

Bibliography

Annotated list. Materials accompanying the exhibition are marked with an asterisk ().*

Articles

*Bhatia, Usha. "The Development of Mughal Painting." *Marg* 44, no. 1 (1992): 69–72.

This article provides a brief survey of the Mogul Empire. Emphasis is placed on Akbar and the style of painting that followed his reign. It includes general information on artistic and political motivations.

*Das, Asok Kumar. "Court Painting for the Amber Rulers, Circa 1590–1727." *Marg* 51, no. 3 (March 2000): 41–56.

Asok Kumar Das concentrates on paintings in Amber from the 16th to 18th century. This article contrasts Mughal and Rajput painting styles. Several rulers of Amber are discussed in detail, including their political motivations and influence with regard to painting.

*Kramrisch, Stella. "Artist, Patron, and Public in India." *The Far Eastern Quarterly* 15, no. 3 (May 1956): 335–42.

Stella Kramrisch writes about the identity of artists in India, including the motivations of their audience. Although this article focuses on architecture and more sculptural works of art, it provides an interesting perspective concerning eastern conceptions of the creation of art, which is significantly different from those in the west.

*Topsfield, Andrew. "Ketelaar's Embassy and the Farangi Theme in the Art of Udaipur." *Oriental Art* 30, (Winter 1984–1985): 350–67.

Andrew Topsfield discusses the influence of farangis on the art of Udaipur. A farangi is a term for any European, but in this article it refers to the "exotic Dutchmen" of the Dutch East India Company. Topsfield discusses the depiction of European figures in Indian art.

*Vaughan, Philippa. "Mythical Animals in Mughal Art: Images, Symbols, and Allusions." *Marg* 50 no. 3 (March 1999): 55–68.

Philippa Vaughan discusses the evolving meaning and use of the dragon and the simurgh in Mughal art, from the period of rule from Akbar to Aurangzeb. In the

discussion of these two animals, Vaughan reveals the use of mythical animals and their orientation to politics within the Mughal Empire.

*Wade, Bonnie C. "Music Making in Mughal Paintings." *Asian Art & Culture* 8 (Fall 1995): 68–89.

Bonnie Wade analyzes the instruments depicted in Mughal paintings. She discusses the use of music as a vehicle for interaction between varying Indian religions, including the culture of Indian music during the 1640s.

*Welch, Stuart Cary. "A Matter of Empathy: Comical Indian Pictures." *Asian Art & Culture* 7 (Fall 1994): 76–103.

Cary Stuart Welch discusses the viewer's ability (or lack thereof) to empathize with the images depicted in Indian art. He summarizes the iconography of Mughal, Rajput, and Deccani art, with special attention given to humorous imagery.

Books: Adult

*Dehejia, Vidya. *Indian Art*. London: Phaidon Press, 1997.

Vidya Dehejia surveys developments and luxuries beginning with the Mughal court and traces those issues into contemporary times. Dehejia considers the status of art and commerce in development, as well as the relationship between art and religion.

*Kossak, Steven. *Indian Court Painting: 16th to 19th Century*. New York: Metropolitan Museum of, 1997.

Steven Kossak combines Deccani, Mughal, Pahari, and Rajput subjects in this survey of Indian painting. The book includes color reproductions of over 80 works, all of which are accompanied by a descriptive paragraph.

*Masan, Danielle. *Intimate Worlds: Indian Paintings from the Alvin O. Bellak Collection*. Philadelphia: Philadelphia Museum of Art, 2001.

Danielle Masan provides a detailed examination of over 90 works of art spanning the 16th through 19th centuries in India. Included are a series of essays on the history and rise of Mughal rule, in addition to articles on connoisseurship, religion, court life, and love.

*Okada, Amina. *Indian Miniatures of the Mughal Court*. New York: Harry Abrams, 1992.

Amina Okada examines miniature painting in India during the 16th and 17th centuries. Okada discusses a variety of topics, including court life, the influences that define Mughal art, the discovery of western art, portraiture, and other topics within this period of Indian art.

*Topsfield, Andrew. *Indian Paintings from the Oxford Collections*. Oxford: Ashmolean Museum, 2000.

Andrew Topsfield presents a study of Mughal painting in India. He addresses the major schools of the period, including Deccani and Rajput subjects. In addition to the major characteristics of these schools, Topsfield also discusses Hindu and Islamic legends and historical narratives.

Books: Young Adult

*Ganeri, Anita, and Jonardon Ganeri. *India*. Austin, TX: Raintree Publishers, 1995.

Anita Ganeri and Jonardon Ganeri present geographical, historical, and social perspectives of India. This book also introduces the language and customs of India. Activities and craft ideas are included.

*Gray, J. E. B., and Rosamund Fowler. *Tales from India*. New York: Oxford University Press, 2001.

J. E. B. Gray and Rosamund Fowler have edited a series of stories that transcend the boundaries of eastern and western civilization, including the subjects of friendship, heroism, love, and sacrifice.

Books: Children, Ages 8–12

*Chatterjee, Manini, and Anita Roy. *Eyewitness: India*. New York: Dorling Kindersley, 2002.

Manini Chatterjee describes the cultural diversity of India. In addition to discussing the history, religions, and philosophies popular to India, the author examines art, artifacts, and temples. The art of Indian storytelling is also represented.

Books: Children, Ages 5–11

*Lehri, R. M. *Cut and Make Festival Masks from India*. Dover Publications, 2001.

This book provides examples and instructions for creating a variety of masks. Included are masks worn by dancers of Himachal Pradesh and Kerala. Masks are shown in full color and accompanied by captions and instructions.

*Thornhill, Jan. *The Rumor: A Jataka Tale from India*. Toronto: Maple Tree Press, 2002.

Jan Thornhill retells the fable of “the sky is falling.” Set in India, a hare is startled by an explosion and proceeds to alert a variety of animals, causing a great deal of fear. Additional information on the landscape depicted is provided in a section titled “Nature Notes.”

Non-annotated list.

Articles

Aitken, Molly Emma. “Pardah and Portrayal: Rajput Women as Subjects, Patrons, and Collectors.” *Artibus Asiae* 62, no. 2 (2002): 247–80.

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Desai, Vishakha N. “Painting and Politics in Seventeenth-Century North India: Mewar, Bikaner, and the Mughal Court.” *Art Journal* 49 (Winter 1990): 370–78.

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Books: Young Adult, Ages 12+

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Mayer, Marianna, and Rob Sauber. *The Golden Swan: An East Indian Tale of Love from the Mahabharata*. New York: Bantam Books, 1990.

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Videography

Materials accompanying the exhibition are marked with an asterisk (*).

Ashes in the River Four Religions of India. 50 min. Produced by Films for the Humanities and Sciences, 2000. Videocassette.

The Eastern Religions. 72 min. Produced by Wellspring Media, 1999. Videocassette.

The Jains: A Religious Community of India: Jaipur. Produced by Insight Media, 1985. DVD.

The Mahabharata. 325 min. Produced by Image Entertainment, 2002. DVDs.

Mahabharat. 915 min. Produced by Fremantle Media, 2003. DVDs.

Ragamala in Sound. 38 min. Produced by Ragamala Music and Dance Theater, 1993. Videocassette.

Ramayana. 2,951 min. Produced by Sagar Enterprises, 2000. DVDs.

Ramayana: The Legend of Prince Rama. 170 min. Produced by Excel Productions Audio Visuals Pvt. Ltd., 2002. DVD.

**Spiritual India: A Guide to Jainism, Islam, Buddhism, and Hinduism.* 50 min. Produced by Films for the Humanities and Sciences, 2000. Videocassette.

This video surveys the predominant religions of India, including Jainism, Islam, Buddhism, and Hinduism. It tours the shrines and temples as well as several festivals and rituals.

Web Sites

Indian Divinity

www.webonautics.com/mythology/index.html

This is an independently run Web site that offers information about Hinduism, including Indian deities, animal symbolism, the Hindu and Cosmic trinity, and Indian legends.

Incredible@rtDepartment

www.princetonol.com/groups/iad/lessons/middle/india.htm

This site is maintained by two art teachers from Indianapolis, Indiana. It offers a host of information on a variety of cultures and art, including India. The site also offers links to lesson plans on Indian art and painting.

Indian Museum, Calcutta

<http://www.indianmuseum-calcutta.org/>

The Indian Museum of Calcutta is one of the oldest institutions in the Asia Pacific region and has one of the largest permanent collections of Indian art and artifacts. Their Web site offers images from a variety of the collection, including Mughal miniature paintings. It is a nice resource for teachers wanting access to additional images for classroom instruction.

Kamat's Potpourri

www.kamat.com/kalranga/art/timeline.htm

This independently run Web site offers a nice timeline of Indian art, religion, and architecture from prehistoric to contemporary, modern times. Much of the information appears to contain independent research, providing many links to different subjects and themes, including a variety of different timelines of Indian history and culture.