

**ART H 312: ART AND EMPIRE IN INDIA, 1750-1900**  
**MW 10:30-12:20**  
**Spring 2020**

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



Francesco Renaldi, *Muslim Lady Reclining*, 1789, oil on canvas. Yale Center for British Art, Paul Mellon Collection.

Course description:

This course surveys transformations in visual culture between the Mughal and British empires in India from the mid-eighteenth through the nineteenth centuries. We shall consider changes in artistic production, patronage, publics, and viewing protocols in the contexts of the court and bazaar. We shall examine the emergence of new technologies and its impact on visual forms, media, and genres, focusing on the interplay of photography, print, and painting. We shall explore the role of institutions –the art school, the museum, and the archeological survey– and the professions and practices they engendered.

This is a reading- and writing-intensive course. Students with a background in related disciplines such as literature, history, religion, anthropology, and South Asian Studies are welcome.

Course requirements:

Your grade for the course will be assessed on the basis of class participation and quizzes (30%); and two papers (35% each, 2000 words, due in the fourth and eleventh weeks of the course).

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.

#### Course materials:

The textbook for the course is Barbara D. Metcalf and Thomas Metcalf, *A Concise History of Modern India* (New York: Cambridge University Press, 2006), available as an ebook through the UW Libraries (The 2009 edition is fine too). Other required reading will be available on Canvas.

#### 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 schedule:

Week 1:

#### **03/30: Introduction**

#### **04/01: Colonialism, Nationalism, and Modernity in South Asia**

Barbara D. Metcalf and Thomas Metcalf, *A Concise History of India* (New York: Cambridge University Press, 2012), 1-27.

Week 2:

#### **04/06: Tipu's Tiger and the Battle of Mysore**

Richard Davis, "Indian Images Collected" in *Lives of Indian Images* (Princeton: Princeton University Press, 1997), 143-185.

Barbara D. Metcalf and Thomas Metcalf, *A Concise History of India* (New York: Cambridge University Press, 2012), 28-54.

Recommended:

Janaki Nair, "Tipu Sultan, History Painting and the Battle for Perspective," *Studies in History* 22, 1 (2006): 97-143.

#### **04/08: Landscapes of Power: William Hodges and Thomas and William Daniell**

G.H.R. Tillotson, "Images of India in British Landscape Painting, c.1780-1880" in Christopher A. Bayly, ed. *The Raj, India and the British, 1600-1947* (London: National Portrait Gallery, 1990), 141-151.

Tapati Guha-Thakurta, "The Period of Colonialism and Nationalism" in Frederick Asher, ed., *The Art of India: Prehistory to the Present* (Encyclopedia Britannica, 2003), 109-128.

Recommended:

Brian Allen, "From Plassey to Seringapatnam: India and British History Painting, c.1760-1800" in Christopher A. Bayly, ed. *The Raj, India and the British, 1600-1947* (London: National Portrait Gallery, 1990), 26-37.

Week 3:

#### **04/13: Portraits of India: Tilly Kettle and Johann Zoffany**

Beth Fowkes Tobin, "Accommodating India: Domestic Arrangements in Anglo-Indian Family Portraiture" in *Picturing Imperial Power: Colonial Subjects in Eighteenth Century British Painting* (Durham: Duke University Press, 1999), 110-138.

Recommended:

Saloni Mathur, "The Discrepant Portraiture of Empire: Oil Painting in a Global Field" in *India by Design: Colonial History and Cultural Display* (Berkeley: UC Press, 2008), 80-108.

#### **04/15: Miniature Painting Transformed –I: Bengal**

Ratnabali Chatterjee, "Murshidabad: The Artist and the Karkhana" in *From the Karkhana to the Studio* (New Delhi: Books & Books, 1990), 10-44.

Barbara D. Metcalf and Thomas Metcalf, *A Concise History of India* (New York: Cambridge University Press, 2012), 55-90.

Recommended:

Barbara Schmitz, "After the Great Mughals" in Barbara Schmitz, ed., *After the Great Mughals: Painting in Delhi and the Regional Courts in the 18<sup>th</sup> and 19<sup>th</sup> Centuries* (Mumbai: Marg, 2002), 1-12.

For plates, see:

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).

Week 4:

#### **04/20: Miniature Painting Transformed –II: Avadh**

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

For plates, see:

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).

#### **04/22: Miniature Painting Transformed –III: Rajputana**

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.

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

For plates, see:

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

#### **04/24: \*\*\*Paper 1 due at 9 am on Canvas\*\*\***

Week 5:

#### **04/27: Company Painting and its Patrons –I: Begum Samru**

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

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).

#### **04/29: Company Painting and its Patrons –II: Elijah and Mary Impey**

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

Barbara D. Metcalf and Thomas Metcalf, *A Concise History of India* (New York: Cambridge University Press, 2012), 91-122.

Recommended:

Beth Fowkes Tobin, "Imperial Designs: Botanical Illustrations and the British Botanic Empire" in *Picturing Imperial Power: Colonial Subjects in Eighteenth Century British Painting* (Durham: Duke University Press, 1999), 110-138.

Week 6:

#### **05/04: Company Painting and its Patrons –III: James and William Fraser**

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.

Recommended:

Rebecca M. Brown, "Colonial Polyrhythm: Imaging Action in the Early Nineteenth Century," *Visual Anthropology* 26, 4 (2013): 269-97.

#### **05/06: The Colonial Museum and Art School**

Tapati Guha-Thakurta, "The Museum in the Colony: Collecting, Conserving, and Classifying" in *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India* (New York: Columbia University Press, 2004), 43-84.

Recommended:

Partha Mitter, "Art Education and Raj Patronage" in *Art and Nationalism in Colonial India, 1850-1922: Occidental Orientations* (Cambridge: Cambridge University Press, 1994), 27-62.

Bernard S. Cohn, "The Transformation of Objects into Artifacts, Antiquities and Art in Nineteenth Century India" in *Colonialism and its Forms of Knowledge: the British in India* (Princeton: Princeton University Press, 1996), 76-105.

Tapati Guha-Thakurta, "The Empire and its Antiquities: Two Pioneers and their Scholarly Fields" in *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India* (New York: Columbia University Press, 2004), 1-42.

Week 7:

#### **05/11: The Picturesque and the Primitive: Ethnographic and Studio Photography**

Christopher Pinney, *Camera Indica: The Social Life of Indian Photographs* (Chicago: University of Chicago Press, 1997), 17-71.

Recommended:

Judith Mara Gutman, *Through Indian Eyes* (New York: Oxford University Press, 1982).

Christopher Pinney, *The Coming of Photography in India* (London: British Library, 2008).

### **05/13: Ruins and Traces: Archeological and Architectural Photography**

Maria Pelizzari, "From Stone to Paper: Photographs of Architecture and Traces of History" in Maria Pelizzari, ed., *Traces of India: Photography, Architecture and the Politics of Representation, 1850-1900* (New Haven: Yale University Press, 2003), 20-59.

For plates, see:

Vidya Dehejia, ed., *India through the Lens: Photography, 1840-1911* (Washington D.C.: Freer and Sackler, 2000).

John Falconer, ed., *India: Pioneering Photographs, 1850-1900* (London: British Library, 2001).

Robert Flynn Johnson, ed., *Reverie and Reality: Nineteenth-century Photographs of India from the Ehrenfeld Collection* (San Francisco: Fine Arts Museums of San Francisco, 2003).

Rosie Llewellyn-Jones, ed., *Lucknow: City of Illusion* (Munich and London, Prestel, 2006).

Week 8:

### **05/18: Kalighat Painting and the Space of the Bazaar**

Jyotindra Jain, "Recasting the Imagery of Kalighat Painting" in *Kalighat Paintings: Images from a Changing World* (Ahmedabad: Mapin, 1999), 96-147.

Recommended:

Sumanta Banerjee, "Nineteenth century Calcutta Folk Culture" in *The Parlour and The Streets: Elite and Popular Culture in Nineteenth Century Calcutta* (Calcutta: Seagull, 1989), 78-146.

For plates, see:

William G. Archer, *Bazaar Paintings of Calcutta: The Style of Kalighat* (London: HMSO, 1953).

William G. Archer, *Kalighat Painting* (London: HMSO, 1971).

### **05/20: The Bat-tala Press, the Calcutta Art Studio, and Print Culture under Colonialism**

Tapati Guha-Thakurta, "Indigenous Commercial Enterprise and the Popular Art Market in Calcutta: The Emergence of a New Indian Iconography" in *The Making of a New 'Indian' Art* (Cambridge: Cambridge University Press, 1992), 78-116.

Recommended:

Anindita Ghosh, "The Battala Book Market" and "Contesting Print Audiences" in *Power in Print: Popular Publishing and the Politics of Language and Culture in a Colonial Society, 1778-1905* (New Delhi: Oxford University Press, 2006), 107-151, 152-188.

Natasha Eaton, "Excess in the City?: The Consumption of Imported Prints in Colonial Calcutta, c. 1780-1795," *Journal of Material Culture* 8, no. 1 (2003): 45-74.

Week 9:

**05/25: Memorial Day Holiday; no class**

**05/27: \*\*\*In-class screening of *Charulata* (1964), dir. Satyajit Ray\*\*\***

Week 10:

**06/01: Ravi Varma: Painting as Performance, Printmaking as Politics**

Partha Mitter, "The Artist as Charismatic Individual: Raja Ravi Varma" in *Art and Nationalism in Colonial India, 1850-1922: Occidental Orientations* (Cambridge: Cambridge University Press, 1994), 179-218.

Recommended:

Geeta Kapur, "Ravi Varma: Representational Dilemmas of a Nineteenth Century Painter" in *When Was Modernism: Essays on Contemporary Cultural Practice In India* (New Delhi: Tulika, 2000), 145-178.

Christopher Pinney, "Peshwas, Parrots and Bombs: Lithographs and Politics in Western India, 1870-1885" in *Photos of the Gods: the Printed Image and Political Struggle in India* (London: Reaktion, 2004), 45-58.

**06/03: Nathadwara: Painters, Photographers, Pilgrims, and Patrons on the Move**

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.

Recommended:

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

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

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.

**06/05: \*\*\*Paper 2 due on Canvas at 4 pm\*\*\***