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Notwithstanding the integrated nature of a course spread over more than one academic year, the regulations in force at the time a student joins a

- (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

पुस्तक रचना परीक्षा (नया प्रश्न पत्र)

- (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.)

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E

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

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

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.

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 questions. Each question shall be of 12 marks.

The paper aims to trace and analyze the distinct stylistic developments of significant Indian architectural and sculptural forms from Indus valley to Gupta period. The lectures will also take into consideration other important aspects such as form, subject-matter, style and materials. The social and political history of the time shall also be discussed briefly.

F

Proto-historic Architecture and Sculpture:

- Terracotta of Zhob and Kulli Cultures
- Architecture and Sculpture of Indus Valley Civilization with special reference to the cities of Mohenjodaro and Harappa
- Sculpture and Architecture of the Vedic people as based on Literary and Visual sources

F

- Early Mauryan Sculpture – Ashokan Columns and Capital Sculptures

Early Rock-cut Architecture:

- Bihar 10 0733.8169(u)-5 1 161.04 100.4 326.4 46 0 0 1 144.24 141.6 Tm (•)-0..2606(r)-14.9554()-54

F

- Evolution of Chaitya and Vihara in Western India - Bhaja, Kondane, Pitalkhora, Bedsa, Nasik, Karle, Kanheri, Ajanta

F

Stupa Architecture and Sculpture :

- Evolution of Stupa Architecture: Bharhut, Sanchi, Andhradesha, North-West Frontier, Sarnath
- Narrative reliefs of Bharhut, Sanchi, Bodhgaya

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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.

Ess n s

- Saraswati, S.K. : A Survey of Indian Sculpture, Munshiram Manoharlal Publishers Pvt. Ltd., New Delhi, 1975.
- Rowland, Benjamin : The Art and Architecture of India, Penguin Books, Great Britain, 1959.
- Brown, Percy : Indian Architecture (Hindu and Buddhist Period) Vol.-I, D.B.Taraporevala Sons & Co. Pvt. Ltd., Bombay, 1995.
- Kramrisch, Stella : Indian Scu

- 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

- Etruscia

F

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

F

- 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)

o

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

Ess

n s

- 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

P

n s

- Chandra, Moti : Jain Miniature Paintings from Western India, Sarabhai Manilal Nawab, Ahmedabad, 1948.
- Khandalvala, K. & Chandra, Moti : New Documents of Indian Painting, A Reappraisal, Prince of Wales Museum, Bombay, 1969.
- Gupte, R.S. & Mahajan, B.D. : Ajanta, Ellora and Aurangabad Caves, D.B. Taraporevala Sons & Co. Pvt. Ltd., Bombay, 1962.
- Pandey, S.K. and Bajpai, K.D. : Indian Rock Art, Aryan Books International, New Delhi, 1993.
- Pande, Anupa : The Buddhist Cave Paintings of Bagh, Aryan Books International, New Delhi, 2002.
- Kramrisch, Stella : A Survey of Painting in the Deccan, Oriental Books Corporation, New Delhi, 1983.
- Sivaramamurti, C : South Indian Paintings, The Publications Division, Ministry of Information & Public Relations, Govt. of India, Delhi, 1968.
- Saraswati, S.K. : “Eastern Indian Miniatures”, Chhavi Golden Jubilee Volume, 1971.

points 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.

papers **practical** **marks** **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 questions. Each question shall be of 12 marks.

b **v** **s**

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

Ess e n s

- Goswamy, B.N. : Essence of Indian Art, Asian Art Museum of San Francisco, 1986.
- Goswamy, B.N. & Fischer, E. : Pahari Masters, Artibus Asiae Publishers, Zurich, 1992.
- Skelton, Robert, Topsfield, Andrew, Stronge, Susan & Gill, Rosemary (ed.) : Facets of Indian Art
- Srivastava, Balram : Nature of Indian Aesthetics
- Zimmer, A.H. : Art of Indian Asia, McClelland & Stewart Ltd., Toronto, 1955.
- Mukherjee, Parul Dave : Chitrasutra, IGNCA New Delhi & Motilal Banarsidas Publishers Pvt. Ltd., Delhi, 2001.

Re f e r e n c e s

- Peter and Murray Linda : A Dictionary of Art & Artists, Penguin Reference Book, Great Britain, 1959.
- Deneck, Marguerite Marie : Indian Art, Hanly, London, 1970.
- Parimoo, Rattan (ed.) : Vaisnavism in Indian Art & Culture, Books & Books, Delhi, 1987.
- Chandra, Moti : Jain Miniature Painting from Western India, Prince of Wales Museum, Bombay.
- Rizvi, S.S.A. : The Wonder that was India
- Jayakar, Pupul : Dimensions of Indian Art, Agam Kala Prakashan, Delhi, 1986.

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EXA A , 1314

E E E

(for the examinations of April/May 2014)

- Paper-V : History of Indian Sculpture and Architecture from 1st century A.D. to 6th Century A.D.
- Paper-VI : History of European Art from the Early Medieval Period till Late Gothic Period ca. 1400 A.D.
- Paper-VII : History of Indian Painting from ca. 1550 A.D. to ca. 1850 A.D.
- Paper-VIII : Basic Religious Systems and Iconographic Concepts

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AD vo ur AD

Marks : 64
Time: 3 hours

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

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

por n 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.

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

F

Gupta Temple Architecture:

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

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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

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- Gupta, R.C. : The Art and Architecture of Aihole
- Vatsayan, Kapila : Indian Dance in Literature and the Arts
-

F

Early Medieval Art with special reference to Painting and Sculpture of

Ess a n s

- Barrett, D. & Gray, B. : Painting of India, The World Publishing Co., Ohio, 1963.
- Brown, Percy : Indian Painting under the Mughals, Cosmo Publications, New Delhi, 1981.
-

- Khandalvala, Karl : Pahari Miniature Tradition, The

F

- Basic Features of Religious systems
- Hinduism
- Buddhism

F

- Jainism
- Islam

F

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

F

- Hindu Iconography
- Buddhist Iconography
- Jain Iconography

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

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EXA A , 1314

(for the examinations of November/December 2013)

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1.3, A D

Marks : 64
Time: 3 hours

E

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

por n For private candidates, who have not been assessed earlier for

F

Emergence of Medieval Elements in Sculpture.

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

F

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

o

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

Ess n s

- 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

References

- Encyclopaedia of Indian Temple Architecture : Vol.-II, Part-I (Text), Pradeep Mehendiratta, American Institute of Indian Studies, New Delhi, 1998.
Vol.-II, Part-I (Plates), Mehendiratta, American Institute of Indian Studies, New Delhi, 1998.
- Brown, Kerry (ed.) : Sikh Art & Literature
- Murray, Peter and Linda Murray : A Dictionary of Art & Artists

Practical Examination in Art History **1st AD**
Max. Marks: 64

b v s

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.

F

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

F

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

F

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

F

Painting and Sculpture of the Baroque period: Caravaggio, Bernini, Velazquez, Rubens, Rembrandt, Poussin.

o

P r e s e n t s

- : 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

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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.

b v s

The course work deals with the study of European art from the eighteenth to the nineteenth century. The objective is to familiarize the students with the concept of

- Rosenblum, R. and Janson, H.W. : 19th Century art, Pearson

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.

b v s

In this first part, a study of the Greater India would be taken up wherein the spread of Indian religious thought, concepts, iconography and artistic styles to Ceylon, Burma, Java, Cambodia, Nepal and Tibet would be surveyed. The idea is to compare the artistic developments in these countries with those of India that was the main source of inspiration and influence. Besides, a study of Biblical themes from the Old Testament and New Testament would be taken up to understand and appreciate the forms and content of European art.

F

- Study of Architecture, Sculpture and Painting: Ceylon, Burma.

F

- Study of Architecture and Sculpture of South East Asia - Java, Cambodia,

F

- Buddhist art of Nepal and Tibet

F

- Basic features of

- Coomaraswamy, A.K. : Christian and Oriental
Philosophy of Art, Munshiram
Manoharlal Pvt. Ltd., New
Delhi, 1994.
- Lee, Sherman : History of Far Eastern Art.

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E E E

(for the examinations of April/May 2013)

- Paper-XIII : History of Indian Architecture from ca. 1300 A.D. to ca. 1900 A.D.
- Paper-XIV : History of European Art from ca. 1900 A.D. to ca. 1950 A.D.
- Paper-XV : History of Indian Art from ca. 1850 A.D. to ca. 1950 A.D.
- Paper-XVI : Comparative Approaches to Art

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Max. Marks: 64

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 .

F

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

F

- 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 Gurdwara architecture with special reference to the Golden Temple at Amritsar

o

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

Ess n s

- Brown, Percy, : Indian Architecture (Islamic),
D.B. Taraporevala Sons and Co. Pvt.
Ltd., Bombay, 1995.
- Kaur, Madanjit : The Golden Temple – Past and Present,
GNDU Press, Amritsar, 1983.
- Arshi, P.S. : The Golden Temple, Intellectual
Publishing House, New Delhi, 1986.
- Jalil , Rakshanda : Invisible City : The Hidden Monuments
of Delhi, 2005.
- Hattstein, M. & Dalius, P. : Islam : Art & Architecture, New Delhi,
2005.
- Croness & Haywoods : The Gardens of Mughal India , New
Delhi, 1973.
- Hambly , G : Cities of Mughal India, New Delhi,
1977.
- Majumdar , RC (ED) : The Delhi Sultanate , Bharatiya Vidya
Bhavan , Bombay, 1960.
- Volwahren , A : Living Architecture : Islamic –Indian,
London, 1970.

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

References

- 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

Practical Examination - 1 (A.D. 2011)

Max. Marks: 64
Time: 3 Hrs.

E

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

Note 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.

Practical Examination - 2 (A.D. 2011)

- 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

b v s

The paper deals with the study of modern art in Europe in the twentieth century, the rethinking of the concepts of modern painting and sculpture with the focus now increasingly shifting to centers outside France. The emphasis would be laid on understanding of the changing aesthetic ideology of the modern movements.

F

- Fauvism - Matisse.
- Expressionism - Munch, Nolde, Kirchner, Marc

F

- Cubism - Picasso, Braque, Leger.
- Futurism - Boccioni.

F

- The Innovators – Giorgio de Chirico, Chagall.
- Dadaism and Surrealism - Duchamp, Max Ernst, Salvador Dali.

F

- Twentieth century Sculptural trends - Brancusi, Giacometti, Henri Moore.
- Constructivism - Naum Gabo.
- Abstract Art - Kandinsky, Mondrian.

o

The emphasis will be on inculcating an understanding and appreciation of the art of the various phases and the works of art through slides and documentaries.

b v s

- 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. :

p r X Co p r v Appro s o Ar

Max. Marks: 64
Time: 3 Hrs.

E

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

- Raj, Niharanjan : 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.

P r i n c i p l e s

- Wofflin, H. : Principles of Art History
- Wofflin, H. : Classic Art, Phaidon Press, London, 1992.
- Read, Herbert : The Philosophy of Modern Art
- Fegin and Maynard : Aesthetics
- Schapiro, M. : Words and Pictures. On the Literal and Symbolic in the Illustration of a Text
- Panofsky, Erwin : Meaning in the Visual; Arts
- Bal, Mieke

