

ARHA 181: Mughal India: Introduction to the Practice of Art History.
Instructor: Phil Wagoner

Fall 2019
Meets M,W,F 9:50 – 10:40 AM
BOGH 113 (41 Wyllys Ave.)

office: Boger Hall 311 (41 Wyllys Ave.)
contact: pwagoner@wesleyan.edu
office hours: Wednesdays, 10:45 AM-Noon; other
days and times by prior appointment

*Note: an asterisk before the date indicates that a graded assignment is made or is due that day

INTRODUCTION to Mughal India and Art History (3 meetings)

Key reading: Richards, *The Mughal Empire*, “Introduction” and Chapters 1-3, pp. 1-78

- 9/2 (M): Introduction to the course: The Mughal Empire; the Practice of Art History; Writing
- 9/4 (W): Art History and the importance of context
Multiple contexts: Physical context. Social context of Production. Context of reception. Ideological context.
➔ Study guide for quiz distributed
- 9/6 (F): Technical and artistic context: art of the book
materials, techniques, practices of the kitab-khana

UNIT I: Formal Analysis and Analytical Description (4 meetings)

Key readings: Michael Baxandall, “Introduction” to *Patterns of Intention*
Erwin Panofsky, “Introduction” to *Studies in Iconology* [focus on discussion of “primary or natural meaning” and “pre-iconographical description”]

- 9/9 (M): From Formal Analysis to Analytical Description.
Discussion of Baxandall and Panofsky.
- *9/11 (W): “Daulat the Painter and Abd al-Rahim the Calligrapher” from the British Library’s *Khamasa* of Nizami
The figures, their dress, their actions. The built environment. Palace, courtyard, and garden.
READ: Beach, *The Imperial Image*, pp. 9-11
Barnet, *A Short Guide to Writing about Art*, chapter 3 “Formal Analysis and Style” and chapter 4 “Analytic Thinking”, pp. 48-131.
➔ [Paper #1 assigned: 2 page description of “Daulat the Painter and Abd al-Rahim the Calligrapher”]
- *9/13 (F): “Daulat the Painter and Abd al-Rahim the Calligrapher”, continued
composition
➔ QUIZ #1 on introduction to Mughal India
- 9/16 (M): Tips on writing an analytical description

UNIT II: Stylistic Analysis (4 meetings)

Key readings: George Kubler, “Towards a Reductive Theory of Visual Style”
Heinrich Wofflin, “Introduction: 1. The Double Root of Style,” and “2. The most general representational forms” from *Principles of Art History*

- 9/18 (W): The idea of style
Discussion of Kubler and Wolfflin. Style as a relational category. Components of style. Orders of style: regional/national style, period style, individual style. The legacy of Wolfflin's binary categories.
- 9/20 (F) Mughal vs. Deccani: "Dara Shikoh's Pink Elephant" (Mughal) and "Royal Elephant and Rider," from Ahmadnagar (Deccani)
particular vs. universal; appearance vs. essence
 READ: Beach, "Characteristics of Mughal Painting"
- *9/23 (M): Mughal vs. Deccani, continued
Painting and the representation of space; moving beyond "realistic" and "stylized": "illusionistic" vs. "conceptual"
 READ: Barnet, *Short Guide to Writing about Art*, chapter 5 "Writing a Comparison", pp. 132-145.
 → → [PAPER 1 DUE; Paper #2 assigned: 2 page stylistic comparison of "Dara Shikoh's Pink Elephant" and "Royal Elephant and Rider"]
- 9/25 (W): Govardhan's "Shah Jahan and Timur on Horseback" from the Minto Album
Is style culturally determined or individually variable? Style, Mode, and Meaning...

UNIT III: Analysis of Meaning in Visual Images (6 meetings)

Key readings: Erwin Panofsky, "Introduction" to *Studies in Iconology* [re-read, this time focusing on discussion of "secondary or conventional meaning" and the "iconographic analysis" employed to arrive at it, and "intrinsic meaning or content" and the "iconological analysis" or "iconographic analysis in the deeper sense" used to arrive at it]
 Barnet, *Short Guide to Writing about Art*, section in Chapter 12 titled "Iconography and Iconology", pp. 264-269.
 Omar H. Ali, *Malik 'Ambar: Power and Slavery Across the Indian Ocean* [entire book]

- 9/27 (F): Introduction: Iconography and Iconology
- 9/30 (M): Introducing Abu'l Hasan's "Jahangir Shoots the Head of Malik Ambar" (c. 1616)
 READ: Richards, *The Mughal Empire*, chapter 5, pp. 94-118
 Barnet, *Short Guide*, chapter 9 "How to Write an Effective Essay" & chapter 10 "Style in Writing", pp. 182-225.
- *10/2 (W): The dream portrait: "Jahangir Embracing Shah Abbas"
interpreting Jahangir's allegorical images
 READ: Beach, *The Imperial Image*, revised and expanded edition (2012), "The Saint Petersburg Album", p. 122; and cat. entries for nos. 22A, 22B, 22C, 22D
 → [Paper #3 assigned: Iconological interpretation of Abu'l Hasan's "Jahangir Shoots the Head of Malik 'Ambar"]
- *10/4 (F): The iconography of Mughal kingship
sun and moon; justice and the kingdom of Solomon
 READ: Catherine B. Asher, "A Ray from the Sun: Mughal Ideology and the Visual Construction of the Divine"
 Yael Rice, "Moonlight Empire: Lunar Imagery in Mughal India"
 Ebba Koch, *Mughal Art and Imperial Ideology*, section titled "The Solomonic Peace among the Beasts as a Symbol of the Ruler's Justice", pp. 116-126.
 Linda Darling, "Circle of Justice", *Encyclopaedia of Islam* THREE
 → [PAPER 2 DUE]

10/7 (M): Mughal-Deccani relations: The political, ideological, and cultural context of “Jahangir Shoots the Head of Malik ‘Ambar”

10/9 (W): Tips on organizing your iconographic/iconological analysis

UNIT IV: Models of Time – The Historical Explanation of Change (8 meetings)

Key Reading: George Kubler, *The Shape of Time*

10/11 (F): Introduction: Time, sequence, change, evolution

10/14 (M): Introduction to Kubler’s *The Shape of Time*
READ: Kubler, *The Shape of Time*, pp. 1-55

10/16 (W): Discussion of Kubler’s *The Shape of Time*
READ: Kubler, *The Shape of Time*, pp. 56-120

10/18 (F): Applying Kubler’s theory to pre-Mughal ms. painting: traits and sub-traits

[10/21 (M) FALL BREAK]

10/23 (W): Seriation exercise #1: Mughal hunting scenes
READ: Beach, *The Imperial Image*, pp. 12-37

10/25 (F): Seriation exercise #1 continued

*10/28 (M): Seriation exercise #2: determining the chronological sequence of a group of male courtier portraits
➔ [PAPER 3 DUE; PAPER 4 assigned: The historical development of Mughal portraiture]

10/30 (W): Seriation exercise #2 continued

UNIT V: Architectural and Historical Analysis of Buildings and Sites (8 meetings)

Key Reading: Paul Frankl, “Introduction”, from *Principles of Architectural History*
Barnet, *Short Guide to Writing about Art*, section in Chapter 4 titled “Architecture”, pp. 109-119.

11/1 (F): What is architecture and how do we approach it?
Frankl’s “Principles”: visual, corporeal, spatial, and performative/ritual dimensions; architecture and site; structural issues; reading and analyzing architectural drawings
READ: “Reading architectural drawings” (Moodle)

11/4 (M): Reading architectural drawings exercise
READ: Richards, *The Mughal Empire*, ch. 6, pp. 119-150

11/6 (W): Introduction to the Taj Mahal; a “walk-through” of the complex
Structural issues; architecture and site
READ: Ebba Koch, “The Taj Mahal: Architecture, Symbolism, and Urban Significance”

*11/8 (F): Spatial form and ritual use: the Taj Mahal’s mosque
Masjid and ritual prayer (salat); khutba
WATCH: “Prayer Guide for New Muslims”,
<https://www.youtube.com/watch?v=11oF8DG4BDg>
➔ [PAPER 4 DUE, 5:00 pm.]
➔ [Paper 5 assigned: A reflexive account of an imagined visit to the Taj Mahal’s mosque]

- 11/11 (M): Spatial form and ritual use: the tomb proper
Celebrating the 'urs of Mumtaz Mahal: critical reading of contemporary documents
 READ: Ebba Koch, "The Mausoleum"
 "Selections from contemporary historical texts relating to the building", in
 "Introduction to the Taj Mahal" handout (also on Moodle)
- 11/13 (W): Designing the Taj Mahal: Timurid and Indian Traditions of Tomb Design
What "problems" were being addressed by Ustad Ahmad Lahori? The 'hasht bihisht' plan; tower pavilions; circumambulation; micro-architecture
 READ: Ebba Koch, "The *hasht bihisht* or 'eight Paradises' pavilion"; and "tower pavilions"
 Michael Brand, "Orthodoxy, Innovation, and Revival: Considerations of the Past in Imperial Mughal Tomb Architecture"
- 11/15 (F): Architectural iconography. Image of Paradise or Image of Judgment Day?
 READ: Oleg Grabar, "The Iconography of Islamic Architecture" in *Content and Context of Visual Arts in the Islamic World*, ed. by Priscilla Soucek.
 Wayne Begley, "The Myth of the Taj Mahal and a New Theory of its Symbolic Meaning"
 Ebba Koch, "The Taj Mahal: Architecture, Symbolism, and Urban Significance" (Re-read)
- 11/18 (M): The reception of the Taj Mahal: in art, poetry, advertising, and tourism
 READ: Tim Edensor, "Narratives of the Taj Mahal", chapter 3 of *Tourists at the Taj*
 Five poems on the Taj Mahal

UNIT VI: Historiography: The history of art history (6 meetings)

- Key Reading: Keith Jenkins, "What History Is", ch.1 from *Re-thinking History*
 Barnett, *Short Guide to Writing about Art*, Chapters 11 & 12, pp. 226 – 261
 Kavita Singh, *Real Birds in Imagined Gardens: Mughal Painting between Persia and Europe*
 [entire]
- *11/20 (W): Epistemological, Methodological, and Ideological determinants of art historical investigation
 Discussion of Jenkins
 ➔ [PAPER 5 DUE]
 ➔ [Paper 6 assigned: A Historiographic Critique of changing scholarly accounts of "European Influence" on Mughal painting]
- 11/22 (F): How to unpack a scholarly article
Close reading of scholarly discourse; the scholar's context
 READ: Percy Brown, "The Mughal Period—Shah Jahan (1627-58): The Reign of Marble" (1942)
- 11/25 (M): Language, Race, and Gender in colonial India
 READ: Thomas R. Metcalf, "Language, Race, and History", and "Gender and the Colonial Order", from *Ideologies of the Raj*, *The New Cambridge History of India*, pp. 80-112.
- [11/26 (T)—12/1 (Sun) THANKSGIVING RECESS

- 12/2 (M): The problem of “European Influence”
 READ: Kavita Singh, *Real Birds in Imagined Gardens: Mughal Painting Between Persia and Europe* (entire book)
- 12/4 (W): Influence Theory
 READ: Goran Hermeren, *Influence in Art and Literature*, “1) Problems and Distinctions”, pp. 3-28.
 Yael Rice, “*The Brush and the Burin: Mogul Encounters with European Engravings*”
- 12/6 (F): European Influence, continued [Last Class]

*12/14 (Saturday) → [PAPER 6 DUE]

NOTE: This paper will be due at 12 noon on the day scheduled for the final exam for the course. There is no final exam.

[8/16/19]

ARHA 181: Mughal India: Introduction to the Practice of Art History

P. Wagoner

Founded in northern India in the early 1500s, the Mughal Empire was one of the largest centralized states in the history of the early modern world. During the two centuries of their effective rule over most of the Indian subcontinent, the Mughal emperors and their subordinates were prolific patrons of the arts, overseeing the production of lavishly illustrated books and picture-albums and commissioning such architectural masterpieces as the Taj Mahal. This course offers an introduction not only to the art and culture of Mughal India, but also to the practice of art history itself, through a sequence of six thematic units exploring and applying different methods that are central to the discipline. Each unit begins with critical reading and discussion of one or two key theoretical or methodological statements, then continues through application to case studies drawn from Mughal India. The units include (1) techniques of visual description and formal analysis, (2) the concept of style and stylistic analysis, (3) the analysis of meaning in visual images (iconography and iconology), (4) models of time and the historical explanation of change, (5) architectural and historical analysis of buildings and their sites, and (6) historiographic assessment of debates and changing interpretations within art history. Each unit culminates in a writing exercise designed to provide students with structured experience in some of the various modes of art historical writing. The course is appropriate as an introduction both to art history and to Mughal art.

About the course:

1. Assigned readings: There are three different types of assigned readings for this course:

1. “key readings”, which present theoretical or methodological positions of general relevance to the practice of art history, **OR** take the form of short books providing useful background information on the topic of a given unit. Key readings are listed under the heading of the unit for which they are prescribed and are to be read by the first day of that unit (and ideally, returned to for further consideration throughout the course of the unit).
2. subject-specific readings, which relate directly to Mughal India (both art historical and historical). Subject-specific readings are listed under the lecture topic for which they are assigned, and should be read **BEFORE** the class meeting on that day.
3. assigned chapters from Sylvan Barnet’s manual, *A Short Guide to Writing about Art*, which provides a compendium of useful information about the practice of art history as well as useful guidelines for a variety of different genres of art historical writing. The readings from Barnet are assigned in different places on the syllabus and in certain cases are referred to again in the handouts giving instructions for the various writing assignments.

Five of the readings take the form of books, which are available for purchase or rent at Wesleyan R.J. Julia bookstore on Main Street:

- Omar H. Ali, *Malik Ambar: Power and Slavery across the Indian Ocean*. New York: Oxford University Press, 2016.
- Sylvan Barnet, *A Short Guide to Writing about Art*. 11th edition. New York: Pearson Prentice Hall, 2014.
- George Kubler, *The Shape of Time: Remarks on the History of Things*. New Haven: Yale University Press, 1962 (and later reprints).
- John F. Richards, *The Mughal Empire*. New Cambridge History of India, I/5. Cambridge: Cambridge University Press, 1992.
- Kavita Singh, *Real Birds in Imagined Gardens: Mughal Painting between India and Europe*. Los Angeles: Getty Research Institute, 2017.

All other prescribed readings take the form of journal articles, or of chapters and brief excerpts from books, and are available electronically via “Moodle”. A full list of these readings is given below on pp. 9-10.

2. Reserve readings: A small selection of basic reference books and sources of good-quality illustrations has been placed on reserve in Olin Library. See the list of reserve readings on page 11. To request items on reserve, you need to specify the call number (included in the list of reserve readings).
3. Image collections: In this course, we will be studying a number of works of art for which good illustrations are not available in any of the readings. Accordingly, we will be using the online resource Artstor, a service that makes high quality digital images available on the web. There are currently over half a million images in the archive, and most are of extremely high resolution and can be greatly magnified for detailed examination. To access Artstor, you will need to set up a user account, which is very easy following the “Directions for using Artstor on pp. 12-13. Once you have registered, it is fairly intuitive to use, and has good “Help” documentation.
- 4) Writing assignments: There are six graded writing assignments for the course, designed to help you develop your skills at a variety of art historical practices, as well as to afford guided practice in writing. There is one assignment for each of the course’s six thematic units, to provide an opportunity to put into practice the theories and methods covered in that unit. Four of the assignments take the form of short papers (2 pages); the other two are slightly longer (4-5 pages, and 6-7 pages). Typically, you will have about two weeks in which to complete each assignment.

All papers are to follow the format and conventions outlined in chapter 14 (“Manuscript Form”) of Sylvan Barnet, *A Short Guide to Writing about Art*. Papers that do not conform to Barnet’s “Basic Manuscript Form” (pp. 307-311) will be returned for correction and/or receive a lower grade.

In addition, you are required not to exceed the maximum page limit given for each paper, and to use a 12-point font size. (In other words, do not try to get around the page limit by using a miniscule font or margins of less than 1 inch.

You may elect, however, to use a separate title page, as well as separate pages at the end of your text for illustrations, endnotes and list of citations, in order to preserve the maximum space allowed for the body of the paper.

The paper assignments are as follows:

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|----------|--|
| Paper 1: | Analytical description of a work of art (prescribed: “Daulat the Painter and Abd al-Rahim the Calligrapher”), 2 pages |
| Paper 2: | Stylistic comparison of two paintings (prescribed: “Dara Shikoh’s Pink Elephant” [Mughal] and “Royal Elephant and Rider from Ahmadnagar” [Deccani]), 2 pages |
| Paper 3: | Iconological interpretation of a painting (prescribed: Abu’l Hasan’s “Jahangir Shoots the Head of Malik Ambar”), 2 pages |
| Paper 4: | Historical interpretation of a constructed chronological sequence (prescribed: “Historical Development of Mughal Portraiture”), 2 pages |
| Paper 5: | Reflexive account of an imagined visit to a building (prescribed: the mosque in the Taj Mahal complex), 4-5 pages |
| Paper 6: | Historiographic Critique, (prescribed: “Changing interpretations of ‘European Influence’ on Mughal painting” 6-7 pages |

Detailed instructions for each paper will be provided when the assignment is given.

PLEASE NOTE: All papers for this course must be submitted in hard-copy. No email attachments will be accepted.

5) Quizzes: There will additionally be a single quiz for this course. The purpose of this quiz is to encourage you to learn (i.e. memorize) a limited body of factual information that will be necessary for informed discussion and analysis in the course. The quiz will assess your knowledge of the historical context of Mughal India (primarily names of emperors and regnal dates, geographic and ethnic names, etc.), You will be given a study sheet handout to aid you in preparing for this quiz.

There are no other examinations in this course (i.e., no mid-term or final).

6) Attendance and contribution: In a course in which most of the learning takes place in class, it is important that each student be there and be engaged. Accordingly, your attendance and contribution are graded in addition to your written work.

Attendance: If you have perfect attendance and miss no classes, you will receive an “A” for attendance. If you miss one class (for whatever reason), you will receive a “B”. If you miss two classes, you will receive a “C”. If you miss four or more classes, you will receive an “F” for attendance.

Contribution: refers to both the frequency and the quality of your in-class contributions to the success of the course. Every member of the class is expected to prepare carefully for each class session — whether that involves discussion, presentations, or a group exercise — and to remain focused, engaged, and responsive to the contributions of other members of the class.

7) Grading: Your overall grade for the course will be calculated as follows:

Quiz:	10%
Paper 1:	10%
Paper 2:	10%
Paper 3:	10%
Paper 4:	10%
Paper 5:	10%
Paper 6:	20%
Attendance:	10%
Contribution:	10%
TOTAL:	100%

The following criteria are used for grading papers:

A/A-: An outstanding paper. Excellent in all or nearly all aspects. The interest of the reader is engaged by the ideas and presentation. Effective organization and writing. Paper marked by originality of ideas.

B+: A very good paper. Clear argument, clear writing, good evidence, appropriate response to assignment.

B/B-: A good paper. Technically competent, with perhaps a lapse here and there. The thesis is clear, properly limited, and reasonable, and the prose is generally good but not distinguished. Use of evidence is sufficient.

C+/C: A competent piece of work but not yet good. More or less adequately organized along obvious lines. Thesis may be unclear or over-simple. Development is often skimpy. Use of evidence may be inadequate. Monotony of sentence structure is apparent and errors may be sprinkled throughout.

C-/D/D-: A piece of work that demonstrates some effort on the author's part but that is too marred by technical problems or flaws in thinking or development of ideas to be considered competent work.

E/F: Failing grade. Essay may not respond to assignment. Essay may be far too short. Grammar and style may be careless.

(adapted from Barbara Gross Davis, *Tools for Teaching*. San Francisco: Jossey-Bass, 1993, pp. 282-287. Reprinted in "Teaching to Make a Difference", pamphlet published by the Harold W. McGraw Center for Teaching and Learning at Princeton.)

8) Policy on extensions & rescheduling of quizz: There will be no extensions given for any paper, except in the case of a medical or personal emergency supported by an email communication from your class dean. All papers are due by 5:00pm on the due date (unless stated otherwise), and should be turned in to me in person (either in class or in my office in Boger Hall, Room 311) or placed in my mailbox in the Art History Program office (3rd floor of Boger Hall, turn left from the stairs or elevator and go through the glass doors). **N.B. If papers are turned in after the due date, your grade will be reduced by one letter grade for each day or fraction of a day that the paper is late (please note that Saturdays, Sundays, and holidays also count as days). The Quiz must be taken during the scheduled time, and cannot be rescheduled except in the event of a medical or personal emergency supported by a letter from a physician or dean.**

9) Honor Code and Plagiarism: Please be sure you have read and understood the section in the current *Student Handbook* describing the Honor Code. In particular, pay special attention to the section on Honor Code Regulations, and to the section on the Pledge, which reads as follows:

A. The Pledge

The pledge is an affirmation of each student's agreement to adhere to the standards of academic integrity set by Wesleyan's Honor Code. In order to promote constant awareness of the Honor Code, faculty are encouraged to ask students to sign the pledge when submitting any academic exercise for evaluation. The pledges read as follows:

For papers and similar written work:

In accordance with the Honor Code, I affirm that this work is my own and all content taken from other sources has been properly acknowledged.

For tests and other academic exercises:

In accordance with the Honor Code, I affirm that this work has been completed without improper assistance.

Any suspected violations of the honor code will be reported to the Honor Board.

10). Students with Disabilities:

Wesleyan University is committed to ensuring that all qualified students with disabilities are afforded an equal opportunity to participate in, and benefit from, its programs and services. To receive accommodations, a student must have a disability as defined by the ADA. Since accommodations may require early planning and generally are not provided retroactively, please contact Accessibility Services as soon as possible.

If you have a disability, or think that you might have a disability, please contact [Accessibility Services](#) in order to arrange an appointment to discuss your needs and the process for requesting accommodations. Accessibility Services is located in North College, rooms 021/022, or can be reached by email (accessibility@wesleyan.edu) or phone (860-685-5581).

If you require accommodations in this class, please make an appointment with me as soon as possible [before the end of add-drop period], so that appropriate arrangements can be made.

11. Classroom etiquette:

- please arrive on time
- please turn your cell phone off before you come into the classroom
- please do not get up and leave the room before class is over
- if you bring food or beverages, please take your trash with you when class is over

List of assigned readings available electronically on Moodle
All items are listed in the order in which they are prescribed

“Key readings” (theory and method readings)

1. Michael Baxandall, *Patterns of Intention: On the Historical Explanation of Pictures*. New Haven, 1985. “Introduction: Language and Explanation”. pp. 1-11.
2. Erwin Panofsky, *Studies in Iconology: Humanistic Themes in the Art of the Renaissance*, 1st ed., Oxford, 1939. “Introductory”, pp. 3-17.
3. Heinrich Wölfflin, *Principles of Art History: The Problem of the Development of Style in Later Art*, trans. M.D.Hottinger, London, 1932. “Introduction: 1. The Double Root of Style, and 2. The most general representational forms”. pp. 1-16.
4. George Kubler, “Towards a Reductive Theory of Visual Style.” in *Studies in Ancient American and European Art: The Collected Essays of George Kubler*, ed. Thomas F. Reese. New Haven, 1985. pp. 418-423.
5. Paul Frankl, *Principles of Architectural History: The Four Phases of Architectural Style, 1420-1900*, trans. James F. O’Gorman. Cambridge MA, 1968. “Foreword [by James S. Ackerman]”, pp. vi-xi, and “Introduction”, pp. 1-3.
6. Keith Jenkins, *Re-thinking History*, London and NY, 1991. “Chapter 1: What History Is,” pp. 5-26.

Readings specifically relating to Mughal India

1. Milo Beach, *The Imperial Image: Paintings for the Mughal Court*, Washington DC: Freer Gallery of Art, 1981. “The Art of the Book”, pp. 9-11.
2. Milo Beach, *The Grand Mogul: Imperial Painting in India, 1600-1660*. Williamstown, MA: Sterling and Francine Clark Art Institute, 1978. “Characteristics of Mughal Painting”, pp. 20-23.
3. B.N. Goswamy, “Essence and appearance: some notes on Indian portraiture,” in *Facets of Indian Art*, ed. Robert Skelton et al. London: Victoria and Albert Museum, 1986. pp. 193-202.
4. Milo Beach, *The Imperial Image: Paintings for the Mughal Court*, revised and expanded edition (Washington DC: Freer Gallery of Art and Arthur M. Sackler Gallery, 2012), “The Saint Petersburg Album”, p. 122; and cat. entries for nos. 22A, 22B, 22C, 22D (pp. 124-131)
5. Catherine B. Asher, “A Ray from the Sun: Mughal Ideology and the Visual Construction of the Divine”, in *The presence of light : divine radiance and religious experience*, ed. Matthew T. Kapstein (Chicago: University of Chicago Press, 2004, pp. 161-194.
6. Yael Rice, “Moonlight Empire: Lunar Imagery in Mughal India” in *The Moon: A Voyage through Time*, ed. Christiane J. Gruber (Toronto: Aga Khan Museum, 2019), 58–65.
7. Ebba Koch, *Mughal Art and Imperial Ideology: Collected Essays*, section titled “The Solomonic Peace among the Beasts as a Symbol of the Ruler’s Justice”, pp. 116-126. New York: Oxford University Press, 2001.
8. Linda Darling, “Circle of Justice”, in: *Encyclopaedia of Islam, THREE*, Edited by: Kate Fleet, Gudrun Krämer, Denis Matringe, John Nawas, Everett Rowson. Consulted online on 29 August 2019
<<http://dx.doi.org/10.1163/1573->

3912_ei3_COM_24405>https://referenceworks.brillonline.com/entries/encyclopaedia-of-islam-3/circle-of-justice-COM_24405?s.num=4&s.f.s2_parent=s.f.book.encyclopaedia-of-islam-3&s.q=linda+darling

9. Milo Beach, *The Imperial Image: Paintings for the Mughal Court*, Washington DC: Freer Gallery of Art, 1981. Sections: “The Emperors Babur (r. 1526-30) and Humayun (r.1530-40;1555-56)”, “The Emperor Akbar (r. 1556-1605), and “The Emperors Jahangir (r. 1605-27) and Shah Jahan (r. 1627-58)”, pp. 12-37.
10. Ebba Koch, “The Taj Mahal: Architecture, Symbolism, and Urban Significance”, *Muqarnas* 22 (2005): 128-149.
11. Ebba Koch, “The Mausoleum”, in *The Complete Taj Mahal and the Riverfront Gardens of Agra*, London: Thames and Hudson, 2006, pp. 152-181.
12. Ebba Koch, “The ‘*hasht bihisht*’ or ‘eight Paradises’ pavilion”; and “tower pavilions”, in *The Complete Taj Mahal and the Riverfront Gardens of Agra*, London: Thames and Hudson, 2006, pp. 26-27.
13. Michael Brand, “Orthodoxy, Innovation, and Revival: Considerations of the Past in Imperial Mughal Tomb Architecture”, *Muqarnas* 10 (1993), pp. 323-334.
14. Oleg Grabar, “The Iconography of Islamic Architecture,” in *Content and Context of the Visual Arts in the Islamic World*, ed. Priscilla Soucek. University Park, PA, 1988. pp. 51-65.
15. Wayne Begley, “The Myth of the Taj Mahal and a New Theory of its Symbolic Meaning”, *Art Bulletin* LXI/1 (March 1979): 7-37.
16. Tim Edensor, “Narratives of the Taj Mahal”, chapter 3 of *Tourists at the Taj: Performance and Meaning at a Symbolic Site*. New York: Routledge, 1998. pp. 69-104.
17. Percy Brown, “The Mughul Period, Shah Jahan (1627-58): The Reign of Marble”, chapter 20 of *Indian Architecture (Islamic Period)*, Bombay: D.B.Taraporevala Sons and Co. Pvt.Ltd, 1956 (reprint of 1942), pp. 102-110.
18. Thomas R. Metcalf, “Language, Race, and History”, and “Gender and the Colonial Order”, from *Ideologies of the Raj*. The New Cambridge History of India, pp. 80-112.
19. Goran Hermeren, “1. Problems and Distinctions”, in *Influence in Art and Literature*, Princeton: Princeton University Press, 1975, pp 3-28.
20. Yael Rice, “The Brush and the Burin: Mogul Encounters with European Engravings”, in *Crossing Cultures: Conflict, Migration & Convergence: Proceedings of the 32nd Congress of the International Committee of the History of Art*, ed. J. Anderson (Melbourne: Miegunyah Press, 2009), 305–310.

Selected reference works and sources of illustrations on reserve in Olin Library

- Catherine B. Asher, *Architecture of Mughal India*. New Cambridge History of India, I/4. Cambridge: Cambridge University Press, 1992. pp. 51-67 DS436 .N47 1992
- Milo Beach, *The Imperial Image: Paintings for the Mughal Court*, Washington DC: Freer Gallery of Art, 1981. ND3247 .B39
- Milo Beach, *The Imperial Image: Paintings for the Mughal Court*, revised and expanded edition. Washington DC: Freer Gallery of Art and Arthur M. Sackler Gallery, 2012. ND3247 .B39 2012
- Milo Cleveland Beach and Ebba Koch, *King of the World: The Padshahnama, an imperial Mughal Manuscript from the Royal Library, Windsor Castle*. Washington DC and New York: Arthur M. Sackler Gallery and Thames and Hudson, 1997. ND3247 .B43 1997
- Ebba Koch, *The Complete Taj Mahal and the Riverfront Gardens of Agra*. New York: Thames and Hudson, 2006. NA6183 .K6 2006
- Wheeler M. Thackston, translator, *The Jahangirnama: Memoirs of Jahangir, Emperor of India*. Washington, DC and New York: Freer Gallery of Art and Oxford University Press, 1999. +DS 461.5 J28813 1999.
- Som Prakash Verma, *Mughal Painters and their Work*. Delhi: Oxford University Press, 1994. See especially "Part I, Introduction", pp. 3-35 [This book is not on reserve but is in the first floor Reference collection: ND1002 .V47 1994]
- Elaine Wright, *Muraqqa': Imperial Mughal Albums from the Chester Beatty Library*, with contributions by Susan Stronge et al. Alexandria, Virginia: Art Services International, 2008. ND3247 .W75 2008

Directions for using Artstor (*see next page if you have browser-based technical difficulties):

1. Use your browser to go to <https://library.artstor.org/#/home> . At the top right corner of the page, under “Access Provided by Wesleyan University”, click “Register” if you are a first-time user. In the User Registration window, fill in your full Wesleyan email address in the first blank, and repeat it in the second. Then enter a password you wish to use for Artstor, and confirm that. Then fill out the remaining fields and click the “Submit” button. You are now registered and logged on.

2. TO ACCESS INSTRUCTOR IMAGE GROUPS ON Artstor: Once you are logged on to Artstor, go up to the grayish menu bar and click on “Browse”. In the drop-down menu that will open, click on “Groups”. At the top of the “Groups” bar that opens on the left click on “Institutional”. Lower in the bar is an assortment of “Tags” in no apparent order. Scroll down until you find “ARHA 181”. Note that this tag will be followed by a number in parentheses, e.g. (9), which indicates the number of groups that share this tag. In the right side of the window all of the groups that bear the tag “ARHA 181” will appear in the main part of the window on the right, in alphabetical order by title (the underlined name at the top of each group).

3. If you click on the desired group title, all of the images in that group will appear as thumbnails, 48 to a pane (by default; this can be changed).

4. To view a given image in more detail, click on its thumbnail and a larger image will appear on the left of the screen, and cataloguing information will appear on the right. Use the magnifying glass tools to zoom in and out, and use your mouse to pan around within the image. Note that there is also a tool with four arrows pointing outward to the corners; this is the “Present” button which starts a presentation from the image in view. This mode also permits side-by-side comparisons with other images in the same group.

5. In general, the images viewed in class for this course are grouped by unit, and thus the image groups are labelled in the format “181-Unit 1”, “181-Unit 2”, and so on.

6. You may also search and browse the various collections available on Artstor. You can search either in all collections (try “Mughal painting” or “Deccani painting”), or on a particular collection. Of particular relevance to this course is the “ACSAA Collection” (American Council for Southern Asian Art). This includes over 12000 images of various works of South Asian Art and Architecture, which are searchable in various ways. To access this collection, go to “Browse” in the menu bar, and pull down to Artstor Collections. In the alphabetical list that appears, scroll down until you come to “American Council for Southern Asian Art”. Select it and the ACSAA images will open up in the image pane. As you search and browse through these images, you may wish to set up your own image groups, culled from the larger set. To do this, select the images you wish to use by checking their selection squares in the upper right of the image. You can click any number of images—but only on a single pane—and the program will remember. When you have checked all the images you wish on a given pane, click on the “Organize” menu in the gray bar, and pull down to “Save selections to new group”. This will open a “Create New Group” window, in which you must give your group a name and specify if it is public at this institution, or only visible by you. If there are more images to add from a second pane, select those images and then the command “Save selections to an existing group”.

*ARTstor works with most common platforms and browsers. These are the technical requirements for using ARTstor for accessing the ARTstor Digital Library images and tools:

- A high-speed internet connection (not a dial-up connection)
- Flash Player, available for free online
[Update or install the latest version of Flash: http://get.adobe.com/flashplayer/](http://get.adobe.com/flashplayer/)
- An up-to-date version of Java
[Update or install the latest version of Java: http://java.com/en/](http://java.com/en/)
- Popup blockers must be disabled or popup windows allowed from *.artstor.org and *.artstor.net.
- Cookies must be enabled
- A minimum monitor resolution of 1280 x 1024 pixels
- Set screen colors to True Color (32 bit) or better

If you experience difficulties or need further information, go to:
http://help.artstor.org/wiki/index.php/ARTstor_Tech_Specs