

## SEMESTER AT SEA COURSE SYLLABUS

**Voyage: Spring 2013**  
**Discipline: Art History**  
**ARTH 2862: Arts of the Buddhist World**  
**Division: Lower**  
**Faculty Name: Ariana Maki**

**Pre-requisites:** None

### **COURSE DESCRIPTION**

Beginning with the life of the Buddha, this course will explore how Buddhist art developed in India and was adopted and adapted by the cultures of China, Japan, and Southeast Asia. We will examine the intersections between Buddhist doctrine, art, and architecture through extensive and close analysis of visual forms and materials. We will also explore the use of Buddhist art and architecture to legitimize political, social, and cultural power.

### **COURSE OBJECTIVES**

**This course will enable students to:**

1. Use visual analysis to identify salient characteristics of Buddhist art
2. Distinguish the stylistic differences between East, South and Southeast Asian art
3. Explain the different types of Buddhism found in Asia, such as Theravada and Mahayana, including sub-schools such as Pure Land and Zen, and trace their transmission through art
4. Understand the role of patronage, kingship and power in the production of Buddhist art
5. Discern the meanings and motivations for the creation of Buddhist monuments and architecture

### **REQUIRED TEXTBOOKS**

**AUTHOR:** Leidy, Denise Patry  
**TITLE:** *The Art of Buddhism: An Introduction to Its History and Meaning*  
**PUBLISHER:** Shambhala  
**ISBN #:** 978-1-59030-594-2 (hardback) or 978-1-59030-670-3 (paperback)  
**DATE/EDITION:** 2008/First

### **TOPICAL OUTLINE OF COURSE**

Jan. 10: Orientation

**Lecture One**—Introduction to Art History and Life of the Buddha: Birth to Renunciation

Questions to be addressed: Who was the historical Buddha? How do his activities embody Buddhist principles? What are the main characteristics of a Buddha image, and how can we discern his narrative in art?

Readings: Leidy, Introduction pgs. 1-7, Chapter 2

**Assignments: Map of Asia; Art historical terminology**

**Lecture Two—Life of the Buddha: Renunciation to Enlightenment**

Questions: How does art illustrate the key events of the Buddha's life? How might these images have functioned? What are the main precepts of the Buddhist tradition?

**Assignment due: Map of Asia, Art history terminology**

**Lecture Three— Life of the Buddha: Post-Enlightenment to Death**

In-class exercise: The class will break up into discussion groups and be assigned an 'unknown' image of Life of the Buddha, for which they will have time to identify its theme and salient characteristics. The groups will then share their findings with the class.

Questions: What are the most important lessons communicated by images of the Buddha? How do practitioners understand them, and use them? How can we identify the key life events of the Buddha?

Assignment: Movie: "The Buddha: The Story of Siddhartha" (2010)

**Lecture Four—Pre-Buddhist and Early Buddhist Art of Japan**

Questions: How did Buddhism adapt to pre-existing beliefs in Japan? What are the main stylistic differences in Japanese Buddhist art?

Readings: Leidy, 108-125

**Response Paper One assigned**

**Lecture Five- Art of Japan: Heian and Kamakura Periods**

Questions: What role does patronage play in the creation of art? What is Pure Land Buddhism, and how is Pure Land art different?

Readings: Leidy, 208-229

**Lecture Six—Muromachi Period and the Art of Zen**

In-class exercise: Arts of Japan unknowns

Questions: How are Zen ideals distinctive, and how are they expressed artistically? What themes can be seen in Japanese architecture, rock gardens and the tea ceremony?

Readings: Leidy, 295-303

Jan 27-31: No Class.—Yokohama and Kyoto

**\*\*Required Field Lab in Yokohama on Day 1.**

**Lecture Seven—Early Buddhist Arts of China through Tang Period**

Questions: What role did the Silk Road play in disseminating Buddhism, and what are key sites still extant today? How do early Chinese styles of art differ from those of Japan? What cultural concerns of pre-Buddhist China were incorporated into Buddhist art?

Readings: Leidy, 70-79; 81-99; Karetzky, "Pictorial Biography of the Buddha in China," 63-73.

**Response Paper One Due: Japanese Buddhist Aesthetics**

**Lecture Eight-Buddhist Art of the Song, Yuan and Ming**

Questions: How did politics affect the production of Buddhist art during this period? What were common themes? What sources are informing later Chinese Buddhist arts, and how are their styles evolving?

Readings: Leidy, 189-203; 277-289

**Lecture Nine-Introduction to Southeast Asian Art**

In class activity: The class will also break up into discussion groups and be assigned an 'unknown'

image from material covered in the East Asian section, for which they will have time to identify its theme and salient characteristics. The groups will then share their findings with the class.

Questions: How did Buddhism arrive in Southeast Asia? What stylistic characteristics distinguish it from East Asia? What other religions are prevalent in Southeast Asia?

Readings: Tingley, Introduction, *Arts of Ancient Vietnam: From River Plain to Open Sea*, 1-19

**Response Paper Two assigned**

### **Lecture Ten-Arts of Southeast Asia: Buddhist Temple Architecture**

Questions: How do temple complexes express larger Buddhist ideals? How are these ideals communicated to the viewer? How does art relate to the temple environment?

Reading: Leidy, *Chapter 8: Southeast Asia*, 163-188.

### **Lecture Eleven—Early Buddhist Art and Architecture of India: Maurya to Gupta (3<sup>rd</sup> century BCE-4<sup>th</sup> century CE)**

Questions: How does early Buddhist architecture function in the life of a devotee? What is a stupa (reliquary), and what do they communicate? What types of narratives are most prevalent, and what does this suggest?

Reading: Leidy, *Chapter One: Pillars and Stupas*, 9-30.

### **Lecture Twelve— Buddhism in India Part Two: Gupta to Pala Dynasties (4<sup>th</sup> century CE-12<sup>th</sup> century)**

Questions: How does trade and travel impact Buddhism? What are the stylistic characteristics of Gupta and Pala-style art?

Reading: Leidy, *Chapter Three: Caves and Caravans*, 57-64; 127-141

### **Lecture Thirteen-- Buddhism in India Part Three: Pala Art and Its Legacy**

In-class activity: Indian and Southeast Asian unknowns

Questions: Why did Buddhism come to an end in the 12<sup>th</sup> century, and in what cultures did the Pala artistic traditions survive? What affects did the dispersal of Buddhist artists have on the art of other traditions?

### **Lecture Fourteen: Review and discussion day**

In-class activities: Practice exam questions, open question sessions. The class will also break up into discussion groups and be assigned an 'unknown' image from material covered in the South and Southeast Asian section, for which they will have time to identify its theme and salient characteristics. The groups will then share their findings with the class.

**Response Paper Two due: Art of South and Southeast Asia**

### **Lecture Fifteen—Patronage and Power in Buddhist Art: China and Japan**

Questions: What is the role of images in these readings? How is power expressed?

Reading: Fowler, "Hibutsu: Secret Buddhist Images of Japan"; Ning, "Iconography of the Original Early Tang Paintings: A Reexamination"; and "Proclamation of the Emperor Shomu on the Erection of the Great Buddha Image"

### **Lecture Sixteen—Patronage and Power Part Two: South and Southeast Asia**

Questions: How did kings and local rulers use Buddhist art? What is the role of portraiture in Buddhist art?

Readings: Gyatso, "Image as Presence" and Brown, "Edicts of the Indian Mauryan Emperor Ashoka"

### **Lecture Seventeen—Buddhist Art in Transplanted Communities**

Questions: How do Buddhists re-create their ritual environments in other cultures (for example, Buddhists in South Africa, Pure Land Buddhists in Malaysia, etc.)? What role does art play in these settings?

### **Lecture Eighteen— Art and Buddhist Ritual: Constructing Communities**

Questions: What role does image procession play in Buddhist communities? What functions do local rituals play, and how are sculptures, paintings, etc. used in their performance?

### **Field Study Papers Due**

### **Lecture Nineteen--Art and Buddhist Ritual Part Two: Individual Practice**

Questions: How do devotees from different Buddhist traditions interact with 'art objects' in their ritual practices?

In-class Activity: The class will also break up into discussion groups and be assigned an 'unknown' image from material covered from throughout the course, for which they will have time to identify its theme and salient characteristics. The groups will then share their findings with the class.

### **Lecture Twenty— Buddhist Art of the Himalayas**

Reading: Klimburg-Salter, "Life of the Buddha in the Western Himalayas" and Leidy, *Chapter Seven: The Himalayan Region*, 147-161, and Leidy, *Chapter Eleven: Early Sino-Tibetan Traditions*, 231-245

### **Lecture Twenty-one—Contemporary Buddhist Art**

Questions: How are artists using Buddhist imagery in modern times? What themes are invoked in performance art as well as more traditional media? How are these works controversial (or not)? What about Buddhist imagery in 'non-Buddhist' settings, such as comic books, advertisements, etc.?

Reading: Selections from Harris, *In the Image of Tibet*; from *Southeast Asian Art Today and Tradition Transformed*.

### **Lecture Twenty-two: Review Session for Final**

In class activities: Practice questions and content review

### **Lecture Twenty-three: FINAL EXAM**

## **FIELD LAB: Buddhist Temples of Kamakura**

**Yokohama, January 27, 2013**

**Destination(s): Kamakura Daibutsu (Kotoku-in), Hase-dera and Jochi-Ji and Kencho-ji**

In this lab, we will visit a variety of Buddhist temples in and around Kamakura. As the Kamakura period of Japanese history (12<sup>th</sup>-14<sup>th</sup> centuries) gave rise to a revival of Buddhist arts and architecture, we will explore local temples to better understand ritual space, the function of art within a temple environment, and use these first-hand encounters to more clearly discern the characteristics of Japanese Buddhist art during this era.

**Academic Objectives:**

1. Identify the visual cues that distinguish the arts of Mahayana Buddhism and the Pure Land and Zen traditions
2. Understand the construction of ritual space, both in its architecture and also the contents of the temples
3. Explain and recognize the artistic style of Japan

**Field Assignments:**

Students will be required to document and photograph (where possible) those works of art that strike them as the most engaging, relevant, or significant. During the course of their stay in both Yokohama and Kobe, students should journal where they note Buddhist, or Buddhist-related, imagery, styles and aesthetics. Students will then be expected to write a 6-8 page paper on their experiences, synthesizing their understanding of elements of Buddhist visual culture in Japan, noting key works of art and expressing the ways in which art contributes to a variety of ritual environments.

**METHODS OF EVALUATION**

Grades for the course will be calculated as follows:

- Exam: 30%
- Field Lab Report: 30%
- Response papers and map assignment: 20%
- Class Participation: 20%

At the beginning of the voyage, students will complete a map exercise based on our upcoming journey. Over the course of the trip, there will be two 2-4 page response papers where the student offers his or her perspective on a particular reading and its associated art. The field lab report will be a 6-8 page paper based on site visits as outlined in the Field Work section above.

The final exam will consist of identification and comparisons of known and unknown works of art, answered in short essay form. For unknown works, grades will be based on the student's ability to adequately assign a culture of origin to the object, a rough time period, and provide a convincing supporting argument. We will practice for this throughout the semester during a series of in-class exercises, which, along with contributions to class discussions, regular attendance and adequate preparation for class, will constitute the participation component of the final grade.

**RESERVE LIBRARY LIST**

AUTHOR: Lee, Sherman  
TITLE: *A History of Far Eastern Art*  
PUBLISHER: New York: Harry N. Abrams  
ISBN #: 0-13-393398-9  
DATE/EDITION: 1994/Fifth Ed.

AUTHOR: Mason, Penelope  
TITLE: *History of Japanese Art*  
PUBLISHER: Prentice Hall  
ISBN#: ISBN-10: 0131176013 ISBN-13: 978-0131176010  
DATE/EDITION 2004/Second

AUTHOR: Sullivan, Michael  
TITLE: *Arts of China*  
PUBLISHER: University of California  
ISBN #: 978-0-520-25568-5 (hardback) or 978-0-520-25569-2 (paperback)  
DATE/EDITION: 2008/Fifth edition

AUTHOR: Huntington, Susan L.  
TITLE: *Art of Ancient India*  
PUBLISHER: Weatherhill  
ISBN #: 0834801833  
DATE/EDITION: 1985/First

Alternate: AUTHOR: Seckel, Dietrich  
TITLE: *Buddhist Art of East Asia*  
PUBLISHER: Western Washington University  
ISBN#: 0-914584-97-9  
DATE/EDITION: 1989/First

## **ELECTRONIC COURSE MATERIALS**

AUTHOR: Klimburg-Salter, Deborah  
ARTICLE TITLE: "The Tucci Archives Preliminary Study, 2: Life of the Buddha in Western Himalayan Monastic Art and Its Indian Origins: Act One"  
JOURNAL TITLE: *East and West*  
VOLUME: 38, No. 1/ 4  
DATE: December 1988  
PAGES: 189-214

AUTHOR: Brown, Rebecca  
CHAPTER TITLE: "Edicts of the Indian Mauryan Emperor Ashoka"  
BOOK TITLE: *Asian Art* (Blackwell Anthologies in Art History; Brown and Hutton, eds.)  
DATE: 2006  
PAGES: 13-21

AUTHOR: Brown, Rebecca  
CHAPTER TITLE: "Proclamation of the Emperor Shomu on the Erection of the Great Buddha Image"  
BOOK TITLE: *Asian Art* (Blackwell Anthologies in Art History; Brown and Hutton, eds.)  
DATE: 2006  
PAGES: 275-277

AUTHOR: Fowler, Sherry  
CHAPTER TITLE: "Hibutsu: Secret Buddhist Images of Japan";  
JOURNAL TITLE: *Journal of Asian Culture*  
VOLUME: 15  
DATE: 1991-1992  
PAGES: 137-161

AUTHOR: Ning, Qiang  
CHAPTER TITLE: Iconography of the Original Early Tang Paintings: A Reexamination  
BOOK TITLE: *Art, Religion, and Politics in Medieval China: The Dunhuang Cave of the Zhai Family*  
DATE: 2004  
PAGES: 64-105

AUTHOR: Tingley, Nancy  
CHAPTER TITLE: Introduction  
BOOK TITLE: *Arts of Ancient Vietnam: From River Plain to Open Sea*  
DATE: 2009  
PAGES: 1-19

AUTHOR: Karetzky, Patricia  
CHAPTER TITLE: Chapter 2 Introduction: Pictorial Biography of the Buddha in China  
BOOK TITLE: *Early Buddhist Narrative Art: Illustrations of the Life of the Buddha from Central Asia to China, Korea and Japan*  
DATE: 2000  
PAGES: 63-73

**ADDITIONAL RESOURCES:** DVD: *The Buddha: The Story of Siddhartha*, 2010. (PBS)

### HONOR CODE

Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University's honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager's Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: "On my honor as a student, I pledge that I have neither given nor received aid on this assignment." The pledge must be signed, or, in the case of an electronic file, signed "[signed]."