Notes

Preface


Chapter 1. Introduction

2. John 14:15. I am grateful to Peter Drokke for the reference.


5. D. Rasmussen argues against its identification as the proto-Shiva figure. However, her identification of the penis as part of the drappery is visually unconvincing: 'The so-called Proto-Shiva Sual from Mahesh-Jana-Dane: An Iconological Assessment', Archives of Asian Art, 39 (1979), 43–71.

6. For an ecological explanation, see B. Lul., The Earlier Civilizations of South Asia (Delhi, 1997). On the indigenous origins of the Vedic society see S. D. Rao, Devar and Devatas of the Indus Civilization (New Delhi, 1991).

7. I found interesting parallels between my own approach and theoretical questions raised by Pierre Bourdieu. See the introduction to his The Field of Cultural Production (Cambridge, 1993).


9. G. Sharma, Buddha Art of Mathura (Delhi, 1964), 140.

Chapter 2. Buddhist Art and Architecture
1. R. Thapar (ed.), Recent Perspectives in Early Indian History (Mumbai, 1993), for recent revisions of ancient Indian history.


3. E. D. Kosambi, An Introduction to the Study of Indian History (Bombay, 1956), 176–75.


20. J. M. Rosenfeld, The Daraic Art of the Kushan (Berkeley and Los Angeles, 1993), 63; Schopen, 'On Monks, Nuns, and "Vulgar" Practices'.


23. J. Redder, Iconography of Buddhist Art (Amsterdam, 1917).


27. Huntington, Art of Ancient India, 191.


Chapter 3. Hindu Art and Architecture

2. A. M. Gomme, Siris in Dance, Myth and Iconography (Delhi, 1982).


7. The most ambitious in this respect is the multi-volume Encyclopaedia of Indian Temple Architecture (eds M. W. Meister and M. A. Dhaky), the first volume of which was on South India (Philadelphia, 1989).


11. Dr Madhu Mitra of Jadavpur University has provided the following information: the philosopher Gurkara compared an 'unpronounced' literary sentence to the naked body without ornament, both being imperfect or 'unbeautiful'. I am grateful to Dr Bhaba Ali for the reference to Vedantic Kavyadarsana, 1, 11, 12, which mentions beauty in ornamentation (samatajyamanstham).
15. S. B. Stein, *Prose and Society in Medieval South India* (Delhi, 1986), 392. See also R. Nayar, *Iconography and Significance of the Bahubaliya Temple, Tanjore*, in *Minorities, Discourses on Siva*, 1976-86, who disputes that it was a funerary monument.
27. Ibid., 67-72.
28. C. Berko, *Ellora* (Delhi, 1992), 204.
30. Ibid., 7-19.
Chapter 6. The Mughal Empire (1526–1757)

8. See M. Hussain et al. (eds.), The Mughal Gardens (Rawalpindi, 1996), especially chs. 5 and 6.
17. D. G. P. Agrawal, Conservation of Manuscripts and Paintings of Singhaduraj (Delhi, 1984).
19. D. P. Agrawal, Conservation of Manuscripts and Paintings of Singhaduraj (Delhi, 1984).
Chapter 7. Rajasthani and Pahari Kingdoms (c.1700-1900)


3. Tiltotson, \Rajput, 1767.


5. G. H. R. Tiltotson, \The Rajput Palaces, 1781-1791.

6. Tiltotson, \Rajput, 1791.


12. For instance, the painting Ofiice and Wise Men at the Sterling and Francine Clark Art Institute, Williamstown, Pennsylvania.


15. Personal communication of Robert Stadn. He made this identification, the complicated story of which it is to be found in the following publications: R. W. Sklaxis, \"The Moghul Artist Fanmish B\", \Persian Oriental, 1 (1927), 259-271; F. O. Akaiminskii, \L\Manus of San Pietroburgo, Alburn Minacures Indiane e Persane del XVI-XVII Secolo di Esemplari di Caligrafie di Mir Imai al Hasan (Lugarno, 1944). See also A. Soulvan, \Between the Mughals and the Maghul: Art and Artists in Transient, India, 1995 (1996), 97-9.


17. S. Rahman, \ implied in the Art of the Nâšika Kâshā, \Handbook of the Maghul and Kundâla Tradition of Bengal (Calcutta, 1974), 95-97. The medieval German Mercian, brilliantly used in the twentieth century by Bertolt Brecht in his \Seven Chariots, also originated in the Indian picture tradition.

18. K. Singh, \Changing the Scene, Bengal Pata Painting, \"Encounter with the Modern", India International Centre Quarterly (Summer 1996), 97-98.


21. S. Rahman, \ implicit in the Art of the Nâšika Kâshâ, \Handbook of the Maghul and Kundâla Tradition of Bengal (Calcutta, 1974), 95-97. The medieval German Mercian, brilliantly used in the twentieth century by Bertolt Brecht in his \Seven Chariots, also originated in the Indian picture tradition.

22. K. Singh, \Changing the Scene, Bengal Pata Painting, \"Encounter with the Modern", India International Centre Quarterly (Summer 1996), 97-98.

Chapter 9. The British Raj: Westernization and Nationalism

6. P. Mitter, 'Malcolm Muggeridge's History of European Reactions to Indian Art' (Chicago University Press, 1993). This week also documents the impact of Indian decorative arts at the Great Exhibition of 1851 in London. On art schools, see Papers Relating to the Maintenance of Schools of Art in India as State Institutions, 1852-53 (Calcutta, 1852). Mitter, Art and Nationalism, chs 4 and 5.
7. J. E. Buck, Simla Past and Present (Bundra, 1926), 177.
23. S. Tan, Bird's Space and Time.
Chapter 12. The Contemporary Scene

5. Ibid., 31.
11. Sheikh, Contemporary Art in Baroda, 166–70; G. Kapur, View from the Tractip, in her Contemporary Indian Arts (New Delhi, 1998).
13. Hyman, Bhupen Khakhar, 42.
17. G. Sinha, The Self and the World, an Exhibition of Indian Women Artists (Delhi, 1997), 110.
18. V. Deleux, in Representing the Body (New Delhi, 1997), raises the issue of women’s representation and self-representation.