

Online Readings for TRA #1b

Essential Elements of Culture (in the course content site):

1. "Dimensions & Layers" (section IV)
2. "Analyzing the Details of a Social Web" (section V)

Supplementary Background Reading (*new* RDR/ @ library reserve counter):

3. "Tools of the Mind" (p.50-56)

READING GUIDE KEY:

RED = study questions for each section of the reading

GREEN = terms for TRA

reviewing basic terminology for the study of culture
“Essential Elements of Culture“ (on course content site)

(a) “How do the analogies of dimensions and layers help picture the relationship between a social web and the other two elements of culture?” (section IV)

roles & relationships

tension between communities

(b) “What precise language can be used to describe the social web in which a practice & its associated reflection unfold?” (section VI)

setting (=locale)

charisma

institutions

informal roles

specialists

non-specialists

ideal vs. actual

the **history of “technologies of language”**
“Tools of the Mind” (in SacCT)

(a) “In what ways does the use of the alphabet for reading and writing shape the human brain, and how did alphabets evolve?” (p.50-53)

Chinese vs. English vs. Italian	clay tokens
logosyllabic characters	phonemes

(a) “What debates arose in ancient Greece during the transition from entirely oral culture to partly literary culture?” (p.53-57)

Plato	<i>Phaedrus</i>	Thamus
written word	reading	memory
poetry vs. literature	state of mind	analytical thought

**Dubois' \$0.02 REVIEW:
“The Hindu Religious Complex”
(vs. 18-19th CE “Hinduism”)**

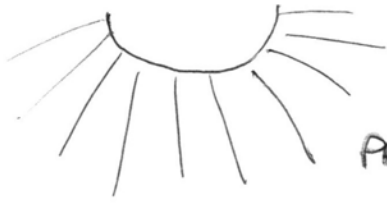
- a complex of three traditions much like J/C/I traditions
- each views ultimate reality (*brahman*) as a different kind of personality, especially through
 - > veneration of statues depicting Vishnu *OR* Shiva (often **paired with a goddess** representing their **power**)
 - > worship integrating **hymns, symbols & stories** from ancient Vedic tradition

Content Objectives for Unit 1b: Medieval India

By the end of this unit you should be able to (1-2) describe, and also (3) apply to local cultural situations, what you learned about:

1. medieval re-envisioning of Vedic culture, illustrated in a 5th century CE Sanskrit play dramatizing an episode of the *Mahabharata*.
2. the broad influence of such stories, reflected in a large stone relief in the 7th-8th century CE capital of the south Indian Pallava dynasty.
3. the evolution of Hindu traditions in the 1st millennium CE, glimpsed through stories of Brahma, Vishnu & Shiva told at pilgrimage sites.

****w/focus on diverse social webs perpetuating practice****

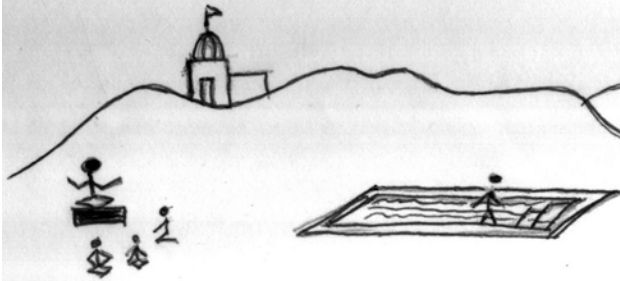


PRACTICE

5TH - 10TH CE INDIA

COMMUNITY

PURĀNA STORYTELLING
AT PILGRIMAGE SITES



VEDIC
CULTURE
RE-ENVISION'D



IN
CLASSICAL
SANSKRIT
DRAMA

STONE-CARVED
TEMPLES IN PALLAVA
SOUTH INDIA



Overview of Readings for Unit Challenge #1b

Primary Sources

1. *Shakuntala*--Prologue, Act I , Act IV-VI, scene 1
(RDR, 27-47) [=MOO, 232-49, 268-91]
2. "...The Large Relief at Mamallapuram" (ASA: RDR, 52-58)
3. selections from ...*the Sanskrit Puranas* (ASA: RDR, 48-51)
+ "Classical Buddhist Icons, Hindu Counterparts..." (on-line PPT)

EB articles (see links in on-line schedule & locate **terms marked with ***):

1. "Kalidasa," "Chandra Gupta II," "Brahman"
2. "Pallava dynasty"
3. "Vyasa," "Purana," "loka," "Brahma," "Indra," "Krishna," "Shiva,"
"linga," "Asura"

passages to locate in these historical records of practice:

"Her glance is straight; her eyes are flashing red;
Her speech is harsh, not drawlingly well-bred;
Her whole lip quivers, seems to shake with cold;
Her frown has straightened eyebrows arching bold....
When I refused but now hard-heartedly to know
Of love or secret vow, her eyes grew red; and so
Bending her arching brow, she fiercely snapped Love's bow."

"The earth became unfit to walk on where the ferocious battled raged because of the vast rivers of blood from the felled elephants, horses and demons that flowed through the middle of the Asura forces. Ambika sent that mighty demon army to perdition in a flash, just as fire consumes a heap of grass and wood. And the lion, rouring aloud, shaking his mane, plucked the life-breath from the bodies of those enemies of the gods. After that battle..., the gods in heaven praised her, raining down showers of flowers."

"For centuries the land had been barren and the ashes of the deceased...lay unsanctified. Finally [the king] performed penances in order to win the gods' assistance. Impressed by the king's austerities, the celestial river Ganga agreed to descend to earth, but she warned that if she fell from such a height she would reach the earth in a murderous torrent. Shiva again intervened, catching the falling river in a lock of his matted hair where she wandered for years until the energy of her fall was spent. She trickled out gently, purifying and fructifying the earth. The multitudes of creation witnessed and celebrated her descent."

"The dust his horses' hoofs have raised,
Red as the evening sky,
Falls like locust swarm on boughs
Where hanging garments dry...
One tusk is splintered by a cruel blow
Against a blocking tree; his gait is slow,
For countless fettering vines impede and cling;
He puts the deer to flight; some evil thing
He seems, that comes our peaceful life to mar,
Fleeing in terror from the royal car."

READING GUIDE KEY (Review):

RED = important practices & source sections

GREEN = terms for End-of-Unit Challenge

**BLUE = terms to choose from for Culture Repair Projects
(which may also be on the End-of-Unit Challenge)**

[r] = related to reflection | [s] = related to community

IMPORTANT: * = essential info in EB

**** = related info in on-line PPT or image**

1. **Kalidasa* [s]** writes and presents “**Shakuntala**” (RDR, 27-47)

(a) what characters & events from the the *Mahabharata* does Kalidasa* [s] remember and expand on as he writes “**Shakuntala**”? (p.232-49, 268-91)

(b) what kind of people are involved in staging the play? (p.232-36 & all stage directions)

(c) what kind of audiences view the play at royal courts? (p.232-36)

1. Kalidasa* [s] writes and presents “Shakuntala” (RDR, 27-47)

Gupta dynasty*

Chandra Gupta II* [s]

Pataliputra* [s]

(a) what characters & events from the the *Mahabharata* does Kalidasa* [s] remember and expand on as he writes “Shakuntala”? (p.232-49, 268-91)

Kanva hermits Priyamvada & Anusuya Durvasa curse [r] Sharngarava
Dushyanta Madhavya (=”clown,” Brahman*) Chaplain fire-sanctuary police
deer holy fires & altar ablution love [r] trees fate [r] invisible beings [r] ring

(b) what kind of people are involved in staging the play? (p.232-36 & all stage directions)

benediction [r]

Shiva* [r]

stage-director

director

actress

(c) what kind of audiences view the play at royal courts? (p.232-36)

court society [s]

Sanskrit dramatic theory

emotional flavor

season

2. Pallava* [s] kings commission stone reliefs at Mamallapuram [s] (RDR, 52-58)**
[+ PPT slides 32-34, 41-42]

(a) why did Pallava* [s] kings build the structures at Mamallapuram*? (p.43, 51-53)

(b) what epic stories did craftsmen [s] remember as they carved the stone relief? (p.44-50)

(c) what did crowds arriving by sea [s] see when they viewed the relief? (p.44-46, 50-51)

2. **Pallava* [s] kings commission stone reliefs at Mamallapuram** [s]** (RDR, 52-58)
[+ PPT slides 32-34, 41-42]

Pallava [s] dynasty*

(a) why did Pallava* [s] kings build the structures at Mamallapuram*/**? (p.43, 51-53)

[divine] protection [r] rituals climate & fertility lions

(b) what epic stories did craftsmen [s] remember as they carved the stone relief? (p.44-50)

Mahabharata Arjuna Shiva [r] fire fires boar nagas [r]
Ramayana Bhagiratha Ganga/Ganges** [r] celestial couples

(c) what did crowds arriving by sea [s] see when they viewed the relief? (p.44-46, 50-51)

Bay of Bengal pit temples & monoliths

3. Purana storytellers [s] praise deities at temple & pilgrimage sites (RDR, 48-51)
[+ PPT slides 17-20, 28-31, 35-40, 43-44]

(a) what characters & imagery do storytellers [s] use to glorify Shiva at temples & pilgrimage sites dedicated to him? (p.35-37)

(b) what characters & imagery do storytellers [s] use to glorify Krishna at Gokula/Vraja [s] and other sites dedicated to him? (p.37-38)

(c) what characters & imagery do storytellers [s] use to glorify the Goddess [r] at Vishnu/Krishna's temples (p.39-42)

3. Purana storytellers [s] praise deities at temple & pilgrimage sites (RDR, 48-51)
[+ PPT slides 17-20, 28-31, 35-40, 43-44]

Sanskrit*

Purana*

Vyasa*

devotees/followers [s]

(a) what characters & imagery do storytellers [s] use to glorify
Shiva at temples & pilgrimage sites dedicated to him? (p.35-37)

Narayana (=Vishnu*/**) Brahma*/** [r] (=Grandfather, Prajapati) loka* boar
linga* Shiva*/** [r] (=Mahesha, Bhava, Sambhu, Shankara)

(b) what characters & imagery do storytellers [s] use to glorify
Krishna at Gokula/Vraja [s] and other sites dedicated to him? (p.37-38)

Krishna*/** [r] (=Hari)

Gokula/Vraja [s]

Indra* [r] (=Shakra)

(c) what characters & imagery do storytellers [s] use to glorify
the Goddess** [r] at Vishnu/Krishna's temples (p.39-42)

Shakti

Asura* [r]

Mahisha

buffalo

Chandika/Ambika