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, 2872 Broadway (between 11th and 112th street). 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 2nd. 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); due November 23rd.

Grading
Readings and class participation: 10 %
Object paper: 20%
Mosque/ Temple “drawing”: 20%
Mid-term: 25 %
Final: 25%
**September 7:** 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 14:** 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 21:** The Introduction of the Buddha Image  

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

**September 28:** The monastic complex of Ajanta  
**Readings:** Walter Spink, *Ajanta: A Brief History and Guide* (reader)  
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**

**September 30:** The temple and the concept of darshan  
**Readings:** Dehejia, chapter 6. Recommended: Diana Eck, *Darsan: Seeing the Divine Image in India*, chapters 1 & 2. (Avery)

**October 5:** Cave-temple of Elephanta and the rock-cut Kailasa temple  

**October 7 & October 12:** The temples of Khajuraho and their erotic imagery  
October 14 & October 19: The Mystery that is Mamallapuram

October 21: Mid-term exam

October 26: Jain Temples of Mount Abu

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

November 2: The Expanded temples of South India
   Readings: Dehejia, chapter 10.

Art after the advent of Islam

November 4: 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 9: Understanding Mughal Painting: Safavid Iran and pre-Mughal Jain painting
   Readings: John Seyller, “The Formation of the Mughal Style” (reader). See pictures in Stuart Cary Welch, A King’s Book of Kings (Avery) and Darielle Mason, Intimate Worlds, Plates 1-12 (Avery).
**November 11:** 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 16:** A Mewari and popular Mughal Ramayana: narrative structures  
**November 18:** The Taj Mahal  
**November 23:** Painting in the Himalayan Foothills: the Basohli and Kangra styles  
**Readings:** Terence McInerney, “Mysterious Origins: The Tantric Devi Series from Basohli” (reader).  
**November 25:** Thanksgiving holiday

**The Colonial Period & After**

**November 30:** British Artists in India: In Search of the Picturesque & the advent of photography  

**December 2:** Raja Ravi Varma: The Gentleman Artist  
**Readings:** Partha Mitter, “The Artist as Charismatic Individual: Raja Ravi Varma” (reader).

**December 7:** British architecture in Bombay and New Delhi  
**December 9:** The advent of Modernism  