

BANARAS HINDU UNIVERSITY
Department of History of Art
Faculty of Arts
B.A

Guidelines

Admission to B.A. Course (I Semester) in History of Art shall be open to candidates as per university rules.

B.A. in History of Art is of 6 Semester Course.

A student is required to earn 60 credits to have a B.A. degree in History of Art.

There shall be following course category offered to the students:

- | | | |
|---------------|-----------------|----------------------------|
| • Core Course | 08 of 3 credits | =24 credits (I to IV Sem.) |
| • Core Course | 08 of 4 credits | =32 credits (V & VI Sem.) |
| • Core Course | 01 of 4 credits | =04 credits (VI Sem.) |
- (Field study Project/Dissertation)

Total =60 credits

Thus, the total number of courses will be: 17

Keeping in view the spirit of the subject, the exposure to Cultural studies, Museums or any Field Study Programme will be beneficial to the students. Therefore a course of **Field Study Project Report/Dissertation** is introduced, which will be submitted in the end of sixth semester followed by viva voce. The Viva-voce for the **Field Study Project Report/Dissertation** will be conducted for the students of VI Semester.

The Board of Studies empowers the Internal members of the Board of Studies of History of Art to update/modify the syllabus as per the need of the subject and the faculty members, to maintain the true spirit of the semester system, and the need of the Department.

As per the university guidelines, the Internal members of Board of Studies may add new papers to fulfil the required 60 credits.

All the Core courses proposed by the Department are as follows:

BANARAS HINDU UNIVERSITY

Department of History of Art

Faculty of Arts

Semester Layout

B.A

(Six Semesters)

Courses	Paper Code	Paper Name	Credit
Semester- I			
Core Course	BAI – 111	An Introduction to the Fundamentals of Art	03
Core Course	BAI – 112	An Introduction to Early Indian Art- Stone Age to Gupta Period	03
Semester- II			
Core Course	BAI – 121	Indian Painting up to Medieval Period	03
Core Course	BAI – 122	Indian Iconography –Brahamanical	03
Semester- III			
Core Course	BAI – 211	Folk Art of India	03
Core Course	BAI – 212	Indian Iconography –Buddhist And Jaina	03
Semester- IV			
Core Course	BAI – 221	Indian Sculpture & Architecture(North, Central, Eastern And Western India)	03
Core Course	BAI – 222	Indian Painting - Later Period (c.16 th -19 th C.E.)	03
Semester- V			
Core Course	BAI – 311	Art of West Asia- an introduction	04
Core Course	BAI – 312	Art of Southeast Asia	04
Core Course	BAI – 313	Living Art and Culture of Varanasi	04
Core Course	BAI – 314	Indian Sculpture & Architecture(Decan and South India)	04
Semester- VI			
Core Course	BAI – 321	Classical Western Art- an introduction	04
Core Course	BAI – 322	Indo-Islamic Architecture	04
Core Course	BAI – 323	Heritage Management	04
Core Course	BAI – 324	An Introduction & Survey of Shilpa Texts	04
Core Course	BAI – 325	Dissertation and Viva Voce	04
TOTAL CREDITS			60

Semester – I
BAI - 111
An Introduction to the Fundamentals of Art

Unit-I

Definition of Art and an introduction to Indian Aesthetics

Unit-II

Elements of Art: Form, Line, Shape, Colour, Texture, Space, Value
Principles of Art: Balance, Harmony, Movement, Rhythm, Proportion

Unit-III

Classification of Art: Emotive and Applied

Unit-IV

Forms of Art: Painting, Sculpture and Architecture

Unit-V

Interpreting Art: Content, Style, Medium, Design

Unit-VI

Introduction to Symbols and Motifs in Indian Art

BAI - 112
An Introduction to Indian Art: Stone Age to Gupta Period

Unit-I

Sources, Historical and Cultural background.

Unit-II

Introduction to pre-historic Art

Unit-III

Indus Valley Civilization: Town Planning & Architecture, Sculpture, Seals, Terracotta

Unit-IV

Mauryan Period: Architecture & Sculptures

Unit-V

Sunga-Satavahana Period: Architecture (Stupa and Caitya-griha) and Sculpture
Amaravati School of Art

Unit-VI

Kushana Period: Mathura and Gandhara School of Art

Unit-VII

Gupta Period: Evolution of Temple Architecture
Sculpture: Mathura and Sarnath School of Art

Semester – II
BAI - 121
Indian Painting (Earliest to Medieval Period)

Unit- I

Prehistoric rock paintings

Unit- II

A brief survey of early literary references of wall painting

A brief introduction of Ajanta Wall paintings and its influence: Bagh

Unit- III

A brief introduction to the Wall Paintings of India: Lepakshi, Badami, Tanjore

Unit- IV

A brief survey of Pala Manuscript paintings and Western Indian Miniature School

BAI - 122
Indian Iconography -Brahmanical

Unit-I

Antiquity of Image Worship

Unit- II

Gestures and postures – Brahmanical, Buddhist and Jaina deities

Unit- III

Iconography of Vishnu (Varaha, Vamana, Narasimha)

Unit- IV

Iconography of Shiva (Nataraja, Ravananugraha, Kalyan-Sundara)

Unit- V

Iconography of Shakti (Mahishamardini, Lakshmi, Saptamatrikas)

Semester – III
BAI - 211
Folk Art of India

Unit- I

Concept and Ideas of Folk Art, Continuing Tradition
Comparison: Folk, Classical and Modern

Unit- II

Terracotta- Nauranga (U.P.), Aiyyanar (Tamil Nadu), Molela (Rajasthan)

Unit- III-

Painting- Mithila (Bihar), Phad (Rajasthan), Pata painting (Bengal), Garoda Scrolls of Gujarat

Unit- IV

Embroidery- Kantha (W. Bengal), Phulkari (Punjab), Kutch embroidery

Unit- V

Basketry- Siki work of Bihar

Unit- VI

Mask- Devotional mask, Theatre mask

BAI - 212
Indian Iconography –Buddhist And Jaina

Unit- I

Origin and Development of Buddha Image

Unit- II

Buddhist Gods and Goddesses: Avalokiteshvara, Maitreya, Hariti, Tara, Prajnaparamita

Unit- III

General Iconographic features of Tirthankara images: Rishabhanatha, Neminatha, Parshvanatha, Mahavira

Unit- IV

Iconography of some Jaina Yakshinis: Chakreshvari, Ambika, Padmavati
Gommateshvara Bahubali

Semester – IV
BAI - 221
Indian Sculpture & Architecture
(North, Central, Eastern And Western India)

Unit-I

Sources and General features of the Early Medieval Sculpture and Architecture, Historical and Cultural background

Unit-II

Early Structural temples: Karkota, Martand Temple; Pratihara: Gwalior, Gyaraspur; Kalchuris: Bheraghat; Maitrakas and Saindhavas- Gop, Ghumli

Unit-III

Solanki-Modhera, Dilwara; Chandela: Khajuraho

Unit-IV

Eastern India: Development of Kalinga style of temple Architecture: Parashurameswar, Mukteswar, Lingaraja and Sun Temple, Konark.

BAI - 222
Indian Painting - Later Period (c.16th-19th C.E)

Unit- I

A brief survey of Chaurapanchashika group of paintings

Unit- II

Origin and Development of Mughal Miniature Painting

Unit- III

A brief Survey of Rajasthani Painting: Mewar, Bundi Kota, Kishangarh

Unit- IV

Pahari Painting: Basohli, Guler, Kangra

Unit- V

Company and Kalighat style of painting

Semester – V
BAI - 311
Art of West Asia- An Introduction

Unit- I:

An introduction to Art and Culture of Egypt and Mesopotamia
Architecture- Pyramid and Temple

Unit- II

General Features of Egyptian Sculpture and Painting

Unit- III:

Mesopotamia: Architecture and Sculpture

Unit- IV:

Sumer, Akkad, Ur, Babylonia, Assyria, Neo-Babylonia, Anatolia: Sculpture

Semester – V
BAI - 312
Art of Southeast Asia

Unit-I

Art of Indonesia:
General Introduction to art style of Indonesia with reference to Borobudur, Prambanam

Unit-II

Art of Cambodia:
General Introduction to art style of Khmer Empire with reference to Angkor Vat, Bayon

Unit-III

Thailand: A brief survey of art of Thailand with reference to Sukhothai and Ayuthia style

Unit-IV

Art and culture of Burma (Myanmar)with reference to Nat and Buddhist religion

Semester - V
BAI – 313
Living Art & Culture of Varanasi

Unit- I

Historical and Cultural background of Varanasi: A brief survey

Unit- II

Living Buddhist and Jain traditions of Varanasi

Unit- III

Pilgrimage (Yatra): Panchakroshi and Sarnath

Folk Rituals and worship in Varanasi: Lolark Chhath, Chhath puja

Unit- IV

Important Fairs and Festivals of Varanasi:

Navaratra, Rathayatra, Ramalila (Ramnagar), Bharat Milap of Natilmali, Gazi Miyan ka Mela, Nakkataiyya of Chetganj.

Unit- V

Ghats on the Ganga and its cultural importance: Deva Dipavali, Ganga Mahotsava, Ganga Arti

Unit-VI

Varanasi the city of Music: Musical Gharanas

Crafts of Varanasi

Semester – V
BAI - 314
Indian Sculpture & Architecture
(Deccan and South India)

Unit-I

Sources; Historical and Cultural Background and General Features

Unit-II

Rock-cut Monuments, Structural Temples and Sculptures

Chalukyas of Badami: Aihole and Pattadakal; Rashtrakutas: Elephanta, Ellora Rock-cut cave and Monolithic Temples

Unit-III

Pallavas: Mahabalipuram; Cholas: Thanjavur, Gangaikondacholapuram; Hoysala: Belur, Halebid; Vijayanagar: Hampi

Unit-IV

Bronze Images of India: Pala and Sena, Chola

Semester – VI
BAI - 321

Classical Western Art- An Introduction

Unit- I

Minoan Art: Art & Architecture

Unit- II

Greek Architecture: Orders and Temples

Unit- III

Greek Sculpture and Vases- Archaic; Classical, Hellenistic
Geometric style, Red and Black figure Vases.

Unit- V

Roman Art:

Brief introduction to Etruscan Architecture, Sculpture & Painting
Architecture: Religious, Secular, Domestic

Unit- VI

Roman Sculpture and Painting- Republican and Imperial Portraits
Roman (Illusionism) Painting on Walls (Pompeii)

Semester – VI

BAI – 322

Indo-Islamic Architecture

Unit-I

Concept of Indo-Islamic Architecture
Major Architectural Forms

Unit-II

Delhi Imperial Style: Salient Features (Slave, Tughlaq and Lodhi)

Unit-III

Provincial Indo-Islamic Architecture: Salient features
Jaunpur, Mandu, Ahmedabad

Unit-IV

Mughal Architecture: fusion of Indo-Persian elements
Religious and Secular architecture with special reference to Agra, Fatehpur Sikri and Delhi

Semester – VI

BAI – 323

Heritage Management

Unit- I

Definition of Heritage, importance and types: Tangible and Intangible heritage

Unit- II

Context Museum and Tangible Heritage of Varanasi: Virtual Museum, University Museum, Institutional Museum, Site Museum, Crafts Museum, Palace Museum.

Unit- III

Important World Heritage sites: Bhimbetka, Ajanta, Great Stupa at Sanchi, Mahabalipuram, Khajuraho, Konark, Fatehpur Sikri, Taj Mahal, Mahabodhi Temple Complex, Bodhgaya, Nalanda

Unit- IV

Documentation, restoration, conservation and relevance of heritage

Semester - VI
BAI - 324**An Introduction & Survey of Shilpa Texts****Unit- I**

History of Literary Traditions of Indian Art & Architecture

- a) Shulbasutras and Arthashastra, Natyashastra
- b) Shilpa texts

Unit-II

Introduction to some of the important Puranic Texts - Matsya, Vishnudharmottara

Unit-III

Introduction to some other important Shilpa Texts: Brihatsamhita, Samaranganasutradhara, Mansollasa, Aparajitaprichha, Rupamandana, Mansara

Unit-IV

A brief introduction to the Tradition of Shilpins

Semester VI**BAI - 325****DISSERTATION AND VIVA VOCE**

For the Field Study Project/Dissertation the students will be assigned the topic which will be evaluated by their respective Supervisors only. At the end of the VI Semester the Viva-voce will be conducted in the Department by all the Internal Faculty members of History of Art.

Marks Allotted: 100

Field Study Project/Dissertation: 30 marks+ 30 marks

Viva-voce:40 marks

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BANARAS HINDU UNIVERSITY
FACULTY OF ARTS
DEPARTMENT OF HISTORY OF ART

Guidelines

MASTER OF HISTORY OF ART

I. Nomenclature

The **MASTER OF HISTORY OF ART** course shall spread over in FOUR semesters i.e. 2 years.

II. Duration & Structure of the Programme

1. The **TWO-** year Masters course shall be covered in **4 semesters** and a student will be required to earn **80 credits** to complete the course.
2. Each semester shall be of at least 95 working days. Each course will be covered in **Total 45 hours** in which 35 hours are allotted for regular teaching and 10 hours for internal tests, seminars, assignments, tutorials, field work etc.
3. Semester **I & III** will ordinarily commence in **July**, and end in **December**, while Semesters **II & IV** will ordinarily commence in **January** and end in **May**.

III. Eligibility

1. A student holding **Bachelor Degree (10+2+3)** with minimum **50%** marks with Honours/Major in History of Art/Art History (BA/BFA/BVA) of this University or any other University recognised by Banaras Hindu University is eligible to apply for the course.
2. History of Art is a Regular Course and has **48 seats** in the main campus. Admission is done on the basis University Entrance Test (PET).

IV. Course Details

- 1) There shall be **03 categories** of courses offered as following:

A- Core Courses	10
B- Major Electives	06
C- Essential Course:	01

- 2) All **Core Courses** shall be compulsory and these **10 courses** will spread in all four semesters. **Major Elective Courses** are optional courses, which will be offered to the students in Semesters II, III, IV, subject to the availability and agreement of concerned teachers. The **Essential Course** (4.4 Field Study Project/Dissertation, Tour Report and Presentation, Viva Voce) will be mandatory for the students.
- 3) It is compulsory for every student to join the **Educational Tour** to be organised in the Final Year. The Educational Tour will be approved by the Policy Planning Committee of the Department.

The Educational Tour is organised by the Department under the Guidance of Teaching Faculty and is partly subsidised by the University. However, the students have to share their own expenses towards accommodation, sightseeing and incidental costs.

It is mandatory for the Students to submit a detailed Educational Tour Report within 20 days after completion of the trip. If a student is unable to join the tour due to unavoidable circumstances, the matter will be discussed in the PPC and appropriate action will be taken. The decisions of PPC will be final in this regard.

- 4) In addition to Educational Trip, the Department will also organise, depending on the demand of the Course, Field Study Projects to nearby cultural sites and Museums to give essential exposure to students. The Report of such visits will be evaluated under Essential Course 4.4.
- 5) The Board of Studies empowers the Internal members of the Board of Studies of History of Art to update/modify the syllabus as per the need of the subject and the faculty members, to maintain the true spirit of the semester system, and the need of the Department.

V. Examination

1. The examination of the Master of History of Art course is divided into 04 semester examinations. Each course shall be of **100 marks** out of which The End Semester Examination will carry **70 marks**, while **30 marks** shall be evaluated in the form of internal tests, seminars, assignments, Presentations, Field Study Report etc.
2. The candidates are admitted to the semester examinations only if they fulfil the university requirements and rules, laid down by the university from time to time.
3. The candidate has to complete the course within stipulated duration, however in case of unsuccessful candidates, two year grace period may be given to the candidates to appear in the examination and subsequently clear the backlog beyond which, the candidate will be declared FAILED in Master of History of Art.
4. No candidate should be allowed to appear in the Internal Assessment for any semester after the Semester is over. Only in special cases, with the recommendation by the Head of the Department in consultation with the Board of Examiners, and with the approval from the competent authorities, the candidates can be allowed to appear for one last time, within the limit of two grace years i.e. within four years from the date of Admission to the course, beyond which such cases should not be entertained.
5. A candidate who has completed the prescribed course of instruction in the Department for any examination but does not appear in it on medical ground, the University rules for such cases will apply.
6. The promotion of the candidates to the next semester depends on his /her result. The candidates with below 4 Grade Points will not be promoted to the next Semester, as per university rules.
7. The division of marks shall be awarded as per University rules.
8. If a candidate fails to clear any semester examination in the second chance as mentioned above, he /she will have to repeat the course as a regular student in the Department whenever the relevant course(s) is/are offered in the ensuing session.
9. Field Study Project/Dissertation and Tour Report shall be Evaluated by a Board consisting of Internal Examiners at the time of Presentation and Viva-voce examination. The distribution of credits and scores is provided below:
 - a. Field Study Project Report/ Dissertation (3 Credits) : 30 (Evaluated by the Supervisor)
 - b. Tour Report (3 Credits) : 30 (Evaluated by the Tour Incharge)
 - c. Power Point Presentation (a &b) : 10 (Evaluated by the Internal Examiners)
 - d. Viva- Voce : 30 (Evaluated by the Internal Examine)

BANARAS HINDU UNIVERSITY
Department of History of Art
Faculty of Arts
Semester Layout
Master of History of Art

	Paper	Paper Name	Credit
	Semester I		
Core Course	HOA-C-101	Historiography of Early Indian Art	05

Core Course	HOA-C-102	History of Indian Architecture	05
Core Course	HOA-C-103	History of Indian Painting	05
Core Course	HOA-C-104	European Art & Architecture	05
		Semester-II	
Core Course	HOA-C-201	A Survey of Indian Sculpture	05
Core Course	HOA-C-202	Buddhist Cultural Landscape	05
Major Elective	HOA-EL 2.1	Principles of Art and Aesthetics	04
Major Elective	HOA-EL 2.2	An Introduction to Visual Culture and Critical Writing	04
Major Elective	HOA-EL 2.3	Textile Art of India	04
		Semester-III	
Core Course	HOA-C-301	Research Methodology	05
Core Course	HOA-C-302	Introduction to Modern Art in the West	05
Major Elective	HOA-EL 3.1	Indo- Islamic Architecture	04
Major Elective	HOA-EL 3.2	Intangible Cultural Heritage of Varanasi	04
Major Elective	HOA-EL 3.3	Art and Environment	04
		Semester-IV	
Core Course	HOA-C-401	Indian Iconography	05
Core Course	HOA-C-402	An Introduction to Modern Art in India	05
Major Elective	HOA-EL 4.1	Indian Terracotta Art	04
Major Elective	HOA-EL 4.2	Art Management and Curatorial Practice	04
Major Elective	HOA EL 4.3	Tangible & Transitory Heritage of Varanasi	04
*Essential Paper	HOA-EL 4.4	Dissertation, Tour Report and Presentation	06
		Total Credit Points	80

HOA-C-101
Historiography of Early Indian Art

Objective: The major purpose of the paper is to convey the contribution of art historian in the study of early Indian art.

Unit-I

Phase I (1800-1850): Collection of Antiquities, Manuscripts and Shilpa texts, Pioneering work on Indian Art – Ram Raj (Essay on Hindu Architecture).

Unit-II

Phase II (1850-1900): Contribution of Alexander Cunningham to study of Indian Art- Establishment of A.S.I. (1861)- His Methodology-Contribution of James Fergusson and his approach to Indian Art.

Unit-III

Phase III (1900-1950): Changing trends in the Study of Indian Art- Emphasis on inner spirit and its harmony with the outer form – Ananda K. Coomaraswamy, Stella Kramrisch; Study of the Vastusastra – P.K. Acharya, D.N. Shukla ; Calcutta School of Art – E.B. Havell, Percy Brown.

Unit-IV

Phase IV (1950-2000): Study of Indian Art by major Institution: American Institute of Indian Studies – Project on Encyclopedia of Indian Temple Architecture – ASI – Temple Survey Projects (North and South) Important Art Historians from the Academic World (N.K. Basu, N.R. Ray, S.K. Saraswati, V.S. Agrawala, J.N. Banerjea, C. Sivaramamurti, T.A. Gopinath Rao, Rai Krishnadasa , U.P. Shah, Karl Khandelwala)

Pedagogy: The classes will be administered with the help of AV Documentaries, Power Point Projection and films related to the subject

HOA-C-102

History of Indian Architecture (From earliest times to 14th century)

Objective: The major purpose of the paper is to indicate upon the evolution and development of Indian Architecture

Unit-I

Early Indian Architecture in *Shilpa* texts; Evolution of Indian architecture: Harappa, Mauryan: Pataliputra (Kumharhar)

Unit-II

Origin and Development of *Stupa* Architecture (upto Pala period), Rock-cut architecture of Eastern and Western India

Unit-III

Evolution of Temple Architecture: Nagara, Dravida and Vesara styles

North: Development of Gupta Architecture; Kashmir architecture and influences

Central and West: Madhya Pradesh, Gujarat, Rajasthan (Pratihara, Parmar, Chandella, Solanki, Maitrakas and Saindhavas)

Unit-IV

East: Odishan Temple Architecture (Khakhara, Rekha and Pidha Deul with special reference to Bhubaneshwar and Konark)

Unit-IV

Deccan and South: Chalukyan, Rashtrakuta and Hoyasala; Pallava (Rock-cut and structural), Chola (Tanjore and Gangaikondacholapuram)

Pedagogy: The students are familiarized with the help of AV Documentaries, Power point presentation, films etc. related to the content.

HOA-C-103

History of Indian Painting

Objective: The course is designed to introduce the students to the rich painting heritage of India and educate them with the changing narratives and styles.

Unit-I

Pre-Historic Period – Rock Paintings in India.

Classical Mural Tradition - Ajanta paintings and its stylistic extension: Bagh

Later Murals - Tanjore, Vijayanagar, Mattancheri

Unit –II

Beginning of Miniature Painting: Eastern Indian School, Western Indian School
Pre- Mughal style

Unit-III

The Imperial Patronage: Akbar, Jahangir and Shah Jahan

Unit - IV

The Deccani School: Ahmednagar, Bijapur, Golconda

Unit-V

Rajasthani School: Mewar, Bundi, Kota, Kishangarh

Unit-VI

Pahari School: Basohli, Guler and Kangra

Pedagogy: The students are familiarized with the help of AV Documentaries, Power point presentation, films etc. related to the content.

HOA-C-104

European Art & Architecture

Objective: The aim of the paper is to give an introduction to European Art and Architecture

Unit-I

A brief introduction to Early Christian and Byzantine art: with special reference to Architecture and Mosaic.

Unit-II

Medieval Art: Romanesque and Gothic with special reference to Architecture and painting.

Unit-III

Renaissance period: Masaccio, Donatello, Leonardo da Vinci, Michelangelo, Raphael and Titian.

Unit-IV

Baroque Art- Italy: Caravaggio, Gianlorenzo Bernini; Spain: Diego Velazquez; Flanders: Peter Paul Rubens; Holland: Frans Hals, Rembrandt

Rococo Art- France: Jean-Antoine Watteau; England: William Hogarth, Thomas Gainsborough

Pedagogy: The students are familiarized with the help of AV Documentaries, Power point presentation, films etc. related to the content.

HOA-C-201

A Survey of Indian Sculpture

Objective: The major purpose of the paper is to provide an outline of Indian Sculpture

Unit-I

Indus Valley Civilization: Sculpture in Stone and Metal; General Features of Clay and Seal

Unit-II

Mauryan Period: Yaksha-Yakshi figure, Mauryan Capital, Sarnath Head

Unit-III

The Early Classical Period: Shunga-Early Andhra-Bharhut, Sanchi, Udaigiri, Khandagiri,

Early Mathura: General features of clay art

Early Buddhist Relief Sculpture at Bhaja, Karle and Kanheri

Vengi-Satavahana- Amaravati, Nagarjunakonda

The Sculpture of Kushana-Mathura, Gandhara

Unit-IV

The Classical Phase: Mathura and Sarnath, General features of clay art, The emergence of the new aesthetic ideal. The sculpture of Madhyadesa.

Unit-V

The Post- Classical Period: Special features of different school of sculpture including Pala and Sena (Bengal), Chandela (Khajuraho), Solanki (Gujarat), Ganga (Odisha).
Pallava Period, Chalukya Period, Rashtrakuta Period

Unit-VI

Chola Period: A Survey of stone and metal sculpture.
Hoysala Period: General features of Hoysala Sculpture

Pedagogy: The students are familiarized with the help of AV Documentaries, Power point presentation, films etc. related to the content.

HOA-C-202

The Buddhist Cultural Landscapes of India

Objective: This paper will focus on the cultural aspects of the sites that includes tangible, intangible and transitory cultural heritages and inherent message for global peace and understanding

Unit-I

Cultural Landscapes vis-à-vis Landscapes as Cultural constructs; Brief Introduction of the Buddha, Buddhism and Associated Sacred Sites; Stupa Architecture.

Unit-II

Art Heritage of Buddhist Pilgrimage sites: Lumbini (Tilaura-kot), Sanchi, Amaravati, Bodhgaya, Sarnath and Kushinagar

Unit-III

Buddhist Sacred Sites (Buddha's Footprints): Kapilavastu, Shravasti, Kaushambi, Rajgir, Nalanda, Vaishali, Patna, Kesariya, Sankisa, Mathura.

Unit-IV

The Important Museums: National Museum- New Delhi, Indian Museum- Kolkata, Archeological Museum- Sarnath, Mathura Museum, Mathura

Pedagogy: The students are familiarized with the help of AV Documentaries, Power point presentation, films etc. related to the content.

HOA-EL 2.1 **Principles of Art and Aesthetics**

Objective: This paper deals with the classical Indian and Western concept of Art and aesthetics which allows the reader to understand the evolution of art.

Unit-I

Understanding Art: Origin, Meaning and Concept

Unit-II

Understanding the concept of Saundaryashastra and Aesthetics

Unit-III

Concept of Time and Space in Indian Art, Shadanga: Six Limbs of Indian Art; Bharata's Natyasastra: Rasa theory, Visnudharmottara Purana: Chitrasutra and Pratimalakshana; Views of Tagore, Sri Aurobindo

Unit-IV

Classical and Western Modern Theories: Plato, Aristotle, Kant, Hegel, Croce
Avant-Garde, Post-modernism, Feminist Aesthetics

Pedagogy: The students are familiarized with the help of AV Documentaries, Power point presentation, films etc. related to the content.

HOA-EL 2.2

An Introduction to Visual Culture and Critical Writing

Objective: The course is designed to introduce the learner to understand the location of theories and its application in critical thinking, writing, strategizing art analysis.

Unit-I

Understanding the components of Global Visual Culture

The Indian Context: Colonial & Post-Colonial; Production and Consumption of Visual Culture-Social, Political and Cultural; Urbanism and its Impact; New Media Practice; Museums as cultural content; Virtual Bodies and Virtual Spaces

Unit-II

An Introduction to Art & Critical Theories: Semiotics and Structuralism; Deconstruction; Post Modernism; Feminist & Queer; Socio-economic; Phenomenology

Unit-III

Critical Thinking & Writing: Learning, Criticism, Critical Thinking, Descriptive vs Critical Approach (emphasis on components), Critical Writing- Strategies

Unit-IV

Review of Critical Authors: Arjun Appadurai (Modernity at Large), Nicholas Mirzoeff (parts from Visual Culture Reader), Geeta Kapur (When was Modernism), Homi K. Bhabha (The Location of Culture); Edward Said (Orientalism)

Pedagogy: The students are familiarized with various critical writing samples of India and the World with the help of AV Documentaries, Power Point Projection and films as per content.

HOA-EL 2.3 **Textiles Art of India**

Objective: The course is designed to introduce the learner to the significant textile art of India and its multiple techniques from respective provenances.

Unit-I

Textiles in Early Indian Literature and archaeological evidences; Types and techniques

Unit-II

Tie and Dye: Bandhani and Ikat (Sambalpuri, Pochampally, Patola), Batik

Unit-III

Jamdani (Awadh, revival in Banaras); Malmal

Unit-IV

Hand-painted / block-print fabrics (Kalamkari, Sanganeri, Ajrak, Bagru)

Unit-V

Banaras Brocades: Kimkhab, Himru, Mashru, Baluchar, Tancoi; patterns; Naqshband: Pattern-Drawers; Muga Silk of Assam; Paithani, Chanderi
Saree: Nine Yards of Indian drape

Unit-VI

Kashmiri Shawl- Wool Brocade, Chamba, North-East- wool work

Unit-VII

Embroidery: Fulakari, Chamba Rumal, Kantha and Chikan Work

Pedagogy: The students are familiarized with the help of AV Documentaries, Power point presentation, films etc. on art and artists. Besides the classroom teaching, the subject demands visit to weaver centres and individual weavers and Textile Museum in Varanasi.

HOA-C-301

Research Methodology

Objective: The course is designed to create awareness among art history students to study, understand the research methods and apply it in their Dissertation and Field Study Project Report Writing

Unit-I

Meaning, Objective and Motivation of Research

Types of Research: Fundamental, Applied, Descriptive, Quantitative, Qualitative, Analytical, Empirical, Exploratory

Unit-II

Selection of Research Area, Formulating a Research Problem, Research Method vs Methodology

Research Process: constructing a sequence

Unit-III

Sources, Literature Survey, Working Hypothesis: types

Research Design: Concepts and features of a good research

Unit-IV

Data Collection: Collection techniques, Sampling Design, sampling procedure, types of samples, measurement and scale

Data Processing and Compilation, Interpretation

Issues of Plagiarism and possible remedies

Project Report Writing

Pedagogy: The students are familiarized with the help of AV Documentaries, Power point presentation, films etc. as per the need.

HOA-C-302

Introduction to Modern Art in the West

Objective: The course is designed to create awareness among art history students to study, understand the subject and contextualize and review the present practices and trends.

An introduction to Modernism

UNIT-I

Neo-classicism, Romanticism and other trends - David, Ingres, Goya, Constable, Turner, Delacroix, Daumier; Realism - Courbet.

UNIT-II

Introduction to 'Modern' trends in Art – Manet.

Impressionism and allied trends - Monet, Degas, Renoir, Rodin; Neo-Impressionism – Seurat.

Post-Impressionism - Cezanne, Van Gogh, Gauguin.

UNIT-III

Abstraction in Art: Fauvism – Matisse; Expressionism - Munch, Nolde Cubism- Pablo Picasso, Georges Braque; Fantasy- Giorgio de Chirico, Piet Mondrian; Dadaism- Marcel Duchamp, Picabia, Man Ray;

Unit-IV

Surrealism- Salvador Dali, Paul Klee; Abstract Expressionism- action Painting: Jackson Pollock

A brief introduction to Photography, pop art

Pedagogy: The students are familiarized with the help of AV Documentaries, Power point presentation, films etc. on art and artists.

HOA-EL 3.1
Indo-Islamic Architecture

Objective: The course is designed to create awareness among art history students to understand the influences and manifestation of the architectural

Unit-I

Architectural Elements and Terms, Indo-Islamic: Concept and Idea

Unit-II

Beginning of Fusion Architecture: Delhi Imperial Style: Slave, Khilji and Tughlaq [Mosque, Rauza, Tomb, Walled-city (Citadel), Fort]

Unit-III

Expansion, Decline and Independent Provinces: Bengal, Jaunpur, Bihar, Gujarat, Malwa, Kashmir, Deccan: Gubarga, Bijapur, and Bidar

Unit-IV

Mughal: Realm of Stability and Cultural Confluence; Architectural styles during Akbar and Shah Jahan (Agra, Fatehpur Sikri and Delhi)

Pedagogy: The students are familiarized with the help of AV Documentaries, Power point presentation, films etc. as per the need.

HOA-EL 3.2

Intangible Cultural Heritage of Varanasi

Objective: This paper responds to the needs outlined in the UNESCO Convention for safeguarding of Intangible Cultural Heritage (2003). It aims at developing the necessary completeness for working the challenging areas of Intangible Cultural Heritage of Varanasi.

Unit- I

Intangible Cultural Heritage-Definition, United Nations on Intangible Cultural Heritage, Significance
The Tangible/ Intangible Divide: Convergence and differences between tangible and intangible heritage

Unit- II

Intangible Cultural Heritage and Sustainable Development: Manifold ways of safeguarding Intangible Cultural Heritage and Sustainable development, Tourism, Ensuring the Sustainability of Community Engagement

Unit- III

Social Practices and Rituals

Unit -IV

Music and Performing Arts

Unit-V

Communication Skills and Group Dynamics

Unit VI

Professional Knowledge and Skills

Pedagogy: The students are familiarized with the help of AV Documentaries, Power point presentation, films etc. on art and artists. Besides the classroom teaching, the subject demands visit to intangible cultural sites in Varanasi.

HOA-EL 3.3
Art and Environment

The aim of this paper is to make students aware about their environment, challenges to protect it and what contribution can be made by the artists to educate the public as well as conserve and preserve nature.

Unit-I

Definition and Constituents of Environment; Eco – systems; Environmental Pollution
An Inconvenient Truth and An Inconvenient Sequel: Truth to Power
(Documentary by El Gore) – Framing the problem: A Global Perspective.

Unit-II

Nature as depicted in Indian Art – A general Survey
Religion Art and Environment

Unit-III

Religious Art, Religious Movements and Environmental Concerns
Art Expressions: Environmental Art & Artists: Ravi Agrawal, Sheba Chachi, Atul Bhalla

Unit-IV

Ecological Concern in Art: Art materials and their proper disposal; Eco friendly attitude of the Artist

Pedagogy: The students are familiarized with the help of AV Documentaries, Power point presentation, films etc. on art and artists. The students may be advised to create eco-friendly art objects.

HOA-C-401

Indian Iconography

Objective: The aim of this paper is to introduce students of the iconography of the images of religious traditions of Brahmanical, Buddhism and Jainism. Through this paper students will also learn about other different iconographic traditions.

Unit- I

Introduction to Iconography:

Definition, Significance of iconographic studies, sources; Antiquity of image worship in India; Iconometry

Unit- II

Brahmanical Iconography:

- a) Emergence and development of Iconography of Vishnu – Sadharana murtis, incarnations, other important representations (Vaikuntha and Anantashayi forms);
- b) Emergence and development of Iconography of Shiva – Aniconic Forms and Mukhalingas, Anugraha murtis (Ravananugraha, Chandeshanugraha, Arjunanugraha), Saumya murti (Kalyanasundara, Uma-Maheshvara), Samharamurti (Tripurantaka, Yamantaka, Kamantaka), Natesh.
- c) Other Deities – Brahma, Ganesha, Surya, Karttikeya, Astadikapalas.
- d) Development of Iconography of Goddesses – Saptamatrikas, Durga, Lakshmi, Saraswati, Mahishsuramardini.

Unit- III

Buddhist Iconography

- a) Origin and development of Buddhist imagery.
- b) Manushi and Dhyani Buddhas.
- c) Bodhisattvas – (Avalokiteshvara, Vajrapani, Maitreya, Manjushri).
- d) Female Buddhist deities – (Tara, Prajna paramita, Hariti).
- e) Important Buddhist Deities – (Trilokyavaya, Aparajita, Shambhara, Jambhala).

Unit- IV

Jain Iconography

- a) Ayagapattas.
- b) Jaina Tirthankaras – Forms of Tirthankara images, Sarvatobhadra, Chaturvinshati.

c) Jain Yakshas and Yakshinis – Ambika, Chakreshvari, Padmavati Kubera.

Unit- V

Miscellaneous iconographic forms

Goddess of fertility; Yakshan and Nagas; memorial stones; Composite animals; Surasundaris and Mithuna Shilpas; Syncretic and Composite Iconic Forms: origin, development and significance.

Pedagogy: The students are familiarized with the help of AV Documentaries, Power point presentation, films etc. on art and artists. The students may be advised to visit relevant temples and museums.

HOA-C-402

20th and 21st Century Indian Art

Objective: The course is designed to create awareness among art history students to study, understand the subject and familiarize themselves with the changing trends in India in the past century and emerging trends of the present.

Unit-I

Company School and Kalighat Style

Academic Realist Style and its extension: Ravi Varma, Amrita Shergil

Revivalist Trend in India: Abanindranath, Chughtai, Gaganendranath, Folk and its transformation in

Indian Modern: Jamini Roy

Santiniketan: Contextual Modernism

Unit-II

Mid-Century Artists' Groups: Calcutta and Bombay

The Other Groups: Delhi Shilpi Chakra and Chola Mandala

Unit-III

Indigenism in India Art:

A brief survey of modern art in the 1950s and 1960s

1970s; the decade of uncertainties and reconciliation

Unit-IV

Advent of Globalization:

Study of Notions of Global Economy and its impact on Art, Internationalism, Question of Identity,

Feminism, and Conceptual Art

Pedagogy: The students are familiarized with the help of AV Documentaries, Power point presentation, films etc. on art and artists.

HOA-EL 4.1
Indian Terracotta Art

Objective: The course is designed to create awareness among art history students to study, understand the subject and familiarize themselves with the history and practice of the art form.

Unit-I

Beginning: Invention; meaning and purpose; Mother Goddess Cult and other Manifestations

Unit-II

Mauryan Terracotta: Bulandibagh, Kumarhar, Mathura

Unit-III

Idols and Figures: Shunga, Satavahana, Kushan

Unit-IV

Temple Plaques and Sculptures in Relief and Round: Gupta Period

Unit-V

Temple Reliefs: Vishnupur and related sites

Unit-VI

Continuing tradition of Indian Terracotta

Pedagogy: The students are familiarized with the help of AV Documentaries, Power point presentation, films etc. as per the requirement of the subject.

HOA-EL 4.2

Art Management and Curatorial Practices

Objective: The course is designed to create awareness among art history students to study, understand the subject and create employability in the sector of Art Galleries and Museums. This course will focus on significant Curatorial Practices including the emerging Biennale Culture.

Unit-I

History of Art Exhibition Culture in India
Art Exhibition Space and Context: Gallery, Public Space, Art Museum

Unit-II

Art Management and Planning: Fund Raising, Crew and its responsibility, Timeline
Gallery Practice: Environmental concern of exhibition space and treatment, Gallery display and lighting

Unit-III

Publication Design: conceptualizing, critical interpretation
Publicity Design: Significance and modes of communication, Mediums and impact

Unit-IV

History and intellectual approaches to Curatorial Practice
Lexicon of Curating Exhibition
Curating Art: Developing a concept, Observation and Critical Reading, Spatial relation between subject and art objects, documentation, interpretation, Publication and archiving

Unit-V

Developing a project: Practicum
Proposal, Budget, Timeline, Gallery Layout, Advertising Plan, Press etc.

Pedagogy: The students are familiarized with various Exhibition patterns with the help of AV Documentaries, Power point presentation, films, visits to the Galleries and Museum. At the end of the semester a Project will be accomplished.

HOA EL 4.3

Tangible & Transitory Heritages of Varanasi

Objective: This paper will focus on the historical, Art and Architectural style of Tangible and transitory heritage of Varanasi.

Introduction to concept of ICH-Role of UNESCO: Context of India

Unit-I

Religious Architecture:

Brahmanical Landscape: Kardmeshvara Temple, Kashi Vishvanatha temple, Kala Bhairava Temple, Kedarnath Temple, Sumeru Devi Temple, Samrajeshvar Temple, Gurdham Temple, Vishalakshi (Shakti Peeth) Temple

Jain Landscape: Sheyanshanath- Sarnath, Parshwanath- Bhelupur, Suparshwanath- Bhadaini, Chandra Prabhu- Chandravati

Christian Landscape: St. Mary's Church, Cantonment; Red Church, Cantt.; CNI Church (St. Thelema), Teliabagh; St. Thomas Church, Gowdolia; St. Mary's Cathedral, Cantonment

Muslim Landscape: Jnanavapi Mosque, Arhai Kangura Mosque, Dharhara Mosque of Aurangzeb or Alamgir Mosque, Tomb of Lal Khan, Mosque and Tombs at Fatman

Unit- II

The Riverfront: Ghats of Varanasi

Asi-Ganga Mahal and Rewa Ghats, Harishchandra Ghat, Kedar Ghat, Rana Mahal Ghat, Dasashvamedha Ghat, Man Mandir, Manikarnika Ghat, Panchaganga Ghat, Rajghat, Adi Keshava.

Unit- III

Secular & Vernacular Architecture

Sampurnananda Sanskrit University, Bhelupur Waterworks house, Mint House, Town Hall- Maidagin, Civil Court, Faculty of Arts Building, Sayajirao Gaekwad Library (B.H.U.) Sherwali Kothi, Bhartendu Bhavan, Baradari Chet Singh, Rambagh- Ramanagar, Malaviya Railway Bridge- Rajghat.

Unit- IV

Transitory Heritage

Panchakroshi, Aditya, Vinayak, Antar Grihi, Jyotirlingi Yatra

Pre Ph.D. Course
(To be implemented from the session 2019-20)

Department of History of Art
Faculty of Arts, BHU
Varanasi- 221005

Ph.D. in History of Art Pre-Ph.D. Course Work

The Ph.D. Course work shall have **24** credits.

Students enrolled in Ph.D. should earn 12 credits as mentioned below within one year in the end semester examinations.

Sl. No.	Course	Marks	Credits
1.	Research Methodology	100	4
2.	Review of Literature Internal Assessment : 30 Marks End Semester Exam : 70 Marks	100	4
3.	Independent Study on the Research Topic Report Writing : 50 Marks Oral Presentation : 50 Marks	100	4
	Total	300	12

Students should earn 12 credits by choosing any one of the option in the first two years as mentioned below:

Sl. No.	Course	Credits
4.	Enrollment of Diploma in Indian/ Foreign Language	12
5.	Articles Published in Refereed Journals Each published paper carries 3 Credits	12
6.	Enrollment of any Masters' Program (Other than that of the subject pursued at Masters' level)	12

The Department of History of Art, Faculty of Arts, Banaras Hindu University, shall have Pre-Ph.D. course of 24 credits. Out of 24 credits, each Ph.D. student shall take 12 credits in the first semester immediately after admission to the Ph.D. course. The breakup of the 12 credits offered in the first semester is as under:

COURSE I – RESEARCH METHODOLOGY	4Credits
100 marks: Test of 100 marks	
COURSE II – REVIEW OF LITERATURE	4 Credits
100 marks: Test of 70 marks + Internal Assessment of 30 marks	
COURSE III – INDEPENDENT STUDY	4 Credits
100 marks: Report writing in about 5000 words on the existing literature on the topic of the proposed research of 70 marks + Seminar Presentation of 30 marks.	

The remaining 12 credits shall be acquired by a Ph.D. student during the first two years of the Ph.D. program but the research students shall have to acquire the same before submitting the dissertation. The 12 credits earned by a doctoral student by opting for such courses as are of PG level which he/ she did not pursue earlier during his/ her master's degree program and/ or by enrolling in additional language courses offered in the Faculty and/ or by publishing research papers in refereed journals/ reputed journals

bearing ISSN number. The research scholar will have to publish at least four research papers. Each research paper shall carry 3 credits.

The Reading List for Literature Review and Independent Study will be decided by the respective Supervisors as per the requirement of the Research topic.

EVALUATION

For Course I, the Written Test will be conducted by the Controller of Examination on successful completion of the Coursework. The Evaluation will be completed by Examiners appointed by the Board of Examiners.

For Course II, the Written Test will be conducted for 70 marks by the Controller of Examination on successful completion of the Coursework. The Evaluation will be completed by Examiners appointed by the Board of Examiners. The Internal Assessment for 30 Marks has to be completed by the respective Supervisor.

For Course III, The Independent Study Report and Viva -voce Examination will be conducted internally by the Committee constituted as per university rules.

COURSE I: RESEARCH METHODOLOGY

The aim of the paper is to acquaint the researcher with the tools of research by exposing them to the mechanics of writing a dissertation.

Unit-I

Definition, Scope and types of Research

Unit-II

Materials and Tools of Research

Print: Books (Primary and Secondary works), A.S.I. reports/Memoirs, Journals, Abstract, Memoirs Conference/Proceedings etc.; Audio-visual resources; The Technique and Procedure of Interviewing; Field Studies/ Visual Analysis; Analysis of Web resources

Unit-III

Identification of Research Area

Area of Research: Genre, Period, Region, Author, Texts, Approach; Intra-disciplinary/Interdisciplinary relevance; Study of Relevant Literature; Framing of Topic-statement

Unit-IV

Research Writing

Topic Statement; Abstract, Keywords for Research Paper; Aims and Objectives – Defining limits; Formulation of Hypothesis; Rationale for the Project; Identification of the research gap; Methodology; Historical and Socio-cultural Background related to the topic; Work Plan; Chapterisation, Notes and Works Cited

Unit-V

Process of Documentation

Acknowledgement of Previous Scholarships; Socio-Legal issues: Originality, Integrity, Plagiarism, Copyright; Format: Citation format for print and non-print sources, MLA, APA Chicago Style Manual etc.; Style Format: Spelling, punctuation, italics, abbreviations

Unit-VI

Research related Terminology

Synopsis, Abstract, Keywords, Hypothesis, Bibliography, Review, Citation, Peer Review, Refereed Publication, Catalogue, Archives, Database, Blog, Listserv, Photo -Archives, Foot Notes, Cross-Referencing

COURSE II: REVIEW OF LITERATURE

Unit-I:

Introduction to the sources of Art History: Texts and Art remains- Monuments Sculptures, Paintings, Coins, Inscriptions, Archives, Gazetteers, Museums and Galleries as a source of Art History.

Unit-II:

Nature and Types of Literature (according to the area of study / research).
Primary, Secondary – Significant publications on Art History

Unit-III:

Review of the research findings on related topics including recent trends.

Unit-IV:

Assignment of the topic for review of literature in consultation with the supervisor.

COURSE III: INDEPENDENT STUDY

The student should take up a study related to the research topic and present the report to the Supervisor. It should include the following format:

Cover page
Undertaking by the candidate
Acknowledgement
Contents
List of symbols, figures, tables, maps etc
Preface
Introduction
Literature review
Chapters
Conclusion
References
Appendices

**Comprehensive Reading List for respective Modules
Undergraduate and Post Graduate Courses**

Semester – I

BAI - 111

An Introduction To The Fundamentals Of Art

Read, H	Meaning of Art, London, 1930
Collingwood, R.G	Principles of Art, London, 1938
Read, H	Art and Society, London, 1936
Borev, Y	Aesthetics, Moscow, 1985
Kumar Vimal	Saundarya Shastra Ke Tattva, New Delhi, 1986
Gupta Shyamala	Art, Beauty and Creativity, New Delhi, 1996
Janardana Mishra	Bharatiya Pratik Vidya
AL Srivastava	BHaratiya Kala Pratika

BAI - 112

An Introduction To Early Indian Art: Stone Age To Gupta Period

Ghosh,A.	An Encyclopaedia of Indian Archaeology, Volume one (subjects), New Delhi, 1989.
Gupta,J.	Pragaitihask Bhartiya Chitrakala, Delhi, 1967.
Meister,M.W.	
Dhaky,M.A. (Eds.)	Encyclopedia of Indian Temple Architecture (EITA), North India (Foundation of North Indian style- c.250B.C. -A.D.1100),Delhi,1988.
Deva,K.	
Agrawal,P.K.	PrachinaBhartiyaKalaavamVastu
Brown,Percy	Indian Architecture(Buddhist and Hindu)
Coomarswamy,A.	History of Indian and Indonesian art
Mishra,R.N.	Bhartiya Murtikala ka Itihasa (Hindi)
Ray,N.R.	Mauryan and Post Mauryan Art
Huntington,S.	The Art of Ancient India
Gupta,S.P.	Roots of Indian Art
Rowland,B.	The Art and Architecture of India
Agrawal,V.S.	Studies in Indian Art, Bhartiya Kala (Hindi)
Rai,U.N.	Bhartiya Kala
Basham,A.L.	The Wonder that was India
Sivarammurti,C.	Indian Sculptures
Rosenfield,J.M.	Dynastic Art of Kushanas
Journals	Relevant issues of Lalit Kala,JISOA,and Marg

Semester – II

BAI - 121

Indian Painting (Earliest to Medieval Period)

Brown,P.	:	Indian Architecture(Buddhist and Hindu)
Deva,Krisna	:	Temples of Northern India
Kramrisch,Stella	:	Hindu Temples (2 vols.)
Coomarswamy,A.K.	:	History of Indian and Indonesian Art
Mishra,R.N.	:	Bhartiya Murtikala ka Itihasa
Huntington,S.	:	The Art of Ancient India
Tiwari,M.N.P.	:	Madhyakalina Bhartiya Murtikala
Giri,Kamal		
Sivaramamurti,C.	:	South Indian Bronzes
Ganguly,O.C.	:	(i).Art of Rashtrakutas (ii).Pallava Sculptures
Maity,S.K.	:	Masterpieces of Pallava Art
Rowland,B.	:	Art and Architecture of India
Saraswati,S.K.	:	A Survey of Indian Sculptures
Srinivasana,K.R.	:	Temples of South India

Meister, M.W. : Encyclopaedia of Indian Temple Architecture -3 volumes
 Dhaky, M.A., &
 Deva, Krishna
 Rai, U.N. : Bhartiya Kala
 Majumdar, R.C. & Pushalkar, A.D. (eds.) : The Age of Imperial Kannauj, Vol. IV
 The Age of Imperial Unity, Vol. II

BAI - 122

Indian Iconography -Brahmanical

Sivaramamurti, C. Geographical and Chronological factors in Indian Iconography,
 Ancient India, Vol.6
 Pandey, D.B. Hindu Deva Pratima Vijnana (Hindi)
 Banerjea, J.N. Development of Hindu Iconography
 Tiwari, M.N.P. & Madhyakalina Bharatiya Pratimalakshan (Hindi)
 Kamal Giri
 Gupte, R.S. Iconography: Hindu, Buddhist and Jaina Deities
 Tiwari, S.P. Hindu Iconography
 Rao Gopinath, T.A. Elements of Hindu Iconography (4 vols.)

Semester – III

BAI - 211

Folk Art of India

Anand, M.R.: Madhubani Painting, Publication Division Govt. of India, 1982
 Chattopadhyay, Kamala Devi: Handicrafts of India, D. B. Taraporevala Sons, 1969
 Dehejia, Harsha V.: Gods Beyond Temples, Motilal Banarasi Das Delhi, 2006
 Fisher, Nora: Mud, Mirror and Thread Folk Traditions of Ritual India, Mapin Publishing, Ahmedabad, 1989
 Huyler, Stephen P.: Gifts of Earth, Indira Gandhi National Centre for the Arts, 1996
 Jain, Jyotindra: Kalighat Painting- images from changing world, Mapin Pub., 1999
 Jain, Jyotindra: Ganga Devi Tradition and Expression in Mithila Painting, Mapin Publishing, Ahmedabad, 1997
 Kramrisch, Stella: Unknown India: Ritual Art in Tribe and Village, Philately Museum of Art, 1968
 Mookherjee, Ajitoomar: Ritual Art of India, Timeless Books, New Delhi, 1998
 Mathur. Kamallesh (Hindi): Hasta Shilpa Kalake Vividh Ayam
 Srivastava, Kamal Shankar: Art of Mithila, Book Faith India, Delhi, 1999
 Skelton, Robert and Mark, Francis (ed.): Arts of Bengal- The Heritage of Bangladesh and Eastern India, Trustees of the White Chapel Art Gallery, 1979
 Williams, Joanna: Kingdom of the Sun: Indian Court and Village Art from the Princely State of Mewar, Asian Art Museum -2007

BAI - 212

Indian Iconography –Buddhist And Jaina

Bhattacharya, B. Indian Buddhist Iconography
 Bhattacharya, B.C. Jaina Iconography
 Sahai, Bhagwant Iconography of Minor Hindu and Buddhist Deities
 Bhattacharya, D.C. Studies in Buddhist Iconography
 Tiwari, M.N.P. Jain Pratimavijnana (Hindi)
 Tiwari, M.N.P. & Madhyakalina Bharatiya Pratimalakshan (Hindi)
 Kamal Giri
 Gupte, R.S. Iconography: Hindu, Buddhist and Jaina Deities
 Sharma, R C Buddhist Art of Mathura
 Shah, U P Jaina Rupamandana

BAI - 221

Indian Sculpture & Architecture

(North, Central, Eastern And Western India)

- Brown,P. : Indian Architecture(Buddhist and Hindu)
Deva,Krisna : Temples of Northern India
Kramrisch,Stella : Hindu Temples (2 vols.)
Coomarswamy,A.K. : History of Indian and Indonesian Art
Mishra,R.N. : Bhartiya Murtikala ka Itihasa
Huntington,S. : The Art of Ancient India
Tiwari,M.N.P. : Madhyakalina Bhartiya Murtikala
Giri,Kamal
Sivaramamurti,C. : South Indian Bronzes
Ganguly,O.C. : (i).Art of Rashtrakutas
(ii).Pallava Sculptures
Maity,S.K. : Masterpieces of Pallava Art
Rowland,B. : Art and Architecture of India
Saraswati,S.K. : A Survey of Indian Sculptures
Srinivasana,K.R. : Temples of South India
Meister,M.W. : Encyclopaedia of Indian Temple Architecture -3 volumes
Dhaky,M.A.,&
Deva,Krishna
Rai,U.N. : Bhartiya Kala
Majumdar,R.C.&Pushalkar,A.D.(eds.) : The Age of Imperial Kannauj,Vol.IV
The Age of Imperial Unity,Vol.II

BAI - 222

Indian Painting - Later Period (c.16th-19thC.E)

- | | |
|--------------------------------|--|
| Krishnadasa, Rai | Bharat Ki Chitrakala (Hindi) |
| Gray, Basil and D.Barrett | Painting of India |
| Sivaramamurti, C. | Indian Painting (also in Hindi) |
| | South Indian Painting |
| Chandra, Moti. | Jain Miniature Paintings from Western India |
| Chandra, Moti | Studies in Early Indian Painting |
| Losty, J.P. | The Art of Book in India |
| Khandalavala, K. &Moti Chandra | New Documents on Indian Painting - A Reappraisal |
| Brown, Percy | Indian Painting under the Mughals |
| Beach, M.C. | Rajput Painting at Bundi and Kota Kalighat Painting |
| Dickson, E &Khandalavala, K.J. | Kishangarh Painting |
| Randhawa, M.S. | Bashohli Painting |
| Krishna, A | Malwa Painting |
| Pinder Wilson, R.H. | Painting from the Muslim Courts of India |
| Beach, Milo C. | The New Cambridge History of India, Vols. (Mughal and Rajput Painting) |
| Archer, Mildred | Company Drawings in the India Office Library |
| Agrawal, R.K. | Early Indian Miniature Painting |
| | Relevant numbers of Lalit Kala, Marg, Bulletin of the Prince of Wales Museum of Western India. Kalanidhi, Rupam. |

Semester – V

BAI - 311

Art of West Asia- An Introduction

- Lange, K., Hirmer M Egypt: architecture, sculpture, painting in three thousand years, Phaidon Press, London, 1957
- Janson, HW History of Art, T&H, London
- Gardner Art Through the Ages
- Reade, J. Mesopotamia, Harvard University Press, 1991
- Oppenheim, A. Leo Ancient Mesopotamia, University of Chicago Press, 1977
- Hall, N.R History of the Ancient Near East from the earliest times to the Battle of Salamis, Methuen, 1916
- Strommenger The Art of Mesopotamia, Thames and Hudson, 1964
- Lloyd, Steton The Archaeology of Mesopotamia: theories and approaches, Routledge, 2003
- Tomory, E. Introduction to the History of Fine Arts in India and the West, Bombay : Orient Longmans, 1968
- David Piper An introduction to Painting and Sculpture: Understanding Art, Portland House, 1986

Semester – V

BAI - 312

Art of Southeast Asia

- Rowland, B Ancient Art of Afghanistan, New York, 1966
- Rowland, B Art along the Silk Roads: A Reappraisal of Central Asian Art, Geneva, 1963
- Tarn, W.W The Greeks in Bactria and India, London, 1997
- Pal, Pratapaditya The Art of Nepal, Los Angeles, 1985
- Bangdel, L.S. The early Sculptures of Nepal, New Delhi, 1982
- Wiesner, U. Nepalese temple Architecture, Leiden, 1978
- Krishnadeva Images of Nepal, New Delhi, 1984
- Coomaraswamy, A.K. History of Indian and Indonesian Art, New York, 1965
- Paranavattana, S. Art and Architecture of Ceylon, Ceylon, 1954
- Dhanapala, DB Buddhist paintings from shrines and temples in Ceylon, New York, 1964
- Bodrogi, T. Art of Indonesia, Connecticut, 1972
- Chatterjee, BR India and Java, Bull, 5.1933
- Zimmer, H The Art of Indian Asia, Leiden, 1955
- Frederic, L The Temples and Sculptures of Southeast Asia, London, 1965
- Hall, DGE A History of Southeast Asia, London, 1955
- Rawson. P The Art of Southeast Asia, London, 1993

Semester - V

BAI – 313

Living Art & Culture of Varanasi

- Diana L. Eck : BANARAS – City of Light
- Hari Shankar : dk”kh ds ?kkV&dykRed ,oalkaLd`frd v/;;u
- T. P. Verma (ed.) : Varanasi Through the Ages
- Kamal Giri, M.N.P. Tiwari & Vijay Pratap : dk”kh ds eafnj ,oaewfrZ;kj
- O.P. Kejariwal (ed.) : dk”kh&uxjh ,d :lkvusd
- George Michell and : Banaras – The City Revealed
- Rana P.B. Singh
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Semester – V**BAI - 314****Indian Sculpture & Architecture
(Deccan and South India)**

- Deva, Krishna Temples of India (2 vols.), New Delhi, 1995
 Temples of Khajuraho, New Delhi, 1990
 Temples of North India
- Agrawal, P.K. Gupta Temple Architecture
- Brown, Percy Indian Architecture (Buddhist and Hindu)
- Kramrisch, Stella Hindu Temples (2 vols.)
- Meister, M.W.
- Dhaky, M.A. EITA, Delhi, 1988
- Deva, K. (Eds.)
- Coomarswamy, A.K. History of Indian and Indonesian art
- Huntington, S. The Art of Ancient India
- Rai, U.N. Bhartiya Kala
- Tiwari, M.N.P. Madhyakalina Bhartiya Murtikala
- &Giri, Kamal
- Asher, F.M. The Art of Eastern India (300 A.D.-800A.D.)
- Maity, S.K. Masterpieces of Pallava Art
- Pamanabh, K. Hoyasala Sculptures
- Lobo, Wibke Sun Temples of Modhera
- Singh, H. Jain Temples of Western India
- Journals Relevant issues of Lalita Kala, JISOA, Marg

Semester – VI**BAI - 321****Classical Western Art- An Introduction**

- Lange, K., Hirmer M *Egypt: architecture, sculpture, painting in three thousand years*,
Phaidon Press, London, 1957
- Janson, HW *History of Art, T&H, London*
- Gardner *Art Through the Ages*
- Reade, J. *Mesopotamia*, Harvard University Press, 1991
- Oppenheim, A. Leo *Ancient Mesopotamia*, University of Chicago Press, 1977
- Hall, N.R. *History of the Ancient Near East from the earliest times to the Battle of
Salamis*, Methuen, 1916
- Strommenger *The Art of Mesopotamia*, Thames and Hudson, 1964
- Lloyd, Steton *The Archaeology of Mesopotamia: theories and approaches*,
Routledge, 2003
- Tomory, E. *Introduction to the History of Fine Arts in India and the West*, Bombay :
Orient Longmans, 1968
- David Piper *An introduction to Painting and Sculpture: Understanding Art*, Portland
House, 1986

Semester – VI**BAI – 322****Indo-Islamic Architecture**

- Brown, Percy Indian Architecture (Islamic Period), Bombay, 1975
- Grover, Satish The Architecture of India (Islamic), New Delhi, 1996
- Dasai, ZA Mosques of India, New Delhi
- Asher, CB Architecture of Mughal India, New Delhi, 2005
- Tadgell, C The History of Architecture in India, London, 1990

Semester – VI

BAI – 323
Heritage Management

Manoj Dixit	:	Tourism Product, Royal Publishers, Lucknow
G. Mitchell	:	Monuments of India, (Volume - I, II)
S. Hutington	:	The Art of Ancient India
Peter Howard	:	Heritage: Management, Interpretation And Identity
Henry Cleere	:	Archaeological Heritage Management in the Modern World
Marion Blockley	:	Heritage Interpretation Rout ledge
S.K. Gupta	:	Heritage Tourism Management Problem and Prospective
Dallen J. Timothy	:	Heritage Tourism
Stephen W. Boyd	:	
Marco Cattaneo	:	The World Heritage Sites of UNESCO Ancient Civilizations
Jasmine Trifoni	:	

Semester - VI
BAI - 324
An Introduction & Survey of Shilpa Texts

Alice Bonner,	:	Shilpaprakash
Balram Srivastava,	:	Rupamandana
Prasanna Kumar Acharya	:	Manasara, 7 Volumes
V. S. Agrawala	:	Matsyapurana: A Study
D.N. Shukla	:	Vastu-Sastra, Vol. I, Hindu Science of Architecture
Stella Kramrisch	:	The Hindu Temple, Vol. I-II
L. M. Dubey	:	Aparajitaprichha- A Critical Study
F. E. Pargiter	:	Markandeya Purana
Stella Kramrisch	:	Vishnudharmottarapurana
J. N. Banerjea	:	Development of Hindu Iconography
B. Bhattacharya	:	Indian Buddhist Iconography
D. C. Bhattacharyya	:	Pratimalakshanas of Vishnudharmottarapurana
M. N. P. Tiwari	:	Jaina Pratimavijnana
N. R. Ray	:	An Approach to Indian Art
C. Sivaramamurti	:	Chitrasutra of Vishnudharmottarapurana
Priyabala Shah	:	Vishnudharmottarapurana- A Text of Ancient Indian Arts
Misra, R. N.	:	Ancient Artists and Art Activity
Dagens	:	Mayamatam

Master Reading List for the Post Graduate Papers

HOA-C-101

Historiography of Early Indian Art

- Ram Raz : Essays on Hindu Architecture
Alexander Cunningham : ASI Reports,(23 vols.), Books written by him
Dilip K. Chakrabarti : A History of Indian Archaeology, from beginning to 1947, New Delhi, 1988.
Upinder Singh : The Discovery of Ancient India, New Delhi, 2011.
Ram Razz : Essay on Hindu Architecture
Percy Brown : Indian Architecture (Buddhist and Hindu Period)
S.R.D. Singam : Wisdom of Ananda Coomaraswamy
Rama P. Coomaraswami :The Essential Ananda K. Coomaraswamy
James Ferguson : History of Indian and Eastern Architecture
J.N. Benerjea : The Development of Hindu Iconography
T.A.G. Rao : Elements of Hindu Iconography
Tapati Guha –Thakurta : Monuments, Objects, Histories- Institutions of Art in Colonial and Postcolonial India
D.N. Shukla : Vastu-Sastra, Vol. I, Hindu Science of Architecture
Stella Kramrisch : The Hindu Temple, Vol. II
C. Sivaramamurti : Natraj in Art, thought and literature
M.A. Dhaky, M.W. Meister & Krishna Deva : Encyclopaedia of Indian Temple Architecture

HOA-C-102

History of Indian Architecture (From earliest times to 14th century)

- Brown, Percy :Indian Architecture (Buddhist and Hindu)
Saraswati, S. K.:Chapter on Architecture (History and Culture of The Indian People Bharatiya VidyaBhawan, Volume 2 and 3)
Fergusson, J. :History of Indian and Eastern Architecture (Revised by Burgess and Spiers, 2-Volumes)
Agrawala, V. S. :Evolution of Hindu Temple and Other Essays
:Studies in Indian Art
:Indian Art (Hindi- Bhartiya Kala)
Balasubramaniam, S. R. :Four Chola Temple
Krishna Deva : Temples of North India
Kramrisch, Stella :Hindu Temple (Volume I and II)
Frederic, Luis :The Art of India (2-Volumes)
Wheeler, Mortimer :Indus Valley Civilization
Thapaliyal, K. K. :SindhuSabhyata (Hindi)
Coomaraswamy, A. K. :Early Indian Architecture (in Eastern Art)(Volume 2 and 3)
Dhahejia, Vidya :Orissan Temple Architecture (Volume-1)
Grover, Satish :The Architecture of India (Buddhist and Hindu)
Rowland, B. :Art and Architecture of India
Chandra, Pramod (ed.) :Studies in Temple Architecture
Meister, M. and Dhaky, M. A. :Encyclopaedia of Indian Architecture (3- Volumes)
Michell, George :Monuments of India (Buddhist, Jain and Hindu)
Agrawala, P. K. :Gupta Temple Architecture
Christopher, Todgell :The History of Architecture in India
Kak, R. C. :Ancient Monuments of Kashmir
Srinivasan, K. R. :Temples of South India

HOA-C-103

History of Indian Painting

- Mildred Archer: Company Drawings in the Office Library, H.M. Stationery Off., 1972
Milo C. Beach : Rajput Paintings of Bundi and Kota, Ascona 1974

- Douglas Barrett and Basil Gray: Indian of Painting (Skira) Cleveland, 1963
A L Dallapiccola (ed.): KRISHNA- The Divine Lover, Serindia, 1982
A.Ghose (ed.): Ajanta Murals, Archaeological Survey of India, 1967
BN Goswamy and Usha Bhatia: Painted Visions, Lalit Kala Akademi, 1999
R. Das Gupta: Eastern Indian Manuscript Painting, D. B. Taraporevala Sons, 1972
Stella Kramrisch: A Survey of Painting in Dacca, The India Society, Hyderabad, 1937
Karl Khandalawala
and Motichandra: New Documents of Indian Painting –A Reappraisal, Bombay, 1969
J. P. Losty: The Art of Book in India, British Library London, 1982
Motichandra: Jain Miniature Paintings from Western India, S. M. Nawab, 1949
— Studies in Early Indian Paintings, Asia Pub. House, 1974
Anupa Pande: The Buddhist Cave Paintings of Bagh, Aryan Books International, 2002
Rai Krishnadasa: Bharat Ki Chitrakala (Hindi), Leader Press, Allahabad, 1966. 7.
C. Sivaramamurti: South Indian Painting, New Delhi, 1968

HOA-C-104

European Art & Architecture

- H. W. Janson : History of Art
Fred S. Kleiner : Gardner's Art Through the Ages
E.O. Christenson, : The History of Western Art
Erwin Panofsky : Renaissance And Resuscitations In Western Art
Andrew Martindale : Gothic Art
Ellis Waterhouse, : Italian Baroque Painting
Tomory, E. : Introduction to the History of Fine Arts in India and the West
David Piper : An Introduction to Painting and Sculpture, Understanding Art
Frederick Hartt, : Art: A History of Painting, Sculpture and Architecture
E. H. Gombrich : The Story of Art
Giorgio Vasari : Lives of the Artists
McGraw Hill : Encyclopaedia of Art
Kusum Das : European Art (Hindi)
R. B. Sakhalkar : Adhunik Chitrakala ka Itihas (Hindi)

HOA-C-201

A Survey of Indian Sculpture

- Agrawal, P.K. : Prachina Bhartiya kala Evam Vastu
Agrawal, V.S. : Bhartiya Kala (in English-Studies in Indian Art)
Gupta Art
Banerji, Arundhati : Early Indian Terracotta Art
Bandopadhyay, Bimal : Metal Sculptures of Eastern India
Coomarswamy, A.K. : History of Indian and Indonesian Art
Kar, Chintamani : Indian Metal Sculpture
Goyal, S.R. : Indian Art of the Gupta Age—from Pre-classical to the
Goyal, Shankar (eds.) : emergence of Mediaeval Trends
Gupta, S.P. : Roots of Indian Art
Huntington, Susan L. : The Art of Ancient India
Mishra, R.N. : Bhartiya Murtikala ka Itihasa
Poster, S.K. : From Indian Earth 4,000 years of Terracotta Art
Rai, U.N. : Bhartiya Kala
Ray, N.R. : Mauryan and Post Mauryan Art
Sharma, R.C. : Buddhist Art
Sivaramamurti, C. : Amaravati Sculptures in the Madras Museum
Srivastava, S.K. : Terracotta Art in Northern India

Indian Sculptures

HOA-C-202

The Buddhist Cultural Landscapes of India

Brett Wallach	:	Understanding the Cultural Landscape
Rana P.B. Singh	:	Cultural landscapes and the lifeworld
Rana P.B.Singh	:	Where the Buddha Walked- A Companion to the Buddhist Places of India
Deepak Chopra	:	Buddha: A Story Of Enlightenment
D.C. Ahir	:	Buddhist Sites and Shrines in India: History, Art, and Architecture
Percy Brown	:	Indian Architecture (Buddhist and Hindu Period)
Robert E. Fisher	:	Buddhist Art and Architecture
Front Cover		
Shiv Shanker Tiwary	:	Encyclopaedia of Buddhist art and architecture
David L. Snellgrove	:	the Image of Buddha
Benjamin Rowland	:	The art and architecture of India: Buddhist, Hindu, Jain

HOA-EL 2.1

Principles of Art and Aesthetics

Borev, Yuri	:	Aesthetics, Moscow, 1985
Collingwood, R. G.	:	Principles of Art, Delhi, 1958
Coomaraswamy, A. K.	:	Transformation of Nature in Art, Cambridge, 1934
Dickie, George	:	Aesthetics, An Introduction, New York, 1971
Gupta, Shyamala	:	Art, Beauty and Creativity: Indian And Western Aesthetics, New Delhi, 1999
Kumar, Vimal	:	Saundarya Shastra ke Tattva (Hindi), Delhi, 1998
Osborne, H. (ed.)	:	Aesthetics, New York, 1982
Pandey, K. C.	:	Swatantra Kala Shastra (Hindi), Varanasi, 199
Pandey, K. C.	:	Comparative Aesthetics (2 Volumes), Varanasi, 2008
Read, H.	:	Meaning of Art, London, 1930
Read, H.	:	Art and Society, London, 1936
Santayana, G.	:	Sense of Beauty, Michigan, MIT press, 1988
Anand, Mukraj	:	The Hindu view of Art
Ray, Nihararanjan	:	Idea and Image in Indian Art
Berger, John	:	Ways of Seeing, Penguin Classics, 2008
Gombrich, E.H.,	:	Ideals and Idols- Essays on Values in History and in Art, Oxford: Phidon, 1979
Berger, John,	:	Ways of Seeing, Penguin Classics, 2008
Ray, Nihararanjan	:	An Approach to Indian Art. Punjab University, Chandigarh, 1974
Sivaramamurti, C.,	:	Citrasutra of Vishnudharmottara. Delhi: Kanak Publication, 1978

HOA-EL 2.2

An Introduction to Visual Culture and Critical Writing

Gayatri Sinha	:	Art and Visual Culture in India, Marg Publication
Nicolas Mirzoeff	:	Visual Culture Reader, Routledge Publications
Arjun Appadurai	:	Modernity at Large,
Geeta Kapur	:	When was Modernism, Tulika Books, Delhi, 2000
Homi K Bhava	:	The Location of Culture, Routledge Classics, 2017
Edward Said	:	Orientalism, Penguin India, 2001
Appadurai, Arjun (1990)	:	'Disjuncture and Difference in the Global Cultural Economy', Public Culture, vol. 2, no. 2, Spring.

Anderson, Benedict (1989) *Imagined Communities*, London: Verso.
 Batchen, Geoffrey (1996) 'Spectres of Cyberspace', *Artlink*, vol. 16, no. 2 &3
 Bryson, Norman, Holly, Michael Ann, and Moxey, Keith (1994) *VisualCulture: Images and Interpretations*, Hanover and London: Wesleyan University Press.
 Fiske, John (1989) *Understanding Popular Culture*, London, Routledge.
 Freedberg, David (1989) *The Power of Images: Studies in the History and Theory of Response*, Chicago: Chicago University Press.
 Jenks, Christopher (1995) *Visual Culture*, London: Routledge.
 Lyotard, Jean-Francois (1993) *The Postmodern Explained*, Minneapolis: Minnesota University Press.
 Hsing Chen (eds) *Stuart Hall: Critical Dialogues in Cultural Studies*, London: Routledge.
 Virilio, Paul (1994) *The Vision Machine*, London: British Film Institute.
 Burgin, Victor (1996) In *Different Spaces: Place and Memory in Visual Culture*, Berkeley: University of California Press.
 Cooke, Lynne, and Wollen, Peter (1995) *Visual Display: Culture Beyond Appearances*, Seattle: Bay Press.
 Debord, Guy (1994) *The Society of the Spectacle*, New York: Zone.
 Nochlin, Linda (1989) *The Politics of Vision: Essays on Nineteenth-Century Art and Society*, New York, HarperCollins.
 Partha Chatterjee, Tapati Guha Thakurta & Bodhisattva Kar (Ed.): *New Cultural Histories of India*, OUP, 2014

HOA-EL 2.3

Textiles Art of India

Gittinger, Matiebelle : *Master Dyers to the World*
 Dye III, Joseph, M. : *The Arts of India: The Virginia Museum of Fine Arts*
 Barnes, Ruth; Cohen Steve and RosemarryCrill: *Trade, Temple and Court: Indian Textiles from the Tapi Collection*
 Crill, Rosemarry : *Indian Embroideries*
 Dhamija, J. and Jain, J. : *Handwoven Fabrics of India*
 Mukherji, T. N. : *Art Manufactures of India*
 Motichandra : *Prachin Bhartiya Veshabhusha (Hindi)*
 Jayakar, Pupul : *Indian Printed Textiles*
 Krishna, A. and Krishna, V. : *Banaras Brocades*
 Brijbhushan, J. : *Textiles and Costumes of India*
 Irwin, J. C. and Hall, M. : *Indian Painted and Printed Fabrics*
 Mohanty, B. C. and K. Krishna : *Ikat Fabrics of Orissa and Andhra Pradesh*
 Ahivasi, Devki : *Range Evam ChhapaVastra (Hindi)*
 Ahivasi, Devki : *Malmal Evam Jamdani (Hindi)*
 Nanawati, J. M. (ed.) : *Embroideries and Beadwork of Kutch and Saurashtra*
 Buhler, A., E. Fisher and, M. Nabholz : *Indian Tie- Dyed Fabrics*
 Mohanty, B.C. : *Brocaded Fabrics of India*
 Ames, Frank : *The Kashmir Shawl and Its Indo- French Influence*
 Singh, Chandramani : *Textiles and Costumes from the Maharaja Sawai Man Singh II Museum*
 Hitkari, S.s. : *Fulkari- The Art of Punjab*
 Mittal, Jagdish and Kamala Mittal: *Bhartiya Kasidakari*
 Jain, Jyotindra and Arti Aggarwal : *National Handicrafts and Handloom Museums*
 Varadrajan, Lotika : *South Indian Traditions of Kalamkari*
 Choudhary, A. R. : *Bidri Ware*
 Desai, Chelma : *Ikat Textiles of India*
 Journals : *Relevant Nos. of Lalit Kala, Marg and Journal of Indian Textile History*

HOA-C-301

Research Methodology

HOA-C-302

Introduction to Modern Art in the West

Arnason, H. H. : History of Modern Art
 Barasch, M. : Modern Theories of Art
 Chipp, H. : Theories of Modern Art
 Francina, F. : Modern Art and Modernism
 Hamilton, G.H. : Nineteenth and Twentieth Century Art
 Schapiro, M. : Modern Art: Nineteenth and Twentieth Century
 Stangos, N. : Concept of Modern Art
 Foster, H. : The Anti-Aesthetic: Essays on Post-Modern Culture
 Jencks, C. : What is Post-Modernism
 Drucker, J. : Theorizing Modernity: Visual Culture and Critical Tradition
 Brettell, R.R. : Modern Art: 1851-1929
 Read, H. : A Concise History of Modern Painting
 Gombrich, E. N.: The Story of Art
 Piper, David : An Introduction to Painting and Sculpture: Understanding Art
 Sakhalkar, R. B. : Adhunik Chitralakalaitihas (Hindi)

HOA-EL 3.1 Indo-Islamic Architecture

Furgusson. J. :History of Indian and Eastern Architecture (Revised by Burgess and Spiers Volume - 2)
 Brown, Percy : Indian Architecture (Islamic Period)
 Saraswati, S. K. : Indo-Islamic Architecture
 Saraswati, S. K. : "Architecture" (History and Culture of the Indian People, Bharatiya Vidya Bhawan, Volume- 6)
 Page, J. A. :Historical Memoir of the Qutab (Memoirs of Archaeological Survey of India, No. - 22)
 Sharp. H. : Delhi – Its Story and Buildings
 Burgess J. and Hope : Muhammadan Architecture of Ahmedabad.
 Yazadani, H. : Mandu, the city of Joy
 Yazadani, H. : Bidar
 Grover, Satish : The Architecture of India (Islamic); An Outline of Islamic Architecture
 Desai, Z. A. : Mosques of India
 Smith, E. W. : Akbar's Tomb, Sikandra
 Smith, E. W. : Fatehpur Sikri, A.S.I., Guide Book
 Smith, E. W. : Mughal Architecture of Fatehpur Sikri
 Smith, E. W. : Mughal Colour Decoration at Agra
 Grover, Satish : The Architecture of India (Islamic)
 Desai, Z.A. : Mosques of India
 Nath, R. (ed.) : Architecture in Medieval India
 Pal, P. : Romance of Taj Mahal
 Asher, Catherine B. : Architecture of Mughal India
 Tadgell, Christopher : The History of Architecture in India, London, 1990

HOA-EL 3.2 Intangible Cultural Heritage of Varanasi

L. Arizpe *Intangible Cultural Heritage: Perceptions and enactments*. International & Round Table: Intangible Cultural Heritage, Working Definitions (14-17 March 2001, Turin, Italy)
<http://www.unesco.org/culture/ich/doc/src/05356HEN.pdf>
 H. Deacon et al. The subtle power of intangible heritage. (Chapter on 'Definition & Intangible heritage'), HSRC Publisher, pp.27-33
 ,C. Khaznadar *Overview of the Evolution of the Safeguarding of Intangible Cultural Heritage*. In the Proceedings of the International Conference on the Safeguarding of tangible and intangible cultural heritage. Towards an integrated approach.
<http://unesdoc.unesco.org/images/0014/001470/147097M.pdf>
 S. Labadi UNESCO, Cultural Heritage, and Outstanding Universal Value. Alta Mira Press

Text of the 2003 Convention, available from <http://www.unesco.org/culture/ich/index.php?pg=00022>

- E.B.Havell : Benaras –The Sacred City
A.S.Altekar : History of Benaras
Kuber Nath Sukul : Varanasi Vaibhav
Moti chand : Kashi Ka Itihasa
A.Shering : Benaras-the Sacred City of the Hindus
Vidula Jaysawal : Adi Kashi Se Varanasi Tak
Diana L. Eck : BANARAS – City of Light
O.P. Kejariwal (ed.) : dk"kh & uxjh ,d :lk vusd
Rana P.B. Singh : Banaras: Making of India's Heritage City

HOA-EL 3.3

Art and Environment

- Erach Bharuch : Environmental Studies
Peter Howard : Landscapes, The Artist's Vision
John Grande : Balance, Art and Nature
Christopherr Key Chapple, and
Mary Evelyn Tucker: Hinduism and Ecology
Anand Kentish Coomaraswamy: Transformation of Nature in Art
Allen Carlson : Aestheticand Environment, The Transformation of Nature in Art

HOA-C-401

Indian Iconography

- J.N. Banerjee, 1974. Development of Hindu Iconography. New Delhi: Munshiram Manoharlal.
B. Bhattacharya, 1958. Indian Buddhist Iconography. Calcutta
R. Champaklakshmi, 1981. Vaishnava Iconography in the Tamil Country. Delhi: Orient Longman.
Vidya Daheja, 1986. Yogini Cult and Temples. New Delhi: National Museum.
Devangana Desai, 1996. The Religious Imagery of Khajuraho. Mumbai: Project for the Indian Cultural Studies Publication.
Gopinath Rao, T.A. 1985. (2nd ed.) Elements of Hindu Iconography. Varanasi: Motilal Banarasidas.
R.S. Gupte, 1971. Iconography of Hindus, Buddhists and Jainas. Bombay: D.B. Taraporewala Sons and Co.
Susan Huntington, 1984. The Pala-Sena School of Sculpture. Leiden: E. J. Brill.
N.P. Joshi, 1979. Bhartiya Murtishastra. Nagpur: Maharashtra Grantha Nirmiti Mandal.
G. Kamalakar, (ed.).1993. Vishnu in Art, Thought and Literature. Hyderabad: Birla Archaeological and Cultural Research.
Y. Krishnan, 1996. The Buddha image: Its origin and Development. New Delhi: Munshiram Manoharlal Pvt. Ltd.
Shyam Kishor Lal, 1980. Female Divinities in Hindu Mythology and Ritual. Pune: University of Poona
Gosta Liebert, 1985, Iconographic Dictionary of the Indian Religions: Hinduism, Buddhism and Jainism. Delhi: Sri Satguru Publications.
Lokesh Chandra, 1987. Buddhist Iconography 2 vols. New Delhi: Aditya Prakashan.
R.N. Mishra, 1981. Yaksha Cult and Iconography. New Delhi: Munshiram Manoharlal.
Shivaji K. Panikkar, 1997. Saptamatraka Worship and Scultures, An Iconological: Published by D.K. Printworld (P) Ltd., New Delhi.
Ratan Parimoo, 1982. Life of Buddha in Indian Sculpture (Ashta-Maha-Pratiharyan): An Iconological Analysis. New Delhi: Kanak Publications.
Pushpendra Kumar 1993. Tara: The Supreme Goddess. Delhi Bharatiya Vidya Prakashan.
Ramachandra Rao 1988-91. Pratima Kosa- Encyclopedia of Indian Iconography 6 vols. Bangalore: Kalpataru Research Academy.
J.Cohen Reechard, 2003. Essays on Jaina Art. New Delhi: Manohar Publications.
Bhagwant Sahai, 1975. Iconography of Minor Hindu and Buddhist Deities. New Delhi.
Bhagwant Sahai, 2006. Recent Researches in Indian Art and Iconography. Missouri: Kaveri Prakashan.

I.K. Sarma, 1982. The Development of Early Shaiva Art and Architecture. (With Special Reference to Andhradesha). Delhi: Abhinava Publications.
 Kanchan Sinha, 1979. Karttikeya in Indian Art and Literature. Delhi: Sundeep Prakashan.
 U.P. Shah, 1987. Jaina Rupmandana. New Delhi: Abhinav Publication.
 T. Ganapati Shastri. (Ed.) 1966. Samaranganasutradhara of Bhoja. Baroda: Oriental Institute. Shaw, Marinda 2008. Buddhist Goddesses of India. New Delhi: Munshiram Manoharlal Pvt. Ltd.
 K. V. Soundara Rajan, 1982. India's Religious Art. New Delhi: Cosmo Publication.
 V. Ganapati Sthapati and Sthapati 2006. Indian Sculpture and Iconography. Ahmadabad: Mapin Publishing.
 R.T. Vyas, 1995. Studies in Jaina Art and Iconography and allied Subjects in Honour of U.P. Shah. Vadodara: Oriental Institute.
 Heinrich Zimmer, 2010. Myths and Symbols in Indian Art and Civilization, New Delhi: Motilal Banarassidas.

HOA-C-402 **20th and 21st Century Indian Art**

Appaswamy, Jaya :Abanindranath Tagore and the Art of His Times, New Delhi, 1968
 Parimoo, Ratan :Paintings of the Three Tagores, Abanindranath, Gaganedranath and Rabindranath, Baroda, 1973
 :Studies in Modern Indian Art, New Delhi, 1975
 Subramaniyan, KG :Moving Focus, Calcutta
 :Creative Circuit, Calcutta,
 Tuli, N. :Flammed Mosaic, London, 1997
 Brown Rebecca : Art for Modern India, Duke University Press
 Susan Bean (Ed.) : Midnight to Boom, Peabody Essex Museum, Salem, US, 2012
 Thakurta, TG :The Making of a New Indian Art, Cambridge University Press, 1992
 Mitter, Partha :Art and Nationalism in Colonial India 1850-1922, Cambridge University Press, 1992
 Chaitanya, Krishna :A History of Indian Painting: The Modern Period, New Delhi, 1994
 Kapur, Geeta :When was Modernism: Essays on Contemporary Cultural Practices, New Delhi, 2000
 Mago, PN :Contemporary Indian Art, New Delhi, 2001
 Agrawal, GK :Adhunik Bhartiya Chitrakala, Agra, 2001
 Sinha, Gayatri (Ed.) :Indian Art an over view, Rupa, New Delhi, 2003
 Journals : Lalit Kala Contemporary and Marg
 Magazines : Art India, Art and Deal, Creative Mind, Take on Art

HOA-EL 4.1 **Indian Terracotta Art**

Agrawal, V.S.: Bhartiya MrinmayiMurtiyan, in Bhartiya Kala, Prithvi Prakashan, Varanasi,1977
 : Mathura Terracotta, Varanasi, 1984
 Anand, Mulk Raj: Clay in The Hands of Man in India made for the 'Quick' of Life in Terracotta
 In Marg, Dec., 1969
 Banerjia, J.N. : The Development of Hindu Iconography
 Bautze, J.K. :Early Indian Terracottas, E.J. Brill, 1995
 Gupta, P.L. :Terracotta (Pre-Mauryan to Post-Gupta), in Patna Museum Catalogue of
 Antiquities, Patna, 1965
 Gupta, P.L. :Gangetic Valley Terracotta Art, Prithvi Prakashan, Varanasi, 1972.
 Gupta, S.P. : Roots of Indian Art, New Delhi, 1980
 Kala, S.C. : Terracotta Figurines from Kaushambi mainly in the collection of Allahabad
 Museum, Allahabad, 1950
 Pal, Pratapaditya : Indian Sculpture: A Catalogue of the Los Angeles County Museum of Art
 Collection, Vol. I, Los Angeles, 1986

..... : Indian Terracotta Sculpture: The Early Period, Marg, 2006
 ...and Haque, Enamul : Bengal: Sites and Sights, Marg, 2003
 Paulson, Joyce : From River Banks and Sacred Places : Ancient Indian Terracottas, Boston, 1977
 Poster, Amy : Figures in Clay, Terracottas From ancient India, New York, 1975
 : From Indian Earth, 4000 Years of Terracotta Art, New York, 1986
 Kramrisch, Stella: Indian Terracottas in Exploring India's Sacred Art, selected writings of
 Stella Kramrisch, Philadelphia, 1988
 Mukherjee, S.C. : Early Terracottas of Bihar, Calcutta, 1991
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