

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?

Green Tara Dispensing Boons to Ecstatic Devotees: Folio from a Manuscript of the *Ashtasahasrika
Prajnaparamita* (Perfection of Wisdom) Pala period, early 12th century

India, West Bengal or Bangladesh

Opaque watercolor on palm leaf

Dimensions: Page: 2 3/4 x 16 7/16 in Image: 2 1/2 x 1 15/16 in.

(WOTA, pl.2)



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.

بسیجوں دہا بکھانا و از تہہ دہہ رشتن لایا موم مہمان لاکر آمود زناہ سیاہن فرخندہ بر لاد کشتی ہم لاد کشتی تو کشتی عروس لایا بخت زود لاد انجا و جنگلی کانا	میر سوی ہرام دارید سیاوش لاکر بچھو کشتی لڈہ باز کشتی بند بریزد	نہارا ہم ایہ دیبا بدین مواند سیاہ و زمین راز برفت و باروت تخت کلاہ	میر سازم لکھوت بدیرہ کلا چرخ لیل تا زلفہ فروخت جو بلیوں طوس مہر زناہ جو کلا نامہ برکا و سناہ دل زینہ سیاہ کلا کشتی جو لہر در ہام و کوی
کلا کشتی سیاوش لاد کشتی بچھو دیدن برین دل لاد سیاہ			
ہم سر جام جنان اجماع جنین تا بختان نا بختی لاد	بیان ہار لڑن ان لاد کشتی خود ہماہر کلا کشتی	ہر مہریش ماختہ خود بچھو	



دیوہ نلا دنگرہ، انشان از نشان بیان شکستہ دیوہ بارہ منہ سدیسر سرخہ سر سربد و کوسر خوشنار منہ دایمان سیر جلا بچ کشتی و دال لولہ	ز خوشنار کز کز کجہا بچھو ہر ہاکلا ہرین تخت ا باختہ نغین سر ہر کلا خوشنار کلا ہا ہا لیر از کشتی ہر لاد برین سیر لاد کشتی کلا ہر لاد	ہر سر کشتان با تیرہ و لاد میر و لاد کلا کبیر فریاد بر و بافتہ بر تاجی کشت بیان کشتی زینہ کشت دیوہ نلا دنگرہ کلا بچھو لاد نامون ہر لاد	جو کلا کشتی لاد بدیرہ بارہ لاد کشتی ہر لاد بر و بافتہ بر تاجی کشت بیان کشتی زینہ کشت دیوہ نلا دنگرہ کلا بچھو لاد نامون ہر لاد
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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*

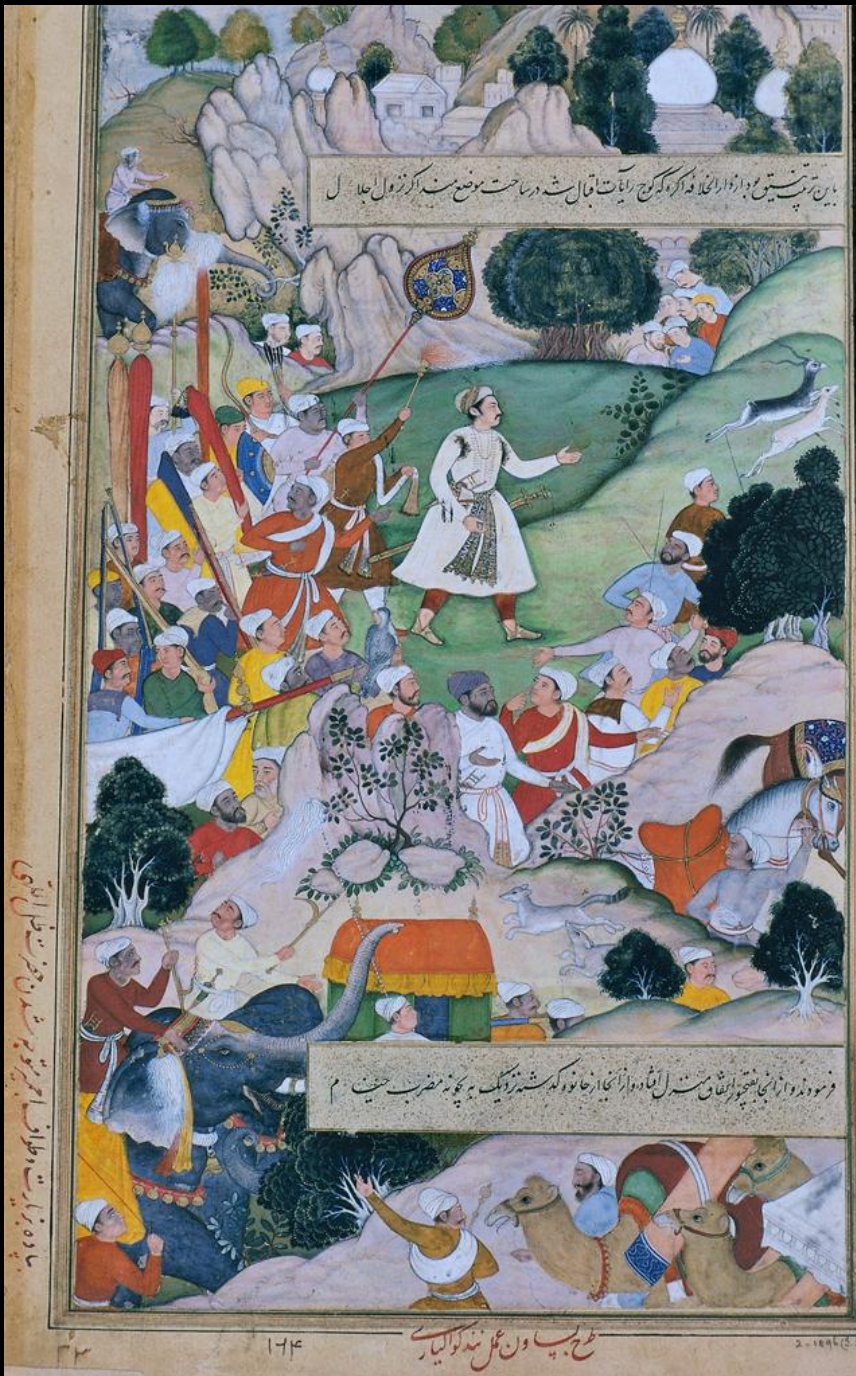
Indian, Mughal, Akbar period
about 1562

(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?

