

**ARTH 1040: ART OF GLOBAL ASIA**  
**WF 10:15-11:14**  
**Spring 2024**

Professor Sonal Khullar  
skhullar@sas.upenn.edu  
Office: Jaffe 305  
Office hours: Wednesday 12-1 pm, and by appointment



Abu'l Hasan and/or Mansur, *Squirrels in a Plane Tree*, detail, 1610, opaque watercolor on paper. British Library.

Course description:

This course surveys flows of ideas, images, and objects across, within, and beyond Asia. It considers how the art of Asia is and has been global from antiquity through the present, and introduces 'Asia,' 'globality,' and 'art' as key terms and concepts that shift over time and place. Artistic traditions are presented within broader historical, cultural, social, and economic frameworks, with attention to their local and regional significance. Trade, exchange, and interaction between cultures and groups, including but not limited to artists, pilgrims, merchants, warriors, and rulers, and the transmission of concepts through languages, religions, and philosophies, will be highlighted throughout. We shall address problems of iconophilia and iconoclasm, narrative and temporality, archaeology and historiography, ritual and religion,

sovereignty and kingship, gender and sexuality, colonialism and nationalism, diasporas and migration as they pertain to the images, objects, and sites of our study.

We shall make use of the Philadelphia Museum of Art, Penn Museum, and Penn Libraries, as well as other sites, to show how objects retain and inflect these ideas. The course builds out from a central focus on the arts of South Asia or the arts of East Asia, depending upon the specialty of the faculty member teaching the course, with additional faculty offering guest lectures as available. Students with a background in art history, studio art, architecture, history, religion, literature, anthropology, and/or South or East Asian Studies are especially welcome.

#### Course requirements:

Your grade will be assessed on the basis of active participation in class (20%); two short papers (Paper 1 (1-2 pages): 20%; Paper 2 (3-4 pages): 20%); an in-class midterm exam (20%); and a final project (20%, exhibition proposal, 4-5 pages).

01/29: Paper 1 due at 4 pm, via Canvas

02/28: Paper 2 due at 4 pm, via Canvas

04/12: Midterm exam

05/03: Final project due at 4 pm, via Canvas

All assignments must be completed for a passing grade. There will be no make-up exams. If you need an extension on a paper, please contact the instructor at least 48 hours in advance of the deadline. Note that you must have a valid reason, such as a documented illness, a family emergency, or a major assignment due the same day. For every day, including weekends, your paper is late, your grade will be lowered so that an A will become an A-, an A- will become a B+, etc. Papers handed in on the day they are due but after the stated deadline are also late. All papers must be typed, double-spaced, with 1-inch margins and in a 12-point Times font.

Grades will be calculated according to this range: 90-92 A-, 93-96 A and 97-100 A+.

#### Course materials:

The textbooks for the course are Vidya Dehejia, *Indian Art* (London: Phaidon, 1997) and Diana Eck, *Darsan: Seeing the Divine Image in India* (New York: Columbia University Press, 1998). Required readings are in the textbook or on Canvas. Readings are also available on course reserves at Fisher. Information on the Internet regarding South Asian art and culture is unreliable. Students are encouraged to refer to readings and/or consult the instructor.

#### Course policies:

All scheduled lectures, readings, and screenings are subject to change. You are responsible for any changes mentioned in class, including changes to the class schedule or course policies.

Absences from class prevent participation and may negatively affect grades. If you are absent from class due to personal or medical emergencies, immediately notify the instructor, find out what you missed from a classmate, and insure that all assignments and exams are completed.

No screens (laptops, iPads, etc.) are allowed in class. Please arrive in class on time and turn off your cell phones in advance.

Course schedule:

Week 1:

**01/19: Introduction**

Holland Cotter, "Is This the Most Powerful Sculpture at the Met?" *The New York Times*, August 20, 2018.

<https://www.nytimes.com/interactive/2018/08/20/arts/met-buddha-sculpture.html>

Recommended:

Laura Weinstein, *MFA Highlights: Arts of South Asia* (Boston: MFA Publications, 2020).

Vidya Dehejia, *India: A Story Through 100 Objects* (New Delhi: Roli Books, 2021).

Week 2: Origins and Discoveries

**01/24: The Indus Valley Culture**

Dehejia, 4-22, 23-48.

Recommended:

Rebecca M. Brown and Deborah S. Hutton, "Revisiting 'Asian Art,'" in *A Companion to Asian Art and Architecture*, edited by Rebecca M. Brown and Deborah S. Hutton (Malden, MA: Wiley-Blackwell, 2011), 3-20.

Jean Robertson and Deborah Hutton et al, eds., *The History of Art: A Global View: Prehistory to the Present* (London: Thames and Hudson, 2021).

**01/26: Class meets at the Penn Museum for self-guided tour and notetaking for Paper 1**

Relief (Eastern Mediterranean Galleries): <https://www.penn.museum/collections/object/182139>

Stupa fragment (Asia Galleries): <https://www.penn.museum/collections/object/213789>

Week 3: Buddhist Art, Patronage, and Pilgrimage

**01/29: Paper 1 due at 4 pm on Canvas**

**01/31: Art under Ashoka and the Didarganj yakshi**

Richard Davis, *Lives of Indian Images* (Princeton: Princeton University Press, 1997), 3-14.

Tapati Guha-Thakurta, "'For the Greater Glory of Indian Art:' Travels and Travails of a *Yakshi*," in *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India* (New York: Columbia University Press, 2004), 205-236.

Recommended:

Romila Thapar, "Ideology and the Interpretation of Early Indian History," in *Interpreting Early India* (New Delhi: Oxford University Press, 1992), 1-22.

William Theodore de Bary, ed., "Ashoka: The Buddhist Emperor," *Sources of Indian Tradition vol. I* (New York and London: Columbia University Press, 1958), 142-50.

**02/02: Class rescheduled to meet at the Philadelphia Museum of Art Temple Hall on Sunday 02/04, 2-3 pm; first Sunday is pay-as-you-wish**

Week 4: Sculpture and Ritual Space

**02/07: Stupas (Reliquary Monuments) at Bharhut, Sanchi, and Amaravati**

Dehejia, 49-76.

Vidya Dehejia, "The Animated World of the Toranas" in Vidya Dehejia, ed., *Unseen Presence: The Buddha and Sanchi* (Mumbai: Marg, 1996), 36-57.

Recommended:

Susan Huntington, "Early Buddhist Art and the Theory of Aniconism," *Art Journal* 49 (Winter 1990): 401-08.

Vidya Dehejia, "Aniconism and the Multivalence of Images," *Ars Orientalis* 21 (1991): 45-66.

**02/09: Kushan Art in Mathura and Gandhara and the Begram Cache**

**\*\*\*Class meets at the Penn Museum to view Kushan art in the study room\*\*\***

Dehejia, 77-100.

Sanjyot Mehendale, "Begram: At the Heart of the Silk Roads" in *Afghanistan: Hidden Treasures from the National Museum, Kabul*, edited by Frederik Hiebert and Pierre Cambon (National Geographic Society, 2008), 131-144.

Recommended:

John Simpson, "The 'Begram Ivories': A Successful Case of Restitution of Some Antiquities Stolen from the National Museum of Afghanistan in Kabul," *International Journal of Cultural Property* 23, no. 4 (November 2016): 459-477.

Week 5: Rock-cut Cave Temples

## **02/14: Rock-cut Cave Temples at Karle and Ajanta**

Dehejia, 101-129.

Recommended:

Walter Spink, "Archaeology of Ajanta," *Ars Orientalis*, 21 (1991): 67-94.

Joanna Williams, *The Art of Gupta India: Empire and Province* (Princeton, NJ: Princeton University Press, 1982).

## **02/16: Rock-cut Cave Temples at Elephanta and Ellora**

Dehejia, 129-152.

Diana Eck, *Darsan: Seeing the Divine Image in India* (New York: Columbia University Press, 1998), 3-31.

Recommended:

George Michell, "The Architecture of Elephanta: An Interpretation" in *Elephanta, the Cave of Shiva*, edited by Carmel Berkson et al (Princeton, NJ: Princeton University Press, 1983), 17-26.

M.K. Dhavalikar, *Ellora* (New Delhi and Oxford: Oxford University Press, 2003).

Week 6: Dravida (southern) Hindu Temples

## **02/21: Pallava Mamallapuram**

Dehejia 183-204.

Diana Eck, *Darsan: Seeing the Divine Image in India* (New York: Columbia University Press, 1998), 32-58.

Recommended:

Samuel K. Parker, "Unfinished work at Māmallapuram, or What is An Indian Art Object?" *Artibus Asiae* 61, no. 1 (2001): 53-75.

Emma Natalya Stein, *Constructing Kanchi: City of Infinite Temples* (Amsterdam: Amsterdam University Press, 2021).

Subhashini Kaligotla, *Shiva's Waterfront Temples: Architects and their Audiences in Medieval India* (New Haven, CT: Yale University Press, 2022).

## **02/23: Chola Thanjavur**

Dehejia, 205-228.

Vidya Dehejia, *The Sensuous and the Sacred: Chola Bronzes from South India* (Seattle: University of Washington Press, 2002), 10-27.

Recommended:

Joanne P. Waghorne, "Dressing the Body of God: South Indian Bronze Sculpture in Its Temple Setting," *Asian Art* (Summer 1992): 9-33.

Vidya Dehejia, *The Thief Who Stole My Heart: The Material Life of Sacred Bronzes from Chola India, 885-1280* (Princeton, NJ: Princeton University Press, 2021).

Week 7: Nagara (southern) Hindu Temples

**02/28: Class cancelled; \*\*\*Paper 2 due at 4 pm, via Canvas\*\*\***

**03/01: Khajuraho**

Dehejia, 153-182.

Daud Ali, "Rethinking the History of the Kāma World in Early India," *Journal of Indian Philosophy* 39, no. 1 (2011): 1-13.

Recommended:

Devangana Desai, "Art and Eroticism: Going Beyond the Erotic at Khajuraho" in *Indian Art: Forms, Concerns and Development in Historical Perspective*, edited by B.N. Goswamy (New Delhi: Munshiram Manoharlal Publishers, 2000), 91-110.

**03/02 2-03/10: No class; spring break**

Week 8: Medieval Temples, Mosques, and Cities

**03/13: Konarak**

Diana Eck, *Darsan: Seeing the Divine Image in India* (New York: Columbia University Press, 1998), 59-76.

Katherine Hacker, "Dressing Lord Jagannath in Silk: Cloth, Clothes and Status," *Res* 32 (Autumn 1997): 106-24.

Recommended:

Darielle Mason, *Storied Stone: Reframing the Philadelphia Museum of Art's South Indian Temple Hall* (New Haven, CT: Yale University Press, 2022).

**03/15: Qutb Minar Complex**

Dehejia, 247-272.

Alka Patel, “Revisiting the Term ‘Sultanate’” in *The Architecture of the Indian Sultanates*, edited by Abha Narain Lambah and Alka Patel (Mumbai: Marg Publications, 2006), 9-12.

Kishwar Rizvi, “It’s Harder Than Ever to Teach Islamic Art—But Never More Important,” *The Washington Post*, January 6, 2017.

[https://www.washingtonpost.com/posteverything/wp/2017/01/06/its-harder-than-ever-to-teach-islamic-art-but-never-more-important/?utm\\_term=.32f159bdf59](https://www.washingtonpost.com/posteverything/wp/2017/01/06/its-harder-than-ever-to-teach-islamic-art-but-never-more-important/?utm_term=.32f159bdf59)

Recommended:

Sunil Kumar, “Qutb and Modern Memory” in *Partitions of Memory: The Afterlife of the Division of India*, edited by Suvir Kaul (Delhi: Permanent Black, 2001), 140-182.

Week 9: Arts of the Deccan—I

### **03/20: Vijayanagara**

Dehejia, 273-296.

Phillip B. Wagoner, *Tidings of the King: A Translation and Ethnohistorical Analysis of the Rayavacakamu* (Honolulu: University of Hawaii Press, 1993), 90-94.

Recommended:

Robert Sewell, *Vijayanagar: As Seen by Domingos Paes and Fernando Nuniz and Others*, edited by Vasundhara Filliozat (New Delhi: National Book Trust, 1999), 59-120.

**03/22: Class rescheduled to meet at the Philadelphia Museum of Art to view *Unbound: Islamic Arts of the Book* on 04/07, 2-3 pm; first Sunday is pay-as-you-wish**

**\*\*\*Students encouraged to attend *The Next Monsoon: Climate Change and Contemporary Cultural Production in South Asia* presentations and panel discussion, 12-2:30, 03/22, Kislak Center, 6<sup>th</sup> floor, Van Pelt Library\*\*\***

Week 10: Arts of the Deccan—II

### **03/27: Bijapur and the Deccan Sultanates**

Kavita Singh, “Scent Upon a Southern Breeze: The Synaesthetic Arts of the Deccan,” in *Scent Upon A Southern Breeze: The Synaesthetic Arts of the Deccan*, edited by Kavita Singh (Mumbai: Marg, 2018), 9-23.

Emma Flatt, “Social Stimulants: Perfuming Practices in Sultanate India,” in *Scent Upon A Southern Breeze: The Synaesthetic Arts of the Deccan*, edited by Kavita Singh (Mumbai: Marg, 2018), 24-41.

Recommended:

Deborah Hutton and Rebecca Tucker, "The Worldly Artist in the 17<sup>th</sup> century: Cornelis Claesz. Heda and his Travels from Haarlem to Bijapur," *Art History* 37, no. 5 (2014): 860-889.

### **03/29: Books, Libraries, and Scholars**

**\*\*\*Class meets in Kislak Center to view South Asian books and manuscripts\*\*\***

Jinah Kim, *Receptacle of the Sacred: Illustrated Manuscripts and the Buddhist Book Cult in South Asia* (Berkeley: University of California Press, 2012), 1-19.

Laura S. Weinstein, "Slave, Sultan, Scholar: Muhammed Qutb Shah and the Royal Library of Golconda," *Marg: A Magazine of the Arts* 70, no. 1 (2018): 124-139.

Recommended:

Sonal Khullar, "Introduction: Love in the Stacks," in *Old Stacks, New Leaves: The Arts of the Book in South Asia*, edited by Sonal Khullar (Seattle: University of Washington Press, 2023), 1-28.

Week 11: Mughal Art

### **04/03: Mughal Architecture**

Dehejia, 297-334.

Ebba Koch, "The Taj Mahal: Architecture, Symbolism, and Urban Significance," *Muqarnas* 22 (2005): 128-149.

Recommended:

Catherine B. Asher, *Architecture of Mughal India* (New York: Cambridge University Press, 1992).

### **04/05: Mughal Painting**

John W. Seyller, "Painting Workshops in Mughal India," in *Karkhana: A Contemporary Collaboration*, edited by Hammad Nassar et al (Ridgefield: Aldrich Contemporary Art Museum, 2005), 12-17.

Yael Rice, "The Brush and the Burin: Mogul Encounters with European Engravings," in *Crossing Cultures: Conflict, Migration and Convergence: The Proceedings of the 32<sup>nd</sup> International Congress of the History of Art*, edited by Jaynie Anderson (Carlton, Victoria: Miegunyah Press, 2009), 305-310.

Recommended:

Kavita Singh, *Real Birds in Imagined Gardens: Mughal Painting Between Persia and Europe* (Los Angeles: Getty Research Institute, 2017), 1-79.



View Yael Rice, “Jahangir’s Dream,” *Khamseen: Islamic Art History Online*, published 16 October 2020.

**04/07: Class meets at the Philadelphia Museum of Art to view *Unbound: Islamic Arts of the Book*, 2-3 pm**

Week 12:

**04/10: Rajput Painting**

Dehejia, 335-362.

B.N. Goswamy, “Act of Viewing: Looking at Paintings in the Indian Context,” in *India*, edited by Pupul Jayakar et al (New Delhi: Media TransAsia, 1985), 75-83.

Recommended:

Molly Emma Aitken, “Spectatorship and Femininity in Kangra-Style Painting,” in *Representing the Body: Gender Issues in Indian Art*, edited by Vidya Dehejia (New Delhi: Kali for Women, 1997), 82-102.

**04/12: In-class midterm exam**

Week 13: Things, Persons, and Networks

**04/17: Gifts in the Early Modern Islamicate World**

Sinem A. Casale, “The Persian Madonna and Child: Commodified Gifts Between Diplomacy and Armed Struggle,” *Art History* 38, no. 4 (2015): 636-651.

Recommended:

Sylvia Houghteling, “Sentiment in Silks: Safavid Figural Textiles in Mughal Courtly Culture,” in *Affect, Emotion, and Subjectivity in Early Modern Muslim Empires*, edited by Kishwar Rizvi (Leiden, Brill, 2018), 124-147.

View Farshid Emami, “Coffee and Coffeehouses in Ottoman and Safavid Lands, 1500-1800,” *Khamseen: Islamic Art History Online*, published 9 February 2021.

**04/19: Gifts in the Early Modern Indian Ocean World**

Nancy Um, “Nested Containers for Maritime Journeys: Tools of Aromatic Diplomacy Around the Late Seventeenth- and Early Eighteenth-Century Indian Ocean,” *West 86<sup>th</sup>: A Journal of Decorative Arts, Design History, and Material Culture*, 25, no. 2 (2018): 199-223.

<https://www.west86th.bgc.bard.edu/articles/nested-containers/>

Recommended:

Prita Meier, “Unmoored: On Oceanic Objects in Coastal Eastern Africa, circa 1700–1900,” *Comparative Studies of South Asia, Africa and the Middle East* 37, no. 2 (2017): 355-367.

Vidya Dehejia, “Indian Ocean Networks,” *India: A Story Through 100 Objects* (New Delhi: Roli Books, 2021), 110-123.

Week 14: Colonialism, Nationalism, and Modernity

#### **04/24: Art, War, and Empire**

Richard H. Davis, “Indian Images Collected” in *Lives of Indian Images* (Princeton, NJ: Princeton University Press, 1997), 143-185.

Recommended:

Holly Shaffer, “‘Take All of Them:’ Eclecticism and the Arts of the Pune Court in India, 1760–1800.” *Art Bulletin* 100, no. 2 (2020): 61–93.

#### **4/26: Experiments with the Figure**

Sonal Khullar, “Parallel Tracks: Pan Yuliang and Amrita Sher-Gil in Paris,” in *Eurasian Encounters: Museums, Missions, Modernities*, edited by Carolien Stolte and Yoshi Kikuchi (Amsterdam: Amsterdam University Press, 2017), 73-102.

Recommended:

Amrita Sher-Gil, “Indian Art Today (1941),” in *Amrita Sher-Gil: Essays*, edited by Vivan Sundaram (Bombay: Marg, 1972), 140-141.

Week 15: Contemporary Globalization

#### **05/01: Contemporary Art, Biennales, and Globalization**

Monique Kerman, “The Rallying Call to Decolonize: Okwui Enwezor's Legacy,” *Nka: Journal of Contemporary African Art* 48 (2021): 24-39.

Recommended:

Gerardo Mosquera, “The Marco Polo Syndrome: A Few Problems Surrounding Art and Eurocentrism,” *Third Text* 6, no. 21 (1992): 35-41.

Sonal Khullar on Bani Abidi’s *Memorial to Lost Words* (2016), *Empire Lines* podcast produced by Jelena Sofronijevic, August 11, 2022.

<https://open.spotify.com/show/4jUvKpdrnaGoDD6H0zVDsK>

**05/03: \*\*\*Final projects due by 4 pm, via Canvas\*\*\***