

Friday, 10:45a- 12:45p

From Medieval to Modern: Mediating Past and Present in the Visual Cultures of South Asia, 15th - 17th Centuries

Chair: Deborah Hutton, *The College of New Jersey*

Organizer: Yael Rice, *Philadelphia Museum of Art*

South Asia's princely classes have long looked to the past for inspiration. The fifteenth through the seventeenth centuries, however, saw a shift in the processes and means of adaptation and appropriation, as patrons and those in their employ were introduced to a more expansive and diverse landscape of choices. This multiplicity of choices, visual, linguistic, and otherwise, resulted in part from the further establishment of Turkic, Persian, and European communities on the Indian subcontinent. Rather than adopt the new modes wholesale, however, artists and patrons self-consciously layered them with local and long-established traditions, creating innovative statements of kingship and political and religious affiliation. In this panel we examine the means by which rulers and elites constructed "modern," that is, self-consciously new, cultural expressions vis-à-vis a re-interpreted past. Nachiket Chanchani considers the negotiation of literary and artistic canons in a unique fifteenth-century illustrated scroll created in western India. Papers by Yael Rice and Laura Weinstein investigate the addition of archaizing paintings in Persian manuscripts collected at the Mughal and Qutb Shahi courts, respectively. Finally, Pushkar Sohoni looks at the Nizam Shahs' adaptation of indigenous and Persian water technologies for the purpose of bolstering their image as legitimate rulers. Together, these papers bring to light the range of ways in which South Asian rulers and elites self-consciously harnessed, reinterpreted, and mediated the visual cultures of the past and the present during the early modern period.

Telling Tales: The Freer Vasanta Vilasa

Nachiket Chanchani, University of Pennsylvania

This paper will focus on a recension of the Vasanta Vilasa (Sports of Spring) prepared in the Sultanate city of Ahmedabad in 1451 and now in the collection of the Freer Gallery of Art, Washington, D.C. The frame and form of this vertical cloth scroll are most unusual: it is nearly forty feet long and consists of a montage of forty vignettes. Each vignette opens with a verse composed in the local language, Gujarati, by an unknown contemporary poet. This is followed by a verse from classical poetry composed in one of two trans-regional languages - Sanskrit or Prakrit. A narrative painting, which follows the verse appropriated from a classical source, closes the vignette. By paying equally close attention to the selection, composition, and arrangement of the individual verses and paintings, I shall explain how the poet, the copyist, and the painter translated the past and the present. I will also describe how each of them negotiated regional typologies and established canons and ultimately, assembled a work that was simultaneously traditional and "modern."

Modernizing or Historicizing? Mughal Interventions in the Rampur Jami al-tavarikh

Yael Rice, Philadelphia Museum of Art

Contrary to the way bibliophiles today typically treat valued books, the Mughal emperors Akbar (r. 1556-1605) and Jahangir (r. 1605-27) ordered their artists to repaint, refurbish, augment, and otherwise alter older, prized illustrated manuscripts—many of Timurid origin—housed in the imperial library. Viewed together, these various modifications bring into relief the degree to which Mughal patrons and artists perceived these books to be meaningful both as historical objects and as tableaux for 'modern' artistic iterations and transformations. This paper will explore late

16th-century Mughal attitudes towards Persian illustrated manuscripts, taking as a case study an illustrated Jami al-tavarikh (Compendium of Chronicles) today housed in the Rampur Raza Library. Copied in Tabriz in the fourteenth century, the Rampur Jami al-tavarikh underwent an episode of refurbishment at the Timurid court of Sultan Husayn Bayqara (r. 1470-1506) in Herat before it reached the hands of Akbar's artists in the sixteenth century. The manuscript thus functions as a palimpsest, bearing text in a 14th-century hand and eighty-two paintings spanning almost three centuries. A central concern of this paper is the manuscript's Mughal-period paintings, some of which are rendered in an identifiably 'contemporary' mode, while others are clearly executed in a historicizing manner. In examining these paintings in detail, this paper considers how Mughal painters built a modern artistic idiom upon and through the layers of the past.

The Persian Past as the Deccani Present: Archaism in Paintings from the Qutb Shahi Court of Golconda

Laura Weinstein, Columbia University

In the last decades of the 16th century, while artists in courts across the Indian subcontinent were developing new visual languages with which to express their cultural identities, artists at the court of Golconda in the Deccan were working with visual idioms from the Persian past. These artists produced a number of illustrated manuscripts in which they employed styles of painting popular in Iran many decades before. In one case, they added a series of new paintings to a Khusrav va Shirin manuscript copied in Iran more than one hundred and fifty years prior. This newly discovered manuscript contains seven interpolated miniatures that were intended to appear as though they belonged in this 15th century manuscript. Why were these artists looking backwards while many other court artists of the period looked forward? Did viewers of these manuscripts see them as relics from the past or as new expressions of Golconda's courtly society? This paper will suggest that only by setting these objects in the context of the Persian diaspora resident in Golconda at the time can we make sense of this artistic practice. For, among the members of this influential community of immigrants and their descendants, expressions of connectedness with an Iranian past were no small matter. They were a crucial way of recording this group's past and of defining it in the present.

The Flow of Tradition: Water Systems of the Nizam Shahs

Pushkar Sohoni, University of Pennsylvania

The Nizam Shah sultanate of Ahmadnagar (1490-1636) realized that management and control of water were essential aspects of kingship. They combined indigenous regional systems of water storage, such as cisterns excavated in the living rock, with Persian systems of water conveyance like underground pipes and qanats. Providing water storage was a pious, meritorious act in the context of Indic kingship, whereas grand displays of water were the prerogative of Persianate royalty. During the late 16th and early 17th centuries, the Nizam Shahs embraced such syncretic technologies and mixed notions of legitimacy in their role as the only Persianate dynasty of Deccani origins. The palace complex at the site of Manzarsumbah, strategically located on a hill just outside the city of Ahmadnagar, illustrates this point well. Here the Nizam Shah kings integrated a much earlier system of water collection and storage, consisting of large excavated tanks, with a newly constructed hammam and a network of fountains and pools. This paper will attempt to show how the Nizam Shahs consciously assimilated technologies associated with the earlier Yadava and Bahmani dynasties with their own in an effort to produce compelling visual evidence of their legitimacy as Deccani rulers.

Friday 1-3p**The Social Life of Kanthas: Re-Presenting Bengali Women's Embroidered Quilts**

Chaired by Katherine Hacker, University of British Columbia

Kantha Imagery and Regional Identity

Pika Ghosh, University of North Carolina, Chapel Hill

The Cultural Politics of Collecting and Presenting Kanthas in South Asia

Katherine Hacker, University of British Columbia

Stitched Lives and the Lives of Stitches: Presenting Bengali Kanthas

Darielle Mason, Philadelphia Museum of Art

Discussant: Susan S. Bean, Peabody Essex Museum

Friday, 3:15-5:15p**Ancient, Medieval, or Something Else? The 7th-8th Centuries in South Asia**

Alka Patel, Chair

The proposed panel concentrates on the 7th and 8th centuries of South Asia's visual history, analyzing iconography, sculpture, and architecture. This period has been identified as "post-Gupta," a label relegating it to the interstice between Gupta brilliance and the "the age of empire." While this periodization may seem dated, it delineates the in-between status of the 7th-8th centuries in scholarship, implicitly characterizing them as insignificant in the important historical processes both before and after. Our panel contends that the 7th-8th centuries were actually liminal, i.e. significant due to their in-between status, and thus worthy of closer investigation.

The political, ideological and social changes occurring during this period distilled important legacies, and presaged subsequent developments. Joanna Williams will initiate the panel with the reception of the so-called Gupta golden age just after its decline. Michael Meister will analyze developments in Brahmanical iconography and ritual during the 6th-9th centuries, focusing on a Rajasthani temple to demonstrate the links between changing doctrines and architectural-iconographic functions. Kurt Behrendt will highlight recent findings at an 8th-century Buddhist site, which, despite its central location and its 50+ cave excavations, has received little attention due to the general neglect of the period. Finally, my paper will treat the settlement of Muslim communities in the subcontinent in the late 7th through 8th centuries and the beginnings of Islam, a socio-religious presence that was to be significant in the region well into later periods. This diversity of topics emphasizes the importance of the 7th-8th centuries in South Asia, to which our panel will bring much needed scholarly focus.

Joanna Williams, University of California, Berkeley

Recycling the Gupta in the 8th century at Nachna

The site of Nachna in Madhya Pradesh, which I once studied for its 5th-early 6th-century remains of the so-called Gupta period, is locally known as the site of the Charmukh Mahadev Temple, begun probably in the 8th century and again refurbished in the 20th. Both of these later phases reused pieces of Gupta carving. The 8th-century phase deliberately recast the older pieces, surrounding them with more elaborate forms and (arguably) iconography, to constitute a more coherent architectural whole and a more vivid religious experience. This reuse differs from that of the 20th century, when the early fragments were set in isolation as bits of a cultural ideal long gone.

Michael Meister, University of Pennsylvania

Toward a New Hinduism: India in the 7th-8th Centuries

From sacrifice to image worship, offering to devotion, theological doctrines and devotional attitudes changed considerably from the 6th to 9th centuries AD. What images meant, how they were housed, and their uses changed in this period and lay the ground for a 'new' temple Hinduism. How we can understand this period has been helped by a range of new scholarship locating texts that provide a more precise frame for these changes, whether an eighth-century compilation of the *Vishnudharmotara-purana* or a sixth-century *Skanda Purana*. Art - the material objects and monuments of changing ritual - also can provide anchors for what we can learn from other sources. I will present a case study of these changes, focusing on one goddess temple in Rajasthan and its evidence for changing frames for the Goddess.

Kurt Behrendt, Metropolitan Museum of Art

The rock-cut site of Dhamnar: Buddhist Architecture in Madhya Pradesh at the beginning of the 8th century

The Buddhist site of Dhamnar is comprised of more than 50 caves. Yet, it has hardly appeared in the scholarly record despite its extent and the fact that it is part of the larger Mandsaur system of patronage. The earliest phase of the site probably dates to about the 5th century, but then in the 7th and 8th centuries the site was expanded with the addition of considerably more monastic housing. Of particular interest are the modifications made at this time to the earlier *chaitya* hall and the construction of a major new sacred area that follows a unique organizational pattern. My paper will survey this site and consider its importance in relation to vital trade networks. In this sense, Dhamnar is interesting as it provides material evidence of 7th-8th century activity in Madhya Pradesh that can be related to the larger South Asian tradition at this critical time of ideological transformation.

Alka Patel, University of California, Irvine

Hind wa Sind: Textual and Material Evidence of Muslim Communities in 7th- and 8th-Century South Asia

The Muslim settlers coming to South Asia in the 7th and 8th centuries have been little studied, usually subordinated in scholarship to the Islamic political elites of the 12th century and onward. This paper contends, however, that these earlier settlers in the subcontinent are fundamental to our understanding of later developments, particularly in the specifically South Asian Islamicate culture that took shape, and its ritual and architectural practices. The paper will bring together textual and archaeological indices enabling scholars to document the early settlement of Muslim communities in the subcontinent, and their economic, political and cultural integration into the various South Asian polities they encountered. While this earlier evidence is largely textual, material finds from the 8th century indicate the already long-term settlement of prosperous Muslim mercantile groups at sites in upper and lower Sind, and also in north-central India.

Saturday, 8:30-10:30a**Changing Cultural Patterns and the 'Public' in the Braj Region**

Panel Abstract: Located to the south of Delhi and encompassing the areas of Agra and Fatehpur Sikri, as well as the Jat kingdom headquartered in Bharatpur, the Braj cultural region is best known as the "land of Krishna," for it is here that the god-hero Krishna was thought to be born and raised. As an important north Indian cultural region, located in the heart of Mughal

India, the land of Braj captured the attention of local writers and cultural leaders from the 15th century on as well as British administrators. The papers in this session explore transformations in Braj cultural traditions, looking at social and cultural changes as they reformulated understandings of Braj and its 'publics'. Two papers deal with traditions related to Krishna, and especially the making of a sacred cultural space in the land of Braj as it became the site of both pilgrimage and a politicized cultural sphere prior to the 20th century. The latter two reflect on popular 20th century Braj cultural traditions that recall Jat rule of the area. Based on episodes found in the Mahabharata, the jhikri-bhajan and the epic Dhola have responded to the changing demands of their largely rural audiences in the 20th century, while emphasizing Jat heroism and leadership. The Jhikri-bhajan becomes key to vote-getting in democratic India, while Dhola has a vastly altered performance style that allows it to retain rural audiences. All four papers thus deal with the creation and response to new 'publics'.

Paper 1: Susan S. Wadley, Syracuse University
The Oral Epic Dhola from Solo Performer to VCD

Paper 2: Ian Wilson, Syracuse University
Performing Local History: The Presentation of Bharatpur History Through the Genre of Jhikri-Bhajan

Paper 3: Sugata Ray, University of Minnesota
In the Temples and Tulsi Groves of Vrindavan: The Making of 19th-century Vaishnava Self

Paper 4: David Buchta, University of Pennsylvania
Writing Sacred Space: Rupa Goswami's Poetry about Vraja-mandala

Discussant: James D. Redington, St. Joseph's University

Saturday, 5-7p

The Weave of Death: Funerary Cloths in Art and Ritual in Southeast Asian Buddhism - Sponsored by Thailand, Laos, Cambodia Studies (Erik W. Davis, Macalester College)

A New Garment for the Dead? The Offering of the Matakavastra at Buddhist Funerals
Rita Langer, University of Bristol

Controlling Spirits with Cloth: Funerary Ritual and Shroud Offerings in Cambodian Buddhism
Erik W. Davis, Macalester College

Chanting for the Dead: Illustrations of the Pansukula Ceremony in Thai Manuscripts
Pattaratorn Chirapravati, California State University, Sacramento

Heavenly Connections: Cloth Banners in Buddhist Funerals
Rebecca S. Hall, Independent Scholar

Discussant: John C. Holt, Bowdoin College

Sunday, 8:30-10:30a

Imperial Re-visions: Architecture and Imagined Communities From Colonial India to Modern India

Chair and Organizer: Alison Mackenzie Shah, University of Colorado at Denver

Many of the categories through which we study South Asia's architecture and the built environment took shape as part of

Britain's "imperial vision." (T. Metcalf, 1989) Through the isolation of buildings as monuments, the development of the professional architect and planner, and the emphasis on particular kinds of administrative communities such as the municipality and cultural identities like the territorialized civilization, the British controlled both India's image as a colony and their own image as an imperial power. These concepts—architect, monument, city and civilization—still provide important anchors for the study of India's architecture and keep it closely tied to the priorities of colonial governance. This panel presents research on architectural patronage to "re-vision" the political priorities we associate with these conceptual categories. In order to show how Indian patrons embraced new developments in architecture as tools to ground visions quite independent of the imperial mission, we use four historical studies that bring into high relief the ways that groups of powerful Indian patrons reshaped the definition of old civilizations, created cultural geographies independent of colonial India's political spaces, and projected the cultural identities of traditional and modern toward new ends. Our papers intentionally link to current issues, from the donations of bricks for the Rama temple at Ayodhya by a worldwide Hindu diaspora, to urban slums, whose simple structures provide counterpoints to the visions of renowned architects. We seek a substantial discussion about diverse struggles over civilization and mobility, cultural innovation and social dynamism, local environments and global visions.

"Monumental Re/Visions: Mughal Self-Representation in the Early Nineteenth Century"

Chanchal Dadlani, Mellon Post-Doc, Columbia
This paper examines the impact of the introduction of architectural representation into the visual discourse of official Mughal illustrated histories. In 1815, the Mughal emperor Akbar II (r. 1806-1837) gifted a multi-volume, illustrated copy of the Padshahnama to the British magistrate at Agra, J.T. Robertdean. Prior versions of the manuscript, originally written in the seventeenth century for the emperor Shah Jahan (r. 1627-1658), had included portraits, images at court, and battle scenes. The 1815 Padshahnama added to these visual themes paintings of Mughal monuments from Delhi and Agra, asserting the iconic status of these buildings. How did contemporary architectural representation, and the British demand for images of "traditional" and "timeless" Indian architecture shape or reshape the ways Mughal patrons and artists presented their own cultural history? To what extent do Mughal histories from the period provide context for these images and problematize our focus on the role of innovation as evidence of cultural productivity and dynamism? In situating the illustrations of monuments in the larger context of Mughal historical writing, the paper takes a long view of the concept of monuments, evaluating the role played by this manuscript in a longer nineteenth-century discourse on architectural history exemplified by later works such as Asar al-Sanadid (Vestiges of the Past, 1847). The paper maintains that the Padshahnama paintings of the early nineteenth century, with their distinctive use of architectural monuments, constituted a culturally potent attempt to bolster early nineteenth-century Mughal imperial identity that complemented the colonial discourse of monuments and imperial succession.

"Civilization Lost & Found: Bombay Parsi (re)Vision of Iranian Architecture"

Talinn Grigor, Architectural History, Brandeis
In April 1854, when Bombay Parsi Manekji Limji Hataria landed on the Persian Gulf, contact between the Parsis of India and their coreligious Zoroastrians in Iran had been sporadic since the fall of the Sassanian Empire in 651. Hataria was sent to Iran by the Society for the Amelioration of the Conditions of the

Zoroastrians in Persia, founded by affluent Parsi philanthropists based in Bombay. Hatara's assignment was sizeable: he was to improve the legal, infrastructural, and sociopolitical conditions of Irani Zoroastrians, numbering seven thousand souls. An experienced diplomat and philanthropist, Hatara's forty-year effort, supported by steady Parsi money and British diplomatic protection, would prove pivotal not only to the progress of his adopted Iranian community but also, inadvertently, to the whole of Iran's reform program in the late nineteenth and early twentieth centuries. This paper presents how a diasporic community found its identity in the ancient land of Iran and the grandeur of the Achaemenid civilization. How could the long and illustrious history of their ancestors arm the Parsis with a racial superiority discourse that spoke back to the British formation of civilization? Parsi temples in West India were reinventions of this newly discovered and appropriated Iranian culture. And while architectural historians have considered Iran's pre-Islamic revival to be a direct by-product of Pahlavi nationalism, this paper contends that it is to India's nineteenth-century Parsis that we ought to turn for the invention of a tradition, the neo-Achaemenid style, that was based on a civilization lost and, then, found.

The City as a Landscape of Monuments: Re-visions of Colonial Patronage and the making of "Modern Hyderabad"

Alison Mackenzie Shah, History, U Colorado Denver

The last Nizam of Hyderabad (r. 1911-1948), Mir Osman Ali Khan was called 'the architect of modern Hyderabad.' Indeed, many buildings were constructed during his reign, but he, personally, was neither the patron nor the designer of any significant site. What specifically, then, is gained by the claim of being an architect of a modern city? How did the Nizam's government play with colonial values embedded in the professional practice of architects and planners to negotiate a new kind of political identity? I analyze key issues claimed by the three building programs that defined Hyderabad's new urban landscape. In grand new forms and in showy locations, Hyderabad housed those institutions such as courts, hospitals, libraries, and schools that were already functioning in non-monumental settings. The Riverfront scheme (1915-1925) displayed a "progressive" government, inseparable from the land itself. The two long-term projects of a lengthy mainstreet façade, Pathergatti (1915-1940) and a new suburban settlement at Osmania University (1915-1938) attempted to represent a synthesis between an Indian region and a polity of an Islamic world. In all three examples, urban location, traditional political rituals and architecture's capacity to represent new identities came together to display a new political vision. As coalitions in the capital struggled to position the state for the future, the professional discourse of patronage and design became instrumental as the government's attempted to claim status as an independent polity amidst empire's end.

Architect and Environment: Re-visions of Swadeshi and City in the Making of a Global Green Design Movement

Vandana Baweja, Architecture, U Florida

Otto Koenigsberger (1908-99) is best known for his contribution to climatic responsive design known as Tropical architecture, which relied on the colonial experience of British architects in the tropics. In 1939 Koenigsberger emigrated from Germany to Princely Mysore, a state in South India under indirect British rule. He worked as the chief architect (1939-48) for Maharajah of Mysore and as the Federal Director of Housing (1948-51) for Nehru's government. I propose that Koenigsberger's ideas about Tropical Architecture developed in India through the operative practices of the Public Works Department and the ideological implications of the Mysore's swadeshi (indigenously

manufactured) movement. How did Koenigsberger's architectural practice in Mysore constitute the intellectual foundation for the discourse of Tropical Architecture at the AA? How could the visions of the nationalist swadeshi movement provide a programmatic requirement for a non-culture specific and climate responsive modern architecture? When, in 1951 Koenigsberger emigrated to London and served as one of the founders of the Department of Tropical Architecture at the Department of Tropical Architecture (1954-1971) at Architectural Association (AA), School of Architecture, London, UK, his architectural oeuvre in India became the foundation for Tropical Architecture, which was subsequently subsumed into global movement called Green Architecture.

Discussant: Rebecca Brown, Art History, Johns Hopkins U

Sunday, 10:45a-12:45p

Lieux de Mémoire in Asian Art

Chaired by Yui Suzuki, University of Maryland, College Park

In Darbar in Death: The Iconography of Sati and the Iconography of Its Absence in the Royal Cenotaphs of Bikaner

Melia R. Belli, Washington University, St. Louis

"Visions of Paradise" or "Hell on Earth": Contested Memories of Mughal Forts

Saleema Waraich, Smith College

Revisiting Sites, Localizing Memory: Hua Yan's (1682- 1756) Landscape Paintings

Kristen E. Loring, University of California, Los Angeles

Crossing the Transitional Realm: Image, Ritual, and Memory in Early Chinese Funerary Shrines

Jie Shi, University of Chicago

"Persons in the Pavilion": Commemorative Painting and Manifestation of Identity in 19th-Century Korea

Jiyeon Kim, University of California, Los Angeles

Images of the Mushroom Cloud in the Work of Takashi Murakami

Paula L. Rose, University of Kansas

Discussant:

Melia R. Belli, Washington University, St. Louis