MASTERPIECES OF INDIAN ART & ARCHITECTURE
V3342
Fall 2002
Monday/Wednesday 2:40 - 3:55 pm
612 Schermerhorn Hall

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Office Hours: Wednesday 11-1pm

Overview
This lecture course offers an introduction to 2000 years of art on the Indian subcontinent. It is divided into four discrete segments devoted to the art of Buddhism, the emergence and development of the Hindu temple, art under India’s Islamic rulers, and the art of colonial and post-colonial India. It focuses on architectural sites, sculptures, painted manuscripts, paintings, and photography. Lectures and readings provide a contextual framework for understanding the material. Class discussions and assignments are intended to encourage students to bring their own ways of looking at this art, to read critically in light of what they see, and to consider new approaches to the material.

Readings: Recommended purchase: Vidya Dehejia, Indian Art (Phaidon Press: London, 1997), available at Labyrinth Books on West 112th, between Broadway and Amsterdam. A Xerox packet for the course is available at The Village Copier, W 115th St (between Broadway and Riverside). All readings will be on reserve at Avery Library.

Requirements. There will be a mid-term, and a final. There will also be two off-site assignments. Early in the semester, you should visit the Metropolitan Museum of Art, the Asia Society, or the Brooklyn Museum, where you will choose an object which you will explore in a paper (4-6 pages) that is due on November 1st. In the second half of the semester, you will visit either the Mosque at 96th Street or the Ganesha temple in Queens (you will be asked to draw a detailed plan of the building you visit).

Grading
Readings and class participation: 20%
Drawing and object paper: 30%
Mid-term: 25%
Final: 25%
September 4: Introduction: Art, Artist/craftsman, Priests, and Patronage

Buddhist Art & Architecture

September 9: Ashokan columns
Readings: Vidya Dehejia, *Indian Art*, chapters 1, 2 (Avery only). Romila Thapar, “A Translation of the Edicts of Asoka” (reader)

September 11: The Buddhist Stupa: Sanchi

September 16: The “aniconic” Buddha in the narrative reliefs of Sanchi
Readings: Dehejia, “Aniconism and the Multivalence of Emblems” (reader)

September 18: The Introduction of the Buddha Image

September 23: Early Buddhist Caves
Readings: Dehejia, chapter 5.

September 25: The monastic complex of Ajanta

September 30: The Paintings at Ajanta
Readings: Study line drawings in Dehejia, “Narrative Modes in Ajanta Cave 17: A Preliminary Study.” (reader). For visuals look at the reproductions in Benoy Behl, *The Ajanta Caves* (Avery only)

The Indian Temple

October 2: The temple and the concept of darshan

October 7: Cave-temple of Elephanta and the rock-cut Kailasa temple
October 9 & October 14: The temples of Khajuraho and their erotic imagery

October 16: Mid-term exam

October 21: The Mystery that is Mamallapuram

October 23: Mamallapuram: the great relief and the art of double entendre
Readings: Padma Kaimal “Playful Ambiguity and Political Authority in the Large Relief at Mamallapuram” (reader).

October 28: The Chola temple and its bronzes
Readings: Dehejia chapter 9.

October 30: The Expanded temples of South India
Readings: Dehejia, chapter 10.

November 4: Holiday

November 6: Class cancelled

Art after the advent of Islam

November 11: The Qutb mosque and minar in Delhi

Assignment
Students will make their own trips either to the 96th St mosque or to the Ganesha temple in Flushing, Queens. Draw a detailed plan of the Mosque or Temple. Number each part of the plan and, on an attached sheet, provide the name and corresponding to each numbered part’s function or significance. In addition, write a page on your experience of either Mosque or Temple. The Ganesha Temple can be reached by taking the No. 7 subway from Times Square to the end of the line (Main Street stop). From there, take the Q27 bus (5-10 mins) to the stop just before Bowne St. From there you will see the temple’s main gopuram gateway.
**November 13:** Understanding Mughal Painting: Safavid Iran and pre-Mughal Jain painting  

**November 18:** Akbar and Mughal painting: The Hamza Nama and the Akbar Nama  
**Readings:** Dehejia, ch. 13 for background. For visuals see John Seyller, *The Adventures of Hamza* (Avery) and Geeti Sen, *Paintings from the Akbar Nama* (Avery).

**November 20:** A Mewari and popular Mughal Ramayana: narrative structures  

**November 25:** The Taj Mahal  

**November 27:** Painting in the Himalayan Foothills: the Basohli and Kangra styles  
**Readings:** Terence McInerney, “Mysterious Origins: The Tantric Devi Series from Basohli” (reader).

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**The Colonial Period & After**

**December 2:** British Artists in India: In Search of the Picturesque & the advent of photography  
**Readings:** Dehejia, chapter 16 for background. G.H.R. Tillotson, “The Indian Picturesque: Images of India in British Landscape Painting, 1780-1880” (reader).  
**Recommended:** Dehejia, “Fixing a Shadow” (reader) in *India Through the Lens: Photography 1840-1911* (Avery for visuals).

**December 4:** Class cancelled

**December 5 (make-up):** British Art Schools, Raja Ravi Varma, and Modernism  

**December 9:** Art after Independence  
**Readings:** Partha Mitter, “Art after Independence” (reader). Partha Mitter, “The Contemporary Scene” (reader)
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2. Kevin Trainor, “Constructing a Buddhist Ritual Site: Stupa and Monastery Architecture”
3. Dehejia, “Aniconism and the Multivalence of Emblems”
6. Dehejia, “Narrative Modes in Ajanta Cave 17: A Preliminary Study.”
10. Marilyn Hirsch “Mahendravarman I Pallava: Artist and Patron of Mamallapuram”
11. Padma Kaimal “Playful Ambiguity and Political Authority in the Large Relief at Mamallapuram”
17. G.H.R. Tillotson, “The Indian Picturesque: Images of India in British Landscape Painting, 1780-1880”