

AC-6-6-2012
Item No.4.35

University of Mumbai



Revised Syllabus for Certificate course in Indian Aesthetics

**(As per credit Based Semester and Grading System
with effect from the academic year 2012-2013)**

Revised Syllabus for
One year Part time Certificate Course in Indian Aesthetics

**As per Credit Based Semester & Grading System
With Effect From The Academic Year 2012-13**

Preamble

This course aims at exposing students to a range of aesthetic theories in the Indian and Western traditions. It also proposes to show the practical roots of these theories by illustrating their applications in diverse art forms such as painting, sculpture, architecture, dance and music. The course aims at covering the theoretical frame work of several world views in the Indian and Western traditions. However, it also endeavours to focus on the relation between these world views and art forms such as architecture, sculptor and painting.

While this course will delve into the philosophical foundations of Indian aesthetic traditions from theoretical and practical aspects, it will also be strongly related to culture, history, society, language and literature. Moreover, it will also study some of the Indian aesthetic theories in a comparative context with respect to Western theories. This course is interdisciplinary to suit the development of academic life in a complex twentyfirst century context. Moreover, this course aims at retaining the relationship between the ancient and contemporary, which is indispensable in any sustained study of art.

This certificate course in Indian Aesthetics aims at understanding aesthetics and art from the perspective of theory and application. It aims at inculcating sensitivity to diverse art traditions both from an Indian and Western points of view. Its goal is also to create a critical mental framework which will make it possible for students to engage in art criticism. Thus, this course will help academicians, students, art critics, artists and even lay persons all of who have an interest in art.

Paper I

INDIAN AESTHETICS: THEORIES AND COMPARISONS

Unit I

1. The nature of aesthetics, its relation to philosophy and literature:
Indian traditions

2. The nature of aesthetics and its relation to philosophy and literature:
Western traditions

Unit II

3. The concept of Rasa:
(a) Bharata's Natya Shastra and its Critics
(b) Abhinavagupta's Rasa Siddhanta.

4. The Concept of Dhvani
(a) Anandavardana's Dhanyaloka, with reference to Abhidha, lakshana, Vyanjana and Tatparya
(b) Its extension to music, dance and drama.

Unit III

5. Ancient Greek:
(a) Plato (Mimesis, the Arts and Unity of Values) and Aristotle (Mimetic Arts and Techne, Emotions and Catharsis)
(b) Similarities and Differences with Classical Indian views

6. Modern Western Aesthetics:
(a) Humean Aesthetics of Taste and Kantian Aesthetics of Reception
(c) Similarities and Differences with Classical Indian views.

Unit IV:

(7) Contemporary Indian Aesthetics I:
(a) Rabindranath Tagore
(b) Sri Aurobindo
(8) Contemporary Indian Aesthetics II:
(a) R. D. Ranade
(b) Coomaraswami.

Paper II

INDIAN ART: WORLD VIEWS AND PRACTICES

Unit I

1. The Vedic and Upanishadic World Views(Sruti, Upanisadas and Puranas):

(a)Theoretical Construct

(b)Relation to Art (Literature, Architecture, Sculpture, Painting)

2. Tantric and Kashmir Shaivism World Views:

(a)Theoretical Construct

(b)Relation to Art (Literature, Architecture, Sculpture, Painting and Dance)

Unit II

3. The Buddhist World View:

(a)Theoretical Construct

(b)Relation to Art (Literature, Architecture, Sculpture, Painting)

4.The Jaina World View:

(a)Theoretical Construct

(b)Relation to Art (Literature, Architecture, Sculpture, Painting)

UNIT III

5.The Bhakti World View:

(a)Theoretical Construct

(b)Relation to Art (Literature, Architecture, Sculpture and Painting)

6.Islamic and Sufi World Views:

(a)Theoretical Construct

(b)Relation to Art (Literature, Architecture, Sculpture and Painting)

Unit IV

7 Folk Art Traditions (I):

(a)Theoretical Construct

(b)Relation to Art (Literature and Painting)

8. Folk Art Traditions (II):

(a)Theoretical Construct

(b)Relation to Art (Music and Dance)

Reading List:

1. Basham, A.L. — The wonder that was India,
2. Kramrish stella - The Hindu temple I and II (Motilal Banarasidass).
3. Prof. S.N. Dasgupta - History of Indian Philosophy.
4. M. Hiriyanna - Essentials of Indian Philosophy.
5. M. Hiriyanna - Outlines of Indian of Philosophy.
6. Mookerjee A. and Khanna M -.The Tantric way
7. Masson and Patwardhan, Bhandarkart Oriental -Shantarasa and Abhinavagupta's Philosophy of Aesthetics
8. Number of Rasas - Raghavan V.
9. Barlingay S.S - A Modern Introduction to Indian Aesthetics
10. Raniera Gnoli - Aesthetic Experience According to Abinavagupta-
11. K.C.Pandey- Comparative Aesthetics (2vols)
12. Harsha V. Dehejia - The Advaita of Art
- 13.Kapila Vatsyayan, Classical Indian Dance in Literature and the Arts
- 14.Mitter Partha, Indian Art
15. U. P.Shah- Studies in Jain Art,
16. Pal Pratapaditya- Buddhist Art: form & Meaning
- 17 A. Ghosh- .Jain Art and Architecture (3 Vols)
18. Robert Hillenbrand - Islamic Art and Architecture
19. G.K. Bhatt- Rasa Theory
20. Ranjan Ghosh, Great Thinkers on Indian Art: Creativity, Aesthetic Communication and Freedom
21. Rabindranath Tagore- Art and Aesthetics
22. Bharats' Natyashastra Tr,
23. Annadvardhan 's Dhvanyaloka, Tr, Amaldas