

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

**Art 003**

**MW 10:30-12:20**

**Winter 2020**

Professor Sonal Khullar

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

### Course description:

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

### Course requirements:

Your grade will be assessed on the basis of active participation in class (10%); two short papers (Paper 1: 30%; Paper 2: 30%; and a unit exam (30%, two slide comparisons and four definitions of key terms or concepts). The unit exam will cover weeks 8-10 of the course.

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

If you need an extension on a paper, please contact the instructor at least 48 hours in advance of the deadline. Note that you must have a valid reason, such as a documented illness, a family emergency, or a major assignment due the same day. For every day (including weekends) your paper is late, I will deduct half a grade, that is, a 4.0 will become a 3.5, a 3.5 will become a 3.0, etc. Papers handed in on the day they are due but after the stated deadline are also late. All papers must be typed, double-spaced, with 1-inch margins and in a 12-point Times font.

Paper deadlines:

01/24: Paper 1 due at 9 am, via Canvas.

02/24: Paper 2 due at 9 am, via Canvas.

### Course materials:

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

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

<https://canvas.uw.edu/courses/1353040>. All readings are also available at the reserve desk of the Art Library.

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

#### Course policies:

All scheduled lectures, readings, and screenings are subject to change. You are responsible for any changes mentioned in class, including changes to the class schedule or course policies.

Absences from class prevent participation and may negatively affect grades. If you are absent from class due to personal or medical emergencies, immediately notify the instructor, find out what you missed from a classmate, and ensure that all assignments and exams are completed.

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

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

#### Course schedule:

Week 1:

##### **01/06: Introduction**

##### **01/08: The Indus Valley Culture, Art under Ashoka, and the Didarganj *yakshi***

Dehejia, 23-48.

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

Week 2: Early Buddhist Art, Patronage, and Pilgrimage

##### **01/13: Stupas at Bharhut, Sanchi, and Amaravati**

Dehejia, 49-76.

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

**01/15: Kushan Art in Mathura and Gandhara and the Begram Cache**

Dehejia, 77-100.

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

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

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

Week 3: Early Buddhist and Hindu Temples

**01/20: No class; MLK Holiday**

**01/22: Karle, Ajanta, and Elephanta**

Dehejia, 101-129.

**01/24: \*\*\*Paper 1 due at 9:00 AM, via Canvas.\*\*\***

Week 4: The Hindu Temple

**01/27: Ellora and the Kailasanatha Temple**

Dehejia, 129-152.

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

**01/29: Gupta Sculpture and the Vishnu Temple at Deogarh**

Dehejia, 135-152.

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

Week 5: Dravida (southern) Hindu Temples

**02/03: Pallava Mamallapuram**

Dehejia 183-204.

**02/05: Chola Thanjavur**

Dehejia, 205-228.

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

Week 6: Nagara (northern) Hindu Temples

**02/10: Khajuraho**

Dehejia, 153-182.

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

**02/12: Class cancelled; students to visit newly opened SAAM galleries of South Asian art**

Week 7: Nagara (northern) Hindu Temples, contd.

**02/17: No class; President's Day Holiday**

**02/19: Konark**

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

Week 8: Medieval and Early Modern Forts and Cities

**02/24: Qutb Minar and Sultanate Delhi**

**\*\*\*Paper 2 due at 9:00 AM, via Canvas.\*\*\***

Dehejia, 247-272.

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

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

[https://www.washingtonpost.com/posteverything/wp/2017/01/06/its-harder-than-ever-to-teach-islamic-art-but-never-more-important/?utm\\_term=.32f159bdff59](https://www.washingtonpost.com/posteverything/wp/2017/01/06/its-harder-than-ever-to-teach-islamic-art-but-never-more-important/?utm_term=.32f159bdff59)

**02/26: Vijayanagara, Bijapur, and the Deccan Sultanates**

Dehejia, 273-296.

Navina Najat Haider, "The Art of the Deccan Courts," in *Sultans of Deccan India: Opulence and Fantasy, 1500-1700*, eds., Navina Najat Haider and Marika Sardar (New York: Metropolitan Museum of Art, 2015), 15-28.

Week 8: Mughal India

**03/02: Mughal Architecture**

Dehejia, 297-334.

**03/04: Mughal Painting**

Dehejia, 297-334.

John Seyller, "Painting Workshops in Mughal India," in Hammad Nassar et al, eds., *Karkhana: A Contemporary Collaboration* (Ridgefield: Aldrich Contemporary Art Museum, 2005), 12-17.

Yael Rice, "The Brush and the Burin: Mogul Encounters with European Engravings" in *Crossing Cultures: Conflict, Migration and Convergence: The Proceedings of the 32<sup>nd</sup> International Congress of the History of Art*, ed. Jaynie Anderson (Carlton, Victoria: Miegunyah Press, 2009), 305-310.

Week 10: Indian Painting

**03/09: Rajput Painting**

Dehejia, 335-362.

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

**03/11: \*\*\*Unit exam\*\*\***