

TEACHING PLAN for Academic Year 2021-22

PAPER SEC-III

Indian Art and Architecture

SEMESTER: 4TH BA HISTORY[HONS] 2ND YR.

SESSION: 2021 JAN-2022 TO JULY2022

TEACHER NAME: Mr. Ravi kumar Meena

SEC-III

Indian Art and Architecture

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.

Learning Outcomes:

At the end of the course, the student should be able to:

Explain how Indian art was perceived and received in the west under colonial rule and its changing perspectives. This will set the template for examining its various manifestations. Through specific examples the student will be able to identify the historical context, socio-economic processes that went in the formation of art and architectural forms.

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Course Content

Unit II: Sculpture: styles, iconography.

- Gandhara and Mathura.
- Chola bronzes.
- Terracotta art.

Unit III: Architecture: forms, contexts.

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

- Brihadeshwara: the Dravida style, imperial iconography.
- Khajuraho temple complex: the Nagar style, iconic scheme, patterns of patronage.
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Unit IV: Painting: styles, representation, popular and folk.

- Ajanta Murals: characteristics, material culture.
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Unit V: Field trips as a part of the Project work are strongly recommended:

Visit the National Museum to see the differences in the treatment of:

- the human figure in Gandhara and Mathura art;
- iconography of Chola bronzes, religious and secular; terracotta figurines from different regions and time spans.
- Visit the National Museum to do a study of the sculptures from the gateway of the Sanchi stupa; temple sculptures from different regions.
- Visit the National Museum to study the palm leaf Buddhist illustrations and their comparison with Ajanta tradition.
- Visit the National museum to compare Mughal with other art of the book schools to understand their themes and aestheticism; to document the representation of the feminine in Kangra painting.
- Visit the National Gallery of Modern Art to study the original works of academic art of Raja Ravi Verma, the Bengal school and the modernists.
- Visit the National Crafts museum for folk arts and crafts, especially the work of Gangadevi, the Maithili artist.
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- Visit DilliHaat/Surajkund Mela for studying the themes and technique of Maithili paintings.
- Field trips to modern day temples, like the Birla Mandir and the Malai Mandir. Consider how they are different or similar to the Khajuraho assemblage and the Brihadeshwara?
- Field trip to Jama masjid to study the architectural features and its comparisons with earlier mosques of Delhi.

- Do the Sufi dargah trail in Delhi.
- Compare Humayun's tomb with Nizamuddin dargah.
- Compare Humayun's tomb with Tughluq and Lodi tombs in Delhi, bringing out the new Mughal architectural features.
- Visit Mughal gardens at Rashtrapati Bhawan for modern renditions of the Persian chaharbagh.
- Field trip to Lutyens Delhi for a sense of a carefully designed capital. Compare with a post-independence neighbourhood – Model Town, for example.

TEACHING TIME (No. Of Weeks)

- 6 Weeks approximately (30 lectures +36 tutorials)

ESSENTIAL READINGS AND UNIT WISE TEACHING OUTCOMES:

Unit-II: This unit examines historical development in the evolution of sculpture with special reference to stone, metal and terracotta. **(Teaching Time: 2 Weeks Approx.)**

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

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

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, B.I 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

Unit-III: This unit examines developments in architecture in India with reference to temples, mosques, forts and colonial buildings. Students are also introduced to the differing ideological underpinnings noticeable in architectural constructions. **(Teaching Time: 2 Weeks Approx.)**

Unit-IV: This unit deals with the traditions of Painting in India with reference to Mural, miniature; Mughal and Rajputs. It also examines major trends of painting during the national movement and in contemporary India. **(Teaching Time: 2 Weeks Approx.)**

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

University Press

Mitter, Partha. (2011). *Indian Art*, 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 Lakshmana 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 Uska Aanchal*, Delhi: ASI).

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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: AIIIS, Oxford University Press

Mitter, Partha. (2011). *Indian Art*, Delhi: 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: AIIIS, Oxford University Press, pp. 46-65.

Desai, Devangana. (1990). 'Social Dimensions of Art', *Social Scientist*, vol. 18,

no. 202, pp. 3-32.

Ray, N.R. (1974). *An Approach to Indian Art*, Chandigarh: Publication Bureau

Nehru, Lolita. (1989). *Origins of the Gandhara style: A study of Contributory Influences*, Delhi: Oxford University Press

Dar, S. R. (1994). 'Classical Approaches to the Study of Gandhara Art', in Catherine B. Asher and Thomas R. Metcalf eds., *Perception of South Asia's Visual Past*, New Delhi: A.I.S., Oxford University Press

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 Tanay Misra (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: A.I.S., OUP

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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

Mitter, Partha. (1999). *Art and Nationalism in Colonial India 1850-1922: Occidental Orientations*, Delhi: Cambridge University Press

Gupta, Dr. Parmeshwari Lal. (2006). *Bhartiya Vastukala*, Varanasi:

Vishvidalaya Prakashan Singh, Arvind Kumar and Shivakant Dwivedi.

(2005). *Bhartiya Vastutatha Kala ke Mooltatva*, Bhopal: M. P. Hindi Granth Academy

Agarwal, Dr. Vasudeva. (2008). *Pracheen Bharatiya Stupa, Guha aivam Mandir*, Patna: Bihar Granth Academy

Srinivas, K. R. *Dakshin Bharat ke Mandir*, Delhi: NBT

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

Guide Books published by ASI on Ajanta, Sanchi.

Shivramamurthy, C. *Bharatiya Chitrakala*, Delhi: NBT.

Tarak Nath Barediya, Tarak Nath. (2004), *Bharatiya Chitrakala 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 Upmahadwipki San- skritiya*, Vol. I & II, Delhi: Hindi

Madhyam Karyanvaya Nideshalaya

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

Teaching Learning Process:

Classroom lectures on the key concepts, case studies and important arguments/debates reflected in the course readings. Classroom lectures shall

be combined with group discussions on specific readings and presentations stemming from field work. Overall, the Teaching Learning Process shall be geared towards closely linking essential theoretical assessments with active practical work, i.e. the practical/application aspect of historical analysis. Moreover, the process shall work towards pointing out the advantages of an interdisciplinary approach as students come in contact with field work and step into the shoes of critical observers of the remnants of the past and complex present conditions.

Assessment Methods:

ASSESSMENT

Internal Assessment: 12.5 Marks

Internal Assessment of 12.5 marks will be conducted as per university guidelines.

The Students will be assessed based on three modes 1) Written assignment

2) Class Test

3) Class attendance

1) Two assignments of 5 marks each will be conducted.

2) There will be a Class Test of 5 marks. It will take place tentatively in the month of March

Quizzes on specific topics will be organized after discussion with students.

3) There will be 2.5 marks for the attendance

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.

Internal Assessment: 12.5 Marks

Written Exam: 75 Marks Total: 100 Marks

Keywords:

Indian Art, Sculpture, Gandhara, Mathura, Chola Bronze, Architecture, Sanchi, Dravida and Nagara, Jama Masjid (Shahjahanabad), Humayun's Tomb, Dargahs Paintings, Murals, Ajanta, Miniature, Mughal, Kangra, Raja Ravi Verma, Amrita Sher-Gil, M.F. Husain, Painting