ARHA 286  Empire and Erotica: Indian Painting, 1100-1900  
Instructor: P. Wagoner

Fall 2015  
Meets Wed. & Fri. 11:00 - 12:20 PM  
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office hours: Tuesdays, 10-12:00; other days and times by prior appointment

SYLLABUS

9/9 Wed:  Introductory considerations: Mughal and Rajput; painting or art of the book?  
KEY WORK: Bichitr, “Shah Shuja and Gaj Singh of Marwar”, c.1638 (LACMA)

9/11 Fri:  Materials and techniques; painters and calligraphers  
KEY WORK: Daulat, “Daulat the Painter and ‘Abd al-Rahim the Calligrapher”, colophon to a ms. of Nizami’s Khamsa), c.1610 (British Library)  
READ: B.N. Goswamy and Caron Smith, “Painting”, in Domains of Wonder: Selected Masterworks of Indian Painting, San Diego: San Diego Museum of Art, 2005, pp. 18-23  
(All assigned readings other than Guy and Britschgi, Wonder of the Age, are available on the course MOODLE)

I. Indian Painting before the Mughals  
READ: Guy and Britschgi, Wonder of the Age, pp.17-41

9/16 W  Indian painting before the Mughals: the Western Indian Style, the Sultanate style, and their interaction, 13th through 15th centuries  
EXEMPLA: see set 1

9/18 F  Indian painting before the Mughals, cont’d:  Rise of the “Erotic” mode (Chaurapanchasika and Chandayan styles), c.1500-1550  
EXEMPLA: see set 2  

II. Early Mughal Painting  
READ: Guy and Britschgi, Wonder of the Age, pp. 42-70

9/23 W  The problem of the origins of the Imperial Mughal style:  Mughal empiricism and Akbar’s alleged dyslexia  
KEY WORK: Bishndas, “Raja Suraj Singh Rathor”, c.1590, from an Akbari portrait album, remounted in the Kevorkian Album (17th C), (Metropolitan Museum of Art)  
**QUIZ at start of class**

The organization of the kitab-khana and the imperial synthesis of diverse stylistic traditions: the Cleveland Tuti-Nama and the “first” and “second” Akbar-Namas

KEY WORK: Miskin (designer), Sarwan (right folio), and Bhura (left folio), “A mine explodes during the Siege of Chitor”, Akbar Nama of Abu’l Fazl, c.1586-7; Abu’l Fazl’s text added c.1596 (London, Victoria and Albert Museum)

*paper 1 assigned*

9/30 W

Mughal narrative painting: text, image, and performance in the Hamza Nama

KEY WORK: Kesav Das and Banavari (attributed, Seyller), “Arghan Div Brings the Chest of Armor to Hamza”, Hamza Nama, c.1570 (Brooklyn Museum of Art)

10/2 F

Mughal narrative painting, cont’d: Abu’l Fazl’s Akbar Nama and the imperial message

KEY WORK: Basawan (design), Chetar (right folio), left folio painter unknown, “Akbar restrains the maddened elephant Hawa’i”, Akbar Nama of Abu’l Fazl, c.1586-7 (London, Victoria and Albert Museum)

III. The Classical Moment: Painting under Jahangir and Shah Jahan

READ: Guy and Britschgi, Wonder of the Age, pp. 71-109

10/7 W

Developments in portraiture under Jahangir: the “psychological portrait”

KEY WORK: Balchand, “Inayat Khan Dying”, 1618 (preparatory sketch, Museum of Fine Arts Boston; finished painting, Bodleian Library, Oxford)


10/9 F

Developments in portraiture, cont’d: the allegorical portrait and the Timurid obsession


10/14 W

Mughal connoisseurship and the rise of the Muraqqa’: Abu’l Hasan, “Wonder of the Age”


10/16 F

The nature and purpose of natural history painting: Ustad Mansur, “Wonder of the Age”


*10/20 Tuesday **Paper 1 due**

10/21W

Downsizing the kitab-khana under Jahangir and the creation of new traditions: “Sub-imperial”, “Popular”, and Rajput patronage

*10/23F Modes of reception and synaesthesia in Mughal painting
KEY WORK: Bichitr, “Garden Gathering with a Prince in a Green jama, c.1615-20, from the Minto Album (London: Victoria and Albert Museum)
*paper 2 assigned

(10/23-28 Fall break)

IV. Rajput Schools, 17th – 19th centuries
READ: Guy and Britschgi, Wonder of the Age, pp. 110-185

10/28W The rise of Rajput styles: Rajasthani vs. Pahari traditions; Mughalizing vs. non-Mughalizing styles
EXEMPLA: See set 3

10/30F “Audible Icons”: Music, poetry, and mood in Ragamala painting
KEY WORK: Anon., “Todi Ragini”, from a Ragamala produced at Bundi (Rajasthan), 1720 (Museum of Fine Arts, Boston)

11/4W The erotic sentiment (srngara-rasa) and the poetics of Rajput painting
KEY WORK: Master of the Early Rasamanjari series, “The joyfully expectant woman who is married but in love with another man” (muditā parakīyā nāyikā), from a ms. of Rasamanjari of Bhanudatta, Nurpur (Pahari), 1660-70 (San Diego Museum of Art)

*11/6F **MIDTERM EXAM**

11/11W Rajput approaches to narrative painting: Man Singh’s Harivamsa and Jagat Singh’s Ramayana
KEY WORK: Manohar, “The education of the princes”, from the Jagat Singh Ramayana, Mewar (Rajasthan), c. 1649-1653 (Mumbai, private collection)

11/13F Rajput narrative painting, cont’d: Sansar Chand’s Bhagavata Purana
KEY WORK: Anon., “Putana’s cremation” from Sansar Chand’s Bhagavata Purana, c. 1780 (Varanasi, Bharat Kala Bhavan)
11/18W  Rajput painting and the aesthetics of devotion (*bhakti*)
KEY WORK: A master of the first generation after Nainsukh, “Re-enacting Krishna’s
Marvellous Deeds”, from Sansar Chand’s *Bhagavata Purana*, c. 1780 (private collection)

11/20F  Constructing and deconstructing gender in Mughal and Rajput painting
KEY WORK: Anon., “Radha and Krishna exchanging each other’s clothes in a glade”,
c.1820, Kangra (Pahari)

11/25W-11/27F  NO CLASS; Thanksgiving break

12/2W  Rajput approaches to portraiture
KEY WORK: Nainsukh, “Raja Balwant Singh of Jammu smoking on a palace roof”, 1751
(Calcutta, Indian Museum)
READ: B.N.Goswamy, “Essence and Appearance: Some notes on Indian portraiture”, in

*12/3 Thursday **Paper 2 due**

12/4F  The fantastic landscape and the hunt
KEY WORK: The Kotah Master assisted by Sheikh Taju, “Brijnathji and Durjan Sal Sight a
Pride of Lions”, 1781, Kotah (Rajasthani) (NY, private collection)

V. The Legacy of Mughal and Rajput Painting in Modern and Contemporary South Asia
READ: Guy and Britschgi, *Wonder of the Age*, pp. 186-201

12/9W  Into the 20th Century: the continuing relevance of Mughal and Rajput painting
KEY WORKS: Nilima Sheikh (b. 1945), “When Champa Grew Up”, 12 unbound folios,
tempera on hand-made paper, 1984; and “Panghat Stories”, tempera on 3-ply laminated
handmade paper, 2001

12/11F  Contemporary painters and the miniature tradition
KEY WORK: The Karkhana Project: Untitled (8), gouache and mixed media on paper, 2003
(Nusra Latif Qureshi→Saira Wasim→Talha Rathore→M.Imran Qureshi→Hasnat
Mehmood→Aisha Kalid

12/17 Thursday:  FINAL EXAM, 9:00 AM to 12:00 noon
ABOUT THE COURSE

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

►► Please note that this book has a useful glossary of literary works, pp. 202-205.

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.

For those of you looking for a more general narrative survey type text, the following OPTIONAL reading may be recommended:

This book is expensive ($70.00 new list price), but if you wish to purchase a copy you can probably find decent used ones for about $25.00 from Amazon affiliates. Please note that you are NOT required to purchase this book: a copy is on reserve at Olin Library where it may be consulted as necessary.

2. Additional assigned readings: In addition to this one assigned text, there are a number of shorter required readings (journal articles and book chapters) which are all available as PDFs on the Moodle for the course. These assignments are listed on the syllabus under the days for which they should be read:
3. Key Works: In this course, instead of a standard survey approach, we will focus in detail on twenty-two “key works” that are of exceptional interest and will sustain close visual analysis and contextual interpretation. On most class days, we will begin the session with extended group discussion and analysis of one of these key works, and then will branch out to consider other related works, literary texts being illustrated, or historical and cultural developments revealed through the key work.

A complete list of these “key works” is appended to this syllabus, and images of all of them are available in a single OIV Presentation file posted on the course Moodle (see section 6 below for details about the Offline Image Viewer). Each entry on the list gives names of painters (where known), a brief descriptive “title” of the painting, the manuscript or album to which it belongs, date (and in some cases, location) of production, and the current location of the work. Below this, additional detailed information is given, including translations of any inscriptions on the work, translated excerpts from the literary work the painting illustrates, and one or two items of bibliography to lead you further into the work.

Members of the class will be assigned to two-person teams, and for each session (starting in the third week of class), one team will be assigned responsibility for initiating and facilitating our discussion of the day’s “key work”. This should not take the form of a detailed report on factual information, but rather, should identify salient features and questions for discussion. Your goal will be to get the rest of the class to start a discussion. (We will discuss this in more detail during the first two weeks of class).

For the first paper, you will also select a “key work” of your choice as the focus: see section 7 below for details.

4. Access to other images viewed in class: In addition to the OIV presentation of the “key images”, an OIV presentation with all the images viewed in class will be posted on the Moodle for that day, usually appearing about a day after the class. See section 6 below.

5. Reserve Readings/Illustrations: Attached at the end of this syllabus is a list of recommended books (including volumes listed as bibliography for the “key images”) that have been placed on reserve at Olin Library. 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 many 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. The two paper assignments are designed (in part) to give you a pretext to spend time studying these catalogues.

6. Using the OIV: You need the Artstor “Offline Image Viewer” (OIV), which you can download and install on your computer easily from the Artstor website (www.artstor.org). If you are doing this from off-campus, you will be prompted to enter your Wesleyan user name and password. If you have not already registered with Artstor, do so from the home page (under the “Welcome to Artstor” box at the upper right corner of the page). Once you have registered and logged in, go to the “Tools” menu and pull down to “Download offline presentation tool (OIV)”. This will enable you to open any of the OIV files on the course Moodle.

For more detailed instructions on installing and using the OIV, see http://help.artstor.org/wiki/index.php/OIV_Installing

7) 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, and have page numbers inserted. 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: Tuesday, October 20th, by 5:00pm.

For this paper, you are to choose as your focus any one of the 22 “key works” that particularly interests you. The paper should take the form of a thoughtful and carefully structured discussion of the work, but the specific aspect you focus on will depend on the nature and identity of the work in question, and your own interests. You are expected, however, to explore the one or two works listed under the Bibliography for your key work, and to use that to identify relevant questions and differences of opinion in the scholarship, and as an avenue leading to other scholarship on the work. Depending on the work you choose, you may focus on issues of identification, dating, iconographic interpretation, style and aesthetic qualities, relationship between text and image, historical or religious content, broader cultural interpretation, etc. etc.

**Paper #2**: DUE: Thursday, December 3rd, 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 25th, and will test your ability to recognize and identify paintings in four different pre-Mughal styles. A firm knowledge of these four traditions is necessary for understanding the development of both the early Mughal style and many of the Rajput styles. To study for this quiz, use the OIV presentation “ARHA 286 Quiz Study Set” on the course Moodle.

**Midterm**: The Midterm will be given in class on Friday, November 6th (full period), and will consist of one or two slide essay questions. You will receive a study guide for the exam approximately one week prior to the exam date.

**Final**: The Final exam will be given during the regularly scheduled final exam period for this course (Thursday, 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. You will receive a study guide for the exam approximately two weeks prior to the exam date.

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

- **Paper 1**: 20%
- **Paper 2**: 20%
- **Quiz**: 10%
- **Midterm**: 20%
- **Final**: 20%

10% will be reserved for evaluation of such factors as attendance, contribution to class discussion, improvement over the course of the semester, etc.

**TOTAL**: 100%

8) **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 Art History Program office (41 Wylys, Room 318, i.e. the room with all the glass when you turn left at the top of the stairs). 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).

9) **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.

10) Disability Resources: Wesleyan University is committed to ensuring that all qualified students with disabilities are afforded an equal opportunity to participate in and benefit from its programs and services. To receive accommodations, a student must have a documented disability as defined by Section 504 of the Rehabilitation Act of 1973 and the ADA Amendments Act of 2008, and provide documentation of the disability. Since accommodations may require early planning and generally are not provided retroactively, please contact Disability Resources as soon as possible. If you believe that you need accommodations for a disability, please contact Dean Patey in Disability Resources, located in North College, Room 021, or call 860-685-2332 for an appointment to discuss your needs and the process for requesting accommodations.

11) 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 take your trash with you when class is over
RESERVE READING LIST


Key Works for ARHA 286  
Fall 2015  

Mughal  

1) Bichitr, “Shah Shuja and Gaj Singh of Marwar”, c.1638 (LACMA)  
INSCRIPTIONS: (in Persian in Devanagari script, above left figure): “A portrait of Maharaja Gaj Singh”; (above right figure): “A portrait of Maharaja Jai Singh”.  

2) Daulat, “Daulat the Painter and ‘Abd al-Rahim the Calligrapher”, colophon to a ms. of Nizami’s Khamsa), c.1610 (British Library)  
INSCRIPTIONS: (in Persian)  
1. (around the border of the dado of the back wall): God is Great. This picture was painted by the order of Emperor Jahangir, by the servant Daulat, being his own likeness. Dated the fourth regnal year, AH 1018 [=AD 1609-10]. Work of the most lowly, needy, insignificant, Daulat.  
2. (on the piece of paper held by the figure on the right, and continuing on the right folio of the book lying before him): ‘Abd al-Rahim, ‘Ambarin-Qalam [“the Golden-Pen”]  
3. (on the left folio of the same book): Work of the slave of the court, Daulat  

3) Bishndas, “Raja Suraj Singh Rathor”, c.1590, from an Akbari portrait album, remounted in the Kevorkian Album (17th C), (Metropolitan Museum of Art)  
INSCRIPTIONS: (in cartouches around inner border) verses from a Persian lyric poem on the appearance of the crescent moon of the Feast of the Fastbreaking at the end of the month of Ramadan. This is followed by another poem that ends: “I am the one who drinks the dregs from the earthen vessel of the dogs at your door--/ I do not drink the Water of Life from a golden goblet!” (summary and trans. Annemarie Schimmel)  
(on bottom of outer margin, apparently in Shah Jahan’s hand): “A portrait of Raja Suraj Singh Rathor, done by Bishndas”  
BIBLIOGRAPHY: Michael Brand and Glenn D. Lowry, Akbar’s India: Art from the Mughal City of Victory (NY, 1985), pp. 79-84 for the Akbari portrait albums; Stuart Cary Welch et al., The Emperor’s Album: Images of Mughal India (NY, 1987) no. 28, pp. 137-8, 140 for this painting.  

4) Miskin (designer), Sarwan (right folio), and Bhura (left folio), “A mine explodes during the Siege of Chitor”, Akbar Nama of Abu’l Fazl, c.1586-7; Abu’l Fazl’s text added c.1596 (London, Victoria and Albert Museum)  
LITERARY CONTEXT: Akbar Nama, Volume II, chapter LXV, pp.464-471(line 8). See addendum for H. Beveridge’s translation of the passage  

5) Kesav Das and Banavari (attributed, Seyller), “Arghan Dv Brings the Chest of Armor to Hamza”, Hamza Nama, c.1570 (Brooklyn Museum of Art)
LITERARY CONTEXT: For Wheeler M. Thackston’s translation of the Persian text of the episode seen in this painting, written on the versos of this and the previous folio, see John Seyller, The Adventures of Hamza: Painting and Storytelling in Mughal India (Washington, 2002), “Translations for Cat. 48” on p. 298.


6) Basawan (design), Chetar (painting of both leaves), “Akbar restrains the maddened elephant Hawa’i”, Akbar Nama of Abu’l Fazl, c.1586-7 (London, Victoria and Albert Museum)

INSCRIPTIONS: (almost invisible, along right margin in the hand of emperor Jahangir): “A likeness of Inayat Khan, work of Balchand.” (on edge of sheet near lower left corner): “Work of Balchand, the slave of the court”
LITERARY CONTEXT: The event and the painting of the scene are described by Jahangir in his Jahangir Nama. See addendum for Wheeler Thackston’s translation.

INSCRIPTIONS: upper right: “The contents of a dream His Majesty had at Nur Spring”
upper left: “and he composed this line of poetry with his miraculous tongue:”
inside aura: “Our shah came in a dream and made me happy: an enemy of my dream is he who awakened me.”
lower middle left: “and the blessed form (surat-i mubarak) of the shah was ascertained from a group who had seen him, and with the help of analogy and likeness of His Highness, soon a likeness (surati) was achieved which most believed to be like him. He is the omniscient giver of form.”
lower middle right: “Since Nawroz was near it was made in haste; done by the devoted offspring of a disciple, Nadiruzzaman [=Abu’l Hasan] son of Aqa Riza.”

BIBLIOGRAPHY: Stuart Cary Welch, “Mughal and Deccani Paintings from a Private Collection” Ars Orientalis 5(1963): 221-223 (for this painting, see entry 14, p. 228 and plate 9, figure 15). (On the course Moodle)

INSCRIPTION: (in Jahangir’s hand): “A quadruped the Rumis brought from Ethiopia with Mir Ja’far. Its picture was drawn by Nadir al-‘Asr Master Mansur. Year AH 1030 [regnal] year 16”
LITERARY CONTEXT: Jahangir records the arrival of the zebra in his Jahangir Nama. See addendum for Wheeler Thackston’s translation of the passage.

BIBLIOGRAPHY: Asok Kumar Das, Wonders of Nature: Ustad Mansur at the Mughal Court (Mumbai, 2012), pp. 86-88 and see especially bibliographic references in note 24. (On the course Moodle)


COLOPHON of MS: “He is God – exalted be He. The book Ragamala has been prepared on Wednesday at noon in the locality of Chunar. The work of the pupils of Mir Sayyid Ali Nadiralmulk Humayunshahi and Khwaja ‘Abd al-Samad Shirin Qalam, the slaves Shaikh Husain, Shaikh Ali, and Shaikh Hatim son of Shaikh Phul Chishti. Written on the 29th of Rabi II, 999 [February 24th, 1591]. Written by the humble Da’ud, son of Sayyid [illegible].” (Thackston translation)

INSCRIPTION: (in Hindustani): “Bhairava Raga 1”

LITERARY CONTEXT: Ragamala for Bhairava Raga [text C version]: “He carries the Ganges, and on his forehead, the digit of the moon, and three eyes. His body has serpents for ornaments, and he wears the skin of an elephant. He shines, with a trident in his hand and human skulls for a garland. Victory to Bhairava, the first of all melodies, clad in spotless white.”


12) Bichitr, “Garden Gathering with a Prince in a Green jama, c.1615-20, from the Minto Album (London: Victoria and Albert Museum)

BIBLIOGRAPHY: Elaine Wright, Muraqqa: Imperial Mughal Albums from the Chester Beatty Library (Alexandria, VA, 2008) no. 43, pp. 319-321; see also for comparison no.44, pp. 322-325.

Rajput

13) Anon., “Todi Ragini”, from a Ragamala produced at Bundi (Rajasthan), 1720 (Museum of Fine Arts, Boston)

LITERARY CONTEXT: Ragamala for Todi Ragini [text B version]: “The nayika [=heroine] walks lonely with her veena in hands amidst the trees of a forest, surrounded by deer which she has fascinated by her play”. This is a morning raga; rasa of “love in separation” (vipralambha-sringara).

BIBLIOGRAPHY: http://www.mfa.org/collections/object/todi-ragini-149719

14) Master of the Early Rasamanjari series, “The joyfully expectant woman who is married but in love with another man” (muditā parakīyā nāyikā), from a ms. of Rasamanjari of Bhanudatta, Nurpur (Pahari), 1660-70 (San Diego Museum of Art)

INSCRIPTIONS: top margin: “The joyfully expectant one” (mudita); left margin: “29”

LITERARY CONTEXT: verse 30 of Bhanudatta’s Bouquet of Rasa (Rasamanjari), tr. Sheldon Pollock: (cont’d next page)

An example of the joyfully expectant another’s nayika:

“The husband’s always off in the cowshed,
the sister’s a deaf mute,
and the wife of her brother-in-law
is blinder than a bat,”
she heard her girlfriend saying to him,
and felt the goosebumps spread
across her high firm breasts like armor
for the battle to come.

BIBLIOGRAPHY: B.N.Goswamy and Caron Smith, Domains of Wonder: Selected Masterworks of Indian Painting (San Diego, 2005), no.78, pp.192-193.

15) Manohar, “The education of the princes”, from the Jagat Singh Ramayana, Mewar (Rajastahan), c. 1649-1653 (Mumbai, private collection)
Of all the king’s sons it was the eldest, Rama, who, like a royal pennant, gave his father the greatest joy. For he was the one among the brothers held in most esteem, just as the self-existent Brahma is most esteemed among all beings. All of them were heroes, learned in the Vedas and devoted to the welfare of the people. All were imbued with knowledge and endowed with virtues, but even among such men as these, it was the mighty Rama who was accounted truly valorous. From earliest childhood, Lakshmana, bringer of glory, was always especially fond of his eldest brother, Rama, delight of the world. Performing every service for him, glorious Lakshmana was like another life breath outside his body, for without him, the best of men could get no sleep. Without him, he would not eat the savory food that was brought to him. Whenever Rama went out hunting on horseback, he followed behind, guarding him with his bow. Just so did Bharata love Satrughna, Lakshmana’s younger brother more than the breath of life itself, while Satrughna loved him just as much.

16) Anon., “Putana’s cremation” from Maharaja Sansar Chand’s Bhagavata Purana, Kangra (Pahari) c. 1780 (Varanasi, Bharat Kala Bhavan)
LITERARY CONTEXT: Bhagavata Purana, Book 10, chapter 6, verses 1-44. See Addendum for translation by Edwin F. Bryant.

17) A master of the first generation after Nainsukh, “Re-enacting Krishna’s Marvellous Deeds”, from Sansar Chand’s Bhagavata Purana, Kangra (Pahari)c. 1780 (private collection)
18) “Radha and Krishna exchanging each other’s clothes in a glade”, c.1820, Kangra (Pahari) (present whereabouts unknown)
   LITERARY CONTEXT: a popular, anonymous devotional verse (savaiya):
   She wears his peacock feather,
   he dons her lovely, delicate crown;
   She sports his yellow garment,
   he wraps himself in her beautiful sari.
   How charming the very sight of it—
   the Moon of Vraja has adorned her in the grove;
   The daughter of Vrishabhanu turns Nanda’s son,
   and Nanda’s son, Vrishabhanu’s girl.

   INSCRIPTION (on verso): “His Lordship is shown looking at the rains: Raja Balwant Singh-ji—the year was 1751CE. The month was July/August. The papiya bird…”

20) The Kotah Master assisted by Sheikh Taju (attributed by SCWelch), “Brijnathji and Durjan Sal Sight a Pride of Lions, Kotah (Rajasthani) (Kotah, Rao Madho Singh Trust Museum)
   INSCRIPTION (on verso): “Picture of Shri Brijnathji and the honorable Maharao Durjan Sal and the honorable Jaswant[?] Singh hunting with the elephant [name not given]… and the elephant Shondarganga-ji [?] meeting a strong lioness with cubs.”

20th and 21st Century transformations


22) The Karkhana Project: Untitled (8), gouache and mixed media on paper, 2003 (Nusra Latif Qureshi→Saira Wasim→Talha Rathore→M. Imran Qureshi→Hasnat Mehmood→Aisha Kalid