

TABLE OF CONTENTS

<i>Preface</i>	Pag. 5
<i>List of abbreviations</i>	» 11
<i>Transliteration table</i>	» 14
Important Dates and Periods in Indian History, Art and Religion	» 15
<i>Foreword</i> by Prof. Ary Roest Crolius, S.J.	» 19
Chapter One: SIGNIFICANCE OF ART AND SYMBOLISM IN DIVINE REVELATION AND HUMAN REAL- IZATION	
I. <i>The Theme of the Image of God in the Bible</i>	» 24
I.1. The False Image of God	» 24
I.2. The True Image of God	» 27
I.3. The Perfect Image of God	» 32
II. <i>The Evolution of the Theological Understanding of the Image in Christian Art</i>	» 41
II.1. The Emergence of Christian Images	» 42
II.2. Conflicting Attitudes Towards Images and Their Points of Departure	» 47
II.3. The Theological Presuppositions of Iconoclasm	» 52
II.4. The Theological Understanding of the Images as Icons	» 57
III. <i>Meaning of Symbolism and Its Role in the Realization of Christian Life</i>	» 67
III.1. Meaning of Symbolism	» 67
III.2. Symbolic Mediation in Revelation	» 71
III.3. Symbolism and Self-Realization	» 78
IV. <i>Imitation in Christian Life and in Christian Art</i>	» 83

Chapter Two: CONCEPTUAL AND PERCEPTUAL DEVELOPMENT OF INDIAN RELIGIOUS ART AND SYMBOLISM

I.	<i>Basic Strains of Indian Art</i>	Pag.	91
I.1.	Art of Hunters and Food-Gatherers	»	93
I.2.	Art of the Village Culture	»	94
I.3.	Continuity of the Folk Art Tradition	»	95
I.4.	Recurring Types in Indian Art	»	96
II.	<i>Conceptual Growth of the Indian Religious Art</i>	»	99
II.1.	Brahmanic Ritualism	»	100
II.2.	Upaniṣadic Absolutism	»	104
II.3.	Post-Upaniṣadic Theism	»	106
III.	<i>Perceptual Development of the Indian Religious Art</i>	»	109
III.1.	Vedic Vision of the Gods	»	109
III.2.	Popular Images of the Divine	»	112
III.3.	Synthesis of Traditions	»	115

Chapter Three: THE SPIRITUAL IDEALS OF INDIAN ART ACCORDING TO ANANDA K. COOMARASWAMY

I.	<i>Meaning of Art in the Traditional World-View</i>	»	123
I.1.	Art is Skill and Knowledge	»	123
I.2.	Art is an Absolute Principle	»	125
I.3.	Divine Artist and His Creative Art	»	128
I.4.	Divine Art and Divine Exemplar	»	130
I.5.	Human Art is a Participation	»	133
I.6.	Being an Artist is Being Human	»	135
I.7.	It is the Spirit that Inspires	»	136
I.8.	Divine Immanence and Creative Polarity	»	139
I.9.	Imagination is Art in the Artist	»	142
I.10.	Contemplation and Artistic Realization	»	147
II.	<i>Art and Symbolism</i>	»	152
II.1.	Combination of the Sensible and the Intelligible	»	153
II.2.	Imitation and the Adequate Symbolism in Art	»	155
II.3.	Principles of Symbolism in Art	»	160
II.4.	Symbolic Mentality and Participation	»	162
II.5.	Aesthetic Experience and Divine Experience	»	172

Chapter Four: RELIGIOUS ART AND INDIAN CHRISTIANITY - AN HISTORICAL SURVEY

I.	<i>Christian Art and Symbolism Before the 17th Century</i>	Pag.	181
I.1.	Socio-Cultural Setting	»	182
I.2.	Condition of Christian Religious Art	»	185
I.3.	Influence of the East Syrian Liturgical Tradition	»	188
I.4.	Symbolism of the Cross	»	193
I.5.	Contribution to Indian Christian Art	»	203
II.	<i>Development of Christian Art Under European Missionaries</i>	»	205
II.1.	Christian Art in Goa	»	205
II.2.	Missionary Influence in the Church Art of Kerala	»	207
II.3.	Christian Art at the Mughal Court	»	212
II.4.	Failures of Missionary Art	»	217
III.	<i>Revival of the Spirit Among Indians</i>	»	219
III.1.	Interest in Christian Themes in Modern Indian Art	»	221
III.2.	Awareness and Attempts of Indian Christian Artists	»	226

Chapter Five: INCULTURATION AND THE CHRISTIAN CREATIVITY - ACTUAL THEOLOGICAL REFLECTION IN INDIA

I.	<i>Foundational Principles of the Theology of Inculturation</i>	»	239
I.1.	Meaning and Importance of Inculturation	»	239
I.2.	Significance of the Mission of the Church	»	247
I.3.	The Scope of Creativity in the Church's Mission	»	251
II.	<i>Christian Self-Realization through Creative Participation according to Michael Amaladoss</i>	»	257
II.1.	An Aesthetic View of Christian Life	»	257
II.2.	The Christian Creativity	»	261
II.3.	Inculturation as a Creative Process of Transformation	»	263
II.4.	Symbol as Necessary Means of Creative Experience and Expression	»	265
II.5.	Plurality of Symbols and the Unity Underlying It	»	271
II.6.	Symbolic View-Point of Creative Participation	»	275
II.7.	Summary and Conclusion	»	279
III.	<i>Indian Christian Culture and the Unfolding of the Image According to Jyoti Sabi</i>	»	280
III.1.	The Essential Human Experience of Joy and Celebration	»	280

III.2. Christian Significance of Radical Humanism	Pag. 282
III.3. Human Values and Āśram	» 283
III.4. Āśram and Indian Christian Culture	» 284
III.5. Principle of Christian Creativity	» 290
III.6. Art and Theology of the Unfolding Image	» 293
III.7. The Unfolding Image	» 296
III.8. The Image and Inspiration	» 299
III.9. Art and Mission	» 302
III.10. Summary and Conclusion	» 306

CONCLUSION

I. <i>Art is a Means of Christian Realization</i>	» 309
II. <i>The Purpose of Traditional Art and Symbolism is Spiritual Realization</i>	» 312
III. <i>Artistic and Symbolic Expressions are Original Experiences of Inculturation</i>	» 313
IV. <i>Loving Devotion (Bhakti) is the Spirit of Creativity</i>	» 314
V. <i>The Image of Christian Art Has a Realistically Human Content</i>	» 316
VI. <i>Creative Participation is the Challenge Before Indian Christian Art</i>	» 317
BIBLIOGRAPHY	» 320