**Bharati College**

**(University of Delhi)**

Janak Puri, Delhi- 100058

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**Lesson Plan (CORE, Semester IV, November,22 to May,2023)**

| **Name of Teacher** | Dr Fatima Hussain | | **Department** | | \_History\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |
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| **Course** | B.A.(Hons) History -SEC II | | **Semester** | | IV |
| **Paper** | Indian Art and Architecture | | **Academic Year** | | 2022 - 23 |
| **Learning Objectives** | | | | | |
| **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, lay-**  **ing 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 regard-**  **ing 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.  • Identifythe stylistic features of different genres of art.  • Discuss the iconography of art forms.  • Differentiate between high/courtly art, popular art/folk, and tribal art.  • Point out the continuity in patterns and regional variations.  • Elaborate patronage patterns, artist-patron relations and representation of gender. | | | | | |
| **Lesson Plan** | | | | | |
| **Week No.** | | **Theme/Curriculum** | | **Any Additional Information** | |
| 1 - 2 | | Unit I: Perspectives on Indian Art and Architecture.  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; region-  al variations. | |  | |
| 3 - 7 | | Unit II: Sculpture: styles, iconography.  a. Gandhara and Mathura.  b. Chola bronzes.  c. Terracotta art. | |  | |
| 8 - 14 | | Unit III: Architecture: forms, contexts.  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. | |  | |
| 15 - 19 | | Unit IV: Painting: styles, representation, popular and folk.  a. Ajanta Murals: characteristics, material culture.  b. Mughal painting: formation of the school, features, themes, artist-patron rela-  tionship.  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. | |  | |
| 20 | | Unit V: Field trip as a part of the Project work  Visited the National Gallery of Modern Art to study the original works of academic art  of Raja Ravi Verma, the Bengal school and the modernists. | |  | |
| **References**  **• Mitter, Partha. (2011).Indian Art, Delhi: Oxford University Press**  **• Dhar, P. P. (2011). ed. Indian Art History Changing Perspective, New Delhi: DK. (Introduc-**  **tion)**  **• 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.**  **• 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**  **• 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 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: DilliAur Uska Aanchal)**  **Additional Resources**  1. | | | | | |
| **Online Resources (If Any)** | | Nil | | | |
| **Assignment and Class Test Schedule for Semester** | | Link the assignment and Test (optional) | | | |