CONCLUSION

When the empire of Harsha fell, in the middle of the 7th century, the northern India broke up into small principalities. It was during this period that some of the Rajput clans emerged as the new ruling class of northern India, where they established their kingdoms and enjoyed political powers till the coming of the Turks towards the close of the 12th century. Though the northern India was conquered by the Turks, but the land which Rajputs occupied in north-west India and came to be known as Rajasthan, remained in their possession, till the middle of the 16th century. The Turkish sultans of Delhi could not conquer this region as a whole though they were successful in capturing and withholding certain pockets in this region.

At the time of Akbar's accession in the year 1556 A.D., the region of Rajasthan was comprised of the states of Mewar, Marwar, Bikaner, Jaisalmer, Amber, Bundi, Sirohi, Banswara and Deoliya. All of these states were ruled by the Rajput rulers of the different clans.

The first two rulers of Mughal dynasty, Babur and Humayun could not formulate and implement any specific policy towards this region due to their pre-occupations in other regions and with other problems. It was Akbar the third ruler of the same dynasty, who evolved a definite policy towards this region to fulfil his plan of empire building.
With the eye of statesman Akbar saw that the uncertainty of Mughal tenure of power was due to one basic fact, that they were not the sons of soil. At that time the political power was divided between Afghans and Rajputs. The Afghans had already proved themselves as the source of trouble to his predecessors both Babur and Humayun. The only alternative left before him was to seek assistance and cooperation of the Rajputs, to gain the support of local element.

To achieve the support, cooperation and loyalty of Rajputs, Akbar adopted a new policy towards the rulers of Rajasthan. According to this policy the rulers were persuaded and if persuasion failed then compelled forcibly to acknowledge his sovereignty, to pay tribute and to serve the Imperial court with their contingents. In return of their acceptance of Mughal sovereignty and joining of Mughal service, they were left independent as far as their internal autonomy of their respective territories were concerned. As a result of this special favour their territories were classified by Akbar as a distinct class of land, termed as watan-issara. By adopting this policy Akbar had clearly shown that he did not intend to destroy the Rajputs but he wanted their friendship, cooperation and loyalty for the Imperial throne, which he achieved through his for sightedness.
Further to strengthen his policy, Akbar made matrimonial alliances with the ruling Rajput houses of Rajasthan. The Rajput rulers of Amber, Jodhpur, Bikaner, Doongarpur, Kishangarh and Jaisalmer gave their princess as brides to the Mughal rulers and their sons throughout the period from Akbar to Farrukh Siyar. The policy of matrimonial alliances not only developed the bonds of blood relationship but also the feeling among the Rajputs that they had a stake in the Mughal empire. The matrimonial alliances also gave rise to the establishment of family ties between the Mughals and Rajputs.

However, it was the condition of the Imperial service, which brought the Rajputs in closer contact with the Mughal court. The policy of matrimonial alliances and the Imperial service started by Akbar, was followed more or less in the same spirit of objectiveness by his successors till the reign of Aurangzeb.

The process of cultural contacts between the Rajputs and Mughals, started with the subjugation of Rajasthan by Akbar. By virtue of their subordination, the Rajput rulers also accepted the condition of regular attendance at the Imperial court and to serve the Mughal emperor. They enrolled themselves in the Mughal service and entered into the category of Munsabdaras. The munsabdaras formed the ruling group in the Mughal empire. The incorporation of Rajputs in the Mughal
service was the result of the planned imperial policy, having implicit faith in them. They were appointed on different posts up to the highest post of the governors of the provinces. The same policy was continued by Akbar's successors in case of appointments and service.

While in service, the Rajput rulers attended the Mughal court with their family members, clansmen and troopers and came under the direct influence of the Mughal court and Mughal way of life. They attended the court observing all the manners, customs and practices of the Imperial court. To familiarise themselves with court etiquettes, they used to learn them before coming to the court.

Beside the court attendance and service of the empire in distant provinces, the Mughal emperors also entrusted them with different types of duties which were close to the person of emperor and of vary natures. Such types of duties gave them ample opportunities to study, to learn and to assimilate the various cultural activities of the Mughal way of life.

Further the material culture of Rajputs was also effected due to the generous nature of Mughal emperors, who rewarded different kinds of articles to these Rajputs often and on, which naturally enriched their material culture.
The process of Mughal-Rajput contact was not limited to the ruling groups but it took into its fold the common men also, who were basically the troopers of the Rajput rulers.

Thus the constant and close touch of Rajput rulers along with their troops with the Mughal court and Mughal way of life throughout the Mughal period, ultimately started the process of cultural give and take between the two cultures and each of them considerably effected. The Rajput rulers of Rajasthan assimilated, consciously or unconsciously, what was the best of Mughal culture, in their own way of life.

The imitation of Mughal court customs and practices in their courts was one of the conscious effort made by them. The object of the imitation of Mughal court customs and practices was to enhance their power and position in relation to their fief-holders (thikanesaras & jagirdars) on the same pattern, what the Rajput rulers had vis-a-vis to the Mughal emperors. The remodelling of their courts, the classification of nobility, the establishment of court customs and practices of nazar, peshkash, escheat etc. were largely under the influence of the Mughal court. Similarly the introduction of chauki system, to guard the royal palaces by the fief-holders were the result of Mughal courts influence.

The penetration of the Mughal culture was not limited to the courts only but it influenced almost all walks of life.
for the development of medieval social life, the Rajputs owe too much to Mughals. However, the influence on the social life of Rajasthan, appears to be limited to the Rajput aristocratic class i.e. their officials and retainers. But some of the social customs like sati, johar greatly changed in their values and concepts under the Mughal influence. The dresses, ornaments, food, education, amusements were the most effected areas of cultural synthesis, while the religious beliefs and customs, festivals remained more or less unaffected throughout the period.

The system of administration of the Rajput states received a complete transformation of the system under the Mughal impact. The Mughal administrative terminology was applied in almost all fields of administration. The division of territories into smaller units, their officials with identical duties and functions like Mughal officials are the glaring examples of the period. In the field of administration the important contribution of the Mughal court was to give uniform pattern of administration to the states of Rajasthan, which could not be possible without the imitation of Mughal system of administration. The systematisation of the different branches of administration was also the result of Mughal court patterns.

The art of the region affected in this process most. It is the art, which is more sensitive to the cultural winds. During
the process of synthesis of Mughal-Rajput cultures, the architecture and painting exhibit the same synthetic tendencies. The Rajput temples, palaces, musoleums were no longer planned and built on the lives of traditional pattern of architecture. They not only adopted the Mughal elements of architecture, but they also breathe a new spirit which demonstrate the influence of culture on each other. The true arches of different shapes, the vaulted roofs, the arabesques, etc. did not remain the symbol of Muslim buildings; since they became the part and parcel of Rajput architecture. The synthesis of architectural technique and styles is not limited to the civil and memorial architecture but it also include the buildings of sacred architecture (temples). The buildings of medieval Rajasthan are the best examples of Mughal Rajput cultural synthesis.

Like architecture, the Rajput painting also reached to its perfection due to the assimilation of technique style, subject matter and material culture of Mughal paintings and Mughal court culture. The achievements of Rajput school of painting were largely due to the Impact of Mughal school of painting, as is evident if one study those paintings.

However, it does not mean that Rajasthan lost its own individuality in the above mentioned areas. We find the continuity of distinct cultural heritage in almost all fields of Medieval Rajput culture. The present study shows only a process of cultural synthesis on a considerable scale.
PLATE I
School Rajasthani 1570 A.D.

A Painting from Baramasa

Use of dark colours Indian Dress
Linear Perspective Indian Architecture
Angular figures of human beings, full profile
faces, resembling with western school of painting,
with two dimensional effect.
PLATE II

Ragmala (Malkosha) Chawand (Mewar) 1605 A.D.

Dark background and use of dark colours,
Linear Perspective, Two dimensional effect,
Background Indian Setting, Architecture
Indian, Angular figures of human beings,
almond shaped big eyes, small chin, pointed
nose. Profile faces, peacock & deer-naturalistic.
Chakdar Jama in Maledress.
PLATE III

Ragini Megh Mallara

Mewar 1628 A.D.

Dark background and use of light colours,
Linear perspective, Night scene, uniform light effect. Two dimensional effect though beginning of three dimensional effect is visible.

Background in Indian setting, Sky & horizon realistic, Birds natural. Human figures in Angular projections, size of eyes and nose proportionate.

Dress - Six pointed Jama, trousers
An Abhisarika Navika seeks her beloved on a night of storm and rain. Setting of background in a pavilion, Indian Architecture, Linear perspective, two dimensional effect. Use of dark colours, symbolic representation of rain and night, uniform light effect, peacock’s feather tail overlapping the undefined border. Faces full profile, angular body. No trace of Mughal Impact.
Rajasthani Mid. 16th century.

A woman standing on a hill, dancing and singing with vina, in hand, two peacocks attracted by music.

Setting of background in open land, use of dark colours, trees decorative and unnaturalistic, encircled formation of hill in conventional style, small curved line depicting the clouds in upper margin (conventional), symbolic representation of rain, uniform light effect. Indian dress, angular body, big nose and almond shaped eye, profile face Linear perspective, two dimensional effect. No trace of Mughal Impact.
PLATE VI

MALKOISHA RAGA

Rajasthani Mid. 16th century

Pavilion setting, a prince and princess with attendants. Linear perspective, two dimensional effect. Architecture Indian, border underlined, women faces typified, Indian dress.

Mughal impact on architecture-dome, bent vaulted roof.
PLATE VII

Asavari Ragnini

Rajasthani Early 17th century

A woman sitting over the carpet, attended by two lady musicians.

Aerial perspective, three dimensional effect due to Mughal impact. Faces individualistic, landscape and trees realistic.

The foreground of water with lotus flowers unnatural and conventional.

The design of carpet suggest Persian influence through Mughal court.
PLATE VIII

_Nayika Bheda - Madhyadhir_  
Mewar 1640 A.D.

Heroine conversing with hero in a pavilion. 
Linear Perspective, two dimensional effect and 
Dark colour background, decorative trees, plants 
& flowers, birds, suggest, conventional pattern 
of Rajput school.

_Chakdar Jama, trousers, pagri, phatka_ 
suggest Mughal impact.
Whole painting divided into three independent panels. Pillared Pavilion with bent vaulted roof. The foreground water setting in conventional pattern, trees, decorative. Dress Indian and Mughal mixed, Tarkuchia Jama, trousers and phatka due to Mughal impact.

Three dimensional effect. Use of dark colours in background.

Skyline narrow & conventional.
PLATE X

Bilaval Ragini

Rajasthani 1650-1680 A.D.

Architecture, Indian & Mughal

Dress, Indian & Mughal.

Plants, trees, flowers, birds decorative

Mughal impact on dress, carpets, curtains, utensils and architecture.

Use of light colours with dark colours of the background.
PLATE XI

Rani Vasant

Mewar 1650 A.D.

Landscape Indian, background of dark colours, trees, plants & flowers decorative, skylive marrow. Mughal impact on dress of male and female. Landscape as a whole unrealistic, uniform light effect.
PLATE XII

Ragini Guarn

Mewar 1660 A.D.

Pleasure garden pavilion scene, showing two ladies. Landscape refined and more realistic and natural, trees naturalistic, material culture influenced by Mughals, carpets, goblets, cups, dresses etc. Use of naturalistic colours Aerial perspective, Three dimensional effect.
PLATE XIII
Bundi 1682 A.D.

This is one of the earliest dated painting of the Bundi school.

The pavilion background is more decorated. The pillars & brackets of the pavilion as well as the bent vaulted dome reminds some of the architectural features of Akbar's period.

The painting is in aerial perspective, three dimensional effect, colour scheme is more sophisticated and light.

The Mughal impact is visible in the composition, dresses, ornaments, carpets, cups & goblet etc.
The (fountain pond) foreground and sky according to Mughal pattern and are more naturalistic, while the centre of the painting is of dark background, decorative trees, plants and flowers according to Rajput school.

The painting is in aerial perspective, three dimensional effect.

Mughal impact in the composition and technique, The female dress consisted of half sleeved bodice, striped trousers, *phatke* & *orni*. Over the whole body transparent *pattharan* with frilled lapels due to Mughal impact. *Shako* in ampits show the use of light and shade.
A woman wearing a skirt of leaves, with bow and arrow sitting on a lotus seat in an island of lake. The lake is covered with lotus flowers and waterfowls.

Aerial perspective, the figure of lady in three-dimensional effect. The trees and plants in naturalistic setting, waterline zigzag, a peculiar feature of Rajasthani painting.

The trees, plants, flowers, fowls and figure of lady realistic. Use of light and shade, sky realistic all derived from Mughal paintings.
PLATE XVI

Ragini

Rajasthani (Jaipur) 18th century

A woman in a formal garden, holding flower branches in each hand.

Aerial perspective, 3 dimensional effect of the painting, use of light and shade. Depiction of trees and plants both realistic and decorative. The Mughal impact in the general composition of the painting. The small ponds with fountains and fishes, the domed pavilion, use of light colours, 2/3rd face of the woman and the dress though Indian but with addition of phataka.

The figure of the lady is more realistic and natural with proportionate face, nose, eyes etc.
PLATE XVII

Meeting of Radha & Krishna

Rajasthani (Bundi) first quarter of 18th c.

Aerial perspective and 3-dimentional effect. The colours both dark and light. The landscape unnatural with decorative trees, plants, flowers and birds. The foreground of a pond with fountain, birds and lotus flower according to conventional pattern developed during the Mughal period.

The dress of both men and women is mixed, traditional Indian and Mughal dress. Peculiarly the Krishna is wearing a transparent plated jama and a painted trousers (Mughal dress). The faces full profile as well as 2/3rd with individualistic faces.
Aerial perspective and 3-dimensional effect. The use of light colours in the composition. Use of light and shade, landscape natural and Persian type of hills. The animals and trees more naturalistic.

The women faces both profile and 2/3rd, wearing of head dress by ladies in Mughal fashion. The border of picture well defined.
PLATE XIX

Navika from Basikpriya
Rajasthani (Mewar)  Second half of 17th c.

Aerial perspective and 3, dimensional effect.
The dominance of architecture in the composition
of painting with trabeate and arculate style of
construction.

The trees and plants both decorative as well
as realistic, faces of the women profile but not
typified. Animal figure unnaturalistic. The dresses
and ornaments of ladies both Indian and Mughal.
Portrait of Maharaja Karon Singh of Bikaner

Rajasthani (Bikaner) Second half of the 17th c.

Portrait of upper half of body. The background plain. Face profile, aura, round the face according to Mughal paintings. The face is individualistic. The portrait in a fixed posture of Mughal tradition, resting the hands over the hilt of the sword.

The colours are very light except black,

Portrait appears to be made according to Siyah Kalm technique of Mughals. The painter is also a Muslim, named Ruknuddin.
PLATE XXI

Portrait of Maharana Ari Singh
Rajasthani (Mewar) Second half of 18th century

Full portrait of Maharana in standing side pose. The hands keeping bow and arrow. Face in full profile. The aura surrounding the is rayed one like Shahistan portraits.

The background is plain. Light effect uniform. The jama up to the ankles covering the whole body, phatak decorated, turban of new design, use of surpach and kalangi due to Mughal impact.