



# South Calcutta Girls' College

## DEPARTMENT OF BENGALI

### REPORT ON SLOW AND ADVANCED LEARNER

As a part of Mentor-Mentee system, to identify and segregate the Slow and Advanced-Learner of the academic session 2020-2021, The Dept. of Bengali conducted an Oral Assessment through discussion of a topic, contains 25 marks, equally for the students of SEM-1, SEM-3 and SEM-5 on 09/01/2021 by the circulation of a Departmental Notice. After that in a Departmental meeting, it is decided to upload study material according to the requirement of Slow and Advanced-Learner in Google Classroom. List of Slow and Advanced -Learner from each semester was created by the Department based on the result of the Assessment.

Dr. Ruchira SenGupta  
H.O.D



# South Calcutta Girls' College

## **DEPARTMENTAL NOTICE OF BENGALI**

Date – 02/01/2021

Dept. of Bengali will take an Oral Assessment (Full Marks-25, SLOW LEARNER- BELOW 10 MARKS, ADVANCED LEARNER -10 AND ABOVE MARKS) to identify and segregate The Slow and Advanced-Learner for Mentor-Mentee system of SEM – 5, SEM – 3 and SEM – 1, 2020-2021.

The Schedule of the Assessments –

- SEM – 1: - Date – 06/01/2021 (10am-11am)
- SEM – 3: - Date – 06/01/2021 (3pm-5pm)
- SEM – 5: - Date – 06/01/2021 (10am-12noon)

The Assessment will be taken in scheduled Class Time as per Routine through Google classroom.

Dr. Ruchira SenGupta  
H.O.D



# South Calcutta Girls' College

## QUESTION FOR ORAL ASSESSMENT

BNGA, SEM-1:

রবীন্দ্রনাথ/শরৎচন্দ্রের সাহিত্য। (২৫)

BNGA, SEM-3:

বিভূতিভূষণ বন্দ্যোপাধ্যায় / তারাশংকর বন্দ্যোপাধ্যায় – এর সাহিত্য। (২৫)

BNGA, SEM-5:

সতীনাথ ভাদুড়ী / বনফুল-এর সাহিত্য।(২৫)



# South Calcutta Girls' College

## **RESULT AND LIST OF SLOW AND ADVANCED-LEARNER – SEM-1, SEM-3 and SEM-5 2020-21**

F.M – 25

SLOW LEARNER- BELOW 10 MARKS .  
ADVANCED LEARNER -10 AND ABOVE MARKS.

### **SEM-1, BNGA 2020-21**

Sl. No.	Name	Marks	Status
01.	Annapurna Hor	09	Slow-Learner
02.	Jayita Dutta	12	Advanced-Learner
03.	Atreyee chaudhuri	14	Advanced-Learner
04.	Soumita Roy	15	Advanced-Learner
05.	Trisha Kumir	14	Advanced-Learner
06.	Manjuri Shaw	15	Advanced-Learner
07.	Kuheli Majhi	08	Slow-Learner
08.	Sibani Roy	17	Advanced-Learner
09.	Aparna Das	17	Advanced-Learner
10.	Sarita Shaw	14	Advanced-Learner

### **SEM-3, BNGA 2020-21**

Sl. No.	Name	Marks	Status
01.	Mousumi Kar	14	Advanced-Learner
02.	Soumi Mondal	18	Advanced-Learner
03.	Shreta Panja	17	Advanced-Learner
04.	Annesha Nandi	21	Advanced-Learner
05.	Suparna Das	20	Advanced-Learner
06.	Jagriti Pradhan	18	Advanced-Learner
07.	Sudipta Das	16	Advanced-Learner
08.	Susmita Bose	08	Slow-Learner
09.	Moitry Haldar	11	Advanced-Learner
10.	Sweety Naskar	12	Advanced-Learner

11.	Sangita Biswas	17	Advanced-Learner
12.	Anindita Batabyal	18	Advanced-Learner
13.	Runa Khatun	16	Advanced-Learner
14.	Deepshikha Das	16	Advanced-Learner
15.	Mahuya Das	17	Advanced-Learner
16.	Sompurna Mondal	08	Slow-Learner
17.	Swapna Ganguly	09	Slow-Learner
18.	Sanchari Ghosh	20	Advanced-Learner
19.	Riya Kundu	14	Advanced-Learner
20.	Arpita Karmakar	18	Advanced-Learner
21.	Debleena Das	18	Advanced-Learner

SEM-5, BNGA 2020-21

Sl. No.	Name	Marks	Status
01.	Adrika Ghosh	15	Advanced-Learner
02.	Anima Debnath	14	Advanced-Learner
03.	Debolina Samanta	09	Slow-Learner
04.	Disha Saha	08	Slow-Learner
05.	Kaushali Chakraborty	12	Advanced-Learner
06.	Koli Dey	11	Advanced-Learner
07.	Moumita Mondal	15	Advanced-Learner
08.	Piu Ghosh	16	Advanced-Learner
09.	Prity Das	08	Slow-Learner
10.	Priyanka Das	15	Advanced-Learner
11.	Katha Das	18	Advanced-Learner
12.	Shreyashi Boral	19	Advanced-Learner
13.	Bichitra Ghosh	15	Advanced-Learner
14.	Kamala Mondal	08	Slow-Learner
15.	Ishani Sarkar	08	Slow-Learner

Dr. Ruchira SenGupta  
H.O.D



# South Calcutta Girls' College

## **DEPARTMENTAL NOTICE OF BENGALI**

Date – 07/01/2021

An emergency Dept. Meeting will be held on 09/01/2021 at 05:00 PM through Google Meet. Faculty Members are requested to be present.

Link will be provided before 10 minutes of the meeting.

Agenda:-

1. To discuss regarding the result of the Oral Assessment of Slow and Advanced-Learner of SEM-1, SEM-3 and SEM-5 of 2020-2021, for providing them academic support according their need, based on the list of Slow and Advanced-Learners, created by the Department.

Dr. Ruchira SenGupta  
H.O.D



# South Calcutta Girls' College

## **RESOLUTION OF THE MEETING HELD ON – 09/01/2021**

It resolved that according to the marks of the Oral Assessment the Dept. of Bengali is segregating Slow and Advanced-Learner by creating list from SEM-1, SEM-3 and SEM-5 of 2020-21 and study material will be uploaded according to the need of them.

Madhumita Chakrabarti  
Dr. Ruchira SenGupta  
Dr. Mouri Majumdar  
Dr. Riya Chakrabarti  
Pataur Jaman



## SEM 5 /DSE...



**New material: সোনালী কাবিন আলোচনা Sem5 BNGA DSE A**  
20 Feb (Edited 12:48 am)



Add class comment



**New material: আমি কিংবদন্তীর কথা বলছি আলোচনা Sem5 B...**  
20 Feb (Edited 12:48 am)



Add class comment



**New material: স্বাধীনতা তুমি আলোচনা Sem5 BNGA DSE A**  
20 Feb (Edited 12:49 am)



Add class comment



**New material: বাংলাদেশের কবিতা Sem5 BNGA DSE A**  
13 Feb (Edited 12:49 am)



Add class comment



Stream



Classwork



People

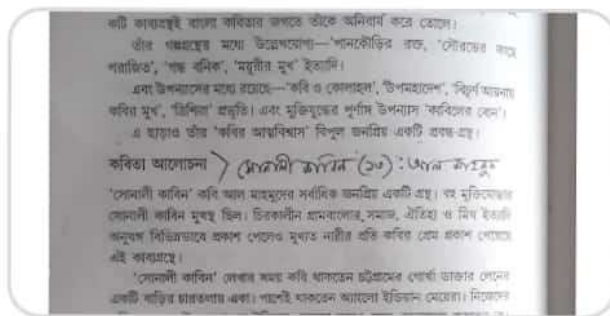


# সোনালী কাবিন আলোচনা Sem5

## BNGA DSE A

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### Attachments



সোনালী কাবিন আল  
মাহমুদ.pdf





SEM 3/ CC 5/...



1 class comment



**New material: CC5**  
**22.01.2022 at 11am Rsg**  
29 Jan



1 class comment



**New material: প্রেমেন্দ্র মিত্রের**  
**গল্পগ্রন্থ pdf**  
15 Jan



Add class comment



**New material: CC5**  
**15.01.2021 at 11am Rsg**  
15 Jan



Add class comment



**New material: 14.01.2021**  
14 Jan



2 class comments



Stream



Classwork



People

# প্রেমেন্দ্র মিত্রের গল্পগ্রন্থ pdf

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## Attachments

• বেনামা বন্দর

• পুতুল ও প্রতিমা

• মৃত্তিকা

• অফুরন্ত

• ধুলি ধূসর

প্রেমেন্দ্র মিত্রের  
ছোটগল্পগ্রন্থের নাম



20210115\_121715.j  
pg

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Class comment



## ছোট গল্পসমগ্র

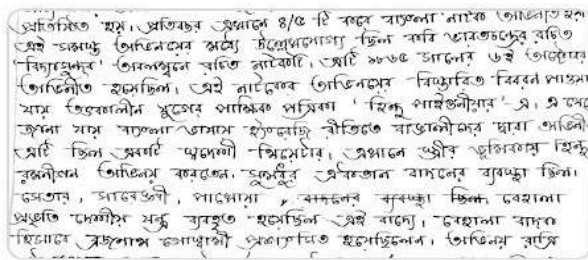
- পঞ্চসর
- বেনামী বন্দর
- পুতুল ও প্রতিমা
- মৃত্তিকা
- অফুরন্ত
- ধুলি ধূসর
- মহানগর
- জলপায়রা
- শ্রেষ্ঠ গল্প
- নানা রঙে বোনা
- "পুন্যাম"
- "তেলেনাপোতা আবিষ্কার"
- নির্বাচিত<sup>[৮]</sup>

প্রেমেন্দ্র মিত্রের  
ছোটগল্পগ্রন্থের নাম



## শ্যামবাজার নাট্যশালা

### Attachments



Adobe Scan Feb 04, 2021.pdf

### Class comments



PATAUR JAMAN 4:29 pm

স্নো লার্নারদে জন্য।

Add class comment

# CC 11, SEM 5

বাকি ইতিহাস



বাদল সরকার

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## বাকি ইতিহাস

চরিত্রলিপি

প্রকৃত

শরদ্দিন্দু নাগ  
বাসন্তী  
বাসুদেব

বাংলার অধ্যাপক  
শরদ্দিন্দুর স্ত্রী  
দর্শনশাস্ত্রের অধ্যাপক

কল্পিত

প্রথম অঙ্ক

সীতানাথ চক্রবর্তী  
কণা  
নিখিল  
বৃদ্ধ

মধ্যবিস্তৃত চাকুরে  
সীতানাথের স্ত্রী  
সীতানাথের ধনী বন্ধু

দ্বিতীয় অঙ্ক

সীতানাথ  
কণা  
বিজয়  
বিধুভূষণ

স্কুলের প্রধান শিক্ষক  
সীতানাথের স্ত্রী  
সীতানাথের বন্ধু  
স্কুলের সেক্রেটারি



## প্রথম অঙ্ক

[ভবানীপুরের কোনো এক অপ্রশস্ত রাস্তায় কোনো এক বয়স্ক তেতলা বাড়ির দোতলায় শরদিন্দু নাগের ফ্ল্যাট। ফ্ল্যাটে প্রধান ঘর দুটি—তার মধ্যে বসবার ঘরটিই অপেক্ষাকৃত বড়ো। ঘরের একদিকে সদর দরজা, অন্যদিকে শোবার ঘরের প্রবেশপথ। এই দুই দ্বারের মধ্যবর্তী অংশে, অর্থাৎ মঞ্চের পিছন দিকে—রান্নাঘরের পথ। রান্নাঘরটি আসলে বসবার ঘরেরই একটি শাখা, একটি কাঠের পার্টিশন তাকে খানিকটা আড়াল করেছে। যেখানে আড়াল নেই সেইখান দিয়েই বসবার ঘরের সঙ্গে যোগাযোগ। একটি পর্দা সেখানে আছে, কিন্তু সাধারণত সেটি সরানো থাকে। ফলে কয়েকটি তাক ও একটি কেঠো টেবিল, নানা আকারের টিন, বোতল এবং রান্নাঘরের সরঞ্জাম বসবার ঘর থেকে দৃশ্যমান। মূল রান্নার ব্যবস্থা পার্টিশনের আড়ালে অদৃশ্য। রান্নাঘরের প্রবেশপথের কাছে ছোট খাবার টেবিল এবং খান তিনেক চেয়ার। টেবিলে প্লাস্টিকের চাদরটি এখনো চকচকে, কিন্তু চেয়ার তিনটির বয়স হয়েছে। ঘরের বাকি অংশে গোটা দুই আরাম কেদারা, একটি লেখবার টেবিল ও চেয়ার এবং ঘরের সর্বশ্রেষ্ঠ আসবাব—একটি বুককেস। বই, ফুলদানি, মহীশূরের কাষ্ঠপুঞ্জলি ইত্যাদি ঐ আসবাবটিতে কেন্দ্রীভূত। রবিবার সকাল। শরদিন্দু চেয়ারে এলিয়ে বসে। খবরের কাগজে তার মুখ ঢাকা। শরদিন্দুর বয়স পঁয়ত্রিশের কাছাকাছি।

শোবার ঘর থেকে বাসন্তীর প্রবেশ। হাতে ইলেক্ট্রিক বিল।]

বাসন্তী : তুমি কালকেও ইলেক্ট্রিক বিল দাওনি ?

শরদিন্দু : (কাগজ নামিয়ে) আঁ্যা? ওহো, একদম ভুলে গেছি! জামার পকেটে রেখে দাও তো?

বাসন্তী : জামার পকেটেই তো ছিল! কাল অফিস যাবার সময়ে মনে করিয়েও দিলাম।

শরদিন্দু : শনিবার এমনিও দেওয়া মুশকিল। বড়ো ভিড় হয়। কাল দেবো ঠিক!

বাসন্তী : কালই কিন্তু লাস্ট ডেট। কাল না দিলে পয়সা বেশি লেগে যাবে।

শরদিন্দু : না না, কাল ঠিক দেবো। সোমবার দুটো পিরিয়ড পর পর অফও থাকে।

[বাসন্তী বিল নিয়ে চলে গেলো। শরদিন্দু উঠে একটা কাঁচি নিয়ে এলো। খবরের কাগজের একটি অংশ কাটতে লাগলো সযত্নে। বাসন্তীর প্রবেশ। এবার হাতে একটি খাম।]

বাসন্তী : এটা কী? তোমার পকেটে ছিল?

শরদিন্দু : আঁ্যা? ও—একটা বিয়ের নেমস্তম্ভ।

বাসন্তী : কার?

শরদিন্দু : ভবতোষবাবুর মেয়ের। ভবতোষ মিস্ত্রি—কেমিস্ট্রির হেড।

বাসন্তী : যাচ্ছে তুমি?

শরদিন্দু : নাঃ! কার্ড দিতে হয়—দিয়েছে! নইলে সায়েন্স সেকশনের সঙ্গে আমাদের সম্পর্ক নেই বিশেষ।

[বাসন্তী চলে গেলো। শরদিন্দুর কাটা শেষ হয়েছে। একটা বড়ো বাঁধানো খাতা নিয়ে এলো সে। তাতে অনেক খবরের কাগজের কাটিং সঁটি। আঠা দিয়ে নতুন কাটিংটি সঁটিতে সঁটিতে হাঁকলো।]

বাসন্তী!

বাসন্তী : (ভিতর থেকে) কেন?

শরদিন্দু : কী করছো তুমি?

বাসন্তী : (ভিতর থেকে) ঘর গোছাচ্ছি।

শরদিন্দু : রাখো এখন। এখানে এসো।

[বাসন্তীর প্রবেশ]

বাসন্তী : কী?

শরদিন্দু : আজ রোববার।

বাসন্তী : (হেসে) সে তো দেখতেই পাচ্ছি।

শরদিন্দু : কী করবে আজ বলো।

বাসন্তী : তুমি বলো।

শরদিন্দু : বেড়াতে যাবে? ট্রেনে করে?

বাসন্তী : কোথায় যাবে বলো?

শরদিন্দু : যেখানে বলবে। ডায়মণ্ড হারবার যাবে?

বাসন্তী : অতো দূর? আজ যে মশারিটা কাচবো ভেবেছিলাম।

শরদিন্দু : তবে চলো দুপুরে খাবার পর কাছাকাছি কোথাও ঘুরে আসি। বটানিক্যালে যাবে?

বাসন্তী : গেলে হয়। অনেকদিন যাওয়া হয়নি।

শরদিন্দু : ঐ বাসের ভিড়ের কথা ভাবলে যেতে ইচ্ছে করে না।

বাসন্তী : তাও ঠিক। যেতে যেতে দম ফুরিয়ে যায়।

শরদিন্দু : তবে কোথায় যাওয়া যায়?

বাসন্তী : মণিবাবুদের বাড়ি কিন্তু একবার যেতে হবে শিগগিরই! ওরা দুদিন এসেছিলো।

শরদিন্দু : মণিদের বাড়ি? আজকে সেরে আসতে চাও?

বাসন্তী : তা সেরে এলে হয়।

শরদিন্দু : সে তো বিকেলে! দুপুরে কী করবে?

বাসন্তী : তুমি লেখাটা শেষ করবে না? কাল যে বলছিলে তাগাদা দিচ্ছে?

শরদিন্দু : ও হ্যাঁ। সেও তো এক আছে। এ মহা কামেলা হয়েছে বাবা। কলেজ ম্যাগাজিনে বছরে তিনবার তিনটি প্রবন্ধ লিখতে হবে।

বাসন্তী : বাংলার প্রফেসর হয়েছে কেন?

শরদিন্দু : তাও যদি সত্যি সত্যি প্রফেসর হতাম!

বাসন্তী : ঐ হোলো। কলেজে পড়ালেই প্রফেসর বলে।

শরদিন্দু : সেটা আরো যত্না। বলবে প্রফেসর, দেবে লেকচারারের মাইনে। তার ওপর আবার প্রবন্ধ লেখাবে বছরে তিনখানা!

বাসন্তী : আহা, লিখতে যেন কতো খারাপ লাগে তোমার।

শরদিন্দু : দূর! আগে ভালো লাগতো! এখন আর—!




## পদ্মা নদীর মাঝি

উপন্যাসের এই সিনেমার রূপটা দ্যাখা জরুরি।

### Attachments



 Bangla Movie Padma Nadir Majhi 1992  
Raisul Islam Asad, Champa, Rupa Gangu...

### Class comments



PATAUR JAMAN 4:30 pm

অ্যাডভান্স লার্নারদের জন্য

Add class comment

CC7, SEM 3  
Date 28 sept. 2020



# South Calcutta Girls' College

## Department of Education

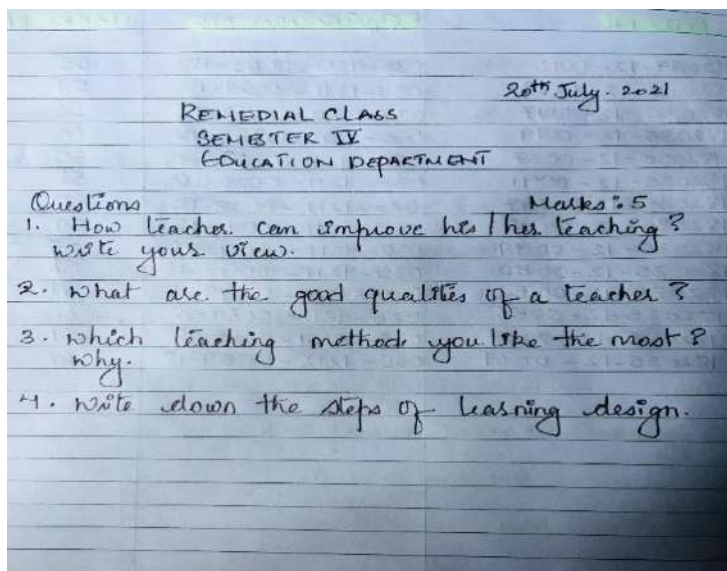
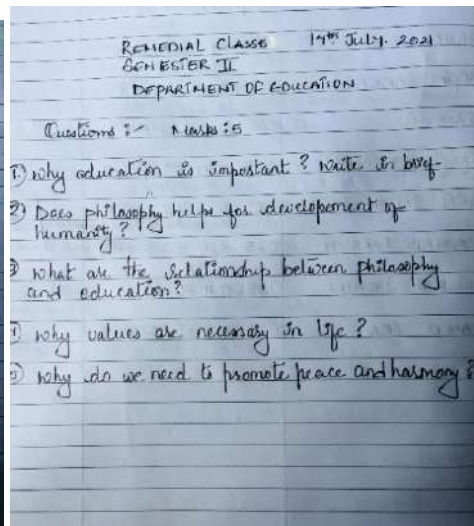
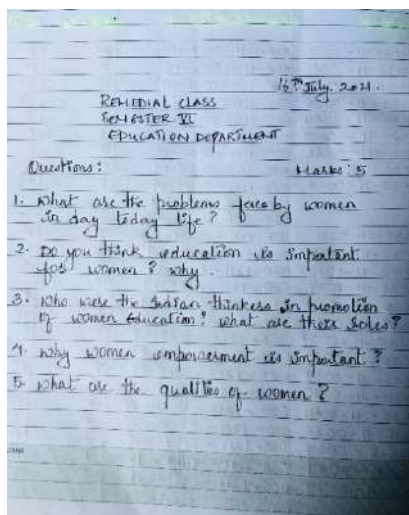
### 1. Report on slow and advance learner:

The department of Education is always keen and ready to help all types of learners whether the students are slow, average and advance learner in the classroom. There is no doubt that in every classroom there can be slow, average and fast learner. So, education department always try to provide the academic requirements and need of the students. The first assessment was done by the use of lecture method, discussion method, PPT demonstration, project method, class assignment etc. These teaching methods help to find out to whom attention was needed the most in the classroom, whether students did understand the topic well or not, whether students can grasp the topic well or not and also their memory and concentration span can be understood.

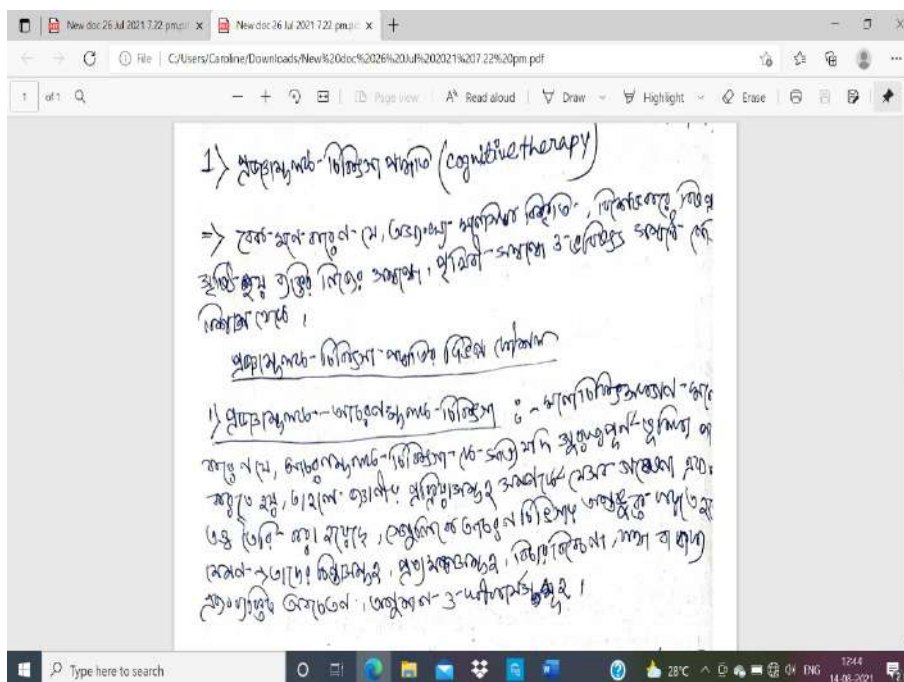
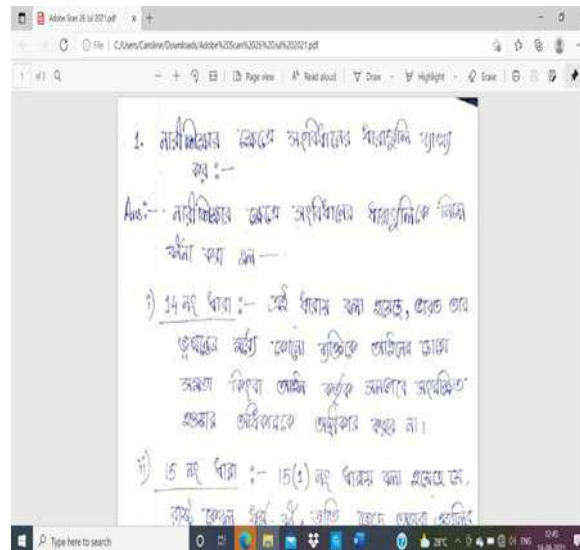
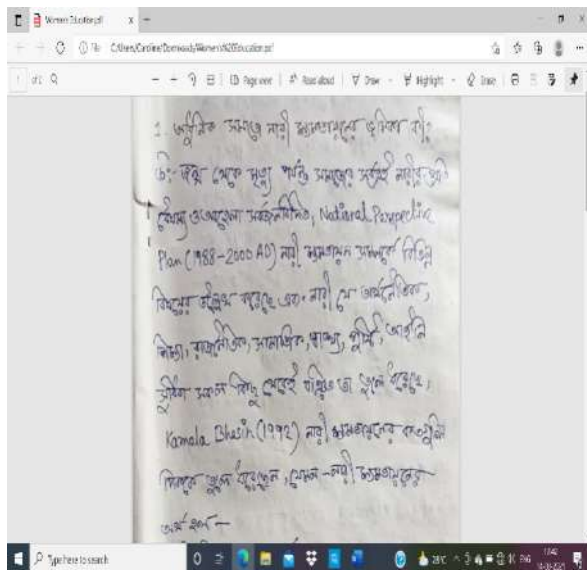
It was not always easy for one teacher to differentiate between slow and advanced learner but the second method was used as a discussion over the departmental meeting with the other teachers by preparing list was quite helpful. The other way and the third method of the assessment to find out slow and advance learner was according to the students' activity during the class room, their way of answering and the question they asked. whether the students had keenness to learn and whether they were curious in nature and how they did their homework and classwork, how they responded in the classroom and submitted their assignment.

However, there are no slow learner found in the department yet but have few of advanced learner in all the semesters. The sole purpose for finding the slow and advance learner was not only to rectify the problem area but also meant for the improvement in teaching and learning for the benefits of all.

## sample of Questions-



**sample of exam script-**



**List of slow learners-** The department of education has not found any slow learner in the department.

**5. List of advanced learners-**

<b>Sl.</b>	<b>Semester 2</b>	<b>Semester 4</b>	<b>Semester 6</b>
1.	Supritty Samaddar	Tamasa Chakraborty	Smrity Rekha Guha Roy
2.	Ananya Goswami	Riya Atta	Indrani Bose
3.	Sweta Shaw	Nisha Shaw	Nisha Raul
4.	Debarati Majumder	Anchal Bhattacharya	

## **Routine of Remedial Class for the year 2020-21**

### **South Calcutta Girls' College**

Date:4-07-2021

Department of Education will take the remedial classes according to the following routine from **5.7.2020**

<b>Day</b>	<b>Time</b>	<b>Sem2</b>	<b>Sem4</b>	<b>Sem 6</b>
Monday	7pm-8pm	AM	CL	SD
Wednesday	7pm-8pm	CL	SD	AM
Friday	7pm-8pm	SD	AM	CL



Abhijit Mondal  
Asst. Professor & Head , Dept. of Education,  
South Calcutta Girls' College

## OBJECTIVES

- ▣ To clear the concepts of Growth and Development.
- ▣ To point out the different stages of Human Development.
- ▣ To point out different types of Human Development.
- ▣ To discuss the main components of the human development theories of Unit-2 of CC-3 e.g., Piaget-Erikson-Kohlberg-Vygotsky-Bandura.

## TYPES OF DEVELOPMENT

Physical Development  
Psychological Development  
Social Development  
Emotional Development  
Moral Development  
Aesthetic Development  
Spiritual Development

## Growth & Development

- ▣ Both are process of human development.
- ▣ Both are changing process in nature.
- ▣ Interrelated process.
- ▣ Growth is biological change e.g., change of size, structure, height, weight etc.
- ▣ Development is functional and qualitative change e.g., listening, speaking, walking, motor functioning etc.

## Stages of Human Development

- ▣ Infancy(Birth to 6 Years)
- ▣ Childhood (6- 12 years)
- ▣ Adolescence (13- 20 Years)
- ▣ Adulthood (20 to Death )

## Jean Jack Piaget's Theory of Cognitive Development

- ▣ Generic Epistemologist
- ▣ Emanuel Kant's Empericism
- ▣ Lamarks Doctraine
- ▣ John Dewey's Philosophy
- ▣ Cognitive organisation
- ▣ Schema
- ▣ Assimilation
- ▣ Accomodation

## Piaget Contd...

- ▣ Sensory-Motor Phase (0-2 yrs.)
- ▣ Pre Operational Phase ( 2- 7yrs.)
- ▣ Concrete Operational Phase (7 – 11 Yrs.)
- ▣ Formal Operational Phase (12- 15 Yrs.)

This theory admitted that educational planning to be formed in accordance with the developmental stages , age and cognitive abilities of the learners.

## Erik Erikson's Theory of Psycho-social Development

- ▣ Sigmund Freuds Psycho -analytical theory
- ▣ Personality
- ▣ Assumptions
- ▣ Social crisis
- ▣ Psycho -Social Conflict
- ▣ 8 stages of personality development
- ▣ Trust vs Mistrust (birth to 18 months)
- ▣ Autonomy vs Shame/ Doubt (18 -36 months)

## Erikson's Theory Contd...

- ▣ Initiative vs Guilt (3 to 6 years)
  - ▣ Industry vs Inferiority (6 to 12 years)
  - ▣ Identity vs Role Confusion (12-20 years)
  - ▣ Intimacy vs Isolation (20 -40 years)
  - ▣ Generativity vs Stagnation (40 -65 years)
  - ▣ Integrity vs Despair (65 and rest of life)
- 
- ▣ Erickson's Theory is very important for parents, teachers to mould personality of children and helping individuals to adjust throughout life.

## Lawrence Kohlberg's Theory of Moral Development

Moral Development

Cognitive development

Cognitive conflict

Role taking ability

6 stages of Moral Development

1. Pre-conventional(4 -10 years)

A) Obidience and Punishment

B) Self Orientation

2. Conventional (10-13yrs.)

C) Interpersonal accord and conformity

D) Authority and Social order orientation



## Kohlberg's Moral Development Contd...

3. Post Conventional (13- rest of life)

E) Social Contract

F) Universal ethics

Criticism

Significance

## Vygotsky's Theory of Social and Cognitive Constructivism

- ▣ Constructivism: Shuell(1990)
- ▣ Social Constructivism
- ▣ Cognitive Constructivism
  - 4 components
- ▣ Social interaction
- ▣ ZPD
- ▣ Assisted Learning & Scaffolding
- ▣ Language

## Bandura's Social Learning Theory

"Most learning is gained by people's perception and thinking about what they experience. They learn by coping the examples of others around them"- Albert Bandura

Observation, modelling and imitation are key elements of social learning in an environment of social importance.

Key concepts:

Observational learning

Intrinsic reinforcement

The modelling process

## Bandura's Social Learning Theory Contd...

Modelling process:

Attention, Retention, Reproduction, Motivation and reinforcement

Key Types:

Enactive learning

Vacarious learning

## Bandura's Theory Contd...

- ▣ Key process:
- ▣ Self-regulation
- ▣ Self-efficacy: success, indirect experience, verbal instructions, physical condition.
- ▣ " Life is filled with tasks that call for self management"- Rachlin(2000)

THE END

**THANK YOU  
FOR  
LISTENING**





# South Calcutta Girls' College

## Department of History

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The department assessed the learning methods of the students through the following methods

- Test for assessing slow and advanced learners was not held in 2020-21.
- Slow and advanced learners were identified based on their End Semester results, class quiz and home assignments.
- Easier study materials were given for slow learners and reference materials for advanced learners.
- Class and home assignments were given to both types of learners and their answers were discussed in class.
- Sample questions were provided to the students.



# South Calcutta Girls' College

## Department of History

### List of Advanced and Slow Learners Semester-II

Sl. No.	Roll nos.	Name of the learners	Advanced learner/ Slow learner
1.	20AH-228	ANUSUYA ROY	Advanced Learner
2.	20AH-265	BINA KUMARI RAI	Advanced Learner
3.	20AH-204	ISHIKA GHOSH	Advanced Learner
4.	20AH-337	JUHITA PATRA	Advanced Learner
5.	20AH-390	KAJAL DAS	Advanced Learner
6.	20AH-432	MRITTIKA MONDAL	Advanced Learner
7.	20AH-439	PRITI BAIRAGI	Advanced Learner
8.	20AH-407	RUPSHA CHOWDHURY	Advanced Learner
9.	20AH-289	SAROJ MISHRA	Advanced Learner
10.	20AH-207	SOMDUTTA TRIBEDI	Advanced Learner
11.	20AH-202	SREEMAYE SARDAR	Advanced Learner
12.	20AH-415	SUPARNA PAL	Advanced Learner
13.	20AH-441	VAISHNAVI SHAW	Advanced Learner
14.	20AH-279	ISHITA ADDYA	Slow Learner
15.	20AH-259	AFREEN PARVEEN	Slow learner
16.	20AH-213	ARPITA GHOSH	Slow learner
17.	20AH-285	ATUFA SARFARAZ	Slow learner
18.	20AH-371	ESHA BAIRAGI	Slow learner
19.	20AH-448	HADEEQA RASOOL	Slow learner
20.	20AH-304	NEHA CHOWDHURY	Slow learner
21.	20AH-384	NILUFAR ALAM	Slow learner
22.	20AH-348	PRIYANKA PAL	Slow Learner
23.	20AH-397	PUJA DAS	Slow Learner
24.	20AH-246	SREEMOYEE BASU	Slow learner

25.	20AH-235	TASHEEN REZA	Slow learner
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#### Semester-IV

Sl. No.	Roll nos.	Name of the learners	Advanced learner/ Slow learner
1.	19AH-416	Anisha Rahamat	Advanced Learner
2.	19AH-417	Arpita sarkar	Advanced Learner
3.	19AH-419	Bipasa Roy	Advanced Learner
4.	19AH-425	Ishita Dey	Advanced Learner
5.	19AH-427	Koyel Sadhukhan	Advanced Learner
6.	19AH-428	Mehjabi Khatoon	Advanced Learner
7.	19AH-433	Rinika Mondal	Advanced Learner
8.	19AH-437	Sk. Zamima	Advanced Learner
9.	19AH-586	Sonia Majumder	Advanced Learner
10.	19AH-439	Sriti Mullick	Advanced Learner
11.	19AH-571	Subhashree Sadhukhan	Advanced Learner
12.	19AH-442	Tanushri Mondal	Advanced Learner
13.	18AH-462	Rupsa Dutta	Advanced Learner
14.	19AH-443	Upasana Biswas	Advanced Learner
15.	19AH-415	Alisa Khatoon	Slow learner
16.	19AH-423	Guria Kumari Shaw	Slow learner
17.	19AH-430	Nandini Mondal	Slow learner
18.	19AH-431	Ozama Parveen	Slow learner
19.	19AH-432	Priyanka Das	Slow learner
20.	19AH-434	Ritu Naskar	Slow learner
21.	19AH-438	Sonia Prasad	Slow learner
22.	19AH-440	Swarnali Law	Slow learner

**Semester-VI**

<b>Sl. No.</b>	<b>Roll nos.</b>	<b>Name of the learners</b>	<b>Advanced learner/ Slow learner</b>
1.	18AH-524	ANKITA PAN	Advanced Learner
2.	18AH-523	DEBARATI BHATTACHARJEE	Advanced Learner
3.	18AH-378	MADHUPARNA SAMANTA	Advanced Learner
4.	18AH-552	SABANI MURMU	Advanced Learner
5.	18AH-525	SHAMA PARVEEN	Advanced Learner
6.	18AH-389	SHOONLY GUHA ROY	Advanced Learner
7.	18AH-403	AHMEN NISHA BEGUM	Slow learner
8.	18AH-377	TANIA MUKHERJEE	Slow learner
9.	18AH-380	TITEN DAS	Slow learner

Departmental meeting  
Department of History  
Time - 11:00 am

Page No: *Fortune*  
Date: 4/05/2021

Agendas:

- i> Classification of Advanced and slow learners.
- ii> The actions will be taken for Advanced and Slow Learners.

Resolutions:

1. Classified the advanced and slow learners on the basis of their Class performance, College internal examinations & university examinations.
2. The Teachers will provide more assignments and study materials for the slow learners.
3. The Teachers will give support to write the sample questions answers to the slow learners.
4. The advanced learners will make PPT or Paper Presentations on topics from the syllabus.

Attendance:

NAME	Signature
NIRMAL DEBNATH, HOD.	<i>nmh</i> 4/5/21
DR. NAYANA SHARMA MUKHERJEE	
GHANTESWAR HALDER	
ROJINA JOYNAB	
SUJATA CHAKRABORTY,	

# **SOUTH CALCUTTA GIRLS' COLLEGE**

Department of History

## **Notice for Remedial Class**

Notice No.: 012/2021-2022.

Date:07.07.2021

The department of History will take the remedial classes according to the following schedule:

<b>Day &amp; Date</b>	<b>2<sup>nd</sup> semester</b>	<b>4<sup>th</sup> Semester</b>	<b>6<sup>th</sup> Semester</b>
<b>Friday 9. 07.21</b>	ND (7-8 pm)	-	GH (7-8 pm)
<b>Saturday 10. 7. 21</b>	SC (7-8 pm)	RJ (7-8 pm)	-
<b>Monday 12. 7. 21</b>	RJ (7-8 pm)	NS (9-10 am)	ND (7-8 pm)
<b>Wednesday 14. 7. 21</b>	NS (7-8 pm)	GH (9-10 am)	RJ (7-8 pm)
<b>Friday 16.7.2021</b>	ND (7-8 pm)	-	GH (7-8 pm)

**Secularists, Subalterns and the Stigma of 'Communalism':  
Partition Historiography Revisited**

**Ayesha Jalal**

Scholarship on the partition of India has produced more conflicting arguments than can be synthesised neatly to provide a definitive view of this watershed event in South Asian history. Apart from the very complex nature of the subject, its continuing role in fanning inter and intra-state tensions in contemporary South Asia has led historians to privilege the gloss of nationality rather more than the thrust of scholarship. The few intellectuals who have sought to transcend the limiting constraints of their nation-states are constantly reminded of their national origins in the critiques and counter-critiques that have characterised partition historiography. Even non-partisan scholarship rarely escapes being labelled 'made in India' or 'made in Pakistan'. To be relatively immune from the politics and emotionalism that have so mired the debate on partition and its aftermath requires a none-too-easy negotiation of identities centred around the nation-state which the tortuous process of division left in its wake.

During the past decade or so a new generation of scholars has been questioning received 'national' wisdoms on partition. Yet even as old orthodoxies recede before the flood of fresh historical evidence and earlier certitudes are overturned by newly detected contradictions, the bitterness that for so long vitiated meaningful debate on the subject shows few signs of abating. Far from healing the multiple fractures which turned the promised dawn of freedom into a painful moment of separation, the march of time in many instances has cast partition historiography into a more rigid mould. The psychological legacy of partition has left a much deeper impact on people's minds than the social, economic and political dynamics that led to the division. Whether the two dimensions should be separated quite as surgically as India was dismembered by the partitioner's axe is itself an issue of considerable disagreement among historians. If secularists still acknowledge the significance of historical context and contingent events, albeit by reaffirming the stigma of 'communalism',<sup>1</sup> the recent subaltern intervention deems the pain and violence that attended the lives of ordinary people to be far more important than the political fact of partition.<sup>2</sup> The apparently irreconcilable, yet partially imbricated, secularist and subalternist positions with their loud claims and equally deafening silences afford an opportunity to rethink the notion of 'communalism' and reappraise the debates over the history and meaning of partition.

In his edited anthology in OUP's 'Themes in Indian History' series Mushirul Hasan sets about surveying partition historiography, especially as it has developed over the past two decades, but also incorporating selections from the writings and speeches of some of the key actors in the drama. With a welter of writings on Muslim politics to his credit, Hasan is a worthy candidate for the task. He has made his selections judiciously, capping the project

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<sup>1</sup>Mushirul Hasan (ed.), *India's Partition: Process, Strategy and Mobilization*, Oxford University Press: Delhi, 1993.

<sup>2</sup>Gyanendra Pandey, 'The Prose of Otherness', in David Arnold and David Hardiman (eds.), *Subaltern Studies VIII: Essays in Honour of Ranajit Guha*, Delhi, 1994.

with a broad ranging introduction which delineates the main contours of an ongoing debate and highlights aspects that have remained understudied. Rather than extract sections from major books, Hasan has generally preferred to select essays and review articles from journals. This collection of over a dozen previously published pieces - including Asim Roy's masterly review of works on the high politics of partition; several important articles on Muslim politics in U.P., Bengal and the Punjab; a translation of Sadaat Hasan Manto's much acclaimed short story *Toba Tek Singh* and a useful annotated bibliography - will be welcomed by students of partition in particular and of South Asian history in general. Whether scholars of partition will be entirely satisfied with the end result is more open to question.

Explanations of why the subcontinent came to be partitioned had long remained trapped within the rival paradigms of the 'two-nation' theory lauded on the Pakistani side of the divide and the 'secular/composite nationalist' world view hailed in India. The debate on partition was advanced during the last decade or so through an exploration of the regional and class dimensions of the so-called Muslim 'communal' problem. Interpretations of the 'Muslim problem' in pre-partition India, it came to be recognised by some scholars, diverged more on account of the very different requirements of Muslims in areas where they were in a majority and those where they were in a minority rather than purely ideological or post-1947 'national' affiliations. While taking a charitable view of their contributions, Hasan does not appear to be altogether willing to depart from the nation-state-centric views of the 'great divide'. Given that the most perceptive part of Hasan's analysis is a product of his own detailed research on the politics of Muslims in the minority province of U.P., his inability to analytically disaggregate the 'communal' and regional components of Muslim identity is especially regrettable. And this despite the clear recognition of the internal differentiations and contradictions in the political category of Muslims at the all India level. True to his ideological leanings in favour of Congress's 'secular nationalism', Hasan ends up lumping under the rubric of 'religious communalists' all those Muslims who for a variety of reasons - political, ideological, regional or class based - rallied to the Muslim League's demand for a 'Pakistan'. This insistence is the more surprising since Hasan's endorsement of the Congress's secular nationalist position is shrouded in ambivalences. He records instances of Hindu right wing ideologues seriously compromising Congress's commitment to the secular ideal. Despite a barely disguised distaste for the principal protagonist of 'Pakistan', Hasan notes that Mohammad Ali Jinnah was not a 'religious bigot' (p.10) but one of the strongest advocates of Congress's secular creed. Moreover, there were powerful secular strains within Muslim politics. Indeed, men who later swung to the Muslim League's side - the Raja of Mahmudabad, Liaquat Ali Khan and Khaliqzaman to name but a few - hardly formed the star studded gallery of religious ideologues to justify portraying the supporters of 'Pakistan' as the 'communal' opponents of Congress's secular nationalism.

But then why persist in presenting the political differences between the Congress and the Muslim League as a simple battle between the noble ideal of 'secularism' and the nefarious construct of 'communalism'? Hasan provides no satisfactory answer, leaving one with the unfortunate impression that loyalty to a national ideology can get the better of even the most knowledgeable and well meaning scholar. He is, to be sure, utterly fair to the votaries of other national ideologies. An ardent believer in the virtues of secular nationalism, Hasan nevertheless gives much credence to Farzana Sheikh's contention that Muslim political history in the subcontinent was influenced by 'the belief that Muslims ought to live under Muslim governments' (p.32). This does seem a stretch removed from Hasan's premise that the



theory of a separate Muslim nation 'hardly reflected the consciousness of a community, for it was conceived by a small group, in a specific context, as an ideological counterweight to secular nationalism' (p.1). These slippages might have been avoided if Hasan had investigated the extent to which Muslim 'communalism' was an ideological construction of the politics of secular nationalism.<sup>3</sup>

Yet such ironies should not distract from some significant additions to the burgeoning literature on partition that Hasan has done so well to compile into a single volume. By far the most interesting is the attempt to highlight the period 1937-1940 during which Jinnah and the Muslim League managed to gain a foothold in Indian politics which they never previously possessed. Contrary to the confirmed Indian nationalist position, Hasan is not dismissive of 'Muslim grievances' under the Congress ministries. Yet in treading gingerly on this issue, mindful no doubt of its close proximity to the ignoble domain of 'Muslim communalism', Hasan ends up equivocating on the actual Muslim experience in Congress ruled provinces between 1937 and 1939. Consequently, one is not absolutely sure why Hasan considers this phase to be so critical in the evolution of Muslim 'separatism'. Was it the fact of 'continued oppression of Muslim minorities in the Congress provinces' (p.25) or merely the Muslim League's well orchestrated 'communal' propaganda that made these years so crucial in the enunciation of the demand for a Pakistan? Hasan also says nothing of how the predicament of Muslims in the minority provinces shaped, if at all, the politics of Muslims in the majority provinces. Here again the failure to unpack the notion of an all-India Muslim 'communalism' to create analytical space for the conflicting regional strands in Muslim politics which fashioned the League's demands confuses the author quite as much as the issue.

It is this confusion which leads Hasan to take curiously inconsistent positions on the role of minority province Muslims in the politics that eventually culminated in the creation of Pakistan. On the one hand, he is keen to emphasise that 'even after the resistance in Bengal and Punjab had crumbled Pakistan was not everybody's dream and Jinnah not everybody's Quaid'. He strenuously claims that as late as the 1946 elections the performance of some

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<sup>3</sup>The exclusionary results of Congress's inclusionary and singular nationalist ideology have been analysed in my article 'Exploding Communalism: the Politics of Muslim Identity in South Asia in Sugata Bose and Ayesha Jalal (eds.), *Nationalism, Democracy and Development: Reappraising South Asian States and Politics*, Delhi:Oxford University Press, 1997.

'nationalist Muslim' groups in U.P. was 'comforting' (p.40). This is almost like saying that a cricket team which suffered an innings defeat nevertheless played admirably. On the other hand, Hasan complains that in my book there is little recognition of the 'part played by the U.P. Muslims' in 'making Jinnah the "sole spokesman of Muslim India"' (p.42). There is something paradoxical in Hasan's view of the U.P. as an emerging base of secular nationalist Muslims as well as the pivot in the political projection of the Muslim League's 'two nation' theory. This is precisely because he does not probe the clashing dialectic of Muslim-majority and Muslim-minority province interests and the historical shift in their relative weight during the final decades of the British raj in India.

More intriguing still is Hasan's view of the relationship between elite and mass politics in the history of Indian independence and partition. He laments the limitations of my perspective 'based on high politics and diplomacy' (p.39). Yet he swiftly changes his mind to state with passion that 'asking the people to sit on judgment on the Partition plan, which had already been thrashed out during the prolonged confabulations at the viceregal lodge, was an act of deception, a monumental fraud...Never before in South Asian history did so few decide the fate of so many' (p.41). In Hasan's analytical scheme the role of the subaltern, whether as agent or victim, remains unclear to say the least.

Gyanendra Pandey's essay 'The Prose of Otherness' in *Subaltern Studies VIII*, a richly deserved tribute to Ranajit Guha, not only attempts to place the spotlight on the consciousness and experience of subordinated classes but also locates partition historiography within the larger framework of colonialist and nationalist historical writings. Pandey must be commended for noticing, even if somewhat belatedly, the 'paradoxical position' that the question of Partition occupies in Indian historiography. The marginalization of what 'may indeed by [sic (e)] described as the single most important event in the history of the twentieth century' stems, as Pandey correctly points out, from its location in a historiography dominated either by 'the story of the British Empire in India' or 'the career of the Indian nation-state' (p.204). As a result, the history of partition and Pakistan not only 'gets extremely short shrift' but 'as the Other of genuine nationalism' is painted 'in entirely negative colours' (p.204). Pandey takes to task various branches of colonialist and nationalist historiography for being complicitous in this process of marginalization. One pre-eminent school of historiography that escapes his close attention is the 'subaltern collective'. Considering that the subaltern school has been in the publication business for more than a decade, one wonders what might explain its long silence on the history of partition. Could it be that its project too was largely framed around the question of the failure of the 'nation' to come into its own, making it trifle awkward to recognise the subjecthood of the 'Muslim Other'?

Pandey nevertheless should be congratulated for underlining the subalternity of the history of partition in Indian nationalist historiography. This history has been 'presented separately' or as 'a subordinate' in the recounting of the 'larger drama of India's struggle for independence' (pp.204-5). What Pandey misses however is the extent to which the history of communalism is presented separately from and yet succumbs to a teleological view of the history of partition. He is right of course in noting that historians of communalism have written their histories as 'pre-histories of Partition' (p.204). Yet this overarching teleology has prevented them from exploring the connections and analysing the discontinuities between communal consciousness and the moment of partition. After all, Pandey's own book *The Construction of Communalism in Colonial North India*, (Delhi, 1990) does not have much to say about the division of India ostensibly along religious lines in 1947.

Part of the problem is that Pandey seems to be uncertain about what historiographical emphasis should be given to the recurring episodes of violence in Indian history and to a specific moment of violence like 1947. The problem is compounded by his insistence on the need to write a history of violence on its own terms without reference to particular historical contexts or any notion of broader historical change. Sectarian violence of the sort, if not of the scale of 1947, has been an all too familiar feature of the subcontinent's history. Yet Pakistans and partitions along religious lines have so far singularly escaped the plurality of recurrence. But then the causes of partition or indeed of sectarian violence are not likely to engage Pandey's attention. It is the history of the experience and especially of the pain of violence that he would like to see written, even though he gives few clues in his essay as to how this might be accomplished.

In section one of his article, Pandey makes the not so original discovery that modern states, especially the colonial variant, are fountainheads of organized violence. Apart from a few strawmen representing colonialist historiography it is doubtful that serious historians would regard modern colonial or post-colonial states to be benign sources of law and order. All violence that is not the violence of the state becomes for Pandey an undifferentiated category. He would presumably like to uncover the 'will and reason of the mass of the actors' which 'count for little' in histories of popular violence (p.192). But it is Pandey's refusal to differentiate within the mass of non-state actors which leads him not only into a methodological cul-de-sac but some startling conclusions about the agency of subalterns.

His critique of the historiography of violence in general and that of partition in particular seizes upon the dichotomies of reason and unreason, and more dramatically, of civilization and primitiveness. All of his caricatures of existing historical writing are forced into these dichotomous schemes. However Pandey himself is unsure whether he wishes to undertake a relentless critique of reason as a sign of modernity or make a case for the reason that informs the consciousness of the subaltern agent. He lurches awkwardly from railing against reason in general to proclaiming the inherent reasonableness of subaltern violence.

Pandey no doubt has a point when he shows the striking convergences between colonial and nationalist accounts of popular violence. But there are contradictions in the positions he takes on the question of manipulability and agency. For instance, criticising the Congress's Kanpur Enquiry Committee's attempt to lay the blame for sectarian violence at the door of criminal elements, Pandey complains that '[t]his is to deny the involvement of those who employ and support the "criminal elements"'. At the same time he objects to the assignment of the history of violence 'to the distinctly Other' and 'not the ordinary residents of the towns and villages, hard-working and God-fearing Hindus and Muslims - in a word, not people like us'. Within the space of a few sentences Pandey has assigned the history of sectarian violence both to the employers and supporters of the 'criminal elements' and to 'the ordinary residents of the towns and villages' who sometimes regard 'these elements as protectors and even heroes' (p.200-1). This is a powerful critique of colonialist and mainstream nationalist discourses on violence which leaves out of account the social critique that surely existed of violence committed by hired hands on people who were weak and vulnerable.

Pandey's most trenchant attacks are reserved for the historians' history of violence and of partition. He begins by considering a contribution to partition historiography by the 'nationalist' Y.Krishan and the 'colonialist' Ian Talbot. The latter in particular is seen as representing that form of the historians' history which seems irremediably infected by colonial

prejudices. It may well be that Talbot's history reads in part like an apologia for the work of 'rational, white men in India', ignoring the systemic violence embedded in the structures and ideologies of the colonial state (pp.207-8). But even Jalal, the historian of the 'subaltern' other of Indian nationalist historiography on whose behalf I can reasonably claim to speak, fares no better than the 'colonialist' apologist. Jalal, Pandey declares revealingly, is concerned 'as one might expect' with 'a very different set of heroes and villains'. Why one should have that expectation is best known to him. But the charge here is that even Jalal can barely avoid invoking those 'primitive, disorderly forces - not altogether unlike Talbot's fanatical Muslims, Hindus and Sikhs, "out to destroy themselves" (pp.208-9). Concerned with 'causes' rather than the experience and pain of partition, my cardinal sin is in relegating to the margins the will and reason informing communal passions and violent outbreaks that have been constitutive of subcontinental history.

Pandey bases his critique of my work on the title and a few passages entered in the index under the 'Calcutta killings'. This enables him to quite remarkably portray the book as one about 'a great man' and quote a number of phrases describing violence out of its historical as well as narrative context. Only someone steeped in the demonology surrounding Mohammad Ali Jinnah in Indian official discourse would miss the critical stance of my book in assessing the contradictions inherent in the political strategies of the leader of the All-India Muslim League. And only someone prepared to uncritically celebrate subaltern agency in horrific sectarian violence can superimpose on my work the motif of 'primitive India threatening Civilization' (p.210).

My history, as constructed by Gyanendra Pandey, is 'in the end' (a telling phrase) 'the history of Good against Evil, the Rational against the Irrational, Great Men against the Mob. Only the identity of the Great Men (Man) is different. And, of course, only the history of the Great Men can or need be written' (p.210). Let us take a moment to consider this sneer. Pandey indulges in an ecstasy of self contradiction unless of course elites magically turn into subalterns when historians of the subaltern school choose to write about them. His own argument about the 'construction of communalism' as it unfolds in the last two chapters of his book rests on an analysis of the writings of Romesh Dutt, Madan Mohan Malaviya, Lala Lajpat Rai, Dayanand Saraswati, Syed Ahmed Khan, Mohammad Ali, Mohandas Gandhi, Jawaharlal Nehru and Vallabbhai Patel. Great and honourable men all. The seventh volume of Subaltern Studies of which he was co-editor opened with Sudipta Kaviraj's overture to Bankim followed by Partha Chatterjee's obeisance to Ramkrishna. Ranajit Guha, himself a great man, then sifts through the prose of Tagore, Gandhi and Nehru before a devotional offering by Saurabh Dube can be made to Balakdas and Ghasidas, the gurus of the Satnami sect. Amitav Ghosh's fortuitous recovery of the slave of MS.H.6 from obscurity saved the subaltern series from having to change its name in an acknowledgement of its metamorphosis.<sup>4</sup> If the identity of one of the elite actors in the partition drama is what is

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<sup>4</sup>Partha Chatterjee and Gyanendra Pandey (eds.), *Subaltern Studies VII*, Delhi, 1992.

really bothering Pandey, one wonders how far he has actually cut loose from the dominant strands of colonialist and nationalist historiography which he denounces so vociferously.

Pandey is not the first to have made reference to the work of Sadaat Hassan Manto, particularly his short story *Toba Tek Singh*. Long before I made the 'error' of looking at the first document stored in official archives, the searing experience of the partition had been conveyed to me through Manto's stories, *Thanda Gosht*, *Kali Shalwar*, *Khol Do*, to name only a few. The pain of these stories of rapes, abductions and murders persuaded me of the need to understand the causes of partition and its horrors and not simply echo in historical non-fiction what had been so graphically portrayed by the more sensitive creative writers and artists. I was also led to question the self-definition of the new state that emerged out of the partition process and which had prosecuted Manto on charges of obscenity when he wrote about the experience of raped and abducted women. Pandey wishes to be questioning of an Indian historiography that assimilates and subordinates the history of partition and its violence to the career of the Indian nation-state. *The Sole Spokesman: Jinnah, the Muslim League and the Demand for Pakistan* (Cambridge, 1985) was an attempt to challenge the claims of the official historiography that saw partition as the crowning achievement of almost a century of Muslim aspirations and sacrifices in the movement for a Pakistani nation-state. And it did so without losing sight of the calculations of the departing colonial masters and compromises by the Indian nationalist leadership which inherited the centralized apparatus of the colonial state.

In arguing that Islam was not the only driving force behind the creation of Pakistan, my purpose was to draw the links between the twin dialectics in modern South Asian history - all-India nationalism and religiously based communalism as well as centralism and regionalism. One cannot unproblematically relate the 'communal consciousness' in the subaltern mind and periodic outbreaks of inter-communal violence in the 'public arenas' of localities with the outcome of partition. An historical analysis of the level of high politics and the arena of the state is indispensable in unravelling the dynamics of the post-colonial transition.

Over-centralized state monoliths have to be subjected to searching critiques which must do more than simply and uncritically celebrate the fragment. It is necessary to track the historical

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Chatterjee has written persuasively about the 'subalternity of the Bengali middle class'. Dipesh Chakrabarty in his essay in *Subaltern Studies VIII* (Delhi, 1994) honestly confesses that he is writing about 'a small group of people' belonging to 'the so-called Hindu bhadralok, the respectable people of the middle classes' (p.53).

shifts in 'communal consciousness' rather than treat it as a cultural given. Partition historiography can only be enriched by investigating the relationship between the social and cultural formation of communities as they interact with political processes and structures of colonial and post-colonial states at the local, regional and central levels. Only then can the subjecthood of subordinated social groups in the making of history be fully restored while appreciating that even their active agency cannot always prevent them from becoming tragic though not passive victims of 'monumental frauds' perpetrated by the claimants, makers and managers of states.

Having noted the culpability of colonial and post-colonial states in institutionalized violence, the historian must differentiate between the contexts and categories of violence by non-state actors. Pandey disapproves of the references in my work and an essay by Sumit Sarkar to the 'underworld' or the role of the *goonda* or lumpen elements in sectarian violence. Beyond supplying copious quotations from one short story by Manto and Begum Anees Qidwai's recently published memoir, Pandey tells us precious little as to how a peoples' history of violence in general or of sectarian violence in particular might be written. In another article he had related some of the difficulties encountered in collecting evidence about the 1989 riots in Bhagalpur very soon after the event.<sup>5</sup> He found a narrative construction of collective memory of the community, whether Hindu or Muslim, erasing the experience of individual pain and tragedy. This narrative construction invariably sought to treat the instance of violence as an aberration from the norm of inter-communal co-existence, often at the instigation of and in complicity with outside elements. The peoples' history of violence we learnt from Pandey himself was not much different from what he derides as the historians' history.

Pandey cannot expect to make any historiographical breakthrough so long as he clings to his undifferentiated and ahistorical category of violence. It is one thing to berate Sumit Sarkar for his lack of balance and his undue privileging of certain class based strands in the nationalist movement. But it is quite another matter to denounce the differentiation in some strains of 'radical' or not so radical historiography between different kinds and contexts of violence. Pandey questions 'the distinction between the "good" and the "bad" subaltern' in 'radical' historiography. Extending his distaste for public school manners to a disregard for linguistic elegance, he writes: 'Implicit in this procedure is a move towards the Otherization of actions that are not centred on state-building or seen as otherwise contributing to the march of modernity and progress' (p.214). I would simply submit that if the intellectual purpose is to question the self-representation of 'modernity' and 'progress' it will not do to look at an autonomous domain of violence divorced from a critical history of the formation of modern colonial and post-colonial nation-states.

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<sup>5</sup>Gyanendra Pandey, 'In Defence of the Fragment: Writing about Hindu-Muslim Riots in India Today', **Representations**, 37 (Winter, 1992).

Yet the most surprising feature of Pandey's essay is its disconcerting implications for understanding the consciousness of women as well as any potential project of feminist history. After all, Gayatri Spivak had partially reconstructed and redirected the subaltern project so that it did not wholly ignore the subalternity that operated on gender lines. Few would have expected a leading subaltern crusader to have made such a travesty of the violence experienced by women. Pandey surely cannot claim that all forces of disorder constitute the binary opposite of the pernicious concept of colonial public order. Is it unreasonable to draw a distinction between revolutionary violence directed against an oppressive state and cowardly violence perpetrated on helpless, displaced women? Pandey does not like the implication in much of historians' history that depicts the behaviour of the perpetrators of sectarian violence, especially rapes and abductions, as not only singularly out of order but palpably criminal!<sup>6</sup> It would seem slightly odd to concentrate the new radical historians' fire on the insensitivities, inefficiencies and inactions of the Indian and Pakistani governments in their recovery and repatriation programmes for abducted women and simply recover the will and reason of the mass of actors (still 'protectors and heroes'?! ) who had committed the unpardonable crimes of rapes and abductions. In the immediate context of violence against women in 1946-7, who were the subalterns - the attackers or the victims? Pandey is probably

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<sup>6</sup>Noting that demobilized soldiers often played the leading role in the violence directed against the weak and vulnerable is not to consign such events 'to the realm of an Other history (p.213)'. It simply means paying a little more attention to the changing historical context. Crimes against women, generally speaking, had not been a key feature of 'communal violence' until the upheavals of 1946-47. For example there was no violence against women in the Kishoreganj of 1930; but rapes and abductions were common in attacks led by demobilized soldiers in Noakhali and Tippera in 1946. See Sugata Bose, *Agrarian Bengal: Economy, Social Structure and Politics, 1919-1947*, (Cambridge, 1986), chapter 6.

not aware that certainly in Pakistan it was womens' groups which had to take the initiative to prod a callous and unresponsive government to do something about the plight of abducted women who were the worst and most tragic victims of a partition which, alas, great men had inflicted on them.

Historians of partition on all sides of the lines of 1947 may have something to learn from Manto's character Bishan Singh's comment to state officials as they attempted to extend the principle of partition to the inmates of a lunatic asylum: 'Apar di gur gur di anks di be tehana di moong di dal of the lantern of violence mordabad'.





# BRILL

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The Symbolic Possession of the World: European Cartography in Mughal Allegory and History Painting

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## **The Symbolic Possession of the World: European Cartography in Mughal Allegory and History Painting**

**Ebba Koch\***

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### **Abstract**

From their earliest contacts with Europeans, the Mughals sought to obtain maps, atlases, and globes. They were, however, concerned with cartography less as a scientific tool than as a means to convey messages of status and power. Both cartographically correct and cartographically manipulated globes feature prominently in the allegories of Emperor Jahāngīr. Emperor Shāh Jahān added another dimension: European cartographical devices were introduced into history painting, to structure the imperial landscape and to document the emperor's conquests.

Dès leurs premiers contacts avec les Européens, les Moghols cherchèrent à obtenir cartes, atlas et globes. Ils étaient toutefois peu intéressés par la cartographie comme instrument scientifique et considéraient plutôt celle-ci comme un moyen d'exprimer leur statut et leur pouvoir. Des globes à la cartographie exacte ou manipulée figurent abondamment dans les allégories de Jahāngīr. Shāh Jahān ajouta une dimension supplémentaire: il introduisit des procédés cartographiques européens au sein des peintures historiques afin de structurer le paysage impérial et de documenter ses conquêtes.

### **Keywords**

Mughal kingship, cartography, allegory, history painting

In recent years cartography has been rediscovering itself as part of the humanities. Until a few decades ago cartographers, on the one hand, paid

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little attention to the cultural and political context of maps, while historians, social historians, art historians, and philosophers, on the other hand, neglected the analysis of maps because they were seen as the product of science and mathematical measurement and not as "refracted images contributing to dialogue in a socially constructed world."<sup>1</sup> One of the questions in this new cartographical discourse is how maps convey messages of status and power.<sup>2</sup> This paper looks into the dialogical potential of maps not only between the disciplines but also between Mughal India and Europe.

Mughal cartography has received little attention, and only a few Mughal maps have come down to us.<sup>3</sup> The only atlas of the Mughal period so far known is the series of maps of North India prepared by Muḥammad al-Ṣādiq b. Muḥammad Ṣāliḥ of Jawnpur (known as al-Ṣādiq al-Ḥafāhānī) to accompany the geographical section of his encyclopedic work *Shahīd-i Ṣādiq*, which he completed at Jawnpur in 1647 (Fig. 1). Irfan Habib drew attention to this work, of which only one complete manuscript exists, in the British Museum.<sup>4</sup>

But geographical concerns were not absent from Mughal thinking, and evidence of Mughal cartographic interest shows itself distinctly in Mughal painting. Here it testifies to an engagement with European forms of cartographic representation. We find it first in the famous political allegories of Emperor Jahāngīr (r. 1605-27); later it shows itself also in the history

<sup>1</sup> J.B. Harley, "Maps, Knowledge, and Power," in *The Iconography of Landscape: Essays on the Symbolic Representation, Design and Use of Past Environments*, ed. D. Cosgrove and S. Daniels (New York: Cambridge University Press, 1988): 278.

<sup>2</sup> See, e.g., the exhibition in the British Library 30 April to 19 September 2010 and its catalog, P. Barber and T. Harper, *Magnificent Maps: Power, Propaganda and Art* (London: British Library, 2010). See also the discussion below, with additional literature.

<sup>3</sup> S. Gole, *Indian Maps and Plans: From Earliest Times to the Advent of European Surveys* (New Delhi: Manohar Publications, 1989). With the exception of cat. no. 40, discussed below, all maps relating to the Mughal empire that Gole assembled date from the late seventeenth and eighteenth century and were not in all cases commissioned by Mughal patrons. See, e.g., her cat. nos. 43.1-2, 44, and 45. See also J.E. Schwartzberg, "Geographical Mapping," in *Cartography in the Traditional Islamic and South Asian Societies*, ed. J.B. Harley and D. Woodward (Chicago: University of Chicago Press, 1992): 390-92, 400-409.

<sup>4</sup> MS Egerton 1016; the maps appear in the middle of the volume, from folio 335a to 351b. See I. Habib, "Cartography in Medieval India," in *Medieval India: A Miscellany* (1977): 4:122-34. Consequently, S. Gole, *Indian Maps and Plans*: 29 and 82-7 reproduced and discussed all the maps of the *Shahīd-i Ṣādiq*; and they were also discussed by J.E. Schwartzberg, "Geographical Mapping," 390-2, 400-5.

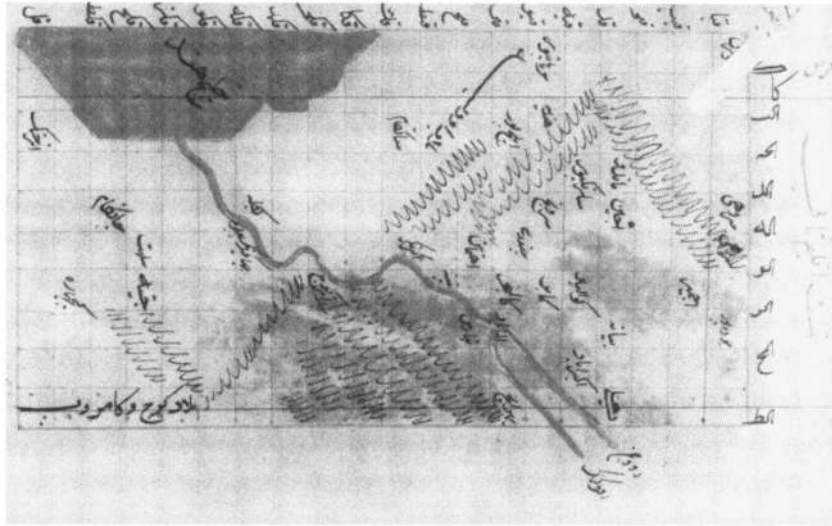


Figure 1: Sectional map of North India, showing the rivers Ganges (*rud Gang*) and Yamuna (*rud Jamna*) flowing together and then into the Gulf of Bengal (*khalij-i Hind*), which is at the top, from Muḥammad al-Ṣādiq b. Muḥammad Ṣāliḥ of Jawnpur (known as al-Ṣādiq al-Iṣfahānī), *Shahid-i Ṣādiq*, British Library, Egerton 1016, fol. 342b (after Habib 1977).

painting of the reign of his son and successor Shāh Jahān (r. 1628-58). While I have discussed several of these cartographic manifestations in other contexts, a new awareness of “the culturality of maps” has inspired me to consider here the dialogical potential and cross-cultural implications of the pictorial evidence of Mughal interest in cartography.<sup>5</sup>

<sup>5</sup> See E. Koch, “The Hierarchical Principles of Shah-Jahani Painting,” in M.C. Beach, E. Koch, and W.M. Thackston, *King of the World: The Padshahnama: An Imperial Mughal Manuscript from the Royal Library, Windsor Castle* (London: Azimuth Editions, 1997): 139-41, 189, repr. in E. Koch, *Mughal Art and Imperial Ideology: Collected Essays* (New Delhi: Oxford University Press, 2001): 130-62, esp. 145-57; “Jahangir as Francis Bacon’s Ideal of the King as an Observer and Investigator of Nature,” *Journal of the Royal Asiatic Society*, ser. 3, 19/3 (2009): 293-338, esp. 330-4. D. Diamond, “The Cartography of Power: Mapping Genres in Jodhpur Painting,” in *Arts of Mughal India: Studies in Honour of Robert Skelton*, ed. R. Crill, S. Stronge, and A. Topsfield (London: Victoria and Albert Museum, 2004): 279-85 has taken a comparable approach, by investigating how conventions of pilgrimage maps and town plans appeared in two early nineteenth-century Jodhpur paintings recording royal audiences in the Mahamandir temple. The dialogue here is confined to the Indian context.

### Jahāngīr's Allegories and Cartography

Mughal symbolic representation began to make its appearance toward the end of Emperor Akbar's reign (1556-1605), in the allegories of the painters Basāwan and Manōhar.<sup>6</sup> Under Jahāngīr it became a major genre of imperial Mughal painting, the purpose of which was to give abstract concepts or performed gestures of ideal kingship a pictorial expression. Mughal symbolic representation was inspired by Europe. The author of *Ā'in-i Akbarī* (1590s), Abū l-Faḍl, Akbar's chief historian, states that painting, though inferior to writing, may nevertheless be a means of recognizing a higher truth, especially when abstract concepts are given a realistic expression in the manner of the European masters.<sup>7</sup>

The famous and often published allegory of Jahāngīr standing on a globe, shooting at the head of his enemy, Malik 'Anbar (d. 1035/1626), was painted by Abū l-Ḥasan in about 1620 and is today held by the Chester Beatty Library, in Dublin (Fig. 2).<sup>8</sup>

Robert Skelton has shown that the iconography of the painting is based on an old Islamic cosmological concept of the world fish on which the earth rests, through the intermediation of the cosmic bull, as it was formu-

<sup>6</sup> A. Okada, *Indian Miniatures of the Mughal Court*, trans. D. Dusingberre (New York: Harry N. Abrams, 1992): 86-90, 141-2.

<sup>7</sup> Abū l-Faḍl, *Ā'in-i Akbarī*, ed. H. Blochmann (Calcutta: Royal Asiatic Society of Bengal, 1867-77), 1:111. Because Mughal writing does not excel in art theory, this passage has been frequently quoted, but in the translation of Blochmann (1:102-3), which does not bring out what I take to be its real meaning, that naturalistic painting in the European manner is a means to visually express abstract concepts, I have retranslated the passage with the help of Dr. Yunus Jaffery, in E. Koch, "The Intellectual and Artistic Climate at Akbar's Court," in *The Adventures of Hamza: Painting and Storytelling in Mughal India*, ed. J. Seyller (London: Azimuth Editions, 2002): 18-31; for the citation see: 30. I have discussed this passage again in E. Koch, "Jahangir as Francis Bacon's Ideal": 334-5, and E. Koch, "The Mughal Emperor as Solomon, Majnun and Orpheus, or The Album as a Think Tank for Allegory," *Muqarnas* 27 (2010): 277.

<sup>8</sup> For a basic discussion of this painting and a reading of its inscriptions (based on Sir Thomas Arnold, who first studied them), see L.Y. Leach, *Mughal and Other Indian Paintings from the Chester Beatty Library* (London: Scorpion Cavendish Ltd., 1995): 1: cat. no. 3.25, though she ignores the meaning of the bull standing on the fish. For a detailed analysis see R. Skelton, "Imperial Symbolism in Mughal Painting," in *Content and Context of Visual Arts in the Islamic World*, ed. P. Soucek (University Park: Pennsylvania State University Press, 1988): 177-87. See also E. Wright, *Muraqqa': Imperial Mughal Albums from the Chester Beatty Library* (Alexandria VA: Art Services International, 2008): cat. no. 50: 344-6.

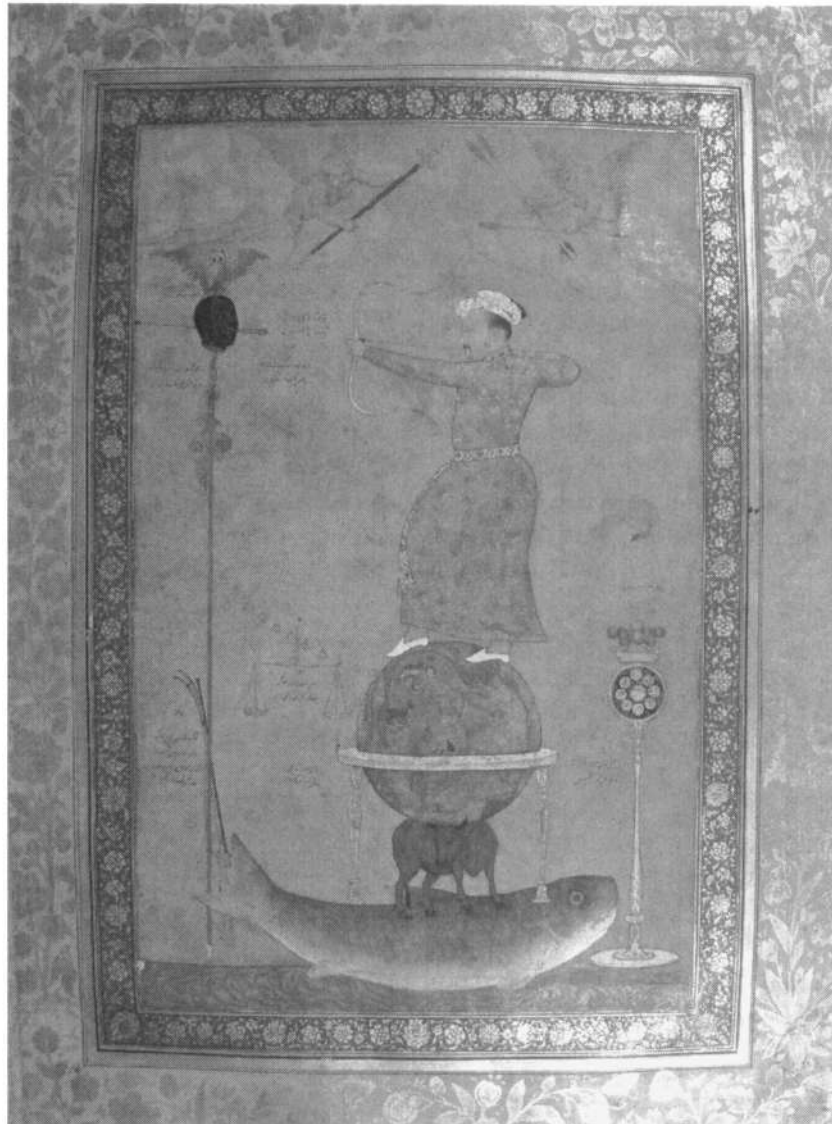


Figure 2: Jahāngīr standing on a terrestrial globe supported by the cosmic bull and the world fish and shooting at the head of his enemy, Malik 'Anbar, painted by Abū l-Ḥasan, c. 1620, opaque watercolor on paper, 25.8 × 16.5 cm. CBL In 07A.15. © Trustees of the Chester Beatty Library, Dublin.



lated, for instance, by the Persian mystical poet Farid al-Din 'Aṭṭār.<sup>9</sup> He says about it in his *Manṭiq al-ṭayr* (1187),

At the beginning of the centuries God used the mountains as nails to fix the earth; and washed Earth's face with the waters of Ocean. Then he placed the Earth on the back of a bull, the bull on a fish, and the fish on the air.<sup>10</sup>

A medieval representation of this cosmology is to be found in the Bibliothèque nationale de France in Paris.<sup>11</sup> It is the illustration of a manuscript of *'Ajā'ib al-makhlūqāt* (or *'Ajā'ib-nāma*) dated 1388, written originally by the Persian cosmographer Muḥammad b. Maḥmūd b. Aḥmad al-Ṭūsī al-Salmānī, who flourished under Ṭughril II (1177-94), the last Seljuk ruler of Iraq and Kurdistan.<sup>12</sup> This medieval rendition of the cosmological scheme shows the earth, with its mountains, placed on a humped, piebald bull, who stands on a large fish (Fig. 3). An even closer potential prototype for Jahangir's allegory can be found in an image illustrating the Turkish synoptic translation of Qazwīnī's (1203-82) *'Ajā'ib al-makhlūqāt* by the Ottoman author Sūrurī (d. 1561). Here an angel is introduced who holds up a generic terrestrial globe while standing on a bull who stands on a fish (Fig. 4).<sup>13</sup> We do not know whether the artist of Jahāngīr's allegory had

<sup>9</sup> For a discussion of this cosmology see Skelton, "Imperial Symbolism": 182. See also Persis Berlekamp, *Wonder, Image and Cosmos in Medieval Islam* (New Haven and London, 2011) p. 197 note 28.

<sup>10</sup> Farid al-Din 'Aṭṭār, *Manṭiq al-ṭayr*, trans. C.S. Nott (London: Routledge and Kegan Paul, 1954): 3.

<sup>11</sup> When I discussed Jahāngīr's painting in a paper presented at the Sixth European Conference of Iranian Studies (ECIS), held at Vienna in September 2007, Karin Rührdanz pointed out the image of the Bibliothèque nationale to me and helped me with the illustration.

<sup>12</sup> Département des Manuscrits, Division orientale, Bibliothèque nationale de France, Paris, supplément persan 332, fol. 249a. For a discussion of the manuscript and its author see Berlekamp, *Wonder, Image and Cosmos*, p. 6 and p. 186 note 5. The anonymous reader of my manuscript informed me that al-Ṭūsī al-Salmānī's Persian text has been edited in Iran under the more plausible title *'Ajā'ib-nāma* and that the author's name was reconstituted by the editor as Muḥammad b. Maḥmūd-i Hamadānī. See Muḥammad b. Maḥmūd-i Hamadānī, *'Ajā'ib-nāma*, ed. Ja'far Mudarris Ṣādiqī (Tehran, 1996). I have not been able to consult this publication.

<sup>13</sup> Berlekamp, *Wonder, Image and Cosmos*, p. 158, fig. 79 on p. 159. She explains that in contrast to early medieval Arabic illustrations of Qazwīnī which show the cosmic order "collectively rather than individually, the Sūrurī manuscripts also include images that illustrate relations between different parts of the cosmos within a single image. They often

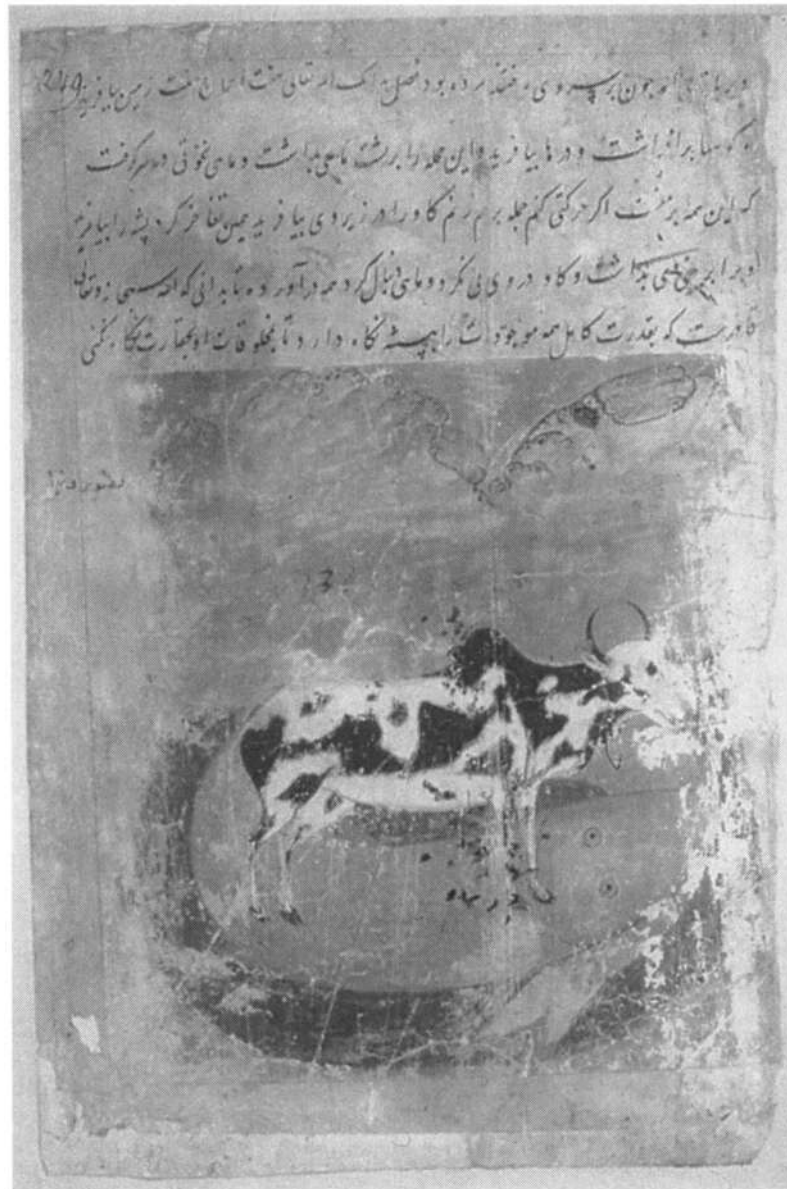


Figure 3: Cosmic bull supporting earth and standing on the world fish, from al-Ṭūsī al-Salmānī, *'Ajā'ib al-makhlūqāt*, 1388, Département des Manuscrits, Division orientale, Bibliothèque nationale de France, Paris, supplément persan 332, fol. 249a.



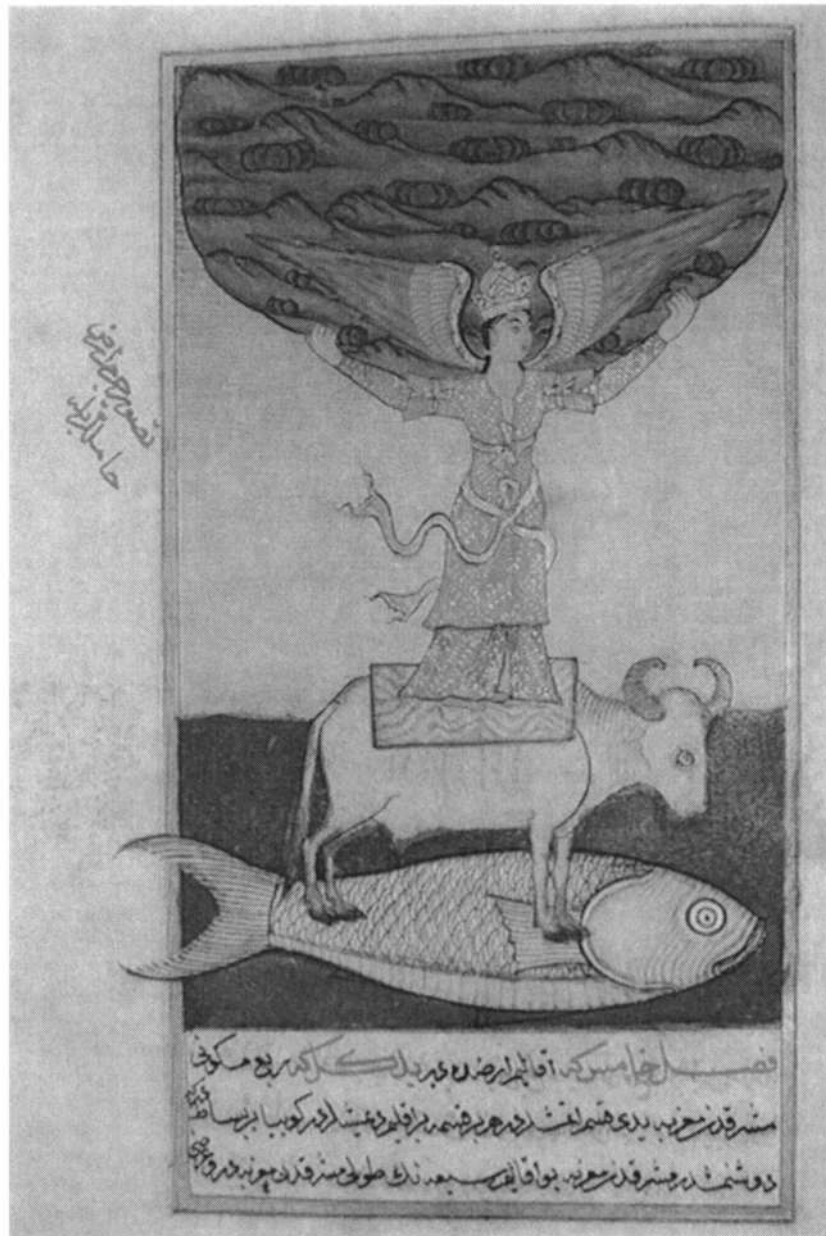


Figure 4: That which holds the world up. *The Wonders of Creation*, Süruri's Ottoman translation of Qazwīnī's *ʿAjāib al-makhlūqāt*. Istanbul? C. 1595. Topkapi Palace Museum, MSS A 3632, fol. 131a (after Berlekamp).

such an image before him or whether he created his vision of Jahāngir as cosmocrator solely on the basis of a text. In any case we realise that Jahāngir's artist thoroughly reformulated the older iconography with the means of what was then early modern European science and related it to the concept of the Mughal emperor as world ruler whose title *jahān-gir* meant literally "World-seizer." Jahāngir does not hold up a terrestrial globe like the Ottoman angel (though this would have been more in accordance with his title) but stands on it on top of the cosmic pyramid. The globe on which he puts his feet has the shape of the kind of terrestrial globes made in Antwerp in about 1600.<sup>14</sup> The globe is on a stand which, in turn, is placed on the back of a naturalistic bovine with its head turned to the viewer in a Europeanizing foreshortening, and it stands on a fish, a nature study in the manner of northern Italian or Flemish artists, such as Giorgio Liberale from Udine (d. c. 1579), an artist sponsored by the Habsburgs.<sup>15</sup> Each element of the medieval image was translated into Europeanizing pictorial language, and the mapped terrestrial globe, the latest European scientific achievement of cartography, played a central role.

Jahāngir was fascinated with the European scientific instrument of the globe, which he adopted and appropriated in his pictorial representations as an imperial attribute. Mapped globes as well as plain orbs and adaptations of the *globus cruciger* (cross bearing orb) became a leitmotif of his portraits, where he appears standing on globes and holding globes as the world king. Sumathi Ramaswamy has assembled Jahāngir's globe pictures and notes that the emperor and his advisers and artists fully understood the potential of manipulating the cartoglobe as symbol of territorial dominion.<sup>16</sup> While globes appearing in Western paintings are most often Europe-centered and

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conclude with an image of cosmic order that shows the earth held up by an angel who stands on a bull who stands on a fish which rests on water."

<sup>14</sup> E.g., the terrestrial globe by Jacob Floris van Langren (d. 1614), University Library, Innsbruck, for which see A. Auer et al., *Die Entdeckung der Natur: Naturalien in den Kunstkammern des 16. und 17. Jahrhunderts* (Vienna: Kunsthistorisches Museum, 2006): cat. no. 4.25 (Peter Zerlauth).

<sup>15</sup> The fish studies attributed to Giorgio Liberale, undertaken for Archduke Ferdinand of Tyrol (d. 1595) are in the Österreichische Nationalbibliothek, Vienna, cod. ser. no. 2669. See A. Auer, *Die Entdeckung der Natur*: cat. nos. 5.2-3 (V. Sandbichler); and S. Ferino-Pagden, ed., *Arcimboldo 1526-1593* (Geneva-Milan: Skira, 2008): cat. nos. 4.23 (Manfred Staudinger).

<sup>16</sup> S. Ramaswamy, "Conceit of the Globe in Mughal Visual Practice," *Comparative Studies in Society and History* 49/4 (2007): 751-82. She does not differentiate between mapped globes and other types of globes.

show the rest of world marginalized,<sup>17</sup> on the depictions of Jahāngīr's globe India appears larger and in the middle. The globe of the Chester Beatty painting, which has not been analyzed by Ramaswamy, represents a striking example of this manipulation (Fig. 5). The northern hemisphere is not at the top, under the elegantly shod feet of Jahāngīr (where China is now situated) but shifted to the "west," the left side, which brings the Indian subcontinent into full view in the center and, in a wild contradiction to all European cartographic conventions, in alignment with the equatorial axis. Moreover, the symbolic device of the peaceable Mughal kingdom, where lions socialize with goats, oxen, and bears, is projected over most of Asia, spreading from India into Iran and China.

Abū l-Hasan thus manipulated the terrestrial globe in three ways. First, he alienated it from its original identity as a European scientific instrument and made it a player in the Islamic cosmological concept of the universe. Second, he used the globe to place India in the center of the world. Third, he populated the globe with Mughal symbolic imagery, with wild beasts and their potential prey, weak and tame animals, together called in Persian *dad-u-dām*, which coexist peacefully as testimony to the Great Mughal's justice and ideal kingship.<sup>18</sup> This triple manipulation puts the globe entirely into Mughal service and literally under the feet of Jahāngīr: it gives the emperor's own allegorical concept of universal rule more weight. In this highly idiosyncratic handling of the globe, Jahāngīr's claim of world empire is expressed with a hybrid image—on the one hand, with rationally assessed space through the lens of European cartographical representation (which is, however, "twisted" to give it a Mughal slant), and on the other hand, with the overlay of the symbolic "geography" of ideal universal rule.<sup>19</sup>

European cartography is featured in another, equally famous, allegory of Jahāngīr of the 1620s, today in the Freer Gallery of Art, in Washington DC.

<sup>17</sup> K. Lippincott, "Globes in Art: Problems of Interpretation and Representation," in *Globes at Greenwich: A Catalogue of the Globes and Armillary Spheres in the National Maritime Museum, Greenwich*, ed. E. Dekker (Oxford: Oxford University Press, 1999): 83, observes that, in many sixteenth- and seventeenth-century Dutch paintings, "artists tend to position the globe in their compositions so that the northern hemisphere faces the viewer." My attention to this publication was drawn by Ramaswamy, "Conceit of the Globe," esp. 755, n. 8; see Koch, "Jahangir as Francis Bacon's Ideal": 330.

<sup>18</sup> I have examined the use of the Mughal justice symbol of pacified animals, *dad-u-dām*, in several studies, collected in Koch, *Mughal Art and Imperial Ideology*; see also Ramaswamy, "Conceit of the Globe": 777-8, who has reassessed my findings in the context of her analysis of Mughal globes. See also n. 57, below.

<sup>19</sup> Based on Koch, "Jahangir as Francis Bacon's Ideal": 334.

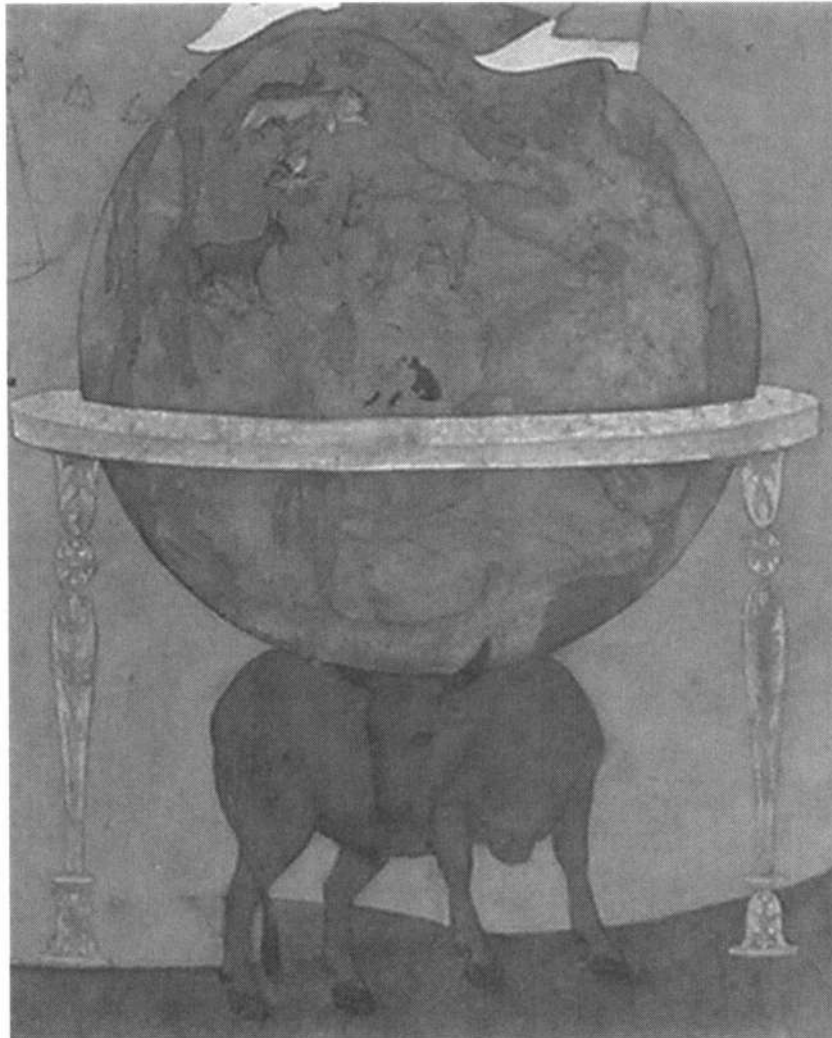


Figure 5: Jahāngīr's terrestrial globe, with India in the center, aligned with the equatorial axis, enlarged detail of Fig. 2, turned to place north on top, following European cartographic conventions.

It shows him in an imaginary embrace with Shāh 'Abbās of Iran (r. 1587-1629), both rulers standing on a globe of which only the upper half is visible. Jahāngīr puts his feet on a lion and Shāh 'Abbās puts his on a sheep. Jahāngīr's lion covers not only India but also Iran, while the sheep of Shāh 'Abbās is pushed into the Mediterranean (Fig. 6). Again, the globe is not





Figure 6: Allegorical representation of Jahāngīr and Shāh 'Abbās of Iran standing on a partial terrestrial globe, from the St. Petersburg Album, painted by Abū 'l-Ḥasan, c. 1618. Opaque watercolor, gold, and ink on paper, image area 23.8 × 15.4 cm, Freer Gallery of Art, Smithsonian Institution, Washington DC, purchase F1945.9.

centered on Europe.<sup>20</sup> The depiction of the general shapes of the portions of Asia, Africa, and Europe indicated are based largely on European world maps created since the sixteenth century, but, as Joseph Schwartzberg has pointed out, the representation of India appears to incorporate much knowledge not then available to Europeans. The delineation of rivers appears more accurate than on roughly contemporary European maps.<sup>21</sup> And the locations on the map of the names, in Persian, of various countries and provinces are much more accurate than those on any known contemporary European maps (cf. Figs. 7a and b, 8 and 9).

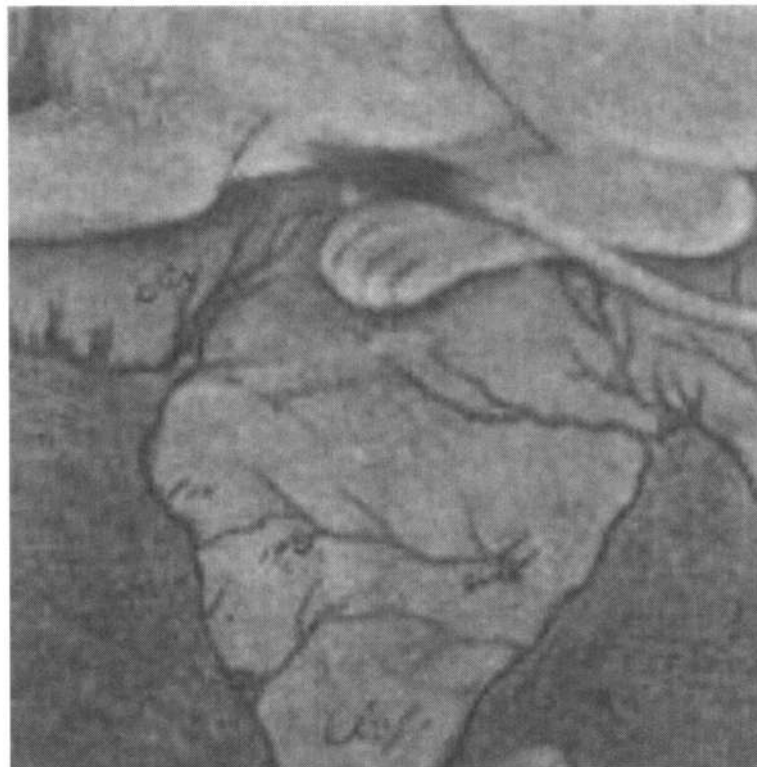
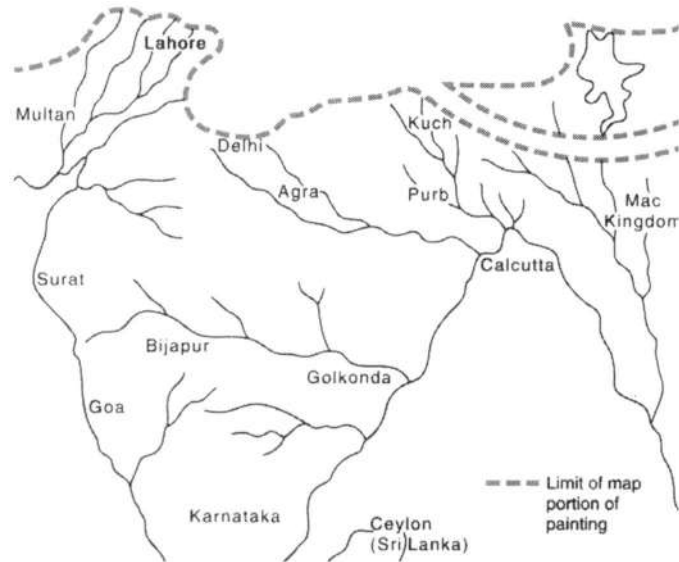


Figure 7a: India on the globe of Jahāngīr and Shāh 'Abbās, detail of Fig. 6.

<sup>20</sup> Ramaswamy, "The Conceit of the Globe": 754-6.

<sup>21</sup> Schwartzberg, "Geographical Mapping": 408-10. He did not deem it appropriate to discuss the work as a South Asian world map because to him it was "too European."



**Figure 7b: Delineation of India on the globe of Jahāngīr and Shāh 'Abbās (after Schwartzberg 1992).**



**Figure 8: India on sixteenth- and seventeenth-century European maps (after Schwartzberg 1992).**

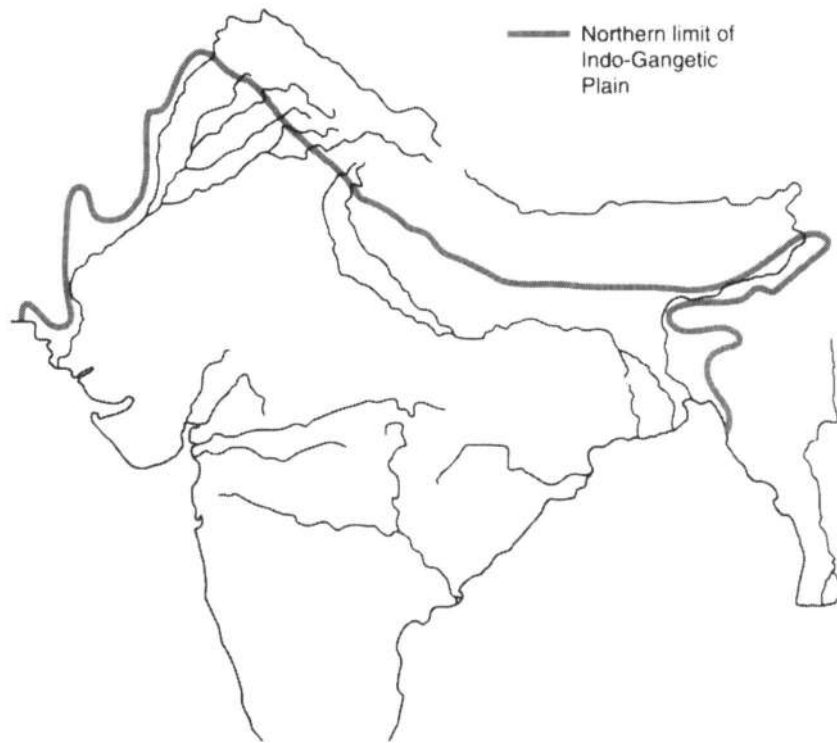


Figure 9: India on a modern map (after Schwartzberg 1992).

### European Atlases and Globes at the Mughal Court

European atlases were known and discussed at the Mughal court.<sup>22</sup> On 3 March 1580 the first Jesuit mission to the Mughal court handed Akbar, as their first gift—even before the *Polyglot Bible* (1569-72)—an atlas which the Archbishop of Goa had sent as a present.<sup>23</sup> According to Bailey<sup>24</sup> this was the *Theatrum Orbis Terrarum* of Abraham Ortelius (1527-98), first

<sup>22</sup> See Koch, "Hierarchical Principles": 139, repr. in *Mughal Art and Imperial Ideology*: 146; A.J. Qaisar, *The Indian Response to European Technology and Culture AD 1498-1707* (New Delhi: Oxford University Press, 1998): 36, 148-49.

<sup>23</sup> A. Monserrate, *Mongolicae legationis commentarius*, trans. J.S. Hoyland, *Commentary of Father Monserrate* (Jalandhar: Asian Publishers, 1993): 28.

<sup>24</sup> G.A. Bailey, *Art on the Jesuit Missions in Asia and Latin America 1542-1773* (Toronto: University of Toronto Press, 2001): 116.



published in Antwerp 1570 and in numerous later editions.<sup>25</sup> It was a collection of uniform map sheets, considered the first true modern atlas and summary of sixteenth-century cartography. It must have been the same atlas that Akbar ordered to be brought during his discussions with the Jesuit Father Montserrat, when, in 1581, he was on his way to Kabul. Montserrat had to show Akbar “where Portugal was, and where his own kingdom.”<sup>26</sup>

Sir Thomas Roe, the English East India Company's ambassador to Jahāngīr (1615-9) learned, at the beginning of his mission, that the Great Mughal greatly valued maps. Shortly after his landing in Surat in autumn 1615, he presented the governor of the port, Muḥammad Beg Dhū l-Fiqār (Zulfiqar) Khān, with “a very lardge fayre mapp of the world” upon which Dhū l-Fiqār Khān asked him “if I had such a nother for the Great Mogull, [he] making more estimation of yt then off all other presents.”<sup>27</sup> Also, the Dutch trader Francisco Pelsaert, who was at Agra in the 1620s, lists “maps of the entire world” as items desired by Mughal nobles to be imported from Europe.<sup>28</sup> Roe also tells us that, in early September 1617, he handed Jahāngīr “a faire book well bound, filleted and gilt, Mercators last edition of the maps of the world; which I presented him with an excuse that I had nothing worthy, but to a great king I offered the world, in which he had so great and rich a part.”<sup>29</sup> This was Gerardus Mercator's *Nova et aucta orbis terrae descriptio ad usum navigatium emendate*, his “new and augmented description of Earth corrected for the use of navigation,” which had appeared in 1569, shortly before Ortelius's work. Mercator's use of a cylindrical projection that mapped a sphere onto a plane had revolutionized cartography. Jahāngīr questioned Roe “about the booke of maps,” but, by late September, Mercator's atlas was returned to Roe:

<sup>25</sup> I consulted A. Ortelius, *Theatrum orbis terrarum* (Antwerp: Christophe Plantin, 1579), Österreichische Nationalbibliothek NB 393 504-D.K.

<sup>26</sup> Monserrate, *Commentary*: 126.

<sup>27</sup> T. Roe, *The Embassy of Sir Thomas Roe to India, 1615-19*, ed. W. Foster (New Delhi: Munshiram Manoharlal, 1990): 45. See also Koch, “Hierarchical Principles”: 139, repr. in *Mughal Art and Imperial Ideology*: 146.

<sup>28</sup> F. Pelsaert, *Remonstrantie*, trans. W.H. Moreland and P. Geyl, *Jahangir's India* (Cambridge: W. Heffer & Sons, 1925): 26.

<sup>29</sup> Roe, *Embassy*: 380-2.

Then he sent for the map-booke, and told me that he had shewed it his *mulais* [*mullas*, Muslim scholar], and no man could read nor understand it; therefore, if I would I should have it againe. I answered: at his pleasure; and so it was returned.<sup>30</sup>

Roe's chaplain, Edward Terry, adds,

The *Mogol* feeds himself with this conceit, that he is *Conqueror of the world* and therefore (I conceive that he was troubled upon a time when my Lord Ambassador having businesse with him, and upon those terms; there is no coming unto that King empty handed without some present, or other of which more afterward) and having at that time nothing left, which he thought fit to give him, presented him with *Mercators* great book of *Cosmography* (which the Ambassador had brought thither for his own use) telling the *Mogol* that that book described the four parts of the world, and all several Countreys in them contained, the *Mogol* at the first seem'd to be much taken with it, desiring presently to see his own Territories, which were immediately shewen unto him, he asked where were those Countreys about them, he was told Tartaria and Persia, as the names of the rest which confine with him; and then causing the book to be turn'd all over, and finding no more to fall to his share but what he first saw, and he calling himself the *Conqueror of the world* and having no greater share in it, seemed to be a little troubled, yet civilly told the Ambassador, that neither himself, nor any of his people did understand the language in which that book was written, and because so, he further told him that he would not rob him of such a *Jewel*, and therefore returned it unto him again.

And the truth is that the great *Mogol* might very well bring his action against *Mercator* and others who describe the world, but streighten him very much in their Maps, not allowing him to be Lord & Commander of those Provinces which properly belong unto him.<sup>31</sup>

Irfan Habib looked at the account of Roe, took the written word for granted, and deduced from it a total lack of interest on the part of the Mughals in European cartography: "It need not greatly surprise us, then, that Ṣādiq too, while embarking on his splendid cartographic venture, remained immune to any recognizable influence of European cartography. I have at any rate failed to detect anything even remotely borrowed from the European craft."<sup>32</sup> The incident as reported by Roe and Terry was also discussed by Ahsan Jan Qaisar<sup>33</sup> and in turn by Sanjay Subrahmanyam<sup>34</sup>

<sup>30</sup> Roe, *Embassy*: 382.

<sup>31</sup> E. Terry, *A Voyage to East India* (London, 1655): 367-9.

<sup>32</sup> Habib, "Cartography": 127-8.

<sup>33</sup> A.J. Qaisar, *The Indian Response*: 148-9.

<sup>34</sup> S. Subrahmanyam, "Taking Stock of the Franks: South Asian Views of Europeans and Europe, 1500-1800," *The Indian Economic and Social History Review* 42/1 (2005): 78.

and Sumathi Ramaswamy.<sup>35</sup> All were skeptical of the narratives and suspected that there was greater interest in maps at the Mughal court than was openly professed.<sup>36</sup> Subrahmanyam pointed out that this also goes against the view of Simon Digby, that Mughal India had practically no empirical interest in the "Overseas."<sup>37</sup> But Qaisar and Subrahmanyam left it at that and did not pursue the issue further.

Mughal sources do not discuss maps or their production, and we find no special term for maps; topographical depictions are referred to with flexible terms for images, such as *śūrat* or *naqsha*.<sup>38</sup> But the absence of a specific word does not imply that a phenomenon does not exist.

When we consider not only the written sources but also the pictorial evidence, we are on much firmer ground in attempting to show a Mughal interest in European cartography. The globes and maps in the allegories of Jahāngīr testify to a knowledge of geography and an understanding of the technicalities of European cartographic representation and how to put it to the service of Mughal interests. We can even observe a kind of cartographic dialogue between Europe and the Mughals, which resulted in the new and more accurate representation of India that appears first on Jahāngīr's globe in the Freer image (Figs. 6, 7a-b, 8, 9).

### Manipulation of Maps

Jahāngīr's manipulation of maps and globes is also connected with what was going on in Europe at the time. From the Western debate on the culturality of cartography, it emerges that, in the era of expansionism, "in the competition for wealth and glory among rulers, it no longer sufficed merely

<sup>35</sup> Ramaswamy, "Conceit of the Globe": 756-8.

<sup>36</sup> All three refer also to the atlas that forms part of the the *Shahīd-i Šādiq*; see n. 4 above.

<sup>37</sup> S. Digby comments on "the indifference towards Europeans displayed by the Emperor and his ministers" in Jahāngīr's memoirs and deduced from Abū l-Ḥasan's painting, in the Freer Gallery (our Fig. 6), of Jahāngīr embracing Shāh 'Abbās that "Emperor Jahangir possessed a globe of the world, of European manufacture, with the place names inscribed in Persian, but he gives no evidence that he had grasped the topography of lands beyond Iran and Turkistan." See S. Digby, "Beyond the Ocean: Perceptions of Overseas in Indo-Persian Sources of the Mughal Period," *Studies in History*, n.s. 15/2 (1999): 249; see also Subrahmanyam, "Taking Stock of the Franks": 79.

<sup>38</sup> See the discussion of the depiction of Daulatabad below.

to rule a single, integrated territory."<sup>39</sup> Foucault,<sup>40</sup> Harley,<sup>41</sup> and others have made us aware "that maps like other texts, were about power, and not merely because they reflected power relations that already existed, but also because they asserted special knowledge, power and possession."<sup>42</sup> Gayle Brunelle has pointed out that maps in the early modern world constituted a form of possession in a society where symbols were often thought no less "real" than material things. Thus "maps...were, in and of themselves, a source of power that was no dependent on actual conquest and territorial control. Obviously it was ideal to possess both the map and the territory but,...in the absence of an empire, a map asserting possession of one could be almost as empowering."<sup>43</sup> Brunelle adduces as a case study Francis I of France (r. 1515-47), whom she sees as the first French king to explore the use of maps in the service of French imperial ambitions. To keep pace with the Holy Roman emperor Charles V (r. 1519-56) and to restore the prestige and power he had lost after his defeat at Pavia and his captivity in Spain (1525), Francis needed an empire, in pursuit of which he sponsored voyages of exploration to the New World and maps prepared by his geographers and cartographers. The most famous is the cordiform world map of Oronce Fine (d. 1555), a world map in the shape of a heart (completed in 1534) as a symbol of Francis's all-embracing, compassionate rulership.<sup>44</sup> The map incorporated the latest cartographical data available from the courts of Europe and from territories in the New World that the explorers Giovanni da Verrazano (1524) and Jacques Cartier (1534, 1535, and

<sup>39</sup> G.K. Brunelle, "Images of Empire: Francis I and His Cartographers," in *Princes and Princely Culture 1450-1650*, ed. M. Gosman, A. Macdonald and A. Vanderjagt (Leiden: Brill, 2003): 1:81-102. In this and the following I rely on the research and argument of Brunelle and the literature she quotes in "Images of Empire."

<sup>40</sup> Foucault showed only a cursory interest in geography, but the new discourse on maps is heavily indebted to his discussion of knowledge and power. This emerges clearly in an interview he did with the editors of the journal *Hérodote*: M. Foucault, "Questions on Geography," in *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977*, ed. C. Gordon (New York: Pantheon Books, 1980): 63-77.

<sup>41</sup> E.g., J.B. Harley, "Maps, Knowledge, and Power": 277-312.

<sup>42</sup> Brunelle, "Images of Empire": 82.

<sup>43</sup> Brunelle, "Images of Empire": 83, cf. 86.

<sup>44</sup> Cordiform world map, Paris, 1536, woodcut with water color (51 × 57 cm) in two sheets, Bibliothèque nationale de France, Département des Cartes et Plans, Rés. Ge DD 2987 (63).

1538) had explored for Francis.<sup>45</sup> This was despite the fact that France (unlike Spain) had, at that time, neither conquered nor colonized any territory in the New World. Oronce Fine claimed—with the fictional “Terra Francesca” (which was more or less a bridge between Labrador and Asia) and “Terra Florida” (in the south), neither of which were demarcated as belonging to other European powers—that Francis was a player in the European competition to possess the world.<sup>46</sup> These “virtual possessions” of Francis appear also as “Tierra Francisca” and “Tierra Florida” on one of the rare maps from Spain that entered general circulation. Produced by Diego Gutierrez and Hieronymus Cock and entitled *America, sive quartae orbis partes nova et exactissima descriptio*, it was printed in Antwerp in 1562. According to Padrón, the Spanish Habsburgs followed their own conventions of map-making and refrained, for the most part, from having them printed, to guard their advanced geographical knowledge.<sup>47</sup>

European rulers portrayed themselves with globes in order to express their symbolic possession of the world, with more or less justification. The globe became an attribute of Charles V, and other rulers and persons of standing associated themselves with globes or orbs. In 1515 a medal was struck for Francis I with two globes, one terrestrial and the other celestial, and the device *Unus non sufficit orbis* (one world does not suffice).<sup>48</sup> Queen Elizabeth I of England (r. 1558-1603) appears often with orbs.<sup>49</sup> Elizabeth’s admiral, the navigator, pirate, and explorer Sir Francis Drake (d. 1596), was painted with a globe turned upside down, a reference to his

<sup>45</sup> See the colorful but somewhat biased account of F. Parkman, *Pioneers of France in the New World*, 1865, reprinted in *France and England in North America* (New York: The Library of America, 1984): 1:33-41, 143-5.

<sup>46</sup> Brunelle, “Images of Empire”: 96-97.

<sup>47</sup> British Library, Maps 698 10 (18). The map was on display in the map exhibition of 2010 (for which see note 2 above) but is not to be found in the catalogue. According to R. Padrón, *The Spacious Word: Cartography, Literature, and Empire in Early Modern Spain* (Chicago: The University of Chicago Press, 2004): 71 (caption of fig. 18), this was “the only sheet map printed during the sixteenth century that is known to have been derived from Spanish sources. Although it lacks compass roses and rhumb lines, it preserves the row of coastal toponymy typical of the Seville planispheres.” Padrón publishes an image of the map in his fig. 18, but one needs a magnifying glass or digital enlargement to make out “Tierra Francisca” and “Tierra Florida.”

<sup>48</sup> Brunelle, “Images of Empire”: 88.

<sup>49</sup> F.A. Yates, *Astraea: The Imperial Theme in the Sixteenth Century* (Harmondsworth: Penguin Books, 1975): figs. 6b, 7a, 8a, 8c, 9a.

circumnavigation of the world.<sup>50</sup> On the so-called Ditchley portrait, painted in about 1592 by Marc Gheeraerts the Younger (d. 1635), Elizabeth I stands on the upper part of a globe (Fig. 10). The portrait was commissioned by her courtier Sir Henry Lee to regain the favor of the queen and to commemorate her visit to his home at Ditchley. The connection is symbolized with cartographic flattery: the portion of land featured on the globe is a map of England with the queen's foot resting on "Oxonium" (Oxford[shire]), where Ditchley is situated.<sup>51</sup> Jahāngīr's allegory of embracing Shāh 'Abbās has been compared with the composition of this portrait,<sup>52</sup> but one can extend the comparison even further: the territories featured on the globes of Jahāngīr are as malleable as those of European rulers.

In a last example, Inde (India) appears with Perse, Tartarie, Siam, and Chine on a globe held by Louis XIV (r. 1643-1715) in an engraving that I found recently in the Bibliothèque nationale de France (Figs. 11, 12). It was designed and engraved by P. Simon from the live model (*ad vivum*) in 1687.<sup>53</sup> The inscription reads,

Tel estoit le Vainqueur de l'Escaut & du Rhein  
 Quand du sort de l'Europe Arbitre Souverain  
 Il tenoit enchainé le Démon de la Guerre  
 Et goustoit le plaisir d'avoir calmé la Terre.  
 (He was the conqueror of the Scheldt and the Rhine<sup>54</sup>  
 [And] when he was the supreme arbitrator of the fate of Europe  
 He held enchained the demon of war  
 And savored the pleasure of having pacified the earth.)

The allegorical portrait commemorates Louis's campaign against the Netherlands (1672-8), and the conquest provided an occasion to celebrate him as the ultimate ordering power, or *arbitre souverain*, of Europe and, beyond that, Asia and the whole world.

<sup>50</sup> The portrait is in the National Portrait Gallery, London: Sir Francis Drake, by an unknown artist, oil on panel, c. 1580, purchased 1957 NPG 4032.

<sup>51</sup> Yates, *Astraea*: 119-20, fig. 13. C. Gittings, *The National Portrait Gallery Book of Elizabeth I*, (London: National Portrait Gallery, 2006): 25.

<sup>52</sup> M.C. Beach, *The Imperial Image: Paintings for the Mughal Court* (Washington DC: Freer Gallery of Art, Smithsonian Institution, 1981): 30-1.

<sup>53</sup> Bibliothèque nationale de France, Département des Estampes et de la Photographie, N 5 no. 108.

<sup>54</sup> This refers to Louis XIV's Dutch war of 1672-8.





Figure 10: Queen Elizabeth I standing on a globe with her feet resting on "Oxonium" (Oxford[shire], where Ditchley is located), called the "Ditchley portrait," painted by Marcus Gheeraerts the Younger, c. 1592. Oil on canvas. National Portrait Gallery, London, NPG 2561 (downloaded from [http://upload.wikimedia.org/wikipedia/commons/1/15/Queen\\_Elizabeth\\_I\\_%28%27The\\_Ditchley\\_portrait%27%29\\_by\\_Marcus\\_Gheeraerts\\_the\\_Younger.jpg](http://upload.wikimedia.org/wikipedia/commons/1/15/Queen_Elizabeth_I_%28%27The_Ditchley_portrait%27%29_by_Marcus_Gheeraerts_the_Younger.jpg)).



Figure 11: Louis XIV holding a terrestrial globe, designed and engraved by P. Simon, 1687, Bibliothèque nationale de France, département des Estampes et de la Photographie, N 5 no. 108 (photo Ebba Koch).



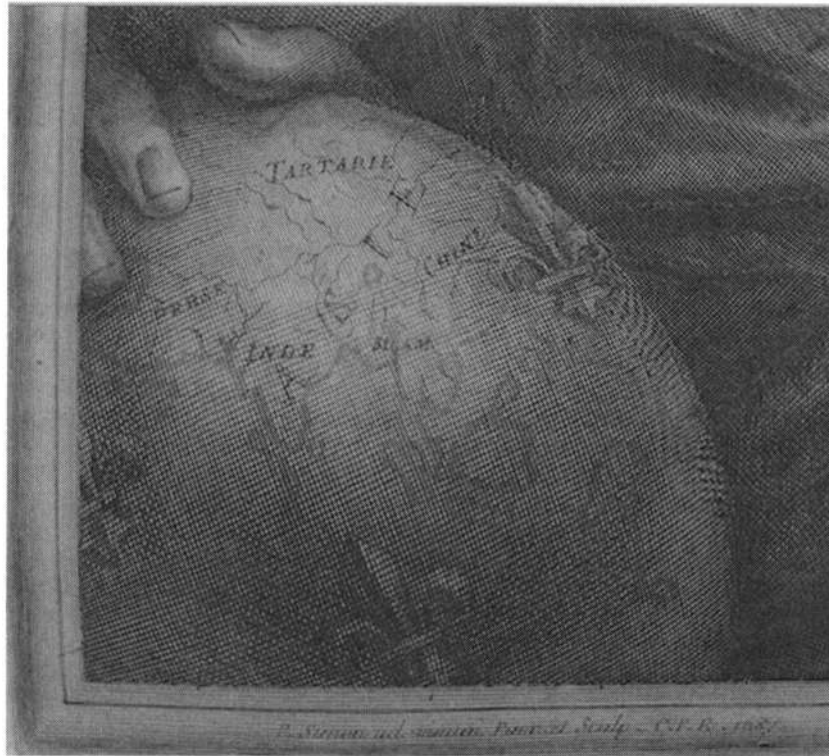


Figure 12: The globe of Louis XIV, showing Tartarie, Perse, Inde, Siam, and Chine, detail of fig. 11.

### Cartography in History Painting of Shāh Jahān

Under Shāh Jahān, globes continued to be used as an imperial attribute, and there are several portraits of the emperor standing on a globe; the earliest was painted by Hāshim in 1629, which is in the Freer Gallery of Art. It is an “official” portrait commissioned soon after Shāh Jahān’s accession in 1628.<sup>55</sup> In this and similar images<sup>56</sup> the inventions of Jahāngīr’s highly original political allegories are formalized to express the ideology of

<sup>55</sup> Freer Gallery of Art, Smithsonian Institution, Washington DC, purchase F1939.49. For illustration and a brief explanation, see E. Koch, *The Complete Taj Mahal and the Riverfront Gardens of Agra* (London: Thames and Hudson, 2006): 13, fig. 6.

<sup>56</sup> For further examples, see Wright, *Muraqqa’*: cat. nos. 46A, 51A, 74A.

Shāh Jahān's just and benevolent rulership favored by the heavens.<sup>57</sup> On the globes, allegory outweighs cartography; the justice symbol of the lion lying down with the lamb and holy men who literally "support" Shāh Jahān's rule obscure any geographical representation.

The dialogue between Mughal and European cartography was, however, not abandoned but was transferred from globes to more closely drawn depictions of the territories under Shāh Jahān's actual control. We note a shift in the perspective and in the scale of spaces represented through European cartographic knowledge. The landscapes of the paintings that depict the campaigns, hunts, and pilgrimages of Shāh Jahān in the illustrations of his official chronicles—famously including the manuscript of the *Pādshāh-nāma*, now held at Windsor Castle—all follow a similar formula.<sup>58</sup> The historical events take place in the up-tilted plane of a landscape shown in bird's-eye view, which, in the case of a conquest, is topped by a fortified cityscape. The closest parallels are the bird's-eye city views in European geographical works where, since Jacopo de Barbari's magnificent view of Venice (1500), such depictions had become a recognized and well developed form of topographical art. The standard work was Georg Braun and Frans Hogenberg (also spelled Franciscus Hoogenbergh), *Civitates orbis terrarum* (*The Cities of the World*) (Cologne 1575-1618).<sup>59</sup> It was an early modern bestseller, and, because the Mughals' interest in cartographic works was well known among Europeans who dealt with Mughal India, it might easily have reached the court of Shāh Jahān, as a present or as a purchase. The artists of the *Pādshāh-nāma* consulted the European models merely with regard to the general composition and representational techniques, that is, the bird's-eye view of a landscape and a collection of buildings, and the characteristic multiple perspective. For the specific elements of the

<sup>57</sup> For the pacified animals as justice symbol see the discussion above and Koch, *Mughal Art and Imperial Ideology*: 1-11, 59, 116-29, 144; for an analysis of the Freer painting see also Ramaswamy, "The Conceit of the Globe": 777-8.

<sup>58</sup> Koch, "Hierarchical Principles," in *King of the World*: 139-41; see also the discussion of cat. nos. 31, 33, 34, 35, 40, 41-2, on pp. 189-90, 192-7, 204-5. See also Koch, *Mughal Art and Imperial Ideology*, 145-61.

<sup>59</sup> G. Braun and F. Hogenberg, *Civitates orbis terrarum* (Cologne: Georg Braun, 1575-1618): 1: no. 38 "Wirtsbourg (Wuertzburg)." I have consulted Österreichische Nationalbibliothek, NB 393.706-D. P.D.A. Harvey, *The History of Topographical Maps: Symbols, Pictures and Surveys* (London: Thames and Hudson, 1980): 158-62, feels that the detailed bird's-eye views of cities of the fifteenth and early sixteenth centuries culminate in this work.

landscape and the architecture Indian elements were substituted—generally on a freely imaginary basis, although there are exceptions. The artist Murār, who painted *The Siege of Daulatabad from April to June 1633* (c. 1635), gives maximum space to his stunning depiction of the fortress, which, in its topographical approach, has no equal in Mughal painting (Fig. 13).<sup>60</sup> The painting that comes nearest is *The surrender of a fortress* (c. 1640-5), in the Musée Guimet in Paris. (This is thought to be of Qandahar, in present-day Afghanistan, but, because the fort is not preserved, we have no means of verifying the painting's topographical accuracy).<sup>61</sup> The topography of Daulatabad (in the present-day Indian state of Andhra Pradesh) can be clearly identified, and Murār's birds-eye panorama represents the earliest depiction of Daulatabad known so far. The viewer looks toward the hill of the fortress and the mountain range beyond; the triple apron of fortifications spread out on the sloping ground beneath the eastern side of the hill is depicted in map-like fashion. The manner of representation changes again in the foreground, to show the conquering Mughal forces on the hilly terrain. This ingenious merging of views enabled Murār to provide the spectator with a ready survey of the most salient features of the fortress. A strikingly similar city view and possible model for the organization of the image is "Würzburg," by Braun and Hogenberg (Fig. 14): in both representations the fortified hill is rendered in frontal view and the rings of fortifications in bird's-eye view. The specifics of the architecture of Daulatabad are freely modeled on the actual buildings, and we recognize such prominent features as the scarp of black rock at the base of the mountain.

The attention given to the depiction of Daulatabad can be explained by Shāh Jahān's interest in having this military triumph documented as accurately as possible. Daulatabad was a key stronghold of the sultanates in the Deccan; it was considered unconquerable, and the importance of its conquest to the Mughals is reflected in the detailed descriptions of the fortress and its siege in the *Pādshāh-nāma* and other contemporary histories. Shāh Jahān visited Daulatabad in 1636 and in the following year sent a letter describing the conquest and a topographical image to Shāh Ṣāfi of Iran (r. 1629-42), to impress him not only with the military achievement but also with its artistic representation. The letter refers to the depiction of Daulatabad with *ṣūrat*, and the historian Khāfi Khān, who writes in the

<sup>60</sup> The following discussion relies on Koch, cat. no. 31 in *King of the World*: 189-90.

<sup>61</sup> Okada, *Indian Miniatures*, fig. 51.



Figure 13: The Siege of Daulatabad in April-June 1633, painted by Murār, c. 1635, from the *Pādshāh-nāma*, fol. 144a. Opaque watercolor on paper, image area 34.1 × 23.9 cm, Royal Library, Windsor Castle, The Royal Collection, Her Majesty Queen Elizabeth II, OMS 1633 (after Beach and Koch 1997).



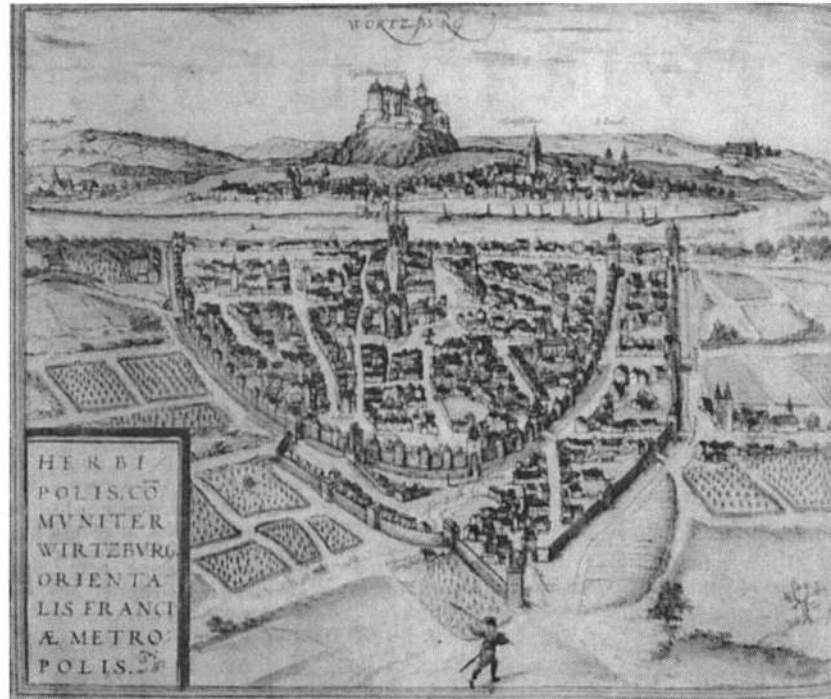


Figure 14: Map of Würzburg, from Georg Braun and Franz Hogenberg, *Civitates orbis terrarum*, published in Cologne, 1575-1618. Woodcut, 19.5 × 23.7 cm. Österreichische Nationalbibliothek, Vienna, acc. no. 393.706-D.

early eighteenth century about the correspondence, calls it *naqsha-i qil'â-yi Dawlatâbâd* (portrait of the fortress of Daulatabad).<sup>62</sup> *Şûrat* is a term used in Mughal Persian for “image” and *naqsha* for “picture, design”; according to Steingass it can also refer to a portrait model, map, or plan.<sup>63</sup> We can assume that what Shâh Jahân sent to Shâh Şafî was similar to Murâr’s view.

<sup>62</sup> Lāhawri, *Pādshāh-nāma*, ed. M. Kabîr al-Dîn Ahmad and M. Abd al-Rahîm (Calcutta: Asiatic Society of Bengal, 1865-72): 1/2:257-66; R. Islam, *A Calendar of Documents on Indo-Persian Relations (1500-1750)* (Tehran: Iranian Culture Foundation and Karachi: Institute of Central & West Asian Studies, 1979): 1:254-5, summarizes the letter dated April-May 1637 that Shâh Jahân sent with his ambassador Mirzâ Husayn to Shâh Şafî, in which the view of Daulatabad is referred to as *şûrat*. M.H. Khâfi Khân, *Muntakhab al-lubâb*, ed. Kabîr al-Dîn Ahmad (Calcutta: Asiatic Society of Bengal, 1869-74): 1:543.

<sup>63</sup> F. Steingass, *A Comprehensive Persian-English Dictionary* (London: Oriental Books Reprint, 1973): 1419.

Another device inspired by European cartographic representation was to structure the up-tilted plane that is the basis for Shāh Jahānī landscapes with many regularly layered hillocks topped with tiny and even tinier trees or bushes and buildings and populated with tiny figures, all suggesting a bird's-eye view of the landscape (Fig. 15). The hillock scheme was a standard device to indicate mountain ranges or mountainous areas on European pictorial maps of the sixteenth century, the minuscule trees serving as symbolic markers to designate forests and buildings indicating inhabited places, as, for example in the view of Ostia (Fig. 16), in Sebastian Münster's (d. 1552) *Cosmographia* (1544, with numerous later editions).<sup>64</sup> The so-called "Kashmiri painter" who did several landscapes of the Windsor manuscript obviously knew the hillock formula from cartographic illustrations such as that of Münster. He became interested in it because it provided a means of giving depth and minute detail to two-dimensional surfaces.<sup>65</sup> The close layering of the hillocks conveniently echoed the layerings of groups in figure compositions of which the main protagonists had to be in profile, according to the Shāh Jahānī representational system.<sup>66</sup> It sheds significant light on the selective and purposeful approach of the Shāh Jahānī artists to their sources, that European art was not only explored for realism but also with regard to schematic forms of representations, when they served the artistic intentions of Shāh Jahānī painting. Bird's-eye views of minutely populated regions corresponded to the way the imperial patron liked to see his landscapes. It suggested a widely encompassing view of a large territory from above, from an elevated viewpoint that implied possession and control. European cartography was thus well able to cater to the Mughal imperial imagination.

The hillock scheme found an inspired illusionistic interpretation in the splendid landscape of Shāh Jahān's "Antelope Hunt," where its masterful treatment, suggesting continuous and infinite space, is a far cry from the humble woodcuts of its cartographical sources.<sup>67</sup>

In conclusion, we can say that, in the handling of the globe and cartography and in the use and manipulation of science to add a new and up-to-date dimension to symbolism and allegory, the Mughal emperor Jahāngīr

<sup>64</sup> For the illustration of Ostia, I have used the last German edition of Sebastian Münster's *Cosmographia* (Basel, 1628): 4:423. Österreichische Nationalbibliothek NB 393218-D.K.

<sup>65</sup> Beach, Koch, and Thackston, *King of the World*: cat. nos. 34, 41-2.

<sup>66</sup> Koch, "The Hierarchical Principles," repr. in Koch, *Mughal Art and Imperial Ideology*: 130-62.

<sup>67</sup> Beach, Koch, and Thackston, *King of the World*: cat. no. 33.

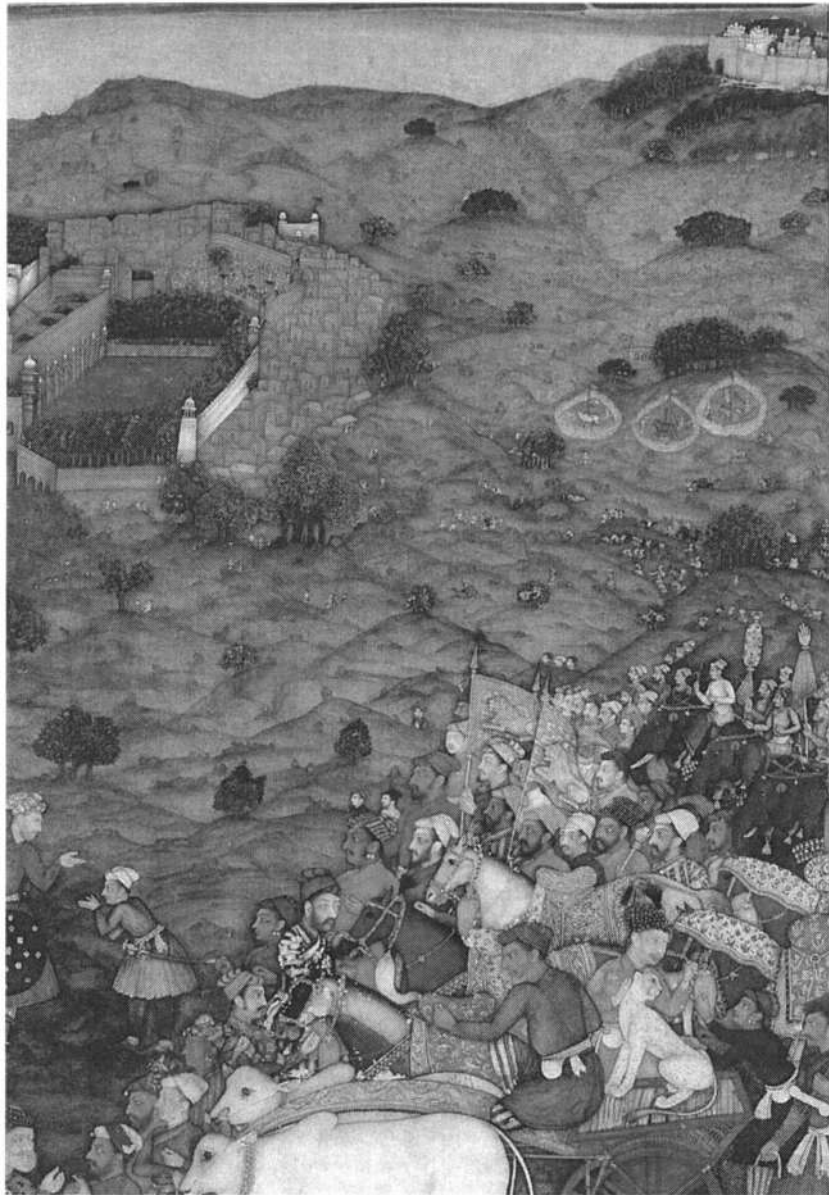


Figure 15: A Royal Procession, attributed to the "Kashmiri Painter," c. 1655, from the *Pādshāh-nāma*, fol. 166b. Opaque watercolor on paper, image area 33.1 × 22.9 cm. Royal Library, Windsor Castle, The Royal Collection, Her Majesty Queen Elizabeth II, OMS 1636 (after Beach and Koch 1997).



Figure 16: Map of Ostia, from Sebastian Münster, *Cosmographia*, published in Basle, 1628. Woodcut, image area approximately 15 × 12 cm. Österreichische Nationalbibliothek, Vienna, acc.no. 393.218-D.K.

acted like any European ruler of the early modern age with universal territorial ambitions. The foreign was assimilated, as the French archaeologist and historian Paul Veyne puts it, in order to bring one's own identity up to date.<sup>68</sup> Jahāngīr did not, however, merely copy but transcreated received

<sup>68</sup> This is the interpretation of P. Veyne in his introduction to G. Degeorge, *Palmyre, métropole caravanière* (Paris: Imprimerie Nationale, 2001) to explain the "Hellenization" of the Palmyrenian elite. Veyne suggests that those concerned always felt like themselves ("ils se sentaient toujours eux-mêmes") and, while assimilating the foreign and becoming modern, they remained themselves ("rester soi-même tout en devenant soi-même, c'était se moderniser"). My attention was drawn to this by A. Schmidt-Colinet, "Palmyrenische Grabkunst als Ausdruck lokaler Identität(en): Fallbeispiele," in *Lokale Identitäten in Randgebieten des römischen Reiches* (Vienna: Phoibos, 2004): 194. I have cited Veyne's French



ideas into new, highly original forms. Similarly, in a new approach to spatial representation, European cartographic conventions were put into the service of Shāh Jahānī history painting, to suggest control and possession of a more closely seen landscape. It is fascinating for the historian and rewarding for the art historian that the Mughals chose the visual arts as a platform from which to harness different kinds of knowledge systems to their own ends. It also strengthens the position of those cartographic investigators who have proposed to use the hermeneutic approaches of art history to unravel the levels of meanings in maps.<sup>69</sup>

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quotations from Schmidt-Colinet, because I was only able to consult the German translation of Degeorge's volume, where the passage appears on p. 14.

<sup>69</sup> On this point see Harley, "Maps, Knowledge, and Power": 279.

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## *The Israeli-Palestinian Conflict: A Historiographic Essay*

by Melissa Thiel

The path to Israel declaring itself a nation in 1948 was complicated by world war, religious beliefs, and imperialism. The origins and contributing factors of the Palestine/Israel conflict have been the center of debate between Pro-Israel and Pro-Palestine historians. These historians have competing interpretations regarding historical and religious claims to the land, the goal of the Zionist movement, and the impact of British involvement. Pro-Israel and Pro-Palestine historians are deeply divided on every aspect of the conflict which further reiterates the deep divide among the people that live in arguably the most holy place in the world.

The history of the region of Israel is long and complicated. According to biblical scripture, the children of Israel inhabited the holy land from 1400 BCE until the Roman Empire removed them in 136 CE. It was during this time that the name of the region was changed from Israel to Syria Palestina and the Arab people took control. Palestine was ruled by an Arab majority under the Turkish-Ottoman Empire until they were defeated at the end of World War I. It was during this time that the British made multiple promises to both the Palestinian Arabs and the Jewish Israelites that began the war known as the Israel-Palestine conflict. Hitler's war against the Jews further complicated the fight over Palestine due to the Jews fleeing persecution in Europe and their need for a homeland. Arabs were in fear of losing their land to Jews and thus ensued in a battle to control the area.

Both Palestinians and Israelis lay claims to the land based on their religious history. Thomas Suarez discusses the Jewish argument that they are entitled to the land due to promises by God in his 2017 book titled, *State of Terror: How Terrorism Created Modern Israel*. Suarez argues that the Jewish people have legitimate biblical claims to the land even though he disagrees with how Zionist leaders went about gaining control of the area. Suarez argues that the Jews inhabited the land of Israel until the Roman's removed them by force beginning in 136 A.D. The Romans destroyed the Jewish temple and sent the people fleeing for their lives. Suarez explains that the Jewish people never looked at their exile from the holy land in 132 A.D. as losing their rights to the land but as a period when they were removed but knew they would someday retake what was rightfully theirs. Suarez states that, "Zionism restarted Jewish life after being "paused" since the revolt against the Romans in 132 – 136 A.D."<sup>1</sup> The argument that the Jewish control of the land just "paused" and that they never actually lost control of the area gives credence to the Jewish claim that Israel has and always will be their land.

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<sup>1</sup> Thomas Suarez, *State of Terror: How Terrorism Created Modern Israel*, (Massachusetts: Olive Branch Press, 2017), 25.

Historian Edward Said disagrees with Thomas Suarez, arguing that the Jewish people lost their land when the Romans took over and removed them in 136 A.D. Said's 1979 book titled, *The Question of Palestine*, argues that the Palestinian Arabs had continuous control of the area from 136 A.D. until the fall of the Ottoman Empire in 1918 thus giving them the rights to the land. Said argues that, "Palestine became a predominantly Arab and Islamic country by the end of the seventh century. Almost immediately thereafter its boundaries and its characteristics – including its names in Arabic, *Filastin* – became known to the entire Islamic world, as much for its fertility and beauty as for its religious significance."<sup>2</sup> Said furthers his argument by stating that the Arabs were the ethnic majority living in the region and that the Jews were the minority. He states that, "despite the steady arrival in Palestine of Jewish colonist after 1882, it is important to realize that not until the few weeks immediately preceding the establishment of Israel in the spring of 1948 was there ever anything other than a huge Arab majority."<sup>3</sup> Said goes on to state that in 1931 the Jewish population totaled 174,606 while the Arab population was 1,033,314.<sup>4</sup> Said concludes that the Palestinian Arabs are the true owners of the land due to their continuous inhabitation and control of the area leading up to 1948.

While Suarez and Said take different sides on the issue of land ownership based on biblical and historical information, Alan Dershowitz disagrees with both men. Dershowitz's 2003 book, *The Case for Israel*, argues that neither the Arabs nor the Jews can lay stakes to the land due to biblical or historical records. Dershowitz argues that there must be a statute of limitations for ancient grievances. He explains that, "just as the case for Israel can no longer rely exclusively on the expulsion of the Jews from the land of Israel in the first century, so too the Arab case must move beyond a reliance on events that allegedly occurred more than a century ago."<sup>5</sup> In short, Dershowitz is arguing that the Jews can't lay claims to the land based on biblical text and Arabs can't claim the land based on them having the ethnic majority and they also should not be able to make claims that Palestine would still be an Arab nation if it had not been for the fall of the Turkish-Ottoman Empire and the eventual take over by the British government at the end of World War I. Dershowitz explains that his main argument for the statutes of limitations is based on the inability to reconstruct the past. He states that, "as time passes it becomes increasingly difficult to reconstruct the past with any degree of precision, and political memories harden and replace the facts."<sup>6</sup> It is Dershowitz's opinion that both Suarez and Said are incorrect on their assessment that the Palestinians or the Israelis should be able to claim rights to the land based on historical events that

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<sup>2</sup> Edward Said, *The Question of Palestine*, (New York: Vintage Books, 1979), 10.

<sup>3</sup> Ibid., 11.

<sup>4</sup> Ibid.

<sup>5</sup> Alan Dershowitz, *The Case for Israel*, (Hoboken, New Jersey: Wiley, 2003), 5.

<sup>6</sup> Ibid., 5.

happened hundreds or even thousands of years ago but expresses that there must be a statute of limitations regarding rights to the holy land.

Both Pro-Israel and Pro-Palestine historians agree that the Zionist movement that began in the late 1800s enabled the Jews to claim Israel as their homeland in 1948. What these historians disagree on is as to why the Zionist movement was established and what their ultimate goal was. Pro-Palestine historians claim that the Zionist goal from the beginning was to take over Palestine and displace the Arabs already living there, while Pro-Israel historians argue that the persecution of Jews made the need for a Jewish homeland imperative to the survival of the Jewish people thus justifying the actions of the Zionist leaders.

Benny Morris is a Pro-Israel historian who justifies the actions of the Zionist movement by describing the persecution of Jewish people in the 19<sup>th</sup> century. In his 1999 Book, *Righteous Victims*, Morris explains that the founder of Zionism, Theodor Herzl, was not motivated by greed but was striving to solve the problem of Jewish persecution happening all over Europe. Morris argues that the major catalyst that invoked Herzl to act was the Dreyfus Affair that took place from 1894 to 1895. Alfred Dreyfus was a French Jewish military officer accused of communicating French military secrets to Germany. It came to light that Dreyfus was innocent but instead of setting him free, he was exiled to Devil's Island in French Guiana. Morris argues that "the trial triggered a wave of anti-Semitism in the cradle and bastion of Western European liberal democracy."<sup>7</sup> After Dreyfus was wrongfully convicted of treason, Herzl became obsessed with finding his people a permanent place to settle. Morris states that the only place where Jews could be safe was in their own homeland. Morris further argues that "assimilation would not solve the problem because the gentile world would not allow it."<sup>8</sup> If the Jews of the world were going to obtain any honor and respect it would be in the holy land. Morris argues that the Jews had no choice but to return to their biblical homeland to escape the persecution that was happening in Europe.

Yaacov Lozowick echoes the ideas of Benny Morris in his book *Right to Exist*, written in 2003. Lozowick, also Pro-Israel, states that the Jewish people were growing weary of the persecution that was taking place all over the world. He explains that the Jewish religion teaches that God will lead the Jews back to their homeland and the Messiah would reveal himself but the Jews were growing impatient. Lozowick argues that "Zionism thus began as an intertwining of revolutionary hope and deep cultural pessimism."<sup>9</sup> Lozowick goes on to explain that the Enlightenment had disconnected Jewish leaders from the ideas of miraculous messianic redemption once believed by

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<sup>7</sup> Benny Morris, *Righteous Victims: A History of the Zionist-Arab Conflict 1881 – 2001*, (New York: Vintage Books, 1999), 20.

<sup>8</sup> Ibid., 21.

<sup>9</sup> Yaacov Lozowick, *Right to Exist: A Moral Defense of Israel's Wars*. (New York: Doubleday, A Division of Random House, 2003), 45.

their forefathers. Lozowick states that, “their solution was to revive the traditional Jewish hope of redemption, this time with tools of modern rationalist.”<sup>10</sup> Zionist leader, Theodor Herzl, had laid the ideological groundwork of the movement by the time of his death in 1904. His predecessor, David Ben-Gurion, understood that the Jewish people could only live in peace if they re-captured the land of Israel. Lozowick explains that the Zionist leaders began to create political parties, national institutions, armies, and banks that would enable them to achieve self-determination in the land that they believed was rightfully theirs.

Alan Dershowitz agrees with Lozowick and Morris that Jewish persecution was the reason for the formation of Zionism. Dershowitz argues that the reason Jewish people immigrated to Palestine during what is referred to as the “second Aliyah” (1904 – 1914) was based solely on the need to seek asylum from persecution. Dershowitz further states that the Russian pogroms of 1903 were a major contributing factor to the Jewish refugee problem. The Passover of 1903 in the city of Kishinev resulted in the deaths of 49 Jews, the injury of hundreds more, and the destructions of 1,500 Jewish homes, businesses, and institutions.<sup>11</sup> Dershowitz argues that this wave of violence was just as vicious as other pogroms of the 1880s. He states that, “hundreds of pogroms followed throughout the Pale of Settlement, killing and injuring thousands of Jewish men, women, and children. Jews could not defend themselves without inviting even more retribution.”<sup>12</sup> Dershowitz paints a picture of Jewish victims fleeing from all over Europe in search of asylum in their homeland. He also reiterates the idea that Theodor Herzl and David Ben-Gurion never wanted to displace the Palestinians already living in Israel but wanted to “establish good relations with their Arab neighbors.”<sup>13</sup> Dershowitz supports his argument by showing evidence in a book titled *The Hidden Question* that was written by an early Zionist immigrant to Israel. In this book, Jewish settlers purposed allowing Arabs access to Jewish schools, hospital and libraries. Dershowitz argues that it was not the Jews who did not want to live along said Arabs but the other way around.

Pro-Palestine historians tell a very different story regarding the founding of Zionism and what the goal was. Ilan Pappé argues that the reason for establishing a Jewish nation in Palestine had nothing to do with persecution but with the desire to take over all the area and to remove any individuals who were not Jewish. In his 2006 book titled *The Ethnic Cleansing of Palestine*, Pappé states that the Zionist movement was motivated by their greed for land and by the idea of an all Jewish state. Pappé argues that the Zionist movement could not be based on their religious beliefs because “Jewish tradition and religion clearly instructs Jews to await the coming of the promised

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<sup>10</sup> Ibid., 45.

<sup>11</sup> Alan Dershowitz, *The Case for Israel*, (Hoboken, New Jersey: Wiley, 2003), 30.

<sup>12</sup> Ibid., 30.

<sup>13</sup> Ibid.

Messiah at 'the end of times' before they can return to Israel as a sovereign people in a Jewish theocracy, that is, as the obedient servants of God."<sup>14</sup> Pappe believes that the Zionist claimed biblical territory to justify their actions and described the land of Israel as being occupied by strangers and that the land must be repossessed by the rightful owners.

Not only does Pappe believe that the Zionist had no religious reasons to occupy Palestine but he also believes that the Zionist had no regard for the people already living in the region. Pappe states that 'strangers' meant anyone not Jewish living in Palestine and further argues that "for many Zionist Palestine was not even an 'occupied' land when they first arrived there in 1882, but rather an 'empty' one: the native Palestinians who lived there were largely invisible to them or, if not, were part of nature's hardship and as such were to be conquered and removed."<sup>15</sup> Pappe argues that in 1911, seven years before the fall of the Ottoman Empire, Palestinians were beginning to take notice of the Jewish migration happening in their land. Pappe references the remarks of Said al-Huysayni, a Palestinian member of the Ottoman Parliament, when he stated "the Jews intend to create a state in the area that will include Palestine, Syria, and Iraq."<sup>16</sup> To further his argument that the Zionist movement fully intended to take control of Palestine and remove the Arab population, Pappe turns to the actions taken by the Zionist. He argues that the Zionist bought up land in Palestine from absentee landowners and then kicked out the Arab farmers that occupied the land. Furthermore, the Zionist formed a military unit called the Hagana to enforce their will upon the Arabs. Pappe argues that if the Jewish immigrants wanted to live alongside the Palestinians there would have been no need to buy up all their land and there certainly would not have been a need to create a Jewish military. Pappe argues that the Zionist movement was never about Jewish persecution but the desire to reclaim the land they felt entitled to and to create a nation comprised only of Jews, even at the expense of the Palestinian Arabs that already lived there.

John Rose, author of the 2004 book *The Myths of Zionism*, agrees with Pappe that Zionist leaders ignored the fact that the land they so desired was already occupied by Arabs. Rose argues that the phrase that Zionist often repeated to defend the takeover of Palestine "a land without people for a people without land" was completely made up by David Ben-Gurion. Rose further states that the Jewish people were never a people without land because they occupied parts of the United States, France, and Russia in which they were major players in economic activities. Rose points out that the majority of Jewish people that wished to leave Europe chose to immigrate to the United States and not the Middle East. Rose argues that Zionist leaders began to panic when they

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<sup>14</sup> Ilan Pappe, *The Ethnic Cleansing of Palestine*. (London: Oneworld, 2006), 10.

<sup>15</sup> Ibid., 11.

<sup>16</sup> Ibid.



realized that Jews were not following the Zion protocol of going to Palestine. Rose states, "here was the Zionist theory of Jewish history being overturned before the eyes of the world."<sup>17</sup> The Zionist could not claim that the Jewish people could not assimilate and live among Gentiles if they were moving to the United States in large numbers. Rose explains that Zionist leaders met with Ronald Reagan to discuss a deal: "help us redirect the Jewish migrants to Israel and we will be even more your friend and pursue your policies in the Middle East with even greater vigor."<sup>18</sup> Rose concludes that the Americans decided to play the Zionist game to serve their own interest and keep their access to the oil rich land.

Rose continues his argument by addressing the Zionist claim that Palestine was "a land without people." According to Rose, in public the Zionist reported that the land was sparsely populated by Arab peasants and that they neglected to care for the land. Rose explains that in private the Zionist leaders told a different story. At the Zionist Congress in 1898 the Jewish leaders stated that "there were 650,000 Arabs living on the most fertile parts of our land."<sup>19</sup> Rose argues that the statements made at the Zionist Congress proves that the Jews plan was to downplay the existence of Arabs in Palestine while at the same time taking steps to buy land and remove Arab farmers. Rose also points out that clashes between Jews and Arabs began as early as 1886 during the battle at Petach-Tiva. Palestinian farmers were angry that their land was sold without their knowledge. Rose states, "the peasants were aggrieved because land they had considered their own had been sold to the settlers after they had forfeited it to Jaffa moneylenders and local authorities."<sup>20</sup> Rose argues that these battles between Jews and Arabs could not have taken place if the land of Palestine was not occupied.

The British government played a vital role in the Palestine/Israel conflict. When the Ottoman Empire fell in 1918, the British had promised the Palestinian Arabs that they would be free from imperial rule since they agreed to side with the British and help to overthrow the Ottoman Empire. The problem arose once the British realized that the Middle East was rich with oil. The imperialistic desire to control Palestine for their oil was stronger than the British desire to keep their word. Instead of giving the Palestinians the right to self-determination, the British put them under a mandate which allowed the British to control Palestine. It was also during this time that the British Foreign Secretary Arthur James Balfour declared that Palestine could become the Jewish national homeland. The British would come to find out that they would not be able to keep the promises made to both Jews and Arabs.

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<sup>17</sup> John Rose, *The Myths of Zionism*, (Ann Arbor, MI: Pluto Press, 2004), 116.

<sup>18</sup> Ibid., 116.

<sup>19</sup> Ibid., 80.

<sup>20</sup> Ibid., 95.

Pro-Palestine and Pro-Israel historian's opinions differ greatly as to what implications the Balfour Declaration had on enabling the Zionist movement to establish a home in Palestine. These historians generally fall into two categories: that the British should never have had a mandate over Palestine or that the Balfour Declaration was needed to protect the Jews from persecution. The Pro-Israel author Alan Dershowitz falls on the latter. Dershowitz argues that the British never made Palestine a colonial state. Instead he states that "Israel is a state comprising primarily of refugees and their descendants exercising their right of self-determination."<sup>21</sup> Dershowitz likens the Jewish refugees fleeing Europe to the American colonist who left England. He argues that both groups were fleeing religious oppression and that Jews should have the same right to self-determination as the Americans. Dershowitz also argues that the Balfour Declaration issued in 1917 did not create a Jewish homeland but just recognized it under international law. He states that, "a de facto Jewish homeland already existed in parts of Palestine, and its recognition by the Balfour Declaration became a matter of binding international law when the League of Nations made it part of its mandate."<sup>22</sup> Dershowitz furthers his arguments by expressing his belief that Jewish refugees had established a home in Israel prior to any assistance from colonial powers. He goes on to state that President Woodrow Wilson declared that the principle of self-determination would guide the rebuilding of the war-torn countries during the post-World War I period. Dershowitz argues that this is exactly what the Jewish refugees were doing when they established their homeland in Palestine.

Chaim Gans agrees with Dershowitz in his 2008 book titled *A Just Zionism*. Gans also argues that self-determination was the primary goal of the Zionist movement and that the Balfour Declaration only recognized that right. Gans claimed that the early Zionist leaders never intended to take over all of Palestine but only wanted a safe place for the Jewish people to live. He argues that at the 1898 First Zionist Congress the official goal was "an establishment of a home for the Jewish people secured under public law in Palestine."<sup>23</sup> Gans argues that the Balfour Declaration never created an all Jewish state but just recognized their right to exist. He also argues that the Jews were forced to be more extreme beginning in the 1930s due to ongoing Jewish persecution taking place in Germany. Gans states that, "It was only in the 1930s with the rise of fascism in Germany, anti-Semitism in Poland, and the Arab Rebellion in Palestine (1936 – 1939) that establishing a state became a preemptory Zionist demand."<sup>24</sup> In short, Gans argues that the Zionist would have been content with the Balfour Declaration and not a Jewish state if the persecution had ended after the Declaration.

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<sup>21</sup> Dershowitz, *The Case for Israel*, 13.

<sup>22</sup> Ibid., 33.

<sup>23</sup> Chaim Gans, *A Just Zionism: On the Morality of the Jewish State*. (New York: Oxford University Press, 2008), 53.

<sup>24</sup> Ibid., 55.

Pro-Israel historian Efraim Karsh also believes that the Balfour Declaration did not create a Jewish state. In his 2002 Book, *The Arab-Israeli Conflict: The Palestine War 1948*, Karsh argues that British involvement could not have helped the Zionist movement take Palestine from the Arabs because Palestine never existed after the Turkish-Ottoman Empire fell in 1918. Karsh states that, "Palestine at the time did not exist as a unified geopolitical entity; rather, it was divided between the Ottoman province of Beirut in the North and the district of Jerusalem in the South."<sup>25</sup> Karsh also states that the Jewish population was growing in the region during the outbreak of World War I. He states that "the Jewish community in Palestine had grown to some 85,000 to 100,000 people, nearly 15 per cent of the total population."<sup>26</sup> Karsh uses this evidence to support his argument that the Jewish population started to rise in Palestine long before the area fell under the British Mandate.

Bernard Avishai falls into the Pro-Palestine camp and strongly disagrees with both Gans and Dershowitz. Avishai's 2002 Book, *The Tragedy of Zionism: How its Revolutionary Past Haunts Israeli Democracy*, argues that the Balfour Declaration played a pivotal role in the Zionist movement gaining political world wide support. Avishai believes that the British decided to side with the Zionist to have an excuse to position British troops in the region to fight the Turkish-Ottoman Empire. He states that, "The Balfour Declaration committed the British government to stationing forces in Palestine, to further its own interest in the region, but also to help secure Zionist aims."<sup>27</sup> Avishai goes on to state that while the Balfour Declaration was a victory for the Zionist, it was not welcomed by all. He argues that the Arab leaders in Palestine looked at the Balfour Declaration as a betrayal. Avishai explains that just 2 years prior to the Declaration, the British promised the Arabs the territory of Palestine if they would help to overthrow the Ottoman Empire. The Arabs lived up to their end of the bargain but the British did not. The Zionist leader, David Ben-Gurion, looked at the Balfour Declaration as the British approving the "Zionist claims to the existence of a Jewish nation and has acknowledged the Zionist right to settle in the whole of Palestine."<sup>28</sup> According to Avishai, The Arabs of Palestine were lied to by the British while at the same time their land was given away to outsiders.

Michael Neumann sides with Avishai in his 2005 book, *The Case Against Israel*. Neumann argues that the Balfour Declaration was just a stepping stone in the Zionist cause to take all of Palestine. He states that, "A mere community within Palestine was not going to be enough. In Tom Segev's words, the final draft of the Balfour Declaration did not give the Zionist everything they wanted: the British Government stopped short

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<sup>25</sup> Efraim Karsh, *The Arab-Israeli Conflict: The Palestine War 1948*. (Oxford: Osprey Publishing, 2002), 14.

<sup>26</sup> Ibid., 14.

<sup>27</sup> Bernard Avishai, *The Tragedy of Zionism: How Its Revolutionary Past Haunts Israeli Democracy*. (New York: All Worth Communication, 2002), 102.

<sup>28</sup> Ibid., 104.

of designating Palestine a Jewish state. But the Zionist never lost sight of their goal.”<sup>29</sup> Neumann accuses both the British and the Zionist of trying to word the Balfour Declaration to appear that the Jews only wanted a homeland but in reality both parties were aware that a Jewish state was the end goal. Neumann goes on to state that, “The world – and the Palestinian – knew what was contemplated.”<sup>30</sup> He argues that Zionist leader, Chaim Weismann, bluntly told a London audience in 1919 that “I trust to God that a Jewish State will come about; but it will come about not through political declarations but by the sweat and blood of the Jewish people.”<sup>31</sup> Neumann uses the words of Chaim Weismann to prove that the Balfour Declaration was just the beginning of the Jewish takeover of Palestine and that the ultimate goal was not to live alongside the Arabs but to establish an exclusively Jewish state.

Edward Said agrees with Neumann that the wording of the Balfour Declaration and the correspondence between British officials and the Zionist leaders points to a Jewish state in Palestine and not just a homeland. Said argues that, “from the beginning of the Zionist planning for Palestine (that is, roughly, from the period during and after World War I), one can note the increasing prevalence of the idea that Israel was to be built on the ruins of this Arab Palestine.”<sup>32</sup> Said notes that Theodor Herzl wrote in his diary that the Palestinians would have to be moved to transit countries and employment in Israel would be denied and states that “both the process of expropriation and the removal of the poor must be carried out discreetly and circumspectly.”<sup>33</sup> Said also accuses the British of being complicit in the removing of the Arab Palestinians. He states that Lord Rothschild wrote a memorandum on July 18, 1917 that states “the principle that Palestine should be re-constituted as the National Home for the Jewish People.”<sup>34</sup> Said explains that by using the word “re-constituted” the British are clear that Palestine would be re-established as a Jewish state. He also argues that the style of the declarations issued by the British and the Zionist leave out any doubt that Palestine was to be rebuilt, reconstructed, and reestablished as a Jewish nation.<sup>35</sup>

Thomas Suarez also sides with the Pro-Palestine historians and argues that the Zionist needed the British for protection against any backlash by the Palestinians. Suarez references the words of Yitzhak Epstein, a delegate to the 1905 Zionist Congress. Epstein states that “Will those who are disposed of remain silent and accept what is

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<sup>29</sup> Michael Neumann, *The Case Against Israel*. (Oakland, California: CounterPunch and AK Press, 2005), 24.

<sup>30</sup> *Ibid.*, 26.

<sup>31</sup> *Ibid.*

<sup>32</sup> Said, *The Question of Palestine*, 12.

<sup>33</sup> *Ibid.*

<sup>34</sup> *Ibid.*

<sup>35</sup> *Ibid.*

being done to them? In the end, they will wake up and return to us in blows what we have looted from them with our gold!"<sup>36</sup> Epstein was referring to the fact that the Zionist were buying up Palestinian land from absentee land lords and then removing the peasant farmers. Suarez argues that the British were the perfect solution to prevent any retaliation from the Arabs. In the end, the Zionist were able to use the British military forces to put down the Arab revolt that occurred in 1936. Suarez believes that without the help from the British, the Arab military would have been able to stop Jewish immigration to Palestine and prevent Israel from becoming a nation.

The historiography of the Israel/Palestine conflict has some significant areas in which the scholarship is lacking. First, almost all the information written about the conflict is extremely one sided. The authors normally have a personal connection to the ongoing war which creates a bias. For example, Alan Dershowitz is Jewish and is the son of Harry and Clair Dershowitz who are an Orthodox Jewish couple. Dershowitz's book, *The Case for Israel*, supports the Zionist movement and is extremely biased. Dershowitz is quick to point out that the British restricted immigration from Europe to Palestine during the Holocaust but does not give any credit to the British for helping the Zionist gain access to Palestine through the Balfour Declaration. Dershowitz also does not acknowledge that there were Arabs already living in the land but states that "the Palestine to which European Jews of the First Aliyah immigrated was vastly unpopulated."<sup>37</sup> Pro-Israel historians routinely ignore primary sources that were declassified by the Israeli government 30 years after the conflict. This material is very damning because it gives insight to the Zionist movement's true intentions to displace the Palestinians and gain control of the region.

Pro-Israel historians are not the only ones guilty of cherry picking their arguments to support their agenda. For example, John Rose down plays the Jewish persecution that was happening in Europe and portrays the Jewish people as using persecution to get what they wanted. Rose's reasoning as to why Jewish people were unable to get work is questionable to say the least. Rose explains, "Why were Jews not hired in the more mechanized factories? Anti-Semitism played a part, of course, but the main reason is quite astonishing: Most employers (Jewish and non-Jewish) preferred Christians to Jewish workers because the former were more reliable."<sup>38</sup> Rose supports his idea by stating that Jewish workers were prone to strike which made employers leery of hiring them. Rose feels the need to down play the anti-Semitism that was running rampant across Europe to portray the Zionist as stealing land from Palestine with no reason except greed. Also, Pro-Palestine historians do not acknowledge the fact that Israel released its classified documents for the world to see but Palestine has not

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<sup>36</sup> Suarez, Thomas. *State of Terror: How Terrorism Created Modern Israel*, 35.

<sup>37</sup> Dershowitz, *The Case for Israel*, 23.

<sup>38</sup> Rose, *The Myths of Zionism*, 105.

done the same. When and if Palestine decides to release their primary sources, the historiography will change drastically.

Lastly, the historiography is lacking scholarship from historians in the Western world. Numerous books have been written about the conflict by historians from the Middle East but rarely does anyone not from that area take the time to discuss the subject. The most famous book regarding the Israel/Palestine conflict in the United States was not written by a historian but by a politician. President Jimmy Carter discusses the conflict in his 2006 book, *Palestine: Peace Not Apartheid*. While President Carter does go into the history, his primary focus is what is enabling the conflict to continue and how it can be remedied. It is imperative for historians from other parts of the world to address the fighting between Palestine and Israel to write a more complete historiography that is less biased. Until that happens, Pro-Palestine and Pro-Israel historians will continue pointing the finger at each other without an intermediary.

Although the Zionist movement was successful in enabling the Jewish people to create a national homeland in Israel and declare itself a state in 1948, it was not successful in removing the Palestinian Arabs that inhabited the land. The fighting continues to this day because the Palestinians refuse to recognize the State of Israel and refuse to leave their country. Pro-Israel and Pro-Palestine historians disagree on many aspects of the Israel/Palestine conflict and have opposing views regarding historical and religious rights to the land, the goals of the Zionist movement, and how big of a role the British played in allowing the Jews to immigrate to Palestine. These historians are just as divided as the people living in the region. The lack of compromise and understanding has made the historiography divided on the lines of Pro-Israel and Pro-Palestine.



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Modern Indian Art: A Brief Overview

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In the West the history of modernism is primarily conceived as the history of the avant-garde. Such a conflation of the modern and the avant-garde, however, will not help us to understand the historical logic or dynamics of non-Western modernisms such as India's. For this we must develop an alternate perspective that does not see it as a linear, monolithic, and fundamentally Western phenomenon but as several distinct mutations occasioned and nurtured by a common set of cross-cultural encounters experienced differently from the two sides of the colonial divide.

While the development of a new artistic language was for Western artists a means for undermining the

**R. Siva Kumar**

## Modern Indian Art: A Brief Overview

Western modernism was double-edged. On the one hand, it presented Indian artists with a way for claiming a modernist identity for themselves and, on the other, encouraged them to reconsider their own traditional antecedents. At first colonialism, and later the survival of traditional arts and their support systems alongside industrialization in the postcolonial period, gave these artists an ideological and experiential basis for telescoping the values and languages of traditional and modern arts into each other as a part of their modernist project. The traditional/modernist divide being not as sharp or total as in the West, Indian artists did not feel compelled to commit themselves to a linear model of progress and fight their way to the front-line of history. Thus, eclecticism rather than aggressive originality became their strategy for modernism. They interpreted modernism as a mandate for change through the assimilation of the Other, rather than through the rejection of the immediate past. Individuality meant for them reconciling both Western modernism and traditional antecedents with their contemporary reality. The changes in modern Indian art are related to their changing perceptions of these and the new realignments it called for.

Modern Indian art has a history of over one hundred years, during which time eclecticism was used as a strategy with varying degrees of effectiveness. The first impulse to rethink the conceptual basis and the expres-

post-Renaissance Western realist tradition, for Indian artists who were heir to several nonrealist traditions, the assimilation of

sive means of traditional art practice came from its encounter with Western academic art under colonialism. This, however, was not the first Indian encounter with post-Renaissance European art. This tradition was brought to India in the sixteenth century by European traders and missionaries and was admired by Akbar, the Mughal emperor. In the hands of his court painters, it became one of the contributing traditions to the emergent Mughal style. The Mughal painters borrowed individual motifs and certain naturalistic effects from Renaissance and Mannerist painting, but their structuring principle was derived from Indian and Persian traditions. A progressive shift toward realism may also be noticed in some of the later schools of miniature painting, but this, too, did not amount to an acceptance of the constructive rationale of Western realism. However, in the nineteenth century, colonialism transformed what was until then a nonhierarchical interaction between Indian and Western traditions of painting into a hegemonic relation.

As enlightened Indians in the nineteenth century began to accept the cultural hegemony of the West and view it as a means for self-improvement, Indian patrons began to lose faith in the value of their own culture and precipitated the decline of traditional Indian arts. The work of itinerant Western academic artists who visited India in large numbers between the 1760s and the 1860s provided the model for what came to be considered a more scientific and therefore more advanced art in nineteenth-century India. Itinerant European artists, who contributed immensely to the change in Indian taste, however, unlike the British artists in civil service, contributed little toward the training of Indian artists. This task, which fell on the various art schools established in the 1850s, gave an institutional framework to the Westernization of Indian art. As a result, at the same time as Eastern arts were beginning to transform Western painting, Indian artists adopted academic realism and easel painting in oils.

The best known among these artists was Ravi Varma (1848–1906), a largely self-taught artist who came from an aristocratic family of Travancore. Modeling himself after itinerant European artists, and taking advantage of the emerging homogeneity of taste under colonial rule, he became the first artist to build a truly pan-Indian practice. The neoclassical style he adopted from Western academic artists was conservative and antimodern in the West, but new and nontraditional in the Indian context, and his effort to combine it with subject matter drawn

from Indian mythology reflected the general tendency among his nationalist contemporaries to focus on the excellence of Indian literature and philosophy, while taking a rather low view of Indian art. In combining Western language with Indian subject matter, Varma was inaugurating one of the main planks of Indian modernism—although, as we shall see, it became much more subtle in the hands of later artists. On the strength of his nontraditionalism and eclecticism, he is widely regarded as the first modern Indian artist—though, like the European academic artists he emulated, he was a professional driven by the compulsions of patronage and not by personal impulse or sensibility, as modern artists are wont to be. As a professional, he also sought to expand his market. While through his paintings he reached out to a pan-Indian upper-class clientele, through mass-produced oleographs of his works he successfully reached out to an even larger middle class and in the process transformed academic realism into the formal language of urban popular culture, which it still largely is even today.

The Indian attempt at adopting Western realism, such as Varma's, was triggered by a conscious effort at Westernization, but it lacked the conceptual and social underpinnings of post-Renaissance art and was therefore no mirror image of Western art, but a hybrid that often undermined the realist rationale of a united visual scene. In retrospect, it was only one of the many hybrid styles that arose in response to Western realist art, including those of the Company painters. The Company painters, or the traditional Indian painters who took to hawking their work in the markets when they lost their traditional patronage, adopted Western realism in an even less programmatic manner than their academic counterparts. Since their paintings were collected chiefly as cheap souvenirs by an indiscriminating clientele, their images were usually cursory and repetitive. Although they also look somewhat labored, they threw up hybrid idioms more potent than those of the academic realists. Other rural and urban artists working exclusively for certain segments of the Indian clientele, like those who made the reliefs for the terracotta temples of Bengal or the Kalighat painters, also developed equally rewarding eclectic styles by assimilating Western thematic and terminological elements into their traditional practice. The Company painters, the Kalighat painters, and the terracotta artists responded not only to Western art but also to the British presence in India and its reflection on contemporary society. Thus, though hierarchically lower than the academic

artists in contemporary judgment, they represent an instructive effort in the modernization of tradition.

The nineteenth-century idea of selective Westernization for self-improvement gave way to a nationalist cultural counterstance around the turn of the century—universally, the first step toward a political resistance toward colonial rule. This cultural assertion, it should be said, was richly nurtured by a century of European Orientalist research that helped the nationalists construct a historical perspective on the Indian tradition, both in its geographical and temporal dimensions. The national framework itself was in some respects a foreign import. This makes the colonial-nationalist encounter a collaboration as much as a confrontation, and more complex than is commonly acknowledged. In the arts this meant a rejection of academic realism, as an anticolonial gesture, and a revival of indigenous values and forms. Since the indigenous was by definition oppositional to the Western, the nationalist reading of traditional arts was selective and polemical. However, E. B. Havell (1861–1934) and Ananda Coomaraswamy (1877–1947), the chief architects of this reading, were, once again paradoxically, influenced by the ideas of John Ruskin and William Morris, and thus the corrective program they evolved happened to be loaded with Arts and Crafts values.

In practice the new Indian art was not revivalist, but an independent opening up of tradition through the assimilation of diverse Asian elements. The nationalists, even as they strove to retain a cultural continuum, took the initiative to reject what was obsolete in tradition; they were as committed to modernism as they were to forging a national cultural identity. The case of Abanindranath Tagore (1871–1951), considered the leader of nationalist painters and the best known among them, is exemplary of the cultural nationalist position. Trained under European artists, he not only began with realism but also chose to retain it during his nationalist years, modifying it with selective assimilations of Mughal, Japanese, and Persian elements, rather than negating it. Though he is often dubbed a nationalist-revivalist, his passage from representational realism to a removed evocative realism through a selective assimilation of Japanese elements brings him close to early modernism. His aesthetics and even his interpretation of traditional texts and ideas reflect a Baudelairean Symbolist position. And his most mature work, a series of paintings based on the *Arabian Nights*, done in 1930, with its portrait-like characterization of figures, evocative use of minutely

rendered details, and fluid articulation of virtual space, coming together in a different hybrid idiom in each painting, is a narrativization of contemporary Calcutta seen through the eyes of a Baudelairean flâneur.

Modernism through a pan-Asian eclecticism is represented at another level by Nandalal Bose (1883–1966), Abanindranath's best known pupil and the most nationalist of modern Indian painters. Although he called Abanindranath his guru during his formative years, he also came under the influence of Havell, Sister Nivedita, Coomaraswamy, Okakuro Kakuzo, Rabindranath Tagore, and Mahatma Gandhi. Havell instilled in him an enthusiasm for indigenous traditions, and Nivedita encouraged him to link his practice to an outwardly nationalist and inwardly spiritual calling. From Coomaraswamy he learned to see the panorama of traditional arts as levels of a visual language linked to a hierarchy of functions and communicational needs. From Okakura he imbibed the insight to relate tradition with environmental experience and individual sensibility and produce an art that is rooted, authentic, and contemporary. Rabindranath taught him to respond to nature and urged him to relate art to society. Finally, he was drawn to Gandhi and his brand of political nationalism and the space it provided for educational and social reconstruction from below using local materials and skills. The works he did in 1937 for the Congress session at Haripura on Gandhi's request were among his finest.

Nandalal's genius lay in amalgamating ideas drawn from a wide spectrum of nationalist sources into a comprehensive program for the revitalization of art practice and art education. The pedagogy he developed at Kala-Bhavan—the art school that Rabindranath founded in 1919, which later became a part of his University at Santiniketan—with its attempt to bring art, design, and craft together and relate them to social needs and functions—came close to the Bauhaus program. As a nationalist, though he initially privileged certain Indian styles, especially that of Ajanta, the pursuit of versatility central to his artistic and educational credo led him to explore the rationale underlying different visual conventions and develop out of it a “decorative” language with an aesthetic that came close to that of artists like Henri Matisse.

Abanindranath and Nandalal were artists who thought of an Indian modernism that bypassed the West in varying degrees. But their contemporaries Amrita Sher-Gil (1913–1941) and Jamini Roy (1887–1972), who adopted modern Western art more readily and had no

proclaimed nationalist goals, also felt impelled to take note of their Indian antecedents to give a more historic and environmental authenticity to their modernism. Trained at the *École des Beaux-Arts* in Paris, Sher-Gil imbibed the formal language of the Post-Impressionists, especially of Paul Gauguin. But through her exposure to Western art, she discovered India. Shortly before she returned to India, she wrote to her parents from Budapest in 1934: “Modern art has led me to the comprehension and appreciation of Indian painting and sculpture . . . a fresco from Ajanta or a small piece of sculpture in the Musée Guimet is worth more than the whole of Renaissance.”<sup>1</sup>

After returning to India, though she earnestly tried to discover traditional Indian art in all its diversity and explore these contacts in her work, she found it difficult to undo her Western training completely. She began like Varma by marrying a Western idiom, Post-Impressionism, to Indian subject matter, but progressed like Abanindranath by gradually modifying it through the assimilation of representational and compositional features from traditional schools, until it was transformed into a removed realist idiom infused with a personal romantic vision. While contact with traditional antecedents gave an imaginative depth to her representations of contemporary life, her proclivities and creative insights in turn helped her to modify the image of tradition. In 1937, in a letter to the art historian Karl Kandalawala, she wrote: “As a matter of fact I think all art has come into being because of sensuality; a sensuality so great that it overflows the boundaries of the mere physical.”<sup>2</sup> This signals a marked departure from the spiritualist image of Indian art advanced by earlier nationalist scholars like Havell.

Jamini Roy was trained in the Western academic system at the art school in Calcutta. After passing through intermediary modernist and Orientalist phases, he arrived at his personal idiom of appropriating the folk style of the narrative scroll painters of rural Bengal called *patuas*. His contemporaries and later critics saw this as a nationalist-modernist gambit: a return to the roots of indigenous sensibility and a modernist appropriation of the primitive in the manner of Picasso and Matisse—yet in a manner that characterizes Indian modernity alongside his self-identification with the folk artist he was, as his drawings and statements show, contemplating the possibilities of a universal language of art. That his later work is more folksy-kitsch is another matter.

The nationalist attempt to construct a pan-Asian

unity on the basis of a largely imagined common past helped Indian artists at this juncture to bypass traditional Indian art without forgoing their Indian identity or embracing internationalism unequivocally. Gaganendranath Tagore (1867–1937), who began painting around 1905, when Indian painting was passing through its pan-Asian phase, is a case in point. Beginning with a style inspired by Japanese art, he moved on to a visionary Cubism nurtured, as in the case of Abanindranath, his younger brother, by a Symbolist aesthetic. Gaganendranath remained closely associated with nationalist institutions like the Oriental Society of Art, while as an artist he pursued an idiosyncratic modernism inspired by his considerable exposure to modern Western art. That his subject matter moved from the local and contemporary through the religious and spiritual to the personal and psychological—becoming almost intransigent in some of his last works—is yet another token of the nationalist-modernist convergence in the development of modern Indian art.

The first Indian artist to be considered a representative of modernist internationalism is Rabindranath Tagore (1861–1941). One of the most eminent Indians of his time, an educational and social reformer and a literary modernist who was awarded the Nobel Prize for literature in 1913, he took to painting in the last two decades of his life. He was more exposed to modern Western art and its “primitive” sources than any of his contemporaries, including his nephews Abanindranath and Gaganendranath, and his paintings bear some formal affinity with those of European Expressionists and Surrealists. But his internationalism goes deeper than a few formal affinities and has its roots in his critique of nationalism. Although Rabindranath began as a nationalist, seeing nationalism in action soon convinced him of its dangers. He saw in it the germs of imperialism, and World War I was for him proof of the virulent inhumanity it could unleash. His internationalism was a counterforce to all forms of jingoism, and he tried to give a concrete expression to it at Visva-Bharati, the university he founded at Santiniketan in 1921. The motto he chose for the university, “Where the whole world meets in one nest,” underscored his desire to build bridges between cultures. Beginning to paint at this juncture, he saw eclecticism as a historical imperative. “There was a time when human races lived in comparative segregation and therefore the art adventurers had their experience within a narrow range of limits,” he said in a lecture delivered in the United States in 1916. “But today,” he continued,

“that range has vastly widened, claiming from us a much greater power of receptivity than what we were compelled to cultivate in former ages.”<sup>3</sup> He urged artists to free themselves from the “hoarded patrimony of tradition” and strike out on their own. The purpose of art was for him self-expression, or more precisely “the expression of personality,” and by personality he meant the intimate and mutually transforming encounter between individual man and the world. “If this world were taken away,” he wrote, “our personality would lose all its content.”<sup>4</sup>

Personality being knowing the world as a “personal fact,” internationalism did not mean for Rabindranath a rubbing out of the local and the particular. His paintings, like his writings, have an intimate connection with his personal and local experiences of men and nature. In fact, while writing of art, he had in his mind the liberating effect the encounter with “European thoughts and literary forms” have had on Bengali literature.<sup>5</sup> What he argued for was a nonhierarchical dialogue between cultures that would encourage change but not wipe out all difference. “Even then our art,” he wrote, “is sure to have a quality which is Indian,” and added, “but it must be an inner quality and not an artificially fostered formalism; and therefore not too obtrusively obvious, nor abnormally self-conscious.”<sup>6</sup>

Between Nandalal’s researches into the linguistic rationale underlying different art traditions and Rabindranath’s eclectic modernism that brought together cross-cultural contact and experiential rootedness, a space was opened up by Benodebehari Mukherjee (1904–1980) and Ramkinkar Baij (1910–1980), the best known pupils of Nandalal. Benodebehari, like Nandalal, was drawn toward Far Eastern art, but by temperament and not by the ideology of pan-Asian nationalism. Following the lead given by Nandalal’s comparative study of art traditions, he also explored in his work the meeting points between Far Eastern calligraphic painting, western Indian Jain illuminations, Italian primitives, Cézanne, post-Cubism, and local folk painting, without turning his own style into an eclectic pastiche. Ramkinkar focused on the points of convergence between traditional Indian (pre- and postclassical) and modern Western art. He drew on a wide range of modernist styles, ranging from Impressionism to Surrealism, and freely cross-connected them without paying heed to their sequential or evolutionary position within Western art history but always with an acute understanding of their conventions and expressive



efficacy, exercising, that is to say, the kind of freedom that Western artists took with non-Western sources. Both he and Benodebehari based their work on local facts and viewed the East-West encounter in art not as a dilemma, but as an opening for a modernist intervention into the traditional through a new representation of the local. And they pursued it with great versatility, working in different mediums, as well as monumentally in the murals and in situ sculptures they did in Santiniketan, taking advantage of Nandalal's and Rabindranath's call for relating art to the environment and the community.

The 1940s marked a turning point in the Indian attitude to modernism. This decade saw the emergence of artist groups in Calcutta, Chennai (Madras), and Mumbai (Bombay), who doubted the wisdom of striving for an indigenous modernism that bypassed modern Western art. The Calcutta group, the first among them, was founded in 1943. They held that the position of the preceding generation of nationalist artists was revivalist and declared that they believed in an art that is "international and interdependent."<sup>7</sup> However, working against the backdrop of World War II and the Bengal famine of 1943, the members of the group were bound more by a commitment to thematic contemporaneity than by a distinct modernist style. A more convincing marriage between social engagement and modernist language was eventually achieved by Somnath Hore (b. 1921), who did not belong to the group but began his artistic career spurred by the same historical circumstances. K. C. S. Paniker (1911–1977), who led the Progressive Artists Association in Chennai (1944), also took a similar direction, painting broadly humanist and contemporary themes in a Post-Impressionist idiom with an expressionist slant. The Bombay Progressive Group (1947) was the last to be formed but represented the modernist assertion of this generation at its clearest.

This group began with a leftist ideological self-positioning, but "progressive" soon came to mean for them a modernist use of formal elements inspired by modern Western art. In the post-Independence scenario, the focus shifted from the nation to the individual. Rather than develop an indigenous modernism, they believed the right thing for the Indian artist was to assimilate the language of modern art and become a part of international modernism. As representatives of a newly independent country committed to industrialization and modernization, this appeared to them as the historical need of the hour. Francis Newton Souza (b. 1924), the most vocal

spokesman for the group, presents its individualist position at its aggressive best. Combining elements from medieval Christian art—which as a result of Portuguese colonialism had become a part of his local Goan experience—Georges Rouault, and Picasso into a personal expressionist style, he made one of the most assertive Indian interventions into Western modernism. Tyeb Mehta (b. 1925), who was not a member of the original group but closely associated with it, represents a less aggressive but equally determined commitment to individualist modernism. His style was largely derived from a combination of Cubist means and expressionist goals—an approach that began with Ramkinkar and was shared by many of the 1940s generation—and was also informed by Paul Klee's ideas about language. His individualism lay largely in converting motifs like that of the falling man and the trussed bull through recurring and obsessive use into convincing symbols of his personal predicament.

If Souza almost programatically worked himself into the position of an exile by continuously subverting the linguistic and iconographic nuances of his appropriations, and if Tyeb experienced existential loneliness as an ontological fact, most of the others associated with the group also saw themselves as social exiles. Ram Kumar (b. 1924), who was not a member of the group but came under its influence, painted the urban exile in his early work as a representative of humanity's collective predicament. For Souza, Tyeb, and Ram Kumar, and to a lesser extent for early Akbar Padamsee (b. 1928) and Sayed Haider Raza (b. 1922), expressionism was the linguistic dialect of modern artist-exiles; they often derived it from lesser artists like Bernard Buffet, but revitalized it with their own experiential angst and connected it with more contemporary existential insights. Thus, when viewed against the Western art scene of the 1950s, though they do not appear formally avant-garde, they had a historical relevance and a contemporaneity not only in the Indian context, but also in the larger European intellectual context.

At the end of the 1940s, when most of the young talents who aspired to be part of an international modernism packed their bags and went to Europe to be in direct contact with modern Western art, M. F. Husain (b. 1915) was the only important artist associated with the Bombay group who decided to remain in India. He interpreted the Western modernist vocabulary intuitively in the light of his understanding of the folk and popular idioms. This gave his version of Cubist expressionism an earthy voluptuousness, and he deftly used it to carve

out a space for modern Indian artists in the new social project of nation building. Although in the beginning he stressed thematic contemporaneity, motifs and style were not autographic analogues, and he soon began to use traditional myths and motifs emblematically without feeling the compulsion to invest himself in them.

The internationalist euphoria of Indian artists did not last long. Most of those who went to live in Europe returned by the end of the 1950s, and even those who stayed back were beginning to reconsider the whole issue. In the West, a few, like Alberto Giacometti, André Breton, Stephen Spender, and John Berger, noticed their work, but commercial success and institutional recognition eluded them. Even the relative success Souza achieved in England was not commensurate with the quality of his work, which stood strongly and independently in the company of works by Graham Sutherland and Francis Bacon, the major British artists of the 1940s and 1950s. They discovered that there was a gap between the internationalism Western artists had spoken about during the interwar years, as Rabindranath had done in India, and the functioning of the Western institutions and market. For their part, Indian artists also discovered that they carried more indigenous cultural baggage than they had cared to admit. The twilight zone between figuration and abstraction they explored not only related to the Western models they were drawn to, but also willy-nilly to the fact that traditional Indian painting at large occupied such a middle space. In the 1960s, we find most of them trying to build contacts with traditional art, aesthetics, and metaphysics and occasionally with the environment.

In the 1960s the question of identity was once again in focus. The new quest for an Indian modernism, however, differed from the earlier nationalist efforts. While the nationalists who strove for an indigenous modernism jettisoned the Western movements and their formal aspects but absorbed the broad conceptual framework and values of modernism, those who talked of a cultural identity in the 1960s often did the opposite. Since most of them began their career with the assimilation of Western modernist idioms, they now tried to bolster them with conceptual supports derived from traditional sources. K. C. S. Paniker became one of the artists who pursued and clarified the new position.

Paniker put forward two reasons in support of it: first, there can be no international art without national characteristics; and second, Western art has ceased to be a vital source for the Indian avant-garde. Guided by what

he called “man’s racial and national sense of seeing and shaping,”<sup>8</sup> he himself moved from his earlier expressionist style and humanist themes to a near abstract painting consisting of surfaces inscribed with bristling constellations of words and symbols. These words and symbols were not for reading but were intended to evoke a lost culture. Partly inspired by Paniker’s example and partly by academic research into Tantra (an esoteric school within Hinduism and Buddhism that uses magical chants and near psychedelic symbols to aid and mark the stages of self-transcendence), a whole movement in neo-Tantric art grew. Some of the important members of this group, like Raza, Biren Dey (b. 1926), and G. R. Santosh (1929–1997), came to it through some form of expressionist abstract painting. Their images connected both ways, with contemporary Western abstraction and traditional Indian hieratic art and symbolism. Paniker described this as being “Indian and world-wide contemporary.” The movement as a whole represented the need Indian artists felt to see abstraction as a medium for the manifestation of the metaphysical and the numinous, rather than as a mode of formal or optical exploration.

J. Swaminathan (1928–1996), who in many ways belonged to this group, took a more extreme and thereby distinct stand. Distancing himself from revivalisms old and new, he argued that contact with Western art has been inhibiting Indian artists from finding themselves. He called into question the concepts of progress and modernism and countered it with the concept of the contemporary in an effort to overcome ethnocentric readings of culture. He demonstrated his position in the collection he put together at Bharat Bhavan in Bhopal, where folk, tribal, and urban (modern) art were brought into juxtaposition within a single museum. Even those who did not fully agree with his thesis were convinced of the creative vitality of the tribal and folk art on display, and this has since led to similar presentations in a number of subsequent exhibitions of contemporary Indian art.

Indian artists in the 1940s who uncritically embraced Western modernism had, as Swaminathan pointed out, segregated themselves from a vast panorama of art practice around them. Thus, though their work did not lack in vigor, they did not have a comprehensive vision of art. K. G. Subramanyan (b. 1924), like Swaminathan, acknowledges this fact but approaches the issue from a different perspective. He points out that what distinguishes artists like Rabindranath, Abanindranath, and Nandalal from their contemporaries and successors is

that they had just such a comprehensive vision. However, unlike Swaminathan, he does not jettison modernism, but believes that it will always be advantageous to the individual modern artist to be aware of the broad spectrum of creativity that exists around him. By connecting his work to it, his work stands to gain an added resonance comparable to what traditional artists got from functioning as part of a larger cultural whole. Given the role cross-cultural contacts play in the formation of modernisms, Indian artists cannot and should not shut out what comes to them from other parts of the world. Nevertheless, in a country like India, which has had a highly evolved and complex tradition and in which traditional art is still made, it should only be natural for the modern artist, Subramanyan suggests, to make them part of his pluralistic world. As contact with the Other and re-reading of the past are both integral to the process of modernization, he does not, like many of his contemporaries, give an essentialist reading of either, but underlines the need for seeing modernism as a continuous process of rethinking, adding that the focus should be on the issues and not on the form. What anchors the modern artist in this plural and changing world is the artist's sensibility and his or her environmental contact. An enlightened eclecticism, Subramanyan believes, is the appropriate mode for creativity in a plural world, and only an adventurous eclecticism can keep the world plural. His own work, done in a number of different mediums, with its many layers of subversive play, wit, and irony is an exemplary demonstration of this.

The position that Subramanyan spells out lucidly is one that many Indian artists in the 1970s and 1980s found valid. During this period, Indian artists by and large felt the need for giving up the idea of monolithic Western modernism and began to think in terms of modernisms existing simultaneously and guided not by a single formalist model or ideology but by different cultural determinants. The quest for a modernism in which history and art traditions found a place took them beyond Western modernism while exploring their affinities. This helped to do away with the injunctions against narration, literary inspiration, and various other modernist purist taboos and made the Indian art scene more varied than it was before.

Gulam Mohammed Sheikh (b. 1937) developed a form of narrative painting that reflects a highly informed eclecticism. An exploration into his personal history and the ethos of his early life led him in the early 1970s into

an exploration of the language and narrative modes of Mughal painting. In the process, he discovered the affinity certain Indian paintings had with Sienese painting of the fourteenth century, which in turn led him to Benodebehari's monumental mural at Santiniketan, which narrativizes a civilizational quest, and to the almost contemporaneous European expressionist paintings dealing with humanity's civilizational crisis. In this meandering journey through histories, visions, and languages, he was guided by the need to find vantage points from which he could narrate the stories of the place and the time in which he lives. The eclecticism and the layered complexity of these paintings with their numerous quoted images reflect his vision of India as a living palimpsest in which many cultures and centuries simultaneously find their voice.

A. Ramachandran (b. 1935) and Nilima Sheikh (b. 1945) are other painters who work in styles that draw on a wide range of Eastern pictorial traditions. Ramachandran's conception of painting is that of a muralist. As a painter of large pictures, he has always been interested in narration. In his recent work, he adds decoration, effecting a combination characteristic of the many Eastern traditions invoked by his style, and produces images of sheer visual pleasure on a grand scale. Sheikh, by comparison, is more muted though not always less spectacular; she focuses less on style and more on the sensibility and experiential subtleties underlying certain kinds of traditional painting and weaves into her works an elegantly understated feminist perception arising most naturally from her own intimate experiences.

Jogen Chowdhury (b. 1939), like Sheikh, is nurtured by traditional sensibilities, although in his case they are more local and are assimilated not through conscious encounters but through osmotic absorption of early memories of life and art. Expressionism provided him with his earliest means of self-expression, but he soon transformed its taut graphic terminology with the infusion of elements from the folk arts of Bengal into a relaxed tangle of lines that he weaves into ominous images and spins into sensuous arabesques by turns. Ganesh Pyne (b. 1937) also produces an art suspended between the fantastic and the Surrealist. But tradition for him means the much maligned revivalist art of his predecessors. By connecting it, through the Symbolists, with Klee, he produces images of gentle eeriness.

The new eclecticism is not all based on the privileging



of Asian traditions over Western ones. Bhupen Khakar (b. 1934), Sudhir Patwardhan (b. 1949), Nalini Malani (b. 1946), and Vivan Sundaram (b. 1943) are artists for whom Western antecedents are of primary importance. Khakar is essentially a narrative painter who has some common ground with an artist like Gulam Sheikh, but he interlards the traditional and the modern, the high and the low, art and life with the irreverence and sensuality of the Pop artist. He, for instance, notices that the representation of the worthies in contemporary popular art shares the narrative schema of Christian icons with lateral scenes and playfully inserts his own painted stories of nameless people between them. By connecting the banal with the sublime and the unheroic with the heroic, he not only underlines that art enters the life of the majority as kitsch but also makes an intervention on their behalf into high modernism. Khakar, with his affinities with David Hockney, is not looking for alternatives, but is engaged in play with the many that already exist. He does not look at tradition as it is practiced but at tradition as it survives—that is, as incongruous fragments on which his eclecticism is built.

Sudhir Patwardhan, by contrast, is an artist for whom social issues are important. He primarily paints men pitted against an overbearing and dehumanized city. His images are local, but his representational methods are based on those of early Western modernists, and he also occasionally quotes their images to remind the viewers of this affinity. Malani and Sundaram also find Western references important, even when they are expressly focusing on life and issues around them. But their sources are many, and they quote from a whole range of Western styles, images, ideas, books, theater, and cinema and often use them as counterpoints to the local. In the process, they also shift from narrative images to denarrativized tableaux, allegorical montages, and semantically and politically charged objects. And through this Sundaram makes a transition from art conceived as the unfolding of a sensibility to art based on the idea of conscious intervention into history, leading from self-expression to the making of objects for the present.

At this juncture, Indian modernism, which always had several postmodernist elements, comes into contact with the Western discourses of postmodernity. The rejection of monolithic modernism, the continuing interest in traditions, and the pursuit of individuality without its avant-gardist overemphasis were a part of it from the outset. But in the postmodernist privileging of these

values, a number of younger Indian artists see an opportune moment for making a more determined intervention into the international mainstream. This and the growing disenchantment with metanarratives are leading them to question the validity of a nation-centered concept of culture and identity, which were already made amorphous and less monolithic by the previous generation of artists and their brand of eclecticism that privileged cross-cultural dialogue and hybridity over cultural purity. To many of the younger artists today, the nation is a memory of failings and the schisms and suffering it inflicted on the self and the world. By tossing it away like an alien barrier, they hope of reuniting the self (the body) and the world, mediated by a set of common global-human agendas and the new internationalism. But there are others who counter this engagement with the reified global avant-garde by privileging the local, by investing the shrinking subcultures with redemptive powers, and by contextually and politically radicalizing the periphery. These two alternate responses to postmodernity, one favoring participatory intervention and the other preferring differentiative resistance, have brought a new complexity and a new edge to the discourse of identity in Indian art. They do not, at least as of now, signal the end of modernism in Indian art, but they do represent a new threshold.

#### Notes

1. The letter is reproduced in Vivan Sundaram et al., *Amrita Sher-Gil* (Mumbai: Marg Publications, 1972), 92.
2. *Ibid.*, 107.
3. Rabindranath Tagore, *The Meaning of Art* (1921) (New Delhi: Lalita Kala Akademi, 1983), 18.
4. Rabindranath Tagore, "What Is Art?" (1917), in *Tagore on Art and Aesthetics*, ed. Pritwish Neogy (New Delhi: International Cultural Centre, 1961), 18.
5. *Ibid.*, 15.
6. *Ibid.*, 18.
7. Prodosh Das Gupta, "The Calcutta Group: Its Aims and Achievements," *Lalita Kala Contemporary* 31 (April 1981): 7.
8. K. C. S. Paniker, "The Artist on Art: Some Thoughts," *Lalita Kala Contemporary* 5 (September 1966): 19.

R. Siva Kumar teaches art history at Visva-Bharati University in India. He co-authored *The Santiniketan Murals* (Calcutta, 1995) and curated the major exhibition *Santiniketan: The Making of a Contextual Modernism* for the National Gallery of Modern Art in New Delhi in 1997.



# South Calcutta Girls' College

## Notice

### Department of Journalism & Mass Communication

Date:

16/12/2020

All the faculty members of Journalism & Mass Communication Departmental are hereby notified that online meeting will be held on 23/12/2020 at 5.00 pm to discuss the following agendas:

- 1) Fixation a date of Semester I honours examination for selecting the Slow and Advanced learner.
- 2) Distribution of Academic Calendar
- 3) Miscellaneous

Dr. Tanuja Basu Roy

Head. Department of Journalism & Mass Communication.



# South Calcutta Girls' College

**Examination for the selection of Advance and Slow learner**

**Semester I (Honours)**

**Subject: Journalism & Mass Communication**

**Paper- CC2**

**Full Marks-15**

**Date: 04/01/2021 Time-25 mins**

Q.1. Make a comparative analysis between the contributions of James Augustus Hicky & J.S. Buckingham in the field of Indian Journalism



# South Calcutta Girls' College

## **Department of Journalism & Mass Communication** **Resolution**

Date: 16/01/2021

It is resolved in the departmental meeting held on 16/01/2021 that following measurements will be taken for slow and advanced learner of Semester I honours students:

For Slow Learner:

- 4) After each class the slow learner will be asked to tell in brief what they understand in the class.
- 5) Easy notes and reference book will be provided them
- 6) Personal care will be taken for their Tutorial Assignment
- 7) Extra care will be given for practical paper

For Advanced Learner:

- Special reference book will be advised them to follow
- Special ppt will be provided them made by expert which is available online
- Special care will be taken for them so that their inner skill of journalistic writing can be flourished.
- Encourage them to join different competition and webinar related to Journalism.

Members Present

Dr. Tanuja Basu Ray

Smt. Tina Bose

Smt. Amrita Deb

Smt. Debolina Auddy

Smt. Maitrayee Mitra





# South Calcutta Girls' College

## Journalism mass Communication Honours Semester I List of Advanced & Slow Learner

<u>Sl No</u>	<u>Student Name</u>	<u>Advanced/Slow</u>
1	Arpita mondal	Slow
2	Pratyusha Reja	Advance
3	Tamali Chatterjee	Advance
4	Mahasina Nasrin	Advance
5	Barsha Das	Advance
6	Brithika jana	Slow
7	Manisha Chaudhuri	Advance
8	Aakansha Chakraborty	Advance
9	Tuhina Porel	Advance
10	Ankita Mondal	Advance
11	Annesha Hazra	Advance
12	Dipanwita Roy sarkar	Advance
13	Ariza Tabassum	Slow
14	Rima Patra	Advance
15	Anwesha Barui	Advance
16	Srijita Paul	Advance
17	Ipsita Mondal	Advance
18	Rajasree Roy	Advance
19	Anisha Das	Advance
20	Megha Mondal	Advance
21	Rumela Dey	Advance
22	Antara Sarkar	Advance
23	Sayanika Das Neogi	Advance
24	Ayushi Lodh	Advance
25	Ipsita Datta	Advance
26	Annasha Das	Advance
27	Sreejeeta Saha	Advance
28	Pratyusha Jana	Advance
29	Bristi Das	Advance
30	Tithi Pandey	Advance
31	Swati Singh	Advance
32	Piyali Halder	Slow
33	Aahalee Roy	Advance
34	Rikti Sarkar	Advance



# South Calcutta Girls' College

## **Action taken Report for Advanced & Slow learner**

After analysing the answer scripts of the examinations taken for selecting the advanced and slow learner of Semester I journalism honours, it has been decided unanimously in the departmental meeting held on 16/01/2021 that following measurement will be taken for slow and advance learner:

For Slow Learner:

- 8) After each class the slow learner will be asked to tell in brief what they understand in the class.
- 9) Easy notes and reference book will be provided them
- 10) Personal care will be taken for their Tutorial Assignment
- 11) Extra care will be given for practical paper

For Advanced Learner:

- Special reference book will be advised them to follow
- Special ppt will be provided them made by expert which is available online
- Special care will be taken for them so that their inner skill of journalistic writing can be flourished.
- Encourage them to join different competition and webinar related to Journalism.

In case of Semester III and V the slow and advanced learner is selected on the basis of their previous semester result and above mentioned measurement would be followed to their progress also.



Make a comparative analysis between the contribution of James A Hickey and J. S Buckingham in the field of Indian Journalism.

The newspaper came to India as an alien product, as one of the benefits of British Colonialism. The initial strength and power for launching of newspapers was directly fostered in England.

James Augustus Hickey has the distinction of starting the press in India. Later, James Silk Buckingham got the title for being called as the Pioneer of true Indian Journalism.

Hickey was an Irish who launched first printed newspaper in India, in 29<sup>th</sup> January 1780 with the name 'Bengal Gazette', again J. S. Buckingham was a Anglo-Indian who came to India in 1813 as the editor of 'Calcutta Chronical' later to be known 'Calcutta Journal'.

**Content and its influence:** Hickey was an Irishman who is considered as the founder of Indian press. He started a Bengal Gazette newspaper, it was alias as 'Calcutta General Advertiser', which came into being on January. It declared itself as 'weekly political and commercial paper open to all parties but influenced by none'. It is very important to observe the statement which implicates that the newspaper was not influenced by the Government or other party, but to interest of people, which although proved to be a tool used by Hickey's personal contention with the East India Company.

Hickey's newspaper was mainly for criticising the East India Company. But to make it more catchy and readable, Hickey added other things to this four page Gazette, like a Gossip column, poet's corner, news related to European scandals etc and most importantly the advertisement. The content of 'Hickey's Gazette' was

used to more for acting as a tool of criticism and not for the benefit of the general masses and public. A severe criticism can be done to Hickey's Gazette as it lacked the ethics of Journalism.

If we compare and set a contrast between Hickey's contribution to the contribution of J.S Buckingham there is no doubt that Hickey provided and initiated a platform for Indian press but Buckingham's contribution is more legendary and praise worthy. Buckingham was an Anglo-India who title ~~the~~ as 'the father of true Indian Journalism'. He in true sense can be termed as pioneer of ethical journalism of India.

Although he came to India as an editor of the 'Calcutta Chronicle', which was started by the Calcutta merchants. But Buckingham laid more emphasis and meant his content for uplifting the issues of common public, news of local conditions from making criticism fashion, advertisement, gossip and Anglo social scandal he purified his content. He was more concerned about the social reforms and that is the reason, he was more liked by the public.

Newspaper Presentation: Hickey's paper was the tabloid paper with the 4 pages and a size of 12' x 8", having 3 columns on each side. The journal had more advertisement and reading matter.

Buckingham's 'Calcutta Journal' was a bi-weekly periodical paper consist of 4 pages. The content was full of act, policies, postal service etc.

In conclusion, we can say that Hickey can be the pioneer of Indian Journalism but the true father is J. S. Buckingham.

# **Eight News Values**

**For measuring newsworthiness**



# IMPACT

**What is the definition?**

# IMPACT

How many people are affected? How seriously are they affected?



# IMPACT EXAMPLES

Natural disasters that are or compare to unprecedented events

Passage of legislation on a state or national level

An election



# WEIGHT

**What is the definition?**



# WEIGHT

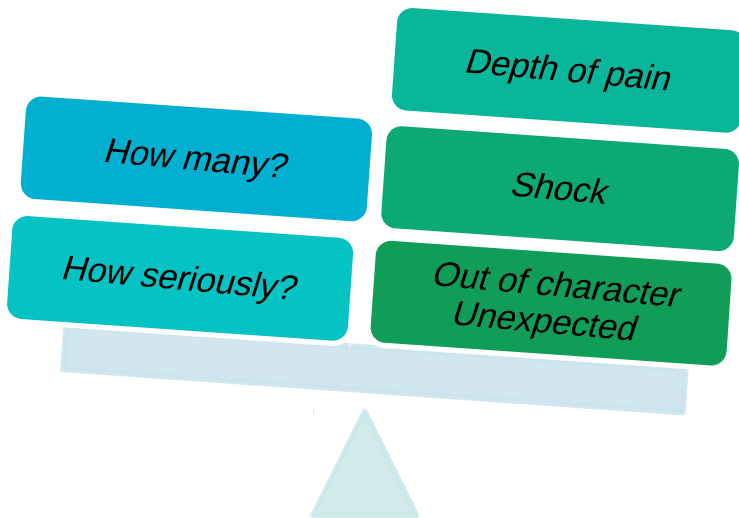
Similar to impact BUT...

**WEIGHT** of a story includes how many & how seriously, but can also be measured by **depth of pain, shock** or how “**out of character**” or “**unexpected**” something might be

IMPACT

vs.

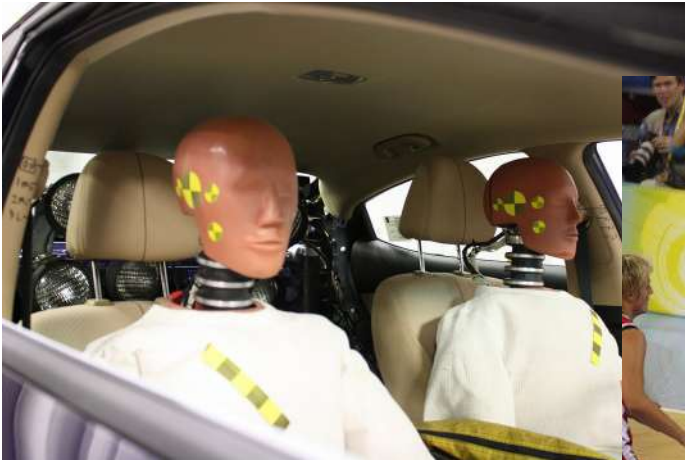
WEIGHT



# WEIGHT EXAMPLES

Accidental death vs. injury

National sporting event vs. local sporting event



# **TIMELINESS**

**What is the definition?**

# TIMELINESS

# What is new?

The quality of timeliness is that the story provides new, updated relevant information

It is r



# TIMELINESS EXAMPLES

What happened today trumps last week's news

Updates on conditions, charges, investigations add timeliness to older news



# PROXIMITY

**What is the definition?**

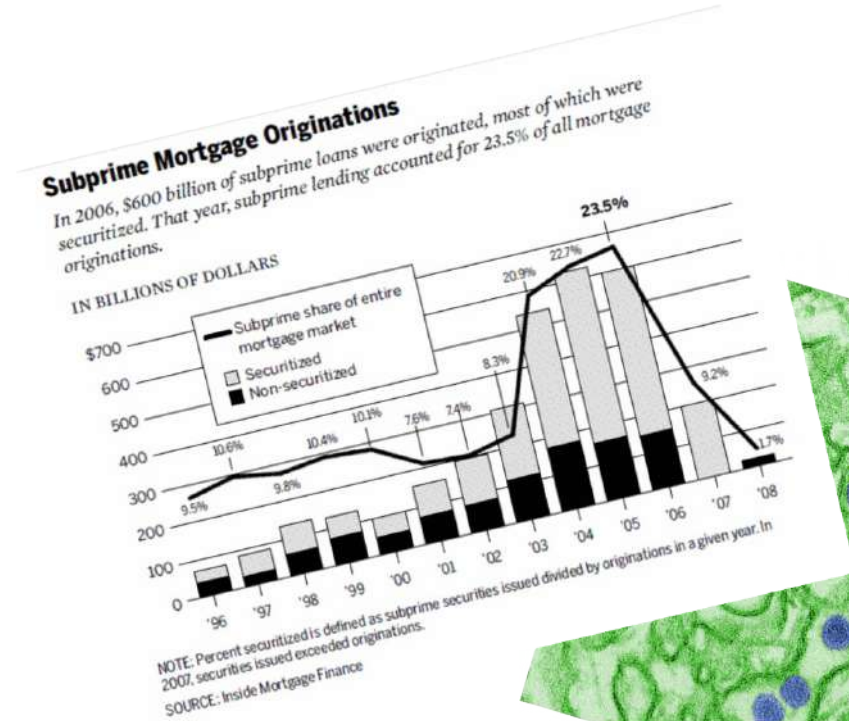
PROXIMITY



# PROXIMITY EXAMPLES

National mortgage crises  
covered in reference to local  
people losing their homes

Health epidemics/diseases and  
how parents can protect their  
children



# PROMINENCE

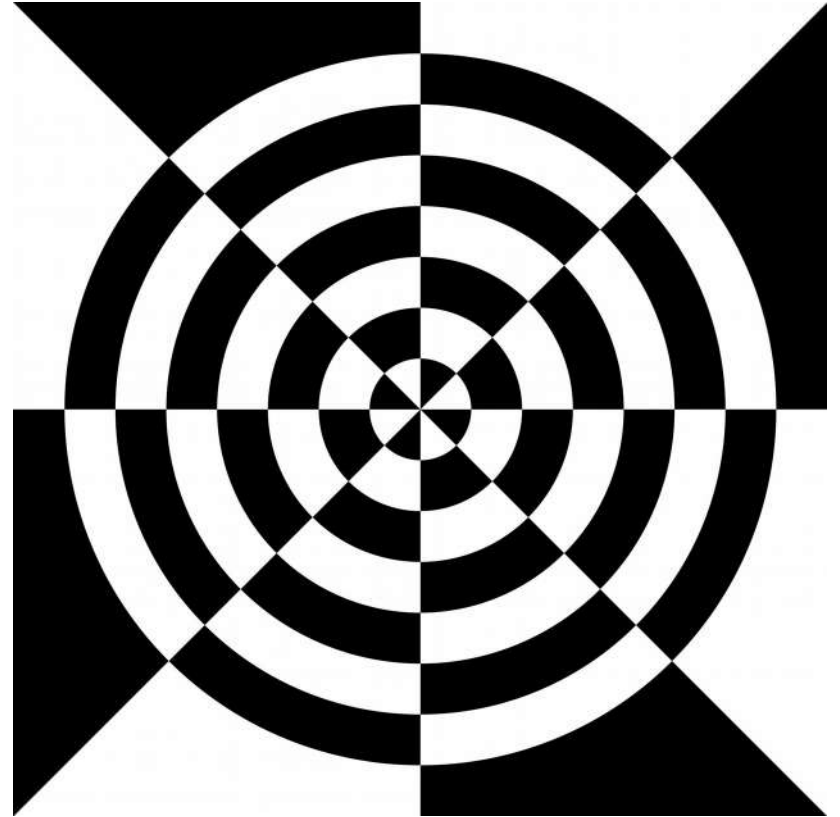
What is the definition?

# PROMINENCE

The bigger you are, the bigger the target!

People are naturally curious about people who are famous or in positions of power

But they also have the power to make an event that might not be big news, a big deal!



# PROMINENCE EXAMPLES

Britney Spears shaves her head (hundreds of thousands of people do this every day...)

Taylor Swift goes to a small-town high school prom with a fan (suddenly the prom is newsworthy)



# CONFLICT

**What is the definition?**

# CONFLICT

Newsworthy because two or more people, entities, groups or teams are opposing one another

People want to witness or know the outcome of the conflict

## THERE AREN'T TWO SIDES TO EVERY CONFLICT

Sometimes, the conflict is within and that makes the story newsworthy; i.e. overcoming obstacles or personal struggles



# CONFLICT EXAMPLES



Presidential Debates

The World Series

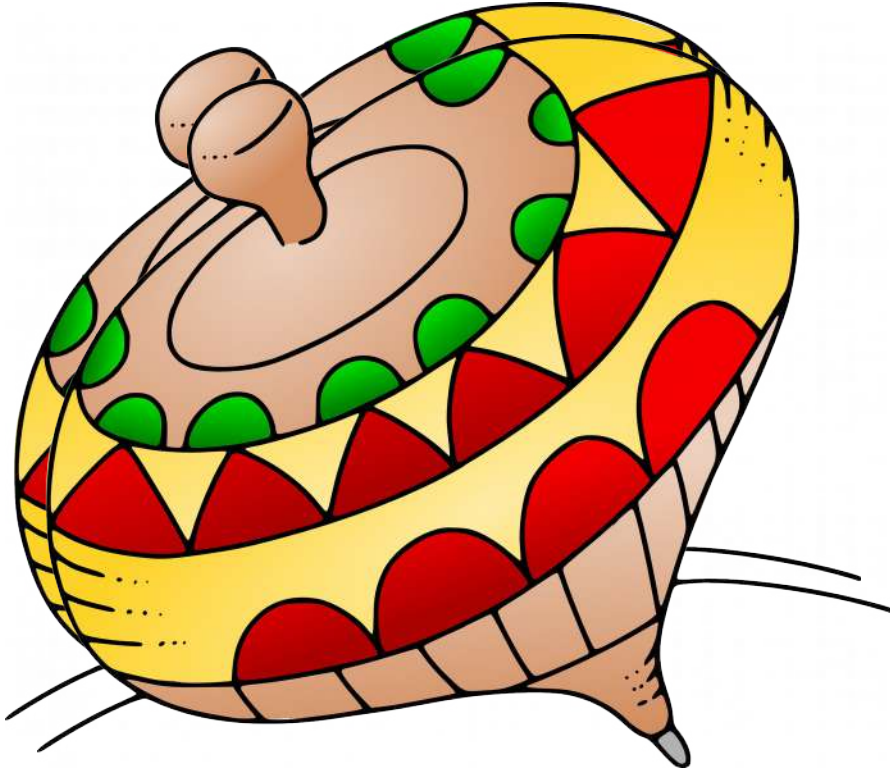
Steve Jobs Biography



# NOVELTY

**What is the definition?**

# NOVELTY



Means the story is intriguing or has an interesting spin to it, not something you hear of everyday

## IN REALITY:

It is hard to verify and play an editorial role for this type of story

# NOVELTY EXAMPLES



# USEFULNESS

**What is the definition?**

# USEFULNESS or STEWARDSHIP

Information that the public needs to navigate the world

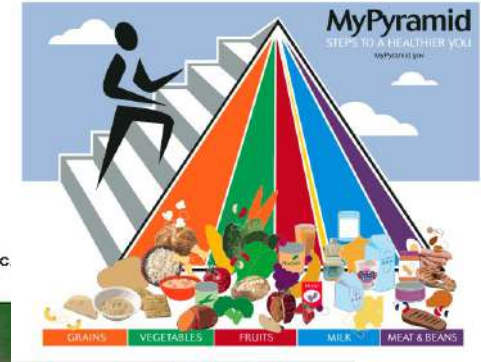
# USEFULNESS or STEWARDSHIP EXAMPLES

weather reports

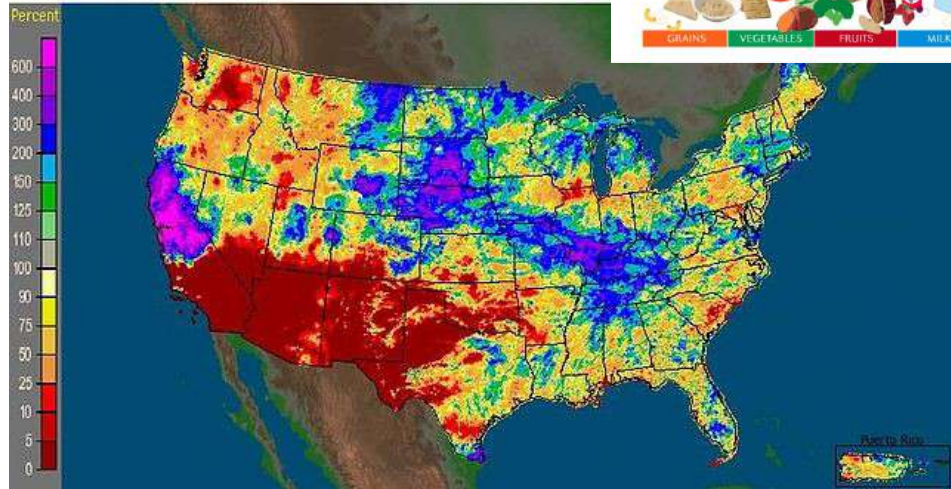
health information

investigative pieces

stories about good deeds



CONUS + Puerto Rico: Current 14-Day Percent of Normal Prec  
Valid at 6/30/2011 1200 UTC- Created 6/30/11 23:38 UTC



# **Eight News Values**

**For measuring newsworthiness**



# How an Irishman Challenged the East India Company With India's First Newspaper



Rinchen Norbu Wangchuk



Advertisement

James Augustus Hicky's sojourn in India began in a rather inauspicious manner. The Irishman behind the establishment of India's first-ever newspaper was a one-time surgeon, who arrived in Kolkata (Calcutta) back in 1776 to establish his shipping business.

Unfortunately, the shipping business fell apart. Unable to pay back the money Hicky borrowed from the banks, most of his belongings were seized, while he went to prison for a short while.

(But he did manage to squirrel away Rs 2,000 with a trusted friend. This money was eventually used to order types and construct a printing press.)

After spending a few years in prison, Hicky was released, and on January 20, 1780, he put out the first issue of the Bengal Gazette. Priced at (rather hefty) Re 1, Hicky's Bengal Gazette initially sought to "cover everything that might be important to Calcutta, devoting many sections to politics, world news and events in India," according to historian Andrew Otis, the author of ['Hicky's Bengal Gazette: The Untold Story of India's First Newspaper.'](#)

Suffice it to say; the newspaper was a sensation in Calcutta. Hicky and his correspondents would cover issues ranging from the poor standard of sanitation and road infrastructure in the city to corruption in the [East India](#) Company and higher echelons of society.

In the book, Otis writes about Hicky's criticism of the Governor of Madras, Sir Thomas Rumbold, who was recalled to England to answer charges of corruption in front of the British Parliament.

“Hicky sarcastically wrote that Rumbold was a ‘great man’ for ‘only’ amassing a fortune of about £600,000 while in India, much of it from bribes and extortion. For now, this was Hicky’s only mention of corruption,” writes Otis. More importantly, he gave the city’s native poor a voice through their letters which he published, and he covered stories that mattered to them.

Take the example of the terrifying fires that engulfed the homes of poor Bengalis in the city because of the grass they used from the Hooghly to thatch their roofs. These fires would burn down thousands of homes at a time during spells of extreme heat in the dry seasons. The city’s narrow roads and unpaved streets made it near impossible to control them.

During one particularly disastrous fire in March 1780, every house from BowBazar in the north to Colinga in the east was eviscerated. “The dreadful havoc the late fire has made amongst the poor Bengalis is almost incredible,” Hicky wrote. While 190 died, another 15,000 straw houses were burned down thanks to the fire.

## [No. XX]

[illegible]

In his publication, Hicky wrote a short note to the 'Benevolent and Powerful in the city stating,





## What is Britain Doing in India?

Besides reporting on the poor standard of pay and working conditions for lower-ranked European and Indian soldiers fighting for the East India Company, he also covered their wars in great detail, particularly the Battle of Polilur in September 1780, when Hyder Ali, the then ruler of Mysore, crushed the East India Company.

As Andrew Otis writes in his book,

### Advertisement

*Hicky turned against the war as death tolls mounted. The biggest turning point was the horrific Battle of Pollilur, when the king of Mysore, Hyder Ali, and his 90,000-man army ambushed one of the Company armies...The battle became butchery as the Company army was wiped off the map. Over 3,000 out of the 5,700 soldiers were killed. It was the single biggest British military defeat in India in a generation...The battle shocked Hicky and his belief that the British were superior to any enemy in India. As reports filtered in over the next few months, he learned just how disastrous the battle was, and how incompetent the Company generals had been...The battle made Hicky question why the British were fighting in India. The casualties made the war seem pointless, and he accused the Company of squandering their soldiers' lives.*

More importantly, however, he began to question notions of whether Britain was the good entity here, while the Indians were bad. Contrary to rumours that Hyder Ali's army had massacred anyone they found after his army took Arcot, the Bengal Gazette reported how the captured soldiers were escorted to friendly territory, allowed to write letters home. Ali even had his own people delivering them.

Yet again, he never lost sight of how common citizens suffered in these wars. He wrote about the humanitarian crisis unfolding as thousands came flooding into Madras (Chennai) to escape the war, besides the famine and other human horrors that unfolded.

Hicky's coverage of the war earned him an international audience. Many British, American and French news publications ended up reprinting his reports, often verbatim. "As the only newspaper in Asia, his gazette became an important source of information," writes Otis.

## Challenging Hastings, Freedom of Press

Unhappy with his coverage of the East India Company, a rival newspaper was established in Calcutta called the Indian Gazette in November 1780, which had the support of Governor Warren Hastings who offered them the facility of free postage for distribution.

The Indian Gazette became the Company's mouthpiece with all the perks offered by the establishment. But Hicky took on the might of the establishment. He alleged that a senior Company official with close links to Hastings' wife had sought a bribe. This savage expose angered Hastings and subsequently passed an order whereby the Post Office would no longer extend its facility to the Bengal Gazette.

But he wasn't going to give up without a fight and hired 20 courier men to deliver his newspapers. Moreover, its popularity grew massively. "The next week, he started an anti-tyranny, anti-corruption, and pro-free speech campaign using his newspaper as his platform, and words as his weapons," writes Ot



is. Warren Hastings (Image courtesy [Wikimedia Commons](#))

Besides going after corrupt Company officials, Hicky also exposed the shady dealings of a corrupt Christian missionary Johann Zacharias Kiernander. Eventually, both Hastings and Kiernander sued Hicky in June 1781. Given the charges against him, Hicky was sent to prison on five counts of libel with bail set at an impossible amount.

Although Hicky had his share of wins in these legal battles, while continuing to print his newspaper where he accused the Company of stomping on his freedom of speech, he was eventually sentenced to 12 months in prison and ordered to pay a fine of Rs 2,500.



By the time 1782 came around, he had barely any money left. He applied to be recognized as a pauper so that he could hold onto his printing press and type, but the court ruled against him and seized them. This brought the brief run of the Hicky's Bengal Gazette to an end.

Admittedly, Hicky had his faults. His views on the role of women in society, for example, were deeply troubling and he often wrote in the deeply patronising tone of Western Orientalist scholars. But thanks to his contributions, India began to take its first steps in modern journalism, a tool which would come very handy later on during the Freedom Struggle and the years following Independence.

(If you want to know more, read [Hicky's Bengal Gazette: The Untold Story of India's First Newspaper](#))

(Edited by Vinayak Hegde)

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Categories: [History](#)

Tags: [British India](#), [calcutta](#), [East India Company](#), [Hicky's Bengal Gazette](#), [India's First Newspaper](#), [James Augustus Hicky](#), [Johann Zacharias Kiernander](#), [journalism](#), [Madras](#), [Warren Hastings](#)

The Better India

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# South Calcutta Girls' College

## **DEPARTMENT OF POLITICAL SCIENCE**

The department assessed the learning level of the students through following methods:

- Periodic assessments through class tests .
- Assignments on the topics of the syllabus and assessments.
- Class work on different topics and students are asked to present their answer in class after finishing the work within stipulated time.
- For semesters 3 & 5 advanced and slow learners are segregated according to their performances in previous university exam along with their classroom assessments and regular assignments in google class room.



# South Calcutta Girls' College

**1.2.2021**

## **Notice**

This is to notify that an examination will be held on 11<sup>th</sup> February, 2021 for the students of 1<sup>st</sup> semester for assessing the learning level. The question paper will be uploaded in the Google Class room.

Dr. Satabdi Das

HOD

Department of Political Science



# South Calcutta Girls' College

## **SAMPLE OF QUESTIONS OF 1<sup>ST</sup> SEMESTER FOR ASSESSING THE LEARNING LEVEL OF STUDENTS**

### 10 MARKS EACH

1. What is power? Write its features. 4+6=10
2. What is citizenship? Write the methods of acquiring citizenship. 2+8=10
3. Describe the role of politics in Political Science. 10
4. What do you mean by authoritarianism? Write the salient features of authoritarianism. 4+6=10



# South Calcutta Girls' College

## LIST OF SLOW AND ADVANCED LEARNERS SEMESTER- I

ADVANCED LEARNERS	SLOW LEARNERS
Sejal Chaubey	Anjali Chowdhury
Zeenat Naaz	Farheen Laskar
Ayantika Halder	Tanisha Ganguly Das
Aratrika Majumdar	Sreya Paul
Sneha Debnath	Mousumi Naskar
Priyanka Mondal	Sohana Ekram
Solanki Das	Meena Kumari Shaw
Rhythm Kumari Bhagat	Sanjukta Maity
Sony Dubey	Asfa Ahmed
Brintika Aich	Diksha Mahato
Jaba Mondal	Mano Biswas
Pramisha Agasti	Neha Prasad
	Anjali Mishra
	Zainab Hussain
	Kriti Prasad
	Rahmatun Nissa



# South Calcutta Girls' College

## **RESOLUTION OF THE DEPARTMENTAL MEETING OF POLITICAL SCIENCE HELD ON 15<sup>th</sup> FEBRUARY 2021**

1. The slow and advanced learners of Semester I (Session 2020-2021), Dept. of Political Science were identified and categorised.
2. It was resolved that the slow learners will be provided with simpler notes and assignments will be taken periodically in order to assess their progress.
3. It was resolved that the advanced learners will be provided with better and higher standard references, like journal articles from JSTOR, editorial paper cuttings and YouTube links of lectures and resources by subject experts to enable them to further improve their academic scores.



# South Calcutta Girls' College

Notice No. 003/2021-2022

Date: 03.07.2021

Department of Political Science will take the remedial classes according to the following routine from 5.7.2021.

<b>DAYS</b>	<b>TIME</b>	<b>SEM 2</b>	<b>SEM 4</b>	<b>SEM 6</b>
MONDAY	9am-10am	NK	SD	MC
THURSDAY	9am-10am	KB	NK	SD
FRIDAY	9am-10am	SD	MC	KB
SATURDAY	9am-10am	MC	KB	NK



# South Calcutta Girls' College

## SAMPLE OF RESEARCH ORIENTED HIGHER LEARNING

**SOUTH CALCUTTA GIRLS' COLLEGE**

NAME- MANISHA SINGH  
CLASS- 6<sup>TH</sup> SEMESTER  
ROLL NO- 18AH421  
SUBJECT- POLITICAL SCIENCE  
TOPIC- COVID-19 IMPACTS ON INDIAN EDUCATION

1 Edit Copy New Comment Share

**TOPIC : COVID-19 IMPACTS ON INDIAN EDUCATION SYSTEM**

Impact of Covid on Education System

**SOUTH CALCUTTA GIRLS COLLEGE**  
NAME :- MOUMITA PRAMANIK.  
CLASS :- SEMESTER VI.  
SUB :- POLITICAL SCIENCE.  
ROLL NO :- 18AH379.  
DATE :- 03/07/2021.

**যশ ঘূর্ণিঝড় :-রাজনৈতিক পেক্ষাপট।**

**উপস্থাপনার রূপরেখা :-**

- ১/ ভূমিকা।
- ২/ ঝড়ের গতিবেগ।
- ৩/ ঝড়ের প্রভাবে ক্ষতিগ্রস্ত এলাকা।
- ৪/ আশ্রয়দান ও বিশেষ কমিটি গঠন।
- ৫/ রাজনৈতিক পেক্ষাপট।
- ৬/ উপসংহার।

**ভূমিকা :-**  
অতি তীব্র ঘূর্ণিঝড় ইয়াস বর্তমানে বাংলাদেশে পাকিস্তানিয়ারী একটি কাস্তিয় ঘূর্ণিঝড়। এটি ২০২১ সালের উত্তর

1:24 Public Policy - Saved

**SOUTH CALCUTTA GIRLS' COLLEGE**

NAME- MANISHA SINGH  
CLASS- 6<sup>TH</sup> SEMESTER  
ROLL NO - 18AH421  
SUBJECT- POLITICAL SCIENCE HONOURS (PISA)  
TOPIC- PUBLIC POLICY  
DATE- 05.07.21

**TOPIC: PUBLIC POLICY**

PUBLIC POLICY

**IS THE WORLD HEADED FOR A NEW COLD WAR?**

THE WORLD HAS ACCELERATED TOWARDS A MORE POLARIZED ONE, DIVIDED NOT JUST BY SOCIO-ECONOMIC INEQUALITIES BUT ALSO BY THE POWER TUSSES OF KEY GLOBAL PLAYERS.

**THE REASONS THAT GIVING US A HINT OF BEGINNING OF NEW COLD WAR:**

Power point

Presentations on recent topics





# South Calcutta Girls' College

## Department of Psychology

### **Report on assessment of the learning levels of the students and organises special programmes for advanced and slow learners by the Department of Psychology**

Department of Psychology assesses the learning levels of the students through continuous observation of students' performances in classes, examinations as well as in different departmental activities. The respective Department considered students' obtained marks in Odd Semester Examination, 20-21 for identification of the advanced and slow learners. Resolution taken in the Departmental meeting held on 25.08.21 that Students who have achieved 70% or above will be treated as advanced learner and students, who have achieved less than 50%, will be treated as slow learners. From the result analysis report, advanced learners have been identified but no slow learners have been identified. Resolution has been taken about the advanced learners that some topics will be selected on which the advanced students will take the initiative to demonstrate and discuss.



# South Calcutta Girls' College

## Notice

Date: 24.05.21

### **Departmental meeting on report of result analysis of Odd Semester Examination20-21, and identification of Advanced and Slow learners**

This is to notify to all the faculty members of the Department of Psychology that an emergency meeting on report of result analysis of Odd Semester Examination20-21, and identification of Advanced and Slow learners will be held on 25.05.21 from 12noon to 12:30pm. All the faculty members are requested to attend the meeting positively.

With regards,

Department of Psychology

H.O.D.



Partha Malakar



Annesha Ganguli (You)



Partha Malakar



Debanjali Pal Choudhury



Debangana Chakraborty

NEW



T(3rd Sm.)-Psychology-H/CC-5/CBCS

# South Calcutta Girls' College

Paper : CC-5(Development of Psychological Thought)

Full Marks : 511

*Candidates are required to give their answers in their own words as far as practicable.*

- 1) Answer in brief (short notes) from the following [word limit 30 each] 52
- a. Schedules of Reinforcement
  - b. Eightfold Paths of Yoga
  - (c) Generativity vs. Stagnation
  - (d) Habit formation according to Watson.
- 2) Answer any one question (word limit 800 each) : 10
- a. Differentiate between sex and gender. Critically discuss the social learning theory of gender.
  - b. Elucidate the nature of 'self' according to Vedanta.
  - (c) Elucidate the major aspects of Sigmund Freud's Topographical view of mind.
- 3) Answer any two questions from the following [word limit 1100 each] : 15
- a. Illustrate the major differences between the Eastern and the Western perspectives of consciousness.
  - b. Explain the concept of gender roles. Illustrate with suitable examples the psychodynamic approaches to gender typing.
  - (c) Describe the contribution of Maslow in the development of humanistic Psychology.
  - (d) What is cognitive revolution in Psychology? Discuss in this context the contribution of Tolman.



# South Calcutta Girls' College

## **Resolution taken in the meeting held on 25.05.21**

In the meeting decision was taken by the Departmental Teachers that on the basis of Odd Semester Examination, 2020-21 students who have achieved 70% or above will be treated as advanced learner and students, who have achieved less than 50%, will be treated as slow learners. From the result analysis report of odd Semester Examination 20-21, advanced learners have been identified but no slow learners have been identified. Resolution has been taken about the advanced learners that some topics will be selected on which the advanced students will take the initiative to demonstrate and discuss.

With regards,

Dr. Partha Malakar

Department of Psychology

H.O.D.

Members present

Dr. ParthaMalakar

Dr. Debanjali Pal Choudhury

Dr. DebanganaChakraborty

AnneshaGanguli



# South Calcutta Girls' College

## DEPARTMENT OF PSYCHOLOGY

### LIST OF ADVANCED LEARNERS OF ODD SEMESTERS

SL NO	NAME	SEMESTER	COLLEGE ROLL NO
1	Trisha Biswas	I	20SH176
2	Sreemayee Das	I	20AH447
3	Anuska Chatterjee	I	20SH185
4	Ishika Chowdhury	I	20SH105
5	Kritika Chhajer	I	20SH160
6	Sristi Ghosh	I	20AH234
7	Debarati Banerjee	I	20SH191
8	Atreyee Naskar	III	19SH185
9	Madhurima Chanda	III	19SH188
10	Anwesha Paul	III	19SH189
11	Ruchika Agarwal	III	19AH525
12	Shayna Saswat	III	19AH548
13	Sharanya Chakraborty	V	18AH470
14	Papri Chakraborty	V	18AH473
15	Smritikana Mondal	V	18SH180
16	Srinjana Pahari	V	18AH477
17	Pratyusha Saha	V	18SH174
18	Sangita Mondal	V	18AH489



# South Calcutta Girls' College

## DEPARTMENT OF ZOOLOGY

The department assessed the learning level of the students through following methods:

- Virtual class interaction are conducted to assess the extent of progress made by students.
- Assignments based on the topics related to the syllabus.
- Class work on various topics. Students are asked to present their topics in the class.
- For semesters 3 & 5 advanced and slow learners are segregated according to their performances in previous university exams along with their classroom assessments and regular assignments in google class room.





# South Calcutta Girls' College

**22.2.2021**

***Notice***

This is to notify that an examination will be held on 1st March, 2021 for the students of 1st semester for assessing the learning level.

Dr. Roni Sarkar  
HOD  
Department of Zoology

**DEPARTMENT OF ZOOLOGY**

**QUESTIONS OF 1<sup>ST</sup> SEMESTER FOR ASSESSING THE LEARNING LEVEL OF STUDENTS**

Date: 01.03.2021

Time: 45 minutes

2 MARKS EACH only question number 10 contains 6 marks

1. What is periodicity of microfilaria? 2
2. Write short notes on Filariasis or Ascariasis or Fascioliosis. 2
3. What do you mean by obstructive jaundice? 2
4. Write down the differences between male and female *Ascaris*. 2
5. What is onchosphere? 2
6. Why onchosphere is called hexacanth embryo? 2
7. What is measly pork? 2
8. What is gravid proglottid? 2
9. How helminthes can resist host digestive juice or enzymes? 2
10. Mention 3 points each for morphological and physiological adaptations of helminthes.  
(3+3)= 6
11. How helminthes gets energy in gut of hosts? 2

**LIST OF SLOW AND ADVANCED LEARNERS SEMESTER- I**

<b>ADVANCED LEARNERS</b>	<b>SLOW LEARNERS</b>
UPASANA CHAKRABORTY	ANINDITA CHATTERJEE
SONI SINGH	AFROJA KHATUN
NANDINI RAM	ANINDITA DAS
TRISHA MANNA	SAGARIKA PAL
SWASTIKA SHAW	DEEPSHIKHA DAS
SRIJA ROY	TITIR CHOUDHURI
AYANTIKA SAHA	SREEJITA BASU
ANKITA BEPARI	RESHMINA KHATUN
ANURIMA NATH	
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# South Calcutta Girls' College

## RESOLUTION OF THE DEPARTMENTAL MEETING OF ZOOLOGY HELD ON 4<sup>th</sup> MARCH, 2021

### Members Present:

1. Dr. Roni Sarkar
2. Dr. Rajasri Chakraborty
3. Dr. Sudipta Ghosh
4. Dr. Pubali Mitra
5. Ms. Sucheta Bose

### Resolutions:

1. The categories of slow and advanced learners of Semester I (Session 2020-2021), Dept. of Zoology were prepared after identification.
2. The slow learners will be provided with study materials and assignments will be taken to assess their progress during the class tests.
3. The advanced learners will be provided with better reference books from various e-portals (NPTEL etc) and YouTube links of topics and resources from subject experts to enable them to further improve their academic scores.

## DEPARTMENT OF ZOOLOGY

### ADVANCE LEARNING POWERPOINT PRESENTATION

#### Social Organisation In Termites



ANJALI SHAW  
ZOOLOGY  
DEPARTMENT  
18SH170

#### FEEDING AND SWARMING

- Swarming occurs for feeding, migration and mating. It also occurs in a moment of alternating vegetation in the environment colony or as a means of distribution.
- The termites commonly feed on living as well as dead plant material.
- They are able to digest cellulose with the help of symbiotic protozoa, such as Trichonympha.
- The termites also take fungi and dead bodies of their fellows.
- In the rainy season true king and queen are produced in large numbers.
- They leave the termitarium through holes made by the workers and fly away to new sites. This is called swarming or dispersal flight.



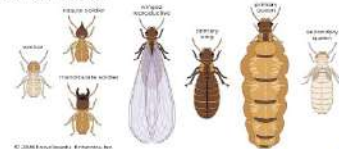
#### ECONOMIC IMPORTANCE OF TERMITES

- The Workers and Soldiers leave their nest at night to attack furniture, woods and books.
- Thus they damage human properties in several ways.
- The only way to get rid of termite menace is to destroy the queen.
- In spite of its destructive role, the termites are considered important from the point of view of agriculture.
- Like earthworms, the termites also pulverise the soil and make it fertile.
- Swarming termites are taken as food by birds and other animals.



#### CASTE SYSTEM

- A termite community includes two forms:
  - Reproductive form or Fertile Cast.
  - Sterile form or Caste.



#### DESCRIPTION

- Termites are commonly known as white ants.
- They belong to Class- Insecta, Order- Isoptera, Family- Termitidae and are widely distributed in tropical, subtropical and temperate regions of the world.
- These are small, hemimetabolous, soft bodied, cellulose eating, nocturnal, social and polymorphic insects having two pairs of similar wings.
- These termites use a sophisticated chemical (Pheromone) communication system.
- Ecologically, termites are good decomposer of dead wood and vegetable products and aid in agriculture by enriching the soil with their fecal matter and by making the soil permeable to air and moisture, like earthworms.
- These are very significant pests damaging wooden structures.
- Termites dislike daylight.
- Some species lives in nests called termitaria.



#### INTRODUCTION

- Termites were first animals which started living in colonies and developed a well or organised social system about 300 million years ago, much earlier than honey bees, ants and human beings.
- Termites are polymorphic social insects and live in large communities in above ground earthen mound called termitarium or in subterranean galleries.
- Termites nest is very intricate network of galleries and sub-galleries. Some species of termites build nests upto 6 meters in height.
- Termites colony has three class of individuals and each class includes both sexes.
- Termites cause damage in crops, trees, timber, furniture, books and other materials in subtropical and tropical environment.
- In general, rainfed crops are infected more than irrigated ones.



### Assignment:

1. Write the cellular varieties found in sponges?

ans. Different cell types found in sponges are as follows: -

a. Pinacocytes: These are large, flat and thin scale like polygonal cells with a central nucleus. The cells are highly contractile and lie with their edges touching. They form the external layer (dermal layer) and line the incurrent canal and spongocoel. Their contractions can cause a small change in size of the entire sponge.

b. Porocytes: These are modified pinacocytes and are also called pore cells. The cells are large sized and contractile. Porocytes are perforated by pores called poropyle which connect ~~incurrent~~ incurrent canals to the radial canal (flagellated chambers).

c. Choanocytes: Choanocytes are flagellated endoderm cells, are large oval or rounded and arranged in a loose layer upon the mesenchyme. Each cell possesses a single nucleus, one or two contractile vacuoles, rhizoplast, lephoroplast and a single basal granule ~~original~~ or kinetosome.

d. Amoebocytes: These cells are amoeboidal in nature i.e. irregular in shape and possess pseudopodia. They are very important in the life cycle of the sponges and are capable of developing into other cells (eg. choanocytes, Archeocytes (totipotent) or trophocytes etc.).





These are modified type of collagen protein. It is secreted by sponge cells called sponocytes. It gives flexibility to the body of the sponge. It is exclusive only to the members of Demospongiae.

6. What is spongocoel?

Ans. A spongocoel is the large, central cavity of sponges. Water enters the spongocoel through hundreds of tiny pores (ostia) and exits through the larger opening (osculum). Depending on the body plan of the sponge, the spongocoel could be a simple interior space of the sponge or a ~~more~~ complexly branched inner structure. Regardless of the body plan or class, the spongocoel is lined with choanocytes, which are round flagellated cells that push water through the spongocoel out via the osculum thus creating the current.

It is lined by other cells namely pinocytes and archaeocytes (with its different modified cells).

7. What is canal system?

The water circulatory system of sponges, also called the canal system, is the characteristic feature of the phylum Porifera. Canal system is also known as aquiferous system. The canal system of sponges helps in food acquisition, respiratory gas exchange and also in excretion.

The numerous perforations on the body surface of the sponges for ingestion and egestion of water current are the main constituent of the canal system. Inside the body, the water current flows through the certain system of spaces, where by the food is captured from the incoming water and the excretory material is sent out into the outgoing water.

Canal system is of different types:

8.

- Asconoid: Simple plan.
- Leuconoid: more complex with introduction of radial and incurrent canals.
- Syconoid: more branchings of radial canals and thus increase in surface area.
- Rhagon: Mostly found in spongia, and considered to be an intermediate phase before attaining leuconoid structure (like asconoid and syconoid in others).



① What is phyllobranch?

Ans:- The gills are the primary respiratory organs in prawn. On each lateral side of the cephalothorax and beneath the branchiostegites they are present. There are total eight gills present in prawn, crescent-shaped and their size gradually increases from anterior to posterior direction.

Each of the gill has a slender axis on which there are present double rows of diamond-like leaf-like gill-plate which are arranged like the pages of a book.

This type of gill is called ~~phyllobranch~~ phyllobranch. Histologically they have three layers:-

- (i) Outer cuticle
- (ii) Middle epidermis
- (iii) Inner connective tissue.

② What type of gill is found in Pila?

Ans:- The type of gill present in Pila is monopectinate type. This type of gill consists of numerous triangular lamellae arranged in a single row running parallel to one another along the central axis of the gill.

③ How many types of gills are found in Prawn?

Ans:- There are three types of gills found in Prawn according to the position of origin.

- (i) Podobranch (1st gill)
- (ii) Antrobranch (2nd and 8th gill)
- (iii) Pleurobranch (3rd to 7th gill)

2012

Silence is argument carried out by other means.

④ What do you mean by nuchal lobe?

Ans:- Two fleshy projections over the jaw which form the dipyr (respiratory dipyr) during the aquatic respiration in Pila from which the water flows inside and out through the nuchal lobe.



Ans:- The type of gill present in Pila is monopectinate type. This type of gill consists of numerous triangular lamellae arranged in a single row running parallel to one another along the central axis of the gill.

3) How many types of gills are found in Prawn?

Ans:- There are three types of gills found in Prawn according to the position of origin.

- (i) Palpobranch (1st gill)
- (ii) Anterior branch (9th and 8th gill)
- (iii) Pleurobranch (3rd to 7th gill)

2012

Silence is argument carried out by other means.

4) What do you mean by nuchal lobes?

Ans:- Two fleshy projections over the jaw which form the siphon (respiratory siphon) during the aquatic respiration in Pila from which the water flows inside and outside the mantle cavity is called the nuchal lobe.

5) State the function of osphradium.

Ans:- Pila (apple snail) has a special sense organ which helps the animal to estimate the oxygen concentration in the water and thus help in determination whether it will respire in aquatic mode or aerial mode. This sense organ is called osphradium which is a comb like structure, present close to the left nuchal lobe.



① What is periodicity of microfilariae? (2 marks)

Ans:- A most interesting phenomenon in blood parasitology and one of the practical importance in the transmission of the parasite is the periodicity of filariae. This term has come to mean a periodic increase in numbers in peripheral capillary blood of the embryos of filariae. This is the case of *Wuchereria* sp., occurs during the hours of sleep, and of *Filaria* sp., during the hours of activity. Thus, signified the periodic appearance and disappearance of microfilariae in the peripheral blood.

② Write short note on Filariasis, Ascariasis, Fascioliasis. (2 marks)

Ans:- Filariasis:-

It is a parasitic disease transmitted by mosquitoes. This parasite are thin, round, worm-like organisms. They appear white or translucent when observed under a microscope.

The general filarial symptoms during early stages include: Fever, chills, headache, etc.

The general filarial symptoms during later stages include: Swelling, redness, pain, etc.

This disease can be prevented if we can prevent the bite of mosquito.

Ascariasis:-

This disease is caused by an intestinal parasite called *Ascaris* sp. also known as round worms. They are pale white in colour, long slender tube-like worm. Present in the faeces of a person infected with it, in the form of eggs. Flies generally are considered the vector for round worm in humans.

The general symptoms are:

Fever, heartiness of breath, abdominal swelling, etc.

Improve access to sanitation would be the biggest step towards minding the disease.

P.T.O

Fascioliasis:-

It is a parasitic worm infection caused by the common liver fluke *Fasciola hepatica*. It affects humans, but its main host is ruminants such as cattle and sheep.

The general symptoms are:-

Fever, anemia, jaundice, abdominal pain, etc.

In the later/chronic state, the disease cause inflammation of the bile ducts, gall bladder, etc.

③ What do you mean by obstructive jaundice? (2 marks)

Ans:- Obstructive jaundice is a condition in which there is the blockage of the flow of bile out of the liver.

This results in the accumulation of excess bile and its byproducts into the blood and the bile excretion from the body of the host is incomplete.

④ Write down the difference between male and female *Ascaris*. (2 marks)

Ans:- Male *Ascaris* Female *Ascaris*

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Fasciolosis :-

It is a parasitic worm infection caused by the common liver fluke Fasciola hepatica. It affects humans, but its main host is ruminants such as cattle and sheep.

The general symptoms are:-

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(4) Write down the differences between male and female Ascaris. (2 marks)

Ans:-	Male Ascaris	Female Ascaris
(i)	Thin, short and hooked	Wide, long and straight.
(ii)	15-30 cm in length	20-40 cm in length.
(iii)	Pineal apiculae and the papillae are not in the perianth opening.	No such structures found.
(iv)	No such opening is found.	Reproductive opening is present in the posterior end of the body.

2/4

(5) What is onchosphere? (2 marks)

Ans:- Onchosphere is a six-hooked larva derived from micromeres, which is the definitive product of embryogenesis. It invades the first intermediate host. Enclosed by one or two embryonic envelopes.

P.T.O.

(6) Why onchosphere is called hexacanth embryo? (2 marks)

Ans:- Since the onchosphere is the tapeworm embryo having six (hexa) hooks, it is also known as hexacanth embryo.

(7) What is measles pork? (2 marks)

Ans:- Measles pork is the flesh of a pig which consists of many pork worms called mostly tapeworm (Taenia solium). This tapeworm infects the flesh of the pig and makes it poisonous. It is the major cause of transmission of disease caused by Taenia solium to humans when they consume the under-cooked pork.

(8) What is gravid proglottids? (2 marks)

Ans:- Gravid proglottids also known as ripe proglottids are the oldest and the last 150 to 200 proglottids, upto the posterior end of body. They are longer than broad in outline.

(9) How helminthes can resist host digestive juice on eosin? (2 marks)

Ans:- The cuticle of Helminth is highly modified and adapted to resist against digestive juices and from infection.

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P.T.O

⑥ Why onchosphere is called hexacanth embryo? (2 marks)

Ans:- Since the onchosphere is the tapeworm embryo having six (hexa) hooks, it is also known as hexacanth embryo.

⑦ What is meaty pork? (2 marks)

Ans:- Meaty pork is the flesh of a pig which consists of many pork worms called mostly tapeworm (*Taenia solium*). This tapeworm infects the flesh of the pig and makes it poisonous. It is the major cause of transmission of disease caused by *Taenia solium* to humans when they consume the under-cooked pork.

⑧ What is gravid proglottids? (2 marks)

Ans:- Gravid proglottids also known as ripe proglottids are the oldest and the last 150 to 300 proglottids, upto the posterior end of body, they are longer than broad in outline.

⑨ How helminthes can resist host digestive juice on egg? (2 marks)

Ans:- The cuticle of Helminth is highly modified and adapted to resist against digestive juices and for adhesion. The cuticle becomes thick, impregnated with impermeable chitin like substances and enzyme resistant, so that it is not digestable by the digestive juices of the host.

⑩ Mention three points each for morphological and physiological adaptations of helminthes. (3+3=6 marks)

Ans:- Morphological adaptations:-

(i) Shape: dorso-ventrally flattened and this is related to the need to cling on the host.

(ii) Locomotor organs: As they live entirely in the body of the host, the locomotor organs are not necessary for them.

P.T.O

3/4

(iii) Size: May be large compared with their free living relatives. This may be related to increased egg production.

Physiological adaptations:-

(i) Intra-cellular digestion: common after feeding on tissue elements.

(ii) Osmoregulation: The osmotic pressure in the interior of the parasitic worms remains less than or same to the host so that there is no difficulty in the exchange of water.

(iii) Anaerobic respiration: Since completely devoid of free  $O_2$ .

⑪ How helminthes get energy in gut of hosts? (2 marks)

Ans:- In the adult form of helminthes, they are unable to multiply in humans and utilize numerous mechanisms of transmission to ensure reproductive success.



It is the major cause of transmission of disease caused by *Taenia solium* to humans when they consume the under-cooked pork.

(8) What is gravid proglottids? (2 marks)

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Ans:- The cuticle of Helminth is highly modified and adapted to resist against digestive juices and for adhesion. The cuticle becomes thick, impregnated with impermeable chitin like substances and enzyme resistant, so that it is not digestable by the digestive juices of the host.

(10) Mention three points each for morphological and physiological adaptations of helminthes. (3+3=6 marks)

Ans:- Morphological adaptations :-

- (i) Shape: Dorsio-ventrally flattened and this is related to the need to cling onto the host.
- (ii) Locomotor organs: As they live entirely in the body of the host, the locomotor organs are not necessary for them.

P.T.O

(ii) Size: May be large compared with their free living relatives. It may be related to increased egg production.

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- (iii) Anaerobic respiration: Since completely devoid of free  $O_2$ .

(11) How helminthes get energy in gut of hosts? (2 marks)

Ans:- In the adult form of helminthes, they are unable to multiply in humans and utilise numerous mechanisms of transmission to ensure reproductive success.

These parasites live in and feed on hosts which allow them to obtain nourishment while disrupting the host's nutrient absorption.

This is how they get energy in gut of hosts.

~ The End ~





and of body, they are longer than bread in outline

(9) How helminthes can resist host digestive juice on end? (2 marks)

Ans:- The cuticle of Helminth is highly modified and adapted to resist against digestive juices and for adhesion. The cuticle becomes thick, impregnated with impermeable chitin like substances and enzyme resistant, so that it is not digestable by the digestive juices of the host.

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Ans:- Morphological adaptations :-

- (i) Shape: dorso-ventrally flattened and this is related to the need to cling on the host.
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P.T.O

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- (i) Intra-cellular digestion: common after feeding on tissue elements.
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