ARHA 181: Mughal India: Introduction to the Practice of Art History.
Instructor: Phil Wagoner

Fall 2011
Meets M,W,F 9:00 - 9:50 AM
Davison Art Center room 300

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Davison Art Center room 300
office hours: most days and times possible by prior appointment

*Note: an asterisk before the date indicates that a graded assignment is made or is due that day

INTRODUCTION (2 meetings)
Key readings: Richards, The Mughal Empire, “Introduction” and Chapters 1-3, pp. 1-78
John Seyller, “The Inspection and Valuation of Manuscripts in the Imperial Mughal Library” (to be read by the time of class on Wednesday, 9/7)

9/5(M): Overview of the course.
The Mughal Empire. The importance of context. Painting or Arts of the Book?
Technique and format of Mughal painting.

9/7(W): Defining and Problematizing the notion of “Art”
Our implicit definition of “art”. Toward a Mughal definition of “art.”

UNIT I: Formal Analysis and Analytical Description (5 meetings)
Key readings: Michael Baxandall, “Introduction” to Patterns of Intention
Erwin Panofsky, “Introduction” to Studies in Iconology [focus on discussion of “primary or natural meaning” and “pre-iconographical description”]

9/9(F): From Formal Analysis to Analytical Description.
Discussion of Baxandall and Panofsky.

9/12(M):
“Daulat the Painter and Abd al-Rahim the Scribe” from the British Library’s Khamsa of Nizami
The built environment. Palace, courtyard, and garden. Mughal architecture as “green architecture”
READ: Beach, The Imperial Image, pp. 9-11
Barnet, A Short Guide to Writing about Art, chapter 3 “Formal Analysis and Style” and chapter 4 “Analytic Thinking”, pp. 46-134.

*Paper #1 assigned

9/14(W):
⇒ QUIZ #1 on introduction to Mughal India
“Daulat the Painter and Abd al-Rahim the Scribe”, continued
The figures, their dress, their actions.

9/16(F): “Daulat the Painter and Abd al-Rahim the Scribe”, continued
composition

9/19(M): Tips on writing an analytical description
UNIT II: Stylistic Analysis (4 meetings)

Key readings: George Kubler, “Towards a Reductive Theory of Visual Style”
Heinrich Wolfflin, “Introduction: 1. The Double Root of Style,” and “2. The most general representational forms” from Principles of Art History

9/21(W): The idea of style
Style as a relational category. Components of style. Orders of style: regional/national style, period style, individual style. The legacy of Wolfflin's binary categories.

9/23(F) NO CLASS

*9/26(M): Mughal vs. Rajput: “Shah Jahan watches an elephant fight” (Mughal) and “Maharaja Bakhat Singh watches elephants wreaking havoc” (Rajput)
particular vs. universal: appearance vs. essence
READ: Beach, “Characteristics of Mughal Painting”
Goswamy, “Essence and appearance: some notes on Indian Portraiture”
⇒ [PAPER 1 DUE: 1 page description of “Daulat the Painter and Abd al-Rahim the Scribe”]

*9/28(W): Mughal vs. Rajput, continued
Painting and the representation of space: moving beyond “realistic” and “stylized”: “illusionistic” vs. “conceptual”
READ: Barnet, Short Guide to Writing about Art, chapter 5 “Writing a Comparison”, pp. 113-150.
⇒ [Paper #2 assigned]

9/30(F): Mughal vs. Rajput, concluded. Govardhan’s “Shah Jahan and Timur on Horseback” from the Minto Album
Is style culturally determined or individually variable? Style, Mode, and Meaning...

UNIT III: Analysis of Meaning in Visual Images (5 meetings)

Key readings: Erwin Panofsky, “Introduction” to Studies in Iconology [re-read, this time focusing on discussion of “secondary or conventional meaning” and the iconographic analysis employed to arrive at it, and “intrinsic meaning or content” and the iconological analysis or “iconographic analysis in the deeper sense” used to arrive at it]
Barnet, Short Guide to Writing about Art, section in Chapter 11 titled “Iconography and Iconology”, pp. 260-264.

10/3(M): Introduction: Iconography and Iconology

10/5(W): Introducing Abul Hasan’s “Jahangir Embracing Shah Abbas”
READ: Richards, The Mughal Empire, chapter 5, pp. 94-118
**10/7(F):** The allegorical portrait: “Jahangir preferring a Sufi sheikh to Kings”  
*interpreting Jahangir’s allegorical images*  
SEE: Beach, *The Imperial Image*, “The Leningrad Album”, p. 167; and cat. entries for nos. 17a, 17b, 17c, 18b, 18c, 18d  
⇒ Paper #3 assigned

**10/10(M):** The iconography of pre-Islamic kingship  
*sun and moon: “mulk-i sulaiman”*  
⇒ [PAPER 2 DUE: 2 page stylistic comparison of “Shah Jahan watches an elephant fight” and “Maharaja Bakhat Singh watches elephants wreaking havoc”]

**10/12(W):** Mughal-Safavid relations: The political context of “Jahangir Embracing Shah Abbas”

**UNIT IV: Models of Time – The Historical Explanation of Change (9 meetings)**  
Key Readings: *George Kubler, The Shape of Time*

10/14(F): Introduction: Time, sequence, change, evolution
10/17(M): Introduction to Kubler’s *The Shape of Time*
10/19(W): Discussion of Kubler’s *The Shape of Time*

**10/21(F):** Indian and Persian painting before the Mughals  
*Western Indian style: Chaurapanchasika and Chandayan traditions:*  
⇒ [Study guide for Quiz #2 distributed]

[10/24(M) FALL BREAK]

10/26(W): Indian and Persian painting before the Mughals (continued)  
*Sultanate painting: Safavid painting*

⇒ 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

**10/28(F):** The “problems” of Early Mughal painting: Painting under Humayun  
*Imperial incorporation (Safavid, Indic, European)* - *Imperial empiricism*  
READ: Beach, *The Imperial Image*, pp. 12-37  
⇒ [Paper 3 Due: Iconological interpretation of Abu’l Hasan’s “Jahangir Embracing Shah Abbas”]

10/31(M): Milestones of Akbari painting: the *Hamza Nama*, the “First” and “Second” *Akbar Namas*

**11/2(W):** Dating and assessing the significance of the Cleveland *Tuti·Nama*  
⇒ [QUIZ #2 given: Exercise #1 assigned]
UNIT V: Architectural and Historical Analysis of Buildings and Sites (8 meetings)

Key Readings: Paul Frankl, “Introduction”, from *Principles of Architectural History*
Krautheimer, “Introduction to an ‘Iconography of Medieval Architecture’,”
*Journal of the Warburg and Courtauld Institutes* V(1942): 1-33

11/4(F): Analysing Architecture: visual, corporeal, spatial, and ritual dimensions; architecture and site

*11/6(Sunday) ➔ Exercise #1 due by 10:00 AM [not a class session]*

11/7(M): Discussion of Cleveland Tuti-Nama exercise

11/9(W): Introducing the Taj Mahal: Masonry building: basic structural requirements and solutions

*11/11(F): The conventions of architectural drawings – plan, elevation, and section*
READ: Richards, *The Mughal Empire*, ch. 6, pp. 119-150
“Reading architectural drawings” (handout)
➔ [Exercise #2 assigned]

11/14(M) NO CLASS

11/16(W): Reading and analyzing architectural drawings: the Shrine of Ibrahim at Bhadresvar
*basic architectural terms; progress report on exercise 2*

11/18(F): Building Types: Spatial form and ritual use
*mosque, tomb, palace, city*

*11/21(M): The Taj Mahal: structure and design in historical context*
*Timurid prototypes; Delhi Sultanate and stylistic revivalism: the Taj Mahal and Humayun’s Tomb*
➔ [Exercise #2 due: production of a section from a set of scale drawings]

11/23—11/27 THANKSGIVING RECESS

11/28(M): Architectural iconography: discussion of Krautheimer and Grabar

11/30(W): The iconographic significance of the Taj Mahal
Ebba Koch, “The Mughal Waterfront Garden”

UNIT VI: Historiography: Debate and Interpretation within Art History (4 meetings)

Key Readings: W. Eugene Kleinbauer, “Determinants of Art Historical Investigation”
Keith Jenkins, “What History Is”, ch. 1 from *Re-thinking History*

12/2(F): The Historiography of Art History
ARHA 181: Introduction to the Practice of Art History: Mughal India  
P. Wagoner

Founded in northern India in the early 1500s, the Mughal empire was one of the largest centralized states in the history of the premodern world. During the two centuries of their effective rule over most of the Indian subcontinent, the Mughal emperors and their subordinates were prolific patrons of the arts, overseeing the production of lavishly illustrated books and picture-albums and commissioning such architectural masterpieces as the Taj Mahal. This course offers an introduction not only to the art and culture of Mughal India, but also to the practice of art history itself, through a sequence of six thematic units exploring and applying different methods that are central to the discipline. Each unit begins with critical reading and discussion of one or two key theoretical or methodological statements, then continues through application to case studies drawn from Mughal India. The units include (1) techniques of visual description and formal analysis, (2) the concept of style and stylistic analysis, (3) the analysis of meaning in visual images (iconography and iconology), (4) models of time and the historical explanation of change, (5) architectural and historical analysis of buildings and their sites, and (6) historiographic assessment of debates and changing interpretations within art history. Each unit culminates in a writing exercise designed to provide students with structured experience in some of the various modes of art historical writing. The course is appropriate as an introduction both to art history and to Mughal art.

About the course:

1. **Assigned readings**: There are three different types of assigned readings for this course: “key readings”, which present theoretical or methodological positions of general relevance to the practice of art history; subject-specific readings which relate directly to Mughal India (both art historical and historical), and various chapters assigned from Sylvan Barnet’s manual, *A Short Guide to Writing about Art*, which provides a compendium of useful information about the practice of art history as
well as useful guidelines for a variety of different genres of art historical writing. Key readings are listed under the heading of the unit for which they are prescribed, and are to be read by the first day of that unit (and ideally, returned to for further consideration throughout the course of the unit). Subject-specific readings are listed under the lecture topic for which they are assigned, and should be read BEFORE the class meeting on that day. The readings from Barnet are assigned in different places on the syllabus and in certain cases are referred to again in the handouts giving instructions for the various writing assignments.

Three of the readings take the form of books, which are available for purchase at Broad Street Books:


All other prescribed readings take the form of journal articles, or of chapters and brief excerpts from books, and are available electronically via “Moodle”. A full list of these readings is given below on pp. 10-11.

2. Reserve readings: Copies of the three assigned textbooks are available on reserve in the Art Library. Additionally, a selection of basic reference books and sources of good-quality illustrations has been placed on reserve in the Art Library. See the list of reserve readings on pages 12-13. To request items on reserve, you need to specify the call number (included in the list of reserve readings).

3) Slide images: In this course, we will be studying a number of works of art for which good illustrations are not available in any of the readings. Accordingly, there are two online resources we will be using as sources of images:

   Media Database: Wesleyan’s online MediaDatabase, accessible from any computer with an internet connection, contains a selection of digitized images relevant to this course. By accessing this database from a networked computer, you will be able to review and study most of the key images shown as slides in class, as well as other related images. With the database, it is possible to search for images by cataloging information (e.g. title, medium, artist, patron, subject matter, etc.), and also to call up several images simultaneously for comparative study.

   To access the images on the media database, go to the url: http://mediadb.wesleyan.edu/ Under “Browse”, select “Collections”. One or more collections related to the course should then appear at or very near the top of the list, with names beginning “181ARHA”. If you click on the small triangle next to the collection name, thumbnails of the images 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 cataloging information).

   ARTstor: Wesleyan subscribes to ARTstor, a service that makes high quality digital images available on the web. There are currently over half a million images in the archive, and most are of extremely high resolution and can be greatly magnified for detailed examination. In general, the ARTstor images are of much better quality than those on MediaDatabase.

   To access ARTstor, you will need to set up a user account, which is very easy following the “Directions for using ARTstor on pp. 14-15. Once you have registered, it is fairly intuitive to use, and has good “Help” documentation.
4) **Graded assignments**: There are six graded assignments for the course, designed to help you develop your skills at a variety of art historical practices, as well as to afford guided practice in writing. There is one assignment for each of the course's six thematic units, to provide an opportunity to put into practice the theories and methods covered in that unit. Four of the assignments take the form of short papers (ranging in length from 2 pages to 4-5 pages); the other two take the form of image-based exercises that are to be accompanied only by brief verbal explanation. Typically, you will have about two weeks to complete each assignment. All papers are to follow the format and conventions outlined in chapter 13 (“Manuscript Form”) of Sylvan Barnet, *A Short Guide to Writing about Art*. Papers that do not conform to Barnet’s “Basic Manuscript Form” (pp. 299-302) will be returned for correction and/or receive a lower grade. In addition, you are required not to exceed the maximum page limit given for each paper, and to use a 12-point font size. (In other words, do not try to get around the page limit by using a miniscule font or margins of less than 1 inch. You may elect, however, to use a separate title page, as well as separate pages at the end of your text for illustrations, endnotes and list of citations, in order to preserve the maximum space allowed for the body of the paper.

The papers/assignments are as follows:

- **Paper 1**: Analytical description of a work of art (prescribed: “Daulat the Painter and Abd al-Rahim the Scribe”), 2 pages
- **Paper 2**: Stylistic comparison of two paintings (prescribed: “Shah Jahan watches an elephant fight” [Mughal] and “Maharaja Bakhat Singh watches elephants wreaking havoc” [Rajput]), 2 pages
- **Paper 3**: Iconological interpretation of a painting (prescribed: Abu’l Hasan’s “Jahangir Embracing Shah Abbas”), 2 pages
- **Exercise 1**: Relative dating of an undated manuscript (prescribed: Cleveland *Tuti Nama* ms.), and brief commentary on the implications of this dating for the history of Mughal art
- **Exercise 2**: Production of a transverse section from a set of measured drawings (prescribed: Tomb of Ibrahim, at Bhadresvar, 1160 AD), drawing and notes for discussion
- **Paper 4**: Critical evaluation of a debate in the historiography (prescribed: assessing the Bibi-ka Maqbara at Aurangabad: travesty of the Taj Mahal, or expression of new political ideas?) 4-5 pages

Detailed instructions for each paper or exercise will be provided when the assignment is given. PLEASE NOTE: All papers for this course must be submitted in hard-copy. No email attachments will be accepted.

5) **Quizzes**: There will additionally be two quizzes for this course. The purpose of these quizzes is to encourage you to learn (i.e. memorize) limited bodies of factual information that will be necessary for informed discussion and analysis in the course. The first quiz will assess your knowledge of the historical context of Mughal India (primarily names of emperors and regnal dates, geographic and ethnic names, etc.). The second quiz will assess your ability to recognize and identify a discrete group of “key monuments” that will provide important reference points for our discussions on the explanation of historical change in Unit IV. You will be given study sheet handouts to aid you in preparing for both quizzes. There are no other examinations in this course (i.e., no mid-term or final).
6) **Grading**: Your overall grade for the course will be calculated as follows:

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<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Paper 1</td>
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<td>Paper 2</td>
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<td>Paper 4</td>
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<tr>
<td>Quiz 1</td>
<td>10%</td>
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<td>Quiz 2</td>
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10% will be reserved for evaluation of class participation, improvement over the course of the semester, etc.]

**TOTAL**: 100%

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.


7) **Policy on extensions & rescheduling of quizzes**: There will be no extensions given for any paper, except in the case of a medical or personal emergency supported by an email communication from your class dean. All papers are due by 5:00pm on the due date (unless stated otherwise), and should be turned in to me in person (either in class or in my office at DAC 301) or placed in my mailbox in the department office (upstairs in the Zilkha Gallery building). **N.B. 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 (please note that Saturdays, Sundays, and holidays also count as days). Quizzes must be taken during the scheduled time, and cannot be rescheduled except in the event of a medical or personal emergency supported by a letter from a physician or dean.**
8) **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.

9. **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](http://www.wesleyan.edu/deans/disability-students.html)

10. **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

   (8/24/11)
List of assigned readings available electronically on Moodle
All items are listed in the order in which they are prescribed

“Key readings” (theory and method readings)


Readings specifically relating to Mughal India


Books on Reserve (in Art Library, not Olin)

Copies of the three assigned course texts are available on reserve in the art library. In addition, the following list includes other useful reference works and sources of high-quality illustrations, which have also been placed on reserve for your reference:

**Assigned texts:**


**Additional Reference and Illustrations:**


Directions for using ARTstor (*see next page if you have browser-based technical difficulties):

1. Use your browser to go to [http://www.artstor.org](http://www.artstor.org)  Click “ENTER HERE” to enter the ARTstor library.

2. At the top right corner of the page, under “Welcome to ARTstor”, click the “Register” if you are a first-time user. In the User Registration window, fill in your full Wesleyan email address in the first blank, and repeat it in the second. Then enter a password you wish to use for ARTstor, and confirm that. Then fill out the remaining fields and click the “Submit” button. You are now registered and logged on.

3. TO USE THE OFFLINE IMAGE VIEWER (OIV): Once you are logged on, go up to the grayish menu bar at the top of the page, and click on “Tools”. In the drop-down menu, choose “Download offline presentation tool (OIV)” and follow the instructions. Once you have the OIV installed on your computer, you will be able to go to Moodle and open up OIV files (with the .prs file extension). Once the file has been opened, click on the fourth button from the left (“View Image Palette Presentation”) at the top of the Image Palette. Once you have started the presentation, use the arrow and other buttons to navigate and go to split screen: you will also be able to zoom in and out and pan the image in each panel.

4. TO ACCESS INSTRUCTOR IMAGE GROUPS ON ARTstor: Once you are logged on to ARTstor, go up to the grayish menu bar and click on “Find”. In the drop-down menu that will open, choose the “Unlock password-protected Folder” option. In the registration form that pops up, enter your first name and last name, as well as the password in the fields provided. The password for the “ARHA 181 Fall 2011” folder is “mughalindia” [all lower case]. After clicking the “Submit” button at the bottom of this window, you will receive a message saying that you have access to this folder.

5. Next, in the grayish menu bar at the top of the page, click “Find” and pull down to select “Browse image groups”. In the “Open an image group” window, click on the + sign next to the “ARHA 181 Fall 2011” folder to see the image groups contained within that folder. To open the desired image group, double-click on its name.

6. The images are displayed as small thumbnails, 24 to a pane. The bar at the top right corner will tell you how many panes there are in the image group, and which pane you are on; it also provides navigation controls for moving from pane to pane. To see a larger version of a given image for study, double click on the image, and it will open up in a separate, pop-up window, with controls for zooming, panning, etc. [these should be more or less self-explanatory]. The resolution of most of these images is surprisingly good!! In this pop-up window, it is also possible to navigate from image to image, using the forward and backward arrows beneath. Returning to the primary window, if you double click on the image title, a pop-up window will open with the cataloging information for the image. You will also note tabs at the top of this window; one opens a section with “Instructor Notes” (if any are present), another provides you a space for recording your own notes on the image.

7. You may also search and browse the various collections available on ARTstor. You can search either in all collections (try “Mughal painting” or “Rajput painting”), or on a particular collection. Of particular relevance to this course is the “ACSAA Collection” (American Council for Southern Asian Art). This includes over 12000 images of various works of South Asian Art and Architecture, which are searchable in various ways. To access this collection, go to “Find” in the menu bar, and pull down to “Browse ARTstor by” and select “Collection” in the side bar. The ACSAA collection should be the second one in the list. As you search and browse through these images, you may wish to set up your own image groups, culled from the larger set. To do this, select the images you wish to use by clicking them ONCE only: this will give them a reddish-brown border. You can click any number of images, on several different panes even, and the program will remember. When you have the images
you want selected, go up to the menu bar and under the “Organize” menu, pull down to select “Save selected images” and go to side bar to select “New image group”. You will be presented with a small dialogue box asking you to select the image group folder – here you want to select the folder “ARHA 181 Fall 2011” with your initials following in parentheses, and then in the field below, type in the name for your image group (e.g. “images of court scenes” or whatever). At the bottom right corner of the dialogue box, click the “create new group” option, and then click the “save and open” button and you’ll see your new group. If you decide to add more images later follow the same procedure, but be sure to select the “append to group” option.

*ARTstor works with most common platforms and browsers. These are the technical requirements for using ARTstor for accessing the ARTstor Digital Library images and tools:

- A high-speed internet connection (not a dial-up connection)
- Flash Player, available for free online
  Update or install the latest version of Flash: http://get.adobe.com/flashplayer/
- An up-to-date version of Java
  Update or install the latest version of Java: http://java.com/en/
- Popup blockers must be disabled or popup windows allowed from *.artstor.org and *.artstor.net.
- Cookies must be enabled
- A minimum monitor resolution of 1280 x 1024 pixels
- Set screen colors to True Color (32 bit) or better

If you experience difficulties or need further information, go to: