

Patronage and Propagation in the Indian Context

Sanchi and Jataka tales



Northern gateway, the Great Stupa of Sanchi, 2nd cen BC, Sanchi, Madhya Pradesh

Propagation of Religion

Teachings of *Dhamma*/Dharma

Representation of Buddha, Sujata and Mara

Scale, Expression and Storytelling



Northern gateway, the Great Stupa of Sanchi, 2nd cen BC, Sanchi, Madhya Pradesh

Ashoka's identification with *Dhamma*

Overlapping of Buddhist iconography and
Ashokan sculptures and edicts

Iconic lions and naturalistic animals



Left: An Ashokan pillar near Kolhua, Bihar



Right: Replica of the Lion Capital, the official symbol of India since 1950, at the Rashtrapati Bhavan, New Delhi

Gangaikondacholapuram and the representation of Rajendra I Chola

The one who brought Ganga to the south

Identification of Rajendra I with Chandesa

Legitimising Rajendra's rule and conquests



Left: Shiva temple at Gangaikondacholapuram, 11th century, Tamil Nadu; Right: Chandesa anugraha murti, 11th century

Vaishnava and Shaiva Imagery, their identification with kingdoms

Varaha in the royal emblems

Western Chalukyas, Vijayanagara kingdom
and the continued use of the Varaha motif

Significance of Varaha: savior of the earth



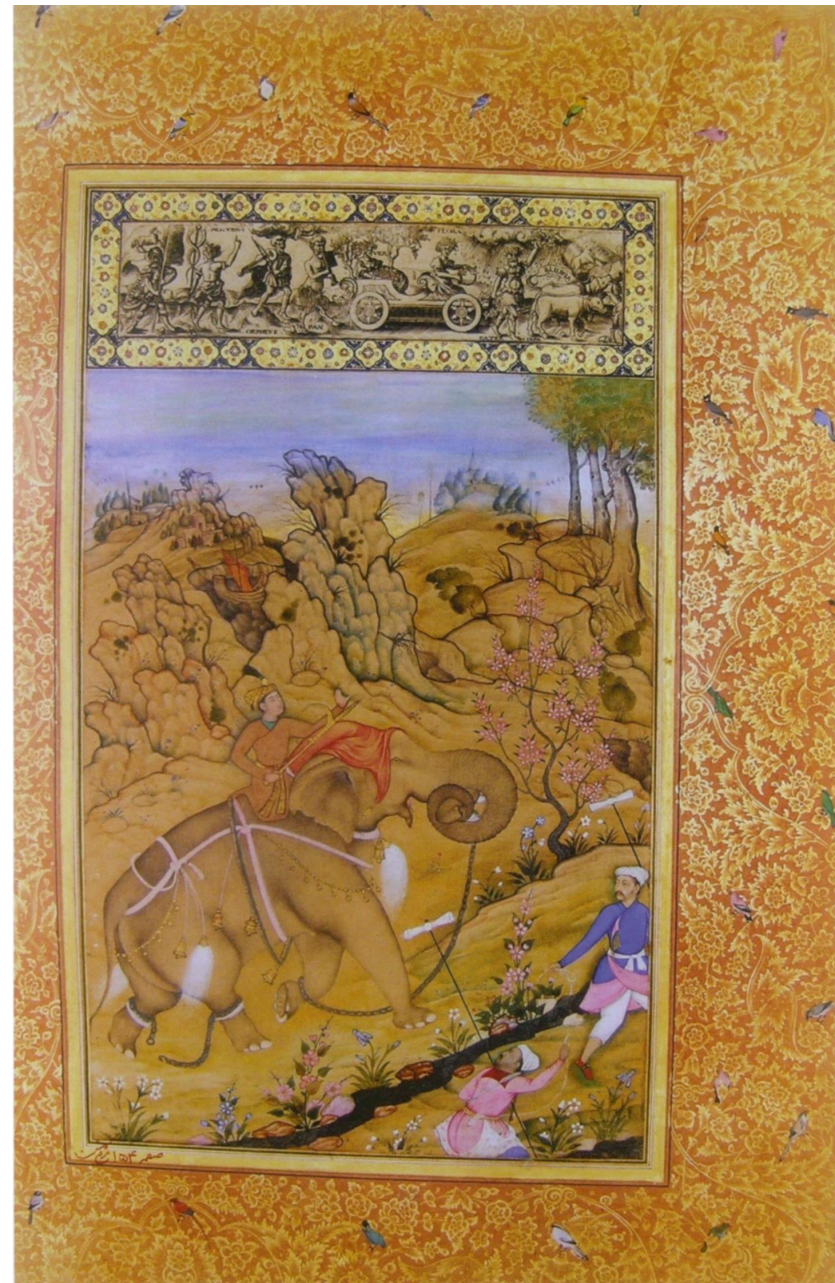
Left: Vijayanagara emblem showing Varaha or boar, 14-15 centuries; Right: Bhu-Varaha, 15th century, Tamil Nadu

Allegories and Royal imagery in the Mughal context

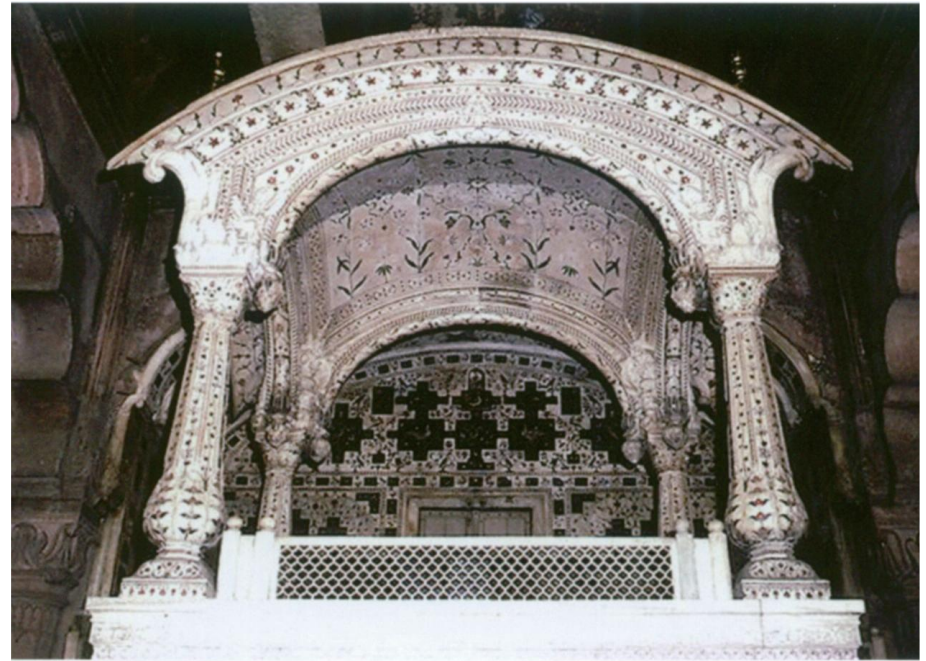
Orpheus, control over beasts and kingship

Significance of Foreign visual/textual Elements

Cosmopolitanism

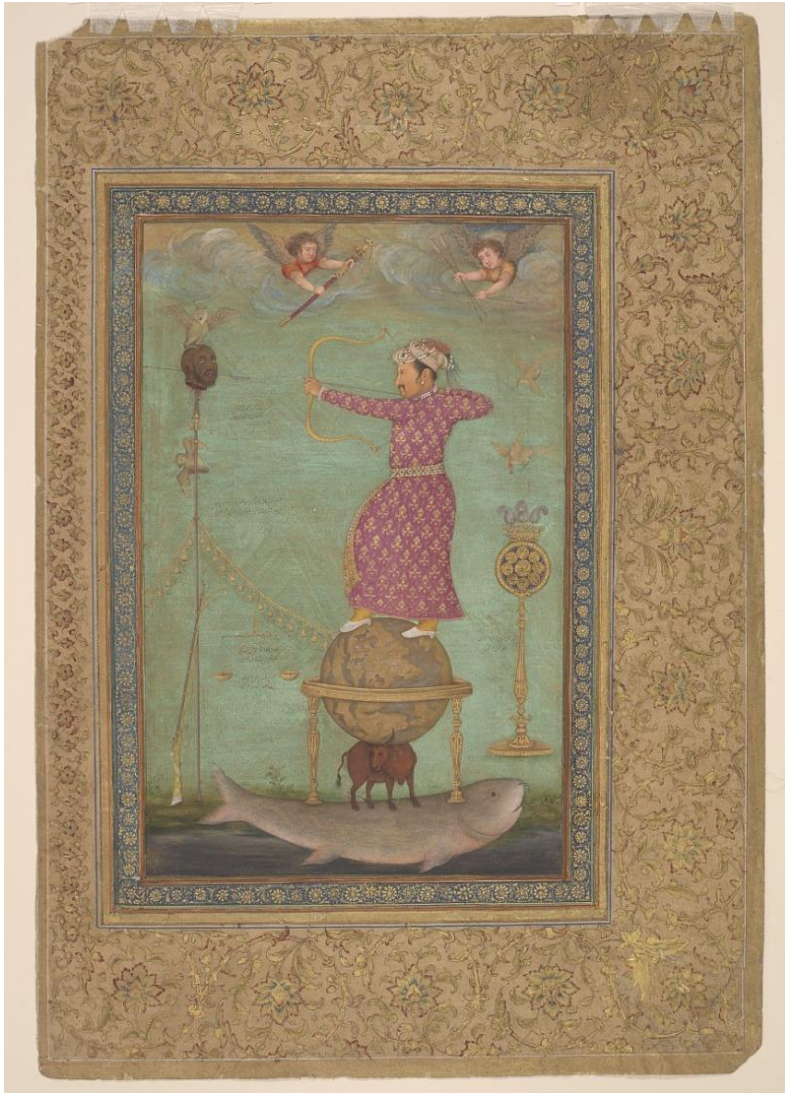


Left: Album page. Top: "Allegory of Spring: Triumphal procession with classical gods, heroes, and personification Spring," from the circle of Virgil Solis (d. 1562). Orpheus is the third from the left. Bottom: "Elephant in a landscape," Mughal, 1590s. From the Muraqqa-i Gulshan (Gulshan Album)



Left: "Orpheus playing to the beasts." Florentine pietra dura panel set in the back wall of Shah Jahan's throne in the Hall of Public Audience, Red Fort, Delhi, completed 1648. (Photo: Ebba Koch, 1979); Right: Shah Jahan's throne (called jharoka-i khass u 'amm) in the Hall of Public Audience, Red Fort, Delhi, completed 1648. (Photo: Ebba Koch, 1979)

Representation of globe, world and the Emperor



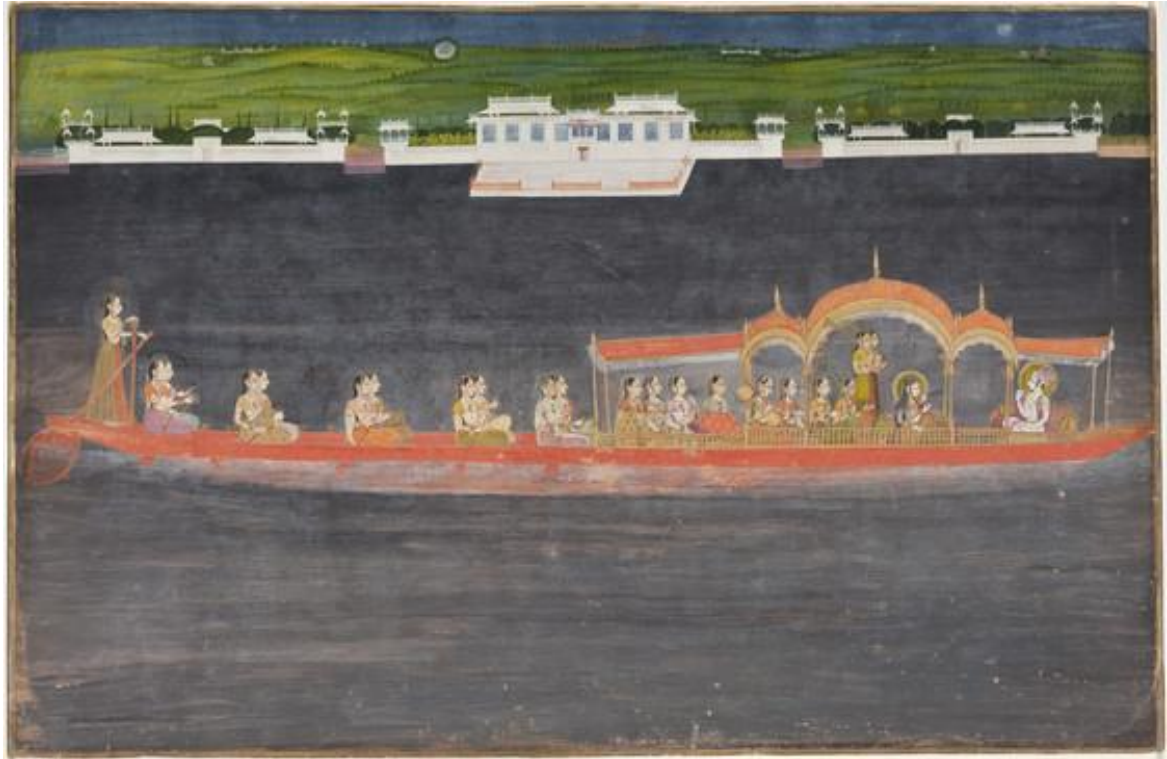
Left: Abul Hasan, Jahangir shooting the head of Malik Ambar, Mughal school; Right: Hashim, "The emperor Shah Jahan standing upon a globe," 1629. Opaque water color on paper.

Overlapping of Bhakti and Royal Portraits

Iconicity, Divinity and Characteristic features

Halo behind heads

Is this Naturalistic? Idealistic?
Realistic?



Right: Nihal Chand, Savant Singh (Reigned 1748-1757) and Bani Thani in the Guise of Krishna and Radha Cruising on Lake Gundalao, 1750-75, Kishangarh, Rajasthan

Colonial Portraits and Propagation of a Legitimate Ruler

Scale? Composition? Perspective? Emphasis?



A European (possibly Sir David Ochterlony) smoking Hookah, in Delhi, 1820s

Poster images from Indian Bazaars

Popular imagery, Popular appeal

Relationship to existing images/
Historical images

Unidentified artist (National press Cawnpore), Jai hind, 20th century, Image courtesy: DAG, New Delhi

