

Syllabus for the Art of Tibetan Buddhism:
History of Art 674

Instructor:

John C. Huntington, Professor

Office: 231 Hayes Hall

Office Hours: approximately 1:30 AM to approximately 6:00 PM

When I am in my office, you are welcome at any time.

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Texts (Regrettably both are out of print)

1) John C. Huntington in (the out of print) Susan L Huntington and John C. Huntington. *The Leaves from the Bodhi Tree: The Art of Pala India 8th through 12th centuries) and its international Legacy*. Dayton, the Dayton Art Institute, and Seattle and London, Washington University press 1990. Copies will be made available on the internet.

2) 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. Readings are to be done in the library where there are reserve copies

Course Description Objectives:

Description:

Since the early 1960s there has been an ever-increasing interest in the Buddhist art of Tibet and in recent years, there has been a virtual explosion of information on the art and Buddhist religion of Tibet. Thanks to publications from around the globe, it is now possible to put together a detailed history of the arts of Tibetan Buddhism from the time of the introduction of Buddhism into Tibet in the early seventh-century to the modern period and into the Diaspora. What has become known is the incredibly important role Tibet played in Inner Asian and East Asian history and art history. The influences from Tibetan schools of art were felt from the Tangut and Mongol empires through the end of the Qing, and today literally around the world. Indeed, one of the finest of all modern "Tibetan" artists is an Englishman by the name of Robert Beer.

Work done here at The Ohio State University has been central to bringing about this understanding, and it is clearly time to recognize both the student demand for such a course and to lead the way in bringing a more rounded pan-Asian view of the development of Asian art into the academic arena.

Catalog Description:

A study of the Buddhist art of Tibetan peoples of Inner Asia and the contribution of their art to East Asian culture.

The course has three objectives:

1. To introduce all students in the course to the Buddhist arts of the Tibetan cultural regions of Asia
 - a. Historical development of the arts and the religious movements that drove the arts
 - b. Local and international importance of the Tibetan Buddhist community as the legitimate heirs to the religion of 10th through 12th century Eastern India
 - c. The ongoing religious practices and the artistic traditions and skills that continue to the present day
2. To a societal contextualization of the arts.
 - a. The role of the arts in Buddhist practice
 - 1) The technical liturgy of the four sects of Tibetan Buddhism, crossovers and the lineages of methodologies
 - 2) The role of the arts in Lay devotionism and
 3. To introduce the students to the major periods and movements of the historical traditions.
3. 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:

Web Support: The material for this class will be available for online study. Simply go to the Huntington Archive home page <http://huntingtonarchive.osu.edu>, click on Projects and go to “Asian Art History Course Support.”

- 1) On that page you will see “AH674” which will contain the actual PowerPoints presentations used in the lectures and full recordings of all lectures.
- 2) At the bottom of the course listing is a section entitled “Sutras” Buddhist texts mentioned in class will frequently be found there.

The “Projects” page also contains many other resources.

- 1) “Publications by John C. Huntington” will contain many of the assigned readings
- 2) Lower down on projects is:
 - a. Iconographic Discussions and Definitions
 - i. “Mudra in Pan Asian Buddhism” will be of particular use
 - b. “Visual Encyclopedia of Buddhist Iconography”
 - i. All of the topics under this heading will be of interest.

Students with disabilities: I have a long history of accommodating students with diverse mental and physical needs and any student who feels that he or she may need something other than the normal classroom attending, lecturing, testing routine should contact me to discuss your specific needs. There is also the Office of Disability Services which can provide all kinds of services should the need dictate a service outside of my abilities (I have really been impressed with their services!). 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 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

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.

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

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 in 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:

- Lecture 01: Introduction to the land and people of Tibet and Tibetan religious culture.
- Lecture 02: Introduction to Buddhism
- Lecture 03: Introduction to Tantric Buddhism
- Lecture 04: Tantric Buddhism in Tibet and Tibetan Sectarianism
- Lecture 05: 7th century Newar artists in Lhasa and the building of the Jokhang.
- Lecture 06: The first propagation and the teachings of Padmasambhava
- Lecture 07: Persecution of Buddhism and the dark-age during the Tibetan empire
- Lecture 08: The Kashmiri interlude and the teachings of Rin chen bZang po in the 10th and 11th century (The Alchi Monastery, Tsaparang and Manang.
- Lecture 09: The Second propagation and the coming of Atisa in 1054 The development of the Serma traditions and the connection to Eastern India
- Lecture 10: bKa' gDams pa and the Traditions of the shar mthus style
(Midterm)
- Lecture 11: The Islamic conquest of India and the upheavals in the art of Eastern India, the Newar assumption of being the primary source
- Lecture 12: the Bal bris school under Sa skya patronage.
- Lecture 13: Kara Khoto and the bKa' rGyud ascendancy in the Tangut court at prior to from ca 1100 to 1227
- Lecture 14: The Mongol interlude and the Sa skya Panchen and Aniko at the court of Prince Godan / Kublai Khan (early Yuan period) court
- Lecture 15: The ascendancy of the fifth Karmapa and the massive introduction of Chinese court style (blue-green school) into Tibetan painting.
- Lecture 16: sMan bris and the decline of the Sa skya patronized Bal bris school.
- Lecture 17: Central Tibetan painting at the time of Tsongkhapa and his immediate successors in the founding of the dGe lugs sect

Lecture 18: The painting schools as Shol and the beginning of the sMan bris gser ma tradition as the School of the Gelugs pa sect

Lecture 19: The fifth Situ panchen and the Karma sga bris school of eastern Tibet and of the camps of the Karmapa