ARHA 285 : Art and Architecture of India to 1500 (Fall 2012)
Instructor: Phil Wagoner
Meets Monday and Friday 1:10 – 2:30 PM
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office hours: most days and times possible by prior appointment

COURSE DESCRIPTION

This course is an introduction to the artistic and architectural traditions of the Indian subcontinent from prehistory to 1500, through a series of thematically-focused units arranged in broadly chronological order. In each unit, we will consider a different body of artworks, monuments, and material cultural objects of major significance within the South Asian tradition and will use them as a means of understanding the historical development of Indian society, religion, and politics. The four units of the course examine: 1) the early historic interaction between Vedic Aryan and Dravidian cultures and the resulting emergence of a distinct south Asian tradition; 2) the development of narrative and iconic sculpture and its purposes within the context of the Buddhist cult of relics; 3) the relationship between architecture and community in the Buddhist cave-monasteries of the western Deccan (focusing in particular on ritual and patronage); and 4) the theology, iconography, and politics of the Hindu image and temple cult.

COURSE SCHEDULE

<table>
<thead>
<tr>
<th>Assigned work</th>
<th>Date</th>
<th>Lecture topic and Reading assignments</th>
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<tr>
<td>9/3 M:</td>
<td>Art history, material culture, and “art” in South Asia.</td>
<td>Dehejia, Introduction and Chapter 1</td>
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I. The Formation of South Asian Art Dehejia, Chapter 2

| 9/7 F: | Harappa and Mohenjo Daro: The rise of civilization. Indus seals and “script”. | Dehejia, pp. 25-36 |
|        | (paper 1 assigned) |  |
| 9/10 M: | Harappan iconography and religion |  |
| 9/14 F: | Age of the Vedic Aryans: the cult of ritual sacrifice and its material adjuncts. | Dehejia, pp. 36-42 |
II. Relic and Image: Early Buddhist Art  
Dehejia, Chapters 3 & 4

Quiz  
9/24 M: Buddhism: the Three Jewels

Paper 1 DUE  
9/28 F: NO CLASS

10/1 M: Stupas and the cult of relics  
Dehejia, pp.51-76

10/5 F: The origins of Buddhist iconography: From “decorative” to “narrative” sculpture.  
Emblems of the Buddha.  
Buddhist narratives: “Birth of the Buddha”, 2 versions, and “Defeat of Mara”, 3 versions (Moodle)

10/8 M: Buddhist narrative sculpture and its modes. The Jatakas: Didactic sculpture  
Dehejia, “On Modes of visual narration in Early Buddhist Art” (Moodle)  
Buddhist narratives: “The Great Departure”; “Ruru Jataka”, “Mahakapi Jataka” (Moodle)

10/12 F: Sculptural style: from Sunga to Kushan  
Spink, “On the Development of Early Buddhist Art in India” (Moodle)

10/15 M: [FALL BREAK]

10/19 F: Kushan Buddhist sculpture: the Gandhara and Mathura schools and the Rise of the Buddha Image  
Dehejia, pp. 79-96

(paper 2 assigned) 10/22 M: Sculptural Style: from Kushan to Gupta & the Nature of Gupta  
“classicism”  
Dehejia, pp. 96-100

EXAM 10/26 F: MIDTERM EXAM

III. Chaitya Halls: Architecture and Community  
Dehejia, chapter 5

** Date and Time TBA: Sculpture examination session, Group A only (at Center for East Asian Studies)

10/29 M: Monastery and chaitya-hall: formal features (exercise in reading architectural drawings)  
Dehejia, pp. 103-124

** Date and Time TBA: Sculpture examination session, Group B only (at Center for East Asian Studies)

11/2 F: Chaitya hall and uposatha  
“The Uposatha Ceremony, and the Patimokka” (Moodle)

11/5 M: Lay and monastic patronage  
“Karli inscriptions” (Moodle)

IV. Rise of the Hindu Image and Temple Cult  
Dehejia, chapters 6-10

11/9 F: Hinduism and the theology of the image
Davis, chapter 1 & Chapter 7

11/12 M: Early temple architecture: anatomy and function of the devālaya
Dehejia, pp. 137-152

11/16 F: Typology of images; principles of iconography
Zimmer (entire)

Paper 2 DUE

11/19 M: Sculptural style: from Gupta to Post-Gupta and Medieval
Dehejia, pp. 124-134; 185-203

11/23 F: THANKSGIVING BREAK

11/26 M: Temple architecture in the period of maturity: South Indian or Dravida tradition
Michael Meister, “An Essay in the Interpretation of Indian Architecture”
(Moodle)

11/30 F: Temple architecture in the period of maturity: North Indian or Nagara tradition;
Erotic temple sculpture in North India
Michael Meister, “Prasada as Palace” (Moodle); Dehejia, pp. 155-182

12/3 M: Temple and city in South India
Dehejia, pp. 207-246; Davis, chapter 2

12/7 F: The politics of images: image desecration and restoration
Davis, chapters 3 & 4

EXAM

12/15 S: Final Exam, 9:00 – 12:00 Saturday December 15th

COURSE REQUIREMENTS

1. Lectures: Since much of the information and material covered in this course will not be found in any of the readings, you are advised to attend the lectures regularly. Bring your questions, doubts, and ideas to class — questions and open class discussion are welcome and encouraged.

2. Assigned Readings: Portions of one or more of the following three texts are assigned for most class meetings (see syllabus); please be sure you have read the assigned readings before class on the date for which they are prescribed. These books are all available for purchase at Broad Street Books:


Additionally, one short book and several articles are also required reading for the course. These are available electronically through the Moodle for the course:


“Selected Buddhist Narratives” (Birth of the Buddha, 2 versions; The Great Departure; The Defeat of Mara, 3 versions; Ruṣa Jataka; Mahakapi Jataka)


3. **Key Monuments:** You will receive two lists of works that are of primary importance for understanding the history of art in South Asia during the period covered in the course; the lists are keyed to the first and second halves of the course, and together include approximately 50 monuments. You should study these works especially closely and impress them deeply upon your memory. Images of all works are available in an online image collection through Wesleyan’s MediaDatabase (details and instructions for access are included on the key monuments sheet). Most of the works are also illustrated in Dehejia (our primary text), but the rest are illustrated in other books that are on reserve in the art library. Both exams will include slide identification sections, in which you will be shown slides of key monuments and asked to identify them (see below under “Quizzes and Exams”). Ultimately, however, what will be more important for your success in this course is your understanding of each work and its historical significance. If you understand the content and significance of each key monument and how it relates to others, then you will be well-equipped to approach any new work you may encounter.

4. **Papers:** There will be two assigned papers, the first short (about 3 pages) and the second somewhat longer (about 7-8 pages). You will receive more detailed instructions for each paper at a later date, but the general nature of the assignments is as follows:

**Paper #1:** Seals, bullae and sympathetic magic (about 5-7 pages). For the first paper, you are asked to reflect on the functional similarities between an example of an Indus valley seal and an early historic bulla. How were these two objects used? How would their decorative designs have been understood? Can either object be better understood in terms of James Frazer’s theory of sympathetic magic, and in terms of his “law of contact” and “law of similarity”? How might either object contribute to our understanding of the Indian concept of *chitra*?

**Paper #2:** Catalogue entry (about 3 pages). In preparation for this paper, we will spend one session outside of the regularly scheduled time, dates TBA, studying an actual work of Indian sculpture from a campus collection. You will have no information about the sculpture, and your goal will be to identify it and determine its likely date and provenance. The paper will then be written as a mock entry for a catalogue raisonne, succinctly presenting all relevant information about the work (e.g. what is it? when and where was it made? for what purpose? what are its stylistic properties? iconographic features? what other works does it relate to and how? how would you assess its quality? etc.)

Papers are due no later than 5:00pm on the date specified, and they may be submitted either electronically or as hard copy. If submitting electronically, please send to pwagoner@wesleyan.edu as an email attachment, either in MSWord or PDF format. Hard copies can be turned in to me in person, or placed in my mailbox in the Art History Program office (41 Wyllys Ave, Room 318). Be sure not to use the boxes next to Esther Moran’s desk for turning in papers; these boxes are where you pick up graded papers and exams.
5. Quiz & Exams: There will be one short quiz, a midterm, and a final.
   Quiz (10 minutes) will be given on Monday 9/24 (at the beginning of class, no rescheduling; don’t come late!) and will cover the information presented in the map and chronology handout, as well as some of the key concepts presented in the first unit.

   Midterm and Final: These will consist of:
   A) slide identifications (You will be asked to give the following information as it is listed on the Key Monuments sheet: 1) brief descriptive "title"; 2) site or region of provenance (and country or state of India in which located); 3) date)
   B) definition of key terms/ short answers
   C) two essay questions.

   Essay questions will typically be in the format of slide comparisons, in which you will be shown slides of two works and asked a specific question or questions about the nature of their relationship.

6. Policy on extensions and exam rescheduling: There will be no extensions given for any written assignment, and no rescheduling of any quiz or exam, except in the case of a medical or personal emergency supported by an email message from your class dean. All papers are due no later than 5:00pm on the date specified.

N.B.: If papers are turned in after the due date, your grade will be reduced by one letter grade for each day or fraction of a day that the paper is late. Please note that Saturdays, Sundays, and holidays are also days.

7. Honor Code and Plagiarism: Please be sure you have read and understood the section in the latest copy of the Student Handbook describing the Honor Code and Plagiarism. In particular, pay special attention to the section on plagiarism, which describes the acceptable ways of quoting, paraphrasing, and citing the works of others, and acknowledging the ideas of others. Any suspected violations of the honor code will be reported to the Honor Board. If you have any questions about the interpretation of the honor code as it relates to this class, please do not hesitate to ask me.

8. Grading: The following criteria are used for grading papers:

   A/A-: Excellent in all or nearly all aspects. The interest of the reader is engaged by the ideas and presentation. Effective organization and writing. Paper marked by originality of ideas.
   B+: Clear argument, clear writing, good evidence, appropriate response to assignment.
   B/B-: Technically competent, with perhaps a lapse here and there. The thesis is clear, properly limited, and reasonable, and the prose is generally good but not distinguished. Use of evidence is sufficient.
   C+/C: A competent piece of work but not yet good. More or less adequately organized along obvious lines. Thesis may be unclear or over-simple. Development is often skimpy. Use of evidence may be inadequate. Monotony of sentence structure is apparent and errors may be sprinkled throughout.
   C-/D/D-: A piece of work that demonstrates some effort on the author’s part but that is too marred by technical problems or flaws in thinking or development of ideas to be considered competent work.
   E/F: Failing grade. Essay may not respond to assignment. Essay may be far too short. Grammar and style may be careless.


Your overall grade for the class will be calculated as follows:

   quiz: 10%
   mid-term: 20%
   Paper 1: 20%
   Paper 2: 20%
   Final exam: 20%
   Participation: 10% (this is based on the frequency and nature of your contribution to class discussions, willingness to ask questions, etc.)
9. **Students with Disabilities**: It is the policy of Wesleyan University to provide reasonable accommodations to students with documented disabilities. Students, however, are responsible for registering with Disabilities Services, in addition to making requests known to me in a timely manner. If you require accommodations in this class, please make an appointment with me as soon as possible, so that appropriate arrangements can be made. The procedures for registering with Disabilities Services can be found at: http://www.wesleyan.edu/deans/disability-students.html

10. **Classroom etiquette:**
   - please arrive on time
   - please turn your cell phone off before you come into the classroom
   - please do not get up and leave the room before class is over
   - if you bring food or beverages, please throw your trash away when class is over