

082. 336  
Spring 2012

## Himalayan Art: Art of the Divine Abode



Professor Jinah Kim

Office: 60 college ave #100

Office hours: Thursdays 11:00-12:30pm or by appointment

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All the handouts for the course will be available on the SAKAI. Please enroll yourself on the Sakai site for this course, if you have not already done so.

### Course Description

This course explores the vibrant and varied art and culture of the Himalayan region. Understood as a divine abode in Indic mythology and envisioned as the immortal realm of “Shangri-la” by later western interpreters, the Himalayas and the kingdoms therein abound with holy sites, both Hindu and Buddhist. In this course, we will examine not only the art and culture of this region but also the diverse views on the Himalayan region and its culture from ancient times to the present. The main learning goals of this course are 1) to understand the historical development of distinctive artistic forms, especially paintings and sculptures, in the Himalayan region, 2) to understand the cultural and religious meaning of the Himalayan art throughout time, and 3) to understand different ways in which the region has been imagined/represented by the outsiders as well as by the people within the region. After a brief introduction to the region, we will begin by looking at how the Himalayas are imagined and represented in ancient Indic mythology and in modern western responses. The focus will then shift to the major cultural centers in the Himalayas, such as the Kathmandu valley, western Tibet and central Tibet. We will study different schools of painting and sculpture and attempt to locate them within their religious and cultural contexts. We will also pay special attention to the stylistic and iconographic developments in painting and sculpture. The course will conclude with an investigation of the current cultural and political situations in the region, discussing issues such as artistic production within the Tibetan diaspora and the impact of tourism in Nepal. While some knowledge of Indic religion, language and culture may be helpful, it is not required for the successful completion of the course.

### Required Texts

Robert Fisher, *Art of Tibet* (Thames & Hudson, 1997)

Clare Harris, *In the Image of Tibet: Tibetan Painting since 1959* (Reaktion, 1999)

**Recommended**

Amy Heller, *Tibetan Art: Tracing the development of spiritual ideals and art in Tibet, 600-2000A.D.* (Milan, Italy: Jaca book, 1999)

**Requirements and Grading**Attendance and Participation: 10%

**Attendance:** You are required to come to every class well prepared. Your grade will be lowered significantly for repeated absences. Every three classes you miss without any notification, your grade will drop by one letter grade. If you miss a class due to illness or other unavoidable emergencies, please use the Rutgers central absence self-reporting system: <https://sims.rutgers.edu/ssra/>.

**Participation:** I expect to hear your voices in class at least three times throughout the semester. When you have a question or comments, please do not hesitate to raise your hand and speak up. If you are shy and have difficult time speaking in class, you can still contribute to class discussions by filling out the index cards every class carefully and by coming to talk to me during the office hours. I hope to create a collegial and respectful environment in which everyone could speak freely in class.

\* **Index Cards:** You are asked to fill out an index card at the end of every class from the second week of the class. This is to give you a chance to ask questions about unclear parts of the lecture and leave comments about the class material, if you have any. If you understood everything and there was nothing unclear about the lecture, you may sign your name and date the card. Index cards serve as your attendance record.

Written Assignments: 30%

All written assignments should be double spaced with one and a half inch margins in size-12 font. Multiple pages should be stapled. Detailed instructions will be given about each assignment throughout the semester.

- Two Critical Responses to films, 1-2 pages (10%)
- Comparison essay following a field trip to the Rubin Museum, 3-4 pages (20%)

Exams: 60%

Mid-term (25%), Final (25%), Weekly Quiz (10%)

Note: Quiz dates are marked by \* next to the date on the schedule. Weekly quiz is designed to make sure that you are learning the necessary vocabulary (visual and historical) and will not be graded. If you come to class and be present to take the quiz, you will earn 10% of your grade.

**Late Assignments**

All written works must be completed and submitted in class on the day they are due. Late assignments will be penalized by one third of a grade for each day past the original due date. If an A paper is turned in two days late, the grade will drop to a B+. If you have any illness or personal emergency due to which that you find it difficult to meet a

deadline, please speak with me in advance. I will accommodate all legitimate and reasonable requests for extension for such cases.

### **Academic Dishonesty and Plagiarism**

Plagiarism or any other form of academic dishonesty will not be tolerated in this class. Please visit <http://academicintegrity.rutgers.edu/integrity.shtml> for further information on the plagiarism and other issues related to Rutgers academic integrity policy.

### **Course Schedule**

(Readings: No mark- required, \*-recommended)

#### **Jan 17 (T) Introduction**

##### Views from Outside

#### **Jan 19 (Th) Images of the Himalayas in Indic mythology: Mt. Kailash, Shiva's divine abode**

P. Pal, *Himalayas: An Aesthetic Adventure* (The Art Institute of Chicago in association with the University of California Press and Mapin Publishing, 2003), 15-19.

Dehejia, *Indian Art*, 129-134, 200-202.

#### **Jan 24 (T) "Discovery" of snow capped kingdoms of "Shangri-la"**

Donald Lopez, *Prisoners of Shangri-La: Tibetan Buddhism and the West* (University of Chicago Press, 1998), 135-155.

J. P. Losty, "'Architectural monuments of Buddhism': Hodgson and the Buddhist architecture in the Kathmandu valley," in David Waterhouse ed. *The Origins of Himalayan studies: Brian Houghton Hodgson in Nepal and Darjeeling 1820-1858* (RoutledgeCurzon, 2005), 77-100.

#### **Jan 26 (Th) Images of Tibet**

Martin Brauen, "In search of 'Dharma-la' and the Tibetan Lamas," in *Dreamworld Tibet- Western Illusions* (Weatherhill, 2004), 164-205.

Clare Harris, *In the Image of Tibet: Tibetan paintings since 1959* (Reaktion books, 1999), 16-41.

\*Martin Brauen, "The Foundations of the Dream," in *Dreamworld Tibet- Western Illusions* (Weatherhill, 2004), 208-248.

#### **Jan 31 (T) Film screening: *Kundun***

*Kundun*, dir. Martin Scorsese (1997)

\*Recommended: *Seven Years in Tibet* (1997), dir. Jean-Jacques Annaud  
Barry Sautman, "The Tibet Issue in Post-Summit Sino-American Relations," *Pacific Affairs*, Vol. 72, No. 1. (Spring, 1999), pp. 7-21.

#### **Feb 2 (Th) Exile in the land of the Buddha: "Permission" to reincarnate and the discussion of the film**

\*Brian Taves, "Film Reviews: *Seven Years in Tibet*, Jean-Jacques Annaud; Becky Johnston; Heinrich Harrer and *Kundun*, Barbara De Fina; Martin Scorsese; Melissa Mathison; Dalai Lama," *The American Historical Review*, Vol. 103, No. 2. (Apr., 1998), pp. 636-637.

\*Yun-yuan Yang, "Controversies over Tibet: China versus India, 1947-49," *The China Quarterly*, No. 111. (Sep., 1987), pp. 407-420.  
 Slavojzizek, "How China Got Religion," *The New York Times*, Oct 11 2007.

### Into The Kathmandu Valley

#### Feb 7 (T) **Into the Himalayas and the transmission of Buddhism: art of the Licchavi period and the "transitional" period**

©Critical Response to the film *Kundun* due

A.W. Macdonald & Anne Vergati Stahl, "The History of the Valley," in *Newar Art* (Warminster: Aris & Phillips, 1979), 17-21.

Zwalf, *Buddhism: Art and Faith* (1985), 120-122.

\*M. Slusser & G. Vajrācārya, "Some Nepalese Stone Sculptures: A Reappraisal within Their Cultural and Historical Context," *Artibus Asiae*, Vol. 35, No. 1/2. (1973), pp. 79-138.

### Into Tibet

#### Feb 9 (Th) **Art of the Tibetan empire (630-850)**

Fisher, *Art of Tibet*, 11-26.

A.W. Macdonald & Anne Vergati Stahl, "Cultural Exchange with Tibet," in *Newar Art* (Warminster: Aris & Phillips, 1979), 31-37.

\*Amy Heller, *Tibetan Art*, 7-52.

#### Feb 14 (T) **Development of the Tibetan Buddhist pantheon and the Indian connection**

Fisher, *Art of Tibet*, 29-74.

Amy Heller, *Tibetan Art*, 60, 121-130.

### Early Western Himalayan Art (10<sup>th</sup>-13<sup>th</sup> century)

#### Feb 16 (Th) **A lamp for a Himalayan Kingdom, artistic production at Tabo**

Amy Heller, *Tibetan Art*, 53-60.

#### Feb 21(T) **Unpacking the visual program at Tabo**

Christian Luczanits, *Buddhist Sculpture in Clay: Early Western Himalayan Art, late 10<sup>th</sup> to early 13<sup>th</sup> century* (Serindia, 2004), 33-56.

\*Deborah Klimburg-Salter, *Tabo. A Lamp for the kingdom* (1997), 91-153.

#### Feb 23 (Th) **Buddha's magnificent bodies in the Buddhist monasteries at Alchi**

Robert Fisher, *Art of Tibet*, 142-152.

Christian Luczanits, *Buddhist Sculpture in Clay: Early Western Himalayan Art, late 10<sup>th</sup> to early 13<sup>th</sup> century* (Serindia, 2004), 125-154.

\*-----, "The Life of the Buddha in the Sumtsek," *Oriental Art* 30 (1) (1999):30-39.

Feb 28 (T) **Mid-term**

### Central Tibet: the foundation of early styles

Mar 1 (Th) **Early Tibetan paintings and the sources of inspiration**

Jane Casey Singer, "The Cultural Roots of Early Central Tibetan Painting," *Sacred Visions: Early Paintings from Central Tibet* (The Metropolitan Museum of Art, 1998), 3-24.

Robert Fisher, *Art of Tibet*, 132-142.

\*Michael Henss "A unique treasure of Early Tibetan Art: The eleventh century wall paintings of Drathang Gonpa," *Oriental Art* 25 (1994): 48-53.

Field Trip to Rubin Museum, Mar 2 (Friday) 7:00-8:30pm

Mar 6 (T) **Early Tibetan sculptures and their production**

Michael Henss, "Early Tibetan Sculpture," *Marg* XLVII no.4 (1996), 16-37.

Chandra L. Reedy, "Tibetan Bronzes: Technical Observations," *Marg* XLVII no.4 (1996), 78-93.

\*Chandra L. Reedy; Terry J. Reedy, "Relating Visual and Technological Styles in Tibetan Sculpture Analysis," *World Archaeology*, Vol. 25, No. 3, Reading Art. (Feb., 1994), pp. 304-320.

Mar 8 (Th) **Tibetan Renaissance and the Newar connection**

Amy Heller, *Tibetan Art*, 135-146, 177-180.

Fisher, *Art of Tibet*, 158-164.

Spring Break (Mar 10- 18)

### Back to the Kathmandu Valley

Mar 20 (T) **Newar artisans and their painting practice**

A.W. Macdonald & Anne Vergati Stahl, "The History of the Valley," in *Newar Art* (Warminster: Aris & Phillips, 1979), 22-29.

Mary Shepherd Slusser, "A Document on Himalayan Painting," *Artibus Asiae*, Vol. 52, No. 1/2. (1992), pp. 119-130.

\*P. Pal, *The Arts of Nepal*, pt.2 Paintings (1978), 17-35, 75-88.

Mar 22 (Th) **From Sheet Metal to Sacred Images: Sculptural productions in Nepal**

Mary S. Slusser, N. Sharma & J. A. Giambrone, "Metamorphosis: Sheet Metal to Sacred Image in Nepal," *Artibus Asiae*, Vol. 58, No. 3/4. (1999), pp. 215-252.

**Mar 27 (T) Sacred Geography of the Valley, part 1: Svayambhunath and Buddhist votive structures**

A.W. Macdonald & Anne Vergati Stahl, "The ordering of Space in Time," in *Newar Art* (Warminster: Aris & Phillips, 1979), 61-70.

Niels Gutschow, *The Nepalese Caitya: 1500 Years of Buddhist Votive Architecture in the Kathmandu Valley* (1997), 15-31.

\*Theodore Riccardi, Jr. "Some Preliminary Remarks on a Newari Painting of Svayambhūnāth," *Journal of the American Oriental Society*, Vol. 93, No. 3. (Jul. - Sep., 1973), pp. 335-340.

**Mar 29 (Th) Sacred Geography of the Valley, part 2: Pashupatinath and Śaivite temples in Bhaktapur**

\*Mary Slusser, *Nepal Mandala* (Princeton University press, 1982), 226-235.

A.W. Macdonald & Anne Vergati Stahl, "Śaivite Temples in Bhaktapur," in *Newar Art* (Warminster: Aris & Phillips, 1979), 83-105.

**Apr 3 (T) Newar Buddhist communities and their temples**

Bruce McCoy Owens, "Human Agency and Divine Power: Transforming Images and Recreating Gods among the Newar," *History of Religions*, Vol. 34, No. 3, Image and Ritual in Buddhism. (Feb., 1995), pp. 201-240.

Reading Tibetan Art

**Apr 5 (Th) Buddhas, Siddhas, Lamas, and Wrathful protectors**

Amy Heller, *Tibetan Art*, 181-195, 217-224.

Robert Fisher, *Art of Tibet*, 168-193.

\*Rob Linrothe, "Protection, Benefaction, and Transformation: Wrathful Deities in Himalayan Art," in *Demonic Divine: Himalayan art and beyond* (Rubin Museum of Art, 2004), 3-43.

**Apr 10 (T) Politics of Tibetan artistic production: the issue of "Sino-Tibetan" style and the fifth Dalai Lama**

Robert Fisher, *Art of Tibet*, 194-214, also 152-158.

\*Stephen Little, "The Arhats in China and Tibet," *Artibus Asiae*, Vol. 52, No. 3/4. (1992), pp. 255-281.

**Apr 12 (Th) Film screening**

*The Cup*, directed by Khyentse Norbu (2001)

Recommended: *Dreaming Lhasa*, directed by Ritu Sarin and Tenzing Sonam (2005)

**Apr 17 (T) The Wheel of Time: Tibetan diaspora and Dalai Lama**

Clare Harris, *In the Image of Tibet: Tibetan Painting after 1959* (Reaktion books, 1999), 42-77.

Martin Brauen, *The Mandala: Sacred circle in Tibetan Buddhism* (Shambhala, 1998), 15-31.

**Apr 19 (Th) Reinventing the Wheel**

©Critical Response to the film *The Cup* due

Clare Harris, *In the Image of Tibet: Tibetan Painting after 1959* (Reaktion books, 1999), 78-119.

Toni Huber, "Exile in the Land of the Buddha," in *The Holy Land Reborn: Pilgrimage and the Tibetan Reinvention of Buddhist India* (Columbia University press, 2008), 336-375.

**Apr 24 (T) Contemporary art scene in Nepal and Tibet**

Clare Harris, *In the Image of Tibet: Tibetan Painting after 1959* (Reaktion books, 1999), 192-202.

Rubin Museum of Art, *Tradition Transformed: Tibetan Artists Respond* (Rubin Museum of Art, 2010), 1-20.

Hessel, Elke. "Modern Artists in Lhasa." *The Tibet Journal* XXVII, no. 1&2 (2002): 217-36.

**Apr 26 (Th) Packaging "Himalayan Art": Contemporary exhibitions and art markets of Himalayan art**

Bruce McCoy Owens, "Monumentality, Identity, and the State: Local Practice, World Heritage, and Heterotopia at Swayambhu, Nepal," *Anthropological Quarterly*, Vol. 75, No. 2. (Spring, 2002), pp. 269-316.

Final Exam (TBA)

