

## ARTH 482/599

### The Art of Colonial India

Prof. Robert DeCaroli  
Wednesday: 4:30 – 7:10

Research Hall 201

#### Course Description/Objectives:

This graduate seminar will look at the material culture of India during the Colonial period (1757-1947). Beginning with a look at the art of the Mughal Empire we will trace the rising influence of various European powers in South Asia with special attention on the expansion of the British East India Company and development of the Raj. The British Imperial system sought out Indian resources for exploitation and had a dramatic impact on the traditional arts and crafts of the Subcontinent. Topics for discussion will include: late art of the Mughal Empire, Company Style painting, Orientalism, photography, traditional crafts for domestic and foreign markets, Indo-Saracenic architecture, and colonial museums.

**Office Hours:** Robinson B 371D, Tuesdays and Thursdays 1:30-2:30 and by appointment.

**Email:** rdecarol@gmu.edu

<b>Course Requirements:</b>	Participation/Office Meeting	10%
	Weekly Reading Response Papers (10)	20%
	Paper Topic Proposal	10%
	Research Paper	50%
	Class Presentation	10%

The class meetings will consist of seminar-style discussions on specific topics. These meetings will form the core of the course material so it is strongly advised that you attend class consistently. ALL students are expected to participate in class discussions.

All students will need to turn in a Paper Topic Proposal, in which the subject of the research paper is discussed and bibliographic information is provided.

The Research Paper will involve independent research. All students have the option to turn in a rough draft of the paper if done so at least a week before the final draft is due. More information on all of these assignments will be provided during the term.

Each week students will be expected to turn in a 1 to 20-page Reading Response paper. You must turn in 10 over the course of the semester. If you turn in more, the lowest grade will be dropped.

## Grading Policies:

A	100-93%	C+	79-77%
A-	92-90%	C	76-70%
B+	89-87%	D	69-60%
B	86-83%	F	59% and lower
B-	82-80%		

Attendance is necessary; much of the material will only be presented in class lectures and discussions. You are responsible for keeping up with the material and for getting notes for missed classes.

This class is a seminar centered on the discussion of assigned texts. A student's class participation grade will be evaluated not according to the amount of talking that student does, but rather according to whether that student contributes thoughtfully and constructively, based on a careful consideration of the class readings. Obviously, students cannot contribute to class discussion if they are absent; consequently, repeated unexcused absences will be reflected in their participation grade.

Make-up times and extensions will be given ONLY in cases of emergencies or illnesses with proper documentation (doctor's note etc.) In all other cases (family obligations, religious holidays, disabilities etc.), extensions may be granted if I am informed well BEFORE the deadline.

Papers are due IN CLASS on the day specified in the schedule. Late papers will be marked down five points (half a grade) for every weekday and ten points (a full grade) for every weekend they are late. Papers will be handed back once in class. If you are not present on the day papers are handed back it is your responsibility to ask me for the graded assignment.

Please shut off all cell phones before class starts. Anyone using the phone during class (including for texting) will be asked to leave.

Adherence to codes of academic honesty is expected on all assignments and in all testing situations. I take the Honor Code (as stipulated in the university undergraduate catalog) very seriously. This code is a simple expression of respect for the course, your classmates and yourself. Cheating and Plagiarism are forbidden (obviously).

For those who do not know what Plagiarism is, it can be defined as: presenting, as one's own the words, work or opinions of someone else without giving them proper acknowledgment. Plagiarism can also refer to borrowing the sequence of ideas, arrangement of material, or pattern of thought of someone else without giving them proper credit. Plagiarism can be avoided by proper use of footnotes.

**Texts:**

Dehejia, Vidya. *The Body Adorned: Dissolving Boundaries between the Sacred and Profane in India's Art* (Columbia UP, 2009)

All other readings will be available on JSTOR, on Blackboard (MyMason) under the Course Content Folder, or available free through other online sources.

**On some weeks the readings will be divided up among the students. The half of the class that read one set of articles will present it to the other and vice versa.**

Readings and Lectures: (This schedule is subject to change)

----Readings need to be completed BEFORE the day under which they are listed----

**Schedule of Classes****Week 1 – Aug 30      Introduction to Colonial India – Historical Overview**

Watson, Francis. "Chapter 7 Mughals and Europeans", *Concise History of India*. (Thames and Hudson 1979) 105-157. (in 3 PDF files - Watson Mughals and Europeans)

**Week 2 – Sept 6      Courtly Arts of the Mughal Dynasty**

Seyller, John. "A Mughal Code of Connoisseurship". *Muqarnas*, Vol. 17 (2000), 177-202.

Born, Wolfgang. "Small Objects of Semiprecious Stone from the Mughal Period". *Ars Islamica*. Smithsonian Institution. Vol 7, No. 1 (1940) 101-104.

Carvalho, Pedro Moura. "What Happened to Mughal Furniture? The Role of Imperial Workshops, The Decorative Motifs Used, and the Influence of Western Models." *Muqarnas*. VI 21 (2004) 79-93.

Review online collections of Mughal Art (Such as at the Victoria and Albert Museum)

**Week 3 – Sept 13      Collecting India - The Rise of the British Empire**

Breckenridge, Carol A. "The Aesthetics and Politics of Colonial Collecting: India at World Fairs." *Comparative Studies in Society and History* 31, no. 2 (April 1, 1989): 195–216. (JSTOR)

Davis, Richard H. "Ch. 5 Indian Images Collected" *Lives of Indian Images* (Princeton UP. 1997) 143-185.

Dewan, Deepali. "The Body at Work: Colonial Art Education and the Figure of the 'Native Craftsman'" in *Confronting the Body: The Politics of Physicality in Colonial and Post-Colonial India*. Mills and Sens eds. (Anthem Press, 2004) 118-134.

## **Week 4 – Sept 20      Displaying India - The Colonial Museum**

### **Topic Proposals Due**

Guha-Thakurta, Tapati. "Chapter 2 The Museum in the Colony" *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India*. Ranikhet, India: Permanent Black, 2007. 43-83

Barringer, Tim. "The South Kensington Museum and the Colonial Project" in *Colonialism and the Object of Empire: Empire, Material Culture and the Museum*. (New York: Routledge, 1998) 11-27.

Watson, J. Forbes (John Forbes). *On the Measures Required for the Efficient Working of the India Museum and Library with Suggestions for the Foundation, in Connection with Them, of an Indian Institute for Enquiry, Lecture, and Teaching*. London, Printed by G.E. Eyre and W. Spottiswoode, for H.M. Stationery Off., 1874. Read Selections from Internet Archive: <https://archive.org/details/onmeasuresrequi00watsgoog>

## **Week 5 – Sept 27      Regional Painting Styles – The Rajputs**

B.N. Goswamy. *Essence of Indian Art*. (San Francisco: Asian Art Museum of San Francisco, 1986) 17-30, 272-273.

Jain, Jyotindra. *Kalighat Painting Images from a Changing World*. "Genesis of Kalighat Painting" 9-15 and additional selections (Posted in two PDF files)

Aitken, Molly Emma. *The Intelligence of Tradition in Rajput Court Painting*. (Yale UP, 2010) 1-55

## **Week 6 – Oct 4      “Company School” Painting**

Brown, Rebecca M. 2013. "Colonial Polyrythm: Imaging Action in the Early Nineteenth Century." *Visual Anthropology* 26.4: 269–97.

Dalrymple, William, and Yuthika Sharma. 2012. *Princes and Painters in Mughal Delhi, 1707-1857*. New York: Asia Society Museum. [a selection, to be decided]

## **Week 7 ---- Oct 11      The “Mystical” East - Orientalism and Fantasy**

Mitter, Partha. "Chapter VI Towards the Twentieth Century." *Much Maligned Monsters: A History of European Reactions to Indian Art*. (University of Chicago, 1992) 252-286.

Weinhardt, Carl J. "The Indian Taste." *Metropolitan Museum of Art Bulletin*. Vol. 16. No. 7. (1958) 208-216.

Eaton, Natasha. "Nostalgia for the Exotic: Creating an Imperial Art in London, 1750-1793" *Eighteenth Century Studies*. Vol. 39. No. 2 (2006) 227-250.

Fingesten, Peter "Spirituality, Mysticism and Non-Objective Art" *Art Journal*. Vol. 21. No 1. (1961) 2-6

Look online for information on Nicholas Roerich, Thomas and William Daniell, and/or William Hodges

## **Week 8 – Oct 18      Photography - Framing the Colonial Subject**

Behdad, Ali, "The Orientalist Photograph" in *Photography's Orientalism: New Essays on Colonial Representation*. A. Behdad and L Gartlan eds. (Getty Publ., 2013). 11-32.

Falconer, John. "'A pure labour of love': A Publishing History of the *People of India*" *Colonialist Photography: Imag(in)ing Race and Place*. Hight and Sampson eds. (Routledge/Taylor & Francis Group, 2004). 51-83

Prakash, Vikramaditya "Between Objectivity and Illusion: Architectural Photography in the Colonial Frame" *Journal of Architectural Education*. Vol. 55 No. 1(1984) 13-20.

## **Week 9 – Oct 25      Textiles, Jewelry, and Glassware –Tradition, Trade, and Taste**

**All:** Dehejia, Vidya. *The Body Adorned: Dissolving Boundaries between the Sacred and Profane in India's Art* (Columbia UP, 2009)

**Textiles:** Driver, Felix, and Sonia Ashmore. "The Mobile Museum: Collecting and Circulating Indian Textiles in Victorian Britain." *Victorian Studies* 52, no. 3 (April 1, 2010): 353–385.

Watson, John Forbes. *The Textile Manufactures and the Costumes of the People of India*. India Office, 1866. Read Selections

**Jewelry and Glass:** Kinsey, Danielle C. "Koh-i-Noor: Empire, Diamonds, and the Performance of British Material Culture." *The Journal of British Studies*. Vol.48 No. 2 (2009) 391 – 419

Ahlawat, Deepika. "Empire of Glass: F&C Olser in India, 1840-1930." *Journal of Design History*. Vol. 21 No. 2 (2008) 155-170.

For viewing: <http://www.metmuseum.org/metmedia/video/lectures/attributes-of-splendor>

**Week 10 – Nov 1 Colonial Architectures – Empire and Influence**

Bose, Kamalika. "Of Echoes and Silent Ruptures: The Zamindari Mansions of North Calcutta." *Marg* Vol 61. No. 2 (2009) 12-25.

Ata-Ullah, Naazish. "Stylistic Hybridity and Colonial Art and Design Education." in *Colonialism and the Object of Empire: Empire, Material Culture and the Museum*. (New York: Routledge, 1998) 68-81.

Metcalf, Thomas. "Architecture and the Representation of Empire: India 1860-1910." *Representations*. No 6 (1984) 37-65.

**Week 11 – Nov 8 Syncretism and Nationalism – Toward an Independent India**

**Student Office Meetings/drafts**

Guha-Thakurta, Tapati "Westernisation and Tradition in South Indian Painting in the Nineteenth Century: The Case of Raja Ravi Varma (1848-1906)". *Studies in History* (1986) 165-195.

Inaga, Shigemi "The Interaction of Bengali and Japanese Artistic Milieus in the First Half of the Twentieth Century (1901-1945): Rabindranath Tagore, Arai Kanpō, and Nandalal Bose." *Japan Review*, No. 21 (2009) 149-181.

Datta, Meenakshi. "The Popular Art of Jamini Roy: Reminiscences." *India International Centre Quarterly*, Vol. 17, No. 3/4, (1990/1991) 281-290.

Please look online for images by B.G. Sharma, Ravi Varma, Jamini Roy and the Tagore

**Week 12 – Nov 15 Graduate Student Presentations (20 min)**

**Week 13 – Nov 22 Thanksgiving Holiday**

**Week 14 – Nov 29 Class Cancelled**

**Week 15 – Dec 6 Undergraduate Student Presentations (20 min)**

**----Final Paper's Due -----**