

Syllabus for the Art of Newar Buddhism: History of Art 6XX

Instructor:

John C. Huntington, Professor
Office: 231 Hayes Hall
Hours: approximately 9:30 AM to approximately 7:00 PM
Except for class times, I am rarely out of my office and you are welcome at any time.
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Required Texts:

- 1) John C. Huntington and Dina Bangdel. *The Circle of Bliss: Buddhist Meditational Art*: Chicago and Columbus (Ohio): Serindia and the Columbus Museum of Art 2003, [will be made available at wholesale thanks to my authorship. See me]
- 2) David N. Gellner. *Monk, Householder, and Tantric Priest: Newar Buddhism and Its Hierarchy of Ritual*. Cambridge: Cambridge University Press, 1992.

Course Description Objectives:

Description:

Although recognized through most of Northern Asia for the beauty of their work and their influence in Buddhist painting and sculpture, the Newar Buddhist art of Nepal art of the Kathmandu valley and that of the Khasa Mallas in western Nepal has received only scant attention in art historical literature. Based almost entirely on research work done at The Ohio state University between 1992 and 2004, the course will focus on the latest developments in the understanding of Newar Buddhism. It traces the archaeological record, Buddhological developments, and the Buddhist practices within the Kathmandu Valley from earliest times to the present. Special emphasis will be given to itinerant Newar craftsmen working in Tibet and China and to the great amount of influence they had in their host regions. It will be demonstrated that the art of North Asian Buddhism cannot even be correctly understood with a good Background in the art of Newar Buddhism,

Catalog Description:

A study of the little-known art of the Newar Buddhist community of Nepal and an overview of the contributions of that community to the art of the rest of North Asia.

The course has four objectives:

1. To introduce all students in the course to the Buddhist arts of the Newar Community of Nepal
 - a. Historical development of the arts and the religious movements that drove the arts

- b. National and international importance of the Buddhist Newar artistic Community
- c. The ongoing artistic traditions and skills that continue to the present day
- 2. To show the societal contextualization of the arts.
 - a. The role of the arts in Buddhist practice
 - 1) The technical liturgy of the Vajracharya, Buddhacharya, Shakya, and Brahmabhikshu communities)
 - b. The role of the arts in a Buddhist society
 - 1) The passage rites and benefactory rituals
 - 2) The water symbolism
- 3. To introduce the students to the major monuments of the system
 - a. Guhyeshvari
 - b. The four great stupas
 - c. The Bahals and Bahis
 - d. The major cults of:
 - 1) The Four Avalokiteshvara
 - 2) The Four Yoginis
 - 3) The Nagas
 - 4) Eight matrikas (Mothers)
 - 5) The Agam deities
 - 6) Ajima shrines etc.
- 4. To instill in the students a general appreciation for the need for historical preservation in a traditional society

Method of Instruction:

Primarily, lecture-discussion techniques will be used in the course. However, readings relevant to the material in The Circle of Bliss catalog and a book on the anthropological comprehension of Newar Buddhism (Gellner), will provide additional background. Several hours of videotape will be used to demonstrate the rituals under discussion. Further, since this material is entirely from our, as yet, unpublished research photographic documentation, it will be necessary to use the Huntington Archive web site to support student access to the material.

Statement of Departmental Policies:

Images for Study: The images for this class will be available for online study. Simply go to the History of Art Department homepage, at <http://www.history-of-art.ohio-state.edu/>, and click on the course number under the heading "OSIRIS." You will have to log on, as you would with your university e-mail account, by typing in your user name and password.

Students with disabilities: Any student who feels that he or she may need an accommodation based on the impact of a disability should contact me to discuss your specific needs. I usually rely on the Office of Disability Services to verify the need for accommodation and to help develop accommodation strategies. Students with disabilities who have not previously contacted the Office of Disability Services are encouraged to do so, by looking at their website (<http://www.ods.ohio-state.edu>) and calling them for an appointment.

Academic misconduct: OSU professors are required by their contracts to report suspected cases of academic misconduct to the Committee on Academic Misconduct. (The University's rules on academic misconduct can be found on the web at <http://acs.ohio-state.edu/offices/oaa/procedures/1.0.html>)

The most common form of misconduct is plagiarism. Remember that any time you use the ideas or the statements of someone else, you must acknowledge that source in a citation. This includes material that you found on the web. The University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>.

Student Responsibilities:

This is a class that the student will have to attend with great regularity! Taking notes, studying the visual material on both OSIRIS and the Huntington Archive web site, and doing the readings are an absolute necessity. There will be two exams, a midterm, and a final at the university appointed time. Unless there is a physical emergency, such as a car accident, no one may be absent from an examination with prior permission. The grade for a no-show is E.

Grading:

Attendance and participation in classroom discussions	10%
Term paper	15%
Midterm Examination	25%
Final Examination	50%

The exams will consist of two portions:

1) Visuals:

Ten representative works of art are projected and in a time 2 minute period the student is to identify the object, its period or date, the artist (if appropriate) and write a brief statement as to the stylistic, iconographic, or socio cultural importance of the object(s). Scoring is done on a deduction of points basis according to the following scale.

The visuals count for approximately 1/3 of the midterm and final examinations

Scoring of Visuals			
-00	4.0	=	A
-02	3.7	=	A-
-04	3.3	=	B+
-06	3.0	=	B
-08	2.7	=	B-
-10	2.3	=	C+
-12	2.0	=	C
-14	1.7	=	C-
-16	1.3	=	D+
-18	1.0	=	D
-22	0.7	=	D-
-24	0.3	=	E+
-25	0.0	=	E

2) Essays:

Two or four essay topics, almost invariably with alternate questions, will be on the midterm and final examinations respectively. They will be graded on maturity of knowledge and comprehension of the topic in the cultural and religious context. The essays count for approximately 2/3 of the midterm and final examinations.

Read the fine print:

Because of the fact that I am usually able to get to know most students quite well during the term and I understand grading to be a less than absolute process, I reserve the right to deviate from the forgoing I n the event I think it appropriate. I am especially positively inclined towards excellent papers and/or marked improvement between the midterm and the final examinations. While it is rare that such occurs, I am ill disposed towards disruptive behaviors and bad attitudes.

Syllabus: (Based on an 19 lecture quarter)

Week 01

01: Introduction to the principles of Buddhism

Readings: John Huntington,. *The Graphics of Enlightenment*, (A brief work in progress which should be in draft form by this time)

02: Introduction to the principles of Tantric Buddhism

Readings: Huntington, John. *The Graphics of Enlightenment*, (A brief work in progress which should be in draft form by this time)

Begin extensive quarter long readings in *The Circle of Bliss Catalog*.

“Introduction,” 19-44.

“The Potential of Transformation,” 56-65

“Buddhist Cosmology,” 66-79

“Eternal dharma,” 80-89

“The Goal of the Transformed Mind,” 90-118

“The Mother of all Buddhas,” 119-132

“Beginning the process,” 133-166

“Taking refuge,” 167-175

To be completed by Midterm

Week 02

03: The earliest evidence (Gum Bahal) and an introduction to early sculpture

Readings: John C. Huntington with Chaya Chandrasekhar, “Buddhist Monasteries in Southern Asia,” William M. Johnston, ed., *Encyclopedia of Monasticism*: two vols., Chicago and London, Fitzroy and Dearborn publishers, 2000. I:55-66;

04: Early sculpture in context and the problems of "origins" of Tantra

Readings: Dina Bangdel & John C. Huntington “The art of Nepal” in Huntington, Huntington and Bangdel *The Art of Asian Cultures*, London, Laurence King Publishers, and Prentice Hall (forthcoming) N.B. the Nepal chapter is almost complete and a print-out will be distributed in class
“John C. Huntington , Dina Bangdel, and Janice M. Glowski “Early Sculpture” <http://kaladarshan.arts.ohio-state.edu/Nepal/licch/licch.html>

Week 03

05: The Modern craft situation

The making of an image

The making of a painting

The role of the iconographic sketchbooks

Readings: John C. Huntington and Janice M. Glowski “Ongoing Artistic Traditions” <http://kaladarshan.arts.ohio-state.edu/Nepal/nepal.html#art>

06: The Kathmandu Valley and Newar Culture and Society and an introduction to the Swayambhu Purana (Dina Bangdel, tr., Selected passages from the Swayambhu Purana, Printout)
Initiations and life cycle practices
Readings: Dina Bangdel and John C. Huntington, “the Dasakarma Scroll of Newar Buddhist Passage rites” (in preparation)

Week 04

07: The Swayambhu Purana as a basis for Newar ontology. The sites of Guhyesvari and Swayambhu Mahacaitya (The Mahacaitya as cosmogram)
John C. Huntington. “Mount Meru,” in William M. Johnston, ed., *Encyclopedia of Monasticism*: two vols., Chicago and London, Fitzroy and Dearborn publishers, 2000. II: 895-901
_____. “Stupa,” in William M. Johnston, ed., *Encyclopedia of Monasticism*: two vols., Chicago and London, Fitzroy and Dearborn publishers, 2000. II: 1204-1212

08: Swayambhu Continued (The Panca Jina and the sat Pura; The Manjusri shrine)
Readings: John C. Huntington. “Swayambhu Mahachaitya Iconography” in *Orientalisms*

Week 05

09: The Bahal and the Bahi
Readings: all of Gellner for this week
a) Chusya Bahal
b) Haka Bahal

10: The Bahal and the Bahi (continued)
c) Kwa Bahal

Week 06

11: The Bahal and the Bahi (continued)
d) Tham Bahi
e) Cha Bahi

12: Midterm (one hour)
Nagas, symbolism of the rains and of water production

Readings: Begin second half of selections from *The Circle of Bliss*
“A New Identity” 176- 207
“Vajrasattva” 208- 229
“Secret Instructions” 230-235
“Chakrasamvara” 236-409 (Selected Passages only)

Week 07

13: The four great stupas, the Swayambhu Stupas, and the Ashokan Stupas of Patan

Readings: John C. Huntington, Dina Bangdel, and Janice M. Glowski “Ashokan Stupas/Chaityas” and “4 Great Stupas” <http://kaladarshan.arts.ohio-state.edu/Nepal/nepal.html#art>

01. Swayambhu stūpa and Mañjuśrī caitya (one site)
02. Bodhnath stupa
03. Namo Buddha stūpa
04. Bandegoan

The four Swayambhu Stupas

01. Swayambhu
02. Gum Bahal
03. Kwa Baha in Patan
04. "Exists" but no one knows where it is

The four (or five)

10. the North Stupa (Ie Bahi Tole)
02. the East Stupa (Teta Tole)
03. the South Stupa (Lagankel Tole)
04. the West Stupa (Pulchowk Tole)

Two other important other stupas

01. Chaurnati Caitya in Cha Bahil
02. The Kanak (Kanishka) Caitya at Seto Macchendra.

14: The Cult of Avalokitesvara (readings from Lock's *Karunamaya*)

01. Bungamati Lokeshvara in Patan
[= Maccendranath at Tah bahal. {Why only in Patan? Why not at Bungadyo in Bungamati?}] at the ratha jatra and in Bungamati]
02. Jatadhari Lokeshvara in Patan
[= Minnath at Tanga bahal] the ratha jatra but not at the temple
03. Anandadi Lokeshvara in Chobar, Kathamndu
[= Adinath at Co bahal]
04. Jamala Lokeshvara in Kathmandu
[= Seto Macchendranath at Jana bahal]
05. Nala Lokeshvara in Nala, Banepa
[= Lokeshvara Bahal, contains Padmapani image]
06. Khasarpana Lokeshvara in Thimi, Bhaktapur
[= Ta bahal]

07. Hariharivahana Lokeshvara in Cangu Narayan
[see notes on Changu plan] Photographed Site no image of H.H.H.V.
there

08. Padmanath Lokeshvara in Bhaktapur
[= Laskyadyo, contains Padmapani image]
Reading :Yumin Lee's Translation of the Amoghapasha sutra
(Unpublished manuscripts)
Amoghavajravajra Vajracharya's Avalokiteshvara Stotra n.p. [Patan], n.d.

Week 08

15: The meditation on Guru Vajrasattva

CD Rom on the meditation

Readings: Vajrasattva section in The Circle of Bliss as cited above

16: The soteriological methodology of Chakrasamvara in Nepal (Continued)
Generating the Mandala by pilgrimages to the shrines of the

- a) Asta Matrikas
- b) The body mandala

Readings: Chakrasambara meditation section in The Circle of Bliss as cited above

Week 09

17: The soteriological methodology of Chakrasamvara in Nepal (Continued)

Readings: Samvara section in The Circle of Bliss as cited above

- a) Vajravarahi and 4 Yoginis
Vajra Yogini (Sankhu) Kagdha Yogini
Neeltara Yogini (Pharping)
GuhyaYogini (Guhyesvari)
Bijesvari Yogini (Bijesvari) Akash Yogini
- b) Completing the mandala

18: Randomly placed holiday—there is always is at least one in a quarter

Week 10

19: the offerings to Amoghapasa and of Basundhara

Video and discussion of public ceremonies

Review all readings in The Circle of Bliss

20: The Dharmadhatu Vagishvara Manjughosha Puja

Video and discussion of quasi Secret pujas

Review all readings in The Circle of Bliss