

Course Title: INDIAN ICONOGRAPHY

Course Code:

Course Description:

The course aims to provide students with a comprehensive understanding and appreciation of this unique artistic and spiritual tradition. The objectives include introducing students to the significance of Indian iconography, exploring the fundamental elements and their symbolism, studying representations of deities and divine beings, analyzing regional and temporal variations, interpreting the symbolic meanings, appreciating aesthetic qualities, understanding the cultural context, and raising awareness about preservation. By achieving these objectives, students will develop the knowledge and skills necessary to interpret, analyze, and engage with Indian iconographic art forms, fostering a deeper understanding of the rich cultural and spiritual heritage of India.

Course Objectives:

- To recall and identify key iconographic elements used in Indian art, such as postures, gestures, expressions, attire, and attributes, and associate them with their symbolic meanings.
- To demonstrate an understanding of the cultural, religious, and philosophical significance of Indian iconography, recognizing the context and symbolism behind specific elements and compositions.
- To apply knowledge of Indian iconography to analyze and interpret various artworks, discerning the intended meanings and narratives portrayed by different deities and divine beings.
- To analyze and evaluate regional and temporal variations in Indian iconography, identifying stylistic differences and artistic expressions across different periods and regions in India.
- To critically evaluate the aesthetic qualities, artistic techniques, and compositional aspects of Indian iconographic art forms, discerning their artistic merits and cultural influences.
- To demonstrate creativity by integrating knowledge of Indian iconography into personal artistic expressions, creating original artworks that incorporate symbolic elements and convey specific meanings.

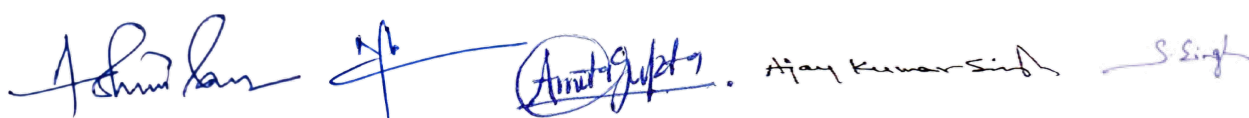
Learning Outcomes:

LO1: Demonstrate a comprehensive understanding of the principles, symbolism, and significance of Indian iconography, including its historical development, cultural context, and religious influences.

LO2: Identify and analyze the key elements, gestures, postures, and attributes used in Indian iconography to represent deities, mythological figures, and divine manifestations.

LO3: Interpret and explain the symbolic meanings and iconographic conventions associated with different types of Indian deities and their representations, recognizing the interconnectedness of religious, philosophical, and cultural contexts.

LO4: Develop the ability to visually analyze and interpret Indian iconographic sculptures, paintings, and temple architecture, recognizing the stylistic features, iconographic details, and narrative representations embedded within them.

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LO5: Critically evaluate the role of Indian iconography in religious rituals, worship practices, and spiritual traditions, understanding its role in creating sacred spaces and facilitating devotees' connection with the divine.

LO6: Apply knowledge of Indian iconography in the interpretation and appreciation of Indian art, literature, and religious texts, fostering a deeper understanding and appreciation of the cultural and spiritual dimensions of Indian civilization.

1. Introduction to Iconography

- 1.1 Significance of iconographic studies, sources
- 1.2 Concept and Symbolism of Icon and image worship
- 1.3 Origin and Antiquity of image worship in India

2. Hindu Iconography

- 2.1 Emergence and development of Iconography of Vishnu and Shiva
- 2.2 Brahma, Ganesha, Surya, Karttikeya
- 2.3 Development of Iconography of Goddesses: Saptamatrikas, Durga, Lakshmi, Saraswati, Mahishsuramardini, Chamunda, Bhairavi, Regional traits of Shakta iconography

3. Buddhist Iconography

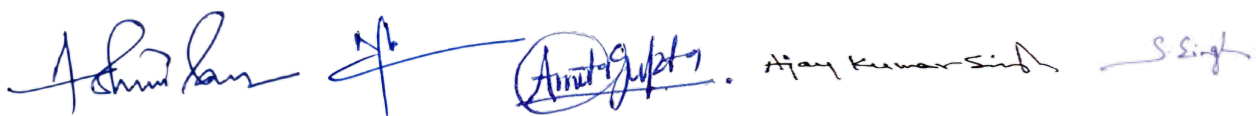
- 3.1 Origin and Development of Buddhist Imagery
- 3.2 An iconic representation of the Buddha: Concept and Meaning
- 3.3 Origin of the Buddha image, various theories of the origin of the Buddha image, Different iconographic forms

4. Jaina Iconography

- 4.1 Origin and Development of Jain Images
- 4.2 Ayagapatta
- 4.3 Jaina Tirthankaras, Jaina Yakshas and Yakshini

5. Miscellaneous iconographic forms

- 5.1 Role and Significance of minor deities in ancient religious setting
- 5.2 Pastoral Deities, Goddesses of Fertility, Yakshas, Nagas
- 5.3 Vidyadharas, Gandharvas, Kinnaras, Surasundaris and Mithun Shilpas, Hero stones and Sati stones



Recommended Readings:

1. Agrawala, P.K.1994. Studies in Indian Iconography. Jaipur: Publication Scheme.
2. Agrawala, Urmila. 1995. North Indian Temple Sculpture. New Delhi: Munshiram Manoharlal. Bakkar, Hans.1997. The Vakatakas an Essay in Hindu Iconology (Gonda Indological Series). Groningen: Egbert Forsten.
3. 1989. Buddhist Iconography. New Delhi: Tibet House.
4. Banerjee, J.N.1974. Development of Hindu Iconography. New Delhi: Munshiram Manoharlal. Bhattacharya, A.K.2010. Historical Development of Jaina Iconography (A comprehensive study), Delhi: Bharatiya Kala Prakashan.
5. Bhattacharya, B. 1958. Indian Buddhist Iconography. Calcutta: K.L.Mukhopadhyaya. Bhattacharya, D. 1980. Iconology of Composite Images. New Delhi: Munshiram Manoharlal Publications.
6. Bruhn, Klaus 1963. Jina Images of Deogarh vol.I. Leiden: Brill.
7. Champaklakshmi, R.1981. Vaishnava Iconography in the Tamil Country. Delhi: Orient Longman.
8. Chawla, J.1990. The Rigvedic Deities and their Iconic Forms. New Delhi: Munshiram Manoharlal.
9. Czuma, Stanislaw.J.1985. Kushana sculpture: Images from early India. Ohio: The Cleveland Museum.
10. Dandwate P. P. 1995. "A Cultural Study of Brahmarical Sycretistic Icons" Pune: Ph.D. Thesis Submitted to University of Pune.
11. Deglurkar, G.B. 2004. Portrayal of the Women in the Art and Literature of the Ancient Deccan. Jaipur: Publications Scheme.
12. Deglurkar, G.B. 2007. Vishnumurti Namastubhyam. Sri Dwarkadhish Charities, Karnala, Raigad.
13. Daheja, Vidya 1986. Yogini Cult and Temples. New Delhi: National Museum.
14. Desai, Devangana 1996. The Religious Imagery of Khajuraho. Mumbai: Project for the Indian Cultural Studies Publication.
15. Desai, Kalpana 1973. Iconography of Vishnu. New Delhi: Abhinav Publications.
16. Gopinath Rao, T.A. 1985. (2nd ed.) Elements of Hindu Iconography. Varanasi: Motilal Banarasidas.
17. Gupte, R.S. 1971. Iconography of Hindus, Buddhists and Jainas. Bombay: D.B. Taraporewala Sons and Co.
18. Huntington, Susan 1984. The Pala-Sena School of Sculpture. Leiden: E. J. Brill. Joshi
19. N.P. 1966. Mathura Sculptures. Mathura: Archaeological Museum.
20. Joshi, N.P.1979. Bhartiya Murtishastra. Nagpur: Maharashtra Grantha Nirmitti Mandal.
21. Kamalakar, G.(ed.).1993. Vishnu in Art, Thought and Literature. Hyderabad: Birla Archaeological and Cultural Research.
22. Kim, Inchang.1997. The Future Buddha Maitreya: An Iconological Study. New Delhi: D. K. Print World.
23. Khandalwala, Karl (ed.) 1991. Golden Age: Gupta Art Empire, Province and Influence. Bombay: Marg Publications.
24. Krishnan, Y.1996. The Buddha image: Its origin and Development. New Delhi: Munshiram Manoharlal Pvt. Ltd.
25. Lal, Shyam Kishor 1980. Female Divinities in Hindu Mythology and Ritual. Pune: University of Poona
26. Liebert, Gosta 1985, Iconographic Dictionary of the Indian Religions: Hinduism, Buddhism and Jainism. Delhi: Sri Satguru Publications.
27. Lokesh, Chandra 1987. Buddhist Iconography 2 vols. New Delhi: Aditya Prakashan.
28. Mani, V.R.1995. Saptamatrikas in Indian Religion and Art. New Delhi: Mittal Publications.
29. Mishra, Rajani 1989. Brahma-Worship, Tradition and Iconography. Delhi: Kanishka Publication House.

The block contains several handwritten signatures in blue ink. From left to right, they appear to be: 'Ashwini', a stylized signature, 'Anand Gupta' (circled), 'Ajay Kumar Singh', and 'S. Singh'.

30. Mishra, Ramnath 1981. Yaksha Cult and Iconography. New Delhi: Munshiram Manoharlal.
31. Mukhopadhyay, Santi Priya 1985. Amitabha and his Family. Delhi: Agam Kala Prakashan.
- Nagar, Shanti Lal 1988. Mahishasurmardini in Indian Art. New Delhi: Aditya Prakashan.
32. Panikkar, Shivaji. K. 1997. Saptamatraka Worship and Sculptures, An Iconological
33. Interpretations of Conflicts. New Delhi: D.K.Printworld.
34. Parimoo, Ratan 1982. Life of Buddha in Indian Sculpture (Ashta-Maha-Pratiharyan): An Iconological Analysis. New Delhi: Kanak Publications.
35. Pushpendra Kumar 1993. Tara: The Supreme Goddess. Delhi Bharatiya Vidya Prakashan.
36. Ramachandra Rao 1988-91. Pratima Kosa- Encyclopedia of Indian Iconography 6 vols. Bangalore: Kalpataru Research Academy.
37. Reechard, J.Cohen 2003. Essays on Jaina Art. New Delhi: Manohar Publications.
38. Sahai, Bhagwant 1975. Iconography of Minor Hindu and Buddhist Deities. New Delhi
39. Sahai, Bhagwant 2006. Recent Researches in Indian Art and Iconography. Missouri: Kaveri Prakashan.
40. Sarma, I.K. 1982. The Development of Early Shaiva Art and Architecture. (With Special Reference to Andhradesha). Delhi: Abhinava Publications.
41. Sinha, Kanchan 1979. Karttikeya in Indian Art and Literature. Delhi: Sundeepr Prakashan.
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- Shaw, Marinda 2008. Buddhist Goddesses of India. New Delhi: Munshiram Manoharlal Pvt. Ltd.
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44. Sivaramamurty, C. 1963. South Indian Bronzes. New Delhi: Lalit Kala Academy.
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48. Vyas, R.T. 1995. Studies in Jaina Art and Iconography and allied Subjects in Honour of U.P. Shah. Vadodara: Oriental Institute.
49. xlix. Yadava, Nirmala 1997. Ganesha in Indian Art and Literature. Jaipur: Publications Scheme.
50. Zimmer, Heinrich 2010. Myths and Symbols in Indian Art and Civilization, New Delhi: Motilal Banarassida.





