CHAPTER IV

Style and Technique of Kotah Painting
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Every school has its distinctive style and technique. Kotah is no exception to this. It has its own distinctive style. Miniature technique used by Kotah artists is very similar to Mughal and other Rajasthani schools, with some local variations, according to the availability of materials.

i. Technique

Each written language has certain fundamentals, such as letters, words and punctuation. In the language of art, the fundamentals are called elements and principles of art. To create a piece of art, artists make use of elements and also employ the principles of art.

Kotah artists knew the intimacies of the intricate process required to paint miniatures. Very rare historical records are available about the painting techniques of Kotah. The working technique by the artists is almost same as that of Persian miniatures. This technique traveled from Persia to Mughal court, Deccani court and then to Rajput court and Kotah. This technique remained almost unchanged due to the availability of same materials with little variations in Indian and Islamic world. The richness in the painting, variety of themes depicted and new style of depiction developed from synthesizing Mughal, Mewar and Bundi style, distinguishes it from other schools. Colours were made in Kotah from metals, minerals, organic media and stones. The process to make a miniature painting included the following procedure.

First of all the selection of paper was made. Syalkoti paper was used for the miniature paintings in Kotah which was imported from Syalkot. Stuart Cary Welch had mentioned in his book Gods Kings and Tigers that two Kinds of papers i.e. white paper and brownish paper was used by the Kotah artist. |
1. White paper: The paper which was produced from finely prepared, off-white paper pulp, resulting in the whitish paper, which is sometimes smooth and sometimes porous.

2. Brownish Paper: The paper which was produced from fibrous, brownish, non uniform paper pulp, resulting in rougher buff paper and sometimes smooth brown paper.

After the selection of the paper, a few sheets of that paper were pasted one upon another to give a desired thickness. Then the sheet was smoothed with round agate to make it ready for drawing.²

On this special prepared and smoothed sheet, Kotah artist used to draw the layout of the theme, using charcoal or then black ink applied with brush or pen. This layout was drawn in soft lines and used to be a rapid sketch of the forms and figures. After this, corrections in drawing were made and lines over the final sketch were drawn, which were harder than primary lines. After the completion of initial drawing the sheet was painted in broad strokes with white pigment, which is called Tipai in local language. Which was thick enough to hide the primary lines but translucent enough to reveal the hard lines (final layout of the composition). Instead of white, sometimes tinted yellow, blue or other colour, complimenting the upper layers of paint was used.

After this process, drawing was redrawn with fine brush with thin water colour, which was usually red or black or both. These were rarely visible in final paintings, as can be seen in Maharao Arjun Singh Celebrating Janmashtami, which is an incomplete painting showing under drawing in red (pl. 97a).

At this step the painting was burnished (polished by placing its face down on a smooth stone) called Ghutai in local language. Burnishing makes the paper fibers dense and smooth. Paint layers also get compacted and smooth through burnishing. This process is repeated several times in making of a painting until the end. Painted side was also burnished to make it glossy using small stones (burnishes).

After burnishing a layer of paint was added working from larger to smaller areas. After painting diffuse areas details were drawn. The outlines of the design elements were
done in black. Often there were additional colour like red and brown, which were added to give naturalistic shading. There was no hard and fast rule to add final elements; usually important things were added last.

After the completion of painting, areas of the composition were burnished again to create highly reflective surfaces. To make the composition livelier the areas of impasto (laying a thick paint that stands out from the surface of painting) were created, with metallic pigments, in the jewellery or decoration of major figures. Impasto emphasizes the important areas and increases its visual appeal. Finally borders were painted with layers of red to form a brilliant border. It was burnished sometimes and sometimes was let matte.

Cloth was also used only when the paintings of very large size were to be made, like a cloth painting depicting Camp of Maharao Shatru Sal I is of 261 x 405 cms in size and painting depicting Maharao Ram Singh's Visit to Delhi painted in c.A.D.1842, now in the collection of Rao Madho Singh Trust Museum Fort, Kotah is of 445 x 259 cms in size.

In my discussion with traditional Kotah artists Sheikh Muhammad Usman and his son Lukman, I was told that the paper prepared from rice and bamboo was also used in Kotah. For miniatures, paper was pasted one upon other in four layers, which is called Wasli. It was made by a tribe called Kagji, for Kotah artists. It is said that even in earlier times, Kotah artists used to sit on floor and work on the low tables. Brushes were made of animal hairs and fine brushes were made from squirrel’s tail. A fine brush named as Pargaja was made of pigeon's feather. Now a day’s readymade Pargaja’s are available in the market. Some of the brushes were very much fine having a few hairs. At Kotah, there were grinding stones to grind the colours and mixing was done in the shells, and binder was kept in a bowl.

In my discussion with the local employs of Kotah Fort about the artists of Kotah atelier, I was told that in earlier days, there were different departments of painters called Beda. Its head was called Usta (Ustad) and other artists were called as Kamnigar.
All these painters used to paint the paintings as desired by the rulers, on cloth, paper or on walls. The method of joint work which mostly involved two artists was also prevalent in Kotah. The paintings from Baramasa series- Month of Jyestha (pl. 65a) and Month of Bhadon (pl.67) have been jointly completed by Kotah artist (Kotah Master and Sheikh Taju).  

For murals, Kotah artist has made use of Secco-Fresco technique in which paint was applied on dry plaster which may be lime or clay mixed with husk or straw and similar other materials.

**ii. Line**

Line is the most basic element of drawing. Line is progressing movement or delineation. A Line has length, width, tone and texture. It may divide space, define a form, describe contour and suggests direction. According to Paul Klee, “a line is a dot that went for a walk”.

There are different kinds of lines used by the Kotah artists i.e. horizontal, vertical, diagonal, curved etc. The line work of Kotah painting is expressive and rhythmic as visible in Durjan Sal Watching the Lion Family, An Elephant Hunt at a Waterhole, Maharao Umed Singh Hunting Tigers, Young Umed Singh Hunting Boar, Maharao Umed Singh I hunting deer, Coloured Khaka of Panther Hunt, Umed Singh and Brijnathji waiting for a Hunt (pls. 85, 85a, 86, 87, 88, 88a, 88b).

Space in the Kotah paintings has been divided with horizontal lines with the introduction of stream, trees, walls etc. But we also see space division with diagonal, curved and vertical lines in some of the paintings. The Naming of Krishna by Gargacharya (pl. 11a), and Krishna Quells the Snake Kalia (pl.56) are the examples of horizontal space division. In the painting Two Princes Shooting Deer published in Gods Kings and Tigers, the space has been divided diagonally with the introduction of rocks and horizontally by grass blades. This can also be seen in Maharao Shatru Sal II Hunting
Tiger (pl. 94.) Diagonally divided space also appears in Maharao Ram Singh II of Kotah Hunting Tigers (pl. 91); here space is divided diagonally by introducing a net. In Maharao Ram Singh II Escorting Shrinath Ji (pl. 71), the horizon is divided only by a curved arc.

From Kotah paintings, it becomes clear that like Bundi, the Kotah artists were the perfect masters of capturing the movement and energy of the animals such as Elephants, Tigers, Lions, Bulls, and Buffalo’s Horses etc. The depiction of all these animals with expressive and more energetic lines is exceptionally fine.

Outlines have been used to define all the forms in the painting, whether it is a figure, animal, rock, tree or an architectural form. Red and black colours have been used for the outlines. Water has been depicted with curved lines; spiral lines starting from one point are also used. White lines have been used on a dark base or background. Black lines have been used for details in leaves etc.

The term Pardaz is used in the miniatures for shading. Pardaz means gossamer of lines was a device applied around the animate and inanimate forms to produce the three dimensional effect. It is of three types:

1. Hatching: Hatching is the shading technique by use of parallel lines which can either be continuous or broken.

2. Cross Hatching: Shading by use of crossed lines is called cross-hatching.

3. Stippling: Shading technique in which shading is done by use of dots is called stippling.

Hatching can be seen in Dancers (pl.83), in which we see beautiful shading on the faces of dancers with red coloured lines closely placed and with white colour in the short choli of dancer. Hatching is used to paint the moustaches of the rulers of Kotah also. This can be clearly seen in pls 5a, 5b, 5c, 5d. It is also used for the trees, especially to give depth to the banana leaves and for the tree trunks, cross hatching can also be seen in
many paintings like *A coloured Khaka of Panther Hunt* (pl. 88a), *An Elephant Hunt at Waterhole* (pl. 85 a), the *Elephant with Four Tusks at Holi*⁶. *Stippling* can clearly be seen in *Maharao Bhim Singh I Fighting Nizam- Ul –Mulk*.⁷ Here light and shade in the dress of Bhim Singh I is shown by stippling. In *Maharao Durjan Sal of Kotah* (pl. 5c) *stippling* has also been used for dresses. It is also used for the *chhaja* stones and animal studies in many other paintings.

### iii. Plane and Perspective

Mostly the paintings in Kotah have been divided into compartments which is its unique feature. According to plane, the Kotah paintings can be classified into two types.

1. **Vertical**

2. **Horizontal.**

1. **Vertical:** In this type of arrangements the picture is divided in different registers through the multiple perspectives which are very common features of Kotah style paintings as is evident in the (pls. 57, 61, 67, 71). In all these paintings, the space is divided into three parts i.e. foreground, background and the central part of the painting. Artist has given equal importance to each part of the picture.

2. **Horizontal:** This arrangement is very rare. It is mostly evident in the *hunting* themes, *portraits, procession, and festivals* such as *Gangaur, Dusheira* etc. (pls. 78, 80, 90, 98, and 99).

In both of these planes, the Kotah artist has used symmetrical, asymmetrical, pyramid and vertical arrangements and represented in the indoor as well as out door settings. Plate No. 16, 32, 34, 37, 40, 88 and 89 are the examples of Symmetrical arrangements. Plate No.14, 26, 28 and 79 are the examples of Asymmetrical arrangements.
Perspective is the art of representing things in a picture so that they seem to have height, width, depth and relative distance. It makes us to understand, how important things are in relation to others.

Perspective as a dimensional expansion of the objects is not found in Kotah paintings and if found is very rare. In most of the paintings treatment of line, form and colour which give a perspective was not found. Size of the figures is big or small according to their importance not according to their distance. As can be seen in Brijnath Ji and Maharao Arjun Singh aboard a Hunting Barge (pl.15) where figures of Kishore Singh as Brijnathji as a house holder or devotee and as an attendant are bigger in size than all other figures. Other figures in the adjacent boats are of same size like the figures in background. In some other paintings we see ariel view of the scene and multiple perspectives can also be seen in some Kotah paintings. In the painting Maharao Arjun Singh Celebrating Janmashtami (pl. 97 a), we can see Arial perspective. In the buildings we see multiple perspectives in one plane. Same ideal is followed in many other paintings like (pls. 61, 62 and 71).

Very rare examples have been found in Kotah style of painting in which the artist has tried to show perspective. Paintings depict a little understanding of perspective as can be seen in the background of Radha’s Message to Krishna (pl. 62) the leaves and trees are made in smaller size than the figures of the foreground. There is depth in sky also. We see good perspective in Raga Hindola (pl. 69) as compared to other Kotah paintings. Trees towards the horizon are smaller in size. A little linear perspective can be seen in some of the hunting pictures (pl.94) and in the depiction of Laila Majnu (pls.28, 28 a) we also find a little sense of perspective. The artist’s main intention is to make the composition interesting through the bird's eye view and to decorate the painting with colours and forceful lines.
iv. Figures

Kotah artist had their own ideas for proportion of human body. The study of anatomy had a little relevance for them. They have painted stylized figures. Male, female, Kids have been painted in Kotah paintings. To the study of Male figures; they can be divided into two types:

(1) Divine figures

(2) Human Male figures.

(1). In Divine figures, we find the depiction of Shiva, Vishnu and Krishna. The body of Shiva is shown in whitish gray colour and bodies of Vishnu and Krishna are shown in blue.

The figures of Shiva are shown in blue colour having two or more hands holding attributes. The size of this divine figure is sometimes slightly bigger than other figures to show its importance. A halo or aura is also shown behind his oval face in some paintings to show his divine origin. He is shown wearing only animal skin, mundmala or the garland of snakes. In the plates 47, 47 a, 48, 105 a, we can see the depiction of Shiva.

In Kotah paintings Vishnu is depicted as mounting on his Vahan Garuda or resting on Sheshshaiya. In the painting Vishnu on Garuda (pl. 25), Vishnu is shown seated on a flying Garuda (his Vahan) with attributes in his eight hands. He is shown wearing a full arm garment with check design. He is wearing the jewellery of pearls or flowers and a mukut decorated with pointed strip. The sacred ‘U’ mark has also been drawn on his forehead. The figure is of bit short stature with round face and big almond like eyes Halo is painted only at the back of his head.

Another figure showing Brijnathji as Vishnu in the painting Brijnathji mounting his Vahan Garuda (pl. 49), depicts him as a slim figure of blue complexion, wearing red churidar pajama and white transparent robes. He is shown armed with swords, Shield, arrows, Katar etc. He is shown wearing pearl Jewellery with Mormukut. Round face,
slightly arched eye brows and a white coloured halo outlined with yellow has been depicted.

Krishna figures have been depicted in many Kotah paintings. In the early Kotah painting, the figure of Krishna is shown tall and slim as can be seen in a Raga Vansant. In this painting he is shown wearing yellow dhoti with a shash (waist belt) tied on waist, wearing mukut and beaded jewellery and is shown bare footed.

In Baramasa paintings, Krishna is depicted having features of Kotah rulers and wearing costumes like rulers, as seen in The Month of Jeyshth (pl.65). In most of the Paintings, he is depicted in profile (side pose). In some cases, body is in front posing but face in profile. In some paintings, he is shown wearing dhoti and in others transparent white robes and yellow churidar pajama like rulers. In many paintings, he is shown wearing pagri instead of mormukut.

In the paintings of the early 19th century, he is shown bit shorter than early figures and wearing golden ornaments. Round face with upturned eyes have been depicted as can been seen in Raga Hindola (pl. 69). In Holi (pl.40a), dwarf Krishna has been shown wearing frock like upper garment and yellow churidar pajama. In all these figures, he is shown barefooted. But in Rasika priya (pl. 62), he is shown wearing shawl and paduka. Krishna as child has also been painted in Krishna Quells Snake Kalia and Krishna Approaching Yashodha (pls. 56, 27). In some wall paintings, he is also painted as having fair complexion instead of bluish as seen in Krishna and Radha Seated (pl. 54).

Lord Rama has also been painted by Kotah artists. In the early 18th century depictions, the figure of Rama resembles with Krishna of Baramasa series but his mukut and costume is totally different (pl.55). In later paintings, he is shown with round face and big eyes. A halo and a chattri signs of divine honour as can be seen in (pl. 55a).

Besides the divine figures, we also find human male figures, such as the figures of rulers and common man. The figures of rulers are mostly painted large in size than other figures. This can be visualized in Maharao Ram Singh II Watching Dance Performance (pl.76) and Maharao Ram Singh II Escorting Shrinath ji (pl.77). Beard and moustaches
are depicted in the same style as Kotah rulers had. A variety of moustaches can be seen in Kotah paintings, such as, long pointed moustaches, very thin moustaches, curled moustaches, moustaches with thin brush like hairs at the end etc. We can also see in Kotah paintings, full beard covering jaw line and patch of beard on the side of face. They are shown wearing different pugris as can be seen in (sketch.1). Figures of rulers are shown decorated with rich jewellery and wearing beautiful costumes showing royal demeanor. Their faces are expressionless having straight gaze.

Figures of courtiers and attendants also seem to be painted with some likeness (pl.18). Foreigners are also painted in European costumes and semi circular hats. In some paintings, we find the depiction of wrestlers wearing short dhotis (pl. 26). We find the expressive faces in the depiction of common man as can be seen in A Craft Man Making a Toy Matchlock of Wood In some paintings were find the nude male figures of sadhus which seem to be boneless as can be seen in (pl. 24).

Studying all these figures collectively, we find slims tall figures, normal figures and short and stout male figures in Kotah paintings having big eyes with round and oval faces, wearing pearl jewellery and weapons.

Among the depiction of male costumes in Kotah paintings, we find depiction of white transparent robes having full sleeves, robes of white or other colours like red or green having golden embroidery, moongia (Green) robes seen mostly in hunting scenes. We also find depiction of short and long rhythmic dhoti among the male figures. Mostly figures are shown wearing pearl jewellery but depiction of gold jewellery is also there.

The depiction of females is more beautiful than the male figures. Both tall and short female figures are found in Kotah paintings. In Vansant Raga we can see tall female figures but in Portrait of a Dancer (pl.46), we can see short female figures. They are shown wearing short choli revealing a part of breast and lehanga as can be seen in plates 40, 45. The plain, striped designs, embroidered lehanga have been depicted in Kotah paintings. Plate no. 40, 83 and 72 depicts plane lehanga, plates 63, 66 and 67 depict
lehngas with striped lines and plates 9 and 46 depict embroidered lehngas. In some paintings, Princess wearing Mughal costumes have also been depicted as can been seen in plate number 28 and 44. In some paintings women with shawls have also been depicted as can be seen in pl.41. In maximum paintings they are depicted heavily decorated with jewellery of pearl and gold. Hand and feet are decorated with henna Mehndi (Henna). Figures are depicted with round faces, pointed nose, heaving upturned eyes as can be seen in (pls. 46, 51, and 52).

Artist has also depicted nude and semi nude female figures. Lady Yearning For Her Lover in the National Museum collection shows semi nude lady and Gopi Vastra Harna (pl. 53) and Toilet (pl. 19), we see the beautiful depiction of feminine charm.

Mostly the figures are in profile and if the front pose is depicted, the face is shown in profile. Hairs are very minutely painted. We also see shading on the faces with brown colour.

v. Colour-mass-Volume

Colour plays a very important role in the art of painting. Colour depends upon the reflection or absorption of light by a given surface and results in hue. It may vary in degree of dullness or brightness and lightness or darkness.

In the Vishnudharmottara, the earliest of the shilpa texts dealing with paintings, two lists of primary colours are found. In chapter 27, text states that primary colours are white (shweta), red (rakta), Yellow (pita), black (krasna) and green (harita).11 In chapter 40, the text maintains that the number of primary colours is five, such as white, yellow, myrobalan, black and blue. The manasollasa also records a detail description about colours12.

Kotah artists also made use of verity of colours. We find a lavish use of green, blue and yellow in Kotah paintings. The application of bright colours has made Kotah
paintings very attractive. Artists have used white for buildings or architectural forms. Decoration in the architecture has been done with pink, red, yellow and blue. Red, white and green are most common in costumes. Shading in colour can be seen in sky, animal studies and, tree trunks. Lavish use of pure gold has been used by Kotah artists. The colours were prepared from vegetables, precious stones as well as pure gold and silver. The preparing and mixing of colour is an elaborate process. It takes weeks and sometimes months, to get the desired effect. For ease to study, colours used at Kotah, we can classify them according to the availability of colours from different sources i.e. **Khanij rang, Rasainik rang, Vanspati rang and Jaivik rang.**

1. **Khanij rang** (mineral colours): Some of the colours used by Kotah artists obtained from **khanij sources** are: **khadia** (white), **Geru** (burnt sienna), **Hirmich** (Indian red), **Ram raj** (yellow ochre), **hara battah** (terraverde), **Multani mitti/lajward** (Lapis lauzali), **danfa** (menakite), **hazrate ber** (offwhite), **Shingraf** (cinnabar), **harital tabika** (orpiment), **Sona** (gold), **Chandi** (silver) and **Ranga** (tin).

2. **Rasayanik rang** (Chemical colours): Colours obtained from chemical sources are **zinc oxide** (white), **Sindur** (vermillion), **Pevadi** (chrome or lemon yellow), **Gau Goli / Golil gaye ki mitti** (Indian yellow), **kajal** (lamp black), **Rasoi Ka dhua** (smoke), **jangal** (bluish green), **seelu** (emerald green), **Mansil** (orange), **Neel** (light blue).

3. **Vanaspati rang** (Vegetable colours): **Desi Neel** (indigo), **Mahavar, Lakh** (lack) (crimson), **Rasonti** (baraberi), **Sarereone, moong ki jadh** (coral), **kaisula ke phool** etc. are used to make colours.

4. **Jaivik rang** (Animal colours): **Shankh seep ka safed** (shell white), **Kramidana** (cochineal), **sonkirva** (Beetle wings) and **Gorochan**.

   The colours like **Khadia, Geru, Hirmich, Ramraj, Harabhatta** etc. are prepared and purified by the method given below. After purification they are mixed with gums to make them ready to use.
Lajward (lapis lazuli): It is a precious stone which is used to make colour and it does not fade. It was found mostly in Afghanistan and Pharas. This colour has also been used in Ajanta paintings and also by Mughal artist. But the use of this colour is not found on manuscript paintings on tada patra (Palm leaves). It was also used in paintings on paper during Aprabhramsa. The deep blue stone is used to make this colour. It is grinded into small pieces to eliminate the white colour present in this, because this makes the tone lighter. The pieces of deep blue colour are further grinded into fine powder on a stone mixed with water and lemon juice. This process is repeated foe 4 to 5 days. After grinding, the colour attains a shine. After this, it is soaked in water and left to settle for few hours. After settling of colour at the bottom of container, water is drained off. This process is repeated 3 or 4 times, which purifies the colour and make it glossy. During purification an expert artist separates the different colours, as bigger pieces give deep hue, small pieces give medium hue and powder gives light hue. In the end they are dried and mixed with gums to use.

Danafa (malakite): It is also obtained from a very precious stone. Green colour is made from this which does not fade. The procedure to make this colour is same as that of Lapis lazuli.

Hazrate Ber: It is also found in the form of stone and is used as a medicine. It looks like a ber or supari. On breaking it, similar type of lines as found on supari can be seen. It is found in Iran and Sindh. The process of making this colour is similar as that of other two colours mentioned above.

Shingraf (Cinnabar): The colour obtained from Shingraf is called Hinglu. Shingraf is of two types first is roomy Shingraf and second is Katha Singraf. Roomy Singraf is used for painting. These singraf has thin shiny needles because some content of Mercury is found in this. For grinding this, it is mixed with milk of Sheep and grinded for 15 to 20 days. This finely grinded powder is soaked in water overnight. The further process is same as that of above mentioned colours.
Harital Tabki (Orpiment): there are two types of Harital. First is Godanti Harital and second is Tabki Harital. For colours only Tabki Harital is used. It is mostly used to make mixed colours. To purify, it is grinded with milk and thuhar. It has a light yellow hue.

Sona (Gold powder): In Kotah Paintings, gold is used in powder form. This powdered gold was called as Hilkari by Mughal artists. For preparing this colour first of all finely powdered of gum and honey are mixed in smooth container of china clay to form a paste. After this the golden strip is pasted on it and is rubbed with thumb. To have ease in rubbing a little water can be sprinkled. When all the strips are finely grinded and a paste is formed then the container should be filled with water. When paste settles down water is poured off and process is repeated 2 or 3 times. Again this container is filled with water in which few drops of lemon are added. This water is also drained off and paste is dried to form the powder and stored in glass bottle.

Range Ki Hilkari (tin powder): It is also called Katir in Rajasthan. In paintings, it is used in place of silver because it is very fast colour and does not fade. After applying this in the paintings, burnishing is done to make it shiny like silver.

Kajal (Lamp Black): This colour is obtained form the Diva or earthen lamp which is lighted by Til oil. This Kajal is mixed with akda milk. This is mixed with water and gum for using in the paintings.

Jangal: This is a bluish green colour. To prepare this, brass powder and nau sadar are mixed in earthen pot and Sirka is added to it. After covering the lid, this pot is buried in earth for 40 days. The rust is collected after 40 days and dried in shade and is mixed with gum to be used in paintings.

Mahavar (lack): Red colour made from lack is called mahavari rang. It has been used mostly is Rajasthani paintings and pat-chitras. Lack of Peepal and Kusum is mostly used to make colour. To prepare this colour, Lack Dana and Suhaga are soaked in water in an earthen utensil. It is cooked on fire and pithani lodh and Suhaga Churan are added to this mixture. When red coloured is formed it is filtered and poured in a plate and cotton
balls are put in this mixture, which soak the mixture and balls become hard on drying, these balls are called *Chukha*. If this lack is cooked in copper utensil then green colour is formed and cooking it in iron utensil violet colour is formed.

*Krami -Dana* (Cochineal); *Krami- Dana* is an insect found on cacti. For making colour only female insect is used. To make this colour, the powder of *Krami -dana* and *pithani lodh* are tied in cotton cloth and soaked in water overnight. It is cooked on low flame. This colour is filtered and stored in bottles.

*Sona Kirwan* (Beetle wings): This colour is formed from the wings of Beetle insect. Its wings are collected and stored. This colour is used for jewellery. For using this in paintings, it is cut in desired shapes and pasted in the paintings.

**vi. Light and Shade**

In Kotah paintings, light and shade does not depict one light source. The lights seem to be coming from all the sides in the composition. But in human figures, we see an attempt to show roundness, as can be seen in *Portrait of Madho Singh* (pl. 12). A good attempt of shading under the eyebrows, lips, near the cheek bones, behind the ears and under arms can be visualized in the paintings. Depiction of light and shade can also be seen in the ground in Kotah paintings as can be seen in (pl.72). We can see a little shading in tree trunks and the mountains, but this is irrespective of single source of light. Light and shade can also be seen in animals in some paintings for example in pl. 88.
vii. Texture

Texture is an important element of work of art as colour, style and theme. Texture gives a character to the painting. It has capacity to determine the mood and visual effect of the painting. Texture has two dimensions.

1. Tactile

2. Visual

In painting, the tactile quality often comes from the material used. Kotah painters have used texture in the depiction of nature such as the branches of the trees, leaves, hair, jewellery, skins, rocks, furniture etc. In a beautiful painting depicting *Dancers* (pl.83), artist has beautifully captured and depicted the texture of hair, the texture of jewellery, texture of *Odhni* and its transparency has been beautifully rendered. In *Durjansal Watching Lion Family* (pl.86), the texture of different types of grass has been beautifully depicted. In *Lady with a Fan* (pl.102), the texture of jewellery and transparent embroidered *dupatta* has been beautifully rendered. Kotah artist has tried to show the texture in the paintings with a very fine brush. The term *Pardaz* as has already been discussed in line, is beautifully used to represent texture in the animate and inanimate objects such as *chajjastones* (pl. 50, 57, 65, 71), cloths, jewellery, skin, hair (pl.83), furniture, leaves, grass, tree, bolsters, rocks etc. In animals, such as, Elephants, Horses, Lions, Tigers, Peacocks etc (pls. 79, 85, 88, 88 a), the texture is minutely observed and depicted. Splashes of lightening in sky also represent texture in the paintings as can be seen in (pls. 52, 81 and 97). In some pictures, *hatching* has been used for imitating the texture of the grass as evident in the hunting pictures (pls. 85, 87, 92, 93 and 96). *Hatching* is also used for the *chhaja* stones as appear in *Conversation Scene* (plate. 71). *Cross-hatching* is evident in *Elephant with Four Tusks at Holi* and stippling appears in the dresses of the rulers.

Besides *Pardaz* the Kotah artist has also tried to represent different types of texture for the garments and animals as evident in *Vishnu on Garuda* (pl. 25).
viii. Landscape

Depiction of nature played an important role in Kotah paintings. It was more symbolic and decorative. Trees, sky, lotus ponds, bird and animals, hills and mountains etc. are the different aspects of landscape of Kotah painting.

a. Trees

In the bygone age, Kotah was surrounded by lush green forests which served as hunting sites for the rulers. There was jungle in Kerai, Jora ki Bard, Moti Paj near Ghatoli, Mukundarah also called as Barah, 32 miles from Kotah, Alnia. The inspired Kotah artists have depicted such dense vegetation in their paintings. Trees found in different sites have been faithfully depicted in hunting scenes. Ber trees, Saru trees, Gurjan tree, Khejda tree, Mokh tree, Kadamb trees, Pala tree, Bewda tree, Korda tree, Paras Pipul, Dhok trees, Mango tree, Jamun tree, Banana tree, Palm tree and flowering trees like red flowering Ashoka tree, Champa, Chameli, Chandani, Raat ki Rani etc. all found in Kotah locale, have been depicted in hunting scenes. Bushes like ber and negad arakel, gvarpatha etc. are also painted in Kotah paintings. All these trees are very much decorative and stylish.

We find highly detailed tree trunks in some early painting as can be seen in a leaf from Bhagavata Purana series, Krishna Subduing Snake Kalia (pl. 56) and in a leaf from Rukmani Parinaya series (pl.59). But mostly in Kotah, tree trunks are painted flat with little shading, as can be seen in Vastraharna Lila (pl. 53) and Krishna Abhisarika Nayika\textsuperscript{15} In contrast to the tree trunks, stylized leaves have been rendered with minute details, having a three dimensional effect created by shading. The depiction of leaves becomes broader in Kotah as comparative to Bundi. We find the trees with almost triangular crown of leaves, some trees are painted with few leaves on the top and some trees are painted with semicircular tops which seem to be painted with spray painting but are not spray. All the three types mentioned above can be seen in Maharao Umed Singh I and Nobles Shooting Lions in Alnia (pl. 89 b) painted by Joshi Hathua in c.A.D 1784 and is now in the collection of Rao Madho Singh Trust Museum, Kotah. These paintings also exhibit the variety of vegetation in Kotah paintings. Trees with flowers and fruits have
also been painted as can be seen in the paintings *Lady Swoons* (pl. 11) and *Naming of Krishna by Gargacharya* (pl. 11). The artist does not have tried to depict the perspective through trees, with rare exceptions in which we see perspective. In some paintings trees have been used as decorative purpose also as can be seen a line of small tress on the hill in A scene from *Rukmani Parinaya* series (pl. 59) and *Krishna Lila* (pl. 51).

**b. Mountains**

Mountains have also been depicted in Kotah paintings, which are generally shown silhouetted against the sky in background. They are drawn with curved lines and round mushroom like top, sometimes they have been painted almost straight having roundness at the top, as can be seen in the painting, *A Tigress Shoot in Open Landscape* a sketch of Rao Madho Singh Trust Museum, Kotah. The depictions of mountains in Kotah are highly stylized and they seem to be standing in order like an army. In some paintings, the game of hunt is being played on the hills as can be seen in *Brijnathji and Maharao Arjun Singh Aboard a Hunting Barge on the Chambal River* (pl. 15) in which hunters are shown hunting of Bear on the mountains with sword and arrow and painting *Maharao Ram Singh ji Shooting Tigers* (pl. 92) depicts tiger hunt in front of long whitish hills. The mountains are painted in white, pink and blue and have an impact of Persian style, but exhibiting a strong Kotah character. In some paintings, we see a totally different kind of depiction of mountains as can be seen in *Maharao Ram Singh Playing Polo near Gagron* Hills in this miniature are painted in green, yellow and orange colour. Depiction of valley is also there in this painting. Murals in the niches of *Bada Mahal* depicting *Harem* scene, also shows another style of mountains depiction at Kotah (pls. 42, 54).

**c. Lotus Ponds**

Like Bundi paintings, ponds are also an important feature of Kotah paintings. Kotah artist has painted water in ponds with white lines on blue, black and steel gray base. The painting *Krishna Slays the Snake Kalia* shows a blue colored base (pl. 56), *Maharao Arjun Singh Celebrating Janamashtami* shows black or dark grey base colour (pl. 97
a) where as *Brijnathji Mounting on His Vahana Garuda* shows gray base (pl. 49). In some paintings water is represented with flat background with only white line at the edge suggesting water, as can be seen in *Madho Singh of Kotah Hunting Boar from Horse back*.

Artist has depicted water ripples in different kind of lines. Semicircular line joined edge to edge like grapes as visible in *Krishna Subduing Snake Kalia* (pl. 56) and *Vasant Raga*. Long continuous wavy lines, are seen in *Elephant with Four Tusks at Holi* and *Krishna Lila* (pl. 51). A web or small flower of lines starting from one point as visible in *Brijnathji and Maharao Arjun Singh aboard a Hunting Barge on the Chambal River* (pl. 15), complex or web of curved lines as visible in *Vastraharna-Lila* (pl. 53). In many ponds we find the depiction of fish, ducks, snakes and crocodile head emerging from waters. We find depiction of lotus buds and flowers in white and pink colours. Lotus leaves are painted fully opened like a plate and half closed which looks like a bowl. Streams are shown with rocks, ducks and low grass on the bank as is visible in *Young prince on Horse back near a Shiva Shrine* (pl. 24). Fountains are also depicted in Kotah paintings as can be seen in pl.11, 63 and 65.

**d. Animals and Birds**

Depiction of animals with accuracy of form and well defined outlines are the chief characteristics of Kotah School of paintings. The depiction of Elephant in Kotah paintings is unmatched. History records that the Elephant combats were staged in great courtyard inside the Kotah Fort. Many Elephant studies of Kotah School by Kotah master are seen in various collections. His drawings display the intense emotions of the animals. We find a beautiful depiction of demon Elephant by him in a leaf from the *Bhagavata Purana* series, named as *Krishna Quelling Elephant Kuvalayapida* (pl. 57), in which we find one of the earliest depictions of Elephant by Kotah master. After seeing the depiction of emotions by Kotah master in *An Angry Elephant Breaks its Chain* of Rao Madho Singh Trust Museum, Kotah, we can call him the Rembrandt of Elephant Portraiture. Coloured Khaka named as *Panther Hunt* (pl. 88 a) painted by sheikh Taju presents before us the finest style of Elephant depiction of the early 18th century. Massive strength and
energy can be felt in this animal depiction with verve and draftsmanship. Beautifully decorated elephants can also be seen in the procession scenes.

Others than Elephants, in the depiction of Lions, Tigers and Panthers, the artist has captured the likeness of the animals in different postures, bringing out the muscles and parts of the body with perfection. These animals are mostly depicted in the hunting scenes, being shoot or attacked with other weapons by hunters, or shown running to save their lives or are shown hunting minor animals for food. A hunting scene by Joshi Hathua depicts a Maharao Umed Singh and Nobles Shooting Lion in Alnia (pl. 89 b). In this painting artist has captured the movements of the Lion, how the animal came, how it reacted to rope enclosure, its out burst, and its fury and how it ran and was shoot. All the steps have been beautifully rendered by artist. The paintings of Kotah also captures the life style of animals, as seen in Brijnathji and Durjan Sal Watching Lion Family (pl. 85, Paintings like Maharao Umed Singh Hunting Tigers (pl. 86) Umed Singh Hunting in a dense Forest(pl.89), Maharao Ram Singh of Kotah Hunting Tigers (pl.91), Ram Singh II Shooting Tiger (pl.30). Maharao Shattrusal II hunting Tiger (pl. 94), Ladies Hunting Tiger’s (pl. 95). All these paintings show the marvelous depiction of Tigers. The large carnivore, Panther also finds depiction in Kotah paintings, a coloured Khaka Panther Hunt (pl. 88 a) depicts this animal being hunted by a trained hunting Elephant. Cheetahs are also painted by Kotah artists. This animal was reared and trained in Kotah to help the rulers in hunting game. Maharao Umed Singh II Hunting Deer (pl. 88) shows the pet Panthers being instructed for hunt. Artist captured the movements of black Buck. And in the paintings, Two Princess Shooting Deer of Rao Madho Singh Trust Museum, Maharao Umed Singh Hunting Deer, we find the extra ordinary depiction of deer and black buck with full of movement. They seem to be weightless. We find the depiction of Horses, as can be seen in the paintings, Battle of Rama and Ravana (pl.55), Maharao Ram Singh II on a Royal Chariot (pl.78), Maharao Ram Singh II Riding a Horse on the City Palace, Kotah (pl. 82), Equestrian Portrait of Maharao Ram Singh II (pl.30), Maharao Kishore Singh II Paying Homage to a Visitor (pl.55), Maharao Ram Singh II (pl.36) and many more like Camels in (pl.71), Bull in (pl.90), Boar in (pl.87), Bear and Monkey in (pl.55) etc. have also been depicted. An interesting thing to note is that mostly
the animals are painted in profile. Depiction in other poses is rare. After studying the animals in Kotah paintings, one can admire the artists for painting them with careful observations. Attention is paid to use the pigments, so as to reflect the identical colour of skin with original animals. Animals at rest have also been painted as can be seen in leaf from Baramasa (pl. 65), but violent action of animals in hunting scenes fascinated the artist most.

Birds in Kotah paintings have also been painted by the artists for decorative purposes. Birds like Ducks, Swans, Peacock and Parrots etc. have been painted. Sometimes they show the emotions of the lovers both in separation or union. Peacock has been beautifully depicted in some paintings. It can be seen in Krishna Lila, Ragini Gaur (pls. 51, 70) respectively.

**ix. Expression in Composition**

In the miniature paintings, by using different lines, forms and colour, the artist conveys something about feelings, emotions or creates a sense of time. This is called expression in composition. This expression in the composition can be visual or hidden.

Both visual and hidden expressions can be seen in Kotah miniatures. Visual expression can be seen in the paintings such as dancing, hunting, toilet scenes etc. In Maharao Ram Singh II on the Royal Chariot (pl.78), just by seeing the lady figure, we get to know that she is dancing. Likewise a figure with folded hands expresses the thankfulness or worship which is also depicted in many of the paintings of Kishore Singh II time. Expression can also be seen in Toilet scene (pl. 103) and many other examples of visual expression are depicted in Kotah paintings. When an artist uses different form and assembles them in the painting so as to express some feeling or emotions is called hidden expression. Rasikapriya, Baramasa and Ragamala paintings are the best examples of hidden expression of Kotah miniatures. In Kotah paintings depiction of animals is very expressive, which display great strength, energy and movement.
Kotah paintings represent the nine rasas. Out of these, the following are the rasa which can be seen in Kotah style of miniature paintings.

1. **Veer Rasa** or heroic mood dominates hunting scenes, which have been painted in abundance in Kotah. Veer Rasa can be seen in the paintings like *Umed Singh Hunting Boar* (pl.80), *Umed Singh Hunting Deer* (pl.88), *Maharao Ram Singh II hunting Buffalo* (pl. 90) etc.

2. **Raudra Rasa** (The furious sentiment) can be seen in *Maharao Shattrusal Hunting Tiger* (pl. 94).

3. **Shant Rasa** can be seen in *Rukmani Parinaya* (pl.59) in which a King standing in front of yogi is shown.

4. **Karuna Rasa** (Sentiment of mercy and compassion) *Lady Yearning for Her Lover* in the National Museum collection depicts Karuna Rasa.

5. **Hasya Rasa**: (Sentiment of mirth, laughter and comedy) can be seen in the scenes related to the life of Krishna, in which the child Krishna is shown stealing the butter and distributing it among other Gopas and Monkeys (pl. 58).

6. **Shringar Rasa**: Toilet scene shows a lady drying her hair, *Lady Combing the Hair of Radha* and a *Lady Wearing Lehanga* are the best examples of Shringar Rasa (pl. 19). The paintings depicting *Ragamala, Baramasa and Nayaka Nayika Bheda* are also associated with Shringar Rasa. Paintings like *Month of Jyestha, Krishna Lila, Lila Hava and Month of Pausha* are good examples of Shringar Rasa. These paintings depict the emotions of lovers in union and in separation, like in *Raga Hindola* (pl. 69), we can see love in union and in *Ragini Gaur* (pl. 70), we see the loneliness of a lady.

7. **Adbhut Rasa**: Adbhut Rasa (The sentiment of wonder and amazement) can be seen in paintings, such as, *Maharao Ram Singh II on the Royal Chariot* (pl.78). *Maharao Ram Singh II* (pl. 79), *Maharao Ram Singh Riding Elephant on the Canopy* (pl. 81) etc.
Like Bundi, Kotah artists were also very much interested to depict paintings in a series, such as, *Ragamala* (pls. 69, 70), Baramasa (pls. 63, 64, 65, 66, 67, 68) and *Krishna Lila* (pl. 51) etc. Kotah artists have painted many paintings in series which contains love stories, like the story of *Madhavanala Kamakandala* has been painted in series. It has been painted in c.A.D. 1620-30 and is now in Rao Madho Singh Trust Museum Fort, Kotah. Paintings based on the love theme of *Dhola Maru* have been painted in series, is one of the most important love story of Rajasthani Literature.

*Madhu Malti* paintings based on the love story composed by Kayastha poet *Chatarbhuj Das Naigam* have also been the favourite subject of Kotah artists, which is also painted in series (pl. 72).

Three sets of *Bhagavata Purana* series have been painted by the Kotah artists. Two sets are preserved in the Government Museum, Kotah and paintings of 3rd set are scattered in the different art Museums and their exact location is not known. One painting from this set, painted in the mid 19th century is studded on the wall of *Bada Mahal* of Kotah (pl. 58).

Various sets of *Baramasa* paintings have also been painted in series. Few paintings from the second set are pasted on the walls of *Bada Mahal*, Kotah.

Several sets of *Ragamala* paintings have been painted by the Kotah artists. Which are now in various collections in India and abroad In the *Bada Mahal* Kotah, we find few *Ragamala* paintings of Kotah style (pls. 69, 70) and some *Ragamala* paintings of Kotah style also painted at Uniara-the thikana of Kotah. These are also pasted on the walls of *Bada Mahal*, Kotah\(^1\).
xi. Prop

Prop in the painting means supporting things or articles. Props make the picture interesting. They are used sometimes for decorative purposes and sometimes to balance the paintings and show the significance of the theme.

In Kotah paintings many props have been used. Musical instruments, bairagan, utensils, Palki, weapons, pichkari, Aarti thal, hand fans, cloth fan on the ceiling, chaupar, ladder, boats, big bolsters, chauri, Flag, Chattaries, Insignia, Marshal, Fountains, Mirrors, Bird cage etc. are the props which have been painted in Kotah paintings.

Among musical instruments, we find the depiction of Tambur or Veena as can be seen in a scene from Rukmani Parinaya Series (pl. 59), Nakkara and Dholak can be seen in Krishna quelling the Snake Kalia (pl. 56). Nakkara is a kind of drum like a big bowl. Small size Nakkaras were used for musical performances. It was always beaten with sticks. Dholak is an almost elliptical drum, covered on both sides with skin, the edges sewn with gut or leather, interwoven in the form of rope and tied like a loop about the ends. These loops are used to tighten the skin. The tension of the skin controls the tone of the sound. Nafir is also depicted in some paintings. Qarna is also used. This long pipe instrument could be straight or curved, made of brass or silver as can bee seen in miniatures like Gangaur (pl. 40).

Rubab, a musical instrument made from larger shell of coconut fruit to which was attached a long hollow piece of wood. Generally it had 6, 12, 18 strings and could be straight or curved at the end. It can be seen in Lady listening music (pl. 44). Other than these dafli (Framed Drum) a round instrument to be beaten by fingers and cymbals which called Jhajh in Hindi, has two plates (each plate is held in one hand by the strings and are struck together to play the music) can also be seen in the paintings.

Bairagan (stick) is an instrument used by sadhus during their meditation to support the arms. This can be seen in a painting Young prince on the Horseback near the
Shiva Shrine. Many kinds of utensils are also used as props in Kotah paintings such as Qabs (Fruit dish), Surahi, wine containers, drinking cups, pots etc.

Royal insignias or ensigns were used by Kotah rulers which is the symbol of dignity and power. Royal chatar or umbrella which is a symbol of royalty and dignity can be seen in many paintings especially in the procession scenes Sayaban or Aftabgir can also be seen in the procession scenes as well as in other paintings also. It has long pole and leaf shaped or circular top mounted on it. It was also considered fashionable.

The Alams painted in procession scenes are usually more than five. The Alams used by Kotah are much simple than Mughal Alam. Special attendants were assigned the responsibility for carrying weapons like guns, swords, katar, bow and arrow, spear etc. Black coloured shield is very common in Kotah paintings. Red coloured flag can be seen in Kotah paintings in processions with dots of yellow on it. Chauri or fly whisk (a privilege of princess and nobles) has also been painted in Kotah paintings. It is used in Palace scenes, processions, Darbar scenes, Ragamala, Portraits etc. The marshal made from peacock feathers became more popular in Kotah paintings.

Boats of red colour are also painted in the paintings, sometimes empty boat is shown in the water as can be seen in Krishna Lila (pl.51).

Fountains are shown in Palace gardens with rectangular basins without ornamentation. Saddle on the Elephants and Horses are also painted in the paintings which are very much decorated having royal carpets and jewels (pls.77, 79, 80, 81). Palki is also beautifully depicted in Kotah paintings in camp scenes and hunting scenes (pls. 84, 89). Red coloured ladder is depicted in some of the paintings and can be seen in hunting scenes (pls. 86, 91), Hand fans can also be seen in some paintings (pls.99, 102). In the scenes of Holi festivals, Pichkari, containers, Gulal etc. are the major props.

We find depiction of Aarti thal, idol, ceiling fans in the devotional paintings as can be seen in Kishore Singh II's time. Mirrors can be seen in Hindola Raga (pl. 69) and Bilaval Ragini. Plain and embroidered bolsters with beautiful tassels, decorative bed sheets, deepdans, pandan etc have also been shown in Kotah paintings. Decorative
bottles with very slender necks with round or egg shaped base etc. can also be seen in Kotah paintings.

Border, inscriptions on front and reverse of the painting, huqqa, heena, sandal paste shown on the foreheads of the ladies, jewellery, carts, divas etc. are the major props of Kotah paintings which are usually ignored by the spectators, which project the historical, social, cultural and regional background of region.

xii. Interior Decoration

Interior decoration of the painting is a very important aspect. The miniatures of Kotah are richly decorated with the various objects like royal furniture, decorative floors, carpets, curtains, niches, decorated walls, chattar, beds, triponds, bolsters, bed spreads, canopies, chauri or fly whisks etc.

First of all, while observing the miniatures of Kotah, we see that in most of the paintings, the rulers are shown seated on the carpets or jajjim. These carpets are decorated with floral designs, sometimes plain carpets with green and golden borders, all over decorated with golden motifs, some times plain red carpets are also shown in the paintings (pls.77, 79, 81 and 84).

Throne (the insignia of royalty) has also been depicted. Several kinds of thrones used by Kotah Kings have been shown in the paintings. Low stool like throne without a back support can be seen in pl.11, Square throne in green and golden colour with high back, can bee seen in pl.12 and a big golden throne with high back decorated with green is visible in pl.51. Hexagonal throne is depicted in Bilaval Ragini. We see that highly decorative thrones painted in the Mughal and other Rajasthani miniatures are not found in Kotah paintings. We can say that the Kotah rulers prefer to sit on the floor or on the platforms or pedestals.
Other than thrones, royal takhat and chair can also be seen. Royal takhat without top shade and with top shade both have been depicted in Kotah paintings. The royal takhats in darbar scenes are covered by a small decorative or plain cloth known as canopy supported by four rods as can be seen in pl.32. The pavilions and balcony are also shown covered by decorative cloth canopies, supported by rods as seen in pls. 40, 41, 42, 43 and 44. The wall of the balcony is also decorated with hanging carpet, a symbol of royalty and dignity (pls. 40, 41).

We find red curtains, plain curtains, curtains with golden motifs having golden and green borders etc look beautiful. All these hanging and rolled up curtains of doors and windows show the impact of Bundi School and add a great charm in interior decoration.

The floors are decorated with black and white tiles, or simply white tiles etc. Such type of tiled floor can be seen in the beautiful miniatures Lady watching a Fainted Yogi and Ladies Enjoying the Music (pls.43, 44). Floral motifs have also been painted in pls 9, 11a, 11, 12, 16, 40, 41, 43 show different types of floor decorations. Niches have also been decorated with slender neck bottles, cups etc. Top of the walls have been carved in simple geometrical patterns. In some of the paintings, we find ponds in varandas surrounded by floral and big leafy plants (pl. 61). Various types of railings on the sides of Varandah have been painted as can be seen in pls. 40, 44, 46, 61, 70 and 75.

Domes have also been decorated with decorative motifs (pls 37, 70) and are painted with different colours - red, green pink, white etc. In some of the paintings the platforms are shown in the lotus ponds, inside or out side the Palaces look interesting (pl.44).
REFERENCES

3. Ibid., cat. 44
4. Ibid, cat.
5. Ibid., p.156.
7. I bid, p.75, fig.1.
8. I bid, cat. 10.
10. Ibid : 10
12. Ibid., p.46, fig.8.
14. Ibid., p.46, fig.8.
15. 
16. 
18. 
20. Ibid., cat.13.
21. Personal visit to Bada Mahal, Kotah
Sketch No. I, Pagries or Head gears Painted in Kotah Paintings
Sketch II. Royal Insignias Painted in Kotah paintings.
Sketch, IIa, Royal Insignias Painted in Kotah paintings.
Sketch No. III, Trees in Kotah Paintings.
Sketch No. IV, Mountains painted in Kotah Paintings.
Sketch No. V, Mojaris (Foot wears) painted in Kotah Paintings.
Sketch No. VI, Animals Painted in Kotah Paintings.
Sketch No. VI a, Animals Painted in Kotah Paintings.
Sketch No. VI b, Animals Painted in Kotah Paintings.
Sketch No. VI c, Animals Painted in Kotah Paintings.
Sketch No. VII, Birds Painted in Kotah Paintings.
Sketch No. VII, Lehanga Painted in Kotah Paintings.
Sketch. VIII, Musical Instruments painted in Kotah Paintings
Plate No.108, *Types of facial features in Kotah Paintings (Details from Paintings).*
Plate No.109, *Depiction of Clouds in Kotah paintings* (Details from Paintings).
Plate No. 110, Depiction of Domes in Kotah Paintings (Details from Paintings).
Plate No. 111, *Depiction of Trees and Shrubs in Kotah Paintings* (Details from Paintings)
Plate No. 112, *Depiction of Trees and Shrubs in Kotah Paintings*  
(Details From Paintings)
Plate No. 114, *Depiction of Trees and Shrubs in Kotah Paintings* (Details From Paintings)