

Table of Contents

Preface	9
Introduction	15
Chapter 1	
Eighteenth-Century North Indian Indo-Muslim Literary Culture ..	23
INTRODUCTION	23
SECTION 1. COSMOPOLITAN AND VERNACULAR LITERARY PRODUCTION IN THE MUGHAL EMPIRE AT ITS HEIGHT	25
<i>Cosmopolitan Trends in Mughal India</i>	25
<i>Vernacular Centers in Mughal India</i>	27
SECTION 2. PATTERNS OF CIRCULATION TO THE CAPITAL AND BACK TO THE MOFUSSIL: THE CASE OF VRIND	32
SECTION 3. LITERARY PRODUCTION AT THE MUGHAL COURT IN THE FIRST HALF OF THE EIGHTEENTH CENTURY	37
SECTION 4. DELHI SALONS AND SHRINES: SITES OF PERFORMANCE FROM ELITE TO MASS AUDIENCE	42
SECTION 5. REVISITING THE BIRTH OF URDU: WHAT HAPPENED WHEN VALĪ'S <i>DĪVĀN</i> CAME TO DELHI?	49
<i>Valī's Dīvān: Dakhani Conquers Delhi</i>	49
<i>Religious Revival under Turani Dominance?</i>	51
<i>Literary Debates on Being Indian</i>	55
<i>Cosmopolitanizing Urdu</i>	56
CONCLUSION	61
Chapter 2	
Milieus of Literary Engagement in Kishangarh-Rupnagar	63
INTRODUCTION	63
SECTION 1. COSMOPOLITAN SOIRÉES IN KISHANGARH-RUPNAGAR	64
<i>Mughal Models From Delhi</i>	64
<i>Poetic Soirées in Kishangarh-Rupnagar</i>	71
SECTION 2. LITERARY ENCOUNTERS: EVIDENCE OF ENGAGEMENT BETWEEN BRAJ AND REKHTĀ	80

<i>Nāgarīdās's Rekhtā Poems Inspired by Valī in Pad-Muktāvalī</i>	82	
<i>Manuscript Evidence for Inspiration from Persianate Poetry</i>	92	
SECTION 3. NAGRIDAS'S EXPERIMENTS WITH REKHTĀ/URDU:		
<i>ĪSQ-CAMAN</i>	107	
<i>Themes and Imagery in Īsq-Caman</i>	109	
<i>Matters of Stylistics and Aesthetics</i>	113	
<i>Testing by Counterexample: Vrind's Nain-Battisi</i>	123	
SECTION 4. THE RECEPTION OF NĀGARĪDĀS'S REKHTĀ: LAYLĀ		
AND MAJNŪN FROM KISHANGARH TO MEWAR	125	
<i>Laylā and Majnūn in Mewar</i>	125	
<i>Later Imitations of Īsq-Caman</i>	132	
CONCLUSION	136	
Chapter 3		
<i>Kishangarhi Art: The Literary Background</i>	139	
INTRODUCTION	139	
SECTION 1. COSMOPOLITAN TRENDS IN MUGHAL ATELIERs		
AND RAJASTHANI CENTERS	140	
SECTION 2. CIRCULATION TO AND FROM THE MOFUSSIL	143	
<i>Bhavānidās's Trajectories</i>	143	
<i>Dalcand's Trajectories</i>	145	
<i>Humor at Kishangarh</i>	148	
<i>Royalizing Kṛṣṇa and Mythologizing Royals</i>	152	
SECTION 3. SĀVANT SINGH'S COLLABORATION		
WITH NIHĀLCAND	156	
<i>Portraits of Vira Exploits</i>	157	
<i>"The Boat of Love": Lovers in Myth and History</i>	160	
<i>Poetry-Inscribed Pictures</i>	163	
<i>Pictures That May Be Inspired by Poetry</i>	171	
<i>Bhāgavata-Purāṇa Readings and Praise of Devotees</i>	185	
SECTION 4. ILLUSTRATIONS OF NĀGARĪDĀS'S URDU POETRY	195	
<i>Calligraphy</i>	195	
<i>Pictorial Illustrations</i>	200	
CONCLUSION	208	
General Conclusions		213
THE EIGHTEENTH CENTURY REVISITED	213	
REKHTĀ FOR Kṛṣṇa	215	
ART AND LITERATURE IN KISHANGARH	216	

Abbreviations and Bibliography	221
Glossary	239
Appendix 1: Text and Translation of <i>Isq-Caman</i>	
“The Garden Of Love”	245
Appendix 2: Text and Translation of <i>Rasik-Caman</i>	
“The Connoisseurs’ Garden”	257
List of Plates	267
Plates	273
Index	293