

- Rājasthānī painting, the style of miniature painting that developed mainly in the independent Hindu states of Rājasthān in western India in the 16th–19th century.
- It evolved from Western Indian manuscript illustrations, though Mughal influence became evident in the later years of its development.

How the Mughal style fizzled out in the local courts of the Rajputs all over western India, central India and north west of the subcontinent.

The styles developed over centuries.

The Mughal artists and other artisans after loosing jobs in the Mughal atelier moved to the Rajput courts and enhanced the school.

The schools after going through the evolutionary phase developed its own iconographic features with some overlap which always was the marked feature of these schools.

- Rājasthānī painting differs from the Mughal painting of the imperial ateliers at Delhi and the provincial courts in
- its bolder use of colour,
- an abstract and conventionalized conception of the human figure,
- and an ornamental treatment of landscape.

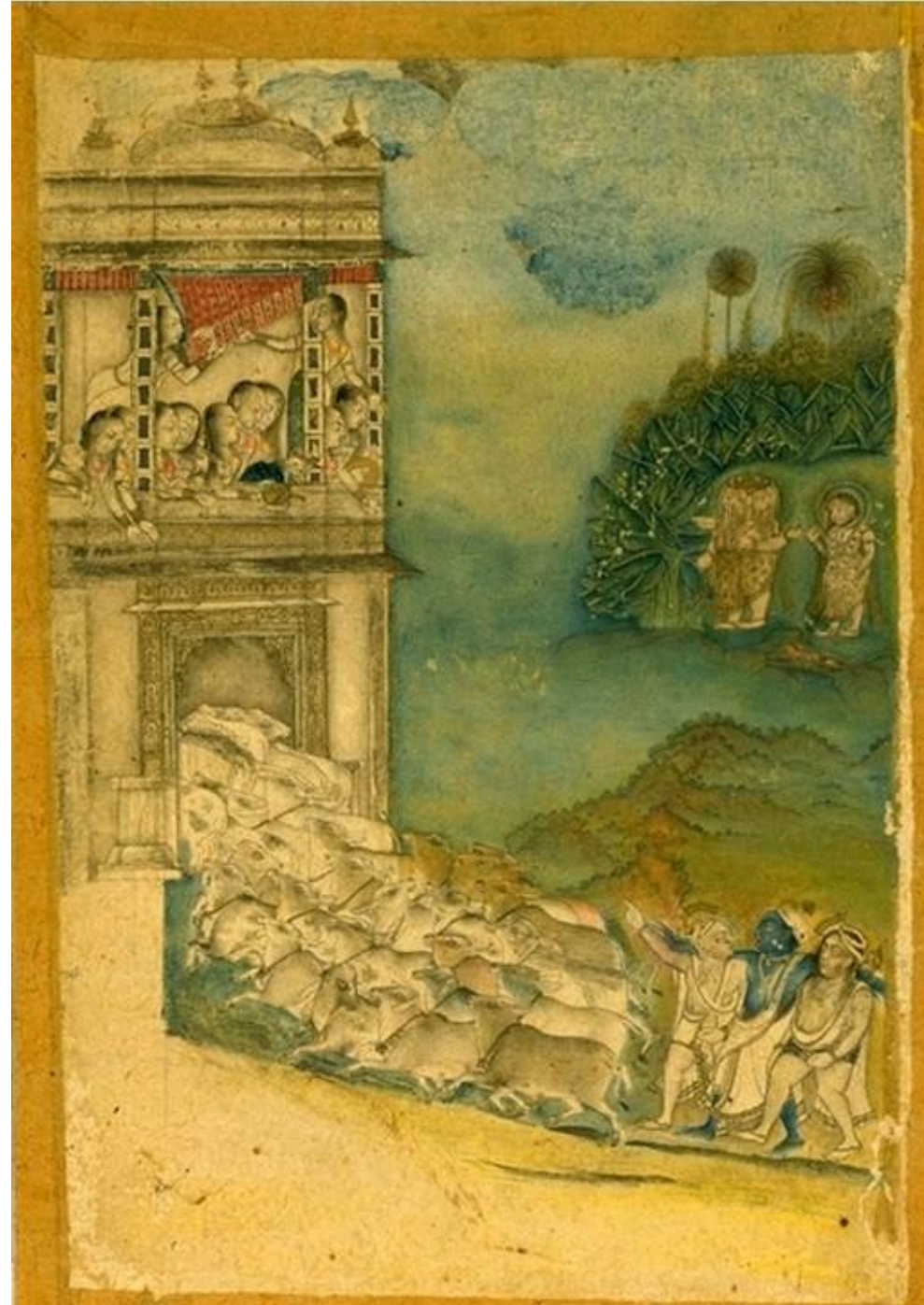
In the last decades of the 16th Century Rajput art schools began to develop distinctive styles combining indigenous as well as foreign influences (Persian, Mughal, Chinese, European) into unique styles.

The full-fledged Rajasthani schools did not develop in a short period but evolved after much overlap and other considerations.

| | |
|-----------------------|--|
| Mewar School | Chavand, Nathdwara, Devgarh, Udaipur and Sawar |
| Marwar school | the Kishangarh, Bikaner, Jodhpur, Nagaur, Pali and Ghanerao styles |
| Hadoti school | Kota, Bundi and Jhalawar styles |
| Dhundar school | Amber, Jaipur, Shekhawati and Uniara styles |
| Pahari school | Himachal (kangra & Kullu) & Jammu and Kashmir |

Rajsthani School of painting which developed in the north western part of India in the late 16th and early 17th century was not necessarily confined within the geographical boundary of present day Rajasthan.

Godhuli, Mewar, ca. 1813



- In keeping with the new wave of popular devotionalism within Hinduism, the subjects principally depicted are the legends of the Hindu cowherd god Krishna and his favourite companion, Rādhā.



An 18th-century Rajput painting by the artist Nihâl Chand.

It had made its influence felt both in Gujarat and also in some parts of Jammu and Punjab.

Again Dinesh Chandra Sen says that an Eastern extension of Rajasthani School is found in the 17th century Orissan book cover painting.

The early remains of these paintings are found in the sixteenth century western Indian style of painting more precisely known as the [Chaurapanchasika](#) group of painting.

The illustrated manuscript depicting the love story of Bilhana and Champavati is one of the most important source to understand the evolution of Rajasthani School of painting.

The treatment of human body and figure as represented in these paintings later on became the conventions of Rajasthani School.

- To a lesser extent there are illustrated scenes from the two major epics of India, the musical modes (rāgamālās), and the types of heroines (nāyikās).



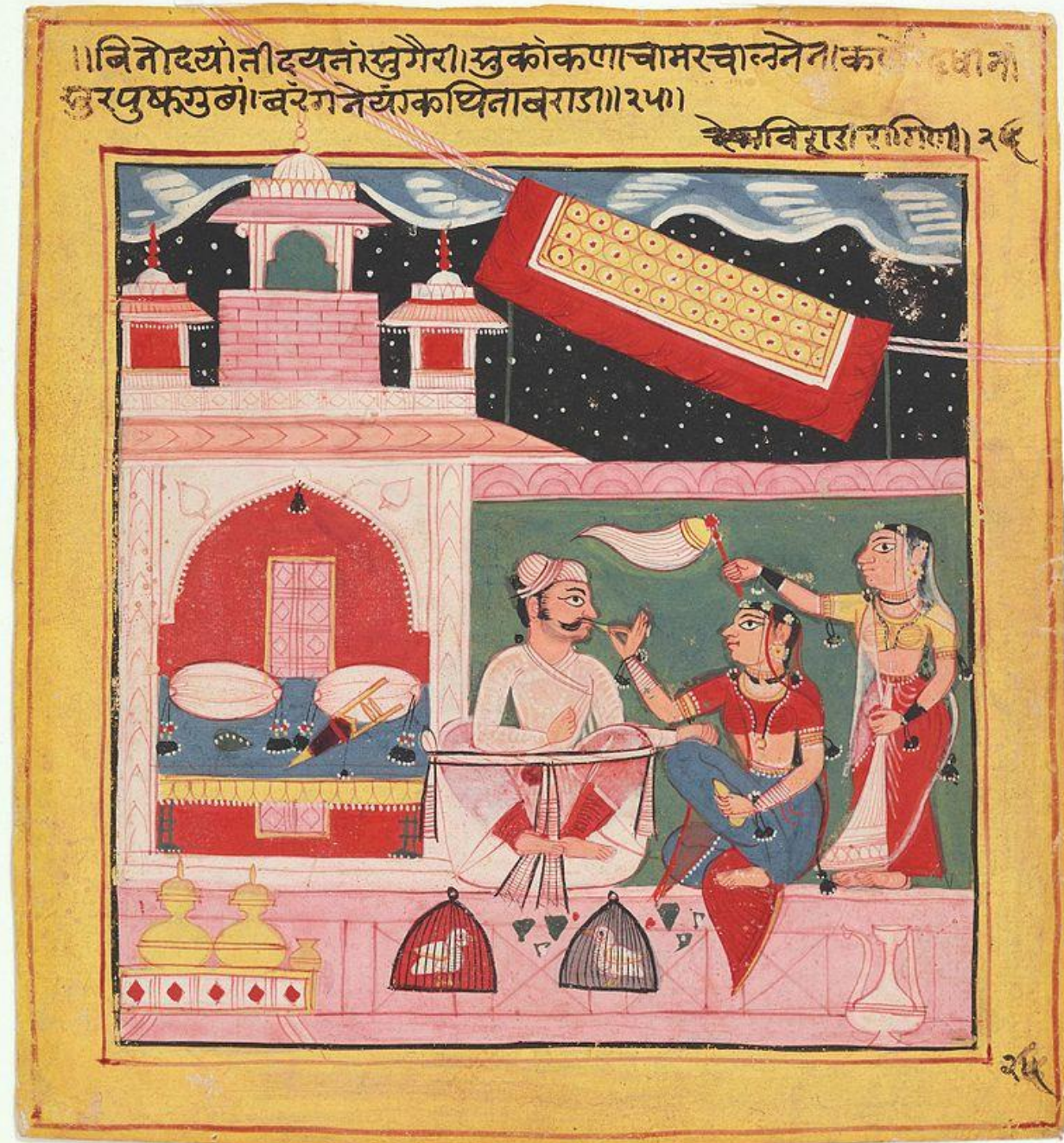
The Maharana of Mewar making a submission to Prince Khurram, from the Jihangirname, by Nanha. Gouache and gilt on paper. India, Mughal period, c.1618.

In the 18th century, court portraits, court scenes, and hunting scenes became increasingly common.

2006BC7389

Viewed by Guest on 10/21/2019

Nasiruddin. Varati Ragini folio from the Chawand Ragamala series, Chawand (Mewar school of painting), Rajasthan, 1605, Museum Rietberg, Zurich





Heramba Ganapati, Rajasthan, Mewar painting.

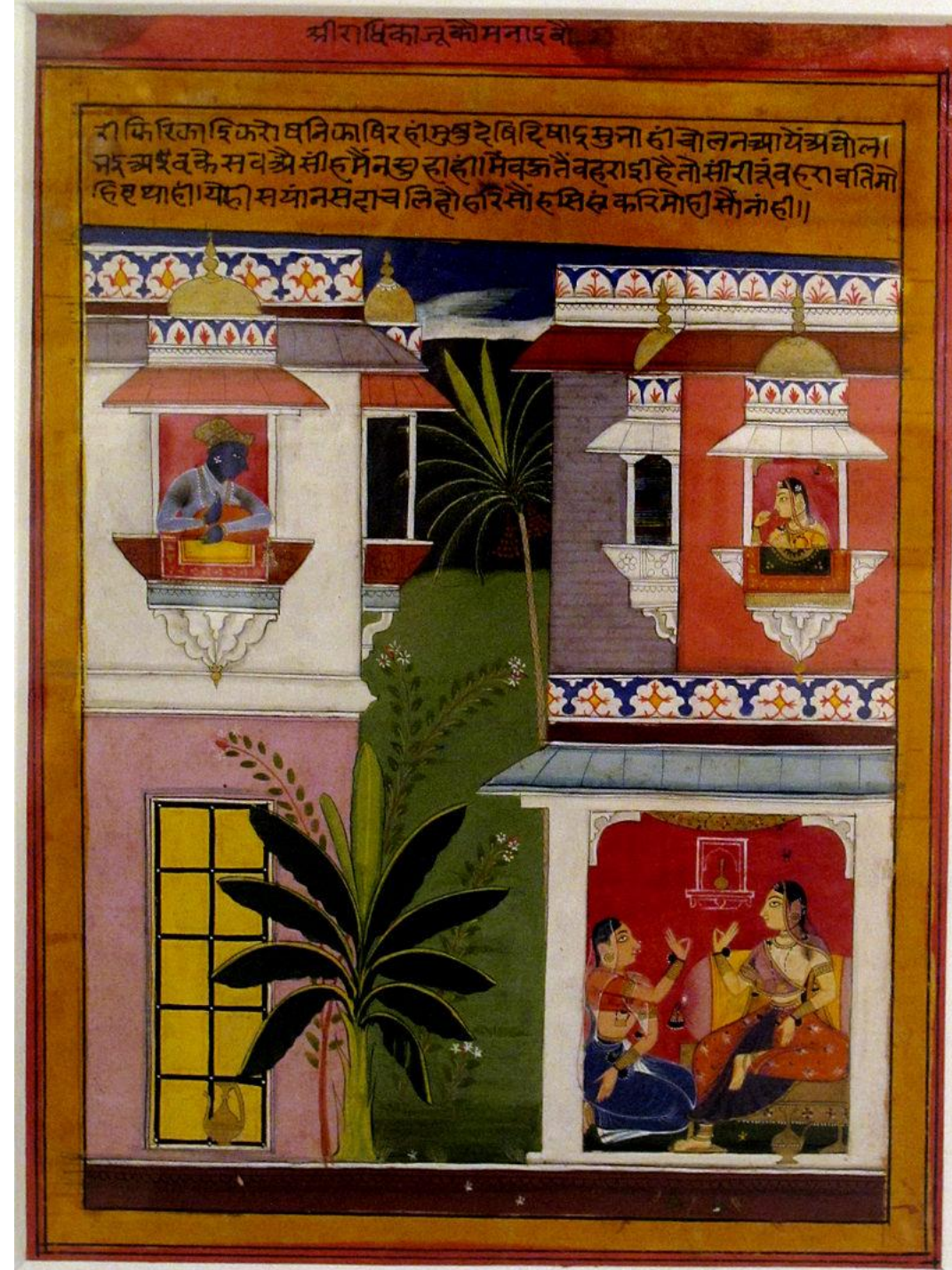
Painting of Maharana





Portrait of a Mewar ruler, probably
Bhim Singh, Udaipur, Rajasthan, c.
1720-30

The young bashful heroine. Artist: Sahibdin. Circa 1630-35.
Mewar, Rajasthan. Colors on paper, folio: 27,2 x 20,8 cm.
National Museum, New Delhi. Naval anang mugdha naiyaka.
Based on the poetry of Keshvadas Rasikapriya...





Like Mughal art, Rājasthānī paintings were meant to be kept in boxes or albums and to be viewed by passing from hand to hand. The technique is similar to that of Mughal painting, though the materials are not as refined and sumptuous.

- Rama Durbar
 - Dated 1840 AD
 - Place of Origin: Deogarh, Mewar, Rajasthan
 - Materials: Paper
 - Artist: Baijnath
 - Acc. No. 62.96
- This painting, perhaps a votive image portraying Rama seated with Sita, his consort, on a golden chowki with a high back and a canopy embedded with precious stones attached to it, his brothers Bharata and Lakshmana, standing in attendance with folded hands, Shatrughna, the youngest, waving flywhisk, and Hanuman, the monkey-god, massaging his feet, is known in the Vaishnava iconographic tradition as the portrayal of Rama-durbar. The chowki Rama and Sita are seated on has been raised over four legs styled like elongated lion-statues and is hence popularly called Simhasana: 'simha' - lion, plus 'asana' - seat, broadly the seat with lion-legs. Besides that the very theme itself has votive character, the artist Baijnath who painted this masterpiece had also painted the theme on a larger scale on one of the walls of Deogarh palace, obviously, meant to charge the ambience with spiritualism.
- Not in the palace but this make-shift durbar is held in a suburb, or over a garden pavilion under a Sapta-parni, a tree usually having seven leaves on each stem, with happy peacocks and other birds perching on its branches frisking and singing full-throated in delight to have such a distinguished guest as the world's Creator Himself. The tree, green and leafy by nature, seems to itself burst with multiple colours. The terrace has overlaid it a beautiful carpet conceived with floral design. A low-height curtain wall, consisting of white marble, and a column of dwarfish trees beyond it separate the terrace part from the wide-stretched meadow. In the sky on the other end there have gathered the evening clouds piercing which the sun reveals its golden glory.
- Rama and Sita are seated on the 'Simhasana' against a huge bolster. In pursuance to imperial convention practised at all Rajput courts Sita is seated with her spouse on the throne but characteristic to Rajput life-style she is also covering her head under the veil-like held 'odhini'. As reveals the gesture of his right hand Rama is elaborating to Bharata and Lakshmana something, perhaps some state-related matter and in absolute abeyance the two brothers are taking its note with folded hands. Though a make-shift durbar, the artist has retained a bit of splendour here too. In the use of bright colours, maturity of form and the figures' iconography, especially their fine features, the painting is simply outstanding.

Portrait of a king of Mewar

In this painting a raja of Mewar seated with folded hands on a decorated ground in front of a priest. The priest is offering pan , perhaps Prasad prashad to the king. Both of them have golden prabhamandala behind their heads.





On the mount. Picture shows Radha and Krishna standing inside a pavilion and engaged in conversation. Below is shown an elephant moving towards left.

AM-MIN-1397

Title2 Enjoyment

Museum Name Allahabad Museum, Allahabad

Men in bagalbandi, kamarband and mukut. Ladies in ghagara, choli and odhani.

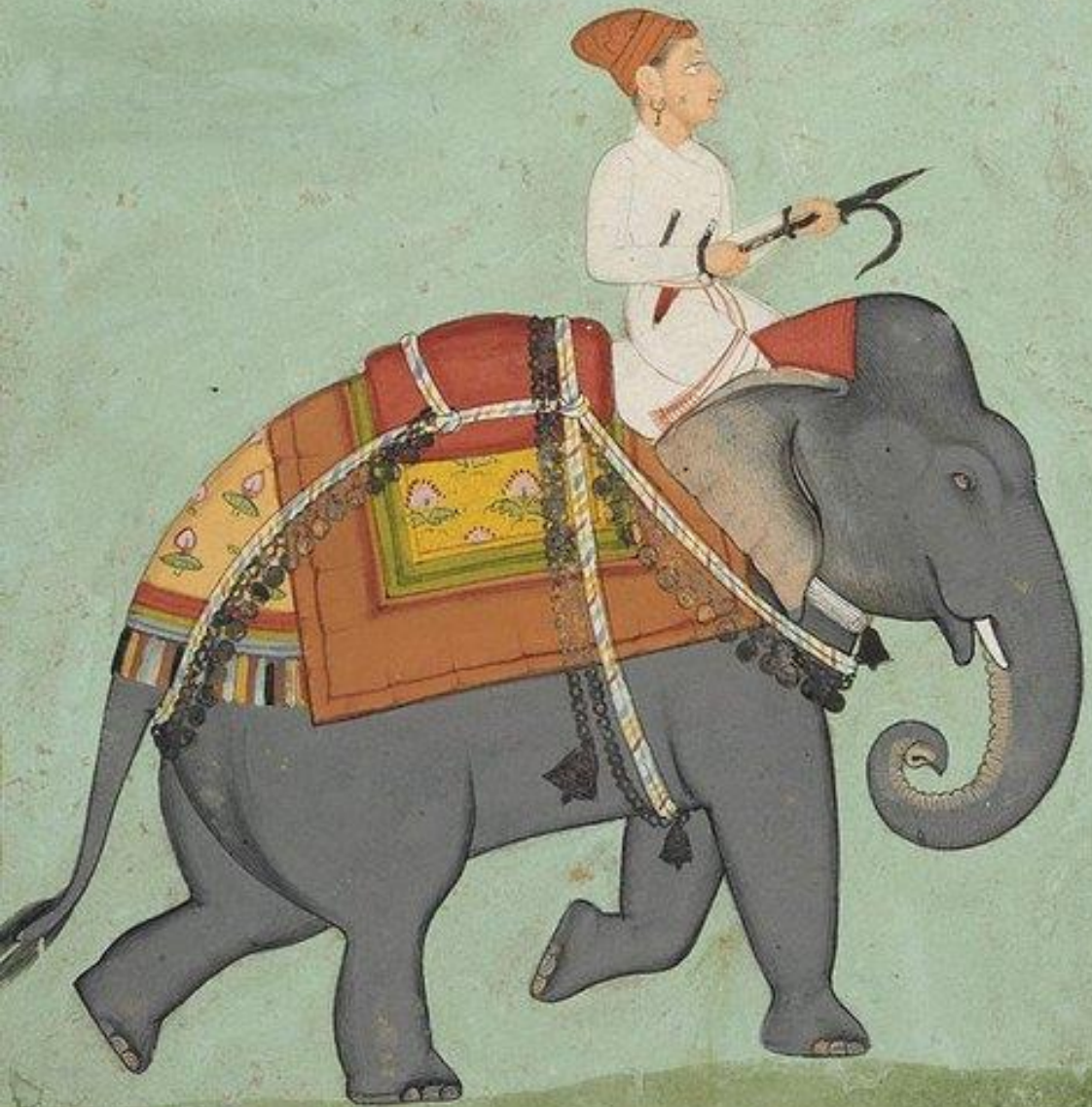
Culture NA

Dimensions 24.765x18.415 cm

Detailed Description Picture shows a Raja seated and smoking through a long pipe. Two ladies seated in front are engaged in musical performance. Behind him stands a male attendant.

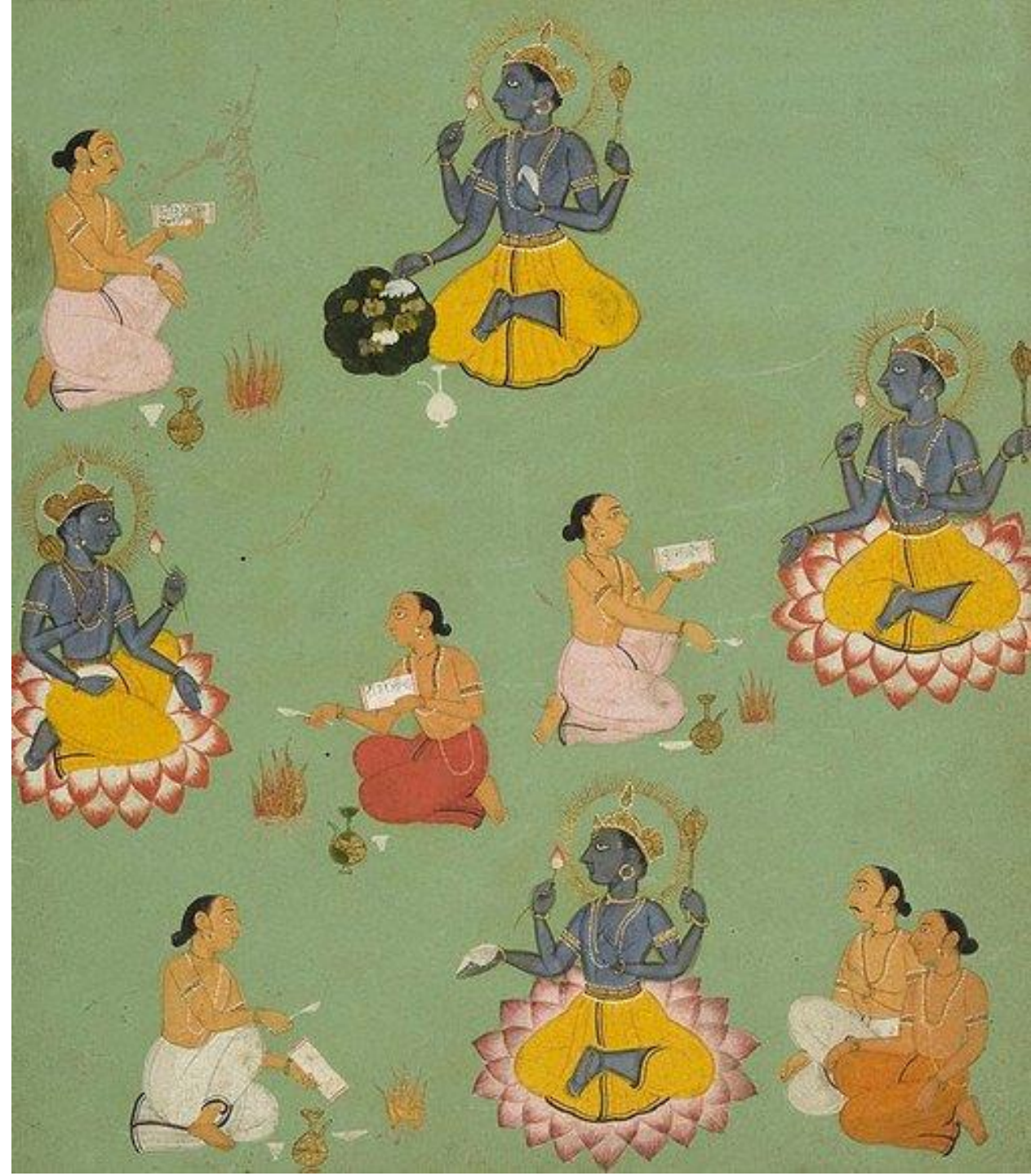


समानगज

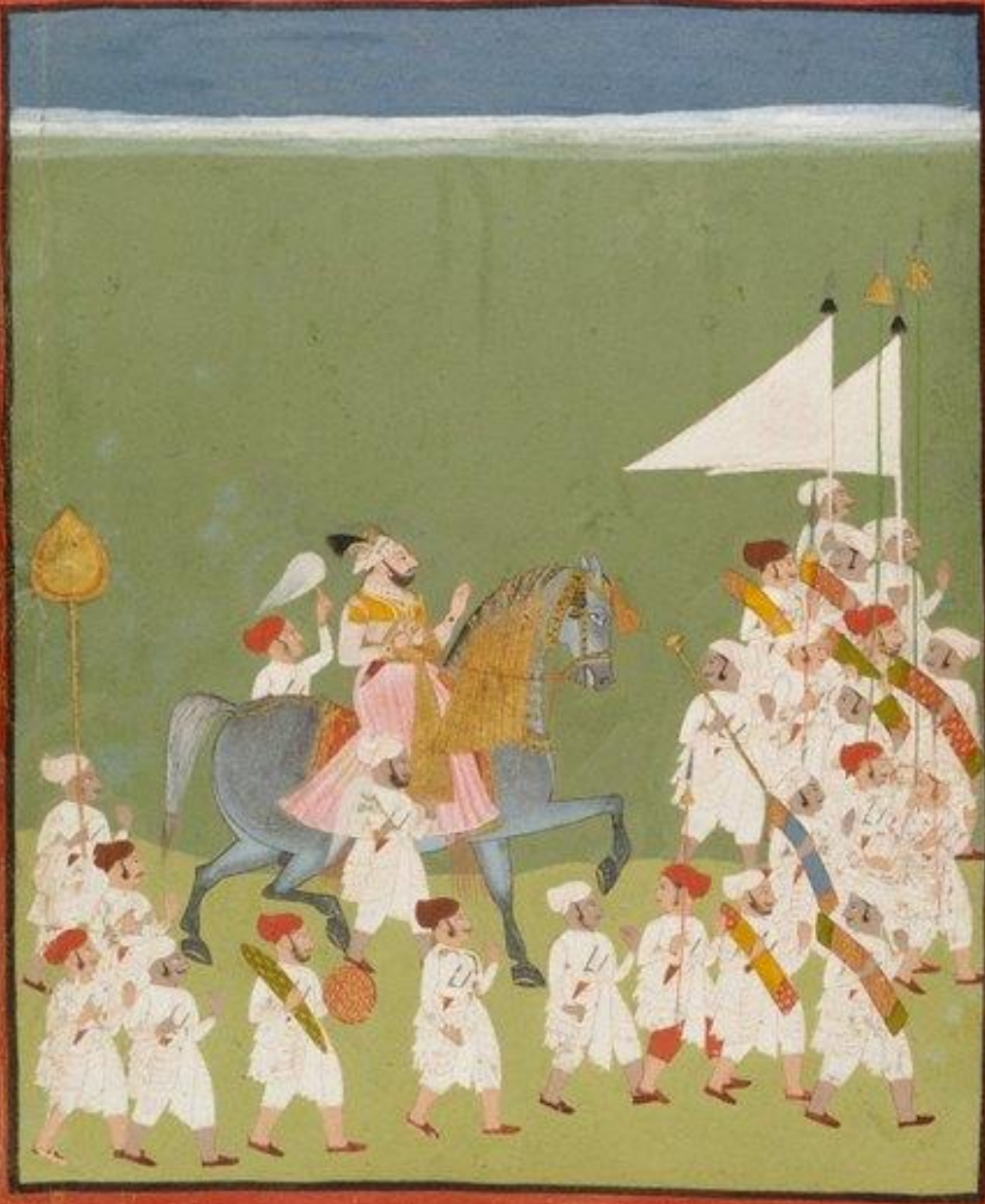


Baggage Elephant
late 18th century

The worship of Vishnu
circa 1730

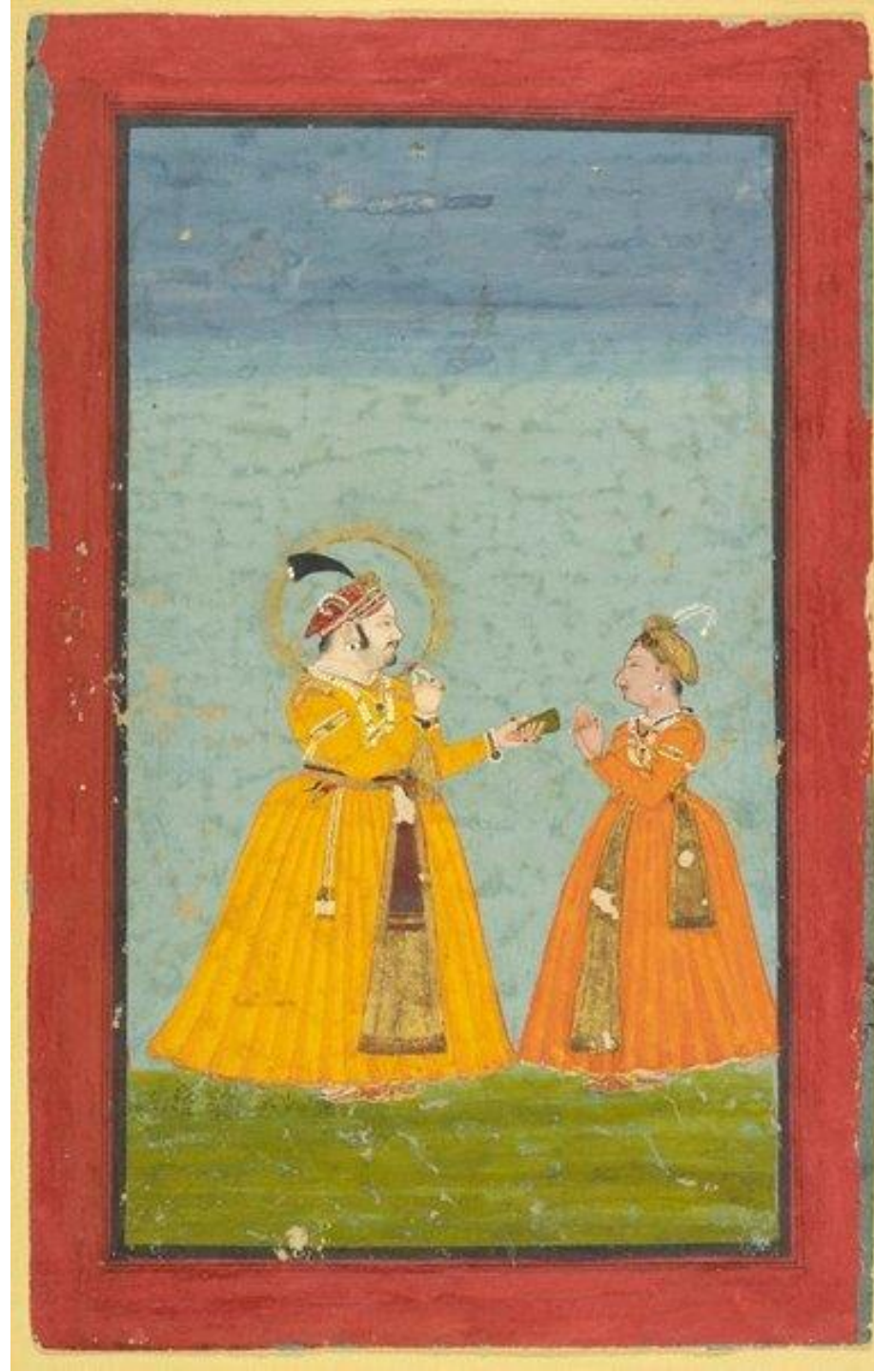


॥ सावकश्रीरामदीपदी ॥ व्यक्तित्व ॥ व्यक्तित्व ॥ व्यक्तित्व ॥



A Rana on horseback surrounded by retainers
1766

Rana Jagat Singh II and Pratap Singh II
circa 1740-1750





Krishna and Radha, might be the work of Nihal Chand, a master of the Kishangarh school trained at the imperial court in Delhi.[1]...

Thus, Mughal School and western Indian School along with the folk traditions of Rajasthan helped in the evolution of a unique art form which assumed a concrete shape not before the 17th century.

Being stretched over a vast geographical area the Rajasthani School itself had its own differences.

Themes in Rajput Painting

Until the 18th century the Rajput local rulers continued in the local style evolved through indigenous pre Mughal painting style and then influenced by the Mughal court artist.

Ragamalas along with the story's related to Krishna was the main subjects of these paintings.

The Bhagavat Purana was the main inspiration for these painting styles.

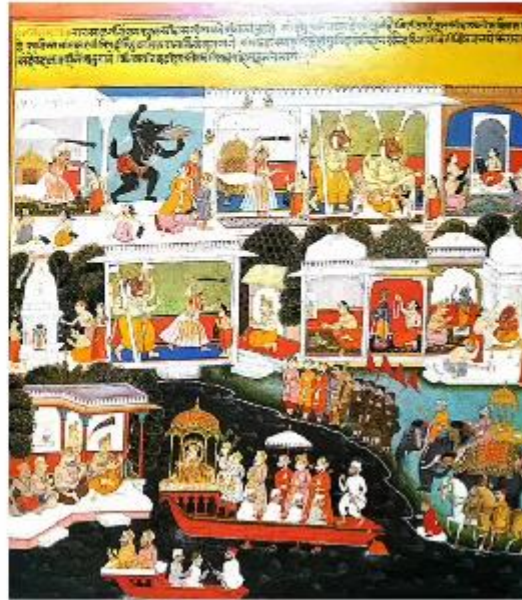
The standards Ragamala is a set of thirty six paintings depicting the man woman relationship during different time of the day and seasons.

Each of these is considered as separate ragas or its variant ragini.

They essentially depict the emotional potential of the relationships.

Nature in these paintings were used to intensify the situation and not merely spatial backdrop.

Ragamala is part of the devotional Bhakti which as a philosophy was much popular during the medieval ages and was a kind of a rebellion to the Brahmanical cult.



The worshipper here longs for communion with the God through music and other forms of entertainment like dance which was not approved much in the conventional norms of religion.

It deviated from the priestly control.

This definitely was much patronised by the local courts keeping in mood with the then popular notions of the society.

The second facet of the Rajput painting is Vaishnavism.

The incarnation of Vishnu, Krishna in the form of male protagonist was the theme of many Rajput paintings.

The non Vaishnavite subject of Bhakti intermingled with the Vaishnava subject of Krishna in the illustration formats.

Krishna becomes the epitome of sensuousness and the archetypal 'beloved'.

Many Rajasthan states developed distinctive local artistic traditions, different courts in the same geographical area usually shared general traits.

As for example the Sirohi and Mewar had much in common as did Bikaner and Jodhpur.

Thus a broad regional style developed.

Mewar school was much in common also with the Malwa painting as Malwa was in the southwest as it had commonality with Sirohi in the west.

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Mewar and its neighbours and Rathor states of Jodhpur and Bikaner were two extremes in the range of Rajput styles during the later 17th century.

Sirohi School

- Sirohi in the south west corner which bordered Gujarat and Mewar developed a district style from the last quarter of 17th century.
- This style is distinctly depicted in the Sarang Ragini series.



- The Mughal influence is much less and the form is crisp and clean in depiction. The
- architecture is freely drawn and not geometric as in the Mughal Painting. The colour is
- vibrant and the depiction over all is very spontaneous



UNKNOWN RAJPUT
DATE: 19TH CENTURY
ACCESSION NUMBER: 17.2705B

- The colour emphasises on red , blue , green white and saffron yellow like the pre Mughal
- BhagvataPurana series.
- The figures are modelled by shading along the outlines. And does not give any three
- dimensional effect and thus much vivid.
- The image is powerful and does not deal with any illusion. It continued till the 1740's and
- patronised by both Jains and Hindus. Sirohi is a useful example of the problems continually
- encountered in attempting to assign provenance to some recognisable Rajasthani styles.
- There is no evidence to connect the SarangRagamala to Sirohi though. One of the paintings
- of this school mentioned the capital of the Sirohis, Vasantgarh, and thus this conclusion was
- drawn. The closest parallels of this school can be found in the inscribed paintings from
- Nadol. Desuri and Bijapur.

Maharana Arsi Singh of
Mewar (r. 1762-1772)
Hunting Deer





itle

Peacocks and Peahens

Classification

Paintings

Work Type

painting

Date

mid 19th century

Places

Creation Place: South Asia, India, Rajasthan, Nathadwara

Maharao Durjan Sal of Kota Plaiting Krishna's Hair, India, Rajasthan, Kota, c. 1730. Colors and gold on paper. Harvard Art Museums/Arthur M. Sackler Museum, Gift in gratitude to John Coolidge, Gift of Leslie Cheek, Jr., Anonymous Fund in memory of Henry Berg, Louise Haskell Daly, Alpheus Hyatt, Richard Norton Memorial Funds, and through the generosity of Albert H. Gordon and Emily Rauh Pulitzer; formerly in the collection of Stuart Cary Welch, Jr., 1995.95.



काधिकपोलतले मिलितालपितुं किमधिभ्रित
मूले। वाचुचुं वनिर्तवती द्यितं पुलकरनेक
ले ॥४॥



Krishna Revels with the Gopis: Page from a Dispersed Gita
Govinda (Song of the Cowherds)

Date: ca. 1630–40

Culture: India (Madhya Pradesh, Malwa)

Medium: Opaque watercolor and silver on paper

Dimensions: 4 1/2 x 8 in. (11.4 x 20.3 cm)

Classification: Paintings

Credit Line: Cynthia Hazen Polsky and Leon B. Polsky Fund,
2003

Accession Number: 2003.165

Maharana Sangram Singh Riding a Prize Stallion
Artist: Stipple Master (Indian, active ca. 1690–1715)

Artist: Jai Ram (?)

Date: ca. 1712

Culture: India (Rajasthan, Mewar)

Medium: Ink, opaque watercolor, gold, and Basra pearls
on paper

Dimensions: 8 1/4 x 7 1/2 in. (21 x 19 cm)

Classification: Paintings

Credit Line: Cynthia Hazen Polsky and Leon B. Polsky
Fund, 2004

Accession Number: 2004.403





Radha and Krishna Walk in a Flowering Grove (recto); Krishna Fluting (verso)

Artist: The Kota Master (Indian, active early 18th century)

Date: ca. 1720 (recto); ca. 1750–75 (verso)

Culture: India (Rajasthan, Kota)

Medium: Ink, opaque watercolor, and gold on paper

Dimensions: recto: 7 1/2 x 4 3/8 in. (19.1 x 11.1 cm)
verso: 9 x 5 7/8 in. (22.9 x 14.9 cm)

Classification: Paintings

Credit Line: Cynthia Hazen Polsky and Leon B. Polsky Fund, 2003

Accession Number: 2003.178a, b

Mahadevi, the Great Goddess

Date: ca. 1725

Culture: India (Rajasthan, Bikaner)

Medium: Ink, opaque watercolor, and silver on paper

Dimensions: Image: 21 1/2 x 11 1/2 in. (54.6 x 29.2 cm)

Classification: Paintings

Credit Line: Fletcher Fund, 1996

Accession Number: 1996.100.2





A Lady Playing the Tanpura

Date: ca. 1735

Culture: India (Rajasthan, Kishangarh)

Medium: Ink, opaque and transparent watercolor, and gold on paper

Dimensions: 18 1/2 x 13 1/4 in. (47 x 33.7 cm)

Classification: Paintings

Credit Line: Fletcher Fund, 1996

Accession Number: 1996.100.1

Maharana Ari Singh with His
Courtiers Being Entertained at the
Jagniwasi Water Palace

Artist: Bhima , Indian

Artist: Kesu Ram (Indian)

Artist: Bhopa (Indian)

Artist: Nathu (Indian)

Date: dated 1767

Culture: India (Rajasthan, Mewar,
Udaipur)

Medium: Ink, opaque watercolor,
and gold on paper





Escapade at Night:
Artist: Attributed to Chokha
(Indian, active 1799–ca. 1826)

Date: ca. 1800–10

Culture: India (Rajasthan,
Mewar)

Fortified City of
Ranthambhor
Artist: Generation
of Bagta (active ca.
1761–1814)

Date: ca. 1810–18

Culture: India
(Jaipur, Rajasthan)





Krishna in the Form of Shri Nathji

Date: ca. 1840

Culture: India (Rajasthan, Mewar, Nathdwara)

- Ragamala paintings are a series of illustrative paintings from medieval India based on Ragamala or the "Garland of Ragas", depicting various Indian musical modes called Ragas. They stand as a classical example of the amalgamation of art, poetry and classical music in medieval India.
- Ragamala paintings were created in most schools of Indian painting, starting in the 16th and 17th centuries, and are today named accordingly as Pahari Ragamala, Rajasthan or Rajput Ragamala, Deccan Ragamala, and Mughal Ragamala.

- Sangeeta Ratnakara is an important 12th century CE treatise on the classification of Indian Ragas, which for the first time mentions the presiding deity of each raga.[2] From the 14th century onwards, they were described in short verses in Sanskrit, for Dhyana, 'contemplation', and later depicted in a series of paintings, called the Ragamala paintings.[3] Some of the best available works of Ragamala are from the 16th and 17th centuries, when the form flourished under royal patronage,[4] though by the 19th century, it gradually faded.

- Most of the extant works of Ragamala are from Deccan style, where Ibrahim Adil Shah II of Bijapur, was himself also a fine painter and illustrator, though some Rajput style also exist of which the work of an artist of the 'Chawand' (a part of Mewar) school of painting, Sahibdin, whose Ragamala (musical modes) series dated 1628, are now in National Museum of India[6]

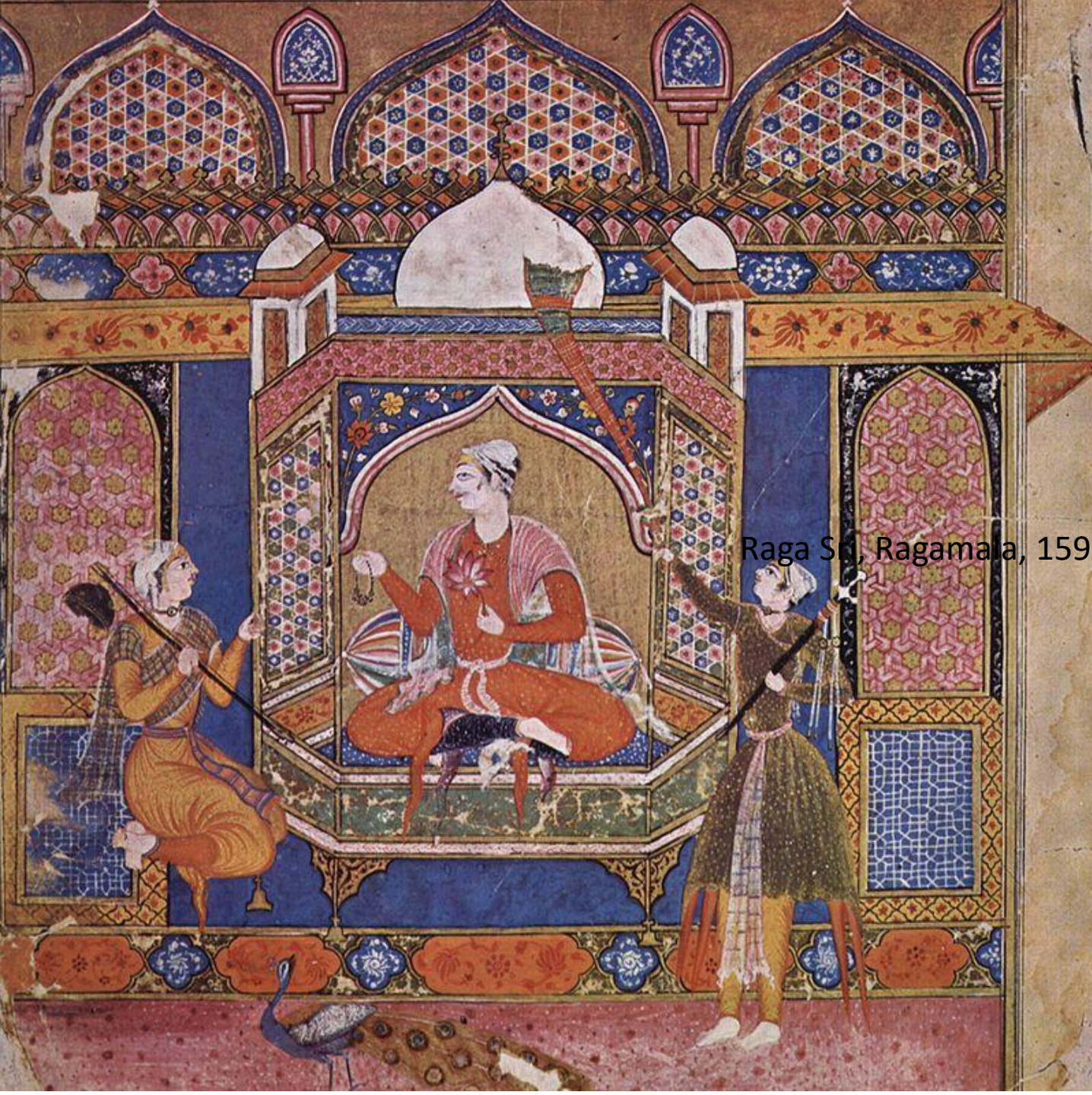
- The Ragas in Ragamala
- Six are male (parent) ragas; the thirty raginis are their wives and the remaining forty-eight are their sons. These are listed as follows:
- (1) Parent Raga: Bhairav raga
- Wives: Bhairavi, Bilawali, Punyaki, Bangli, Aslekhi. Sons: Pancham, Harakh, Disakh, Bangal, Madhu, Madhava, Lalit, Bilaval.
- (2) Parent Raga: Malkaus raga
- Wives: Gaundkari, Devagandhari, Gandhari, Seehute, Dhanasri. Sons: Maru, Mustang, Mewara, Parbal, Chand, Khokhat, Bhora, Nad.
- (

- 3) Parent Raga: Hindol raga
- Wives: Telangi, Devkari, Basanti, Sindhoori, Aheeri. Sons: Surmanand, Bhasker, Chandra-Bimb, Mangalan, Ban, Binoda, Basant, Kamoda.

- (4) Parent Raga: Deepak raga
- Wives: Kachheli, Patmanjari, Todi, Kamodi, Gujri. Sons: Kaalanka, Kuntal, Rama, Kamal, Kusum, Champak, Gaura, Kanra [36].

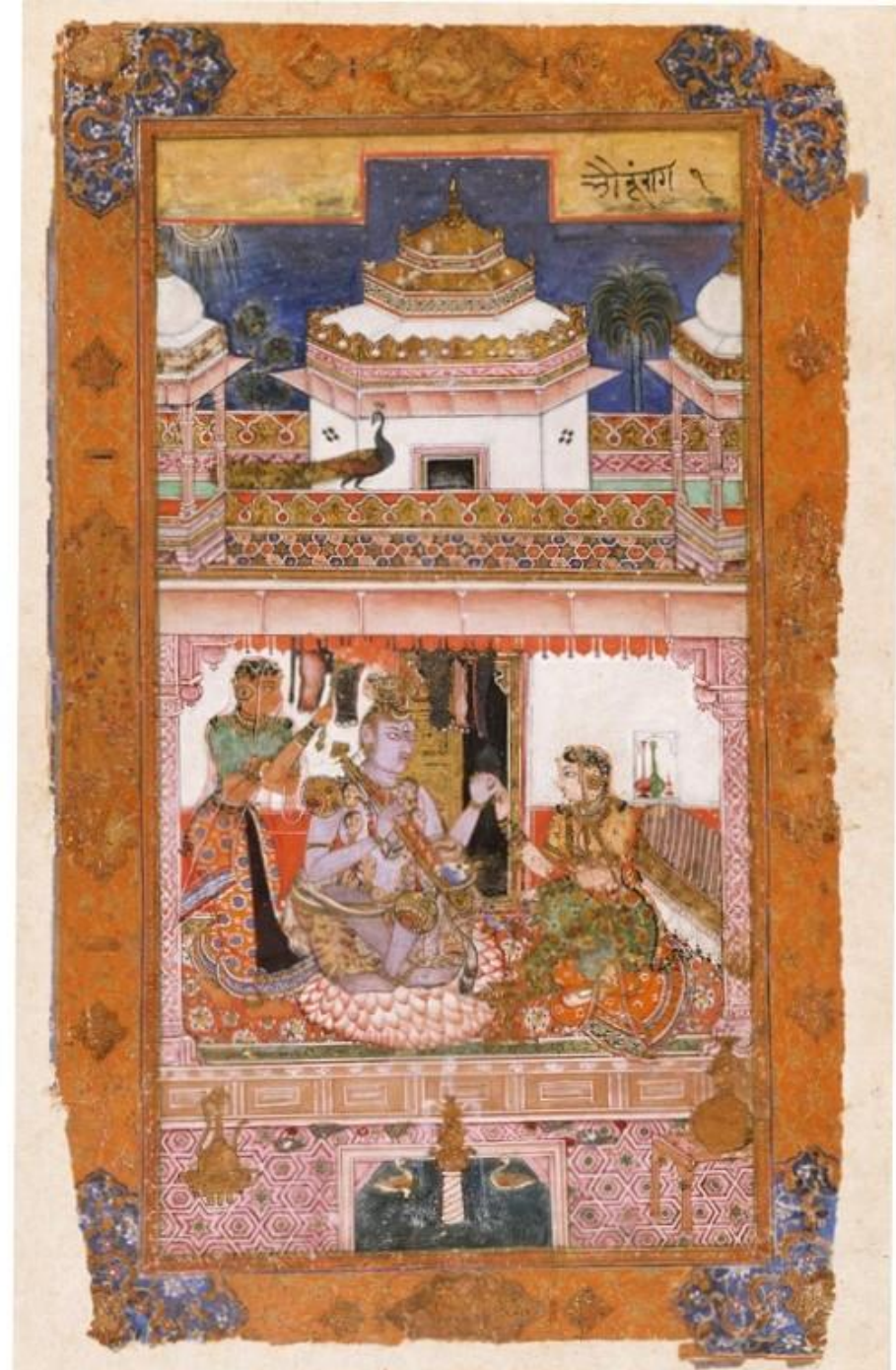
- (5) Parent Raga: Sri raga
- Wives: Bairavi, Karnati, Gauri, Asavari, Sindhavi. Sons: Salu, Sarag, Sagra, Gaund, Gambhir, Gund, Kumbh, Hamir.

- (6) Parent Raga: Megh raga
- Wives: Sorath, Gaundi-Malari, Asa, Gunguni, Sooho. Sons: Biradhar, Gajdhar, Kedara, Jablidhar, Nut, Jaldhara, Sankar, Syama.



Raga S, Ragamala, 1590–1600

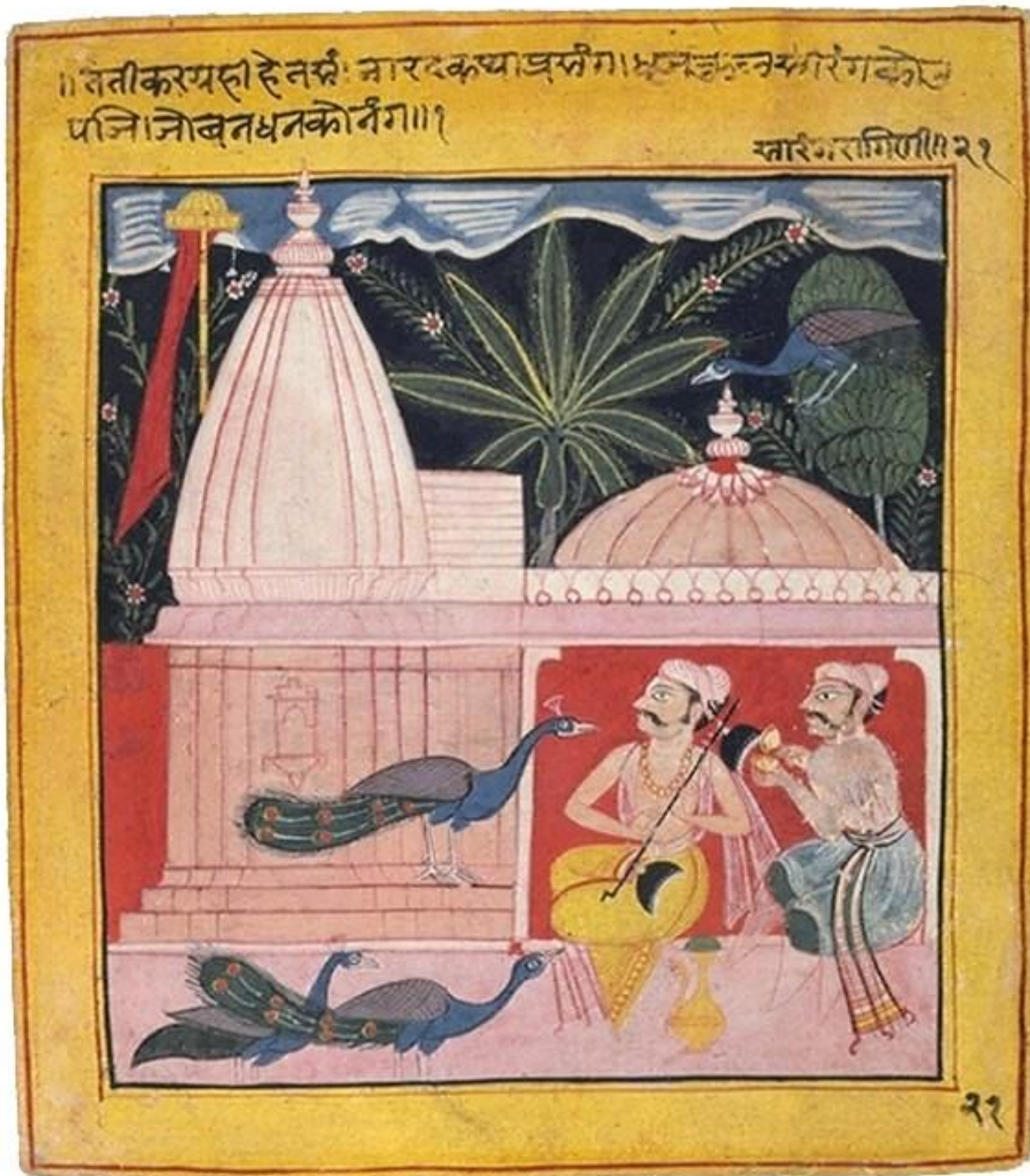
Bhairava raga, Ragamala, Chunar, 1591





Todi Ragini, Ragamala, Bundi, Rajasthan, 1591

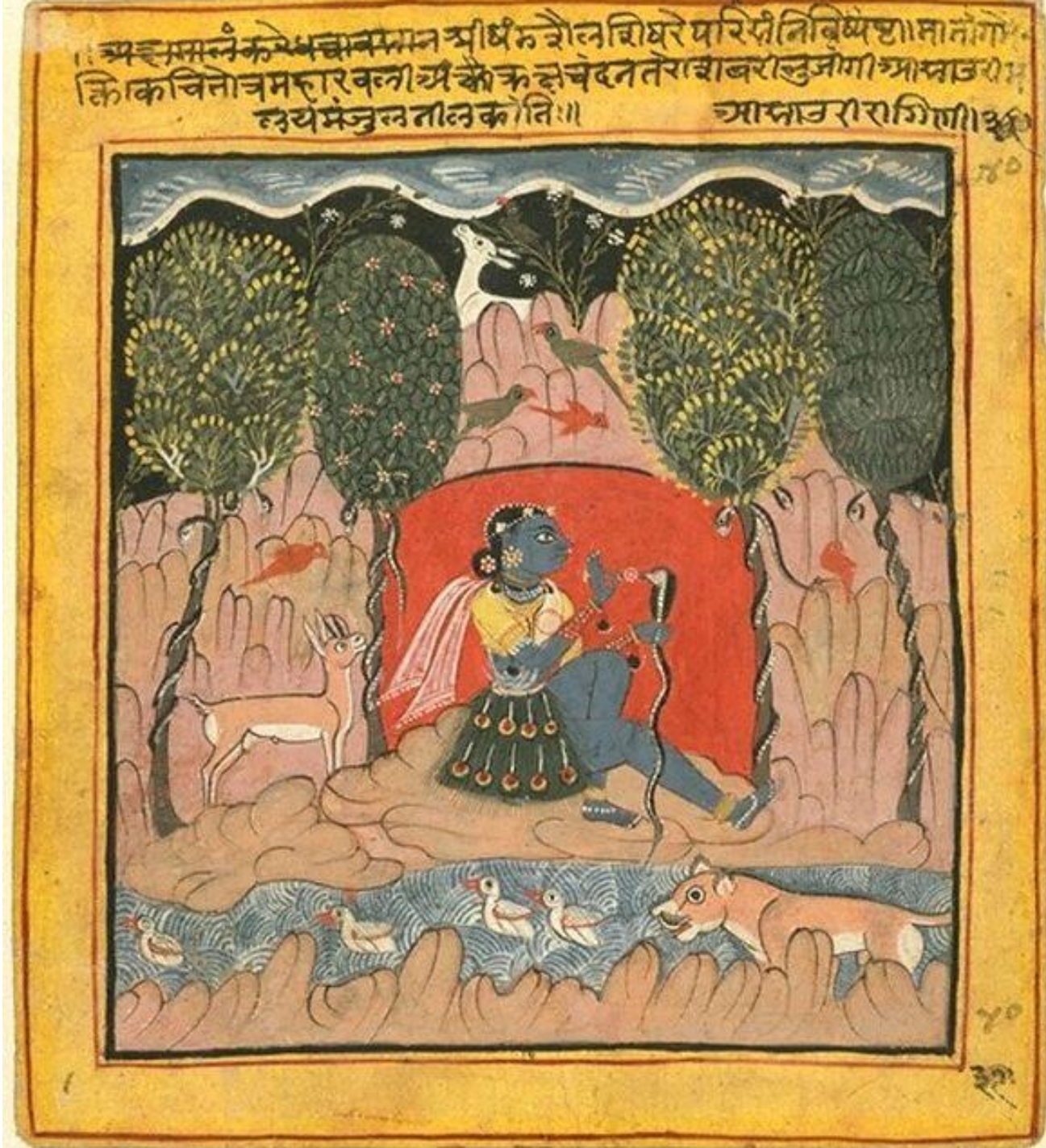
Sarang ragini, Ragamala, ca1605





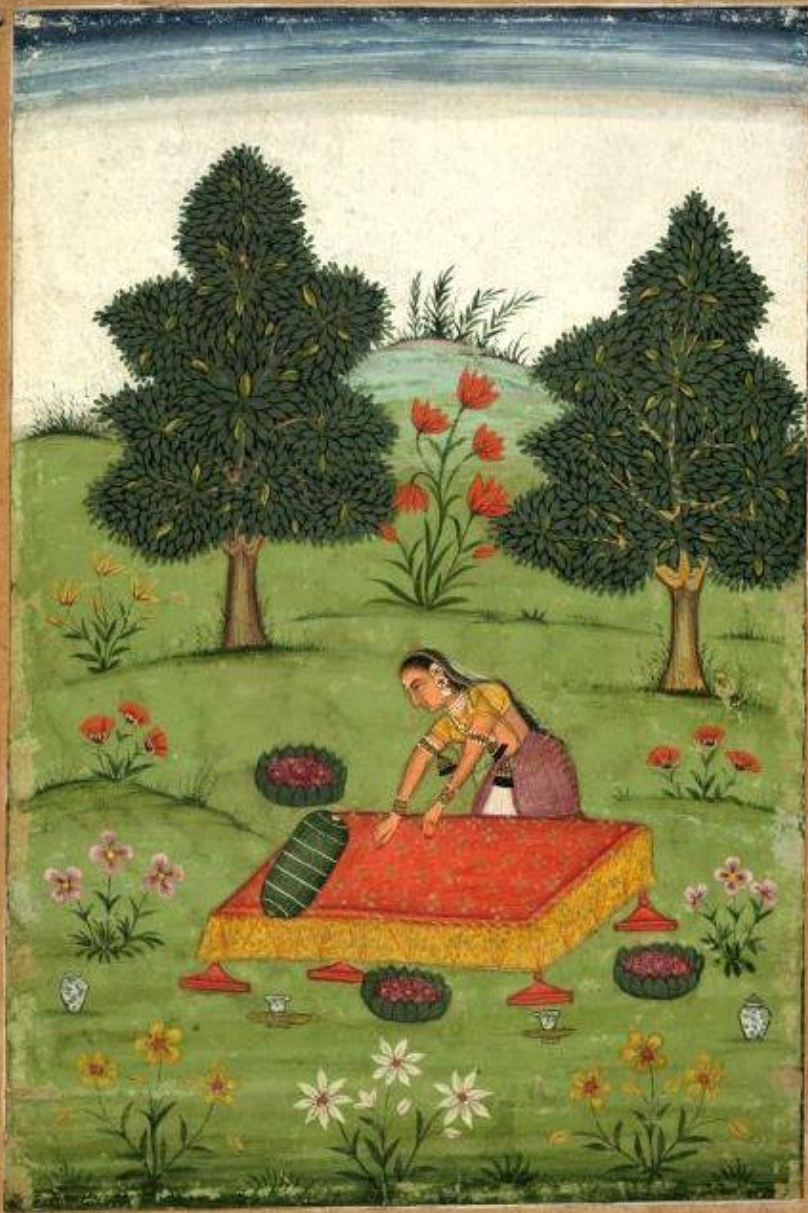
Raag Deepak, in Ragamala by Sahibdin 1605

Asavari Ragini, Ragamala, 1610



॥रागिनीमाञ्जरी॥

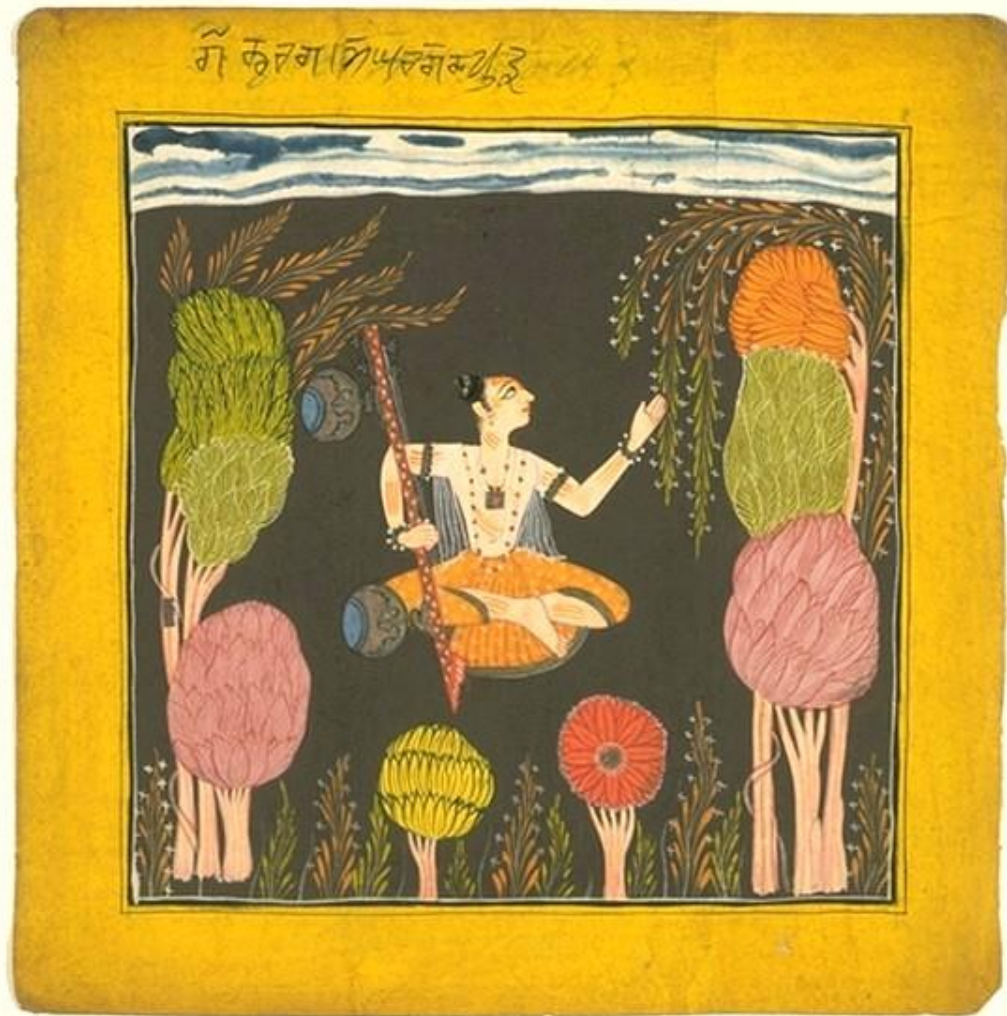
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Malasri Ragini, Ragamala, Rajasthan. 1620

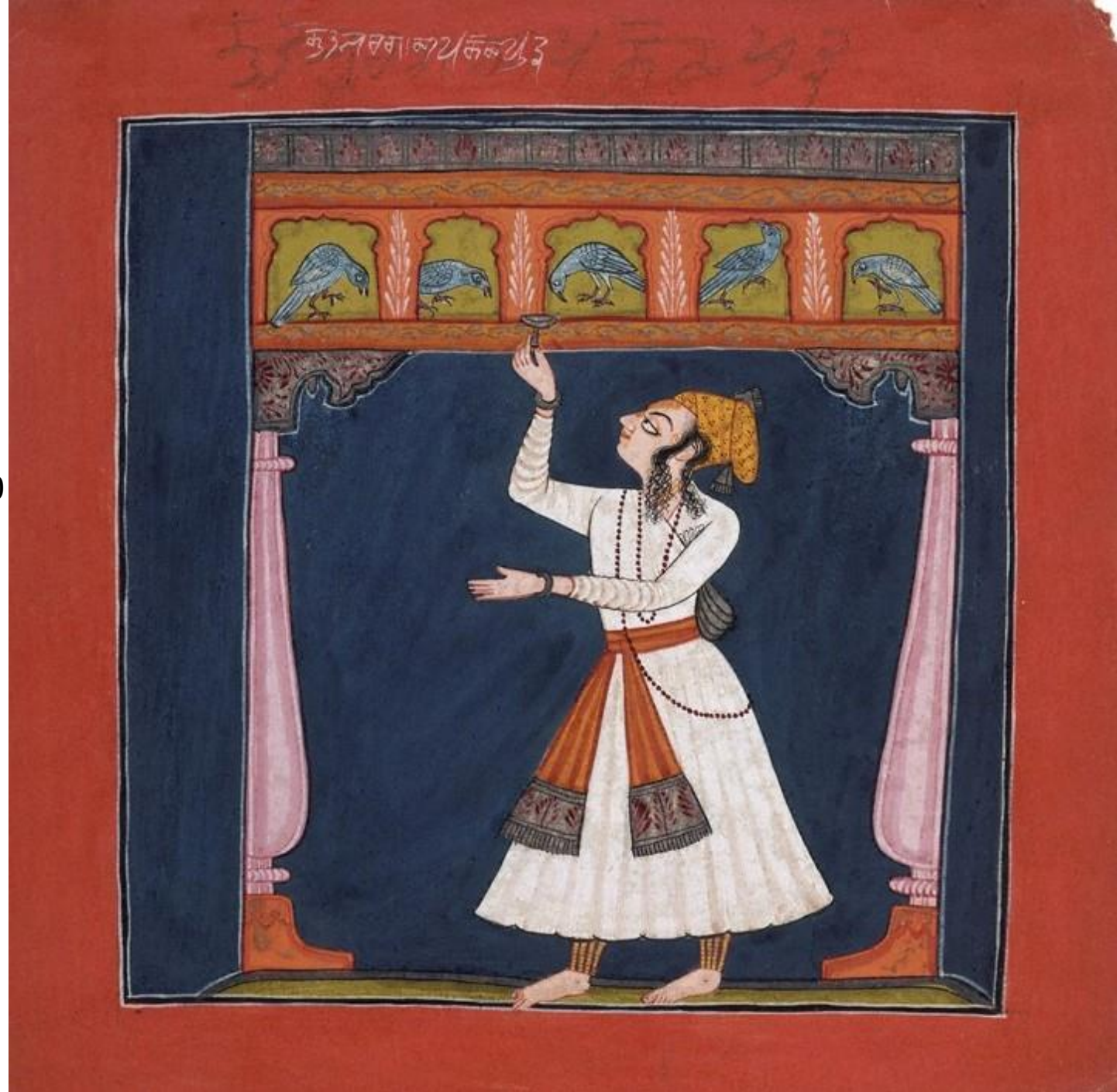
Pancham Ragini, Ragamala, 1680–1690





Goda raga, Ragamala, ca 1710

Kuntala Raga, 'son' of Dipakeda Raga, Ragamala, 1710

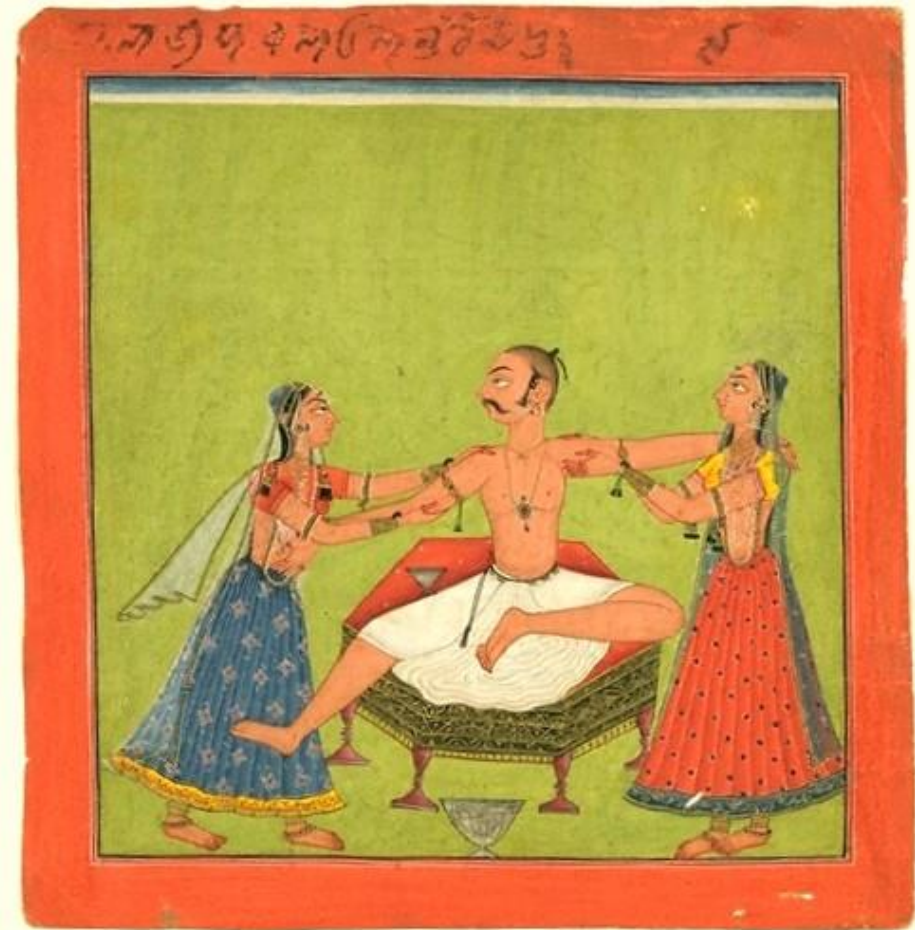


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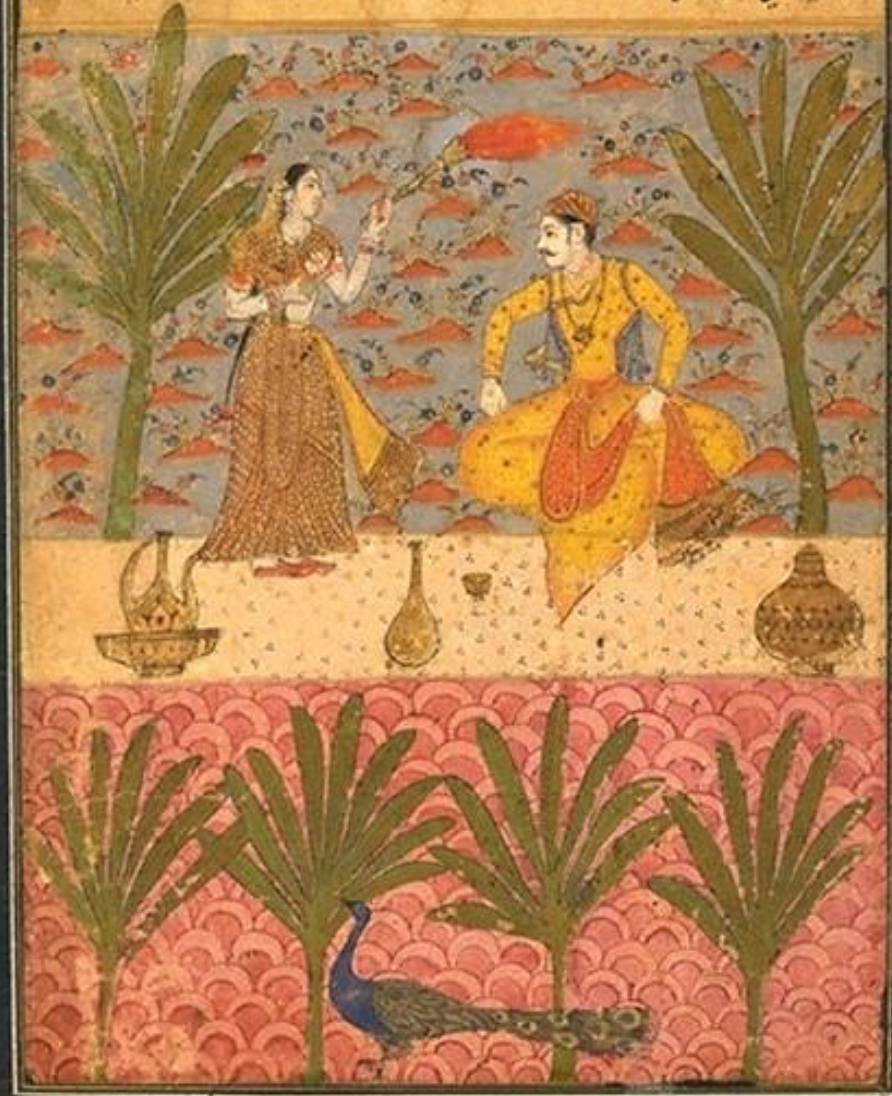
Ragaputra Velavala of Bhairava. 1710

Alhaiya raga, Son of Bhairava Raga, Ragamala, c1720



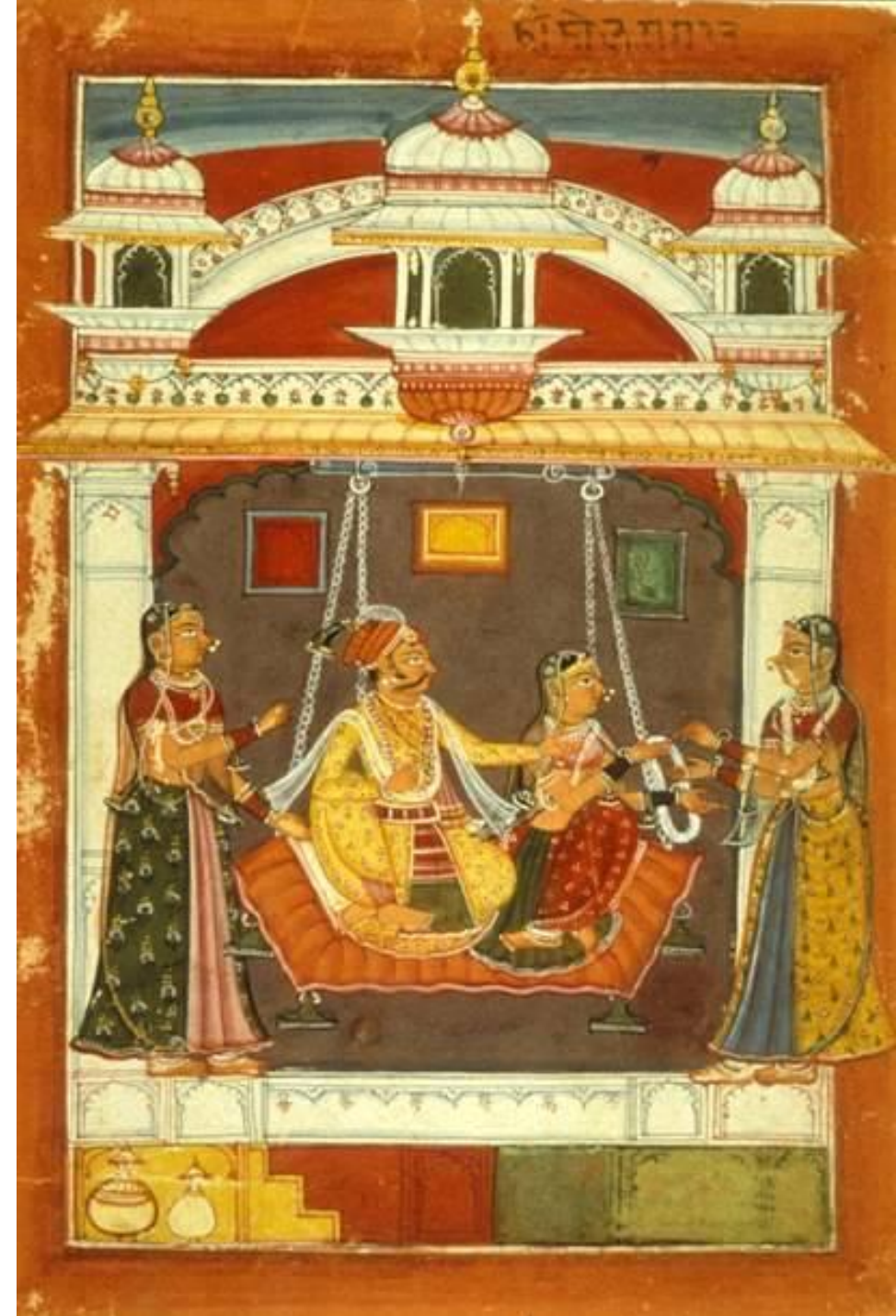
विनोदयंती दयितं कुकेली सुकंठगा रामचंद्रकेन। करे प्रपुष्पं सुरपादपस्य वरोगनेयं कथिताम्
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गुरारि रागिनी



Varari ragini, Ragamala, 17th century

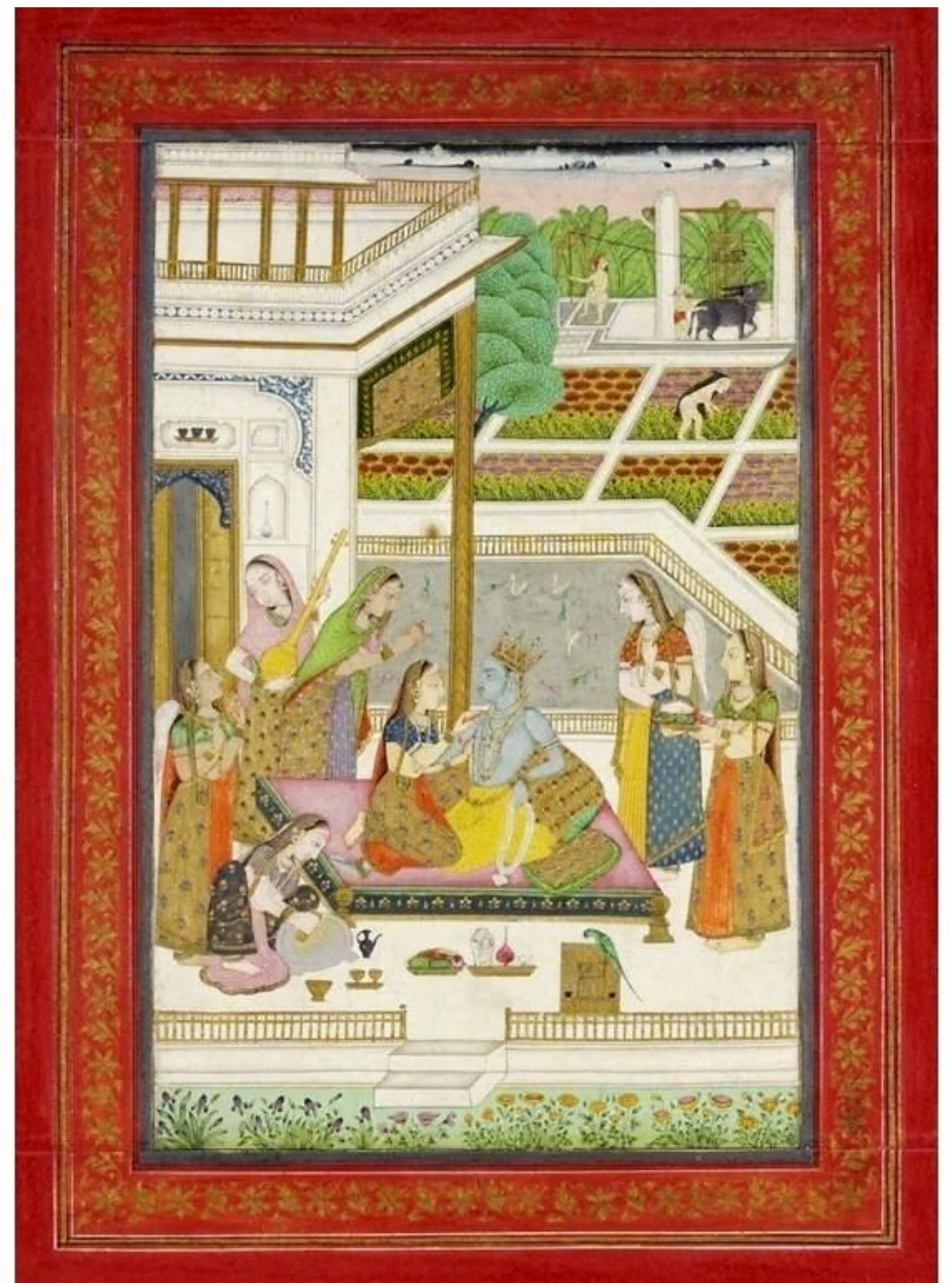
Hindola Raga, Ragamala, 17th century

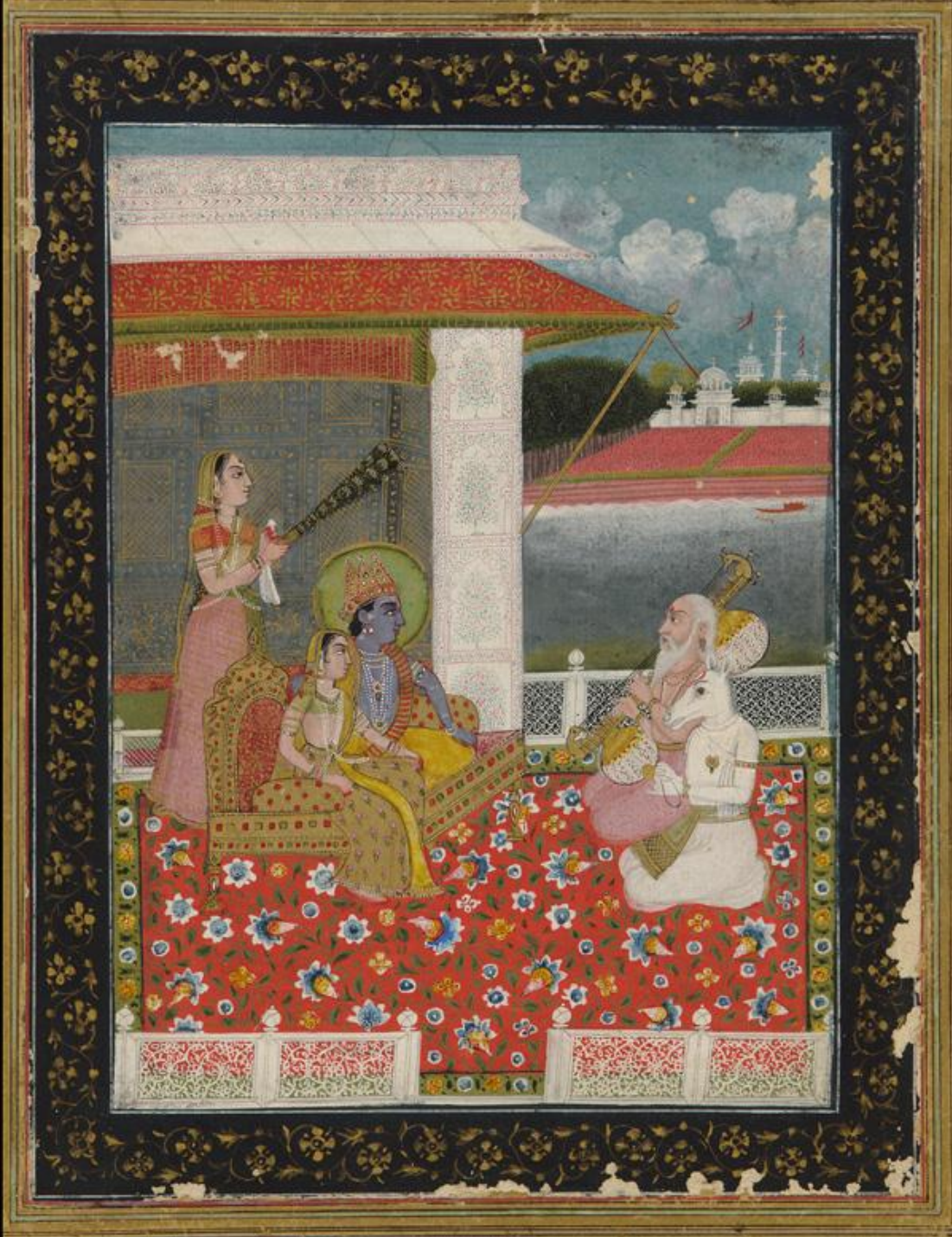




Vasant Ragini, Ragamala, Rajput, 1770

Radha-Krishna, a depiction of Bhairava Raga, Ragamala. ca 1770





Raga Sri recital to Krishna-Radha, 19th century

Dipaka Raga



३३ कामोदनी

रानी कामोदनी
(रात का मुरी)



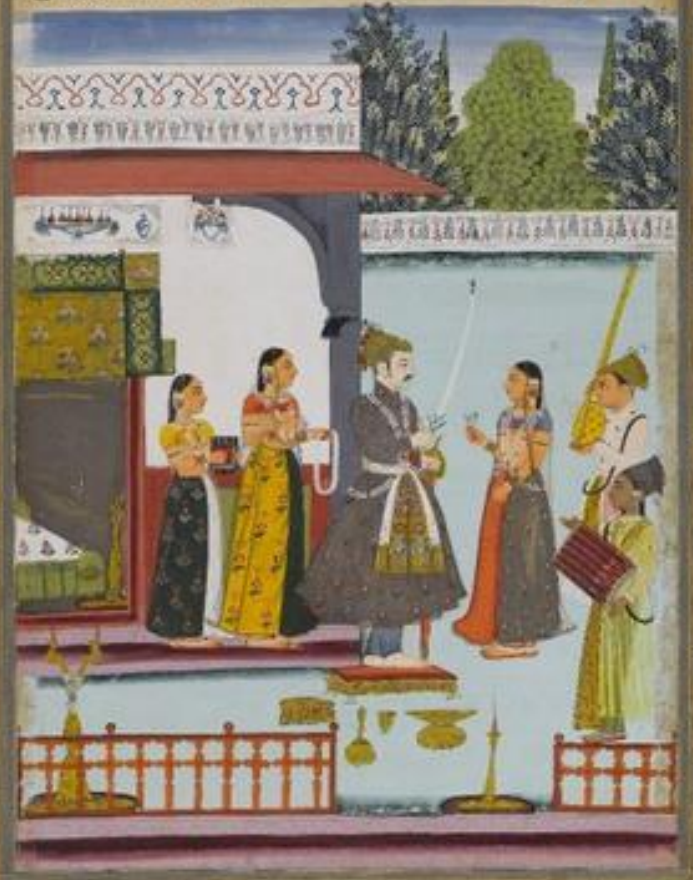
{ रात का मुरी }

Kamodani Ragini

Dhanyashri Ragini



॥ मन्त्र ॥ राग मालकोस ॥ देवा ॥ मालकोस सरंग मपधनि ॥ करिके कठकिचो नि ॥ रजनी ॥
 के विधि पाद रि ॥ मिसर सुरि वुडि वपा नि ॥ १५ ॥ काय मोर कष्ट ॥ सहर न सुर पर जे शक ॥ न
 ल व स न जु त से त वे द ॥ कलि करे जु व तिके से रा ॥ सा ॥ बा छरी पा गि व नी सु रा ध ॥ माल सु क वा नि
 का माला गति ॥ परा ड र ने प ड ध र ॥ २ ॥ श च रो वा ॥ भौ डी गो रो ना रि ॥ सा गु न क टा प ना स ती
 क कु जे ले इ वि वा रि ॥ माल को स कर र रे रा ॥ १३ ॥ वा ॥ श्री ॥ इ ॥ इ ॥ इ ॥ इ ॥ श्री ॥ श्री ॥ श्री ॥



Malkosa Raga



Raja Balwant Singh's Vision of Krishna and Radha
Artist: Attributed to Nainsukh (active ca. 1735–78)

Date: ca. 1745–50

Culture: India, Punjab Hills, kingdom of Jasrota

Medium: Ink, opaque watercolor, and gold on paper

Dimensions: Overall: 7 3/4 x 6 1/8 in. (19.7 x 15.6 cm)

Classification: Paintings

Credit Line: Rogers Fund, 1994

Accession Number: 1994.377

Chitrini Nayika, from a Rasikapriya Series

Classification

Paintings

Work Type

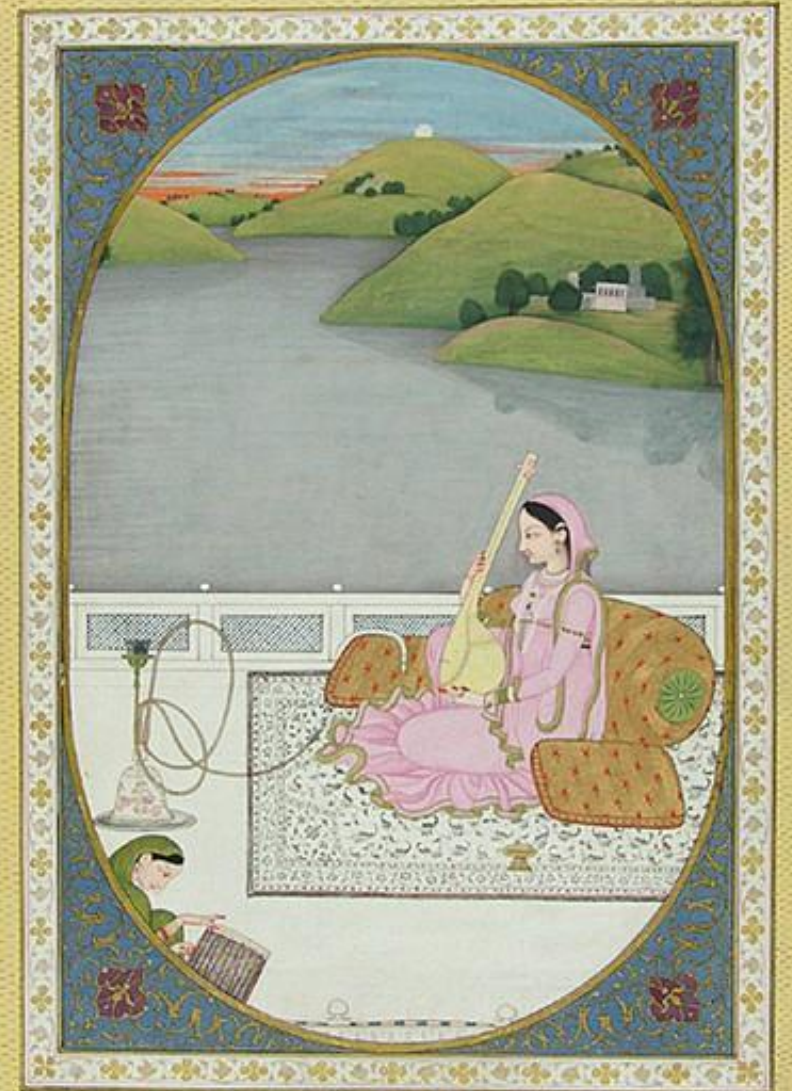
painting

Date

c. 1780

Places

Creation Place: South Asia, India, Himachal Pradesh, Kangra





Kali Presenting the Heads of Chanda and Munda to Durga: Scene from the Devi Mahatmya (Glory of the Goddess)

Date: ca. 1780

Culture: India (Himachal Pradesh, Guler)

The Monkey King Vali's
Funeral Pyre: Illustrated
folio from a dispersed
Ramayana series
Artist: Workshop active in
the First generation after
Nainsukh (active ca.
1735–78)

Date: ca. 1780

Culture: India, Punjab
Hills, kingdom of Kangra



