

**SYLLABUS FOR HISTORY OF ART 675**  
**ART OF INDIA: CA. 1200 TO CONTEMPORARY**  
**AUTUMN 2007**

**Professor**

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Office Hours: MW 12:30-1:30  
and by appointment

**Course Description**

This course examines the art of South Asia from ca. 1200 to contemporary times. The course focuses especially on painting and architecture as very little major sculpture was produced during this period. The course emphasizes the interrelationships and dynamics among the Islamic society that becomes a major force in South Asia, beginning around the 12<sup>th</sup> century, the European Colonial peoples who became a major force in South Asia beginning in the 18<sup>th</sup> century, and, of course, the indigenous Indic peoples, religions, and artistic traditions. We will see that there are many different ways in which these cultures and their arts interacted. In some cases, there was a total clash of cultures; in others, there were borrowings and influences; in still others, there was a total capitulation to the newly installed powers.

**Course Meetings**

Class meets Mondays and Wednesdays from 1:30 to 3:18 in 211 Hayes Hall.

**Readings**

There is no textbook for the course. Readings and suggested readings are listed in the appropriate places on your Lecture Outline (see below) and are posted on CARMEN. Information from the readings will be incorporated into the questions on your exams. I ask not so much that you read for detail and facts, but, rather, for the content and ideas as they relate to the materials we are covering in class. Please let me know if you have any questions about what you should be “getting” from the readings.

**Course Mechanics**

This course will use the CARMEN electronic class management system. All lectures will be posted on CARMEN. The course syllabus, readings, assignments, announcements, e-mail and other details of the course will also be managed with CARMEN.

**Exams**

There will be two exams for the course, a midterm and a final. The final will be a midterm of the second half of the course (one hour) and a cumulative final (one hour) Make-up exams will only be given in extreme circumstances. In the case of an illness or emergency, please contact the instructor as soon as possible. Requests for make-up exams must be accompanied by appropriate medical or other documentation. Exams may include slides, terms, maps, and essays, as well as information from your readings. This

course emphasizes your understanding and your ability to articulate concepts about the art rather than rote memorization.

### **Course Grading**

- 30% Out-of-class assignment
- 20% Midterm exam
- 50% Exam given at time of final
  - 25% for first hour (2nd midterm)
  - 25% second hour (final)

### **Grading Scale**

**A** 93% and above, **A-** 90-92%, **B+** 88-89%, **B** 83-87%, **B-** 80-82%, **C+** 78-79%, **C** 73-77%, **C-** 70-72%, **D+** 68-69%, **D** 60-67%, **E** 59% and below

### **Students with Special Needs**

Students who feel they may need accommodation based on a disability should contact the instructor **during the first week of classes** to discuss their specific needs. We rely on the Office of Disability Services to verify the need for accommodation and to help develop accommodation strategies. Students with disabilities who have not previously contacted the Office of Disability Services should look at the ODS website at <http://www.ods.ohio-state.edu> and/or contact them by phone to schedule an appointment (292-3307).

### **Academic Misconduct**

OSU instructors are required to report suspected cases of academic misconduct to the Committee on Academic Misconduct. The University's rules on academic misconduct can be found on the web at <http://oaa.osu.edu/procedures/1.0.html>

### **Dates to Remember**

- Midterm Examination: Monday 10/22/07
- Papers/projects due: Wednesday 11/28/07
- Final Exam: Weds. 12/05/07 11:30-1:18

### **Out-of-class Assignment**

There are three options for your out-of-class assignment.

1. *Choose one of the paintings* I bring to campus and write what would be the equivalent of a long catalogue entry for the work. Discuss the materials and techniques used in the painting, its condition, its style (including use of space, colors, figure style, and so on), the subject matter, and any other relevant issues. Be sure to bring in comparative works of art to reinforce your suggestion of its style and date. Approx. 10-15 pages.
2. *Create a work of art* based on one of the techniques and styles we have studied in class. Research the methods, create the work, and write a short explanation of what you have done. Your work can be a copy of an original work or your own

creation based on the principles of original works of art. Please ask me to pre-approve your project before you begin.

3. *Select a topic* from the following and write a 12-15 page paper (graduate students 15-18) on the subject.
  - a. Akbar's religious thought as reflected in the paintings of his court.
  - b. Christian subjects in Mughal art.
  - c. Nature in the art of Jehangir's time.
  - d. Portraiture in Indian art ca. 1550-the present
  - e. References to India's pre-Colonial past in late 20<sup>th</sup> century art
  - f. Other of your choice (please check with me first)

## COURSE OUTLINE AND LECTURE LIST

(The schedule is approximate; we might not be exactly on schedule throughout the quarter.)

### WEEK 1

Weds. 09/19 Introduction: The Setting and Background

### WEEK 2

Mon. 09/24 Introduction: The Setting and Background (cont).

Weds. 09/26 Indigenous Painting Schools

Ajanta murals (5<sup>th</sup> century)

Pala palm-leaf manuscripts (11<sup>th</sup>-12<sup>th</sup> centuries)

Jain manuscript paintings (13<sup>th</sup>-15<sup>th</sup> centuries)

Caurapanchasika (ca. 1550)

**Read:** Cummins, *Indian Painting*, pp. 7-33.

**Read:** Miller, *Phantasies of a Love-Thief*

### WEEK 3

Mon. 10/01 Early Islamic Art in South Asia

**Read:** Sections on Islam from *Atlas of the World's Religions*

Banbhore Mosque & walled city, ca. 712 (time of Mohammad bin Qasim)

Sultanate Period Architecture:

Quwwat-ul-Islam Mosque, Delhi, begun 1191

Qutb Minar, Delhi, 1199 (completed ca. 1220)

Tomb of Ghiyas-al Din Tughlaq, Tughlaqabad, Delhi, 1325

**Optional Reading:** Welch and Crane on "Sultanate Architecture"

Sultanate Period Painting:

Khamseh of Amir Khusrau

Ni'mat Nama, Mandu, ca. 15<sup>th</sup>-16<sup>th</sup> century

Weds. 10/03 The Mughal Period:

Babur (1526-1530)

Humayun (1530-1540 and 1555-1556)

Akbar (1556-1605)

Painting:

Tuti Nama

Hamza Nama  
Akbar Nama  
Histories  
The Lahore period  
Hindu topics  
European influence  
Portraiture

**Read:** Cummins, *Indian Painting*, pp. 35-54

**Read:** Excerpt from *Ain-i-Akbari*

**Read:** Excerpt on Akbar and Christianity in *Traveler's account*

Architecture:

Fatehpur Sikri  
Ajmer Fort (1570)  
Agra Fort  
Humayun's Tomb

**Optional Reading:** Lowry, "Humayun's tomb"

#### WEEK 4

Mon. 10/08 The Mughal Period: Akbar, cont.  
Weds. 10/10 The Mughal Period: Akbar, cont.

#### WEEK 5

Mon. 10/15 The Mughal Period: Jehangir (1605-1627)  
Painting:  
Portraiture  
Allegorical portraiture  
Animal paintings

**Read:** Cummins, *Indian Painting*, pp. 55-67.

**Read:** Excerpt from *Tuzuk-i-Jehangiri*.

Architecture:

Tomb of Akbar at Sikandra, finished 1613  
Tomb of Itmad-ud-Daula, Agra, blt. 1626  
Tomb of Akbar's horse, Sikandra

Weds. 10/17 The Mughal Period: Shah Jehan (1627-1658)

Painting:

Portraits and equestrian portraits

Night scenes  
Rembrandt copies of Mughal portraits of Shah Jehan

Decorative and luxury objects (jade, jewelry, glass, weapons, etc.).

**Read:** Cummins, *Indian Painting*, pp. 68-74.

Architecture:

Taj Mahal, Agra  
Shah Jehanabad (Red Fort), Delhi  
Jami Masjid, Delhi  
Shalimar Garden, Lahore, 1637

**Optional reading:** Wayne Begley, "Taj Mahal"

### WEEK 6

Mon. 10/22 **MIDTERM**

Weds. 10/24 The Mughal Period: Shah Jehan and Aurengzeb (1658-1707) and Late Mughals

Portrait of Aurengzeb  
Later Mughals

**Read:** Cummins, *Indian Painting*, pp. 74-79

Architecture:

Mosque of Rabi's Daurani, Aurangabad, fin. 1678  
Badshahi Mosque, Lahore, 1674  
Moti Masjid, Red Fort, Delhi, 1662

### WEEK 7

Mon. 10/29 Rajput Architecture and Painting

Painting Schools:

Mewar  
Bundi  
Kotah  
Kishangarh  
Marwar  
Jaipur  
Jodhpur  
Malwa

**Read:** Cummins, *Indian Painting*, pp. 91-163

**Read:** Miller, *Love Song of the Dark Lord (Gita Govinda)*

**Read:** Miller in Hawley, *The Divine Consort*

**Read:** Desai, "New Approaches"

Architecture:  
Palaces  
Civic Buildings  
Astronomical structures

Weds. 10/31 Rajput Architecture and Painting, cont.

WEEK 8

Mon. 11/05 Pahari Architecture and Painting  
Kangra Fort  
Basohli  
Kulu  
Mandi, Bilaspur, Nurpur  
Chamba  
Guler  
Garhwal  
Kangra

Weds. 11/07 Pahari Architecture and Painting

**Read:** Cummins, *Indian Painting*, pp. 165-201

WEEK 9

Mon. 11/12 VETERAN'S DAY, NO CLASSES

Weds. 11/14 Colonial Period:  
Portuguese  
French  
British East India Company (1757-1858)  
British Colonial Period (1858-1947)  
Architecture  
Sculpture  
Painting (Company School and others)  
Photography  
Calendar and other mass printing forms

**Read:** Section on British from *Atlas of the World's Religions*

**Read:** Cummins, *Indian Painting*, pp. 203-219

**Read:** Metcalf, *Imperial Architecture*

**Read:** Groseclose, *British Sculpture*

WEEK 10

Mon. 11/19 Contemporary Traditions (India, Pakistan, Bangladesh)  
Architecture  
Painting  
Sculpture  
Photography/Film/Digital Media

**Read:** Dalmia, *Contemporary Indian Art*

**Read:** Section on Independent India in *Atlas of World's Religions*

Weds. 11/21 Contemporary Traditions (India, Pakistan, Bangladesh, and Diaspora)

\*\*THANKSGIVING IS 22<sup>ND</sup>\*\*

WEEK 11

Mon. 11/26 Contemporary Traditions (India, Pakistan, Bangladesh, and Diaspora)  
Weds. 11/28 Contemporary Traditions (India, Pakistan, Bangladesh, and Diaspora)

WEEK 12 FINAL EXAM WEEK

Weds. Dec. 05 11:30-1:18 675 final