CHAPTER II

Origin and Development of Kotah Paintings
ORIGIN AND DEVELOPMENT OF KOTAH PAINTINGS

*Kotah* became an established centre of art from 17\(^{th}\) to 19\(^{th}\) Centuries. Kotah got separated from Bundi in the 17\(^{th}\) Century. In spite of the history, the area is still culturally homogeneous. The centers of Kotah and Bundi are located at no great distance from one another and paintings of both the schools are very much similar. Both murals and miniatures have been painted in Kotah School. Kotah miniatures are scattered and preserved in various museums in India and abroad such as Ralph Benkaim Collection of Los Angeles, Government Museum, Kotah, Kumar Sangram Singh Museum, Rao Madho Singh Trust Museum, Kotah, Collection of M.K. Brijraj Singh of Kotah, Lucknow Museum, Lucknow, Victoria and Albert Museum, London, Vijaya-Vargia Collection, Prince of Wales Museum Bombay, Private Collection in America, Alwar Museum, Alwar, The National Museum of India, New Delhi, Government Museum, Bombay, Heras Institute, Bombay, Oriental Research Institute, Udaipur, Gopi Krishna Kanoria Collection etc. Some of its paintings are preserved in *The Bada Mahal, Kotah* and these are pasted on the walls of both interior and exterior chambers of the *Bada Mahal, Kotah*.

*Bada Mahal* was built by Rao Madho Singh (1631-48) in the period c. A.D. 1624-40, the first independent ruler of Kotah. It is situated on the third floor in the *Garh Fort* of Kotah. It is an example of beautiful architectural art of Kotah. The stairs leading to *The Bada Mahal* starts from the outer chamber of *Sheesh Mahal*. *Bada Mahal* is divided into four parts.

1. Varandah
2. Exterior Chamber
3. Interior Chamber
4. Covered Balcony at the back.

In the Varandah of the *Bada Mahal*, there are two balconies: One on each side of the Varandah built artistically by marble stones. It is said that the queens used to see the beauty of the *Chambal River*, processions etc. from the balconies and the kings also used
to enjoy watching the dance performances In front of the Varandah, there is an exterior chamber, having Iron Gate. The niches (alcoves) of this chamber are decorated with beautiful murals painted on the walls and in the niches (pls. 7, 8, 9, and 10). Besides these wall paintings, the excellent miniatures of Kotah are studded on the walls.

The exterior chamber leads to the interior chamber of The Bada Mahal. It is said that this chamber was used as bed room by Maharao’s of Kotah. The artists of Kotah have schematically planned and executed the wall paintings in this chamber. The wall paintings in The Bada Mahal are painted as early as VS 1760 (1703 A.D)¹. But the majority of the paintings appear to have been done in the region of Ram Singh II (1826-64)². The balcony at the back of Bada Mahal displays beautiful mirror work and two miniatures are also studded in the mirrors.

Kotah style paintings were unknown to the world till 1952. This came in to lime light when colonel. D.G. Anderson presented his personal collection to Victoria Albert Museum, London³. Kotah style originated as an off-shoot of Bundi style. There are many similarities in both the schools due to exchange of artists. It is very difficult to differentiate Bundi and Kotah paintings.

Painting at Kotah started as early as about c. A.D. 1620-30. One of the earliest example of Kotah painting depicting Swooning lady (pl.11), a leaf from Madhavanala Kamakandala (a Chauapi written in Jaiselmer by Vachaka Kushalabha)⁴ was illustrated in Kotah during c.A.D. 1620-30. It is believed that this set was painted under the patronage of Rao Madho Singh (1631-48), before his formal declaration as an independent ruler to Kotah. This set has Mughal and Agra influence. It might be possible that it was painted by those artists, who worked earlier at Agra. The painting shows a young gentleman with downward stylized moustaches, seems to be Madho Singh. Architecture, trees and compacted power of design all reflect the energy of Kotah’s innovative and dynamic founding lord.

An excellent set of Kotah Bhagavata Purana was painted in c. A.D 1660-70, under the patronage of Jagat Singh. Forty paintings of this set are preserved in the Government Museum, Kotah. Only five paintings of this set have been published and furnish an excellent example of the style in the early stages of its maturity. Naming of Krishna by Gargacharya (pl.11a), Bal Lila (pl.11b), Poisoned Yamuna (pl.11c), Krishna
Quelling the Serpent Kalia (pl. 56), Krishna Quelling the Elephant Kuvalayapida of Kamsa’s Court at Mathura (pl. 57), Krishna killing the Demon Bakasura (pl. 57a), Garudha fighting with snake Kalia (pl. 57b), Swallowing of Forest Fire by Krishna, and Indra’s Govind Stuti etc. are the important examples of this set. It is believed that these are painted by the master of Elephants.

An outstanding painting Krishna subduing the snake Kalia (pl.56) is horizontally divided into two parts. The lower part of the picture depicts blue coloured Krishna standing on the serpent’s head (head of snake Kalia) and playing the flute. On both sides of the snake, snake maidens are shown joining their hands in prayer for the nag’s release. A tree flanked by a group of figures forms the central motif of the upper area. To the right, milk maids express wonder and gratitude. The soft rounded faces, checks, almond eyes and tight lipped mouths, short figures etc. are the features of this painting.

Rukmani Mangala series (story of Rukmani and Krishna) was also painted during his reign. This shows Jagat Singh standing in front of a saint seated on animal skin. This precious leaf is now preserved in the collection of Rao Madho Singh Trust Museum, Kotah.

Another leaf from this series depicts The Marriage of Vasudeva and Devaki (Parents of Lord Krishna). It is also in the collection of Rao Madho Singh Trust Museum, Kotah. It has been pointed out that it was painted by Mewari artist of Kotah. The female types are somewhat similar to those seen in some Mewar paintings of circa A.D 1666. The cattle, the trees and compositions are also akin in several respects to Mewar style.

Painting painted during Maharao Jagat Singh of Kotah showing a Hunting scene, depicts two princes hunting deer and dogs. Stylistically, this painting does not resemble to the other works of this period. Possibility is there, that it must have been painted at Kotah by a Bundi artist. Everything seems to be in rhythm in this painting.

Another powerful drawing of this period shows the dynamic Elephant Tied with Chains, done by master of Elephants, is now preserved in Rao Madho Singh Trust Museum, Kotah. It is said that Elephant combats were organized in Kotah in the courtyard near the fort gate as can be seen in the murals of Chatar Mahal and in some miniatures. These combats must have aroused the interest of artists towards Elephant drawings.
A *Ragamala* set was also painted during Jagat Singh’s reign. A beautiful leaf from this series depicts *Vasanta Ragini* (the musical mode for spring season) is now preserved in Rao Madho Singh Trust Museum, Kotah. The red colour which is used for the background is very much similar to Mewar pictures. Here, the figures are very tall and thin. The blue coloured *Krishna* is shown in dancing form, wears yellow dhoti and *Vajyantimala*, holding a pot in his left hand. A lady at his left side is shown playing a *daflī* and other one is playing *Mrdanga*. Two females are also shown to his right side. One is playing cymbals and other one is clapping. All are richly ornamented with Jewellery. This is a symmetrical composition, as the figure of *Krishna* is shown in the centre and two females are shown on his right and two on the left side. A lotus pond in the foreground is very much similar to Bundi paintings. The birds are also shown flying in the dark blue sky. This painting depicts the following text of *Sangeet Darpana*.

“He, in whose crest plenty of peacock features are fastened up, whose earrings are embellished with beautiful mango – sprouts, who has a body as dark as the blue lotus – blossoms, who dances full of mirth, charmingly gleaming like a bee, is Vasanta.”

After observing the miniatures of Kotah, for several decades, up to about 1680, Kotah painters borrowed from Bundi repertoire of *Ragamala* designs and romantic scenes using compositions taken verbatim from Bundi pictures. Nevertheless the early Kotah pictures have an individual freedom and even wilderness, apparent in figural or architectural exaggerations and fairly swirled skies.

In the early 18th century a *Ramayana* set was painted in the reign of Rao Ram Singh I (1696-1707) of Kotah and was left unfinished at his death. A coloured picture from this series depicts *Fight between Ram and Ravana* (pl. 55) in which Ram and Lakshman were aided by the bears, and the monkeys are shown fighting with demon army. It was painted in c.A.D 1700 and is now in the collection of Horst Metzger.

In slightly later paintings, the entire style becomes more strikingly individual because of Kotah’s flair for drawing. In the reign of Ram Singh I (1696-1707) artists had begun to draw a large variety of subjects with a tremendous passion to comprehend animation in particular. Kotah artists have all the qualities of thought such as intuition, spontaneity and whimsicality that develop from working improvisation ally by sketching are emphasized in Kotah miniatures. The artist’s perceptions of reality were never
analytical. Kotah paintings often have effect of startling accuracy that derives from sympathetic observations.

An outstanding painting of *Maharao Ram Singh I of Kotah hunting lions at Mukundarah* (pl.14), painted in c.A.D 1695-1700, during Rao Ram Singh I period. In this picture Rao Ram Singh I is shown seated on the *machan* with four ladies. This painting holds a key position in the development of Kotah style. A variety of green colours have been used in the painting, frightened animals are depicted in the forest, linear and aerial perspective and lush green vegetation in the picture etc. are the main features of this painting.

Maharao Bhim Singh (1707-20) was the first ruler, who was awarded the title of *Maharao* by the Mughal Emperor Farrukh Siyar (1709-19) as already mentioned in the first chapter.

*The Bada Mahal* has an excellent example of paintings of his time depicting Baramasa theme: *Month of Chaitra* (pl.63), and *Month of Aswin* (pl.64). Other beautiful examples of this time in the Bada Mahal, Kotah, is a Rasikpriya set, depicting *Krishna’s message to Radha* (pl.61) and Bihari Satsai’s *Radha’s message to Krishna* (pl.62). Another excellent example delineating *Mughal Emperor Farrukh Siyar carried in a palanquin* (pl.38), in the collection of Rao Madho Singh Trust Museum, Kotah, is an inscribed painting read as (*Emperor Padishah Farrukh Siyar*), painted by Shaikh Taju in c.A.D. 1720. This expressive painting shows the typical Kotah style.

Little later works depict religious themes because the ruling family of Kotah adopted *Vaishnavism*. Religious themes, depicting *Brijnathji* and *Maharao Arjun Singh on a Hunting Barge on the Chambal River* (pl.15), *Maharao Arjun Singh celebrating Krishna’s Birthday in the Audience Hall (Darikhana) of the Raj Mahal at Kotah* (pl. 97a). These are inscribed pictures (Inscriptions on the reverse) attributed to the Kotah master painted in c.A.D 1720-23. Stylistically speaking the Kotah master broadened and developed his style for Arjun Singh. Colours play a very important role in these pictures. Bird’s eye view, white architecture, red *chhaja* stones etc. are the features of these paintings. In the painting *Brijnathji and Maharao Arjun Singh on a Hunting Barge on the Chambal River*, three faces of Arjun Singh are shown (pl. The artist has tried to capture the different manifestations of the ruler’s constituent identity (house holder, warrior –
ruler and deity). Here the image of Shri Brijnathji is depicted not as a statue (the actual image is of gold). The form of worship depicted here is with musical accompaniment on the barge (a large narrow boat with a flat bottom that is used to carrying goods or people on a canal or river), floating in the river, the sharp features of Arjun Singh etc. are typically rendered in Kotah style. It is interesting to note that the features of Brijnathji are very much similar to Maharao Arjun Singh.

Beautiful picture depicting another theme in Making a Toy Matchlock, is attributed to Kotah master painted in c.A.D 1730. Other outstanding examples of his time are celebrations of Janmashtami in the city Palace Kotah depicted in Arjun Singh Celebrating Krishna’s Birthday in Darikhana (pl. 97a) and Brijnathji on Charriot. The paintings of this time depict crowded scenes, magical hills and a characteristic formula of landscape composition. The use of strong brilliant secular religious themes etc. are the main features of kotah style of this period.

In the mid 18th century, a separate style is witnessed in Kotah. The artists of Kotah were the perfect masters in producing huge powerful drawings not to be found in any other school. The paintings of Elephant became a popular subject of the Kotah artists. They have drawn Elephants with unparallel draftsmanship and dynamism. Another distinct feature of paintings of Durjan Sal’s period was the quality of line drawings is exceptionally fine. Best example of art work is the coloured Khaka of a Panther Hunt of c. A.D 1725, in the collection of Rao Madho Singh Museum Trust, Kotah (pl.88).

Another khaka depicts a great seize made by Saikh Taju in Durjan Sal’s regime preserved in the same collection. It shows the imagination of the artist. Here the artist has painted the fort to be on the top of a hill and people reaching it by two sides.

Beside these Khakha’s, several other paintings, like depiction of hunting scenes and paintings depicting Krishna themes were also found. One of the paintings Durjansal watching a Lion Family (pl.85 a), depicting Maharao Durjan Sal and honorable Jaswant Singh in a beautiful lush green forest painted by Shevdar Gangeyaji, shows their encounter with a Lion family. The strong Lioness feeding her cubs is a beautiful and expressive depiction of Kotah style. Another painting depicting Dancers (pl.83) attributed to Kotah Master in the Bada Mahal, Kotah seems as a group portrait of ladies.
Baramasa series was also painted during Durjan Sal’s period. A leaf depicting the *Month of Jyestha* (pl.65) executed by Kotah Master associated with Sheikh Taju in c.A.D 1750, is now in *Bada Mahal*, Kotah. It is based on *Kavipriya* of Keshavdas. In this painting Krishna resembles Maharao Arjun Singh (1720-24). Another beautiful example of the same series in the *Bada Mahal* is *Month of Chaitra* (pl.63).

The Pierpont Morgan Library, New York has an outstanding example of *Ragamala series* of Durjansal’s time. The miniatures of this series of *Ragamala* of c.A.D 1750 bear inscriptions on the top. A folio of this series depicts *Arakhai Ragaputra*. The inscription above the picture identifies it as *Arakhai Ragaputra*, the son of Shri Raga, the melody to be sung at night. This is the only known representation of this particular *Ragaputra*. This painting depicts a starry night in which *Radha* and *Krishna* are shown seated in a balcony. Musicians are shown playing drums and *shehnai* (a wind instrument). It is a typical of 18th century Kotah Ragamala representations with a strong emphasis on architecture, which dominates the composition.

The National Museum of India, New Delhi has a beautiful painting of Maharao Durjan Sal (1724-56) painted in the mid 18th century, in which he is attended by two attendants who are holding *chauri* or fly whisks, sitting in front and backside of the king. Rich colours, activity or movement, depiction of Elephant, halo etc. are the typical features of Kotah style.

Another important depictions of Maharao Durjansal’s period are *Krishna Abhisarika* and *Shukla Abhisarika* (pl. 60). Both of these miniatures are preserved in the collection of Rao Madho Singh Trust Museum, Kotah. In the same collection, we also find a beautiful picture of *Brijnathji Mounting on his Vahana Garudha (Pl. 49)*, painted in c.A.D 1752-75. The National Museum of India, New Delhi also has two paintings of this type representing *Vishnu on Garudha*. In both of these pictures the artist of Kotah has used bold patches (strokes) of orange, blue and white colour for the depiction of the sky.

A slight change is observed in the themes during the time of Maharao Shattrusal I (1758-64). *Dhola Mounted on a Camel, Conversing Rebarana* (pl. 71) is a leaf from the painted Manuscript based on *Dhola Maru* series, a famous love legend of Rajasthan which was illustrated in Kotah during his time. It is a dated set of A.D. 1762, now preserved in the
Rajasthan Research Institute, Udaipur. In these paintings the Camel is shown richly adorned with typical *Gorbund (seat placed on the back of the Camel)*.

A painting depicting another important work of this period is *Camp*[^1] of c.A.D 1764, painted during the last years of Maharao Shatru Sal I (1758-64). The painting describes vividly the Rajput outdoor festivities. It depicts a camp of Maharao Shattrusal I (1758-64). In this painting Shattrusal I and Zalim Singh Jhala are painted as tiny Jewels in the panorama of lesser beings and animals. It seems that the artist of Kotah must have studied each and every activity of the Camp. It is a well planned work and the ariel perspective used in the paintings is the important features of this work of art.

Maharao Guman Singh (1764-71) was also a great patron of art. A complete *Ragamala* set was painted during his time, containing over 250 paintings depicting the *Ragas* and *Raginis* and their offshoot, painted by Dalu, son of Ram Kishan, in A.D 1768 (dated set). It is now preserved in the collection of Saraswati Bhandar, Udaipur[^16]. It is the most prolific and complete *Ragamala* set in Indian miniature style of painting. The miniatures of this set bear couplets on the top. The features of this set such as the flora and fauna, the costumes, the colour scheme, broad red border and figures etc. leads to the conclusion that this series of *Ragamala* was painted in the second half of the 18[^th^] Century.

*Raga Megh*,[^17] one of the most important paintings of Kotah *Ragamala*, is extremely close to the Bundi *Raga Megh* of the National Museum of India, New Delhi collection. Here, Bundi type features can be seen, such as the broad, polished red borders with the narrow black and silver line to the illustrations, compositions and most particularly the basic figure types.

The second half of the 18[^th^] century is the classical period of Kotah style. Hunting, Baramasa, Nayaka - Nayika Bhed, Krishna-Lila, and Festivals of Vallabhotsav - Chandrika, Brijnathji and Geeta-panchmel etc. are the best Kotah subjects which were painted during Umed Singh’s period (1771-1819). The painting namely, *Umed Singh* (1771-1819) *Hunting the Tigers* (pl.86) is historically very important. This painting is assigned to the second half of the 18[^th^] century.

[^15]: camp
[^16]: Saraswati Bhandar, Udaipur
[^17]: Raga Megh
Another important painting of *Maharao Umed Singh Hunting Deer* (pl.88) in which ferocious pet panthers is used to hunt Deer and make the game of hunting more thrilling and interesting. It was also painted in 18th century.

The most outstanding painting of Umed Singh of Kotah in the *Bada Mahal* is Young Umed Singh Hunting Boar (pl.87). Here Umed Singh is shown attacking a Boar with sword. One of the distinct features of these paintings was that the forests were brought to lime light in these paintings. Stems and leaves of the trees have been boldly stylized. Each has been picked out vividly and its contours were precisely drawn.

*Bada Mahal*, Kotah also has an excellent painting, delineating a *Procession Scene* of c.A.D 1825, probably Umed Singh on the Elephant. During Umed Singh’s time *Vallabhotsav Chandrika Granth* was written in 46 pages. It has 38 precious paintings. In these paintings, *Vallabhackharya* and his 7 sons, 7 Swaroops and various festivals of *Baramasa* are beautifully depicted in Kota style. In another *Ganth, Geeta Panchmel*, six paintings of Radha Krishna related to swaroop have also been painted.

The special feature of kotah painting of this period is that they have overall oneness in spite of depicting details in magnification. There is a delicate sensitivity, rhythm, movement combined with glamour. This is filled with poetic enchantment.

Kotah paintings took deviation and devotional pictures and portraits were painted during the period of Maharao Kishore Singh II (1819-27). *Vaishnavite* devotion was in practice during his time. Maharao Kishore Singh II himself was an ardent devotee of *Shri Nathji*: a swaroop of Lord Krishna. One of the paintings of his time show *Priests Worshipping Shri Nathji* painted in c.A.D 1810, is now is Rao Madho Singh Trust Museum, Kotah, In some paintings Maharao Kishore Singh himself is shown worshipping. Several devotional pictures are remarked high among Kotah paintings. Most popular of them is the one in which the household image is backed by two lashed together palm trees, silhouetted against a vivid red-orange. The artist who painted this became a famous portrait artist and sill life painter. Other beautiful paintings depict Maharao Kishore Singh performing worship in various festivals like, Festival of religious merit, festival of water sports etc.

An outstanding stylistic development during the reign of Maharao Ram Singh II of kotah appears in the miniatures which are pasted on the walls of the *Bada Mahal*.
Kotah, such as *Ragini Gaur* (pl. 70), *Raga Hindola* (pl. 69), *Lila Hava* (pl. 52), *Krishna Lila* (pl. 51), *Krishna playing Holi* (pl. 40a), *Gangaur Festival* (pl. 41), and scenes related to the life of Krishna in *Bala Lila* (pl. 58). In these miniatures the shape of the eye is elongated. The figures are bold and the expression on the face is clear. This phase witnessed immense development and productivity in kotah style. The change is also visible by in producing stylistic *Odhni*, a lavish use of gold heavy Jewellery and dramatic sky with curls of gold and white colours and snake like lightening in the sky. Another change is seen in the painting *Krishna Lila* (pl. 51) of circa AD 1835, in which the artist has tried to show the linear perspective with the use of small size temple and a row of trees in the background, giving depth in painting. A rhythmical line of flying birds in the sky and *Mukut* of Krishna etc. are the other elements of kotah kalam. Perspective is also visible in *Laila Majnu* (pl.28, 28a).The Stuart Cary Welch collection has an excellent example of the works of Maharao Ram Singh II of Kotah i.e. *Gangaur Festival* is a dated painting (inscribed to 1835) and *Lady Bathing* of c.A.D 1820\(^{19}\). In these paintings, the face of the female figure is characteristically of Kotah style, very much similar to the paintings of *The Bada Mahal*.

Other examples the same period in the collection of *Bada Mahal* depict hunting theme. Though, the finest hunting scenes mostly belong to the period of Maharao Umed Singh I (1771-1819), but this tradition continued to be executed during Maharao Ram Singh II period also. *The Bada Mahal* shows *Maharao Ram Singh Shooting Tiger’s*, dated A.D. 1824 (samvat – 1880), as inscribed on the painting (pl. 91). Green coloured *halo* is a typical feature used by the artist especially for Raja Ram Singh II and a red coloured ladder is peculiar features of this period.

Other important examples of Hunting scenes in *The Bada Mahal*, Kotah are *Maharao Ram Singh II hunting Buffalo* (pl. 93), *Ram Singh II hunting Tigers* (pl. 92). In these pictures, the artist has shown different methods of hunting as used by Mughals rulers as well as by other Rajput rulers while hunting. After observing these paintings, one can say that the kotah artist of Rao Ram Singh’s time excelled in outdoors. Here, the hunting sites were realistically depicted. The foliage, trees and their colouring were depicted naturalistic not imaginative. The style of paintings of hunting scenes was different from earlier paintings.
It can be said that Kotah painting has the second flowering season during the period of Maharao Ram Singh II. One distinct feature of kotah paintings at this time was that the paintings were used as pictorial historical record of the ruler. The life of the ruler including his private life was brought out in paintings. These were not the imaginations of painters but actual events depicted realistically.

History records that Ram Singh II was a colourful ruler. One sees such astonishing scenes of *Ram Singh Riding an Elephant on a Canopy* (pl. 81), *Riding a Horse on the Top of the Roof of the city Palace* (pl. 82) and *Going Out in a Procession with Dancing Girl* (pl.79), the girl is shown performing dance on a platform placed between the tusks of royal Elephant. These scenes were not mere fantasies conjured up by the painter but actual events faithfully depicted. A painting *depicts Ram Singh playing Holi* with pipe, Painted on the wall of the *Lakshami Bhandar*. This was a unique and delightful way by which the ruler used to mix up with people.

A clear change is noticed from the work of the earlier period of Maharao Umed Singh I, as flamboyant treatment of clouds is a remarkable feature of this phase. Golden flashes of lighting are also a feature of this time.

Besides these miniatures, other outstanding examples of his time, in the collection of *Bada Mahal*, which are historically important, are *Maharao Ram Singh being Welcomed by Lord William Bentic* (pl.84), *Maharao Ram Singh Crossing the River* (pl.33), *Maharao Ram Singh II Paying Homage to Shri Damodar ji Maharaj* and *Prabhuji Maharaj* (pl. 7), *Maharao Ram Singh Riding a Horse on the City Palace, Kotah* (pl.82), *Maharao Ram Singh II Seated in a Balcony, Maharao Ram Singh II Seated with a Ruler* (pl.32), *Girl dancing on Maharao Ram Singh’s Royal Chariot* (pl.78) etc.. Another outstanding example in the collection of *Bada Mahal* is *Brahm Bhoj*, which probably depicts the *Brahm Bhoj* given by Maharao Ram Singh II during *Braj Yatra* (pl. 16).

Most of the miniatures and murals in the *Bada Mahal* are painted during the period of Ram Singh II (A.D 1826-64). Besides, the miniatures of the *Bada Mahal* mentioned above, there are also murals painted on the walls and niches. The murals on the walls in the interior chamber are divided into nine big panels. Five of these panels depict *Shikar Scene of Maharao Ram Singh II* in which almost entire camp of Maharao
Ram Singh II has been illustrated. Numbers of beautiful panels depict procession scenes like *Procession of Ram Singh II* (pl. 17). A wrestling show watched by Kishore Singh and his brother Prithvi Singh and his son Ram Singh II along with Sardars. Another outstanding panels show *Nauka-Vihar*, on the occasion of Diwali (pl.48) and *Ram Singh II watching Dance performance accompanying the sardars*. There is another panel which depicts *Kishore Singh seated in his Darbar* against a big bolsters. A foreigner is also shown in the Darbar (pl.18). Besides these Procession, Darbar and hunting scenes, depiction of Elephant fights, Gangaur, Holi and other festivals also decorated the walls of interior chamber of *Bada Mahal*. *Toilet* is another important depiction of Kotah shows Gopis bathing (pls.19, 103). Several panels show the beautiful depictions of ladies standing elegantly, holding fan & shield (pl.102, 20) etc. The borders of these big panels are decorated with pictures of animals as well as birds like Swans, Deers and Cheetahs (PL. 21). On the roof of interior chamber the *sun* is visualized.

Works of Shattrusal II period depict him in the painting. Some of which show him in the erotic love act with his beloved. We also find hunting scenes even in Maharao Shattrusal II time, as can be seen in *Maharao Shattrusal II Hunting Tiger* of late 19th century (pl.94). The painting depicts forceful actions, curved lines and figures full of expressions. Arial and linear perspective is shown in the background through small size of *Shikargah* may be *Mukundarah*. Background figures are painted with dull colours in comparison to the actual scene of Maharao Shattrusal hunting Tiger.

During his period artistic standards were high and artists were exposed to western culture, western fashion, their life style, through imported books, magazines, fashion of English ladies and gentlemen etc. *Bada Mahal* has examples of paintings of European impact (pl. 22). The National Museum of India, New Delhi has two paintings of Rao Shattrusal period (pl. 23).

After the death of Shattrusal II, miniatures were replaced by photographs. The progress of Kotah paintings declined. Kotah paintings did not get the patronage from rulers and were confined to some families of painters.
REFERENCES

1 Mira Seth, “Wall Paintings of Rajasthan”, p.62
2 Ibid.
3 Dr. Jai Singh Neeraj, “Rajasthani Chitrakala”, p.67.
4 Stuart Cary Welch, “Gods Kings and Tigers”, p. 94.
5 Ibid., p.100, cat.9.
6 Ibid., cat. 6.
7 Ibid., p.12
8 Ibid., cat. 10.
9 Ibid., cat. 26.
10 Ibid., cat.20.
11 Ibid, cat. 23
12 Pratapaditya Pal, “The Classical Tradition of Rajput Painting”, fig.47
13 Jiwan Sodhi, “Bundi Painting”, pl. 43.
14 Brijraj Singh, “The Kingdom that was Kotah”, pl. 7.
15 Stuart Cary Welch, “Gods Kings and Tigers”, cat. 44.
16 Milo Beach, “Rajpoot Painting at Bundi and Kotah”, p.39.
17 Ibid., fig.42.
18 Stuart Cary Welch, “Gods Kings and Tigers”, cat. 60.
19 Milo Beach, “Rajput painting at Bundi and Kotah”, fig.101, fig. 96.
20 Personal visit to Lakshmi Bhandar, City Palace, Kotah.
Plate No. 11
A Lady Swoons (Folio from Madhavnala Kamakandala)
Kotah, c.A.D.1620-30
Rao Madho Singh Trust Museum
Plate No. 11a
The naming of Krishna by Gargacharya
Kotah, c.A.D.1630-40,
The Government Museum, Kotah
Plate No. 11b
Bal Lila
Kotah, c.A.D.1630–40,
The Government Museum, Kotah

Plate No. 11c
Poisoned Yamuna
Kotah, c.A.D.1630–40,
The Government Museum, Kotah
Plate No. 12
Portrait of Rao Madho Singh
Kotah, c.A.D.1680-82
Bada Mahal, Kotah
Plate No. 14

Maharao Ram Singh of Kotah hunting lions at Mukundarah
Kotah, c.A.D. 1695-1700
Unknown Collection
Plate No. 16

Brahm Bhoj
Kotah, c.A.D. 1827 – 66
Bada Mahal, Kotah
Plate No. 17
Maharao Ram Singh II going for Hunt
Kotah, c.A.D
Bada Mahal, Kotah

Plate No. 18
Maharao Kishore Singh in his Darbar
Kotah, c.A.D. 1840-45
Bada Mahal, Kotah
Plate No. 19, *Toilet*, Kotah, late 19th century, Mural, Bada Mahal, Kotah

Plate No. 20
*Lady Holding Shield*
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