

ART H 214: ART OF INDIA FROM MOHENJO-DARO TO THE MUGHALS

**Sieg Hall 134
TuTh 12:30-1:50
Winter 2019**

Professor Sonal Khullar
Office: 363 Art Building
E-mail: skhullar@uw.edu
Office hours: Tu 2-3, and by appointment

TA Gloria de Liberali
Email: gloriadl@uw.edu
Art Building, Rm 311
Office hours: Th, 10-12, and by appointment

Course description:

The course surveys the material culture and artistic production of South Asia, which comprises the modern nation-states of India, Pakistan, Bangladesh, Nepal, Bhutan, and Sri Lanka, from antiquity through the early modern period. We shall attend to traditional art historical concerns such as the role of the artist, treatment of materials, systems of patronage, development of style, theories of aesthetics, and iconographic analysis. We shall relate South Asian art to its social contexts, emphasizing exchange and interaction between cultures and groups, including but not limited to artists, pilgrims, merchants, warriors, and kings; Buddhists, Hindus, Jains, Muslims, Sikhs, and Christians; Indians, Persians, Europeans, Central Asians, and Southeast Asians. We shall consider questions of iconophilia and iconoclasm, narrative and temporality, archeology and historiography, ritual and religion, sovereignty and kingship, gender and sexuality, urbanism and empire, colonialism and nationalism as they pertain to the images, objects, and sites of our study. Students with a background in art history, studio art, architecture, history, religion, literature, anthropology, or South Asian Studies are especially welcome.

Course requirements:

Your grade will be assessed on the basis of active participation in sections (10%); two short papers (Paper 1: 10%, Revised Paper 1: 20%, Paper 2: 10%; and Revised Paper 2: 20%); and a unit exam (30%, two slide comparisons and four definitions of key terms or concepts).

All assignments must be completed for a passing grade. There will be no make-up exams.

If you need an extension on a paper, please contact the instructor at least 48 hours in advance of the deadline. Note that you must have a valid reason, such as a documented illness, a family emergency, or a major assignment due the same day. 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 stated deadline are also late. All papers must be typed, double-spaced, with 1-inch margins and in a 12-point Times font.

Paper deadlines:

01/23: First draft of Paper 1 due at 9 am, via Canvas, along with two hard copies in section for peer review.

02/13: Revised Paper 1 due at 9 am, via Canvas.

02/20: First draft of Paper 2 due at 9 am, via Canvas, along with two hard copies in section for peer review.

03/11: Revised Paper 2 due at 9 am, via Canvas.

Since this is a W option course, you must revise your papers after receiving feedback. The revision is graded work and given a greater weight than the first draft. If you fail to revise your paper, you will receive a lower grade for the overall assignment than you did on the first draft.

Course materials:

The textbooks for the course are Vidya Dehejia, *Indian Art* (London: Phaidon, 1997) and Diana Eck, *Darsan: Seeing the Divine Image in India* (New York: Columbia University Press, 1998). Both are available for purchase at the University Bookstore, 4326 University Way NE, Seattle, WA 98105. The telephone number of the bookstore is (206) 634-3400.

Required readings are in your textbook and/or on the Canvas site:

<https://canvas.uw.edu/courses/1253717>. All readings are also available at the reserve desk of the Art Library.

On the Canvas site, I have provided a list of recommended for each lecture in the syllabus. Information on the Internet regarding South Asian art and culture is unreliable, so students are encouraged to refer to the required and recommended readings and/or to consult the instructor.

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.

Students who miss lecture regularly are not only unable to complete assignments successfully, but they also typically perform poorly on exams and risk failing the course. If your schedule is such that you are likely to be habitually absent or tardy, please take this course in a future quarter when you have the necessary time to dedicate to it.

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

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. 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:

01/08: Introduction

01/10: Class cancelled so students can visit the special exhibition *Peacock in the Desert, the Royal Arts of Jodhpur India* at the Seattle Art Museum (1300 First Avenue, Seattle, WA)

Week 2: Indian Painting

01/15: Rajput Painting

Dehejia, 335-362.

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

01/17: Mughal Painting

Dehejia, 297-334.

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.

Yael Rice, "The Brush and the Burin: Mogul Encounters with European Engravings" in *Crossing Cultures: Conflict, Migration and Convergence: The Proceedings of the 32nd International*

Congress of the History of Art, ed. Jaynie Anderson (Carlton, Victoria: Miegunyah Press, 2009), 305-310.

Week 3: Early Buddhist Art, Patronage, and Pilgrimage

01/22: The Indus Valley Culture, Art under Ashoka, and the Didarganj yakshi

Dehejia, 23-48.

Richard Davis, *Lives of Indian Images* (Princeton: Princeton University Press, 1997), 3-14.

01/23: *Paper 1 due at 9:00 AM, via Canvas. For sections, please bring two printed, stapled copies for peer review. Anyone who is not in attendance with two copies of their paper will not receive credit, unless prior arrangements are made with the professor.*****

01/24: Stupas at Bharhut, Sanchi, and Amaravati

Dehejia, 49-76.

Vidya Dehejia, "The Animated World of the Toranas" in Vidya Dehejia, ed., *Unseen Presence: The Buddha and Sanchi* (Mumbai: Marg, 1996), 36-57.

Highly recommended: Attend lecture, "Wrinkles in the Global Narrative of Porcelain: Coffee Cups in the Red Sea," by Prof. Nancy Um on 01/24, 4-5:30, Allen Library Auditorium

Week 4: Early Buddhist and Hindu Temples

01/29: Kushan Art in Mathura and Gandhara and the Begram Cache

Dehejia, 77-100.

Sanjyot Mehendale, "Begram: At the Heart of the Silk Roads" in Frederik Hiebert and Pierre Cambon, eds., *Afghanistan: Hidden Treasures from the National Museum, Kabul* (National Geographic Society, 2008), 131-144.

Holland Cotter, "Is This the Most Powerful Sculpture at the Met?" *The New York Times*, August 20, 2018.

<https://www.nytimes.com/interactive/2018/08/20/arts/met-buddha-sculpture.html>

01/31: Karle, Ajanta, and Elephanta

Dehejia, 101-129.

Week 5: The Hindu Temple

02/05: Ellora and the Kailasanatha Temple

Dehejia, 129-152.

Diana Eck, *Darsan: Seeing the Divine Image in India* (New York: Columbia University Press, 1998), 3-31.

02/07: Gupta Sculpture and the Vishnu Temple at Deogarh

Dehejia, 135-152.

Diana Eck, *Darsan: Seeing the Divine Image in India* (New York: Columbia University Press, 1998), 32-58.

Week 6:

02/12: *No class; students to work on revising papers.*****

02/13: *Revised Paper 1 due at 9:00 AM, via Canvas.*****

02/14: *Screening of Shyam Benegal, *Past Forward* (1998), films on Mammallapuram and Konark*****

Week 7: Dravida (southern) Hindu Temples

02/19: Pallava Mamallapuram

Dehejia 183-204.

02/20: *Paper 2 due at 9:00 AM, via Canvas. For sections, please bring two printed, stapled copies for peer review. Anyone who is not in attendance with two copies of their paper will not receive credit, unless prior arrangements are made with the professor.*****

02/21: Chola Thanjavur

Dehejia, 205-228.

Vidya Dehejia, *The Sensuous and the Sacred: Chola Bronzes from South India* (Seattle: University of Washington Press, 2002), 10-27.

Week 8: Nagara (northern) Hindu Temples

02/26: Khajuraho

Dehejia, 153-182.

Devangana Desai, "Art and Eroticism: Going Beyond the Erotic at Khajuraho" in B.N. Goswamy, ed., *Indian Art: Forms, Concerns and Development in Historical Perspective* (New Delhi: Munshiram Manoharlal Publishers, 2000), 91-110.

02/28: Konark

Diana Eck, *Darsan: Seeing the Divine Image in India* (New York: Columbia University Press, 1998), 59-76.

Week 9: Medieval and Early Modern Forts and Cities

03/05: Qutb Minar and Sultanate Delhi

Dehejia, 247-272.

Alka Patel, "Revisiting the Term 'Sultanate'" in Abha Narain Lambah and Alka Patel, eds., *The Architecture of the Indian Sultanates* (Mumbai: Marg Publications, 2006), 9-12.

Kishwar Rizvi, "It's Harder Than Ever to Teach Islamic Art—But Never More Important," *The Washington Post*, January 6, 2017.

https://www.washingtonpost.com/posteverything/wp/2017/01/06/its-harder-than-ever-to-teach-islamic-art-but-never-more-important/?utm_term=.32f159bdf59

03/07: Vijayanagara, Bijapur, and the Deccan Sultanates

Dehejia, 273-296.

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.

Week 10: Early Modern Forts and Cities, continued

*****03/11: Revised Paper 2 due on Canvas by 9 AM*****

03/12: Mughal Architecture

Dehejia, 297-334.

03/14: *Unit exam*****