded in tricking Nonduk into pointing back straight at his own heart, thus killing himself. Before he died, Nonduk saw Narayana transformed back into his own shape and mocked him for not having the courage to fight him in a real battle. Narayana replied that if Nonduk would be born again, he would with him to have ten heads and twenty arms all capable of wielding deadly weapons. Narayana wished himself to be reborn as simple human being, who with just his two arms would still fight Nonduk.
It thus came to pass, that Nonduk was reborn as the wicked Giant Ravana, and Narayana was reborn into the race of Men as Rama. Narayana's consort was reborn into the form of Sida, to Ravana's Queen Monto. When she was born, she uttered three times an ominous cry hailing the destruction of the Giants. This newly-born daughter could not be kept for it was feared that she would bring the destruction of all the Giants and their city. She was therefore placed in a glass bowl and floated down the stream. A Hermit found her and raised her as his own daughter. Sida grew up to be very beautiful and she was offered in marriage to anyone that could lift up a large, powerful bow, which Shiva had given the Hermit. Many came to try, but it was only Rama who was able to do it. Thus Rama and Sida were married.

An old King who had no children, tired of the worldly life, and thus left his Kingdom to live in the forest as a Hermit. His beard grew very long and two sparrows made their home in it. One day he overheard them saying that he had sinned by not leaving any descendants behind to ensure the safety of his followers. The Hermit, now aware of the truth, retired from priestly life and took a wife which he created from the fire by magic. His wife soon bore him a daughter. One day when he went out to seek food for his family, the god Indra came down and won the love of his own. Then the Sun God came down and did likewise. Again, another son was born. The hermit loved these sons very much, until one day his daughter jealously said that he was treating other people's children better than his own. He immediately demanded an explanation from her, and then to ensure the truth made a solemn vow. He would throw all his children into the river, and if any was his own child they would be able to swim back to him. If not, they should swim away to the other side and be changed into Monkeys. The sons never came back but were changed into Monkeys by the curse of their father. The daughter swam back. The Hermit was so angry, that he cursed his wife, changing her into a piece of stone (which later served as a bridge for Rama's army). The mother used the last of the her remaining power to make the daughter, who had betrayed her, to remain motionless forever standing with one leg against the branch of a tree. She would remain this way until the time would come when she would give birth to a Monkey who would fight for Rama. Only then would she be free. Several years later, the Wind God came down and made lover to her. A son was born called Hanuman. Being the Son of the Wind he can never die, because whenever the Wind blows he is brought back to life. Hanuman possessed great magical power, as well as eight arms and four faces. When he yawned, the stars came out of his mouth lighting up the sky.

The sister-in-law of Ravana was angry at Rama for refusing her proffered love, and so tried to revenge her pride by arousing the lust of the powerful Giant King. The beauty of Rama's wife Sida, was amplified in her description to such a large extent, that Ravana was incited to steal her for himself. Through the use of deception, her was able to forcefully carry away Sida. In
his flight, he was discovered by a huge Bird. The Bird was badly wounded by Ravana, but before he died, managed to fly to Rama and tell him all that had happened.

Hanuman now learned that Rama was going off to fight the Giants alone, and therefore offered Rama his help and that of his brother's army. The war that developed was fierce. Both sides employed all the deceitful tactics and magical powers at their command. At one time, Rama was hypnotized and captured by one of the enemy, and was saved by Hanuman just in time. It was also Hanuman, who on being captured, tricked Ravana into setting fire to him so that he could burn down the Giant city. In the many battles that occurred, most of Ravana's allies were killed by Rama and his army. Ravana however, couldn't be killed, so the war dragged on....

Though his heart was pierced by an arrow, Ravana could not die, since his soul was outside his body, safe-guarded by his former teacher, a Hermit. Hanuman then went in search of the Hermit, and was successful in secretly exchanging boxes and stealing away with the one containing Ravana's soul. The end was near...Ravana now learned that Hanuman had his soul, but still came out bravely to fight and die. At the same instant that he was shot by one of Rama's arrows, Hanuman took the soul case and crushed it into dust. Thus ended the proud and arrogant life of Ravana. The fourteen years of war were now over.

Sida would not come out to Rama until she had proven herself. If she had been pure and faithful, fire would not harm her. She requested all the mortals and Gods to bear witness as she walked through the fire. At every step, a lotus blossomed beneath her feet and she remained unharmed. Rama was happy and came up to take her arm and sit her beside him once again...
Sankhya Tattva

Tantric diagram illustrating the manifestation processes of creation

All embracing Parasamvit

Brahman without qualities

Sakti

Vimarsa

Siva

Prakasa

Other Sakti with eyes closed

Sakti with eyes open

Self

Mantra Zone

Descent=

Genesis by limitation

All distinctions are the work of Saktis deriving from the original Sakti

Sakti of illusory division with 5 Kanchukas

Prakriti with 3 gunas

Sattva

Rajas

Tamas

Kala: separates in time

Niyati: produces dependence

Raga: attacks to separate "things"

Vidya: knows separate "things"

Kala: causes diffuses action

Maya

Sakti of illusory division with 5 Kanchukas

Prakriti with 3 gunas

Sattva

Rajas

Tamas

Kala: separates in time

Niyati: produces dependence

Raga: attacks to separate "things"

Vidya: knows separate "things"

Kala: causes diffuses action

The system of Tattvas, essences or reality-functions

42
Buddhism

Siddhartha (personal name) Gautama (clan), Shakya (tribe)
Prince of Kapilavastu,
also known as: "Buddha" "Enlightened,"
Shakya-muni "Sage of the Shakyas,"
and Tathagata "One Who Has Won the Truth"

Born c. 563-483 B.C. written about in Ceylon c. 80 B.C.
The biography of Gautama Buddha was written down some five hundred years and
five hundred miles from where he had lived so much may be myth.

He was most interested in stopping the cycle of rebirth and came to the
revelation that Ignorance was the key to the cycle.

"This, then, is the cause of suffering in the world of living beings:
and this, therefore, is the method for its discontinuance."

from 1. ignorance, there proceed in series: 2. acts, 3. new inclination, 4.
incipient consciousness (portending further life), 5. an organism, 6. organs
of sense, 7. contact, 8. perceptions, 9. desire, 10. attachment, 11. rebirth,
and 12. old age, disease, and death.

He saw that Karma demanded new reincarnation to atone for past evils.
Only lack of cravings in a life of perfect justice would prevent rebirth.
In order to achieve Nirvana (state of happiness acheived through the
elimination of earthly desires, the liberation from rebirth, annihilation of
individual consciousness, or union with God) should follow

"The Five Moral rules"
1. let not one kill any living being.
2. Let not one take what is not given to him.
3. Let not one speak falsely.
4. Let not one drink intoxicating drinks.
5. Let not one be unchaste.

As defined by Reverend Hope Aung, of the Burmese order,
the Main stages of insight of the Hinayana Buddhist yogi passage:
1. The insight that all is impermanent, sorrowful, and without a self
2. The insight regarding the beginning and ending of things
3. The insight regarding the destruction of things
4. The insight that the world is dreadful
5. The insight that such a dreadful world is full of emptiness and vanity
6. The insight that such a world should be loathed
7. The insight that the world should be forsaken
8. The insight that liberation should be realized
9. The insight that equilibrium should be observed in spite of the vicissitudes
   of life
10. The insight that adaptation has to be made for the realization of nirvana.
Buddhism

Bodhisattva "one whose being (sattva) is enlightenment (bodhi)"
early defined those who were to become Buddha in the future, later
came to be the sage who while living in the world, had refused the boon of
cessation yet achieved realization, remains as a guide to the rest.

Mahayana - "the great (Maha) Ferry (yana)" is a vessel in which all may
ride since all are already extinct. It is a pleasure ride, a festival of joy.

Hinayana, "The Abandoned (hina) Ferry" '(Yana)" is small, hard working
transport for only yogis across a sea they despise on the way to nowhere
at all!
Later this group became named Theravada "the way of the elders.

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9. The insight that equilibrium should be observed in spite of the vicissitudes
   of life
10. The insight that adaptation has to be made for the realization of nirvana.

"Buddhists are optimistic," he wrote, "because, though the world is full of sufferings,
yet, to a Buddhist, there is a way out of it."