TEACHING PLAN FOR ACADEMIC YEAR 2021-22

BA History Hons

Paper : SEC Course III- Indian Art and Architecture

Semester IV

Session 2021-22

Teacher Name :Dr Fatima Hussain

SYLLBUS

Course Content

Unit I: Perspectives on Indian Art and Architecture.

Unit II: Sculpture: styles, iconography.

Unit III: Architecture: forms, contexts.

Unit IV: Painting: styles, representation, popular and folk.

Unit V: Field trips as a part of the Project work

COURSE DESCRIPTION

This course aims to provide an understanding of Indian art forms from ancient to contemporary times, fostering appreciation of its diversity and plurality of aesthetic richness. The course begins with how Indian art was perceived in the west and the construction of the orientalist canon, laying stress on the primacy of religion and race in Indian art and superiority of Western aesthetics.It also explores the nationalist response, underlining the transcendental and metaphysical aspects of Indian art, which gave it its ‘Indianess’ and reviews new concerns in Indian art studies regarding its social context. The course studies three vital manifestations of Indian art, keeping in view the transitions in terms of style, material, historical contexts, regional variations, elite/popular art, patterns of patronage, representation of gender and the study of iconography of different works of art.

TEACHING TIME (No. of Weeks) 16 weeks - 3+ 1 credits

CLASSES :64 Classes

UNIT WISE BREAKUP OF SYLLABUS

Unit I: Perspectives on Indian Art and Architecture. (2 Weeks)

a. Historiography of Indian art: orientalists, nationalist and the making of ‘Indi-

an’ art.

b. Categories of classical/high/elite and popular/folk/tribal art and crafts; regional variations.

Unit II: Sculpture: styles, iconography. (3 Weeks)

a. Gandhara and Mathura.

b. Chola bronzes.

c. Terracotta art.

Unit III: Architecture: forms, contexts.(5 Weeks)

a. Sanchi: stupa and monastery architecture, pattern of patronage.

b. Brihadeshwara: the Dravida style,imperial iconography.

c. Khajuraho temple complex: the Nagar style, iconic scheme, patterns of pat-

ronage.

d. Jama Masjid: the mosque of Shahjahanabad.

e. Humayun’s Tomb: Timurid prototype, introduction of the Persian chaharbagh.

f. Sufi Dargahs: NizamudinAuliya dargah at Delhi.

g. Construction of New Delhi and the imperial vision.

Unit IV: Painting: styles, representation, popular and folk.(4 Weeks)

a. Ajanta Murals: characteristics, material culture.

b. Mughal painting: formation of the school, features, themes, artist-patron relationship.

c. Kangra painting: spectatorship and femininity.

d. Colonial art and modernism in India: Raja Ravi Verma; the Bengal school;

Amrita Sher-Gil; M. F. Husain.

e. Folk, tribal art: Maithili painting.

Unit V: Field trips as a part of the Project work.

ASSESSMENT

Internal Assessment :25 Marks

Students will be assessed on the basis of regular group presentations and a detailed (individual) project submission-cum-presentation. The project should be a professionally written and referenced one, as well as creatively put together. The project has to be based on active field and library work and should reflect an analysis of primary source material and an engagement with secondary material.

ESSENTIAL READINGS :

Mitter, Partha. (2011).Indian Art, Delhi: Oxford University Press.

Dhar, P. P. (2011). ed. Indian Art History Changing Perspective, New Delhi: DK. (Introduction)

Mitter, Partha. (1977).Much Maligned Monsters: A History of European Reactions to Indian Art, New Delhi: Oxford University Press

Huntington, Susan. (1985).The Art of Ancient India: Buddhist, Hindu, Jain, New York and Tokyo: John Weather Hill Inc.

Gupta S. P. (2006).Elements of Indian Art, Delhi: D.K. Print world

Sivaramamurti C. (1962).Indian Bronzes, Bombay: Marg Publications

Michell, George. (1977).The Hindu Temple: An Introduction to its Meaning and Forms, New Delhi, BI Publications

Dahejia, Vidya. (1992). ‘Collective and Popular Bases of Early Buddhist Patronage: Sacred Monuments, 100 BC-AD 250, in Barbara Stoler Miller ed., The Powers of Art: Patronage in Indian Culture, New Delhi: OUP

Thapar, Romila. (1992).“Patronage and Community”, in Barbara Stoler Miller ed., The Powers of Art: Patronage in Indian Culture, New Delhi: Oxford University Press

Trainor, Kevin. (1996), ‘Constructing a Buddhist Ritual Site: Stupa and Monastery Architecture’, in Vidya Dehejia, ed., Unseen Presence: The Buddha and Sanchi,Bombay: Marg Publications

Willis, Janice D. (1992). ‘Female Patronage in Indian Buddhism’, in Barbara Stoler Miller (Ed.).The Powers of Art: Patronage in Indian Culture, New Delhi: Oxford University Press

Champakalakshmi, R. (2011). ‘Iconographic Programme and Political Imagery in Early Medieval Tamilakam: The Rajasimhesvara and Rajarajeshvara’, in R.Champakalakshmi, Religion, Tradition, and Ideology: Pre Colonial South India, New Delhi: Oxford University Press

Desai, Devangana. (1992). ‘The Patronage of Lakshamana Temple at Khajuraho’, in Barbara Stoler Miller ed., The Powers of Art: Patronage in Indian Culture, New Delhi: Oxford University Press

Desai, Devangana. (2013). ‘The Temple as an Ordered Whole – The Iconic Scheme at Khajuraho’, in Devangana Desai, ed., Art and Icon –Essays on Early Indian Art’, New Delhi:Aryan Books International

Asher, Catherine B. (1992).The New Cambridge History of India: Architecture of Mughal India, 1.4, Cambridge: Cambridge University Press

Dehlvi, Sadia. (2012).The Sufi Courtyard –Dargahs of Delhi, New Delhi: Harper Collins

Metcalf, Thomas R. (1986). ‘Architecture and Empire –Sir Herbert Baker and the Building of New Delhi’ in R. E. Frykenberg, ed., Delhi Through the Ages: Essays in Urban History, Culture and Society, Delhi: OUP

Sharma, Y. D. (2001).Delhi and its Neighbourhood, New Delhi: ASI (also in Hindi: Dilli Aur UskaAanchal, Delhi, ASI

Huntington, Susan. (1985).The Art of Ancient India: Buddhist, Hindu, Jain, New York and Tokyo: John Weather Hill Inc.

Gupta S. P. (2006).Elements of Indian Art, Delhi: D.K. Print world

Verma, S. P. (2005), Painting the Mughal Experience, Delhi: Oxford University Press

Chaitanya, Krishna. (2002).A History of Indian Painting: Pahari Traditions, Delhi: Abhinav Publications

Jain, Jyotindra. (1994). ‘Gangadevi: Tradition and Expression in Mithila (Madhubani) Painting’, in Catherine B. Asher and Thomas R. Metcalf eds., Perception of South Asia’s Visual Past, New Delhi:AIIS, Oxford University Press

SUGGESTED READINGS:

Dhar, Parul Pandya. (2011). “Introduction – A History of Art History: The Indian Context”,in Parul Pandya Dhar,(Ed.).Indian Art History: Changing Perspectives, New Delhi: D. K Printworld and National Museum Institute

Thakurta, Tapati Guha. (1994). “Orientalism, Nationalism and the Reconstruction of ‘Indian’

Art in Calcutta”, in Catherine B. Asher and Thomas R. Metcalf.(Eds.).Perception of South Asia’s Visual Past, New Delhi: AIIS, Oxford University Press, pp. 46-65.

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Srinivasan Doris M. (1989).(Ed.).Mathura: The Cultural Heritage, New Delhi: American Institute of Indian studies and Manohar Publishers

Sivaramamurti, C. (1962).Indian Bronzes, Bombay:Marg Publications

Poster, Amy G. (1986).From Indian Earth: 4000 Years of Terracotta Art, New York: the Brooklyn Museum

Misra, Neeru and TanayMisra (2003).The Garden Tomb of Humayun: An Abode in Paradise , Delhi: Aryan Books International

Metcalf, T. R. (1989). ‘New Delhi: The Beginning of the End’, in T. R. Metcalf, An Imperial Vision, Indian Architecture and Britain’s Raj, Delhi: OUP. pp 211-39.

M.K. Dhavalikar, M. K. (1994).Ajanta: The Perception of the Past in Catherine B. Asher and Thomas R. Metcalf eds., Perception of South Asia’s Visual Past, New Delhi: AIIS, OUP

Aitken, Molly Emma. (1997). ‘Spectatorship and Femininity in Kangra Style Painting’, in Vidya Dehejia ed., Representing the Body: gender issues in Indian Art, New Delhi: Kali for Women in association with the Book Review Literary Trust

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Singh, Arvind Kumar and Shivakant Dwivedi. (2005).Bhartiya Vastutatha Kala ke Mooltatva, Bhopal: M. P. Hindi Granth Academy

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Dev, Krishna. Uttar Bharat ke Mandir, Delhi: NBT

Guide Books published by ASI on Ajanta , Sanchi.

Shivramamurthy, C.BharatiyaChitrakala, Delhi: NBT.

Tarak Nath Barediya, Tarak Nath. (2004), BharatiyaChitrakala Ka Itihas, Delhi: National Publishing House

Goswami, Premchand. (1999).Bharatiya Chitrakala ka Itihas, Jaipur: Panchsheel Prakashan

Thakran, R. C., Shiv Kumar and Sanjay Kumar. (2013).(Eds.).Bharatiya UpmahadwipkiSanskritiya, Vol.I &II, Delhi: Hindi MadhyamKaryanvayaNideshalaya

Kashyap, Krishna Kumar and Shashbala. Mithila Lokchitra, Delhi: NBT