

A STUDY OF ART OF HADOTI

**A DISSERTATION SUBMITTED TO THE PANJAB
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BY

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CERTIFICATE

I have the pleasure to certify that BHERU LAL GAHLOT has pursued his research work and prepared the present dissertation entitled “A STUDY OF ART OF HADOTI” under my guidance and supervision. The dissertation is the result of his research and to the best of my knowledge, no part of it has earlier comprised any other monograph, dissertation or book. This is being submitted to the Panjab University Chandigarh for the degree of Master of Philosophy in Social Sciences in partial fulfillment of the requirement for the Advanced Professional Programme in Public Administration (IIPA), New Delhi.

I recommend that the dissertation of BHERU LAL GAHLOT is worthy of consideration for the award of M. Phil degree of Panjab University, Chandigarh.

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CHAPTER 1

Introduction

Rajasthan state was created by merger of about 22 princely states after independence. The main regions of states are Dhundhar, Marwar, Mewar and Hadoti. The Hadoti region could not get much importance after independence in respect of its historical places, art and culture. The aim of this study is exploration of various historical monuments, forts and museums and study of art and paintings of these places.

1.1 Objectives: - The main objectives of this study are how art culture flourished in Hadoti region. Emperor and various states took initiatives and interest for decoration and beautification of palaces, havelis and monuments. How artists are arranged and got training from various art forms and color schemes? Which type of figures are depicted in painting? Also to know the present status of this art and restoration work taken by government or any other agency. In present scenario artist of these are still encouraging the art culture. The art of these places may increase tourism in this area so to know how tourist inflow may be increased for economic development of the people and artist.

1.2 Statement of problem

The statement of problem is

1. Why Hadoti region paintings do not get wide publicity? What is the present status of art culture in this area? Government policies of promotion of art? Still Royal families keen to protection and expansion of art? Is there any requirement for preserving old paintings? How tourist inflow can be increased?

1.4 Methodology and design

The mixed methodology i.e. combined and quantitative and qualitative are applied in this case. The research design is descriptive.

1.5 Data Source

A. Primary

A.1 Study of archival records

A.2 Literature review

B. Secondary

B.1 Interview /Informal conversation

B.2 Visit of various historical places i.e. Forts, Palaces, Museum

B.3 Meeting with historian

1.6 Chapterization

- I. Introduction
- II. Evolution of Indian Art
- III. Arts schools of Rajasthan
- IV. Arts of Hadoti Schools
- V. Conclusions and recommendations

CONCLUSION

In the whole range of murals in Rajasthan, Hadoti presents a fabulous and rich tradition of wall paintings in its palaces, forts, havelis situated in four district of the region in terms of quality, skill, technique and quantity. An extensive survey of these paintings in Hadoti is required. Also a plan should be prepared to restore this great heritage because this rich heritage is in a process of decay by the vagaries of nature and through human negligence.

Chapter 2

Evolution of Indian Art

Art had always been a very powerful language of expression. There is always a thought involved in every brush stroke. Picasso once said “Painting is just another way of keeping a diary”. Talking in Indian context, painting had been a very old fashion in India. It existed before any other language did, it served the purpose of documentation, demonstration and of course communication. Though there is no definite proof that since when it started, but, it is believed that oldest paintings are the wall art of the Bhimbetka caves in Madhya Pradesh. Which depicts the paintings from Paleolithic (10,000 B.C.), Mesolithic (5000 B.C.) and Chalcolithic (2000 B.C.) times.

The impressions of Indian painting exist even in the most nondescript form of work, yet it never goes unnoticed. Rangoli, door outlines, painting the verandahs and the Temples are very good examples. In older times, colors used to play a major role in Indian painting. Indian art is known for using bold color shades and color symbolism in their paintings. Like reds and saffron for valor, Yellow for **religion**, black for tamas (evil) and whites for satvik (pure/goodness). The subjects of the wall art were mostly inspired by religious literature like Ramayana and Mahabharata, God painting and other themes like bravery, sacrifice, joy, love, and motherhood were the subjects. These wall art went on to become themes for various art and craft in India.

The following are the periods of development of art in India:

THE EARLY PERIOD

The evidence of prehistoric painting in India are scanty, but the few remains that have been discovered are naturally very interesting. There are primitive records of hunting scenes crudely drawn on the walls of group of caves. Stone implements have been found in the deposits at the foot of these rocks, which may be an important indication as to the age of these petroglyphs.



(Bhimbetka rock painting)

Although many of these drawings are now unintelligible, enough of them have been identified to show that this primitive artist had a natural gift for artistic expression,

as proved by the facile manner in which he interpreted his ideas by means of these effective hematite brush forms.

It may be observed, however, that Paleolithic Art is mainly a phenomenon, remote and isolated and this specially applies to Indian Painting. Many of the rock-cut buildings ascribed to pre-Buddhist times were originally also adorned with frescos is more than likely, but the devastating influence of the Indian climate has been responsible for their destruction. In the same way the structural edifices of this period, built undoubtedly of timber and unbaked bricks, have likewise disappeared. The surface of these buildings were believed to have finished by means of a roughly prepared plaster ground. But this early form of architecture had not the quality of durability and no example of these buildings bearing the painting of the period has been discovered up to the present time. The foregoing description of these early brush forms ,for they are little more ,conveys the impression that their general character ,except for the one special quality already referred to , is distinctly primitive and that the art was at this period ,judging from these crude efforts , in a very undeveloped state . This is the natural deduction derived from an inspection of the only surviving specimen of painting known in India before the Christian era. On the other hand ,however , apart from this somewhat unconvincing example of the Jogimara cave which seems to indicate that for some centuries previous to this , painting in India was a comparatively advanced form of aesthetic expression . This particular evidence, comprising early and authentic literary references dealing with various aspect of painting as it existed before the spread of Buddhist religion, may be examined.

The origin of painting in India is related in a pretty legend, the substance of which is that the god Brahma taught a king how to bring back to life the dead son of a Brahman, by executing a portrait of the deceased, which he endowed with life, and so made an efficient substitute for the dead youth whom Yama refused to give up. In Sanskrit and other literatures there are references to this secular aspect of the art, with the further information that it was in wall paintings that ancient artists largely excelled. With the advent of the Buddhism, however, a new idea was introduced in the painting and religious subjects became the main theme of the artists of that time. An incident in the early history of this creed is depicted on a fresco at Gyantse in Tibet. It represents an artist executing a portrait from the Buddha himself, in order that the picture thus painted might be sent as a present to a neighboring king. The royal recipient was so impressed by the sanctity of this likeness that he enshrined the picture, and he and his followers were converted to Buddhism from that date. This story further emphasizes the important position that art of portraiture occupied in the mind of the Indian people from the most ancient times.

Painted halls are also described in the epic of the Ramayana, which composition in its original form is acknowledged to be of great antiquity. These early mural pictures, for such they may be assumed to be, were undoubtedly the prototypes of the carved and painted "picture galleries" of subsequent periods of Buddhist art, such as the painted cave temples of Ajanta, the sculptured pictures on the walls of the columned halls of Ankor in Siam, and the series of pictorial reliefs in the galleries of Borobudur in Java.

It is possible that some time during the pre-Buddhist period the “Sadanga” or “Six Limbs of Indian Painting” were evolved, a series of canons laying down the first principles of art. The subsequent development of painting by the Buddhists indicates that these “Six Limbs” were put into practice by Indian artists and are the basic principles on which their art was founded. The first of these canons, Rupabheda, which refers to the study of nature, knowledge of the figure, landscape, and architecture, is noticeable in the early Buddhist work, where all these features have been carefully considered.

THE BUDDHIST PERIOD

With the dawn of the Christian era we find ourselves on the threshold of the classical period in the history of painting. Buddhism was largely the religion of the country, and continued the creed of the majority of the people until Brahmanism again prevailed. Tara Nath, the seventeenth century historian already quoted, records the fact that “Wherever Buddhism prevailed skilful religious artists were found”, and in India this undoubtedly applies to the art of painting. Time has destroyed much, but enough survivors of the work of the artist of the Buddhist period to indicate that this craftsman was the founder of a great school of painting.



(Painting of Dying princess in Ajanta caves)

The origin and growth of this school was a very natural one. Buddhism is essentially graphic – the early history of the cult lends itself to illustration by the brush more than the pen-and the original traditions were largely pictorial. As the demand for religious information increased, the Buddhist missionaries employed art as a ready means of imparting the tenets of the creed to all mankind. Priestly envoys from India travelled far and wide, carrying the doctrine of the Great Teacher into distant countries, and using art as the vehicle of their teaching.

As India was the birthplace of Buddhism, it is to be assumed that it was also the birthplace of the Buddhist School of Painting. The gradual growth of the art may be partly followed in that great monument, the frescos of Ajanta, which illustrate an early stage of the painting as well as examples of its maturity. Sigiriya, in Ceylon, also depicts it in one aspect of its maturity, while the wall paintings of Bagh, although now much injured, are in sufficient quantity to indicate the profile nature of the school. These three sites comprise practically all that remains of Buddhist painting in India , but the high character of this work is such that we are left in no doubt as to the masterly proficiency of these early artists. As the frescos of Ajanta and those at Sigiriya are fully expressive of this important development of the art, a description of these may assist in a study of the work of this period. A great factor in the preservation of these particular paintings is that they were applied on the surface of imperishable rock and in other ways were adequately protected from the ravages of the elements. But there is reason to believe that much painting of a similar value was executed on buildings of an impermanent character, such as masonry, and even structures of wood and other more perishable materials.

The historian, Tara Nath, throws some useful although confusing light on the Buddhist art of painting in India, which may be considered at this stage. He refers to three styles of early Buddhist art, which may be described as the Deva, the Yaksha and the Naga styles. Tara Nath remarks that the painters of this school were very numerous and the style resembled the early works of the Devas.

THE MEDIEVAL PERIOD

With the decline of Buddhism in India in the seventh century A.D., the art appears to have come to complete standstill, and for nearly a thousand years, except for a few Jain book illustrations of the fifteenth century, there is not a single specimen of Indian painting revealed to us. In fact, hardly a vestige of concrete evidence survives to assist in forming any really definite conclusions with regard to the progress of this handicraft in the medieval period.

The continued unsettled political conditions that prevailed in India during this long period may have been a contributory reason for this unpictorial epoch; but, as will be shown, it is remarkable that other arts flourished while painting apparently ceased. It is true that a considerable portion of this thousand years has been referred to as the “Dark Ages” of Indian history, especially with regard to the Northern India. From A.D. 800 to 1200 it has been stated that India has “records of no great kings, no great dynasties, and no great empire. No notable works of art have come down to us.

During the latter portion of this period, India was also undergoing the throes of the Muslim invasion, great constitutional changes were taking place, and the country was too disturbed by this epoch-making aggression to produce any noteworthy arts. Spiritually, too, India was becoming transformed on one hand by the decline of Buddhism and the steady rise of Hinduism in its new and revived form, and on the other by the advent and growth of Muslim religion. It will be seen, therefore that generally

the condition of India was such as to preclude any prospect of a marked movement in the field of art during the greater part of the “Medieval Period”.



Nevertheless it is inconceivable that the Buddhist art of painting was essentially a Buddhist form of artistic expression so indissolubly a part of the ritual of the creed, which the eventual rejection of that religion by India involuntarily coincided with the complete abnegation of its pictorial vehicle. Several explanations partially accounting

for this state of affairs may be considered. It is quite possible that from climatic causes the examples of painting in this period may have perished, or they may have been destroyed by the fanatical followers of other sects. The fact, however, that not a brush mark in the whole of India has been preserved is difficult to comprehend. One view that presents itself is that progress in the different artistic media does not always continue on parallel lines; in other words, that the apogee of painting in India took place in the seventh century with the Buddhist frescos of Ajanta, while the maturity of the sister art of sculpture was not attained until at least a hundred years later.

THE MUGHAL PERIOD

The Mughal School of painting in India coincides with the period of the Mughal dynasty. Coming into prominence during the reign of Akbar in the latter half of the sixteenth century, it attained its apogee under that imperial dilettante, Jahangir. The reign of his successor, Shah Jahan, marks the first steps in its decline, while under the unsympathetic rule of Aurangzeb its death knell was rung. As a school of painting its duration was a short one, extending over only two and a half centuries, and it has been aptly referred to as not exactly a school, but more of a brilliant episode in the history of Indian art.



(A folk dancing painting of Jahangir period- Mughal India)

The ancestral home of Mughal painting was originally in Samarkand and Herat, where under the Timurid kings in the fifteenth century, Persian art reached its zenith. An offshoot of Central Asian art, the term, Indo-Persian, or, more precisely still, Indo-Timurid, is regarded by some authorities as a more suitable name for this particular development of Indian painting. Among the many striking characteristics of the pioneers of the Mughal dynasty was their interest in things artistic. Occupied mainly in carving out for themselves a kingdom in a foreign country, they nevertheless made great use of their imperial influence in encouraging art, architecture, and manufactures. The keen aesthetic instincts of Babar were, owing to the vicissitudes of his career, never allowed to find expression, but the emperor Akbar ruled at a more favorable time, and when India was prepared for an artistic revival. Architecture and the industrial arts of

the age bear witness to his judicious encouragement while the subject of painting received his special attention. Abdul Fazal, whose observations in the Ain-i-Akbari on the state of painting at this period are exceedingly valuable, refers in the most emphatic manner to Akbar's personal interest in the painter and his art. This sympathetic attitude of great monarch eventually led to a number of artists from the other countries making their way to the Mughal court to carry on their art under the patronage of the emperor. Trained mainly in the Persian or allied schools, these painters appear to have been welcomed by the royal.

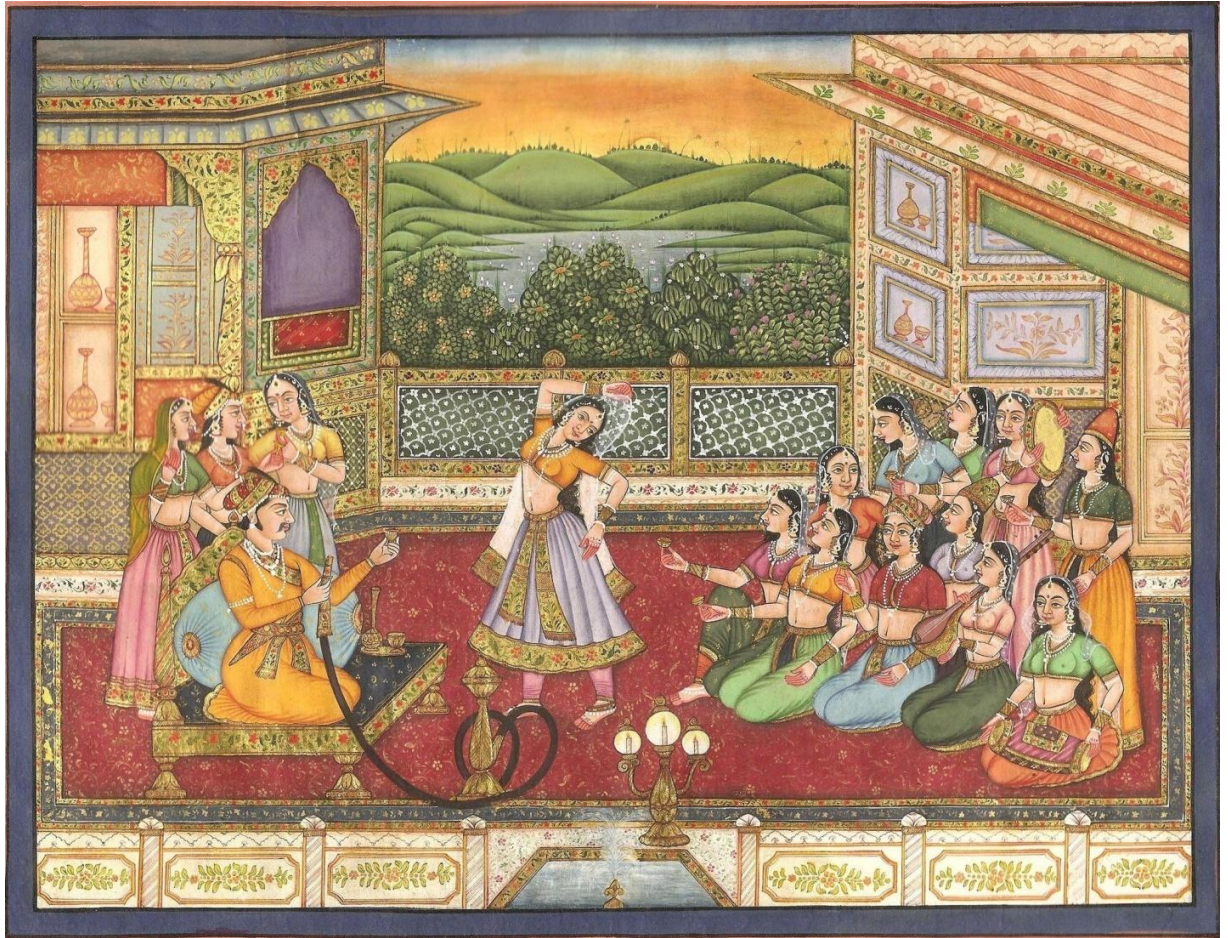
From this it will be understood that fundamentally the Mughal school of painting was an exotic, just as the Mughal themselves were aliens in India; but in the same way as that race has gradually become absorbed into the people of Hindustan so Mughal painting has come to be regarded as an integral part of the art of India. For, side by side with these foreign artists, worked the indigenous painters of the country, the excellence of whose native skill was speedily utilized by the observant emperor. Such Hindu name as Basawan, Daswanth and Kesudas, are famous painters at the court of Akbar, prove the liberal view that was taken of art at this time. From this favorable beginning the Mughal school of painting was developed.

During the time of Akbar, therefore, the new school took its origin, and in the early examples of this period the two styles of work above indicated may be easily distinguished. An art of the court, secular and eclectic in its character, it had no profound associations with the people or their country. For one outstanding feature of

the painting of the Mughal is its devotion to the delineation of likenesses. Realism is its key-note, and its subjects are largely drawn from incidents connected with the magnificent court life of the time. In scale the Mughal picture is small, never attaining the dignity and size of the Buddhist frescos and under the popular name of miniature painting. The long list of painters of this school, aggregating some forty names known to have lived during the reign of Akbar, many of whom retainers of the royal court, will serve to indicate the flourishing condition of the art.

THE RAJPUT PERIOD

The Mughal painting of India being of comparatively recent date, a considerable number of the miniatures of this period are to be seen in public galleries and private collections. This particular class of work emanates from two large areas of Northern India, namely, Rajputana and the Punjab Himalayas. This Rajput painting for that is the title by which it has become designated is essentially Hindu in expression and in many aspects demonstrates that it is the indigenous art of India, a direct descendant of the classic frescos of Ajanta. A period of political confusion ensued until the rise of Rajputs in the ninth century. For a time these descendants of the ancient kings of Gujrat held sway over the greater part of northern India, but dissensions led to their downfall before the invasion of Muslim. The imprint of their personality, and civilization still remains and may have been the protective influence which assisted in preserving the traditions of Indian painting almost intact in Rajputana during this period of transition.



(Indian Miniature Art - Rajput Painting - Royal Darbar of Marwar)

Traces of an art of fresco painting are to be seen in the medieval palaces of Jaipur, Bikaner, Jodhpur and Udaipur, the homes of the Rajput princes, where it is a living craft to this day. It is not difficult to see, therefore that in the extensive tract of country corresponding to the Rajputana of that time, painting was a handicraft of considerable prominence and at a later date, Jaipur, one of the leading states of the Rajput confederacy became a Centre of Rajput art. What has been designated the

Rajasthani style of painting, is known to Indian painters as the Jaipur Kalam and this work has a special character of its own.

From Jaipur and other cities of Rajputana, these artists eventually gravitated to the vicinity of the Mugal court when this dynasty came into being the artistic atmosphere which it cultivated naturally attracting many exponents of this craft. Delhi, Agra and Lahore, all maintained at different times during the seventeenth century their local style of painting much of which was Rajput in character.

Chapter 3

Art Schools of Rajasthan

Rajasthan is a land of colorful contrasts. From the fertile eastern part adjacent to river Chambal and the rich black tableland of Malwa to the virtually endless arid desert of western Rajasthan the landscapes strangely colorful and attractive. In this land of extreme geographical and climatic condition life is a big challenge and the brave and courageous Rajasthani has always accepted that challenge with a smile.

Colors form an essential part of Rajasthani life. In its art and architecture, in its rites and rituals color plays a very important role symbolic of the rigorous life spirit. The paintings of Rajasthan reflect this love for colorful expression much more than any other form of art. These paintings with their powerful lines and dazzling colors provide an effective contrast with their vigor and strength in expression and characterization, so typical of Rajasthani life.

Rajasthani Paintings are broadly speaking of two distinct types; courtly and literary. Paintings of the courtly type include numerous portraits of rulers of different Rajasthani States – holding court or engaged in pastimes like hunting or sport. The other type of paintings express an intimate connection with poetry, illustrating such purely literary works as Amaru-Satka, Sur-Sagara, Rasamanjari, Rasikapriya, texts dealing with Ragamala, Baramasa and religious texts like Ramayana, Mahabharata, Bhagavata Purana, Krishna Lila, Devi Mahatmyam. At most of the literary works mentioned above deal with divine subjects, the paintings show Krishna

and other divine heroes and heroines in infinite forms and attitudes. Besides these two types, paintings depicting scenes of everyday life and rituals and folk paintings abound all over Rajasthan.

Though some important documents definitely dating from the Pre-Mughal period have been identified in recent times none of these can be surely attributed to a particular region. As some miniatures of this group show unmistakable features noticed in later-day Rajasthani paintings, many scholars think these to be of Rajasthani origin. It is only from the turn of the seventeenth century that typical features of different Rajasthani style begin to take shape. Stylistically the paintings painted in Rajasthan from the seventeenth century onwards may be grouped under four principal stylistic groups: (a) Mewar, (b) Jaipur (c) Marwar and (d) Bundi-Kota ruled by the Sisodiyas, the Kachwahas, the Rathors and the Hadas respectively. The principal centers of the Mewar school are Chittor, Udaipur, Nathdwara, and the Thikanas of Deegarh, Sawar etc. and the Chauhan State of Sirohi; of Amber-Jaipur school are Amber, Jaipur and Alwar, of the Marwar School are Bikaner, Jodhpur, Kishangarh, Jaisalmer, Ajmer and the Thikanas of Pali, Ghanerao, etc; of the Hadoti school are Bundi, Kota and Jhalawar.

The schools of Bikaner, Jodhpur and Amer reveal a greater impact of Mughal painting than those of Mewar and Bundi because of the close cultural and political relationship between their rulers and the imperial Mughals. The proud Sisodiyas of Mewar tried to keep themselves aloof from the Mughals as long as possible and their paintings amply reveal that aloofness. Though at the outset an increasing awareness of Mughal imperial style was apparent in some Rajasthani school, definite, regional

idioms took their characteristic shape within a short period. Paintings of literary and religious subjects have more traditional flavor than the court productions because the latter were still dictated by norms established in the imperial ateliers. The folk paintings are even more typically regional in appearance and flavor than the refined productions.

Rajasthan Art from c. 1200 A.D. to c. 1500 A.D.

The earliest paintings surviving from the thirteenth century are in the form of small illustrations of the Jain Tirthankaras and episodes from the Kulpasutra and the story of Kalaka painted on palm leaf in what is generally known as Western Indian miniature style. Illustrated manuscripts of this style were widely prevalent in Gujarat, Kathaiwad, and south western Rajasthan as the prosperous Jain merchants of these regions considered presentation of such manuscripts to their preceptors as an act of piety. The preceptors deposited these in the Jaina-bhandaras where these were carefully preserved and exhibited occasionally for jnana purja. The earliest dated manuscript painted, within the geographical limits of Rajasthan is palm leaf manuscript Savaga-Padikkamana – Sutta Chunni painted in 1260 A.D. at Aghata, modern Ahar, near Udaipur, during the reign of the Guhila king Tejasimha. Some other manuscripts with similar illustrations – artistically unremarkable and insignificant but ichnographically important – may be found in such important Jain centers as Abu and Jaisalmer.

As the illustrations were introduced solely to inspire religious devotion and not for creating works of art, they remained stereotyped in form for a long time. The

conventionalism finally gave way when paper was introduced in place of the narrow and inconveniently shaped palm-leaf from around the middle of the fourteenth century. Though the earlier horizontal format was not changed the painter had a larger area at his disposal which he filled with ambitious compositions and richly ornamented border illuminations. The most important and beautiful examples painted in Rajasthan during the period are to be found in the paper manuscript of Suasanahachariyam painted in 1422/23 A.D. at Devakulavatika near Udaipur during the reign of Mokala of the Sisodiyas clan. This manuscript is remarkable because amongst it 37 miniatures full-page paintings appear for the first time. The color rendering and the composition of these illustrations exhibit powerful elements of inventiveness.

From the later part of the 15th to the early 16th centuries illustrations of paper manuscripts from western India became somewhat lavish and gorgeous. Lots of gold was used and the text was written in gold or silver or red or blue background. This period is generally referred to as the opulent period of Western Indian painting style. Examples from this period actually executed in Rajasthan have not yet been found, though isolated examples may very well be attributed to Southern Rajasthan centers. Mewar became very powerful under Rana Kumbha who was a great builder, a well-known musician and lover of music, and a great patron of art.

Impact of Mughal Painting and Evolution of Distinct schools of Rajasthani Painting

For its strategic location overlooking the trade routes between the Mughal Capital and the Western Coast, Akbar wanted to safe guard his empire by befriending

the proud Rajputs. Raja BharMal of Amber was the first important Rajput Chief who entered into matrimonial relationships with Akbar in 1562. Gradually the Chiefs of Bikaner, Jaisalmer in 1570 and finally Raja Udaisingh of Jodhpur in 1581 gave their daughters to Akbar. This left the proud Rana of Mewar alone in the hostile camp. Though Chittor was stormed in 1568 Mewar could not be subjugated until Jahangir's time.

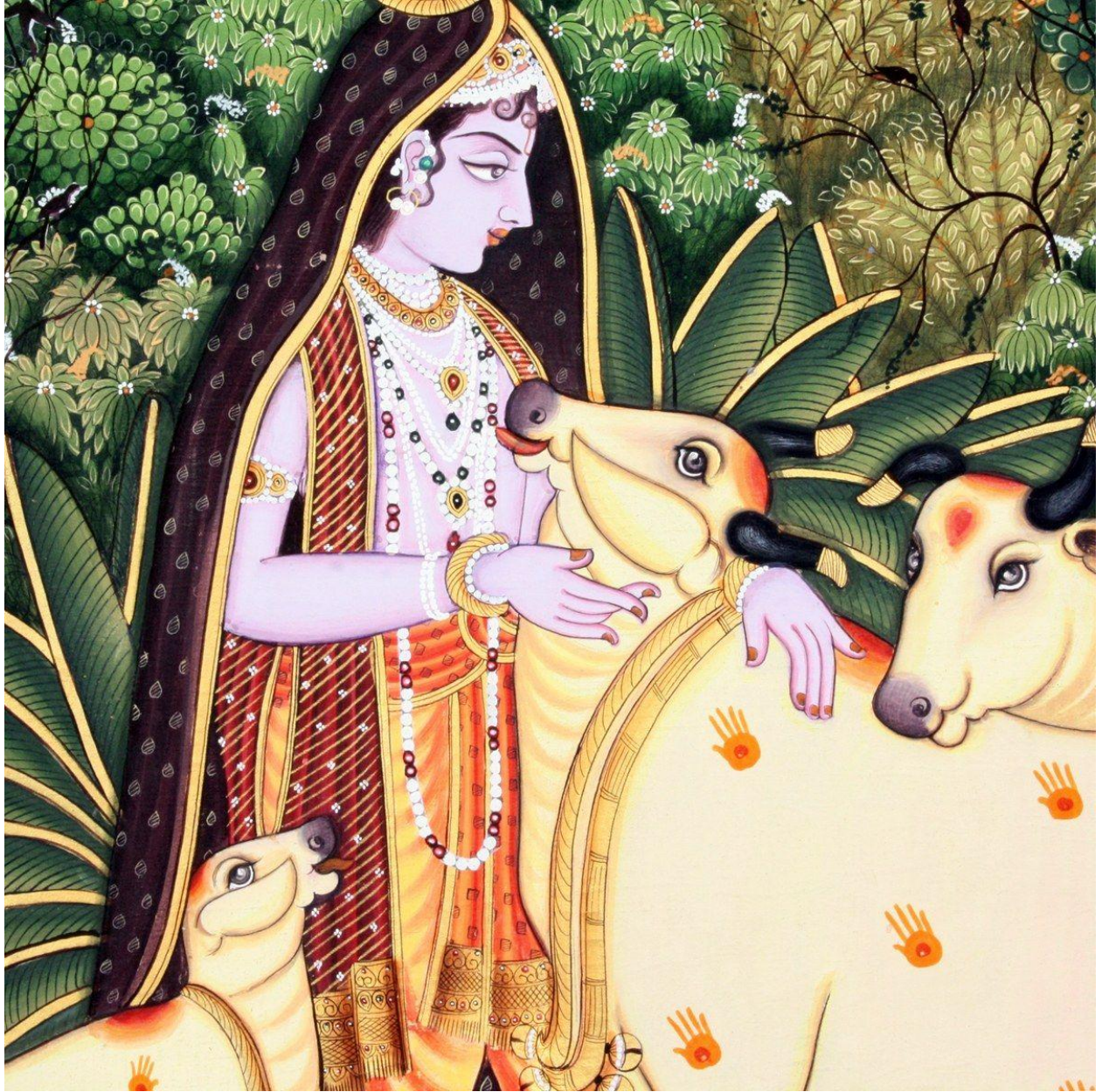
The Mughal connections brought about interesting and important changes in Rajput painting. These changes were visible in dress designs, architectural details, art-motifs, landscape patterns and choice of subject matter. The ratio of absorptions was not equal in all centers; the Bikaner school shows more Mughal element than the examples from Mewar schools whereas Bundi and Amber retained their basic traits. In any case, when their chiefs were acting as governors or generals of the Mughals and formed integral part of the aristocracy and spent most of their time away from their homelands it is obvious that elements from the Mughal style would generate a new kind of synthesis. As soon as the imperial authority slackened and the Rajput rulers gained in riches and power, their culture became less dependent in the Mughal norm. It was at this stage roughly from the first half of the seventeenth century that definite schools of Rajasthani Painting started taking shape.

At the outset the productions of different centers – Jodhpur, Amber and possibly Mewar where Bhagavata Purana manuscripts were prepared with many illustrations during the last quarter of the 16th century, show efflorescence of the local style with isolated Mughal element. Within a few years – during the first quarter of the 17th century – these isolated elements were successfully absorbed. With the arrival of

painters having experience of work in the Mughal ateliers, the situation took another turn when Mughal technical advancement and motifs formed integral parts of Rajasthani idioms; later on, paintings produced in different regions landed to exhibit the regional features more than their earlier indebtedness to earlier traditions and Mughal styles.

Mewar

The school of painting flourishing in the former state of Udaipur, the historic principality of Mewar, is the most important amongst all the schools of Rajasthani Painting. In ancient and medieval periods the Mewar region was well known as a great center of artistic and cultural activity. Amongst its rulers Rana Kumbha (1433-1464) and Rana Sanga (1509-1539) were great patrons of art and architecture, literature and music. Rana Udai Singh (1537-1572) built the beautiful city of Udaipur with fine palaces on the eastern bank of the Pichola Lake. Even, Rana Pratap (1572 – 1587) who had to flee from Chittor and live in the abode of Chavand for his valorous refusal to yield to the pressure of the powerful Mughal army of Emperor Akbar, gave refuge to artists and craftsmen. With their help his son Amar Singh (1597 – 1620) had a remarkable set of Ragamala painted. From his and his son Karan Singh's (1620 –1628) reign relations with the Mughals became cordial. Karan Singh's successor Jagat Singh (1628 – 1652) was a great patron of art and architecture and Mewar painting reached its highest gory during his reign.



(Pichwai painting of Nathdwara)

The superb quality of Mewar painting was achieved during the reign of Rana Jagat Singh (1628 – 1652). A brilliant set of nine Ragamala paintings, painted by Sahibdin in 1628, the Bhagavata Purana illustrated by the same painter in 1648 and the Ramayana illustrated by Manohar in 1649 testify to this fact. The Ragamala now preserved in the national Museum, Delhi, is a very important document because if

depicts the high aesthetic quality achieved by the painters of Mewar during such a short time. It seems that works like the Ragamala, Nayaka Nayika series; the Rasaman Jari, the Gita Govinda and Rasika Priya etc. were prepared in the years following this. The illustrations of the Bhagavata Purana and the Ramayana were conceived in much more complex compositions. On the whole the dominating characteristics of Mewar paintings of this period are – the use of dazzling colors against patches of blue or red or green, the appearance of stylized trees, naturalized birds and flowers and Mughal – type hills, and an admixture of Mughal and traditional Rajasthani costumes adorning the conventionalized male and female figures. The paintings follow the Mughal pattern rather closely but never allow it to overrule the typically Mewari features in techniques, treatment, and expression which are simple, straightforward and symbolic. On the whole the painting of Mewar during the first half of the seventeenth century are very attractive and charming for their colorfulness and beauty. Their superb quality inspired movement in faraway Aurangabad, where an illustrated manuscript of Rasamanjari was prepared in 1650 for one Sisodiya Mohan Singh Shekhawat.

Raj Singh (1652 – 1680) was celebrated for this boldness in proving sanctuary to image of Srinathji at Nathdwara, which became the principal seat of Vallabhcharya Vaisnavas. Due to paucity of material it appears that the style of painting did not change during the earlier period gave way to a dull conventionalized color-scheme. But the school remained highly productive and inspire of the marked decadence in quality, a high number of paintings were produced in various centers of the State. Large number of devotional paintings concerning Srinathji and his worship and legends were produced at Nathdwara. The surroundings area which came under the influence of the

Mewar School are Sirohi, Sawar, Devgarh, Pratapgarh, Dungarpur and Banswara. Though these minor centers took Mewar as their ideal, development of their styles did not take uniform course. Sirohi and Devgarh produced some wonderful miniatures well up to the 19th century many of which even surpass the quality of paintings painted at Mewar during the same period.

Bundi

Till a few years ago the aridity of a separate school of painting in Bundi was not realized. But due to the tireless research of some art historians and discovery of dated examples of miniatures, the existence of a distinctive and attractive style of Painting, developed by the artists employed by the rulers of Bundi has been firmly established. For its strategic situation between Jaipur to the north, Mewar and Malwa to south west- each region famous for its school of paintings and Kota to the east, Bundi had the natural advantage of attracting talented painters from many places.



Chitrashala (Ummed Mahal)

The true beginning of Hara greatness was made by Rao Surjan (1554 – 1585) who became a feudatory of the Mughals. He submitted to Akbar in 1569 after the siege of Ranthambhore. Rao Ratan Singh (1627 –1631) received honors from Jahangir and went to the Deccan with the Mughal army. His son Satarsal (1631 –1691) had employed painters.

Unfortunately it is not possible to trace the early stages of development of Bundi School due to paucity of dated material. The last mentioned pictures are dated in the first decade of the 17th century during the reign of Rao Ratan Singh (1627-31). Paintings of another Ragamala set in National Museum have been dated c. 1625-1630 as they reveal impact of Mughal paintings of the Jahangir period. Though a large number of exquisite paintings drawn after these sets have been preserved in the Bharat

Kala Bhawan, the National Museum and many private collections in India and abroad, none of them bears any date. Two dated examples painted in 1682 and 1689 have been found where the style of painting exhibits signs of full development. But Satarasal or Chattarsal (1631-58) was closely allied to Shah Jahan and spent much of his time in Delhi, and quite possibly, patronized a thriving school of art whose examples, though not dated or authenticated by inscriptions, have been found in the above collections.

Taking into consideration the whole range of paintings exhibiting elements equal to or earlier than the dated paintings mentioned above, Bundi paintings of the 17th Century will rank as examples of one of the finest schools of Indian Paintings. The color is generally rich and brilliant. The female figures are tall with narrow waist, wearing short choli, colorful ghagra and translucent odhni partially covering the head; the facial features of Bundi paintings include pointed nose, receding chin, almond-shaped eyes and a reddish brown flesh tint. But the most noticeable feature of Bundi paintings is the landscape background (Bundi – Kota Region is famous for its charming landscape) with hills, flowing rivers, thick vegetation and colorful flowers. The painters took particular care render the lush vegetation of well – laid gardens full of mango, peepal and plantain trees, flowering creepers and birds and animals in every painting. The water in rivers and pools is depicted in swirls and the sky in patches of blue. In later periods a peculiar admixture of gray, blue, orange and vermilion is used to depict a dusky sky which turned out to be a characteristics feature of Bundi painting of succeeding periods. The setting of the scenes are generally against garden pavilions or open portions. Their subject matter slowly changed and in addition

to the illustrations of literary works, the scenes of hunting, merry making or formal court durbars were painted.

In coloring and in its infatuation with landscape the Bundi School expresses a close proximity with Deccan paintings. Chattarsal's grandson and successor Bhao Singh (1652 – 1681) served Aurangzeb as his governor at Aurangabad in the Deccan. Aniruddha Singh accompanied Aurangzeb during his Deccan campaign in 1678. Hence it is quite possible that the Bundi rulers employed some Deccan painters as also the Bundi painters accompanying their patrons to the Deccan became influenced by Deccan painting.

In the 18th century more and more portraits, scenes of elephant-fights, hunts, equestrian studies were painted though many sets of Ragamala, Baramasa, Bhagavata Purana and Rasikapriya miniatures were also produced. The coloring of the paintings lost its freshness and the landscape its natural beauty. In many examples black and silver borders have been used as a frame. From the quantity of output the first half of the 18th century marks the most productive period. About the middle of this century the style of Bundi painting lost its distinct artistic quality and became somewhat dull and repetitive.

There are many examples of fine wall painting in the palace at Bundi and other places, which are contemporary to the miniatures and are of good quality.

Kota

From 1625 there was a family feud amongst the Haras of Bundi and in 1628, Shah Jahn conferred the jagir of Kota to Chatrasa's brother Madhav Singh and Kota

became a separate unit of the Hada Rajputs. In 1719 Bhim Singh (1705 –1720) invaded Bundi and forced its ruler Budh Singh (1665-1731) to flee. Maharaja Sawai Jai Singh of Jaipur exerted his control over the Bundi throne by removing Budh Singh by imperial decree and installing his own protégé. Budh Singh's son Ummed Singh was able to recover Bundi in 1743 only with the help of the Marathas. Bundi never recovered fully from these terrific events.



Miniature painting in Kota's Garh palace

Kota, though only 23 miles away from Bundi, developed a tradition of painting, which was distinctly different from that of Bundi. The reasons are not far to seek, as the patrons were individuals of different tastes.

During the reign of Ram Singh II (1827-1865) the painting studio of Kota produced a number of fine miniatures exhibiting Mughal sophistication which show the king in various sports and engagements. They are painted in strong and dazzling colors. These subjects are repeated on the walls of the palaces of Kota. A large number of miniatures painted at Kota during the second half of the 18th and the first half of the 19th centuries reveal features typical of the Bundi School. Most of these work were actually executed by emigrant painters from Bundi as indicated above. But Kota paintings exhibit great naturalism in depicting the landscape where the king and his retainers are interspersed amidst barren rocks, stylized trees and animals as evidenced in the hunting scenes. The elephants - whether fighting with another elephant or hunting a rhino or wild buffalo are painted with extreme realism and understanding of its dignified behavior. In the Bundi paintings of the contemporary period the landscape acts as a flat, decoratively arranged backdrop and does not form an integral part of the painting.

The Bundi and Kota painting traditions are continued in other centers as well, Uniara being one of them. Though Uniara was allied to Jaipur, the paintings executed there show unmistakable elements of the Bundi – Kota style. At least one leading Bundi painter worked for the Chief of Uniara and illustrated a Bhagavata Purana for Rao Raja Sardar Singh in 1957.

Amer

Though the family of Kachwahas Rajputs was firmly established for a long time and the first Mughal contact with them was made in 1562 through Bhar Mal's matrimonial alliance with Akbar. The origin of the Amber-Jaipur school of paintings probably dates back from Raja Man Singh's (1589-1614) time. Extensive frescoes of early Jahangiri style have been discovered in Mauazamabad, Man Singh's birth-place, Bairath, and Amber.



(Jaipur School, an Indian miniature painting depicting Krishna playing the flute with Gopis dancing)

Literary works from Man Singh's reign bear graphic description of wall-paintings, illustration of Ragamala subject, scenes from Bhagavata Purana, Baramasa,

etc. A profusely illustrated copy of Bhagavata Purana prepared in 1598 at Ahmedabad is preserved in the City Palace Museum. It is said that a copy of Git -Govinda with more than two hundred miniatures in the Chaurapanchasika style but dated 1550 was preserved in the Jaipur Pothikhana. If discovered the manuscript would provide very vital information about the period and provenance of the entire group of miniature of the Chaurapanchasika style. However, no further information about miniature paintings prepared during Man Singh's time or earlier has been found.

Mirza Raja Jai Singh (1621 – 1667) was a well-known builder and collector. He was responsible for building most of palaces and halls of the Amber fort and also has a superb collection of Persian and Mughal carpets and miniature paintings. But the paintings executed at Amber during his reign are mostly in a folk style.

Maharaja Sawai Jai Singh (1699-1734) was a great personality and a great patron of art, architecture, literature, astronomy, etc. He built the modern city of Jaipur which was extremely well-planned and astronomical observatories commonly known as Jantar Mantar in Jaipur, Delhi, Banaras, Ujjain and Mathura. The painters employed by him included such well-known names as Muhammad Shah and Sahib Ram. Sahib Ram was active for nearly fifty years and painted many large – sized portraits many of which are exhibited in the City Palace Museum, Jaipur.

Sawai Iswari Singh (1743-76), Sawai Madho Singh I (1750-67), and Sawai Pratap Singh (1767-79) also patronized works of good quality painters like Ramji Das, Govinda, Hiranand and Triloka. The well laid Rani Sisodanji's Madho Singh's reign. The most celebrated name in the history of Amber Jaipur School is that of Sawai Pratap Singh. He was a great patron of art, music and literature, being an accomplished

composer and musician himself. He built up a large atelier with more than fifty painters turning out exquisite miniatures in numerous manuscripts of Durga-Path, Ramayana, Bhagavata Purana, and Krishna Lila etc. Many miniatures illustrating Ragamala, court-scenes, festive scene etc. were painted during his reign by such painters as Gopal, Udai, Hukma, Jiwan, Saligram, Ramasevak, Lakshman etc. The paintings of Pratap Singh's period are highly refined product with a bright color-scheme containing green, yellow, pink and brown – red with a lavish use of gold. Though the designs are precisely executed yet they lack in vigor. Like Madho Singh must have marveled to look at his own portraits, hundreds of which are turned out by the royal painters.

In the middle of the nineteenth century the tradition of painting lost its shape and an increasing proportion of the output became bad and inferior copies of foreign idioms. The atelier continued to turn out paintings during of Sawai Jai Singh Sawai Ram Singh II and Sawai Madho Singh II.

The Jaipur rulers collected many important examples of Mughal paintings amongst which the copies of the Rayntwma and the Ramayana prepared for the personal use of Emperor Akbar, are the most celebrated. Though the painters of Amber Jaipur did not prepare replica of these works, their styles reveal an increasing awareness of the Mughal style. Their main preoccupation, like that of their Mughal counterparts, was to depict the human figure.

The achievement of the Jaipur School had its impact on local schools of Alwar, Tonk, Bharatpur and Karauli. The wall paintings of Jaipur City Palace (old Madho Niwas), Pundarkji Ki Haveli, etc., find their reverberations mostly in the

Shekhawati area where extensive remain of wall-painting executed between 1725 and 1875 may still be seen.

Jodhpur

The Rathors founded their kingdom with its capital at Mandor in the thirteenth century from where it was shifted to Jodhpur in 1459. Though examples of wall paintings are found in a Jain Temple at Nadol, and contact with the Mughals was established during Udai Singh's time in 1581, dated examples of Jodhpur school belonging to the 16th century have been found. A profusely illustrated Bhagavata Purana dated 1611 previously in the Jodhpur Pothi Khana and a set of Ragamala miniatures painted in 1632 by an artist named Virji at Pali, in the collection of Kumar Sangram Singh of Nawalgarh, are amongst the earlier examples of miniature paintings found in the Marwar region. The paintings have a folk character with artistic beauty of their own. Mughal are relatively rare in these examples.

The same folk style continued for some time as seen in an illustrated manuscript of Upadesamala in the former Moti Chand Khajanchi collection dated 1634, but soon after that the style of Jodhpur paintings underwent a thorough change when the archaic elements noticed earlier gave place to refinement in colors and decorative details. However, specimen belonging to the later half of the 17th century are relatively rare, with the exception of a number of portraits and Ragamala miniatures. The figures are generally robustly built and the male figures hold elaborated costumes and big moustaches.



(Jodhpur School, an Illustration to a Shiva Purana)

Paintings in Jodhpur got a new impetus during the reigns of Ajit Singh and his successors Abhai Singh and Ram Singh, when the usual literary works Gita-Govinda, Dhola-Maru, Ragamala, Baramasa-portraits were painted in large numbers. Attractive wall-paintings were painted, in the palace of Nagaur during the time of Bakhat Singh. The Jodhpur style was followed in the Thikanas of Pali Ghanerao and Pakeran etc.

Bikaner

The style of painting developed in Bikaner has more Mughal elements than other school of Rajasthani paintings. The reasons are: firstly, the close association of the Bikaner rulers with the Mughal emperors – Raja Rai Singh (1571-1611) was

particularly close to Akbar and Jahangir – and secondly, the employment of Muslim painters from Delhi and Agra. Some exquisite examples of this school were painted by these painters during the reigns of Rai Singh (1571 –1611), Karan Singh (1631-1669) and Anup Singh (1669-1796). Their Subject matter included excellent portrait studies, beautiful Baramasa, Ragamala, Bhagavata Purana and Krishna Lila illustrations, etc. In these paintings the dazzling colors of Malwa, the folk scenes of Jodhpur or the striking landscape of Bundi are totally absent. Instead of these regional characteristics of Rajasthani paintings, Bikaner produced extremely sophisticated Works with delicate lines and tonal range normally encountered in the products of Mughal studies. It appears that quite a few leading painters, made redundant by Shahjahan’s shift of interest in architecture, took service with such gifted patrons of art as Karan Singh. One of them was Ali Raza who painted brilliant paintings of Lakshmi Narayan. Other important painters working in Bikaner court whose signed and dated examples have been found either in the Bikaner Palace Collection, Bharat Kala Bhawan, the National Museum, or in Motichand Khajanchi and other collections include Rukh-ud-din, Shahaddin, Hamid Ahmad, Shahib Dan, Rashid, Kasim, Shah Muhammad, Hasham etc.



(Bikaner School, Ladies worshipping Amla tree)

Besides Mughal elements, Bikaner paintings exhibit close familiarity with Deccan paintings. The reason is Raja Anup Singh's prolonged stay in the Deccan schools from the booty of Adorn in 1589. In general the female figures of Bikaner school paintings are tall, slender damsels with big eyes, thin waist, wearing short high choli colorful ghagra and gold bordered odhni. Though the main point of attention on the part of the painter is on the human figures, landscape patterns are rendered with great skill. The portrait- studies are handled with greater care and the same applies to individual figures of Nayikas.

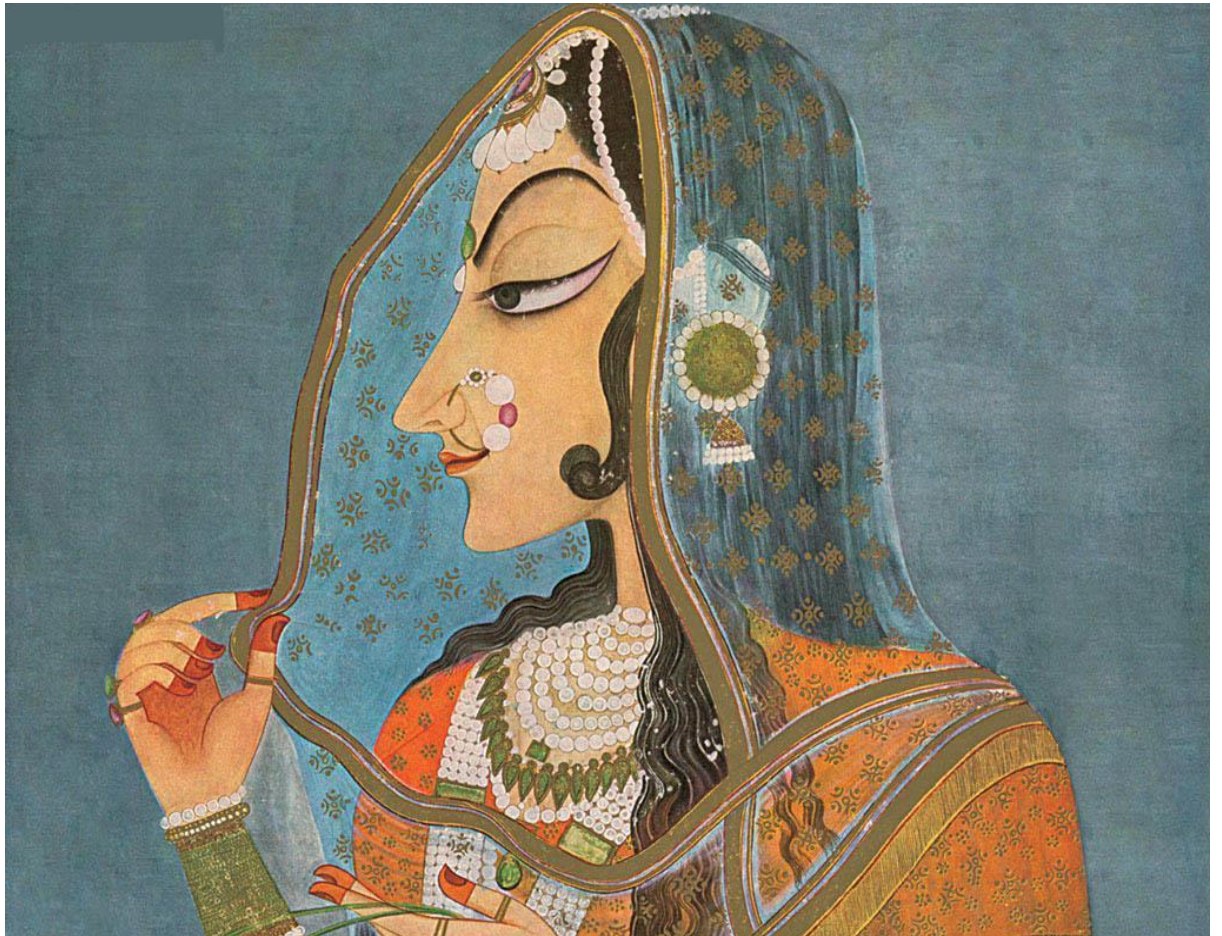
During the reigns of Sujan Singh and Gaja Raj Singh, some sort of transformations took place in Bikaner painting and Jodhpur vigor replaced Mughal refinement. But at the same time the creativeness in the art of painting had begun to die.

Kishangarh

A very different type of development took place in the intimate atmosphere of the small court of Kishangarh which has been described as a minor miracle in the history of Indian art. Kishangarh, a small and almost negligible state situated between Ajmer and Amber and belonging to a line of Rathors of Marwar, was founded by Kishan Singh (1600-1615), son of Udai Singh of Jodhpur. Kishan Singh built the fort of Kishangarh near the Gundalo Lake and obtained high position under Jahangir. But the most important king of Kishangarh who was responsible for the tremendous stylistic achievement of Kishangarh painting was Sawant Singh. During the first decade of the eighteenth century he had written poetry and composed devotional music in honor of Radha and Krishna. His pen name was Nagari Das – In a beautiful lady known as Bani-Thani, (he prince got all his inspiration leading to his poetical creations and patronization of a very special style of painting depicting Radha and Krishna, painted by a highly talented painter named Nihal Chand. Sawant Singh ascended the throne in 1748 at the age of 49 and abdicated it in 1757 to live in Brindaban and worship Radha Krishna until his death in 1764. Bani – Thani followed him and composed poems and devotional songs with him till her death in 1765.

The small group of paintings done by Nihal Chand and a host of other celebrates show Radha and Krishna or grove or celebrating various festivals, all expressions of divine love that characterize the dreams and aspirations of Sawant Singh (Nagari Das) as a lover and devotee. Nihal Chand's success was in creating a perfect visual image of his master as lyrical passion. His Radha is tall, slender, petite and beautiful to a degree approaching to super natural. The portrayal of Radha, (in all probability painted by

Nihal Chand) with the overlong lotus – petal eyes, wearing a sublime look, long pointed nose, thin lips and pointed chin, wearing an odhni on a very high orange choli rank amongst the finest achievements of Rajasthani painting. There is a beautiful painting of Radha and Krishna of large size in the Jaipur City Palace Museum.



(Bani Thani- Kishangarh Painting)

Though the style created by this great painter under the guidance of Sawant Singh, who was himself a good painter, continued for many years after his death, it merely repeated the earlier forms and failed to achieve further. The study of Rajasthani painting as a separate and important part of the history of Indian art is of

comparatively recent origin. As early as in 1916, Ananda K. Coomaraswamy pointed out the special characteristics of what he called Rajput painting. In generic form he included not only the paintings of the different schools as noted above but also the products of the schools of Malwa and Bundelkhand. In fact the bulk of Coomaraswamy book on Rajput painting is devoted to the latter schools. The production of the areas outside the geographical limits of Rajasthan have not been surveyed here. With the availability of more dated material and intense research by devoted art historians it is possible to differentiate the stylistic characteristics of the leading schools. There are, however, many areas where dated material is wanting and in the absence of dependable corroborative material, no final pronouncement can be made. It appears from the rate of new discoveries that within a short time when the collections of the different major and minor durbars will be opened to competent scholars a host of important and new information will be available to complete our knowledge of Rajasthan painting.

Chapter 4

Art of Hadoti schools

Hadoti comprising Kota, Bundi, Jhalawar and Baran districts of Rajasthan. The Hadoti School of paintings commenced under Rao Chattar Shal. He was made the Governor of Delhi by the ruler, Shah Jahan. The authority of rulers of Chauhan Empire was restricted to the regions of Kota, Jhalawar and Bundi. Hence this region has been named the Hadoti region. The Hadoti region was a treasury of art. The Hadoti paintings are looked upon as one of the uppermost superiority of paintings in Rajput style.

Hadoti School of paintings occupies a significant place among various schools of miniature painting of Rajasthan. The murals at Kota Garh Palace, Haveli of Jhala Zalim Singh, and the Haveli of Bade Devta Shridharlal at Kota, Garh Palace of Jhalawar, Chitrashala and Chatarmahal palace of Bundi are famous places of painting excellence.

The Bundi style is excellent both in quality and style. The flowing rivers, trees, lotus flower, the pair of birds, Ragas and Raginis, Barahamasa and Krishna Lila have been depicted. Kota Paintings made its debut during the regime of Maharao Ummed Singh. Most of these paintings deal with hunting scenes.

Former Kota, state was rich in forest, flora and fauna. Its forests were inhabited by lions, wild boars, deers and other wild animals. While giving expression to this rich

environment, a large number of paintings both on paper and wall were executed showing royal hunting. The important feature of these paintings is the finish, exactness and the imagination of the artists.

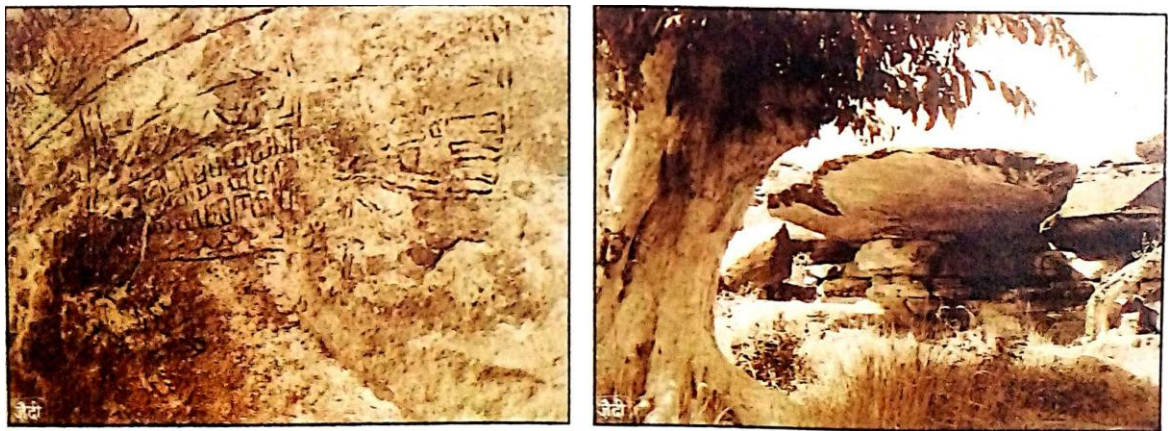
Hadoti has its unique position in its wall paintings because of palaces, forts and havelis. This region is a much sought after place for the lovers of art and architecture by virtue of its ancient heritage, forts, magnificent palaces, outstanding examples of temple architecture, glittering lakes, bewitching wild life sanctuaries harbouring endless species of flora and fauna and splendid fresco paintings.

Centres of Art — Bundi and Kota schools of paintings occupy a significant place among various schools of miniature painting of Rajasthan. The murals at Kota Garh Palace, Haveli of Jhala Zalim Singh, the Haveli of Bade Devta Shridharlal at Kota, Garh Palace of Jhalawar, Chitrashala and Chatarmahal palace, Haveli of Brahmins, Haveli of Rishidutt Mehta, Jain temple at Bundi, paintings in Indergarh (Bundi) and in many a haveli, leave the viewer's spell bound. The Bundi Kalam or style is excellent both in quality and style. The flowing rivers, trees, lotus flower, the pair of birds. Ragas and Raginis, Barahamasa and Krishna Lila, have been depicted with grace and elegance. The Chitrashala of Bundi Palace celebrates Radha-Krishna's legends in inimitable Bundi style of miniature paintings. The splendid collection of Badal Mahal wall paintings exhibits the finest examples of Bundi. Paintings on the ceilings of Chaurasi -Khambon-Ki Chhatri in Bundi are, also remarkable. Kota paintings made its

debut during the regime of Maharao Ummed Singh. Most of these paintings deal with hunting-scenes.

A LINK WITH THE PRE-HISTORIC-PAST

Murals of the region have their origin in pre-history. When we talk of the wall paintings of Hadauti region, we have to look at the vast number of rock-shelters spread over the bed or on the banks of Aru, Alania and other rivers and among the rock-shelters of Jhalawar and Kota area. Though, unfortunately, may be by-chance, due to strategic position of the rock-shelters, which had been the sheltering places of pre-historic man in this part of Rajasthan, have been chosen for dams like Harish Chandra dam in Jhalawar district, Sawan-Bhado dam in Durrah Valley, Barrage in Kota etc. and most of the rock-paintings like the ones in Jhalawar and the ten rock-shelters with the finest



Paintings, Rock Shelter Alania, Kota



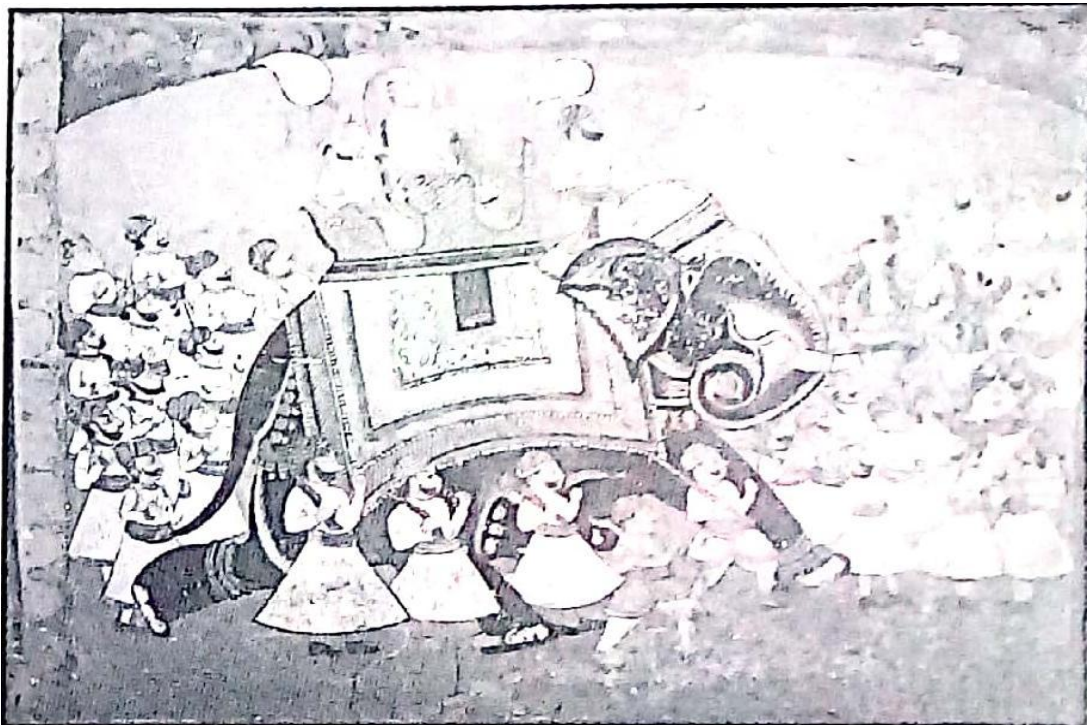
Pre historic and historic painted rock shelters, village Garadda, near river chhaja



(Pre historic and historic painted rock shelters, village Garadda, near river chhaja)

of rock paintings, have submerged in the waters of these dams, still, there are some rock shelters along the banks of river Alania, 15 kms away from Kota, on the Jhalawar road and in Chambal valley where early humans have left their imprints.

Keeping up the great tradition of the pre-historic man, even to this day Rajasthanis decorated their house walls, floors and ceilings with figurative patterns and decorative forms based on local flora and fauna. In the whole range of wall paintings of Rajasthan which are found in Havelis of Shekhawati, in Mewar, Marwar, Dhundhar or in any part of Rajasthan, Hadauti has its unique position since its Rock-paintings link it to the pre-historic past, and its palaces, forts and Havelis throw light on its medieval past of wall paintings and its folk art or *mandana* enlarges its scope of work in the context of rural life.



A Panel showing Maharaja Ram Singh in procession Garh palace, Kota

GARH PALACE, KOTA

From the frolicsome play of the child Krishna to as mundane an affair as the hunting expeditions of feudal chiefs, the murals of Kota Palaces present captivating glimpses of the past. Perched on the banks of river Chambal, Kota Palace or Garh as it is popularly called, attracts attention by its superb architectural beauty. The Palace is in possession of the former ruler of Kota and it also houses Rao Madho Singh Museum. The murals in Raj Mahal, Badal Mahal, Chhatarmahal and Arjun Mahal in the Palace building, are well protected but most of them have lost much of their charm due to climatic conditions and other reasons. All the murals including the murals of Jhala Haveli, which is a part of the palace premises, present a panorama of wall painting with variety of subjects dealt by the painters of the time and they reflect the life-style of those bygone days. Since, Jhala Haveli had its own peculiar place in the context of its mural paintings, it would be dealt separately. However, the paintings in various chambers and apartments of the Palace, have their place of pride in the murals of Hadauti.



(A Lady, Garh palace, Kota)



(Procession, Garh Palace, Kota)



(A painted panel, Garh Palace, Kota)



(Kanwarpada, Garh Palace, Kota)

Though the subjects painted in the palace include depiction of court life of the day or the scenes from darbar, hunting scenes and various pursuits of Lord Krishna, but every place in the palace, has a painting always having something different from the other. The painting in Raj Mahal have hunting-scenes and Krishna-Lilas depicted in green with grey tones. Badal Mahal is also rich in wall painting. As mentioned by Brijraj Singhji in his book the kingdom that was Kota while discussing the murals of the palace, "The big wall-panel Chhatar Mahal, full of animal and hunting scenes is another good example of the mural painting at Kota. There is a fine study of Rao Ram Singh (A.D. 1696-1707) hunting a rhinoceros riding atop an elephant- very similar to the , miniature already referred to showing the same scene and which-is now in a private collection. This room has arabesque paintings on its ceiling showing fights between wild fowl and 'simurghs' on another wall is painted Raga Vasant. On the inner room walls there are scenes from life of the Lord Shri Krishna. They appear to have been drawn during the days of Maharao Umed Singh I (A.D. 1770-1819) but they have been painted over by artists in the late nineteenth century A.D. with some sort of oil based colors. The figures of men show a strong Mughal influence, especially in their turbans, but the architectural details do not reflect this. Incidentally, the houses and other buildings shown in most of the Kota paintings bear a distinct resemblance to houses and buildings still to be seen in the town and villages of Kota. Thus architecturally they are linked to the past. The architecture seen in Kota paintings is not borrowed from Deccani paintings as suggested by some art historians. It is a local style of architecture which existed in Hadauti.



(Boar Hunting: Bada Mahal, Kota)

Thus, Wall painting in the palace developed certain traits and features of its own with the development of Kota Kalam. Kota, as a separate State came into existence in A.D. 1624. Prior to this, the territory of Kota was a part of Bundi. Hence, it had in its past the various influences of Bundi style of painting. But, with the times, it developed its own features like hunting-scenes and specialized in them.

Arjun Mahal and Anand Mahal, two apartments in the palace, have paintings with all the freshness but they are considered to be of a later period, say around 1850 A.D, and do not have the appeal of the murals of earlier time.

In comparison to the murals, that have vanished, the murals of Kota Palace have been executed at different times and are noteworthy in the Jhala Haveli.

Jhala Haveli

Jhala Haveli, situated in the old Garh Palace premises of Kota on the banks of river Chambal, belonging to the former-rulers of Kota, is a huge multi storeyed building

with a number of rooms and verandahs. It was built by Jhala Zalim Singh (1739-61), the Prime Minister of erstwhile Kota State, a great lover of art and architecture. The Haveli, a lonely and neglected old building once contained valuable paintings in two rooms on the top floor of the building.



(A Floral composition, Jhala Haveli, Kota)

Of the whole series of paintings delineated in the palaces of Kota and its environs, the paintings of this Haveli are most elegant, though most of them are badly rubbed off, but whatever remains, throws light on the social and religious life of the time. For long, the value of the painting of this Haveli was not realized at all. It was used for storing the old records of Kota State. Further, it was left open. Visitors to the Haveli did not pay any attention which is evident from the scratches and the rubbed

figures of the paintings .When it came to the notice of art lovers and scholars, the importance of these paintings was realized, and the doors of the Haveli were closed.

But the paintings in the Haveli were saved only from human hands. Cracks in the roof and water seepage in the rainy-season ruined the finest of the paintings. In February, 1978, due to a mysterious explosion of gun powder in the Haveli, a major portion of the building was ruined and the paintings got a second blow,



(A nayika, Jhala Haveli, Kota)

When the paintings were intact around 1975, one of the panel 20x2 feet in size, portraying a hunting-scene, was a true representation of the Kota school and it threw light on the specialization of this style. The panel was a fine and accurate piece of work and it showed hunting of animals like lion, hare, deer etc. It had been a royal sport in

the thick forests of the State including in Durrah game sanctuary and other forests. The anatomical details of the hares, elephants and other animals had been painted carefully. The other panels of paintings convey a variety of moods. In one painting, Prime Minister Jhala Zalim Singh is shown at the feet of Shree Nathji. This painting is damaged badly. A number of paintings depict Krishna-Radha in various human pursuits. A panel showing a bedroom scene where a half-clad lady sleeps while a man looks through a window, had been an unusual painting as only the barest of lines and details could be seen but the view and depth of the room and the building were painted excellently.

Besides, the hunting scenes and Krishna-Radha themes, there had been a number of paintings which could throw light on the 17th century romances, recreation and other pursuits, scenes from darbar, nayak and nayika in singing, dancing and romantic postures.

Use of natural colors and frequent use of gold could preserve the freshness and vitality of these paintings for over two centuries but they would not be able to last long due to the negligence on the part of the present generation.

The wall paintings of Jhala Haveli are the symbol of the perfection of the miniature painting that were nurtured in Hadauti region. They have been the examples of the fine sense of the artists of the time which enabled them to paint charming human figures, animals and birds. The in-depth study and the forceful expression given to these figures and the natural background show the stature of those unknown great masters of traditional styles, and their power to create a wonderful world.

A great Chapter in the history of murals in Hadauti region, has been lost with the loss of valuable murals of Jhala Haveli, the murals of which had the capacity to enable the art-historians to formulate the characteristics of Kota paintings of the late 18th and 19th century: Brijraj Singhji of Kota in his book *The Kingdom that was Kota* while discussing the paintings in the Kota Garh Palace has pointed out that, "To some extent the wall paintings in the Kota City Palace, particularly those in the Jhala Haveli where Zalim Singh lived, inside the palace complex enable us to formulate the characteristics of Kota painting of the late eighteenth and nineteenth centuries A.D. A number of murals were painted on the walls of the various 'Mahals', the most noteworthy being in Zalim's Haveli and in the 'Raj Mahal', the 'Bada Mahal' and the 'Chhatar Mahal'. These murals largely followed the tradition, style and pattern of the miniatures. In Zalim's Haveli there are particularly fine murals, especially the extensive hunting scene, but the finest of these murals is the hunting scene showing both the Maharao and his 'Diwan' hunting wild boar, tiger, wild buffalo and rhinoceros with attendants and retinue. It is a particularly fine wall painting but unfortunately in a damaged and decaying condition. However, a faithful copy of this mural has been made by the Lalit Kala Akademi, New Delhi, thus ensuring that a replica of this masterpiece remains, even if the original disappears with the ravages of time."

The copy of the hunting - scene was made by well-known artist Sumahendra in 1978. A number of paintings have been lifted from the Haveli and have been preserved in New Delhi by the Akademi. Little is left and much is lost. However, a visit to the decayed Jhala Haveli, could still be an experience and the remains of wall paintings have the power to move us even today.

THE HAVELI OF BADE DEVTAJI

The murals in temples, palaces and havelis of wealthy middle class people in Rajasthan present an astonishing variety of subjects, styles and colors. One such Haveli, is the Haveli of Bade Devta Shridharlal in Kota. A large number of murals on a variety of subjects throwing light on the contemporary social, religious and courtly life of the seventeenth century Princely State, are intact in three rooms of the haveli of Bade Devtaji.



(Danalila-Krishna takes toll from gopis, haveli of Bade Devataji, Kota)

Situated on the bank of river Chambal, on the right side of the old palace of the former Maharao of Kota, this five-storeyed building, takes one back to the old days when wooden doors, windows, rooms, verandahs, floors, ceilings were all decorated. The family of Bade Devta Shridharlal was associated with the royal family of the old Kota State. The title 'Bade Devta' signifies the status of 'Raj guru'.

It is noteworthy that the paintings executed over 200 – 250 years back, are still fresh and bright. In line and color and shade. Transparent faces, full of life, painted in various panels, create an enchanting atmosphere. There is not a single place, a window, pillar or ceiling in these three rooms

The paintings in the Haveli of Bade Devtaji could be divided into three major groups-panels of hunting scenes; royal processions and festival scenes and the acts (Lila) of Lord Krishna. A good number of murals cover mythological events and some of them show charming women in various postures.



(Festival of Diwali, haveli of Bade Devataji, Kota)

The frescoes were done while the wall was damp or the plaster was freshly laid. A panel measuring 15 x 3 feet depicting 'Vijayadashmi' festival has been painted without a single joint. The panel has a number of figures in Kota style. The ruler is

riding an elephant followed by a caravan of horses, camels, courtiers, band and other paraphernalia. The ruler is going to participate in 'Dashahara festival' celebrated with all the gaiety every year in Kota over the years. In another panel of the same size, Maharao Umed Singh-1, the then ruler of Kota, is riding an elephant and playing Holi with people, while another big panel depicts the traditional festival of Gangaur.

In one of the rooms of the haveli, there are excellent paintings of Krishna Lila. The Maharaos of Kota had been the devotees of Lord Krishna. Hence, Krishna, was the chief deity worshipped by them and they were followers of the Vallabha sampradaya. Here, the central idol is that of Shrinath ji at Nathdwara, showing him uplifting mount Govardhan with his left hand. Also, the Child Krishna painted on a leaf in bright blue and gold, Gajendra mukti, Radha and Krishna in romantic mood, the Child Krishna playing sitting near his mother, sitting with his Lather and other pursuits of the Lord have been painted in abundance in the haveli.

Former Kota, state was rich in forest, flora and fauna. Its forests were inhabited by lions, wild boars, deers and other wild animals. While giving expression to this rich environment, a large number of paintings both on paper and on wall were executed showing royal personages hunting. They are unequalled in the whole range of Rajasthani painting.

One of the rooms in the haveli of Bade Devataji has large panels depicting hunting-scenes. In one panel, the Maharao and his courtiers riding on horses, are engaged in hunting lions. In another, he is sitting on a machan. In the third panel, the royal ladies and princesses are shown hunting lion. In one painting, a panther is being released by a couple of men from a bullock-cart and it is let loose after a flock of deer.

The important feature of these paintings is the finish, exactness and the imagination of the artists. Gold is extensively used. The wall paintings are in the Kota-Bundi style having influence of Mewar and Mughal qalam. Mughal qalam is reflected in some of the murals. Red, yellow, green and white colors are dominant. Light and shade is handled with imagination.



(A nayika playing on a musical instrument, haveli of Bade Devataji)

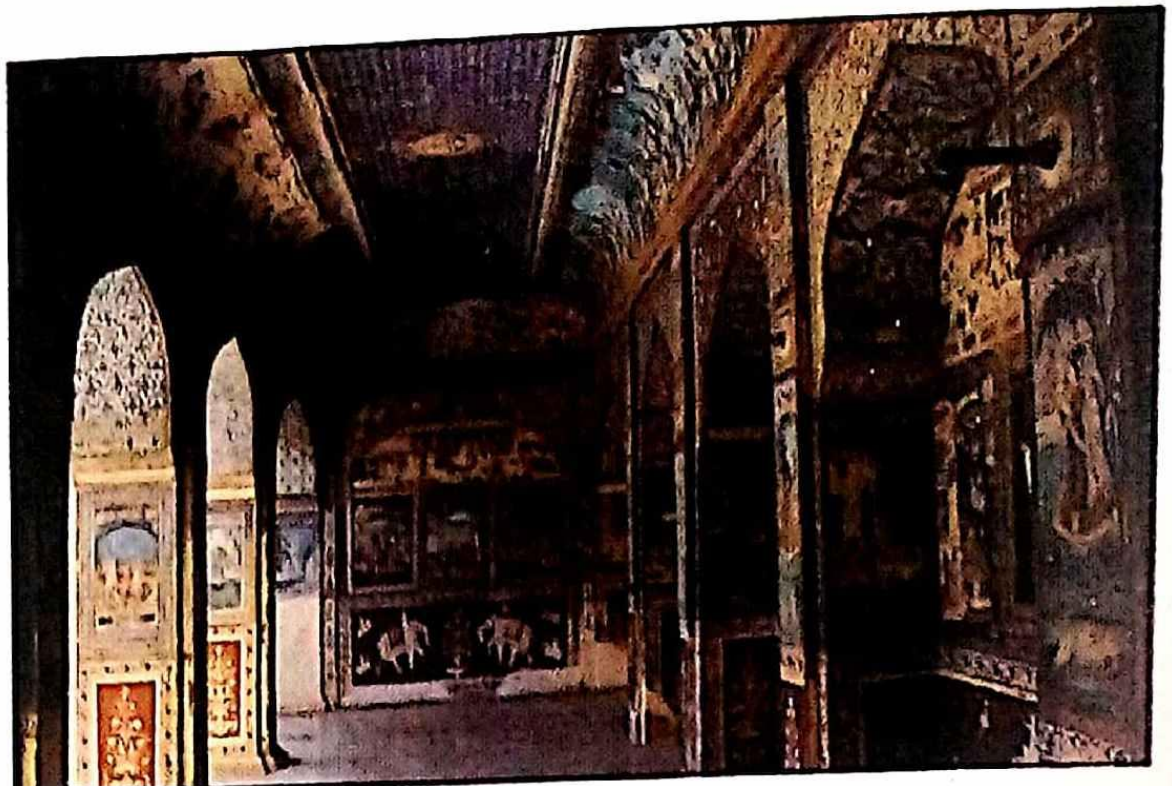
Every painting, except a few outside in the verandahs, are taken care of by Bade Devtaji. Some-of them inside the rooms are spoiled and the Bade Devta. Shridharlal has a wish to get them repaired. Barahmasa paintings are not as fresh as the others are and they need to be restored.

HAVELIS OF KOTA

Have of rich and important personnel of Kota State are also decorated with painting, for example Amar Niwas situated on the bank of river Chambal at present occupied by Rajasthan Armed constabulary (RAC) has paintings showing wild life, the Haveli of Budh Singh Bafna is also worth mentioning.

CHITRASALA OF BUNDI

Bundi, a 12th Century town in south Rajasthan preserves a set of wall paintings which includes undoubtedly some of the most beautiful of mural art. The chitrashalas or the painted apartment has always been an integral part of the palaces of Rajasthan.



(Chitrashala-Painted Gallery, Kota)

One such 'Chitrashala', having the finest treasure of wall paintings, is the Chitrashala of Bundi. It is the most attractive place among many wonders of this place such as forts, hunting-resorts, artistic and architecturally excellent step-wells, temples, Chhataries, tanks and lakes. The Chitrashala has no parallel in the whole galaxy of architectural marvels of Rajasthan. Col. James Tod, the famous historian who visited the palaces in 1820's has rightly said, " through Rajwaras, which boast many fine palaces, 'Boondi-ka-Mahl' is allowed to possess the first rank, for which it is indebted to situation no less than to the splendid additions which it had continually received, for it is an aggregate of palaces, each having the name of its founder, and the character of the architecture is so uniform, that it breaks or fantasies appear only to rise from the peculiarity of the position, and serve to diversify its beauties. The 'Chhutter-Mahl', or that built by Raja Chhuttersal, is the most extensive and most modern addition."

In this group of palaces, there is a palace of Umed Singh of Bundi (1744-1804) a pious and religious king who had built the Chitrashala. This meets all the elaborate rules and details of a Kala Vithi or art-gallery. In this connection we could turn our attention to the book Indian paintings in which C.Sivaramamurthi mentions details of old art-galleries:

"Three types of chitrashalas are known, those in the palaces, the public art-galleries and in private houses pictures representing 'sringaras', 'hasya' and 'santa' alone were allowed in private houses, including the king's residence, while in temples and other dance-halls and the public apartments of the royal palace, all types of pictures could be shown." This reveals that these galleries displayed a variety of subjects in

painting but preference, however, in all paintings was for auspicious themes, Mangalyalekhya.



(Rasalila, Chitrashala, Bundi)

The hills surrounding Bundi are crowned by a 14th Century huge fort called Taragarh. On the slopes of the hills below are situated the palaces of Bundi. After approaching through a gate framed by two gigantic elephants called Hathi Pole one comes to the main gate which leads towards the palaces. On the second storey of the Umed palace, lies the open and magnificent building of the Chitrashala. The open porch with fountains, has paintings on both sides and yet the major ones adorn the front portion of Chitrashala. The walls of the verandahs and chambers are covered with paintings.



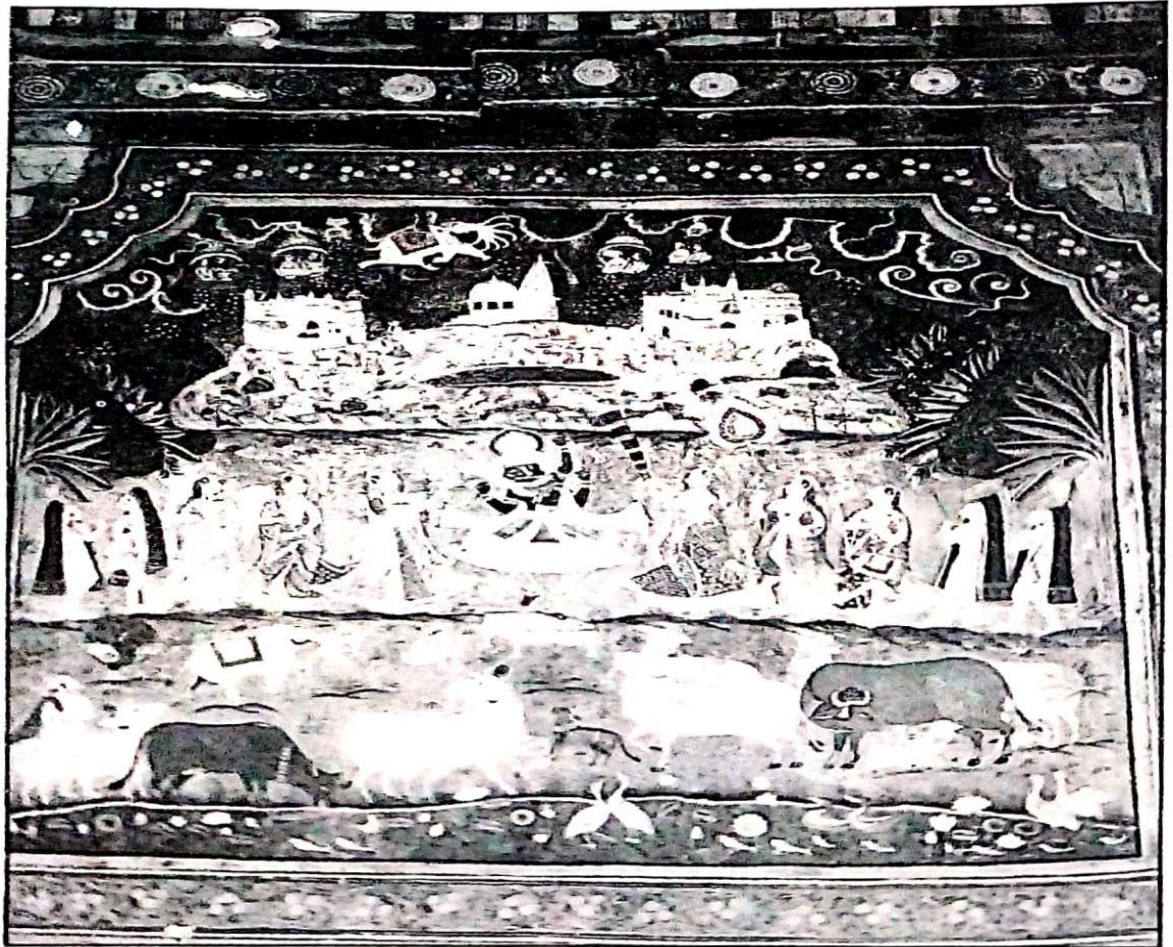
(A nayika, Bundi)

The Chitrashala is also referred to as Rang Niwas and as the name suggests every nook and corner of the building shows a grand display of color. The side-walls, ceiling and pillars which support the covered galleries contain a larger number of panels of paintings. They show variety of subjects ranging from depiction of court life, animal hunting and floral motifs. Episodes from the life of Lord Krishna, as a godchild, lover and mystic are favorite subjects. The paintings here are mainly in light green color, thus giving a Persian effect. The dominant light green, blue and brown with red and black colors thrown in, provide a unique and distinct charm to the Chitrashala. Of the three

paintings on the left side wall the last one shows an elephant and a bull having a common head. A woman riding an elephant is offering flowers to Lord Shiva and Parvati seated on the Nandi Bull. Their son, Lord Ganesha, is also shown in the panel. One thing should be mentioned here that with the change of direction, or from the other side, the bull looks like an elephant and vice-versa. This amusing trick used by the painter is a characteristic of the 18th century.

In the verandah, one enters to find three big square panels depicting three well-known pursuits of Krishna-Maharasa, where He dances with gopis in a circle, peacock, monkey and pigeon are depicted in the background. All these help to create a lively atmosphere. Water is painted in black color, a characteristic shade which is a special feature of Bundi style, with fishes, aquatic animals-birds and lotuses.

Krishna lifting the mount Govardhan is the subject of the second panel, Krishna is playing his flute which creates a hypnotic effect on the gopis standing nearby. In the background are palatial buildings above which processions of divinities mounted on chariots fly. The seven-trunked elephant, and figures flying in the sky have also been portrayed in this panel. The third panel in this series, is of 'chir-haran-stealing of clothes of Gopi's bathing in the Yamuna by Krishna who sits on a huge Kadamba tree. The painter has ingeniously captured the milkmaids' surprise and anxiety when they find their clothes hanging on the tree, out of their reach. Some are shown requesting Krishna to return their clothes while some even try to climb the Kadamba to retrieve them. Blue sky with wavy lines indicating the clouds and the red horizon, typical of Bundi paintings, provide an added charm to the panel.

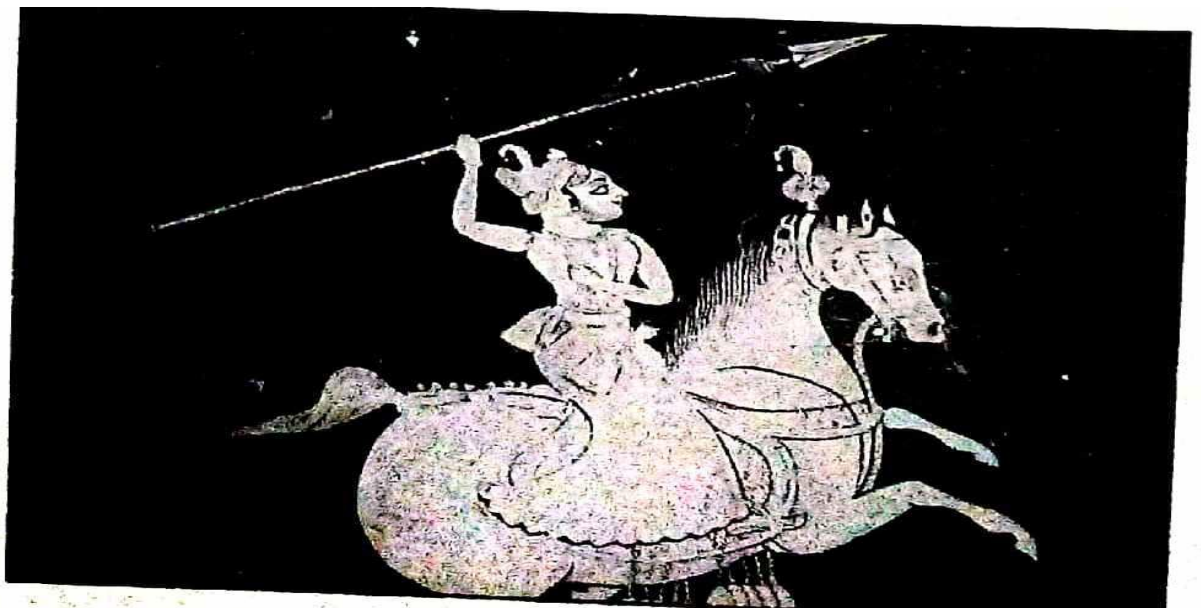


(Krishna lifting mount Govardhan, Chitrashala, Bundi)

From the left side wall, as we move towards the front part of the Chitrashala, a panorama of festive occasions attracts our attention, the most prominent among them is the representation of the Gangaur festival, which is celebrated all over Rajasthan and had become a status symbol in the old royal days. In fact, the different royal families and princely states in Rajasthan vied with one another to celebrate the festival with all the pomp and pageantry in the best possible way. This festival has been given vibrant expression on the walls of the Chitrashala. Twenty beautiful women figures, all clad in colorful Rajasthani costumes are portrayed. Their beautiful round faces with details of

their figures and soft expression would arrest the attention of the onlooker. Two of them carry the images of Gangaur over their heads. As one moves from here, the change in the motif of the paintings is discernible in the various pursuits and amusements of the heroes and heroines in a number of small as well as big panels. A heroine in a pensive mood seated with her lady attendant is shown against a white background; birds and flowers are also painted, lush foliage adding a rich tone and texture to the painting. The next painting presents an attractive scene depicting the rainy season, with greenery all around and foliage merging into each other, peacocks dancing, water birds moving in lake full of lotus flowers blooming and young women enjoying themselves on swings in the background. The whole scenario serves to intensify the romantic atmosphere.

The longest panel covering the entire part adjacent to the ceiling, depicts a traditional royal procession showing the king on horse-back followed by a large number of horses and elephants together with all the paraphernalia associated with such processions. There is a court-scene also under the panel.



(A wall painting, Bundi)

There are a number of panels showing women engaged in various activities such as playing musical instruments, a woman astride a horse while her attendant offers a drink, a nayika smoking a hukka, another, playing with a yo yo and some of them engaged in household activities. Each painting here is unique in its atmosphere, treatment of natural surroundings, expression of human figures, architectural details, motifs and designs. The finest of hunting-panels is on the right side wall. Different methods of hunting lions, boars and other animals have been vividly painted with attention bestowed on the minutest of details. Hunting-scene is a peculiar feature of the Bundi style of miniatures having no parallel in other styles of Rajasthan. In these hunting detail and reproduced them in realistic manner. Each depiction in the painting be it animal or nature is microscopic.



(Bundi Chitrashala)

A square panel showing complete map with architectural details of the surrounding of the Chitrashala is another lovely piece to see in the set of murals here.

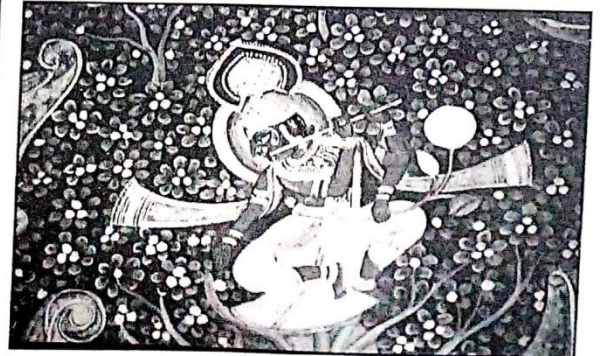
Two chambers located inside the front part of the Chitrashala, remain in perpetual darkness. Hence, one of the chambers here is full of paintings, while the other has paintings in between glass work. Unfortunately, the glass-work has decayed with the passage of time but whatever remains still, speaks of beauty and skill that existed in these paintings.

There are a number of large panels illustrating Krishna Lila scenes painted on one side wall of the inner chamber. The color-scheme of inside chamber is rather different. Here red, yellow and gold have been used in abundance. The main episodes of Krishna's life depicted here are Krishna as a child-god, lover and mystic. Besides this, one can also see small panels depicting Nayikas in various postures.

As one moves out of the room towards the right side of the verandah, again there are nayaka and nayika engaged in various sports and different moods. The biggest and the most conspicuous panel on the right side of the wall, is full-wall-sized painting depicting the complete marriage ceremony of Lord Rama i.e. the marriage procession, its reception and the nuptial ceremony.



(Chitrashala, Bundi)



(Krishna fluting, Chitrashala, Bundi)

'The palace of Umed Singh is yet another part of the Chitrashala that should not be missed. This portion also has a large number of paintings of Krishna or 'Rangnathji' as he is referred to in Bundi. Beside, paintings, depiction of the decorative art of blue pottery and beautiful women can also be seen here.



(A nayika, Chitrashala, Bundi)

The Chitrashala of Bundi not only presents an astonishing world of people engaged in various amusements, religious beliefs, social customs etc. but it also presents a great tradition of the Bundi style of painting which culminated into perfection in the 17th Century. The Bundi School of painting was further enriched by absorbing traits of Persian, Mughal, and Mewar styles. The Mughal influence is prevalent in the treatment of figures, while Mewar influence is visible in its palette.

The figures painted in the Chitrashala seem to be real in their soft look, expression, and charming features. Beauty is aptly personified in human figures with all

perfection so much so that one feels one has entered a world of fantasy where everything seems to be just wonderful. Life is vibrant in them, with all intensity and human appeal.

The elaborate architectural elegance and excellence with marvelous designs and motifs in paintings is a striking and characteristic feature of the Bundi style. Decorative rendering of gardens, fountains, clouds, sky, birds, water, trees, animals, etc. are characteristic features of Bundi murals.

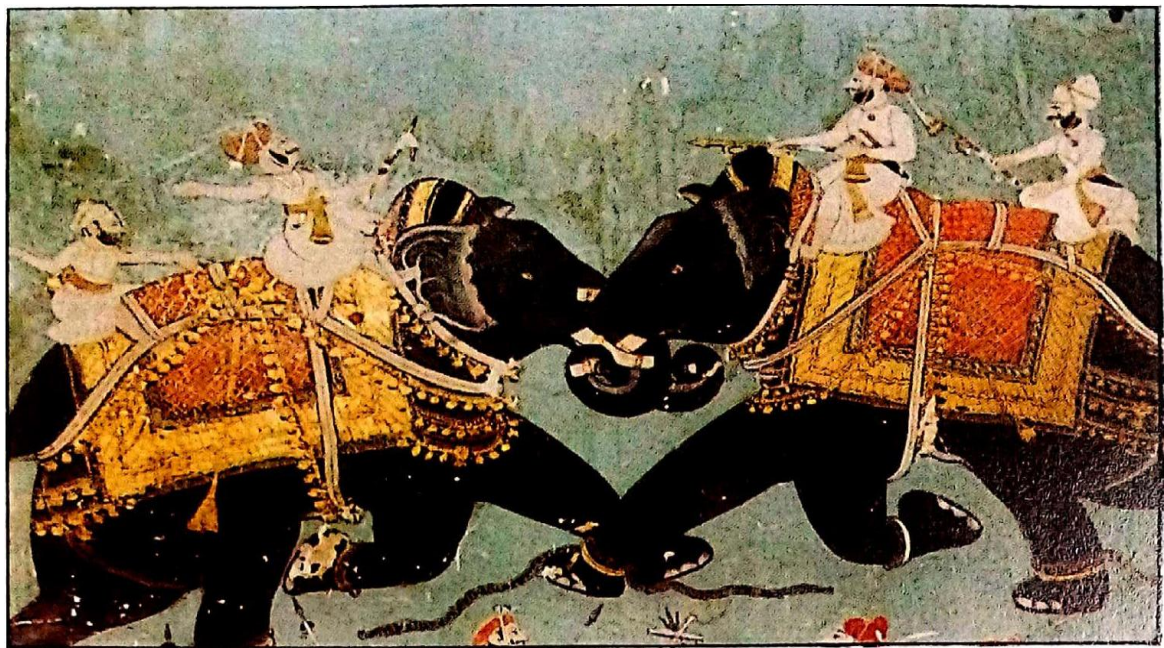
The Chitrashala of Bundi has preserved the finest tradition of wall painting in Rajasthan. In the beginning of this century Coomaraswamy observed that "Rajput paintings were more in tune with the throbbing life around, simple with a direct appeal to the peasant and the common folk, sublime in theme, universal in appeal, deeply religious and mystic, true interpretation of phases of nature, her moods in spring and in rain and emotions of man, bird and beast with a universal love for both the animate and the inanimate, the deer, dove, peacock, monkeys, cows, and calves, trees and creepers, lovely brooks, shady bowers, moisture-laden clouds showing rain drops with circling cranes, melodies personified attracting even the beasts, and reptiles to listen to the songs or the lovers in separation or in union, in short, themes whose appeal goes direct to the heart of a peasant and noble man alike". Coomaraswamy's observations about Rajput painting are true here also.

Chitrashala is a protected monument and is looked after by the Archaeological Survey of India. - But many people are unaware of yet another treasure of wall paintings preserved in the Chhatar Mahal (palace) of Bunch. This entire palace

including the galaxy of buildings except the Chitrashala is the personal property of the former ruler of Bundi.

CHHATAR MAHAL

Chhatar Mahal, was built by Rao Chhatarsal (1631-1659). One of the charming sights in this art of the palace is Hathi Pole having hundreds of statues of elephants. The first floor of this palace popularly known as Badal Mahal has murals depicting a variety of subjects.



(Chhatar Mahal, Bundi)

The verandah facing Hathisal is decorated with beautiful wall paintings. Moreover, the rooms adjoining the verandah are full of paintings. These murals remain in dark and are opened by special permission of the former ruler when a visitor comes to see this part of the palace. Chronologically, these murals of Chhatar palace are earlier than the paintings of Chitrashala and stylistically present different pallet.

Dark red color and gold dominate here. Various pursuits of Lord Krishna are more frequently painted in this room. Gold hilkari has been extensively used while painting scenes of Krishna Lila, gods and goddess, nayaka and nayika engaged in amusements, Krishna playing on flute, procession of Dashahara and many more such subjects covering the festivals, social customs, court life have been depicted with artistic taste and finish. Both human and animal figures have been painted in a realistic manner.



(The ceiling of Chhatar Mahal, Bundi)

A large panel in the palace depicts the process of lion-hunt graphically. A large number of paintings depicting Krishna Lila and other related subjects give an idea of the devotion and interest of the then rulers of Bundi in Vaishnava sect, a popular sect

among princes at that time. Durbar .scenes, the king worshipping Goddess Durga, Lord Krishna, Hanumana are also painted in one panel, amusements and daily affairs are also depicted in the murals of Chhatarmahal.

There are two round mirrors fixed on the wall of the room, facing each other in such a way that a complete view of the murals of the room including the ceilings etc., could be seen reflected in these mirrors.

Five panels depicting Lord Shiva and Parvati, hunting of various wild animals, amusements of the kings and the queens, figures of wild animals, birds, fishes in the background of rich foliage, have added splendor to these magnificent paintings.

Murals of Chhatarmahal present an astonishing world with people of the time, their religious beliefs, life-style, and their amusements, political and social life vibrantly. Also, the murals throw light on the Bundi style of painting, its technique and tradition.

HAVELIS OF BUNDI

The residences of wealthy and prominent persons of Bundi locally known as Haveli also have murals. The Haveli of Rishi Dutta Mehta, Haveli, of Brahmins and Bade Maharaj Ka Mahal have wall paintings executed in perfect style and technique. Most of these old Havelis have been sold, as the state personnel was unable to maintain them after integration of Bundi State in Rajasthan. Some of these have been white washed by their new owners due to ignorance and negligence of the people. This resulted in destruction of this rich heritage of the region.

Many of these Havelis of Bundi still preserve wall paintings. But people consider them as ordinary decorations and are unaware of their importance. One such

example could be given of the Haveli of Brahmins in Bundi which is over hundred years old. It is used as a store-house of old records and waste-material. It remains closed throughout the year and is seldom opened, the murals in this haveli are fresh and intact since nobody knows or have any reach to them. Hence, they have been able to save their existence from human hands.

The murals of the Haveli of Brahmins are executed in a special shade of maroonish color. Only one color with the effect of white forms the background, has been used in these paintings. These murals are perfect in lines and figures. But, they have little in common with those of the palaces and temples and some of the Havelis in Bundi. Stories like Dhola-Maru are vividly painted in the murals. Besides, there are also murals in the Adinath Jain temple and other temples of Bundi.

The tradition of mural paintings had not only been limited to the palaces, temples, forts and havelis but are found in the cenotaphs or Chhataries too. There are beautiful murals depicting angels and decorative motifs in the ceiling of Chaurasi Khambon-Ki-Chhatari'

PALACES OF JHALAWAR

A number, of government offices are housed in the palaces of Jhalawar. The Zenana portion of the palace contains some of the best paintings. This palace was built by Madan Singh in 1838 and was painted at the same time. It is enclosed by a high masonry wall forming a square with semicircular bastions at each corner.



(The Garh, Jhalawar)

These wall paintings represent themes of Radha and Krishna and other social and religious subjects and were painted by the artists under the patronage of the rulers of Jhalawar, who were great lovers of art and architecture. As Jhalawar State emerged after its separation from Kota in the 19th century, these paintings are not as old as those of Bundi and Kota palaces. However, they have their own charm and finish that is found in the Pichhawai paintings of Nathdwara, though they have much in common with the styles of Bundi and Kota.

Panels illustrate the ruler engaged in various activities and episodes from Ramayana and Bhagavata. But, the room in the palace preserving these paintings is occupied by the supply Department of the State Government. Another portion of the palace, occupied by the Police Department, preserves paintings depicting Rasalila, Shrinathji and incarnations of Vishnu.

DUGARI

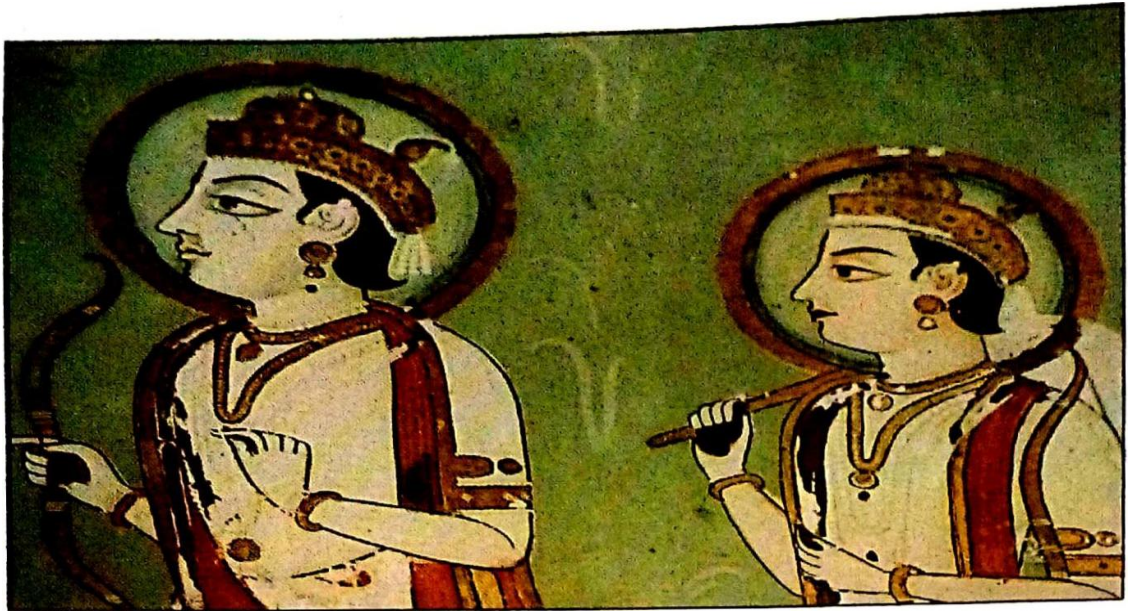
Situated in Bundi District, 70 Kms. from Bundi on Nainwa Road, Dugari presents a picturesque scene with Lake Kanak Sagar where migratory birds from far off places, make their winter sojourn, temples dedicated to Shiva and Vishnu situated on the hills and surrounded with rich flora and fauna. The temple of Sitaramji inside the palace has paintings showing episodes from Ramayana and Mahabharata. The style of painting and subjects are quite different from those found in the palaces and temples of Bundi. It seems that a distinct style developed here. Many of the panels are dedicated to the life of Rama an incarnation of Vishnu.-Though, some of the events from



(Nau Nari Kunjar, Dugari)

Mahabharata such, Krishna as a charioteer of Arjun. Armies of Kauravas and Pandavas marching towards the battle field of Kurukshetra are also painted there. Scenes from Ramayana is a special feature of Dugari, episodes like Rama, Lakshman, Bharata and Shatrughna, all four brothers hunting in the forest, killing demons in order to protect rishis, Rama breaking Shiva's bow and many more such scenes dominate the murals of the temple. Not only in subjects but also in color-scheme and style. Dugari painting style has its own identity-gold, red and blue colors are predominantly used here. The murals of Dugari cover a large number of subjects including life and moods of men and women ranging not less than two thousands in number. Entire temple with its pillars, ceiling and every corner is covered with decorative patterns. Rich foliage and vegetation, above all the natural beauty of Bundi painting is also a prominent feature of

these murals. The excellence in depiction of elephants in large number, illustrating their moods and postures and details of anatomy is also present.



(Ram-Laksh, Dugari)

The titles of various panels are given in local dialect along with the panels, for example. "Ramie shikar khele chhe-Rama hunting; Ramji ki rathyatra ko drashay - Rama goes in a chariot, Ramji jhoola jhula chhe-Rama on a swing.

While developing a new style or sub-style of its own Dugari represents a subtle combination of Bundi, Uniara and, Jaipur styles with some traits of its own.

INDERGARH

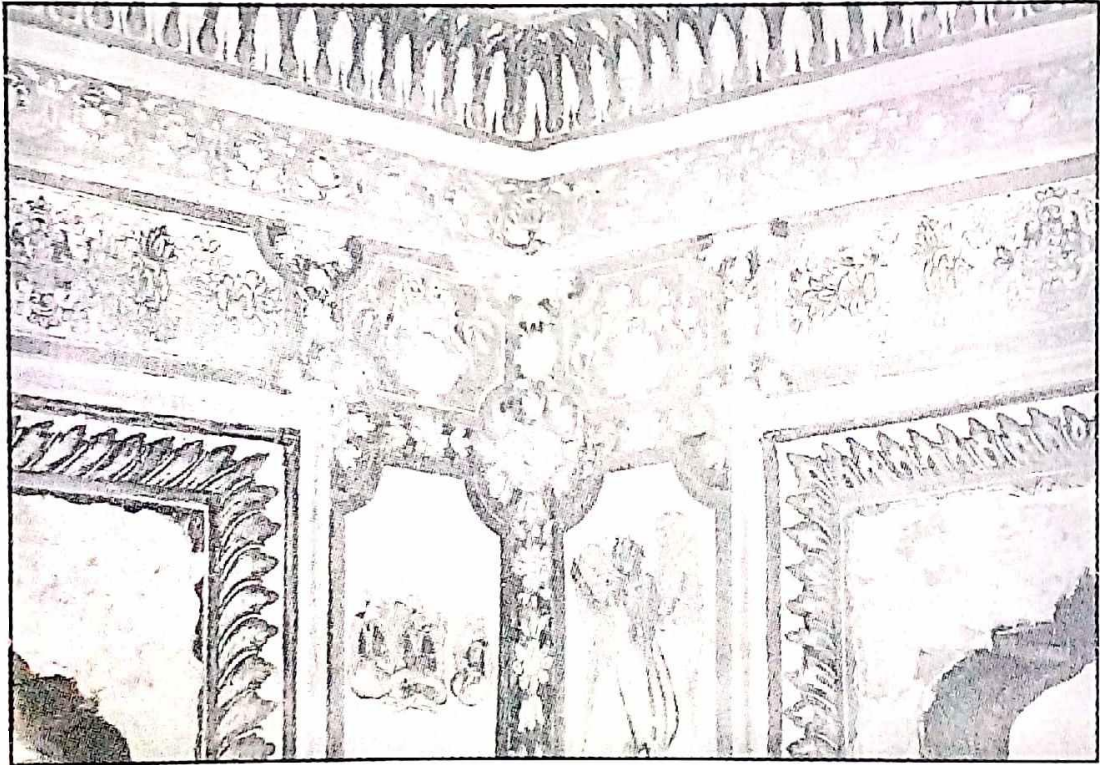
In Bundi district, another important place with wall paintings is the fort of Indergarh. A small town with a castle carved in the hills which also forms the backdrop, was founded in 1605 AD by a scion of Royal house of Bundi. It contains some of the best wall paintings of Rajasthan. But, the fort remains deserted and the paintings representing life of Rama and other religious events, have been lost.

Efforts are being made to get the chambers vacated since the presence of Government departments in these places have spoiled most of the murals.

Jhalawar and JhalraPatan are richer in architecture. Though limited in number, the paintings are examples of continuity of the tradition of wall painting in the 19th century.



(Procession Indergarh)



(Painted walls and ceiling, Indergarh)

Chapter 5

CONCLUSIONS AND RECOMMENDATIONS

After study of art and culture from early period and various art of school of Rajasthan, it's concluded that art of the Hadoti is rich in all aspects however this region is amongst the least explored regions of Rajasthan. The Hadoti region falls in the Harawati plains, which is interspersed with the Bundi hills and Kota plateau. Kota, Bundi, Jhalawar and Baran compose the backbone of the Hadoti region, which has a history that goes back several centuries. Surprisingly unexplored, the Hadoti region of Rajasthan has some splendid treasures for the tourist. Its impregnable fortresses, sprawling palaces, exquisitely wrought temples and lovely waterways act as a magnificent foil to exotic wildlife and delicate fresco paintings.

Main attractions place of Bundi district are (1) Taragarh Fort (2) The Palace (3) Chhattar Mahal or Palace of Towers (4) Ratan Daulat Monument (5) Chitrashala: Gallery of Miniatures and Murals (6) Rameshwaram Cave (7) Dugari Fort and Paintings (8) Indragarh Fort have beautiful art and paintings.



Inside view of Bundi palace

The another district of main attraction of Hadoti is Kota which have tourist places like (1) Kota Fort- Palaces, Havelis and Museum (2) Umaid Bhavan Palace (3) Jag Mandir Palace (4) Alnia Rock paintings. Paintings of these places may be explore more so tourist may attract.



Painting of hunting scene of Maharao Singh II in Kota Garh Palace

Another station of Hadoti that is Jhalawar lies at the edge of the Malwa plateau and has rocky but water-laden verdant landscape, unlike much of Rajasthan. The places of tourist attraction may be (1) Jhalawar Fort (2) Government Museum (3) Bhavani Natya Shala Theatre (4) Gagron Fort and (5) Buddhist Caves and Stupas



The Painted room of Garh Palace Jhalawar

Hadoti region is well connected in terms of rail and road, although it has very poor connectivity by air. The nearest airport is Jaipur, which is 215 Kms from Bundi. NH12 connects the three main cities in the circuit, namely, Bundi, Kota and Jhalawar with each other and with Jaipur in the north. There are regular bus links connecting the region to the main tourist locations in the state and in neighboring Madhya Pradesh. Kota also falls on the main broad gauge line running from Delhi to Mumbai, and is also connected by rail with Jaipur, Jodhpur, Bharatpur and Bundi. Hadoti has a large number of attractions. The entire Hadoti circuit is unexplored, and rarely falls in the itinerary of major tour operators or individual tourist visiting Rajasthan. The region's vast inventory of attractions coupled with its differentiating natural surroundings accord it a very good potential for tourism development. The overall tourism related infrastructure in the

region is poor and inadequate. The tourism deptt. , however, plans to develop the region so as to fully tap its potential in the future. The foreign tourist typically stays in Kota and covers Bundi, Baran and Jhalawar as day trips ex-Kota. In this case, length of stay in Kota is typically 2 nights. The tourist may also take a night halt in Bundi. The domestic tourist also takes a halt in Kota. However, he usually covers only a few places around the region. His stay is typically of two days. The domestic tourist coming to the region for festivals and fairs usually stays dormitories or small guest-houses in the region. Its growth is presently restricted by the absence of required and sufficient tourism infrastructure, the most important being lack of proper accommodation facilities. Thus, there is a strong need to build heritage and mid-range accommodation facilities in the region. It is recommended that a small tourist information kiosks be setup at those places where the tourist requires a guide service. The function of tourist Information Kiosk located at the site would be to provide the visiting tourists with guide service. The information kiosks should be located at the popular tourist places within the circuit. It is proposed to develop an Interpretation Centre in the area. Hadoti circuit is expected to emerge as a popular destination in the future. Given its low base of tourist arrivals and its growing popularity, Hadoti circuit is likely to experience high growth rates in the future. The short-term growth would, however, be constrained by its lack of basic tourism infrastructure such as accommodation, tourist offices, midways and site development works.

In this study I visited Palaces, Museums and Monuments of Kota, Bundi and Jhalawar district. During interaction with historian, art lovers and painters it is found that art of Hadoti have influence of Mugal art and Nathdwara art. In the whole range of murals in Rajasthan, Hadauti presents a fabulous and rich tradition of wall painting in its palaces, forts, havelis and, chhataris situated at various places spread in four districts of the region in terms of quality, skill, technique and quantity. These murals, paintings are not inferior to other parts of Rajasthan. Kolvi caves of Buddhist period in Jhalawar district may be explored in a big way. Nowadays Proper infrastructure may be developed for easily accessible of this area.

An extensive survey of these paintings in Hadauti is required. Also, a plan should be prepared to restore this great heritage, because this rich heritage is in a process of decay by the vagaries of nature and through human negligence. Here I would also like to suggest that the Government of Rajasthan should observe proper maintenance of these heritage places so that these places may attract tourists from every corner of the world.

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