

VISIONS OF PARADISE INDIAN COURT PAINTINGS

ARTWORK LABELS

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Visions of Paradise: Indian Court Paintings

The artists of the Rajput royal courts produced some of the most richly decorated and exquisitely detailed paintings in the history of art. Evolving from the convergence of formal Persian painting traditions with the colourful indigenous Indian Jain and Hindu painting styles, these works portrayed idealised, luxuriant visions of the lifestyle and spiritualism that existed within the Rajput courts.

In 1980, the NGV's collection of Indian paintings was transformed by a hallmark acquisition of over 270 works through the Felton Bequest. This established the collection as the largest of its type in Australia and one of the leading collections of Indian paintings in the world. Many of the works are exhibited here en masse for the first time, offering a rare insight into the life and times of the Rajput courts and pre-eminent kingdom of Mewar and its palace city of Udaipur.

Scenes of palace life include ceremonies, views into kings' apartments and intimate glimpses into the secluded world of the *zenana* (women's quarters). In portraiture, generations of Mewar kings feature alongside other Rajput and Mughal rulers. Religious themes include episodes from Hindu legends and scenes of devotion, while large, immersive paintings depict epic hunting adventures, royal events, elephant fights, palaces and the sumptuous lifestyles of the maharajas and maharanas of Rajasthan.

The confluence of two styles

These three works display the two distinct painting traditions that converged to form the Rajput painting style. The first two paintings exhibit an indigenous Indian figurative manner that has stylistic origins in the expressive qualities of ancient Indian art and the sculptured figurative decoration found on Hindu temples. This can be seen in the exaggerated eyes, pronounced hips and circular breasts of the figures in the paintings. The third painting displays the Persian style of painting that was introduced by the early Mughal emperors Babur, Humayun and Akbar, and features a sense of realism through identifiable characters and three-dimensionality.

Top to bottom, left to right

INDIAN

Sakra commands Harinagamesin: folio from a Jain Kalpasutra manuscript

15th century, Gujarat

opaque watercolour and gold paint on paper

Presented by Hamza Gallery, 1982

AS5-1982

...continued overleaf

MITHRAM

Indian active c. 1525–50

Folio from a Bhagavata Purana: Yashoda nursing the child Krishna

c. 1525–50, Delhi/Agra

opaque watercolour on paper

Felton Bequest, 1976

AS26-1976

MUGHAL

Akbar receiving gifts from his ministers from the Akbarnama

c. 1600

opaque watercolour and gold paint on paper

Felton Bequest, 1977

AS8-1977

The evolution of Rajput painting

This group of works includes early Mughal and Rajput paintings that resulted from the early coexistence of these two great cultures. Under the patronage of enlightened and open-minded Mughal and Rajput courtiers, painters specialising in portraiture captured the individual personalities of their subjects with a level of intimacy not seen in Indian painting before. The third Mughal emperor, Akbar (in this group), consolidated this hybrid style by establishing an atelier of local Indian artists under Persian mentorship, combining the refinement and skill of Persian painting with the passion and vitality of the paintings of Hindu epics. Akbar's son Jahangir continued to actively nurture the development of this style.

Top row, left to right

MUGHAL

The Emperor Akbar with a hawk

c. 1600

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS17-1980

...continued overleaf

MUGHAL

Prince Parviz

c. 1620–25

opaque watercolour on paper

Felton Bequest, 1980

AS18-1980

INDIAN

Raja Rai Singh

late 17th century, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS57-1980

BAKHTA (manner of)

Indian, c. 1760 – c. 1810

Maharaja Madho Singh I of Jaipur

c. 1760, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS199-1980

...continued overleaf

Bottom row, left to right

INDIAN

Portrait of a nobleman

17th century

pencil, watercolour, sepia ink and gold leaf on paper

Felton Bequest, 1977

AS10-1977

INDIAN

Maharana Amar Singh II of Udaipur

early 18th century, Mewar, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS58-1980

Standing portraits

Realistic portraiture was not known in India before the arrival of Persian painting styles, which were introduced by the Mughal invaders in the first half of the sixteenth century. During this new age of enlightenment local Indian artists who had painted religious subjects in a simple, vigorous manner worked alongside Mughal artists who were well practised in delicately illustrating identifiable historical figures. This fusion of ideas established a new hybrid style of painting and portraiture that became popular with the emperors, kings and other important entities of the time.

Costumes of the most extravagant fabrics; pearls and precious stones; and every sash, whisker, jewel and turban feather are depicted as immaculately as the subject's expression. To emphasise the rulers' dignified stance, backgrounds are limited to one or two flat colours. In a favoured style, an alluring green background is contrasted against the Rajput warrior's radiant saffron robe, or against the delicate transparent white of his *jama* tunic. With very few exceptions the subject is captured in perfect profile and depicted holding the symbols of royal character: a small flower held to the nose symbolising the king's refinement and love of the arts, and a straight sword, symbolising his prowess in battle and expertise in political affairs.

Top row, left to right

INDIAN

Maharaja Nathji, younger brother of Maharana Jagat Singh II

1737, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS148-1980

INDIAN

Maharana Jagat Singh II

c. 1740 – c. 1745, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS139-1980

INDIAN

Maharaja Anup Singh of Bikaner

late 17th century, Bikaner, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS29-1980

...continued overleaf

MUGHAL

The Emperor Aurangzeb

c. 1660–70, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS21-1980

CHOKHA (attributed to)

Indian active 1799–1824

Prince Amar Singh

c. 1815, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS228-1980

RAMJI

Indian active c. 1760

Maharaja Madho Singh I of Jaipur

c. 1760, Jaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS43-1980

...continued overleaf

INDIAN

Maharana Jawan Singh with Rawat Dule Singh

c. 1835, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS258-1980

INDIAN

Maharana Jagat Singh II

c. 1740, Udaipur, Rajasthan

opaque watercolour on paper

Felton Bequest, 1980

AS131-1980

SAHAJI

Indian active mid 18th century

Maharana Jai Singh

1761, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS197-1980

...continued overleaf

INDIAN

A Rathor prince

early 18th century, Udaipur, Rajasthan
opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS77-1980

Bottom row, left to right

INDIAN

Chandangir

c. 1720–30, Udaipur, Rajasthan
opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS110-1980

INDIAN

Maharaja Pratap Singh of Jaipur

c. 1800, Jaipur, Rajasthan
opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS46-1980

...continued overleaf

INDIAN

Maharana Jawan Singh

c. 1830–35, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS256-1980

INDIAN

Prince Jagat Singh of Jaipur

c. 1793–95, Jaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS45-1980

SAHAJI

Indian active mid 18th century

Maharana Amar Singh II

1761, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS198-1980

...continued overleaf

INDIAN

Maharana Jawan Singh

c. 1835, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS262-1980

Seated portraits

In contrast to the plain backgrounds and compositional conventions used in standing portraits, seated portraits offer a more intimate insight into the personalities and lives of the court rulers. The subjects are usually placed centrally at a *darbar* (formal assembly); a larger physical appearance than their surrounding courtiers indicates their status and, in the case of the kings of Mewar, Jaipur and some other states, a golden nimbus represents their mythical descent from the sun. This feature is not seen in portraits of princes, noblemen and attendants.

Seated on exquisitely woven rugs or a raised dais, and supported by luxuriant cushions, the subject is often taking shade beneath an elaborate canopy or relaxing under a moon and star-lit sky. When meeting his *sardars* (chieftains), the Rajput king commonly makes the *vitarka mudra* – the preaching, or discussion, hand gesture – and receives the *namaste mudra* gesture of greeting from his visitors. Turbans decorated with feathers indicate the ruler's status, and swords and shields by their side symbolise their bravery and warrior heritage. Kings are often seated among fountains and flower gardens with a favoured pet or listening to music. A languid mood is suggested by the king smoking his favoured *huqqa* (water-pipe) while being fanned by an attendant with a *morchal* (a fly-whisk made from peacock plumes) or *chauri* (one made from yak-tail hair).

Top row, left to right

INDIAN

A Pahari Prince and attendant

17th century, Mankot

opaque watercolour and gold paint on paper

Felton Bequest, 1976

AS131-1976

INDIAN

Maharana Amar Singh II listening to music at night

c. 1700, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS71-1980

INDIAN

Maharana Jagat Singh receiving two ministers

c. 1745 – c. 1750, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS137-1980

...continued overleaf

INDIAN

Maharana Amar Singh II with his son Sangram Singh II

c. 1705, Udaipur, Rajasthan

opaque watercolour and gold and silver paint on paper

Felton Bequest, 1980

AS72-1980

Bottom row, left to right

INDIAN

Thakur Bharat Singh listening to music

late 18th century, Bundi, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS50-1980

MUGHAL

The Emperor Aurangzeb with nimbus, seated on a throne reading the Qur'an

c. 1700

Gouache and gold leaf on paper

Felton Bequest, 1980

AS22-1980

...continued overleaf

RAMJI (attributed to)

Indian active (c. 1760)

Maharaja Madho Singh I of Jaipur

c. 1760, Jaipur, Rajasthan

opaque watercolour and gold and metallic paint on paper

Felton Bequest, 1980

AS44-1980

INDIAN

Maharana Sangram Singh II and a sardar

c. 1720–25, Udaipur, Rajasthan

opaque watercolour on paper

Felton Bequest, 1980

AS84-1980

Top row, left to right

INDIAN

Maharana Bhim Singh seated on a lion-throne

c. 1820, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS230-1980

INDIAN

A Mughal officer

c. 1720 – c. 1730, Udaipur, Rajasthan

opaque watercolour and gold paint on wasli paper

Felton Bequest, 1980

AS107-1980

INDIAN

Maharana Bhim Singh and a sardar

early 19th century, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS225-1980

...continued overleaf

KESU RAM

Indian active 1762–67

Maharana Ari Singh with two sardars

1762, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS180-1980

INDIAN

A seated nobleman

mid 18th century, Bikaner/Nagaur, Rajasthan

pencil and watercolour on paper

Felton Bequest, 1980

AS39-1980

Bottom row, left to right

INDIAN

Maharana Jawan Singh with two sardars

c. 1835, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS261-1980

...continued overleaf

INDIAN

Rao Chattar Sal of Bundi with his son Bhao Singh

c. 1680, Mewar region, Rajasthan
opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS67-1980

INDIAN

A prince receiving an officer

late 17th century, Bundi/Mewar, Rajasthan
opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS66-1980

INDIAN

Prince Amar Singh II with sardars

c. 1695–1700, Udaipur, Rajasthan
opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS70-1980

Equestrian portraits

Powerful horses were the pride of emperors and kings, and paintings of the Mughal and Rajput rulers on trotting, galloping and prancing steeds were among the most popular forms of portraiture. Immaculately groomed horses displaying powerful physiques, beautiful markings and pedigree lineage were a symbol of the Rajputs' nobility, and stables of pedigree horses were a feature of their palaces.

Possessing Arab and Turkmeni lineage, Marwari horses evolved in the harsh desert climate of Rajasthan and were prized for their powerful stature and bravery on the battlefield. Marwari were a faithful companion and renowned for their fearless confrontation of elephants and their suitability for hunting, racing, polo and official ceremonies, with white Marwari considered priceless and a possession of unrivalled status.

In these scenes of great pageantry, Rajput kings ride among attendants bearing regalia in the form of the *chauri* (yak-tail fly whisk), *kirnia* (parasol) and *changi* (a royal standard in the form of a black disc with a gold emblem of the sun). In order to travel with his favoured waterpipe, the king's *huqqa* bearer runs alongside his horse and on occasions is accompanied by warriors with cloth-covered firearms, and even the palace's pet dog.

Equestrian portraits continue on the opposite side of this wall.

INDIAN

**Maharana Jawan Singh riding in the
rain**

c. 1835, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS259-1980

Top row, left to right

INDIAN

The elephant Phundo

c. 1761–65, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS209-1980

INDIAN

The elephant Zulfikar

c. 1762, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS211-1980

INDIAN

Maharana Jagat Singh II in a palanquin

c. 1745 – c. 1750, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS135-1980

...continued overleaf

JIVA

Indian active mid 18th century – late 18th century

Maharana Ari Singh II and Rapaji riding elephants

1767, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS196-1980

DEVA, son of NATHU

Indian active mid 18th century

Maharana Ari Singh II riding

1761, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS171-1980

INDIAN

A horse portrait

1762, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS203-1980

...continued overleaf

KHAJA (attributed to)

Indian active 1830s

Maharana Jawan Singh riding

c. 1835, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS251-1980

INDIAN

Maharana Bhim Singh riding

1784, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS219-1980

INDIAN

A horse portrait

1762, Udaipur, Rajasthan, India

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS204-1980

...continued overleaf

NATH (son of MITHA)

Indian active 18th century

Maharana Ari Singh II riding

1766, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS194-1980

Bottom row, left to right

INDIAN

The elephant Verisal

c. 1761, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS208-1980

...continued overleaf

DEVA, son of NATHU

Indian active mid 18th century

Maharana Jagat Singh II pursuing an escaped elephant

1746, Udaipur, Rajasthan, India

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS141-1980

INDIAN

Maharana Jagat Singh II on an elephant

c. 1740 – c. 1750, Udaipur, Rajasthan

opaque watercolour paint and gold paint on paper

Felton Bequest, 1980

AS138-1980

INDIAN

Two views of Maharana Ari Singh II riding

1767, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS195-1980

...continued overleaf

INDIAN

Maharao Ram Singh II of Kotah riding

c. 1840, Kota, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS52-1980

INDIAN

A horse portrait

c. 1761–65, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS202-1980

INDIAN

Maharana Ari Singh II riding

1765, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS190-1980

Elephant and palanquin portraits

Elephants have been honoured and revered throughout Indian history and are some of the most popular subjects of Rajput paintings. For the Rajput kings, elephants were of auspicious significance and an essential part of court life. When used in royal parades, festivities and religious occasions they were an extension of the king's strength and prestige. Trained to be fearless in the face of danger, elephants were used to conquer opponents on the battlefield and gain advantage on hunting expeditions, and for entertainment in staged and often violent elephant fights.

Large Rajput kingdoms were known to maintain over 100 trained elephants at any one time. Small groups were housed at the palace entrance and larger stables for breeding and training were located nearby. As some of the royal household's most significant possessions, elephants were elaborately decorated for special occasions with garlands of flowers, large jewellery, anklets with bells, gold and silver tusk bracelets, embroidered rugs, gold and velvet parasols, and silver and gold-plated *howdahs* (seats), allowing kings and princes to be transported in comfort. Enduring relationships were formed between elephants and their Rajput masters, and favoured animals, and their calves, were honoured with special names, privileges and painted portraits of their own.

Elephant and palanquin portraits continue on the opposite side of this wall.

NURUDDIN

Indian, mid 18th century

**Maharana Raj Singh II riding
an elephant**

1754, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS166-1980

Women of the zenana

The *zenana* was the innermost sanctum of Rajput palaces. There, princesses and other women associated with a ruling family – ranging from wives, concubines and widows to unmarried sisters and cousins – lived in seclusion with female attendants, dancers and musicians. Access to the *zenana* was restricted to the king and his most trusted attendants, hence most depictions of women of the Rajput courts were generic and not portraits of actual people. In place of specific character traits, artists highlighted the feminine sophistication, beauty and mesmeric behaviour of the women.

Seated in idealised gardens with fragrant trees, a favoured lover of the king can be seen reclining in a seductive pose surrounded by attendants. Likewise, on a terrace with blossoming plants, a woman, perhaps the king's wife, is presented with her child and potential heir to the throne. Highlighted throughout these works are gorgeous costumes featuring delicate motifs; light, transparent muslin *peshwaz* outers; and elaborate adornments of bangles, rings, head jewellery, bracelets, anklets and headscarfs. Hands and feet are decorated with henna. Women were often depicted in acts of religious piety, such as performing *Surya puja* (a water offering to the rising sun), worshipping the holy *tulsi* (basil) plant, or visiting a shrine, temple, or holy men or women.

Top row, left to right

Incha RAM

Indian active early 18th century

A lady

early 18th century, Southern Rajasthan
opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS56-1980

INDIAN

A lady with a monkey

late 18th century, Rajasthan
opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS42-1980

INDIAN

Ladies listening to music

c. 1710, Udaipur, Rajasthan
opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS80-1980

...continued overleaf

INDIAN

A lady on a terrace

c. 1700, Bikaner, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS34-1980

INDIAN

Two ladies embracing

c. 1840, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS277-1980

Bottom row, left to right

INDIAN

A lady with a thorn in her foot

mid 18th century, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS151-1980

...continued overleaf

INDIAN

A lady on a terrace

c. 1835–40, Udaipur, Rajasthan

opaque watercolour and gold on paper

Felton Bequest, 1980

AS278-1980

INDIAN

A lady playing with a child

late 17th century, Bikaner, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS32-1980

INDIAN

A musical mode, Bilawal Ragini

c. 1670, Kota, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1978

AS9-1978

Top row, left to right

INDIAN

A lady listening to music on a terrace

c. 1840–50, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS279-1980

INDIAN

An elderly lady

c. 1765, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS214-1980

INDIAN

Woman worshipping the tulsi plant

early 18th century, Bikaner, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS38-1980

...continued overleaf

INDIAN

A yearning lady

late 18th century, Udaipur, Rajasthan
opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS244-1980

INDIAN

A lady and yogini

late 17th century, Bikaner, Rajasthan
opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS35-1980

Bottom row, left to right

INDIAN

A lady looking in a mirror

late 18th century, Mewar, Rajasthan
opaque watercolour on paper

Felton Bequest, 1980

AS243-1980

...continued overleaf

INDIAN

A lady performing Surya puja

early 19th century, Mewar, Rajasthan
opaque watercolour and gold on paper

Felton Bequest, 1980

AS247-1980

INDIAN

A lady performing Surya Puja

c. 1835, Udaipur, Rajasthan, India
opaque watercolour and gold and silver paint on paper

Felton Bequest, 1980

AS273-1980

INDIAN

Two ladies on a terrace

1761, Udaipur, Rajasthan
opaque watercolour and silver paint on paper

Felton Bequest, 1980

AS212-1980

...continued overleaf

INDIAN

A lady at her toilet

c. 1835–40, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS276-1980

Leisure and ceremony

Considerably larger in scale than royal portraits, *tamasha* (a large spectacle or event) paintings feature important ceremonies, special activities, daily occurrences and noteworthy episodes in the lives of the Rajput kings and their royal court. Set within ornate palace courtyards lined by columned arcades with engrailed arches and windows of multi-coloured glass panels, generations of Udaipur's ruling maharanas were depicted in dollhouse-like settings indulging in their favourite pastimes.

Large paintings served as important records of significant events hosted by the king. Depictions were made, for example, of *darbar*, which were official receptions held for the maharana to receive *sardars* (chieftains) or visiting delegations that often included British dignitaries. As well as being diplomatic statesmen, Rajput kings were enthusiastic religious practitioners and eager to have themselves recorded performing acts of religious piety such as making an offering to a *yogi* (holy man) or Hindu deities.

Enthusiastic to have themselves represented as cultivated and passionate rulers, maharanas can be seen in palace surroundings enjoying music, dance and performances. Other intimate scenes show a couple sharing time on a *jhoola* (swing-bed), or a prince with his lover at a palace window viewing the popular activity of taunting elephants with fireworks.

Top row, left to right

MIALALOTAR (attributed to)

Indian active late 18th century

Maharana Bhim Singh and a lady

1788, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS220-1980

INDIAN

An incident between a camel and an elephant on Pichola Lake

1762, Udaipur, Rajasthan

opaque watercolour and gold and silver paint on paper

Felton Bequest, 1980

AS177-1980

INDIAN

Maharana Sangram Singh II and Gosain Nilakanthji

c. 1725, Udaipur, Rajasthan, India

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS97-1980

...continued overleaf

INDIAN

Maharana Jagat Singh II and his sardars watching a nautch

1748, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS142-1980

TARA

Indian active 1836 – c. 1866

Maharana Swarup Singh receiving Sir Henry Lawrence in durbar

1855, Udaipur, Rajasthan, India

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS288-1980

INDIAN

A Dutchman

c. 1715–20, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS86-1980

...continued overleaf

INDIAN

Yusuf and Zuhalkha

1761, Mewar, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS216-1980

INDIAN

Maharaja Jaswant Singh of Jodhpur listening to music

c. 1660, Jodhpur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS28-1980

INDIAN

A prince smoking on a terrace

18th century, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS59-1980

...continued overleaf

INDIAN

A domestic mishap

mid 18th century, Mewar region, Rajasthan
opaque watercolour on paper

Felton Bequest, 1980

AS215-1980

Bottom row, left to right

INDIAN

A prince and a lady at a palace window

c. 1690, Udaipur, Rajasthan
opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS69-1980

INDIAN

Maharana Jawan Singh bathing with his sardars

c. 1835, Udaipur, Rajasthan
opaque watercolour and gold and silver paint on paper

Felton Bequest, 1980

AS260-1980

...continued overleaf

BHIMA SUTAR

Indian active 1760s

Maharana Ari Singh II with his sardars

1764, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS182-1980

BAKHTA

Indian active c. 1760 – c. 1810

Maharana Ari Singh II in durbar

1765, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS183-1980

Jai RAM

Indian active 1730s

Maharana Jagat Singh II attending the invocation before a Raslila performance

1736, Udaipur, Rajasthan, India

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS129-1980

...continued overleaf

Jai RAM

Indian active 1730s

Maharana Jagat Singh II attending a Raslila performance

1736, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS130-1980

INDIAN

The month of Magha

c. 1770, Mewar, Rajasthan

opaque watercolour on paper

Felton Bequest, 1980

AS217-1980

INDIAN

A Raja and a virahini

c. 1700, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS30-1980

Festivals

Rajput rulers' passion for celebrating Hindu beliefs and occasions can be observed in action-filled paintings depicting Diwali, Holi and other popular festivals. Diwali is a celebration of the triumph of light over dark and good over evil, and is recognised as the biggest festival in India. The word Diwali means 'rows of lighted lamps'. While celebrating this festival at the royal palace at Kotah, the maharana can be observed accompanied by women of the *zenana* (women's palace quarters) and musicians, enjoying the tranquil atmosphere of burning oil lamps and their flickering reflections on the courtyard pool.

Holi is the most vibrant of all Indian festivals and the theme of many Rajput paintings. Holi, known as the 'festival of colours', celebrates the end of winter and arrival of spring. On the first evening, rituals held in front of a bonfire signify the destruction of the demoness Holika. The following morning, crowds celebrate by playing Holi, where the townspeople take to the street and Rajput royalty gather on palace rooftops, or in gardens, or ride elephants and horses to throw coloured powder and squirt coloured water in celebration of good prevailing over evil.

Top row, left to right

INDIAN

The Festival of Cattle, Gopashtami

19th century, Nathdwara, Rajasthan

opaque watercolour and gold paint on cotton

Purchased, 1979

AS46-1979

INDIAN

Krishna playing Holi in a palace

late 18th century, eastern Rajasthan

opaque watercolour and gold and silver paint on wasli paper

Felton Bequest, 1980

AS63-1980

INDIAN

Diwali celebrations at Kotah

c. 1690, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS68-1980

...continued overleaf

INDIAN

Maharana Jagat Singh II playing Holi

c. 1745, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS140-1980

RAGHUNATH, son of MALUK CHAND

Indian active mid 18th century

Maharana Jagat Singh II celebrating the Festival of Flowers in the Gulab Bari Garden

1750, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS144-1980

...continued overleaf

Bottom row, left to right

KISAN DAS

Indian active 1840s

Maharao Ram Singh II of Kotah and companions playing Holi on elephants in a street

1844, Kota, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS51-1980

INDIAN

Maharana Amar Singh II's Holi durbar in the Sarvaritu Vilas garden

c. 1708–10, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS74-1980

...continued overleaf

TARA

Indian active 1836 – c. 1866

**Maharana Swarup Singh playing Holi
on horseback**

1850, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS283-1980

Hunting

Animal hunting was not only a recreational activity but an important foundation of Rajput ceremonial and religious culture. In times without war, orchestrated hunts could satisfy Rajput warrior instincts while providing opportunities to make sacrificial offerings to the Hindu deity of creation, Shiva. This ritual would ensure an ongoing harmonious existence with nature and facilitate life necessities such as seasonal rains, healthy newborn children and a kingdom secure from intruders.

In a style similar to that of equestrian portraits, Rajput rulers were often depicted close up with identifiable faces and royal attributes. Galloping in great style with bow and arrow, or sword and lance, or positioned at a vantage point with arquebus (early matchlock gun) in hand, their bravado was recorded at the moment of impaling, shooting or slicing their prey to the ground.

The cultural significance of hunting is most graphically displayed in large panoramic *tamasha* scenes that are some of the most fascinating Rajput paintings produced. Filled with many tiny doll-like figures, they often depict the king, identifiable by his golden nimbus, in up to ten different places galloping and prancing across a lush landscape with his hunting party in brave pursuit – and the ultimate conquest – of cheetahs, boars, tigers, gazelles and cranes.

Top row, left to right

INDIAN

Maharana Sangram Singh II visiting Gosain Nilakanthji after a tiger hunt

c. 1725, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS92-1980

INDIAN

Maharana Ari Singh II shooting boar

c. 1762, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS176-1980

INDIAN

Maharana Sangram Singh II hunting crane

c. 1725, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS95-1980

...continued overleaf

INDIAN

Maharana Ari Singh II hunting bear

1763, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS181-1980

TARA

Indian active 1836 – c. 1866

Maharana Swarup Singh hunting lodge at Haridas ki Magri

1844–45, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS280-1980

INDIAN

Maharana Sangram Singh II hunting boar at Nahar Magra

1720–30, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS96-1980

...continued overleaf

CHOKHA (attributed to)

Indian active 1799–1824

Maharana Bhim Singh performing a buffalo sacrifice

c. 1815 – c. 1820, Udaipur, Rajasthan
opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS226-1980

Bottom row, left to right

INDIAN

Maharana Sangram Singh II and sardars before a hunt

c. 1720–25, Udaipur, Rajasthan
opaque watercolour on paper

Felton Bequest, 1980

AS91-1980

...continued overleaf

INDIAN

Maharana Sangram Singh II hunting crane at Nahar Magra

c. 1715–20, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS94-1980

JUGARSI

Indian active c. 1762

Maharana Ari Singh II hunting boar

1762, Udaipur, Rajasthan

opaque watercolour, gold and silver paint on paper

Felton Bequest, 1980

AS184-1980

BHOPA, son of NAGA

Indian active 1761–66

Maharana Ari Singh II hunting boar at Nahar Magra

1765, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS187-1980

...continued overleaf

INDIAN

A Mughal officer hunting

c. 1710–20, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS106-1980

Kings at play

Enthusiastic to preserve their hereditary associations with gallant and vital warriors of the past, Rajput kings eagerly promoted, attended and participated in grand outdoor events. One of the greatest proponents of these events was Maharana Sangram Singh II (r. 1710–1734) who, by recovering previously lost territories and bringing prosperity to his kingdom, is acknowledged as one of the last great Mewar rulers of Udaipur. Events of this opulent age are recorded in numerous large-scale *tamasha* paintings depicting parades, public appearances and the favoured activities of the maharana.

As part of the Navratri festival, Sangram Singh II can be found at the Udaipur *chaugun* (polo field) enjoying animal games where elephants fight each other or maul tigers and other beasts. By Rang Sagar Lake, the Maharana can be observed in several locations receiving his sons in procession, riding on horseback, standing by the lake or seated on his royal barge. During elaborate travelling excursions he can be found seated in magnificent portable tent palaces, or in discussion or playing cards with other Rajput kings. At his favourite resort, the island palace and gardens of Jagmandir, he stands at a waterside arcade and enjoys the spectacle of crocodiles being fed chunks of meat.

Top row, left to right

INDIAN

Maharana Sangram Singh II attending the feeding of crocodiles at Jagmandir

c. 1720, Udaipur, Rajasthan

opaque watercolour and gold and silver paint on paper

Felton Bequest, 1980

AS88-1980

DEVA, son of NATHU

Indian active mid 18th century

Maharana Jagat Singh II watching an elephant fight

1750, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS143-1980

...continued overleaf

INDIAN

Maharana Sangram Singh II watching an elephant fight

c. 1725, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS90-1980

INDIAN

Maharana Sangram Singh II playing cards in camp at night

c. 1720–25, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS89-1980

BHIMA SUTAR

Indian 1760s

Maharana Ari Singh II playing polo

1761, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS174-1980

...continued overleaf

Jai RAM (attributed to)

Indian active 1730s

Maharana Sangram Singh II receiving Maharaja Sawai Jai Singh of Jaipur feasting in camp

c. 1732, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS100-1980

Bottom row, left to right

INDIAN

Maharana Sangram Singh II receiving his sons in procession near Rang Sagar Lake

c. 1730, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS101-1980

...continued overleaf

INDIAN

A guide to arboriculture

c. 1715 – c. 1720, Udaipur, Rajasthan
opaque watercolour on paper

Felton Bequest, 1980

AS123-1980

Jai RAM (attributed to)

Indian active 1730s

Maharana Sangram Singh II loses his huqqa-bearer

c. 1730, Udaipur, Rajasthan
opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS99-1980

INDIAN

Maharana Sangram Singh II observes a battle

c. 1730, Udaipur, Rajasthan
opaque watercolour and gold paint on wasli paper

Felton Bequest, 1980

AS102-1980

Scenes of devotion

In the face of introduced Muslim faith, Rajput rulers were some of the staunchest preservers of Hindu culture on the Indian subcontinent. Religious devotion and piety were paramount for Rajput royalty's day-to-day existence and ruling legitimacy, hence paintings can be found of members of the Rajput court visiting shrines and holy sites to make offerings to the gods and perform devotional *puja* (prayer rituals).

Many of these paintings display the importance of Shiva worship. Kings whose identity can be determined, as well as anonymous female and male devotees, can be seen offering garlands of flowers, vessels of holy water, food, lamps, incense or other pleasing substances on gold trays to a lingam (the symbol of Shiva). Paintings of offerings being made to Annapurna (a manifestation of Shiva's wife Parvati) and Sadashiva (Shiva in his highest form), seated in front of his lingam-shaped Himalayan abode of Mt Kailash, can also be found. The great importance of *yogis* (holy men) as earthly representatives of Shiva is confirmed in a painting of a woman presenting her baby for a yogi's blessing, as well as in paintings of numerous *yogis* performing *puja*. The historical significance of one particular yogi, Nilakanthji, is evident from his appearance in several paintings in the collection.

Top row, left to right

INDIAN

Mother and child visiting a yogi

c. 1810, Mewar, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS240-1980

INDIAN

Parvati at a Shiva shrine

mid 18th century, Mewar region

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS61-1980

INDIAN

Maharana Sangram Singh II or Maharana Jagat Singh II worshipping Shiva

c. 1730–40, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS103-1980

...continued overleaf

INDIAN

Women at a Shiva shrine

late 18th century, Bundi/Uniara, Rajasthan
opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS48-1980

INDIAN

Maharana Sangram Singh II and his son at a Shiva shrine

c. 1715, Udaipur, Rajasthan
opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS83-1980

Bottom row, left to right

INDIAN

Sadashiva

late 18th century, Udaipur, Rajasthan
opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS241-1980

...continued overleaf

INDIAN

Nilakanthji and other yogis at an Ashram

c. 1720, Udaipur, Rajasthan
opaque watercolour on paper

Felton Bequest, 1980

AS108-1980

INDIAN

Devotees

c. 1725, Udaipur, Rajasthan
opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS109-1980

INDIAN

Maharana Bhim Singh worshipping Annapurna

c. 1825, Udaipur, Rajasthan
opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS231-1980

...continued overleaf

INDIAN

Women at a Shiva shrine

1781, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS221-1980

Gods at play

After arriving in India from Central Asia in the fifth and sixth centuries, Rajput clans took up pre-existing Hindu beliefs and cultivated profound relationships with Hindu gods, mythology, philosophy, cosmology, music, dance and yoga. The majority of Rajput kingdoms defied conversion to Islam and used Hindu legends, poems, teachings and the Hindu pantheon of gods as their creative inspiration.

Indian paintings throughout Rajputana and beyond featured the gods Shiva, Parvati, Ganesha, Surya, Durga and the ten incarnations of Vishnu. However, it was the eighth incarnation of Vishnu, Krishna, who became the Rajputs' most favoured deity and the central subject of illustrated manuscripts and paintings.

With his blue skin representing the sky, yellow robe symbolising light and crown of peacock feathers expressing a rainbow, Krishna is often found carrying a flute that when played enchants all those in his presence, and the entire world. Paintings depict Krishna's adventures in single episodes and serialised narratives, where he appears in numerous places. Like depictions of Krishna and his lover Radha, imported stories from Arabia, Persia and Central Asia were also popular, with episodes of the lovers Laila and Majnun appearing in Rajput and Mughal painting.

Top row, left to right

INDIAN

Radha and Krishna playing Holi

from a *Sur Sagar* series

c. 1730–40, Udaipur, Rajasthan, India

opaque watercolour and gold and silver paint on wasli paper

Felton Bequest, 1980

AS126-1980

INDIAN

Krishna and Radha on the riverbank

c. 1830–40, Udaipur, Rajasthan, India

opaque watercolour and gold and silver paint on wasli paper

Felton Bequest, 1980

AS271-1980

...continued overleaf

INDIAN

Rama and Laksmana at a riverside ashram

late 18th century, Mewar, Rajasthan
opaque watercolour on wasli paper

Felton Bequest, 1980

AS245-1980

INDIAN

Shiva and Parvati receiving gifts from the Gods

1824, Mandi
opaque watercolour and gold paint on paper

Felton Bequest, 1977

AS9-1977

CHOKHA (attributed to)

Indian active 1799–1824

Anthology of the early life of Krishna

c. 1820, Udaipur, Rajasthan
opaque watercolour on wasli paper

Felton Bequest, 1980

AS248-1980

...continued overleaf

INDIAN

Krishna at Gokula

18th century, eastern Rajasthan

opaque watercolour and gold and silver paint on wasli paper

Felton Bequest, 1980

AS153-1980

INDIAN

Shiva and Parvati on Mount Kailash

late 18th century, Udaipur, Rajasthan

opaque watercolour on paper

Felton Bequest, 1980

AS242-1980

INDIAN

Shiva and Parvati

19th century

opaque watercolour and gold paint on paper

Presented by Dame Elisabeth Murdoch, 1975

AS42-1975

...continued overleaf

INDIAN

Laila visiting Majnun

c. 1835–40, Udaipur, Rajasthan
opaque watercolour and gold paint

Felton Bequest, 1980

AS272-1980

INDIAN

Krishna and Radha in a pavilion

18th century, Pahari region
opaque watercolour and gold paint on paper

Presented by Dame Elisabeth Murdoch, 1975

AS40-1975

Bottom row, left to right

INDIAN

Rama with the battle-axe (Parashurama)

mid 18th century, Udaipur, Rajasthan
opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS150-1980

...continued overleaf

RAMA

Indian active 1830s

Krishna taking toll (Danalila)

1836, Udaipur, Rajasthan, India

opaque watercolour and gold and silver paint on wasli paper

Felton Bequest, 1980

AS267-1980

INDIAN

Krishna and Radha embracing

early 19th century, Mewar, Rajasthan

opaque watercolour and gold and silver paint on wasli paper

Felton Bequest, 1980

AS246-1980

INDIAN

Krishna slaying Aghasura

late 18th century, Udaipur, Rajasthan

opaque watercolour on wasli paper

Felton Bequest, 1980

AS239-1980

...continued overleaf

INDIAN

Radha and Krishna embracing in a palace

c. 1750, Udaipur, Rajasthan

opaque watercolour and gold and silver paint on wasli paper

Felton Bequest, 1980

AS152-1980

INDIAN

Laila visiting Majnun

18th century, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS31-1980

INDIAN

Krishna waking Radha

c. 1835–40, Udaipur, Rajasthan

opaque watercolour and gold paint on wasli paper

Felton Bequest, 1980

AS269-1980

Narratives and pictorial melodies

Representations of poems, epic narratives and musical melodies were some of the most popular genres of Rajput painting. *Ragamala*, meaning a garland or string of melodies, were produced as a set of paintings that visually evoke the atmosphere of musical modes, or *raga*. This sensual combination of music, poetry and painting evolved from simple depictions of male and female deities into detailed compositions that include landscapes and architectural settings occupied by stories of Hindu deities or human beings.

One god in particular, Krishna, and his lover, the *gopika* (cow herder) Radha, became the most popular subject of Rajput spiritual devotion. The couple's popularity is evident in the book of illustrated poems *Sur Sagar* by the blind sixteenth-century singer Surdas, in which Krishna and Radha's love is a central theme. Depictions of Krishna worship can also be found in the book of devotional hymns *Rasikapriya* by Keshadas Mishra (1555–1617), which illustrates contemporary lovers in terms of love-filled encounters between Krishna and Radha. Another great Hindu narrative that features in Indian paintings and a group of southern Indian Deccani-style painting in the NGV Collection is the ancient chronicle of Hinduism's primordial origins and the ten avatars of Vishnu, the *Bhagavata Purana*.

Top row, left to right

INDIAN

Krishna at the cattle-byre

from a *Rasikapriya* series

c. 1730, Udaipur, Rajasthan

opaque watercolour and gold paint on wasli paper

Felton Bequest, 1980

AS120-1980

INDIAN

Radha in bed

from a *Rasikapriya* series

c. 1730, Udaipur, Rajasthan

opaque watercolour and gold paint on wasli paper

Felton Bequest, 1980

AS121-1980

...continued overleaf

INDIAN

Krishna with the gopis

c. 1730, Udaipur, Rajasthan

opaque watercolour and gold and silver paint on wasli paper

Felton Bequest, 1980

AS114-1980

INDIAN

Malasri Ragini

from a *Ragamala* series, mid 18th century

Southern Rajasthan

opaque watercolour and gold paint on paper (Mewar sub-style)

Felton Bequest, 1980

AS161-1980

INDIAN

Unidentified Raga

from a *Ragamala* series

mid 18th century, Southern Rajasthan

opaque watercolour and gold paint on paper (Mewar sub-style)

Felton Bequest, 1980

AS155-1980

...continued overleaf

Bottom row, left to right

INDIAN

Krishna, Radha and Kama

from a *Rasikapriya* series

c. 1730, Udaipur, Rajasthan

opaque watercolour and gold paint on wasli paper

Felton Bequest, 1980

AS116-1980

INDIAN

Krishna enters the river Jumna

from a *Rasikapriya* series

c. 1730, Udaipur, Rajasthan

opaque watercolour and gold paint on wasli paper

Felton Bequest, 1980

AS122-1980

INDIAN

Krishna and Radha

from a *Sur Sagar* series

c. 1700–10, Udaipur, Rajasthan

opaque watercolour and gold paint on paper

Felton Bequest, 1980

AS78-1980

...continued overleaf

INDIAN

Asavari Ragini

from a *Ragamala* series

mid 18th century, Southern Rajasthan

opaque watercolour and gold paint on paper (Mewar sub-style)

Felton Bequest, 1980

AS159-1980

Top row, left to right

INDIAN

Krishna and Radha and the gopis

19th century, Pahari region

opaque watercolour and gold and silver paint on wasli paper

Presented by Dame Elisabeth Murdoch, 1975

AS41-1975

INDIAN

Indra fighting the demon Vritra

from a *Bhagavata Purana* manuscript

19th century, Shorapur, Karnataka, India

opaque watercolour and gold paint on wasli paper
(Deccan school)

Presented by Major G. B. Walker, 1957

AS11-1957

...continued overleaf

INDIAN

The course of the sun god

from a *Bhagavata Purana* manuscript

19th century, Shorapur, Karnataka, India

opaque watercolour and gold paint on wasli paper
(Deccan school)

Presented by Major G. B. Walker, 1957

AS7-1957

INDIAN

Vaikuntha, Vishnu's city on Mount Meru, and the enmity between Daksha and Shiva

from a *Bhagavata Purana* manuscript

19th century

opaque watercolour and gold paint on wasli paper
(Deccan school)

Presented by Major G. B. Walker, 1957

AS4-1957

...continued overleaf

INDIAN

Krishna and Radha in a pavilion

from a *Rasikapriya* series

c. 1720–30, Udaipur, Rajasthan, India

opaque watercolour and gold and silver paint on wasli paper

Felton Bequest, 1980

AS115-1980

Bottom row, left to right

INDIAN

The creation of the world and Vishnu as the boar Varaha conquering the demon Hiranyaksha

from a *Bhagavata Purana* manuscript

19th century, Shorapur, Karnataka, India

opaque watercolour and gold paint on wasli paper
(Deccan school)

Presented by Major G. B. Walker, 1957

AS1-1957

...continued overleaf

INDIAN

The childhood of Krishna and the destruction of Kansa

from a *Bhagavata Purana* manuscript

19th century, Shorapur, Karnataka

opaque watercolour and gold paint on wasli paper
(Deccan school)

Presented by Major G. B. Walker, 1957

AS3-1957

INDIAN

The eternal abode of Krishna, Krishna Loka

from a *Bhagavata Purana* manuscript

19th century, Shorapur, Karnataka

opaque watercolour and gold paint on wasli paper
(Deccan school)

Presented by Major G. B. Walker, 1957

AS9-1957