COURSE DESCRIPTION: The history of later Indian painting is dominated by two distinct stylistic traditions, one flourishing at the court of the Mughal empire, the other at the courts of the various Rajput dynasties that held sway in regions along the periphery of the Mughal domain. Despite complex historical relationships between the two traditions, modern scholarship has tended to emphasize their separate identities as distinct, isolable schools with mutually opposing stylistic and aesthetic ideals. Mughal painting is characterized as naturalistic, rational, and political; contemporary Rajput work is seen as lyrical, erotic, and spiritual in its approach. In this course, we will trace the history of the emergence and interaction of these two traditions of painting, beginning with the pre-Mughal and pre-Rajput traditions current before the sixteenth century, and continuing down to the transformation of the Mughal and Rajput traditions through British colonial patronage. The course strikes a balance between the modes of historical survey and thematic enquiry: some of the themes to be examined include the relationship between painting and literature; the structure of patronage and the degree of the patron’s influence in shaping style, and the extent to which the Mughal and Rajput styles were influenced by 16th century European prints and paintings.

COURSE SYLLABUS:

9/7 W: “Empire” and “Erotica”: Introduction to overarching themes (01)
   “Empire” & “Erotica” = “Mughal” and “Rajput”?; the interplay of Indic, Persianate, and “Firangi” traditions; art of the book; working in the kitab-khana; the materials and techniques of Indian painting

I. Pre-Mughal Painting
   READ: Beach, Mughal and Rajput Painting, Introduction and Chapter 1

9/9 F: From “Virtual Sculpture” to linear rhythms: The classical Indic tradition and the rise of the medieval idiom, 6th through 11th centuries (02)
   “Chitra” and “Chitrabhasa” in the Ajanta murals; the rise of the medieval idiom at Sittannavasal, Lepakshi; characteristics of the early Indic book; Buddhist and Jain monastic and mercantile patronage; the “Eastern” & “Western” Indian styles, 11th century – 14th century

9/14 W: “Sultanate Painting” and its impact on the “Western” Indian style, 13th –15th centuries (03)
   Sultanate painting; problems of definition, dating and provenance; the beginnings of Persianate influence in W.Indian style; the “loosening” of the W. Indian style in the 15th century

9/16 F: The rise of the Erotic mode in the early Sixteenth century (04)
   “Fifty Verses of a Love Thief” and the Chaurapancasika style: the Romance of Laur and Chanda and the Chandayan style: Nimat Nama, a Sultan’s cookbook
II Early Mughal Painting
   READ: Beach, *Mughal and Rajput Painting*, chapters 2 & 3

*9/21 W: QUIZ: Mughal painting under Humayun (c.1546-1556) and early in the reign of Akbar (1556-1575)
   Humayun’s lost patrimony and the Mughal response to the Safavid style: Imperial synthesis and imperial empiricism: “Tales of a Parrot” and Akbar’s portrait album: organizing the imperial atelier (kitab khana): producing the “Adventures of Hamza”
   PAPER #1 assigned (Due Monday, October 10th, by 5:00pm)

9/23 F: NO CLASS

9/28 W: Painting and Imperial Ethnography in the 1580s
   Translating and illustrating the Hindu epics: the Babar Nama and the beginnings of natural history painting

9/30 F: Akbar and the invention of history painting, 1582-1597
   Preparing for the millennium: the Tarikh-i Alfi (1581-1593); the two Akbar Namas (1586-7 & 1597): towards a more unified and rational space

10/5 W: The role of the “Europeanism” in Akbari painting
   Akbar and the Jesuits: Antwerp printmaking and the Polyglot Bible: “influence” or “appropriation”?: the assimilation of new techniques

III The classical moment: Painting under Jahangir and Shah Jahan
   READ: Beach, *Mughal and Rajput Painting*, chapter 4

10/7 F: Style and connoisseurship under Jahangir (r.1605-1627)
   Changes in taste under Jahangir: the new aesthetic of unified composition: connoisseurship of individual painters’ style: the emergence of the muraqqa

*10/10 M: (Not a class day) PAPER #1 DUE BY 5:00PM

10/12 W: “Downsizing” the atelier under Jahangir and the creation of new traditions: Painting, Poetry, and Music
   “Downsizing” and its impact: Imperial, Sub-imperial, and “Popular” levels of Mughal patronage: Ragamala painting: the Chunar, Chawand, and Laud Ragamalas

10/14 F: New trends in portraiture under Jahangir: the psychological portrait and the allegorical portrait
   Portraiture and the human condition: recording the Death of ‘Inayat Khan: Govardhan’s studies of holy men The St. Petersburg album: dealing with the Safavid menace: the creation of an “iconographic” manner of painting: Farrukh Beg’s “Old Sufi”

10/19 W: “Wonders of the Age”: natural history paintings for Jahangir
   The “Wonders” Abu’l Hasan and Ustad Mansur: from squirrels and peacocks to turkeys and zebras: connoisseurship and collecting

*10/21 F: Mid-term EXAM

10/26 W: Meanwhile, in the Deccan: alternatives to Mughal Painting, 1565-1610
   Celebrating the defeat of Vijayanagara in the Tarikh-i Husain Shahi: Early portraiture at Ahmadnagar: magic, astrology, and kingship in the Nujum al-Ulum: mysticism and portraiture at Bijapur under Ibrahim Adil Shah II
**10/26 W - 10/30 Sun: 35th Annual Navaratri Festival: attend one or more concerts/performances and enjoy! For schedule, see: [http://www.wesleyan.edu/cfa/events.html#navaratri](http://www.wesleyan.edu/cfa/events.html#navaratri)

10/28 F: The Windsor Castle *Padshahnama* and the pictorial aesthetic of Shah Jahan (14)
qarina and composition: the neutral ground in outdoor scenes; appropriating European cartographic conventions: the painter-brothers Balchand and Payag: clarity and chiaroscuro
PAPER #2 Assigned (due Monday, December 5)

*Shah Jahan’s obsession with his Timurid ancestry; the dynastic portrait: Govardhan, Balchand, and the new romantic portrait*

11/4 F: Anti-aestheticism under Aurangzeb and the qualities of Later Mughal Painting (16)
*The succession dispute between Dara Shikoh and Aurangzeb and the battle of Samugarh: Aurangzeb’s orthodox anti-aestheticism and the dismantling of the kitab-khana; new currents in sub-imperial and “Later Mughal” painting; accentuating the erotic: hyper-chiaroscuro: theatricality*

**IV Rajput Schools, 17th – 19th centuries**
READ: Beach, *Mughal and Rajput Painting*, chapters 5 & 6

11/9 W: Toward a taxonomy of Rajput styles (17)
*Rajasthani/Pahari, Early/Late, Mughalizing/non-Mughalizing: the role of the “Village Tradition”: mechanisms of Mughalization*

11/11 F: Rajput pictorial narrative: Jagat Singh’s *Ramayana* (18)
*Hindu epic and the story of Rama; Rajput techniques of pictorial narrative; epic as a link between past and present*

11/16 W: Rajput devotionalism: illustrated manuscripts of the *Bhagavata Purana* (19)
*God, image, and avatar: “remembering” the life of Krishna and the bhakti ideal: different categories of devotion: Krishna and the Gopis as divine allegory: acting as a way of salvation: painting the flavor of bhakti: Krishna Lifts Mt. Govardhan*

11/18 F: The erotic sentiment (*srngara-rasa*) and the Poetics of Rajput painting (20)
*Rasa, dhvani, and alamkara; The erotic sentiment (*srngara-rasa*); *Nayaka-nayika* paintings; the limits of eroticism; pornography*

11/23-27 Thanksgiving Break

11/30 W: Differing modes of Rajput Portraiture (21)
*Raja Sidhi Sen and Shamsher Sen of Mandi; Nainsukh’s portraits of Raja Balwant Singh: Raja Sansar Chand of Kangra: Raja Durjan Sal and Brijnathji: The “Architectural Portrait” at Mewar*

12/2F: The Fantastic Landscape: paintings from Kota and Marwar (22)
*Natura naturata and natura naturans; the royal tiger hunt at Kota; “Garden and Cosmos” at Marwar*

*12/5M: (not a class day) PAPER #2 DUE BY 5:00pm.*
V The Legacy of Mughal and Rajput Painting in British India and in India Today
READ: Beach, Mughal and Rajput Painting, chapter 7

12/7 W: “Company” painting (23)
The British East India Company: painting for the Nabobs: natural history painting transformed by science: painting as “postcard”

12/9 F: Into the 20th century: The continuing relevance of Mughal and Rajput painting (24)
Copying and forgery: the rise of a market for Mughal art: painting and the Bengali “renaissance”: contemporary painters and the miniature tradition

*12/17 SATURDAY: Final Exam, 9:00AM-12 noon

ABOUT THE COURSE

1. Readings: There is one assigned text book for this course, available for purchase at Broad Street Books:

Reading assignments from this book are listed under each chronological unit of the syllabus. Ideally, you should read through each assigned portion by the first day of class for that section. This first reading will serve to acquaint you with the overall content of the portion in question; you are then advised to re-read the relevant parts of that section as we progress through the lectures for that unit.

2. Additional readings/illustrations: In addition to this one assigned text, there are a number of recommended books that have been placed on reserve in the ART LIBRARY (not at Olin). Most of these volumes are scholarly catalogues of exhibitions or museum collections, and include many high-quality color reproductions of Indian paintings – both those we will be covering in class, and other related works (many more!) that we will not. The entries in some of these catalogues are excellent sources of detailed information on the works in question. You are strongly advised to spend time browsing through these catalogues, examining and reading up on whatever is of interest to you. One of the paper assignments is designed (in part) to give you a pretext to spend time studying these catalogues. These items are listed under the “Reserve Readings” list appended to this syllabus.

3. MediaDatabase: In this course, we will be studying a number of works of art which are not illustrated in the assigned text (or which are reproduced there only in BW, or at a very small scale). Accordingly, there is an online mediadatabase, accessible on the web from any computer with an internet connection, which contains about 350 digital images relevant to the course. Most of the images that will be shown in class are also accessible in this digital collection. With the database, it is possible to search for images by cataloguing information (e.g. title, manuscript, artist, date, etc.), by style, or by lecture in which they appear.

To access the images on the media database, go to the url: http://mediadb.wesleyan.edu/ Under “Browse”, select “Collections”. Scroll down until you see “ARHA 286”. If you click on the small triangle to the right of this name, the entire collection will open. If instead you click on the collection name itself, a list of lecture numbers will appear, which can be opened individually. In either case, thumbnails of the images you have selected will appear together with brief captions. Click on the thumbnail to get a larger view (and click on the tabs to get still higher resolution images and associated cataloguing information).

4) Graded assignments: There are five graded assignments for the course: two short papers, a quiz, a midterm, and a final.
Both papers are to be no more than five pages in length, must include xeroxed illustrations, which should be numbered (e.g. Fig. 1, Fig. 2, etc.), identified with appropriate captions (in the format: “descriptive title of work”, identity of ms./album in which it occurs, artist(s) if known, date, repository, and source of illustration), and referred to where appropriate in the body of the paper, e.g. “(see fig. 1)”. Please note that all written work submitted is to be printed in a 12 pt. font, double-spaced, with 1-inch margins. Work that does not adhere to these guidelines will be returned graded but with no comments or suggestions.

The topics and due dates for the papers are as follows (fuller details and instructions will be provided at the time the assignment is given; details may change slightly):

**Paper #1:** DUE: Monday, October 10th, by 5:00pm.
Prescribed topic: Mughal painting as an imperial style: For this assignment, you are asked to choose 2 pre-Mughal paintings and 1 Mughal painting from the time of Akbar, and use them as the primary illustrations for an essay explaining the differences between pre-Mughal and Mughal painting, with reference both to stylistic aspects and to the larger purposes served by painting in the two traditions. In particular, you are asked to address the questions of how the Mughal style may be considered an “imperial” style, and how the use of the paintings and the manuscripts in which they appeared served the ends of the imperial state.

**Paper #2:** DUE: Monday, December 5, by 5:00pm.
Three Options:
A) Mughal and Rajput paintings as a window into courtly culture: For this assignment, you are asked to write an essay on wine-drinking as a cultural practice in Mughal/Rajput India. Although the drinking of wine was variously prohibited or discouraged in both Islam and Hinduism, the pictorial evidence offers ample testimony to the frequency of the practice in courtly circles. More importantly, this evidence permits the careful researcher to reconstruct many of the cultural “rules” governing this practice (when, where, how, by whom, with what kinds of implements; in what kinds of social situations; etc. etc.). You will be asked to research the visual evidence relating to these questions by going through collection and exhibition catalogues, identifying paintings that afford good visual evidence of the practice, and analyzing them in conjunction with several brief readings that will also be distributed with the assignment.

B) For this option, you are asked to reflect on your understanding of Mughal and Rajput painting, and then to exercise your creative historical imagination by writing a dialogue between a Mughal patron and a Rajput patron who are meeting to view paintings together. (The one anachronism allowed is that the two paintings and their patrons will not necessarily be contemporaneous.) Each proudly shows a work he has just commissioned, and the two enter a discussion devoted to critiquing the two works. The critiques will necessarily be a product of your creative imagination, but they should also be historically plausible.

C) Write on a subject of your choosing, subject to my prior approval.

The following criteria are used for grading papers:

A/A-: An outstanding paper. Excellent in all or nearly all aspects. The interest of the reader is engaged by the ideas and presentation. Effective organization and writing. Paper marked by originality of ideas.

B+: A very good paper. Clear argument, clear writing, good evidence, appropriate response to assignment.

B/B-: A good paper. Technically competent, with perhaps a lapse here and there. The thesis is clear, properly limited, and reasonable, and the prose is generally good but not distinguished. Use of evidence is sufficient.

C+/C: A competent piece of work but not yet good. More or less adequately organized along obvious lines. Thesis may be unclear or over-simple. Development is often skimpy. Use
of evidence may be inadequate. Monotony of sentence structure is apparent and errors may be sprinkled throughout.

C-/D/D–: A piece of work that demonstrates some effort on the author’s part but that is too marred by technical problems or flaws in thinking or development of ideas to be considered competent work.

E/F: Failing grade. Essay may not respond to assignment. Essay may be far too short. Grammar and style may be careless.


The quizzes and exams will be as follows:

**Quiz**: The quiz (10 minutes) will be given at the start of class on September 21st, and will test your ability to recognize and identify paintings in six different pre-Mughal styles. A firm knowledge of these six traditions is necessary for understanding the development of both the early Mughal style and many of the Rajput styles.

**Midterm**: The Midterm will be given in class on October 21st (full period), and will consist of a section of slide identifications (from a list of key paintings that will be distributed in class well before the exam); a section of short answer/multiple choice/definition of term questions, and one or two slide-comparison essay questions focusing on the changes from Akbari to Jahangiri period style within Mughal painting.

**Final**: The Final exam will be given during the regularly scheduled final exam period for this course (Saturday, December 17th, 9:00AM to 12 noon) and will be similar in format to the midterm. It will focus primarily (but not exclusively) on the material covered since the mid-term (i.e., last 4 lectures of unit III, and Units IV and V.

Your overall grade for the course will be calculated as follows:

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<tr>
<th>Assignment</th>
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<tbody>
<tr>
<td>Paper 1</td>
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<td>Paper 2</td>
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<td>Final</td>
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<td><strong>TOTAL</strong></td>
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10% will be reserved for evaluation of such factors as attendance, contribution to class discussion, improvement over the course of the semester, etc.

5) Policy on extensions & rescheduling of exams: There will be no extensions given for any paper, except in the case of a medical or personal emergency supported by a note from your class dean. All papers are due by 5:00 pm. on the due date. They may be placed under the door of my office or placed in my mailbox in the department office (upstairs in the Zilkha Gallery building; inside the glass doors – not the boxes on the table outside). If papers are turned in after the due date, your grade will be reduced by one letter grade for each day or fraction of a day that the paper is late (this includes weekend days too). ⇒ There will be no rescheduling of quizzes and exams except in the case of a medical or personal emergency supported by a written note from your class dean. Otherwise, if you are not present for the exam at the scheduled time, your grade for that exam will be 0 (zero).

6) Honor Code and Plagiarism: Please be sure you have read and understood the section in the current Student Handbook describing the Honor Code and Plagiarism. In particular, pay special attention to the
section on plagiarism, which describes the acceptable ways of quoting, paraphrasing, and citing the works of others, and acknowledging the ideas of others, and to the section on the Pledge, which reads as follows:

A. The Pledge
The pledge is an affirmation of each student’s agreement to adhere to the standards of academic integrity set by Wesleyan’s Honor Code. In order to promote constant awareness of the Honor Code, faculty are encouraged to ask students to sign the pledge when submitting any academic exercise for evaluation. The pledges read as follows:

For papers and similar written work:
In accordance with the Honor Code, I affirm that this work is my own and all content taken from other sources has been properly acknowledged.

For tests and other academic exercises:
In accordance with the Honor Code, I affirm that this work has been completed without improper assistance.

Any suspected violations of the honor code will be reported to the Honor Board.

7) Students with Disabilities: It is the policy of Wesleyan University to provide reasonable accommodations to students with documented disabilities. Students, however, are responsible for registering with Disabilities Services, in addition to making requests known to me in a timely manner. If you require accommodations in this class, please make an appointment with me as soon as possible, so that appropriate arrangements can be made. The procedures for registering with Disabilities Services can be found at: http://www.wesleyan.edu/deans/disability-students.html

8) Classroom etiquette:
● please arrive on time
● please turn your cell phone off before you come into the classroom
● please do not get up and leave the room before class is over
● if you bring food or beverages, please throw your trash away when class is over
RESERVE READING LIST


