

CHAPTER 3

RAJASTHANI MINIATURE STYLE

Indian art has carved a special niche in International art heritage. The classicism of the rich murals and sculptures of Ajanta and Ellora along with the influence of Hinduism, Buddhism and Jainism became the foundation of the development of medieval arts. Along with the medieval art tradition in temple construction and sculptures the miniature form of painting was established by the name of *Pal*, *Apabhramsha* (Jain), Rajasthani, Mughal and Pahari School. This style of painting later endowed a timeless quality to the rich art tradition of Ajanta and preserved it from second century before Christ till today.

RISE AND DEVELOPMENT-

Sustaining in miniature form, there is contention amongst various scholars regarding the historical background, naming and region of origin of Rajasthani art in the Indian painting tradition. But the later researches, published books, and on the basis of historic factual evidence the rise and development of Rajasthani style paintings was determined between 17th to 19th century. However, the scholars are in disagreement about the history preceding it.

The miniature style was first mentioned and described by art historian Dr. Anand K. Coomarswamy in his book “Rajput Painting” (1916 A.D.). Dr. Coomarswamy has considered two groups of medieval art- (1) Rajput Style (2) Mughal Style. The Rajputana expanded from Gujarat to Bundelkhand and on the other side from the principalities on the foothills of The Himalayas to the plains of Malwa. Due to this regional expanse, Dr. Coomarswamy addressed this style as Rajput style which seems plausible but later on with the research papers presented by Basil Grey, Dr. Hermann Goetz, O.C. Ganguly, Rai Krishna Das, Kunwar Sangram Singh, Motichandra Khajanchi, Karl Khandalavala etc., factual evidences and manuscripts, the different styles and sub-styles of Rajput art came to light. On the basis of these authentic proofs and evidences the Rajput Style came to be categorised into two main styles- Rajasthani Style and Pahari Style.

Post independence, Rajputana came into being as 'Rajasthan' described as “Raisthan' for the first time by Colonel Todd in his series “Annals and Antiquities of Rajasthan” in 1829 which later came to be known as Rajasthan. Therefore, Rajasthani painting means the art tradition that budded and blossomed and flourished in this region.

The study of Indian history and the evidences presented by the scholars make known the fact that the pre-medieval period i.e. 7th century to 12th century was significant for the history of Rajasthan. This period was remarkable for the development of art and literature. The available palm-leaf (*Tadptra*) illustrated manuscripts belonging to Rajasthan “*Shravan Pratikraman Churni*”(1260 A.D.) at Ahad (Udaipur) and “*Supasanahchariyam*” (1422- 1423A.D.) found at Delwara demonstrate the initial stage of Rajasthani painting which is completely dominated by Jain and Gujarat style. But the illuminated manuscripts found

thereafter like *Kalpsutra* of 1426 A.D., *Basant Vilas Pattachitra* (scroll painting) of 1451 A.D., *Gita Govind* of 1450 A.D. and *Bal Gopal Stuti* are important works where the seeds of Rajasthani School are clearly evident.

The comprehensive form of the miniature paintings based on Jain and Non-Jain scriptures of the 7th to 15th century in accordance with harmony of regional uniqueness and elements and principles of classical art was manifested in a novel approach in Rajasthani School. The study of the medieval (between 12th to 15th centuries) illuminated manuscripts such as *Adipurana* painted in 1540 A.D., *Chaupanchshikha* from Mewar (1598 A.D.), *Gita Govind* (1610 A.D.), *Mahapurana* of 1540 A.D., *Nimat-Namah* of 15th century, *Mrigavati* of 1540 A.D., *Jodhpur Bhagwat* and *Ragamala* from the collection of Kunwar Sangram Singh make known that the previously prevalent Sawa Chashma faces (one and a quarter eye), aquiline nose, *Parval* (pointed gourd) like bulging eyes, distorted hands and stiff fingers, unnaturally protruding chest, exaggerated poses and symbolic depiction of nature etc. from *Apabhransha* form combined with the local characteristic features and manifested in Mewar School. The *Ragamala* series of paintings of 1605 A.D. by Nasiruddin found at Chawand strengthened the authentic base of Rajasthani School, which made fact the universal that the place of origin of Rajasthani style was indeed *Medpat* (Mewar).

In the early 16th century, the rich Mewar School (initial Rajasthani School) which was influenced by Gujarat Style initiated a new phase in Indian painting that was a new edition of *Apabhransha* School, medieval *Bhakti* Movement and *Ritikavya* or *Ritismagra Kavya*. The creations based on *Shringara Kavya* by Bihari, Matiram, Dev, Keshav etc. and the worldly and divine form of Radha and Krishna revered in *Bhakti Ras* by Sur, Mira, Nanak, Kabir etc. was lent a new importance and delineation by Rajasthani School as a result of which along with preceding themes *Ragamala*, *Barahmasa*, ***Ritu-Varnana*** (seasons), *Nayak-Nayika Bheda* have been painted outstandingly.

CLASSIFICATION OF STYLES

The rise and development of Rajasthani School was dissimilar to that of the other styles and came about due to regional diversities. Due to diverse patronage, there is an array of forms perceptible in it. The arts in Rajasthan budded and developed in the ancient towns and religious and cultural seats. Besides the love of religion and arts of the religious seats, religious heads, state patronages and feudal lords, with the significant contributions of litterateurs, poets, painters, musicians, and sculptors, the Rajasthani style developed in many sub-styles of principalities. The style that was at its pinnacle between 17th to 19th centuries was an amalgamation of various regional sub-styles. From the view of research, The Rajasthani School is divided into four Schools based on the regional characteristics and geographical perspective.

- (1) Mewar School- Udaipur, Nathdwara, Pratapgarh.
- (2) Marwar School- Jodhpur, Bikaner, Kishangarh, Nagaur, Sirohi.
- (3) Hadoti School- Kota, Bundi, Jhalawar.
- (4) Dhundhar School- Jaipur, Uniyara, Alwar, Shekhawati.

But later on, based on the originality and uniqueness of individual styles of the primary and sub-styles of Rajasthani School, Bikaner, Kishangarh, Kota, Bundi, Alwar etc. were established as individual Schools.

MEWAR SCHOOL

The Mewar School occupies a prominent place in the Rajasthani School. Since *Medpat* or *Mewar* has been a source of inspiration since times immemorial and so, it has contributed significantly to the rise,

development and historical evaluation of Rajasthani School. The history of Mewar boasts of courage, sovereignty and patronage to the rich cultural heritage and religion. Unaffected by constant invasions and obstacles, it has been on the forefront in preserving its legacy. The example of Maharana Kumbha's fondness for architecture, literature, music and arts can still be traced in the fort of Kumbhalgarh and the palaces. Rana Sanga's resistance to the Mughal invasion (early 16th cent. A.D.) and the destruction of Chittore led to the founding of Udaipur by Maharana Udai Singh. Later on Maharana Pratap declared Chawand his capital. Despite constant wars and conflicts with the Mughals, the rulers of Mewar patronised arts as a result of which Kumbhalgarh, Chittore, Udaipur and Chawand remained the prime seats of the initial Mewar School.

After the partial capitulation of Amar Singh I to the Mughals in the 17th century, the Mughal influence started reflecting in the Mewar school which persisted till the rule of Maharana Karan Singh and Maharana Jagat Singh I. The *Ragamala* (1605 A.D.) painted by Nasiruddin at Chawand during the time of Maharana Pratap is significant where the local elements of art and the brightness of colours help establish its regional identity. In the same series, the *Nayak-Nayika Bheda* of Jagat Singh period determines the mature tradition of the School. The period of Maharana Jagat Singh was the golden period of Mewar School. The influence of Mughal School during Jahangir's reign and the love and devotion for Krishna owing to the influence of *Vallabha Sampraday* was at its peak where the moods of Krishna and scriptures likes *Bhagwat-Purana*, *Gita Govind*, *Sur-Sagar*, *Ramayana* etc. were the main subjects for painting. The 123 paintings of the four wings of the *Bhagwat-Purana* painted by *Sahabdin* are important where ochre, yellow, red and blues have been used. Besides these *Ramayana* painted by Manohar in 1649 A.D., *Gita Govind* and *Sur-Sagar* (1650-51 A.D.) are testimonies to Jagat Singh's love of art. Influenced by *Ritikavya*, with *Shringar Ras* as the theme, *Barahmasa* (all seasons), *Rituvarnan*, *Nayak-Nayika Bheda* and *Ragamala* etc. were beautifully painted in Mewar School which is further evidenced by the paintings based on *Ragamala* and *Rasikapriya* and *Ramchandrika* by Keshava.

The rich tradition of Mewar School painting of Jagat Singh's time culminated during the rule of Raj Singh. '*Bhramargeet*' painted by painter *Sahabdin* in 1655 is one of the fine achievements of this period. It was that time when Aurangzeb's anti-Hindu policy was at its worst. Without heeding the Mughal invasion, Maharana Raj Singh established the *Vigraha* of Lord Shrinath at Sihar village of Mewar in 1670 A.D. and maintained the Mewar tradition of safeguarding religion.

The founding of the *Pushtimarga* tradition of *Vallabha Sampraday* in Mewar, new distinguished forms of Krishna came into being. It is a known fact that practices of painting and music have been an important part of the *Pushtimaraga* tradition and for that very reason many fine painters and musicians from Mathura and Goverdhan accompanied the idol of Shrinathji. Coordinating with the Mewar School they began painting in a distinct style devoted to Lord Krishna which came to be known as Nathdwara School, a sub-school of Mewar. The paintings of this style with the divine and human form of Krishna as its subject matter came to be conducted on paper and cloth. The painted cloths adorning the back of the idol of Lord Krishna are called *Picchwai* paintings which due to their uniqueness are popular here and internationally.

The Mewar School that was at its zenith during Maharana Jagat Singh and Raj Singh, reflected Mughal influence during the time of later rulers as Maharana Jai Singh, Amar Singh II and Sangram Singh II as is clearly exemplified in "*Bihari Satsai*" (1717 A.D.) painted during the time of Sangram Singh II. This mixed form of Mewar School continued in courts, local principalities and *Vaishnava* seats till 19th century and which continues till today in the worship of Shrinathji but the commercial aspect has definitely hit its



PLATE 1
PICCHWAI PAINTING

CHARACTERISTICS-

1. The influence of *Apabhramsha* School (Gujarat-Malwa) is clearly visible on the initial Mewar School which fused with the folk art emerged in its distinct form along with the bright colours, decorative natural scenes and bold lines.
2. The paintings of 17th century were marked by increased, tonal gradations, mysticism of colours and facial charm. The male has been depicted with bushy moustache, protruding forehead and large eyes wearing a decorative turban whereas a short stature, firm chest, fish-like eyes and short chin wearing ornaments typical of Rajasthani attire mark the female form.
3. The rendering space has been divided into several sections according to the narrative. If one portion has female adorning self, the second segment depicts a woman seated waiting her beloved where as the third shows a female amidst her attendants. In this way, each part is an individual composition in itself but all units together make up a complete picture.
4. The borders have local touch and are painted in scarlet and vermillion red. Later on the Mughal effect led to the embellishment of these borders.
5. The main subjects painted in Mewar School were based on *Bhagwat-Purana*, *Gita Govind*, *Sur-Sagar*, Bihari's *Satsai*, *Rasikpriya*, *Laur-Chanda*, *Ramayana* and besides *Krishna Leela*, *Rāgmāla*, *Barahmasa*, *Rituvarnan*, *Nayak-Nayika Bheda* and folklore dominated. Towards the end of 18th century paintings of *Shrinathji* were made in abundance. In short, scenes of Krishna as a child, shepherd and his adorned Madan-Mohan portrayal is the main contribution of Mewar School. Aestheticism has been the main concern of this school.

6. The folk effect on the initial Mewar style presented flat architecture and vegetation in the paintings but later on space value was incorporated. The background resonated with the local flora and fauna as mango trees, thick foliage with sycamore and birds and animals like elephants, lion, deer, monkey, peacock, crane, parrot, swan, cuckoo, ptarmigan etc. in the 18th century, Mughal influence resulted in the depiction of night skies redolent of the moon and the stars.
7. The noteworthy painters of Mewar School were Manohar, Sahibdin, Nisardin, Meru, Kriparam, Rampratap, Nayanchandra Jeeva, Amra, Shivdayal, Raghunath etc.

Towards the end of 18th century, the Mewar School started losing its ingenuity and grandeur to the influence of Mughal and Western style.

MARWAR SCHOOL-

The painting style blossoming in the state and its various territories founded by Rao Jodha of Rathore dynasty is popularly known as Marwar or Jodhpur School. This School is as famed as Mewar School for its antiquity. Similar to Mewar School, the living examples of the legacy of paintings and sculptures of Marwar School are perceptible on the gates, palaces and temples of the capital of Pratiharas, Mandore. The reference to painter Shringdhar by Tibetan traveller Lama Taranath in 7th century is a testimony to the antiquity of the painting tradition of Marwar School. Rao Maldeo is credited for endowing a new pedestal to the cultural tradition and creative environment. With his foresightedness, courage and intellect, Maldeo annexed the principalities of Ghanerao, Sirohi, Nagaur, Nadol, Pali, Sojat, Jalore, Pokaran etc. to lay the foundation of independent Marwar kingdom which was ruled by the Rathore dynasty for generations.

The testimony of the early Marwar School can be found in '*Uttaradhayyan Sutra*' of 1591 A.D. at the Baroda museum and the availability of copies of '*Kalpsutra*' and other works found from the publications of the Jain sites of Nadol, Pali, Jalore and Jodhpur Book Publications, Jodhpur and Jaisalmer indicates the influence of Gujarat-Jain School but it is also apparent that Marwar must have been an important trade centre of its time. A few paintings from the '*Ragamala*' of 1623 A.D. in the collection of Kunwar Sangram Singh are also considered as verified evidences of the early Marwar School.

The Marwar School developed in accordance with the contemporary circumstances of the time. Blended with the influence of *Apabhransha* and Mughal style, the Marwar School is worth mentioning for its originality. During the reign of Maharaja Sur Singh, the Marwar School attained a definite form. Many paintings from his era are preserved in the Baroda museum. The illuminated manuscripts of his time such as *Jodhpur Bhagwat* (1610 A.D.), paintings of *Rasikapriya*, *verses of Sur-Sagar* and painting of Dhola-Maru make evident the brightness of colours of desert region and the elite appearance of costumes and



PLATE 2
KRISHNA WORSHIP

jewellery clearly displaying the physical creativeness of the style.

Raja Jaswant Singh was a scholar and art-lover. Marwar remained the chief seat of the *Vallabha Sampraday* and Krishna as the prime character was painted abundantly. Subsequent to Jaswant Singh Marwar was constantly in conflict with the Mughals. Later, during the period of Ajit Singh, it regained its glory. After Ajit Singh, the period of his sons, Abhay Singh and Badath Singh, in Jodhpur and Nagaur respectively, wall paintings and manuscript paintings continued with the trend of painting Radha-Krishna theme and in love stories *Dhola-Maru*, *Ujla-Jethwa* and women of seraglio. This tradition persisted from Maharaja Vijay Singh to Bhim Singh continuously. After the accession of Maharaja Mansingh a new subject-matter of painting were made i.e. paintings related to '*Nath Panth*' *Sampraday*.

After Mansingh, Takhat Singh reverted to paintings with Krishna as the theme. The beautiful mural paintings of Takhat Vilas and Teeja Manjisa Temple are still present at Jodhpur fort but Mughal influence started taking effect, the culmination of which can be seen in the murals of the time of Maharaja Jaswant Singh II. (Plate. 2)

By mid- nineteenth century, alike other Schools, Marwar School also lost its originality due to westernisation but besides Jodhpur, Bikaner and Kishangarh, it rose eminently as the main art centres, which we will further study as individual art schools.

CHARACTERISTICS-

Partially influenced by Apabhramsha and Mewar style, the Marwar School retains a unique place for its ingenuity.

1. The male figure in Marwar School is endowed with good height, imposing face, bushy moustache, large eyes, long nose and pointed headgears. The Mughal influence reflected in the later treatment of costumes and jewellery.
2. The female figures have been depicted lean and lank, beautiful bejewelled faces, projected forehead, wagtail- like eyes, curled tresses reaching cheeks, well-built bodies with Rajasthani *lehanga*, stiff bodice, and flowered tresses visible through transparent veil provide elegance to the feminine form. With the later Mughal influence, the women came to be painted in long frilly costumes.
3. Yellow ochre has been abundantly used in Marwar School. The borders have been painted in red and outlined with yellow. A glimpse of green due to Deccan effect is visible in later paintings.
4. Depiction of white architectural buildings in the background with regional foliage has been done at places. Camels, horses, dogs, hare, deer, peacock, crows, partridge, falcons, quails etc. have been commonly painted.
5. The Marwar School was more contemporary in its subject matter than any other prevalent School. Therefore, the traditional subjects as *Durga-Saptashati*, *Ramayana*, *Shiv-Purana*, paintings of Krishna and Rágmála, *Rituvarnana*, *Kamasutra*, paintings of seraglio, courts etc. are inclusive. Besides paintings of *Nayak-Nayika Bheda*, *Barahmasa*, illustrations of love-stories like *Dhola-Maru*, *Mummalde-Nihalde*, *Ujla-Jethwa*, *Rani Roopmati-Baajibahadur* and in folklore *Pabuji*, *Hadbuji*, *Nath-Panth* based paintings of common people and their lives are some characteristics attributed to the Marwar School.
6. The main painters of Marwar School belonged to the '*Bhati*' community like Bhati Kishandas, Bhati Shivdas, Bhati Devdas, Bhati Veerji, Narayan Das, Chajju Bhati, Shankara Bhabhuta Jeetmal, Dana, Fateh Muhammad, Gopi etc. who made significant contributions to this style.

BIKANER-

The foundation of Bikaner was laid by Rao Bika ji. Being a part of Marwar, the artistic heritage of Bikaner is considered an important link of the Marwar School. Despite several external influences, Bikaner retains originality from the point of view of artistry. Alike other styles, painting art of Bikaner is considered to have begun in 16th century. Due to its close ties with the Mughals, the characteristics of Mughal influence are clearly seen in the early paintings of Bikaner School. The rulers of Bikaner served as Governors to the Mughals on the Southern front as a result of which the Deccan School had maximum impact on Bikaner Style. The paintings of Bikaner School carry the name of the painter, his father's name and the year of execution. Maharaja Rai Singh made significant contribution to this school. The famous *Usta* family came to the court of Maharaja Karn Singh and Anup Singh during Aurangzeb's reign. Maharaja Karn Singh patronised the Mughal painter Ali Raza as his favoured painter. The paintings prepared during the time of Anup Singh reflect pure Bikaner style. His courtier Mussavir Ruknuddin made important contribution by doing several paintings. The paintings of Keshavadasa's *Rasikapriya* and *Barahmasa* are important. Ruknuddin's entire family devoted itself to the cause of art of Bikaner. His son *Sahibdin* painted '*Bhagwat Purana*' and his grandson painted in the Bikaner style in the early 18th century. The painters Munnalal, Mukund, Chandulal of the *Matheran* family during the time of Anup Singh also made significant contribution towards the development of the Bikaner School. The artists of the *Matheran* and *Usta* family took the Bikaner School to its zenith during the reign of Anup Singh. With the downfall of the Mughals the Bikaner School became free of the Mughal influence and the effect of Jaipur, Bundi, Mewar, Pahari etc. schools emerged on Bikaner school. The Bikaner School advanced the tradition of wall-paintings of Rajasthan. The wall-paintings of the palace of Bikaner fort, Lalgah palace, many *chhatris* (sepulchre or vault) are vital in the study. Painting on camel skin was also unique to Bikaner. This tradition is still being carried forward today by the *Usta* artists.

SUBJECT-MATTER OF BIKANER

SCHOOL- The subjects include *Bhagwat Purana*, *Madhavanal Kamkedala*, *Chaur-Panchashika*, *Ragamala* of Chawand, *Rasikapriya*, *Barahmasa*, *Ramayana*, *Devi Mahatamaya*, court, hunting, romance and portrait painting. Besides this *Nari-Shibika*, *Shalabhanjika*, women adorning self, men involved in various activities, women with sparklers, couple playing *Chaupad* etc. have been painted in abundance. In this style, the skies have been depicted cloudy with gold patches. Following the Marwar tradition of painting men, the figures have been depicted tall in stature. Faces are painted brown with moustache, sturdy bodies, pearl necklaces resting on wide chest, *Jama* or trouser and sabre tied in a *Dupatta* around waist. Female figures carry the same trend as Marwar and have been depicted long and lanky with sharp wagtail-like eyes, stiff bodice, wide skirts, toned bodies adorned with ornaments. The tall and slim females, the Deccan style rendering of coconut trees, flowing fountains and use of green colour are remarkable.



PLATE 3
RANI ROOPMATI AND BAAJ BAHADUR

The rhythm of lines, delicate treatment and fine drawings are exceptional qualities of this school. Compositions are impressive. Soft colours have been given preference instead of bright ones. Excessive use of red, purple, violet, gray, almond colour is a feature of this school. The style of miniatures and wall paintings is same in this school with the main theme being *Mahabharata*, *Ramayana*, *Krishna-Leela* and *Nayak-Nayika Bheda*. Besides this *Rasikpriya*, *Ragmala*, portrait painting, hunting scenes, *Shalabhanjika*, *Bhagwat-Purana* and depiction of Rajasthani folklore were the central themes of the paintings. **(PLATE 3)** The chief painters of Bikaner school were Munnalal, Mukund, Ramkishan, Jaikishan, Matheran and Chandulal. The painters of Usta family involved in painting in Bikaner style were Usta Kayam, Kasim, Abuhamid, Shah Muhammad, Ahmed Ali and Shahab-Din. They painted *Rasikpriya*, *Barahmasa*, *Ragragini*, *Rasleela*, hunting, gatherings and feudal splendour. The domes of buildings have been specially painted. The clouds have been painted in patches, lightening during rains and crane duo has been beautifully depicted. Blue, golden and red-tinged colour scheme has been used. Cliffs have been symbolically painted in portraits. Soft palette has been used for the background and perspective has been depicted according to the mood. In *Shalabhanjika* paintings, there is exceptional liveness and attraction in the figures and trees. Bikaner School occupies a special place in Rajasthani School due to its fine drawing, delicate and rhythmic rendering and use of bright and soft colour palette together.

KISHANGARH SCHOOL-

Kishangarh style reserves the same place in Rajasthani School that Kangra has in Pahari School. The way the masters of Kangra depicted the female form with charm and elegance, the same way Kishangarh style has endowed charisma and class to female depiction. The artists have done wonders in presenting the captivating glimpses of Radha and Krishna. With the power to captivate heavens, the Kishangarh School has presented the world with an enchanting beauty in the form of Radha popularly known as “*Bani Thani*”, the epitome of poetic beauty. The credit of immortalizing this school for its ingenuity goes to Sir Eric Dickinson and Dr. Faiyyaz Ali whose efforts brought forth the magnificent beauty of this painting suddenly in 1943 that lay languishing in the cloth-reserves for years together.

Raja Kishan Singh founded the prime seat of Vallabha Sampraday, Kishangarh as an independent principality in 1609 A.D. Due to friendly relation with the State of Jodhpur and the Mughals, royal splendour and artistic life came as heritage to Kishangarh. Rich offshoot of Jodhpur school, Kishangarh style reached its pinnacle a



PLATE 4- RADHA KRISHNA

century later during the reign of Raja Sawant Singh. This style merits the highest place in the Rajasthani miniature styles due to its originality and ingenuity. Since the times of Kishan Singh and his son Sahasramal,

Kishangarh was the main centre of *Vallabha Sampradaya*. Following the same tradition, Roop Singh, the fifth king of the generation embraced devotion to Radha-Krishna as the purpose of life. After him his son Mansingh who was himself a poet, art lover, and a devotee of Krishna, showed a propensity for paintings with Krishna as the subject. The stores of cloth paintings of his time bear testimony to this. Following him, there was a comprehensive propaganda of paintings and literature and the 33 painted books of his time testify his love for art.

With the coronation of Sawant Singh in 1718 A.D., the Kishangarh style took a new turn. Being an ardent devotee of Krishna in following the Vallabha tradition, Radha-Krishna paintings reveal his devotion to Krishna. With indifference towards splendours of the court, he devoted himself to prayer, poetry and painting and came to be known as Nagari Das. The mellifluousness of Radha-Krishna painted till the middle of 18th century was rendered in a novel style. The base of that novelty was primarily devotion to Krishna and on the other hand his attachment to his lover “*Bani-Thani*” who for her unparalleled beauty became the model of contemporary Radha for female depiction in paintings. Nihal Chand immortalized the love of Nagri Das and Bani Thani as Radha-Krishna in painting. (PLATE 4)

Sawant Singh and his courtier Nihal Chand retain the same place in Kishangarh style as Raja Sansar Chandra and his courtiers do in Kangra School. Poet Hriday Sawant Singh “Nagri Das” created works like *Nagar Samucchaya*, *Manorath Manjari*, *Rasik Ratnavali*, and *Bihari Chandrika* and added to the rich treasure of Krishna verses. He acknowledged the beauty of “*Bani-Thani*” symbolic of that of Radha and gave expression to his love and devotion through the medium of poetry and painting. The charming depiction of male and female forms during the time of Sawant Singh was different and unique as compared to any style in Rajasthani School, which became the embodiment of the ideal of painting theme. Sawant Singh ultimately renounced his throne to appease his passion for the mystic love and *Bani Thani* and went to Vrindavan where in 1763 Bani Thani and in 1764 Nagri Das left for heavenly abode. Their cenotaphs are placed close to each other.

The development of Kishangarh style continued after Sawant Singh under Bahadur Singh, Bidad Singh, Kalyan Singh etc. the famous painters of their courts were Sitaram, Badan Singh, Nanakram, Ramnath, Sawairam and Ladli Das. The painting of '*Gita Govind*' by Ladli Das is a reflection of the maturity of art of that era and since then the magnificence of Kishangarh School started diminishing slowly and by the end of 19th century faded completely.

CHARACTERISTICS-

1. The Kishangarh style is synonym to the purity of religious life and materialistic world, which is the unique quality of this school. This originality makes it stand apart from the other styles of Rajasthani School. The divine depiction of the male and female figures, the dramatic effects in nature, the combined use of colours and expressive lyrical treatment of the subject Radha and Krishna have significant importance in the school.

2. The male figures are long and lanky with a blue hue, high headgear adorned with pearls, broad forehead, elongated nose, thin red lips, wagtail-like large pointed eyes, protruding pointed chin, bejewelled arms, long thin fingers as found in Krishna-like figures that have been beautifully painted in Mohammadshahi transparent *Jamas* or trousers.

3. In the depiction of the woman form with a charming feminine wheatish complexion, attractive large eyes lined with dark *Kajal*, long eyelashes touching chin, semi-developed but high firm chest, clad in *lehenga* or skirt, veiled by a transparent '*Odhani*' has been depicted. Radha holding a bud of lotus flower in

squeamishly tender fingers reveals the blooming youth of Bani Thani. The female form in Kishangarh School has been presented in a poetically lyrical form with brawn.

4. In accordance with the natural environment of Kishangarh, the lakes, hills, forests, birds, and animals have been depicted where primarily water birds, ducks, cranes and Radha and Krishna romancing on boats in water ponds embellished with water lilies have been painted beautifully. In architecture, white parapets peeping through high garrets, fountains, sycamore tree, Radha and Krishna romancing in a moonlit night, and colourful rendering of morning and evening skies has been especially attempted.

5. The subject matter comprises of themes related to romance of Radha and Krishna and from *Ritikavya*, *Rasikpriya*, *Gita Govind*, *Bhagwat Purana*, *Nagar Samucchaya* etc. were abundantly painted. Besides these, paintings of *Vaibhav Vilas* and *Swachanda Shringaar* were made. Alike other styles scenes of hunting, festivals and court themes, '*Shabeeha*' portrait painting, scenes of seraglio and paintings of *Nayak Nayika Bheda* dominated. Celebrating boat rides and Majestic depiction of nature, romance themes have been abundantly painted in Kishangarh School but no examples of *Ragamala* paintings are found in this style.

6. The renowned painters of the school were Suryadhwaj Mulraj, Maudhwaj Nihalchand, Sitaram, Badan Singh, Ramnath, Nanakram, Sawai Ram, Amru, Ladli Das, Surajmal etc. who created classics in Kishangarh style and livened extraordinary beauty.

BUNDI SCHOOL-

Endowed with natural beauty and elegance, nurtured in the state of Hada Rajputs, the painting style is famous as Bundi School. The dense foliage, the high hills, ponds etc. have all influenced the artistry of Bundi.



PLATE 5 - RASLEELA

Allahabad, the painting of '*Raag Deepak*' and '*Ragini Bhairavi*' at municipal museum of Allahabad are testimony to the early art history of Bundi. Later, during the patronage of Rao Bhav Singh '*Lalin Lalay*' and

Founded around 14th cent. A.D. by Rao Deva, the creative history of Bundi is taken into account from the time of Rao Surjan in 16th century. The breaking of relations with Mewar and acceptance of sovereignty of Mughals by ceding the stronghold of Ranthambore to Akbar were important events in the history of Bundi. Since then Bundi state had cordial and strong relations with the Mughals for a long time.

There are no definite proofs regarding the origin of the Bundi School but after breaking up with Mewar state and replete with its rich natural resources, Bundi School matured with the Mughal influence and royal patronage by Rao Ratan Singh, his son Rao Chhatrashal and grandson Bhav Singh. Preserved at Bharat Kala Bhawan

'*Rasraj*' created by Matiram impressed the art lovers. Later the impact of Deccan School started being visible on the Bundi Style.

Bundi style developed more in the early 18th century. The paintings prior to this period carry the effects of Mewar style but later on due to the Mughal influence and the mediaeval *Ritikavya*, the paintings of Bundi School were outstanding. The brightness and variety of colours and the exuberant nature helped Bundi School attain its Zenith. Paintings based on subjects of '*Rasaraj*' such as *Nayak Nayika Bheda*, *Ragamala*, *Barahmasa*, *Shadrituvarnan* and *Krishna Leela* abundantly painted. The wall paintings of Rang Mahal erected by Rao Chhatrashal are living proofs of the rich art tradition of Bundi. **(PLATE 5)**

The paintings during the time of Rao Umed Singh show the depiction of buildings, diversity of nature, birds and animals, rainbow clouds, water reservoirs and lush vegetation plentifully. The later paintings of Bundi School depicting night scenes, dominance of green colour and *Nayak Nayika Bheda* showing the tender grace of women are the examples of superb craftsmanship. Despite the Mughal influence, Bundi School was successful in establishing its own identity. The influence of Company School prevalent during 19th century British rule can also be seen on Bundi paintings of the time.

CHARACTERISTICS-

1. The early Bundi work was influenced by Mewar primitivism but in the late 17th century the figures in the paintings were generally long and slim. The female figures had reddish eyes, small nose, round face, rounded jaw, small neck, projected chest covered with a stiff bejewelled bodice, small waist and lively body language.
2. Dressed in the sloping turban, long Sheeny Jama with Patka at the waist, tight pyjamas similar to Mewar School, the blue or wheatish male figures seem attractive.
3. White architecture set in lush vegetation and dense foliage is the originality of this style. Round domes and a combination of curved Rajasthani *chhatris* (canopies) and Mughal *Mehrab* or mausoleums, red interiors of buildings, green silk curtains, banana bowers, females peeping through spiracles, open courtyards of buildings etc. present diversity and richness to the spatial composition of the paintings. In the paintings of birds and fauna parrots, peacocks, squirrels, monkey, elephant, lion, horses, cranes etc. were abundantly painted.
4. The combination of red-yellow, green and white colours are favourite of Bundi painters. Green colour is abundantly found in the paintings of Bundi School.
5. In the night scenes, the brush strokes and touches of red and golden or ochre colour in blue-black skies gives the effect of lightning.
6. In the subject matter of Bundi School *Ragamala*, *Nayak Nayika Bheda*, *Barahamasa* and in the form of *Shad-Ritu Varnan* romantic themes have been painted more in Rajasthani style than any other school. In the works of *Ragamala*, truncated paintings were made. Besides these night time hunting scenes, celebrations and *Shabiha* (portrait) paintings were the main themes of this school.
7. The chief painters of Bundi School were Surjan, Kishan, Sadhuram, Ramlal and Ahmed Ali.

KOTA SCHOOL-

Kota style came to light in 1952 A.D. When Colonel T. G. Geyer Anderson gifted his personal painting collection to the Victoria and Albert Museum, London, a few paintings were found to be different from the Bundi style on the basis of which an offshoot of Bundi School came into existence by the name of Kota School. The Mughal emperor Shah Jahan gifted a part of Hadoti as a Jagir to Maharaja Madho Singh, which

later was established as an independent principality named as Kota in 1631 A.D. The history of Kota School begins with the founding of Kota i.e. only by the middle of the 17th century was the Kota School able to find its own independent style. It was during the time of Maharaja Ram Singh and his son Maharao Bhim Singh and later during the time of Maharawal Umed Singh that Kota school was at its peak. During his rule, subjects related to Krishna and hunting scenes were painted in abundance.



PLATE 6 HUNTING SCENE

Like Bundi, Kota was also the main centre of *Vallabha Sampraday*. During this time, besides the depiction of the romance of Radha and Krishna and illustrated manuscripts, the rich tradition of wall paintings also developed. The illuminated manuscript related to the *Pushtimarg Sampraday* from the beginning of 19th century "Vallabhochandrika" and the rhythmic painting of "*GitaPanchmail*" are the creative evidences of Kota style. This tradition of painting continued till the time of Rawal Ram Singh. But after the mutiny of 1857 western influence took over kota style as a result of which it lost its originality.

CHARACTERISTICS-

1. Despite having similarity with Bundi School there are certain features in Kota style which give it its own identity. Hunting scenes, lush vegetation and opposite to the male figures of Bundi and due to the influence of *Vallabh Sampraday*, the figures were painted stout and sturdy as that of *Goswamis* and *pujaris* which are shown with gradient faces, bulging eyes, high forehead.
2. Hunting scenes are seen more in Kota School. Lion, cheetah, elephant, deer and boar have been depicted in dense vegetation in the background. The turrets visible through the dense foliage increase the importance of the diminutive representation of architecture.
3. The Kota School colour palette uses green red and golden colour copiously. The use of the combination of pink and brown colour over green background expresses a totally new technique of Kota School.
4. Besides the painting of illuminated manuscripts the tradition of wall paintings was quite advanced in Kota School in which *Haveli of Jhala*, *Devtaji Haveli* and the Kota Palace are the principle examples.

DHUNDHAD SCHOOL: 'JAIPUR SCHOOL'

Jaipur is famous nationally and internationally for its City planning, architectural beauty and paintings. Established by Maharaja Sawai Jai Singh Jaipur occupies an important place in the history of Rajasthan. Amer, the principality of Kachhawa dynasty was later reassigned to Jaipur. In the 16th century with the acceptance of the sovereignty of the Mughals and marital relations with Akbar, Jaipur maintained friendly relations with the Mughals. Due to Maharaja Mansingh's intimate relations with the Mughal Empire, the state of Jaipur developed artistically to the maximum. The wall paintings from near Amer till 1600- 1614 are the oldest examples of the style. Other than this the Gardens of Bairath, the *chhatris* of Mozamabad and

Bharmal, the illustrated manuscript of *Razm-Namah* during Akbar highlight the rich painting tradition of the Jaipur School.

The second phase of the development of the Jaipur School begins with Mirza Raja Jai Singh in whose court poets of *Ritikavya* like Bihari were the gems of the king. In 1727 there was a special contribution in the upliftment of arts of Jaipur by Raja Sawai Jai Singh. The paintings of this period were more partial to the Mughal influence instead of the folk arts and delicate and fine drawing with



PLATE 7
AFTER GOVARDHAN PUJA KRISHNA GOING TO THE JUNGLE WITH GOPAS AND COWS

soft palate were used to abundantly paint the Sanskrit and Hindi scriptures. After Sawai Jaisingh, during the time of Maharaja Ishwari Singh, the painters Sahib Ram and Lal Chitera made significant contribution for the development of paintings. During his time many portraits and paintings of animal fights were made. Later on during the time of the kings Prithvi Singh, Pratap Singh and Jagat Singh, Jaipur remained an important centre of art and culture. The paintings of this time were mainly based on *Riti Kavya* literature and subjects of religious importance. In the available works paintings of the dallying of Radha and Krishna, Bhagwat Puran, Durga Saptshati, *Ragamala*, *Barahmasa*, *Rituvarnan*, *Nayak Nayika Bheda* and the royal life especially in the portraits or *Shabiha* life size painting were chiefly made. The decorative or ornamental painting of romantic verses is specially seen in Jaipur School.

Due to the increasing British influence during the time of Maharaja Ram Singh and the discovery of photography, the Jaipur School lost its lustre and in the early 19th century Jaipur School became indifferent to its lyrical ingenuity and adopted the realistic depiction of company School. The other art centres of Jaipur School work Uniya, Tonk Alwar and Shekhawati region where the arts developed.

CHARACTERISTICS-

1. The male figures in the Jaipur School had medium stature, round face, high forehead small nose, thick lips, fleshy chin, fish like eyes, Mughal *Jama* with jewellery, girdle in waist and wearing a *pyjama*.
2. The female figures are attributed with fish like eyes, blushing round face, pouting lips, tresses swinging close to cheeks, masculine youthful body adorned with jewellery of Rajasthani and Mughal style.
3. The *Pardaz* work, used to highlight the parts of the figure have been a characteristic feature singular to Jaipur Kalam. The borders have been decorated with motifs carrying Persian influence like flora and forms of various birds and animals.
4. Besides red yellow and green colours, the mellow colour palette reflects Mughal influence. The later use of gold colour along with ruby, blue sapphire, pearls for decorative adornment of paintings became a style native to Jaipur School. The generous use of green colour in paintings with a thin silver

outline on the red and black borders can be amply seen.

5. The space distribution and composition in Jaipur school was not based on the subject but was divided from the Horizon with the skies painted blue with spiral clouds.
6. The Jaipur School carried the subject matter of Krishna dallying, mythological legends, *Bhagwat Purana*, *Adipurana*, *Bihari Satsai*, *Durga Saptshati*, *Barahmasa*, *Ragmala*, court paintings, portrait paintings, animal fights and female beauty.
7. The chief painters of Jaipur school work Sahibram, Lal Chitera, Ramji Das, Ghasiram, Raghunath, Govind, Gopal, Uday, Hirananda Trilokchand, Saligram, Sevakram who advanced the rich miniature painting and wall painting tradition of Jaipur School.

COMMON CHARACTERISTICS OF RAJASTHANI SCHOOL-

Developed in the form of various styles and sub-styles between 16th century to 19th century, Rajasthani painting occupies a unique place in the history of miniature paintings of India. But the more important aspect is that Rajasthani School was the first conductor of change where the Trinity of literature painting and music was provided a concrete form which determined the participation of the public too. Owning a unique place in the world art scenario due to the variety of subjects and psychological application of colours, the Rajasthani style, despite being influence by parallel styles was successful in maintaining its own ingenuity. A comprehensive study of Rajasthani style brings forth its general characteristics which are as follows-

1. Closeness to common life
2. Emotive quality
3. Diversity of colours
4. Congruence with the art of the region
5. Environment
6. Miscellaneous subjects

1. AFFINITY TO COMMON LIFE: Developed from the tradition of wall paintings and Apabhramsha style, Rajasthani was part of the ritual of daily life. The early paintings have simplicity, naivety, immaturity in colouring and abundance of folk life as its subject matter confirm the impact of the worldly ways.

In the later phase, despite the assurance of patronage and development of classical qualities, Rajasthani style maintained an adherence to the folk elements. The art that nurtured in the religious and cultural places remained connected with the emotions of the commoners.

2. EMOTIVE QUALITY: Rajasthani painting is dominated by Rasa or aesthetics. The psychological painting of emotions is its soul. Through the comprehensive and profound depiction of the mellifluous Radha and Krishna the painters have beautifully blended the lyricism of material life and the purity of Divine Life meaning that *Bhakti* or devotion and *Shringar* or beauty are exclusive to Rajasthani School.

3. DIVERSITY OF COLOURS: Rajasthani paintings pulsate with the lyricism of colours. The diverse colours are the foundation to relative expression. Impressive bright colour palette is its identity where yellow, red, green, blue, white colours have been used abundantly or sparingly with regional influence. Later on, as a result of Mughal influence the palette became mellow with softer tones of greys, pink, almond and

white dominated.

4. CONGRUENCE WITH THE ART OF THE REGION: The chief characteristic of Rajasthani painting has been the depiction of the Rajputi culture and tradition corresponding to the immediate socio-political circumstances realistically. Developed in regional diversity and independent principalities, the different styles of Rajasthani School seem one at heart where similarity of subjects or themes is reflected along with difference in painting technique. The splendour of forts, palaces, temples, havelis etc. was minutely illustrated and the spirited depiction of the foundation of mediaeval Bhakti Movement and *Ritikavya* is the essence of Rajasthani art.

5. ENVIRONMENT: The comprehensive and diverse illustration of nature as painted in Rajasthani School is unparalleled in the world. Ponds covered with water lilies, lightening piercing the clouded skies, lush vegetation, birds and animals in forests, romancing Radha-Krishna in arbours seem an extension of nature. Boats sailing in rivers, spirited water birds, ducks, cranes, peacocks, cuckoo, elephant, lion, camel, horses etc. have been exquisitely painted in this School.

6. MISCELLANEOUS SUBJECTS: The possibility of partially finding the above mentioned characteristics in other styles may exist but the selection of subject-matter places Rajasthani School apart from any other painting style. From the point of view of comprehensiveness socio-cultural, religious and royal contexts have been equally painted.

The tradition of paintings which flourished in Rajasthan were based on narratives of Krishna's life, Mahabharata, *Bhagwat Purana*, *GeetaGovind*, *Sursagar*, *Arsha-Ramayana*, *Shiva Purana*, *Maa Durga saptashati*, *Bal Gopal Stuti* etc. In the social context, social gatherings, royal luxuries and splendor, portraits, folklore and romances were majorly painted. In contrast to this the subject matter which has brought fame to the Rajasthani paintings are based on *Shringara* i.e. paintings based on *Riti-Kavya* subjects such as *Barahmasa*, *Shad-Ritu Varnan*, *Nayak Nayika Bheda*, and musical *ragamala*.

The *Shringara* based paintings are a representation of the psychological aspects of inter-relation between human and nature, which is the innate source of the emotional tendencies of human beings. Besides these through the *Ragamala* paintings, embodying the intangible art of music through painting goes to the painters of Rajasthani School. The first systematic study of *Raga-Raginis* is found in Guru Granth Sahib (1581-1605) created by Guru Arjun Dev which was made the basis of the *Ragamala* paintings. the origin of the word *Raga* and *Ragini*, coordinating birds and animals or other symbols according to the *Swara* or *Raga* and to draw a relationship between the *Nayaka-Nayika* with correlation to *Raga Raginis*, emotions, expressions, songs, time and space became possible only after the determination of the symbols of *Ragamala* in which the Rajasthani school gained dexterity.

The word '*Ragamala*' connotes a series of successive notes (*swara*) in which the cadence of *Taal* determines the gender based on the strength and softness where the rise or *Aaroh* assumes male and *Avaroha* takes the female form. Six *Ragas* and 36 *Raginis* are described in Rajasthani paintings which are as follows-

- | | | |
|------------------------|-----------------------|------------------------|
| 1. <i>Bhairav Raga</i> | 2. <i>Shree Raga</i> | 3. <i>Malkosh</i> |
| 4. <i>Meghamalhar</i> | 5. <i>Raga Deepak</i> | 6. <i>Raga Hindaul</i> |

Each of the above six *Raga* have 6 female *Raginis* illustrated meaning the rhythm is incorporated in paintings in *Ragamala* and expressed symbolically.

BARAHMASA AND RITUVARNAN- The culmination of the concept of Indian aesthetics can be best seen in Rajasthani School. The literature of *Ritikavya* with works of Bihari, *Satsai*, Keshav's

Rasikapriya, *Rasaraj* of Matiram and *Ras Manjari* of Bhanu Dutt were the basis of the paintings of *Barahmasa*, *Nayak-Nayika Bheda* and *Shad-Ritu Varnan* replete with *Shringara Rasa*.

Barahmasa paintings are an illustration of the twelve months of the year, their varying pattern due to the weather changes and psychological depiction of their effect on the human temperament which can also be seen in paintings of *Shad-Ritu Varnan* and *Nayak-Nayika Bheda* signifying the inter-relation of the three subjects due to their profound correlation with the emotions of human beings. *Barahmasa* paintings are inclusive of all the twelve months of the Hindu calendar *Chaitra*, *Baisakha*, *Jyeshtha*, *Ashadha*, *Shravana*, *Bhadrapada*, *Ashwin*, *Kartika*, *Margsheersha*, *Pausha*, *Magha* and *Falguna*. *Barahmasa* paintings depict *Viyoga* or separation in *Shringara* whereas *Shad-Ritu Varnan* is an illustration of meeting and coupling (*Sanyoga*).

Shad-Ritu Varnan depicts six seasons- *basant* (spring), *grishma* (summer) *hemant* (fall), *varsha* (rain), *shishir* (winter) and *sharad* (autumn). *Nayaka-Nayikas* have been painted in the above mentioned seasons.

IMPORTANT PAINTINGS OF RAJASTHANI SCHOOL-

BANI-THANI- Termed as *Monalisa* of India by Eric Dickson, this painting belongs to Kishangarh School. Painted by Nihalchand, this painting is the finest work of Rajasthani School. The literal translation of *Bani-Thani* is titivated or bedecked and this painting justifies its title. Bani-Thani was the consort and lover of Raja Sawant Singh of the State of Kishangarh in Rajasthan. Besides being an epitome of beauty, she was a high class poetess and singer and composed poetries with the alias *Rasik Bihari*. Bani-Thani was painted approximately between the years 1755-1757 A.D. and is 48.8x36.6 cms in size. It is presently in the collection of Ajmer museum and a copy of it is preserved at Albert Hall, Paris. On 5th may 1973, a postage stamp was also issued by the Postal Office of the Government of India. The feminine beauty with her arch shaped mouth for smile, sharp nose, almond eyes and elegant costume added a new charm to this style.



PLATE 8 BANI THANI

DHOLA-MARU- Based on the famous love story of Marwar, 'Dhola-Maru' is the famous painting of Jodhpur school. Many love stories have been popular in the folklore of Rajasthan but Dhola-Maru is the most famous of all. The popularity of this story can be gauged from the fact that the protagonist of this story Dhola, belonging to 8th century is still remembered today as a lover-hero and every beautiful couple is compared to Dhola-Maru. The folklore sings of the unparalleled beauty of the princess of Pugal-

Namni, khamni, bahuguni, sukomali, sukacch,
Gori ganga neer jyun, mann garvi tan acch

In the painting Dhola- Maru have been depicted riding a camel. According to the narrative Dhola is taking Marvan or Maru to his state Narwar from Pugal. The pace of the camel, valour of Dhola and the beauty of Marvan are exemplary. (PLATE 8) The plain background has been treated with gray colours and Dhola-Maru have been painted with warm colours.

The same script of Dhola-Maru has been painted in Mewar style by Sahibdin, which has been divided into two sections. In the upper part, Dhola-Marua are seated face to face on a red carpet in a pergola with Dhola wearing a crested headgear and holding weapons and arms and Maru has been depicted wearing a yellow skirt (*lehanga*) and a purple *Chunri* (veil). In the portion below Maru is standing near a camel about to make an utterance.



PLATE 9
DHOLA-MARU (JODHPUR)



PLATE 10
DUSK

GODHULI (MEWAR) - Painted by the Mewar painter Chokha, this painting is known for its attractive composition and mellow colour scheme. This painting was made approximately in 1813 A.D. during the time of Maharana Bhim Singh. In the painting, child Krishna is depicted returning home along with his fellow cowherds and cattle during the hour of cow dust or *Godhuli*. The Mothers peeping through the attics are happy to see their children. The young boys are happily pointing towards their mothers. The complete atmosphere has been portrayed dusty in order to show the dust rising as a result of a huge herd of cows returning home. Nature has been charmingly portrayed in the background.

DEEPAK RÁGA (BUNDI)- The *Ragamala* series painted during the time of Rao Ratan Singh is the finest example of Bundi School. This series of paintings was prepared by painters Hussain, Ali, and Hatim in 1591 A.D. *Raga Deepak* is an important painting in this collection. It is a depiction of Nayak and Nayika engaged in romance in the palace. The depiction of nature and architecture is in tune with the Bundi style. The sky has been painted dark for the night effect. The twinkling of the stars is mesmerizing. The costumes are beautiful. Painted in size 26 x 16 cm this painting is in the collection of Bharat Kala Bhawan, Varanasi.

VISHNU-LAKSHMI

VISHNU-LAKSHMI (BIKANER)- Painted by the famous painter Hamid Ruknuddin, *Vishnu-*

Lakshmi is one of the most important paintings of Bikaner School. Ruknuddin was the student of Mughal painter Ali Raza. In this painting Lord Vishnu and Sri Lakshmi have been depicted sitting on a gold throne. There are 11 attendants waiting on them carrying different items in their hands. This painting reflects the refined art of Bikaner School. There is a charming use of Arch, crease in costumes, and application of gold colour along with the use of light blue colour in the background. The rendering is very fine and mature. The painting though influenced by Mughal School has a very pleasing ambience.



PLATE 11

IMPORTANT POINTS

1. The Rise and development of Rajasthan School took place as a result of influence of Apabhramsha style between 16th century to 19th century in the form of Mewar School.
2. The elevation and development of Rajasthani School was in accordance to the various principalities. The different styles based on the regions are as follows-
a.) Mewar School b.) Marwar School c.) Hadoti School d.) Dhundhar School
3. There is diversity in the figure and nature rendering of all schools or styles with the regional geographical influence but similarity of subjects is the common characteristic of all.
4. The classification of the main styles of Rajasthani paintings are
a) Mewar School-Udaipur, Nathdwara, Pratapgarh
b) Marwar School-Jodhpur, Sirohi, Nagaur, Ghanerao (Pali)
c) Bikaner School
d) Kishangarh School
e) Kota School
f) Bundi School
g) Jaipur School-Uniyara, Tonk
h) Alwar School
5. In the subjects, themes related to *Krishna Leela*, *Ragamala*, *Barahmasa*, *Nayak-Nayika Bheda*, *Ritu varnan*, Sanskrit and *Riti Kavya*, and depiction of royal life was done in abundance.
6. Alike folk art bright colours were used in which red blue green yellow and white colour found dominance but due to the later Mughal influence a softer palette was introduced.
7. Most of the paintings have been made on paper, clothes, and the walls of the palaces.
8. The common characteristics of Rajasthani School are-
a) Independent painting

- b) Depiction of physical beauty with the proclivity for expression
- c) Rhythmic and dynamic rendering
- d) Bright colour scheme
- e) Composition in line with the event represented (space division in tune with the painting surface)
- f) The Horizon line always pointing upwards.
- g) Extensive and symbolic depiction of nature
- h) The painting of architecture in a combined Rajasthani and Mughal style
- i) The illustrated painting of religious social Royal and Ritiperiod Sanskrit and Hindi scriptures
- j) Plain borders which later became ornamental

Special study-the class teacher with the help of the reference book get the students to write a detailed creative analysis of three important paintings of all Rajasthani styles.

EXERCISE QUESTIONS

VERY SHORT ANSWER QUESTIONS

1. From which styles did the Rajasthani School originate and develop?
2. Write the names of the different styles of Rajasthani School.
3. Write the names of three illustrated manuscripts of Mewar School.
4. Who were the chief Painters of Mewar School? Write their names.
5. What are the main sub-styles of Marwar School?
6. Who were the chief painters of Marwar School?
7. In Rajasthani painting, which regional style is known by the name of the provincial Mughal style? Write the names of the painting associated with it.
8. What was the main characteristic of Bundi School?
9. The rich wall painting tradition and depiction of hunting scenes were a major part of which school?
10. What was the main subject matter of Rajasthani School?
11. Write the names of the main works of Nagari Das Sawant Singh.
12. Write the names of the painters of Kishangarh School
13. Where in Jaipur School are the examples of murals or wall paintings found?
14. In which style and during whose rule was the *ragamala* series of paintings abundantly painted?
15. Who is the writer of ' *Rasaraaj*' and ' *Bihari Satsai*'?

SHORT ANSWER QUESTIONS

1. Write a brief comment on the Rajasthani School.
2. Throw light on the chief characteristics of Mewar School.

3. Comment briefly on the subject matter used in the Marwar School.
4. Give an artistic description of the female beauty depicted in the painting "*Bani-Thani*" of Kishangarh School.
5. Throw light on the mural tradition of Jaipur School.
6. Tell about the illustrated manuscripts of Mewar School.
7. Comment on the Mughal influence on Bikaner School
8. Comment on the '*ragamala*' paintings of Bundi School.
9. Write the chief characteristics of Rajasthani School.
10. Throw light on the subject-matter of Rajasthani School.

ESSAY-TYPE QUESTIONS

1. Explain in detail the stylistic development of Rajasthani painting.
2. Explain the rise, development and characteristics of Mewar School.
3. Elucidate the Krishna theme based paintings in Kishangarh style and explain their importance in Rajasthani School.
4. Write an essay on Jaipur School.
5. Describe the subject matter used in Rajasthani painting with special reference to *Ragamala*, *Barahmasa*, *Shadritu* and *Nayak Nayika Bheda*.