

Rajput

Sons of Kings





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Rajput: Sons of Kings presents seventy-six paintings and drawings from the Asian collection of the National Gallery of Victoria, focusing on paintings created in the seventeenth to nineteenth centuries at the Rajput courts of north-west India, in the region now known as Rajasthan. Rajasthan court paintings typically have several sub genres, including **ragamala** paintings, which invoke the mood of a particular musical mode, and religious narrative paintings, mainly describing legends associated with Krishna. However, from the early eighteenth century the largest group of paintings created for the Rajput courts were portraits and secular scenes describing the daily events of court life. This genre of portraiture and secular court painting, and in particular the role of the Maharana, provides the theme for **Rajput: Sons of Kings**. The exhibition presents works from several Rajput courts including Bikaner, Marwar (Jodhpur), Jaipur and Kotah. However, the court of Mewar (Udaipur) is predominantly represented both in the collection and exhibition, reflecting the original provenance of the paintings as part of the collection of the Maharana of Mewar until the NGV purchased them in 1980.

BAKHTA (manner of) *Maharaja Madho Singh of Jaipur* c. 1760 (AS199.1980) (detail)

THE RAJPUTS

The word Rajput, meaning a group who are the sons of kings, is a Sanskrit compound of the words *rajah* and *putrah*, meaning king and son respectively. The Rajputs first appear in Indian history around the fifth century as groups of clans that formed a warrior caste and established kingdoms in the north-west of India. Some of the resulting thirty-six clans, like the Rathors who later ruled in Jodhpur, were indigenous to India, while others, like the Sisodias, who later ruled in Udaipur, formed when Central Asian invaders from the north-west, including the Huns and Scythian tribes who accompanied them, settled in Rajasthan and married into the local population. They were incorporated into the Hindu caste system as members of the *kshatriya* warrior caste and further legitimised by a lineage created for them by Brahmin priests that traced their origins to fire, sun and moon.¹

EARLY RAJPUT STATES

The Rajputs rose to political importance in the ninth and tenth centuries. Their reputation as fierce warriors was already established but they were divided by clan rivalry and family bickering. The Rajputs remained leaders of independent Hindu kingdoms from the ninth to the late sixteenth centuries, surviving invasions by Muslims from the north-west and the rule of the Delhi Sultanate, established by Turkish Muslims with its capital at Delhi in the thirteenth and fourteenth centuries. During this time two of the most important of the Rajput states, Mewar (associated with Udaipur) and Marwar (associated with Jodhpur) were established. Marwar was founded by the Rathor clan, and the city of Jodhpur was built by the founder's great grandson, Jodha. Princes from Marwar eventually migrated to neighbouring areas, including Bikaner, to set up new states. Mewar state became prosperous due to its silver and lead mines.²

THE MUGHAL EMPIRE

The pattern of invasion from the north-west continued in the sixteenth century. In 1526 Babur invaded India, defeated the Delhi Sultanate and established the Mughal Empire in northern India. The Empire was consolidated under his grandson Akbar, who first had to gain control over the troublesome Rajputs. By 1568–69 all of the Rajput states except Mewar accepted Mughal supremacy. Mewar managed to hold out against the Mughals until 1615 when Akbar's successor, Jahangir, extracted a 'qualified submission'.³ Akbar realised that to utilize the Rajputs in his Empire, rather than leave them to bicker and plot among themselves, would render them more useful to him, and consequently, as the militant representatives of the Hindu population, 'the Rajputs were given high office and imperial honours in return for allegiance and loyal service. [They were employed as] military commanders, provincial governors and members of Akbar's confidential circle.'⁴ They fought for the Mughal forces in their war in the Deccan, some spending most of their lives in service far from their homes. Intermarriage between Rajput courts and Rajput and Mughal courts was a means of cementing alliances, and consequently Akbar married a princess of Bikaner.

INDIAN *Dewali* celebrations at Kotah c. 1690 (AS68-1980) (detail)





BRITISH RULE

In the first half of the eighteenth century the Mughal Empire declined, and the period of British dominance in India began. The Mughal ruler at the time, Emperor Aurangzeb, was an ultra orthodox Muslim and alienated the Hindu population. The Rajputs were still allies, but in theory only. (From 1679–81 the Maharana of Mewar had staged a guerilla war against the Mughal forces, known as the Rajput War.) The Rajputs were facing challenges from within India as well. The Maratha people to the south were expanding their territory and by 1750 had spread across central India and were harrying the Rajputs. The Rajputs were eventually defeated by the Marathas in the 1790s and were then forced to pay a heavy annual tribute. However in 1818 the Rajput states signed treaties with the British and resumed their traditional position of Mughal times as feudatories of the governing power,⁵ and were protected from the incursions of the Marathas.

THE MAHARANA

During the periods of foreign incursion, Rajput society evolved with the Maharana at the head of each kingdom, ruling over *sardars* or chiefs, ministers, priests and *thakurs* or fiefs, who employed the farm workers. The title Maharana was given to the highest of the hereditary rulers among the Hindus of Rajputana (Rajasthan). It was a title conferred within Rajput society in recognition of service and as a token of respect, not one given by an external power such as the Mughals or the British. The title was first used in the mid-fourteenth century and variations were used throughout Rajasthan. Maharana was the title of the rulers of the kingdom of Mewar. In Jaipur and Jodhpur Maharaja was used, and in Kotah and Bundi, the ruler was referred to as Maharao. The Maharana was a spiritual as well as a temporal ruler. The Maharanas of Mewar, for example, held the office of priest-kings, Diwans (Prime Ministers) of the god Eklingji, the phallic manifestation of Lord Shiva. Ekling-ka-Diwan was the common title of the Maharana.⁶

Rajasthan court paintings in the NGV collection include portraits, scenes of worship and religious pageantry, formal and informal meetings between the Maharana and his ministers and chiefs, leisure activities, animal portraits, and procession scenes.

ARTISTS

Inscriptions on the reverse of paintings frequently record the name of the artist from the reign of Jagat Singh (r. 1734–51). However, it is possible to identify the work of several individual artists before that time through stylistic analysis. Artists were members of an artisan caste and female artists are rarely depicted. Artists worked in studios established in the palace and learnt their profession from their fathers. Examples of the work of the artist Bakhta (active 1756–1811) and his son Chokha (active 1799–1824)⁷ are included in the exhibition. Artists and scribes documented court events, and as such accompanied the court to war, the hunt and festivities. They also moved between courts, depending on the ruler's fortune and/or his interest in the arts.

INDIAN Maharana Sangram Singh II hunting crane at Nahar Magra c. 1715–20 (AS94-1980) (detail)

PORTRAITS

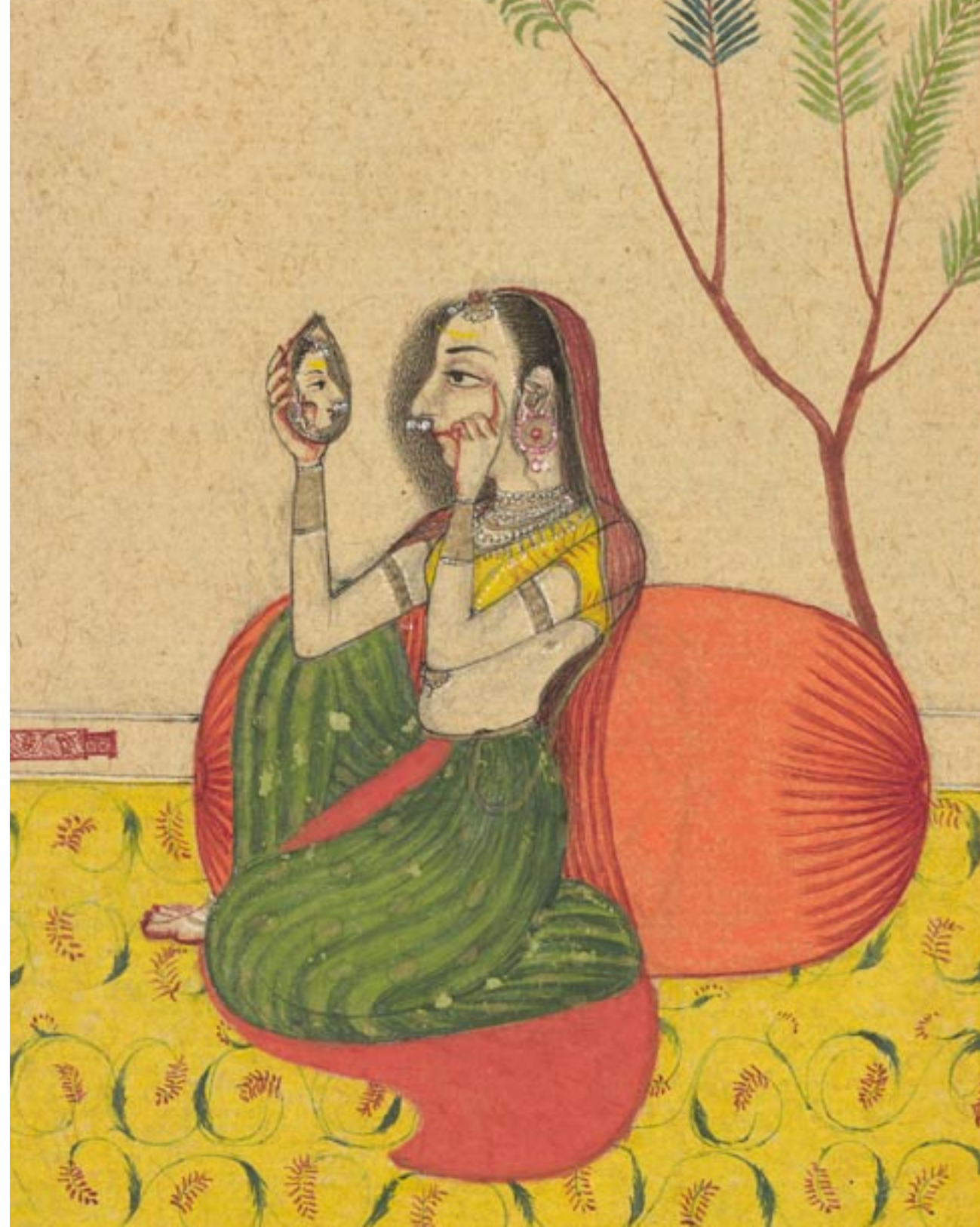
Portraits conveying personality as well as physical appearance were introduced to Indian art by the Mughal Emperors, particularly Akbar (r.1556–1605) and Jahangir (r.1605–1627) who commissioned portraits of themselves and court officials. These were placed in albums that were stored in royal libraries and occasionally given as gifts.⁸ Rajput rulers serving at the Mughal court were probably inspired by the portraits commissioned by the Emperor, and included portraits in their own collections of paintings at their courts. Mughal artists also migrated to Rajput courts seeking new sources of revenue when the imperial ateliers languished under rulers who were less enthusiastic patrons of the arts.

It has been noted that the Rajput kingdoms which first acquiesced to Mughal suzerainty, such as Bikaner, had adopted Mughal portrait conventions with enthusiasm, and the kingdoms which held out longest maintained the indigenous style to a greater degree.⁹ Within Rajput secular court paintings Mughal influence is most clearly seen in portraiture. In Early Rajput style paintings – Rajput paintings made prior to Mughal influence – portraits are incorporated into narrative and characterised by profile view. Figures are boldly drawn with little modelling and are heavily outlined in black. Colours are saturated and opaque. In contrast the portraits influenced by the Mughal portrait tradition are presented without narrative. The outline is light, hands, face and hair are delicately modelled and the painter's skill is lavished on exquisite detail in costume, jewellery and weaponry. Single figure portraits of Maharanas incorporating Mughal attention to detail provide valuable information about the costume and regalia of Rajput and Mughal kingdoms, and show how the Maharanas adopted some of the fashions of their Mughal overlords, including styles of the transparent muslin *jama* (robe) and the ornate *patka* (court sash).

Portraits also conveyed Rajput identity. Highly valued characteristics in Rajput society were valour, loyalty to the Maharana and the Hindu Rajput kingdom, and military prowess. These values were signified in Rajput portraiture by the depiction of weaponry such as the *kartar* (two handled dagger), shield and *talwar* (sword). The pre-eminent role of the Maharana was also reinforced in court paintings, where the ruler is consistently larger than those surrounding him, and is usually distinguished by a nimbus and/or the crescent moon of Shiva, both referring to his divine descent. His divinity was also inferred by court regalia specific to the Maharana, including the *kirnia* (a parasol, the name of which is related to the Sanskrit word for rays of the sun), *morchal* (a fan of peacock feathers), *chauri* (a yak tail hair whisk similar to those carried by attendants of the gods in earlier Indian sculpture) and *changi* ('a disc of black felt or ostrich feathers, with a plate of gold to represent the sun in its centre, borne upon a pole').¹⁰

Types of portraits in the NGV collection include window portraits (in which a seated figure is enclosed within a window frame) and equestrian portraits. Subjects were the Maharana, male members of the royal family or the aristocracy. Portraits of commoners or noble women are rare – the latter being idealised or stereotyped subjects, as aristocratic women were secluded within the *zenana* (women's quarters).

INDIAN *A lady looking in a mirror* late 18th century (AS243-1980) (detail)



POLITICS AND PROCESSIONS

Paintings of political meetings and processions can be considered as extensions of the portrait genre. They add an interesting dimension to the representation of the Maharana's power by placing him within the context of Rajput society. He is often portrayed surrounded by his *sardars* (chiefs) and ministers or within the framework of the calendar of frequent social events that marked important religious and historical occasions and anniversaries in the year and, in Rajput society, necessitated a procession. These paintings also form a compositional link between portraits and *tamasha* (sho) scenes. The pre-eminent position of the Maharana is indicated by the regalia and conventions previously mentioned and by the subservience of his retainers. However the eye is drawn to other figures, either because they are the focus of the Maharana's attention, or because they are portrayed as individuals with character.

Paintings of political meetings vary in scale, from intimate gatherings between a Maharana and his most trusted *sardar* or minister to formal *darbar* scenes at which all the chiefs and representatives of foreign rulers are present. A rigid order of precedence among the Mewar nobles was established by Maharana Amar Singh (r. 1698–1710)¹¹ and determined the seating arrangement at formal gatherings. Inscriptions made by clerks on the reverse of the paintings list who was present at these events and complement the visual documentation of both daily life and important events at court. A comparison of inscriptions from depictions of political gatherings in successive reigns reveals the identity of the most important (and enduring) ministerial advisors.

Procession paintings are all composed in a similar format, but are enlivened by the plethora of patterns and colours on costumes and textiles, and by the excited communication between members of the entourage, which alludes to the festive nature of these events. The Maharana, his depiction hidebound by artistic protocol, generally appears impassive, but occasionally he too is engaged in conversation. Compositions in which servants with matchlock rifles wrapped in brocade slung over their shoulders mill around the Maharana's central figure communicate a sense of lively momentum, in contrast to the solemnity of meetings between a Maharana and his *sardars* or ministers. The sense of bonhomie and material splendour conveyed in political and procession scenes often belies the political and economic reality of Rajput kingdoms, particularly after the incursions of the Marathas in the mid-eighteenth century, when the *sardars* were discontented and many Rajput courts were bankrupt.

TAMASHA SCENES

The splendour of the Maharana's court and his kingdom also reinforced his status, and the genre of *tamasha* paintings that blossomed in Mewar during the reign of Maharana Sangram Singh II (1710–34) provided a vehicle to display the palaces, lands and courtiers of the kingdom. *Tamasha* means show, important occasion or commotion and *tamasha* painting subjects include religious festivals and performances set within the elaborate surrounds of Rajput palaces, splendid hunting scenes in which the chase proceeds across well stocked landscapes dotted with villas, and scenes of leisure pursuits ranging from elephant fights to bathing. *Tamasha* subjects inspired the best artists to create complicated scenes incorporating architecture, landscape and numerous figures, often utilising the device of continuous narration, where protagonists appear several times to indicate the order of events. The perspective of the paintings incorporates several viewpoints, perhaps because they were viewed horizontally and so could be easily turned as they were held, rather than viewed vertically hung on a wall. The paintings not only convey the variety of flora and fauna in the Mewar landscape, the elaborate architecture of the palace at Udaipur, and the sumptuous costumes of the courtiers in careful detail, they also combine this documentation with a sense of the movement, clamour, humour and drama of the occasion. At their best they provide a vivid window into a splendid and vanished world, combining Mughal precision with Rajput brio.

Notes

- 1 Romila, Thapar, *A History of India*, vol. 1, Penguin Books, London, 1968, p. 227.
- 2 *ibid.*, p. 285.
- 3 Andrew Topsfield, *Paintings from Rajasthan in the National Gallery of Victoria*, National Gallery of Victoria, Melbourne, 1980, p. 8.
- 4 Percival, Spear, *A History of India*, vol. 2, Penguin Books, London, 1968, p. 34.
- 5 *ibid.*, p. 105.
- 6 Ian Austin & Thakur Nahar Singh Jasol, *The Mewar Encyclopaedia Online*, accessed 7 September 2004, <<http://www.mewarindia.com>>
- 7 Andrew Topsfield, 'Mewar painting styles, late 17th century and after: portraits and court scenes' in *The Grove Dictionary of Art Online*, Oxford University Press, accessed 7 September 2004, <<http://www.groveart.com>>
- 8 Vishaka N. Desai, *Life at Court: Art for India's Rulers, 16th–19th Centuries*, Museum of Fine Arts, Boston, 1986, pp. 22, 28.
- 9 Tushara Bindu Gude, *South Asian Paintings in the Asian Art Museum: A Selection of Courtly Portraits*, vol. 34, Orientations, January 2003, pp. 43–48.
- 10 Lieutenant Colonel James Tod, *Annals and Antiquities of Rajasthan*, two volumes, Routledge and Kegan Paul Ltd, London, 1957, p. 451.
- 11 Andrew Topsfield, *Court Painting at Udaipur*, Museum Rietberg, Zurich, 2001 p. 122.

CHECKLIST

PORTRAITS

INDIAN

Portrait of a nobleman

17th century, India
pencil, watercolour, sepia ink and gold
leaf on paper
18.0 x 11.5 cm
Felton Bequest, 1977 (AS10-1977)

BAKHTA (manner of)

Maharaja Madho Singh of Jaipur

c. 1760, Udaipur, Rajasthan, India
opaque watercolour and gold paint
on paper
21.0 x 13.0 cm
Felton Bequest, 1980 (AS199-1980)

INDIAN

Maharaja Anup Singh of Bikaner

late 17th century, Bikaner, India
opaque watercolour and gold paint
on paper
19.6 x 12.1 cm
Felton Bequest, 1980 (AS29-1980)

INDIAN

Raja Rai Singh

late 17th century, Rajasthan, India
opaque watercolour and gold paint
on paper
17.8 x 11.9 cm
Felton Bequest, 1980 (AS57-1980)

INDIAN

A Rathor prince

early 18th century, Udaipur, Rajasthan,
India
opaque watercolour and gold paint
on paper
25.6 x 19.0 cm
Felton Bequest, 1980 (AS77-1980)

INDIAN

A seated nobleman

mid 18th century, Bikaner/Nagaur,
Rajasthan, India
pencil and watercolour on paper
13.9 x 11.8 cm
Felton Bequest, 1980 (AS39-1980)

INDIAN

Rathor Pratap Singh

c. 1700, Nagaur, Rajasthan, India
opaque watercolour and gold paint
on paper
34.1 x 23.2 cm
Felton Bequest, 1980 (AS33-1980)

EQUESTRIAN PORTRAITS

INDIAN

Prince Zorawar Singh of Bikaner riding

c. 1715, Bikaner, Rajasthan, India
opaque watercolour and gold paint
on paper
23.8 x 17.0 cm
Felton Bequest, 1980 (AS36-1980)

INDIAN

A European cavalier on horseback

early 18th century, Rajasthan, India
pencil and opaque watercolour on paper
20.8 x 14.4 cm
Felton Bequest, 1980 (AS55-1980)

INDIAN

The Emperor Aurangzeb on horseback

early 18th century, Mewar, Rajasthan,
India
opaque watercolour on paper
28.7 x 20.0 cm
Felton Bequest, 1980 (AS24-1980)

UDAIPUR RULERS

SAHAJI

Indian active mid 18th century

Maharana Jai Singh

1761, Udaipur, Rajasthan, India
opaque watercolour and gold paint
on paper
23.4 x 16.2 cm
Felton Bequest, 1980 (AS197-1980)

NAGA

Indian active c. 1735–c.1765

Maharana Ari Singh II shooting deer

1765, Udaipur, Rajasthan, India
opaque watercolour and gold paint
on paper
22.0 x 32.8 cm
Felton Bequest, 1980 (AS192-1980)

INDIAN

Maharana Amar Singh II with his son

Sangram Singh II

c. 1705, Udaipur, Rajasthan, India
opaque watercolour and gold and silver
paint on paper
38.3 x 25.7 cm
Felton Bequest, 1980 (AS72-1980)

INDIAN

Maharana Sangram Singh II receiving

his sons in procession near Rang Sagar

Lake

c. 1730, Udaipur, Rajasthan, India
opaque watercolour and gold paint
on paper
42.0 x 58.5 cm
Felton Bequest, 1980 (AS101-1980)

INDIAN

Maharana Jagat Singh II

c. 1740–c. 1745, Udaipur, Rajasthan,
India
opaque watercolour and gold paint
on paper
22.5 x 14.0 cm
Felton Bequest, 1980 (AS139-1980)

INDIAN

Maharaja Nathji, younger brother of

Maharana Jagat Singh II

1737, Udaipur, Rajasthan, India
opaque watercolour and gold paint
on paper
12.6 x 8.2 cm
Felton Bequest, 1980 (AS148-1980)

INDIAN

Maharana Bhim Singh seated on a

lion-throne

c. 1820, Udaipur, Rajasthan, India
opaque watercolour and gold paint
on paper
22.5 x 16.5 cm
Felton Bequest, 1980 (AS230-1980)

TARA

Indian active 1836–68

Maharana Shambhu Singh riding a

young elephant

1864, Udaipur, Rajasthan, India
opaque watercolour and gold paint
on paper
14.0 x 21.1 cm
Felton Bequest, 1980 (AS289-1980)

LEISURE

INDIAN

Maharana Sangram Singh II playing

cards in camp at night

c. 1720–25, Udaipur, Rajasthan, India
opaque watercolour and gold paint
on paper
42.3 x 69.0 cm
Felton Bequest, 1980 (AS89-1980)

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, India
opaque watercolour and gold paint
on paper
49.8 x 41.8 cm
Felton Bequest, 1980 (AS144-1980)

INDIAN

Maharaja Jaswant Singh of Jodhpur

listening to music

c. 1660, Jodhpur, Rajasthan, India
opaque watercolour and gold paint
on paper
26.8 x 17.4 cm
Felton Bequest, 1980 (AS28-1980)

INDIAN

A Maharana of Mewar attending the

feeding of crocodiles

c. 1720, Udaipur, Rajasthan, India
pencil and watercolour on paper
20.6 x 19.0 cm
Presented by Mr John S. Guy, 1984
(AS91-1984)

INDIAN

Maharana Sangram Singh II attending

the feeding of crocodiles at Jagmandir

c. 1720, Udaipur, Rajasthan, India
opaque watercolour and gold and silver
paint on paper
50.4 x 46.5 cm
Felton Bequest, 1980 (AS88-1980)

INDIAN

An incident on the Pichola Lake

1762, Udaipur, Rajasthan, India
opaque watercolour and gold and silver
paint on paper
28.9 x 16.2 cm
Felton Bequest, 1980 (AS177-1980)

INDIAN

Maharana Jawan Singh bathing with

his sardars

c. 1835, Udaipur, Rajasthan, India
opaque watercolour and gold and silver
paint on paper
42.6 x 29.0 cm
Felton Bequest, 1980 (AS260-1980)

Bhim SUTAR

Indian active 1760s

Maharana Ari Singh II playing polo

1761, Udaipur, Rajasthan, India
opaque watercolour and gold paint
on paper
40.1 x 63.1 cm
Felton Bequest, 1980 (AS174-1980)

INDIAN

Maharana Sangram Singh II watching

an elephant fight

c. 1725, Udaipur, Rajasthan, India
opaque watercolour and gold paint
on paper
44.4 x 73.5 cm
Felton Bequest, 1980 (AS90-1980)

THE HUNT

INDIAN

A Rathor nobleman spearing a

blackbuck

early 19th century, Kotah, Rajasthan,
India
pencil and ink on paper
15.9 x 30.9 cm
Felton Bequest, 1980 (AS53-1980)

CHOKHA (follower of)

Maharana Bhim Singh hunting

c. 1820, Udaipur, Rajasthan, India
opaque watercolour and gold paint
on paper
10.6 x 6.8 cm
Felton Bequest, 1980 (AS233-1980)

INDIAN

Maharana Ari Singh II hunting bear

1763, Udaipur, Rajasthan, India
opaque watercolour and gold paint
on paper
48.0 x 30.7 cm
Felton Bequest, 1980 (AS181-1980)

INDIAN

Europeans hunting deer

c. 1850, Udaipur, Rajasthan, India
opaque watercolour and gold paint
on paper
15.2 x 24.2 cm
Felton Bequest, 1980 (AS287-1980)

INDIAN

Maharana Sangram Singh II hunting

crane at Nahar Magra

c. 1715–20, Udaipur, Rajasthan, India
opaque watercolour and gold paint
on paper
46.7 x 82.9 cm
Felton Bequest, 1980 (AS94-1980)

CHOKHA

Indian active 1799–1824

Maharana Bhim Singh hawking

1799, Udaipur, Rajasthan, India
opaque watercolour and gold paint
on paper
10.9 x 18.4 cm
Felton Bequest, 1980 (AS223-1980)

CHOKHA (attributed to)

Indian active 1799–1824

Maharana Bhim Singh hunting

c. 1800, Udaipur, Rajasthan, India
opaque watercolour and gold paint
on paper
10.9 x 16.0 cm
Felton Bequest, 1980 (AS222-1980)

TARA

Indian active 1836–68

Maharana Sarup Singh hunting at

Haridas ki Magri

1844–45, Udaipur, Rajasthan, India
opaque watercolour and gold paint
on paper
43.5 x 61.5 cm
Felton Bequest, 1980 (AS280-1980)

NATH (son of MITHA)

Indian active mid 18th century

Maharana Jagat Singh II shooting a

buffalo in a river near the Udai Sagar

1750, Udaipur, Rajasthan, India
opaque watercolour and gold and silver
paint on paper
34.2 x 46.0 cm
Felton Bequest, 1980 (AS145-1980)

INDIAN

Maharana Sangram Singh II hunting

boar at Nahar Magra

1720–30, Udaipur, Rajasthan, India
opaque watercolour and gold paint
on paper
45.3 x 61.2 cm
Felton Bequest, 1980 (AS96-1980)

INDIAN

Maharana Amar Singh II hawking

c. 1705, Udaipur, Rajasthan, India
pencil and opaque watercolour on paper
21.8 x 43.6 cm
Felton Bequest, 1980 (AS73-1980)

IN PROCESSION

INDIAN

Maharana Ari Singh II riding

1762, Udaipur, Rajasthan, India
opaque watercolour and gold paint
on paper
39.9 x 34.2 cm
Felton Bequest, 1980 (AS178-1980)

INDIAN

A ruler on horseback

c. 1640–50, Mewar/Bundi, Rajasthan,
India
opaque watercolour and gold paint
on paper
21.4 x 18.2 cm
Felton Bequest, 1980 (AS65-1980)
(Melbourne only)

NURUDDIN

Indian active mid 18th century

Maharana Raj Singh II riding an

elephant

1754, Udaipur, Rajasthan, India
opaque watercolour and gold paint
on paper
41.8 x 48.6 cm
Felton Bequest, 1980 (AS166-1980)

INDIAN

Solanki Ram Singh riding

c. 1730, Udaipur, Rajasthan, India
opaque watercolour and gold paint
on paper
33.4 x 22.6 cm
Felton Bequest, 1980 (AS111-1980)

INDIAN

Maharao Ram Singh II of Kotah riding

c. 1840, Kotah, Rajasthan, India
opaque watercolour and gold paint
on paper
31.4 x 21.2 cm
Felton Bequest, 1980 (AS52-1980)

WOMEN

INDIAN

A lady with a monkey

late 18th century, Rajasthan, India
opaque watercolour and gold paint
on paper
15.0 x 10.9 cm
Felton Bequest, 1980 (AS42-1980)

INDIAN

A lady looking in a mirror

late 18th century, Mewar, Rajasthan,
India
opaque watercolour on paper
21.1 x 12.2 cm
Felton Bequest, 1980 (AS243-1980)

INDIAN

A lady and yogini

late 17th century, Bikaner, Rajasthan,
India
opaque watercolour and gold and silver
paint on paper
15.0 x 9.4 cm
Felton Bequest, 1980 (AS35-1980)

INDIAN

The Goddess
early 18th century, Udaipur, Rajasthan, India
opaque watercolour on paper
17.9 x 14.9 cm
Felton Bequest, 1980 (AS81-1980)

INDIAN

A lady performing Surya Puja
c. 1835, Udaipur, Rajasthan, India
opaque watercolour and gold and silver paint on paper
17.3 x 12.1 cm
Felton Bequest, 1980 (AS273-1980)

INDIAN

A lady playing with a child
late 17th century, Bikaner, Rajasthan, India
opaque watercolour and gold paint on paper
23.4 x 14.3 cm
Felton Bequest, 1980 (AS32-1980)

INDIAN

A lady on a terrace
c. 1700, Bikaner, Rajasthan, India
opaque watercolour and gold paint on paper
18.4 x 12.6 cm
Felton Bequest, 1980 (AS34-1980)

INDIAN

A lady of Sankhini type
1763, Udaipur, Rajasthan, India
opaque watercolour and gold paint on paper
18.7 x 12.4 cm
Felton Bequest, 1980 (AS213-1980)

ROMANCE**MIALALOTAR**

Indian active late 18th century
Maharana Bhim Singh and a lady
1788, Udaipur, Rajasthan, India
opaque watercolour and gold paint on paper
23.8 x 19.3 cm
Felton Bequest, 1980 (AS220-1980)

INDIAN

A lady with a thorn in her foot
mid 18th century, Udaipur, Rajasthan, India
opaque watercolour and gold paint on paper
20.5 x 17.2 cm
Felton Bequest, 1980 (AS151-1980)

INDIAN

Laila visiting Majnun
18th century, Rajasthan, India
opaque watercolour and gold paint on paper
20.0 x 12.6 cm
Felton Bequest, 1980 (AS31-1980)

INDIAN

A Raja and a pining lady
c. 1700, Rajasthan, India
opaque watercolour and gold paint on paper
25.0 x 45.0 cm
Felton Bequest, 1980 (AS30-1980)

WORSHIP**INDIAN**

Two ladies at a Shiva shrine
1781, Udaipur, Rajasthan, India
opaque watercolour and gold paint on paper
17.4 x 12.0 cm
Felton Bequest, 1980 (AS221-1980)

Jai RAM

Indian active c. 1720–51
Maharana Jagat Singh II attending the invocation before a Raslila performance
1736, Udaipur, Rajasthan, India
opaque watercolour and gold paint on paper
59.5 x 44.9 cm
Felton Bequest, 1980 (AS129-1980)

Jai RAM (attributed to)

Indian active c. 1720–51
Maharana Jagat Singh II attending a Raslila performance
1736, Udaipur, Rajasthan, India
opaque watercolour and gold paint on paper
62.1 x 45.1 cm
Felton Bequest, 1980 (AS130-1980)

INDIAN

Devwali celebrations at Kotah
c. 1690, Udaipur, Rajasthan, India
opaque watercolour and gold paint on paper
48.5 x 43.4 cm
Felton Bequest, 1980 (AS68-1980)

INDIAN

Maharana Amar Singh II's Holi durbar in the Sarvaritu Vilas garden
c. 1708–10, Udaipur, Rajasthan, India
opaque watercolour and gold paint on paper
48.5 x 41.2 cm
Felton Bequest, 1980 (AS74-1980)

INDIAN

Maharana Sangram Singh II visiting Gosain Nilakanthaji after a tiger hunt
c. 1725, Udaipur, Rajasthan, India
opaque watercolour and gold paint on paper
66.0 x 48.0 cm
Felton Bequest, 1980 (AS92-1980)

INDIAN

Maharana Sangram Singh II and his son at a Shiva shrine
c. 1715, Udaipur, Rajasthan, India
opaque watercolour and gold paint on paper
30.9 x 21.3 cm
Felton Bequest, 1980 (AS83-1980)

INDIAN

Maharana Bhim Singh worshipping Annapurna
c. 1825, Udaipur, Rajasthan, India
opaque watercolour and gold paint on paper
23.7 x 18.7 cm
Felton Bequest, 1980 (AS231-1980)

INDIAN

Maharana Sangram Singh II riding and a foppish Dutchman
c. 1715–20, Udaipur, Rajasthan, India
opaque watercolour and gold paint on paper
41.0 x 31.5 cm
Felton Bequest, 1980 (AS86-1980)

POLITICS**INDIAN**

Maharana Jawan Singh with Rawat Dule Singh
c. 1835, Udaipur, Rajasthan, India
opaque watercolour and gold paint on paper
21.2 x 13.6 cm
Felton Bequest, 1980 (AS258-1980)

INDIAN

Prince Amar Singh II with sardars
c. 1695–1700, Udaipur, Rajasthan, India
opaque watercolour and gold paint on paper
23.1 x 16.2 cm
Felton Bequest, 1980 (AS70-1980)

Jai RAM (attributed to)

Indian active c. 1720–51
Maharana Sangram Singh II and Maharaja Sawai Jai Singh of Jaipur feasting in camp
c. 1732, Udaipur, Rajasthan, India
opaque watercolour and gold paint on paper
40.5 x 46.5 cm
Felton Bequest, 1980 (AS100-1980)

BAKHTA

Indian active 1756–1811
Maharana Ari Singh II in durbar
1765, Udaipur, Rajasthan, India
opaque watercolour and gold paint on paper
56.2 x 44.4 cm
Felton Bequest, 1980 (AS183-1980)

TARA

Indian active 1836–68
Maharana Sarup Singh receiving Sir Henry Lawrence in durbar
1855, Udaipur, Rajasthan, India
opaque watercolour and gold paint on paper
43.0 x 59.2 cm
Felton Bequest, 1980 (AS288-1980)

**INDIAN**

Maharana Amar Singh II with Ajit Singh of Jodhpur and Sawai Jai Singh of Jaipur
1867, Udaipur, Rajasthan, India
opaque watercolour and gold paint on paper
29.8 x 39.3 cm
Felton Bequest, 1980 (AS75-1980)

ANIMAL PORTRAITS**INDIAN**

A horse portrait
c. 1762, Udaipur, Rajasthan, India
opaque watercolour and gold paint on paper
18.9 x 21.6 cm
Felton Bequest, 1980 (AS205-1980)

INDIAN

The elephant Rinasobha
c. 1730–60, Udaipur, Rajasthan, India
opaque watercolour and gold paint on paper
21.8 x 36.2 cm
Felton Bequest, 1980 (AS207-1980)

INDIAN

The elephant Verisal
c. 1761, Udaipur, Rajasthan, India
opaque watercolour and gold paint on paper
18.5 x 21.5 cm
Felton Bequest, 1980 (AS208-1980)

LOANS**INDIAN**

Portrait of the Rajput warrior Karan Bhill
1879, Udaipur, Rajasthan, India
ink on paper
11.8 x 10.4 cm
The Richard Runnels Collection

INDIAN

A musician and an artist
1810–1820, Bikaner, Rajasthan, India
opaque watercolour, ink and pencil on paper
9.0 x 11.8 cm
The Richard Runnels Collection

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NURUDDIN

Indian active mid 18th century

Maharana Raj Singh II riding an elephant

1754, Udaipur, Rajasthan, India

opaque watercolour and gold paint on paper

41.8 x 48.6 cm

Felton Bequest, 1980 (AS166-1980)

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