

**ART H 414/521: INDIAN PAINTING, 1500-present**  
**Art 312**  
**W 2:30-5:20**  
**Autumn 2018**

Professor Sonal Khullar  
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Office hours: W 12:30-1:30, and by appointment



Shiva on His Vimana (Aircraft) with Himalaya, folio 53 from the *Shiva Rahasya*, Jodhpur, 1827, opaque watercolor and gold on paper, Mehrangarh Museum Trust. Neil Greentree, photographer.

Course description:

Offered in conjunction with the special exhibition at the Seattle Art Museum, *Peacock in the Desert: The Royal Arts of Jodhpur, India*, this course critically surveys the history of Indian painting from 1500 to the present. Beginning with Ananda K. Coomaraswamy's *Rajput Painting* (1916), which established categories, methods, and problems for the field, we shall consider historiographical shifts in the study of Rajput and Mughal painting during the twentieth and twenty-first centuries. We shall explore various schools and traditions (Jain, Rajput, Mughal, and Deccani, as well as sub-categories of Rajput painting such as Mewar, Marwar, Pahari, Bikaner, Kishangarh, Deogarh, and so on), and the role of the patron, artist, artist-families, and artistic itinerancy. We shall examine transformations in Indian painting during the eighteenth century with the arrival of the British East India Company in South Asia, and the dynamic exchange between court and bazaar during the nineteenth and early twentieth centuries that yielded new genres of art such as Company Painting and Nathdwara painting. We shall conclude by analyzing the revival of 'miniature' painting in the contemporary art world, notably around the National College of the Arts in Lahore, Pakistan. Although the focus of this course is painting on paper (and occasionally cloth), other traditions such as wall painting and palm-leaf manuscripts will be discussed.

This is a reading- and writing-intensive course. Students with a background in related disciplines such as literary studies, history, religion, anthropology, or architecture are welcome.

### Course requirements:

Your grade for the course will be assessed on the basis of active class participation, including weekly responses to the reading on our electronic discussion board (20%); an in-class presentation (20%, sign-up sheet available on first day of class); a research statement and bibliography (10%, due in the sixth week with a revised statement due in the tenth week); and a final paper (50%, 10 pages on any artistic practice studied in the course, due December 10). Graduate students are expected to submit a paper of 15-20 pages.

All assignments must be completed for a passing grade. If you need an extension on a paper, please contact the instructor at least 48 hours in advance of the deadline. You must have a valid reason, such as a documented illness or a family emergency. For every day (including weekends) your paper is late, I will deduct half a grade. That is, a 4.0 will become a 3.5, a 3.5 will become a 3.0, etc. Papers handed in on the day they are due but after the deadline are also late. All papers must be typed, double-spaced, with 1-inch margins and in a 12-point Times font.

You must post your weekly responses (approx. 500-700 words) to the reading by 12 midnight the day before class (Wednesday) on the Canvas site:

[https://canvas.uw.edu/courses/1233267/discussion\\_topics](https://canvas.uw.edu/courses/1233267/discussion_topics)

### Course materials:

All required and recommended readings are on reserve in the Art Library. Required reading, which is not in your textbooks, will be posted on the Canvas site.

### Course policies:

All scheduled lectures, readings, and screenings are subject to change. You are responsible for any changes mentioned in class, including changes to the class schedule or course policies.

Absences from class prevent participation and may negatively affect grades. If you are absent from class due to personal or medical emergencies, immediately notify the instructor, find out what you missed from a classmate, and insure that all assignments and exams are completed.

Please arrive in class on time and turn off your cell phones in advance.

### Course objectives:

1. To identify and analyze historical styles, schools and subjects of painting in South Asia.
2. To relate premodern and early modern artistic developments to various revivalist and traditionalist movements in the visual arts since the nineteenth century.
3. To develop a critical sensibility toward the historiography of the field, that is, to understand the study of Indian painting as a dynamic and evolving practice.

4. To contextualize historical and contemporary museum exhibitions and the display of South Asian art, especially Indian painting, in the West.

### Equal Opportunity

The School of Art reaffirms its policy of equal opportunity regardless of race, color, creed, religion, national origin, gender, sexual orientation, age, marital status, disability, or status as a disabled veteran or Vietnam-era veteran in accordance with UW policy and applicable federal and state statutes and regulations.

### Disability Accommodation

If you would like to request academic accommodations due to a disability, please contact Disabled Student Services, 448 Schmitz, Box 355839, (206) 543-8924 (V/TTY), or [uwdss@u.washington.edu](mailto:uwdss@u.washington.edu). If you have a letter from Disabled Student Services indicating you have a disability that requires academic accommodation, please present the letter to me on the first day of class so we can discuss the accommodations you might need.

### Plagiarism

Plagiarism is defined as using in your own work the creations, ideas, words, inventions, or work of someone else without formally acknowledging them through the use of quotation marks, footnotes, bibliography, or other reference. Please check with your instructor if you have questions about what constitutes plagiarism. Instances of plagiarism will be referred to the Vice Provost/Special Asst to the President for Student Relations and may lead to disciplinary action.

### Course schedule:

Week 1:

#### **09/26: Introduction**

Week 2:

#### **10/03: Indian Painting**

Ananda K. Coomaraswamy, *Rajput Painting*, vol. 1 (New York: H. Milford, 1916), 1-82.  
<https://archive.org/details/in.ernet.dli.2015.93924>

Ananda K. Coomaraswamy, *Rajput Painting*, vol. 2 (New York: H. Milford, 1916).  
<https://archive.org/details/rajputpaintingbe01coom>

Sonal Khullar, "Ananda Kentish Coomaraswamy," *Encyclopedia of Aesthetics*, vol. 2, ed. Michael Kelly. New York: Oxford University Press, 2014, pp. 172-175.

Molly Emma Aitken, ed., "Introduction," *A Magic World: New Visions of Indian Painting* (Marg: Mumbai, 2016), 10-19.

Recommended:

Douglas Barrett and Basil Gray, *Indian Painting* (1963; New York: Skira, 1978).

Milo Beach, *Mughal and Rajput Painting* (Cambridge: Cambridge University Press, 1992).

John Guy and Jorrit Brigschi, *Wonder of the Age: Master Painters of India, 1100-1900* (New York: Metropolitan Museum of Art, 2011).

Kavita Singh, "Congress of Kings: Notes on a Painting of Muhammad Shah Rangeela Having Sex," in *A Magic World: New Visions of Indian Painting*, ed. Molly Emma Aitken (Marg: Mumbai, 2016), 38-49.

Deborah Hutton, "Portraits of 'A Noble Queen: Chand Bibi in the Historical Imaginary,'" in *A Magic World: New Visions of Indian Painting*, ed. Molly Emma Aitken (Marg: Mumbai, 2016), 38-49.

Yael Rice, "Cosmic Sympathies and Painting at Akbar's Court," in *A Magic World: New Visions of Indian Painting*, ed. Molly Emma Aitken (Marg: Mumbai, 2016), 88-99.

Debra Diamond, "Holi in the Zenana: Genre, Style and Sociability," in *A Magic World: New Visions of Indian Painting*, ed. Molly Emma Aitken (Marg: Mumbai, 2016), 100-115.

Week 3:

### **10/10: Rajput Painting in Mewar**

Molly Emma Aitken, "Structures of Desire" and "Repetition and Response," *The Intelligence of Tradition in Rajput Painting* (New Haven: Yale University Press, 2010), 1-55, 155-210.

Dipti Khera, "Marginal, Mobile, Multilayered: Painted Invitation Letters as Bazaar Objects in Early Modern India," *Journal 18* (2016):

<http://www.journal18.org/issue1/marginal-mobile-multilayered-painted-invitation-letters-as-bazaar-objects-in-early-modern-india/>

Dipti Khera, "Jagvilasa: Picturing Worlds of Pleasure and Power in Eighteenth-Century Udaipur Painting," in *A Magic World: New Visions of Indian Painting*, ed. Molly Emma Aitken (Marg: Mumbai, 2016), 74-87.

Molly Emma Aitken, "Pardah and Portrayal: Rajput Women as Subjects, Patrons, and Collectors," *Artibus Asiae* 62, no. 2 (2002): 247-280.

Recommended:

Milo Beach, *Rajasthani Painters Bagta and Chokha: Master Artists at Devgarh* (Zurich: Museum Rietberg, 2005).

Joanna G. Williams, "Artists of Mewar" in *Kingdom of the Sun: Indian Court and Village Art from the Princely State of Mewar* (San Francisco: Asian Art Museum, 2007), 53-66.

Andrew Topsfield, *Court Painting at Udaipur: Art Under the Patronage of the Maharanas of Mewar* (Zurich: Museum Rietberg, 2001).

Heidi Pauwels, "Eighteenth-Century North Indian Indo-Muslim Literary Culture," and "Kishangarhi Art: The Literary Background," in *Cultural Exchange in Eighteenth-century India: Poetry and Paintings from Kishangarh* (Berlin: EB-Verlag, 2015), 23-62, 139-212.

Week 4:

### **10/17: Rajput Painting in Marwar**

Karni Jasol, ed., *Peacock in the Desert: The Royal Arts of Jodhpur, India* (New Haven, CT: Yale University Press, 2018), 19-66, 137-157.

Debra Diamond, ed., *Garden and Cosmos: The Royal Paintings of Jodhpur* (Washington DC: Smithsonian Institution Press, 2008), 6-19, 31-49.

Recommended:

Debra Diamond, ed., *Yoga: The Art of Transformation* (Washington DC: Smithsonian Books, 2013).

Anna Jackson and Amin Jaffer, eds., *Maharaja: The Splendor of India's Royal Courts* (London: Victoria and Albert Museum, 2009).

William G. Archer, *Indian Paintings in the Punjab Hills: Essays* (London: HMSO, 1952), 1-17.

\*\*\*Highly recommended: Attend community opening celebration of *Peacock in the Desert* at SAM (downtown) and public program with Dr. Karni Singh Jasol (Director, Mehrangarh Museum Trust) and Sonal Khullar (Associate Professor, University of Washington), 7-8 pm\*\*\*

Week 5:

**10/24: Class meets at SAM (downtown) to view *Peacock in the Desert* with curator Pam McClusky at 3 pm**

Week 6:

### **10/31: Rajput Painting in the Punjab Hills**

William G. Archer, *Visions of Courtly India: The Archer Collection of Pahari Miniatures* (Washington DC: International Exhibitions Foundation, 1976), ix-xiii.

B.N. Goswamy, "Pahari Painting: The Family as the Basis of Style," *Marg* 21, no. 4 (September 1968): 17-62.

B.N. Goswamy, "Act of Viewing: Looking at Paintings in the Indian Context," in Pupul Jayakar et al, eds., *India* (New Delhi: Transmedia, 1985), 75-83.

B.N. Goswamy, "The Pahari Painter" and "Nainsukh of Guler," in B.N. Goswamy and Eberhard Fischer, *Pahari Masters: Court Painters of Northern India* (Zurich: Museum Rietberg, 1992), 7-13, 268-298.

Recommended:

William G. Archer, *Indian Paintings from the Punjab Hills: A Survey and History of Pahari Miniature Painting* (New York and London, 1973).

Milo C. Beach, Review of William G. Archer, *Indian Paintings from the Punjab Hills: A Survey and History of Pahari Painting*, *Art Bulletin* 12/1974, vol, 56, no. 4: 592.

B.N. Goswamy, *Nainsukh of Guler: A Great Indian Painter from A Small Hill-state* (Seattle: University of Washington Press, 1999).

Molly Emma Aitken, "Spectatorship and Femininity in Kangra-Style Painting," in *Representing the Body: Gender Issues in Indian Art*, ed, Vidya Dehejia (New Delhi: Kali for Women, 1997), 82-102.

Week 7:

### **11/07: Mughal Painting**

**\*\*\*Research statement and bibliography due in class\*\*\***

John Seyller, "Painting Workshops in Mughal India," in Hammad Nassar et al, eds., *Karkhana: A Contemporary Collaboration* (Ridgefield: Aldrich Contemporary Art Museum, 2005), 12-17.

Kavita Singh, *Real Birds in Imagined Gardens: Mughal Painting Between Persia and Europe* (Los Angeles: Getty Research Institute, 2017).

Yael Rice, "The Brush and the Burin: Mogul Encounters with European Engravings" in *Crossing Cultures: Conflict, Migration and Convergence: The Proceedings of the 32<sup>nd</sup> International Congress of the History of Art*, ed. Jaynie Anderson (Carlton, Victoria: Miegunyah Press, 2009), 305-310.

Yael Rice, "Lines of Perception: European Prints and the Mughal Kitabkhana," *Prints in Translation, 1450-1750: Image, Materiality, Space*, ed. Edward H. Wouk (London: Routledge, 2017), 202-223.

Yael Rice, "The Global Aspirations of the Mughal Album," *Rembrandt and the Inspiration of India*, ed. Stephanie Schrader (Los Angeles: Getty Publications, 2018), 61-?.

Katherine Butler Schofield, "Learning to Taste the Emotions: The Mughal Rasika," in *Tellings and Texts: Music, Literature and Performance in North India*, eds. Francesca Orsini and Katherine Butler Schofield (Cambridge, UK: Open Book Publishers, 2015), 407-421.

Recommended:

Richard Ettinghausen, "The Emperor's Choice," *De Artibus Opuscula XL* (1960): 96-147.

Susan Stronge "The Gulshan Album, 1600-1618" in *Muraqqa' Imperial Mughal Albums from the Chester Beatty Library*, ed. Elaine Wright (Hanover, NH: University Press of New England, 2008), 76-81.

Rosemary Crill et al, eds., *Arts of Mughal India: Studies in Honour of Robert Skelton* (London: Victoria & Albert Museum, 2004).

Rosemary Crill, ed., *The Fabric of India* (London: Victoria & Albert Museum, 2015).

Sylvia Houghteling, "The Emperor's Humbler Clothes: Textures of Courtly Dress in Seventeenth-century South Asia," *Ars Orientalis*, Vol.47 (Autumn 2017): 91-116.

Sylvia Houghteling, "Sentiment in Silks: Safavid Figural Textiles in Mughal Courtly Culture," in *Affect, Emotion, and Subjectivity in Early Modern Muslim Empires*, ed. Kishwar Rizvi (Leiden, Brill, 2018), 124-127.

Week 8:

### **11/14: Deccani Painting**

Navina Najat Haider, "The Art of the Deccan Courts," in *Sultans of Deccan India: Opulence and Fantasy, 1500-1700*, eds., Navina Najat Haider and Marika Sardar (New York: Metropolitan Museum of Art, 2015), 15-28.

Navina Najat Haidar, "The Kitab-i-Nauras: Key to Bijapur's Golden Age," in *Sultans of the South. Arts of India's Deccan Courts, 1323-1687*, eds. Navina Najat Haidar & Marika Sardar (New Haven, CT: Yale University Press, 2011), 26-43.

Navina Najat Haidar, "Giant Butterfly, Tiny Tree: Leaps of Scale in Deccani Painting," in *A Magic World: New Visions of Indian Painting*, ed. Molly Emma Aitken (Marg: Mumbai, 2016), 20-37.

Laura Weinstein, "Variations on a Persian Theme: The Diwan of Muhammad Quli Qutb Shah and the Birth of the Illustrated Urdu Diwan," in *The Visual World of Muslim India: The Art, Culture, and Society of the Deccan in the Early Modern Era*, eds. Laura Parodi and Richard M. Eaton (London: I. B. Tauris, 2013), 79-204.



Laura Weinstein, "Illustration as Localization: A Dispersed Bijapuri Manuscript of the *Shahnama*," in *Shahnama Studies III – The Reception of the Shahnama*, eds. Charles Melville and Gabrielle van den Berg (Leiden: Brill, 2018), 347-372.

Emma J. Flatt, "Spices, Smells and Spells: The Use of Olfactory Substances in the Conjuring of Spirits," *South Asian Studies*, 32:1 (2016): 3-21.

Recommended:

William Dalrymple, "The Renaissance of the Sultans," *The New York Review of Books*, June 25, 2015.

<http://www.nybooks.com/articles/2015/06/25/renaissance-sultans/>

Mark Zebrowski, *Deccani Painting* (Berkeley: University of California Press, 1983).

Deborah Hutton, "Prosperous Beginnings" and "Developing Visual Metaphors," *Art of the Court of Bijapur* (Bloomington, IN: Indiana University Press, 2006), 26-69, 70-119.

George Michell and Helen Philon, *Islamic Architecture of Deccan India* (New York: ACC Art Books, 2018).

Richard M. Eaton and Philip Wagoner, *Power, Memory, Architecture: Contested Sites on India's Deccan* (New York: Oxford University Press, 2014).

\*\*\* 11/17: Attend Jugalbandi [Duet]: *Power and Pleasure in Indian Painting* symposium, 2-6 pm, Kane Hall 220, reading response required on Canvas\*\*\*

<https://art.washington.edu/news/2018/09/10/jugalbandi-duet-power-and-pleasure-indian-painting>

Week 9:

### **11/21: Company Painting**

William Dalrymple and Yuthika Sharma, eds., *Painters and Princes in Mughal Delhi, 1707-1857* (New York and New Haven: Asia Society Museum and Yale University Press, 2012), 1-23.

Chanchal Dadlani, "The Gentil Album and Mughal Manuscript Culture," *Art History* 38, no. 4 (September 2015): 748-761.

Alka Hingorani, "Artful Agency: Imagining and Imaging Begum Samru," *Archives of Asian Art* 53, no. 1 (2002): 54-70.

Molly Aitken, "Colonial-period Court Painting and the Case of Bikaner," *Archives of Asian Art* 67, no. 1 (2017): 25-59.

For plates, see:

Mildred and William G. Archer, *Indian Painting for the British, 1770-1885* (Oxford, 1955).



Mildred Archer, *Company Painting: Indian Paintings of the British Period* (London: V&A, 1992).

Christopher A. Bayly, ed. *The Raj, India and the British, 1600-1947* (London: National Portrait Gallery, 1990).

Stuart Cary Welch, *Room for Wonder: Indian Painting During the British Period, 1760-1880* (New York: American Federation for the Arts, 1978).

Vidya Dehejia and Pratipaditya Pal, eds., *From Merchants to Emperors: British Artists and India, 1757-1930* (Ithaca: Cornell University Press, 1986), 129-153.

Stephen Markel, Tushara Bindu Gude, and Muzaffar Alam, eds., *India's Fabled City: The Art of Courtly Lucknow* (Los Angeles: Los Angeles County Museum of Art, 2010).

Week 10:

### **11/28: Nathadwara Painting**

**\*\*\*Revised research statement and bibliography due in class\*\*\***

Madhuvanti Ghose, ed., *Gates of Our Lord: The Tradition of Krishna Paintings* (Chicago: Art Institute of Chicago, 2015), 14-25, 36-41.

Tryna Lyons, "Ghasiram's Sketchbooks: An Artist's Eye to the Future" in *The Artists of Nathadwara: The Practice of Painting in Rajasthan* (Bloomington: Indiana University Press, 2004), 168-202.

Deepali Dewan, "The Painted Photograph in India," in *Embellished Reality: Indian Painted Photographs: Towards a Transcultural History of Photography*, eds. Deepali Dewan and Olga Zotova (Toronto: Royal Ontario Museum, 2012), 14-35.

Rahaab Allana, ed., *Painted Photographs: Colored Portraiture in India* (New Delhi: Alkazi Foundation for the Arts, 2008), 7-64.

Recommended:

Heidi Pauwels, *Mobilizing Krishna's World: The Writings of Prince Sawant Singh of Kishangarh* (Seattle: University of Washington Press, 2017).

Amit Ambalal, *Krishna as Shrinathji: Rajasthani Paintings from Nathdvara* (Ahmedabad: Mapin, 1987).

Tryna Lyons, "Women Artists of the Nathadwara School," in *Representing the Body: Gender Issues in Indian Art*, ed. Vidya Dehejia (New Delhi: Kali for Women, 1997), 102-123.

Christopher Pinney, "Pastoral Realism: The Nathdvara Devotional Aesthetic, 1925-1935" in *Photos of the Gods: The Printed Image and Political Struggle in India* (London: Reaktion, 2004), 79-104.

Week 11:

### **12/05: Modern and Contemporary Miniatures**

Eric Hobsbawm, "Introduction: Inventing Traditions," in *The Invention of Tradition*, eds. Eric Hobsbawm and Terence Ranger (Cambridge: Cambridge University Press, 1983), 1-14.  
<http://www.columbia.edu/itc/journalism/stille/Politics%20Fall%202007/readings%20weeks%206-7/Trevor-Roper,%20The%20Highland%20Tradition.pdf>

Tapati Guha-Thakurta, "Artists and Aesthetics: Abanindranath Tagore and the 'New School of Indian Painting'" in *The Making of a New 'Indian' Art* (Cambridge: Cambridge University Press, 1992), 226-312.

Iftikhar Dadi, "Abdur Rahman Chughtai: Mughal Aesthetic in the Age of Print," *Modernism and the Art of Muslim South Asia* (Chapel Hill, NC: University of North Carolina Press, 2010), 46-92.

Virginia Whiles, "Preface" and "Miniature Practice," in *Art and Polemic in Pakistan: Cultural Politics and Tradition in Contemporary Miniature Painting* (London: I.B. Tauris, 2010), 1-6, 47-98.

Recommended:

"Vishakha Desai Interviews Nilima Sheikh and Shahzia Sikander," in *Conversations with Traditions: Nilima Sheikh and Shahzia Sikander*, ed. Vishakha N. Desai (New York: Asia Society, 2001), 64-77.

Salima Hashmi, "Hanging Fire: An Introduction," *Hanging Fire: Contemporary Art from Pakistan* (New York: Asia Society, 2010), 1-29.

Hammad Nassar and Anna Sloan, "Postcards to Empire: The Politics of Resistance in the Karkhana Project," in *Karkhana: A Contemporary Collaboration*, eds. Hammad Nassar et al (Ridgefield: Aldrich Contemporary Art Museum, 2005), 34-41.

**\*\*\*Final paper due on Monday, December 10 at 9 am on Canvas\*\*\***