

# **RAJASTHAN PUBLIC SERVICE COMMISSION, AJMER**

## **SYLLUBUS FOR COMPETITIVE EXAMINATION FOR THE POST OF ASSISTANT PROFESOR IN ART HISTORY FOR COLLEGE EDUCATION DEPARTMENT**

### **PAPER-I- INDIAN ART**

#### **Unit-I: Development of Art History in India-**

Colonial period writings on art: Fergusson, Burgess, Birdwood, EB Havell, Ananda Coomaraswamy and Stella Kramrisch; Post colonial period writing: BN Goswamy, Kapila Vatsyayan, Ratan Parimoo, V S Agrawal, Anand Krishna, M A Dhaky, Michael Meister, George Mitchell, Walter Spink, Catherine Asher, Ebba Koch; Development of Iconographical Writing: T A Gopinath Rao, J N Banerjee, R S Gupte.

**Indian Aesthetic Theories-** Natya Sastra, Dhanyavaloka, Auchitya Vichara Charcha, Rasa Theory, Shadanga, Bharata Muni, Abhinava Gupta, Bhatta Lolata, Kshemendra, Anand Coomaraswamy, Abanindranath Tagore, Kunjunni Raja.

#### **Unit-II: Indian Iconography-**

Development of Image Worship, Buddha Images (iconic and Aniconic images of Buddha), Development of Brahmanical Iconography, Development of Jaina Iconography, Forms of Vishnu, Raudra and Soumya Images of Shiva, Development of Shakta Iconography (Durga, Mahishasuramardini, Lakshmi and Sapta Matrikas) Iconography of Parivara devatas (Ganapati, Kartikeya, River goddesses, Dikpalas, Yakshis, Bodhisattvas, Tirthankaras).

#### **Unit-III: Development of Indian Sculpture-**

Chronology of Indian Sculpture: Indus Valley, Maurya, Shunga, Satavahana, Ikshvaku, Kushana, Gupta, Chalukya, Pallava, Rashtrakuta, Solanki, Chandella, Pratihara, Chola, Hoysala and Eastern Gangas.

#### **Unit-IV: Development of Indian Architecture-**

Indus valley cities, Mauryan Rock-cut Architecture, Stupa (Bharhut, Sanchi, Amaravati), Satavahana rock-cut caves (Bhaja, Karle), Vakataka and Kalachuri (Ajanta, Elephanta etc.) Development of Brahminical Rock-cut Architecture under the Chalukyas and Pallavas and Rashtrakutas (Badami, Mamallapuram, Ellora).

### **Unit- V: Evolution of Temple Architecture-**

Nagara, Dravida, Vesara and Bhumiya, The contribution of Guptas, Gangas of Odisha, Solankis, Chandela, Pratihara, Paramara and Cholas and Hoysalas, Vijayanagar and Nayakas.

### **Unit- VI: Evolution of Islamic Architecture-**

Contribution of Delhi Sultanate, Regional Sultanates (Ahmedabad, Bijapur, Bidar, Golkonda, Malwa, Mandu); Mughal Architecture: Sources of Mughal Architecture, Major sites of Mughal Architecture (Delhi, Fatehpur Sikri, Agra, Sikhandara, Jaunpur, Lahore); Major Monuments: Qutb Minar, Adhai Din ka Jhopra, Daulatabad Fort, Tughlaqabad, Humayun's Tomb, Taj Mahal, Itimad-ud-daula.

### **Unit-VII: Colonial and Modern Architecture-**

Colonial Architecture of Bombay, Delhi, Calcutta, Madras; Contribution of Modern architects: Louis Kahn, Le Corbusier, Charles Correa, BV Doshi.

### **Unit-VIII: Development of Indian Painting-**

**Pre-Modern:** Pre-historic Paintings, Bhimbetka, Mirzapur, Jogimara etc.; Development of Mural Tradition (Ajanta, Bagh, Badami, Sittanavasal, Lepakshi, Mattancherry); Indian Miniature Tradition (Western Indian Jaina Tradition, Pala Manuscripts); Sultanate period (Shah Namas, Nimat Nama, Chaurapanchashika, Laur Chanda); Sources and Development of Mughal Atelier (Mir Sayyed Ali, Abul Samad, Miskin, Basawan, Daswant, Mansoor) Rajasthani School (Mewar, Marwar, Bundi, Kishangarh, etc.) Pahari School (Basholi, Guler, Kangra) Deccani School (Ahmednagar, Bijapur, Golkonda).

### **Unit-IX: Modern Indian Art-**

Company School of Art (Daniel, Tilly Kettle etc.) Raja Ravi Varma (painting and oleograph tradition), Dhurandhar and the Bombay School, Role of Colonial Art Institutions (Madras, Sir JJ School, Calcutta and Lahore) Abanindranath Tagore and Bengal School, Role of Rabindranath Tagore and Gaganendranath Tagore; Nandalal Bose, Binod Behari Mukherjee, Ram Kinkar Baij and Santiniketan; Amrita Sher-Gil and Jamini Roy; Calcutta and Bombay Progressive Artist Group, Delhi Shilpi Chakra, KCS Paniker and Cholamandalam artist group; Abstract Art Movement (1950s, 1960s), Post Modern approaches 1980 onwards (Installation Art, Performance Art, Digital and Video Experiments).

## **Unit-X: Development of Art and Architecture of Rajasthan-**

Folk art tradition in Rajasthan. (Terracotta tradition of Molela, Tradition of Kathputli, Picchwayi and Kavad tradition); Development of Temple Architecture (Osian, Kiradu, etc). Development of mural tradition: Jaipuri Fresco Technique. Shekhawati murals; Miniature Tradition in Rajasthan: Mewar, Marwar, Bundi, Bikaner, Kota and Jaipur.

### **Note: Pattern of Question Paper**

1. Objective type Question Paper.
2. Maximum Marks: 75
3. Number of Questions: 150
4. Duration of Paper: Three hours
5. All Questions carry Equal Marks.
6. Medium of Examination: Bilingual in English and Hindi.
7. There will be Negative Marking.