Instructor: Steven M. Vose  
Office: DM 359-A  
Office Hours: TR 11:00-12:00, R 3:30-5:00, or by appt.  
e-mail: svose@fiu.edu

Class Hours: TR 2:00-3:15  
Grad. Session: T 3:30-4:45  
Classroom: CP 107  
Office Phone: x6728

**Course Description:**
This course introduces the history of images and architecture on the Indian Subcontinent, examining the meanings of the built environment and the visual depictions of the divine used in worship in the major image-using religious traditions of India. Beginning with images of the divine in each of these traditions—Hinduism, Buddhism, and Jainism—we will examine the formal iconographic elements that allow devotees to recognize each deity, and explore the ritual context of mutual seeing, called *darśan*, as key to understanding the forms that divinities take on in their images. We will investigate the theologies of embodiment in each tradition to understand what a devotee sees when looking at an image of the divine. Images sometimes lead rather unexpected “lives,” which provide clues about other ways they are conceived of as powerful objects. The second half of the course looks specifically at architecture. We investigate the classical symbolic meanings of the forms of *stūpas* and temples and trace these ideas through the archaeological record to see how these ideas developed and crystallized into the temples we recognize today. From the earliest ritual spaces in South Asia, the Vedic fire altar, to Buddhist *stūpas*, to Emperor Aśoka’s pillars, to the emergence of ornately adorned Hindu and Jain temples, and culminating with a uniquely Indian Islamic architecture, we will seek to understand the symbolic elements of these monuments and interrogate the connections between form and meaning.

**Course Objectives:**
- To introduce students to the symbolic meanings of images and sacred architecture in South Asia from the earliest evidence to modern forms.  
- To understand the ritual contexts in which objects and spaces are encountered in each major image-using South Asian tradition, connecting material culture to religious praxis.  
- To show the historical trajectories in the development of sacred art and architecture in South Asia.  
- To build a basic visual vocabulary of architectural and iconographic terms so that students may identify and “read” images and built forms.  
- To understand the centrality of material culture to the symbolic structure of religious traditions.

**Learning Outcomes:**
By the end of this course, students will:
- Know the basic history of the development of sacred images and architecture of the three major image-using religious traditions of India—Hinduism, Jainism, and Buddhism—as
well as the architectural forms of South Asian Islam and the connections between and among these traditions.

- Have learned the major historical periods, geographic areas, and socio-political circumstances that shaped the different visual religious forms and traditions.
- Understand the most common ritual contexts in which images are encountered.
- Have built a “visual vocabulary” for reading iconographic and symbolic elements of images and architecture.
- Recognize temples and images of major importance to the history of Indian religious traditions.
- Have completed an image catalogue of eight (8) images, analyzing the iconography and mythology connected with images from the three major icon-using traditions.
- Have written a short research paper investigating the formal and historical elements of one particular temple, stūpa, or mosque, making an argument about an aspect of its form.

Course Grading and Requirements:
- Class attendance and participation (20%)
- Reading response papers (2 pages) (must do 5 of 11) (20%)
- Image catalogue of 8 images (due Fri., Mar. 4 at 11:59 PM) (20%)
- Research paper (1,500-2,000 words) on an architectural monument (due Mon., May 2 at 11:59 PM) (20%)
- Final Exam, Thursday, May 5 12:00-2:00 PM in CP 107 (20%)

Attendance and Participation: Students must attend all classes. Absences will only be excused for reasons of illness or obligation with proper documentation. Lectures will be expansions on the readings and discussion sessions require full participation. Students must come to class with the text, having completed the assigned reading and prepared points and questions for discussion. Beyond the readings, we will make extensive use of library resources and online image catalogues, and students should expect to spend 30 minutes or more looking at and comparing images when preparing for class. The instructor reserves the right to institute weekly reading and image quizzes which will cumulatively count for up to half of the attendance and participation grade.

Reading Response Papers: Weekly (except for Weeks 1 and 15) response papers are due by the Friday of each week at 11:59 PM, submitted to the appropriate folder on Blackboard/Turnitin. These response papers consist of two pages. On the first page, students demonstrate their understandings of the vocabulary introduced each week by analyzing a temple or image viewed in class, using the terminology where appropriate. The vocabulary will introduce both Indic and English art historical terms. These vocabulary exercises are cumulative; students will thus build ever more sophisticated “readings” of the objects analyzed each week. The second page will ask students to reflect on questions posed for each week’s reading and will provide another avenue for students to ask questions and to synthesize connections between weekly themes. Each student must complete 5 of the 11 assigned reading response papers, but will be responsible for all vocabulary on the final exam. Response papers are mandatory for Weeks 2 and 12.
Image Catalogue: Students will select 8 different divinities or specific forms of divinities from a list (to be provided) and must find an image of that deity or specific form thereof, research the iconographic features that connect the image to the deity, as well as a myth explaining the form. An example will be provided. Submit a 16-page document with one page an image of the deity and the following page a one-paragraph description of the image’s iconography followed by a synopsis of a myth connected with the image (not just the deity). Students may choose no more than two forms of the same deity, and no more than three of each type of medium: sculpture, painting, textile, print, or TV/film/digital image. The catalogue is due on Friday, Mar. 4 at 11:59 PM on Turnitin.

Research Paper on Temple, Stūpa, or Mosque: Each student must choose any existing temple, stūpa, or mosque in greater South Asia to write a 1,500-2,000-word research paper. The paper should read and analyze the major components of the structure and discuss the historical period in which it was constructed. The paper must then identify a unique or distinguishing feature and make an argument about why the building bears it. Sources must be cited properly using Chicago author-date style. Students are strongly recommended to consult with the instructor to choose an appropriate structure and topic. The paper is due on Monday, May 2 at 11:59 PM on Turnitin.

Final Exam: The final exam will be comprised of three sections: vocabulary, image analyses, and two short essays. Vocabulary will require students to identify and briefly define (2-3 sentences) terms introduced over the semester. The image analysis section will ask students to identify and describe selected famous images and architectural forms discussed in class. Students must identify the building and or image, give the period and geographic region in which it was made/built, and briefly discuss the iconography and symbolism of it. The final essays will be synthetic reflections on some of the major themes of the course; students must support their ideas by drawing upon the readings and class discussions. Students will have the choice of several essay prompts. The Exam is on Thursday, May 5, 12:00 – 2:00 PM in CP 107.

Policies:
1. Late papers will lose a full letter grade per day and will not be accepted after four days beyond the due date.
2. All student work must conform to University policies regarding academic honesty. Plagiarism will result in a failing grade for the course as well as disciplinary measures.

Grading scale:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93-100</td>
</tr>
<tr>
<td>A-</td>
<td>90-92</td>
</tr>
<tr>
<td>B+</td>
<td>87-89</td>
</tr>
<tr>
<td>B</td>
<td>83-86</td>
</tr>
<tr>
<td>B-</td>
<td>80-82</td>
</tr>
<tr>
<td>C+</td>
<td>77-79</td>
</tr>
<tr>
<td>C</td>
<td>73-76</td>
</tr>
<tr>
<td>C-</td>
<td>70-72</td>
</tr>
<tr>
<td>D+</td>
<td>67-69</td>
</tr>
<tr>
<td>D</td>
<td>63-66</td>
</tr>
<tr>
<td>D-</td>
<td>60-62</td>
</tr>
<tr>
<td>F</td>
<td>0-59</td>
</tr>
</tbody>
</table>

Textbooks:
The following textbooks will be used in the course:

NOTE: All other readings will be provided on Blackboard (Bb). Students are expected to complete all reading assignments before class and to bring all assigned texts to class.

ON RESERVE/REFERENCE: The Encyclopaedia of Indian Temple Architecture; Kramrisch, The Hindu Temple; Dhaky and Moorti, The Jain Temples at Kumbhariya.
Schedule of Class Meetings:

Unit I: Images of the Divine in South Asia
Week 1 (Jan. 12, 14): Introducing Indian “Sacred Art”
  Tuesday: Course overview; image identification exercise
  Read for Jan. 14: Dehejia, Indian Art, pp. 4-36 (up to end of Indus Valley).
  Thursday: Art of the Indus Valley Civilization
  (Note: No response paper due this week)

Week 2 (Jan. 19, 21): Sculpture, Iconography, and the Manifest Divine
  Tuesday: Embodying the Divine, Seeing the Divine: Darśan and Hindu Theology
  Terms: Darśan, Pūjā, Deva, Devī, Brahman, Bhakti
  Thursday: Whose image is this? Introducing our cast and how to spot them
  Terms: Image, “Idol,” Icon, Iconic, Aniconic, Mūrti, Iconography
  Response Paper (Mandatory): Why is darśan so important for understanding the role of images in Hinduism? How does one identify an image as an image of a particular divinity? Based on the video(s), how do people interact with images? What are the differences between an “icon,” an “idol,” and a “mūrti” and what do the terms share in common?

Week 3 (Jan. 26, 28): The Contradictions of Śiva: Erotic Ascetic, Family Man
  Read for Jan. 26: Kramrisch, Ch. 7, “Liṅga,” from The Presence of Śiva (Bb).
  Image Study: Śiva from Liṅga to Naṭārāja: A Study in Iconicity
  Tuesday: The Liṅga, The Warrior, The Ascetic, The Dancer: From Aniconic Image to the Culmination of Sculpted Form
  Terms: Iconography, Iconicity, Axis Mundi, Liṅga, Naṭārāja, Abhiṣeka
  Read for Jan. 28: Kramrisch, Ch. 10, “Śiva and Pārvatī,” from The Presence of Śiva;
  Dehejia, Ch. 9, pp. 207-228.
  Image Study: The Śaiva Pantheon: Pārvatī, Gaṇeṣa, and Skanda
  Thursday: Śiva and His Family: Pārvatī, Gaṇeṣa, Skanda, and the incorporation of local gods into the “Great Tradition”
  Terms: Sanskritization, Lakṣaṇa, Mudra, Āsana, Vāhana, Purāṇa
  Response Paper: Analyze two of the images of Śiva discussed this week. Why do you think there is such an array of ways to depict Śiva? Why does Śiva have a family? Why would a deva (deity) practice asceticism? How does the liṅga help us to understand the concept of ‘iconicity’?

Week 4 (Feb. 2, 4): Viṣṇu and his Avatārs: Narrative, Epic, and the Divine Image
  Read for Feb. 2: Eck, “Viṣṇu, Endless and Descending” (from India: A Sacred Geography), pp. 300-345;
  Dehejia, Ch. 6. pp. 137-152.
Image Study: Images of Viṣṇu and his Avatāras
Tuesday: Viṣṇu as King, King as Viṣṇu and (Eight of) his Ten Incarnations
Terms: Avatāra, Narrative Image
Read for Feb. 4: Excerpts from the Bhāgavata Purāṇa (Focus on Chs. 8, 9 [part], 16, 21-22, 24-25, 29-33).
Image Study: Images of Kṛṣṇa and Rāma
Thursday: Kṛṣṇa and Rāma: Narrative and Kingship
Video: Clip from the Doordarshan TV Rāmāyaṇ
Terms: Bas Relief, Mahākāvya
Response Paper: Choose one of Viṣṇu’s avatāras and analyze its iconography. Is the relationship between Viṣṇu and his avatāras clearly marked? What historical developments in India does your chosen image image reflect?

Week 5 (Feb. 9, 11): Śakti, Devī: The Goddess and Her Many Forms
Read for Feb. 9: Kinsley, Ch. 7, “Durgā” (from Hindu Goddesses), 20 pp. (Bb).
OPTIONAL: Selections from the Devī-Māhātmya.
Image Study: Images of Durgā, the Great Goddess
Tuesday: Durgā Slays the Buffalo Demon: Narrative and Icon
Read for Feb. 11: Kinsley, Ch. 8 “Kālī”, and Ch. 9 “The Mahādevī” (from Hindu Goddesses), 33 pp. (Bb).
Image Study: Kālī and Regional Goddesses
Thursday: Popular worship at odds with textual ideals: Kālī and balī
Terms: Balī, Balidāna, Tantra
Response Paper: Meister argues that the evidence from an early Goddess temple shows forms that do not appear to have a precedent in the Devī-Māhātmya. What does this suggest about what we can learn from the visual record that we cannot from texts? How would you apply his argument in another case? Where does his argument break down?

Week 6 (Feb.16, 18): Absent Lord: The Jain Challenge to Darśan
Read for Feb. 16: Babb, “Giving and Giving Up” (19 pp.);
Cort, “Installing Absence?” (11 pp.) (Bb);
Cort, Enamel Eyes on Jain Icons (from Yale Website).
Image Study: Jina Images, North and South
Tuesday: Worshipping an “Absent Lord”: Jain Theologies of Images
Terms: Puṣā, Karma, Mokṣa, Samsāra, Puṇya
Read for Feb. 18: Cort, “Situating Darśan” (pp. 1-32) (Bb).
Image Study: Jain Guardian Deities
Thursday: Contesting Images in the Jain Tradition: Icons and Iconoclasm
Response Paper: How do Jain theologies of image worship differ from Hindu theories? Why do Jains worship images if the Jina does not inhabit the image? Why do you think Jains were the forerunners of the creation of images?

Week 7 (Feb. 23, 25): Buddhist Images from Sañchi, Mathurā, and Gandhara
Read for Feb. 23: Dehejia, pp. 39-76;
Dehejia, “On Modes of Visual Narration in Early Buddhist Art” (Bb).
OPTIONAL: Video clips of Sanchi

Image Study: Narrative Panels at the Great Stūpa at Sañchi
Tuesday: Aniconic Buddha: The Narrative Panels of the Great Stūpa at Sañchi
Terms: Narrative Panel, Yakṣa, Yakṣī


Image Study: Buddha Images from Mathurā and Gandhāra
Thursday: Iconic Buddha: Mathurā and Gandhara
Terms: ūrṇā, uṣṇīṣa, bhūmī-sparśa (mūdra), dhyāna (mūdra), mahā-parinirvāṇa, buddhi

Response Paper: Analyze one image of the Buddha each from Mathurā and Gandhara and explain their similarities and differences. Why do you think the Buddhists started making images of the Buddha after such a long period of representing him only by absence? (Hint: Think of Sañchi.)

Unit II: Architecture and the Built Environment

Week 8 (Mar. 1, 3): The Vedic Enclosure and the Aśokan Pillar: Plan and Elevation
Read for Mar. 1: Dehejia, pp. 137-152;
Eck, Ch. 3, pp. 59-75.

Image Study: Ground Plans and the Vedic Enclosure
Tuesday: Plan: The Vedic Enclosure
Video: Altar of Fire
Terms: Ground plan, Vedibandha, Yūpa, Agni, Yajña


Image Study: Aśokan Pillars
Thursday: Elevation: Aśokan pillars and the Mauryan Empire
Video: Clips from The Buddha (PBS)
Terms: Axis Mundi (again), Elevation, Pillar, Capital, Finial, Lotus/padma

Response Paper: Analyze the symbolic elements of either the Vedic altar and enclosure or an Aśokan Pillar. Discuss either the connections between the Vedic sacrifice and the worship of later Hindu deities that you observed in the first half of the course, or reflect on the political role of the Aśokan pillars and comment on the meaning of them as simultaneously political and religious monuments.

Image Catalogue due on Friday, Mar. 4 at 11:59 PM on Turnitin

Week 9 (Mar. 8, 10): Buddhist Stūpas, Buddhist Caves, and other Roadside Attractions
Read for Mar. 8: Dehejia, pp. 39-76.

Image Study: The Buddhist Stūpa: Cosmological Reliquaries
Tuesday: Sañchi and Amaravati: Stūpas and Trade Routes
Terms: Stūpa, Vedikā, Torana

Read for Mar. 10: Dehejia, pp. 103-124.

Image Study: Ellora and Ajanta Caves
Thursday: Ellora and Ajanta: Buddhist Monasteries and Royal Patronage
Video: Ellora and Ajanta
Terms: Vihāra, Façade, Apse, Motif
Reading Response: Show how the Vedic altar and *axis mundi* are expressed in the Great Stūpa at Sañchi. Why were stupas placed at the crossroads of trade routes? What do you make of the lion motifs on the *torāṇas* at Sañchi? Why were *yakṣas* and *yakṣīs* important to these early Buddhists?

Week 10 (Mar. 15, 17): SPRING BREAK!!! NO CLASS!!! ENJOY!!!

Week 11 (Mar. 22, 24): Palace and Mountain: The North Indian (*Nāgara*) Temple
Image Study: Udayagiri Caves, Sañchi Temple 17, and the Temple of Bhubaneśvara
Tuesday: From Caves to Temples: Rock-cut and Early Freestanding Temples
Terms: *Vastu*-puruṣa-ṇandana, Garbha-grha, Śikhara, Maṇḍapa, Latina
Image Study: The Kaṇḍariya Mahādeva Temple at Khajuraho
Thursday: The Epitome of the North Indian Temple: Khajuraho
Video: The Temples at Khajuraho

Reading Response (Mandatory): Label the parts of the Bhubaneśvara and the Khajuraho temples shown. What visual connections do you see between these temples, and between these temples and the early rock-cut caves and Vedic altars? What accounts for the rise of these temples and their increasing complexity?

Week 12 (Mar. 29, 31): The Descent of the Divine: The South Indian (*Drāvida*) Temple
Read for Mar. 29: Dehejia, pp. 185-204.
Image Study: Early South Indian Temples at Mamallapuram and Ellora
Tuesday: Temple as divine palace: The “*Pāṇḍava Ratha*s” (Chariots), Shore Temple at Mamallapuram, and Cave 16 at Ellora (Kailāsa Temple)
Term: *Prāśāda*, *candraśīlā*, *gavakṣī* (Cow’s eye window), Barrel-vaulted roof, *ratha*
Read for Mar. 31: Dehejia, pp. 207-246.
Image Study: The Brhadāśvara Temple at Thanjavur and South Indian Temple Cities
Thursday: Kingship and the South Indian Temple City: Thanjavur & Madurai
Video: Lost Temples of India: Thanjavur
Terms: *Gopuram*, Maṇḍala

Response Paper: Indicate the distinctive features of the South Indian temple. Why did they take on the distinctive forms that they did? What is the importance of the procession of the deity outside the *garbha-grha*? How are the temple, deity, and the king connected in South Indian statecraft?

**DEADLINE TO CONSULT WITH PROFESSOR ON PAPER TOPIC: THURSDAY (4/7)**

Week 13 (Apr. 5, 7): Pilgrimage Temples at Peaks and Confluences
Read for Apr. 5: Eck, *Darśan*, Ch. 3 (pp. 59-75);
Eck, excerpt from *India: A Sacred Geography*
Image Study: The Twelve *Jyotir Lingas*
Tuesday: The Four Points, the Twelve *Jyotir Lingas*, and the *Kumbh Mela*
Video: Clips from *The Kumbh Mela*

**Terms:**  
*Dhām, Jyotir Liṅga, Mela*

**Read for Apr. 7:** Luithle-Hardenberg, “The 99-fold Pilgrimage to Śatruṅjaya;”  
Primary Source: Cort (trans.), Jinaprabhasūri’s *Gīrnār-kālpa*

**Image Study:** Jain Pilgrimage Temples

**Thursday:** The Jain Pilgrimage Temple Cities, and the Bāhubāli Colossus of Śrāvaṇa Belagola

**Terms:**  
*Tīrtha, Yātā*

**Response Paper:** What are the distinctive features of Jain and Hindu pilgrimages and pilgrimage places? How are pilgrimage temples different, if at all, from other temples? What is the connection between networks of pilgrimage places and modern conceptions of nation-states and territories? Can we map one onto the other?

**Week 14 (Apr. 12, 14): Indo-Islamic Architecture and Fusions of Form**

**Read for Apr. 12:** Dehejia, pp. 249-272;  
Flood, “Pillars, Palimpsests, and Princely Practices” (Bb).

**Image Study:** Early Mosques of India, 629-1500 CE

**Tuesday:** Mosques and Tombs of the Delhi Sultanate and Regional Sultanates

**Read for Apr. 14:** Dehejia, pp. 299-334;  

**Thursday:** Imperial Mughal Architecture: The Taj Mahal and Fatehpur Sikri; *and* Fusions of Indian Mosque Elements in Late Hindu and Jain Temples

**Response Paper:** Choose a South Asian mosque and discuss its form and any apparent use of elements from Hindu and Jain temples. What are the leading theories about why temple elements were used to construct mosques? How did mosque (and tomb) architecture feed back into innovations in new forms of Hindu and Jain temples?

**Week 15 (Apr. 19, 21): Ayodhya and the Modern Contestation over Space and Place**

**Read for Apr. 19:** Eck, excerpt from *India: A Sacred Geography* (Bb).

**Tuesday:** Ayodhya: Contested Space and the Modern Nation-State  
*Video: Rāma ke Nāma* (‘In the Name of God’), 1992, 95 mins., clips

**Read for Apr. 21:** Shaw, “Ayodhya’s Sacred Landscape,” 8 pp. (Bb).

**Thursday:** Course Summary and Exam Review

**Response Paper:** What are some of the elements at stake in the contestation over the Babri Masjid/Rām Janmabhumi conflict? What is so important about such claims to space in the context of the modern nation-state? How would you resolve the issue?

**Final Exam:** Thursday, May 5 at noon (2 hours) in CP 107

**Research Paper:** Due Monday, May 2 at 11:59 PM on Turnitin