

**Ambedkar University Delhi**

**Course Outline**

**Monsoon/Winter Semester**

**School:** Undergraduate Studies

**Programme with title:** BA History (Honours)

**Semester to which offered:** (I/II/ III/IV/ V/VI) VI

**Course Title:** Introduction to Indian Art and Architecture

**Credits:**

**Course Code (new):**

**Course Code (old):**

<b>Type of Course:</b>	Compulsory	Yes/No	Cohort	BA (H) History
	Elective	Yes/No	Cohort	BA (H) other than History

**For SUS only (Mark an X for as many as appropriate):**

1. Foundation (Compulsory)
2. Foundation (Elective)
3. Discipline (Compulsory)
4. Discipline (Elective)
5. Elective

**Course Coordinator and Team:** Venugopal Maddipati

**Email of course coordinator:** venugopal@aud.ac.in

**Pre-requisites:**

**Aim:** This course will cover Indian subcontinental artistic and architecture heritage over 4500 years from the time of the Indus Valley Civilization to the present day. Beginning with a brief exploration of questions related to the exclusion of marginal narratives in a broader Hegelian march of world-history, as essayed in Ranajit Guha's *History at the Limit of World-History*, this course subsequently draws from Vidya Dehejia's emphasis on histories that emphasize visual and material evidence, dedicatory inscriptions engraved in stone monuments, and copper plate charters chronicling donations of territory and architectural artifacts. The course then more substantially engages with how histories grounded in visuality or a visual culture intersect with such diverse concerns as community and state formation, the exercise of sovereignty and power, religiosity, patronage, travel, colonialism, populism and nationalism.

In this course, we will not only examine how visual artifacts such as paintings, sculpture and architecture are produced for specific audiences at specific points in time in India, we will also be examining how those very artifacts, and their likenesses are received or appreciated across a larger geopolitical and temporal spectrum.

### **Brief description of modules/ Main modules:**

The course will be divided into the following sections of influence reflecting certain religious, political and cultural developments. The divisions are also broadly in keeping with Vidya Dehejia's *Indian Art*, which will serve as course-reader, along with more specific readings on the side.

1. **Introduction to Indian art and architecture:** What is Indian art history; historiography; Indus Valley and Vedic archaeology. Read Dehejia, pp 4-48, Ranajit Guha "The Poverty of Historiography" pp. 75-94.
2. **Starting Mauryan Art:** Ashokan Columns/Pillars, The Didarganj Yakshas and Patna Yakshas Class Discussion led by **Group 1** on Edicts of the Mauryan Emperor Ashoka" from Rebecca Brown's and Deborah Hutton's *Asian Art*, (Oxford:Blackwell, 2006). P. 13-20 and John Irwin, "Asokan' Pillars," series of four articles in *Burlington Magazine*, 1973-76 and Vidya Dehejia, "On Modes of Visual Narration in Early Buddhist Art," *The Art Bulletin* 72.3 (1990): 374-392.
3. **Starting: Early Buddhist Art 1:** The Shungas: Bharhut Stupa Railings and the Great Stupa at Sanchi Read Dehejia: 42-68.
4. **Early Buddhist Art 2:** Bodhgaya, Lomas Rishi, Bhaja, Karli and the Buddha Image. The Mathura School and the Gandhara School, Sarnath. Read Dehejia: 79-109
5. **Starting Hindu and Jain temples of North and South India:** Temples of the Gupta Period (319-550) Udayagiri Rock-cut Sanctuaries, Hindu and Jain temples of North and South India: Temples of the Gupta Period (319-550) Sanchi, Nachna, Deogarh. Kailashnath Temple, The South Indian temple: Brihadeshwaralaya; Khajuraho. Read Dehejia: 137-152. Discussion by **Group 2** on Vidya Dehejia's "Reading Love Imagery on the Indian Temple" from Rebecca Brown's and Deborah Hutton's *Asian Art*, (Oxford:Blackwell, 2006). P. 71-82 and Stella Kramrisch's *The Hindu Temple*. Also read Dehejia 155 – 176

(Visit to the National Museum)

6. **Starting Indo-Islamic Art and Architecture:** The Jhompra Mosque, Ajmer, a Typical Indian Mosque, The Quwwat al-Islam Complex, Delhi, Islamic Art and Architecture: Tomb of Ghiyas al-Din Tughluq, Delhi. Read Dehejia: 249 -262
7. **Continuing Indo-Islamic Art and Architecture:** The Architecture of the Sultanate, The Mughal Empire: Humayun's tomb, Fatehpur Sikri, The Akbarnama and the Harivamsha, Akbar's tomb, Tomb of Itimad al-Daula, Jahangir Nama, Documentary and Allegorical Paintings. **Discussion Group 3** will lead a talk on "Akbar riding the elephant Havai " and

"Akbar supervising the construction of Fatehpur Sikri" from The Akbar Nama of Abul Fazl: Henry Beveridge, translator" and "Excerpts from The Jahangirnama, Memoirs of Jahangir, Emperor of India" from Rebecca Brown's and Deborah Hutton's Asian Art, (Oxford: Blackwell, 2006). P. 93-101; Sunil Kumar's "Qutb and Modern Memory," in *The partitions of Memory: The Afterlife of the Division of India*, ed. Suvir Kaul ( New Delhi: Permanent Black, 2001), 140-182, W.J. McKibben, "The Monumental Pillars of Firuz Shah TUGLAQ," *Ars Orientalis* 24, 105-118 and Finbar B. Flood, "Pillars, Palimpsests, and Princely Practices: Translating the Past in Sultanate Delhi," *RES* 43, (Spring 2003), 95-116 and Perween Hassan, "Sultanate Mosques and Continuity in Bengal Architecture," *Muqarnas* 6 (1989), 58-74.

8. **Colonial Art and Architecture:** The 'Company School', Bengal School, Late Mughal Painting, Late Mughal Architecture, The Indo Saracenic Style Colonial Photography and Colonial Art. Colonial Memoirs and Growse in Bulandshahar Colonial Modernisms. Calender Art and popular culture. EB. Havell. **Discussion led by Group 4** on selected portions of Yuthika Sharma's dissertation *Art in Between Empires: Visual Culture and Artistic Knowledge in Late Mughal Delhi: 1748-1857*, and "Port Cities of India: Their Planning and Architecture Circa 1640-1757" by Partha Mitter.
  
9. **Beginning Modern and Contemporary Indian Art and Architecture:** Modernism in India: Indian artists and Cubism; primitivism and Indian art; focus on key Indian artists of the period including Rabindranath Tagore, Amrita Sher-Gill, Jamini Rai; Indian art on the eve of independence. Creating a modern, secular nation: museums and other public buildings. India's modernists: Focus on key artists like M.F. Hussain, F.N. Souza, S.H. Raza and others; overview of contemporary Indian art. Modern temples and memorials: History and memory in modern public spaces; case studies of Akshardham temple and the Ambedkar Memorial Park, Noida. **Discussion led by Group 5** on Geeta Kapur's *When Was Modernism. Essays on Contemporary Cultural Practice in India*.

Visit to the new wing of the NGMA showcasing modernism in Indian art and a museum showcasing contemporary art.

### Reading List:

Rebecca Brown's and Deborah Hutton's Asian Art, (Oxford:Blackwell, 2006).

John Irwin, "Asokan' Pillars," series of four articles in Burlington Magazine, 1973–76

Vidya Dehejia, "On Modes of Visual Narration in Early Buddhist Art," *The Art Bulletin* 72.3 (1990): 374–392.

Stella Kramrisch's *The Hindu Temple*

Sunil Kumar's "Qutb and Modern Memory," in *The partitions of Memory: The Afterlife of the Division of India*, ed. Suvir Kaul ( New Delhi: Permanent Black, 2001), 140-182,

W.J. McKibben, "The Monumental Pillars of Firuz Shah TUGLAQ," *Ars Orientalis* 24, 105-118

Finbar B. Flood, "Pillars, Palimpsests, and Princely Practices: Translating the Past in Sultanate Delhi," *RES* 43, (Spring 2003), 95-116

Perween Hassan, "Sultanate Mosques and Continuity in Bengal Architecture," *Muqarnas* 6 (1989), 58-74.

Yuthika Sharma's dissertation *Art in Between Empires: Visual Culture and Artistic Knowledge in Late Mughal Delhi: 1748-1857*,

Partha Mitter. "Port Cities of India: Their Planning and Architecture Circa 1640-1757"

Catherine Asher and Cynthia Talbot: *India Before Europe*.

Geeta Kapur's *When Was Modernism. Essays on Contemporary Cultural Practice in India*.

#### Secondary Readings

Bachhofer, L. *Early Indian Sculpture*. Reprint edition; New Delhi: Munshiram Manoharlal, 1973.

Beach, Milo C. *Mughal and Rajput Painting*. Cambridge: Cambridge University Press, 1992.

Brand, M. and Lowry, G., *Akbar's India: Art from the Mughal City of Victory*. New York: Asia Society Galleries, 1985.

Dehejia, Vidya, ed. *India Through the Lens: Photography, 1840-1911*. Washington: Freer Gallery of Art, 2000.

Desai, Devangana. *The religious imagery of Khajuraho*

Guha-Thakurta, Tapti. *Monuments, objects, histories : institutions of art in colonial and postcolonial India*, Author: Columbia University Press: 2004

Harle, James. *The Art and Architecture of the Indian Subcontinent*. New Haven: Yale University Press, 1984. Gupta Sculpture. Oxford: Clarendon Press, 1974.

Huntington, Susan. *The Art of Ancient India: Buddhist, Hindu, Jain*. New York: Weatherhill, 1985.

Hallade, M. *The Gandhara Style*. London: Thames and Hudson, 1968.

Kapur, Geeta. *Contemporary Indian Artists*. New Delhi: Vikas, 1978.

Asher, Catherine. Series: The New Cambridge history of India; I, 4 (*The architecture of Mughal India*) Cambridge University press, 1992.

Asher, Catherine and Cynthia Talbot. *India before Europe*. Cambridge University press, 2006

Kapur, Geeta. *When was modernism : Essays on contemporary cultural practice in India*

Koch, Ebba. *Mughal Architecture*. New York: Oxford University Press, 2002.

Lyons, Islay. *Gandharan Art in Pakistan*. New York: Pantheon Books, 1957.

Metcalf, Thomas R. *An Imperial Vision: Indian Architecture and Britain's Raj*. Berkeley: University of California Press, 1989.

Meister, Michael. *Essays in early Indian architecture*. Indira Gandhi National Centre for the Arts ; Oxford University Press, 1992.

Meister, Michael and Ananda Coomaraswamy. *Essays in architectural theory*. Indira Gandhi National Centre for the Arts ; Oxford University Press, 1995.

Michell, George. *The Hindu Temple*. London: Elek, 1977.

Mitter, Partha. *Art and Nationalism in Colonial India: Occidental Orientations*. New York: Cambridge University Press, 1994.

Mitter, Partha. *Indian art*

Mitter, Partha. *The triumph of modernism : India's artists and the avant-garde, 1922-1947*.

Nehru, Lolita. *Origins of the Gandharan Style*. Delhi: Oxford University Press, 1989.

Sivaramamurti, C. *South Indian Bronzes*. New Delhi: Lalit Kala Akademi, 1963.

Thapar, Romila. *Early India*. London: Allen Lane, 2002.

Williams, J. *The Art of Gupta India: Empire and Province*. Princeton: Princeton University Press, 1982.

Guha-Thakurta, Tapti. *Monuments, objects, histories : institutions of art in colonial and postcolonial India*. Columbia University Press: 2004

Anthony Welch, Hussein Keshani and Alexander Bain, "Epigraphs, Scriptures and Architecture in the Early Delhi Sultanate," *Muqarnas* 19 (2002), 12-43.

Richard Eaton, Temple Destruction and the Indo Muslim States," in *Beyond Turk and Hindu: Rethinking religious Identities in Islamicate South Asia*, ed. David Gilmartin and Bruce B. Lawrence. (Gainesville: University of Florida Press, 2000), 246-281.

**Tentative Assessment schedule with details of weightage:**

S.No	Assessment	Date/period in which Assessment will take place	Weightage
1	Group Assignments (as indicated earlier in red). Group presentations to be followed by a written reflection on what has been learned.	The class will be divided into 4 groups and they will make presentations on 4 different instances over the course of the entire semester.	20%
2	Mid-term Exam		10%
3	Final Exam		10%
4	Term Paper on a specific topic	To be submitted at the end of the Semester.	50%
5	Class participation and attendance.		10%