Conclusion

In the Eighteenth Century, new themes came to be illustrated in Rajasthan. Local poets, and their works gained greater importance in painting. Portraits became extremely popular. Every Rajput chief now appointed an artist to draw his portrait, and those of the members of his family.

The older themes, however, continued, and they found a place in the arts of the Punjab hills. The Kangra paintings, with a more mature grace, gave a sure footing to the themes of Rajasthani Painting. A widespread interest remained for the illustrations of Krishna lila, the Kīrātaka-nayikā bheṭa and the Nāgas and Nāginīs. The Chamba Rumals also took up these motifs.

Thus, the thematic convention which began in Rajasthani Painting in the Sixteenth and the Seventeenth Centuries became a permanent norm and an important source of inspiration for later painting.
Description of Plates

Plate - I :

Wanda bidding goodbye to Krishna and Balaram - ready
to leave for Mathura. Folio from Bhagavata Purana reserved
in the National Museum, New Delhi.

Published in New Documents of Indian Painting — a
reappraisal, by Moti Chandra and Karl Khandalwala, Bombay,
1969 (Pg. 84).

The authors consider the provenance and date to be
Uttar Pradesh c. 1525 - 1570.

The colours used are, bright red, blue, sap green,
chrome yellow, white and blue black.

The figures are shown wearing the Chākdār Jāmāh and
the Kulādhar turban.

The painting is executed in the Chaurāpanchasika —
Laur-Chandā style.

Plate - II :

Krishna lifting the mount Govardhana. Illustration to
the Bhagavat Purana c. 1680 - 1700. Reserved in the Bharat
Kala Bhavan, Varanasi. Size : 40.5 / 20.3 cm.

Published in Newar Painting. Lalit Kala Series Port-

The painting shows a mixture of light and dark tones.
Bright red, yellow, white, light green and gold are used along
with dark brown, and deep ash colours. The painting also shows an interesting composition in the grouping of animals, men, women and the gods.

It serves as a contrast to the earlier paintings of the Sixteenth Century by showing a mature treatment of colours and lines.

Plate - III:


Published in *New Documents of Indian Painting* — *a reappraisal*. Pg. 88.

The authors consider the date and provenance to be Uttar Pradesh, c. 1525 - 1570.

The painting is also done in the Laur — Chandā — Chaurapāñchāśikā style.

The colours used are bright red, yellow, blue, white and the trees are richly ornamented.

The figures wear the Chākdār Jāmā and the Kulādhār turban.

Plate - IV-N: 


The date and provenance is Mewar 1648 A.D.
The size of the painting is 15.4/13 cm.

The painting is executed in the usual Mewar style. The main interest of this particular painting lies in its illustration of the Prahlad episode.

Plate - IV-B :

Mewar. c. 1640.

The colours used are mainly bright Indian red, black, and blue. Women are wearing bright clothes, while Mādhava is in white.

This painting shows a dramatic movement, as one woman is shown on the ground with a hand on her breast. The whole expression is one of violent sorrow at the news brought by Uddhava.

Plate - IV-C :
Krishna attacking Vyomasura. Folio from a Bhāgavata Purāṇa reserved in the National Museum.

School early Rajasthani. c. 1580.
Size of the painting 13.6/20.5 cm.

This depicts an interesting episode from the boyhood of Krishna. The painting is characterised by the use of vigorous movement.

Plate - V :
Published in *Central Indian Painting* by W.G. Archer. London (Faber 1958). Plate 3.

The size: $8\frac{1}{8}'' / 6\frac{1}{8}''$

The author considers the painting to be about 1550 in date and belonging to Mandu in Central India.

The painting shows the use of bright colours, red, yellow and green. The figure shows great similarity in form and pattern of dress with the illustrations of the N.C. Mehta Chaurapaññhāsikā Set.

**Plate - VI-A**

**Todi Rāgini.** Folio from a set reserved in the National Museum, New Delhi.

School Marwar. c. 1630 - '40

Size 26 / 21.2 cms.

The painting is extremely interesting as an illustration from a Rāgamālā Set belonging to the early Marwar Style. It consists of about Thirty-five paintings and must be considered as one of the Earliest Group of Rāgamālā illustration belonging to the Mewar idiom. The figures are still archaic and stiff in form. The painting has not gained a mature execution, which developed in the later years.

**Plate - VI-B**

**Rāga Hindol.** Folio from a Rāgamālā Set reserved in the National Museum, New Delhi.
The colours used are mainly dark red, dark green, yellow, blue, mauve and white. The interesting point of this painting lies in the depiction of Rāga Hindol as Krishna. The inscription on top however does not describe Krishna.

Plate - VI-C :

Rāga Śrī. Folio from a Rāgamālā Set reserved in the National Museum.

School - Bundi. 1625-30 A.D.

Size - 14.3 / 10.8 cms.

The painting is a part of a Series, illustrated in the usual Bundi manner of the Seventeenth Century. There is an inscription on top describing the musical work. The painting is different from the usual illustrations to the Śrī Rāga which depicts Brahmā. Here a man and woman is seen listening to music.

Plate - VI-D :


Published by Karl Khandalwala, Moti Chandra and Promod Chandra in Miniature Paintings, New Delhi, 1960.

The painting shows Megha Mallāra Rāgini, depicted as Krishna dancing with a woman accompanied by two women with drums and cymbals. The painting is very attractive with a dark background relieved by flashes of white flying cranes.
Plate - VII-A :

Lalitā Rāginī : Folio from a Rāgamālā series reserved in the Bharat Kala Bhavan.

Published by Dr. Anand Krishna in Malwa Painting, Benaras 1963. (Colour Plate C.)

The painting bears no inscription on top. The colours used are dark background with red, yellow, pink, orange, ash and white. The painting is very bright in tone.

The subject resembles the Nāyaka-Nāyikā Bheda Paintings, as it shows a woman lying in bed with a man outside the pavilion with a garland in hand.

Plate - VII-B :

Deśakha Rāginī. Folio from Rāgamālā Series reserved in the Bharat Kala Bhavan.

Published by Dr. Anand Krishna in Malwa Painting, Benaras 1963. (Colour Plate J.)

Malwa c. 1690.

The painting shows the acrobatic performances usually depicted in presenting the Deśakha Rāginī. Dr. Anand Krishna suggests that a note of amour is subtly infused in the painting through the figure of the woman acrobat. The motif is probably drawn from the travelling showmen well known in the medieval period.

Plate - VII-C :

Folio from an Illustration to the Rāgamālā reserved in
G.K. Kanoria collection.

Malwa : c. 1650.

Size - 11" x 7\frac{1}{2}"

Published by W.G. Archer in Central Indian Painting. London (Faber) 1958.

The painting shows an interesting coordination of Colour and composition. The colours used are mainly dominated by shades of blue and dark blue. A dark brown tones down the composition, relieved by the light tones of white, yellow and red. The floral border is also very interesting.

Plate - VIII :


The whole series is published by Leela Shiveshwarkar. (New Delhi 1967).

The date and provenance are still matters of controversy.

The painting shows Champāvatī as an angry heroine and Bilhana in a posture of humility. The particular stanza illustrated is extremely beautiful and the illustrations fully reflect the tone of the poem.

Plate - IX-A :

Mugdha Nāyikā : Folio from a Rasikpriyā Set reserved in the National Museum.
Malwa 1680.
Size : 22.3 x 16.4 cm.
The painting is in the usual Malwa style and shows a woman clasping the hand of a man.

It is interesting to notice that the Nāyaka and the Nāyikā are not depicted as Rādhā and Krishna; this is unlike the practice followed in most of the Rasikpriyā sets.

Plate - IX-B :

Folio from an Amaru Śataka set, reserved in the National Museum.

Malwa - C. 1652.
Size - 18.4" x 12.9".
The painting bears the inscription on top, quoting from Amaru Śataka.

The painting is in the usual Malwa style, with a floral border at the bottom. The hero is shown, in a loving sport, concealing the eyes of the heroine.

Plate - X :

Illustrated folio from a Rasikpriyā Set. Formerly of Motichand Khajanchi Collection.

Published by Dr. Moti Chandra in Leaves from Indian Painting (Lalit Kala Academy), New Delhi, 1967. Dr. Moti Chandra writes that the provenance might be Marwar. The size 6 1/2" x 8 1/2".
The painting is divided into two panels. On the upper panel Rādhā is depicted as a mānīnī Nāyikā. Krishna is waiting in a flower grove in the lower panel. The painting show interesting use of colours; specially of sap green in the lower panel.

Plate - XI-A.B.C.

Illustrations from a Dholā Māru Series reserved in the National Museum.

Marwar. 1610-1615.

Size approximately 12.2 x 28.5 cms.

The paintings bear inscriptions on the top. The colours used are mainly dark and sap green with bright red, yellow, blue and pastel shades mixed with white.

The first painting shows the format, with Ganesh, and Saraswati.

The second and third showchases and hunt. Plate XII shows interesting glimpses of social life through the modes of travel, marriage rites and welcoming of brides.

Plate - XIII:

Folio from a Laur-Chandā set reserved in the Bharat Kala Bhavan.

Published in New Documents of Indian Painting — a reappraisal. (Plate No. 10, Pg. 54).
This set has been discussed in detail by Rai Krishnadas in Lalit Kala No. 1 and 2. April 1955 - March 1956.

This particular painting depicts Biraspat describing the beauty of Laurak to Chandā.

Plate - XIV:

Folio from a Laur-Chandā set reserved in the John Rylands Library, Manchester.

Published in New Documents of Indian Painting — a reappraisal. (Plate No. 25. Pg. 101).

This set has been discussed previously by Moti Chandra, Karl Khandalwala, Promod Chandra and P.L. Gupta in Lalit Kala No. 10.

This painting depicts Laurak leaving the temple. In the lower panel, Biraspat is giving the news of Laurak to Chandā.