HARC0227: Indian Painting

Exam #1 Study Slides
Ajanta Cave 1, detail of bodhisattva “Padmapani” (“lotus in hand”) painted figure, late 5th c.

(Avalokiteshvara? Bodhisattva of Compassion)

(see IP,pl.1, fig.1)

Use this image as an opportunity to discuss artistic ideals in the late 5th c. Where is this found, and what purpose did it serve in its original context? Who were the patrons?
Use this identification essay to discuss the format, materials, style, uses, patronage and subject matter of early Buddhist painting in India. Be clear about the historical and geographic context for this work.
The Embryo is Brought by Harinaigameshi before Indra: Folio from a *Kalpasutra* Manuscript, Master of the Devasano Pado Kalpasutra (active late 15th century), ca. 1475 (Gujarat, possibly Patan) (WOTA, pl.5; IP, pl.7)

Use this identification essay to discuss the materials, format, subject, patronage, use, and style of this western Indian Jain manuscript. Do not forget to talk about the historical and geographic context.
Siyavash faces Afrasiyab across the Jihun River: page from a *Shahnama* manuscript
Master of the Jainesque *Shahnama*
Unknown workshop, possibly Malwa, ca. 1425–50
Opaque watercolor and ink on paper. 12 5/8 x 9 1/4 in.

(WOTA, pl.3)

Use this essay as an opportunity to talk about the format, materials, style, uses, patronage and subject matter of this Sultanate painting. Be sure to include a discussion of the historical context that gave birth to such a work.
The *gopis* plead with Krishna to return their clothing: from the “Isarda” *Bhagavata Purana*, Delhi-Agra area, North India, ca.1560-65, 7-9/16 x 10-1/8 in. (WOTA, pl.8; IP, pl.8)

Use this essay to discuss the style, subject matter, probable patronage, and historical context of this work. How does this work express ideals of Krishna *bhakti* (devotion)?
Mother and Child with a White Cat: Folio from a Jahangir Album
Attributed to Manohar (active ca. 1582–1624) or Basawan, ca. 1598
India (Mughal court at Delhi)
Opaque watercolor and gold on paper
Page: 14 9/16 x 9 5/8 in.
Painting: 8 9/16 x 5 3/8 in.

(WOTA pl.8) Use this as an opportunity to discuss the multiple and hybrid nature of Akbar’s patronage.
Support your discussion with references to its sources, styles and suggested subject.
Keshava Das (attr.), Iskandar Finds the Infant Darab in the Water, *Hamza Nama*

Indian, Mughal, Akbar period about 1562

(26 15/16 x 20 1/2 in.)

Opaque watercolor on cotton mounted on paper

(IP, pl.13)

Use this as an opportunity to discuss the multiple sources for its style. Discuss the format, materials, uses and subject matter. What does this work tell us about Akbar as a patron?
Akbar Going on Pilgrimage to Ajmer to Celebrate the Birth of Salim (Jahangir) in 1571, *Akbarnama*, 1590
Victoria and Albert Museum

See IP, fig. 5 and discussion of *Akbar Nama*

Discuss the format, materials, style, uses, patronage and subject matter of early Akbar-period Mughal Painting. In particular, explain how this image is emblematic of a new documentary modes of painting and why this is important.
Abu’l Hassan, *Jahangir’s Dream (Embracing Shah Abbas)*, Mughal, Jahangir period, ca. 1620 (Skelton fig.1)

Discuss the materials, format, style, uses, patronage, and subject matter of Jahangir-period Mughal painting. In particular, explain what subject this image depicts and what is important about the way it is presented. Be sure to make specific reference to the background readings on Jahangir, especially Skelton and Lowry.
Comparison option 1. Identify these two examples fully. Compare and contrast them: what is similar and what is different? What is important about their similarities and differences and what does this comparison tell us about the history of Indian painting?
Comparison option 2. Identify these fully. Compare and contrast, paying special attention to the differing subjects, formats, materials, patrons, uses and styles of the work. How are each of these reflective of their historical and geographical contexts?
Comparison option 3. Identify these fully. Compare and contrast: what is similar, and what is different? What do these tell us about the evolution of Mughal painting from Akbar to Jahangir? What do these works tell us about each ruler, his time in history, and the style and subject of art that each ruler patronized?