

Rinu Krishna K.

Putting on the Dog: Canine Companions in the Select Paintings of Kilimanoor Varma Brothers

Abstract

This paper is a study of the canine representations in the colonial paintings of Kilimanoor Varma Brothers, especially Raja Ravi Varma's 1893 painting *There Comes Papa*. The study also uses other paintings and oleographs by the painter brothers that have dogs in them. The paper is an attempt to read how the dogs in the paintings act as agents of acculturation and colonial mimicry. This enquiry, while ruminating on the authenticity of social realism in their paintings also relates colonial modernity with animality as well as imperialism and racism with speciesism. Inarguably the motion and emotion, silence and absence of the non human animal in any cultural and historical scenario inadvertently contribute to giving an identity, story and history to them. The paper is an attempt to understand how a reader or a viewer involves with the 'beast' and its sentiments in any given text.

Keywords: Raja Ravi Varma, Animal history, Dog, Animal studies, Colonialism, Canine portraits, anthropocentrism, Kilimanoor School of Art

Twenty five years ago, a little girl while scanning through the pages of her father's magazines is suddenly mesmerized by a certain picture of a painting. What fascinated her most in that painting is a dog, eager and elated, mottled in black and white, sharing the space with a beautiful lady and an infant (fig. 1). This was her first encounter with the paintings of Raja Ravi Varma, a colonial painter par excellence and fame, "who spawned the beginning of popular visual culture" in India (Chawla 11). The victory of a text depends upon how the reader identifies with the matter in the text. But how does a reader or a viewer involve with the 'beast' and its sentiments in any given text? How would you look at the animal and what would you feel when the animal like Derrida's cat looks back at you? Do human representations

of the animal assist in bridging the “abyss” between the human and animal worlds or does it widen this “abyssal rupture”? (Derrida 399)



Fig. 1. Varma, Raja Ravi. “There Comes Papa.” rpt. in Rupika Chawla, *Raja Ravi Varma: Painter of Colonial India*. (Ahmedabad: Mapin, 2010; 23).

Ever since the beginning of time, humans have been sharing their space with a large variety of non human beings. The animal world in particular has fascinated and inspired mankind, for in these non human companions they found the existence of a spirit that appealed to their soul. They could relate to the realities of animals and closely observed them to learn techniques of survival in an environment they both shared. Human animals began hunting, capturing, and domesticating a non human animal to meet their basic necessities and these acts had spiritual and ritualistic significances across cultures. Later the same acts of hunting and capturing became a game of establishing power and authority. Gradually ‘animal’ became a word, denoting a derogatory status, a homogenized binary to an idea of a being

that is devoid of the fine qualities that distinguishes a human. Over time the inevitable roles that the animal played in the life and history of mankind began to be overlooked.

A look at the various representations of animals across time and cultures substantiate how nature, behaviour and consciousness of these non human beings have appealed to human life and imagination. It is irrefutable that such representations often played a key role in connecting as well as disconnecting man from his natural environment. Such mediated experience of animals has also contributed in defining and redefining our animal perceptions. From vibrant indigenous stories of animal-human kinship and early cave paintings to the neo liberalized world of animal merchandise, animal memes, videos and social media entanglements across the internet, animal representations have a vivid history through the medium of stories, books, paintings, cinema, comics and cartoons. The past few decades observed an 'Animal Turn' in historical studies across disciplines (Vandersommers). As a result, today, studies are also being carried out to trace and acknowledge the role animals played in the development of mankind through various animal representations.

However, a majority of such representations are slightly problematic for they are grounded on the human experience of animals. Animals have always been considered silent. They have never voiced their opinions in human language and hence their experiences are undocumented in human history. Any animal history or representation has been a reconstruction of the animal, based on the human experience and understanding of them. Thus animal history is also the history of human values, feelings, attitudes and beliefs about animals (Fudge 6). This offers nothing new to history, anthropology or animal studies, for the non human beings are again denied their realities and their stories. On the other hand, is it ever possible to know and share the true experiences and feelings of animals? This also makes one ponder on the difficulty in representing the true subjective realities and consciousness of any being.

Regardless, this representational dilemma is resolved by animal historians by signaling the study of the animal and the reformulation of the animal history through an attempt to understand how the animals were put variously into practical and material use across histories and disciplines. Such a retracing of animal history must in turn assist in understanding human history from new, inclusive and meaningful perspectives (Fudge 7). Scholars are also keen to study how human advancements have affected the life and history of animals over time. How have animals adopted and adapted to the cultural, colonial, industrial, and technical shifts imposed on them by us? Have these changes in the environment and lifestyle that resulted from the human-animal exchange over centuries led to the very adaptation and evolution of non human animals over time?

Since the last few decades, scholarships in critical animal studies, human-animal studies, posthuman studies, anthrozoology and various ecological debates are showing an increasing interest in animals and their place within and beyond human life, history, culture and consciousness. There are indeed a number of deliberations regarding the history, representation and significance of animals and such discourses unearth the unwritten and unnoticed histories of animals by revisiting the past. Thus recasting history into “animal sensitive history” is a refreshing departure from the Cartesian anthropocentric worldview (Swart 97). In this context, the ‘Animal’ in this essay is engaged with the intention to invoke and establish the lost identity and history of a set of sentient beings, capable of understanding, feeling, suffering and responding.

Such acts of tracing history and giving voice to the silenced realities of animals would definitely make one enquire into how a major historical event like colonialism affected the life and history of animals. Postcolonialism defines colonialism as the ‘inhumane’ act in which the ‘uncivilized’ natives were colonized and treated ‘like animals’ by imperial powers. Incidentally, this makes a critical animal scholar think about how the animals were conquered, erased, marginalized and used by various colonial agencies. Jonanthan Saha states:

Animal historians working on colonial contexts have shown that the mid nineteenth century witnessed a shift in imperial rhetoric and practice towards dispassionate, removed interactions with animals... the consolidation of imperial power in many parts of the globe at the end of the nineteenth century coincided with the emergence of more emotionally detached ways of observing, understanding and interacting with animals. (912)

This “scientific and dispassionate representations of interactions with animals...conducted at a distance from animals, either physically or emotionally” is undeniably a significant feature reflected on colonial representations (912-13).

Saha links this obsessive colonial gaze to modernity’s visual exuberance. He reinforces this connection by stating: “with modernity, sight being the predominant sense taking precedence over the lesser senses”, colonialism inadvertently resorted to detached observation rather than involved emotion (913). Furthermore any visual experience of colonial modernity is showcased in an “inherently elitist framework” (913). It is in this cultural background that the Father of Indian Modern Art, the “energetic, enterprising and entrepreneurial” (Chawla 11). Raja Ravi Varma (1848-1906) accompanied by his painter brother Raja Raja Varma (1860-1905) comes to the Indian colonial art scene and moves on to become the “unquestioned master of colonial art in India” (Neumayer and Schelberger 40).

Ravi Varma “balancing the traditional with the avant-garde” created numerous paintings, supported by his brother Raja Varma which includes life-size portraits of Indian royalty as well as British officers, memorable images from Indian mythology and literature, images of Gods and Goddesses as well as romanticized realistic images of ordinary people doing ordinary things (Chawla 11). Apart from these, Ravi Varma after establishing his popularity also made lithographic and oleographic prints of his paintings from his press in Bombay and Lonavala, which ensured that his paintings are available not just to his royal patrons, but to the ordinary masses across India. Thus Raja Ravi Varma was not only a sensible and creative artist, but also a keen businessman, who industriously utilized the “networking” and the social mobility endowed by colonial modernity during his time (36). Vijayakumar Menon speaks about the centrality of “objective subaltern themes” in Kilimanoor School of paintings that transitioned the Kerala cultural and art scene while referring to certain paintings like *The Gypsies* (1893) by Ravi Varma, *Country Liquor Shop* and *The Vegetable Seller* by Raja Varma and *Charity* by their sister and artist Mangala Bai (48). It is this depiction of social and cultural changes that were taking place in India then, under colonial rule that would make their paintings “India’s first unifying visual medium of communication” (Neumayer and Schelberger 1). Many scholars have spoken about the social realism in the paintings that showcase the relationship between colonialism and socio cultural modernity in the colonized world. However, realism in itself is a rather “complex and often paradoxical phenomenon” (Kapur 60).

According to Neumayer and Schelberger, the success and the popularity of the Varma brothers, especially Ravi Varma is the result of two distinct motifs; one was the gratification of his European clientele, “the other to satisfy the luxury needs of the aristocracy and upper-class bourgeoisie” (39). From their wide range of artistic output, this study is focused on three paintings. They are *There Comes Papa* (1893), one of the ten paintings that grabbed western attention at the Columbian World Exposition in 1893, *The Portraits of Princess Tarabai* (1881) and *Yuvaraja Kanterava Narasimharaja Wadiyar in Hunting Dress* (1904). What is common in these three portraits of royal subjects is the inclusion of their canine companions. As Rupika Chawla states: “He documents the early presence of animals in the homes of the Indian royalty of that period, a trend influenced by the British” (87). For a comparative understanding of “a discernable politics behind imperial representations” the paper also uses other paintings and oleographs by the brothers that have dogs in them (Saha 925).

In 1893, Ravi Varma painted and sent ten of his paintings under the collective title *The Life of the Native People* to the Columbian World Exposition under the World’s Columbian Commission in Chicago. The paintings “consisted of pictures of women in traditional attire symbolizing the different regions of India” (Neumayer and Schelberger 45). *There Comes Papa* is one

of them. It is the portrait of Ravi Varma's eldest daughter, Mahaprabha with her son H.H. Marthanda Varma (fig. 1). The painting can be explained as that of a high class Nair woman pointing to her son the arrival of his father at a distance. They are accompanied by a dog who is also awaiting the arrival of his master. According to his biographers, Ravi Varma after finishing the painting "was advised to add a dog to the painting with the reason that the dog would be an added attraction for the American viewers" (Chawla 23). As a result Ravi Varma later added the dog in the painting, ignoring the fact that then dogs were not allowed inside Indian homes, especially in royal palaces as they were considered "unclean" (23). The studio photographs for this painting also reveal that the dog is absent in the actual scene (fig. 2). This politics of visual presence makes the painting an interesting text to decipher.



Fig. 2. "Studio Photographs for *There Comes Papa*." rpt. in Erwin Neumayer and Christine Schelberger, *Popular Indian Art: Raja Ravi Varma and the Printed Gods of India*. (New Delhi: Oxford UP, 2003; 46).

Ravi Varma has captured the dog in *There Comes Papa* in the act of getting up at a moment of recognition. If it were a motion picture, the dog would run in crazy happiness to receive the father in the next scene. The dog's immediate recognition of the arrival of papa can be compared and contrasted to the woman's solemn face and the boy's quizzical look on seeing his father. The painting also depicts the complicated man-woman exchanges as well as the paternal unfamiliarity within matrilineal associations in Kerala then. However, the focus of this study is the absence of the dog in the painting.

The dog in the painting is shown as part of the family welcoming the father who is beyond the frame, but the focus of the painting. This inverts the absence of the father and the presence of the dog. Through the title and the suspired expectancy with which the attention of the characters within the frame are focused on the approaching father, Ravi Varma has erased the absence of papa within the frame. However, there is no dog to receive papa which makes the presence of the dog within the frame a little paradoxical. Rather than seeing a futurist in the artist, such visual gimmicks impel one to inquire the spurious social realism in his paintings.

According to Venniyoor: “the motivation behind the series (of paintings sent to Chicago for the exhibition) was explained as the artist’s desire to show to the American public the major social types of his country, and the charm and sophistication of the apparel of India’s women” (32). Ravi Varma felt that it is his duty to get the attention of the West on “the charm and sophistication of the Indian people whom ill-informed accounts had often made out as a primitive people and the whiteman’s burden” (Venniyoor30). Thus to portray “the life of the country in its varying moods” and “to highlight the rich variety” (30-31), ironically he used the western artistic medium of oil and subjected the paintings of “well formed and voluptuous, sad and self-possessed Indian woman to the foreign gaze” (Kapur 71). By engaging the female body and the animal body as in the case of *There Comes Papa*, the colonial painter was more seeking approval and appreciation from the enlightened western audience and less trying to convey the genuine social culture of contemporary India.

The words in the diploma awarded to him by the World’s Columbian Commission go thus: “They (the ten paintings) are true to nature in form and color and preserve the costumes, current fashions, and social features” (Mangharam 270). Neumayer and Schelberger has remarked in their book that Ravi Varma’s paintings did not gain American attention for its artistic excellence, but for its ethnological value and they were not exhibited in the section for arts but for ethnography (45). Nevertheless the ethnic realism offered in these paintings is “inalienably related to bourgeois desire, bourgeois ideology and ethics” (Kapur 60). As such these paintings become objects of “oriental seduction” masquerading as anthropological artifacts embalmed in “surrogate realism” (71-60).

The oil portrait *Princess Tarabai* (1881) by Ravi Varma was painted during his visit to Baroda on the request of the Dewan of Baroda (fig. 3). Princess Tarabai was the ten year old daughter of Her Highness Jamunabai and Khanderao. Rupika Chawla’s reading of this portrait is interesting:

Ravi Varma maintains a certain emotional balance in this portrait of Her Highness Tarabai ... a young girl weighed down by the constraints of royalty. The brocade fabric spread expansively on the chair adds to the impression of wealth and luxury. This symbol of royalty is shown

as a contrast to her pet dog, her companion and her access to a carefree childhood. (87)

The unnamed pet is a fluffy and 'cute' dog probably belonging to a western breed, a mattese or a lasapso. Evidently the white toydog is a gender stereotype associated with western girlhood. The playful demeanor of the little dog compensates the solemn sadness on the face of the brocaded girl. To concur with Chawla, the rich silk as a symbol of royalty forms a binary to the imported dog which is the princess's only link to something that is 'common' or 'ordinary'.



Fig. 3. Varma, Raja Ravi. "Princess Tarabai." rpt. in Rupika Chawla, *Raja Ravi Varma: Painter of Colonial India*. (Ahmedabad: Mapin, 2010; 87).

Yuvaraj Kanterava Narasimharaja Wadiyar was the "heir to the (Mysore) throne and Krishnaraja Wadiyar's younger brother" and "father of Jayachamarajendra Wadiyar...the last Maharaja of Mysore" (Chawla 111-112). The portrait of *Yuvaraj Kanterava Narasimharaja Wadiyar in Hunting Dress* (1904) by Raja Ravi Varma clearly exhibits a western influence with "the Saint Bernard on the other side of the prince whose sartorial tastes combined both East and West" (111) (fig.4). The royal masculinity is enhanced by the portrayal of a large imported dog. The Saint Bernard or the Alpine Mountain

dog was originally used by the monks at the Great St. Bernard Hospice for search and rescue of “travelers lost in the mountains and finding people buried in snow” at the Great St. Bernard Pass on the Italian-Swiss border (Kas). This mountain rescue dog is obviously imported from the West to our tropical climate and is portrayed as a hunting dog.



Fig. 4. Varma, Raja Raja. “Yuvaraj Kanterava Narasimharaja Wadiyar in Hunting Dress.” rpt. in Rupika Chawla, *Raja Ravi Varma: Painter of Colonial India*. (Ahmedabad: Mapin, 2010; 113).

The vanity of including the royal pets along with the masters in the paintings demonstrates a specific socio-cultural practice of mimicry. According to Chawla it is uncommon for an Indian painter to paint a dog in his portraits, as Indians began keeping dogs as pets only after the arrival of the British, “royalty perhaps the earliest to do so” (111). James Breig’s account of the phenomenon of dog affection in Britain in the article “Eighteenth Century Goes to Dogs” is worthy of mention here. According to him, portraiture of favorite lapdogs and hunting hounds flourished in the seventeenth and

eighteenth centuries in Europe, along with the development of breeding techniques and the early sentiments of anti-cruelty to animals. In Europe, from the 18th century, having a purebred dog was an expression of their social status, and signified “the rise of an affluent middle class ... the ambitions of the upwardly mobile to become country gentlemen and improve their social standing” (Breig).

This sentiment of establishing status can be seen in Indians who succumb to “colonial biopolitics” by accepting as well as appropriating colonial culture and modernity to gain colonial acceptance (Narayanan 489). This explains the growing acceptance and use of dogs as domestic and hunting companions in the royal households in India. These paintings form an arena of multidimensional mimicry which creates a spectacle for the western and the colonial Indian viewers. Thus the dogs in his portraits documents how non human agencies contributed to colonial acculturation and mimicry.

The royal pets portrayed in the paintings are not Indian breeds, but dogs imported from the exotic West and Middle East. Mughals have done this before the British and so this phenomenon of the imported dogs cannot be considered as a direct impact of colonialism. However, the entry of pure bred western dogs into the Hindu royal households and upper middle class homes happened “only after the arrival of the British” and is a direct result of colonial mimicry (Chawla 111). Sadly most of these dogs were unaccustomed to our climate and many might not have completed their normal lifespan. However, the Indian breed of dogs was a little too Indian for the royalty and higher middle class who had succumbed to colonial appropriations.

According to Gautam Das, the Indian breed of dogs are the original domestic dog of man whose “physical features are the same as those of the dogs whose fossil remains have been found in various parts of the world” for they were the “hunting partners and companion animals” to aboriginal Indians (Das). However, in time they lost this status to agencies that decide the parameters of superiority and inferiority. Gautam Das denotes: “This aboriginal primitive type had received no recognition of any kind ever, whether from the dog show fancy and its registering authorities, or from scientists of biology or zoo-anthropology”(Das).

The Varma brothers have painted Indian breed of dogs in three of their paintings. They are, *Udaipur Procession* (1904), *Dattatreya* (1910), and *Persian Damsel*. *Udaipur Procession* is a painting with a lot of activity. This painting might have had an exotic appeal to the British, as it shows a royal procession on an elephant. Even though everyone in the painting is looking at the king sitting on the huge elephant, the focus inadvertently falls on the tiny Indian ‘street’ dog that is at the center of the painting, barking in fear or excitement at another animal which is under royal captivity and public display.



Fig. 5. Varma, Raja Raja. "Udaypur Procession." rpt. in RupikaChawla, *Raja Ravi Varma: Painter of Colonial India*. (Ahmedabad: Mapin, 2010; 125).

Dattatreya, on the other hand, is a lithographic print of a demi-god from Indian mythology. He is in a forest pathway and is accompanied by four dogs and a cow. The four dogs are the "hounds of heaven ... the watchdogs of ultimate truth" and they symbolize the four Vedas (Anandasaraswati). *Persian Damsel*, an undated painting from the collection of Dr. M.A. Chidambaram, is of a Persian street and it focuses on a Persian lady running her fingers through her daughter's hair perhaps to find lice (Mangaram 188). Near them on the street lies a sleeping dog.

Thus all the three paintings which have the Indian 'pariah' dogs in them are outdoor scenes, especially the streets. However, using the medium of painting, the Varma brothers, in their ardent desire to express the social environment to western and high class clients is also unwittingly cementing certain racial demarcations in the status and place of dogs brought about by colonial racism. Even today an affluent Indian would choose to buy an exotic pure bred dog and spend thousands on it rather than taking an Indian mongrel off the streets. According to Das, "The native Indian dog has not been recognized by any kennel club, such as the Kennel Club of India, or

by the Federation Cynologique International (FCI), even though similarly ancient or 'primitive' dogs have been recognized". Any postcolonial academic enquiry must examine how the colonial culture after the settlers is also equally responsible for marginalizing and erasing indigeneity and animality.

The marginalization of the Indian mongrels by colonized Indians thus leads to an interesting reading of "acculturation, settlement and domestication" (Sivasundaram 169). This is evident from the royal portraits under discussion where the Indian breed of 'pariah' dogs was ignored and cast out as stray dogs. Such animal representations help us to understand the "material entanglement of animals and humans in histories of race" (Sivasundaram 157). It also contributes to the building of a refreshing perspective to read the constructs of subalternity in the context of animality, and as Cary Wolfe puts it the connections between "Imperialism, racism and speciesism" (Wolfe Intro x). The dog that was later added by Ravi Varma in *There Comes Papa* "in keeping with European aristocratic portraiture" played a crucial role in ensuring the entry of the dog into the Kerala domestic household along with his Gods and Goddesses (Neumayer and Schelberger 46). Nevertheless his portraits also confined the Indian breed of dogs within the stale dark boulevards of India. This is vouchsafed by a photograph in Manu S. Pillai's book *The Ivory Throne*. The photo is of Princess Lakshmi with her pet dog, a German shepherd with the name Rex just outside their house (fig. 5).



Fig. 6. "Lakshmi ... with the family pet, Rex." rpt. in Manu S Pillai, *The Ivory Throne: Chronicles of the House of Travancore*. (Uttar Pradesh: Harper Collins, 2015; n.p.)

A refreshing deviation from the theme of exclusion is Raja Raja Varma's undated lesser known painting *In One Sense We are Equal* (fig. 6). The picture of this painting in black and white appears on the 1954 biography by N. Balakrishnan Nair. In the painting we see a North Indian lady in the balcony feeding the parrot who is sitting on her outstretched arm. The duo is accompanied by a dog who looks at them with great affection. The title is an open acknowledgement of being equal to each other in 'one sense'. However, the Malayalam title is "Naam Iruvarum", which voices an exclusion of one of the trio, which in all probability is the dog. In spite of this the painting propagates an inclusiveness that is so remote in Ravi Varma's paintings. Clearly Raja Raja Varma's landscape and animal paintings are immersed in the various colors and lights of nature when compared to Raja Ravi Varma's paintings. However, this painting is not portrayed in any of the recent books about the painters and is slowly moving into oblivion.



Fig. 7. Varma, Raja Raja. "In One Sense we are Equal." rpt. in N. Balakrishnan Nair, *Raja Ravi Varma: A Biography*. (Thiruvananthapuram: Kamalalayam, 1953; n.p.)

It is a fact that one cannot imagine the painting *There Comes Papa* without the dog. Undoubtedly for various explicit and implicit reasons, a non human animal is used to enhance the portraits and these canine companions become the center of visual attention. Apart from this, the movements of the dogs in the paintings help create and convey an Animal identity. The dogs are not

named anywhere; however, the artists' craft has beautifully captured the "complexities of animal motion" or lack of it (Liebman 664). To connect the animal movement with animal emotion is to threaten "the unique primacy of human consciousness" and thus challenge "the hegemony of the Cartesian animal machine" (663-64). Thus a reading through such a device helps the viewer to acknowledge the painters' skill in giving a character, an identity and a story to the dogs. Thus the paintings also inadvertently but significantly challenge the anthropocentric outlook.

As Liebman states, motion is "a part of emotion, spontaneous, and natural" (664). Thus the movement and the emotion imparted contribute to the identity formation of these animals. As the figure becomes dialogic, the animals take on a character, and they become a narrative in itself. The Indian dogs in *Dattatreya* and *Udaipur Procession* are looking away from the viewer at something within the painting, unlike the dogs in the portrait whose gaze though indirect are engaged with something or someone beyond the frame. It is also noted that the Indian dogs in the two paintings are comparatively more dynamic in physical movement than the royal portrait dogs. The noble parlance and the reserved aloofness of royalty are also imparted on to the royal pets by confining their movement.

This study is an attempt to read the various nuances of "conceptual history of the non human in empire" as portrayed in canine representations in the colonial portraits of the Raja Ravi Varma (Sivasundaram 156). This enquiry indicated how, catering to the colonial demands, he has contributed to the making of contemporary colonial aesthetics in India, the impact of which is still seen in the culture and consciousness of Indians. The enquiry moved through the visual spaces by relating colonial modernity with animality and "Imperialism and racism with speciesism" (Wolfe, Introduction x). It was discovered how the motion and emotion, silence and absence of the animal in any cultural and historical scenario contribute in giving an identity, story and history to them thereby denying anthropocentrism.

The Critical Animal Studies scholar Cary Wolfe has stated that what unites us, humans and them, non humans are moments of vulnerability and death ("In the Shadow" 24). If we can understand the stories and histories of man in their moments of "finitude" then we can begin to understand and accept the stories and histories of non-human beings ("In the Shadow" 24). Animal representations have the potential to change the idea and perspective of humans regarding animals. Such agencies of thought must be rooted in an empathy that transpires the limits of humanism to include and imbibe all life forms. Then a refreshing reading of animal representations would transform the life and history of animals as they find voice, identity and acceptance through them. Such change in the lives of an animal in turn would transmute humans to a new life and outlook.

Works Cited

- Anandasaraswati, Yogi. "Guru Dattatreya's Four Dogs." Wordpress. Web. 2 Aug. 2018. <www.anandashramblog.wordpress.com/2014/02/03/guru-dattatreyasfour-dogs/>.
- Breig, James. "The Eighteenth Century Goes to the Dogs." *Colonial Williamsburg Journal*. Autumn 2004. Web. 2 Jul. 2018. <www.history.org/foundation/journal/autumn04/dogs.cfm/>.
- Das, Gautam. "The Indian Native Dog (INDog)." *The IndogProject*. Web. 11 Aug. 2018. <www.indog.co.in>.
- Chawla, Rupika. *Raja Ravi Varma: Painter of Colonial India*. Mapin: Ahmedabad, 2010. Print.
- Derrida, Jacques. "The Animal that Therefore I am (More to Follow)." Trans. David Wills. *Signature Derrida*. ed. Jay Williams. Chicago: U of Chicago P, 2013. 380 - 435. Print.
- Fudge, Erica. "A Left-Handed Blow: Writing the History of Animals." *Representing Animals*. ed. Nigel Rothfels. Indianapolis: Indiana UP, 2002. 3-18. Print.
- Kapur, Geeta. "Ravi Varma: Representational Dilemmas of a 19th Century Painter." *Journal of Arts and Ideas* 17.18 (1989): 59-80. Print.
- Kas, Dimitri. "The St Bernard: the Making of an Alpine Legend." *House of Switzerland*. Web. 2 Jul. 2018. <www.houseofswitzerland.org/swissstories/history/st-bernard-making-alpine-legend/>.
- Liebman, Elizabeth Amy. "Animal Attitudes: Motion and Emotion in the Eighteenth Century Animal Representation." *Journal of Eighteenth Century Studies* 33.4 (2010): 663-83. Print.
- Mangharam, Parsram. *Raja Ravi Varma: The Painter Prince (1848-1906)*. Bangalore: Parsram Mangharam, 2003. Print.
- Menon, Vijayakumar. *A Brief Survey of the Art Scenario of Kerala*. Kariavattom: International Centre for Kerala Studies, 2006. Print.
- Nair, N. Balakrishnan. *Raja Ravi Varma: A Biography*. Kamalalayam, 1953. Print.
- Narayanan, Yamini. "Street dogs at the Intersection of Colonialism and Informality: 'Subaltern Animism' as a Posthuman Critique of Indian Cities." *Environment and Planning D: Society and Space* 35.39 (2017): 475-94. Print.
- Neumayer, Erwin., and Christine Schelberger. *Popular Indian Art: Raja Ravi Varma and the Printed Gods of India*. Oxford: Oxford UP, 2003. Print.
- Pillai, Manu, S. *The Ivory Throne: Chronicles of the House of Travancore*. India: Harper Collins, 2015. Print.
- Saha, Jonathan. "Among the Beasts of Burma: Animals and the Politics of Colonial Sensibilities, c. 1840-1940." *Journal of Social History* 48.4 (2014): 910-32. Print.
- Sivasundaram, Sujit. "Imperial Transgressions: The Animal and Human in the Idea of Race." *Comparative Studies of South Asia, Africa and the Middle East* 35.1 (2015): 156-72. Print.
- Swart, Sandra. "Writing Animals into African History." *Critical African Studies* 8.2 (2016): 95-108. Print.
- Vandersommers, Dan. "The 'Animal Turn' in History." *Perspectives on History: The Newsmagazine of the American Historical Association*. Web. 3 Nov. 2016. <www.historians.org/publications-and-directories/perspectives-on-history/november-2016/the-animal-turn-in-history>.
- Venniyoor, E.M.J. *Raja Ravi Varma*. Trivandrum: The Director of Museums and Zoos and Art Gallery Government of Kerala, 1981. Print.
- Wolfe, Cary. Introduction. *Zoontologies: The Question of the Animal*. ed. Cary Wolfe. Minneapolis: U of Minnesota P, 2003. ix-xxiii. Print.
- . "In the Shadow of Wittgenstein's Lion: Language, Ethics, and the Question of the Animal." *Zoontologies: The Question of the Animal*. ed. Cary Wolfe. Minneapolis: U of Minnesota P, 2003. 1-57. Print.