

## **HUAS 6315.001: The Arts of India**

Dr. Anne R. Bromberg

The Cecil and Ida Green Curator of Ancient and Asian Art, The Dallas Museum of Art

Spring 2017

Wednesdays, 1:00 p.m. - 3:45 p.m.

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India has an incredibly rich and varied history of art, going back five millennia. This course will deal with the religious and cultural creation of all the arts, including architecture, sculpture, painting and decorative arts, that were made in the course of Indian history. Great world religions like Hinduism, Buddhism, Jainism and Islam are well represented. The history of Indian art actually resembles the arts of all of Europe, rather than a single country, since different parts of India developed different styles of art. Each class will deal with a specific historical period of Indian art. The influence of Indian arts on the arts of the Himalayas and Southeast Asia will also be considered.

Each session of the course will begin with a PowerPoint presentation. This will be followed by class discussion of the readings and the ideas brought up in each lecture. Following the discussion, the group will go into the DMA Asian galleries to discuss works that exemplify the subject of the lecture.

There will be a final term paper, for which each student will be given a work at the DMA to study more thoroughly and to compare with similar works, belonging to the same historical period, discussed in the reading. The essays will be judged by the quality of the research, the historical understanding of the piece and the description of the work's style, as it fits into the history of Indian art.

### **REQUIRED READINGS:**

Hermann Goetz, *The Art of India: Five Thousand Years of Indian Art* (New York: Crown, 1964) (UTD N7301 .G6 1964b) (DMA 709.54 G555i)

Mario Bussagli and Calambus Sivaramamurti, *Five Thousand Years of the Art of India* (New York: Harry N. Abrams, 1971) (DMA 709.54 B966f)

Vishakha Desai and Darielle Mason, *Gods, guardians, and lovers: temple sculptures from north India, A.D. 700-1200* (New York: Asia Society Galleries/Mapin Publishing, 1993) (DMA NB1912.H55 G63 1993) (UTD NB1002 .G62 1993)

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### **SUGGESTED SUPPLEMENTARY READING:**

R. Champakalakshmi, *The Hindu Temple* (New Delhi, India: Lustre/Press, Roli Books, 2009) (DMA copy ordered as of 10-25-2016)

Stuart Cary Welch, *India: Art and Culture, 1300 – 1900* (New York: The Metropolitan Museum of Art: Holt, Rinehart and Winston, 1985) (DMA N7301 .W45 1993) (UTD N7301 .W45 1985)

J.C. Harle, *The Art and Architecture of the Indian Subcontinent* (New Haven: Yale University Press, 1994) (DMA N7301 .H23 1994) (UTD N7301 .H37 1986)

Bridget and Raymond Allchin, *The Rise of Civilization in India and Pakistan* (Cambridge University Press, 1982) (UTD DS425 .A66 1982)

Sudhakar Nath Mishra, *Gupta Art and Architecture* (Delhi: Agam Kala Prakashan, 1992) (UTD N7307 .32 M57 1992)

Benjamin Rowland, *The Art and Architecture of India: Hindu, Buddhist, Jain* (Baltimore, Md.: Penguin Books, 1953) (DMA N7301 R68 1953b) (UTD N7301 .R68)

V. Ganapati Sthapati, *Indian Sculpture and Iconography* (Pondicherry: Sri Aurobindo Society in association with Mapin Publishing, Ahmedabad, 2002) (DMA NB1001 .G29 2002)

Roda Ahluwalia, *Rajput Painting: Romantic, Divine and Courtly Art from India* (London: British Museum Press, 2008) (DMA ND1002 .A385 2008)

Collette Caillat and Ravi Kumar, *The Jain Cosmology* (Basel: Ravi Kumar; New York: Harmony Books, 1981) (DMA BL 1375 .C6 C34 1981b)

Susan L. Huntington, *The Art of Ancient India: Buddhist, Hindu, Jain* (Boston: Weatherhill, 1985, 2001) (DMA N7301 .H86 1985) (UTD N7301 .H86 1985)

Vidya Dehejia, *Devi: The Great Goddess: Female Divinity in South Asian Art* (Washington, D.C.: Arthur M. Sackler Gallery, Smithsonian Institution in association with Mapin Publishing, Ahmedabad, and Prestel-Verlag, Munich, 1999) (UTD N8195 .A3 W384 1999)

Ananda Coomaraswamy, *The Dance of Shiva: Fourteen Indian Essays* (New York: Sunwise Turn, 1924 [c1918]) (UTD DS423 .C6 1924)

Pratapaditya Pal, *Indian Sculpture: A catalogue of the Los Angeles County Museum of Art collection, Vols. 1 and 2* (Los Angeles: LACMA in association with University of California Press, Berkeley, 1986-1988) (DMA NB1002 .L67 1986, v. 1 and v. 2) (UTD NB1002 .L67 1986, v. 1 only)

ed. Adriana Proser, *Pilgrimage and Buddhist Art* (New York: Asia Society; New Haven: Yale University Press, 2010) (DMA N8193.A3 N486 2010)

Madanjeet Singh, *Himalayan Art: wall painting and sculpture in Ladakh, Lahaul, and Spiti the Siwalik Ranges, Nepal, Sikkim, and Bhutan* (Greenwich, Conn.: New York Graphic Society, 1971, c1968) (DMA 709.54 Si64h) (UTD N7307 .H5 S56 1971)

Anne Bromberg, *The Arts of India, Southeast Asia, and the Himalayas at the Dallas Museum of Art* (New Haven: Yale University Press, 2013) (DMA N7260 .B7 2013)

## **COURSE SCHEDULE**

### **Wednesday, January 11**

EARLY ART IN INDIA INDUS/HARAPPAN CULTURES

Read:

Goetz, *The Art of India*: pp. 13-37

Bussagli and Sivaramamurti, *Five Thousand Years of the Art of India*: pp. 7-56.

### **Wednesday, January, 18**

THE MAURYAS/SUNGA

Read:

Goetz, pp. 38-67

Bussagli and Sivaramamurti, pp. 57-61

### **Wednesday, January 25**

BHARHUT/SANCHI

Read:

Goetz, pp. 68-90

Bussagli and Sivaramamurti, pp. 61-77

### **Wednesday, February 1**

GANDHARAN ART/THE ORIGINS OF BUDDHISM

Read:

Goetz, pp. 72-84 (review)

Bussagli and Sivaramamurti, pp. 77-97

### **Wednesday, February 8**

MATHURA

Read:

Goetz, pp. 84-105

Bussagli and Sivaramamurti, pp. 97-105

**Wednesday, February 15**

AMARAVATI/GUPTA

Read:

Goetz, pp. 106-137

Bussagli and Sivaramamurti, pp. 105-141

**Wednesday, February 22**

LATER GUPTA/AJANTA

Read:

Goetz, pp. 138-168

Desai and Mason, *Gods, guardians, and lovers*, pp. 18-66

**Wednesday, March 1**

MEDIEVAL INDIA

Read:

Goetz, pp. 169-196

Desai and Mason, pp. 67-116

**Wednesday, March 8**

MEDIEVAL INDIA 2

Read:

Bussagli and Sivaramamurti, pp. 187-230

Desai and Mason, pp. 116-127

**\*No meeting on March 15**

**Wednesday, March 22**

MEDIEVAL INDIA 3

Read:

Bussagli and Sivaramamurti, pp. 230-272

**Wednesday, March 29**

HINDU INFLUENCE IN THE HIMALAYAS AND SOUTHEAST ASIA

Read:

Bussagli and Sivaramamurti, pp. 141-187

**Wednesday, April 5**

THE RISE OF THE MUGHALS AND ISLAM IN INDIA

Read:

Bussagli and Sivaramamurti, pp. 273-293

**Wednesday, April 12**

THE DEVELOPMENT OF MUGHAL ART

Read:

Goetz, pp. 197-236

**Wednesday, April 19**

COLONIAL AND MODERN INDIA

Read:

Goetz, pp. 236-250

Bussagli and Sivaramamurti, pp. 294-311

**Wednesday, April 26**

Term Paper

**POLICIES**

**Off-campus travel:**

Each class will be held at the O'Donnell Institute/UT Dallas Research Center located at the Dallas Museum of Art. Students must arrange their own transportation to and from the museum.

The DMA's physical address is 1717 North Harwood Street. You will find driving directions, public transportation options, and information about DMA parking here: [www.dma.org/visit](http://www.dma.org/visit).

You will also find information about more parking options here:

<http://www.dallasartsdistrict.org/map>. The UT Dallas Research Center is located on Mezzanine 2, adjacent to the Mayer Library.

**Attendance and Participation:**

I will not formally take attendance in this course; however, your term paper topic will derive from lecture material and assigned readings discussed in class. Therefore, a good grade in this course is dependent on active participation and attendance. Missing class for religious observance will be honored; however, *the student is responsible for notifying the instructor two weeks (14-days) in advance* and for making accommodations to complete any missed assignments. If circumstances arise that you foresee missing *more than three (3) classes*, you should consult with the instructor about continuation in the course.

**Classroom Policy:**

Cell phone use is not allowed in class. Computers used for activities other than note-taking must be stored away.

**Grades:**

Your final grade will comprise the following:

- 30% Participation
- 15% 10-minute presentation of the proposal for the term paper, with accompanying written and visual materials
- 20% 20-minute oral presentation of the term paper, with accompanying written and visual materials
- 35% Term paper

**Academic Integrity:**

I expect you to hold yourselves and each other to the highest standards of academic integrity. Plagiarism and other academic dishonesty will not be tolerated. Learn more about academic integrity here: <http://www.utdallas.edu/deanofstudents/maintain/>

**UT Dallas Syllabus Policies and Procedures:**

The information contained in the following link constitutes the University's policies and procedures segment of the course syllabus: <http://go.utdallas.edu/syllabus-policies/>

**Campus Carry (Senate Bill 11):**

I respect your second amendment rights. Please respect my right to create a safe space for free academic expression. I ask you to honor my request that you leave your firearms at home.

**Comet Creed:**

This creed was voted on by the UT Dallas student body in 2014. It is a standard that Comets choose to live by and encourage others to do the same: "As a Comet, I pledge honesty, integrity, and service in all that I do."