ARTH 711/SAST 711: Seminar in Indian Art  
“Methods of Meaning: Sculpture and Architecture”  
Professor Michael W. Meister, Jaffe 308  
W 3 –5  

Indian art presents a remarkable case study in the creation of a visual vocabulary, grammar, and language of meaning. What and how significance has been embodied by India’s visual cultures have not adequately been addressed, nor a comparison of artistic versus textual traditions been widely carried out. This workshop is a preliminary step to define questions and to review some available case studies.

Students will be asked to read and to prepare notes and questions on readings; to bring them to each class in order to join in discussions that will be the main content of the course; and to visit the South Asian collections at Penn and nearby museums. Students also should choose an area from those covered in readings within which to prepare a final essay and presentation for the class.

You may wish to refer to a general history of Indian visual culture. Two modern scholarly reference surveys, available in Penn’s library, are:


A classic pioneering scholarly exploration of India’s iconographic conventions is:


Online image sources include:
Penn’s Image Collection: [http://imagesvr.library.upenn.edu/i/image/all/](http://imagesvr.library.upenn.edu/i/image/all/)
Digital South Asia Library, AIIS Collection: [http://dsal.uchicago.edu/images/](http://dsal.uchicago.edu/images/)
Bi-weekly readings (subject to revision):

I. Royal beginnings

II. Buddhist narrative

III. Multiplicity conventions

IV. Iconography, Museum exercise, PMA
cross-reference: Jitendra Nath Banerjea, *The Development of Hindu Iconography*

V.