**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 itschanging 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 workVisited the National Gallery of Modern Art to study the original works of academic artof 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) |