

PANJAB UNIVERSITY, CHANDIGARH-160014 (INDIA)
(Estd. under the Panjab University Act VII of 1947—enacted by the Govt. of India)

FACULTY OF DESIGN & FINE ARTS

SYLLABI

FOR

**M.A. HISTORY OF ART (Semester System)
EXAMINATIONS, 2012-2013**

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**APPLICABILITY OF REGULATIONS FOR THE TIME
BEING IN FORCE**

Notwithstanding the integrated nature of a course s

**GUIDELINES FOR CONTINUOUS INTERNAL ASSESSMENT (20%) FOR
REGULAR STUDENTS OF POST-GRADUATE COURSES OF HISTORY
ART (SEMESTER SYSTEM)**

M.A. HISTORY OF ART I, II, III & IV SEMESTERS, 2012-2013

1. The Syndicate

- (ii) For private candidates, who have not been assessed earlier for internal assessment, the marks secured by them in theory paper will proportionately be increased to maximum marks of the paper in lieu of internal assessment i.e. 80

The paper setter must put note (ii) in the question paper

- (iii) In the case of Postgraduate Course in the Faculties of Arts, Science, Languages, Education, Design & Fine Arts, and Business-Management & Commerce (falling under the purview of Academic Council), where such a provision of Internal Assessment/Continuous Assessment already exists, the same will continue as before.
- (iv) The marks obtained by a candidate in Continuous Internal Assessment in Postgraduate Classes from the admissions of 2007 will be shown separately in the Detailed-Marks-Card (D.M.C.)

**OUTLINES OF TEST, SYLLABI AND COURSES OF READING IN
HISTORY OF ART FOR M.A.PART-I (Semester-I)
EXAMINATIONS, 2012-13**

SEMESTER-I

(for the examinations of November/December 2012)

- Paper-I : History of Indian Sculpture and Architecture from the Earliest Times to ca. 600 A.D.
- Paper-II : History of European Art from the Pre-historic to the Byzantine period
- Paper-III : History of Indian Painting from the Pre-historic period to the 16th century A.D.

Paper-I: History of Indian Sculpture and Architecture from the Earliest Times to ca. 600 A.D.

NOTE

1. Each paper carries 100 marks with the

UNIT-III

- Banerjea, J.N. : The Development of Hindu Iconography, Munshiram Manoharlal Publishers Pvt. Ltd., New Delhi, 1985.
- Basham, A.L. : The Wonder that was India
- Bhattacharyya, B. : The Indian Buddhist Iconography
- Meister, Michael W. and : Encyclopaedia of Indian

- Etrusia

UNIT-III

- Painting and Sculpture of Greece
- Painting and Sculpture of Rome

UNIT- IV

- Painting , Sculpture and Mosaics of Early Christian Art
- Painting and Sculpture of Byzantine Art from ca. 500 A.D onwards with special reference to the situation created by the establishment of the Eastern Church (Byzantium Church)

Pedagogy

The teaching of the paper would involve projection of slides, visits to the museums and sites of art historical importance

Essential Readings

- Gombrich, E.H. : Story of Art, Phaidon Press Ltd., New York, 1995.
- Janson, H.W. : History of Art (sixth edition), Thomas & Hudson Ltd., London, 2001.
- Gardner, H. : Art Through the Ages, Harcourt Brace Jovanovich Inc., New York, 1975.
- Jansen, Charles R. : Studying Art History

Further Readings

- Clark, Kenneth : The Nude, A Pelican Book, Great

The paper setter must put

development of the arts. Each lecture comprises of the projection of extensive visual materials to acquaint the students with various sou

**OUTLINES OF TEST, SYLLABI AND COURSES OF READING IN
HISTORY OF ART FOR**

Paper-V: History of Indian Sculpture and Architecture from 1st century A.D. to 6th century A.D.

Marks : 64
Time: 3 hours

NOTE

1. Each paper carries 100 marks with the following break-up:

- a) Theory : 64 marks
- b) Internal Assessment : 16 marks

Important: For private candidates, who have not been assessed earlier for internal assessment, the marks secured by them in theory paper will proportionately be increased to maximum marks of the paper in lieu of internal assessment i.e. 80 marks.

The paper setter must put this note in the question paper

- c) Practical : 20 marks

The practical test would be conducted in two parts:

- i) Identification

- “Classical” Sculpture with special reference to Mathura, Sarnath, Deogarh, Udaigiri (Madhya Pradesh), Badami

UNIT-IV

Gupta Temple Architecture:

- Beginning of Temple Architecture with special reference to temples at Sanchi, Tigawa, Aihole, Nachana Kuthara, Bhumra, Bhitargaon, Bodhgaya, Deogarh, Chezarla, Rajgir

Pedagogy

The students are familiarized with architectural and sculptural forms with the help of reproductions in the books, projection of slides and films, visits to the museums and also some of the important art historical sites. Maps are also used to show different geographical locations of the related sites.

Essential Readings:

- Saraswati, S.K. : A Survey of Indian Sculpture, Munshiram Manoharlal Publishers Pvt. Ltd., New Delhi, 1975. 0 0 0 rg 0.9998 0 0 1 276.48 558.96 Tm

- Gupta, R.C. : The Art and Architecture of
- Vatsayan, Kapila : Indian Dance in Literature and Arts
- Banerjea, J.N. : The Development of Hindu Iconography,
Munshiram Manoharlal Publishers Pvt.
Ltd., New Delhi, 1985.
- Basham, A.L. : The Wonder that was India
- Bhattacharyya, B. : The Indian Buddhist Iconography
- Meister, Michael W. and Dhaky, M.A. : Encyclopaedia of Indian Temple Architecture

Paper – VI : History of European Art from the Early Medieval Period till Late Gothic Period ca. 1400 A.D.

Marks : 64

Time: 3 hours

NOTE

1. Each paper carries 100 marks with the following break-up:
 - a) Theory : 64 marks
 - b) Internal Assessment : 16 marks

Important: For pr8 0 0 1 323.04 482.64 Tm [() TJ ET Q q BT /F1 10.745.7456 Tf 0 0 rg 0.9998 0 0

PAPER-VII

- Khandalvala, Karl : Pahari Miniature Tradition, The New Book Company Pvt. Ltd.

UNIT-I

- Basic Features of Religious systems
- Hinduism
- Buddhism

UNIT- II

- Jainism
- Islam

UNIT-III

- Idea and Image in Indian Art
- An outline of Iconography and Iconographic symbols

UNIT - IV

- Hindu Iconography
- Buddhist Iconography
- Jain Iconography

Pedagogy

The teaching of the paper would involve projection of slides films, visits to museums and sites of art historical importance

Essential Readings

- Banerjea, J.N. : The Development of Indian Iconography, Munshiram Manoharlal Publishers Pvt. Ltd., New Delhi
- Goswamy, B.N. & Fischer, E. : Pahari Masterpieces of Asiae Publishers, 1992.
- Bhattacharyya, D.C. : Pratimam of the Vismaya, Harman Publishing House
- Bhattacharyya, D.C. : Iconography of Indian Art
- Skelton, Robert, Topsfield, Andrew, Stronge, Susan & Gill, Rosemary (ed.) : Fa
- Shah, U.P. : Studies in Jain Art
- Zimmer, A.H. : Art of Indian Asia, McClelland & Stewart, Ltd., Toronto, 1955.

Further Readings

- Bhattasali, N.K. : Iconography of

- Murray, Peter and Murray, Linda : A Dictionary of Art & Artists, Penguin Reference Book, Great Britain, 1959.
- Panthey, Saroj : Iconography of Siva in Pahari Paintings, Mittal Publications, Delhi, 1987
- Parimoo, Rattan (ed.) : Vaisnavis

**OUTLINES OF TEST, SYLLABI AND COURSES OF READING IN
HISTORY OF ART FOR M.A.PART-II (Semester-III)
EXAMINATIONS, 2012-13**

(for the examinations of November/December 2012)

- Paper-IX : History of Indian Architecture and Sculpture from ca. 700 A.D. to ca.1300 A.D.
- Paper-X : History of European Art from the Renaissance to ca. 1700 A.D.
- Paper-XI : History of European Art from ca. 1750 A.D. to ca. 1900 A.D.
- Paper-XII : Art of South East Asia

Paper-IX : History of Indian Architecture and Sculpture from ca. 700 A.D. to ca.1300 A.D.

Marks : 64
Time: 3 hours

NOTE

1. Each paper carries 100 marks with the following break-up:
Theory : 64 marks
Internal Assessment : 16 marks

Important: For private candidates, who have not been assessed earlier for internal assessment, the marks secured by them in theory paper will proportionately be increased to maximum marks of the paper in lieu of internal assessment i.e. 80 marks.

The paper setter must put this note in the question paper

Practical : 20 marks

The practical test would be conducted in two parts:

- i) Identification of five art objects : 10 marks
- ii) Stylistic analysis of two art objects : 10 marks

2. The paper-setter is required to set 9 questions in all. The candidate is to attempt 5 questions as per the instructions given in the question paper.
3. The first question shall be of short answer type containing 8 questions spread over the whole syllabus. Each question is to be answered in about 25 to 30 words. It shall carry 16 marks and shall be a compulsory question.
4. 8 questions are to be set from the entire syllabus consisting of 4 units. Two questions will be set from each unit and the candidate shall attempt one question from each unit. So in all, the candidate shall attempt 4 questions in all out of 8 questions. Each question shall be of 2 marks.

Objectives:

The paper includes in its scope the study of the emergence of medieval elements in the post classical era. A detailed analysis of the emergence of medieval elements in architecture and sculpture will be taken into consideration.

UNIT – III

Emergence of Medieval Elements in Sculpture.

- Sculptures of Eastern India – Paharpur, Nalanda and Allied sites.
- Sculptures of Western India – Ellora, Elephanta.

UNIT-IV.

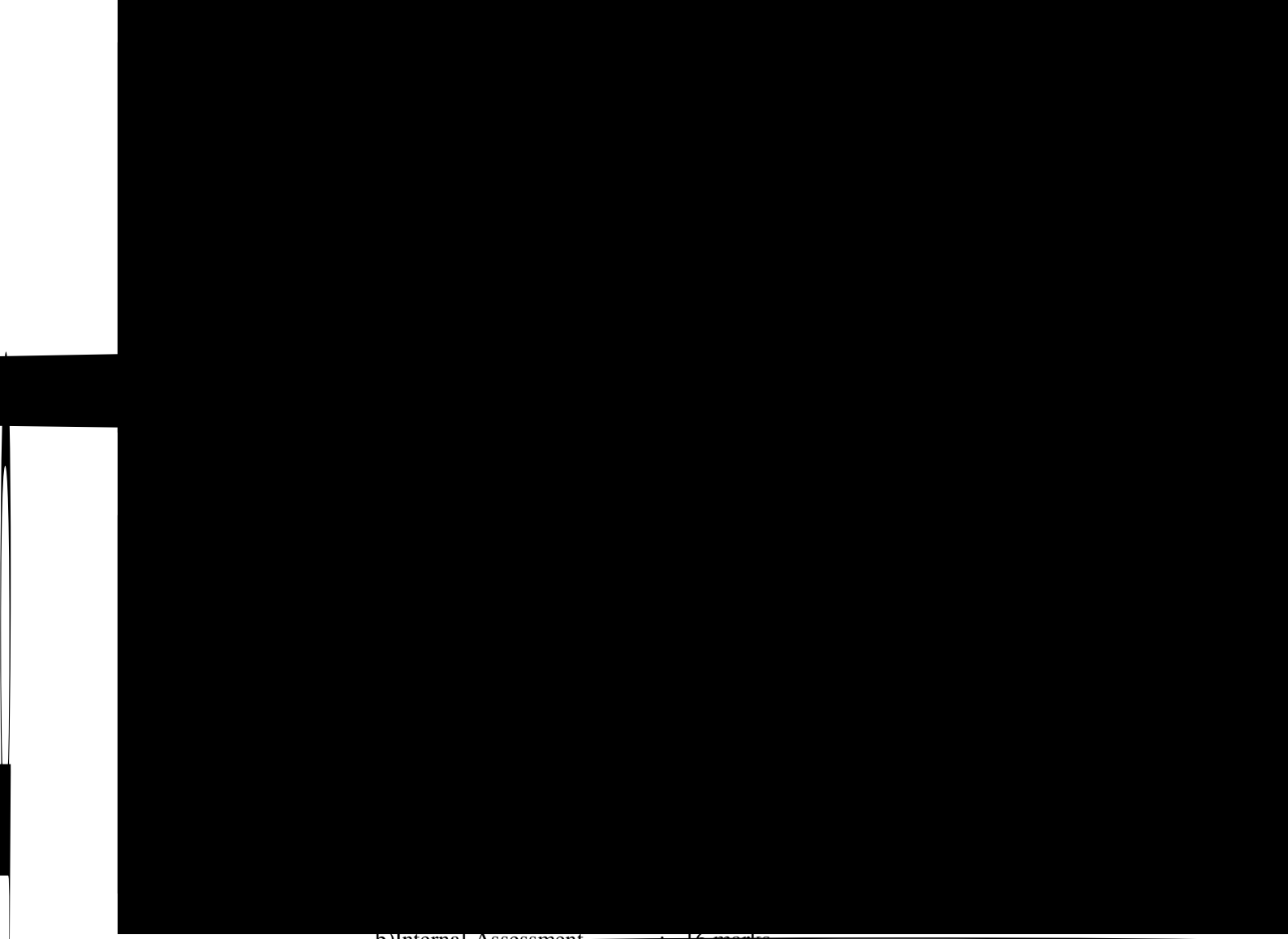
- Sculptures of Northern India - Mt. Abu.
- Sculptures of Southern India - Mahabalipuram, Tanjore, Chola Bronzes, Halebid, Belur.
- Sculptures of Central India - Khajuraho- Themes and Meanings

Pedagogy

The teaching of this paper would involve use of visual aids, visits to the sites and relevant museum collections.

Essential Readings

- Bhattacharyya, D.C. : Medieval Indian Sculpture, Govt. Museum & Art Gallery, Chandigarh, 1981.
- Majumdar, R.C. (ed.) : Comprehensive History of India, Vol.- III, Part-II, Peoples Publishing House, 1982.
- Kaur, Madanjit : The Golden Temple – Past and Present, GNDU Press, Amritsar, 1983.
- Zimmer, A.H. : Art of Indian Asia, McClelland & Steward Ltd., Toronto, 1955.
- Rowland, Benjamin : Art and Architecture of India, Penguin



~~important~~ b) Internal Assessment ~~16 marks~~

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Objectives:

The course work is designed to familiarize students with the major periods and artists of European art and to inculcate an understanding of the impact of significant developments in political and religious spheres which led to changes in the approach of the artists.

UNIT-I

Painting and Sculpture of the Early Renaissance Period in Italy: Donatello, Masaccio, Botticelli, Bellini.

UNIT-II

Painting and Sculpture of the High Renaissance: Lenonardo da Vinci, Michelangelo, Raphael, Giorgione, Titian.

UNIT-III

The Renaissance in the North: Durer, Grunewald, Hans Holbein the Younger.

UNIT-IV

Painting and Sculpture of the r

Further Readings

- : Encyclopedia of World Art, McGraw Hill Book Company, Inc., England, 1964.
- Burroughs, Betty (ed.) : Vasari's Lives of the Artists, Thames & Hudson.
- Gombrich, E. H. : The Story of Art, Phaidon Press Limited, London, 2001.
- Hartt, F. : History of Italian Renaissance Art, Painting, Sculpture, Architecture, Prentice-Hall, New Jersey, 1987.
- Clark, K. : Leonardo da Vinci, Penguin, New York, 1993.
- Murray, Linda : The High Renaissance and Mannerism: Italy, The North and Spain, 1500-1600, Oxford University Press, New York, 1977.
- Benesch, Otto : The Art of the Renaissance in Northern Europe, Phaidon, London, 1965.

Paper-XI: History of European Art from ca. 1750 A.D. to ca. 1900 A.D.

Max. Marks: 64

Time: 3 Hrs.

NOTE

1. Each paper carries 100 marks with the following break-up:
 - a) Theory : 64 marks
 - b) Internal Assessment : 16 marks

Important: For private candidates, who have not been assessed earlier for internal assessment, the marks secured by them in theory paper will proportionately be increased to maximum marks of the paper in lieu of internal assessment i.e. 80 marks.

The paper setter must put this note in the question paper

Practical : 20 marks

The practical test would

4. 8 questions are to be set from the entire syllabus consisting of 4 units. Two questions will be set from each unit and the candidate shall attempt one question from each unit. So in all, the candidate shall attempt 4 questions in all out of 8 questions. Each question shall be of 12 marks.

Object

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:
: Limited
: Neoclassicism, Penguin
1968.
Romanticism, Harper & Row,
1970.

-
- Arnason, T.

4. 8 qu

Tomb of Muhammad Shah Sayyid , Tomb of Sikander Lodi , Tomb of Sher Shah Suri, Humayun's Tomb, Salim Chisti's Tomb, Akbar's Tomb, Tomb of Itmad-ud -daulah, Jahangir's Tomb, Taj Mahal .

UNIT-III

- Fort architecture
Red Fort (Lal Quila) Delhi, Agra Fort, Lahore Fort.
- Fatehpur Sikri

UNIT – IV

- The Gardens of Mughal India :
Humayun's Tomb Delhi, Taj Mahal Agra , Shalimar Bagh Kashmir , Nishat Bagh Kashmir , Aam Khas Bagh Fategarh Sahib, Punjab , Pinjore Gardens Haryana
- Brief Introduction to the Golden Temple at Amritsar

Pedagogy

The teaching of this paper would involve use of visual aids, visits to the sites and relevant museum collections.

Ess

- Asher Catherine B : The New Cambridge History of India, Architecture of Mughal India, Cambridge University Press, New Delhi, 1995.

Further Readings

- Brown, Kerry (ed.) : Sikh Art & Literature
- Rizvi, S.A.A. : The Wonder that was India
- Marg (special issue) : The Golden Temple, Amritsar, Marg Publications, Army and Navy Building, Fort, Bombay, 1977.
- Goetz, H. : Five Thousand Years of Indian Art, London, 1959

Paper-XIV: History of European Art from ca. 1900 A.D. to ca. 1950 A.D.

Max. Marks: 64

Time: 3 Hrs.

NOTE

1. Each paper carries 100 marks with the following break-up:
 - a) Theory : 64 marks
 - b) Internal Assessment : 16 marks

Important: For private candidates, who have not been assessed earlier for internal assessment, the marks secured by them in theory paper will proportionately be increased to maximum marks of the paper in lieu of internal assessment i.e. 80 marks.

The paper setter must put this note in the question paper

- c) Practical : 20 marks
- The practical test would be conducted in two parts:
- i) Identification of five art objects : 10 marks
 - ii) Stylistic analysis of two art objects : 10 marks
2. The paper-setter is required to set 9 questions in all. The candidate is to attempt 5 questions as per the instructions given in the question paper.
 3. The first question shall be of short answer type containing 8 questions spread over the whole syllabus. Each question is to be answered in about 25 to 30 words. It shall carry 16 marks and shall be a compulsory question.
 4. 8 questions are to be set from the entire syllabus consisting of 4 units. Two questions will be set from each unit and the candidate shall attempt one question from each unit. So in all, the candidate shall attempt 4 questions in all out of 8 quest

Objectives:

Further Readings

- Gombrich, E.H. : The Story of Art., Phaidon Press Ltd., London, 2001.
- Read, Herbert r i

Objectives:

The paper deals with the study of modern art in India. The aim is to study the changes that led towards the emergence of modern trends in Indian art in the second half of the nineteenth century. An in depth study of the influence of colonialism, nationalism, the concurrent revivalism in Indian art and the pioneers of modern trends in Indian painting would be taken up. A spe

- Chaitanya, Krishna : A History of Indian Painting, The Modern Period, Abhinav Publications, New Delhi, 1994.
- Appasamy, Jaya : Abanindranath Tagore and the Art of his Times, Lalit Kala Akademi, New Delhi, 1968.
- Khokhar, K.S. : Sobha Singh Artist, Punjabi University, Patiala, 1995.
- Mago, P.N. : Contemporary Art in India, A Perspective, National Book Trust of India, New Delhi, 2000.
- Archer, W.G. : India and Modern Art, George Allen & Unwin Limited, London, 1959.
- Randhawa, M.S. : “Two Punjabi Artists of the 19th century Kehar Singh and Kapur Singh”, Chhavi, Golden Jubilee Vol., 1971.
- Kaur, Madanjit (ed.) : Painter of the Divine: Sobha Singh, Guru Nanak Dev University Press, Amritsar, 1987.
- : Lalit Kala Monographs, Lalit Kala Akademi, Delhi.
- : Lalit Kala Contemporary, Roopa-lekha, Marg.

Further Readings

- Archer, W. G. : Paintings of the Sikhs, Her Majesty’s Stationery Office, London, 1966.
- Parimoo, Ratan : The Paintings of the Three Tagores, Maharaja Sayajirao University, Baroda, 1973.
- Ramachandra Rao, P.R. : Contemporary Indian Art, Hyderabad, 1969.
- Dalmia, Y. : The Making of Modern Indian Art, Oxford University Press, New Delhi,

Paper-XVI: Comparative Approaches to Art

Max. Marks: 64
Time: 3 Hrs.

NOTE

1. Each paper ca

UNIT-III

Comparative Approaches to Landscape Painting.

- Changing attitude to Nature in Chinese, Western and Indian Art.
- Chinese Landscape – Sung Period.
- Western Landscape – Ruisdael, Claude Lorraine, Poussin, Corot, Monet, Van Gogh.
- Indian Landscape – Mughal, Pahari.

UNIT IV

Comparative Approaches to Narrative Art

- India
- Greece
- Rome
- Gothic
- Baroque

Pedagogy

The course structure will take the form of slide lectures/seminars and field visits to various art historical sites and museums.

Essential Reading:

- Schlingloff, Dieter : Studies in the Ajanta Paintings, Ajanta Publications, New Delhi, 1988.
- Deh

- Raj, Niharjan : An Approach to Indian Art, Publication Bureau, P.U., Chandigarh, 1974.
- Goswamy, B.N. : Essence of Indian Art, Essence of Indian Art, Asian Art Museum of San Francisco, 1986.

Further Readings

- Wolfflin, E. (1901) The Principles of Art History, Oxford, 1950.
- Wolfflin, E. : Classic Ar