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Miniature Paintings Kept in State Museum Lucknow, U.P. Part – I

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Index

S. No.	Chapter	Page No.
1.	Introduction	41-48
1.1	Region wise description of Indian Schools of miniature paintings	49-86
1.2	Portrait of Kings/princes/princesses and noblemen in miniature paintings	87-145
1.3	Religious figures in miniature paintings	146-180
1.4	Miniature paintings in manuscripts	181-209
1.5	Ragas and Raginis in miniature paintings	210-274
1.6	Nayika Bhed	275-281
1.7	Barahmasa	281-282
1.8	Mythological scenes in miniature paintings	283-292
1.9	Stories from epics and *Puranas*	293-313
1.10	Paintings of Laila and Majnu	314-316
1.11	Flora and fauna in miniature paintings	317-355
1.12	Calligraphy	356-357
1.13	Erotic miniature paintings	358-366
1.14	Daily life depicted in miniature paintings	367-374
2. Catalogue of paintings		375
2.1	Catalogue of paintings of Banaras School	375-383
2.2	Catalogue of paintings of Basholi School	384-393
2.3	Catalogue of paintings of Bikaner School	394-457
2.4	Catalogue of paintings of Bilaspur School	458-460
2.5	Catalogue of paintings of Chamba School	461-468
2.6	Catalogue of paintings of Deccan School	469-505
2.7	Catalogue of paintings of Delhi School	506-585
2.8	Catalogue of painting of Dilwara School	586-586
2.9	Catalogue of paintings of Garhwal School	587-619
2.10	Catalogue of paintings of Guler School	620-632
2.11	Catalogue of paintings of Hyderabad School	633-637
2.12	Catalogue of paintings of Jaipur School	638-719
2.13	Catalogue of paintings of Jammu School	720-726
2.14	Catalogue of paintings of Jodhpur School	727-744
2.15	Catalogue of paintings of Mankot School	745-771

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2.16	Catalogue of paintings of Kashmir School	772-775
2.17	Catalogue of paintings of Kishangarh School	776-785
2.18	Catalogue of paintings of Kullu School	786-792
2.19	Catalogue of paintings of Mandi School	793-808
2.20	Catalogue of paintings of Mankot School	809-816
2.21	Catalogue of paintings of Marwar School	817-855
2.22	Catalogue of paintings of Mewar School	856-937
2.23	Catalogue of paintings of Miscellaneous School	938-983
2.24	Catalogue of paintings of Modern School	984-996
2.25	Catalogue of paintings of Mughal School	997-1088
2.26	Catalogue of paintings of Nagaur School	1089-1089
2.27	Catalogue of paintings of Nathdwara School	1090-1094
2.28	Catalogue of paintings of Nepal School	1095-1099
2.29	Catalogue of paintings of Pahari School	1100-1119
2.30	Catalogue of paintings of Rajasthan School	1120-1156
2.31	Catalogue of paintings of Sabar School	1157-1163
2.32	Catalogue of paintings of Satara School	1164-1164
2.33	Catalogue of paintings of Shimla Hills School	1165-1165
2.34	Catalogue of paintings of Sholapur School	1166-1166
2.35	Catalogue of paintings of Sikh School	1167-1172
2.36	Catalogue of paintings of Sirohi School	1173-1214
2.37	Catalogue of paintings of South Indian School	1215-1224
2.38	Catalogue of paintings of Timurid School	1225-1227
2.39	Catalogue of paintings of Tanjore School	1228-1228
2.40	Catalogue of paintings of Udaipur School	1229-1231
3.	References	1232

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Miniature Paintings Kept in State Museum Lucknow, U.P. Part - I

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1. Introduction: Initially paintings were created on Palm leaves and *Wasli* (handmade paper) by applying natural pigments, and some binding agents like natural gums with the help of squirrel tail hairbrushes. In the State Museum, Lucknow there is a rich collection of miniature paintings. The tradition of painting in India started in ancient period. The first examples of painting by humans are the rock paintings made by early men. The tradition of rock painting was replaced by frescos made in manmade rock cut temples. The most famous examples of frescos in India are *Ajanta* paintings (2nd to 6th Century AD) (Fig. 01). A later fresco painted in *Ajanta* are those from *Bagh* (4th century to 6th century AD). These are the examples of formal paintings made to decorate religious structures. The earliest Ajanta paintings are dateable to 2nd–1st Century BC. When Buddhism spread to China, people there started making paintings like Ajanta.



Fig. No. 1: A painted mural scene from the 'Mahajanaka Jataka' in Ajanta cave no. 1, showing King Janaka and his wife Sivali.

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This mural from Miran, Xinjiang, China clearly shows the influence of Ajanta painting. When drawing miniature they added their own style of depicting landscape by minimalistic images of mountains, trees and detailed and realistic portrayal of flora, fauna and stylised human figures. The walls of brick temples of Northern India made during Gupta period were profusely painted and decorated in the style of Ajanta paintings. It appears that Ajanta paintings were continuation of earlier tradition of decorating the walls of palaces, temples and residences of common people. (Fig no. 2)



Fig No. 2: Buddha with Six Disciples, 3rd-4th century A.D. Place of origin: Miran, Xinjiang, China

In fact, the earlier tradition of making large frescos on walls was continued but people started making the miniature paintings on handmade paper, *Tadapatra* and *Bhojapatra*. The earliest example of miniature painting in India is the painting done on the wooden box containing the 7th Century AD, Buddhist text found from *Gilgit*. This box contains Manuscript 3, *Saṅghāṭa Sūtra*. Front and backsides of the box depict two persons worshipping two divine characters and the backside shows three images of Buddha's, the central one is in *vyakhyan mudra* flanked by two images in *dhyan mudra*. The manuscript is in 7th Century Sharda script. One page is shown at the top. (Fig. 03)

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Fig no. 3: Painting on the box of *Gilgit* manuscript, 7th Century AD.

Similarly, during Pala period (late 8th - 12th Century) they started making illustrated manuscripts in Bengal characterised by fine, lines and soft colours (Fig no. 4).



Fig no. 4: Two Folios from a Prajnaparamita (The Perfection of Wisdom), Dated 1100-1125, Kurkihar, Bihar, India. (Presently kept in Los Angeles County Museum of Art)

Gradually paper replaced the Palm leaf, but in southern India like Odisha the *Talapatra Chitra* tradition continued. Another style flourished during 12th -16th Century AD in Western India in Gujrat and Rajasthan, which focussed on Jaina Sect (Fig no. 5).



Fig no. 5: Palm leaf Jain manuscript of "Sravakapratikramasutra-curni" of Vijayasimha, Mewar, Rajputana, India, 1260 AD. (Museum of Fine Arts, Boston)

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The fresco found at *Afrasiab* and details and the style was bold. However, it lagged in floral decorations and minute details. The Persian and Mughal painting show the detailing and it appears to be the continuation of the paintings of *Afrasiab*. (Fig no. 6)



Fig no. 6: Wall paintings in the hall of the Ambassadors. *Afrasiab* (present-day Samarkand), mid-7th century. Presently kept in *Afrasiab* Museum, Uzbekistan.

The illustrated manuscripts were being made in early medieval period, but the Mughals introduced the tradition of making complex paintings and including the landscape. The Mughal style of painting (16th -19th Century) itself was derived from Central Asian tradition of miniature paintings. The page from one such illustrated manuscript painted in this style, named *Varqa* and *Golshah*, mid 13th Century from Seljuk Anatolia shows Rabi cutting his adversary in half (Fig no. 7).The style of making animals and horse riders is inspired from the Scythian burial tapestry found from Pazyryk burials dateable to 4th – 3rd Century BC (Fig no. 8).

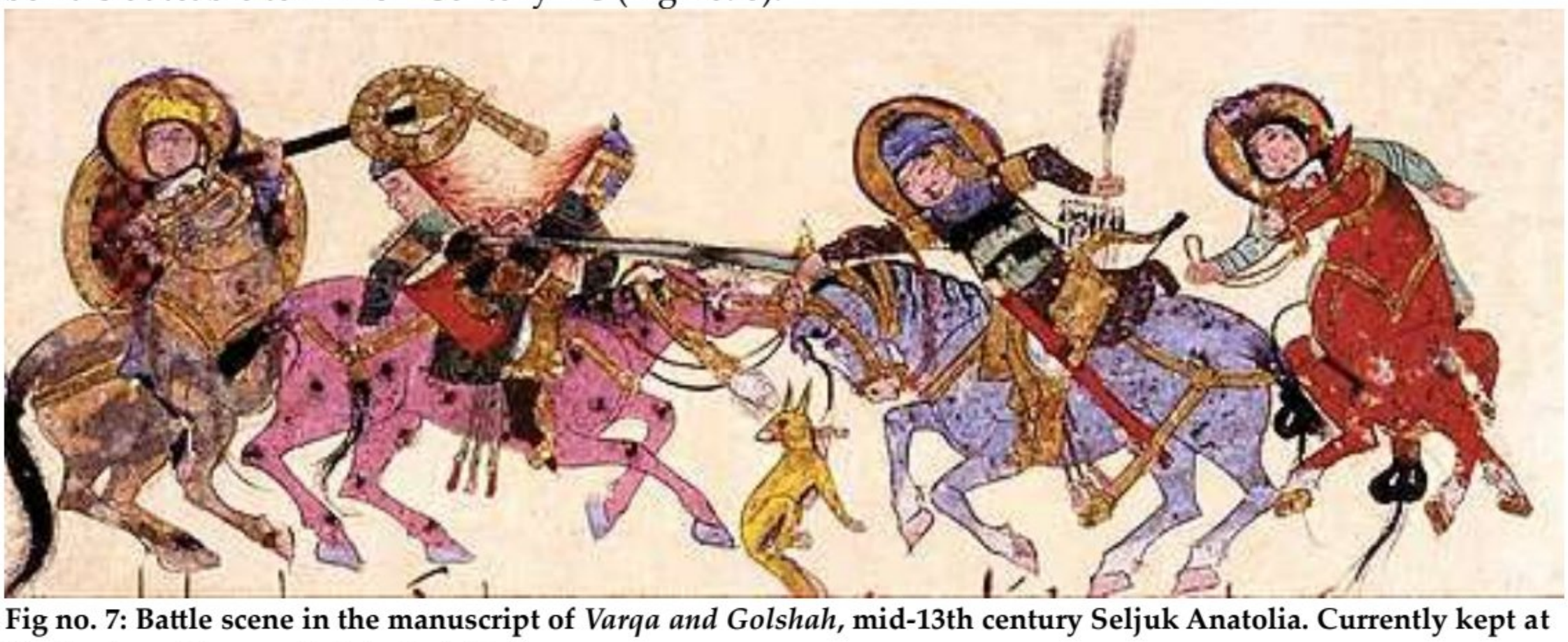

Fig no. 7: Battle scene in the manuscript of *Varqa and Golshah*, mid-13th century Seljuk Anatolia. Currently kept at the Topkapı Museum in Istanbul, Turkey

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Fig no. 8: Ancient Siberian tapestry from Pazyryk, (4th – 3rd Century BC), **Hermitage Museum, St. Petersburg, USSR.**

Although there is an equally well-established Persian tradition of wall-painting, the survival rate and state of preservation of miniatures is better. Persian painters from Shiraz and Ifshan brought their own forms and techniques. It became a significant genre in Persian art in the 13th century, receiving Chinese influence after the Mongol conquests, and the highest point in the tradition was reached in the 15th and 16th centuries. One such miniature depicting Yusuf and Zulaikha on the illustrate manuscript of Bustan of Sa'di by artist Behzād created for Timurid ruler Sultan Husayn Bayqara in 1488. This painting clearly shows absence of prospective in the painting. The colours used are very bright and the writing has been done in the spaces within the painting. (Fig no. 9)



Fig no. 9: Joseph chased by Potiphar's wife, folio of Bostan by Sa'di, (originally made in 1488 for Sultan Husayn Bayqara of Herat), presently kept in Egyptian National Library and Archives.

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Another miniature painting is about narrating the story of Laila and Majnu. The colours used in this painting are very bright, there is complete absence of prospective, the paintings related to different parts of the story are jumbled up. The landscape in this painting is limited but it is influenced by Chinese style. This style of painting stayed before the advent of Mughal, who started a new era in the art of miniature painting. (Fig no. 10)

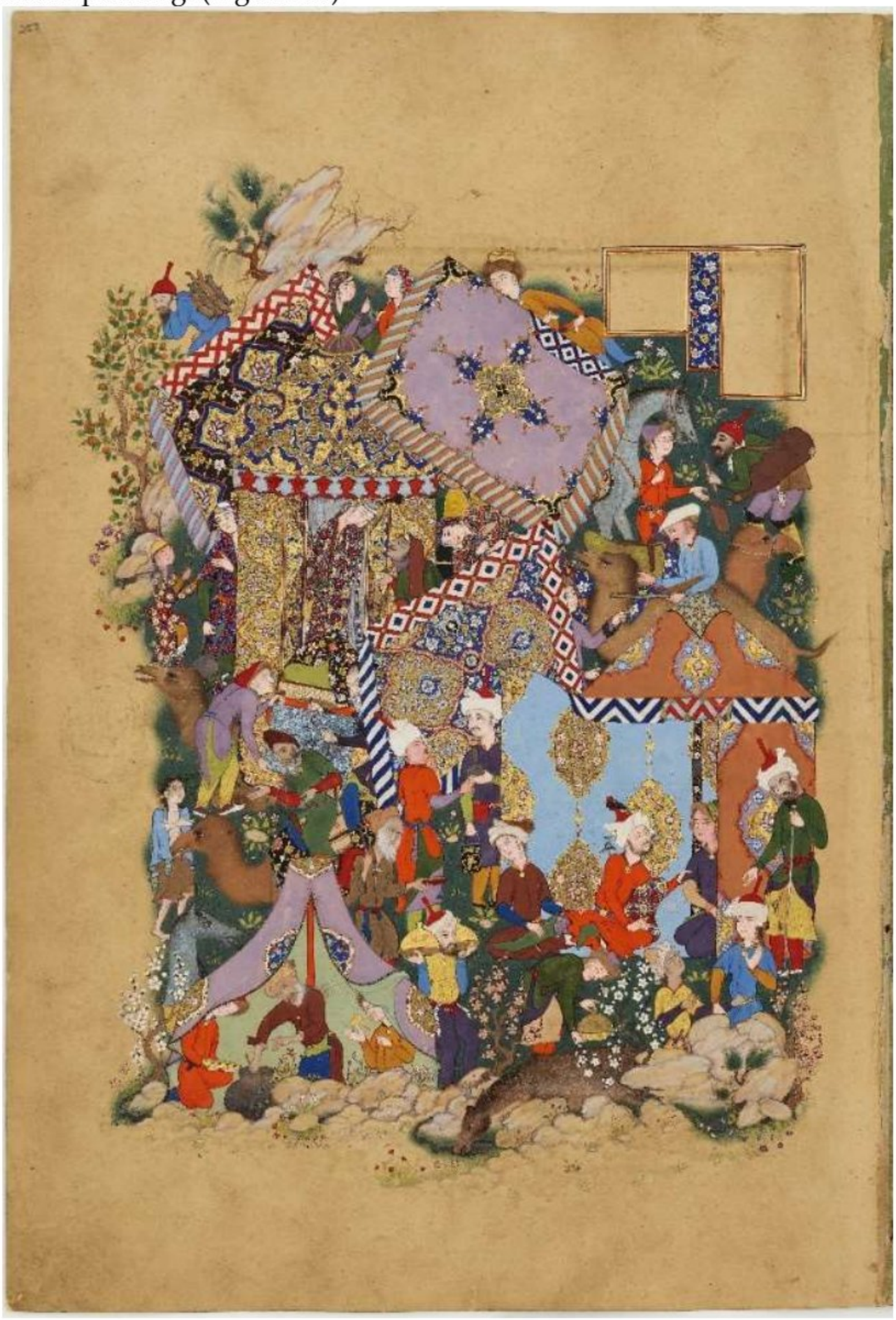

Fig no. 10: Scene from story of Laila – Majnu (c. 1556-1565), presently kept in Freer Gallery of Art, Washington, D.C

By the time of Babar, the painting became more detailed but retained the Central Asian style. This is very clear from following Babar Nama painting belonging to 1598 AD. It depicts the first battle of Panipat. The colours used are bright. The painter has depicted the battle in details. (Fig no. 11)

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Fig no. 11: An illustration of the First Battle of Panipat from the Baburnama, circa 1598.
(*The Illustrated Baburnama, Som Prakash Verma, Routledge, 2016*)

Mughal painting immediately took a much greater interest in realistic portraiture than was typical of Persian miniatures. Animals and plants were the main subject of many miniatures for albums, and were more realistically depicted. The human subjects were drawn in more realistic way, as is clear from the following painting by painter *Govardhan* showing the emperor Jahangir visiting a hermit in his hut (Fig no. 12). As the Mughal empire established, the style of painting landscape became Indianised and lost the Central Asian influence. One of the main characteristic of Indian Miniature painting is the bold/faded outline for any object to be painted, and it changed only after the European influence.

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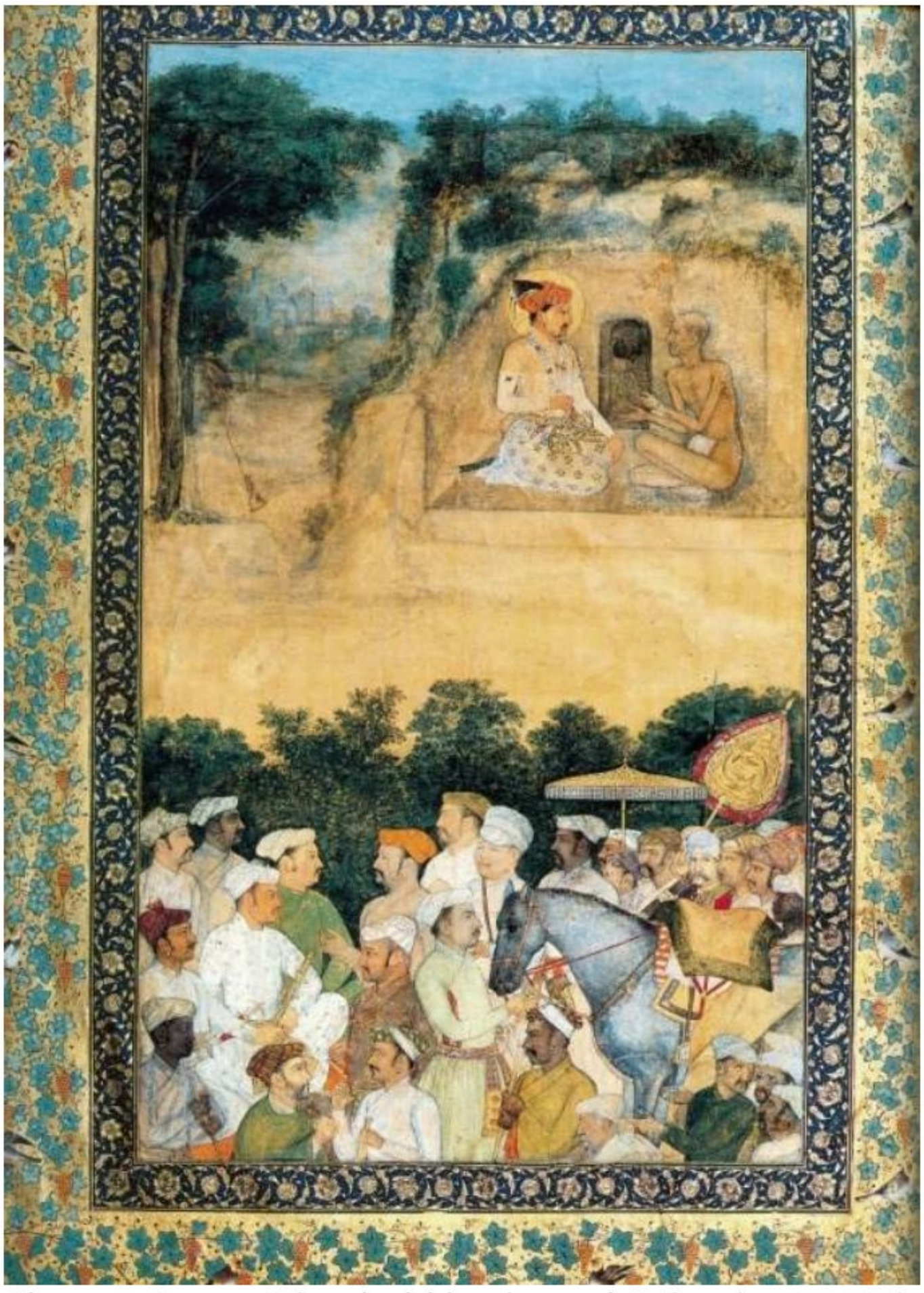

Fig no. 12: Emperor Jahangir visiting the ascetic Jadrup (c. 1616–1620), Presently kept in Louvre Museum, Paris, France.

Mughal school is supposed to be the spinal cord of Indian Miniature Painting, from it evolved various styles like Rajput (17th -19th Century), Pahari (17th -19th Century), Deccan (16th 19th Century). Decline of Mughal Empire caused migration of artists to provincial courts like Lucknow, Hyderabad, Bikaner, Kota etc. leading to the development of regional styles. A brief revival occurred during the reign of Ahmad Shah (1719-1748). During 18th and 19th Century, the tradition of royal court painters in Mughal court ceased, and Shah Alam II was considered as the last shimmer. After 1857, the mood of Indian miniature painting turned from purely court to the nationalistic, social and personal narratives rather than just myths and royal portraits. Colonial ruler took interests in documenting Indian art, and artists took the patronage of British Officials and European art. These paintings were influenced by Western Art and led to the development of Awadh and Company School of paintings. In later period for the promotion of Western art education in India 'Sir Jamseetjee Jeejeebhoy School of Art' in Mumbai was established. During the 19th and early 20th Century Bengal School of paintings developed and the prominent artists were Nandlal Bose and Abanindranatha Tagore are prominent artists of modern period.

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In this study we have taken up only 876 miniature paintings from the collection of State Museum, Lucknow.

1.1 Region wise description of Indian Schools of miniature paintings:

1.1.1. Timurid School:

The Timurid school of miniature painting was a flourishing artistic tradition that developed under the Timurid dynasty (15th–16th centuries), primarily in the cities of Herāt and Shiraz, and is renowned for its high-quality manuscript illustration, intricate detailing, and refined color palettes. The school focused on detailed illustrations for books and albums, featuring refined brushwork, vibrant yet balanced colors, and complex compositional structures. The Timurid painting style directly influenced the development of the Mughal school of miniature painting in India. The style merged traditional Persian concepts with Mongol and Chinese influences, particularly in depicting landscapes and figures. Paintings featured fine brushwork, delicate facial expressions, and complex, balanced compositions.

Timurid school is not an Indian school of miniature painting, rather it originated in Central Asia under the patronage of Timurid Emperors during 1370-1507. It is considered as the golden age for Persian art. Vibrant colours, blend of Chinese and Persian influences, complex composition and fine figures are the peculiar characteristics. Thin long faces, tall body, fair coloured, oblong head and pointed beards are remarkable. The painting became the medium of depiction of the valor of kings and prosperity of the empire. Hills and trees in the background, horse riders, running wild animals and sages sitting in the cave are few themes to be mentioned. Behzad was the Master artist of this school. The refined, naturalistic approach of late Timurid painters, particularly after the fall of the empire, paved the way for the artistic developments in Safavid Persia and Mughal India.

The refined decorative and calligraphic styles of the Timurids significantly influenced Ottoman court art.

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Fig no. 13: Rustam throwing down Afrasiab in a battle, Shah nama manuscript (Accession no. - 60.122)

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1.1.2. Mughal School:

Mughal School (16th-19th Century) is one of the most prominent style of Indian Miniature painting, which flourished in northern Indian region from 16th to 19th Century It is a well-organized, highly sophisticated style and an amalgamation of European and Persian themes mix with indigenous subjects, advance techniques. Being one of the finest example of a complete blend of Hindu, Islamic and European aesthetics this type of miniature painting is unique in itself. Beautiful border decoration and general ornamentation are the elements taken from Persian style. This style flourished under the royal patronage of Mughal Emperors.

Crowded scenes representing too many figures in one painting is the characteristic of this style. It is a male dominated art, because due to *purdāh* system the painting with female were very less in numbers. The anatomical features of bird and animals along with the beautiful rendering is special quality of this style. Animals were made so accurately that one of the painting of an extinct bird 'dodo' is supposed to be most accurate drawing of the bird, and is considered as reference painting for the identification of the bird.

Babur (1526-1530), the first ruler of the Mughal dynasty was keen a observer of Indian biogeography as well as ecology and had a great interest in Art. During his time an illustrated autobiography the *'Bāburnāmā'* was created. Bihizad was the Master artist of his time. *Nigār Khānā* (painting workshop) was founded in the rein of Humayun (1530-1555) and it was the part of royal library. During his period an illustrated manuscript *Hamzā Nāmā* was created. The trees with blossoms, portraits and royal court, scenes are few themes. Mir Syed Ali and Khwaja Abdus Samad were two prominent artists of royal court. During the period of Akbar (1556-1605) other than his autobiography the translations of *Rāmāyana, Mahābhārata, Harivaṁśapurāna and Pañcatantra* done and Basawan and Daswanth, Naha and Bishan Das were some prominent painter of this period. By the time of Akbar's (1526-1605) reign, the skies lost their gold and *Lapis-lazuli* tones to peculiar sunset colours. *Dastn-i-Amir Hamza* was the pioneering work in the great series of paintings of Mughals produced in the reign of Akbar. The painters were trained in exile but their indigenous instinct was included and it gave rise to the new style of painting in Indian context known as Mughal style.

Miniature painting reached at its highest level under the patronage of Jahangir (1605-1627) and it is known to be the golden period of Mughal miniature painting. Famous painter Ustad Mansur and Abul Hasan created naturalistic wildlife paintings. Portrait painting was also popular during this period. The minutest details and refined representation of court scenes, aristocrats and accurate shapes of flora and fauna of the region are the main features of the phase. Stylization and idealization preferred over accuracy depiction of nature. *Pādśāhnāmah-* chronicles of kings is the most prominent creation of the period emperor Shah Jahan (1627-1658).

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Fig no. 14: A female singer and five musicians. (Accession no. - 92.30)

1.1.3. Delhi School:

Delhi School of miniature paintings was the style of painting that existed after the decline of Mughal Empire during 18th and 19th Century. By this time, the royal patronage has considerably declined. This style was also influenced by other regional styles. The post Aurangzeb period saw artists dispersing from Delhi, which led to Delhi, style that blended high quality Mughal realism with local themes. Intricate portraiture using delicate lines, intense colours. This school features meticulous paintings on ivory depicting portraits, Sufi saints, composite animals, court life, musical themes and natural scenes.

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Fig no. 15: *Durgā* fighting *Raktbīj* (Accession no. - 49.51)

1.1.4. Pahari School:

Pahari School (17th -19th Century) is one of the most important and diverse style of Indian miniature Paintings, characterized by serene beauty, romantic scenes religious depictions. It flourished during 17th to 19th century in the natural abode of God 'The Himalayas' from Jammu to Garhwal and through Himachal Pradesh. This style of miniature painting was brought to the Punjab from Mughal and Rajput States and in its way, it was a blend of both the schools. Miniatures were created in series of paintings depicting life of Krishna, Ramayana, Mahabharata and Puranas. As these were not created in the form of book we find description on the back side of few paintings. *Nāyaka* and *Nāyīkā* occupy important place. It is classified into follwing sub types: Jammu, Kangra, Kullu, Garhwal, Guler, Mandi, Mankot, Shimla Hill, Basohli, Chamba, Bilaspur, Nurpur.

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1.1.4.1. Basohli School:

Basohli kingdom in Kathua District of Jammu and Kashmir, in the sub-Himalayan region was founded by Raja Bh`upat Rai (Raja Bhupat Pal) in 1635 and it was the place of origin of Basohli School of miniature painting. In this school, the old Jain style blended with Rajput and Mughal ones. The vibrant colour, natural scenes, bold composition and fine brushwork are its diagnostic features. Striking colours like ochre yellow, brown and green are predominantly used. Elaborate costumes, tall and slim figures, tapering egg shaped heads, fleshy chin, very distinctive large bulging eyes are its prominent features. Basohli animals like human figures are slightly elongated, with narrow body, sloping hindquarters, thin and long necks. After the mid 18th Century the head remains the same but the hind quarter becomes slightly thicker.



Fig no. 16: Kasyapa and Aditi, (Accession no. - 42.19)

1.1.4.2. *Guler* School:

Guler School flourished in the Himachal Pradesh during early 18th Cent to mid-19th Century and it is similar to *Basohli* School but slightly softer features. It took shape under Raja Dalip Singh (1675-1743) and it is considered as birth place of Kangra school. The art was further developed under the patronage of Raja Govardhan Chand (1743-1773). Prominent themes include *Bhāgavata Pūrāna, Gīta Govinda,* and court life. The most renowned artists were *Nainsukh* and its family.

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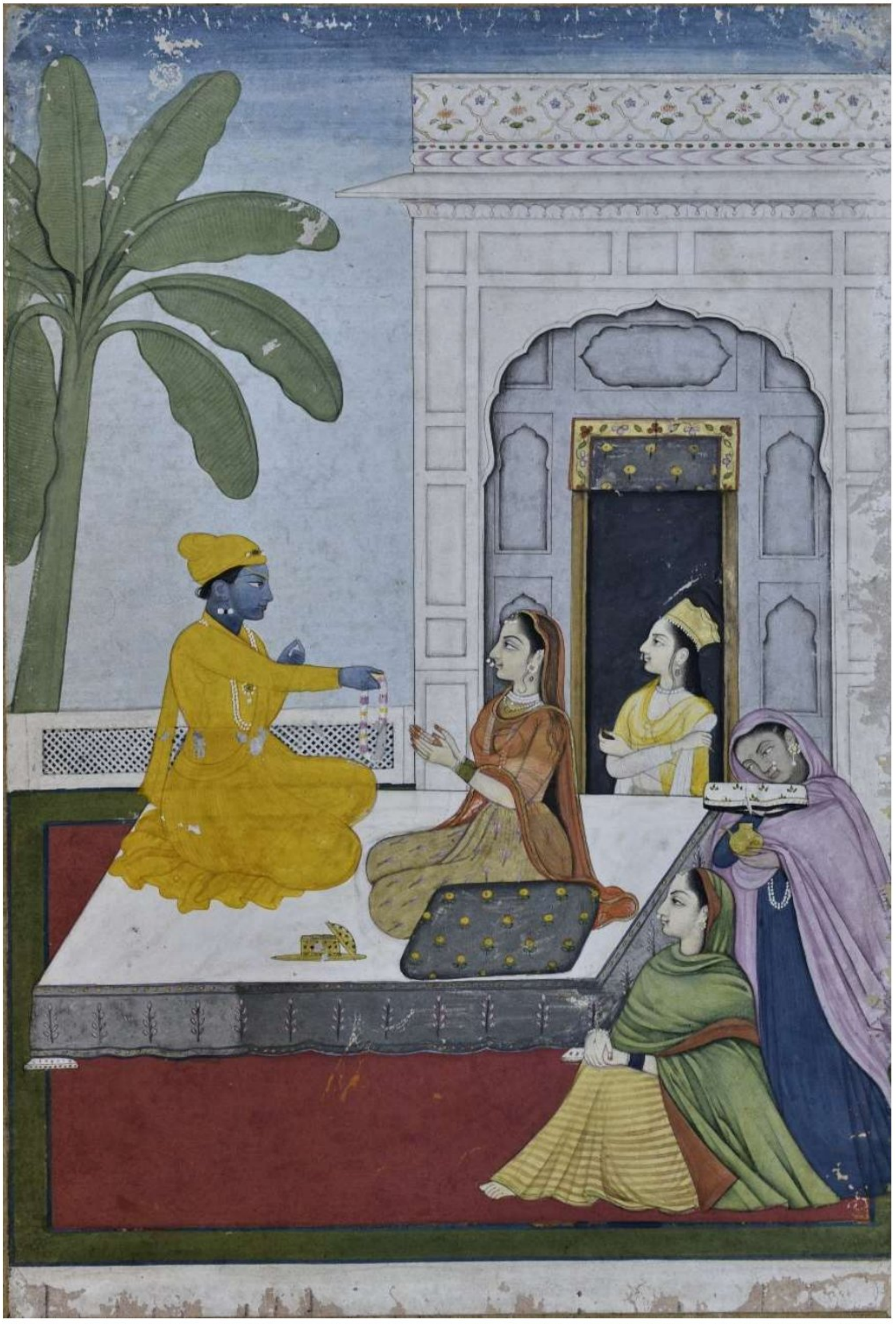

Fig no. 17: A Nayikabhed painting showing hero offering garland to the heroine, (Accession no. - 41.65)

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1.1.4.3. *Kangra* School:

Kangra School which flourished during 18th century AD is characterized by its lyrical qualities, delicate female figures, romantic scenes and delicate transition from Mughal school. This school flourished during the reign of Sansar Chand. It is characterised by a straight nose, almost in line with forehead, narrow curved eyes and slim body. The female beauty is enhanced by straight , well executed falling hair. A soft and simple aspect of natural land scape of the hill region is preferred rather than harsh one like a hill tops covered with snow and no flora and fauna.



Fig no. 18: *Śiva* and *Pārvatī* sitting with their mounts on *Kailash,* (Accession no. - 62.73)

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1.1.4.4. Jammu School:

Jammu school of miniature Painting was initially considered as sub school of Basohli and was prevalent during 17th-18th Century It is known for its vibrant colours, intense emotions and prominent bold lines. Eyes are large, stylized facial profiles with unique raised shiny ornaments, concentrating on *Rādha-Krishna* themes, the painting originated in Jammu and Kashmir region. The human figures are well defined, slim and tall. Initially the Mir Mannu, widow of the last governor of Lahore, started the school. However, the art flourished under the patronage of Ranjit dev (1735-81) and his younger brother Balwant Singh (1724-63). The Painter Nainsukh, who migrated from Jammu presumably from Guler, painted most of the painting of Balwant Singh. The themes are mainly portraits, daily life of the kings and different animals like elephant, hawk, horse etc. Lush flora are entirely absent and the dreamy romantic theme is there. By 19th Century the get up changed to Sikh rather than earlier Mughal style. The short-sleeved jacket and knee length skirt are preferred over long sleeved jacket and long skirt.



Fig no. 19: Hanuman ji carrying *Dronagiri*. (Accession no. - 76.164)

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1.1.4.5. *Kullu* School:

Kullu School of miniature painting originated in the central part of Himachal Pradesh. This school was started during the reign of Pritam Singh (1767-1806). It shows resemblance with the Basohli style of painting. Women usually wear choli and voluminous skirt. Normally the background has no colour; it is only whitish-cream with colours of cloud. Because of Goiter prevalent in this area, many painting show bulging neck. Peculiar characteristic of this style of painting is that woman are shown with flat chest even when breast are shown as two circles. The main themes are local folklore, religious themes (*Rāmāyana, Bhāgwat Pūrāna*), and local rulers. This style displays vibrant colours. This is renowned for its *Śangāri Rāmāyana* series. The art form flourished from late 17th-mid 19th Century prominent wide-open eyes, bold facial expressions and use of terracotta red, grey like earthy tones, brown, pink, blue, mauve are its characteristic features.



Fig no. 20: Painting of *Padmanātha Paććisī* showing a hermet with dogs. (Accession no. - 56.41)

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1.1.4.6. *Garhwal* School:

Garhwal school fine, detailed and expressive depiction of female features, delicate oval faces, slender and graceful figures have Mughal and Kangra influence. A remarkable depiction of flora and fauna, landscapes in romantic literature *Gīta Govinda*, poetic themes like *Barāmāsā* (twelve months), are shown. Prominent artist like Mola Ram reflected a detailed depiction of Himalayas and its flora/fauna. Special features of Garhwal paintings are cloudy skies, mist and foggy hills. It is interesting to mention that Sham Das and Har Das were two painter of Mughal Empire and were brought to the Garhwal kingdom with along with Suleman Shikoh, the nephew of Aurangzeb, who flew from the kingdom. He laid the foundation of Kangra School of painting, after few years the prince left, but the two painters stayed back. The peak time of this style was during the lifetime of Mola Ram, grandson of Har Das, who was also a poet and a writer.



Fig no. 21: God with devotees (Accession no. – 48.253/19)

1.1.4.7. *Mandi* School:

Mandi School flourished during the reign of Raja Sidh Sen (1684-1727) and it is notably different from other Pahari paintings in the following manner. It is characterized by unique 'folkish style' inspite of delicate romantic style. The *tāntrik* and devotional themes, Goddess worship, local Royalty and esoteric spiritual themes are depicted in paintings. Prominent deep dark colours especially red, black and blue are used to enhance the atmosphere. The portraits often show

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exaggerated figures of royal families, which gives a bold and dramatic look. The paintings depicted Shaivite subjects and various stories from *Rāmāyana* as well *Bhāgawata Pūrāna*.

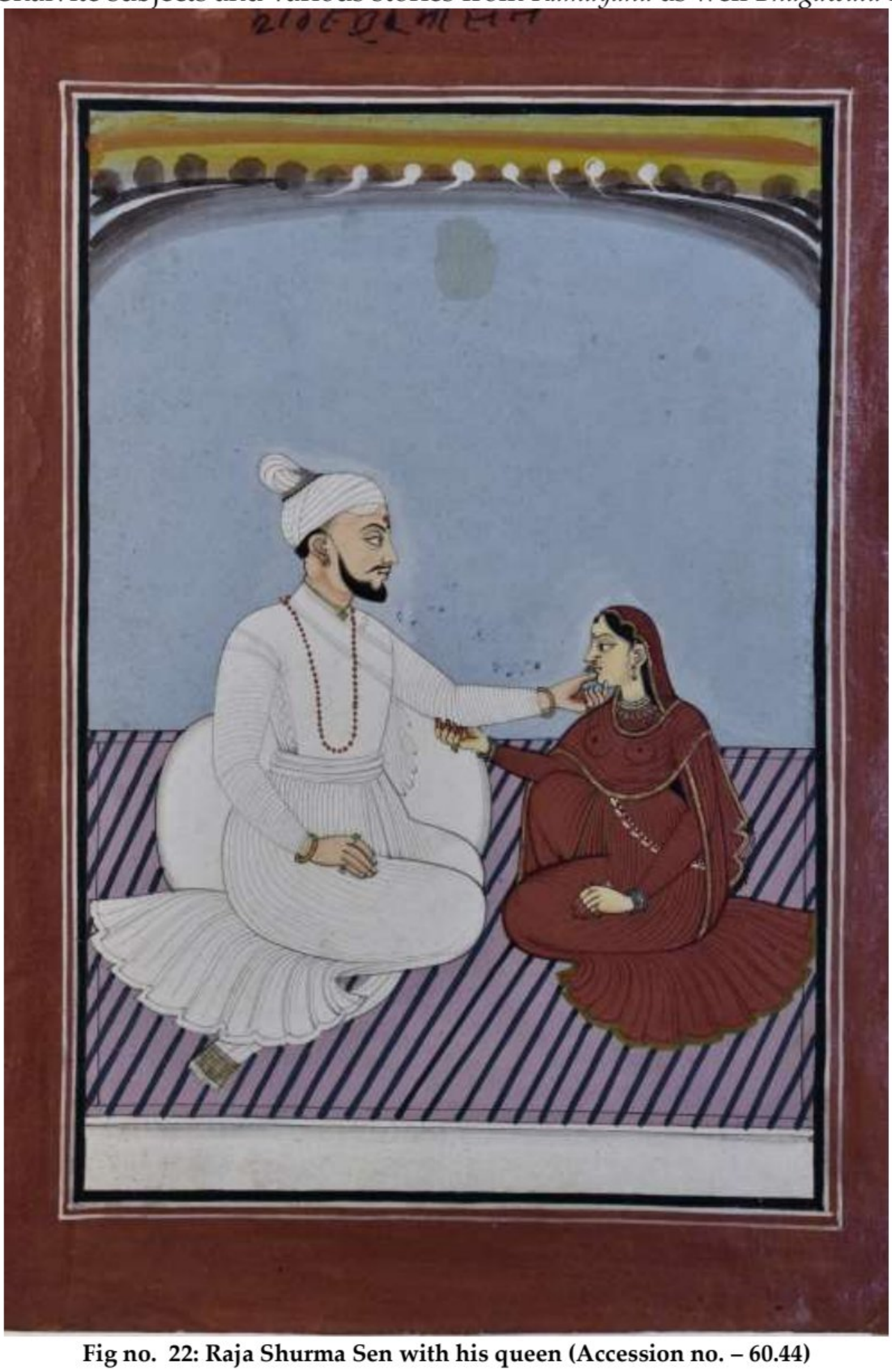

Fig no. 22: Raja Shurma Sen with his queen (Accession no. – 60.44)

1.1.4.8. *Mankot* School:

Mankot School of painting resembles early Basohli School but is slightly softer, more realistic and has detailed portraiture. Over the time, the bold style was slightly shifted to subtle and naturalistic approach. The vibrant colours and emotional expression depicting court life, portrait of Kings/Courtiers and religious themes in red, blue vibrant colour are its peculiar characteristics.

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Fig no. 23: A nobleman sitting and holding a long sword. (Accession no. – 62.72)

1.1.4.9. Shimla Hills School:

Shimla Hills School thrived in the north-western Himalayas during 17th-19th Century. It is also called an art like a song because of its lyrical, rhythmic quality and precise drawing. Delicate oval female faces, high arched eyebrows and uplifted sharp nose are its prominent features. *Rādhā-Krishna*, romantic scenes, portrayal of nature, illustration of stories from literary works namely *Gīta Govinda, Bhāgvata Pūrāna, Rāmāyana, Rasamanjari* and portraits of hill *rajās*, their court scenes are generally painted.

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Fig no. 24: *Rāgiṇī Hindōl* painting, *Krishna,* feeding pearls to two swans. (Accession no. – 62.15)

1.1.4.10. Chamba School:

Chamba School shows intensified, emotional and religious themes painting based on the romance *Rādhā-Krishna,* Stories of *Śiva-Parvati* and *Rāmāyana*. Fine artistry and delicate style and intricate details are its characteristics. Vibrant red-blue coloured palette and minute details of flora, fauna as well landscape are its unique features. The romantic moods and its poetic scenes are painted in rainy seasons. It shows blending with Mughal architecture and stylized human figures. These paintings are produced on traditional paper-*Wasli*

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Fig no. 25: Lady feeding pigeons. (Accession no. – 31.235)

1.1.4.11. Bilaspur School:

Bilaspur School originated in Western Himalaya region during 17th-19th Century focusses on religious and romantic themes. The landscape detailing is comparable to Basohli and Kangra styles. Rounded face, soft features, normal sized deep eyes are peculiar to this style. Woman lack delicacy of Kangra style and male are with robust bodies and with short necks. The stylized gnarled and knotted tree trunk with grass at the base and lush green surroundings are usually shown. Raja Dip Chand (1650-67) campaigned for the emperor Aurangzeb and the Mughal artists were welcomed here. The painting was created under the royal patronages and portraits of Bilaspur King as well court scenes were painted. It has a blend of local art and refinement of Mughal styles. Cattles are elaborately depicted sometimes their bodies are decorated with gold.

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Fig no. 26: *Rāga Megha Malhar* painting showing two nobelmen (Accession no. – 60.319/3)

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1.1.5. RAJASTHANI/RAJPUT SCHOOL OF MINIATURE PAINTING (17th -19th Century)

Rajasthani School of painting is characterized by stylized figures, vibrant bold natural pigments, intricate details and intense depiction of flora and fauna. The correct anatomy of wildlife and dark ambience is the peculiarity of this style. The themes are basically Hindu mythology, royal court scenes, serene beauty and sometime hunting scenes. It originated during 12th Century in the form of Jain style, also described as *Apbhransha Shailī* by Rai Krishandas. Approaching 15th Century it emerged as an independent style and the 18th Century is supposed to be its golden era. Mewar is considered as the birthplace of the Rajasthani style of paintings. On the basis of geographical distribution it is further classified into four sub categories viz; Mewar, Marwar, Hadoti and Dhundhar school, which are further subdivided into different sub styles. The Rajasthani paintings preserved in the State Museum Lucknow are Bundi, Kota, Sirohi, Nathdwara, Mewar, Bikaner, Jodhpur, Jaipur, Rajasthani, Udaipur, Nagaur, Marwar and Dilwara School.

1.1.5.1. Sirohi School:

Sirohi School depicts use of earthen colours like olive, green, brown, orange and very prominent shading/modelling on faces and limbs to create depth. Almond eyes and depiction of local flora fauna in its naturalistic forms characterize it. It has its own prominent characteristics focusing on *Upadesamāla, Durgā Saptasati,* and *Devī Mahātmya.* It reflects the indigenous traditions of Rajasthan.

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Fig no. 27: A *yogini* (Accession no. – 56.368)

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1.1.5.2. Mewar School:

Its vibrant colours, bold outline and emotional intensity characterize Mewar School. This style of painting originated independently in Hindu Kingdom and has less influence of Mughal School. The basic themes are religious, royal court life, *Rāgamālā (musical modes), Bhāgvata Pūrāna, Rāmāyana,* romance of *Rādhā-Krishna,* romantic scenes and mythological stories etc. It emphasizes story telling in dramatic and emotional way. The conspicuous bright yellow, red and blue colours are used through tempera techniques, which focuses bold features and intense lines. It largely avoids delicate *Mughal* style of features. The prominent artist was Sahibdin, who played an important role in shaping the specific qualities of the painting.



Fig no. 28: A man smoking huqqa with a dog (Accession no. – 57.54)

1.1.5.3. Marwar School:

Mewar School is a type of Rajasthani painting identified by its bold colours. Themes are based on Hindu mythology with Rajput dominance and Mughal influence. *Rāgamālā,* local folk tale, court and hunting scenes and romantic stpries (*Dholā-Māru*) are some important themes. It flourished under the patronage of Rajput rulers namely Jaswant Singh and Ajit Singh. The portraits of these rulers were created in this style of painting. The *Vaishnava* theme and the stories from *Bhāgvata Pūrāna* dominated in earlier days. The main centre was Jodhpur, though it was represented in South-west region of Rajasthan.

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Fig no. 29: Opium eaters (Accession no. – 57.80)

1.1.5.4. Kishangarh School:

Kishangarh School is a sub-style of Marwar School with refined emotional portraits. It evolved during 18th Century and is famous for its stylized romantic representation of *Rādhā-Krishna*. Natural green, blue, pink and orange colours were applied and landscape was quite natural. There are many bold portraits by Master Nihal Chand and the most iconic one is '*Banī- Ṭhanī*', known to be India's 'Mona Lisa'. This originated during the reign of Raja Savant Singh and ethereal facial features characterize the face, extremely long face, almond shaped arched eyes, and sharp pointed nose create a sense of refined elegance.

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Fig no. 30: *Rādhā* and *Krishna*: (Accession no. – 57.76)

1.1.5.5. Bundi School:

Bundi School is naturalistic style of painting known for the vibrant natural colours along with gold, silver and precious stone colours, lush green landscape full of flora and fauna drawn with great precision and flowing river. It is a blend of Mughal and Deccan style mixed with local characteristics. The dense forests, dark and cloudy sky, and natural wildlife are its hallmark. The court life, hunting scenes, processions, picnics, romantic themes and devotional scenes of *Rāgamālā, Barāmāsā, Krishna, Līla* are common themes. Rao Chhatrasala and Umed Singh were the key patrons. Most of the artist are anonymous.

1.1.5.6. Sabar/Savar School:

Sabar/Savar School is the sub-style of Mewar School, which flourished in the 17th-19th Century. It is dedicated to local traditions and strong regional aesthetics. It depicts the court life, local rulers' traditional hunting scenes, *Rāgamālā* (musical modes), religious illustrations and local traditions. Figures are stylistic with local characteristics.

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Fig no. 31: Princess enjoying drink and music. (Accession no. - 57.115)

1.1.5.7. Kota School:

Kota school it is a substyle of Bundi school and mostly renowned for the hunting scenes, royal court scenes and dense landscapes. Umed Singh was the major patron of this style, while Master artists were Niju, Tulsiram and Lakshmi Ram. Calligraphy techniques, strong shading and dynamic scenes are its peculiar characteristics. This style of painting flourished under the Hada Rajput rulers.

1.1.5.8. Malwa School:

Malwa School is Rajasthani/Central Indian style of miniature painting. It flourished during 17th-18th Century. The peculiar characteristic of this school is the usage of vibrant colours against dark red/black background. The scene inspired by *Rasikapriya* (1636), *Amaru Sataka, Krishna, Līla, Rāmāyana* are the themes of the painting of this school. Painters often focused on religious themes and love poetry.

1.1.5.9. Nathdwara School:

Nathdwara School is a 17th century Rajasthani painting style famous for *Pichwai*- a devotional painting on cloth featuring Lord Shrinathji during different festivals. This style of painting originated in the temple painting tradition of *Nathadwara* near Udaipur and later on popularized in the region. *Lord Krishna* is shown in different stages of life. This painting are of very big size and usually served as backdrop in the temple or homes. The painters were mostly from Bhati community and they adhered to fixed aesthetic sense and spiritual values. There are many artists mentioned on the painting, a few to name are Shiv Das, Shankar das, Madho Das, Dana Bhati etc. These are traditionally painted on cotton cloth by using bright natural colours and gold

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pigments, with intricate details. It portrays Śrīnāthjī-a youth form of Lord *Krishna* to illustrate the *Krishna-Līla*.



Fig no. 32: Saint *Vallabhācārya*. (Accession no. – 40.133)

1.1.5.10. Bikaner School:

Bikaner school flourished during 17th-19th Century AD and it was under heavy influence of Mughal style of painting. Light colours, fine lines, delicate patterns are the diagnostic features of this style. The major themes were royal portraits, court scenes, Indian mythology, *Bhagwata Purana, Rasikapriya* and *Barāmāsā.* It features royal attires, which are Rajput-Mughal mixed style turbans and heavy jewelry. Hamid Ruknuddin, Ram Lal, Ali Raza and Mahaveer Swami are few renowed artists.

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Fig no. 33: Jain muni seated on a *chowki* with two devotees. (Accession no. - 57.136)

1.1.5.11. Jodhpur School:

Jodhpur School developed during 18th Century and it is a substyle of Rajasthani style of painting. The usage of bold red and yellow colours is the main characteristic and the gold colours shows Mughal influence as in case of *Jāma* and costumes. Ladies wore dotted dresses and men wore high turban. Major themes were Hindu mythology, folklore, and historical events. Scenes from *Rāmāyana, Mahābhārata, Pañcatantra, Rāgamālā* and local legends folktales were painted. The iconography of both God/Goddesses is remarkable. Paintings of palaces, majestic buildings, socio-cultural subjects, nature and wildlife were prevalent. It is symbol of region's rich cultural heritage and reflects artistic sensibility of the people.

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Fig no. 34: Yogi Hans Das with his disciples (Accession no. - 57.113)

1.1.5.12. Udaipur School:

Udaipur school is a substyle of Mewar School, depicts independent indigenous Rajput elements, and has no influence of Mughal style. The common identifying features are fish shaped eyes, finely painted faunal, foliage and sometimes-Persian style hills. The background is shown brick red in colour. Use of natural pigments derived from plant products, minerals and stones was prevalent. The paintings show stories from the *Rasikpriyā, Gīta Govinda, Bhāgwata Pūrāna, Rāmāyana.* The others themes are *Krishna, Līla, Rāga Rāgiṇī,* royal court scene, royal hunting scenes etc. It got the patronage of Sisodia dynasty during 17th-18th Century. The prominent painters of this style were Sahabdin, Manohar, Umar and Kamal Chand etc.

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Fig no. 35: Ragini Gunakali w/o Raga Malkaus painting. (Accession no. - 60.305)

1.1.5.13. Nagaur School:

Nagaur School is the sub style of Rajasthani Marwar School of miniature painting. It is characterized by the use of soft muted pastel green, grey and light pink colours. It is the fusion of Rajput and Mughal influence. Main themes of the paintings are Hindu mythology, royal portraits, women's quarter and religious scenes. Transparent attire is the unique feature of this style of painting.

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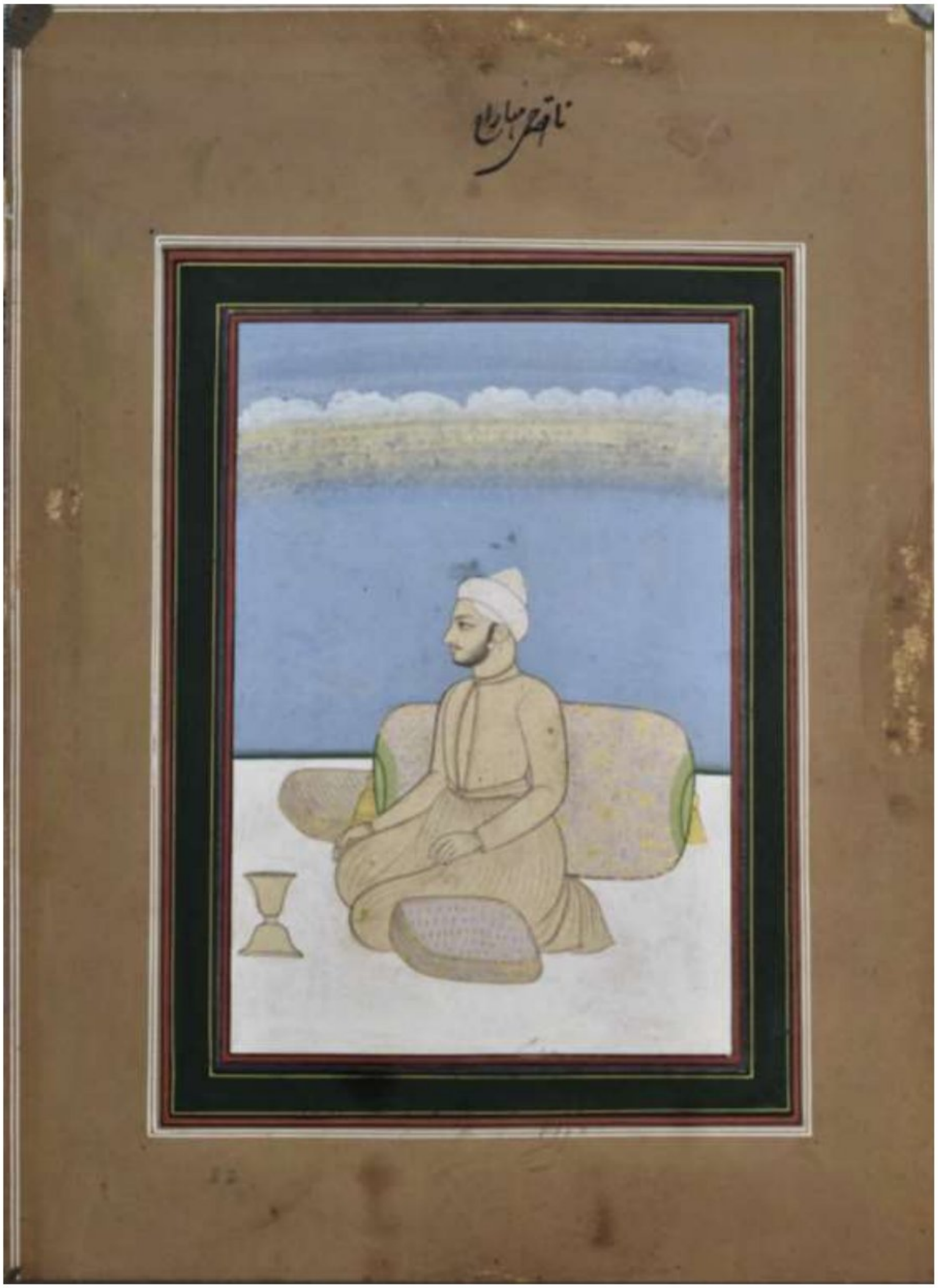

Fig no. 36: Nathji Maharaja. (Accession no. - 14.82)

1.1.5.14. Dilwara School:

Dilwara School of miniature painting originated in *Dilwara Temples* of Mount Abu, Rajasthan. Stylized figures angular lines, and vibrant colour characterize it. Initially it was created in illustrated manuscripts. It has influence of Jain art. Traditionally it was done on palm leaves and later on paper were used. Initially it was used in Jain works-*Kalpasūtra* and *kalkachārya kathā.* Rich and vibrant colours like red, yellow, blue and gold were used.

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Fig no. 37: A tiger hunting by Kavar Syangh Ji, Umad Syangh ji, Rao Shri Sardar Syangh ji, Kavar jor, Syangh ji and Kavar Jijasot Syangh Ji. (Accession no. - 62.28)

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1.1.6. SOUTH INDIAN SCHOOLS OF MINIATURE PAINTING (16th -19th Century)

The South Indian style of miniature painting can be distinguished from North Indian counterpart in the sense that the South Indian type is more vibrant and usage of gold foil is prominent. Deccan, Satara, Solapur, Tanjore and Mysore schools are a few to be mention. It originated in Tamil, Telugu and Kannada region of South India.

1.1.6.1. Deccan School:

Deccan School flourished in southern Golconda, Hyderabad, Bijapur region of South India from 1347 AD to 1627 AD and ended with the death of Ibrahim Adil Shah of Ahmad Nagar. Though in a less dominant effect it continued till 19th Century The painting exhibits a blend of Persian, Mughal and indigenous influence. Beautiful floral border of Mughal style was made and vibrant blue/red and intense white colour was used in combination with exclusive gold. The paintings included rocky hills and lush green vegetation. Often the sky is often painted showing dark blue showing night. The subject matter included *Rāgamālā*, royal portraits and *Raj Darbar*. The physical features express Persian influence and women were seen wearing *Ghaghra Choli*. Fine details of flora and fauna are shown. Under the patronage of Ibrahim Adil Shah-II the earliest *Rāgamālā* series was created and some of the notable ones are *Gouri Rāginī, Rāga Hindola,* and *Sri Rāga.*



Fig no. 38: Heroine talking to a friend. (Accession no. - 40.116)

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1.1.6.2. Hydrabad School:

Hydrabad School of miniature painting flourished under the patronage of Nizam-ul-mulk Chin Qilij Khan of Asaf Jahi dynasty during 18th Century. After the disintegration of Mughal empire painters migrated to different part of India and worked under the patronage of local rulers. Among them a substantive number reached southern region and flourished in Decca region giving rise to different schools of painting, one among them was Hydrabad style. It is characterised by Deccan facial types, rich colours and costumes. Peculiar characteristics of this type is depiction of royal portraits, court and romantic scenes. The lush green natural landscape is depicted as background. Vibrant and brilliant blue, red and yellow colour along with extensive use of gold for the outline of clothing and jewelry is the special feature of this style. It reflects the luxury of the court. Ornate borders blends with Mughal style.



Fig no. 39: Two lovers (Accession no. - 57.162)

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1.1.6.3. Solapur School: of miniature painting, also known as Maratha School of painting is a distinct regional tradition, which flourished during 18th Century along the Maharashtra-Karnataka border. This painting was closely related to the religious and cultural life specifically, to *Krishna Līlā, Rāmāyana,* various *avtāra* of Lord *Viṣṇu* and other mythological subjects.



Fig no. 40: Princess seated on a terrace. (Accession no. - 57.108)

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1.1.6.4. Satara School: of miniature painting was prevalent during 18th-19th Century under the Maratha ruler patronage. This was folk-influenced painting with a blend of Deccani style. Dark tones, bold and rustic style depicting religious and mythological as well as court scenes were painted. Beautiful paintings of *Ragamālā* series were also created during this period.

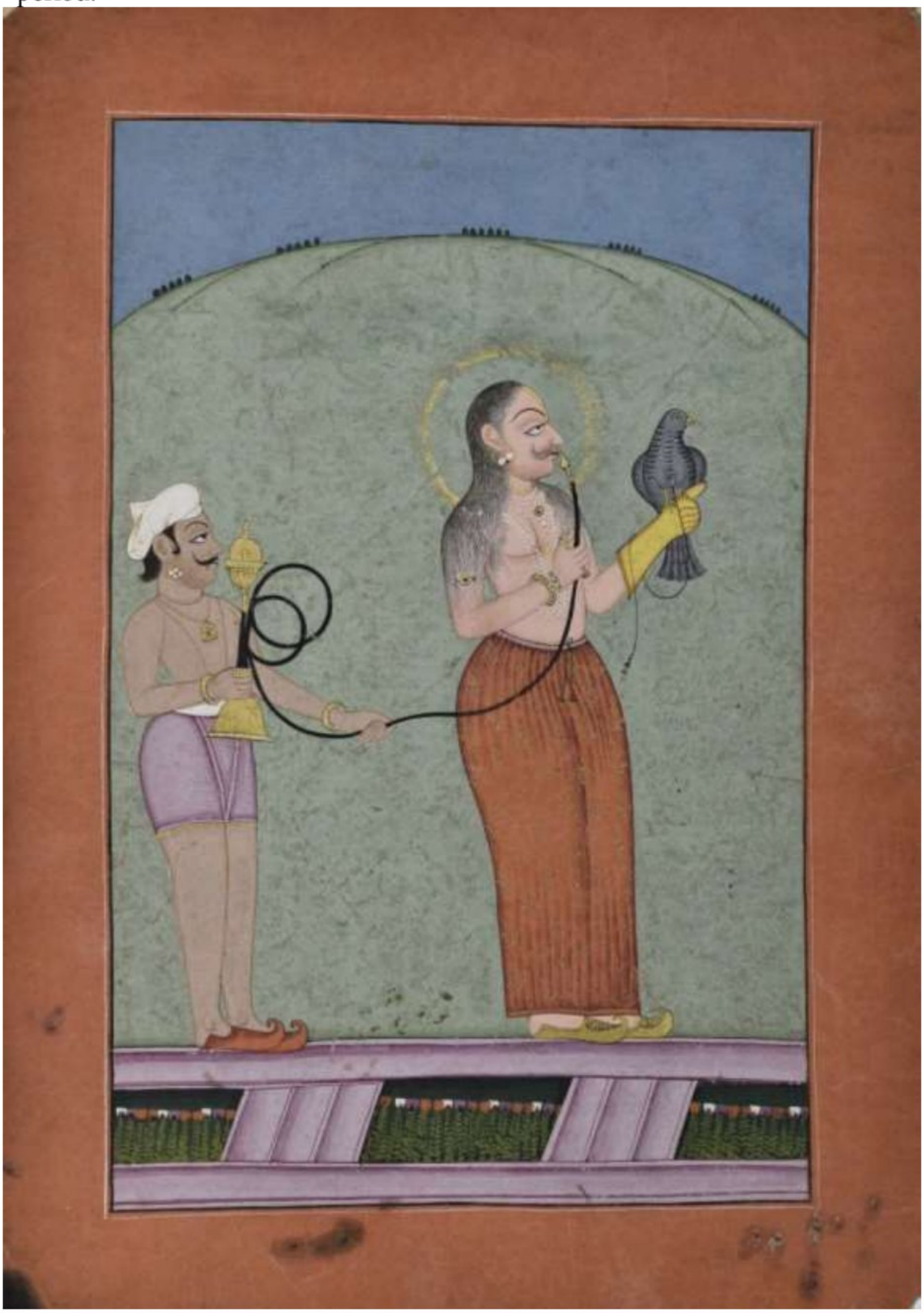

Fig no. 41: Sahu Maharaj I, the the grandson of Chhatrapati Shivaji I. (Accession no. - 56.17)

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1.1.6.5. Tanjore School:

Tanjore School is characterized by the use of vibrant colours, compact composition, embellishments, and gold foil. It is embedded with gems on wooden panels. It is famous for panel paintings locally known as *Palagai padam* using gesso work. It is classical South Indian art from Thanjavur (earlier Tanjore), Tamil Nadu. The subject of painting are primarily Hindu Gods and Goddesses as well saints. Among them *Krishna,* was the most popular God.



Fig no. 42: Divine person talking to his wife and in the right side panel they go to consult a third person. (Accession no. - 60.356)

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1.1.7. SIKH SCHOOL, is a blend of Pahari, Rajput, Mughal and local folk influences, which flourished under the patronage of Sikh rulers of Punjab hill region during 17th and 19th Century Major themes are portrait of Sikh Gurus/rulers/nobles, battle scenes, spiritual life, martial art, cultural aspects, historical accounts and Hindu mythology. Certain paintings document the daily life of the people and the period of Maharaja Ranjit Singh is considered as the golden age. As its other contemporary school, it was painted on handmade paper-*Wasli*. The vibrant deep colours and fine physical features are the blend of Rajput and Mughal styles. The floral and foliage diversity is taken from Kangra style, and sometime it is known as the prototype of Pahari style of miniature.



Fig no. 43: A horse rider hunting Blackbuck and boar (Accession no. - 62.43)

1.1.8. NEPAL SCHOOL is an extension of Pala school of Bihar and Bengal and its subject are taken from Mahayana and Vajrayana Buddhism. Traditionally created on Palm-leaf or wooden book covers. General themes are Buddhas life, various other Buddhist deities etc. it is supposed that it was created for religious purpose and the vibrant, deep colours were used. In later days it influenced Tibetan art and reached up to Myanmar (Burma).

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Fig no. 44: This painting shows five Bodhisatvas (Accession no. - 59.127)

1.1.9. AWADH SCHOOL of miniature paintings flourished from 1722 AD to 1856 AD. It was the period after the decline of Mughal followed by the raids of Nadirshah. During this period, there was a lack of patronage due to political and administrative chaos. During this period, the region became the centre for the cultural mix. The artists migrating from Delhi to Lucknow and Ayodhya (Faizabad) promoted this style. It reflects aesthetic life style of court of Nawabs before the onset of Britishers. Gajraj Singh, Mihir Chand and Asaf Ali were amongst the prominent master artists. The main themes were socio-economic aspects, harmony, court scenes, portraits, poetic scenes, and everyday life. The Persian, Mughal, European influence with tempera colours and natural emotions are the characteristics of this style. The art developed under the patronage of Nawab of Awadh (Lucknow, Ayodhya-the then Faizabad), is identified with lighter almost pure water colours and delicate techniques



Fig no. 45: Raja Nawal Rai Kayasth Bakshi of Awadh. (Accession no. - 32.240)[I]

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1.1.10. BANARAS SCHOOL of miniature painting is quite traditional style with fine details and storytelling. The subtle colours with high contrast elements represent religious themes like Ghats, spiritual life, etc. Traditionally it was created on palm leaves and ivory and later on paper was used. It is often categorized with the Company School of Paintings, which flourished during 18th and 19th Century After the decline of Mughal Empire artists moved from Delhi to different part of India and developed independent schools of miniature painting. In this process few artist moved to Banaras and established Banaras School of Miniature Painting.

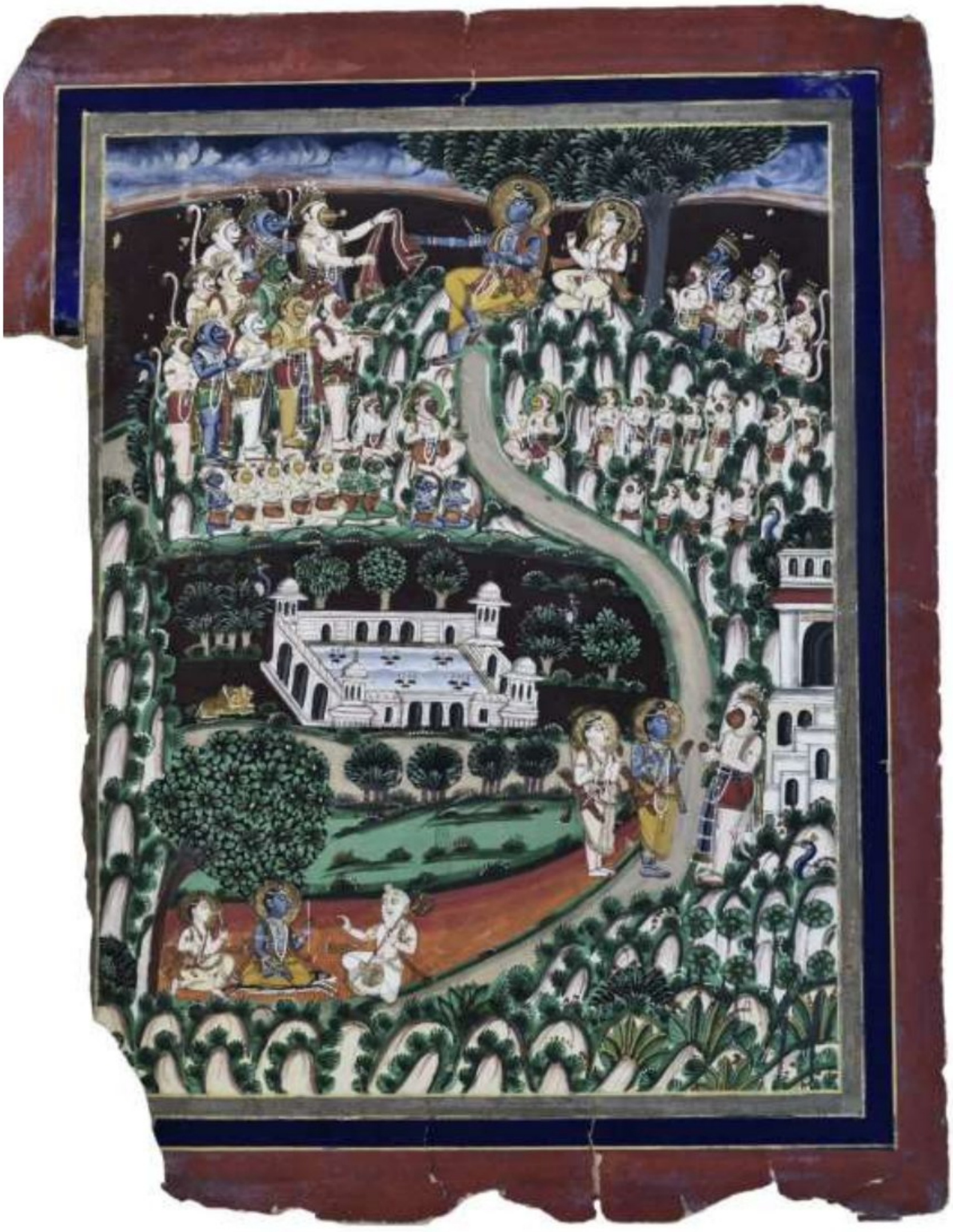

Fig no. 46: Events leading to Ram meeting Sugreev. (Accession no. - 76.65)

1.1.11. COMPANY SCHOOL, also known as *Kampani Kalam* flourished between 18th to 19th Century during the rule of British Empire. As the patrons were Britisher and the artists were indigenous, it produced a hybrid style. Its place of origin was Murshidabad and over a period art took its root in Patna, Kolkata (Calcutta), Varanasi, Lucknow and Thanjavur (Tanjore).

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Watercolours with soft tones and realistic shading blended with Mughal and Rajput style created a unique style. Major themes of the paintings were local flora and fauna, tradesman, fair and festival, architecture etc. unlike Mughal natural scenic background and Pahari dominant dramatic background; it has white or faded background.



Fig no. 47: British officers on horse back (Accession no. – S.2657 (i))[II]

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1.1.12. MODERN SCHOOL flourished during 19th Century or may say early 20th Century It deviated from traditional detailed miniature depictions representing romanticism or mythological/ religious affairs. No focus was on storytelling or dramatic representation of *Nāyika-Nāyīkā or Rāga-Rāgiṇī*. It was more inclined to contemporary political and societal affairs. The art is originated during British rule and the vibrant rich and deep colours used previously in Indian Miniatures were replaced by light/soft watercolours.



Fig no. 48: Raziya Sultan (Accession no. - 13.77)

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1.2. Portrait of Kings/princes/princesses and noblemen in miniature paintings

This collection has portraits of Emperors, princesses, noblemen and kings. The list of these persons under the head of the schools of painting is as follows:

1.2.1. Bikaner School : Rustam and Sohrab, Shri Tudairam ji, Shambhuji, Raja Swaroop Singh, Prithivi Singh, Raja Bhima ji Swaroop, Anup Singh and Mahraja Sujan Singh s/o Anoop Singh.



Fig no. 49: Fight between Rustam and Sohrab (Accession no. - 59.75)

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Fig no. 50: Rajput noble Shri Tudairam Ji (Accession no. - 65.78)

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Fig no. 51: Shambhuji (Accession no. - 57.79)

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Fig no. 52: Raja Swaroop Singh the king of Bikaner (Accession no. - 56.369)

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Fig no. 53: Prithvi Singh II (9 January 1762 – 13 April 1778) ruler of Jaipur. (Accession no. - 57.50)

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Fig no. 54: Raja Bhima ji Swaroop. (Accession no. - 56.45)

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Fig no. 55: king of Bikaner, Anoop Singh (1638–1698). (Accession no. - 56.370)

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Fig no. 56: Mahraja Sujan Singh king of Bikaner (Accession no. - 60.298/13)

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1.2.2. Deccan School : Darashikoh, Nur Jahan and Kandhari Begum, Arastu Jah Bahadur, Abul Hasan Qutb Shah, Taj-al-mulk, Prince Mohammad Azam Shah, Nawab Sikandar Asaf Jah I and Farrukh Siyar.



Fig no. 127: Sufi saint Sarmad and Prince Darashikoh: (Accession no. - 56.389)

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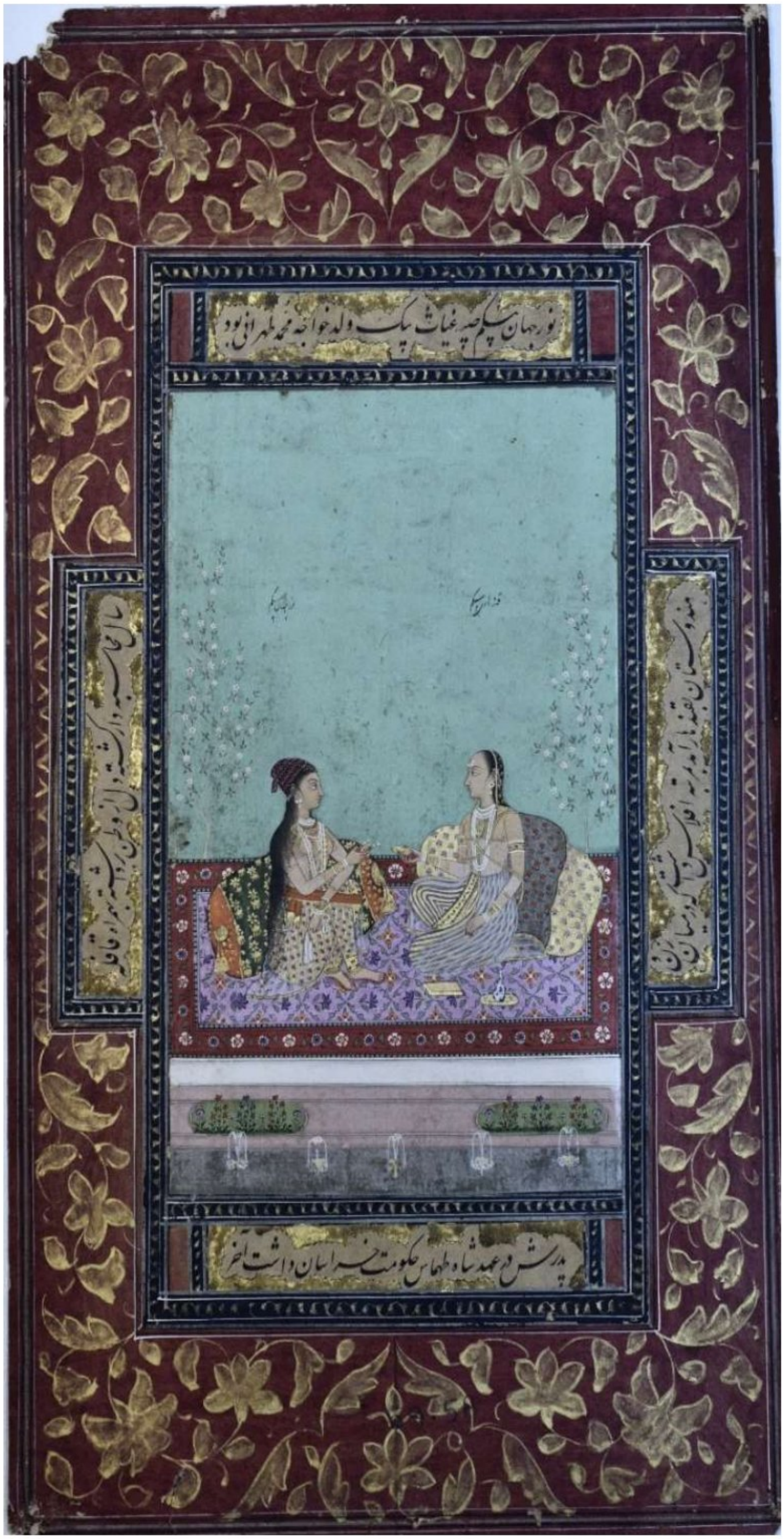

Fig no. 57: Noor Jahan and Kandhari Begum (Accession no. - 60.348/2)

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Fig no. 58: Arastu Jah Bahadur, Prime Minister of the Hyderabad (Accession no. - 59.95)

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Fig no. 59: Abul Hasan Qutb Shah, Sultan of Golconda, (Accession no. - 62.50)

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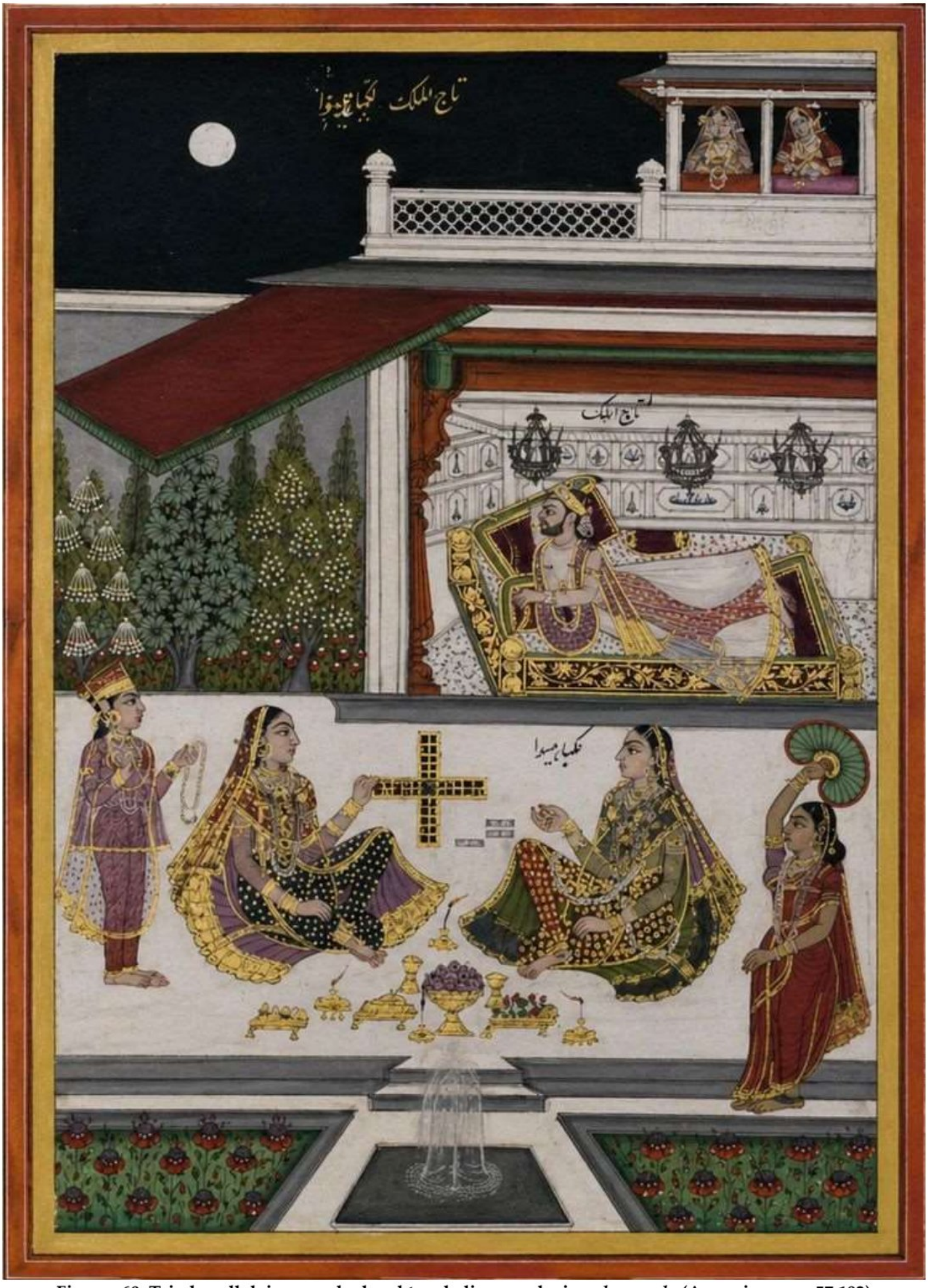

Fig no. 60: Taj-al-mulk lying on a bed and two ladies are playing *chowpada* (Accession no. - 57.192)

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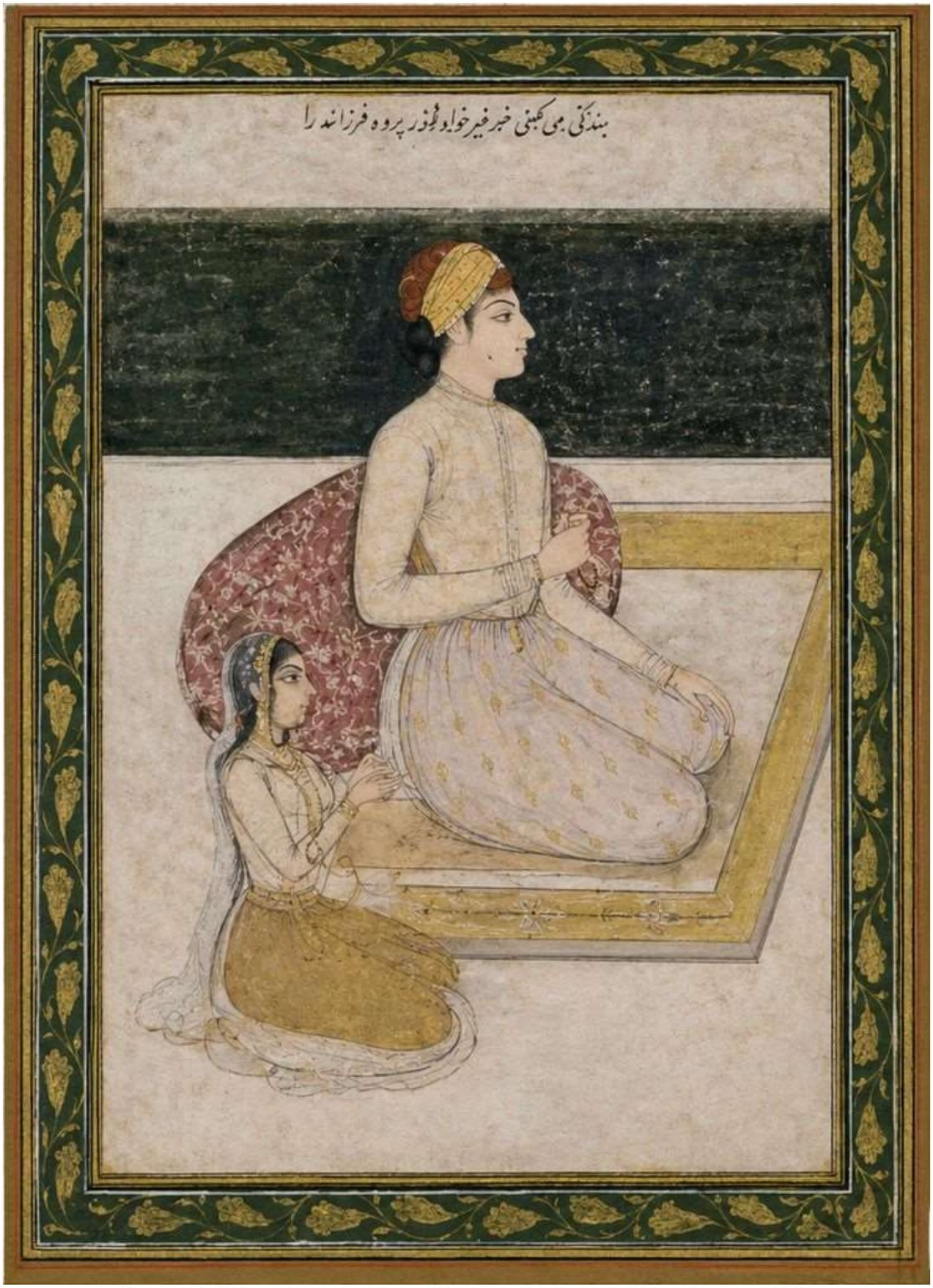

Fig no. 61: Prince Mohammad Azam Shah son of Aurangzeb (Accession no. - 13.24)

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Fig no. 62: Nawab Sikandar Asaf Jah I (Mir Qamar-ud-din Khan), first Nizam of Hyderabad (Accession no. - 59.137)

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Fig no. 63: king Farrukh Siyar (Accession no. - 57.194)

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1.2.3. Delhi School : Mir Jumla II, Qutub-ud-din Aibak and Taimur Lang.

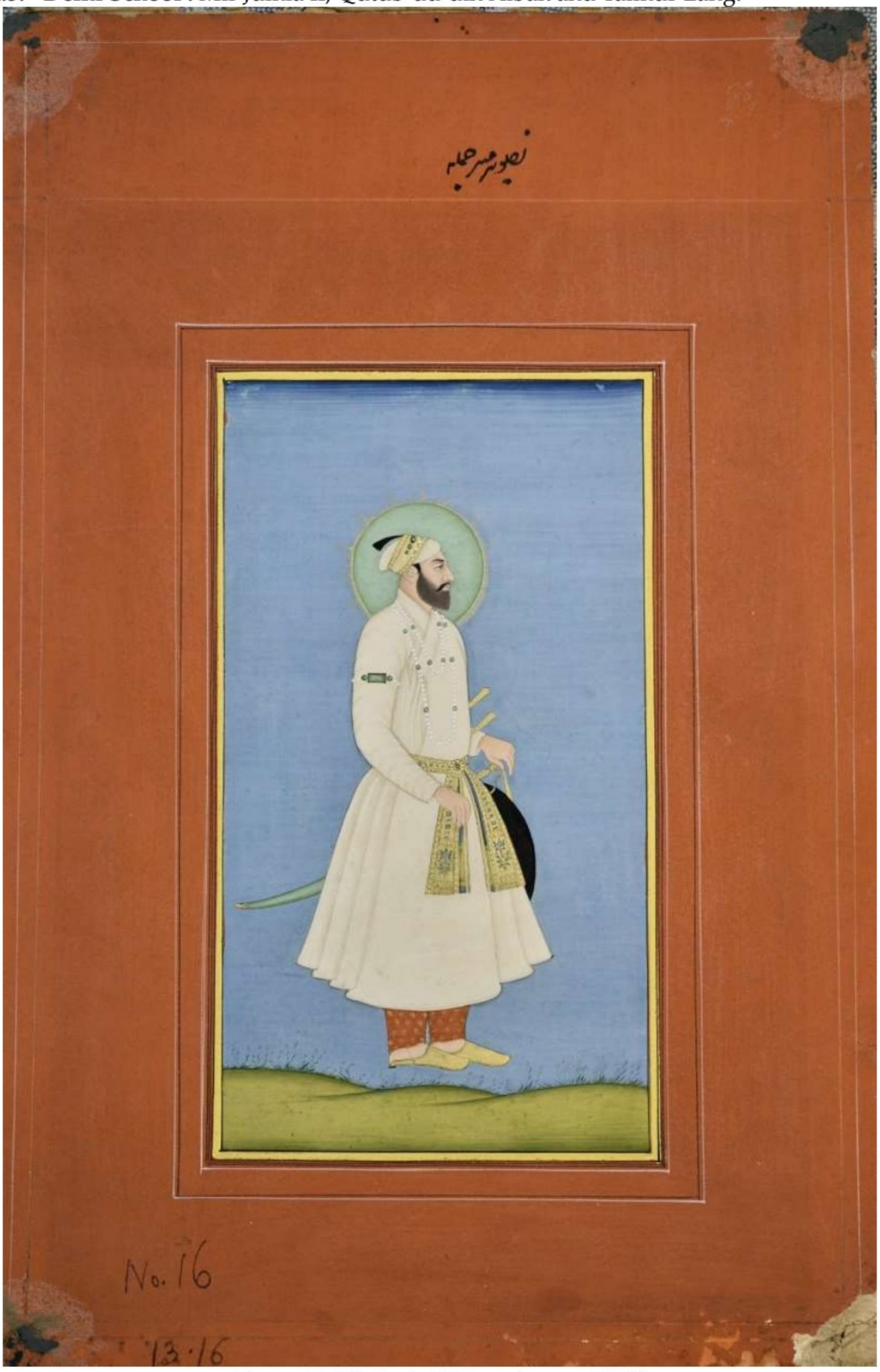

Fig no. 64: Mir Jumla II (Accession no. - 13.16)

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Fig no. 65: Qutub-ud-din Aibak (Accession no. - 13.78)

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Fig no. 66: Taimur Lang (Accession no. - 13.79)

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1.2.4. Dilwara School : Kunvar … Singh Ji, Umad Singh ji, Rao Shri Sardar Singh ji, Kunvar jor . Singh ji and Kunvar Jijasot Singh Ji.



Fig no. 67: A tiger hunting by Umad Singh ji, Rao Shri Sardar Singh ji, Kavar jor . Singh ji and Kavar Jijasot Singh Ji. (Accession no. - 62.28)

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1.2.5. **Hydrabad School :** Sikander Jah



Fig no. 68: Sikander Jah , 3rd Nizam of Hyderabad (Accession no. - 13.12)

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Jaipur School : Maharaja Jeet, Jahangir, Raja Sambhaji, Nawab Khankhan Lodhi and Sawai Madho Singh I.



Fig no. 69: Maharaja Jeet of Jaipur (Accession no. - 29.219)

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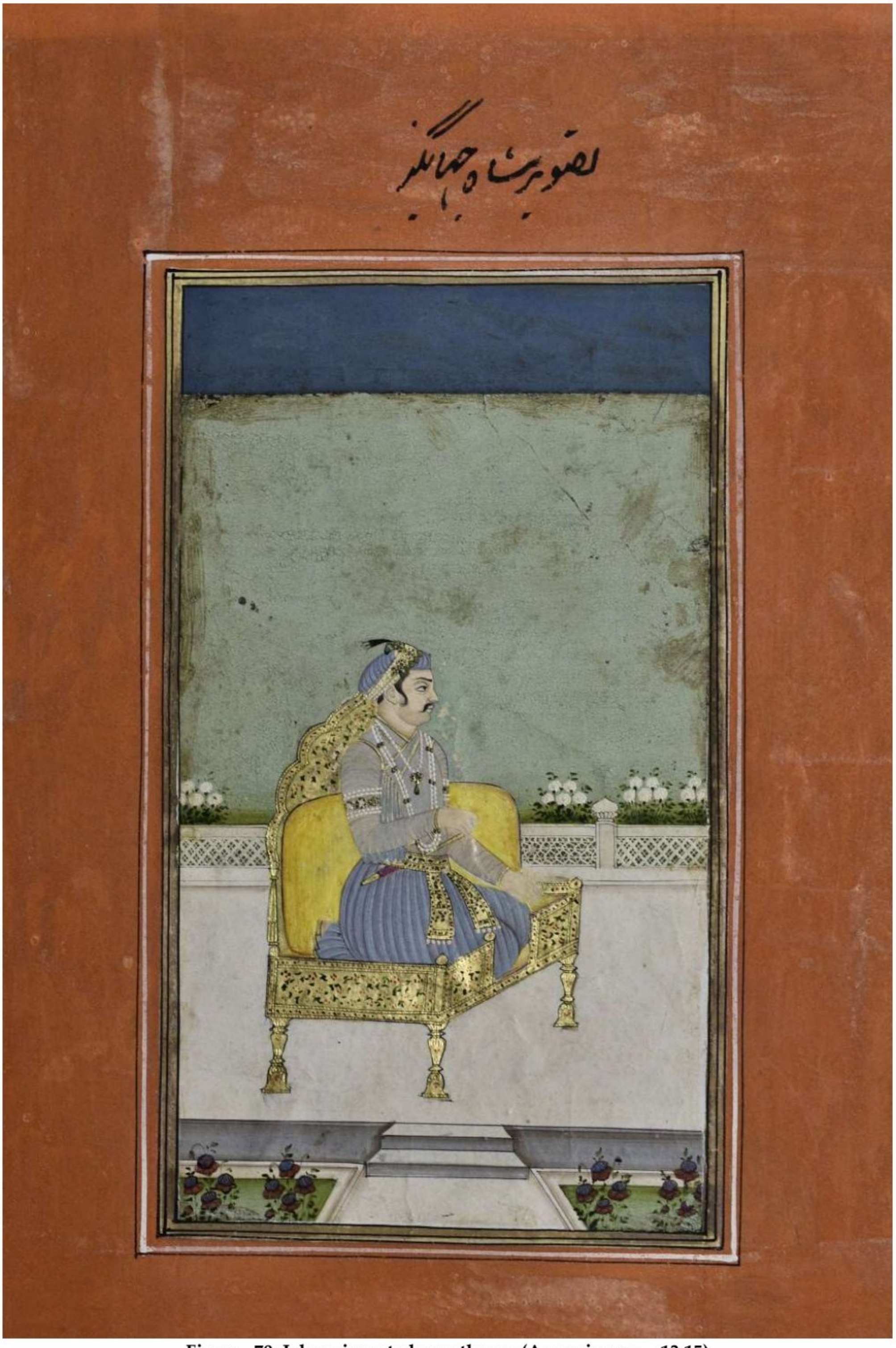

Fig no. 70: Jahangir seated on a throne (Accession no. - 13.15)

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Fig no. 71: Raja Sambhaji (4 May 1657 – 11 March 1689) (Accession no. - 13.10)

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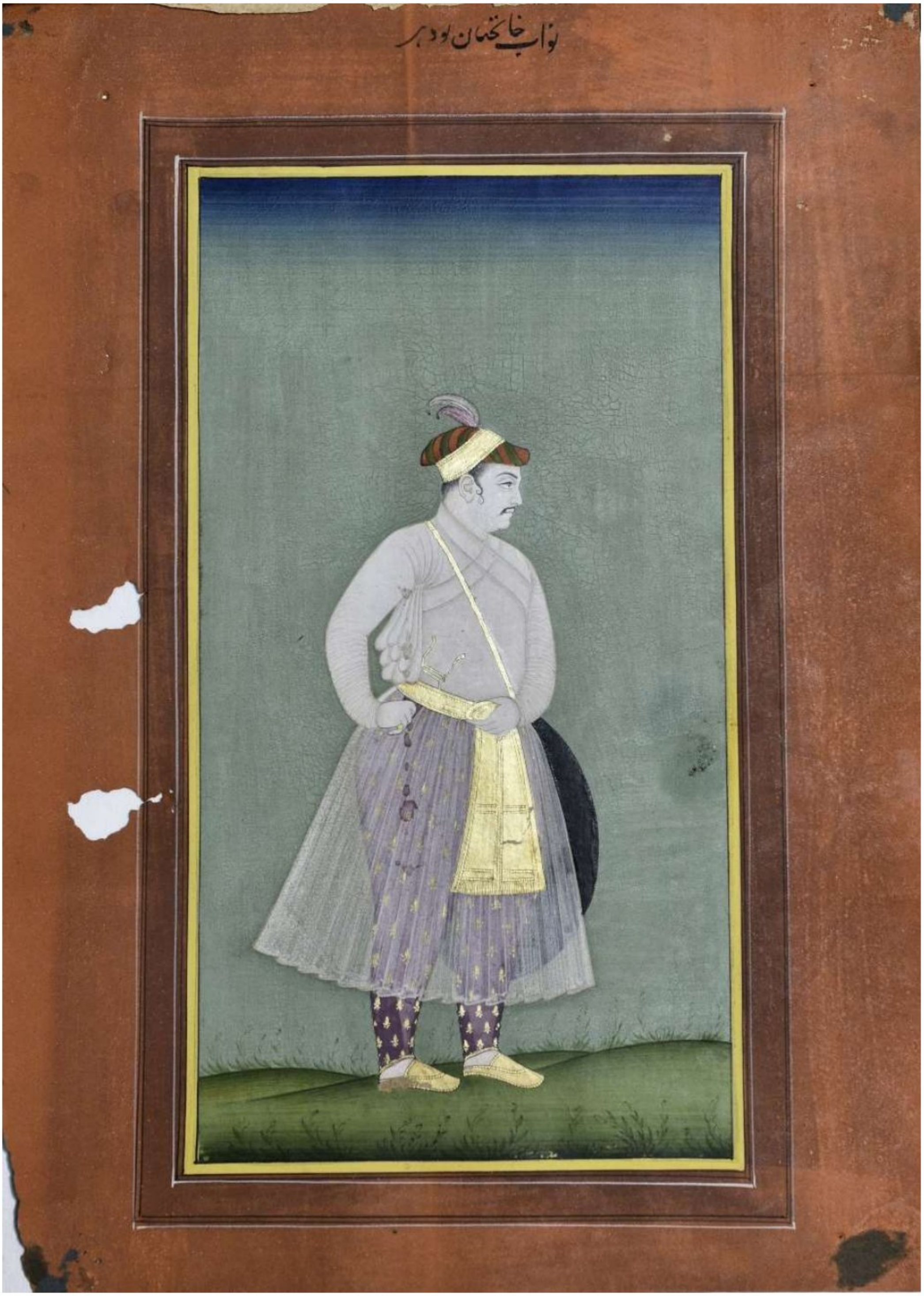

Fig no. 72: Nawab Khankhan Lodhi (Accession no. - 13.14)

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Fig no. 73: Sawai Madho Singh I (20 May 1728 – 5 March 1768) of Jaipur. (Accession no. - 78.27)

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1.2.6. **Jammu School :** Dhansar Deo Jamuwal



Fig no. 74: Dhansar Deo Jamuwal, smoking huqqa (Accession no. - 62.70)

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1.27.7: Jodhpur School : Man Singh, Raja Bakhat Singh, Ajit Singh Rathore, Ajit Singh Bhati, Maharaja Bakhat Singh ji and Ajit Singh Rathore.



Fig no. 75: Man Singh (3 February 1783 – 4 September 1843), Maharaja of Marwar (Accession no. - 59.146)

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Fig no. 76: Raja Bakhat Singh (16 August 1706 – 21 September 1752) (Accession no. - 55.178)

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Fig no. 77: Ajit Singh Rathore (19 February 1679 – 24 June 1724) ruler of Marwar. (Accession no. - 56.34)

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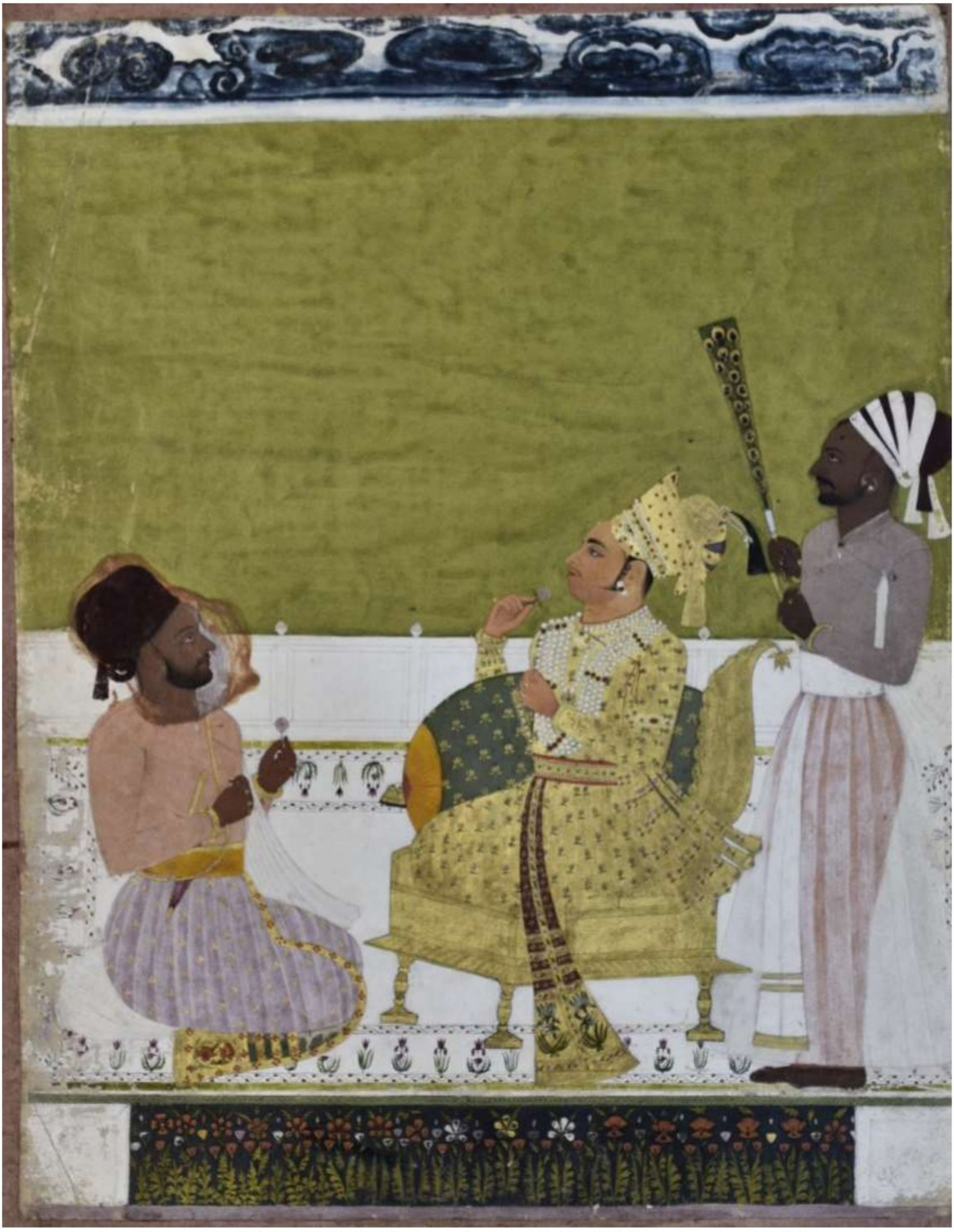

Fig no. 78: Ajit Singh Bhati sitting on a hexogonal chowki (Accession no. - 57.246)

Scanned with CamScanner

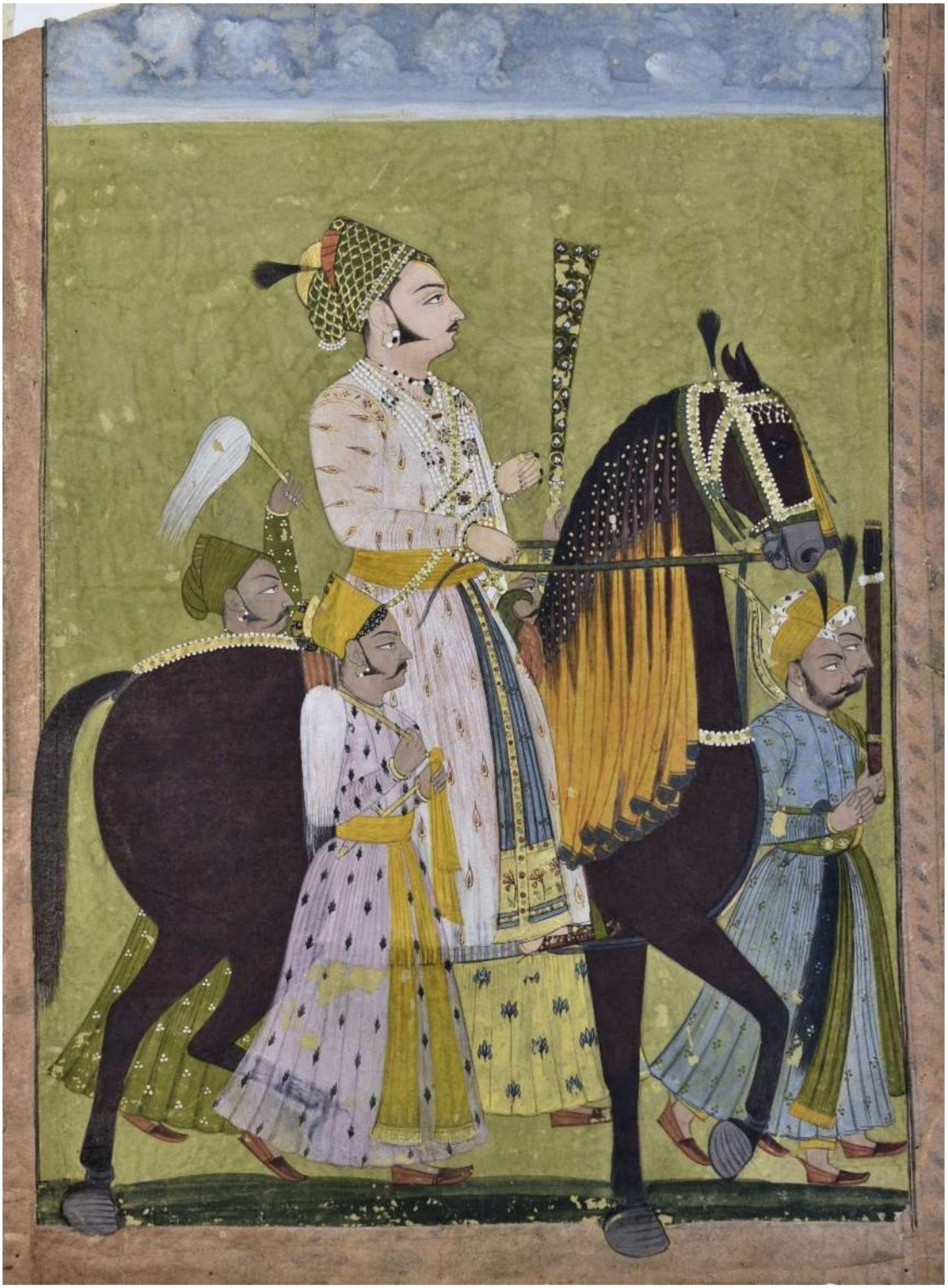

Fig no. 79: Maharaja Bakhat Singh ji (16 August 1706 – 21 September 1752), (Accession no. - 56.36)

Scanned with CamScanner



Fig no. 80: Portrait of Ajit Singh Rathore (19 February 1679 – 24 June 1724) ruler of Marwar. (Accession no. - 55.177)

Scanned with CamScanner

1.2.7. **Kishangarh School :** Mir Asad



Fig no. 81: Mir Asad son of Mir Babar (Accession no. - 62.18)

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Kullu School : Man Singh and Shri Raja Chatar Sen.



Fig no. 82: Raja Man Singh (1688 AD to 1719 AD) of Kullu (Accession no. - 57.18)

Scanned with CamScanner



Fig no. 83: Shri Raja Chatar Sen of Kullu smoking *huqqa,* accompanied by his queen. (Accession no. - 59.231)

Scanned with CamScanner

1.2.8. Mandi School : Raja Preetam Singh, Raja Sidh Sen.



Fig no. 84: Raja Preetam Singh, king of Kullu (Accession no. - 63.225)

Scanned with CamScanner



Fig no. 85: Raja Sidh Sen of Mandi (Accession no. - 60.43)

Scanned with CamScanner

1.2.9. Marwar School : Jahangir and Mahraja Raj singh.



Fig no. 86: Jahangir holding a hawk (Accession no. - 60.297)

Scanned with CamScanner



Fig no. 87: Mahraja Raj Singh of Marwar riding his elephant *Bedharak* (Accession no. - 57.51)

Scanned with CamScanner

1.2.10. Mughal School : Princesses Mehar Jahan and Badra Jahan, Nawab Khan Jahan Lodi, Shah Jahan, Khan Jahan Bahadur, Mohammad Shah, Nawab Shadi Khan, Saleem, Ottoman Sultan Bayezid I, Humayun, Jahangir, Emperor Akbar and Syad Ali Khan.



Fig no. 88: Princesses Mehar Jahan and Badra Jahan daughters of Azam Shah Alamgir Auranzeb (Accession no. - 13.29)

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Fig no. 89: Nawab Khan Jahan Lodi. (Accession no. - 59.53)

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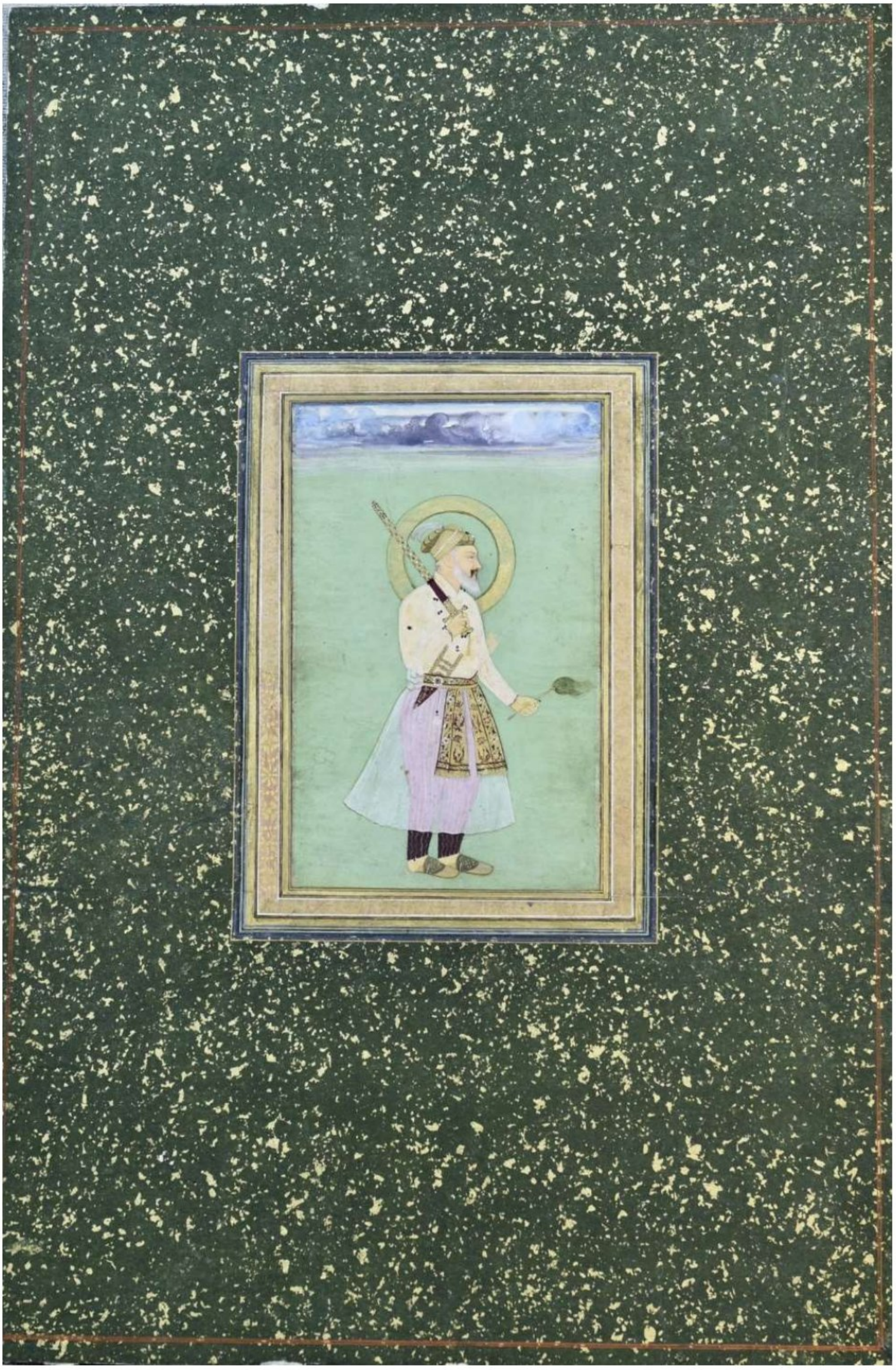

Fig no. 90: Shah Jahan (Accession no. - 54.60)

Scanned with CamScanner



Fig no. 91: Khan Jahan Bahadur holding a sword (Accession no. - 56.372)

Scanned with CamScanner



Fig no. 92: Mughal emperor, Mohammad Shah (Accession no. - 13.27)

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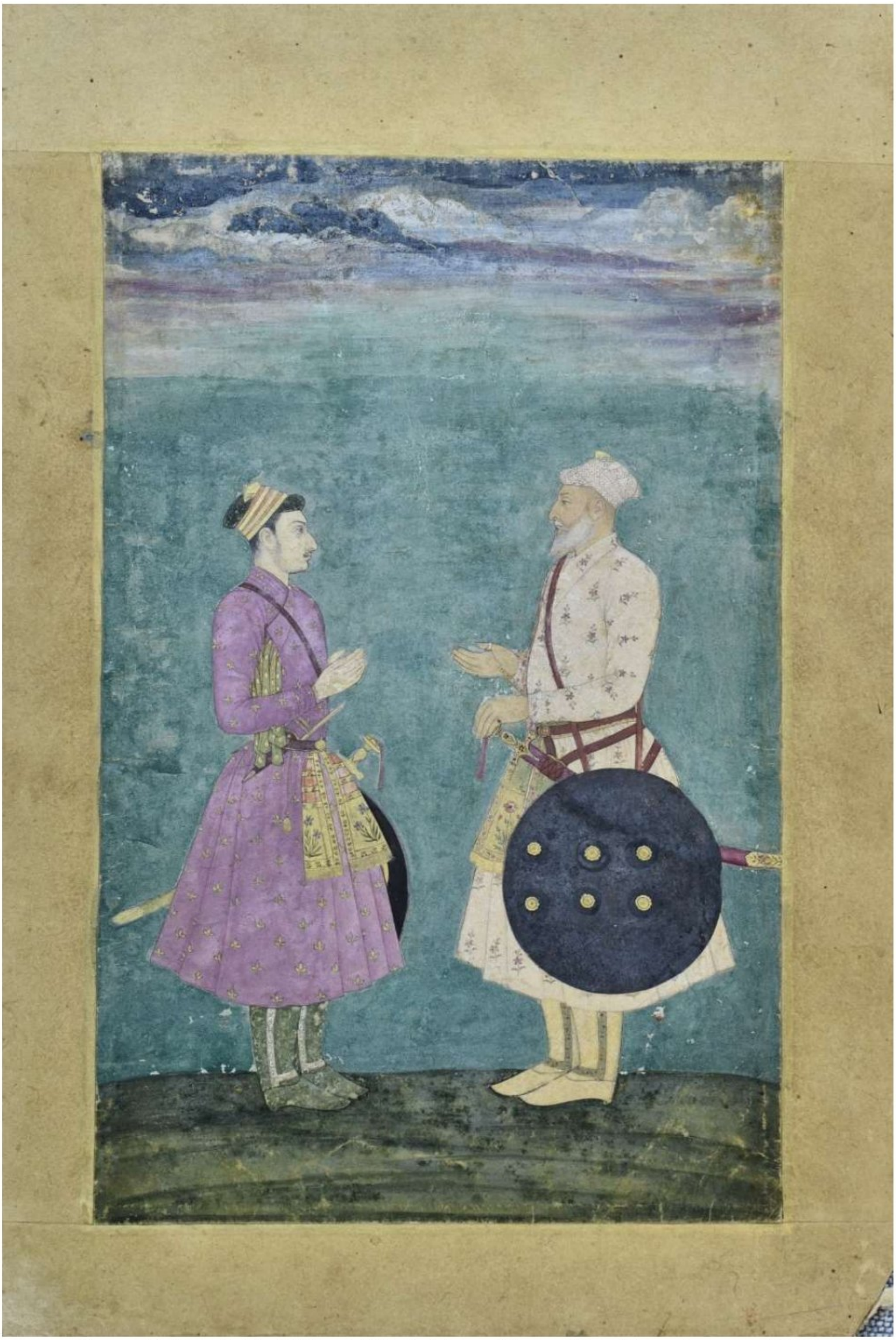

Fig no. 93: Nawab Shadi Khan talking to his son Momen Khan (Accession no. - 57.248)

Scanned with CamScanner



Fig no. 94: Prince Saleem holding a falcon (Accession no. - 57.14)

Scanned with CamScanner



Fig no. 95: Ottoman Sultan Bayezid I being brought as a prisoner before Timur (Accession no. - 24.195)

Scanned with CamScanner

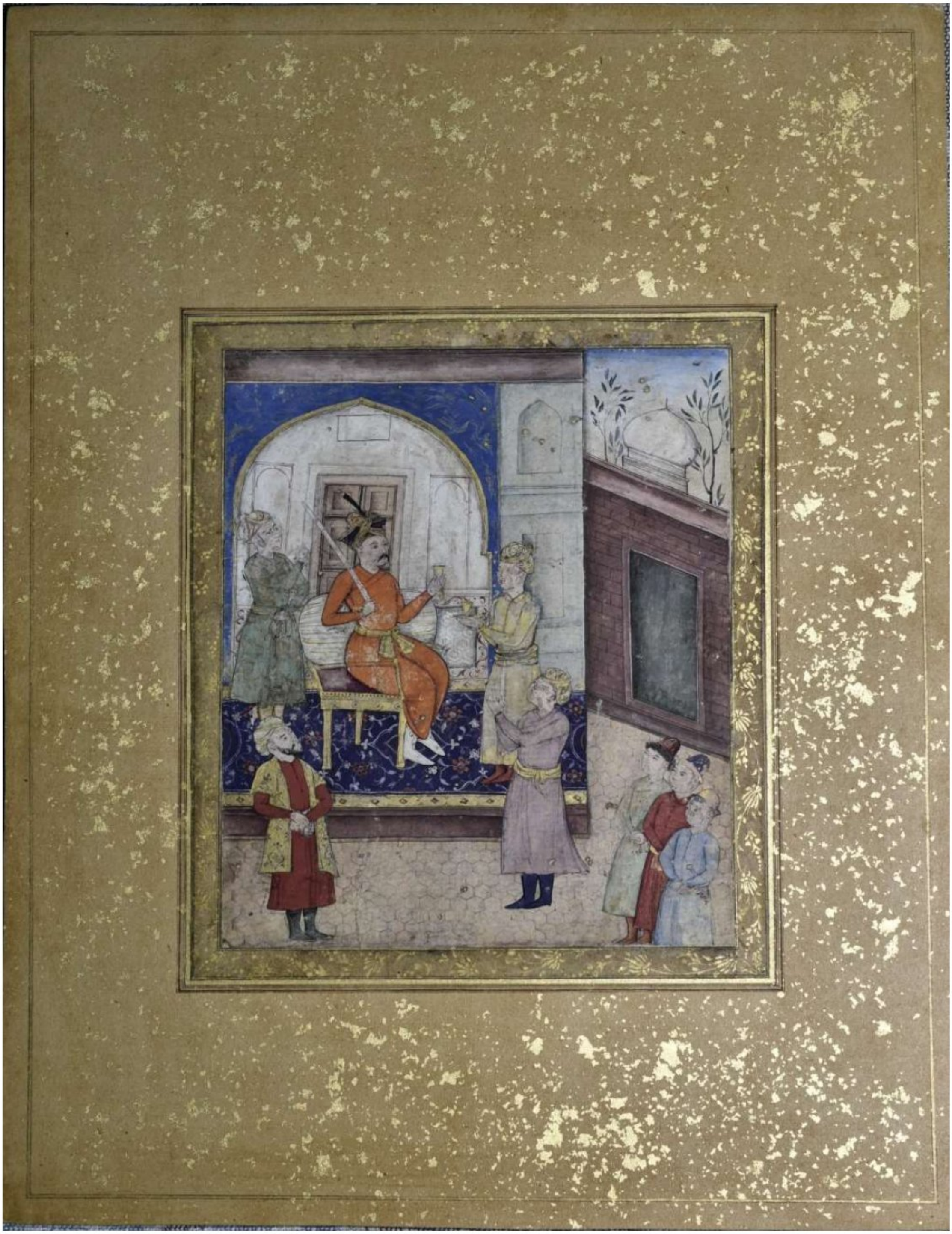

Fig no. 96: Humayun seated on a chair (Accession no. - 57.242)

Scanned with CamScanner



Fig no. 97: Emperor Jahangir riding on elephant (Accession no. - 49.52)

Scanned with CamScanner

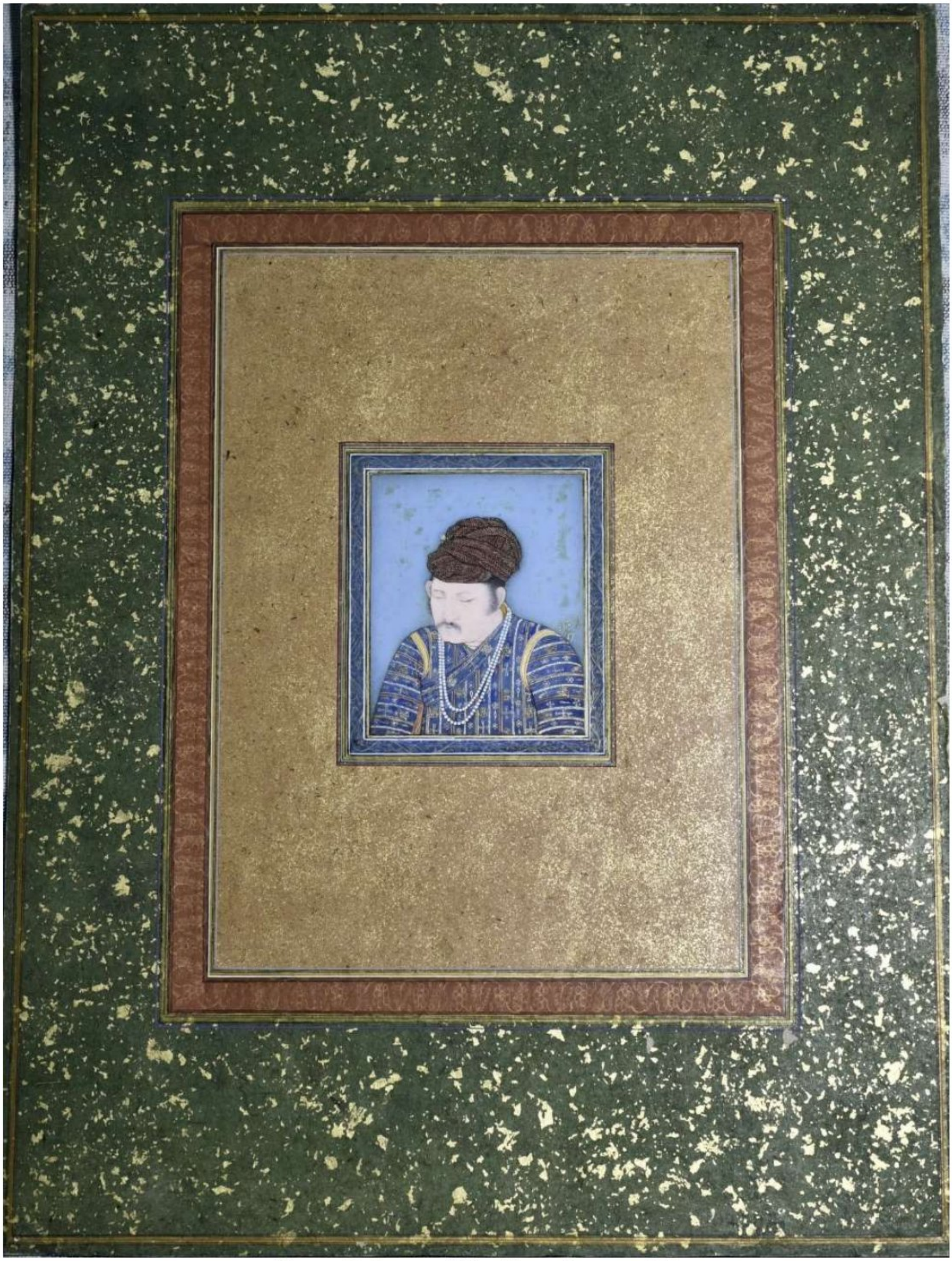

Fig no. 98: Emperor Akbar (Accession no. - 43.2)

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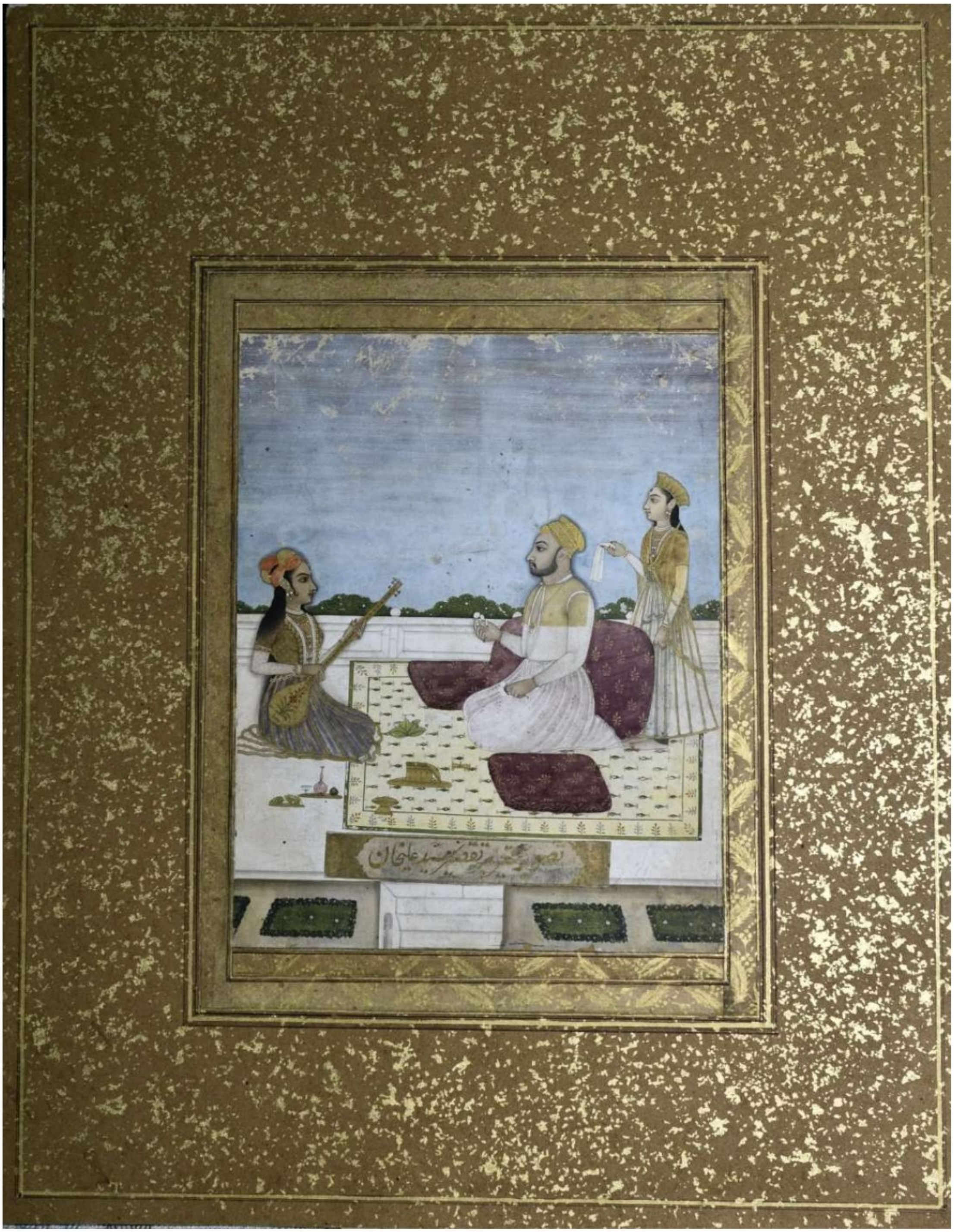

Fig no. 99: Syad Ali Khan enjoying music (Accession no. - 59.105)

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1.2.11. Nagaur School : Nathji Maharaja.

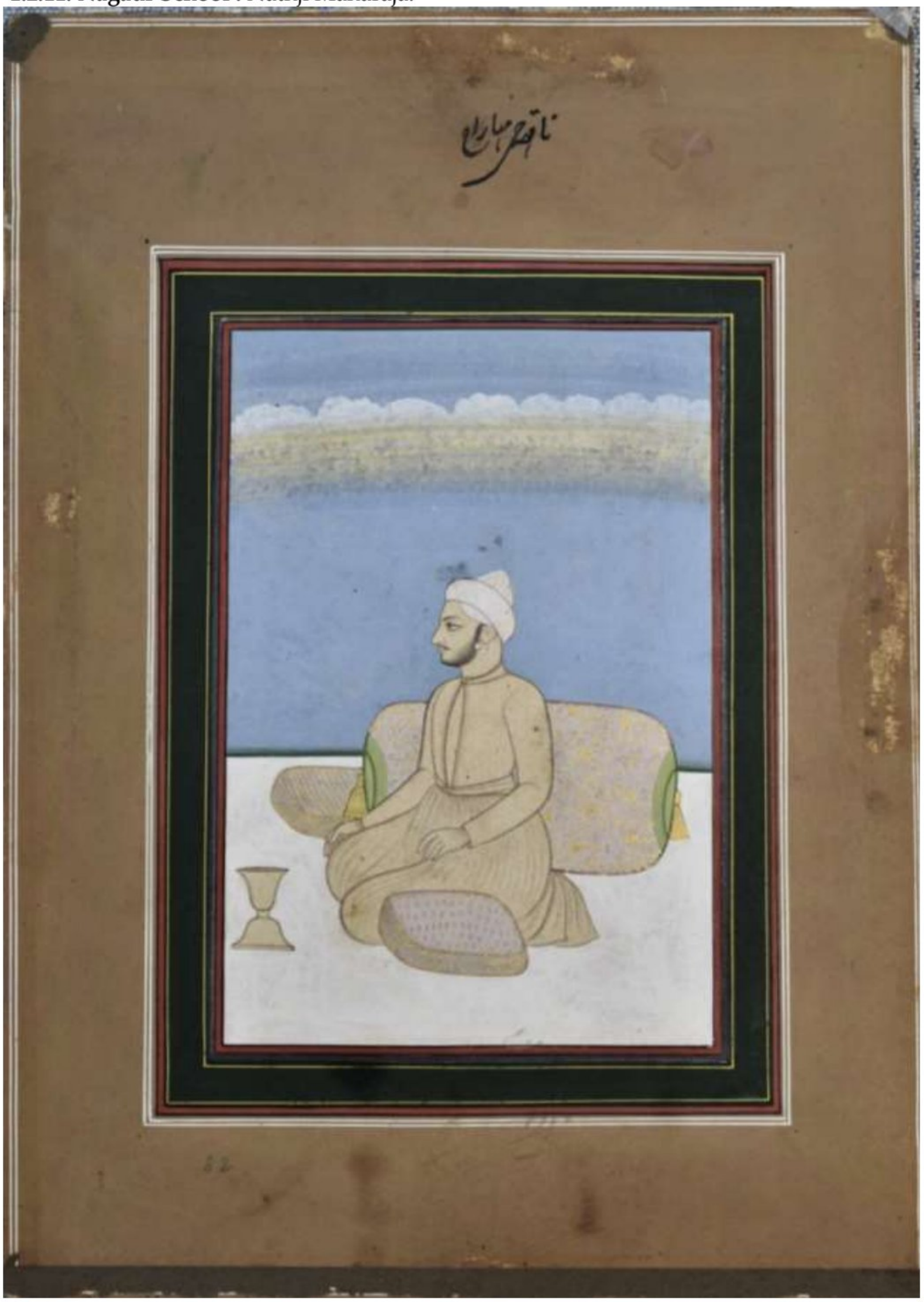

Fig no. 100: Nathji Maharaja reclining on a cushion. (Accession no. - 14.82)

Scanned with CamScanner

1.2.12. Pahari School : Maharaja Ranjit Singh, Miyaa Somchand and Shri Rama Sukh.



Fig no. 101: Maharaja Ranjit Singh riding a horse (Accession no. - 60.34)

Scanned with CamScanner

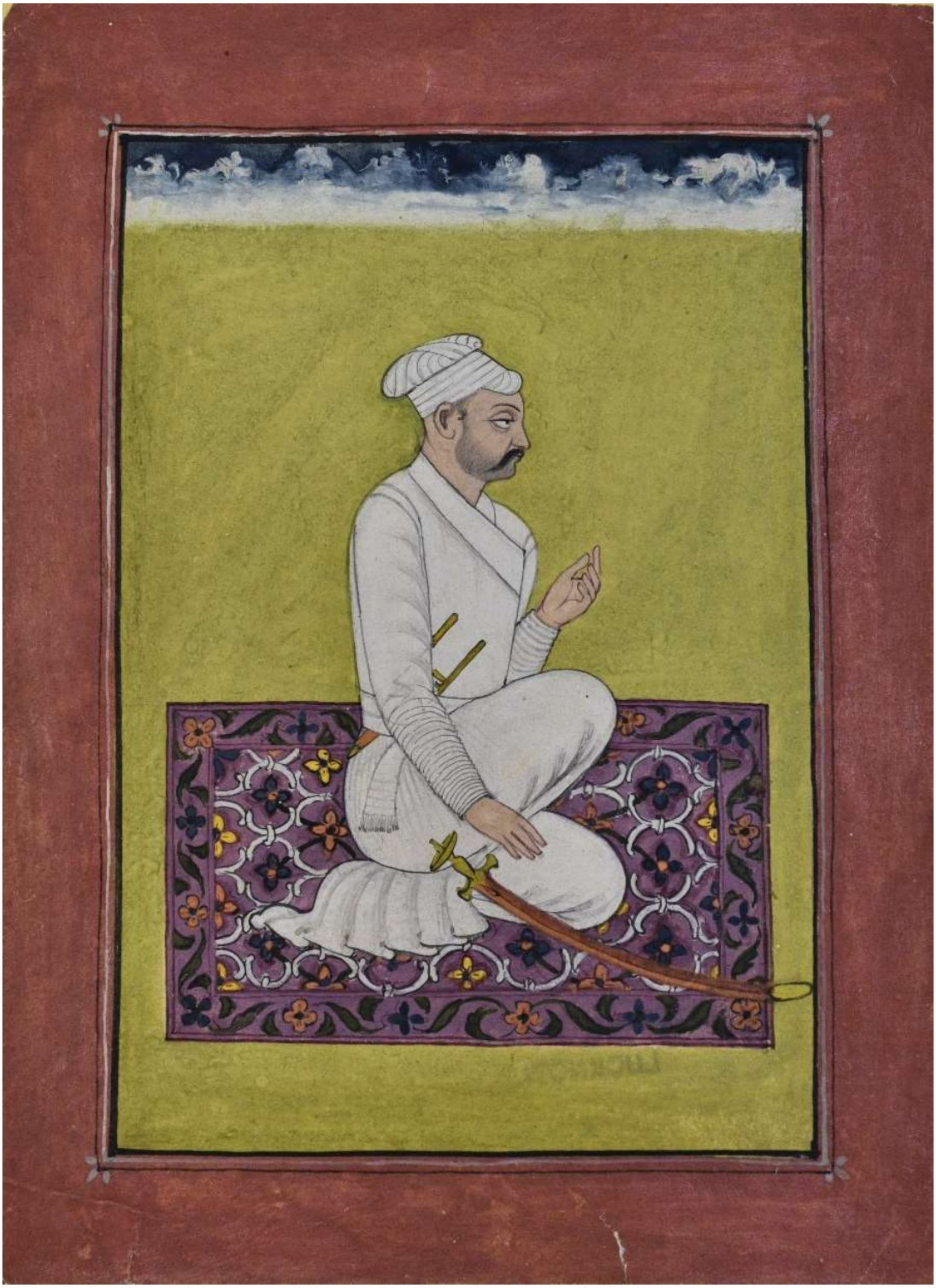

Fig no. 102: Miyaa Somchand seated on a carpet (Accession no. - 57.17)

Scanned with CamScanner



Fig no. 103: Shri Rama Sukh seated on a carpet (Accession no. - 57.15)

Scanned with CamScanner

1.2.13. Rajasthani School : Babar and Aurangzeb.

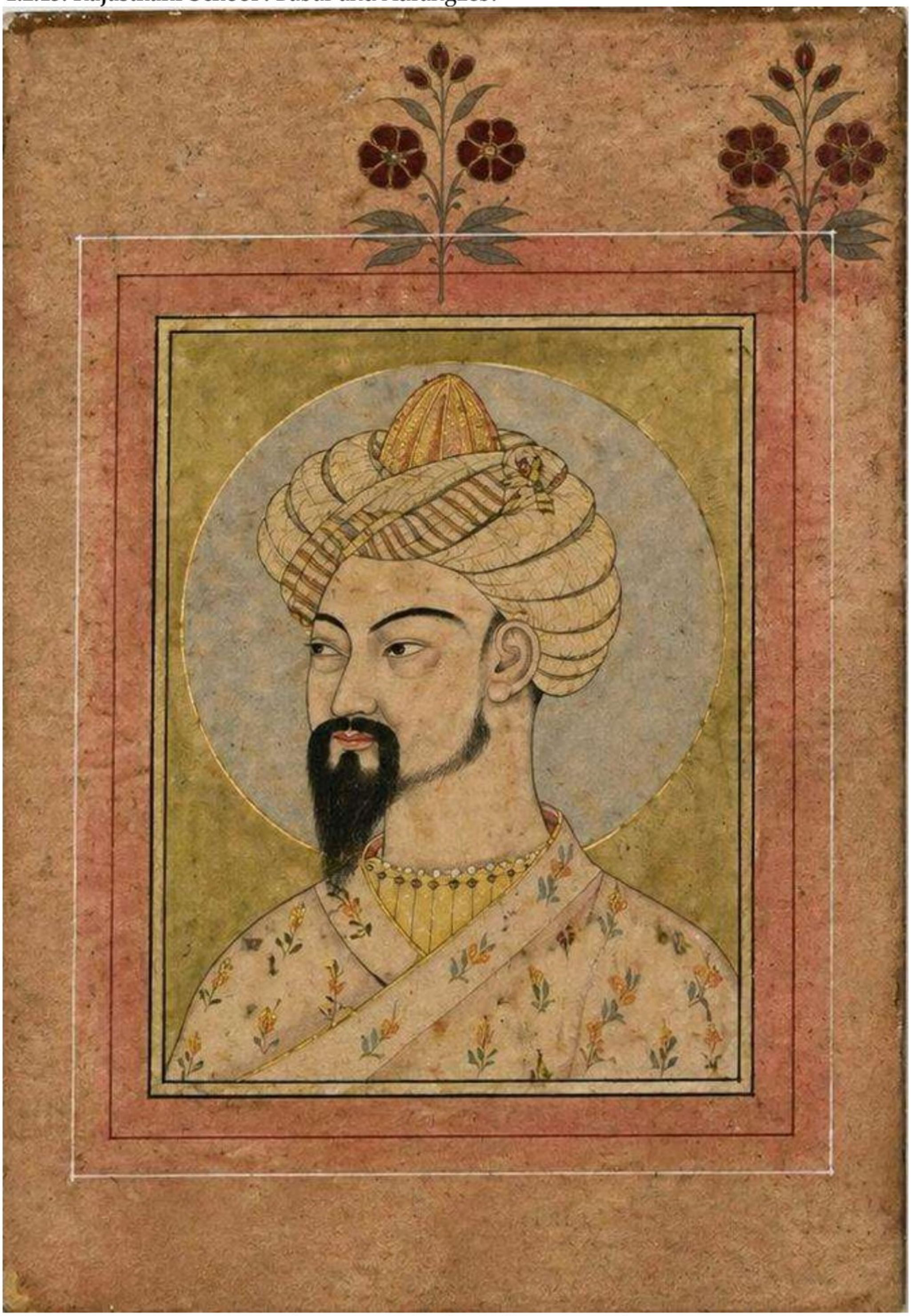

Fig No. 104: Babar (Accession no. - 58.32)

Scanned with CamScanner



Fig no. 105: Aurangzeb seated on a throne. (Accession no. - 56.14)

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1.2.14. **Satara School:** Sahu Maharaj I

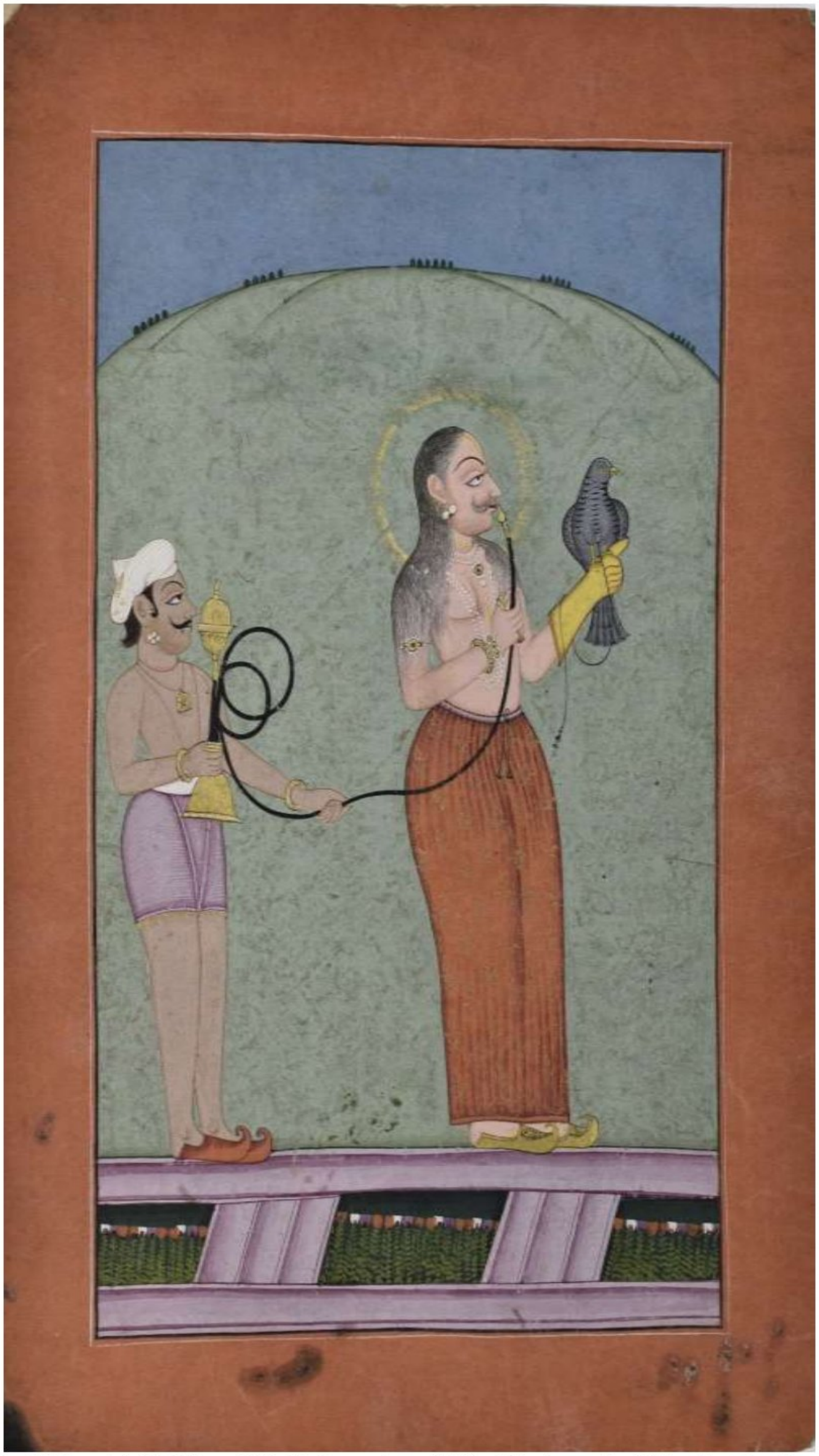

Fig no. 106: Sahu Maharaj I (18 May, 1682–15 December, 1749), Chhatrapati of Maratha Empire (Accession no. - 56.17)

Scanned with CamScanner

1.3. Religious figures in miniature paintings

1.3.1. Paintings related to Jesus Christ: This collection has four early and later Mughal era paintings related to the life of Jesus Christ. The first painting shows the birth of Jesus Christ. The background drapery is very elaborate and shows European influence. The golden floral border and gold touch on clothes etc. is a Mughal contribution. The Second painting shows infant Christ playing on the lap of mother Mary. The third painting shows Mother Mary and the baby Jesus. The forth painting shows Jesus Christ carrying cross. The fifth painting shows Jesus Christ on the cross and mother Mary kneeling in front of him. This also betrays European influence.

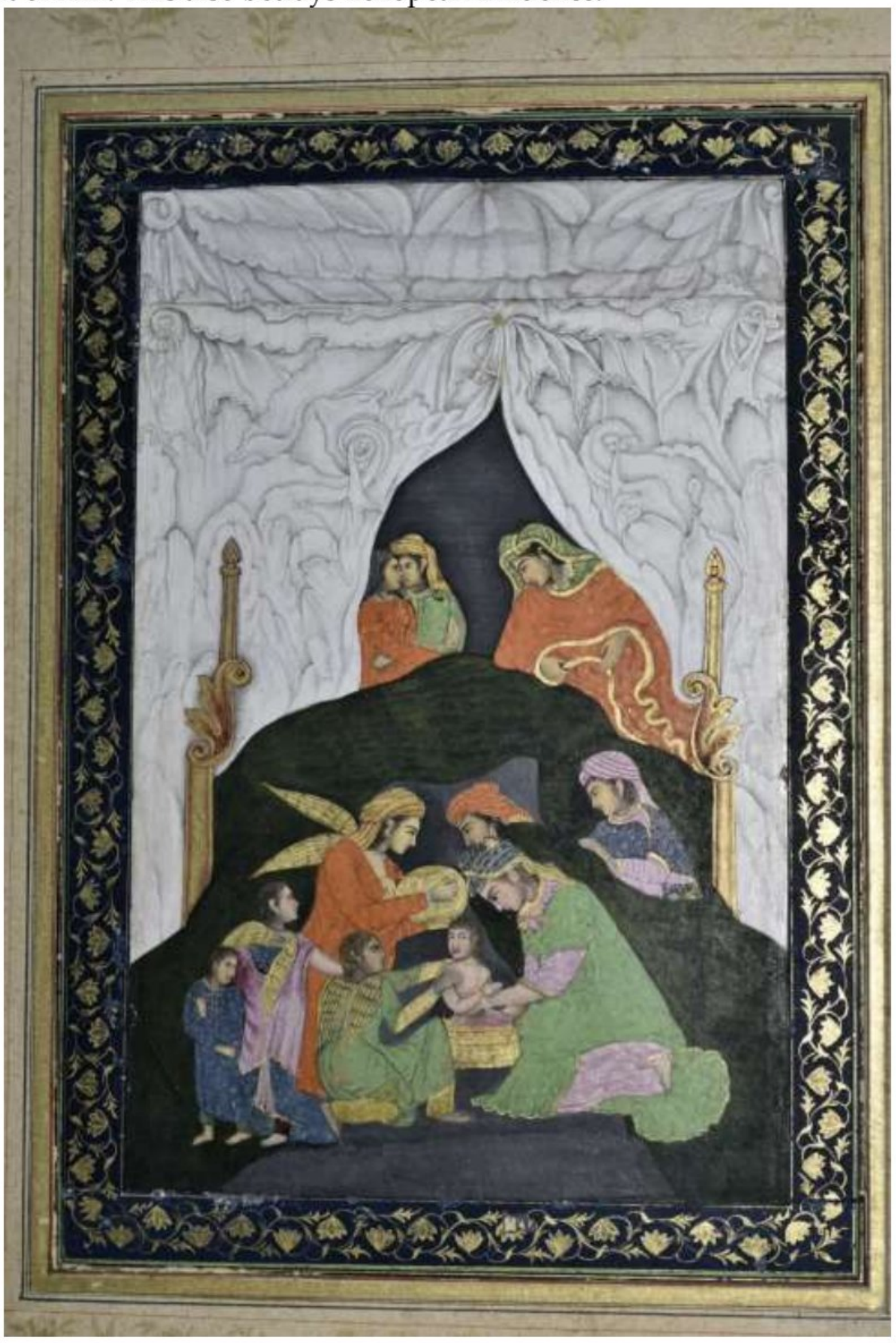

Fig no. 107: Christ being annointed by angels (Accession no. - 47.35)

Scanned with CamScanner



Fig no. 108: Mother Mary and the baby Jesus, Udaipur School. (Accession no. – 60.292)

Scanned with CamScanner



Fig no. 109: Christ playing on the lap of his mother (Accession no. - 45.104)

Scanned with CamScanner



Fig no. 110: Jesus Christ carrying the cross (Accession no. - 60.163)

Scanned with CamScanner

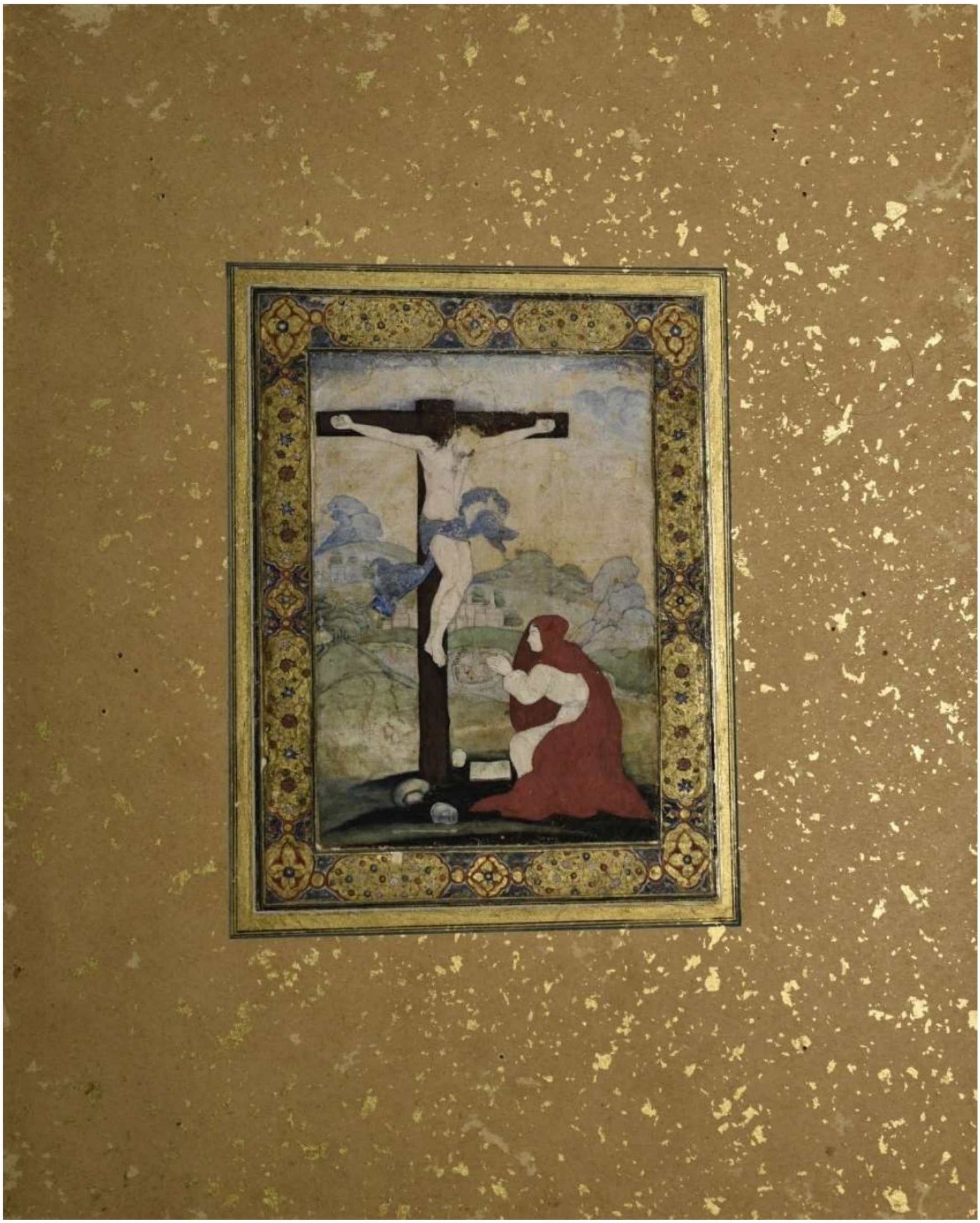

Fig no. 111: the crucifixion of Christ (Accession no. - 21.143)

Scanned with CamScanner

1.3.2. Prophets : Some paintings of this collection show prophets. These are described as follows: The first painting shows an unknown prophet being transported by winged mare accompanied by fairies to the heaven. The second painting shows descendents of Adam namely Armakhashad son of Saam, Abir son of Haam, Silh son of Armakhashad and Qali son of Saam. The third painting Abbas son of Taish and Ashas son of Saad. The fourth painting Hazrat Imam Ali ul Naqi son of Mohammad Taqui and Hazrat Imam Mehdi Sahebul Asr, Hazrat Imam Hasan Askari son of Hazrat Imam Ali ul Naqi and hazrat Nasir-ud-din Tusi.The fifth painting Hazrat-e-Muslim son of Aqeel and Abdullah son of Muslim, Mohammad son of Muslim, Ibrahim son of Muslim and Aoun son of Muslim. The sixth painting Hazrat Imam Jafre Sadiq and Hazrat imam Ali Musi Raza, Hazrat Imam Musi Kazim and Hazrat Imam Nohammad Taqui ain. The seventh painting Mukhtar Badshah and Fazal son of Ali, Taimur Badshah and Mohammad son of Hanafia.



Fig no. 112: Prophet being transported bya winged mare accompanied by fairies to the heaven (Accession no. - 59.74)

Scanned with CamScanner



Fig no. 112(A): Descendents of Adam namely Armakhashad son of Saam, Abir son of Haam and son of Armakhashad and Qali son of Saam: (Accession no. - 49.124/1)

Scanned with CamScanner



Fig no. 113: Abbas son of Taish and Ashas son of Saad (Accession no. - 49.124/2)

Scanned with CamScanner



Fig no. 114: Hazrat Imam Ali ul Naqi son of Mohammad Taqui and Hazrat Imam Mehdi Sahebul Asr, Hazrat Imam Hasan Askari son of Hazrat Imam Ali ul Naqi and hazrat Nasir-ud-din Tusi (Accession no. - 49.124/3)

Scanned with CamScanner



Fig no. 115: Hazrat-e-Muslim son of Aqeel and Abdullah son of Muslim, Mohammad son of Muslim, Ibrahim son of Muslim and Aoun son of Muslim. (Accession no. - 49.124/4)

Scanned with CamScanner



Fig no. 116: Hazrat Imam Jafre Sadiq and Hazrat imam Ali Musi Raza, Hazrat Imam Musi Kazim and Hazrat Imam Nohammad Taqui. (Accession no. - 49.124/5)

Scanned with CamScanner



Fig no. 117: Mukhtar Badshah and Fazal son of Ali, Taimur Badshah and Mohammad son of Hanafia (Accession no. - 49.124/6)

Scanned with CamScanner

1.3.3. Hindu Saints : Some paintings of this collection are of Hindu Saints. Their names are as follows: Tulsidas, Haridas Swami, Hans Das, Gosain Bhagwanjee, Gosai Shri Brij Alankar ji, Kabir Das, Gosain Narasi ji, *Vallabhācārya* and Viṭṭhalanātha.



Fig no. 118: Tulsidas (Accession no. - 41.12)

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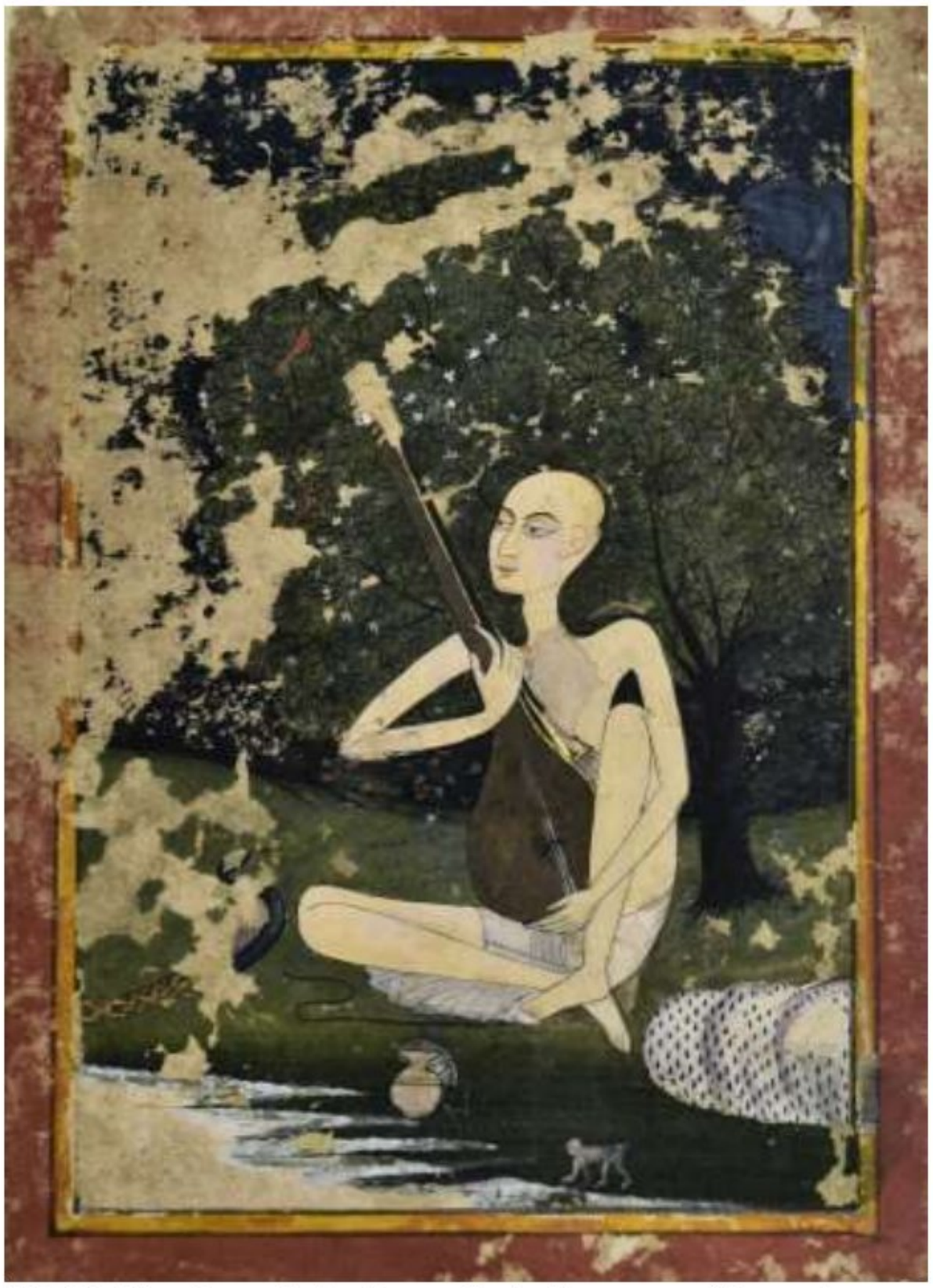

Fig no. 119: Haridas Swami singing and playing veena (Accession no. - 59.243)



Fig no. 120: Hans Das and his desciples (Accession no. - 57.113)

Scanned with CamScanner



Fig no. 121: Gosain Bhagwanjee, playing veena (Accession no. - 42.47)

Scanned with CamScanner

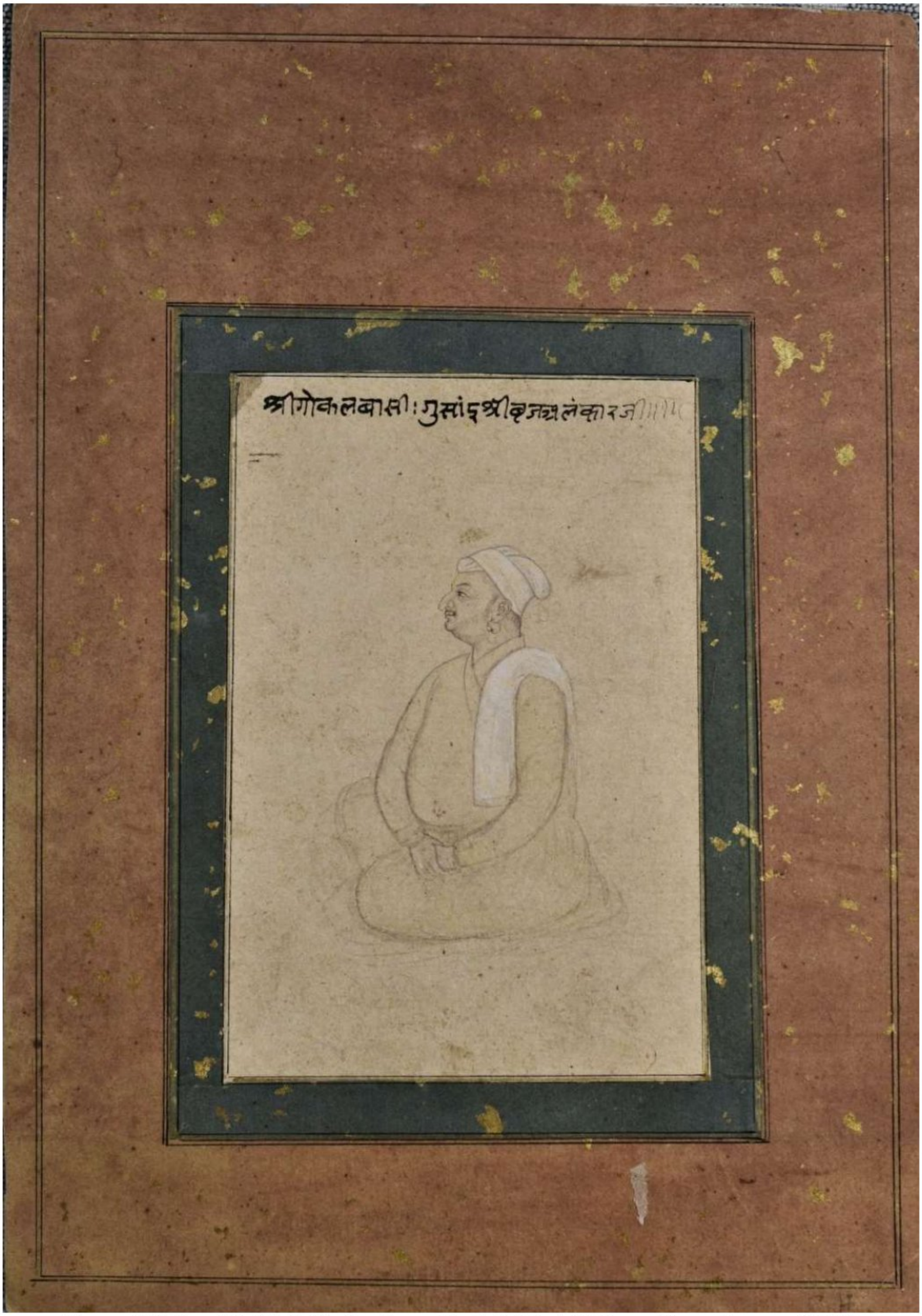

Fig no. 122: Gosai Shri Brij Alankar ji a resident of Gokul, Mathura. (Accession no. - 65.145)

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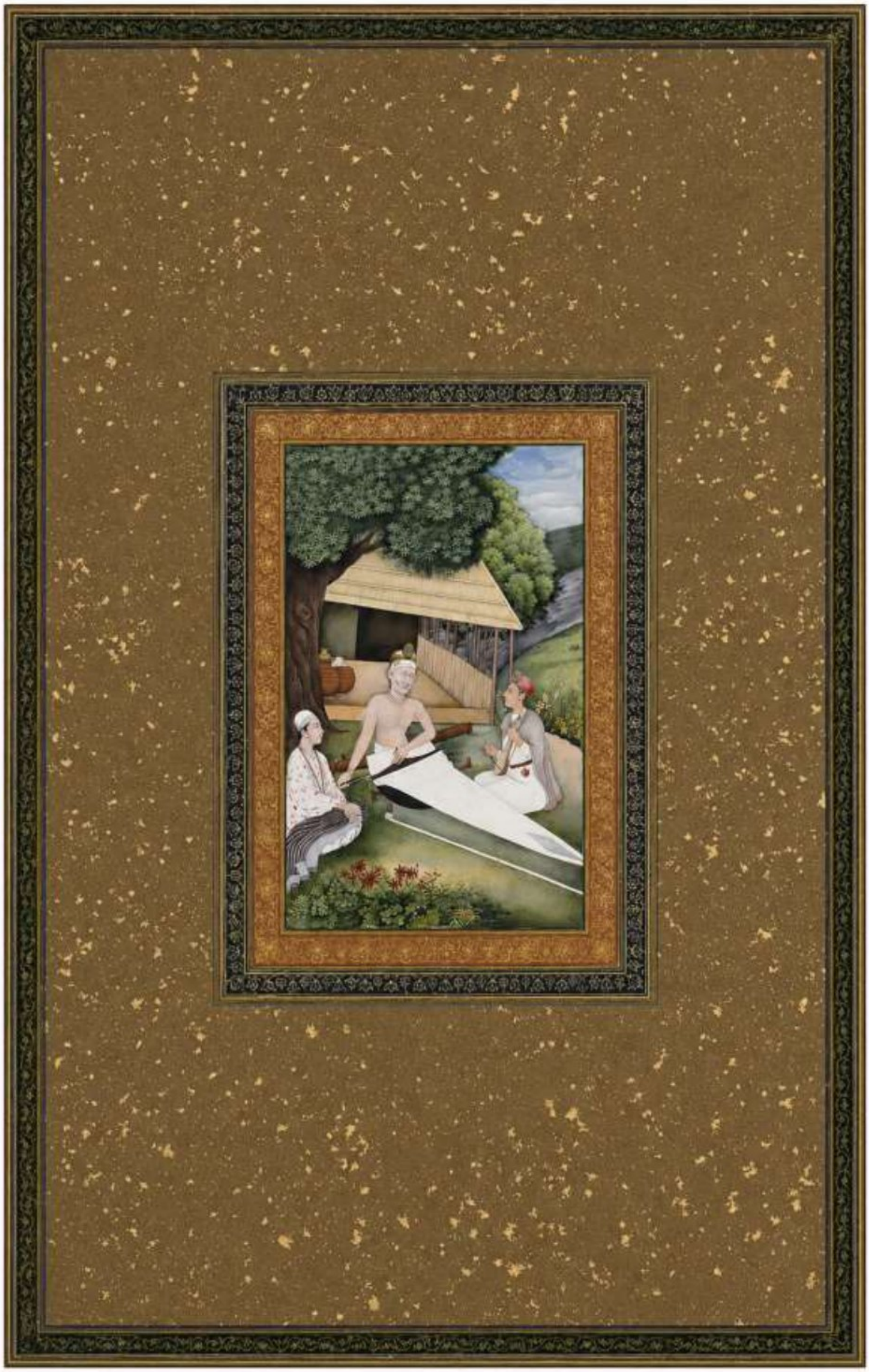

Fig no. 123: Kabir Das weaving clothes (Accession no. - 40.243)

Scanned with CamScanner



Fig no. 124: Gosain Narasi ji in sitting posture. (Accession no. - 43.45 (B))

Scanned with CamScanner



Fig no. 125: *Vallabhācārya* (May 7, 1478 – July 7, 1530 CE), on a carpet (Accession no. - 40.133)

Scanned with CamScanner



Fig no. 126: Viṭṭhalanātha (10 December 1515 – 10 February 1586) son of Vallabha. (Accession no. - 40.134)

Scanned with CamScanner

1.3.4. Muslim Saints : Some paintings of this collection are of Muslim Saints. Their names are as follows: Sarmad, Khwaja Hafiz Shirazi and Sheikh Adham.



Fig no. 127: prince Darashikoh and saint Sarmad. (Accession no. - 56.389)

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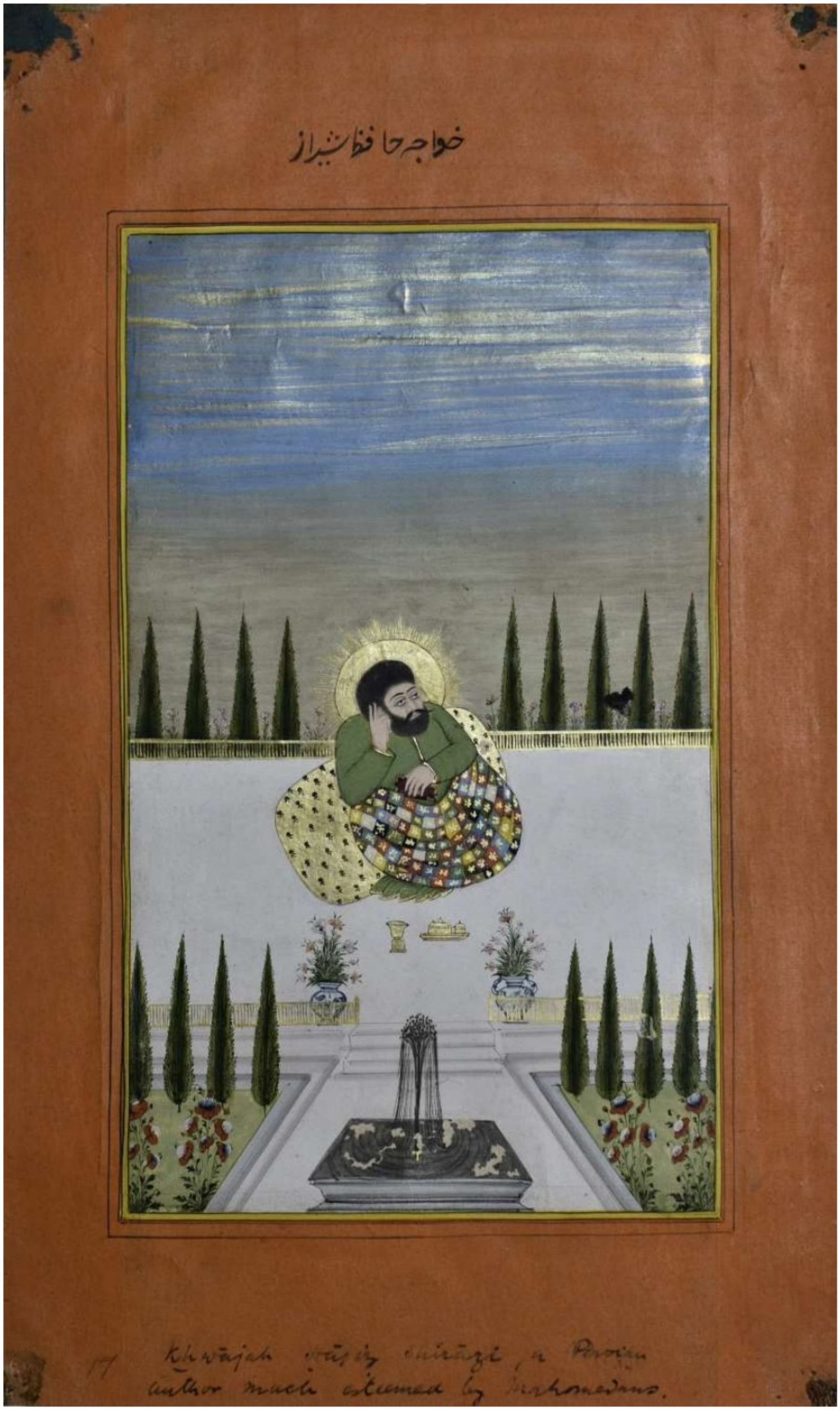

Fig no. 128: Khwaja Hafiz Shirazi, (1325 AD - 1390 AD) author of The Divān of Hafez. (Accession no. - 13.17)

Scanned with CamScanner



Fig no. 129: Sheikh Adham of Balkh, being served food by five angels. (Accession no. - 60.300)

Scanned with CamScanner

1.3.5. Images of Sikh Gurus:

This collection has images of ten Sikh Gurus namely Guru Nanak, Guru Angad, Guru Amar Das, Guru Ram Das, Guru Arjan, Guru Hargobind, Guru Hara Rai, Guru Hara Krishna, Guru Tegh Bahadur and Guru Gobind Singh.



Fig no. 130: Guru Nanak talking to Sheikh Nasir (Accession no. - 13.31)

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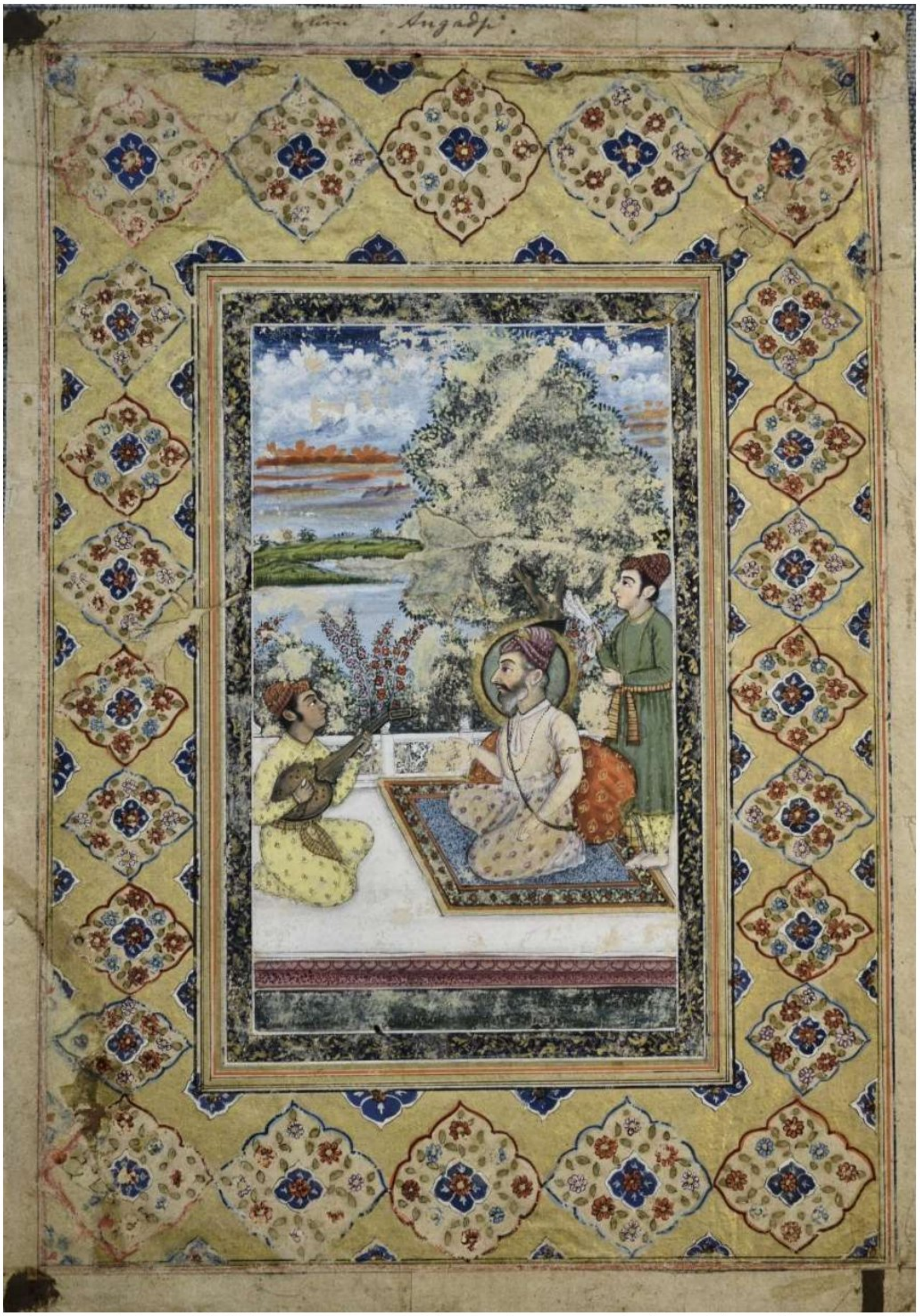

F ig no. 130 (A): Second Sikh Guru, Guru Angad (31 March 1504 – 29 March 1552) (Accession no. - 40.22)

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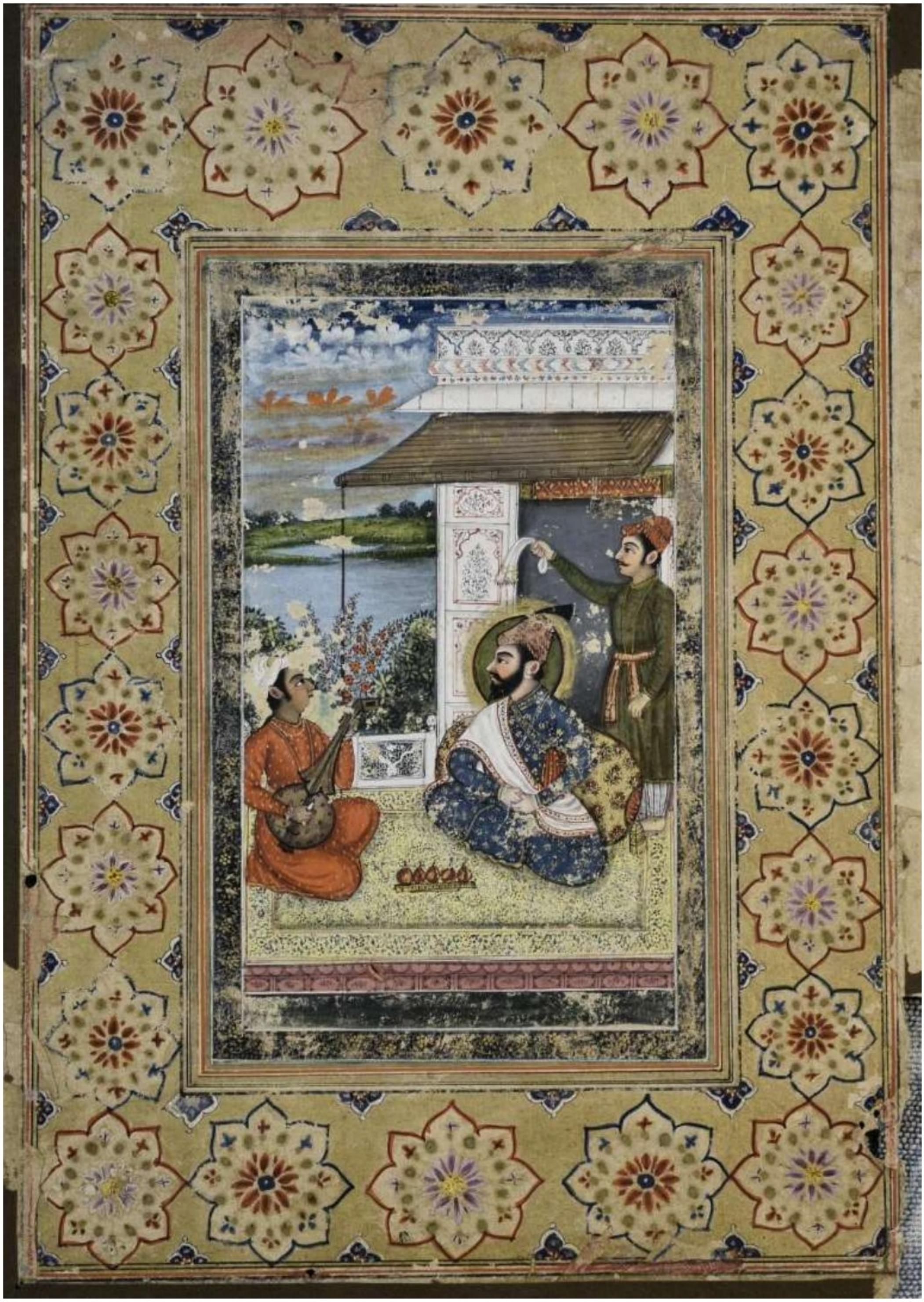

Fig no. 131: Third Sikh Guru, Guru Amar Das (5 May 1479 – 1 September 1574)(Accession no. - 40.23)

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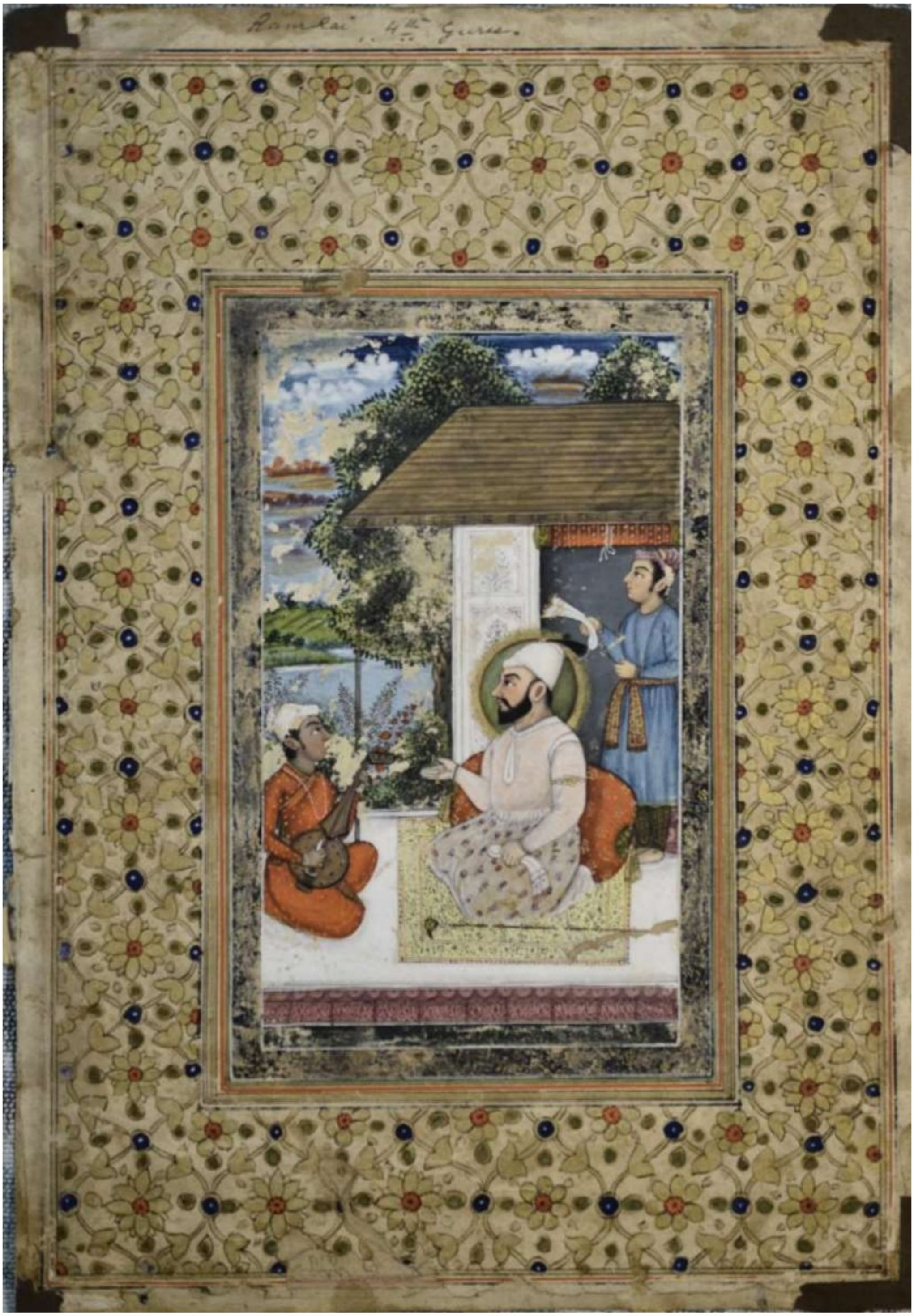

Fig no. 132: Forth Sikh Guru, Guru Ram Das (24 September 1534), (Accession no. - 40.24)

Scanned with CamScanner

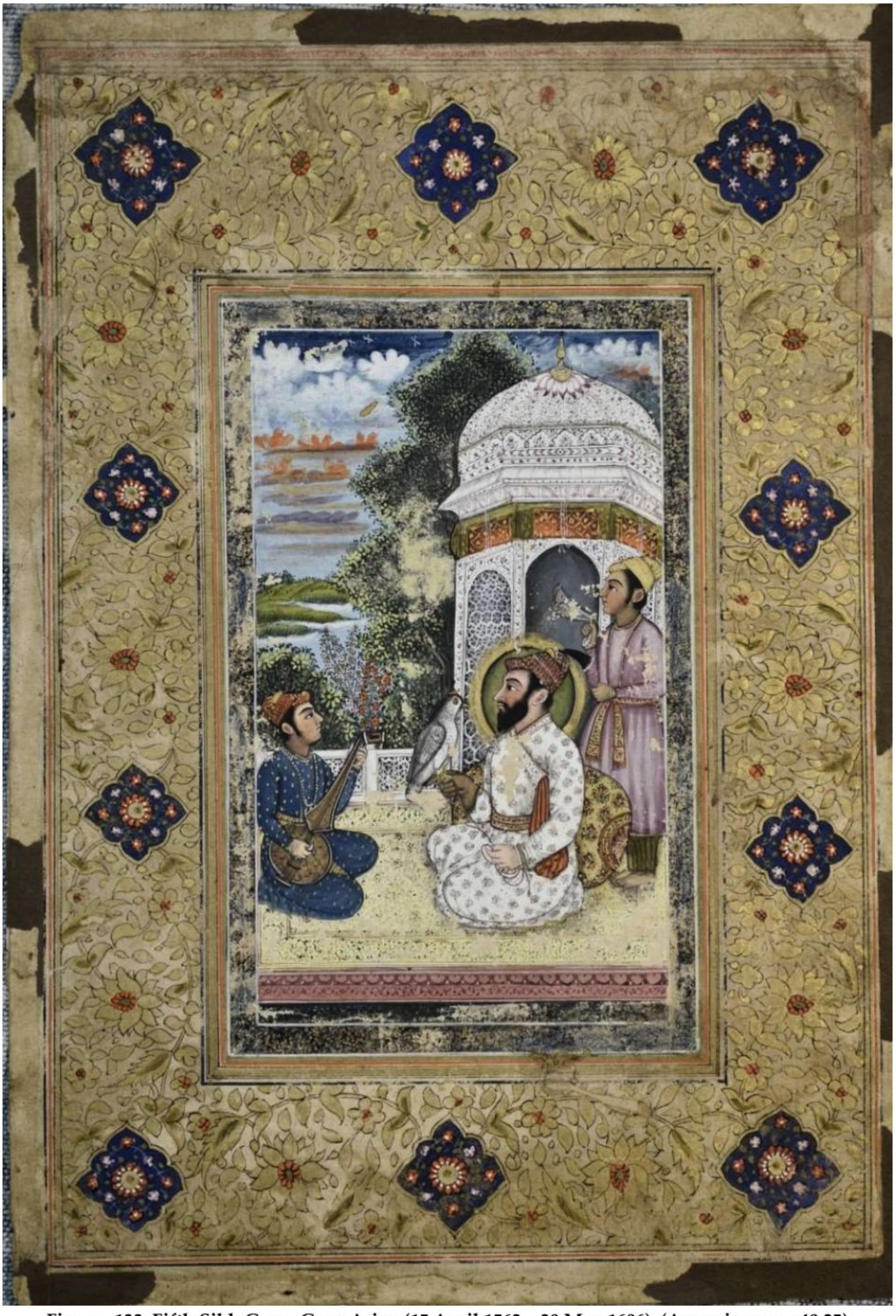

Fig no. 133: Fifth Sikh Guru, Guru Arjan (15 April 1563 – 30 May 1606). (Accession no. - 40.25)

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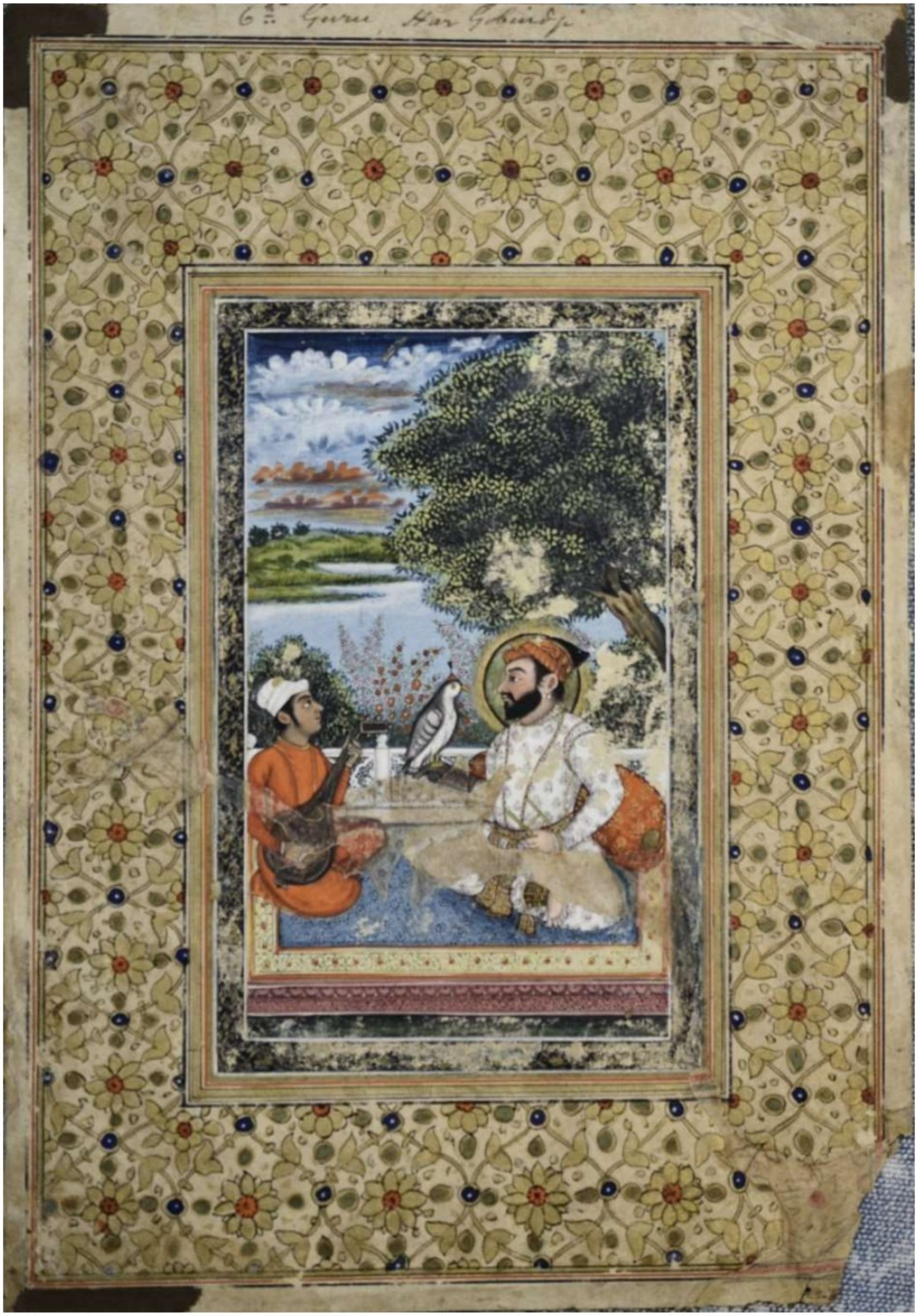

Fig no. 134: Sixth Sikh Guru, Guru Hargobind (19 June 1595 – 28 February 1644) (Accession no. - 40.26)

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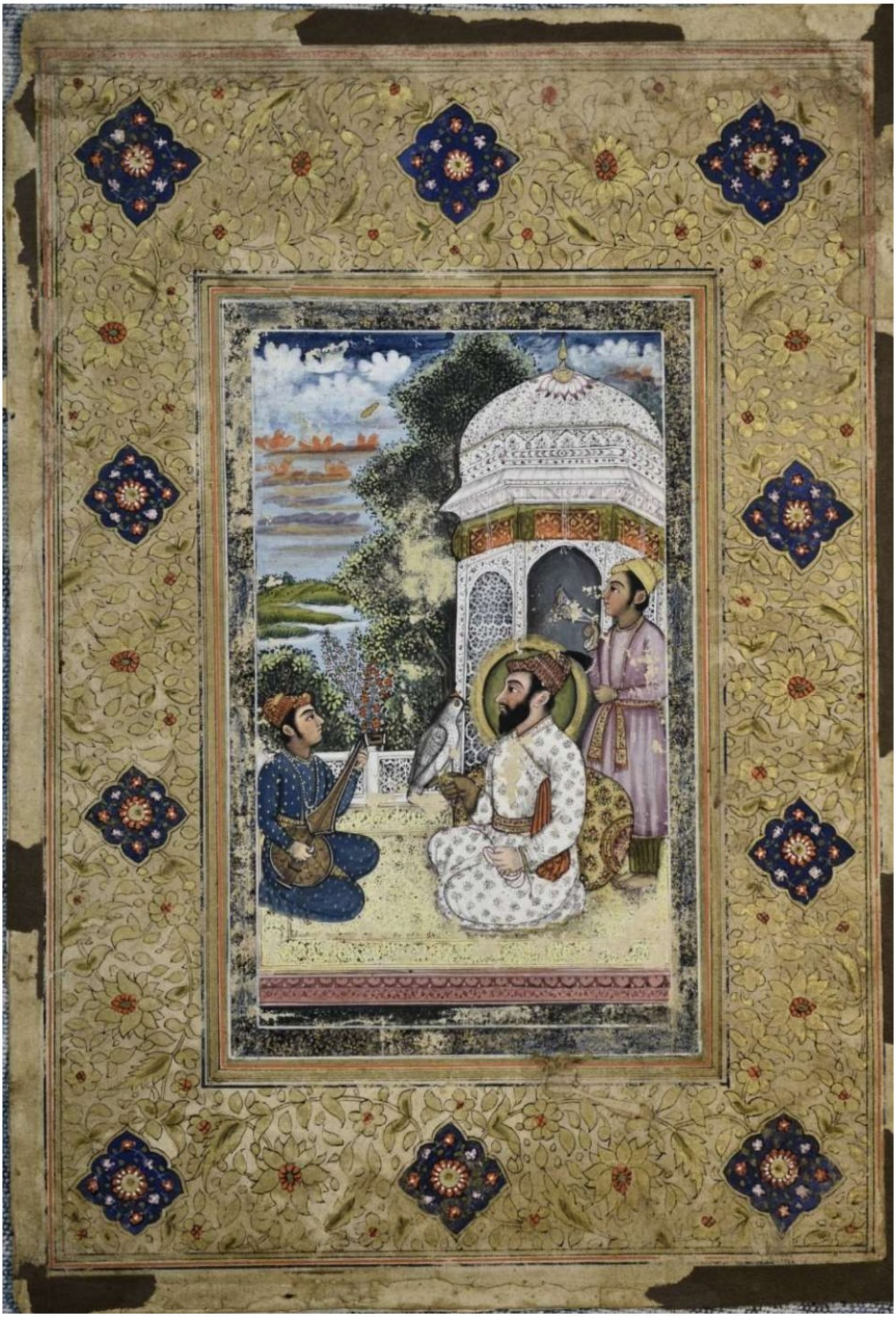

Fig no. 133: Fifth Sikh Guru, Guru Arjan (15 April 1563 – 30 May 1606). (Accession no. - 40.25)

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Fig no. 134: Sixth Sikh Guru, Guru Hargobind (19 June 1595 – 28 February 1644) (Accession no. - 40.26)

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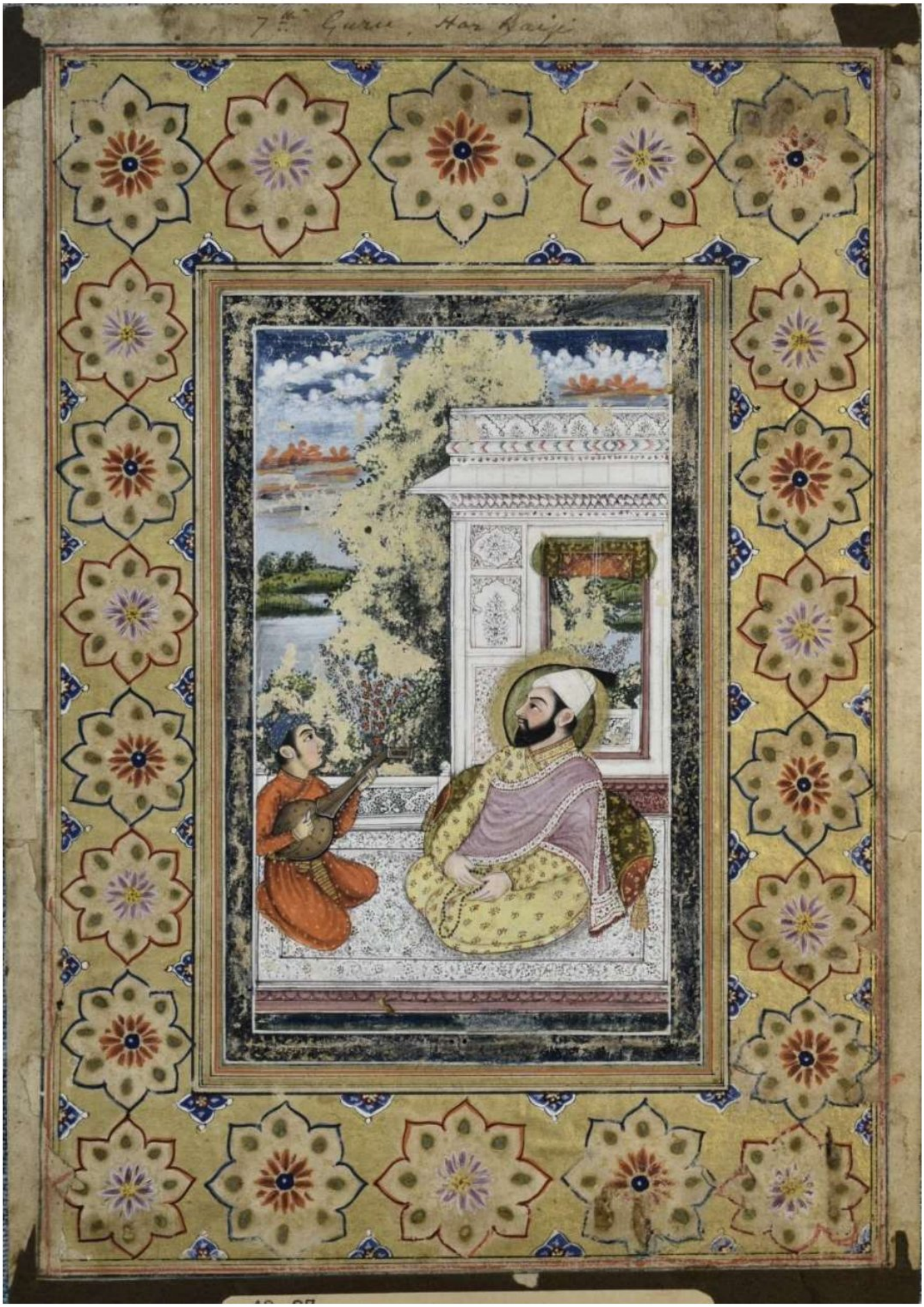

Fig no. 135: Seventh Sikh Guru, Guru Hara Rai (16 January 1630 – 6 October 1661. (Accession no. - 40.26)

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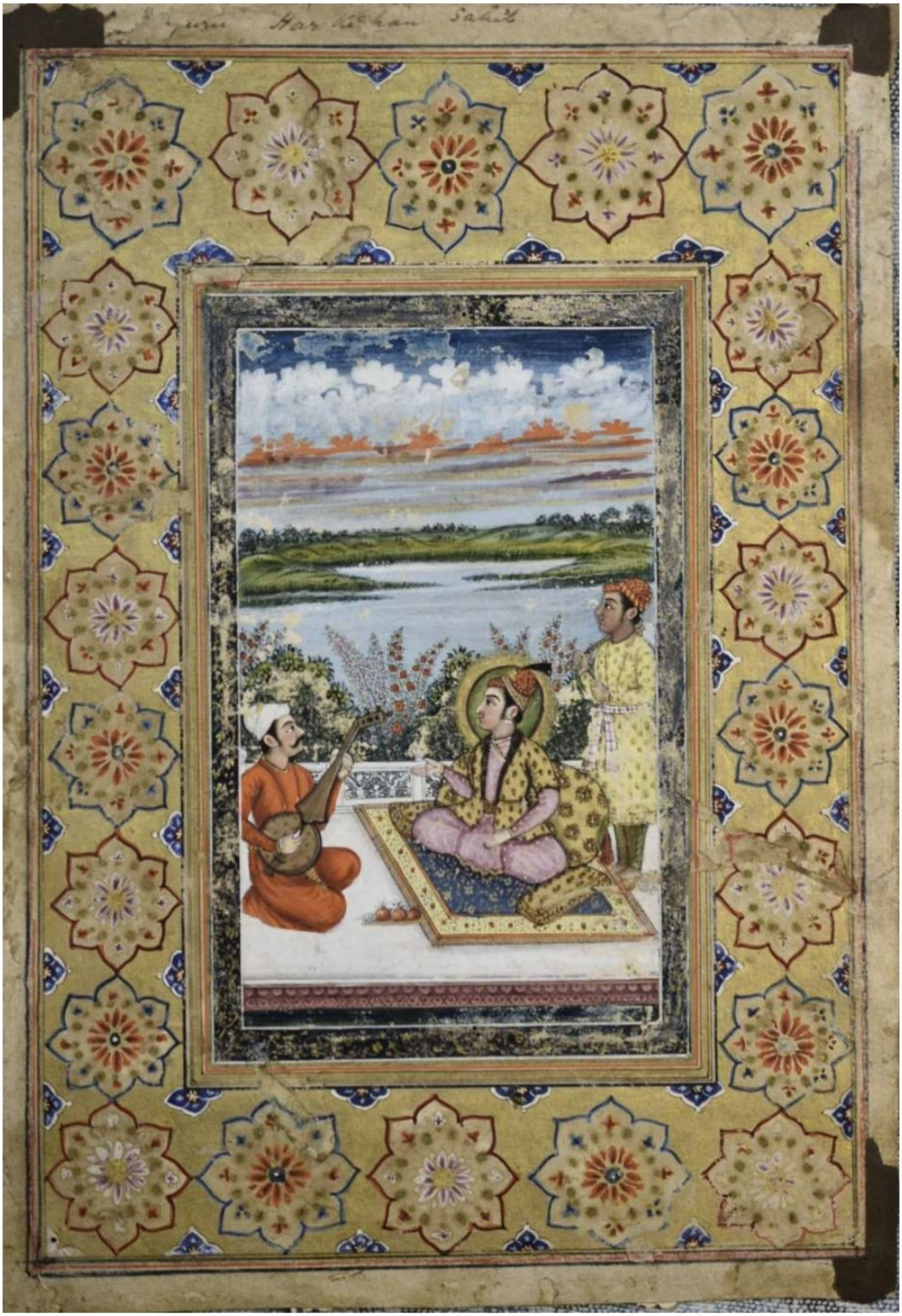

Fig no. 136: Eighth Sikh Guru, Guru Hara Krishna (7 July 1656–30 March 1664). (Accession no. - 40.27)

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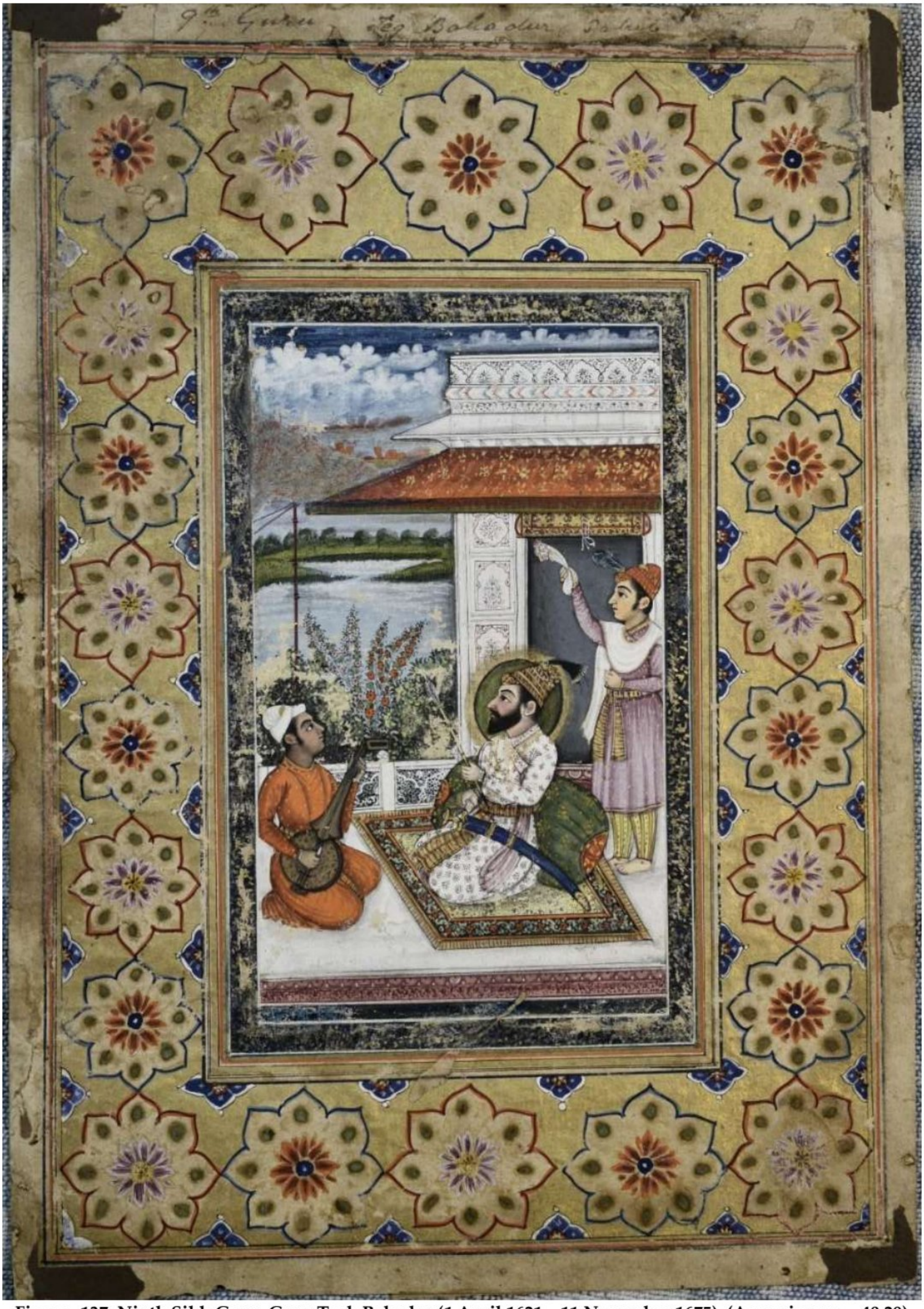

Fig no. 137: Ninth Sikh Guru, Guru Tegh Bahadur (1 April 1621 – 11 November 1675), (Accession no. - 40.29)

Scanned with CamScanner



Fig no. 138: Tenth and last Sikh Guru, Guru Gobind Singh (Accession no. - 40.30)

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1.4. Miniature paintings in manuscripts:

This collection has some painted manuscripts namely *Durga Sap*sati, *Bhagawat Mahapurana, Ramcharitmanas* of Tulsidas, *Valisama Kavyam ?, Rasik Priya* by Keshav Das, *Satsai* of *Bihārī Lal.*



Fig no. 139: *Aindri* riding an elephant, folio of *Durgā Saptaśatī* (Accession no. - 65.136/1)

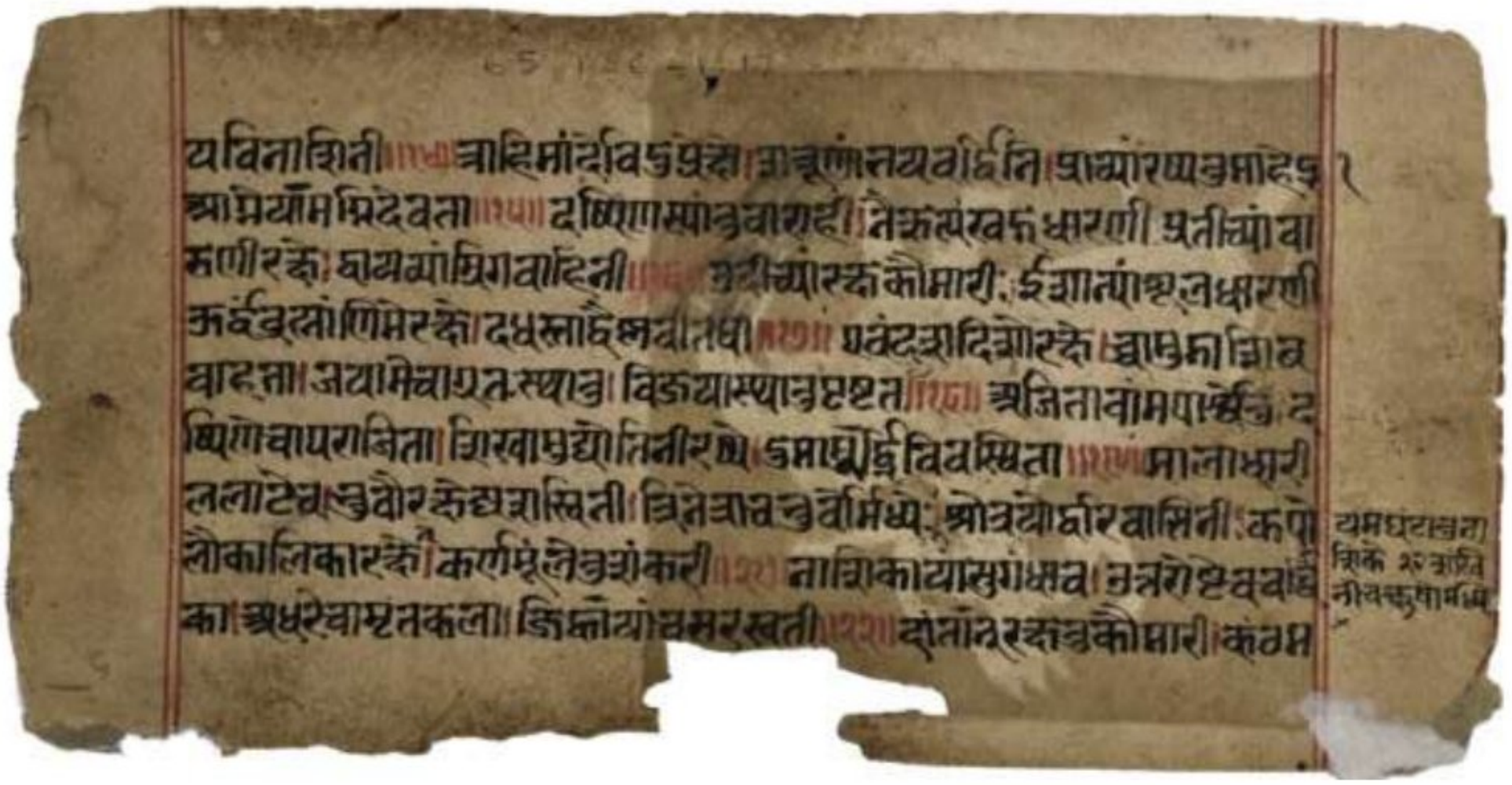

Fig no. 140: folio of *Durgā Saptaśatī* (Accession no. - 65.136/1)

Scanned with CamScanner



Fig no. 141: *Saraswati* riding a swan, folio of *Durgā Saptaśatī* (Accession no. - 65.136/2)

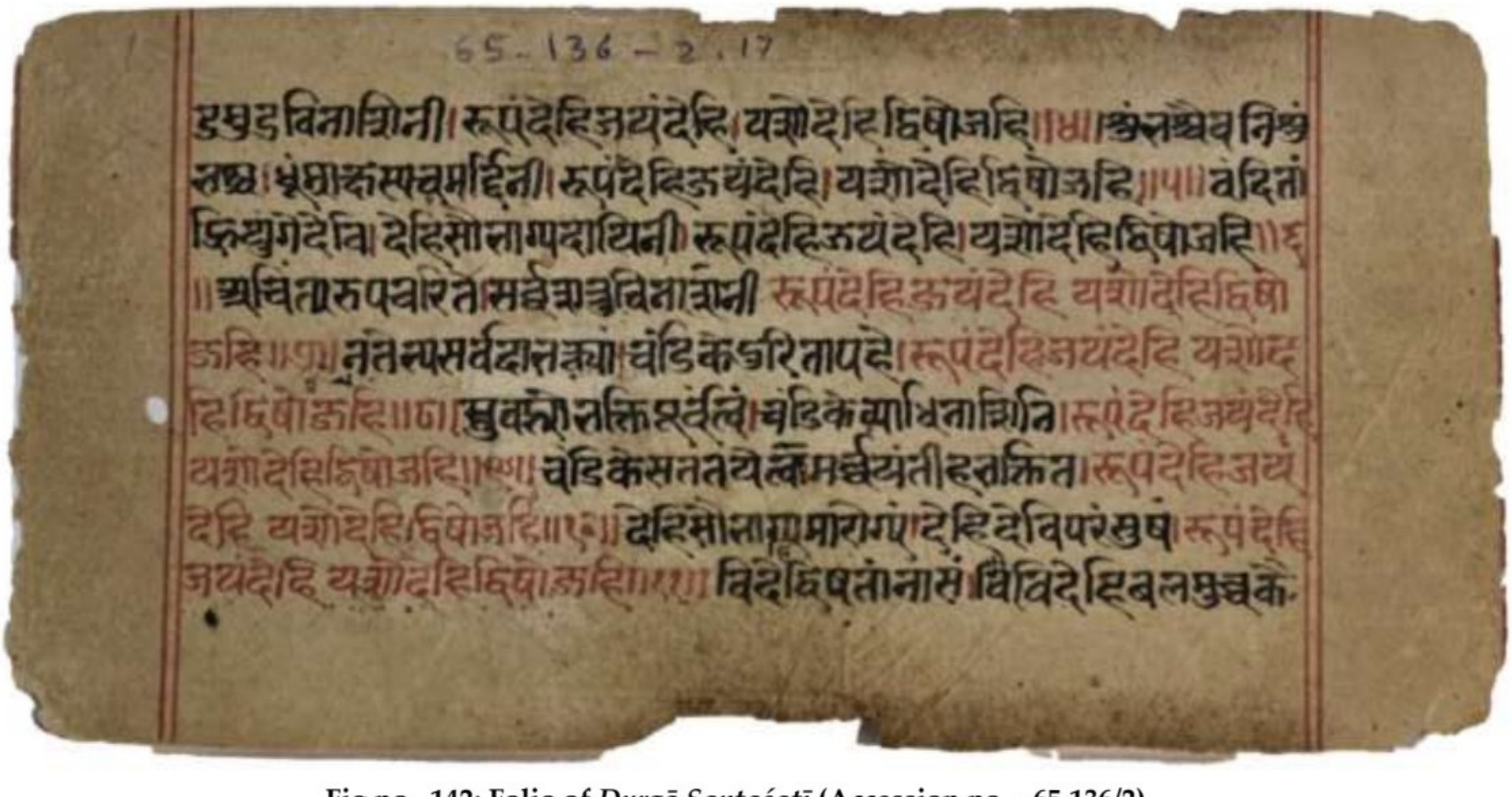

Fig no. 142: Folio of *Durgā Saptaśatī* (Accession no. - 65.136/2)

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Fig no. 143: *Vārāhī* riding a buffalo, folio of *Durgā Saptaśatī* (Accession no. - 65.136/3)

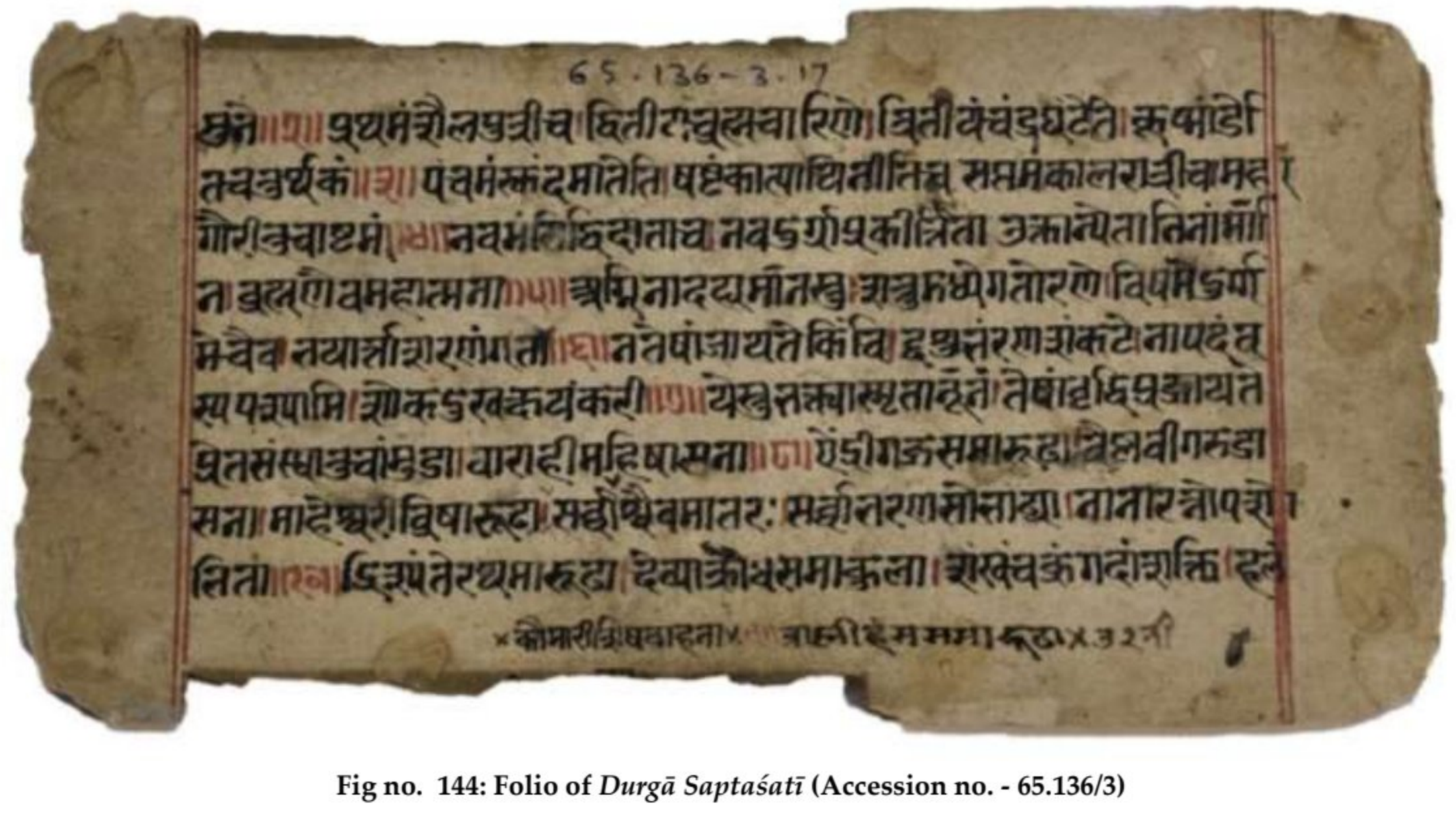

Fig no. 144: Folio of *Durgā Saptaśatī* (Accession no. - 65.136/3)

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Fig no. 145: *Kaumārī* riding peacock folio of *Durgā Saptaśatī* (Accession no. - 65.136/4)

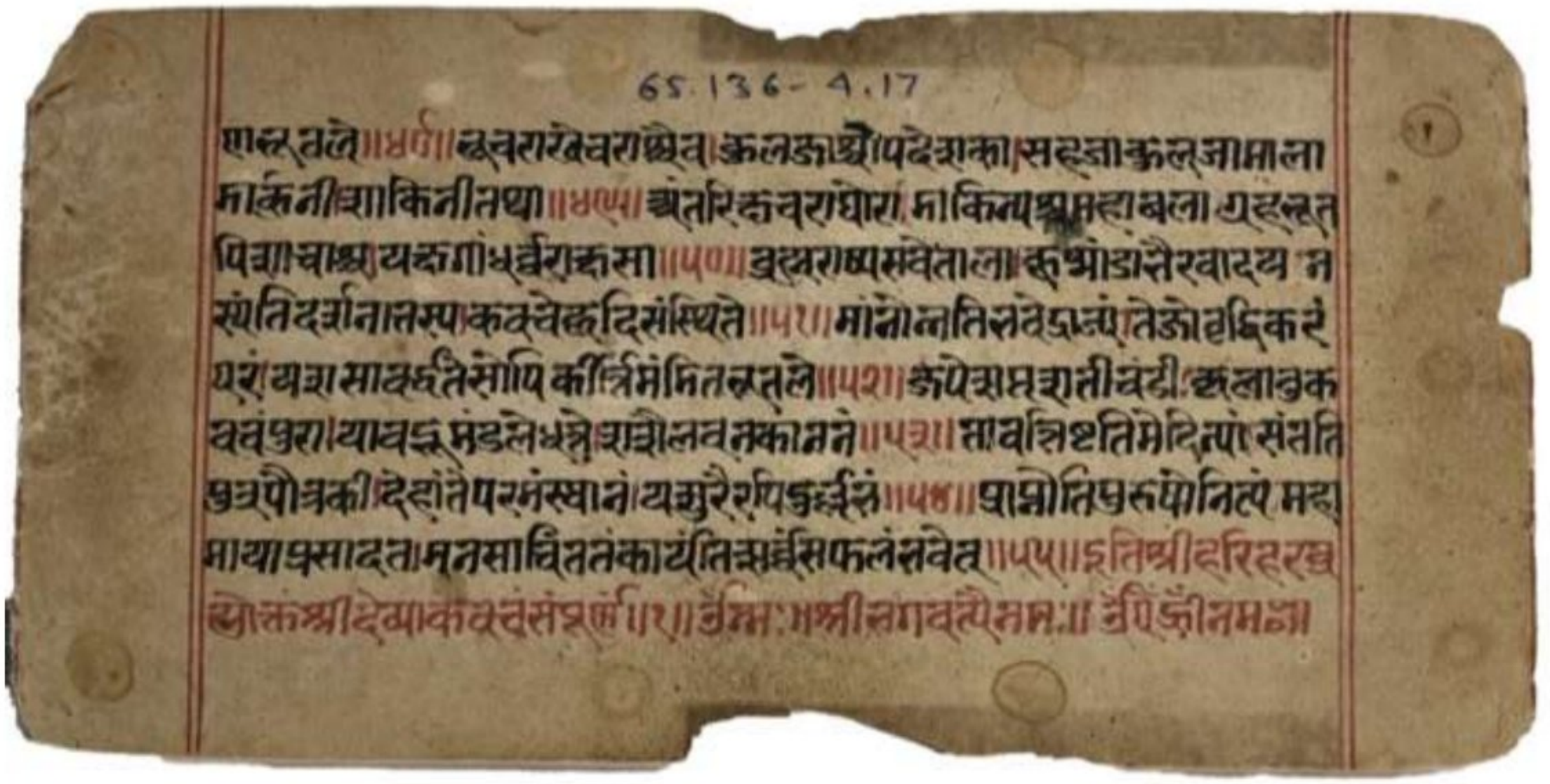


Fig no. 146: Folio of *Durgā Saptaśatī* (Accession no. - 65.136/4)

Scanned with CamScanner



Fig no. 147: *Maheshwarī* riding a tiger folio of *Durgā Saptaśatī* (Accession no. - 65.136/5)



Fig no. 148: Folio of *Durgā Saptaśatī* (Accession no. - 65.136/5)

Scanned with CamScanner



Fig no. 149: Army of demons (Accession no. - 65.135/1)

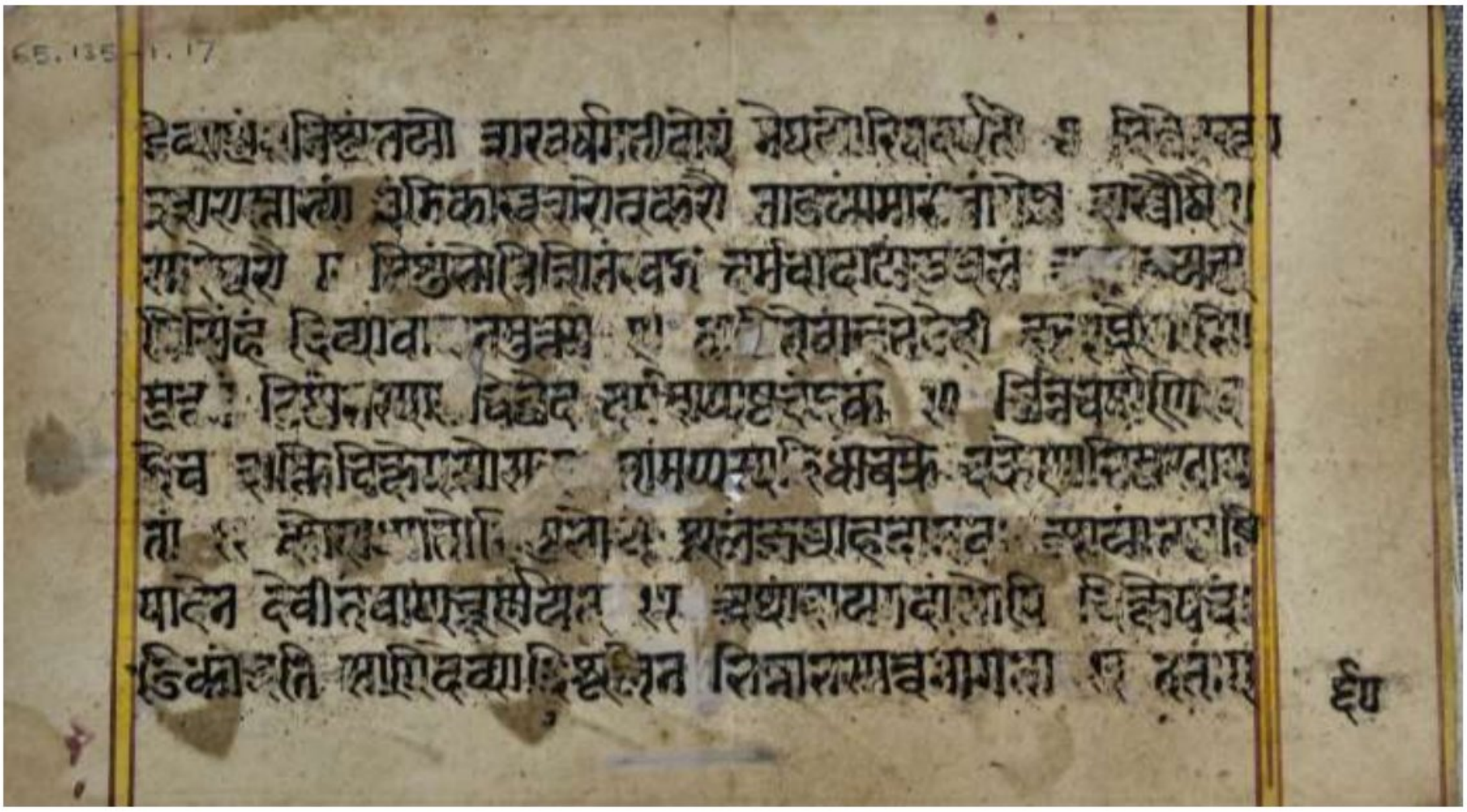


Fig no. 150: *Nishubha Vadha* of *Durgā Saptaśatī* (Accession no. - 65.135/1)

Scanned with CamScanner



Fig no. 151: Durga fighting with a demon (Accession no. - 65.135/2)

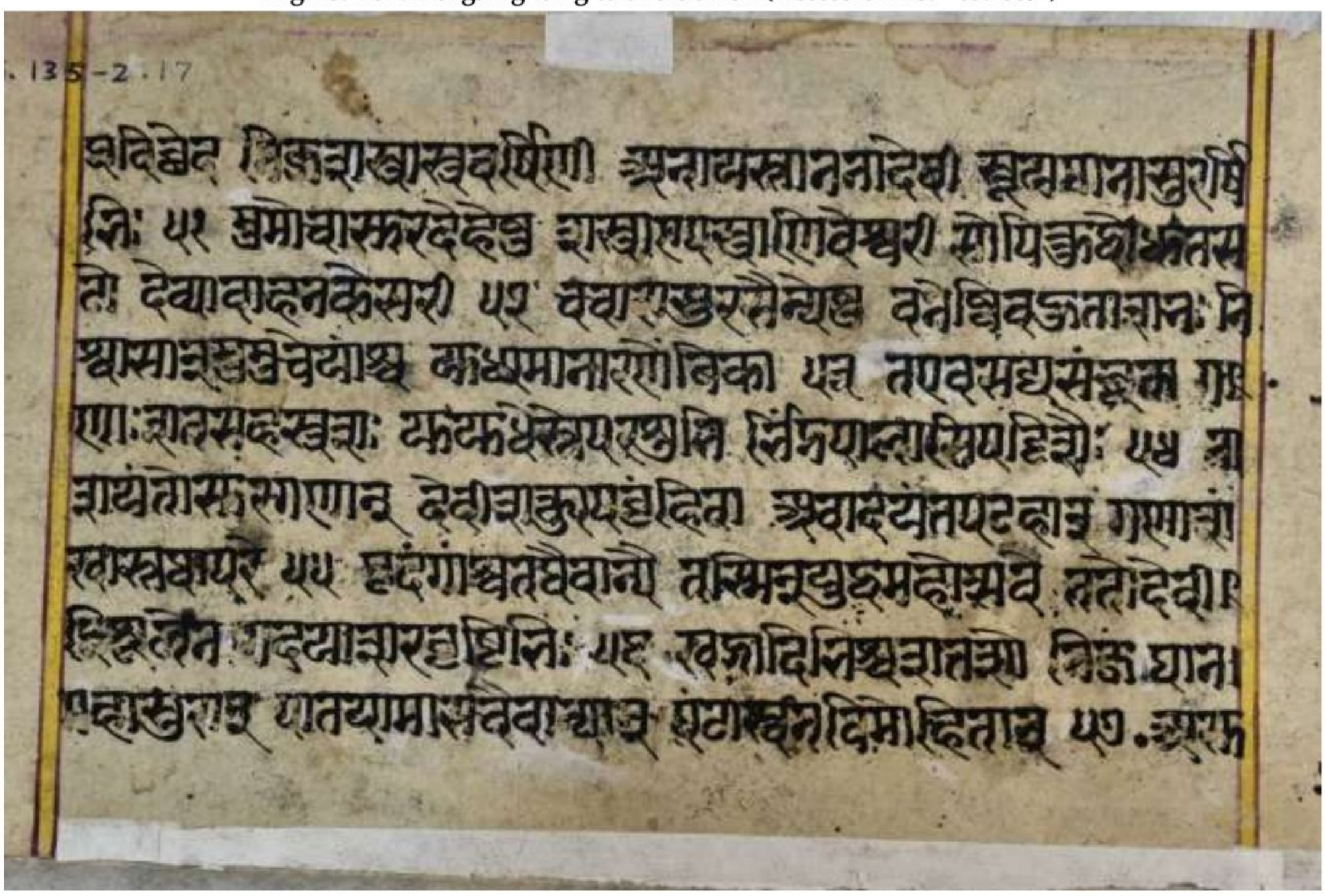


Fig no. 152: Folio of *Durgā Saptaśatī* (Accession no. - 65.135/2)

Scanned with CamScanner



Fig no. 153: Demons holding a meeting (Accession no. - 65.135/3)

Fig no. 154: Goddess fighting demons (Accession no. - 65.135/4)

Scanned with CamScanner



Fig no. 155: Goddess being worshiped by devotees (Accession no. - 65.135/5)

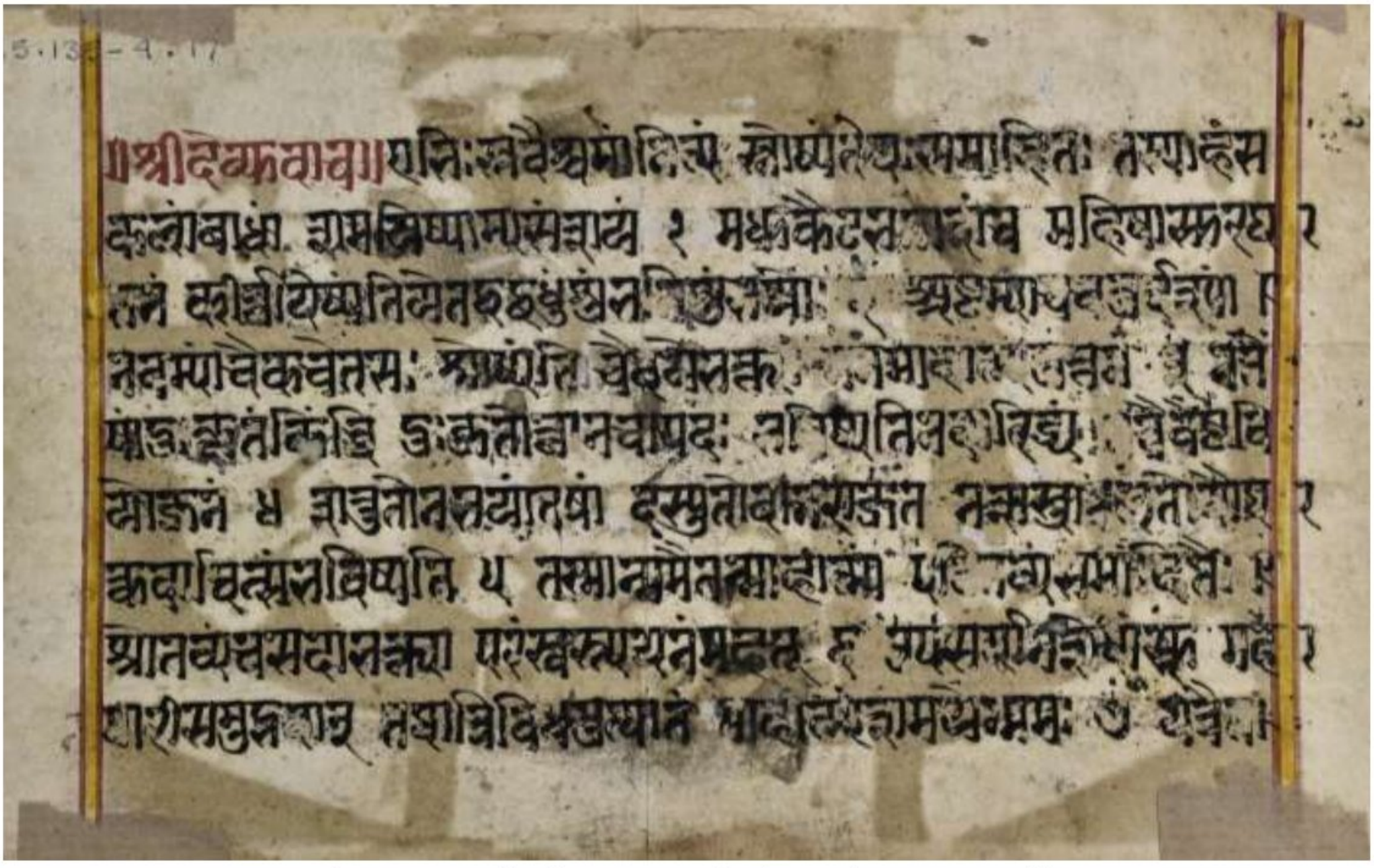


Fig no. 156: Folio of *Durgā Saptaśatī* (Accession no. - 65.135/5)

Scanned with CamScanner



Fig no. 157: Tiger riding Durga attacking chariot riding and horse riding demons. (Accession no. - 65.135/6)



Fig no. 158: Tiger riding durga killing *Sumbha*. (Accession no. - 65.135/7)

Scanned with CamScanner

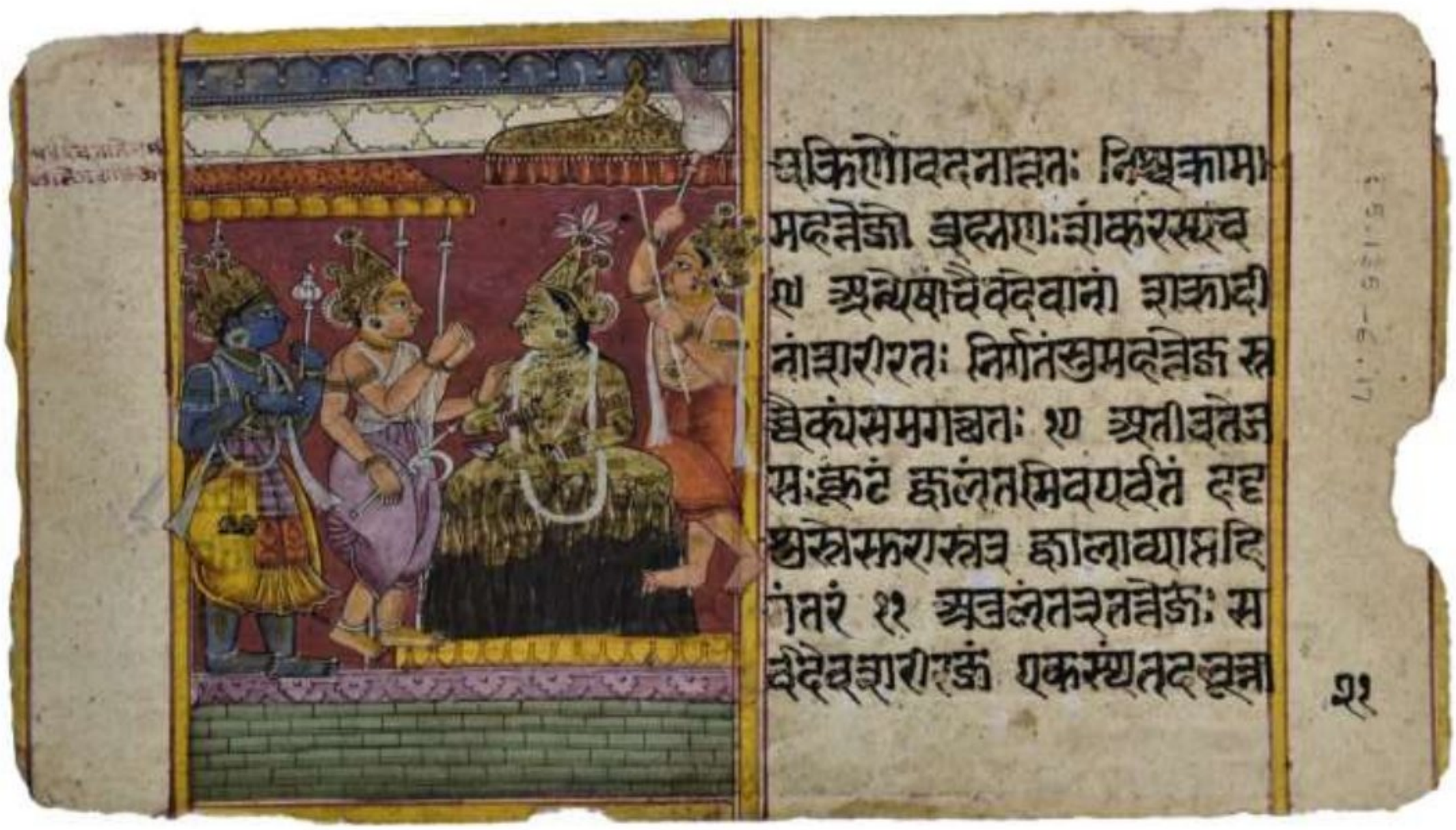


Fig no. 159: Gods asking for help from goddess. (Accession no. - 65.135/8)

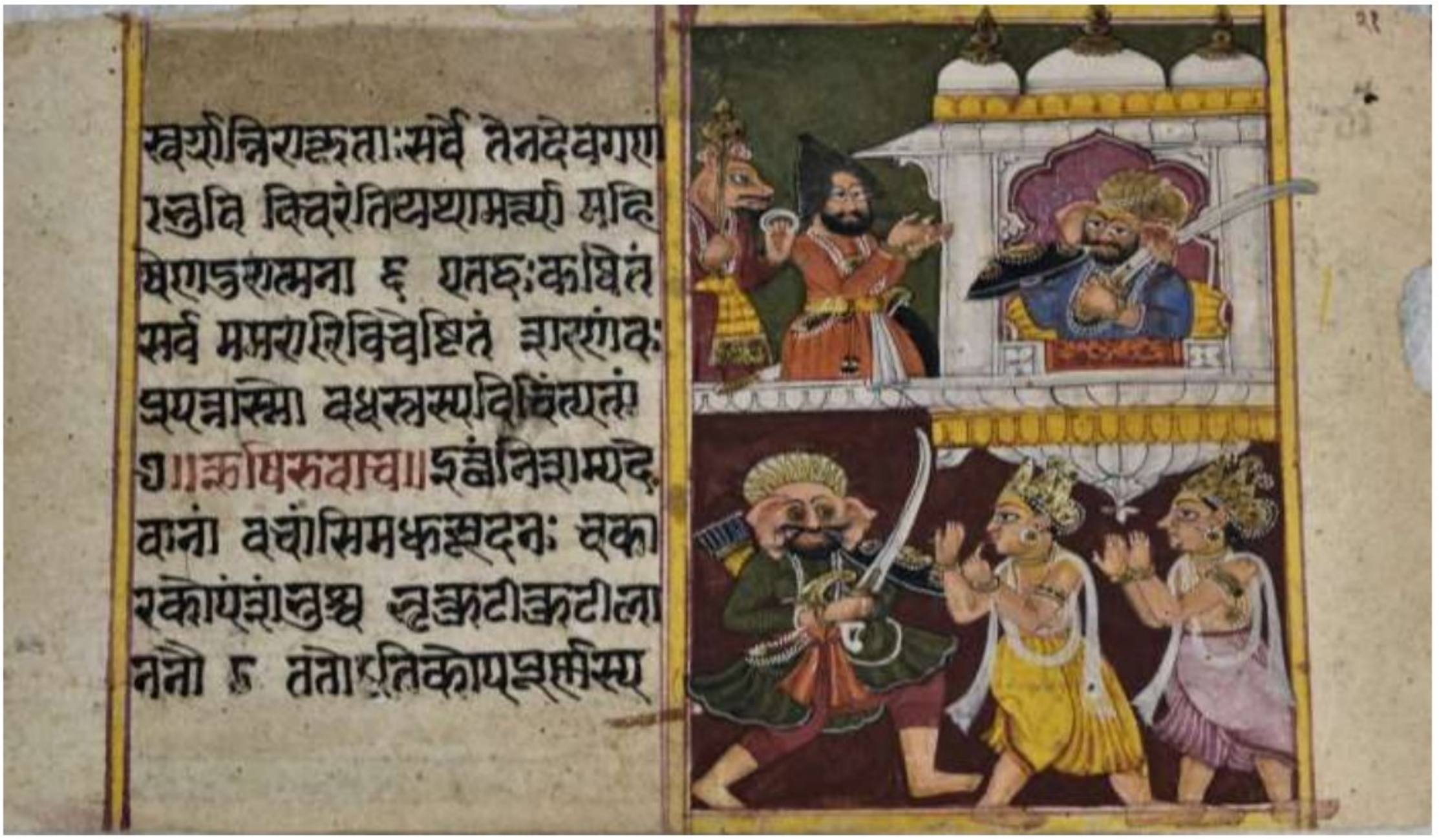


Fig no. 160: Demons holding meeting (Accession no. - 65.135/9)

Scanned with CamScanner



Fig no. 161: Goddess attacking demons (Accession no. - 65.135/10)

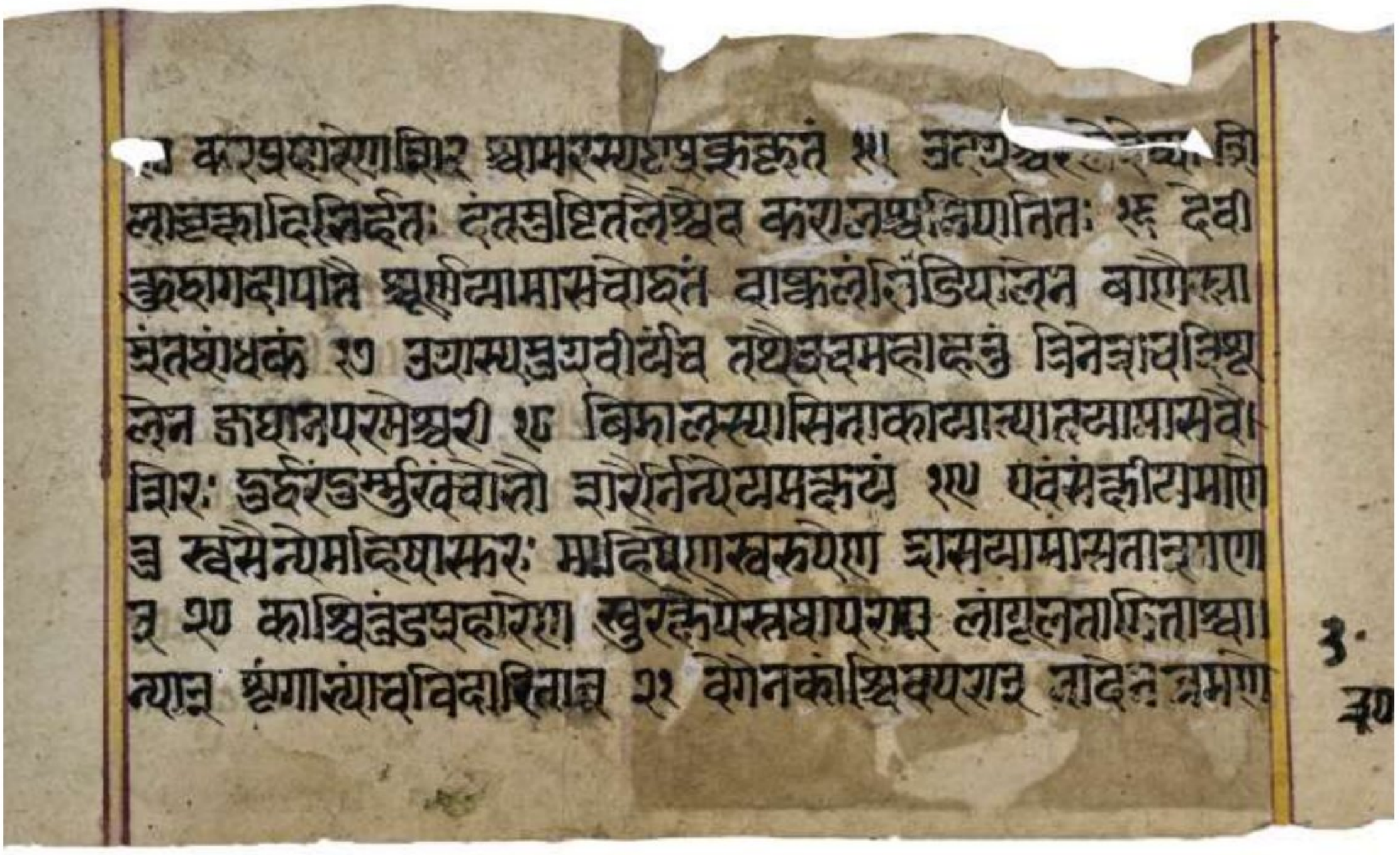


Fig no. 162: Folio of *Durgā Saptaśatī* (Accession no. - 65.135/10)

Scanned with CamScanner



Fig no. 163: Brahmā holding meeting with Viṣṇu. (Accession no. - 65.135/11)

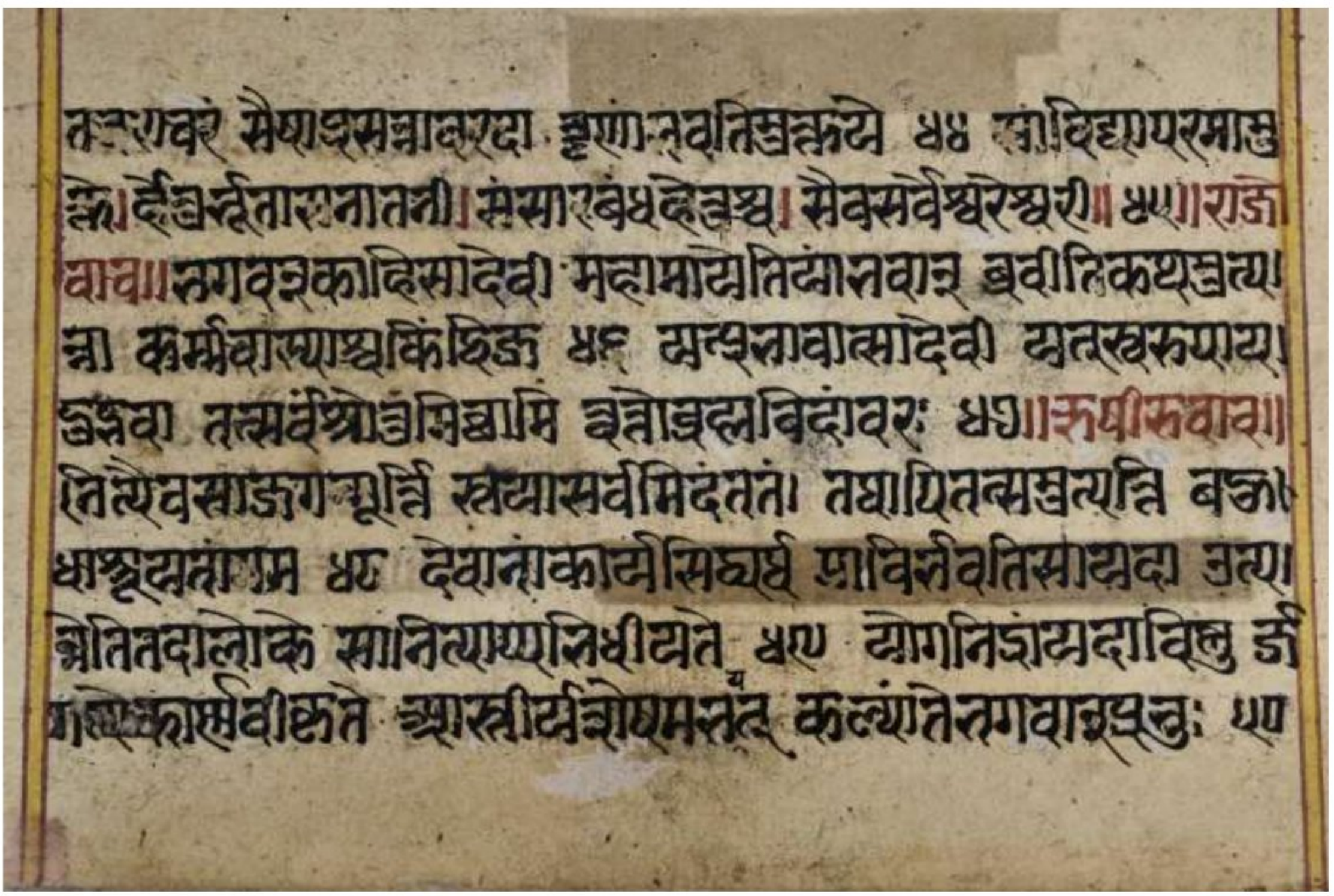


Fig no. 164: Folio of *Durgā Saptaśatī* (Accession no. - 65.135/11)

Scanned with CamScanner



Fig no. 165: Gods seeking help from the goddess. (Accession no. - 65.135/12)



Fig no. 166: Demons performing yajna (Accession no. - 65.135/13)

Scanned with CamScanner



Fig no. 167: Goddess seated inside a domed shrine (Accession no. - 65.135/14)

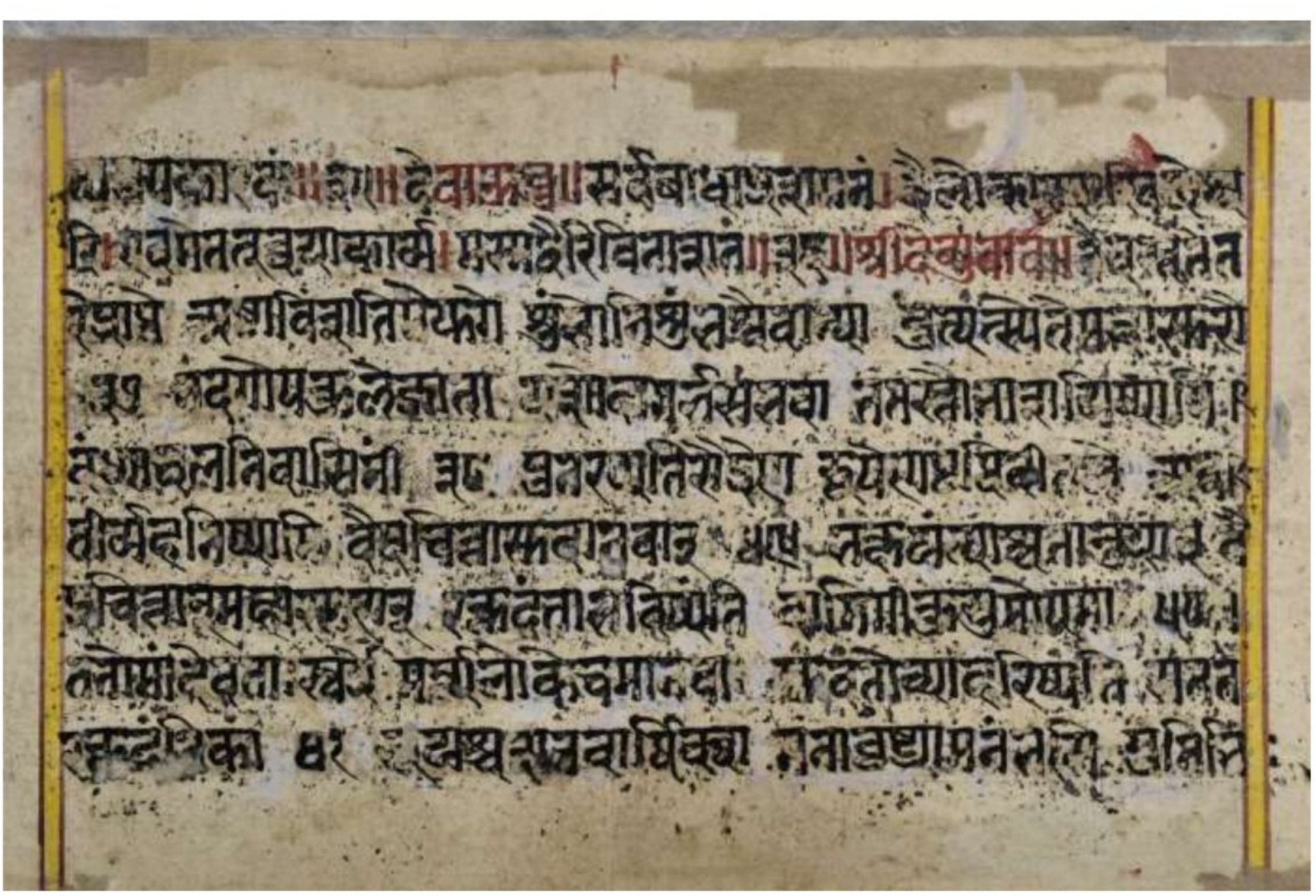


Fig no. 168: Folio of *Durgā Saptaśatī* (Accession no. - 65.135/14)

Scanned with CamScanner



Fig no. 169: A demon speaking to goddess (Accession no. - 65.135/15)



Fig no. 170: Parvati taking bath and two goddesses are speaking to a rishi. (Accession no. - 65.135/16)

Scanned with CamScanner



Fig no. 171: Goddess Durga killing a demon (Accession no. - 65.135/17)

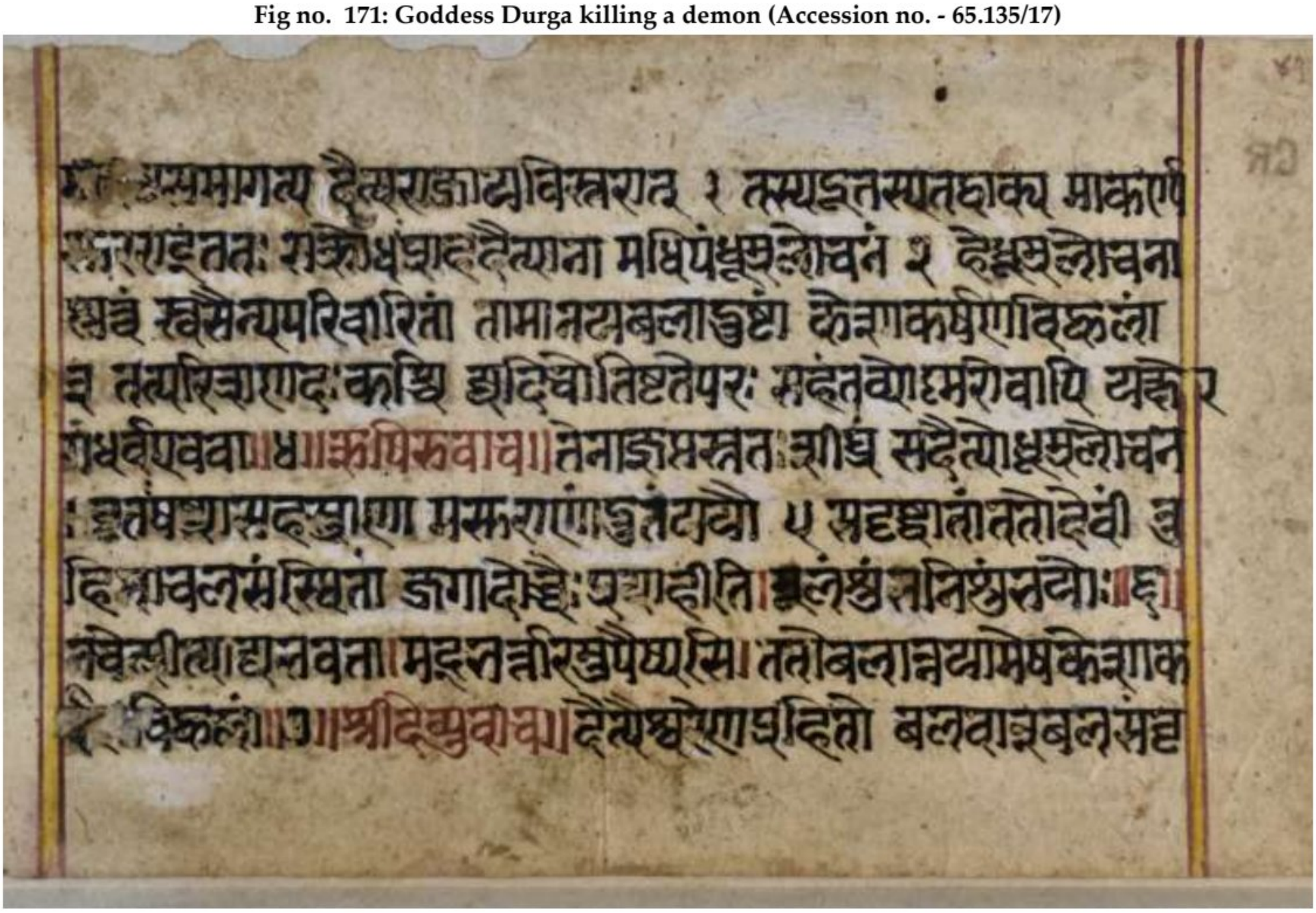


Fig no. 172: Folio of *Durgā Saptaśatī* (Accession no. - 65.135/18)

Scanned with CamScanner



Fig no. 173: *Brahamānī* riding a swan and fighting a demon (Accession no. - 65.135/19)

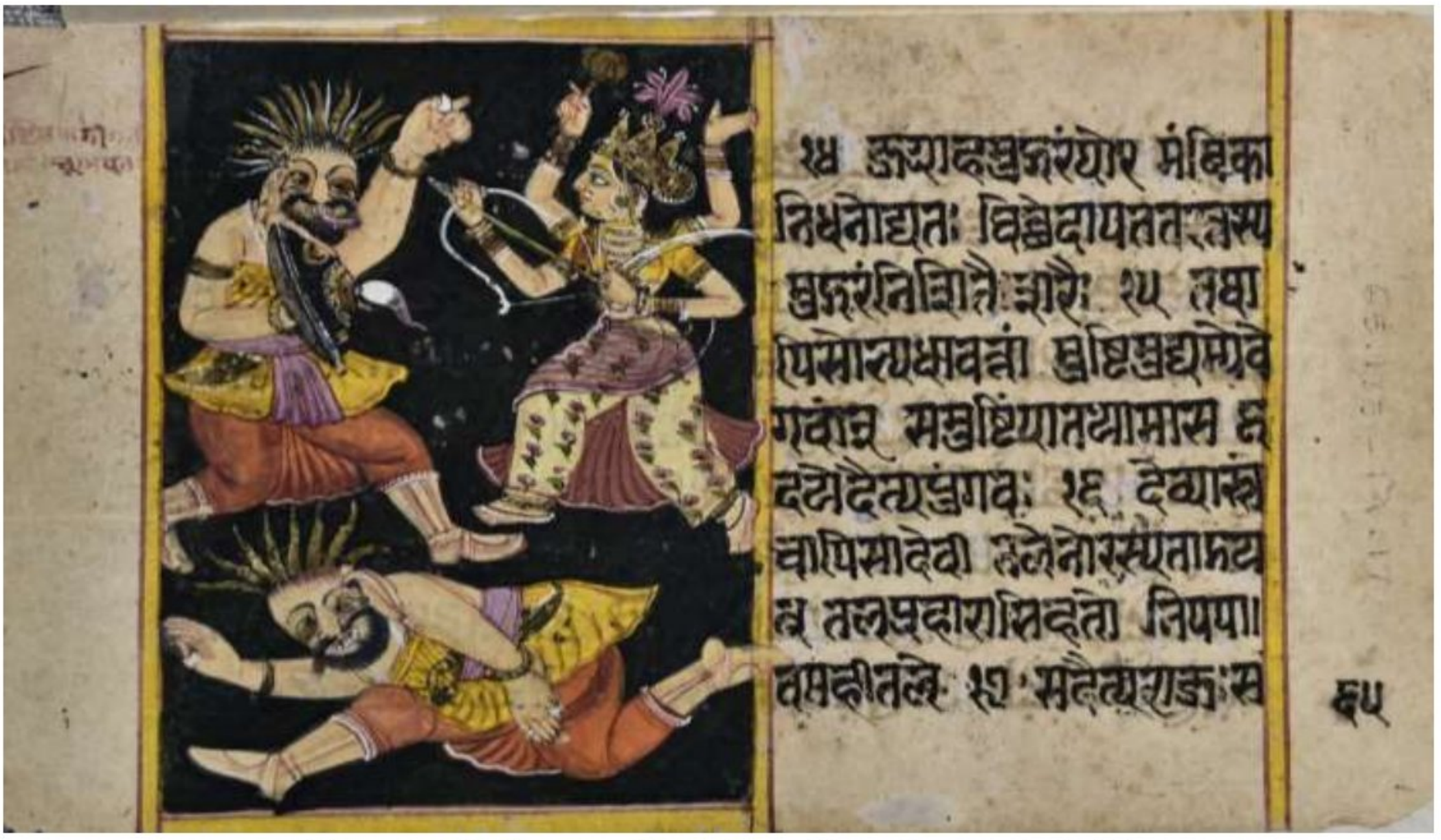


Fig no. 174: Goddess attacking a demon (Accession no. - 65.135/20)

Scanned with CamScanner

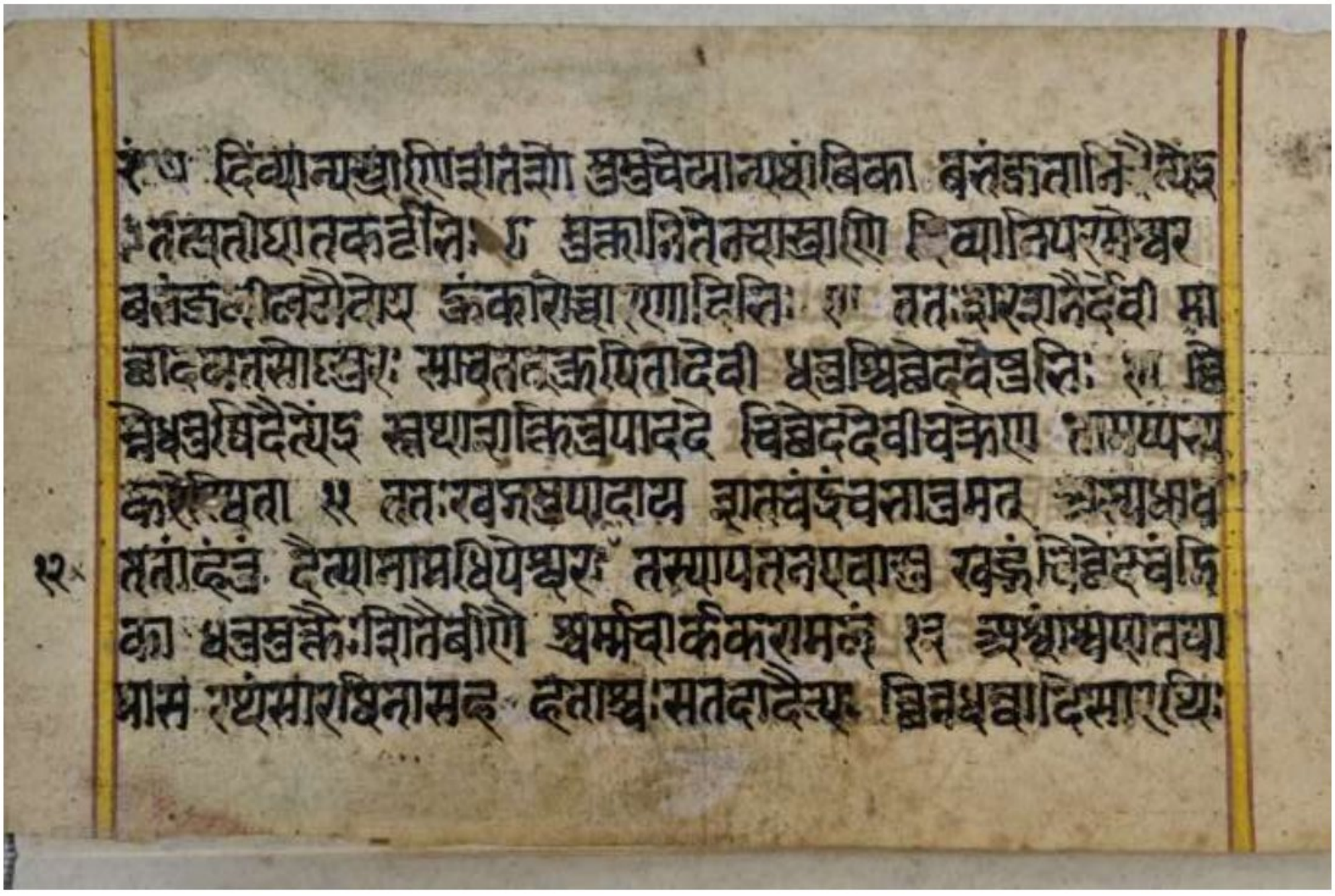


Fig no. 175: Folio of *Durgā Saptaśatī* (Accession no. - 65.135/20)



Fig no. 176: Goddess seated on a lotus being worshipped by god. (Accession no. - 65.135/21)

Scanned with CamScanner



Fig no. 177: Ladies celebrating the victory of goddess (Accession no. - 65.135/22)

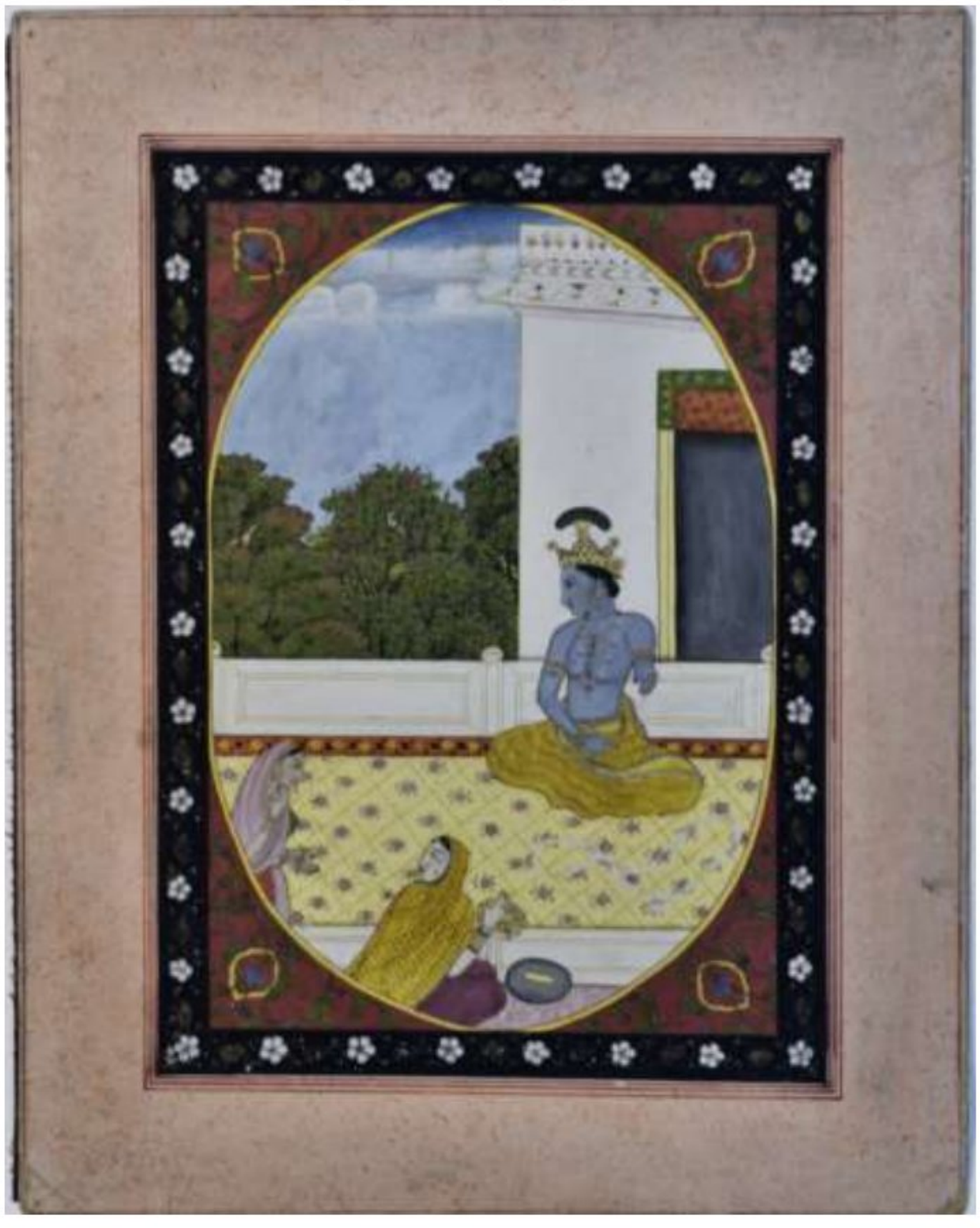


Fig no. 178: Lord Krishna longing for his beloved. (Accession no. - 51.16)

Scanned with CamScanner

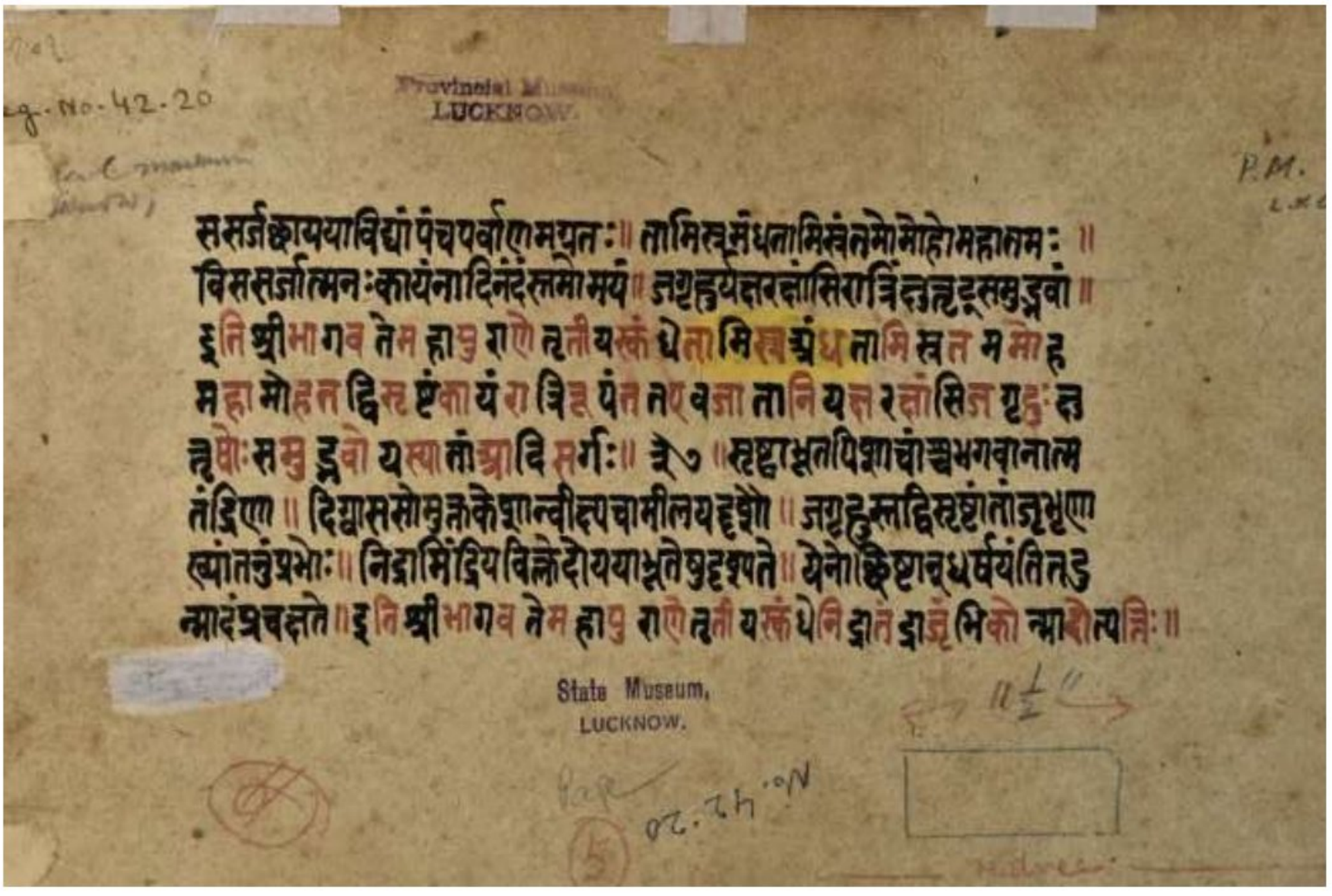


Fig no. 179: Folio of Bhagawat Mahapurana (Accession no. - 42.20)

Scanned with CamScanner

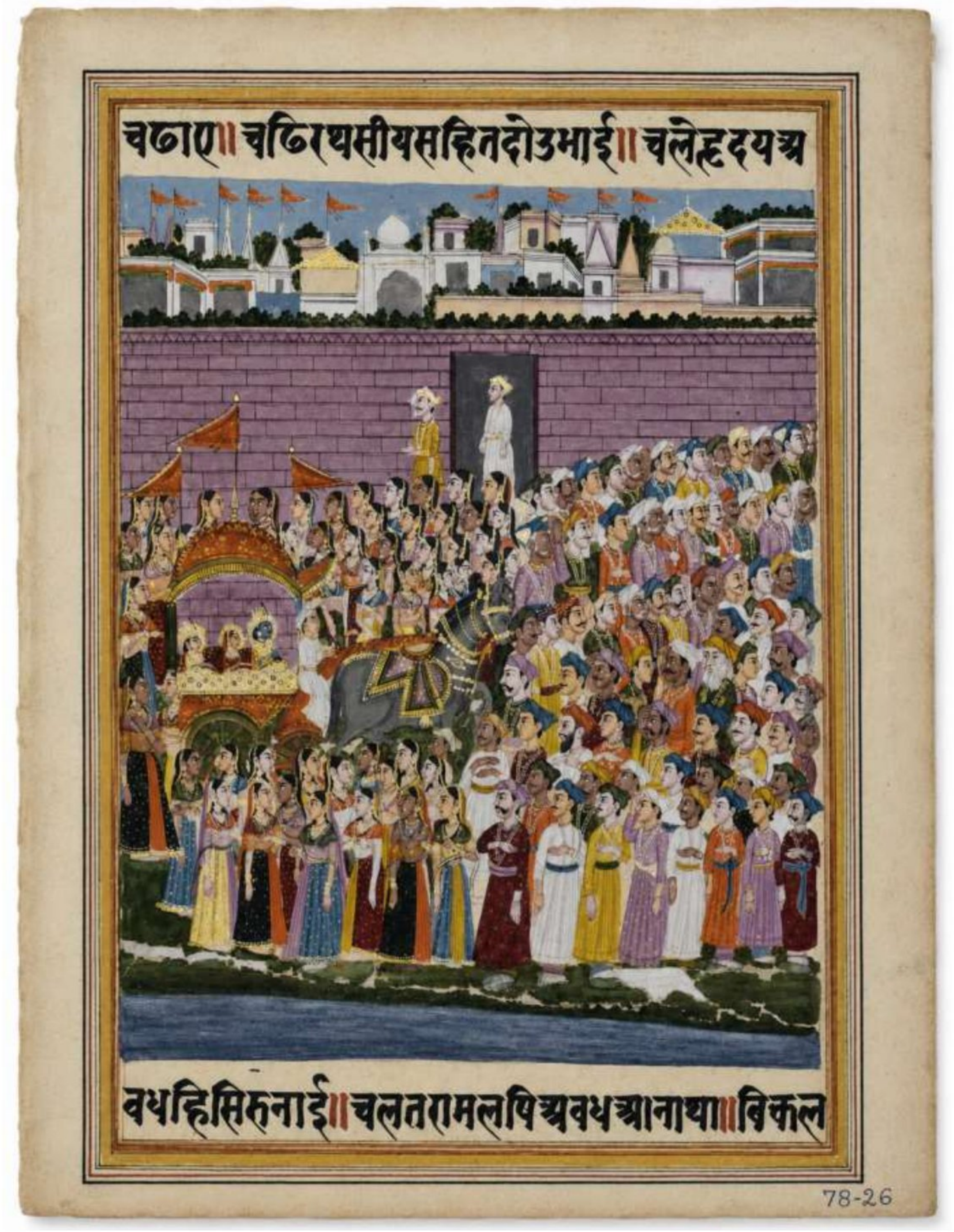
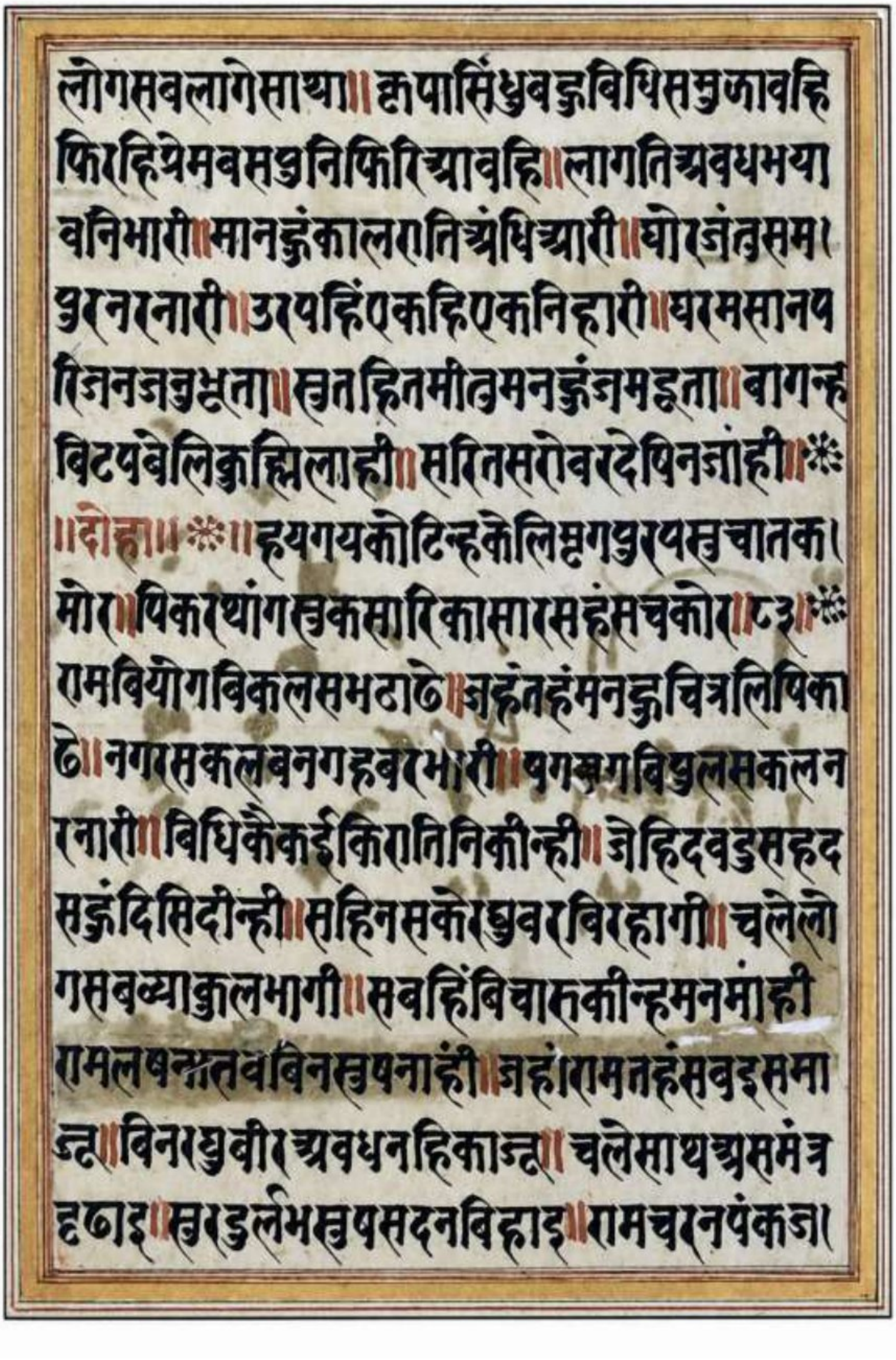


Fig no. 180: Ram, Sita and Lakshman leaving Ayodhya for *vanavas*. (Accession no. - 78.26)

Scanned with CamScanner



लोगसवलागेसाथा॥ कृपासिंधुबङ्गविधिसमुझावहि
फिरहियेमवसङ्गनिफिरिआवहि॥लागतिअवधभया
वनिभारी॥मानङ्कंकालगतिअंधिआरी॥घोरजंतुसम।
पुरनरनारी॥उरयहिंएकहिएकनिहारी॥घरमसानप
रिजनजनुभूता॥सुतहितमीतमनङ्कंजमदूता॥बागन्ह
बिटपबेलिकुम्हिलाही॥सरितसरोवरदेषिनजांही॥
॥दोहा॥॥हयगयकोटिन्हकेलिमृगपुरयसुचातक।
मोर॥पिकरथांगसुकसारिकासारसहंसचकोर॥८३॥
रामबियोगबिकलसभठाढे॥जहंतहंमनङ्कचित्रलिषिका
ढे॥नगरसकलबनगहबरभारी॥षगमृगबिपुलसकलन
रनारी॥बिधिकैकईकिरातिनिकीन्ही॥जेहिदवडुसहद
सङ्कंदिसिदीन्ही॥सहिनसकेरघुवरबिरहागी॥चलेलो
गसबव्याकुलभागी॥सबहिंबिचारुकीन्हमनमांही
रामलषनसीतवबिनसुषनाहीं॥जहंरामतहंसबडुसमा
ज्हु॥बिनरघुबीरअवधनहिकाज्हु॥चलेसाथअसमंत्र
हठाइ॥सुरडुर्लभसुषसदनबिहाइ॥रामचरनपंकजा।

Fig no. 181: Verse from *Ramcharitmanas, Ayodhya Kānda* (Accession no. - 78.26)

Scanned with CamScanner



Fig no. 182: Folio of a Jain epic (*Valisama Kavyam ?*). (Accession no. - 57.136)

Scanned with CamScanner

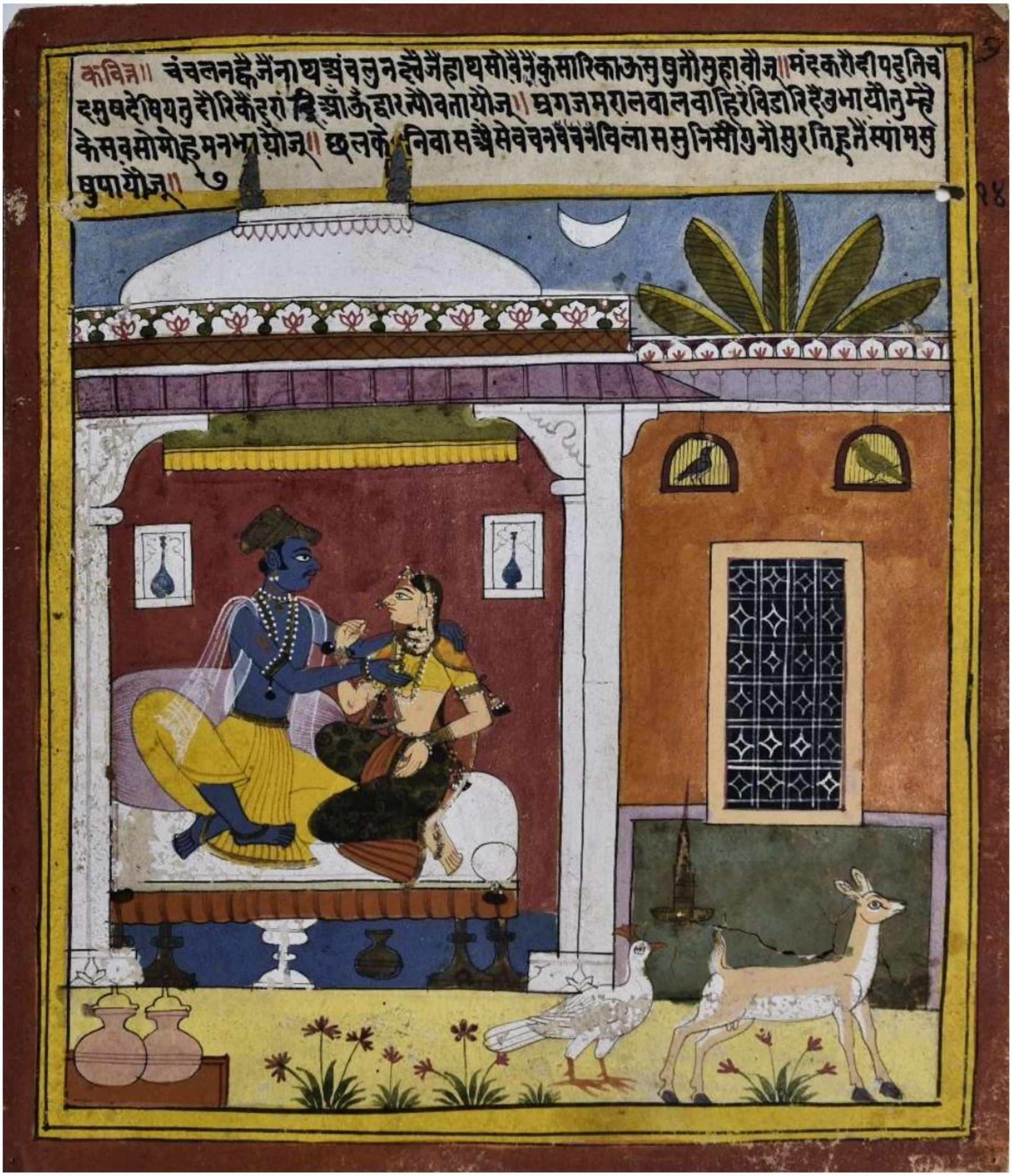


Fig no. 183: Page from Rasik Priya showing lovers in amorous posture (Accession no. - 60.353)

Scanned with CamScanner

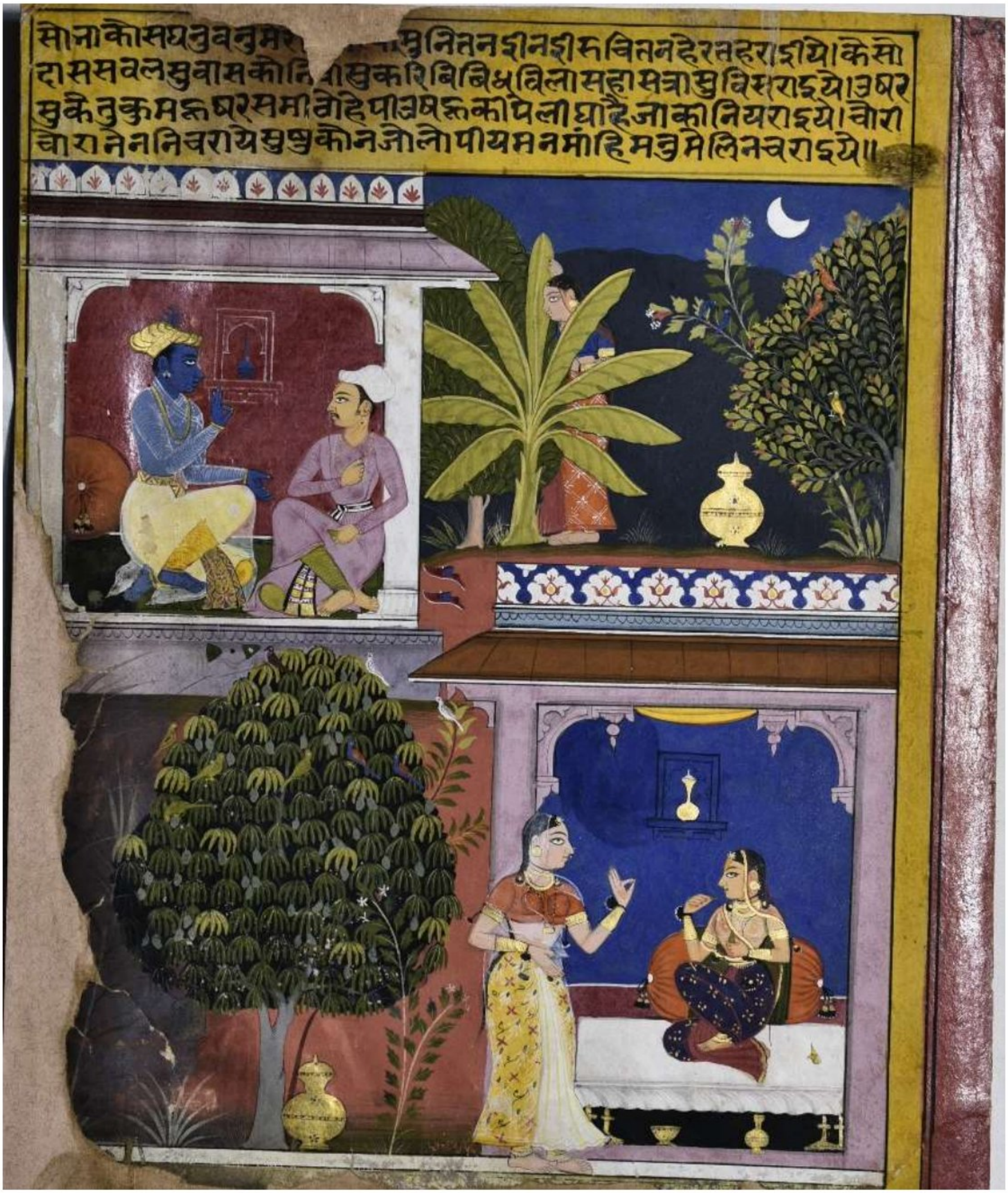


Fig no. 184: An illustrated page from Rasik Priya with a verse (Accession no. - 58.14/2)

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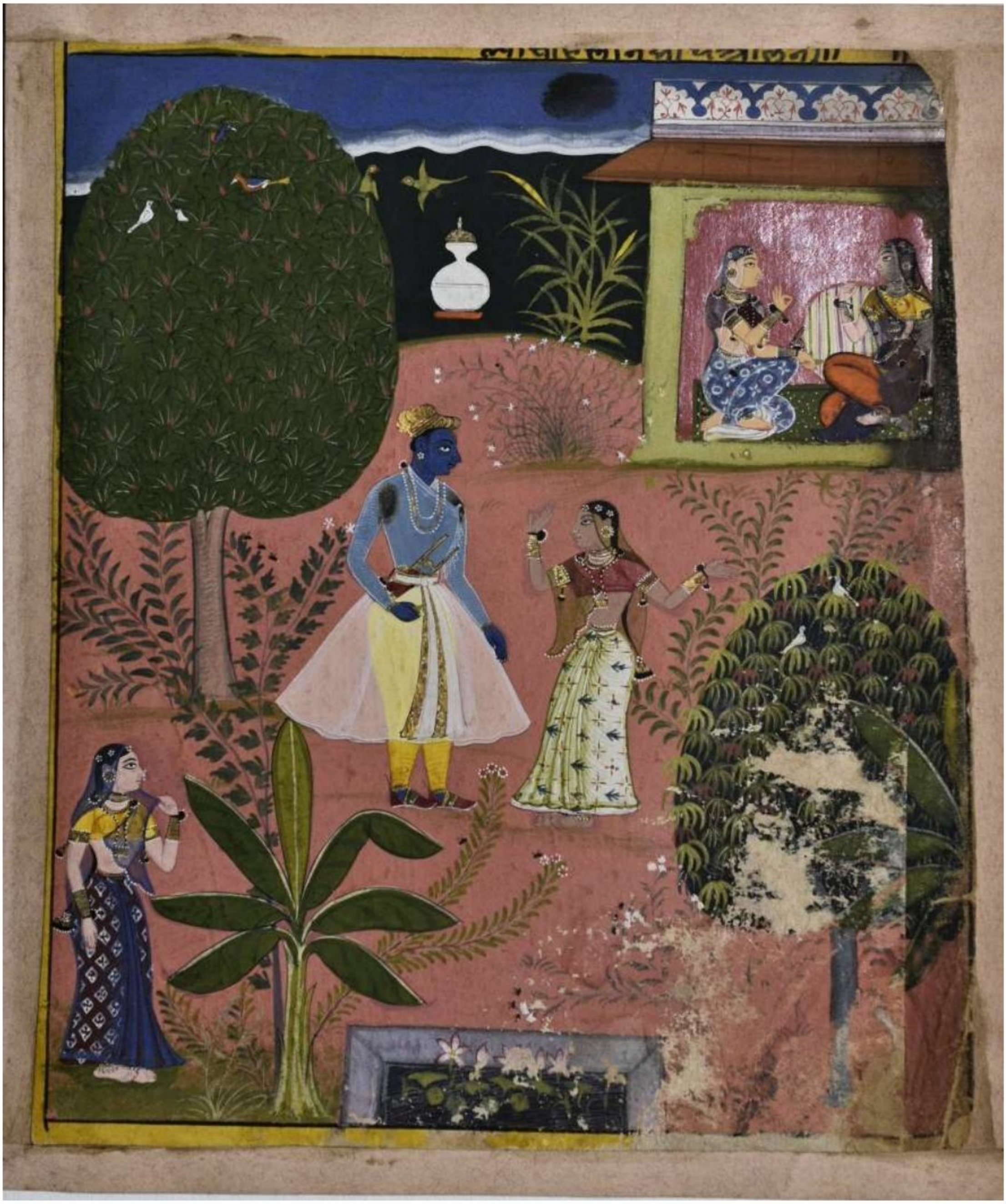

Fig no. 185: This is a page of illustrated pafe from Rasik Priya shows hero talking to a lady(Accession no. - 58.14/4)

Scanned with CamScanner



Fig no. 186: This illustrated page of *Rasik Priya* shows *Krishna* speaking to a lady. (Accession no. - 56.164)

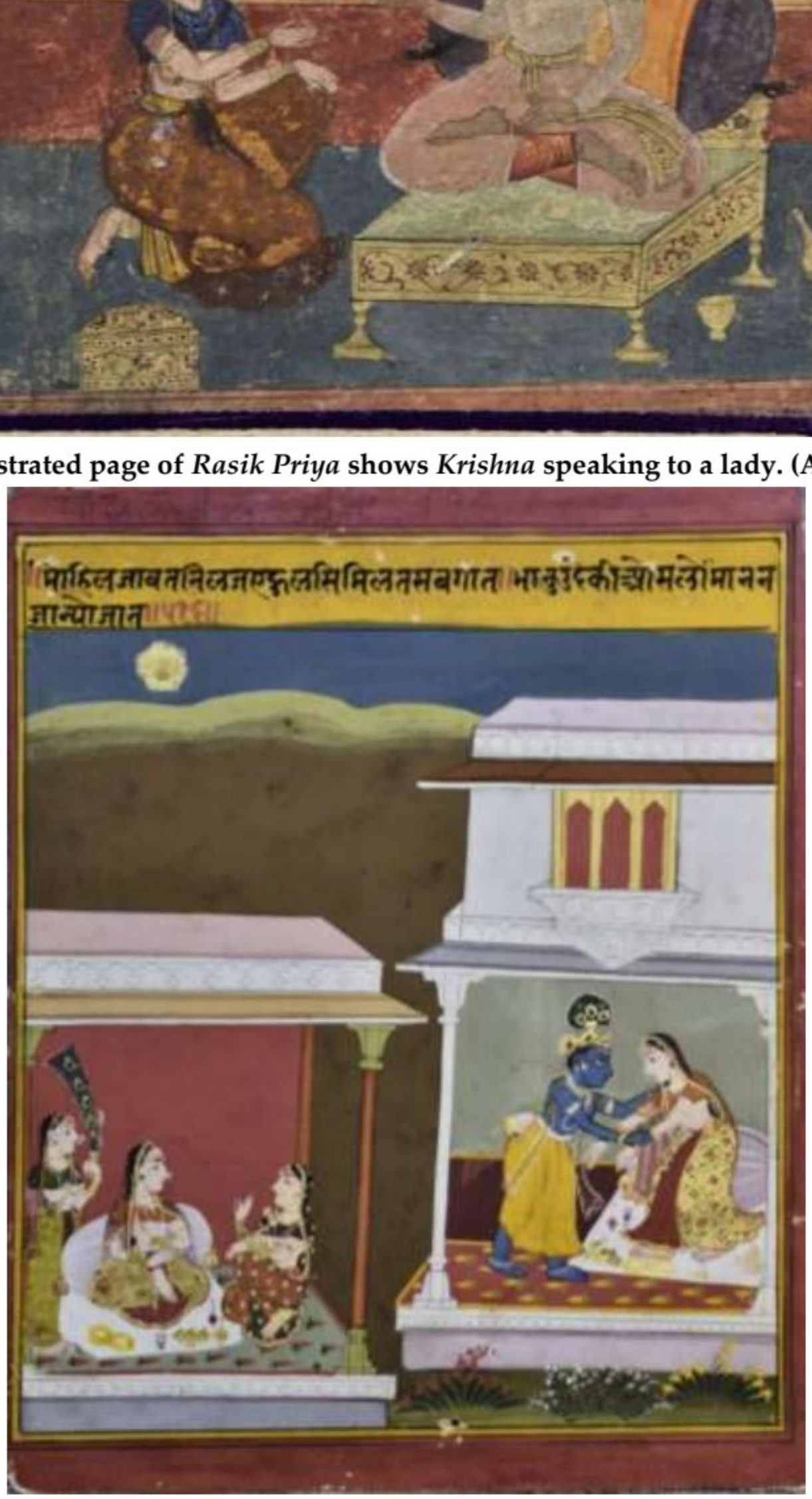

Fig no. 187: An illustrated page from *Satsai* of *Bihārī*. Showing Rādhā talking to her friends. (Accession no. - 60.358)

Scanned with CamScanner

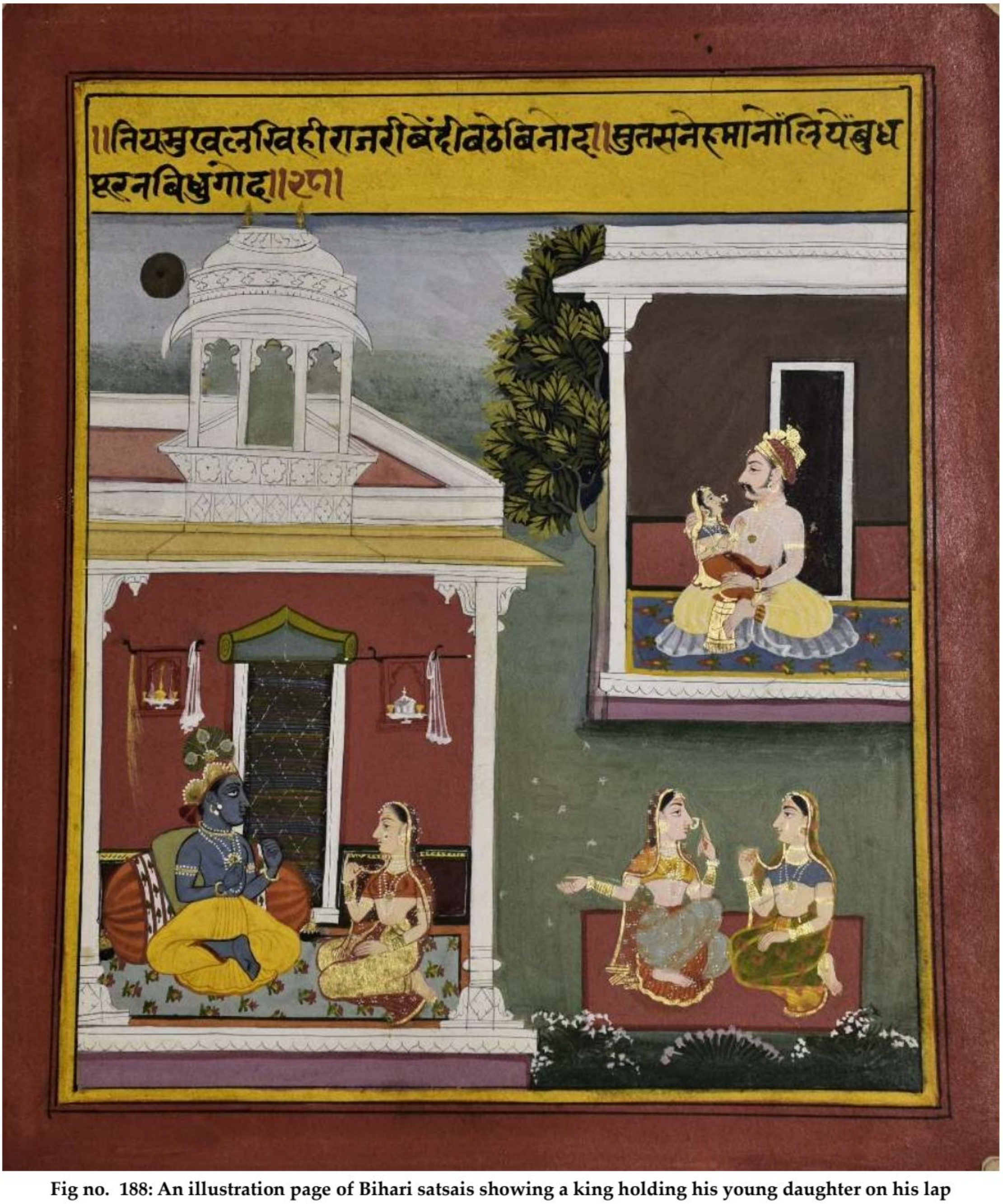

Fig no. 188: An illustration page of Bihari satsais showing a king holding his young daughter on his lap (Accession no. - 62.84)

Scanned with CamScanner

1.5. *Ragas* and *Raginis* in miniature paintings

There are 105 Raga-Ragini paintings in this catalogue. Every painting shows Raga, Ragini and Ragaputras in different way. The painting is in fact interpretation of that Raga, Ragini by the painter. Different painters have painted the same Raga differently. In fact, it is very difficult to give a general description of Raga Ragini paintings, which fits every such painting. Because of this, we refrain from giving such definition for Ragas and Raginis instead of that we are giving the paintings and description of selected Ragas Raginis.

1.5.1. Basant Raga

This Basant Raga miniature painting shows king and queen listening to the four musicians standing on the left side, another lady is approaching them with a plate in which eatables are placed. A lady attendant is standing behind them and fanning with a flywisc held in her right hand and a cloth held in her left hand.



Fig no. 189: Basant Raga (Accession no. - 56.26)

Scanned with CamScanner

1.5.2. Bhairava Raga

1.5.2.1.Ragini Malvika w/o Bhairava

This Ragini Malvika w/o Bhairava miniature painting shows heroine holding a large lotus bud in melancholic mood, reclining against the wall of her house. Two musicians with dafli and sitar are trying to cheer her up. The peraphet of the terrace of the palace is visible on th foreground.

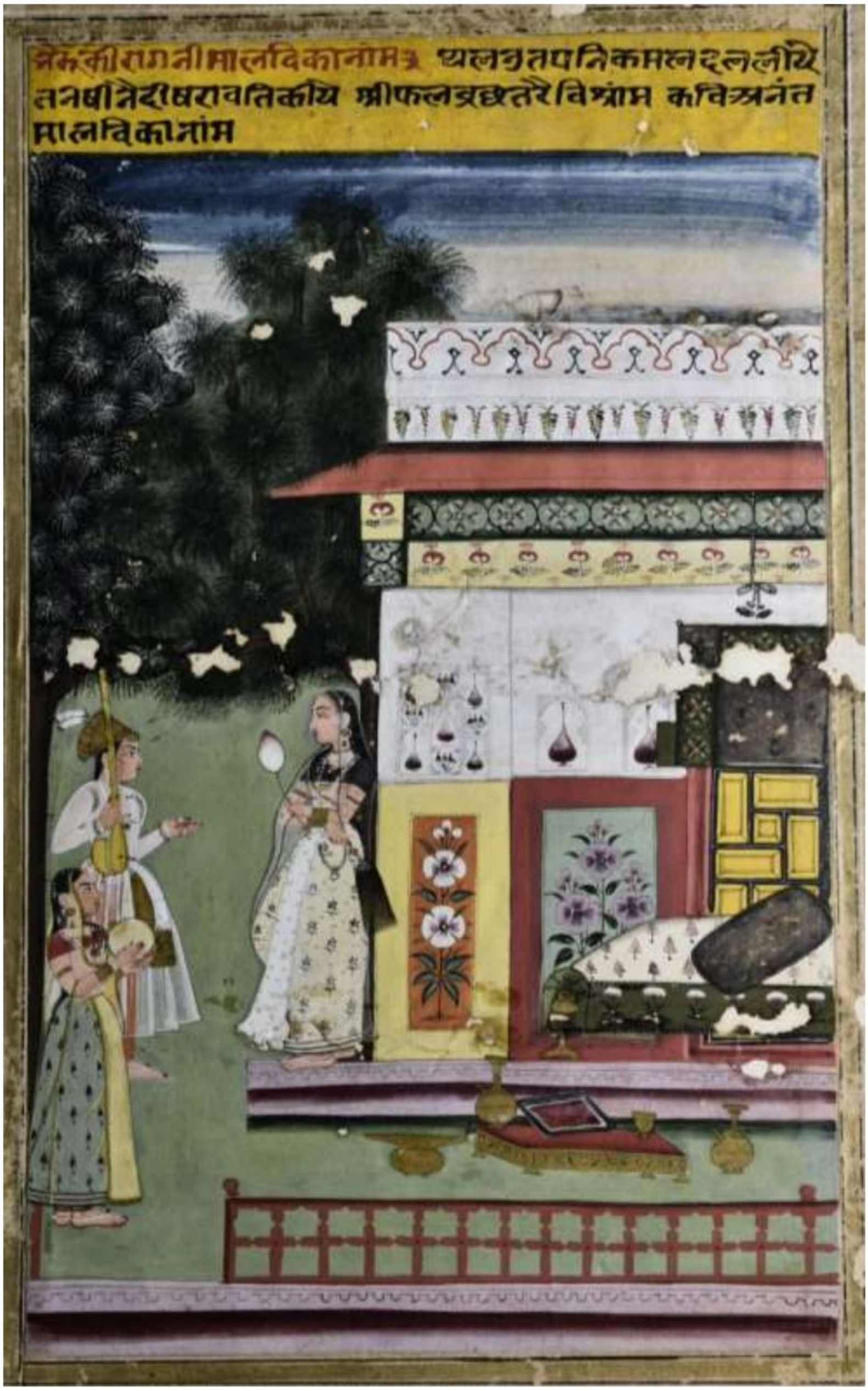

Fig no. 190: Ragini Malvika w/o Bhairava (Accession no. - 57.64)

Scanned with CamScanner

1.5.2.2. Ragini Madhu Madhavi w/o Bhairava

This Ragini Madhu Madhavi w/o Bharava miniature painting shows Shiva seated facing front, seated on tiger skin facing front on the bank of a river, the mountain can be seen on the background. A serpent is coiled around is right hand and *trishula* with *damru* is placed on the right side.



Fig no. 191: Ragini Madhu Madhavi w/o Bhairava (Accession no. - 59.189/10)

Scanned with CamScanner

1.5.3. Deepak Raga: This Raga Deepak miniature painting shows a king attendant by a female fanning him sitting inside his palace, listening to a female singer who is accompanied by two female *veena* and *dholak* players.

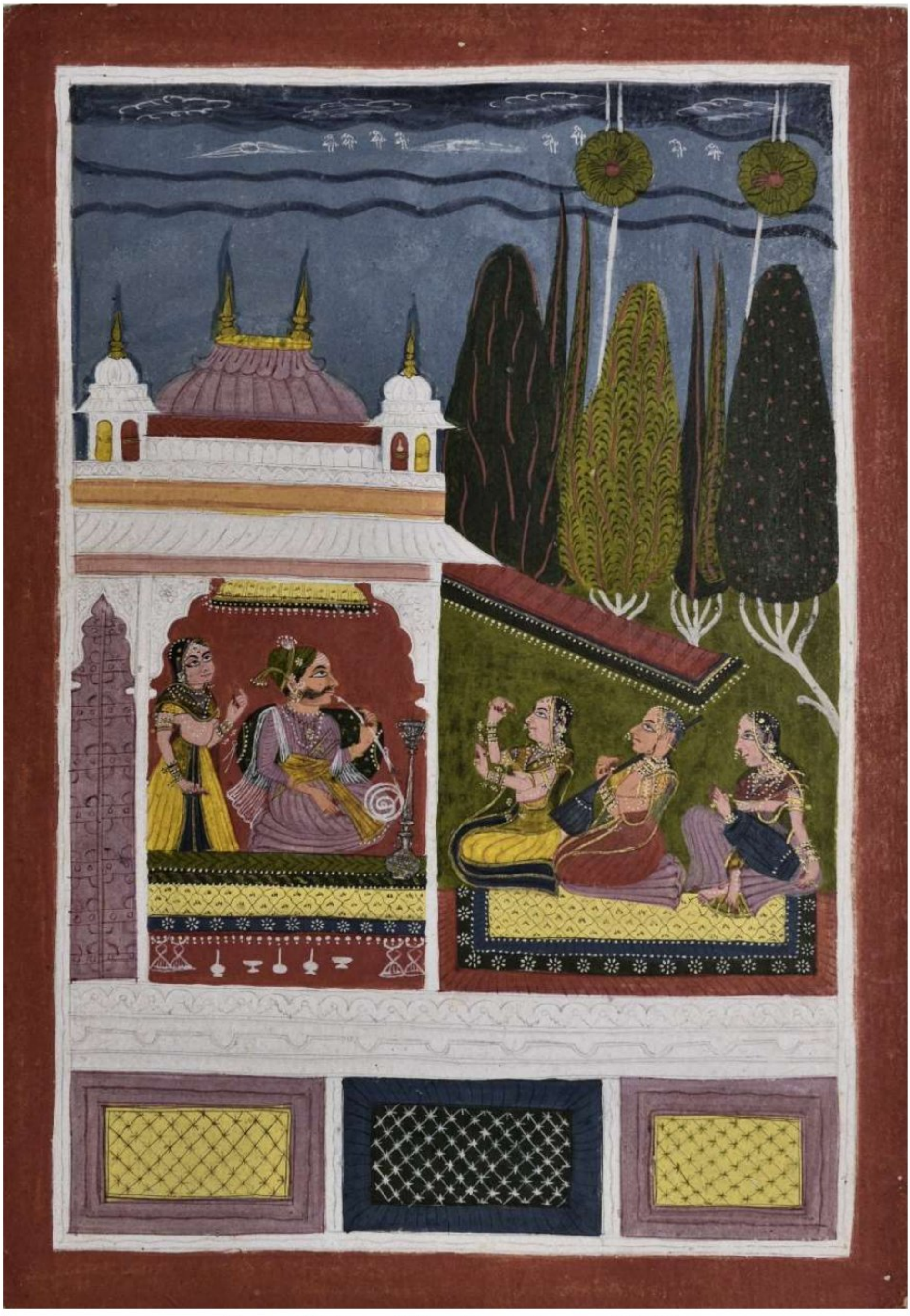

Fig no. 192: Deepak Raga (Accession no. - 63.205)

Scanned with CamScanner

1.5.3.1. Ragini Patamanjari w/o Deepak

This Ragini Patamanjari w/o Deepak miniature painting shows a lady sitting on a carpet, reclining on a very thick cusion, facing right in front of her living quarters, longing for her absent lover. An attendant is sitting in front of her in kneeling position and comforting her. The left side lady is holding a garland.



Fig no. 193: Ragini Patamanjari w/o Deepak (Accession no. - 62.17)

Scanned with CamScanner

1.5.3.2. Ragini Kamodi w/o Deepak

This Ragini Kamodi w/o Deepak miniature painting shows heroine seated under a tree holding a handkerchief to wipe her tears.



Fig no. 194: Ragini Kamodi w/o Deepak (Accession no. - 59.189/22)

Scanned with CamScanner

1.5.3.3. Ragini Desi w/o Deepak Raga

This Desi Ragini w/o Deepak Raga miniature painting shows a lady standing and facing left on a terrace in front of a house. She is trying to wake uo her lover, who is sleeping on a bed.



Fig no. 195: Ragini Desi w/o Deepak Raga (Accession no. - 59.189/14)

Scanned with CamScanner

1.5.3.4. Ragini Varari w/o Deepak Raga

This Varari Ragini w/o Deepak Raga painting shows the royal lady seated on a rug placed on a platform under a canopy. She is streaching and talking to an old lady messenger standing on the left side. Her attendant is standing on the right side holding a cloth.



Fig no. 196: Ragini Varari w/o Deepak Raga (Accession no. - 59.180)

Scanned with CamScanner

1.5.4: Hindol Raga

1.5.4.1: Ragini Desakha w/o Hindol

This Ragini Desakha w/o Hindol miniature painting shows two wrestlers fighting in the front, one wrestler hanging upside down on a mallakhamba in the middle and two wrestlers exercisingh with mugdar and weight on his right and left side.



Fig no. 197: Ragini Desakha w/o Hindol (Accession no. - 57.68)

Scanned with CamScanner

1.5.4.2: Ragini Bilawal w/o Hindol

This Ragini Bilwali w/o Raga Hindol miniature painting shows a female sitting alone in a clearing inside the forest. Trees and shrubs can be seen in the background. This associated with the morning, capturing a romantic and contemplative mood.

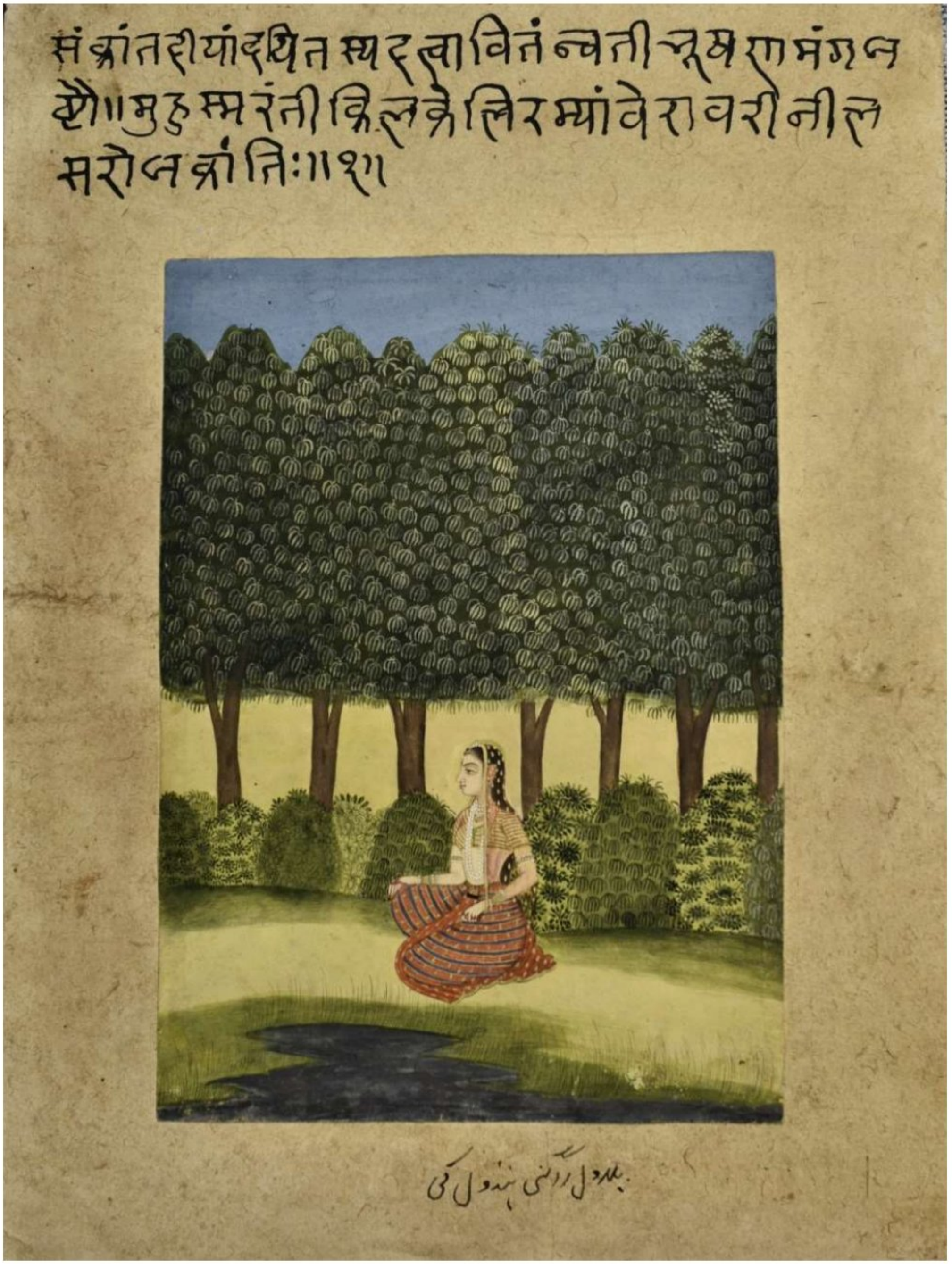

Fig no. 198: (Ragini Bilawal w/o Raga Hindol Accession no. - 59.189/2)

Scanned with CamScanner

1.5.4.3: Ragini Ramkali w/o Hindol

This Ragini Ramkali w/o Raga Hindol miniature painting shows a lady facing left seated on a carpet placed on terrace in front of her house, facing her lover who sits in kneeling position on the left side. The two lovers are having conversation.

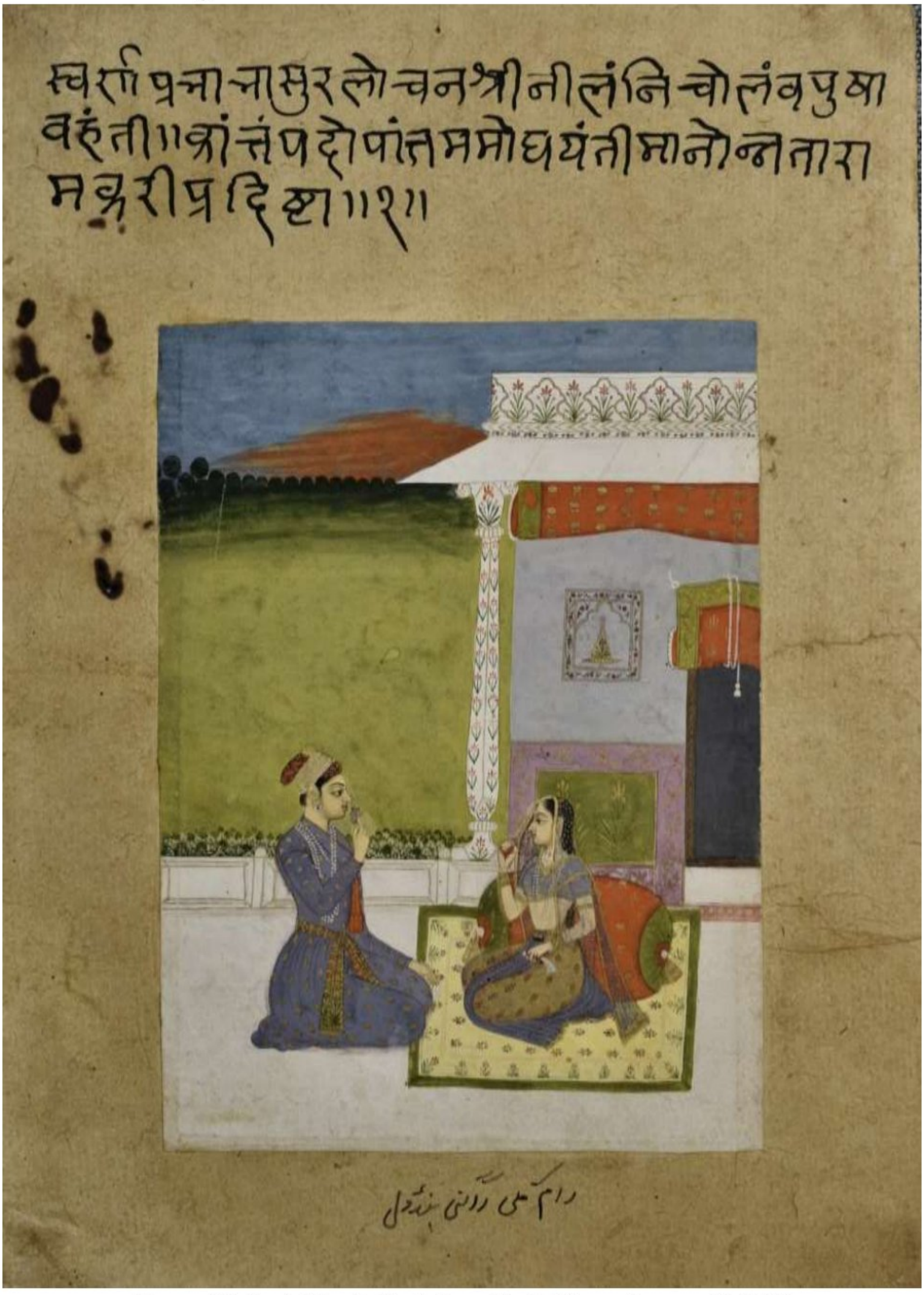

Fig no. 199: Ragini Ramkali w/o Raga Hindol (Accession no. - 59.189/6)

Scanned with CamScanner

1.5.4.4: Ragini Devasakha w/o Hindol

This Ragini Devasakha w/o Raga Hindol miniature painting shows a male and female couple walking towards right hugging eachother. The male is looking back at two female attendants, probably asking them to leave the scene.



Fig no. 200: Ragini Devasakha w/o Raga Hindol (Accession no. - 59.189/29)

Scanned with CamScanner

1.5.4.5: Ragini Todi w/o Hindol

This Ragini Todi w/o Raga Hindol painting shows a lady playing veena. Hearing the melody a blackbuck and deer approach her from left and right.

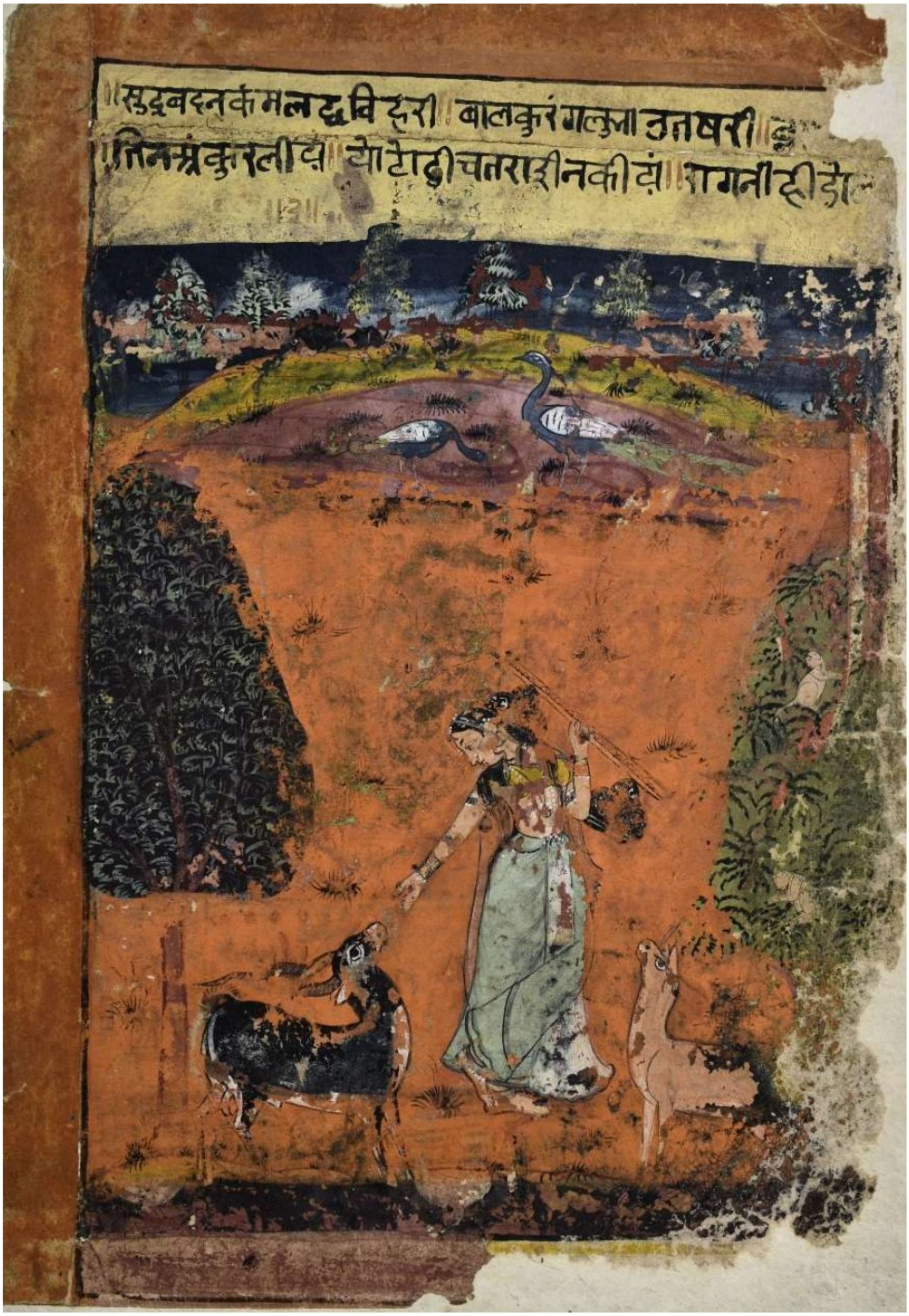

Fig no. 201: Ragini Todi w/o Raga Hindol (Accession no. - 62.82)

Scanned with CamScanner

1.5.4.6: Karnata Raga

This Karnata Raga miniature painting shows a god holding in his raised right and an elephant tusk in his left hand. He is standing facing left on the left side, three yound men accompanied by two small monkeys are standing facing the hero.



Fig no. 202: Karnata Raga (Accession no. - 59.189/19)

Scanned with CamScanner

1.5.5: Malkauns Raga

1.5.5.1: Ragini Gunkali w/o Malkaus

This Ragini Gunakali w/o Malkaush miniature painting shows a female kneeling on the ground looking left near a small pond with lotus plants. A large tree and shrums can be seen in the background.



Fig no. 203: Ragini Gunakali w/o Malkaush (Accession no. - 59.189/5)

Scanned with CamScanner

1.5.5.2: This Balbal s/o Malkauns

This Balbal s/o Malkaun painting shows a man being massaged by three masseurs. Two ladies are waiting with drink and fruit on both side. A large water vessel and a basil are kept on left and right sides respectively.



Fig no. 204: Balbal s/o Malkauns (Accession no. - 63.222)

Scanned with CamScanner

1.5.5.3: Ragini Sarang w/o Malkausa

This Ragini Sarang w/o Malkausa miniature painting shows the heroine in sad mood accompanied by a blackbuck standing under blooming Ashoka tree, listening to a lady musician singing and playing veena.



Fig no. 205: Ragini Sarang w/o Malkausa (Accession no. - 59.189/1)

Scanned with CamScanner

1.5.5.4: Ragini Khambhawati w/o Malkausa

This Ragini Khambhawati w/o Malkausa miniature painting shows a lady seated on a carpet, placed on a terrace looking left and playing *veena*. Undulating ground is visible in the background.



Fig no. 206: Ragini Khambhawati w/o Malkausa (Accession no. - 59.189/7)

Scanned with CamScanner

1.5.5.5: Megha Malhar Raga

This *Raga Megha Malar* painting shows two nobelmen holding swords with right, resting on their right shoulder and holding shields by their left hand. Seated on carpet, having floral design. Two shrubs are shown in the background.

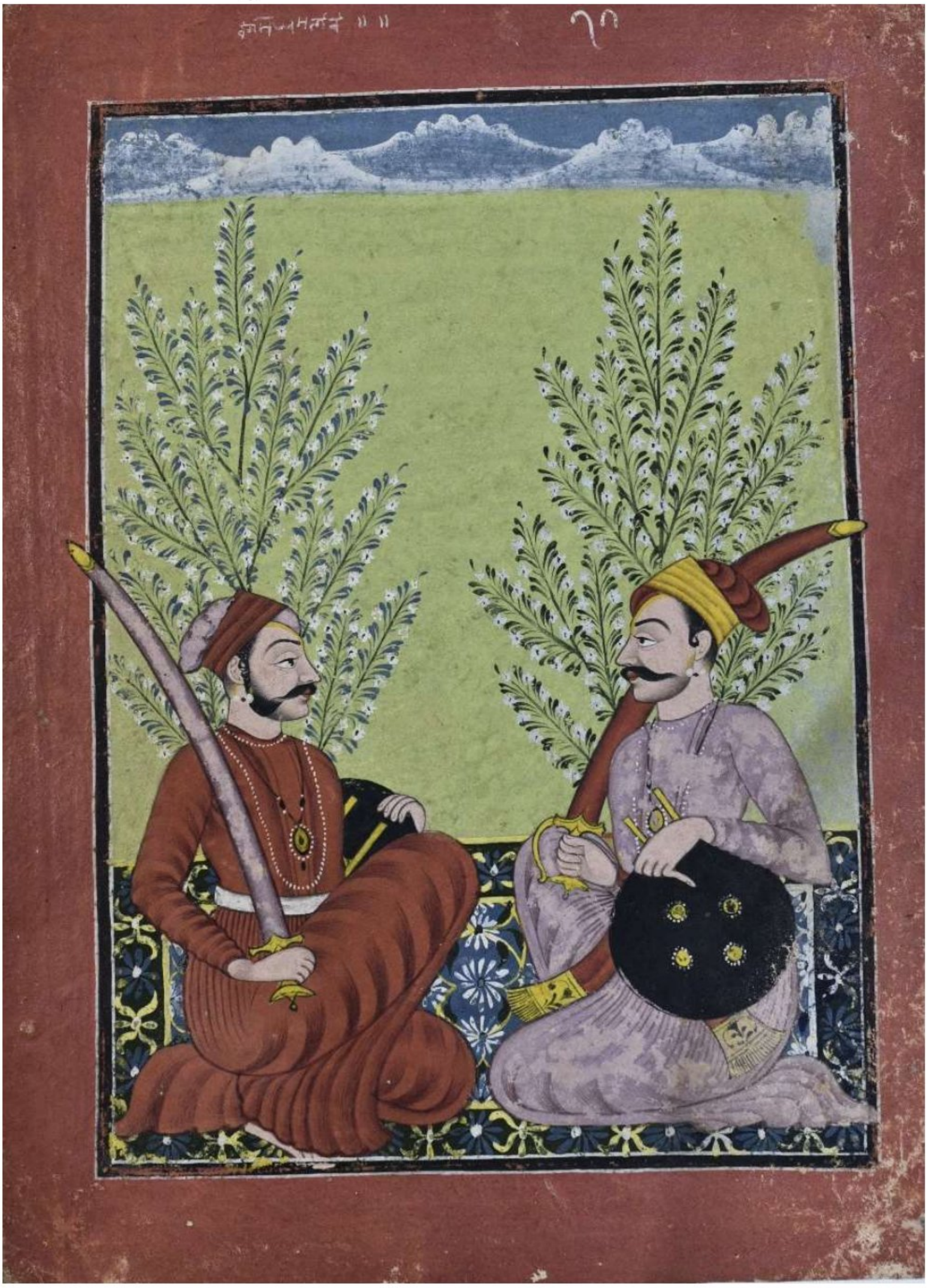

Fig no. 207: *Raga Megha Malar* (Accession no. - 60.319/3)

Scanned with CamScanner

1.5.5.6: Ragini Malhari w/o Megha Malhar

This Ragini Malhari w/o Megha Malhar miniature painting shows a male clad in short dhoti facing right and communicating to a blackbuck and a deer. He is standing on a chowki placed on the terrace of his palace. A medicant stands below the platform accompanied by his deciple. The medicant is holding a morchhal.

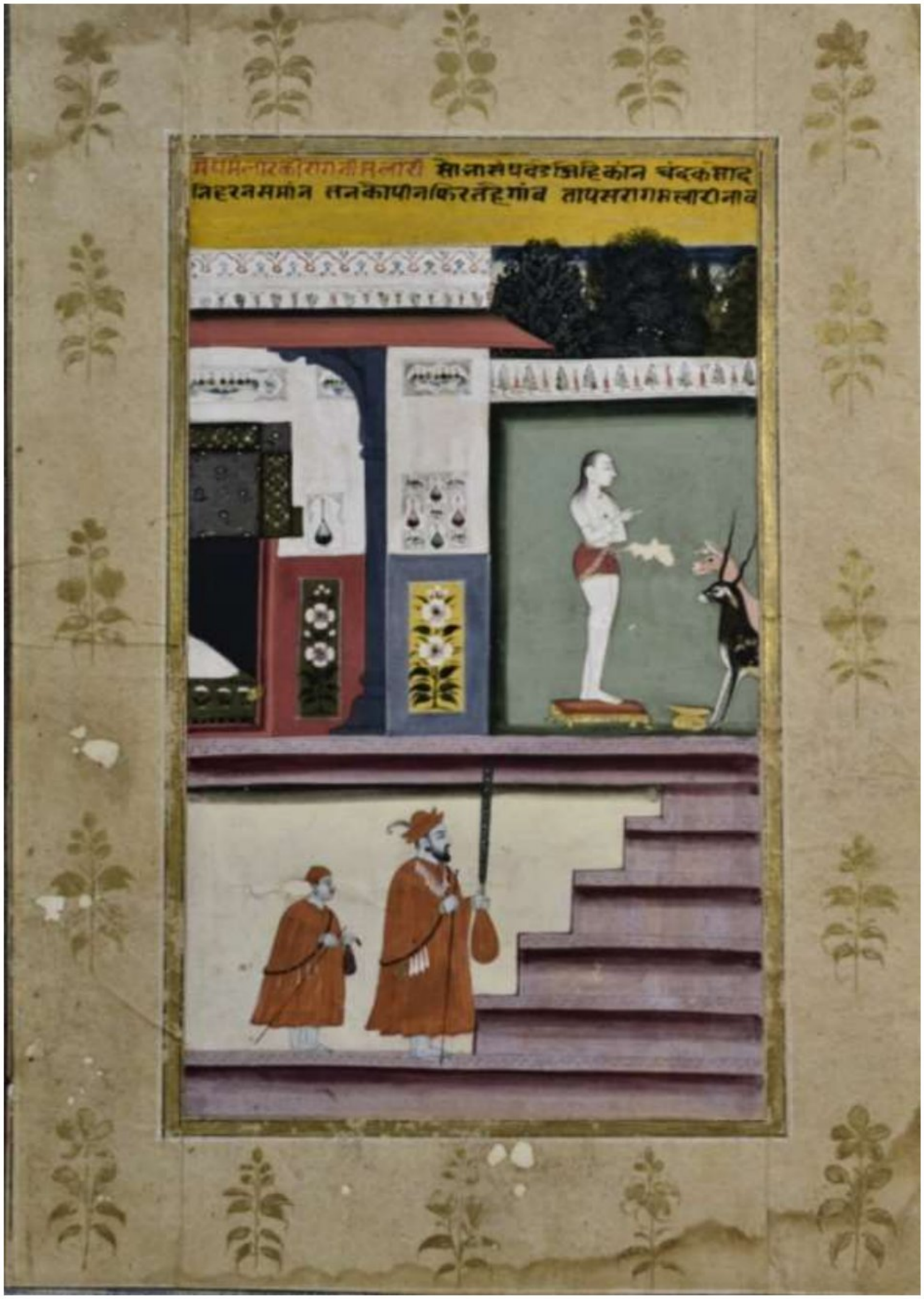

Fig no. 208: Ragini Malhari w/o Megha Malhar (Accession no. - 57.66)

Scanned with CamScanner

1.5.6: Megha Raga

1.5.6.1: Ragini Kamodani w/o Megha Raga

This Kamodani Ragini w/o Megha Raga sketch shows an ascetic facing front meditating in front of his hut. He is seated on a tiger skin. A peacock stands on the right side.



Fig no. 209: Kamodani Ragini w/o Megha Raga (Accession no. - 59.150/4)

Scanned with CamScanner

1.5.6.2: Ragini Gaura Malhar w/o Megha

This Gaura Malar Ragini w/o Megha sketch shows an ascetic facing left sitting on a tiger skin in front of his hut. A dog is sleeping on the right side. A small fire is burning on the left side. A pond is visible in the foreground. The trees, clouds and temple arre shown in the background



Fig no. 210: Gaura Malar Ragini w/o Megha (Accession no. - 59.150/5)

Scanned with CamScanner

1.5.6.3: Ragini Desakara w/o Megha

This Ragini Desakara w/o Megha miniature painting shows a lady walking to the left and garlanding her lover, seated on a carpet, placed on a terrace, reclining on a cusion and facing right.



Fig no. 211: Ragini Desakara w/o Megha (Accession no. - 59.189/13)

Scanned with CamScanner

1.5.6.4: Ragini Bhopali w/o Megha

This Ragini Bhopali w/o Raga Megha miniature painting shows the heroine sitting on a carpet placed under a canopy on a platform facing left, she is conversing with another female. Heroine a holding a cloth in her right hand and her left hand is placed on her thighs.



Fig no. 212: Ragini Bhopali w/o Raga Megha (Accession no. - 59.189/15)

Scanned with CamScanner

1.5.6.5: Ragini Mallari w/o Megha

This Ragini Mallari w/o Megha miniature painting shows a lone lady playing *veena.* She is partly seated under a canopy. The clouds are gathering in the sky and the flash of lightning can be seen on the upper side.



Fig no. 213: Ragini Mallari w/o Megha (Accession no. - 59.189/16)

Scanned with CamScanner

1.5.6.6: Ragini Gujari w/o Megha

This Ragini Gujari w/o Megha miniature painting shows a woman standing on the terrace, infront of his house near a bed waiting for her lover. Dark clouds are gathering in the sky.



Fig no. 214: Ragini Gujari w/o Megha (Accession no. - 59.189/17)

Scanned with CamScanner

1.5.6.7: Ragini Tanka w/o Megha

This Ragini Tanka w/o Megha miniature painting shows a lady lying on bed longing for her lover under a canopy. A woman is sitting on the carpet in the front and comforting her. Dark clouds are gathering in the sky.



Fig no. 215: Ragini Tanka w/o Megha (Accession no. - 59.189/18)

Scanned with CamScanner

1.5.6.8: Ragini Saranga w/o Megha

This Ragini Saranga w/o Raga Megha miniature painting shows heroine dancing in front of her husband.



Fig no. 216: Ragini Saranga w/o Raga Megha (Accession no. - 55.176)

Scanned with CamScanner

1.5.7: Pancham Raga

1.5.7.1: Ragini Bangal w/o Pancham

This Ragini Bangal w/o Pancham miniature painting shows a man clad only in dhoti seated on a chowki with a smaller chowki kept in front and a pouring vessel, plate and a cup is kept in the foreground. He is worshipping a leopard seated inside a small temple like structure. The platform in which this is being innacted is located inside a palace garden with flowerbeds and a fountain in the background and a pool with lotus flowers in the foreground.



Fig no. 217: Ragini Bangal w/o Pancham (Accession no. - 59.144)

Scanned with CamScanner

1.5.8: Shri Raga

1.5.8.1: Ragini Asavari w/o Shri Raga

This Asavari Ragini w/o Sri Raga painting shows a leaf clead lady playing *been* seated on a raised platform, located in front of a cave. Eight serpents are moving towards her, crawling on the ground and four serpents are hanging from the surrounding trees and listening to the tune of *been*. A pond is shown in foreground at the bottom.



Fig no. 218: Asavari Ragini w/o Sri Raga (Accession no. - 62.10)

Scanned with CamScanner

1.5.8.2: Ragini Malhar w/o Shri Raga

This Ragini Malhar w/o Sri Raga miniature painting shows an ascetic facing left seated in front of his hut, offering food to a dancing peacock. Two vessels called *tumbis* are kept on his left side. A pond can be seen in the foreground.

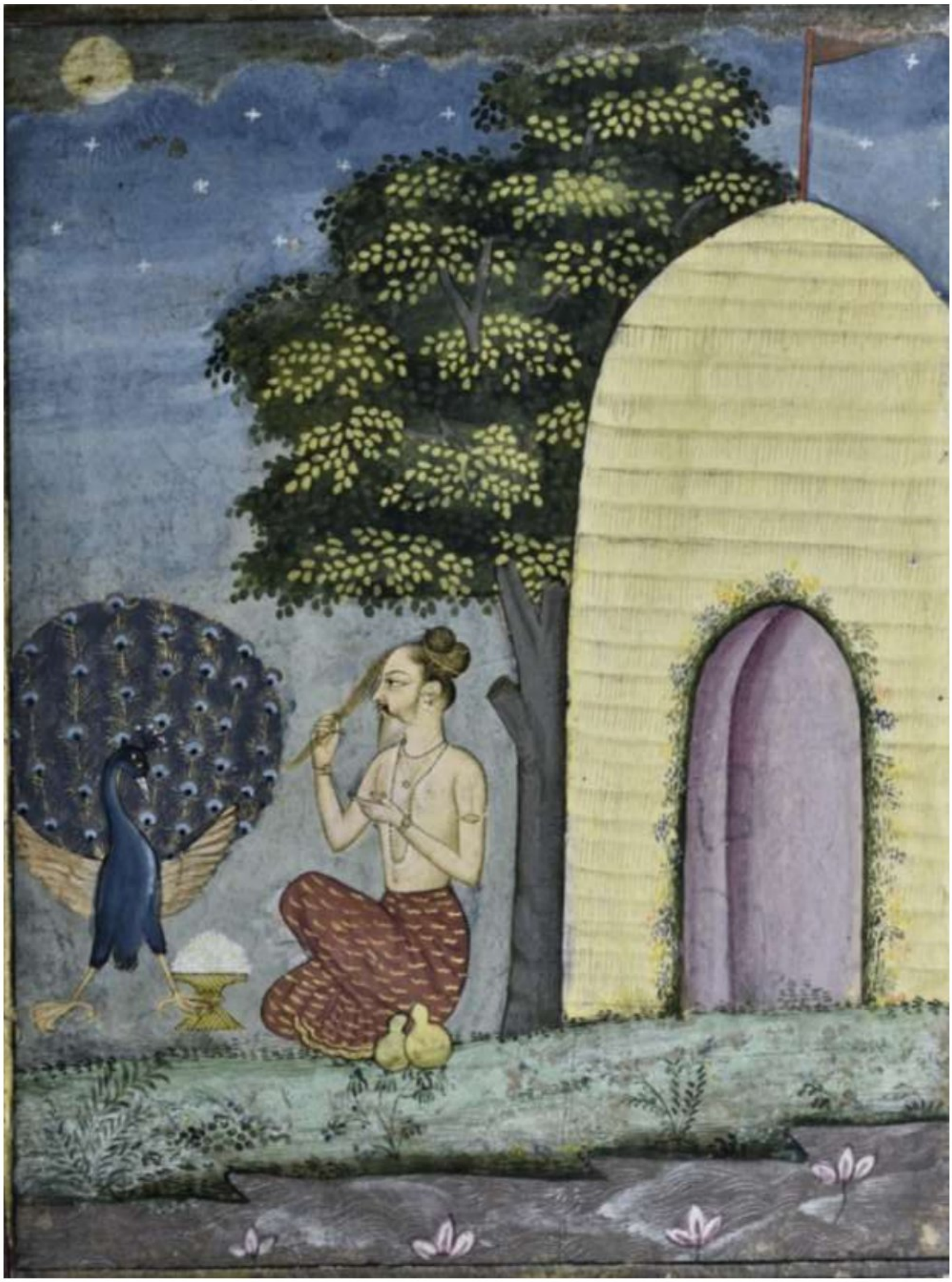

Fig no. 219: Ragini Malhar w/o Sri Raga (Accession no. - 56.157)

Scanned with CamScanner

1.5.8.3: Ragini Shyama Gujari w/o Shri Raga

This Ragini Syama Gujari w/o Shri sketch shows a female sitting on a lotus seat in the forest on the bank of river, facing left. Two kakoos are visible in the trees behind her, a pond exists in the foreground. A cow is visible in the middleground, a temple can be seen on the hill on the upper left side. A village is also visible on the upper right side.



Fig no. 220: Ragini Syama Gujari w/o Shri (Accession no. - 59.150/9)

Scanned with CamScanner

1.5.8.4: Ragini Malava w/o Shri Raga

This Ragini Malava w/o Shri Raga miniature painting shows two women sitting in closed proximity on a carpet, placed on the terrace in front of the house.



Fig no. 221: Ragini Malava w/o Shri Raga, Bikaner School. (Accession no. - 59.189/20)

Scanned with CamScanner

1.5.8.5: Ragini Asawari w/o Shri Raga

This Ragini Asawari w/o Shri Raga miniature painting shows a lady seated o a mountain facing left under atree. She is holding a snake in her right and a goad in her left hand. She is surrounded by eleven snakes located all ove the hill and climbing the tree. A stream is coming down from the mountain.



Fig no. 222: Ragini Asawari w/o Shri Raga, Bikaner School. (Accession no. - 59.189/26)

Scanned with CamScanner

1.5.8.6: Ragini Dhanashri w/o Shri Raga

This Ragini Dhanashri w/o Shri Raga miniature painting shows the heroine seated on a carpet and drawing the photo of her lover. An attendant is standing behind her. This seen is set on a terrace of the palace.



Fig no. 223: Ragini Dhanashri w/o Shri Raga, Bikaner School. (Accession no. - 59.189/27)

Scanned with CamScanner

1.5.9: Ragini Bagesvari

This *Ragini Bagesvari* painting shows the heroine is seated on a carpet spread on a platform talking to two other ladies sitting on his left and right. Three fruits and one garland is kept in the front. Two female attendants are standing on left and right side. One is holding a stick. Two candle stands are kept on the ground in the front. This is a night scene, the gathering is taking place in the front of the living chamber of the lady.



Fig no. 224: *Ragini Bagesvari,* Delhi School. (Accession no. - 49.46/7)

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1.5.10: Ragini Gauri

This Ragini Gauri miniature painting shows a lady standing between two tree, facing left. She is holding a branchin her right hand. Two cuckoos are sitting at the top of the two flanking trees.

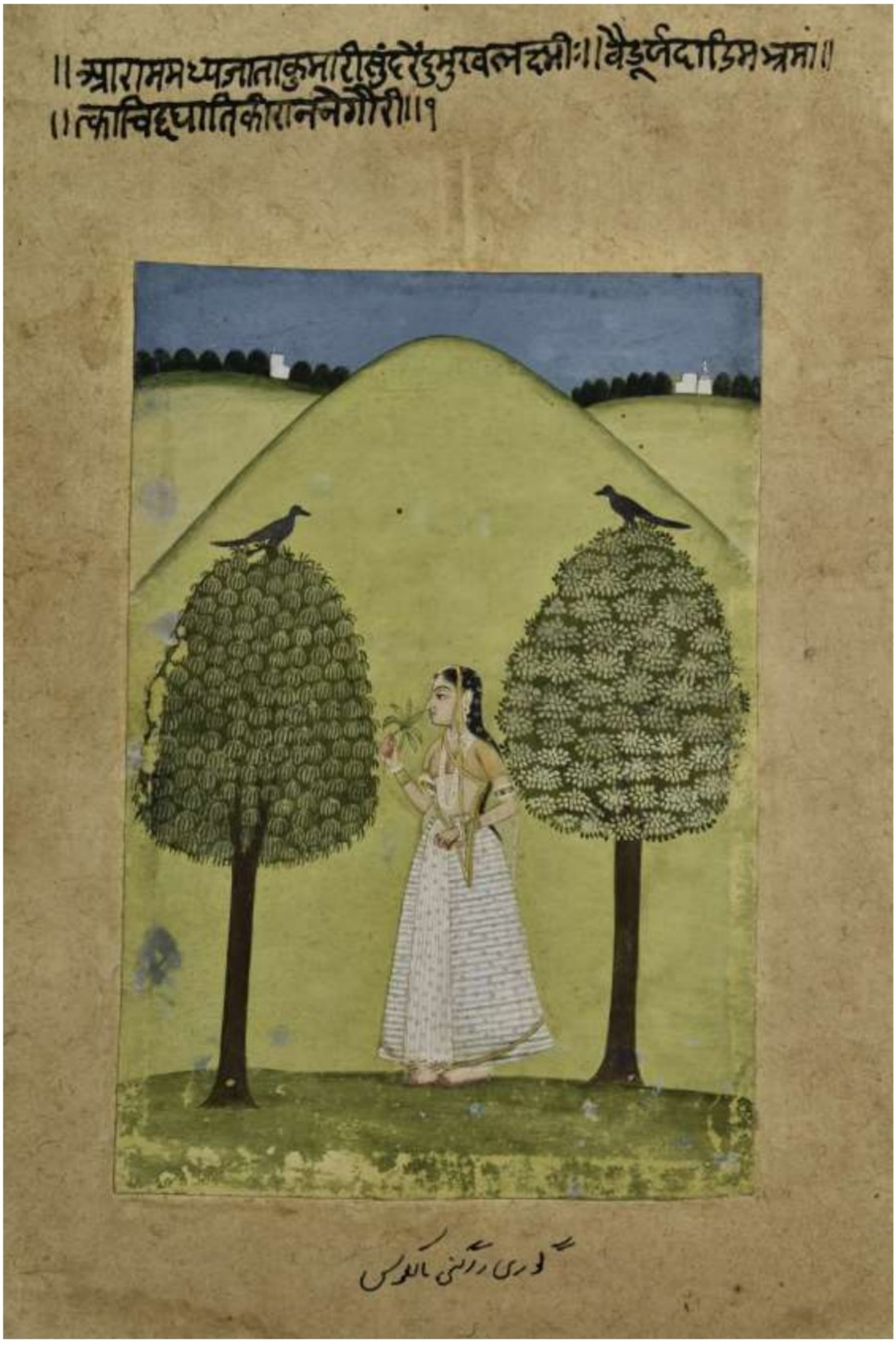

Fig no. 225: Ragini Gauri, Bikaner School. (Accession no. - 59.189/9)

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1.5.11: Ragini Jogiasari

Ragini Jogiasari showing Raja Satrughna son of Raja Dasrath riding a horse and and talking to his attendant on the left side, they are hidden behind bushes. Two snake charmers wearing skirts made of leaves are shown seated on rocks in the middle. One is playing *been* facing left and a serpant is standing in his front. The other one is playing with a serpant held in his left hand. His been islying on his left thigh. Four snakes are attracted by the performance are also shown in the fore ground.



Fig no. 226: Ragini Jogiasari , Delhi School. (Accession no. - 49.46/23)

Scanned with CamScanner

1.5.12: Ragini Jaunpuri

Ragini Jaunpuri , Raja Kosal facing left sitting on the right side on a sqaure shape carper, wearing a lower garment accompanied by a male attendant, worshipping idol of Vishnu kept on a small seat in front of a temple. The priest of the temple is sitting on the left side holding rosary kept inside an elongated pouch. A small image of Nandi is visible on the foreground on the left side overlooking a tank.

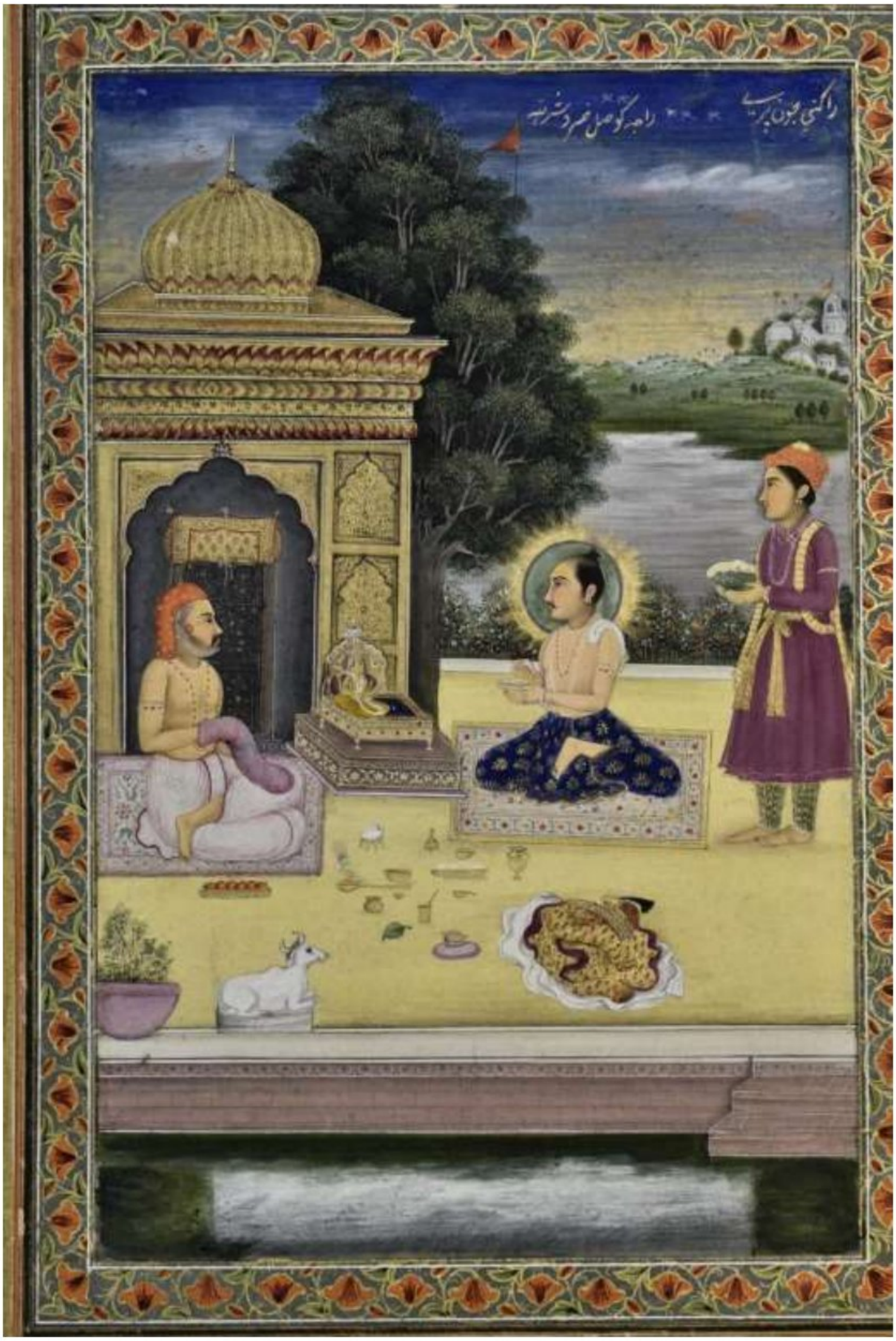

Fig no. 227: Ragini Jaunpuri , Delhi School (Accession no. - 49.46/17)

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1.5.13: Ragini Kanhada

Ragini Kanhada painting showing Raja Birbal riding a horse facing left holding the tusk of dead elephant, two soldiers holding spears are standing in front of him on the left side are praising him. One torch bearer (*mashalchi*) is pouring oil on the torch on the right side. A dead elephant with severed trunk is lying on the left side in the foreground. This whole event is happening during night.



Fig no. 228: Ragini Kanhada, Delhi School. (Accession no. - 49.46/26)

Scanned with CamScanner

1.5.14: Ragini Sandhavi

This Ragini Sandhavi miniature painting shows a woman standing facing left, holding two sticks made of flowers . She is wearing long skirt, blouse and *odhni*. She is flanked by two trees. A pond with lotus plants and water birds can be seen in the foregroud. Buildings are visible in the background. The clouds are there in the sky.

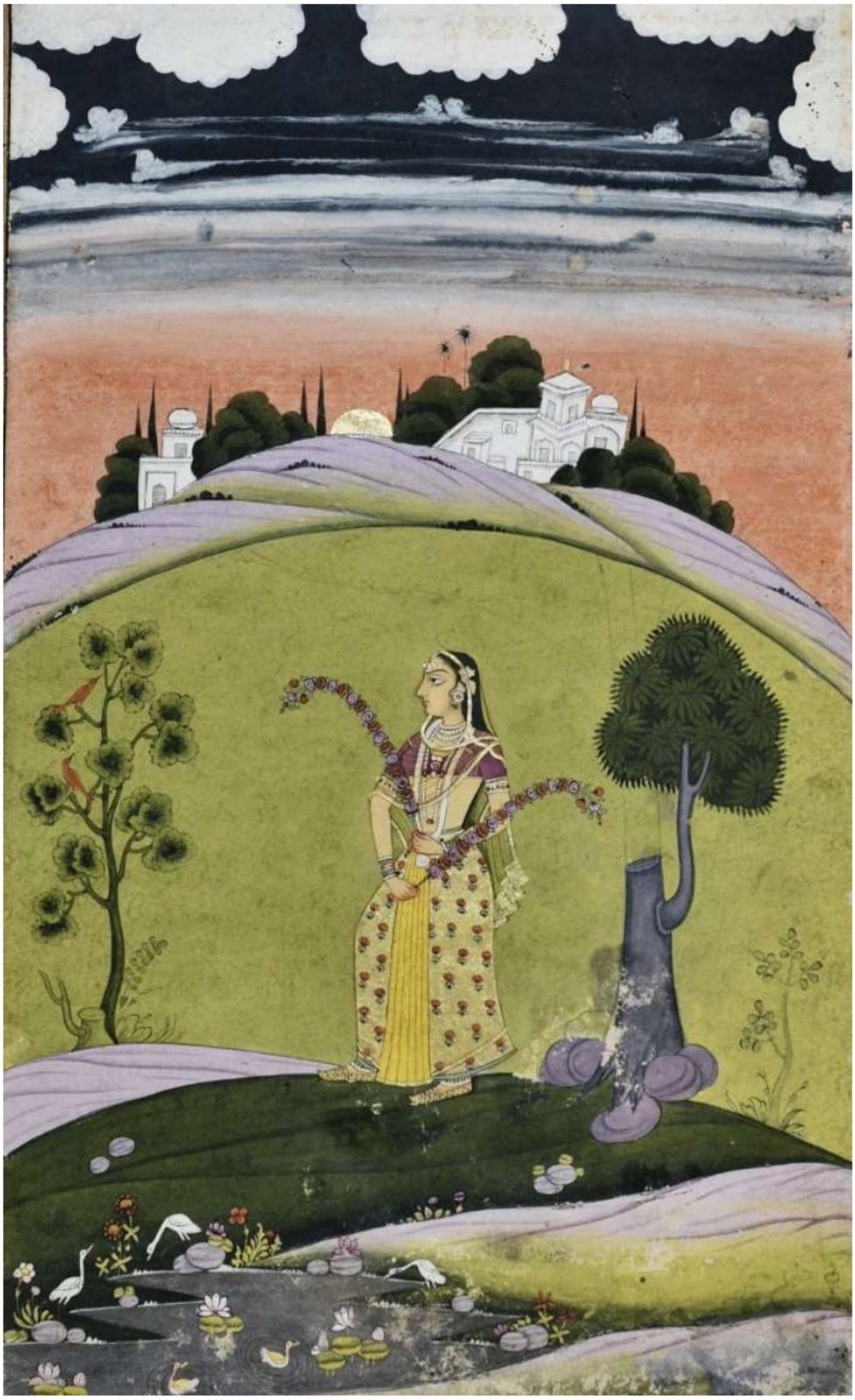

Fig no. 229: Ragini Sandhavi, Bikaner School. (Accession no. – 63.218)

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1.5.15: Ragini Savant

Ragini Savant paining, shows father of Krishna, Vasudeva sitting with Devaki in amorous posture on a bed kept on a raised platform in front of his dwelling. A fountain and flower bed is visible on the foreground. The female attendant on the right side is fanning them and two female attendants are standing on the left side. One is holding a plate and the other one is holding a stick.



Fig no. 230: Ragini Savant, Delhi School. (Accession no. - 49.46/20)

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1.5.16: Ragini Sindha Bhairavi

This Ragini Sindha Bhairavi miniature painting shows a lady is going towards the shivlinga placed under the banayan tree. She is holding trishula and rosary in her right hand. A plate and spouted pot is placed near the shivlinga.

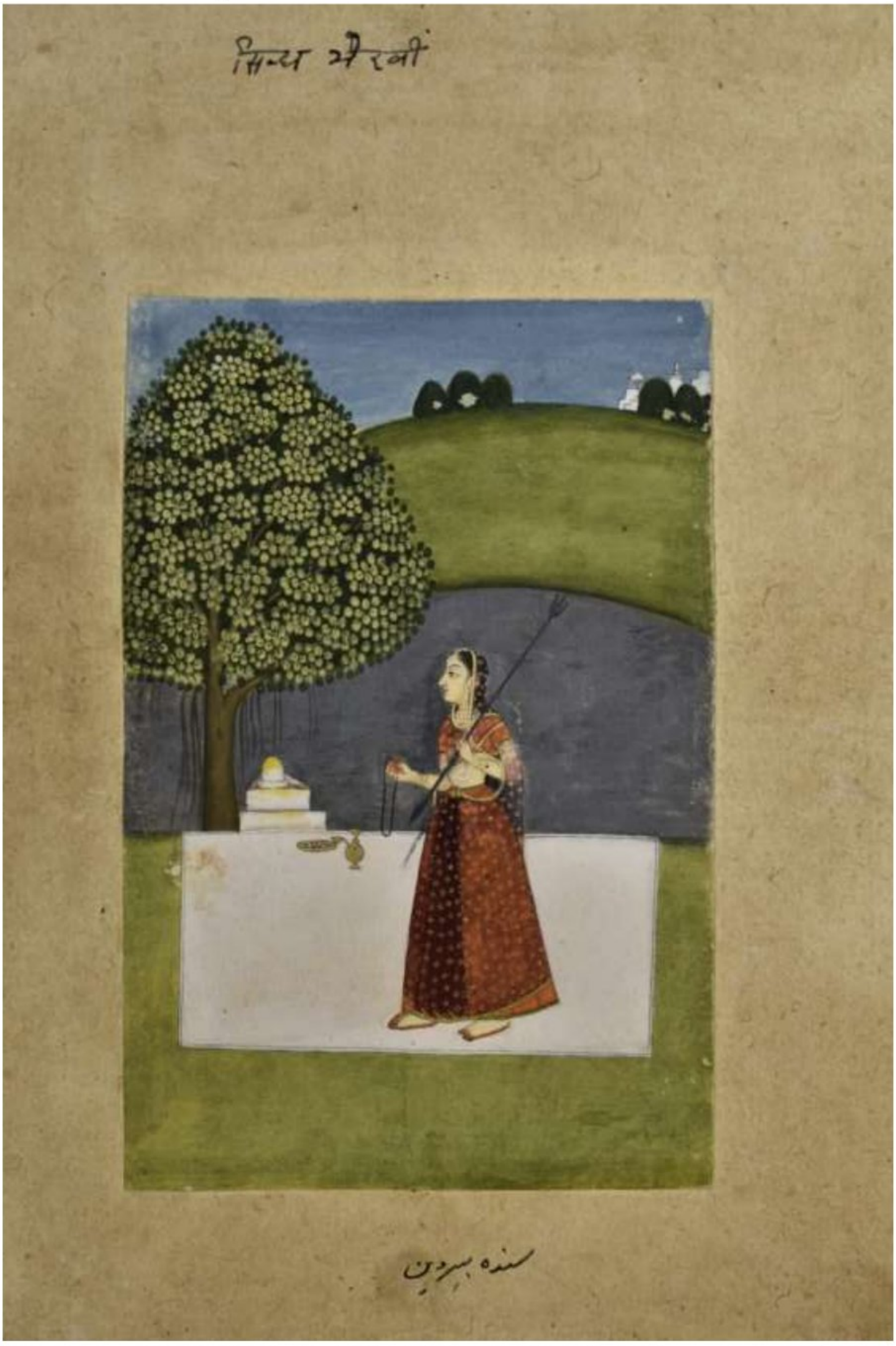

Fig no. 231: Ragini Sindha Bhairavi, Bikaner School. (Accession no. – 59.189/8)

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1.5.17: Ragini Sorath

Ragini Sorath showing Raja Nakul with his queen in amorous posture, they are seated on a bed in the middle. One attendant is standing on right holding some eatable on a plate. Two musicians are seated on the left side playing sarangi and drum. Another attendant is holding two wine cups and a decanter kept on a plate, she is walking towards the couple. This is happening on a platform in front of king's living room.

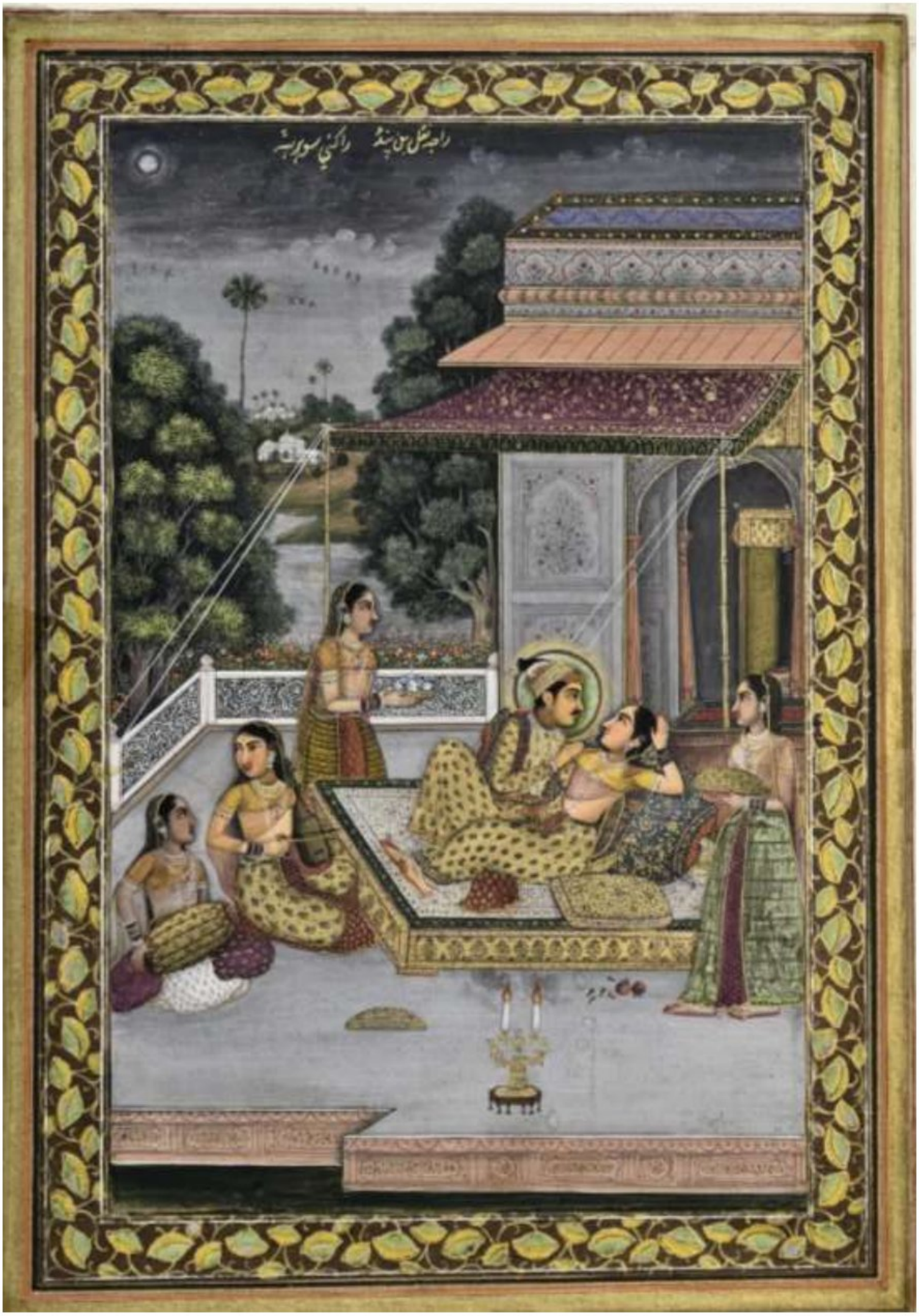

Fig no. 232: Ragini Sorath, Delhi School (Accession no. – 49.46/22)

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1.5.18: Ragini Triveni

This Ragini Triveni miniature painting shows a lady in Mughal dress facing right, sitting on a rocky outcrop and a playing veena. A peacock is shown dancing on the branch of a tree on the right side. The canopy of another tree is partly visibl on the left side.



Fig no. 233: Ragini Triveni, Deccan School. (Accession no. - 59.172**)**

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1.5.19: Ragini Vibhasa

This *Ragini Vibhasa* painting shows Raja Parshuram shooting a bird while seated on his bed besides his queen who is reclining on a cusion in half lying position. It's a night scene. The attendant on the right side is approaching the couple and the second attendant on the left side is holding a wine cup and a decanter in her hands. A flower vase and a small table with three wine flasks is placed near the foot of the bed.

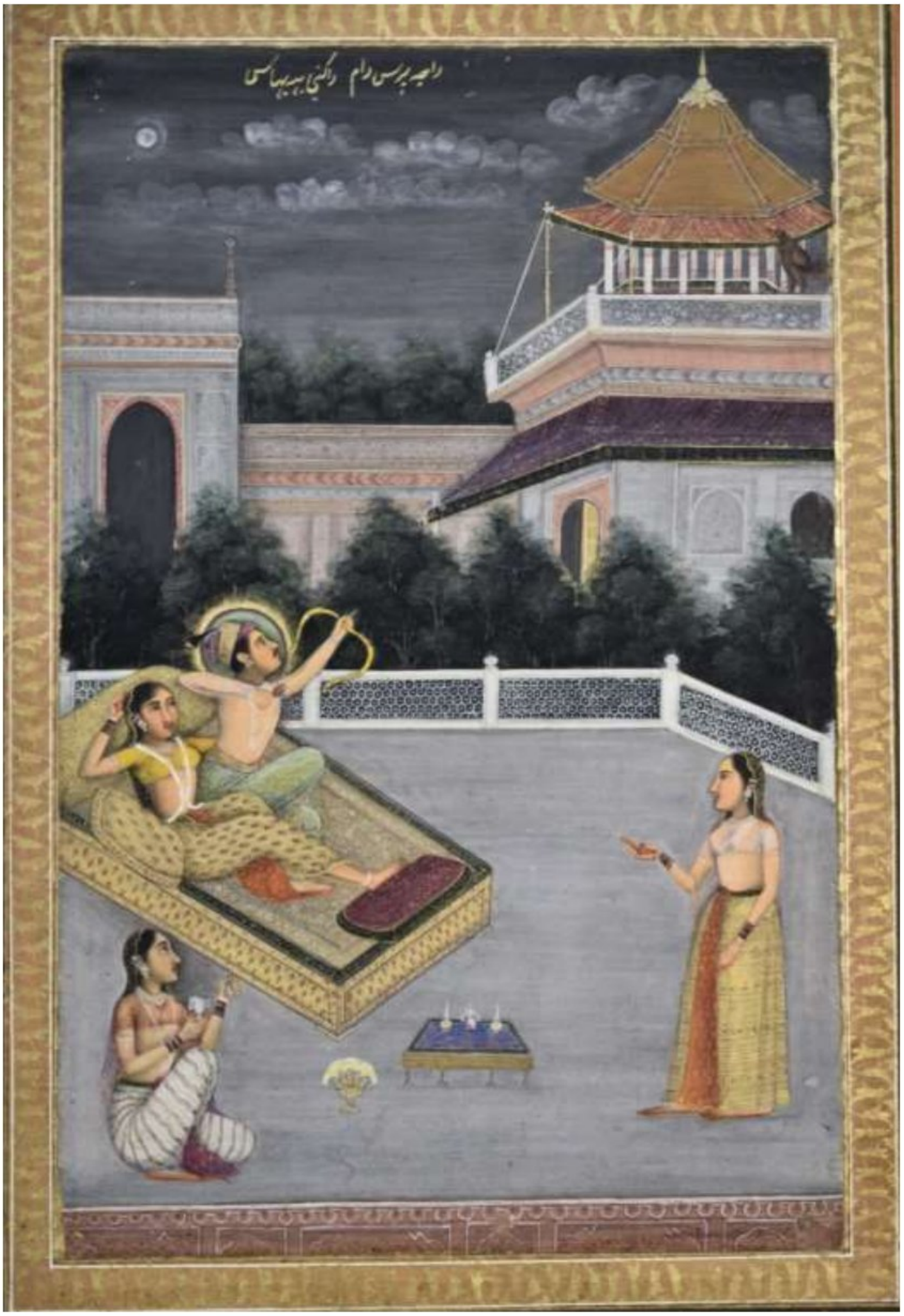

Fig no. 234: *Ragini Vibhasa*, Delhi School. (Accession no. - 49.46/4)

Scanned with CamScanner

1.5.20: Ragini Bilawal

This Ragini Bilawal miniature painting shows the heroine trying to wear ear ornament sitting in front of the palace. A maid servant is seated in front of her and showing her the mirror. The another maid servant is coming out of the palace bringing some food. The flowerbeds can be seen in the foreground and background. A fountain is visible in the front.



Fig no. 235: Ragini Bilawal, Bikaner School. (Accession no. – 63.220)

Scanned with CamScanner

1.5.21: Ragini lalita

This Ragini lalita painting showing Raja Ramchandra in his palace walking towards left and looking right towards Sita, who is lying on a tilted bed. Two female attendants, one on the right side in foreground is leaning against a large cusion and another behind the bed has kept her left hand on the bed and looking at the queen. Sita is supported by three pillows placed at the back below the head and in the front. It appears that Rama is going away and Sita is not happy and looking at him and has longing for him.



Fig no. 236: Ragini lalita, Delhi School (Accession no. – 49.46/1)

Scanned with CamScanner

1.5.22: Ragini Madhu Madha

This Ragini Madhu Madha showing Raja Bali pulling his queen Vindhyavali inside the living chamber of the palace while the clouds are gathering and lightning is taking place. The birds are shown flying on the upper right side. A female attendant is shown on the right side.



Fig no. 237: Ragini Madhu Madha, Delhi School (Accession no. – 49.46/2)

Scanned with CamScanner

1.5.23: *Ragini Pancham*

This *Ragini Pancham* painting shows Raja Lakshman seated on a square chowki looking left and enjoying music on the platform in front of his chamber. The two lady musicians are playing *sitar* and *dholak* respectively. He is accompanied by two female attendants, one is standing behind him and fanning him with tail of yalk and the other one is sitting on the left side. Clouds, birds and a river is visible in the background.



Fig no. 238: *Ragini Pancham,* Delhi School. (Accession no. – 49.46/3)

Scanned with CamScanner

1.5.24: *Ragini Bilavala*

The *Ragini Bilavala* painting shows Raja Raghu son of Dalip sitting on a bed with his queen Sudakshina who is looking into the mirror held by a female attendant standing on the left side, another female attendant is behind the couple and fanning them with *morchhal*. Two femalemusicians are playing *sitar* and *dafli* (tambourine) respectively.



Fig no. 239: *Ragini Bilavala*, Delhi School. (Accession no. – 49.46/6)

Scanned with CamScanner

1.5.25: *Ragini Bagesvari*

This *Ragini Bagesvari* painting shows the heroine is seated on a carpet spread on a platform talking to two other ladies sitting on his left and right. Three fruits and one garland is kept in the front. Two female attendants are standing on left and right side. One is holding a stick. Two candle stands are kept on the ground in the front. This is a night scene, the gathering is taking place in the front of the living chamber of the lady.



Fig no. 240: *Ragini Bagesvari,* Delhi School. (Accession no. – 49.46/7)

Scanned with CamScanner

1.5.26: Ragini Syama Kalyan

This Ragini Syama Kalyan painting shows the king Pand sitting on the extreme right side besides an ascetic in front of a hut, a musician is sitting and playing a musicial instrument on the left side.

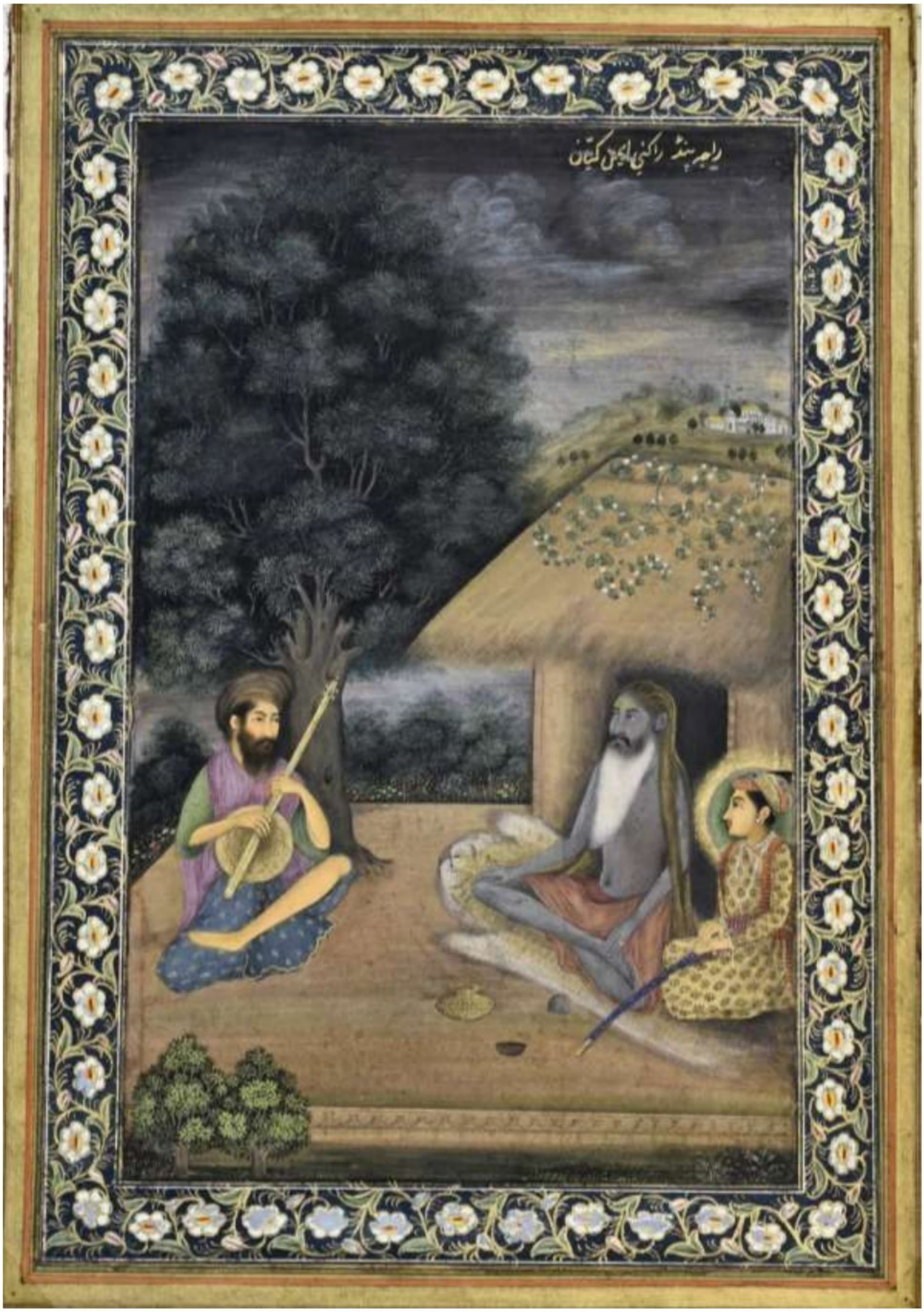

Fig no. 241: Ragini Syama Kalyan, Delhi School. (Accession no. – 49.46/14)

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1.5.27: Ragini Khambavati

This Ragini Khambavati painting shows Brahma on a lotus flower kept on a hexagonal pedestal and facing right being worshipped by a lady seated on a square pedestal facing left with a female attendant standing behind her on the right side. This is happening on a platform in front of a slanting roof.

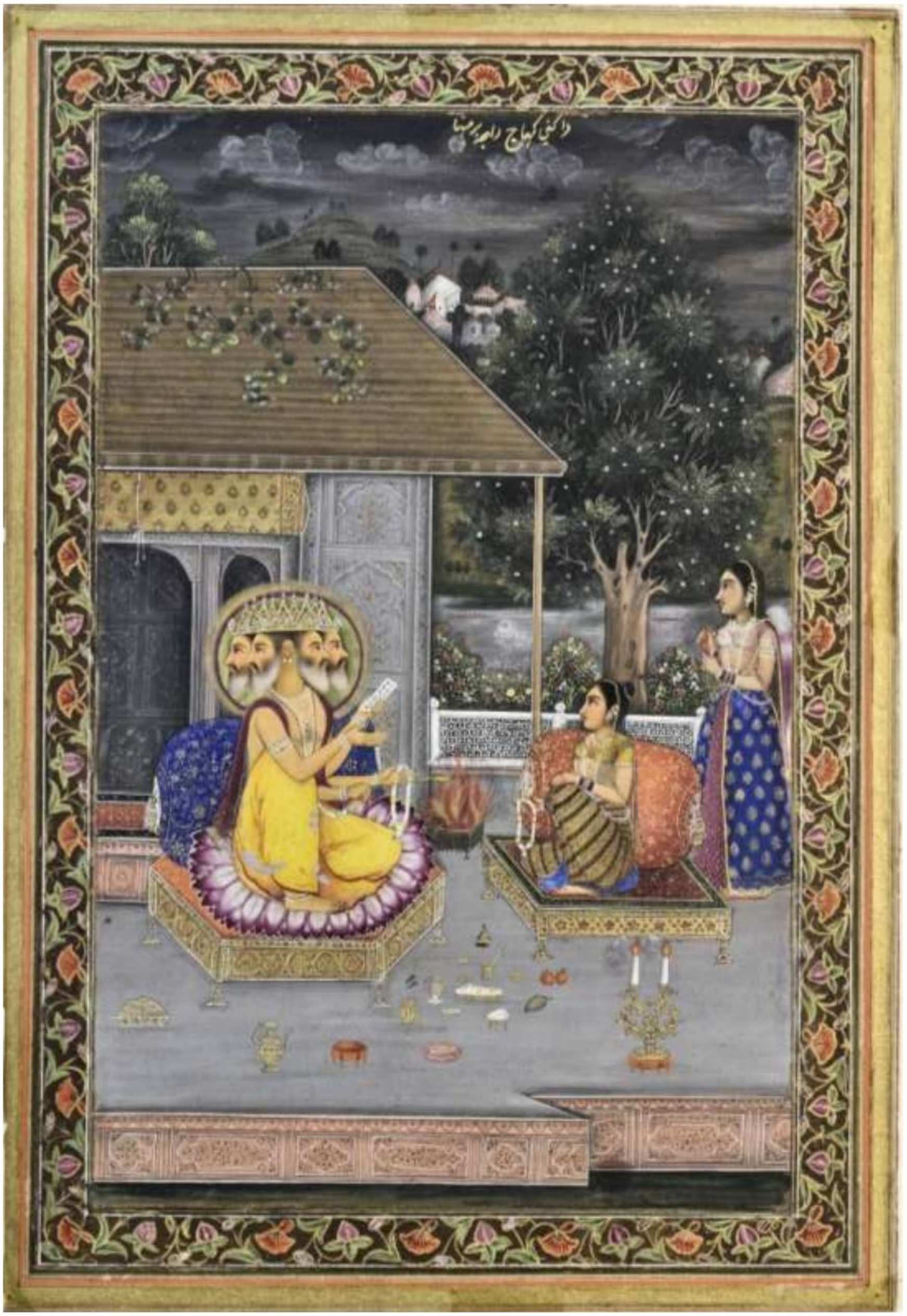

Fig no. 242: Ragini Khambavati, Delhi School. (Accession no. – 49.46/18)

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1.5.28: Raga Devagandhar

This Raga Devagandhar painting shows an ascetic sitting in front of his hut on a tiger skin in the middle of the painting on the right side sits two female attendants. King daleep is shown in front of him on the left side accompanied by a soldier

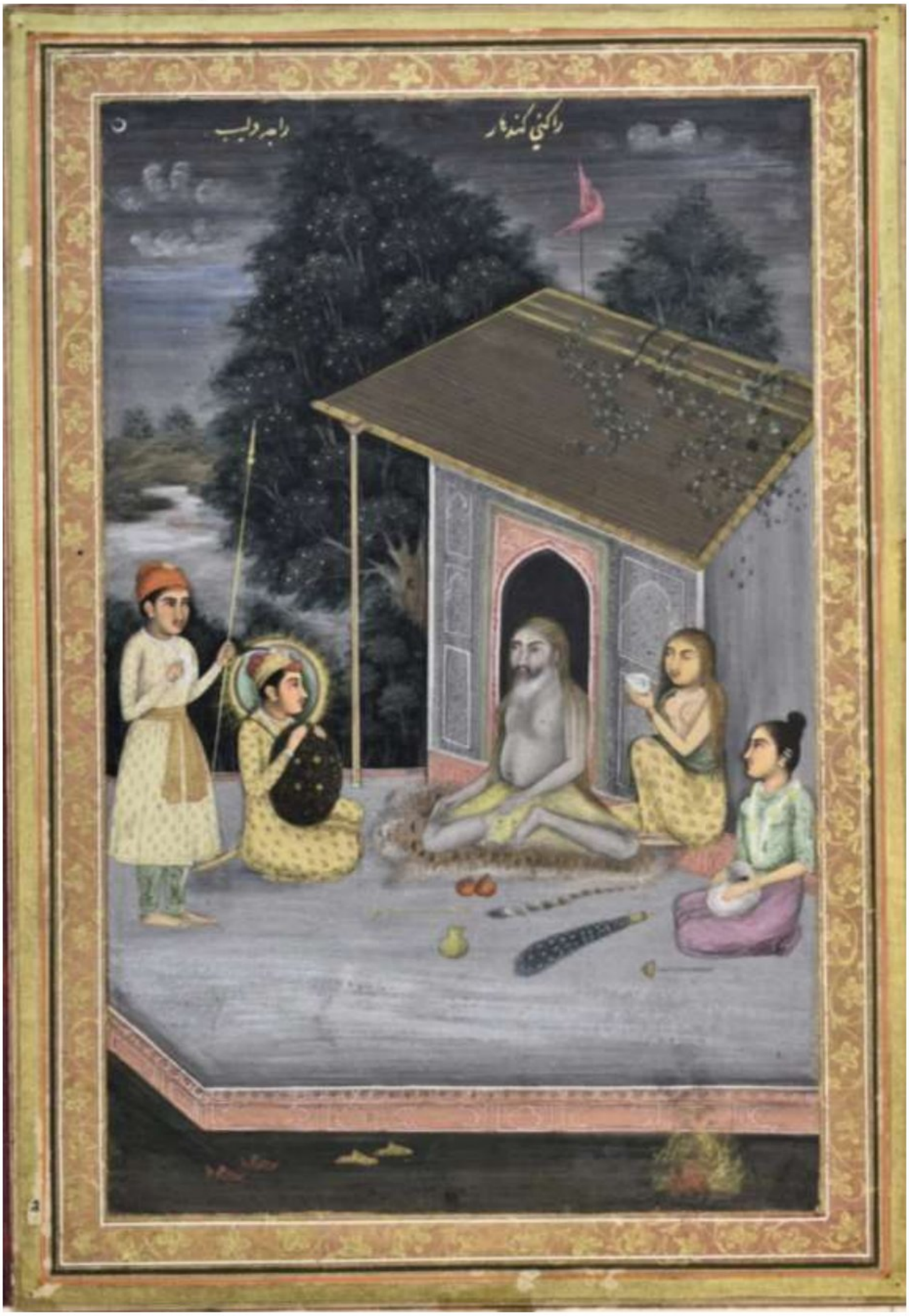

Fig no. 243: Raga Devagandhar, Delhi School. (Accession no. – 49.46/19)

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1.5.29: Ragini Alhiya

This Ragini Alhiya painting shows Raja Kusha son of Ram riding a horse and saluting an ascetic sitting in front of his hut built in the shade of a Banyan tree. He is shown on the middle right side facing left. The ascetic is accompanied by two musicians sitting on the right side. The third devotee is sitting on the left side and stroking fire with a stick, the fourth devotee is sitting on the left side holding a *morchhala.* This is a day scene.

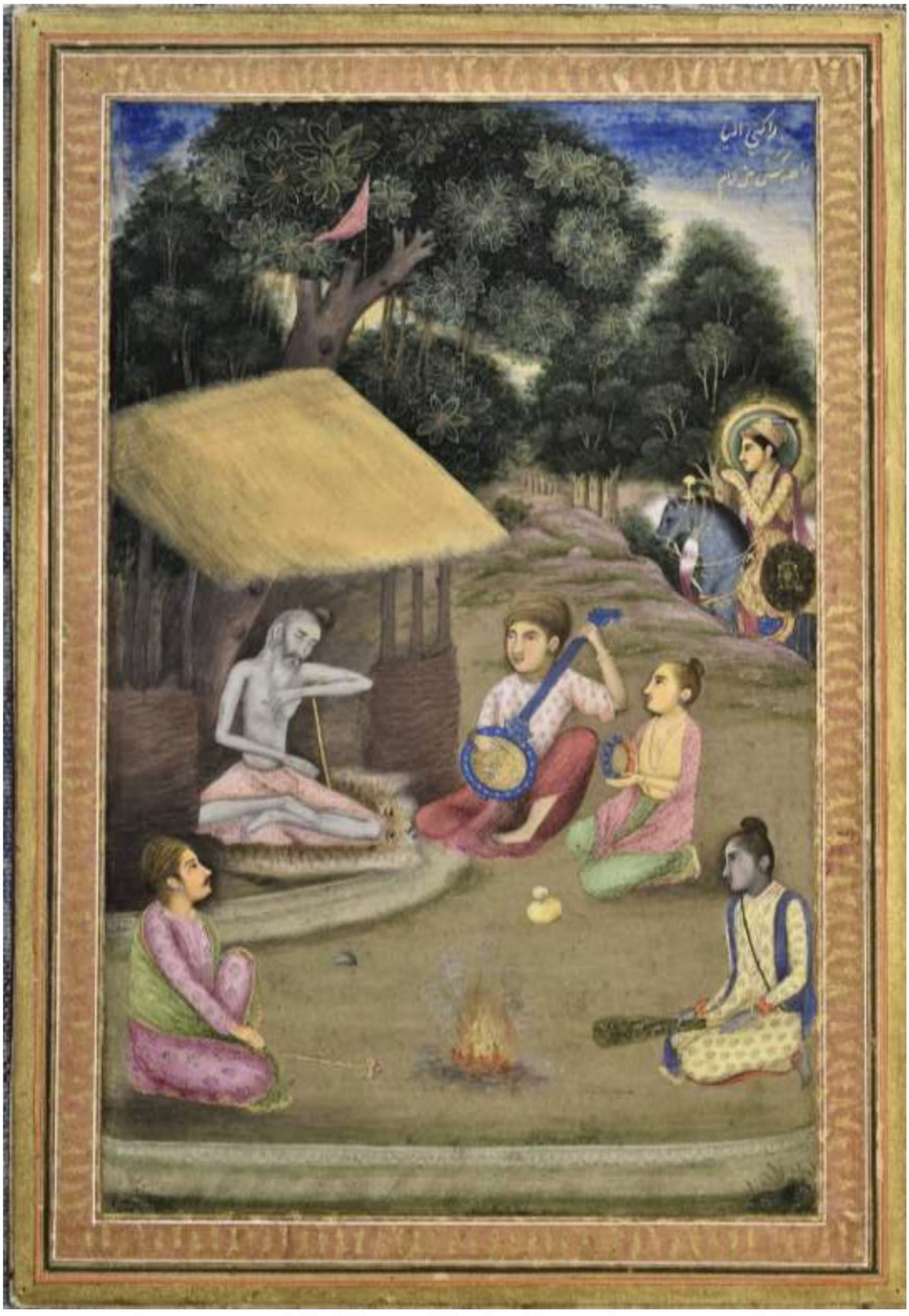

Fig no. 244: Ragini Alhiya, Delhi School.(Accession no. – 49.46/21)

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1.5.30: Ragini Kukubha

This Ragini Kukubha miniature painting shows the two lovers seated on a bed on the terrace of the palace. It shows the lady embrasing her lover while he shoots some invisible target. It is a night scene.



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Fig no. 245: Ragini Kukubha, Hyderabad School. (Accession no. – 62.40)

1.5.31: Raga Saranga

This Raga Saranga miniature painting shows a lady facing right and sitting in the portico of the palace. Her assistant is sitting in the front holding a parrot.



Fig no. 246: Raga Saranga , Jaipur School. (Accession no. – 18.105)

Scanned with CamScanner

1.5.32: Bengali Ragini

This Bengali Ragini line drawing shows a man facing right and performing puja. A cheetah is coming out of the hut behind him.



Fig no. 247: Bengali Ragini, Jaipur School. (Accession no. – 60.290/8)

Scanned with CamScanner

1.5.33: *Ragini Gauḍa Malhar*

This *Ragini Gauḍa Malhar* painting shows a musician playing sitar, sitting under a tree. There are twelve peacocks and peahens standing around him.

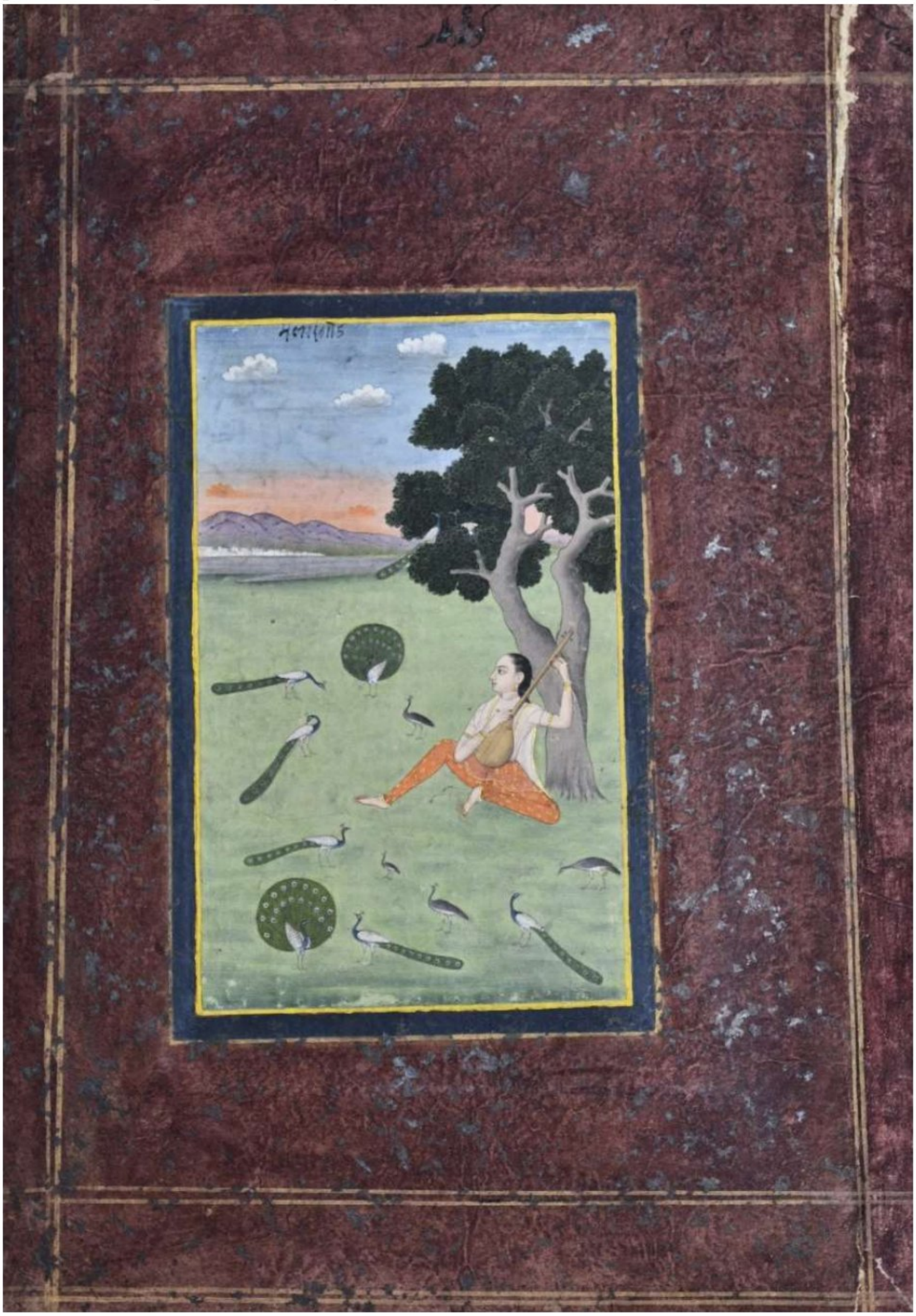

Fig no. 248: *Ragini Gauḍa Malhar*, Jaipur School. (Accession no. – 57.190)

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1.5.34: Kakubha Ragini

This Kakubha Ragini incomplete miniature painting shows a lady feeding a peacock and two peahens all located on the terrace in front of a palace, set in a formal garden.



Fig no. 249: Kakubha Ragini, Jaipur School. (Accession no. – 92.20)

Scanned with CamScanner

1.5.35: Ragini Madhav

This Ragini Madhavi painting shows the hero and heroine approaching their bedroom, where a maid is preparing a bed. They are being followed by three attendants, one of them holds a fly whisk in her right hand.

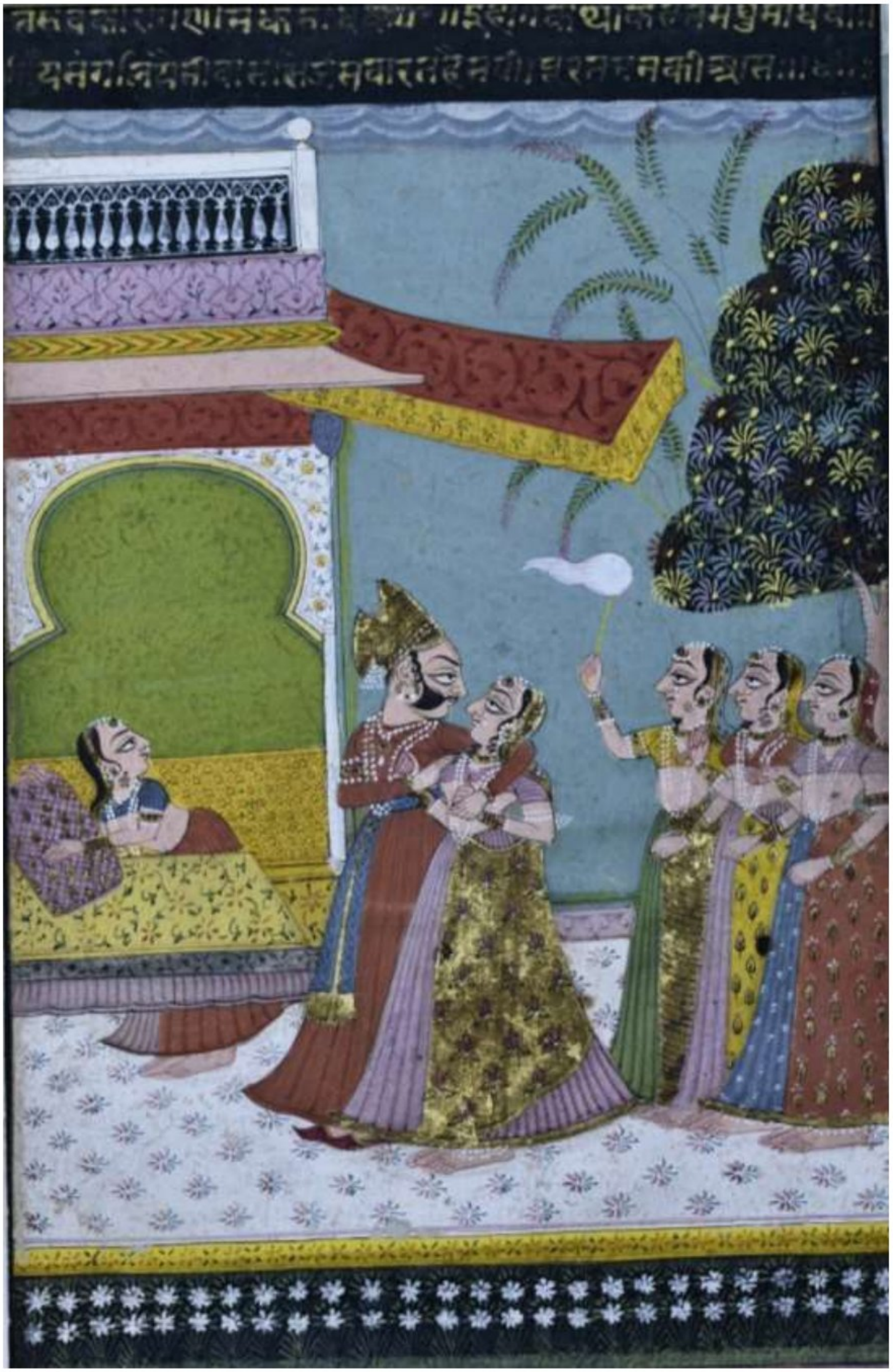

Fig no. 250: Ragini Madhavi, Jodhpur School. (Accession no. – 63.271)

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1.5.36: Ragini Barari

This Ragini Barari miniature painting shows a hero in amorous posture seated with his wife in his palace.

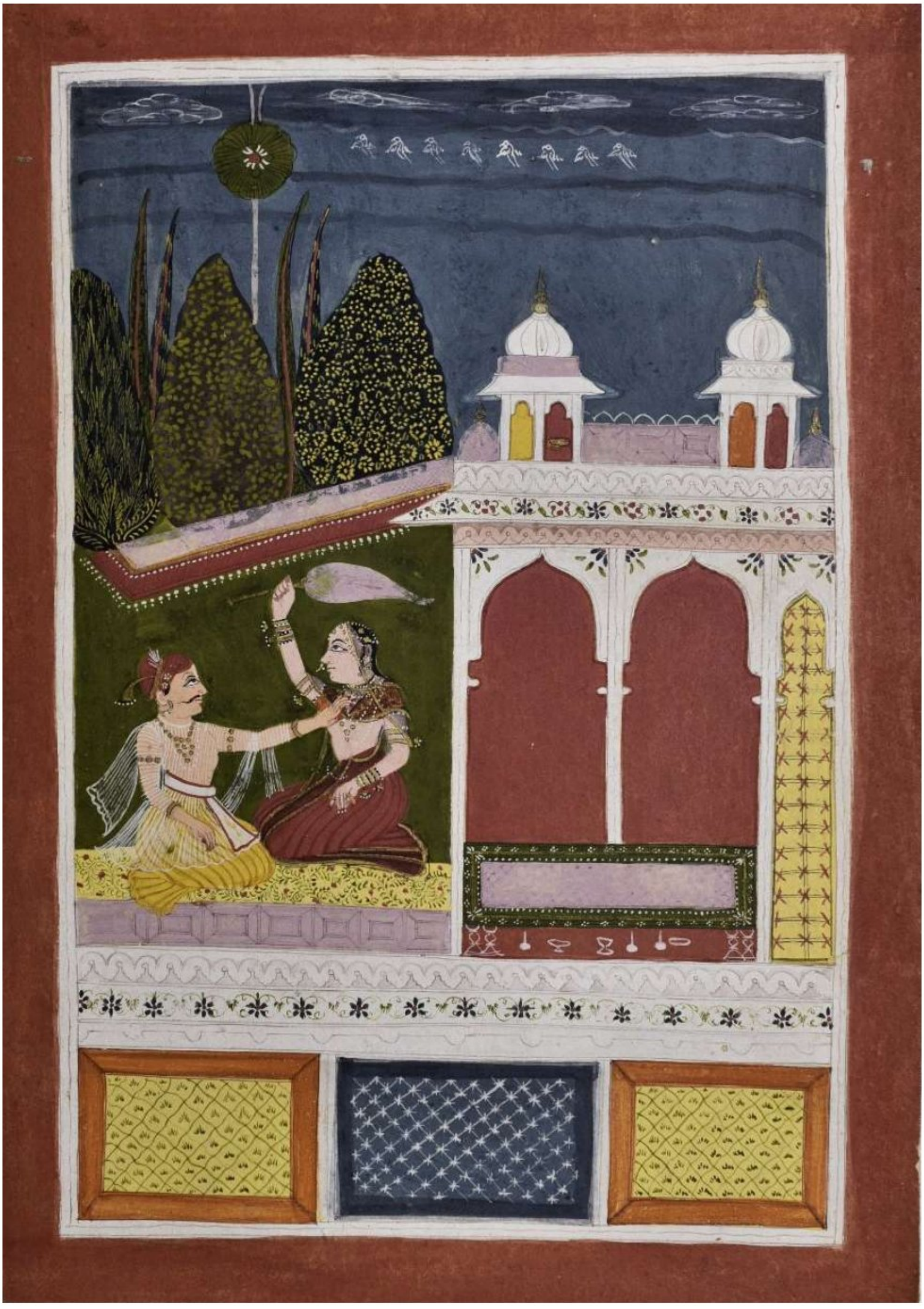

Fig no. 251: Ragini Barari, Mewar School. (Accession no. – 63.207)

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1.5.37: Ragini Kamoda

This Ragini Kamoda painting shows an ascetic seated under a tree outside a two double story house talking to a disciple, who is standing on the left side with folded hands.

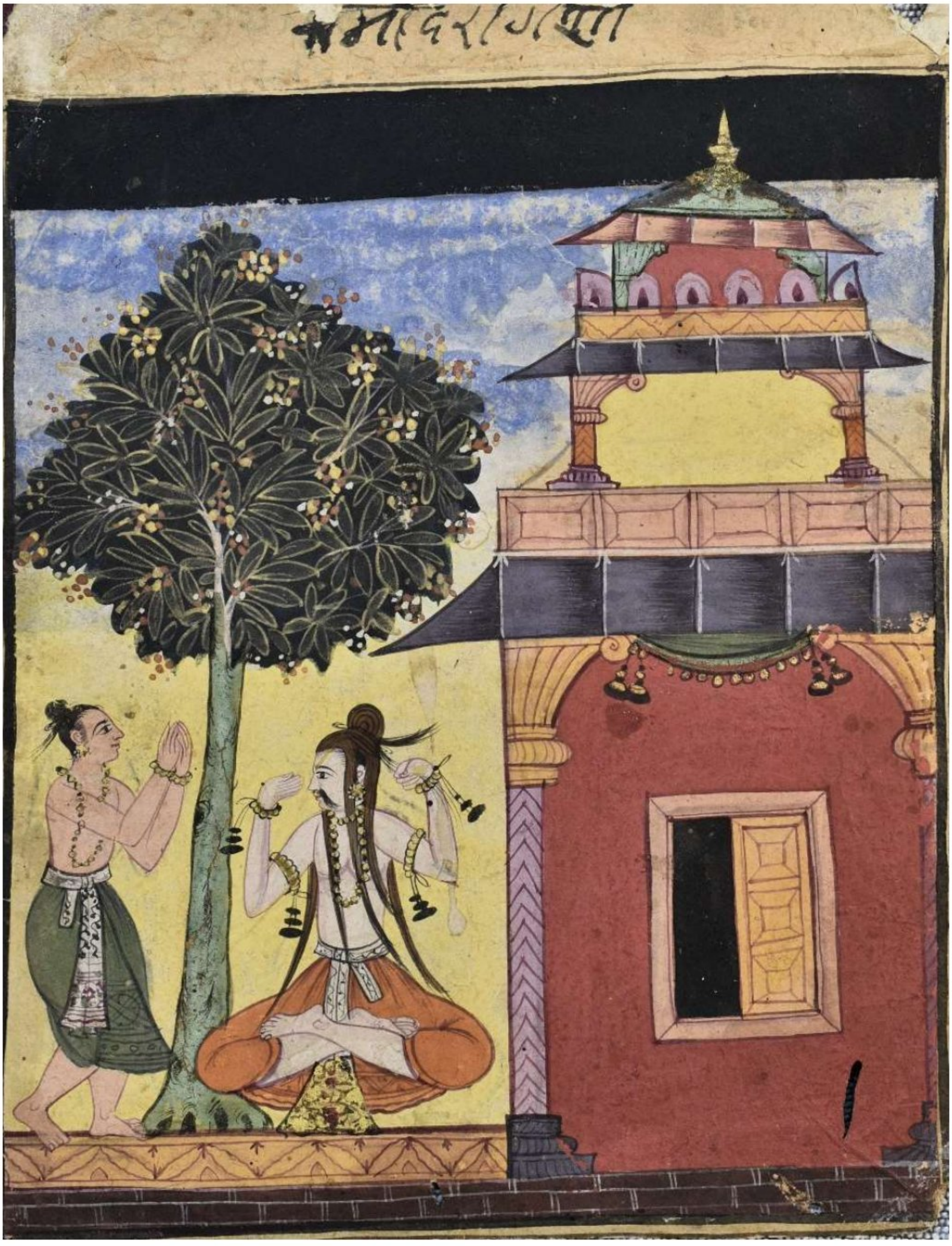

Fig no. 252: Ragini Kamoda, Mughal School. (Accession no. – 57.159)

Scanned with CamScanner

1.5.38: Ragini Kedara

This Ragini Kedara painting shows hero and heroine in amorous posture, they are are flanked by two attendants on the left side and one attendant on the right side. Two musicians are playing dholak and sitar



Fig no. 253: Ragini Kedara, Sabar School (Accession no. – 62.47)

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1.6. Nayika Bhed:

There are varieties of *Nāyikās/Nāyakas,* which can be summarized in standard types based on historical texts. Different forms of *Nāyikās* and *Nāyakas* are described as follows:

1.6.1. Ashtanayika (8 Situational types)

(i) Svadhīnpatika: Blessed with devoted lover.

(ii) Virahotkanthita: A grieving heroin is disappointed and sorrowful due to the absence of her hero.



Fig no. 254: *Virahotkanthita* Nayika (Accession no. - 46.71)

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Visakasajjita: A well-prepared heroin waiting for her lover.

(iii) Khandita: A female, angry or enraged with her lover, who has spent a night with another woman.

(iv) Vipralabdha: The deceived and disappointed heroin, very sad and is shown throwing her jewelries and all other cosmetics.



Fig no. 255: Vipralabdha Nayika. (Accession no. - 60.158)

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(v) *Abhisarika:* The heroin is depicted as a brave lady not afraid of thunder storm and lightning, snakes or other dangerous creature of the forest. She is usually seen at the door of her house or at the meeting place. Elements match with the surroundings to create calmness as for example during moon light, she wears white clothes and during dark night she wears dark colored clothes.



Fig no. 256: Abhisarika Nayika (Accession no. - 59.143)

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(vi) Kalhantarita: A loyal lady who regrets fighting with his lover.



Fig no. 257: Kalhantrika Nayika (Accession no. - 30.228)

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(vii) Prositapatika: A lady heartbroken due to separation from her lover, who has gone to a distant place. She is very sad and consoled by his female attendants, but refuses to be consoled.

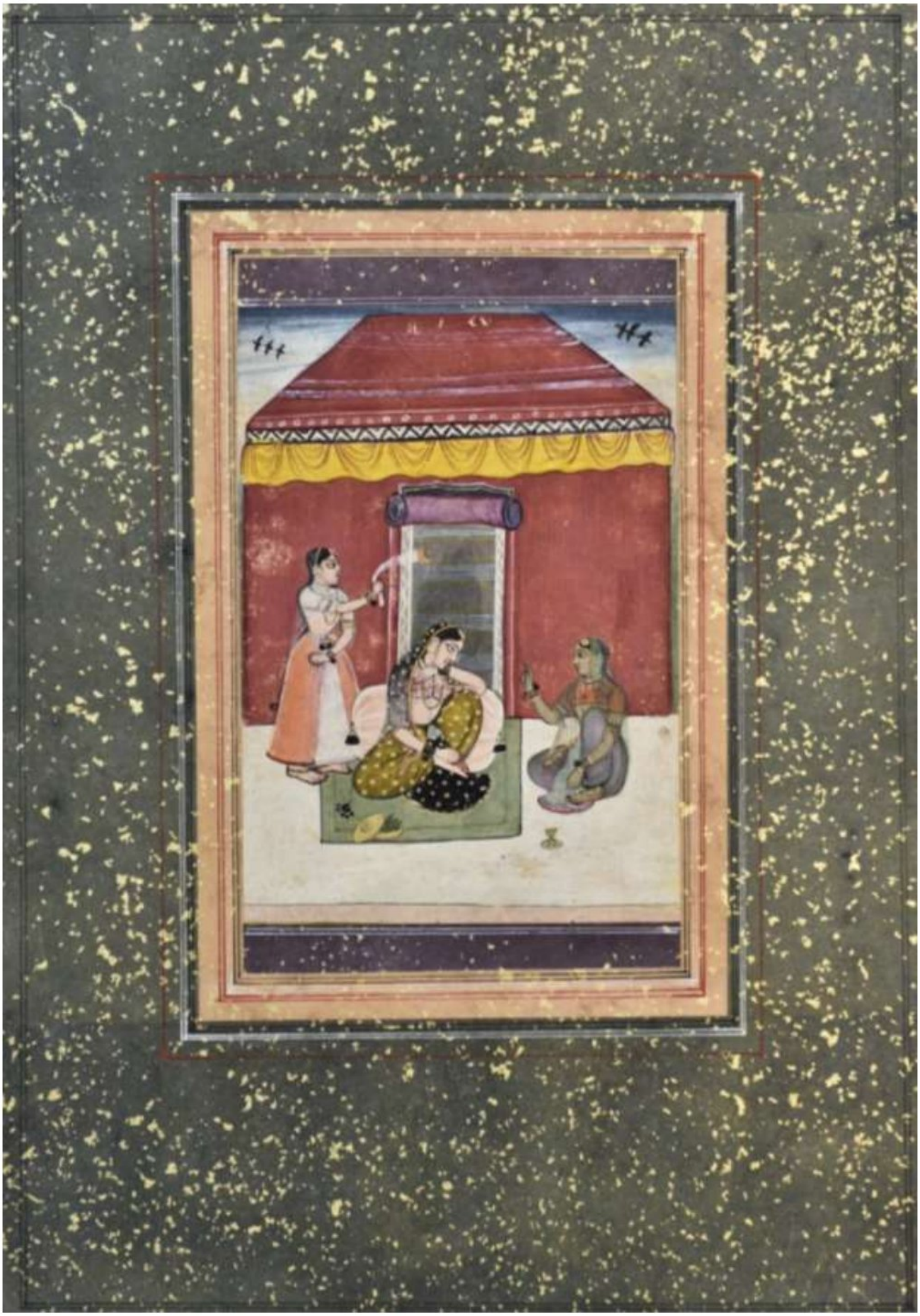

Fig no. 258: *Prositapatika* Naiyka (Accession no. - 62.272)

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1.6.2. Based on Ethical Standing:

(i) *Uttama:* Virtuous, excuses for her lover's faults

(ii) *Madhyama:* Possesses moderate qualities

(iii) *Adhama:* Low, malicious

1.6.3. Based on Relation to Hero (Prakriti-Bhed)

(i) *Swakiya*- Faithful

(ii) *Mugdha*-Innocent

(iii) *Madhya*-Balanced

(iv) *Prakalpa/Pragalbha*- Experienced

(v) *Parkiya:* A women in love with another man other than her husband.

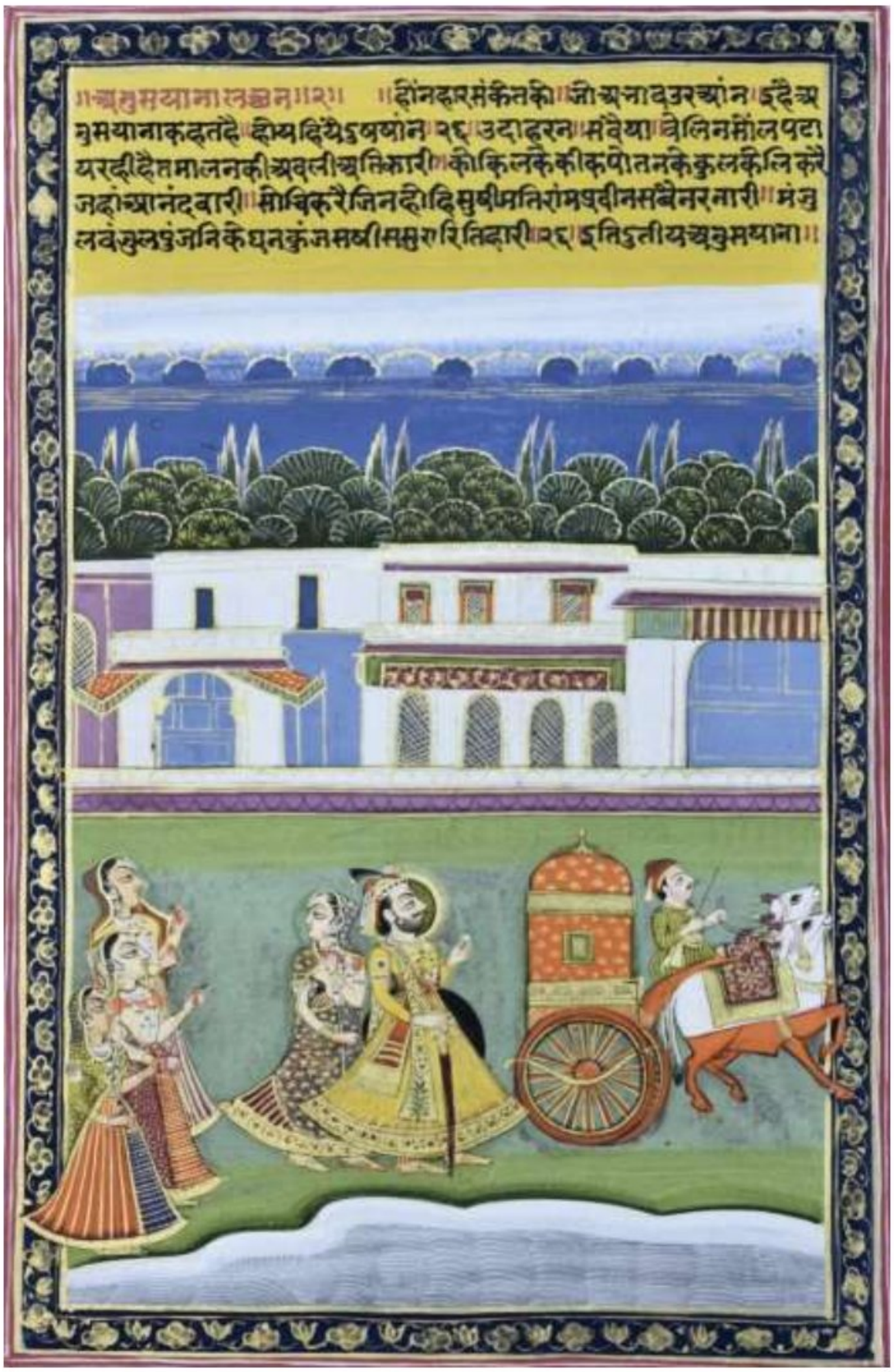

Fig no. 259: Parkiya Nayika (Accession no. - 63.237)

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(vi) *Samnya:* A women with professional artistic skill.

Nāyakas are described as follows:

1. *Pati:* The Husband
2. *Upapati:* Companion/paramour as *Kriś~a* is with *Rādhā*
3. *Vaisika:* The perfect man of a lady, well acquainted with the ways of women
4. *Satha:* A lover lacking empathy
5. *Manisatha:* The false lover angry with rejection of his false proposal
6. *Dhrista:* Lover who is firm and has no shame or pity

1.7. Barahmasa:

In Indian poetic tradition the twelve months of Hindu calendar viz: the spring (*Chitra* and *Vaisakh*), hot summer (*Jyeshtha* and *Ashadha*), rainy season (*Shrawan* and *Bhadon*), clear sky (*Ashwin* and *Kartik*), cold waves (*Pusha* and *Magha*), the *Margashirsha* and lastly pleasant *Magha* and vibrant *Phalgun* have been beautifully described. And later-on such verses were depicted in the form of miniature paintings called *Barahmasa.* There are several poets, who have described seasons in detail, the earliest one is Acharya Keshavadasa Mishra (155-1617 CE). He was the court poet of Maharaja Madhukarshah of Orchha (Central India), who composed *Rasikpriya* in 1591 AD.

Kavipriya (1601 CE) another work of Keshavadasa describing *Barahmasa*, it was created in the honor of Rai Parbin, a courtesean of Orchha. The tenth chapter of *Kavipriya* is titled as *Barahmasa.* These texts have inspired many schools of Indian miniature paintings like *Pahari, Rajput, Bundi, Mewar, Kota, Mughal* etc. It depicts the daily life of the people and their interaction with the changing season, their ceremonies, rituals etc. The nayaka-nayika are shown looking into each other eyes. There are four main features of *Barahmasa* paintings, the flora and fauna depiction in relation to season, the central theme roams around the changing season, the pain of the separation from the beloved (*viraha*) and its connection with the festivals, customs and traditions.

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Fig no. 260: *Barahmasa* depicting *sharad ritu,* Chamba School (Accession no. – 56.25)

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1.8. Mythological scenes in miniature paintings

Sketches of *Dashavatar* and other gods: The sketches of Ganesh and *Dashavatar* in this collection are being described below. Modern sketch of Ganesh given below does not confirmed to the classical iconography. It appears that by 19th Century artists have forgotten the classical iconography. The sketches of *Matsya, Kūrma, Varāha, Hayāgriva, Nṛsiṁha, Krishna* and *Balrāma* avatars are part of this collection. Three sketches of the infant and child form of *Krishna* are being given below.



Fig no. 261: *Ganeśa*, South India School. (Accession no. - 78.37)

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Fig no. 262: *Matsya avatāra*, South India School.(Accession no. - 78.45)

Scanned with CamScanner



Fig no. 263: *Kūrma avatāra,* South India School. (Accession no. - 78.46)

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Fig no. 264: *Varah avatara*, South India School. (Accession no. - 78.38)

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Fig no. 265: *Hayāgriva avatāra*, South India School. (Accession no. - 78.40)

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Fig no. 266: *N□si□ha avatāra,* , South India School. (Accession no. - 78.41)

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Fig no. 267: *Krishna*, South India School. (Accession no. - 78.42)

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Fig no. 268: *Krishna* playing flute, South India School. (Accession no. - 78.43)

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Fig no. 269: 78.44, South India School. (Accession no. - *Krishna* playing flute)

Scanned with CamScanner



Fig no. 270: *Balrāma, ,* South India School. (Accession no. - 78.39)

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1.9. Stories from epics and *Puranas*:

This collection has a large number of paintings with mythological themes. The important among them are Rishi Kardama marrying his nine daughters to nine rishis, Kashayapa and Aditi seated in a grove, *Samudramanthan,* drinking of poison by Shiva, distribution of Amrit by Mohini, Parashuram killing Sahasrarjun, Kaikeyi helping Dashrath in Devasursangram, Rama in exile, Ravana, Rama and lakshman riding Hanuman, coronation of Rama,Rama and Sita, Raja janak and Raja Dashrath, Rama, Lakshaman, Bharat and Satrughan and Rama's companions, Birth of *Krishna*, Yamlarjun uddhāra, *Krishna* killing Vatsasur, *Krishna* meeting Akrur, Sudama in the palace of *Krishna, Krishna* playing holi, Balrama divering Yamuna, *Krishna* fighting Kalayavan, *Pradyumn* killing Shambrasur, *Śeṛasai Viṛṛu*, two paintings of *Gajendra Moksha,* killing of Hayagriva, two paintings of Vamana and Bali, Kali avatar, Shiva burning Kamdeva, *Shiva* attacking Tripurasur, *Kālī* standing on human corpse. Durga killing Raktbeej, Durga fighting Demons and Raja Parikshit doing mischief with *Rishi Shamika.*



Fig no. 271: Kardama Rishi and his wife, marrying his daughters to nine Rishis. (Accession no. – 30.230)

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Fig no. 272: Kasyapa and Aditi seated on a carpet (Accession no. - 42.19)



Fig no. 273: *Samundramanthan* scene, Mandi School. (Accession no. – 65.65)

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Fig no. 274: Consumption of poison by *Shiva* during *Samudrāmanthana*, Garhwal School (Accession no. - 48.253/2)



Fig no. 275: Vi⚜⚜u in his *Mohini* roop beheading Rahu while distributing amrit, Jammu School(Accession no. - 63.120)

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Fig no. 276: Parshuram killing Sahasrarjun, Jaipur School. (Accession no. - 76.147)



Fig no. 277: Different events of the life of Dashrath. Bikaner School. (Accession no. - 59.79)

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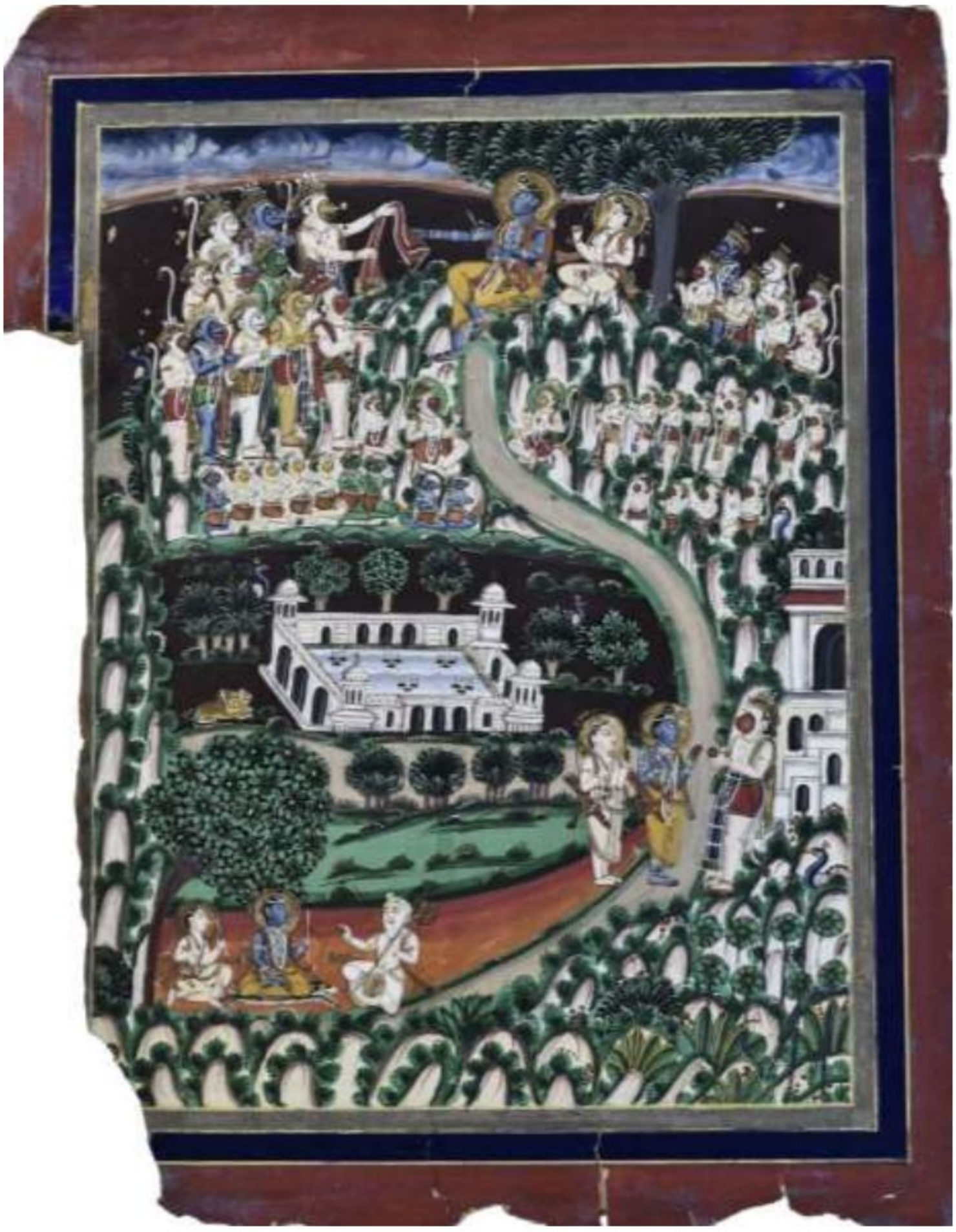

Fig no. 278: Ram and Lakshman meeting Narad, Banaras School. (Accession no. - 76.65)



Fig no. 279: *Rāvana*, Sabar School. (Accession no. - 89.30)

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Fig no. 280: *Rāma* and *lakshman* riding Hanuman. Jaipur School. (Accession no. - 60.185)

Scanned with CamScanner



Fig no. 281: Coronation of Ram, Chamba School. (Accession no. - 92.31)

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Fig no. 282: *Rāma* and *Sītā* talking to each other, Jaipur School (Accession no. - 59.147)

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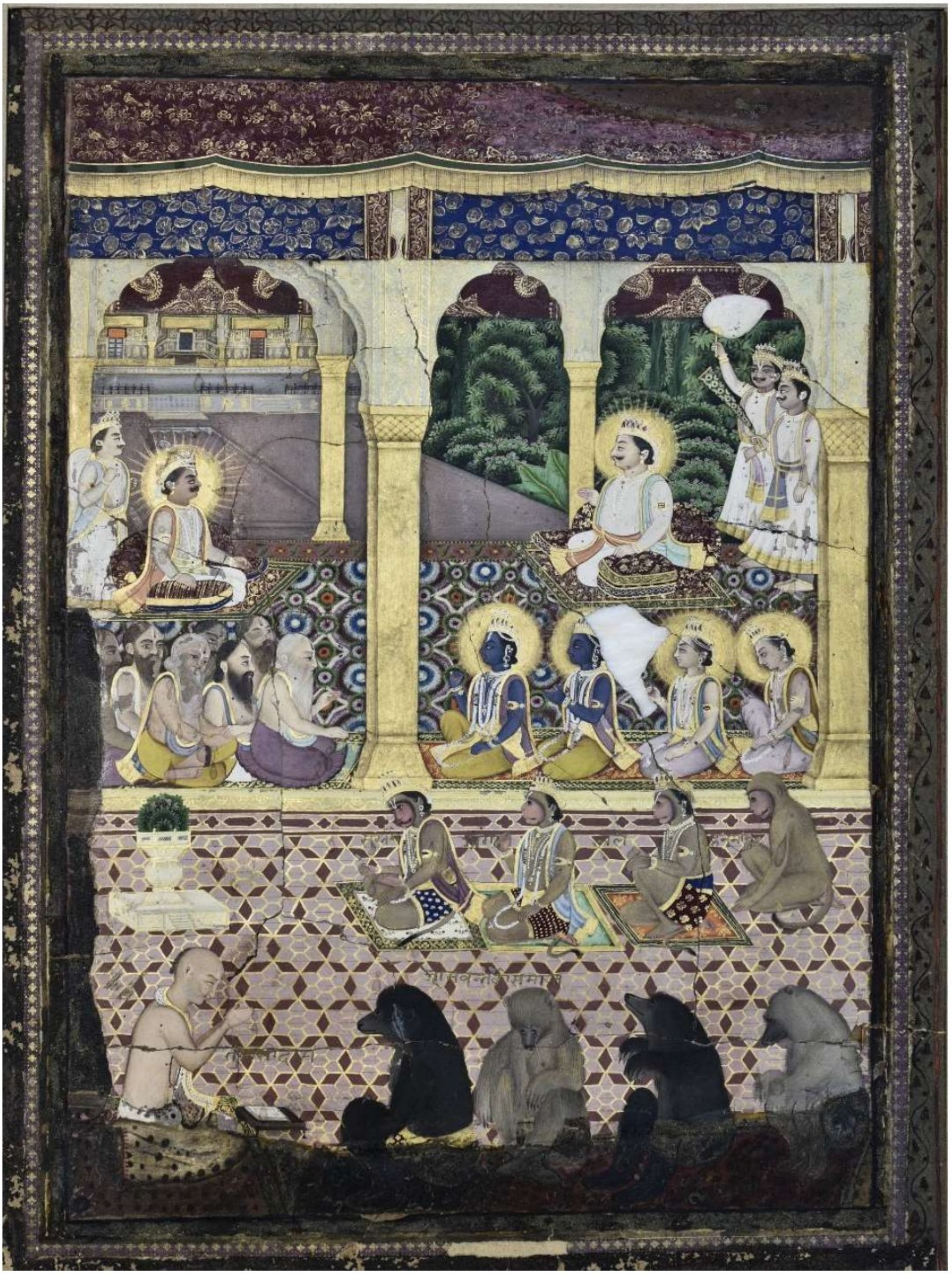

Fig no. 283: Characters from *Rāmāyana*. Banaras School (Accession no. - 44.42)

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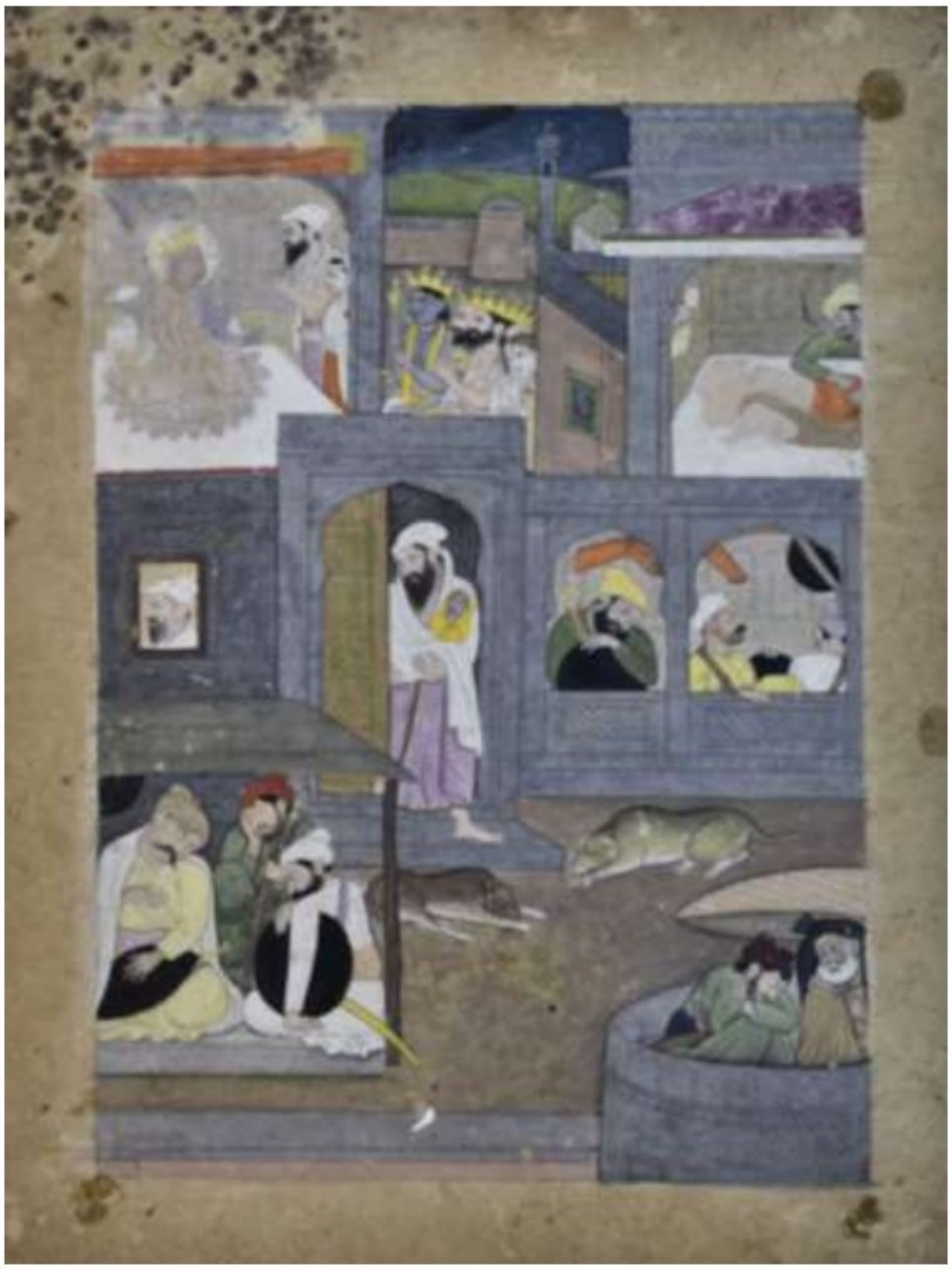

Fig no. 284: Birth of Krishna and his transportation to Gokul. Kangra School (Accession no. - 59.190)



Fig no. 285: *Yamlarjun updhar* by *Krishna*. Chamba School (Accession no. - 62.66)

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Fig no. 286: *Pradyumn Kumar* son of *Krishna* and *Rukamini,* Kishangarh School (Accession no. - 63.231)



Fig no. 287: *Vatsasur vadha* by *Krishna*. Kullu School (Accession no. - 30.234)

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Fig no. 288: *Akrur* meeting *Krishna* and *Balram,* Basholi School (Accession no. - 30.233)

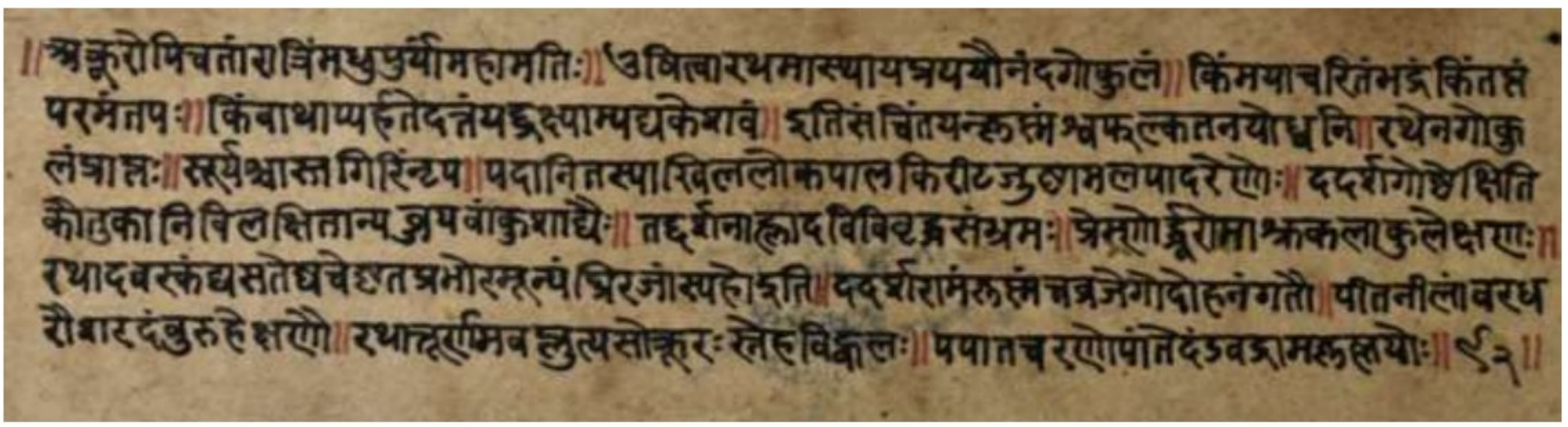

Fig no. 289: Backside of the above painting. Basholi School. (Accession no. -30.233)

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Fig no. 290: Sudama entering into the *Ranivas* of *Krishna*. Pahari School (Accession no. - 60.115/3)



Fig no. 291: Krishna playing holi. Pahari School (Accession no. - 57.104)

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Fig no. 292: Balrama diverting the water of yamuna, Garhwal School. (Accession no. - 56.24)



Fig no. 293: *Krishna* fighting with *Kalayavan* and luring him to the cave of *Mucchakunda*. Mughal School (Accession no. - 76.69)

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Fig no. 294: *Vi□□u* lying on *Śe□anāga,* Bilaspur School (Accession no. - 60.26)



Fig no. 295: *Gajendra Moksha,* Kangra School (Accession no. - 59.234)

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Fig no. 296: *Matsyāvatāra* of *Vi□□u* killing *Hayagriva*. Pahari School (Accession no. - 89.35)



Fig no. 297: *Vāmana* vanquishing Raja Bali. Garhwal School (Accession no. - 57.210)

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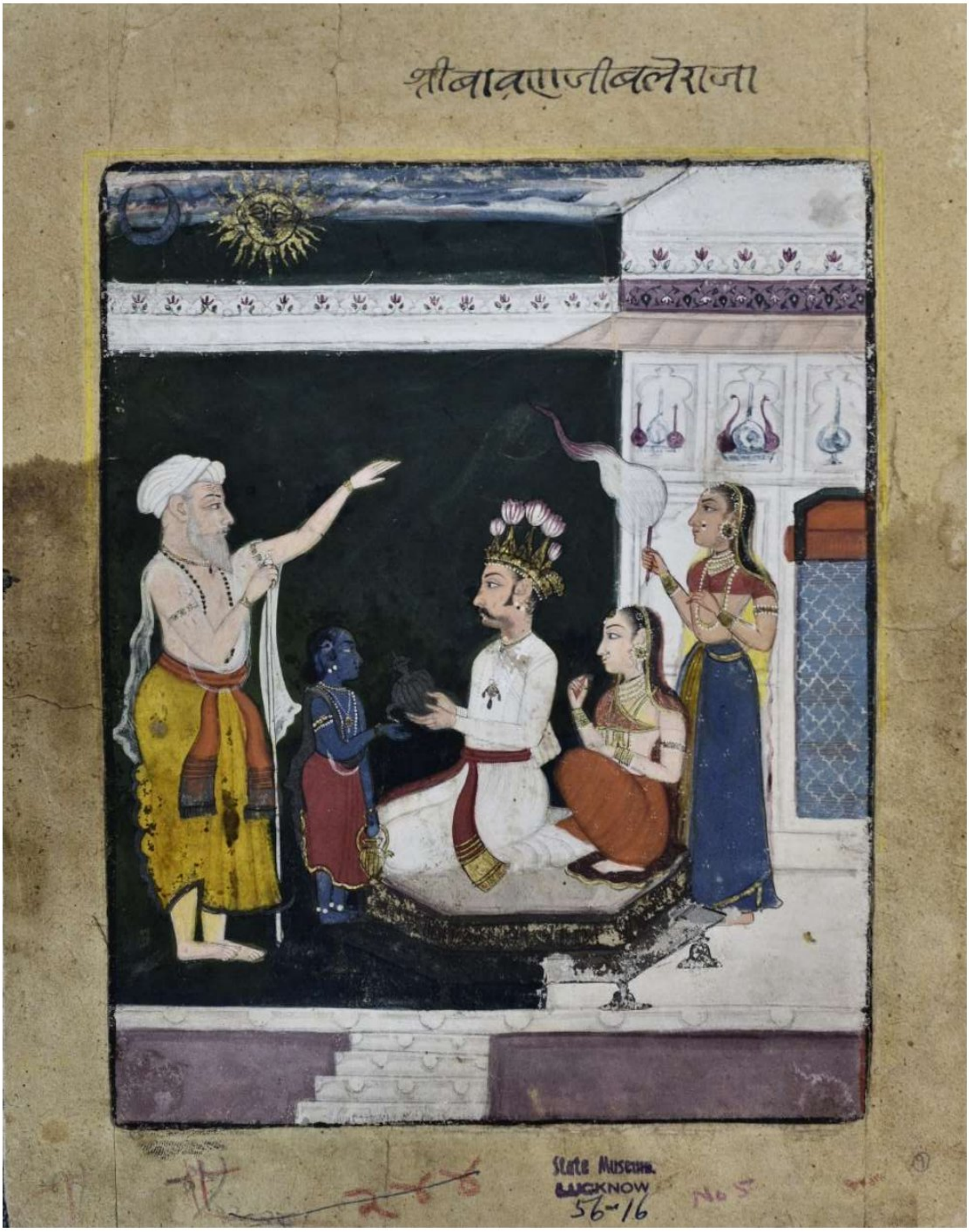

Fig no. 298: Vaman receiving *daan* in front of Raja Bali. Marwar School (Accession no. - 56.16)

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Fig no. 299: *Kalki avatāra*. Jammu School (Accession no. - 60.319/1)



Fig no. 300: *Shiva* burning *Kāmadeva*. Garhwal School (Accession no. - 48.253/17)

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Fig no. 301: *Shiva* on a chariot with *Brahmā,* Garhwal School (Accession no. - 48.253/15)

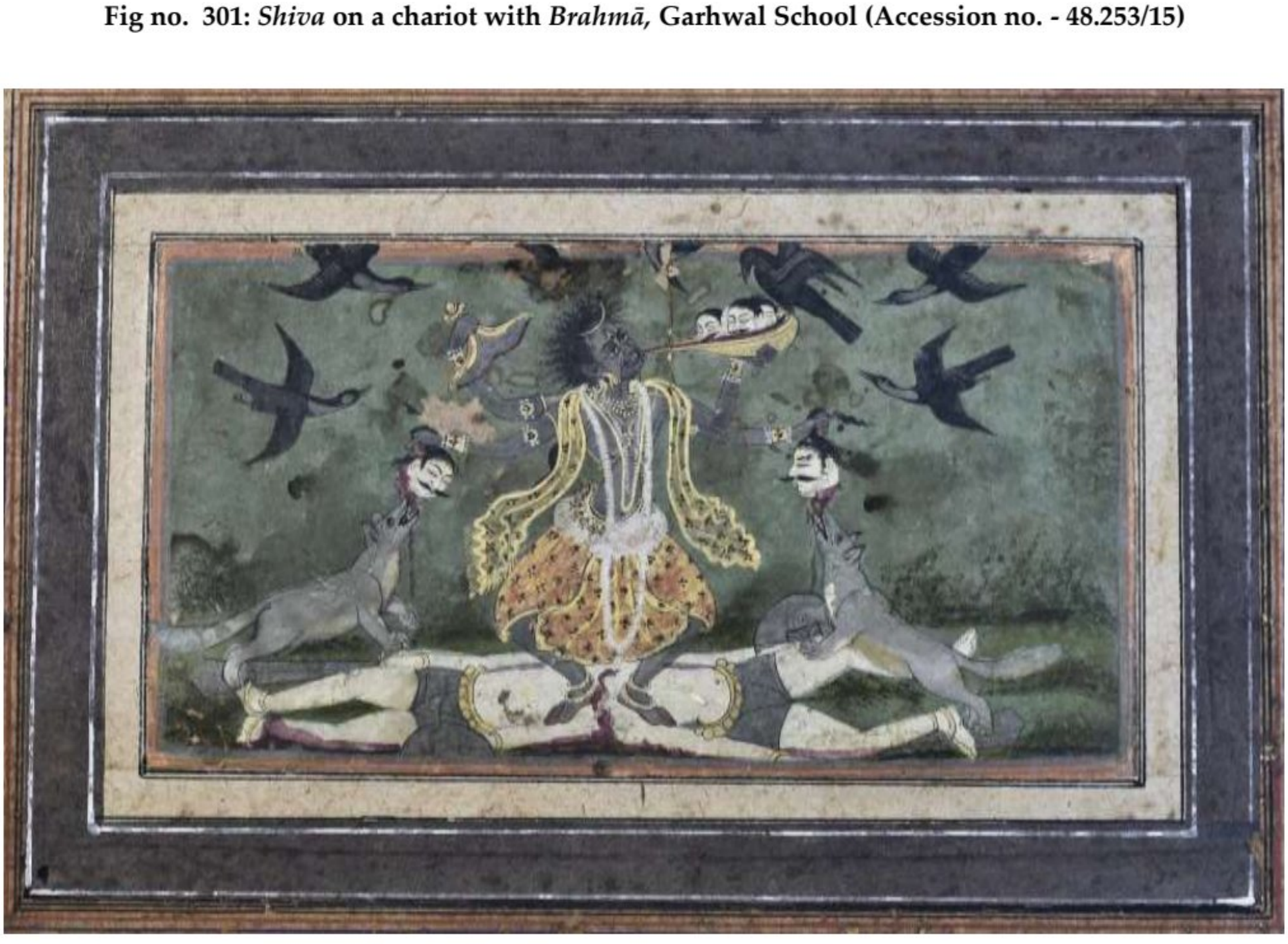

Fig no. 302: *Kālī* dancing on human corpse. Kashmir School (Accession no. - 18.100)

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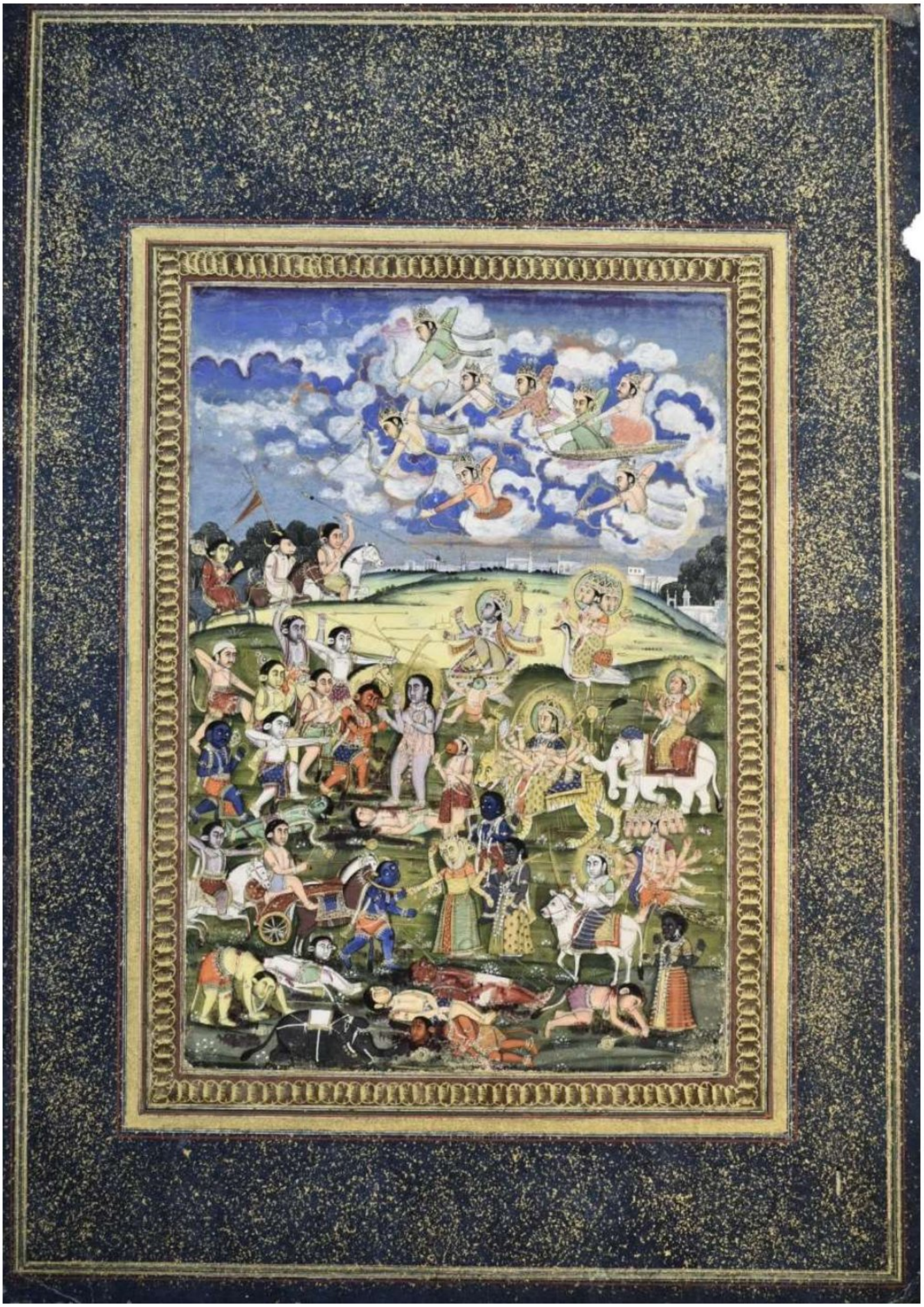

Fig no. 303: Goddesses killing *Raktbeej,* Delhi School (Accession no. - 49.51)

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Fig no. 304: Goddesses killing demons. Guler School (Accession no. - 37.266)



Fig no. 305: Raja Parikshit hanging a dead snake in the neck of *Rishi Shamika*. Rajasthan School (Accession no. - 86.61)

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1.10. Paintings of Laila and Majnu:

The story of Laila Majnu was introduced to India through Persian narrative poem by 12th century poest Nizami Ganjavi a resident of Ganja, Azerbaijan. It became very popular and many poets and many painting were made showing the love story of Laila and Majnu. This collection has three paintings related to this theme have been produced here. Two of these show Laila meeting Majnu and one shows the team bringing marriage proposal of her future husband ibn Salam to her house.

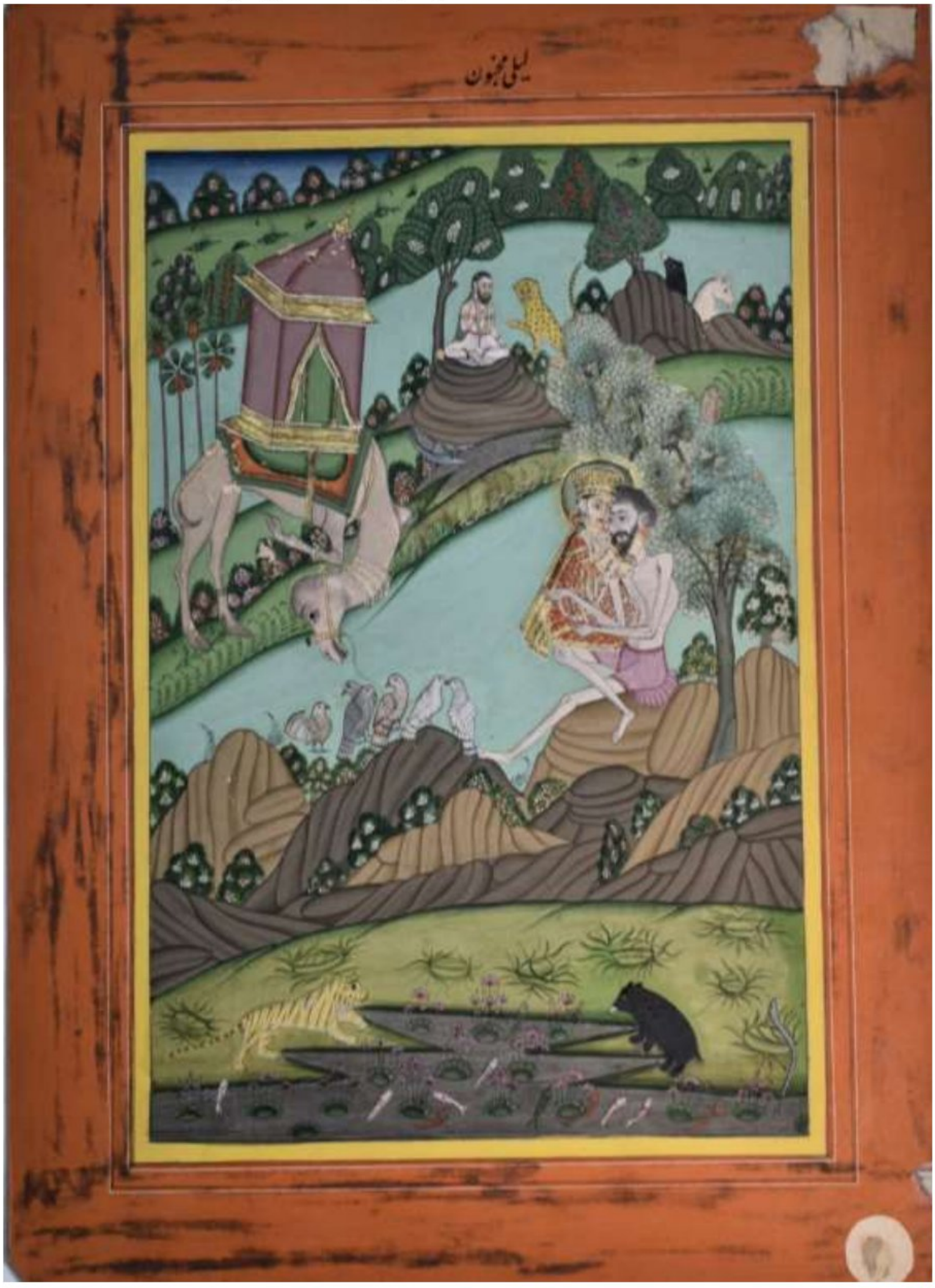

Fig no. 306: *Laila* sitting on the lap of *Majnu*. Modern School (Accession no. - 57.191)

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Fig no. 307: *Laila* visiting *Majnu* in the wild, Mughal School (Accession no. - 13.20)

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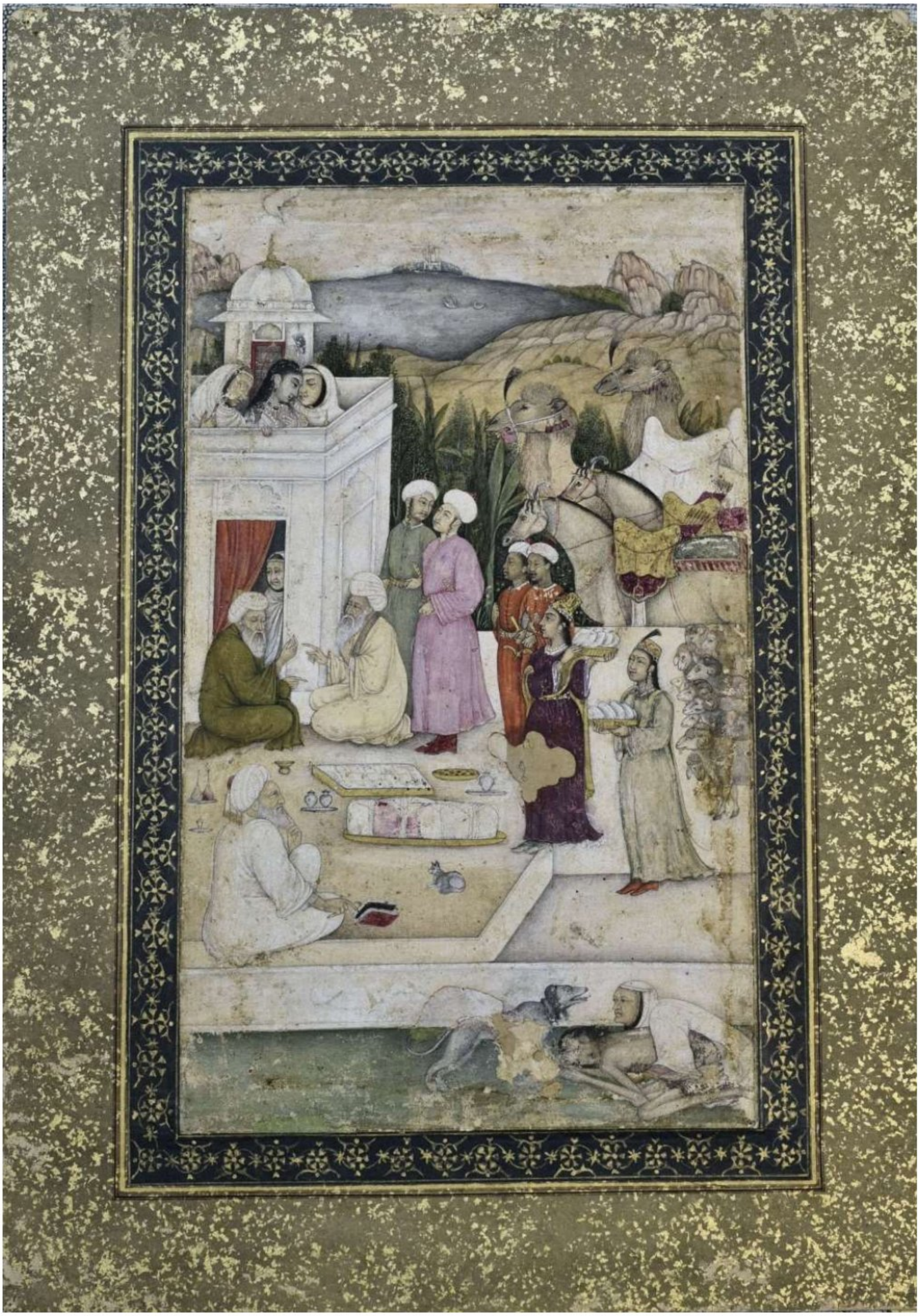

Fig no. 308: Marriage of Laila is being fixed and majnu is limenting. Mughal School (Accession no. - 57.243)

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1.11. Flora and fauna in miniature paintings

Sometimes animals and plants have been painted separately. Sometimes these are shown as the part of the landscape of the paintings. Many miniature painting have elaborately painted borders. These borders are filled with floral motifs. The plants and flower are mostly imaginary but sometimes the these can be identified. The identification of flora and fauna is a good source of knowing popular plants and animals at the time of paintings. We will take different paintings and list the identified species of flora and fauna in each of these.

1.11.1. Fauna:

We will first take fauna depicted in miniature paintings. The first type of paintings show the exclusive paintings of animals with exact anatomical details. The following two paintings show Noerhtern Goshawk (*Accipiter getilis*) and Parakeet (*Psittacula cyanocephala*).



Fig no. 309: Noerhtern Goshawk, Marwar School (Accession no. - 57.153)

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Fig no. 310: Parakeet, Rajasthan School. (Accession no. - 59.70)

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The following paintings show the animals as part of the miniature for example, first painting shows Barbary falcon (*Falco pelegrinoides*) sitting on the hand of the assistant of a falconal. The second painting shows a scene of royal procession. The king is sitting on a large horse (*Equus ferus caballus*).



Fig no. 311: Nobleman holding a Barbary falcon, Pahari School. (Accession no. - 65.38)



Fig no. 312: The king is mounted on a horse

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The following painting shows Sarus Cranes (*Antigone antigone*) and Partridge sp. Along the border inside the nitches, which were used to decorates Mughal buildings. The second painting shows the following birds and animals namely Lioness (*Panthera leo*), buffalo (*Bubalus bubalis*) and two Fork tailed drongo (*Dicrurus adsimilis*).

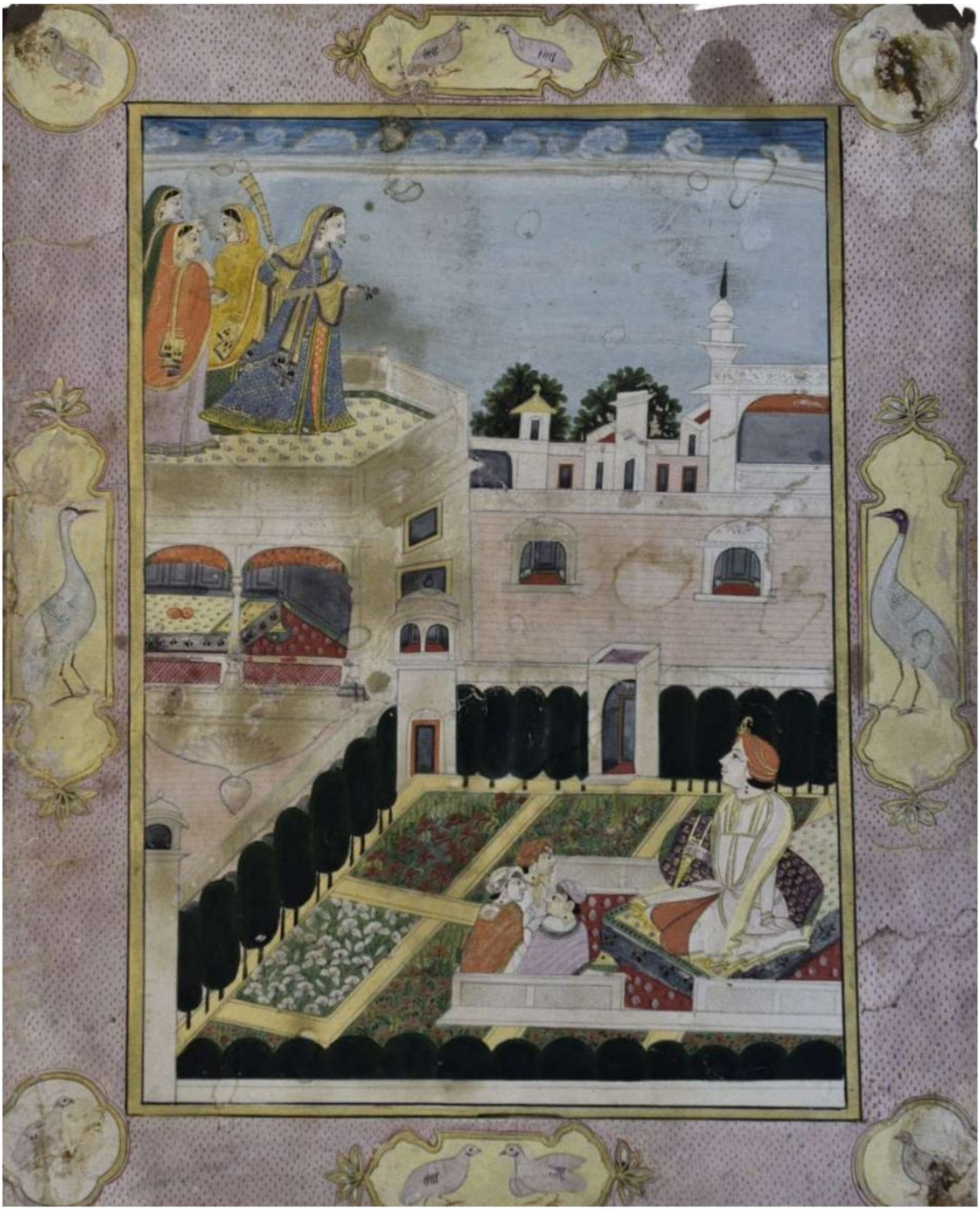

Fig no. 313: Nayika looking at the hero from the rooftop. Sikh School. (Accession no. - 32.239)

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Fig no. 314: Damyanti being carried on a Palanquin. Modern School (Accession no. - 49.125)

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There are some refrence sketches in the collection of the museum which show a large number of birds and animals. These are not the real paintings but the sketches were used by the artists in different miniature paintings. The first refrence sketch shows the following birds and animals namely Moth sp[1], Babbler (*Argya caudata*)[2], Pitta (*Pitta brachyura*)[3], Sarus crane (*Antigone antigone*)[4], Yellow Crested Cockatoo (*Cacatua sulphurea*)[5], Indian roller (*Coracias benghalensis*)[6], Peafowl (*Pavo cristatus*)[7], Monkey (*Macaca mulatta*)[8], Mallard (*Anus platyrhynchos*)[9], Brown rock chat (*Oenanthe fusca*)[10], Red crested bird[11], White bellied green pigeon (*Treron sieboldii*)[12], Asian koel (*Eudynamys scolopaceus*)[13], Red jungle fowl (*Gallus gallus*)[14], frog sp[15], Blue Jay (*Cyanocitta cristata*)[16], wolf (?)[17], Common Myna (*Acridotheres tristis*)[18], Brown cuckoo Dove (*Macropygia phasianella*)[19], Green peafowl (*Pavo cristatus*)[20], Rose ringed parakeet (*Psittacula krameri*)[21], Cattle egret (*Bubulcus ibis*)[22], Quail sp[23], Giant shrike (*Lanius giganteus*)[24], Fish[25], Stork sp[26], Dog[27], Hill myna (*Tardus merula*)[28], Pigeon in courtship[29], flying stork[30], Phseasant sp[31], Asian Grey Mongoose (*Urva edwardsii*)[32], Snake[33], Plum headed Parakeet (*Psittacula cyanocephala*)[34], Black headed Jay ? (*Garrulus lanceolatus*)[36], Goat[37], Crested serpent eagle (*Spilornis cheela*)[38].

The second painting shows the following birds and animals namely Green peafowl (*Pavo cristatus*), Pigeon, Barbet (*Psilopogon sp*), Monkey, a Lioness (*Pantera leo*), Cattle egret (*Bubulcus sp.*), Indian Pitta (*Pitta brachyura*) etc.

Third refrence sketch has the following animals namely Rabbits (*Oryctolagus sp*), wolf (*Canis lupus*), Rhinoceros (*Rhinoceros unicornis*), single humped camel (*Camelus dromedarius*), double humped camel (*Camelus bactrianus*), Jiraffe (*Giraffa sp.*) and a herd of deer.

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Fig no. 315: Reference chart of artists, showing birds and animals. Rajasthan School (Accession no. - 43.47)

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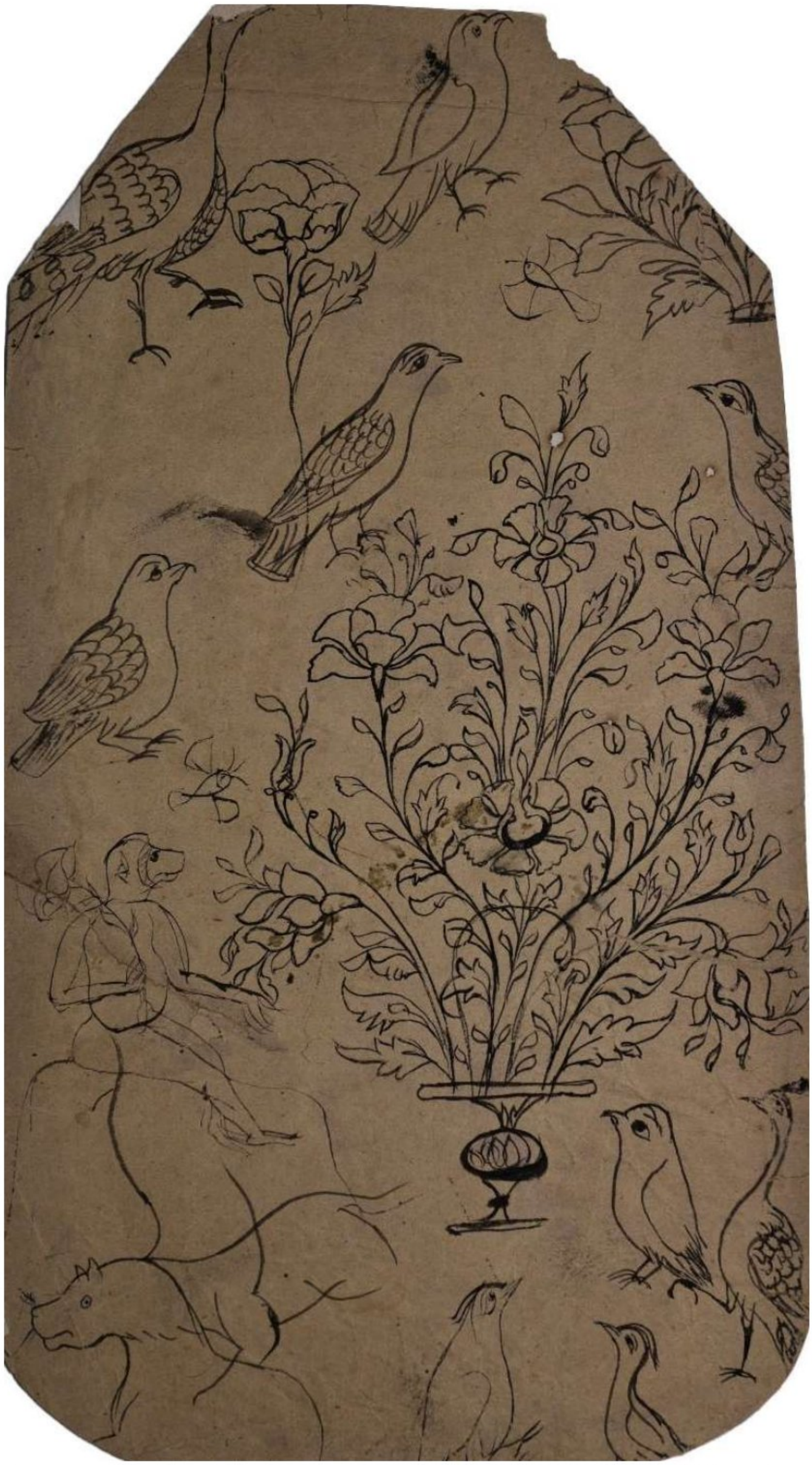

Fig no. 316: Reference chart of a painter depicting birds and animals. Modern School (Accession no. - 76.135)

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Fig no. 317: Refrence chart of artists dipecting animals. Modern School (Accession no. 76.162-)

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1.11.2. Flora:

The following painting shows Dutch Tulip and a Little Green sun bird



Fig no. 318: Dutch Tulip and a Little Green sun bird. (Accession no. - 13.23)

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The following painting show flowers on the borders. The leaves are generally imaginary but the flowers are identifiable. The flowers shown in the border of the first painting are Common red poppy (*Papaver somniferum*), Himalyan Blue Poppy (*Meconopsis grandis*) and Chamomile flower (*Chamaemelum nobile)* and Blue corn flower (*Centurea cyanus*).

The flowers in the border of the second painting are *Cymbodium memoria,* Champa (*Magnolia* sp.) *Dianthus sp.* Lotus ? (*Nelumbo nucifera*), Chamomile (*Chamaelum nobile*), *Cosmos sp.* Dafodil (*Narcissus poeticus*), *Amarullis sp.* Orchid sp. Root fever (*Purple Ruelia)* and Corn Flower (*Centaurea cyanus*). The flowers on the border of the third painting are Daisy (*Bellis perennis*), Wild rose (*Rosa sempervirens*), Yellow tulip (*Tulipa sp*) and Dafodil (*Narcissus poeticus*).



Fig no. 319: Two lovers sitting on the terrace. Hydrabad School (Accession no. - 57.162)

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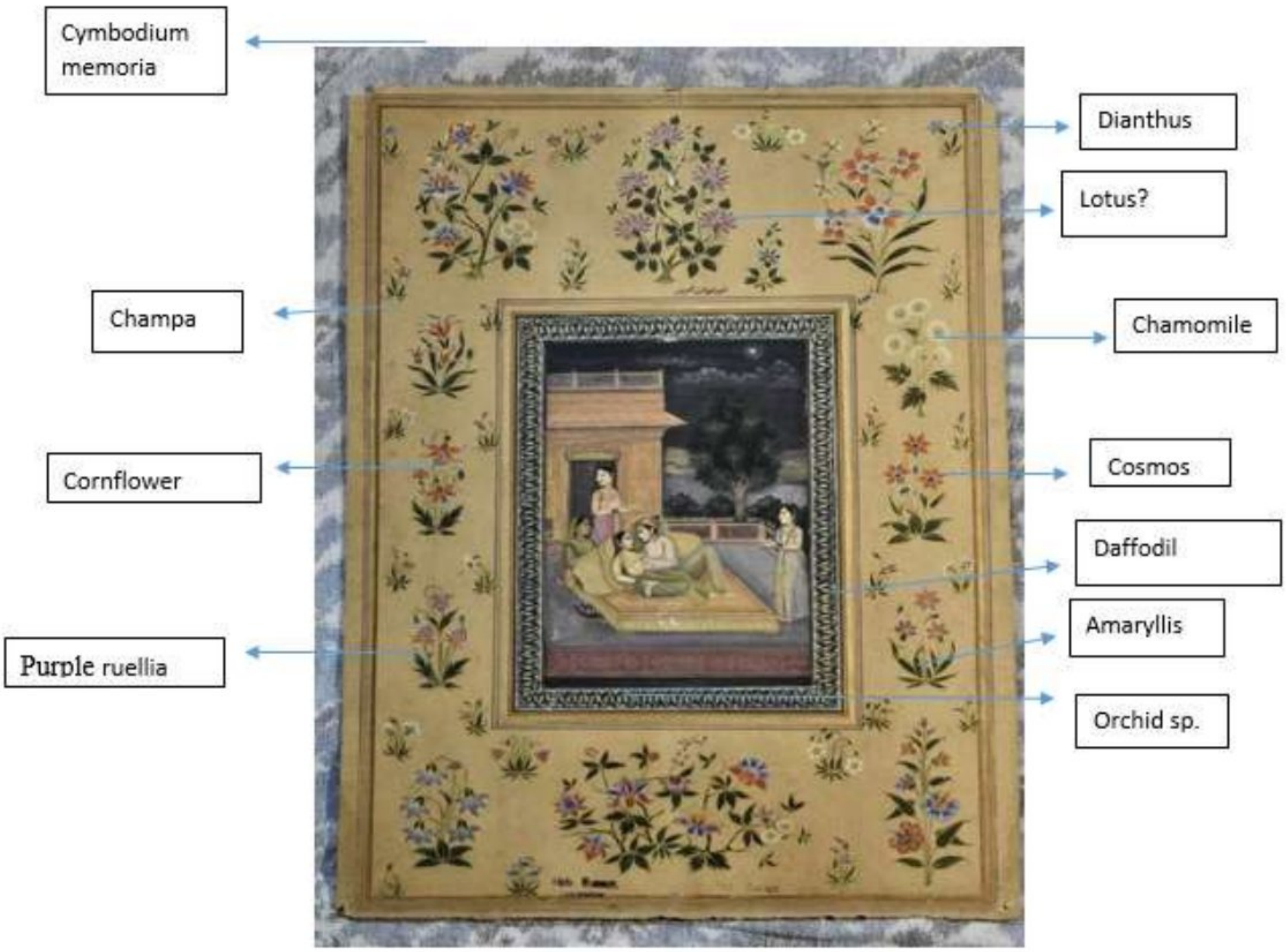

Fig no. 320: A couple sitting on a bed in amorous posture. Awadh School (Accession no. - 60.9 'A')

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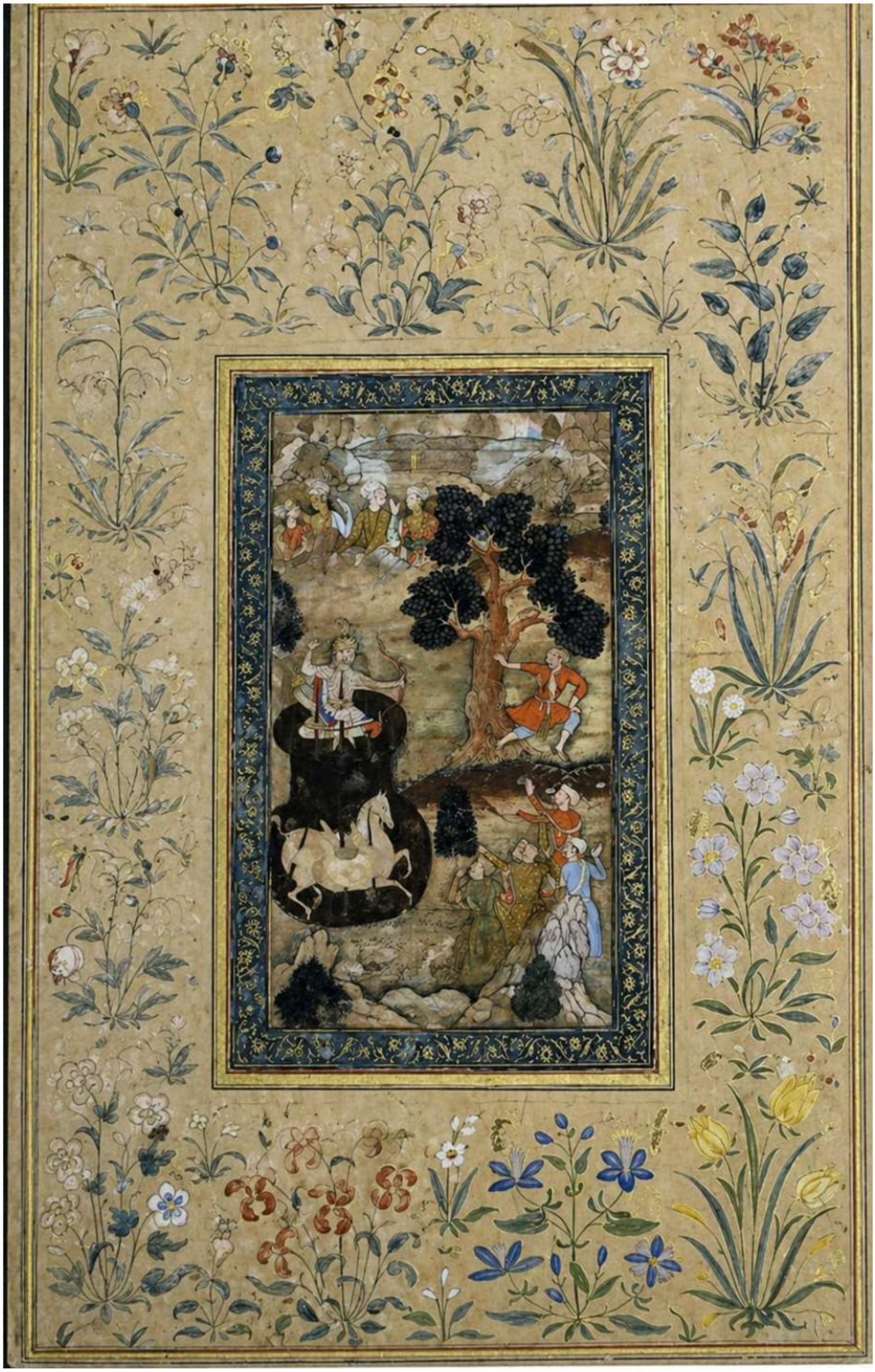

Fig no. 321: Shows Rustam shooting his enemies. Mughal School (Accession no. - 60.57)

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Backside of some Raga Ragini paintings of Delhi school have the images fauna and flora. The first painting shows Cornflower Daffodil (*Narcissus poeticus*), Columbine (*Aquilegia sp.*) and Blue Iris (*Iris sibrica*). On the right side from top (*Centaurea* cyanus) to bottom Canterbury bells (*Campanula medium*), Gold Mohar (*Delonix regia),* Dutch Iris (*Iris hollandica*) and Poppy (*Papaver rhoeas*). On the top of the painting two Woodpecker females (?). The second painting shows poppy (*Papaver rhoeas*), Garden Climber purple rose (*Rosa damascena*) and Red Syngenta, Baloon flower (*Platycodon grandiflorus*), Cloumbine (*Aquilegia*), Sun Flower (*Helianthus annus*) and green winged dragon fly. The third painting shows Coomon/ Red Poppy (*Papaver rhoeas*) and an unidentified Green parakeet. The fourth painting shows Aparajita flower (*Clitoria ternatea*). The fifth painting shows Corn Flower (*Centaurea cyanus*), Copper Pod (*Peltophorum petrocarpum*), French marigold (*Tagetes patula*), Palash (Butea *monosperma*) and lotus flower (*Nymphaea nouchali*). The sixth painting shows Cornflower (*Centaurea cyanus*) bud, Baloon flower (*Platycodon grandiflorus*), Appearance poppy (*Papaver somniferum*), Cranes bill (*Geranium sp.*), Chamomile (*Matricaria chamomilla*), Sun Flower (*Helianthus annus*) Purple Rose (*Rosa sp.*), Sally homes (*Rosa sally homes*) and Carnation (*Dianthus caryophyllus*).The seventh painting shows Campanula (*Campanula persicifolia*) and Dahelia (*Dahlia sp.*) Golden Oriole (*Oriolus oriolus*). The eight painting shows Two Peacocks (*Pavo cristatus*) Purple climber rose (*Rosa sp.*) Dutch Iris (*Iris hollandica*) and Poppy (*Papaver rhoeas*). The ninth painting shows Dutch Iris (*Iris hollandica*), Cymbodium Memoria/ boat Orchid (*Cymbodia sp.*), Flax (*Linum usitatissimum*), Gold Mohar (*Delonix regia*) and poppy (*Papaver sp*). The tenth painting shows Red Munia (*Amandava amandava*), Bank Myna, Gold Mohar (*Delonix regia*), Purple Climber Rose (*Rosa sp.*), *Dianthus sp.* , Purple poppy (*Maconopsis baileyi*) and Red Dahelia (*Dahelia coccinea*) The eleventh painting shows Common Rock Thrush (*Monticola saxatilis*), Red Vented Bulbul (*Pycnonotus cafer*) and Purple climber rose (*Rosa sp.*).The twelfth painting shows Champa (*Magnolia champaka*) and Peepal tree (*Ficus religiosa*). The thirteenth painting shows Myna (*Accridotheres ginginianus*) Soft touch Daffodil (*Narcissus poeticus*), Lotus (*Nelumbo nucifera*), Yellow Lily (*Zephyranthues citrina*), White Lily (*Lilium candidum*), Flurette Mum (*Chrysanthemum sp.*), Poppy (*Papaver somniferum*), Orchid sp. French Marigold (*Tagetes patula*) and Poppy both purple and red (*Papaver sp.*). The fourteenth painting shows Dutch Iris (*Iris hollandica*), *Amaryllis sp.,* Purple climer rose (*Rosa sp.*) and Copper Rod (*Peltophorum pterocarpum*). The fifteenth painting shows Gold Mohar (*Delonix regia*), Purple climer Rose (*Rosa sp.*), Corn Flower (*Centaurea cyanus*) and Clumbine flower (*Aquilegia sp.*).The seventeenth painting shows Brown headed barbett (*Psilopogon zeylanicus*), Daffodil (*Narcissus poeticus*), Gold Mohar (*Delonix regia*), Lotus (*Nelumbo nucifera*), Daisy (*Bellis erennis*), Sun Flower (*Helianthus annus*), *Dahelia sp.* and Aparajita (*Clitoria ternatea*).The eighteenth painting shows Copper Rod (*Peltophorum pterocarpum*), the blue coloured beautiful Aparajita (*Clitoria ternatea*), *Amaaryllis sp., Purple* opium (*Papaver somniferum*) and purple climber rose (*Rosa sp.*).The nineteenth painting shows Blue Iris (*Iris sibrica*), Daffodil (*Narcissus poeticus*), Chamomile flower (*Matricaria chamomilla*), Dutch Iris (*Iris hollandica*), Poppy (*Papaver rhoeas*), Gold Mohar (*Delonix regia*), Daisy (*Bellis erennis*) and Tulips (*Tulipa sp.*).The twentieth painting shows Passion Flower (*Passiflora incarnata*) The twenty-first painting shows rose ringed Parakeet (*Psittacula Krameri*) is sitting amidst

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the Purple rose Garden climber (*Rosa sp*). The twenty-second painting shows Dutch Iris (*Iris hollandica*), Copper Rod (*Peltophorum pterocarpum*) and Columbine (*Aquilegia sp.*).The twenty-third painting shows Dragonfly, Lotus seeds (*Nelumbo nucifer*), Copper Rod (*Peltophorum pterocarpum*), Purple climber rose (*Rosa Sp*) and Gold Mohar (*Delonix regia*).The twenty-fourth painting shows A Peacock and a Peahen The twenty-fifth painting shows Moths Delphinium (*Delphinium elatum*) and Borage flowers (*Borage officinalis*).The twenty-sixth painting shows Golden Oriole (*Oriolus oriolus*).



Fig no. 323: Back side of the painting, depicting different flora and fauna. Delhi School. (Accession no. - 49.46/1)

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Fig no. 324: Back side of the painting, depicting different flora and fauna. Delhi School. (Accession no. - 49.46/2)

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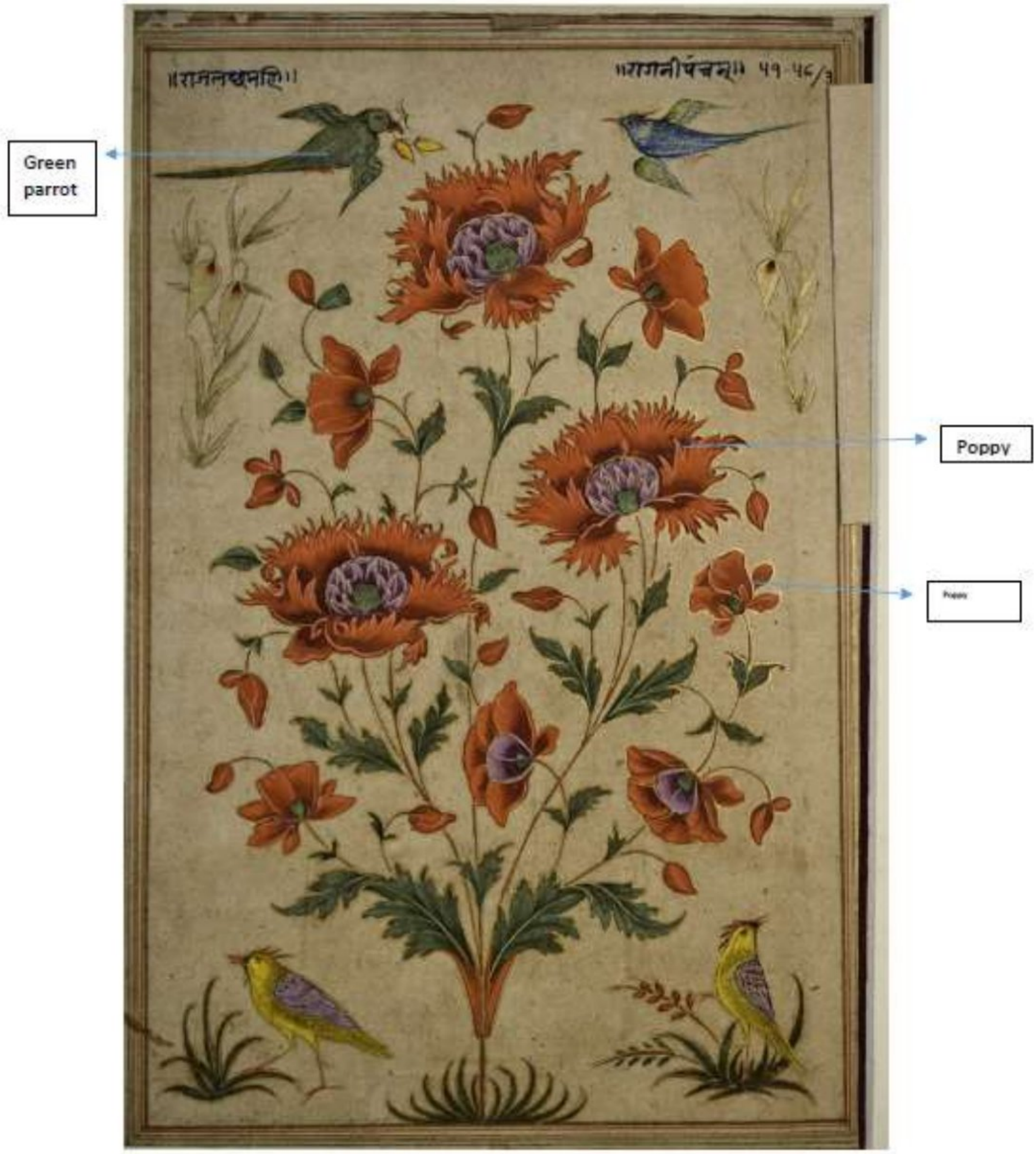

Fig no. 325: Back side of the painting, depicting different flora and fauna. Delhi School. (Accession no. - 49.46/3)

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Fig no. 326: Back side of the painting, depicting different flora and fauna. Delhi School. (Accession no. - 49.46/4)

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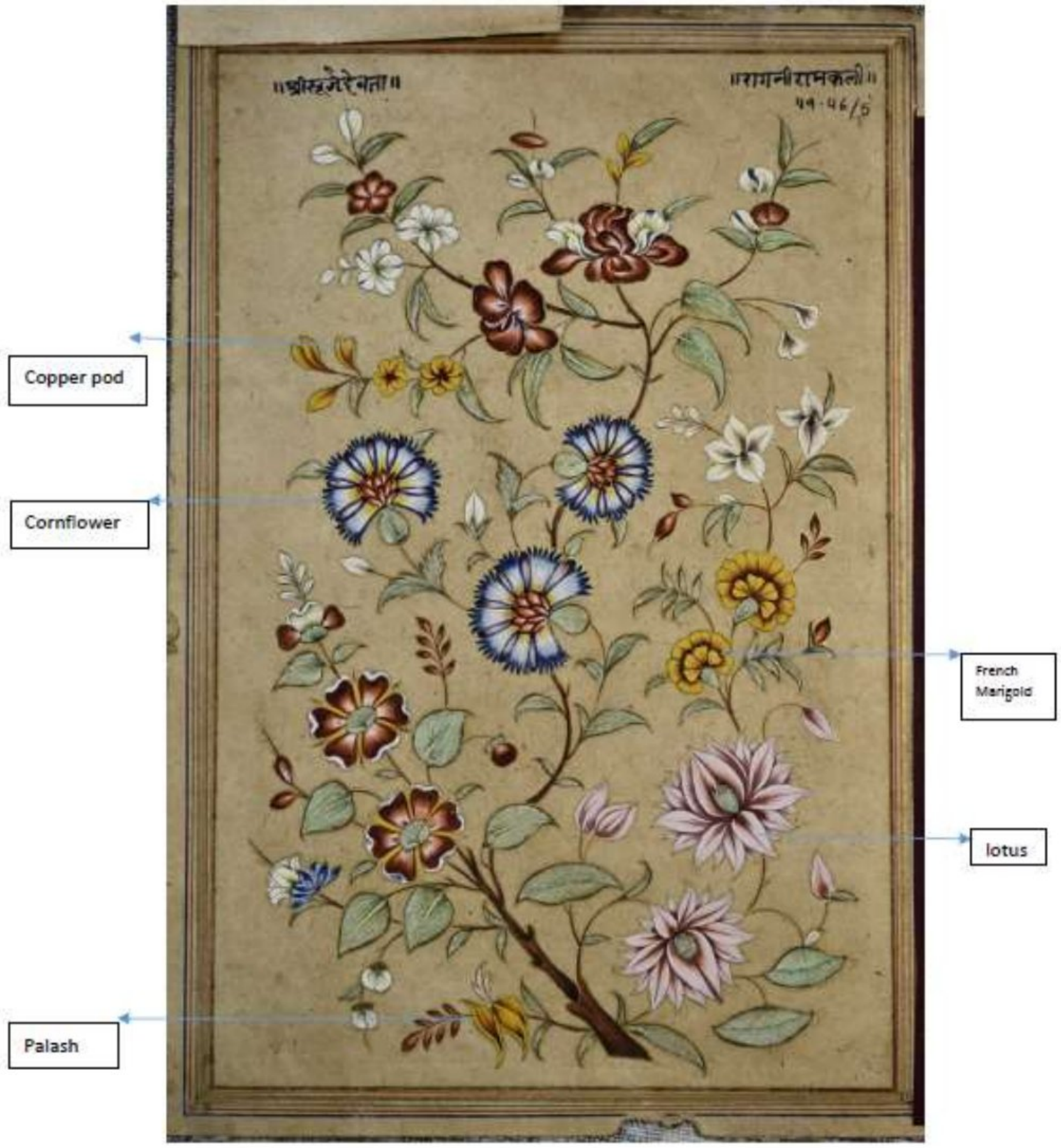

Fig no. 327: Back side of the painting, depicting different flora and fauna. Delhi School. (Accession no. - 49.46/5)

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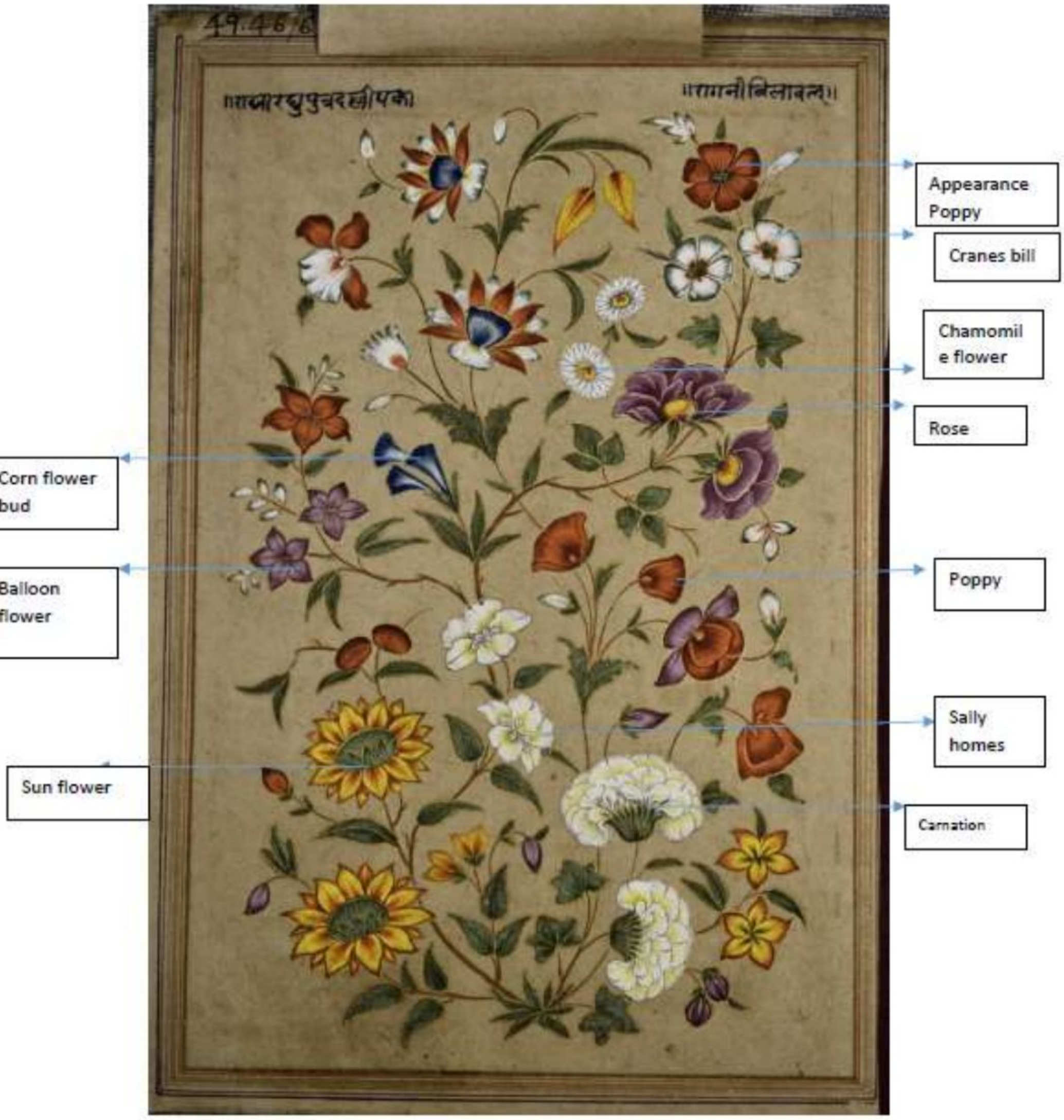

Fig no. 328: Back side of the painting, depicting different flora and fauna. Delhi School. (Accession no. - 49.46/6)

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Fig no. 329: Back side of the painting, depicting different flora and fauna. Delhi School. (Accession no. - 49.46/9)

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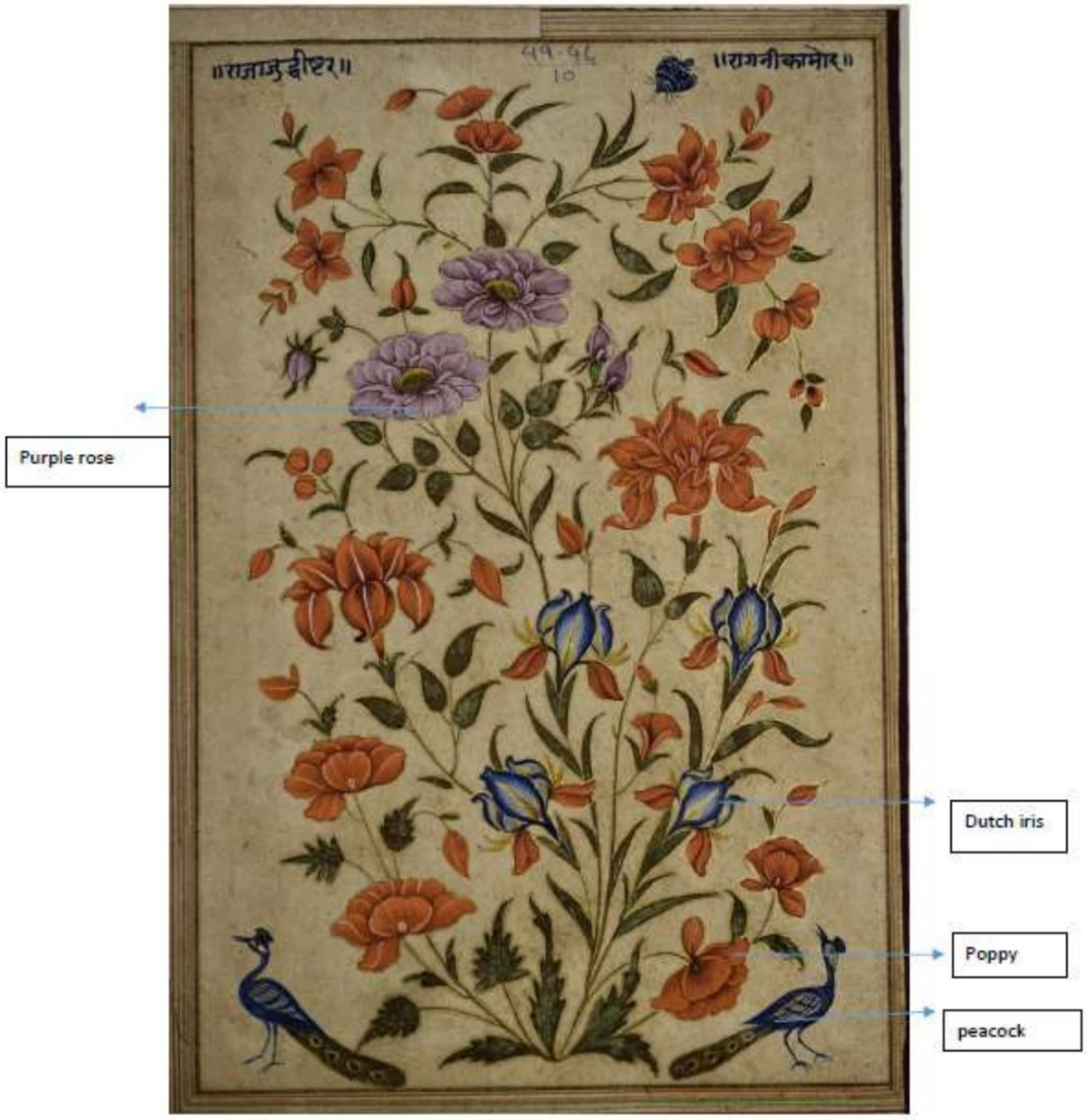

Fig no. 330: Back side of the painting, depicting different flora and fauna. Delhi School. (Accession no. - 49.46/10)

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Fig no. 331: Back side of the painting, depicting different flora and fauna. Delhi School. (Accession no. - 49.46/11)

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Fig no. 332: Back side of the painting, depicting different flora and fauna. Delhi School. (Accession no. - 49.46/12)

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Fig no. 333: Back side of the painting, depicting different flora and fauna. Delhi School. (Accession no. - 49.46/13)

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Fig no. 334: Back side of the painting, depicting different flora and fauna. Delhi School. (Accession no. - 49.46/14)

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Fig no. 335: Back side of the painting, depicting different flora and fauna. Delhi School. (Accession no. - 49.46/15)

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Fig no. 336: Back side of the painting, depicting different flora and fauna. Delhi School. (Accession no. - 49.46/17)

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Fig no. 337: Back side of the painting, depicting different flora and fauna. Delhi School. (Accession no. - 49.46/18)

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Fig no. 338: Back side of the painting, depicting different flora and fauna. Delhi School. (Accession no. - 49.46/19)

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Fig no. 339: Back side of the painting, depicting different flora and fauna. Delhi School. (Accession no. - 49.46/20)

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Fig no. 340: Back side of the painting, depicting different flora and fauna. Delhi School. (Accession no. - 49.46/21)

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Fig no. 341: Back side of the painting, depicting different flora and fauna. Delhi School. (Accession no. - 49.46/22)

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Fig no. 342: Back side of the painting, depicting different flora and fauna. Delhi School. (Accession no. - 49.46/23)

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Fig no. 343: Back side of the painting, depicting different flora and fauna. Delhi School. (Accession no. - 49.46/24)

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Fig no. 344: Back side of the painting, depicting different flora and fauna. Delhi School. (Accession no. - 49.46/25)

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Fig no. 345: Back side of the painting, depicting different flora and fauna. Delhi School. (Accession no. - 49.46/26)

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Fig no. 346: Back side of the painting, depicting different flora and fauna. Delhi School. (Accession no. - 49.46/27)

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Fig no. 347: Back side of the painting, depicting different flora and fauna. Delhi School. (Accession no. - 49.46/28)

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1.12. Calligraphy

This collection in state museum has 37 Caligraphic artworks. 34 pieces are in Persian language and Nasta◎līq script and one is in Arabic language and Nasta◎līq script. Two are in Arabic language and Thuluth script.



Fig no. 348: Calligraphy on the backside of the painting

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Fig no. 349: Calligraphy on the left and right side of the image of Darashikoh and Saint Sarmad, *Surah Al-Ma'idah*, verse 55 of Quran, Deccan School (Accession no. - 56.389)



Fig no. 350: calligraphic art by Abdul Latif in Arabic language and Thuluth script. Mughal School (Accession no. - 56.23)

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1.13. Erotic miniature paintings

There are nine erotic paintings (Fig no. 351) in this collection of State Museum, Lucknow. These paintings were specially commissioned by kings and nobles and was probably used privately.



Fig no. 351: Erotic scene showing three ladies. Jaipur School (Accession no. - 48.11)

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Fig no. 352: Four pairs of copulating animals, Mughal School. (Accession no. - 92.30)

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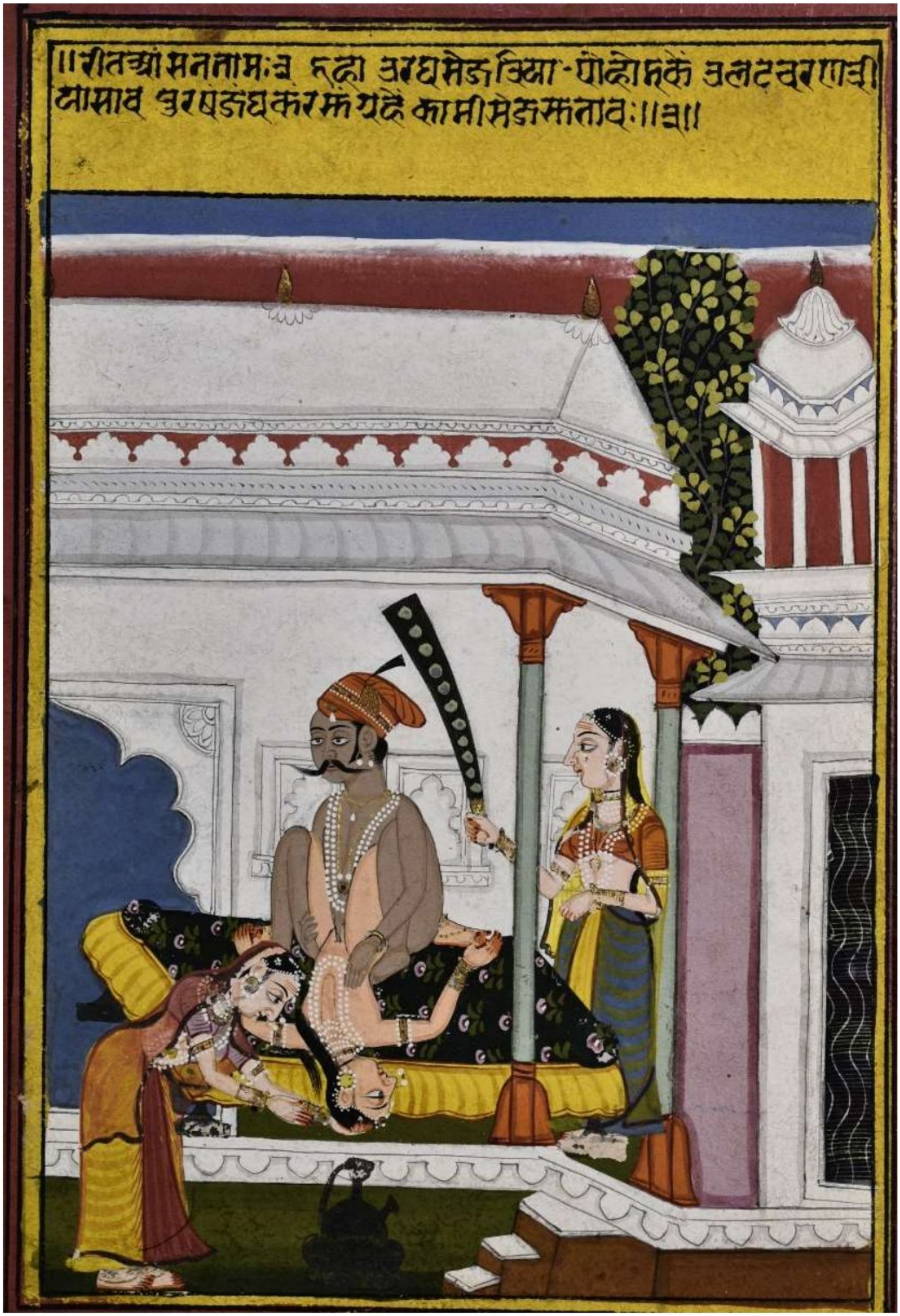

Fig no. 353: Erotic scene, Mewar School.(Accession no. - 60.50/1)

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Fig no. 354: Erotic scene, Mewar School.(Accession no. - 60.50/2)

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Fig no. 355: Erotic scene, Mewar School.(Accession no. - 60.50/3)

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Fig no. 356: Erotic scene, Mewar School.(Accession no. - 60.50/4)

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Fig no. 357: Erotic scene, Mewar School.(Accession no. - 60.50/5)

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Fig no. 358: Erotic scene, Mewar School.(Accession no. - 60.50/6)

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Fig no. 359: Erotic scene, Mewar School.(Accession no. - 60.50/7)

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1.14. Daily life depicted in miniature paintings

Many paintings show day to day activities of the period they were created. Every painting is unique and show some activity. Infact if we want to know the life of some period we should minutely examine each and every painting. This collection is very large so this is not possible. Only a few examples are being given here. The first painting shows a winged man riding a composite mythical animal. The second painting shows a woman taking bath. The third painting shows a farmer carrying a plough. The fourth painting the scene of an *akhada* (wrestling area). The fifth painting shows two wrestlers fighting with each other. The sixth painting shows a nobleman seated in a open palki carried by two men. The seventh painting shows a hunting scene.The eighth painting shows a yogini.



Fig no. 360: A winged man riding a composite mythical animal, Bikaner School. (Accession no. – 58.36)

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Fig no. 361: A woman taking bath. Jaipur School. (Accession no. - 48.10)

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Fig no. 362: A farmer carrying a plough, Mankot School. (Accession no. - 62.90)

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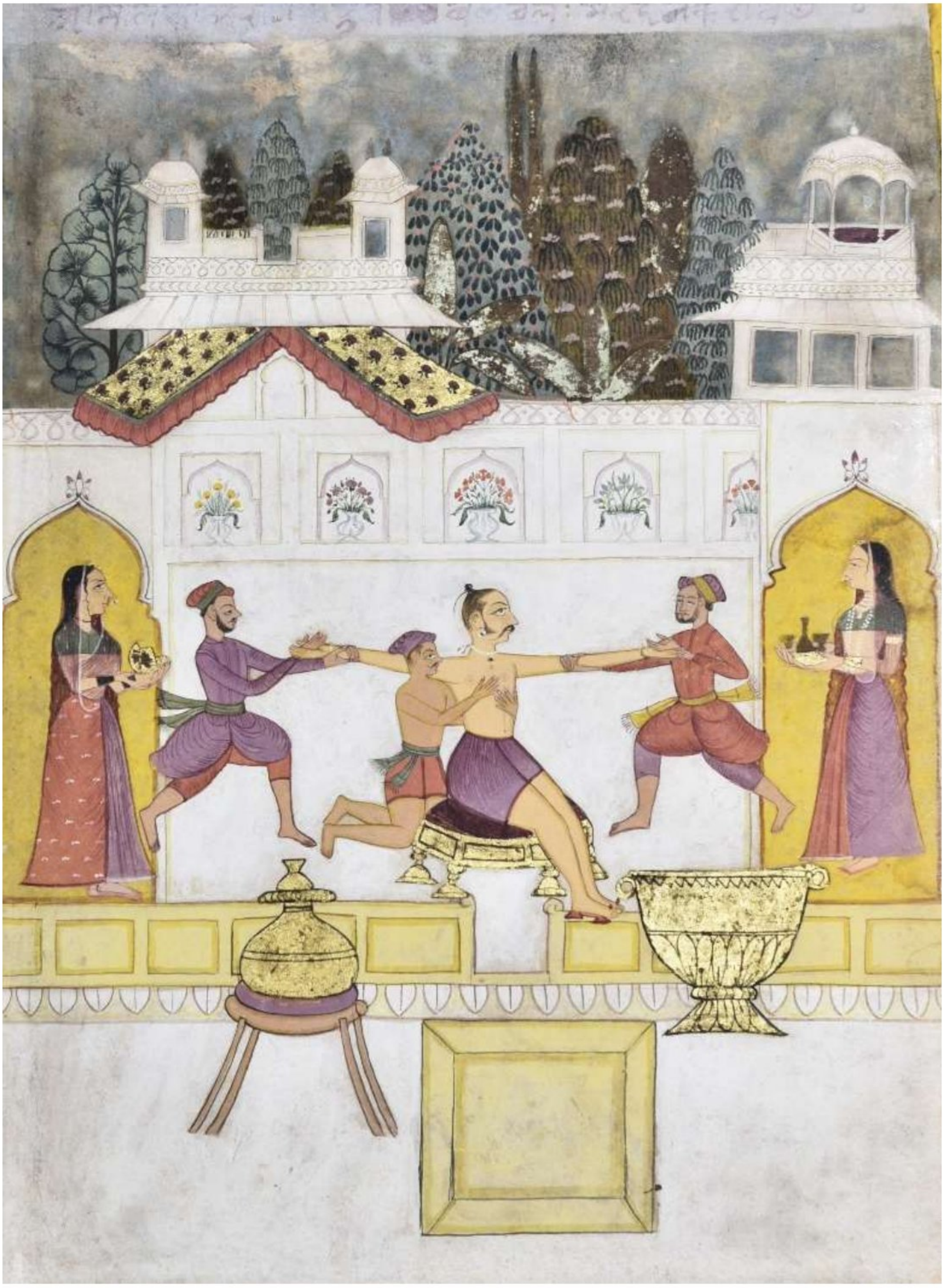

Fig no. 363: A man being massaged by three masseurs, Rajasthan School. (Accession no. - 63.222)

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Fig no. 364: Wrestling and exercises in Akhada. Bikaner School. (Accession no. - 57.68)

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Fig no. 365: a nobleman seated in a open palki, Rajasthan School. (Accession no. - 63.239)

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Fig no. 366: A man hunting a boar and a blackbuck, Sikh School. (Accession no. - 62.43)

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Fig no. 367: Yogini, Rajashthani School. (Accession no. - 56.368)

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2. Catalogue of paintings

We have taken up 876 paintings for this study. The various subjects which are covered by paintings have been dealt with in greate details in the introduction. We have separated the paintings according to the schools. Within the school the paintings have been described in the following order : Portrait of Kings/princes/princesses and noblemen, Religious figures, Miniature paintings in manuscripts, *Ragas* and *Raginis*, *Nayika Bheda*, *Barahmasa*, Mythological scenes, Flora and fauna, Calligraphy, Erotic miniature paintings and Daily life scenes. Whenever some category is missing, we will simply skip that category and go to the next category.

2.1. Catalogue of paintings of Banaras School:

Following is the catalogue of 8 paintings of Banaras School.

2.1.1. Religious figures:

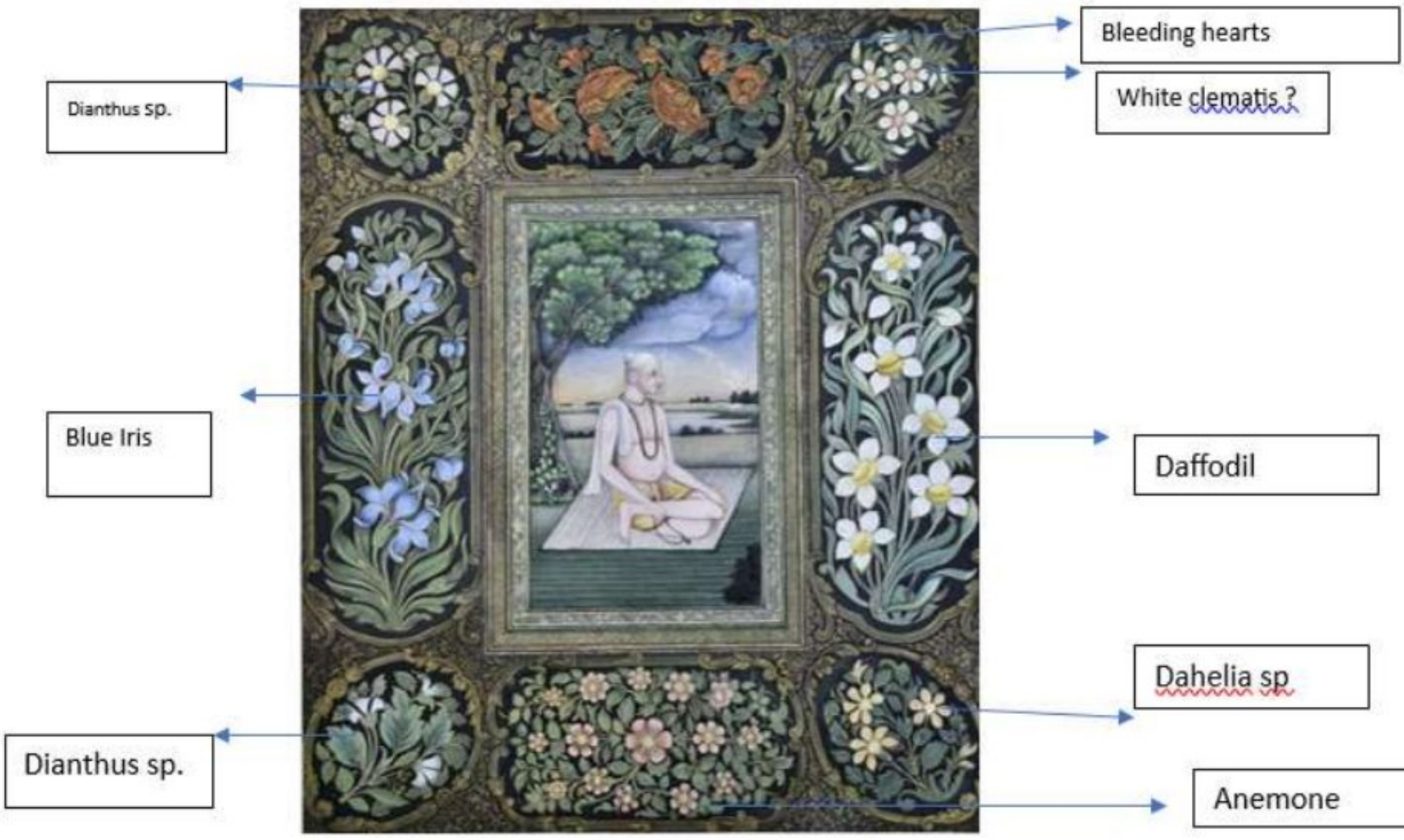

Fig no. 368: Tulsidas (Fig no. 118)

Accession no. - 41.12

School - Banaras

Period - 19th – 20th Century AD

Description - This painting shows the image of Tulsidas sitting under a tree, clouds and a river are shown in the background. It is day time. The Painting is decorated with wide floral border representing various floral species like Bleeding Hearts (*Heliopsis helianthoides*), Anemone *(Anemone coronaria)*, white Clematis (?), two species of *Diaanthus*, Blue Iris *(Iris versicolor)*, Daffodil *(Narcissus poeticus)* and a light yellow *Dahelia sp.*

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2.1.2. Mythological scenes:

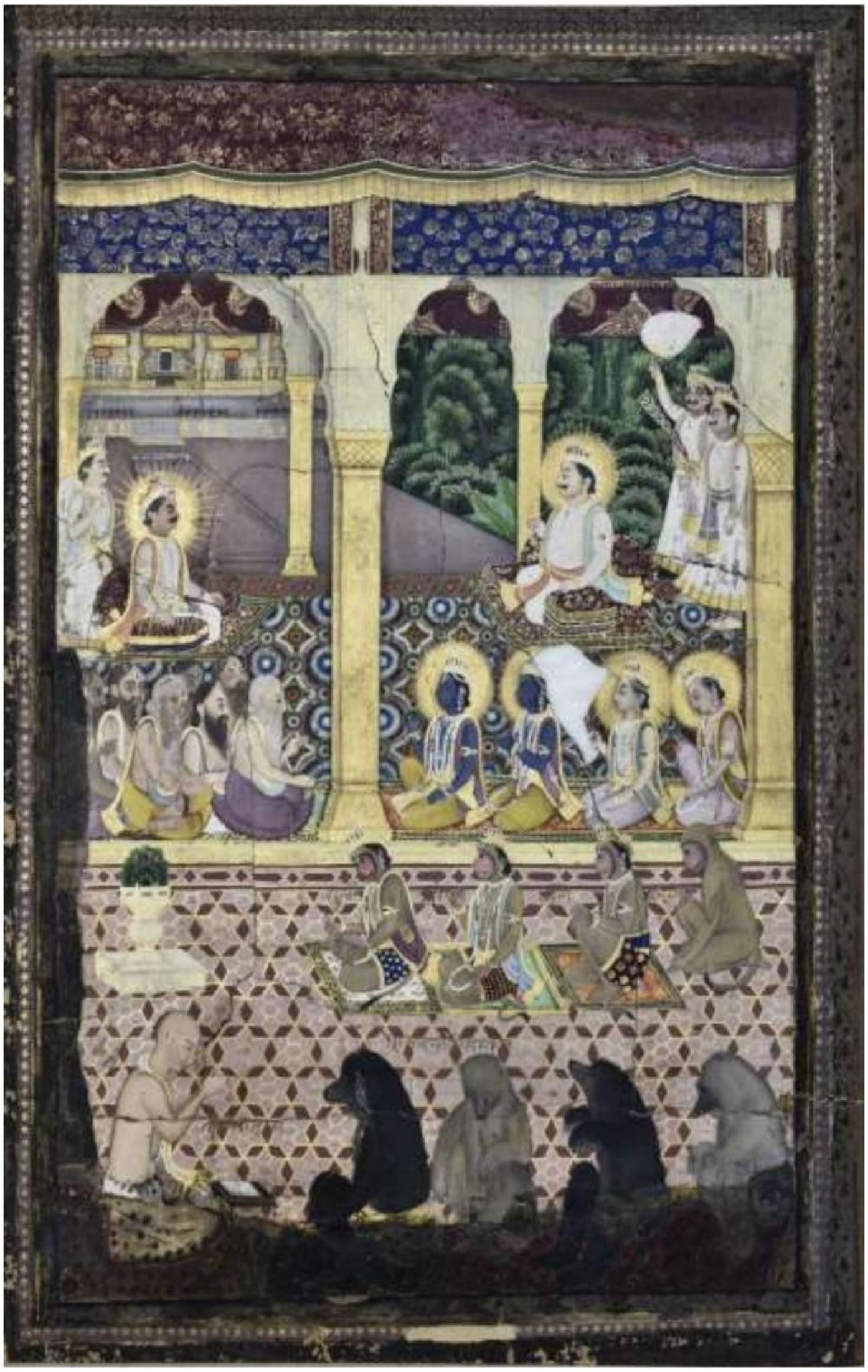

Fig no. 369: Characters from *Rāmāyana* (Fig no. 283)

Accession no.	-	44.42
School	-	Banaras
Period	-	Early 20th Century AD
Description	-	This miniature painting shows characters from Ramayana, including Tulsidas the author of Ram Charitra Manas. The first line shows Raja Janak on the left side and Raja Dashrat on the right side inside a court room. Raja Janak has one male attendant standing behind and Raja Dashrat has two male attendants standing behind him. Palace can be seen

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beyond the court room. On the near side are shown Ram, Lakshman, Bharat and Shatrughna on the right side and and seven Rishis on the left side. The three persons sitting in the front are probably Vashishtha, Vishwamitra and Valmiki. Just outside the hall sit Sugriva, Angad, Nal and Hanuman from left to right facing a planter containing a plant. In the front line sit four bears facing left and appear to be the team of Jamvant. Tulsidas is shown sitting in the lower left corner and facing right.

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Fig no. 370: Events leading to Ram meeting Sugreev (Fig no. 46)

Accession no.	-	76.65
School	-	Banaras
Period	-	20th Century AD
Description	-	This miniature painting shows three events. Near the lower left corner are shown Ram and Lakshman meeting Narad. On the middle right side, the meeting with Hanuman is shown. At the top Ram and Lakshman are being honoured by Sugriva. The congrigation of monkeys and bears is witnessing the event.

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Fig no. 371: Ram, Sita and Lakshman leaving Ayodhya for *vanavas* (Fig no. 180)

Accession no. - 78.26

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School - Banaras

Period - 1850 AD

Description - This miniature painting shows Ram, Sita and Lakshman leaving Ayodhya and going to the forest on a chariot. The ladies and men of Ayodhya are giving farewell to them. City is shown in the background surrounded by a high wall. The location of this event is outside the main gate of the city. The two lines at the top and bottom read as follows:

1. "चढ़ाए॥ चढ़ि रथ सिय सहित दोउ भाई॥ चले हृदय अ"
2. "वधि सिरु नाई॥ चलत राम लखि अवध अनाथ॥ विकल"

1. *"Chaḍhāe॥ chaḍhi ratha Siya sahita dou bhāī॥ chale hṛdaya "*

2. *"vadhi siru nāī॥ chalata Rāma lakhi Avadha anātha॥ vikal"*

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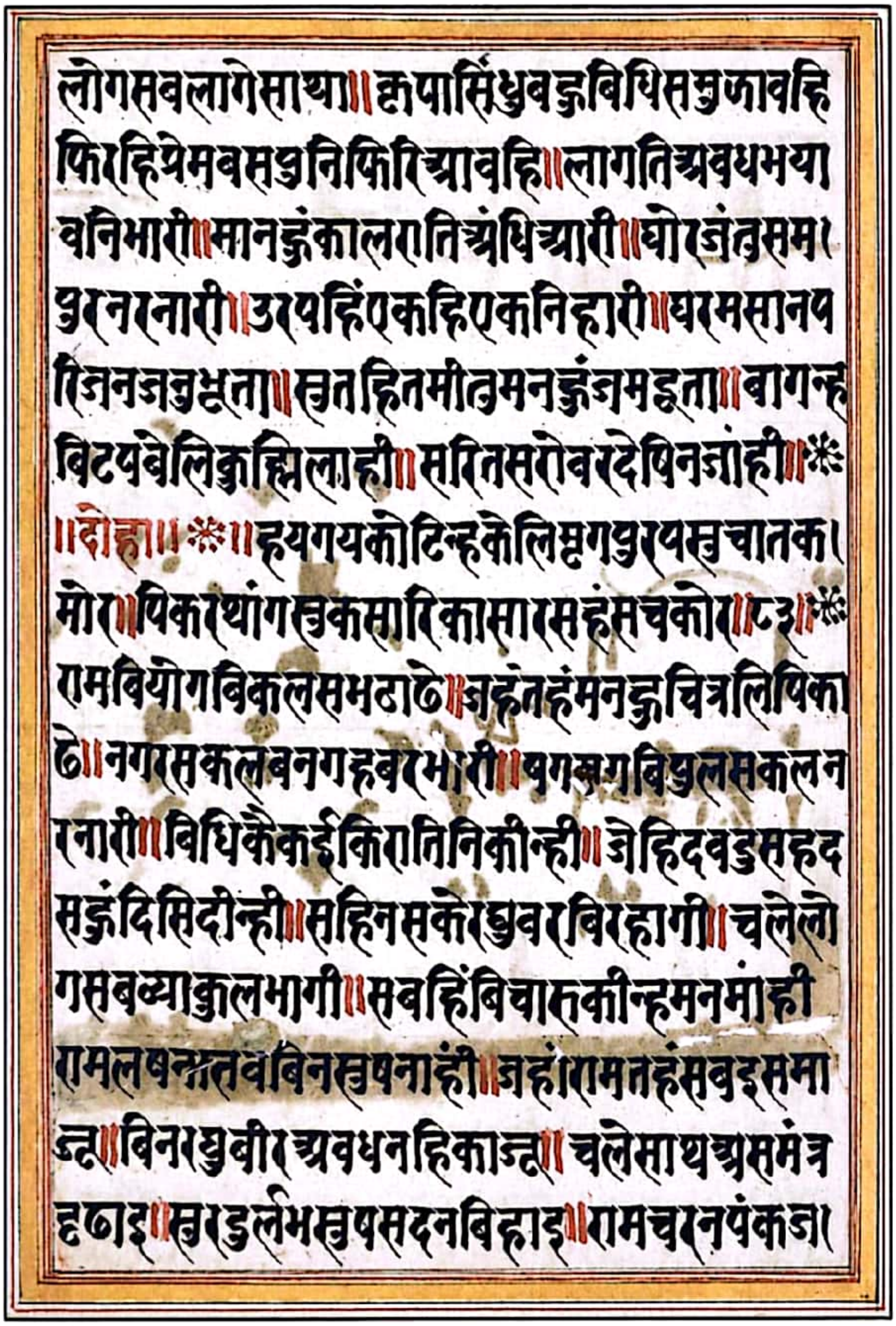

लोगसबलागेसाथा॥ कृपासिंधुबहुबिधिसमुझावहि
फिरहिप्रेमबसपुनिफिरिआवहि॥ लागतिअवधभया
बनिभारी॥ मानहुंकालरातिअंधिआरी॥ घोरजंतुसम
पुरनरनारी॥ डरपहिंएकहिंएकनिहारी॥ घरमसानप
रिजनजनुझुना॥ सुतहितमीतुमनहुंजमदूता॥ बागन्ह
बिटपबेलिकुम्हिलाही॥ सरितसरोवरदेखिनजाही॥
॥दोहा॥ ॥ हयगयकोटिन्हकेलिमृगपुरपसुचातक।
मोरपिकरथांगसुकसारिकासारसहंसचकोर॥८३॥
रामबियोगबिकलसबठाढे॥ जहंतहंमनहुंचित्रलिखिका
ढे॥ नगरसकलबनगहबरभारी॥ खगमृगबिपुलसकलन
रनारी॥ बिधिकैकईकिरातिनिकीन्ही॥ जेहिदवडुसहद
सहंदिसिदीन्ही॥ सहिनसकेरघुबरबिरहागी॥ चलेलो
गसबब्याकुलभागी॥ सबहिंबिचारुकीन्हमनमांही
रामलषनसीतबिनसुषनाहीं॥ जहंरामतहंसबदुसमा
ज्हू॥ बिनरघुबीरअवधनहिकाज्हू॥ चलेसाथअसमंत्र
हठाइ॥ सुरडुर्लभसुषसदनबिहाइ॥ रामचरनपंकज।

Fig no. 372: verse from *Ramcharitmanas, Ayodhya Kānda* (Fig no. 181)

Accession no. - 78.26

Description - This verse is from *Ramcharitmanas, Ayodhya Kānda* -

1. *" Log sab lāge sāthā ॥ Kṛpā Sindhu bahubidhi samujhāvahi*
2. *firahi prem bas puni phiri āvāhi ॥ Lāgati Avadh bhayā*

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3. *vānī bhārī ॥ Mānhu kāla rāti andhiyārī ॥ Ghora jantu sa*
4. *ma pur nara nārī ॥ Urapahiṃ ekahi ek nihārī ॥ Ghar masāna pa*
5. *rijana janu bhūtā ॥ Suta hita mītu mānahun yamadūtā ॥ Baganhā*
6. *bitapa belī kuhmilāhī ॥ Sarita sarovara dekhi na jāhī ॥*
7. *॥ Dohā ॥ Haya gaya koṭinha keli mṛga pura paśu chātaka*
8. *mora ॥ Pikarthāṅga suka sārikā sārasa hansa chakora ॥ 83 ॥*
9. *Rāma viyoga bikala sama thāḍheī ॥ Jahāṃ tahāṃ manahu citralikhi kaḍheī ॥*
10. *Nagara sakala bana gahabara bhārī ॥ Khaga mṛga vipula sakala nara nārī ॥*
11. *Bidhi Kaikeyī kirātini kīnhī ॥ Jehi hiḍa vadhahu dasahuṃ disi dīnhī ॥*
12. *Sahi na sakī Raghuvara birahāgī ॥ Chale lo -*
13. *ga saba vyākula bhāgī ॥ Sabahi vichāru kīnhi mana māhī ॥*
14. *Rāma Lakhan Siyā binu sukha nāhī ॥ Jahān Rāma tahān sabai samāju ॥*
15. *Binu Raghubīra Avadha nahi kāju ॥ Chale sātha asa mantra dṛḍhāī ॥*
16. *Sura durlabha sukha sadana bihāī ॥ Rāma charaṇa paṅkaja ॥ "*

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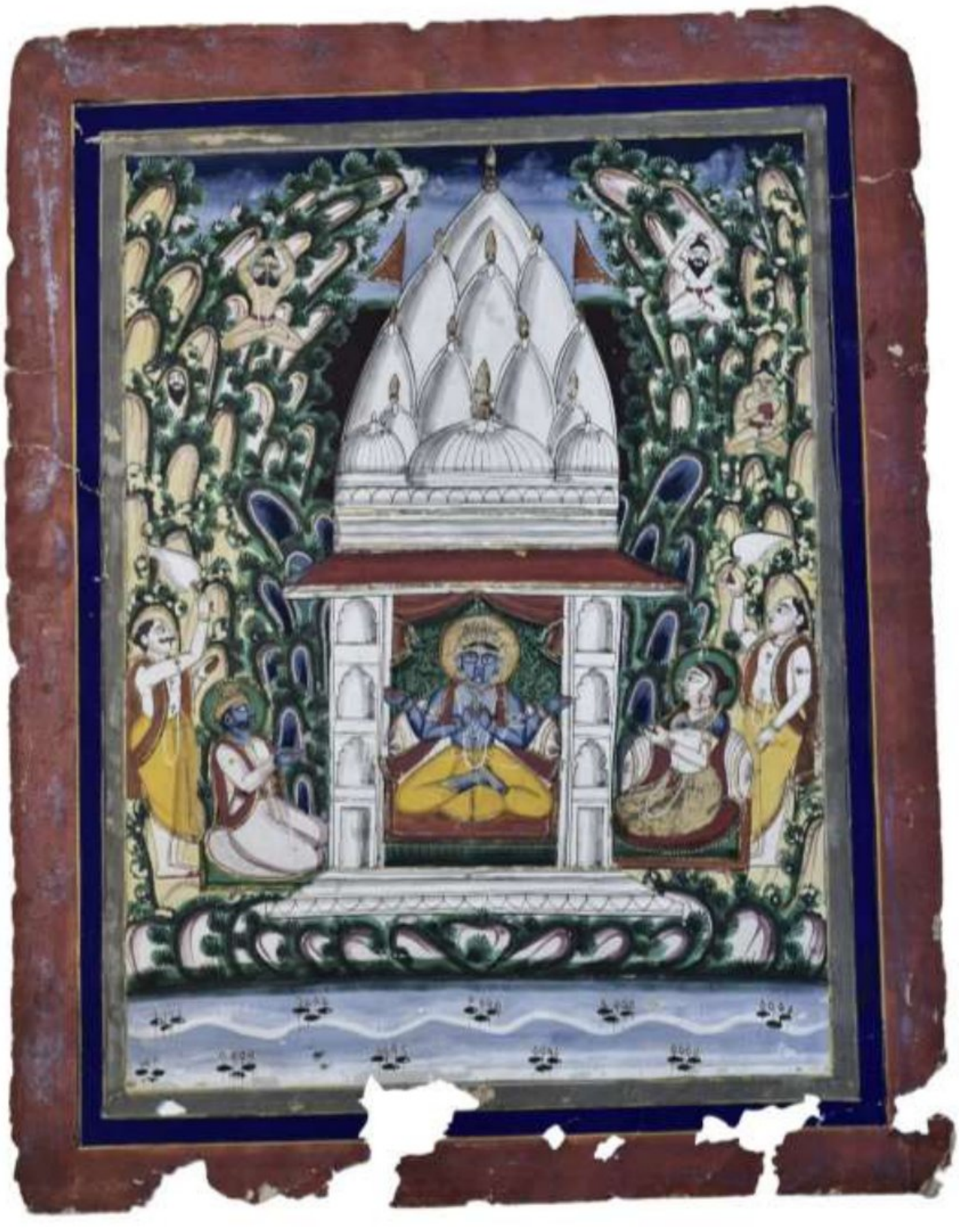

Fig no. 373: Four handed Vishnu

Accession no.	-	76.64
School	-	Banaras
Period	-	20th Century AD
Description	-	This painting shows a temple housing four handed Vishnu. He is being worshiped by a man sitting with folded hands on the left side and his wife sitting on the right side also with folded hands. There are two male attendants standing behind both of them, fanning them with chanwar. The hill ranges are shown in the background in which Rishis and Munis are doing penance.

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2.2. Catalogue of paintings of Basholi School:

Following is the catalogue of 9 paintings of Basholi School.

2.2.1. Portrait of Kings/princes/princesses and noblemen:



Fig no. 374: A Nobleman with an attendant, Basholi School.

Accession no.	-	62.74
School	-	Basholi
Period	-	1800 AD
Description	-	Miniature Painting shows nobleman, sitting on the carpet looking left and attended by a boy holding his sword in white sheath and shield with his right hand and fanning him with morchhchal with his left hand. Thick cusion is shown placed in the background.

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Fig no. 375: A nobleman smoking huqqa.

Accession no.	-	57.16
School	-	Basholi
Period	-	1775 AD
Description	-	A nobleman smoking huqqa and wearing a *khanjar* in his kamarband. He is seated on a carpet.

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2.2.2. Mythological scenes:



Fig no. 376: Kasyapa and Aditi seated on a carpet (Fig no. 16)

Accession no.	-	42.19
School	-	Basholi
Period	-	1760 AD
Description	-	This miniature painting shows Kasyapa and Aditi seated on a carpet having floral designs. Aditi was distress at the defeat of her sons Devas and requested Kashyap to tell her the way of relieving the condition of her sons. Kashyapa advice her to do *Payovrata* (milk fast) to please Vishnu. After she followed his advice, she was blessed with Vaman Avatar of Vishnu who defeated raja Bali and restrored the Devas to their former glory.

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Fig no. 377: ***Gajendramoksha***

Accession no.	-	34.250
School	-	Basholi
Period	-	1720 AD
Description	-	This painting shows *Gajendramoksha* scene in which the

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elephant caught by a serpent prays to Vishnu by pulling out lotus flowers and raising these in his trunk towards heaven. Four handed Vishnu holding *Sankha, chakra* and *gada* in his three hands immediately comes from *Swarga* mounted on *Garuna* and rescues elephant. Three other elephants are visible behind the main elephant. The two Rishis Agastya and Devala who cursed king Indradyumna and Gandharva Huhu to become Gaja and crocodile for showing disrespected to them in different circumstances are witnessing this event. Two gods are also standing on one leg on the lower right side with folded hands and witnessing this event. The top part shows Laxmi sitting inside her palace, two gods and Vishnu mounted on his vehicle leaving *swarga*.

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Fig no. 378: *Akrur* meeting *Kṛ ṣ ṇ a* and *Balram* (Fig no. 288)

Accession no.	-	30.233
School	-	Basholi
Period	-	1775 AD
Description	-	This minature painting shows *Akrur* reaching *Vrindavan* and inviting *Krishna* and *Balram* for *dhanuryagya* of *Kansha*, who had planned to get the two brothers killed in that event. The painting shows *Akrur* arriving in *rath* on the extreme left side. In the middle he is shown lying on the ground and on the right side, he is shown bowing to the two brothers. Four *gopies* are witnessing this scene from the window, two are standing in the door of another house and other four *gopies* are standing on the roof.

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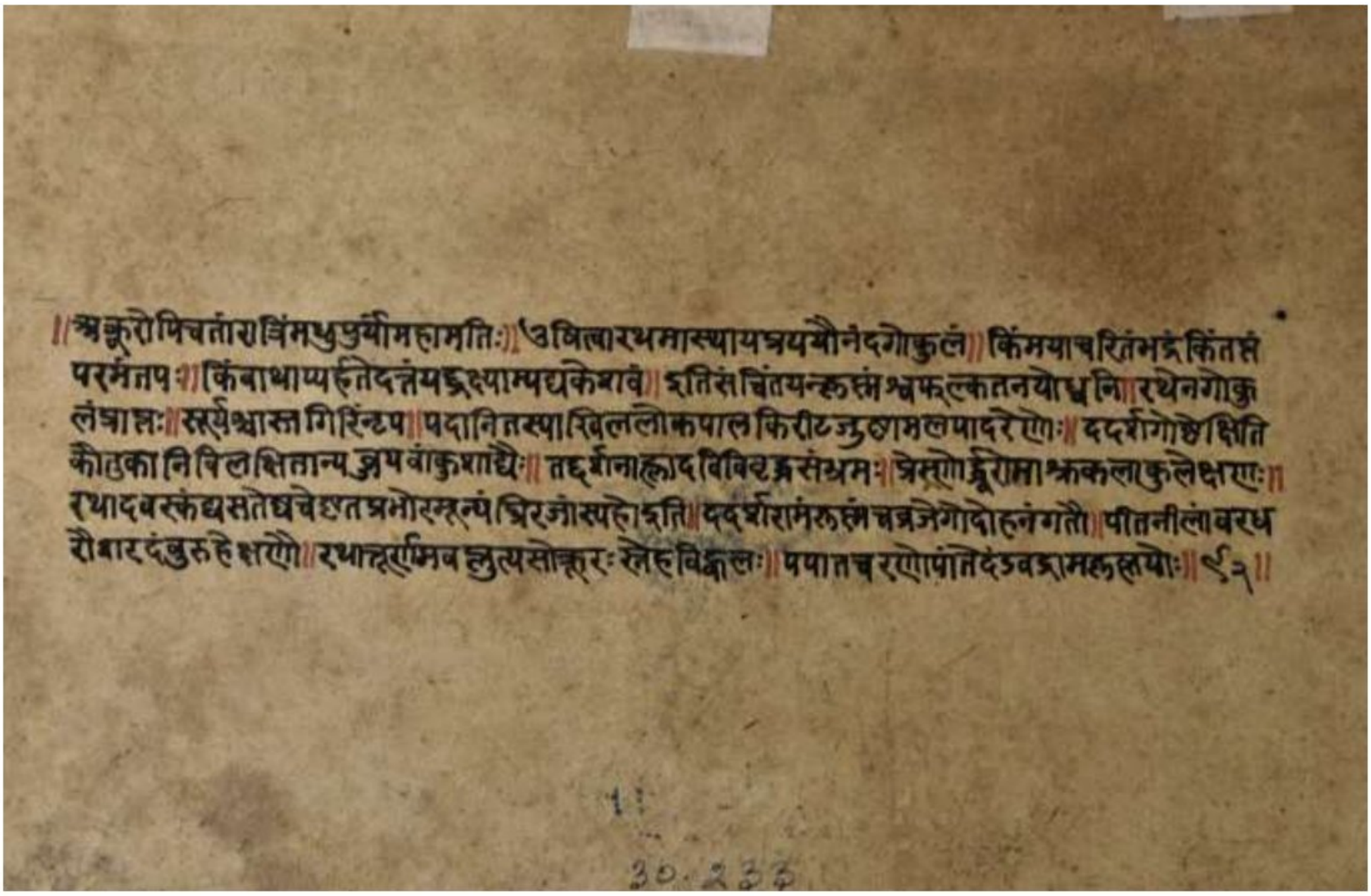

Fig no. 379: Backside of the above painting(Fig no. 289)

Accession no.	-	30.233
School	-	Basholi
Period	-	1775 AD
Description	-	Backside of the above painting.

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Fig no. 380: Kardama Rishi and his wife, marrying his daughters to nine Rishis (Fig no. 271)

Accession no.	-	30.230
School	-	Basholi
Period	-	1760 AD
Description	-	This minature painting shows Kardama Rishi seated on a hexagonal *chowki* and his wife Devahuti on ground on the left side. On the right side sit nine rishis and his nine daughters namely Kalā and Marīci, Anasūyā and Atri, Śraddhā and Aṅgiras, Havirbhū and Pulastya, Gati and Pulaha, Kriyā and Kratu, Khyāti and Bhṛgu, Arundhatī and Vasiṣṭha, Śānti and Atharvan. The couples are seated on the right side in two lines on undulating ground.

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Fig no. 381: Demons hiding in the clouds.

Accession no.	-	42.20 (B)
School	-	Basholi
Period	-	1750 AD
Description	-	This minature painting shows demons hiding in clouds.

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2.2.3. Daily life scenes :



Fig no. 382: Man feeding a blackbuck

Accession no.	-	60.29
School	-	Basholi
Period	-	1750 AD
Description	-	Man feeding a blackbuck, wearing white Jama, mauve coloured patka, white turban and pajama which is not visible. He is wearing red shoes. He is standing beneath a tree.

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2.3. Catalogue of paintings of Bikaner School:

Following is the catalogue of 64 paintings of Bikaner School.

2.3.1. Portrait of Kings/princes/princesses and noblemen



Fig no. 383: king of Bikaner, Anoop Singh (Fig no. 55)

Accession no.	-	56.370
School	-	Bikaner
Period	-	17th Century AD
Description	-	This miniature painting shows the portrait of Anup Singh 1638–1698). King of Bikaner.

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Fig no. 384: Prithvi Singh II (9 January 1762 – 13 April 1778) ruler of Jaipur, (Fig no. 53)

Accession no.	-	57.50
School	-	Bikarner
Period	-	1750 AD
Description	-	This miniature painting shows the portrait of Prithvi Singh sitting on chair with highback and covered with reddish-brown cloth, he is holding Bow in his left and an arrow in his right hand, wearing *Khanjar* in his belt. A male attendant is standing behind him, fanning him with his left hand and holding casket in his right hand. He is also wearing a *Khanjar*.

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Fig no. 385: Shambhuji(Fig no. 51)

Accession no.	-	57.79
School	-	Bikaner
Period	-	1750 AD
Description	-	This miniature painting shows the portrait of Shambhuji. He is holding a very long sword in his hands. A dagger is kept on his right side. He is sitting on a terrace.

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Fig no. 386: Fight between Rustam and Sohrab (Fig no. 49)

Accession no.	-	59.75
School	-	Bikaner
Period	-	1630 AD
Description	-	This miniature painting shows the fight between Sohrab and Rustam. The famous Persian warrior Sohrab is shown mounted on the horse on the left side and Rustam is shown on the right side. The two warriors are wearing central Asian dresses. Their shoes are long riding boots. The cover for bow is hanging from their left side and quiver is hanging from the right isde. The horses are armoured and the worriors are wearing metal handguards and helmets.

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Fig no. 387: Raja Swaroop Singh the king of Bikaner (Fig no. 52)

Accession no.	-	56.369
School	-	Bikaner
Period	-	17th Century AD
Description	-	This minature painting shows the portrait of Raja Swaroop Singh the king of Bikaner facing left. He is wearing Mughal dress and holding a sword on his left side.

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Fig no. 388: Rajput noble Shri Tudairam Ji (Fig no. 50)

Accession no.	-	65.78
School	-	Bikaner
Period	-	17th Century AD
Description	-	This minature painting shows a Rajput nobleman Shri Tudairam Ji holding a spear and wearing a long sword, a khanjar and traditional mughal attire.

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Fig no. 389: Raja Bhima ji Swaroop (Fig no. 54)

Accession no.	-	56.45
School	-	Bikaner
Period	-	1725 AD
Description	-	This sketch shows the portrait of Raja Bhima ji Swaroop.

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Fig no. 390: Mahraja Sujan Singh king of Bikaner (Fig no. 56)

Accession no.	-	60.298/13
School	-	Bikaner
Period	-	1730 AD
Description	-	This sketch of Mahraja Sujan Singh s/o Anoop Singh in standing posture, looking towards left. He is wearing Mughal dress. He is holding bow in his right hand and arrow in his left hand. Shield is hanging on his left side and long sword is hanging on his right.

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Fig no. 391: Sketch of a king in standing posture.

Accession no.	-	59.150/1
School	-	Bikaner
Period	-	Late 17th Century AD
Description	-	This shows half finished sketch of a king facing left, dressed in Mughal attire and holding a long straight sword. Another curved sword is hanging on him left side.

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2.3.2. Miniature paintings in manuscripts :



Fig no. 392: Jain muni seated on a *chowki* with two devotees (Fig no. 182)

Accession no.	-	57.136
School	-	Bikaner
Period	-	1775 AD
Description	-	This is an illustrated last page of *Valisama Kavyam.* It shows a Jain muni seated on a four legged *chowki* having a very large circular back attached to the seat and a *chhatra* at the top. Five snakes are shown on the corners, a priest is shown seated inside a pedestalled kiosk on the left side and a *grihastha* devotee, seated on a carpet on the left side. A hooded snake is lying in front of the right side. Four lines of the above mentioned *Kavya*.

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2.3.3. *Ragas* and *Raginis:*



Fig no. 393: Ragini Patamanjari w/o Deepak miniature painting (Fig no. 193)

Accession no.	-	62.17
School	-	Bikaner
Period	-	1709 AD
Description	-	This Ragini Patamanjari w/o Deepak miniature painting shows a lady sitting on a carpet, reclining on a very thick cusion, facing right in front of her living quarters, longing for her absent lover. An attendant is sitting in front of her in kneeling position and comforting her. The left side lady is holding a garland.

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Fig no. 394: Asavari Ragini w/o Sri Raga painting (Fig no. 218)

Accession no.	-	62.10
School	-	Bikaner
Period	-	1750 AD
Description	-	This Asavari Ragini w/o Sri Raga painting shows a leaf clead lady playing *been* seated on a raised platform, located in front of a cave. Eight serpents are moving towards her, crawling on the ground and four serpents are hanging from the surrounding trees and listening to the tune of *been*. A pond is shown in foreground at the bottom.

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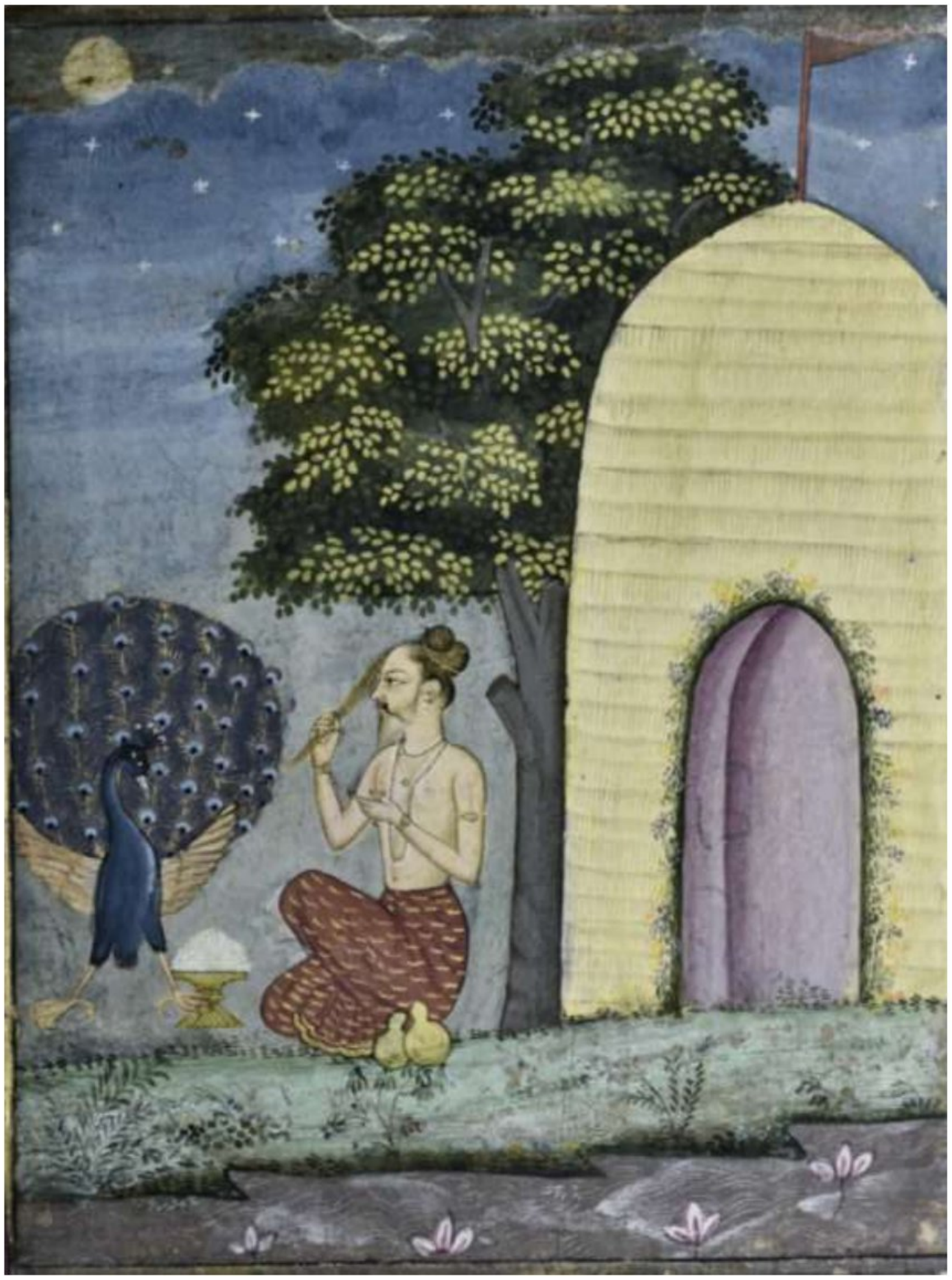

Fig no. 395: Ragini Malhar w/o Sri Raga miniature painting (Fig no. 219)

Accession no.	-	56.157
School	-	Bikaner
Period	-	1775 AD
Description	-	This Ragini Malhar w/o Sri Raga miniature painting shows an ascetic facing left seated in front of his hut, offering food to a dancing peacock. Two vessels called *tumbis* are kept on his left side. A pond can be seen in the foreground.

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Fig no. 396: Ragini Desi miniature painting

Accession no.	-	18.110
School	-	Bikaner
Period	-	1750 AD
Description	-	This Ragini Desi miniature painting shows the hero sleeping on the bed in the palace obviously after haeavy drinking session. Whereas *Nayika* is standing on the right side fully dressed wearing all ornaments and wants to make love to her husband. A female attendant is fanning the hero standing near the head of the bed on the left side. On the near side of the bed one can see the liquor flasks, cups, paan box and spitoon etc. Flowerbeds are shown in the foreground below the terrace of the palace.

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Fig no. 397: Ragini Bhairavi miniature painting

Accession no. - 57.67

School - Bikaner

Period - 1700 AD

Description - This Ragini Bhairavi miniature painting shows a lady worshipping *Shiva Linga* placed on a pedestal in front of her palace. She is kneeling with folded hands holding a lotus bud. She is attendant by two ladies. One of them is fanning her with *morchhal* and the other one is facingh right looking at a chowki, on which utensils have been kept. The title at the top of the painting shows Ragini Gujari Pratham but the depiction is that of Ragini Bhairavi.

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Fig no. 398: Ragini Desakha w/o Hindol miniature painting (Fig no. 364)

Accession no.	-	57.68
School	-	Bikaner
Period	-	1700 AD
Description	-	This Ragini Desakha w/o Hindol miniature painting shows two wrestlers fighting in the front. One wrestler hanging upside down on a mallakhamba in the middle and two wrestlers exercising with mugdar and weight on his right and left side.

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Fig no. 399: Ragini Bangal w/o Pancham miniature painting (Fig no. 217)

Accession no.	-	59.144
School	-	Bikaner
Period	-	1700 AD
Description	-	This Ragini Bangal w/o Pancham miniature painting shows a man clad only in dhoti seated on a chowki with a smaller chowki kept in front and a pouring vessel, plate and a cup are kept in the foreground. He is worshipping a leopard seated inside a small temple like structure. The platform in which this is being ennacted is located inside a palace garden with flowerbeds and a fountain in the background and a pool with lotus flowers in the foreground.

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Fig no. 400: Ragini Ramkali miniature painting

Accession no.	-	63.243
School	-	Bikaner
Period	-	19th Century AD
Description	-	This Ragini Ramkali miniature painting shows a *Nayika* seated on a chair, who has turned her head in aversion from her husband. Her husband is kneeling on the ground and asking for forgiveness for coming late. A female attendant is standing on the left side. This scene is being inacted on the terrace of the palace.

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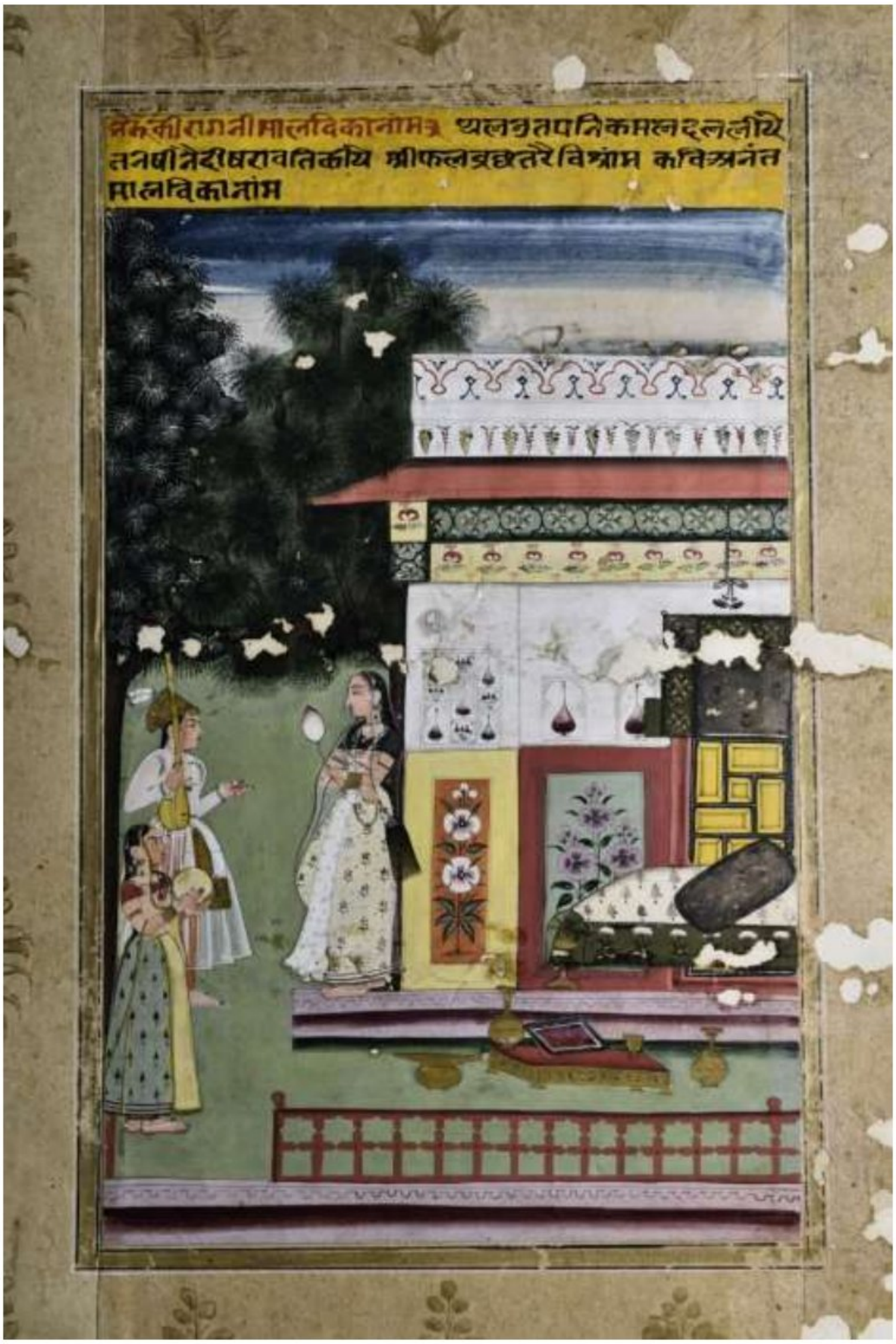

Fig no. 401: Ragini Malvika w/o Bhairava miniature painting (Fig no. 190)

Accession no.	-	57.64
School	-	Bikaner
Period	-	1700 AD
Description	-	This Ragini Malvika w/o Bhairava miniature painting shows heroine holding a large lotus bud in melancholic mood, reclining against the wall of her house. Two musicians with *dafli* and *sitar* are trying to cheer her up. The parapet of the terrace of the palace is visible in the foreground.

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Fig no. 402: Ragini Bilawal miniature painting (Fig no. 235)

Accession no.	-	63.220
School	-	Bikaner
Period	-	1700 AD
Description	-	This Ragini Bilawal miniature painting shows the heroine trying to wear ear ornament sitting in front of the palace. A maid servant is seated in front of her and showing her the mirror. The another maid servant is coming out of the palace is bringing some food. The flowerbeds can be seen in the foreground and background. A fountain is visible in the front.

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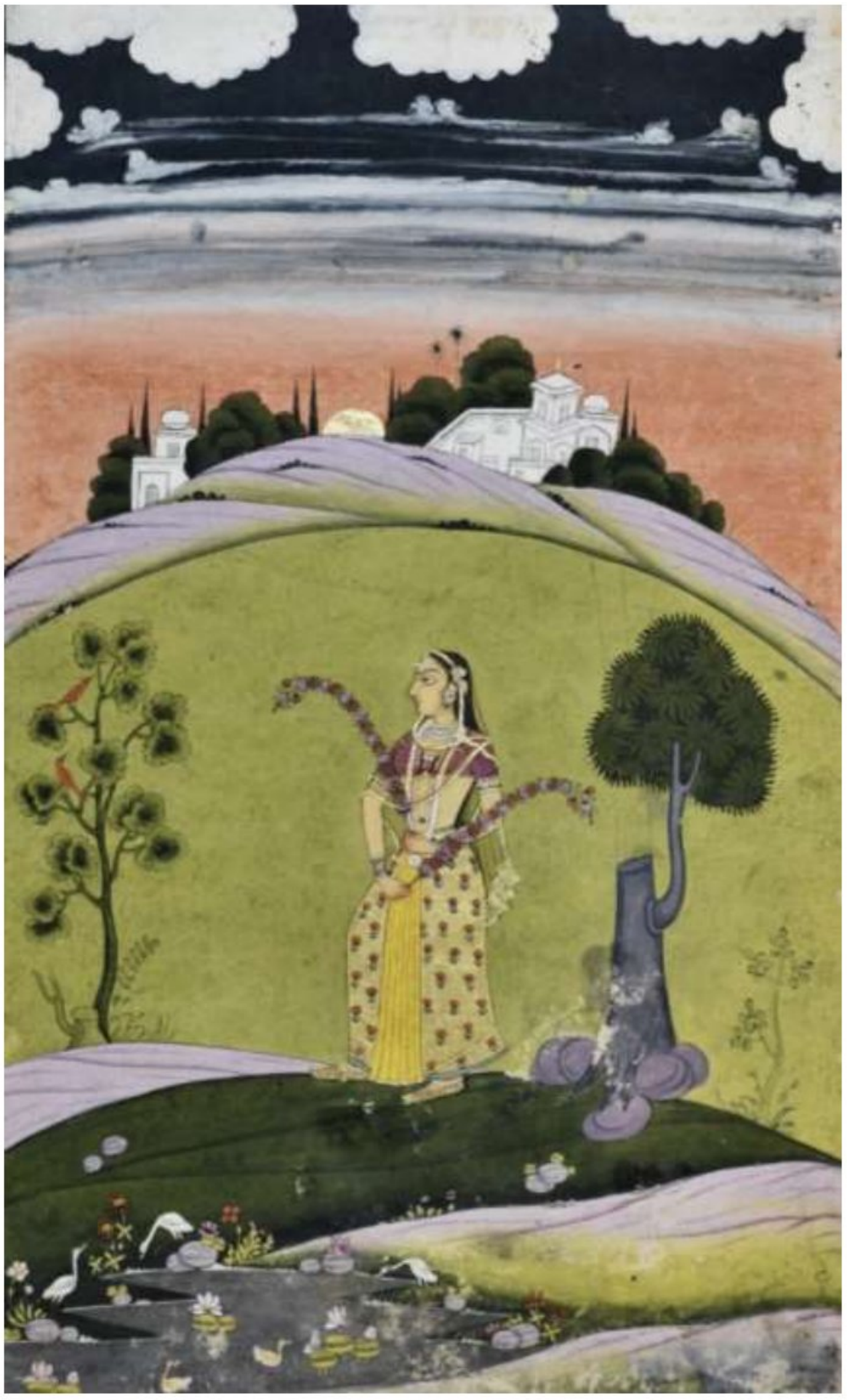

Fig no. 403: Ragini Sandhavi miniature painting (Fig no. 229)

Accession no.	-	63.218
School	-	Bikaner
Period	-	1700 AD
Description	-	This Ragini Sandhavi miniature painting shows a woman standing facing left, holding two sticks made of flowers . She is wearing long skirt, blouse and *odhni*. She is flanked by two trees. A pond with lotus plants and water birds can be seen in the foregroud. Buildings are visible in the background. The clouds are there in the sky.

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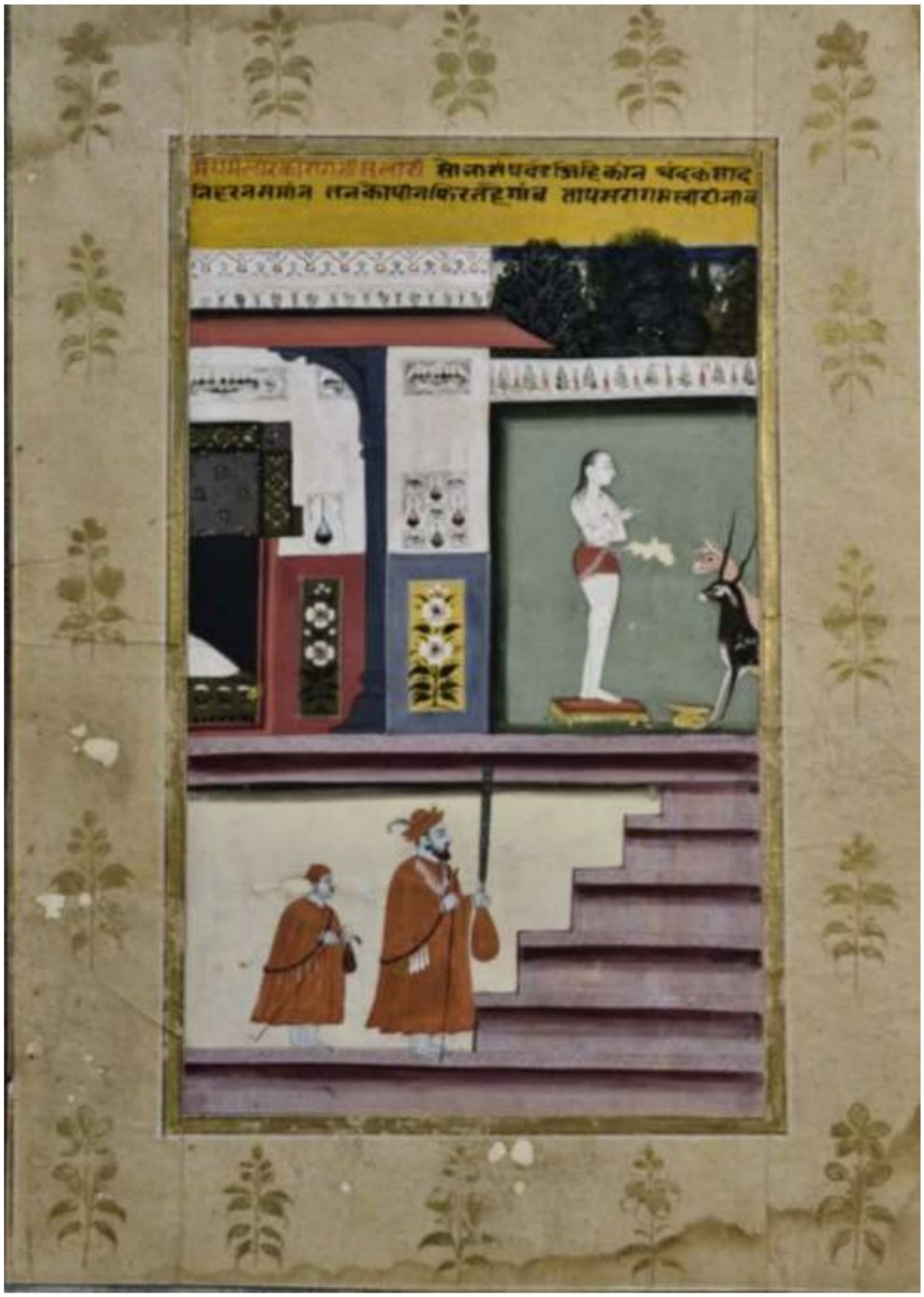

Fig no. 404: Ragini Malhari w/o Megha Malhar miniature painting (Fig no. 208)

Accession no.	-	57.66
School	-	Bikaner
Period	-	1700 AD
Description	-	This Ragini Malhari w/o Megha Malhar miniature painting shows a male clad in short dhoti facing right and communicating to a blackbuck and a deer. He is standing on a chowki placed on the terrace of his palace. A medicant stands below the platform accompanied by his deciple. The medicant is holding a *morchhal*.

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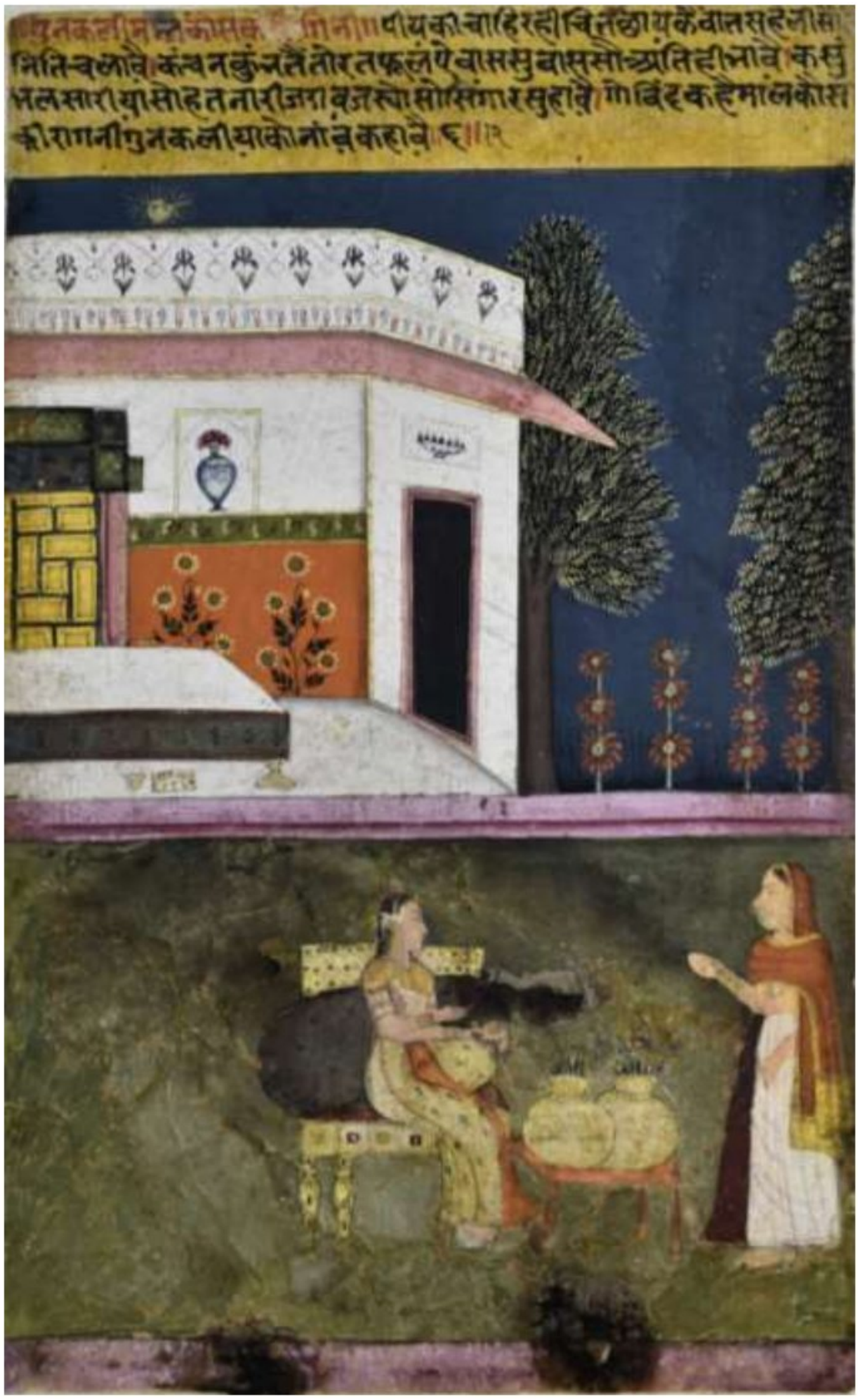

Fig no. 405: Gunkali Ragini w/o Malkaus miniature painting

Accession no.	-	62.16
School	-	Bikaner
Period	-	1750 AD
Description	-	This Gunkali Ragini w/o Malkaus miniature painting shows a lady sitting on a chair, facing right talking to another lady. Two large water vessels are kept in front of her. Her palace is visible, located on a high plinth on the upper left side. On the far upper right side, two flowering trees are also visible.

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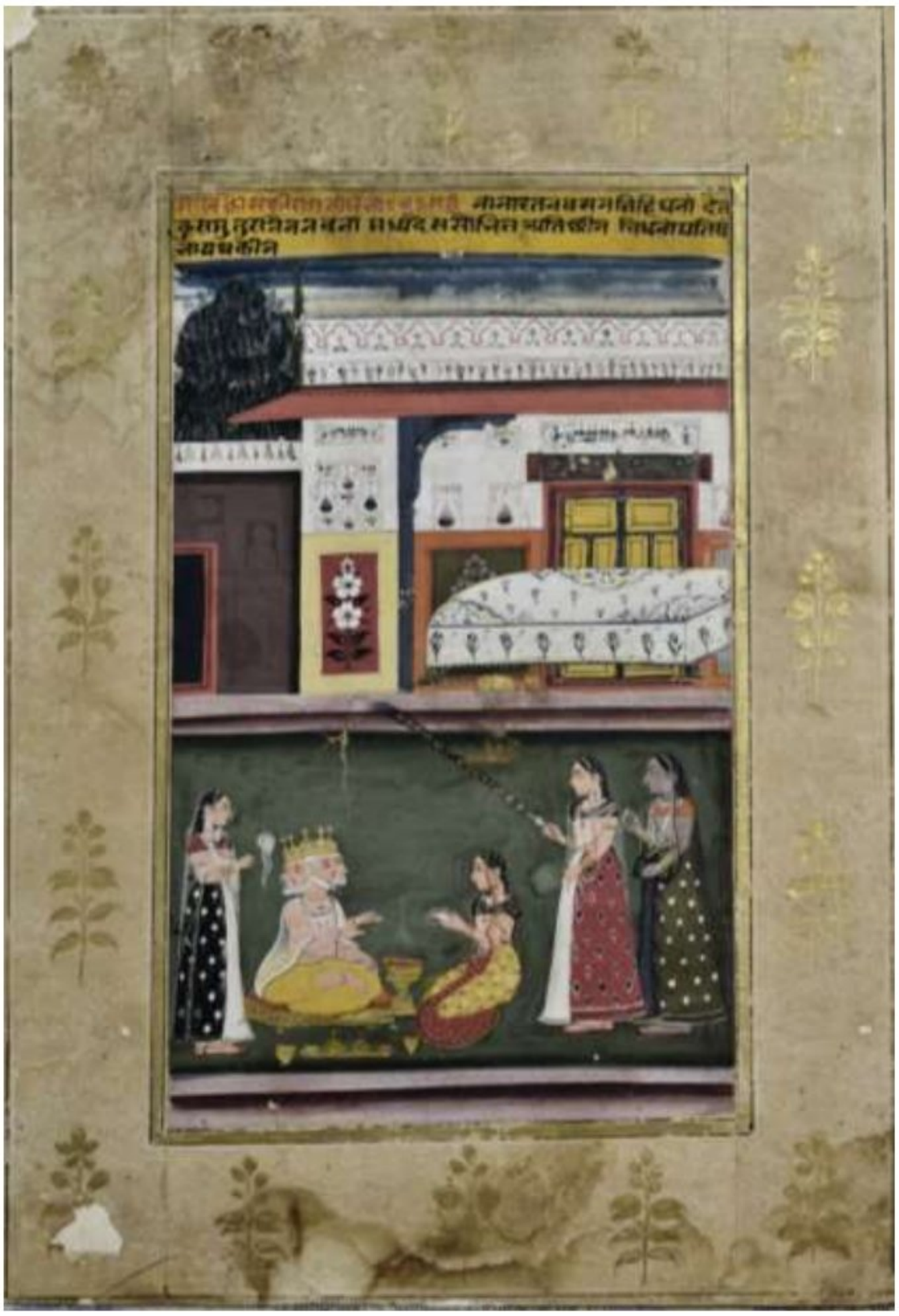

Fig no. 406: Ragini Khambavati miniature painting

Accession no. - 57.65

School - Amer

Period - 1700 AD

Description - This Ragini Khambavati miniature painting shows a lady facing left in kneeling posture in front of four headed Brahma seated on a square *chowki*. Two female attendants, one holding a long *morchhal* and another holding unidentifiable object, can be seen standing behind her, facing left. A female attendant facing right stands behind Brahma fanning him. The palace is visible, in the background.

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Fig no. 407: Asavari Ragini sketch

Accession no. - 59.150/2

School - Bikaner

Period - Late 17th Century AD

Description - This Asavari Ragini sketch shows a lady bearing the skirt of leaves. She is playing with two serpents and five other serpents are moving towards her. Two saras cranes are standing in a pond in the foreground. Two peacocks, one tiger and one cow are visible in the background.

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Fig no. 408: Kamodani Ragini w/o Megha Raga sketch (Fig no. 209)

Accession no.	-	59.150/4
School	-	Bikaner
Period	-	Late 17th Century AD
Description	-	This Kamodani Ragini w/o Megha Raga sketch shows an ascetic facing front meditating in front of his hut. He is seated on a tiger skin. A peacock stands on the right side.

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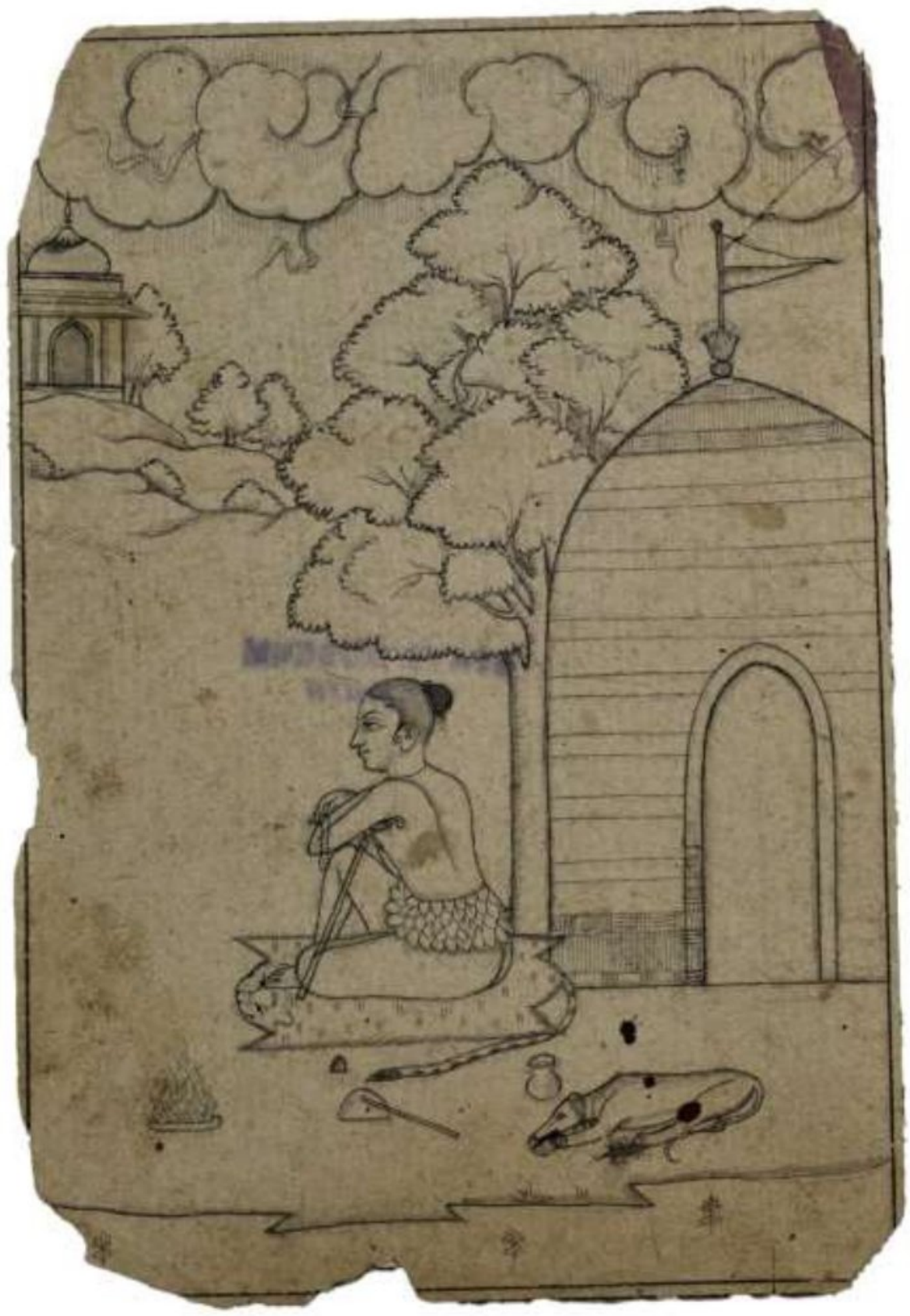

Fig no. 409: Gaura Malhar Ragini w/o Megha sketch (Fig no. 210)

Accession no.	-	59.150/5
School	-	Bikaner
Period	-	Late 17th Century AD
Description	-	This Gaura Malhar Ragini w/o Megha sketch shows an ascetic facing left sitting on a tiger skin in front of his hut. A dog is sleeping on the right side. A small fire is burning on the left side. A pond is visible in the foreground. The trees, clouds and temple arre shown in the background.

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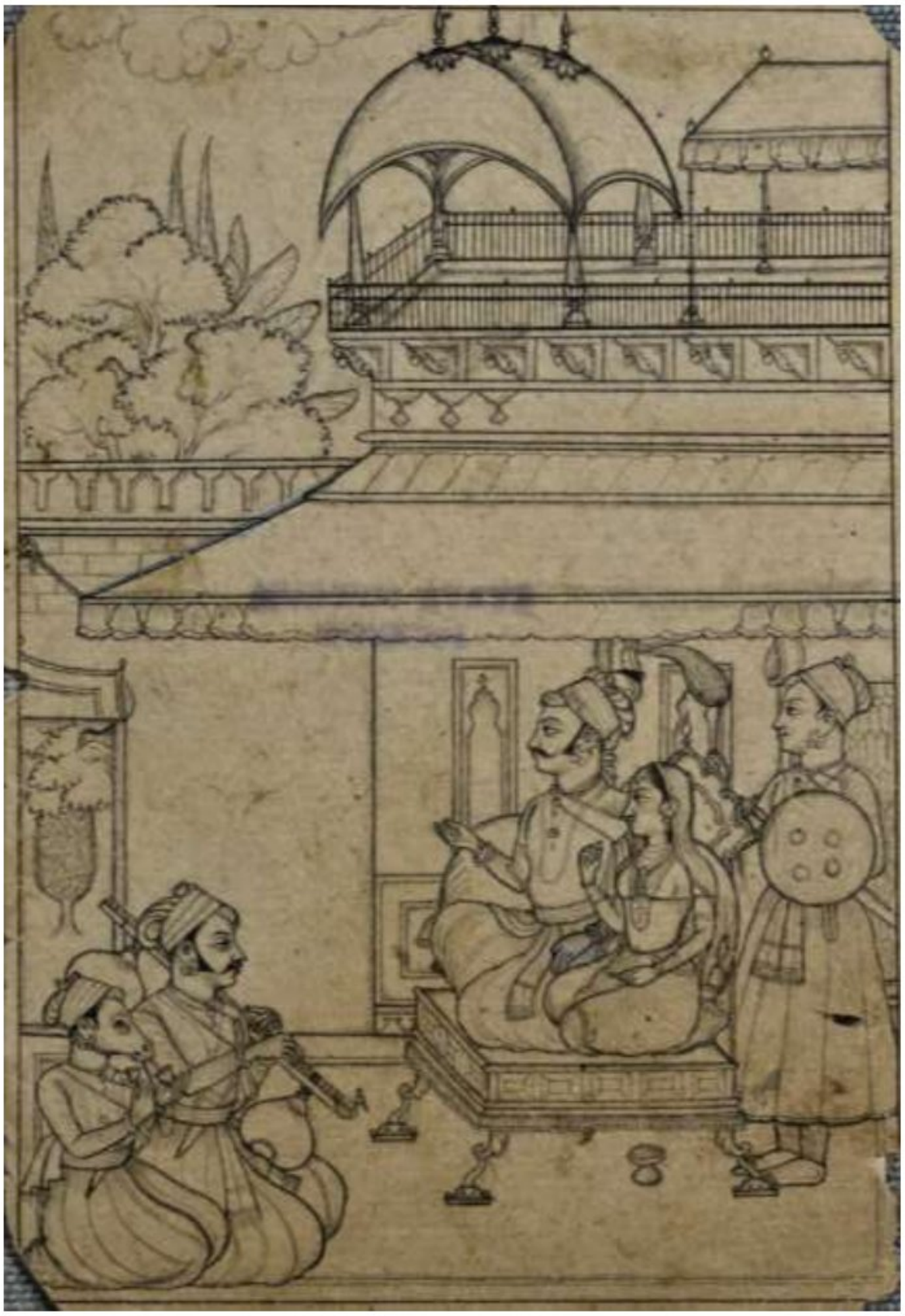

Fig no. 410: Shri Raga sketch

Accession no. - 59.150/6

School - Bikaner

Period - Late 17th Century AD

Description - This Shri Raga sketch shows king and queen (Indra and Sachi) sitting on a throne facing left, listening to Rishi Tumburu (horse faced) playing simbals and singing accompanied by another musician playing *Veena*. A guard is standing behind the throne. This performance is being inacted on the terrcae of the palace. A kiosk and *chandoba* can be seen on the roof of the single storied palace.

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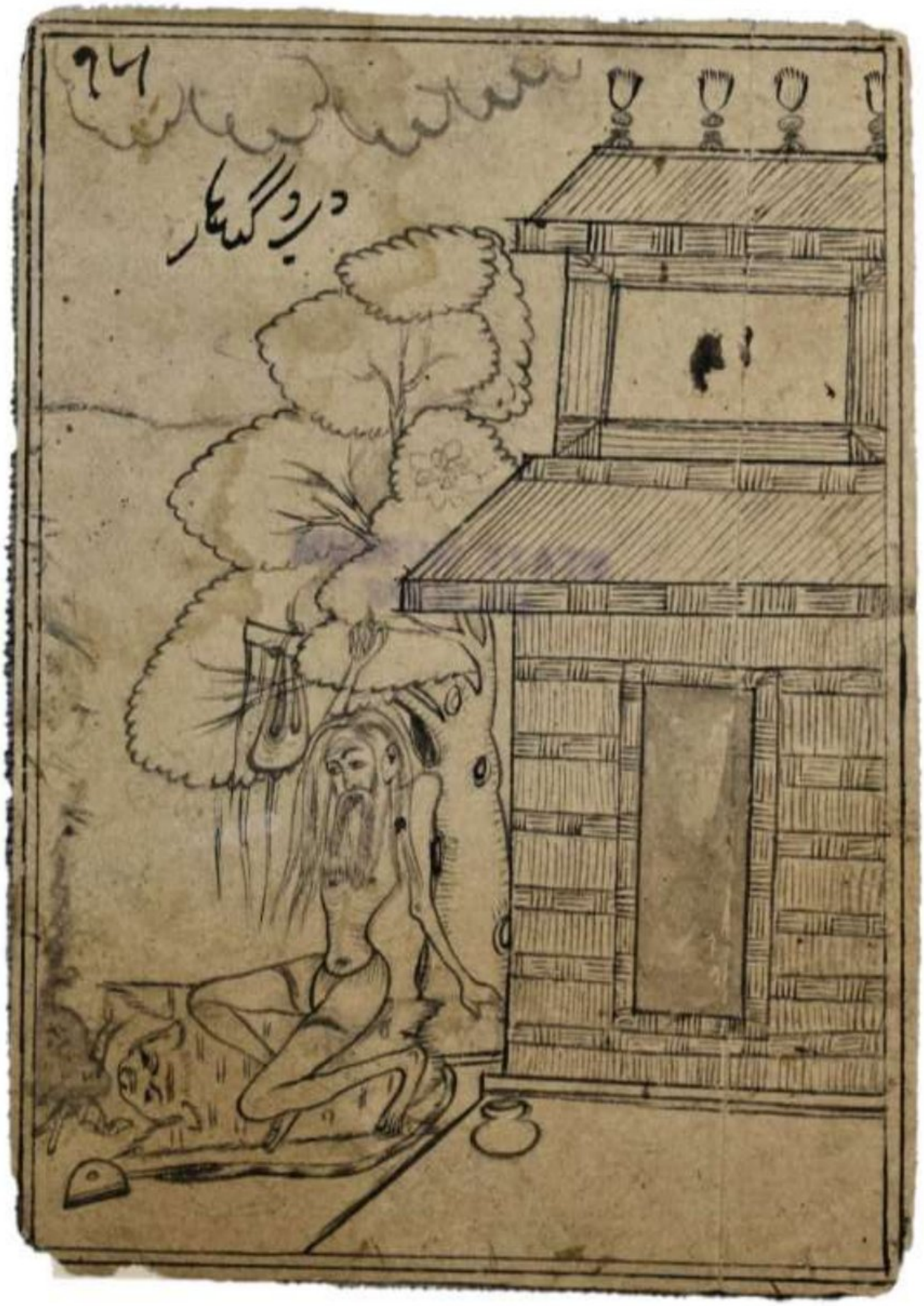

Fig no. 411: Raga Deva Gandhara w/o Hindol sketch

Accession no.	-	59.150/7
School	-	Bikaner
Period	-	Late 17th Century AD
Description	-	This Raga Deva Gandhara w/o Hindol sketch shows an ascetic doing penance facing left. He is seated on the skin of the tiger placed infront of his hut.

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Fig no. 412: Raga Deva Gandhara w/o Hindol sketch

Accession no.	-	59.150/8
School	-	Bikaner
Period	-	Late 17th Century AD
Description	-	This Raga Deva Gandhara w/o Hindol sketch shows an ascetic doing penance facing front. He is seated on the skin of the tiger placed infront of his hut under the banayan tree.

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Fig no. 413: Ragini Shyama Gujari w/o Shri sketch (Fig no. 220)

Accession no.	-	59.150/9
School	-	Bikaner
Period	-	Late 17th Century AD
Description	-	This Ragini Shyama Gujari w/o Shri sketch shows a female sitting on a lotus seat in the forest on the bank of river, facing left. Two kakoos are visible in the trees behind her, a pond exists in the foreground. A cow is visible in the middleground, a temple can be seen on the hill on the upper left side. A village is also visible on the upper right side.

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Fig no. 414: Bhairavi Ragini sketch

Accession no.	-	59.150/12
School	-	Bikaner
Period	-	Late 17th Century AD
Description	-	This Bhairavi Ragini sketch shows a lady worshiping Shiv-linga placed inside a mountain cave. Small Nandi is seating and facingh right in front of the cave. A river with boats and an inhabitat area on the far side of the river is visible.

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Fig no. 415: Ragini Sarang w/o Malkausa miniature painting

Accession no.	-	59.189/1
School	-	Bikaner
Period	-	1750 AD
Description	-	This Ragini Sarang w/o Malkausa miniature painting shows the heroine in sad mood accompanied by a blackbuck standing under a blooming *Ashoka* tree, listening to a lady musician singing and playing *veena*.

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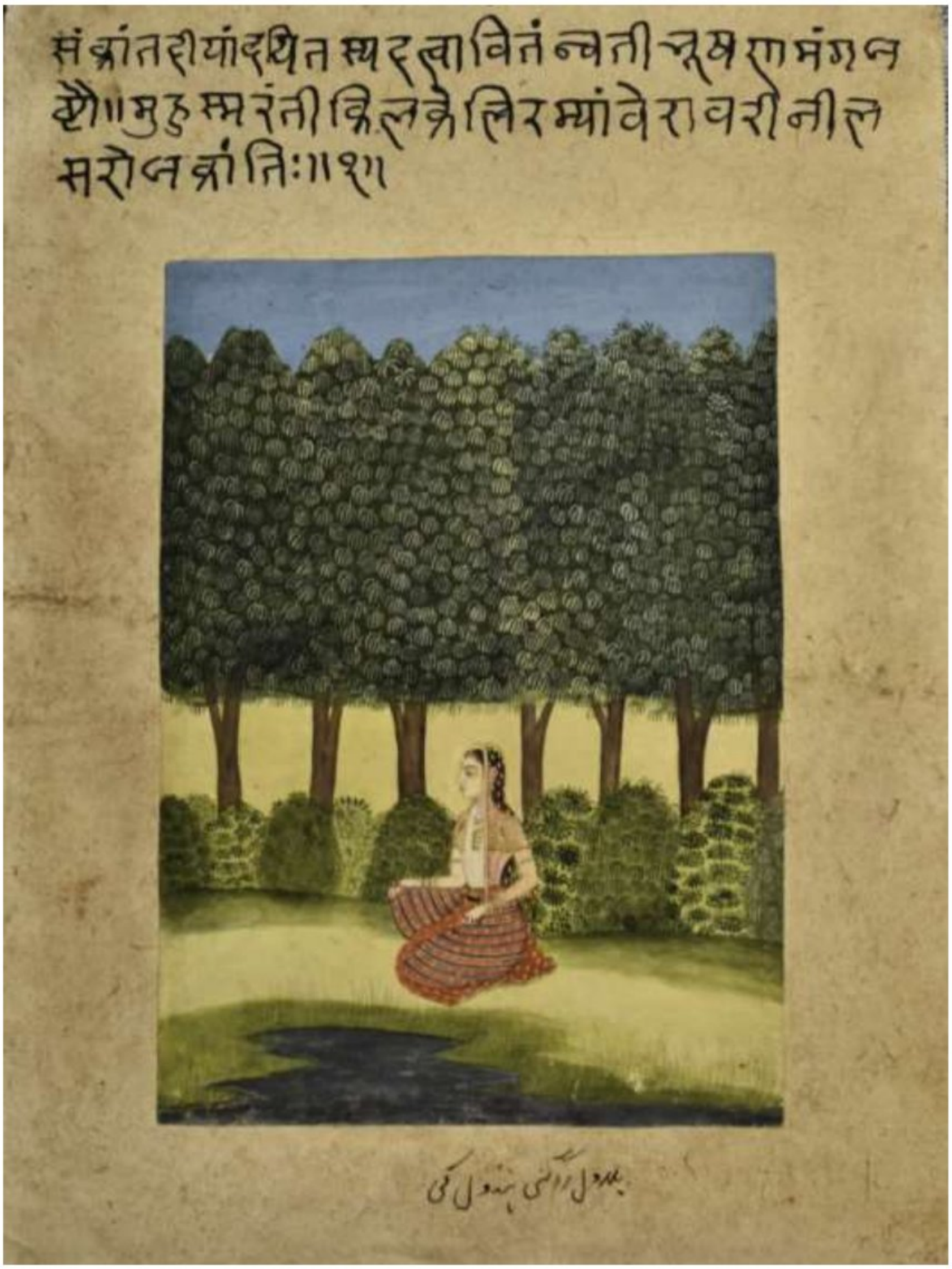

Fig no. 416: Ragini Bilawal w/o Raga Hindol miniature painting (Fig no. 194)

Accession no.	-	59.189/2
School	-	Bikaner
Period	-	1750 AD
Description	-	This Ragini Bilawal w/o Raga Hindol miniature painting shows a female sitting alone in a clearing inside the forest. Trees and shrubs can be seen in the background. This associated with the morning, capturing a romantic and contemplative mood.

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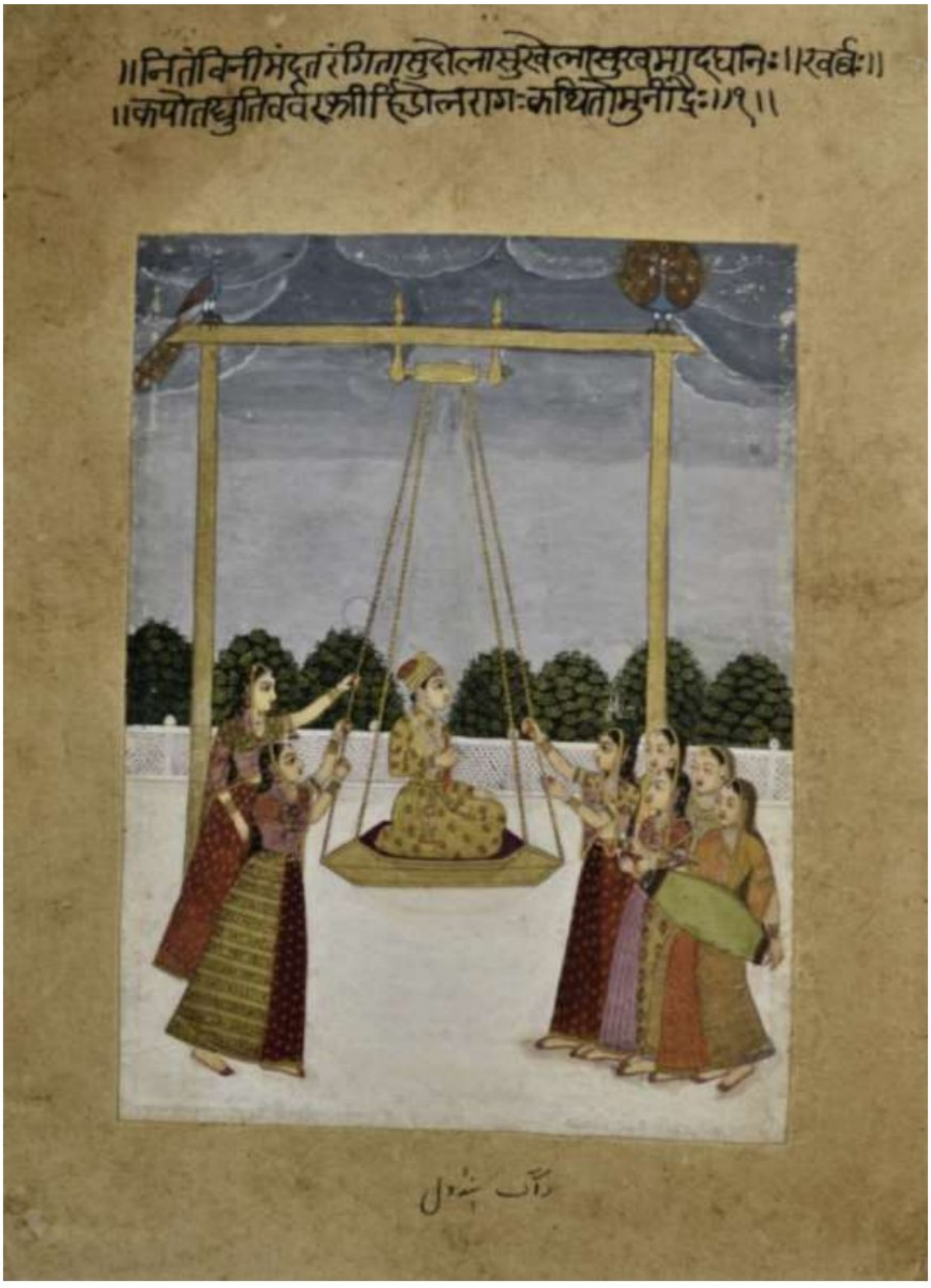

Fig no. 417: Raga Hindol miniature painting

Accession no.	-	59.189/3
School	-	Bikaner
Period	-	1750 AD
Description	-	This Raga Hindol miniature painting shows a young boy sitting on a swing, which is being pushed by three female attendants. Four ladies are singing to the accompaniment of *dholak*.

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Fig no. 418: Ragini Todi miniature painting

Accession no.	-	59.189/4
School	-	Bikaner
Period	-	1750 AD
Description	-	This Ragini Todi miniature painting shows a lady playing *veena* standing under a tree with a blackbuck, listening attentively to the music.

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Fig no. 419: Ragini Gunakali w/o Malkaush miniature painting (Fig no. 203)

Accession no.	-	59.189/5
School	-	Bikaner
Period	-	1750 AD
Description	-	This Ragini Gunakali w/o Malkaush miniature painting shows a female kneeling on the ground looking left near a small pond with lotus plants. A large tree and shrubs can be seen in the background.

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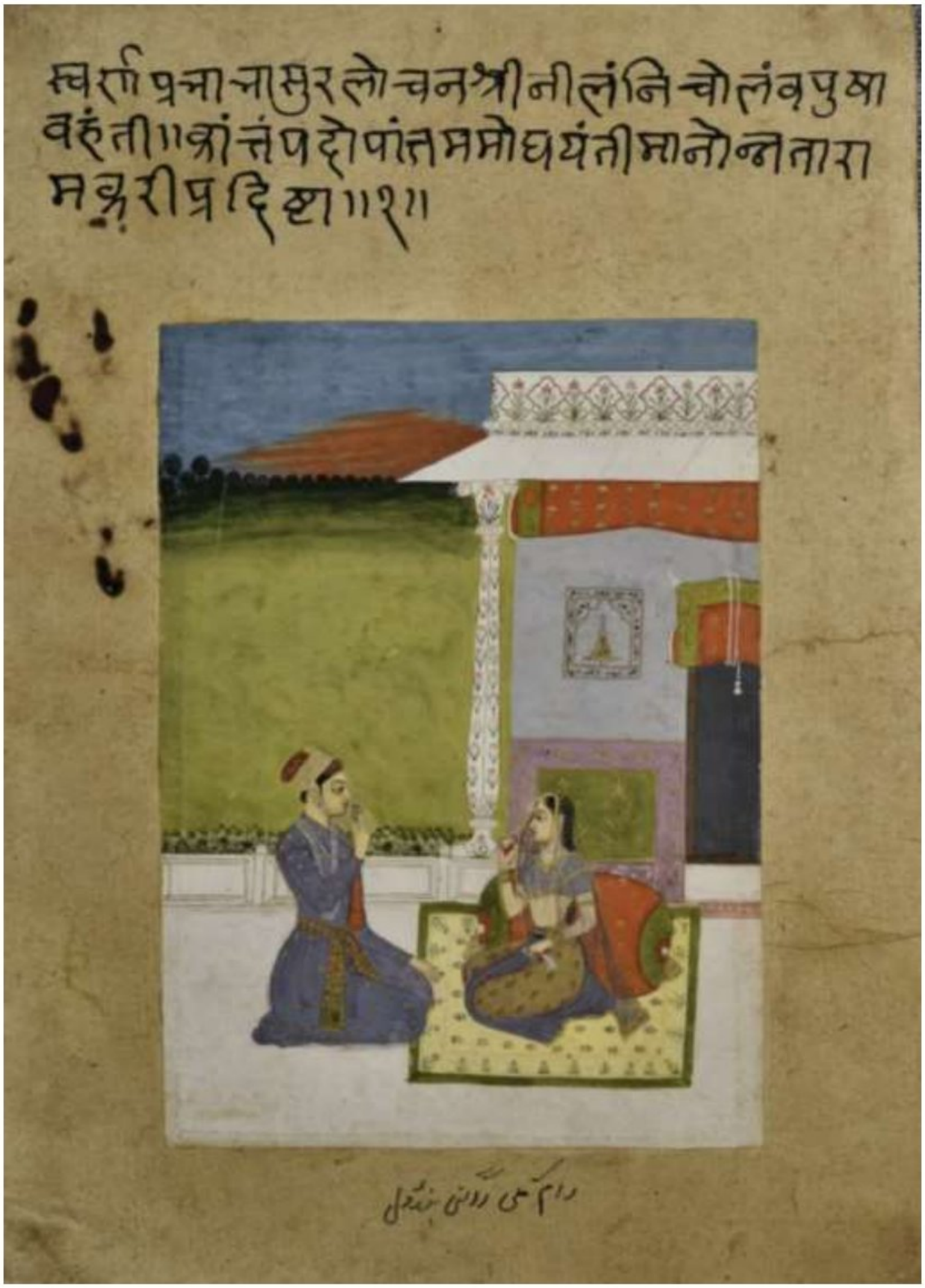

Fig no. 420: Ragini Ramkali w/o Raga Hindol miniature painting (Fig no. 199)

Accession no.	-	59.189/6
School	-	Bikaner
Period	-	1750 AD
Description	-	This Ragini Ramkali w/o Raga Hindol miniature painting shows a lady facing left seated on a carpet placed on the terrace in front of her house, facing her lover who sits in kneeling position on the left side. The two lovers are having conversation.

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Fig no. 421: Ragini Khambhawati w/o Malkaush miniature painting (Fig no. 206)

Accession no.	-	59.189/7
School	-	Bikaner
Period	-	1750 AD
Description	-	This Ragini Khambhawati w/o Malkaush miniature painting shows a lady seated on a carpet, placed on a terrace looking left and playing *veena*. Undulating land is visible in the background.

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Fig no. 422: Ragini Sindha Bhairavi miniature painting (Fig no. 231)

Accession no.	-	59.189/8
School	-	Bikaner
Period	-	1750 AD
Description	-	This Ragini Sindha Bhairavi miniature painting shows a lady going towards the shivlinga placed under the banayan tree. She is holding trishula and rosary in her right hand. A plate and spouted pot is placed near the shivlinga.

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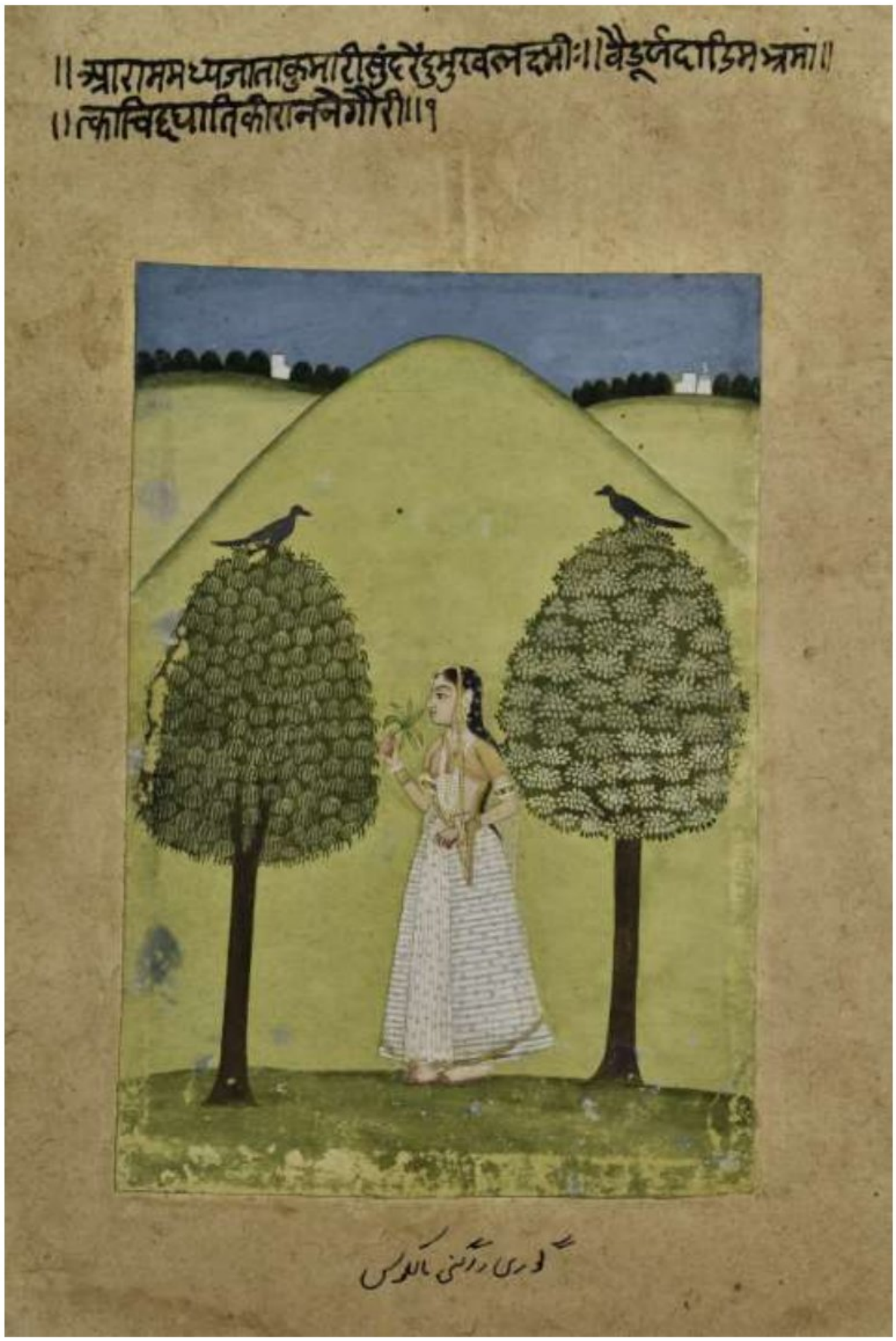

Fig no. 423: Ragini Gauri miniature painting (Fig no. 225)

Accession no.	-	59.189/9
School	-	Bikaner
Period	-	1750 AD
Description	-	This Ragini Gauri miniature painting shows a lady standing between two tree, facing left. She is holding a branch in her right hand. Two cuckoos are sitting at the top of the two flanking trees.

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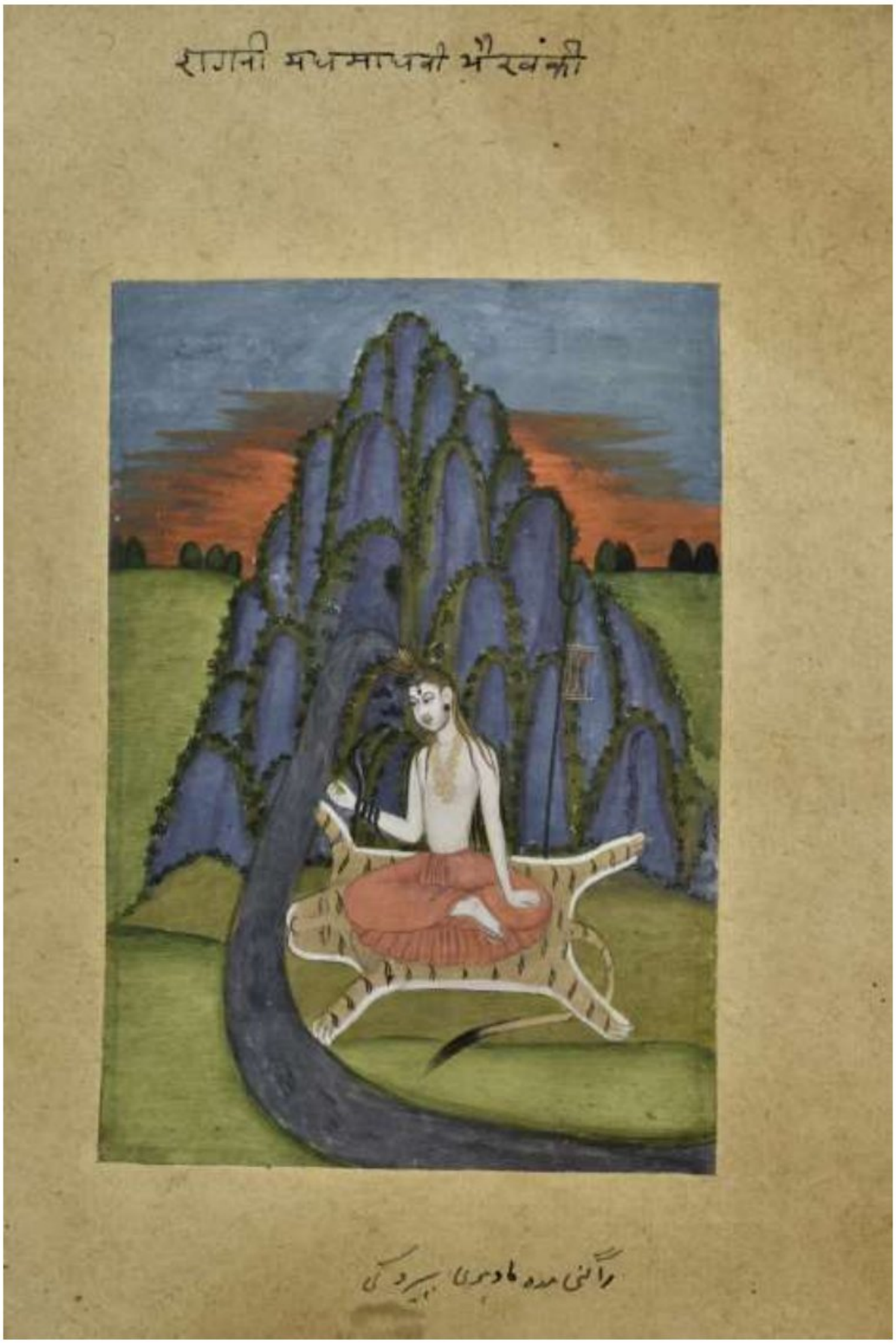

Fig no. 424: Ragini Madhu Madhavi w/o Bharavi miniature painting (Fig no. 191)

Accession no.	-	59.189/10
School	-	Bikaner
Period	-	1750 AD
Description	-	This Ragini Madhu Madhavi w/o Bharavi miniature painting shows Shiva seated facing front, on tiger skin, on the bank of a river. The mountain can be seen in the background. A serpent is coiled around his right hand and *trishula* with *damru* is placed on the right side.

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Fig no. 425: Ragini Bangali miniature painting

Accession no.	-	59.189/11
School	-	Bikaner
Period	-	1750 AD
Description	-	This Ragini Bangali miniature painting shows a lady walking to the left, holding a trishula in her left and a sphere in her right hand.

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Fig no. 426: Ragini Desakara w/o Megha miniature painting (Fig no. 211)

Accession no.	-	59.189/13
School	-	Bikaner
Period	-	1750 AD
Description	-	This Ragini Desakara w/o Megha miniature painting shows a lady walking to the left and garlanding her lover, seated on a carpet, placed on a terrace, reclining on a cusion and facing right.

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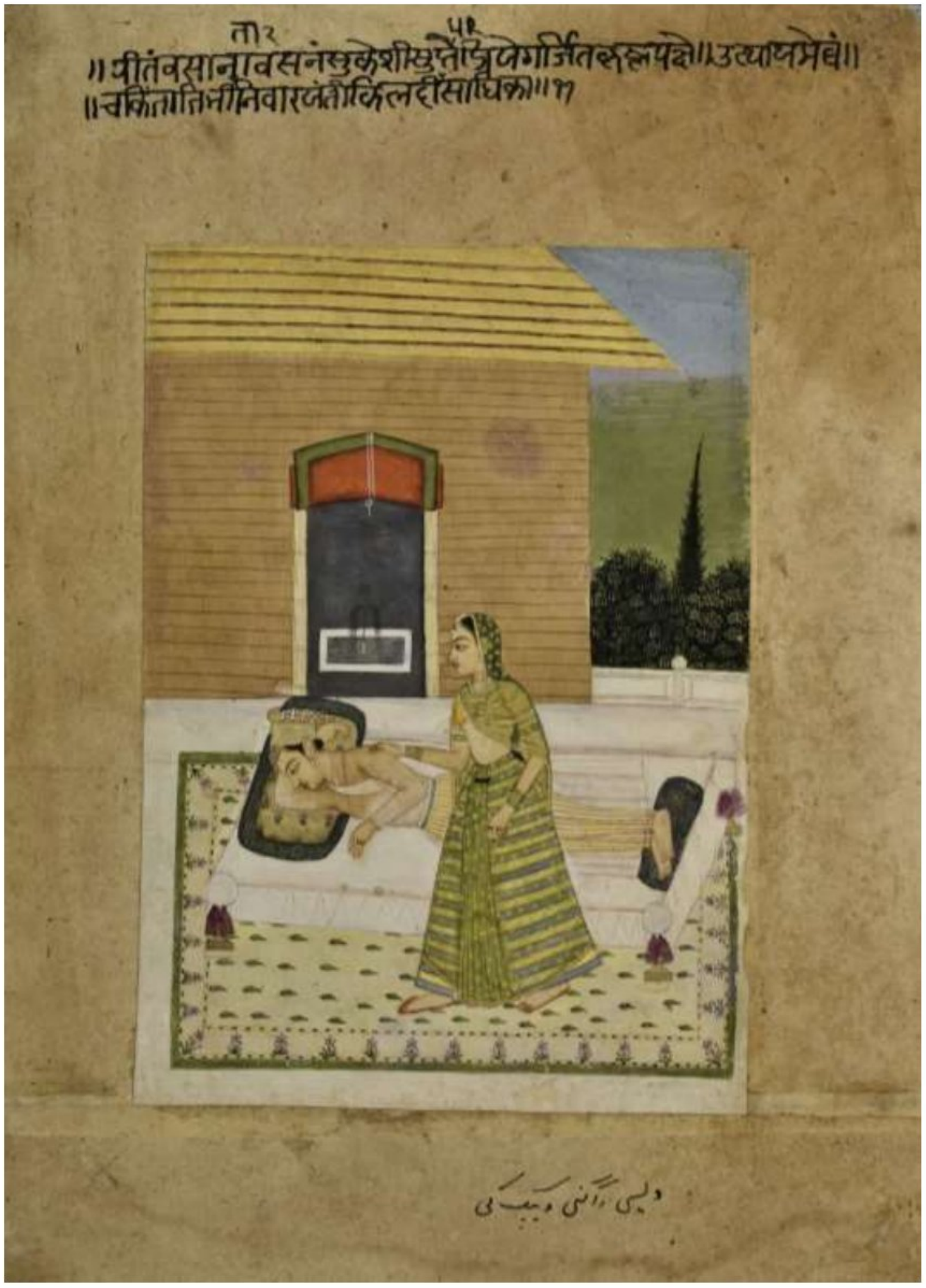

Fig no. 427: Desi Ragini w/o Deepak Raga miniature painting (Fig no. 195)

Accession no.	-	59.189/14
School	-	Bikaner
Period	-	1750 AD
Description	-	This Desi Ragini w/o Deepak Raga miniature painting shows a lady standing and facing left on a terrace in front of a house. She is trying to wake up her lover, who is sleeping on a bed.

Scanned with CamScanner



Fig no. 428: Ragini Bhopali w/o Raga Megha miniature painting (Fig no. 212)

Accession no.	-	59.189/15
School	-	Bikaner
Period	-	1750 AD
Description	-	This Ragini Bhopali w/o Raga Megha miniature painting shows the heroine sitting on a carpet placed under a canopy on a platform facing left. She is conversing with another female. Heroine is holding a cloth in her right hand and her left hand is placed on her thigh.

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Fig no. 429: Ragini Mallari w/o Megha miniature painting (Fig no. 213)

Accession no.	-	59.189/16
School	-	Bikaner
Period	-	1750 AD
Description	-	This Ragini Mallari w/o Megha miniature painting shows a lone lady playing *veena*. She is partly seated under a canopy. The clouds are gathering in the sky and the flash of lightning can be seen on the upper side.

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Fig no. 430: Ragini Gujari w/o Megha miniature painting (Fig no. 214)

Accession no.	-	59.189/17
School	-	Bikaner
Period	-	1750 AD
Description	-	This Ragini Gujari w/o Megha miniature painting shows a woman standing on the terrace, infront of her house near a bed waiting for her lover. Dark clouds are gathering in the sky.

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Fig no. 431: Ragini Tanka w/o Megha miniature painting (Fig no. 215)

Accession no.	-	59.189/18
School	-	Bikaner
Period	-	1750 AD
Description	-	This Ragini Tanka w/o Megha miniature painting shows a lady lying on the bed longing for her lover under a canopy. A woman is sitting on the carpet in the front and comforting her. Dark clouds are gathering in the sky.

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Fig no. 432: Karnata Raga miniature painting (Fig no. 202)

Accession no.	-	59.189/19
School	-	Bikaner
Period	-	1750 AD
Description	-	This Karnata Raga miniature painting shows a god holding a sword in his raised right hand and an elephant tusk in his left hand. He is standing facing left on the left side, three young men accompanied by two small monkeys are standing facing the hero.

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Fig no. 433: Ragini Malava w/o Shri Raga miniature painting (Fig no. 221)

Accession no.	-	59.189/20
School	-	Bikaner
Period	-	1750 AD
Description	-	This Ragini Malava w/o Shri Raga miniature painting shows two women sitting in close proximity on a carpet, placed on the terrace in front of the house.

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Fig no. 434: Ragini Lalita w/o Hindol miniature painting

Accession no.	-	59.189/21
School	-	Bikaner
Period	-	1750 AD
Description	-	This Ragini Lalita w/o Hindol miniature painting shows a female, smelling a flower standing on a terrace with parapet of low height.

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Fig no. 435: Ragini Kamodi w/o Deepak miniature painting (Fig no. 194)

Accession no.	-	59.189/22
School	-	Bikaner
Period	-	1750 AD
Description	-	This Ragini Kamodi w/o Deepak miniature painting shows lady seated under a tree holding a handkerchief to wipe her tears.

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Fig no. 436: Ragini Asawari w/o Shri Raga miniature painting (Fig no. 222)

Accession no.	-	59.189/26
School	-	Bikaner
Period	-	1750 AD
Description	-	This Ragini Asawari w/o Shri Raga miniature painting shows a lady seated on a mountain facing left under a tree. She is holding a snake in her right hand and a goad in her left hand. She is surrounded by eleven snakes located all over the hill and climbing the tree. A stream is coming down from the mountain.

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Fig no. 437: Ragini Dhanashri w/o Shri Raga miniature painting (Fig no. 223)

Accession no.	-	59.189/27
School	-	Bikaner
Period	-	1750 AD
Description	-	This Ragini Dhanashri w/o Shri Raga miniature painting shows the heroine seated on a carpet and drawing the photo of her lover. An attendant is standing behind her. This seen is set on a terrace of the palace.

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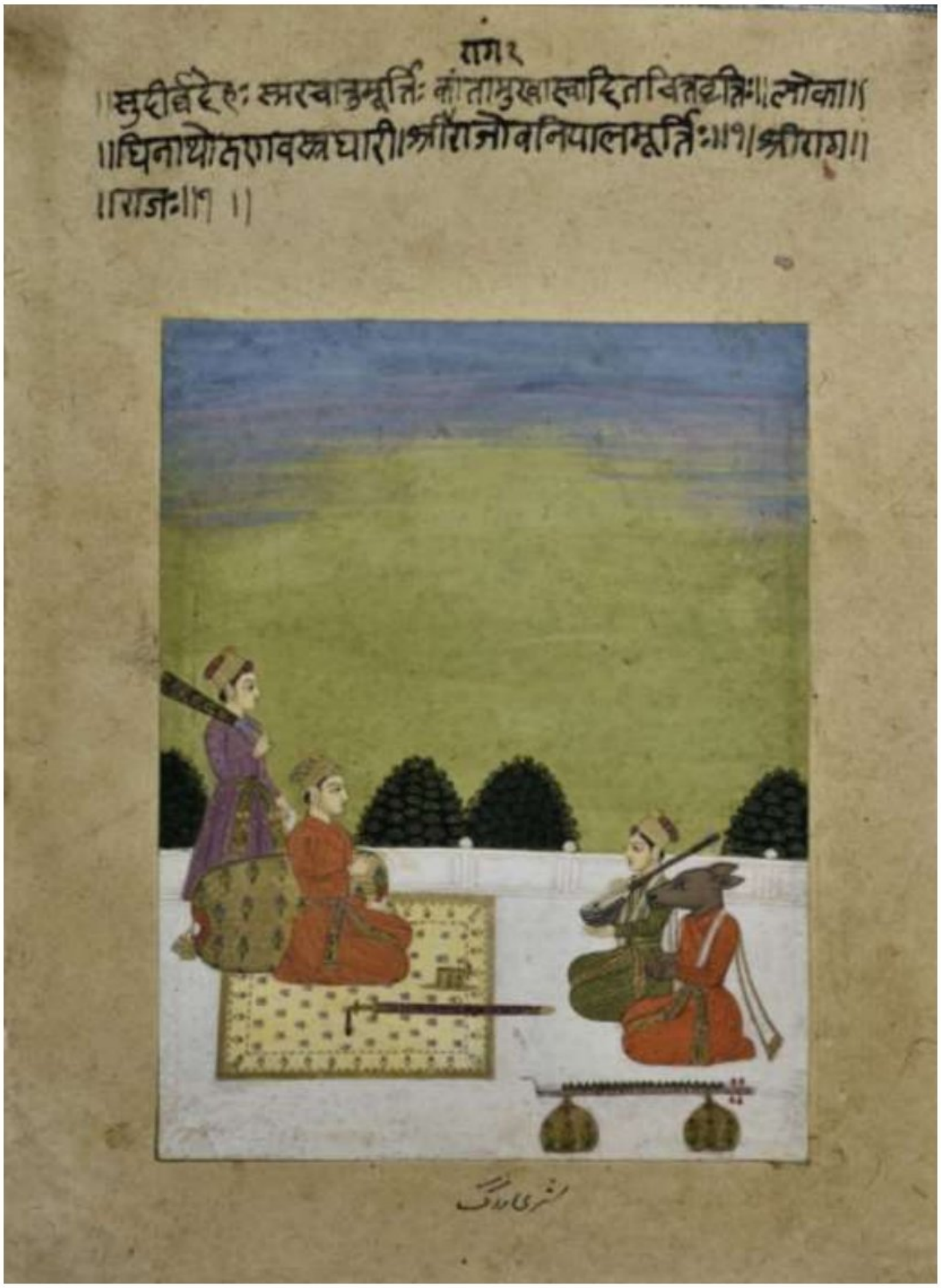

Fig no. 438: Shri Raga miniature painting

Accession no.	-	59.189/28
School	-	Bikaner
Period	-	1750 AD
Description	-	This Shri Raga miniature painting shows Indra seated facing right on a carpet placed on a terrace. A male attedant is standing behind him holding *morchhal*. Indra is listning to the horse headed devine musician Tumburu who is accompanied by a sitar player. *Veena* is kept on the lower right side.

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Fig no. 439: Ragini Devasakha w/o Raga Hindol miniature painting (Fig no. 200)

Accession no.	-	59.189/29
School	-	Bikaner
Period	-	1750 AD
Description	-	This Ragini Devasakha w/o Raga Hindol miniature painting shows a male and female walking towards right hugging each other. The male is looking back at two female attendants, probably asking them to leave the scene.

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Fig no. 440: Ragini Asawari miniature painting

Accession no.	-	59.189/30
School	-	Bikaner
Period	-	1750 AD
Description	-	This Ragini Asawari miniature painting shows a lady seated on a rock playing *been*. One snake is hanging from her shoulder and another is coiled around her left ankle. Nine other snakes are moving towards her, attracted by the sound of *been*. A pond full of waterbirds is visible in the foreground. Another rock with a tree at the top is visible in the background.

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Mythological scenes:



Fig no. 441: Events in the life of King Dashrath. (Fig no. 277)

Accession no. - 59.79

School - Bikaner

Period - 1800 AD

Description - This miniature painting shows different events in the life of Dashrath. On the extreme top left, Shravan Kumar is seen carrying his parents. At the bottom, Dashrath is shown accidently killing him in the middle, Dashrath is cursed by his parents. To the left of this is shown the scene of Kaikeyi inserting her finger in place of the axle of the chariot in the fight of Dashrath with demons. Indra is seen in the upper left corner of this panel. In the bottom of this panel kaikeyi is seen accompanied by soldies, throwing something on to dead warriors and a warrior kneeling in front of her. Right most panel shows, Dashrath consulting his Guru. The bottom left quardrant shows Dashrath consulting his queens. The bottom right quardrant shows him visiting Sringi Rishi.

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2.3.4. Daily life scenes:



Fig no. 442: A winged man riding a composite mythical animal (Fig no. 360)

Accession no.	-	58.36
School	-	Bikaner
Period	-	1725 AD
Description	-	This painting show a winged man riding a composite mythical animal "*janwarband hathi*". This animal is composed of elephant, deer, duck, tiger, lion, leopard, boar, cat, fox and rabbit. A composite anthropomorphic figure walks infront of the elephant, holding a triangular flag.

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Fig no. 443: two swordsmen fighting with each other.

Accession no.	-	59.150/11
School	-	Bikaner
Period	-	Late 17th Century AD
Description	-	This sketch shows two swordsmen fighting with each other.

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Fig no. 444: A lady standing in a meadow.

Accession no.	-	63.230
School	-	Bikaner
Period	-	1825 AD
Description	-	This painting shows a lady holding a jar in her right hand and a plate in her left hand. She is wearing long skirt, blouse, *odhani* and ornaments.

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Fig no. 445: Hunting scene

Accession no.	-	62.51
School	-	Bikaner
Period	-	1725 AD
Description	-	This half finished drawing shows a hunting party surrounding a bison and trying to kill it. The bison has pushed a rider with his horns.

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Fig no. 446: two men in the foreround

Accession no.	-	63.230(B)
School	-	Bikaner
Period	-	1825 AD
Description	-	This miniature painting shows two men in the foreround. One on the right side is exercising with *mugdars*. The man on the left side is trying to pull a bow. Two men are wrestling in the middle. Sixteen persons are seated near the top witnessing the performance.

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2.4. Catalogue of paintings of Bilaspur School:

Following is the catalogue of 3 paintings of Bilaspur School.

2.4.1. *Ragas* and *Raginis:*

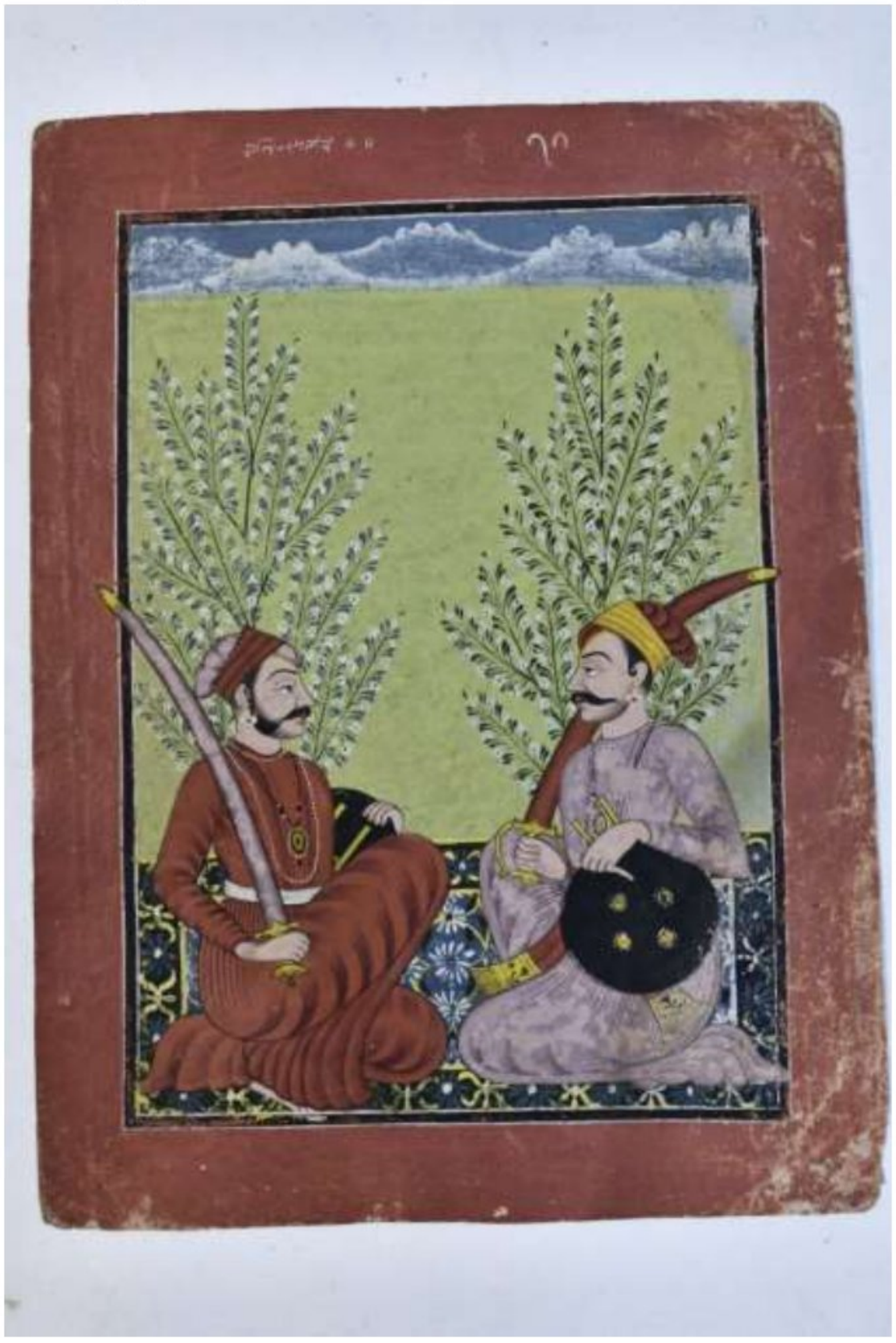

Fig no. 447: ***Raga Megha Malhar*** **painting (Fig no. 26)**

Accession no.	-	60.319/3
School	-	Bilaspur
Period	-	1750 AD
Description	-	This *Raga Megha Malhar* painting shows two nobelmen holding swords with right, resting on their right shoulder and holding shields by their left hand. Seated on carpet, having floral design. Two shrubs are shown in the background.

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Fig no. 448: *Ragni Ramagiri* painting

Accession no.	-	60.319/2
School	-	Bilaspur
Period	-	1750 AD
Description	-	This *Ragni Ramagiri* painting shows *Nayika* seated on a four legged *chowki*. She is longing for her missing lover and has raised her both hands in dejection. She is flanked by two trees. Three and four serpents are hanging respectively from the branches of the right and left side trees. The branches of the normal trees look like serpents to the lady in malacholic mood.

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2.4.2. Mythological scenes:



Fig no. 449: *Viṣṇu* lying on *Śeṣanāga* (Fig no. 294)

Accession no.	-	60.26
School	-	Bilaspur
Period	-	1775 AD
Description	-	This painting shows *Viṣṇu* lying on *Śeṣanāga* floating in a pond like *Kṣīra-sāgara* and Goddess *Lakṣmī* is pressing his feet. Four-armed *Brahmā* and *Śiva* standing with folded hands on the left-hand bank. *Nandī* is shown standing behind *Brahmā*. Two gods and five *Ṛṣis* are standing behind *Śiva*

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2.5. Catalogue of paintings of Chamba School:

Following is the catalogue of 8 paintings of Chamba School.

2.5.1. *Barahmasa:*



Fig no. 450: *Barahmasa* depicting *sharad ritu* (Fig no. 260)

Accession no.	-	56.25
School	-	Chamba
Period	-	1790 AD
Description	-	This painting is a *Barahmasa* depicting *sharad ritu*. It shows Krishna on the terracce of his house with his consort. Sun is shining on the upper left side. Two ladies are sitting inside the house on lower right side. Plantain tree is visible on the left side, it shows a banana flower hanging from the tree. A pond with lotus leaves and flowers is visible on the lower left side.

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2.5.2. Mythological Scenes:



Fig no. 451: ***Yamlarjun updhar*** **by** ***Krishna*** **(Fig no. 285)**

Accession no.	-	62.66
School	-	Chamba
Period	-	1725 AD
Description	-	This miniature painting shows child Krishna pulling at the rope tied to *ukhal* (pound) through two trees name *Yamlarjun*. In the original story, by his strong pull the two trees were uprooted. Mother Yasoda is admonishing him for this outrage. The two trees named *Yamlarjun* were sons of Kubera namely Nalkoobar and Manigreev. They were cursed by Narada to become trees. They were to be liberated when the trees would be uprooted by Krishna in the way described above.

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Fig no. 452: Krishna wrestling with Chanur

Accession no.	-	62.67
School	-	Chamba
Period	-	1775 AD
Description	-	This painting shows Krishna wrestling with Chanur. The complete story is like this. Kansa invited Krishna and Balram to get them killed through two wrestlers namely Chanur and Mushtik. In the wrestling match, the two brothers killed two wrestlers and then killed Kansa also.

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Fig no. 453: Durga and Kali fighting demon *Raktbeej*.

Accession no.	-	60.125
School	-	Chamba
Period	-	1770 AD
Description	-	This painting shows tiger riding eight handed Durga holding sword, trishula, chakra, ankush, empty hand, gada, pasha and read hand of trishula (as we see her hands in clockwise direction), fighting with demon Raktbeej. Kali stands on the right side. Her long tongue is streched all the way to the demon. The demon has two horns and a tail. He is carrying mace and shield.

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Fig no. 454: Ram and Sita sitting on throne. (Fig no. 281)

Accession no.	-	92.31
School	-	Chamba Folk
Period	-	1875 AD
Description	-	This painting shows the scene of Coronation of Ram. He is sitting with Sita on a hexagonal throne. Lakshman, Bharat and Satrughna are standing behind him. Vashishtha is putting mark on his forehead, Hanuman is standing on the left side, one brahmin is standing behind him. Two monkey soldiers wearing caps are standing in the foreground.

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2.5.3. Daily life scenes:



Fig no. 455: Lady standing on a terrace.

Accession no.	-	60.38
School	-	Chamba
Period	-	1800 AD
Description	-	This painting shows a lady wearing olive green coloured saree standing on a terrace.

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Fig no. 456: lady watching pigeons. (Fig no. 25)

Accession no.	-	31.235
School	-	Chamba
Description	-	This painting a lady watching pigeons standing in front of her dwelling.

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Fig no. 457: Lady swinging on a *Jhoola* accompanied by musicians.

Accession no.	-	45.84
School	-	Chamba
Period	-	1810 AD
Description	-	This painting shows a lady swinging on a *Jhoola* inside a varanda. The sky is cloudy and birds can be seen flying in the background. Two female musicians playing sitar and dholak stand on the right side, a lady is pushing the swing standing on the left side. The two attendants are standing with *morchhchals* on the extreme left side.

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2.6. Catalogue of paintings of Deccan School:

Following is the catalogue of 34 paintings of Deccan School.

2.6.1. Portrait of Kings/princes/princesses and noblemen:



Fig no. 458: The queen Noor Jahan wife of Jahangir and Kandhari Begum (Fig no. 57)

Accession no.	-	60.348/2
School	-	Deccan
Description	-	This miniature painting shows the queen Noor Jahan

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wife of Jahangir and Kandhari Begum, the first wife of Shah Jahan seated on a carpet in the garden. They are having conversation. Nur Jahan (1577 - 1645) was born as Mehr-un-Nissa in Kandahar, present-day Afghanistan, into a family of Persian noble and was the second daughter and fourth child of the Persian aristocrat Mirza Ghiyas Beg and his wife Asmat Begum. Kandahari Begum (b. 1593 AD) was the first wife of the Mughal emperor Shah Jahan and the mother of his first child, Princess Parhez Banu Begum. She was born to Mozaffar-Hosayn Mirza of the royal house of Persia, who was the son of Sultan Hosayn Mirza. Sultan Hosayn was the the grandson of the Safavid dynasty's founder, Shah Ismail I and was a direct ancestor of Shah Abbas I. The calligraphy around the central image is as follows:

1. Noor Jahan Begum daughter of Ghayas Beg son of Khwaja Mohammad Tehrani (at the top)
2. Ghayas Beg was ruler of Khurasan during the reign of Shah Tahmasp I. (at the bottom)
3. He faced trouble in his homeland and migrated towards India. (at the left)
4. By the time, he came to Qandhar, his forture declined. (at the right)

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Fig no. 459: Sufi saint Sarmad and Prince Darashikoh (Fig no. 127)

Accession no.	-	56.389
School	-	Deccan
Period	-	1750 AD
Description	-	This miniature painting shows prince Darashikoh kneeling facing right on the left side in front of saint Darashikoh sitting facing front and looking towards left. There is a small fire in front of the saint and his hut is visible on the right side. The lines on left and right side of this painting are from *Surah Al-Ma'idah*, verse 55 of Quran. 1 - إِنَّمَا وَلِيُّكُمُ ٱللَّهُ وَرَسُولُهُۥ وَٱلَّذِينَ ءَامَنُواْ 2 - ٱلَّذِينَ يُقِيمُونَ ٱلصَّلَوٰةَ وَيُؤْتُونَ ٱلزَّكَوٰةَ وَهُمْ رَٰكِعُونَ 1 - Your only guardians are Allah, His Messenger, and fellow believers 2 - who establish prayer and pay alms-tax with humility.

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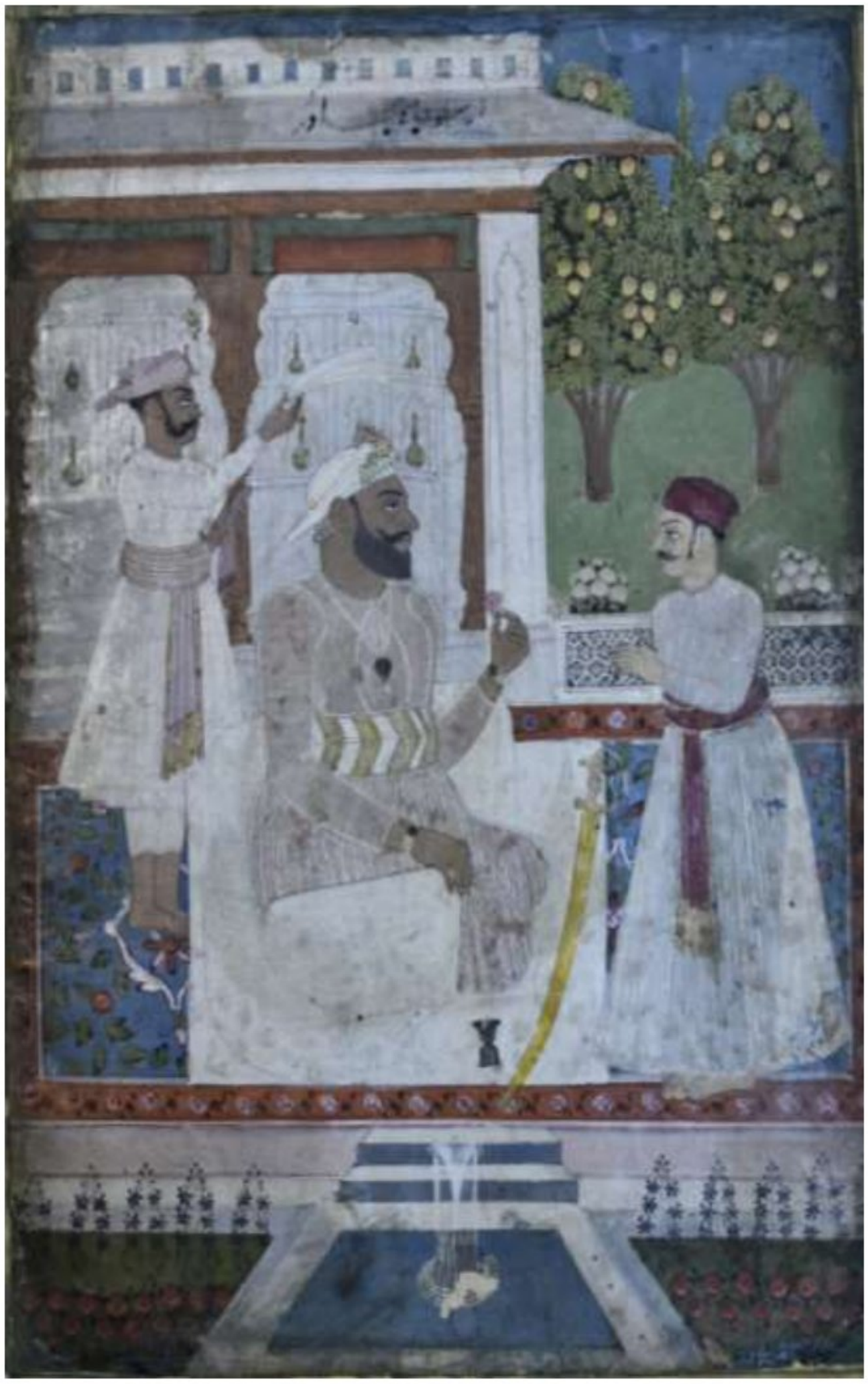

Fig no. 460: Arastu Jah Bahadur, Prime Minister of the Hyderabad (Fig no. 58)

Accession no.	-	59.95
School	-	Deccan
Period	-	1800 AD
Description	-	Arastu Jah Bahadur, was a Prime Minister of the Hyderabad State, serving under Nizam Ali Khan (Asaf Jah II) . He served as the Diwan of Hyderabad twice, primarily from 1778–1795 and again from 1797 until his death in 1804. This miniature painting shows Prime minister seated on a chair facing right talking to a man. His sword is kept in front of him, an attendant is standing behind him and fanning him with a cloth.

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Fig no. 461: Abul Hasan Qutb Shah, Sultan of Golconda (Fig no. 59)

Accession no.	-	62.50
School	-	Deccan
Period	-	1675 AD
Description	-	This miniature painting shows the portrait of Abul Hasan Qutb Shah (ruled 1672–1687) looking right. He was the eighth and last Sultan of the Qutb Shahi dynasty of Golconda, who ultimately lost to, the Mughal Emperor Aurangzeb in 1687 and died in captivity in 1699.

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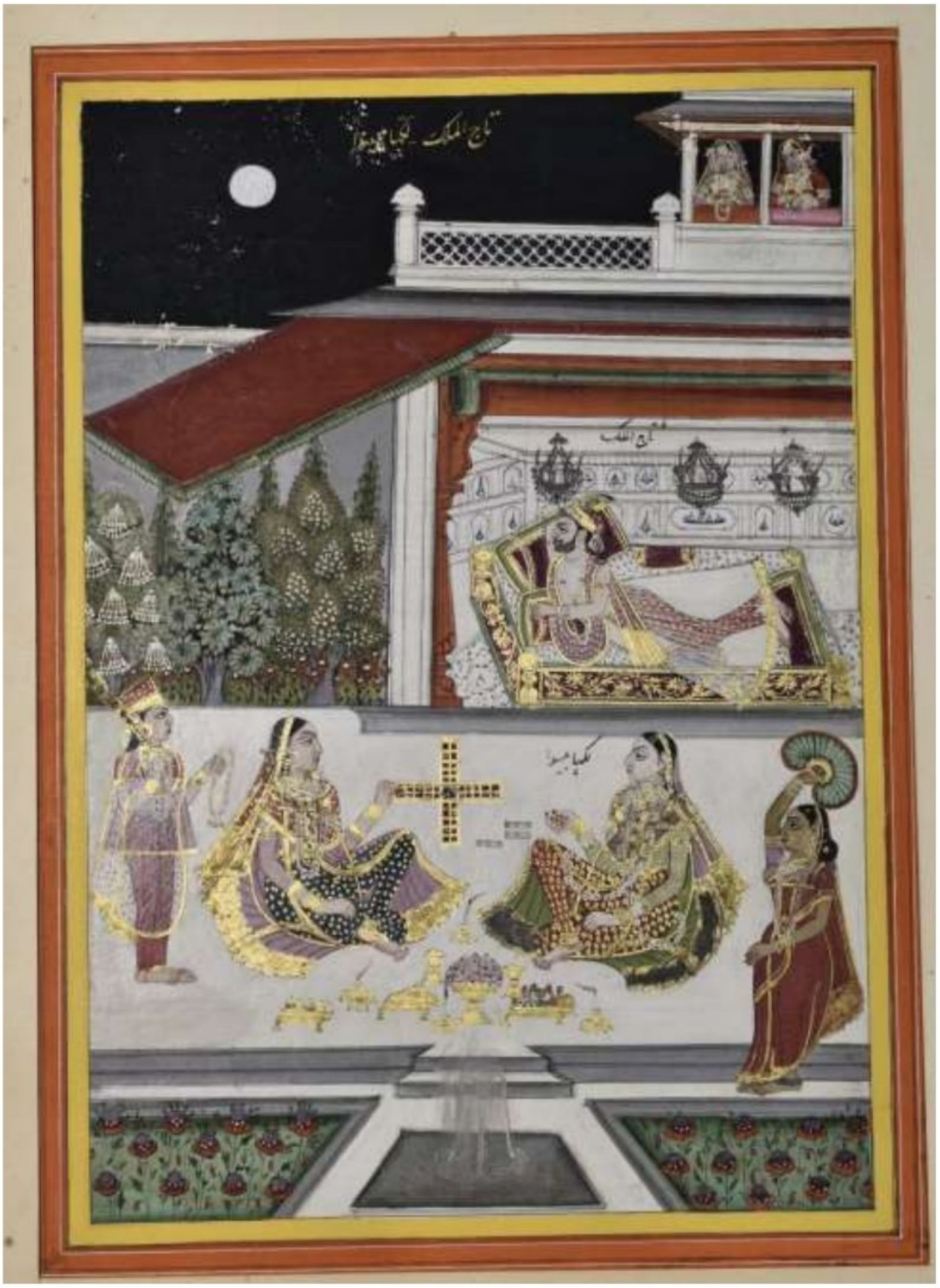

Fig no. 462: Taj-al-mulk lying on a bed, two ladies are playing *chowpada* (Fig no. 60)

Accession no.	-	57.192
School	-	Deccan
Period	-	1825 AD
Description	-	This miniature painting shows Taj-al-mulk lying on a bed inside a room of his palace. On the terrace, the two ladies are playing *chowpada* and two attendants are standing behind the ladies and fanning them. Eatables are kept on the terrace. Flower beds and a fountain are visible in the foreground and upper left side. This whole scene is set in the night time.

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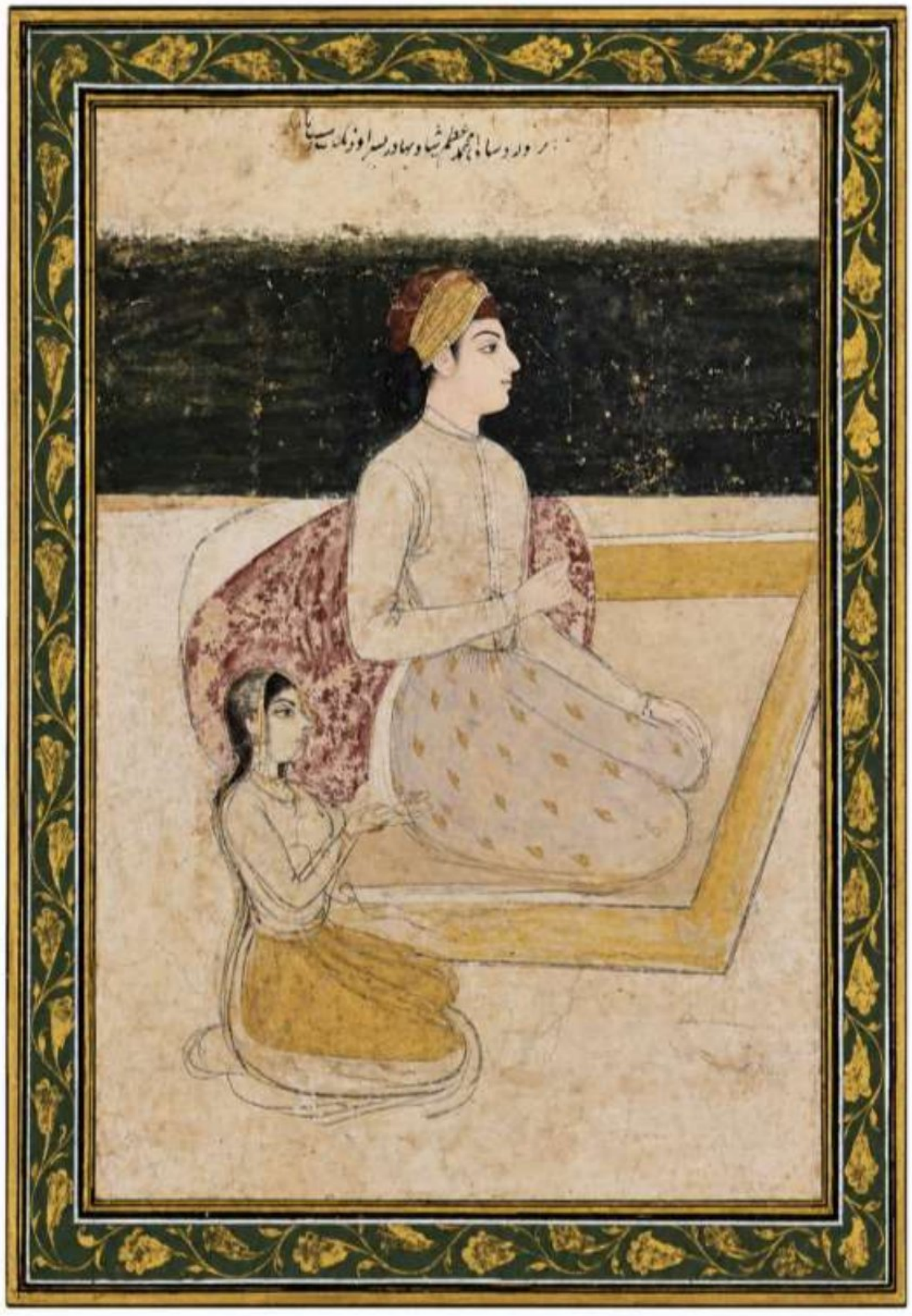

Fig no. 463: Prince Mohammad Azam Shah son of Aurangzeb (Fig no. 61)

Accession no.	-	13.24
School	-	Deccan
Period	-	1710 AD
Description	-	This is the portrait of Prince Mohammad Azam Shah son of Aurangzeb seated on a carpet with his wife and looking right.

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Fig no. 464: Nawab Sikandar Asaf Jah I (Mir Qamar-ud-din Khan), first Nizam of Hyderabad (Fig no. 62)

Accession no.	-	59.137
School	-	Deccan
Period	-	1825 Ad
Description	-	Portrait of Nawab Sikandar Asaf Jah I (Mir Qamar-ud-din Khan) who was the founder of the Asaf Jahi dynasty and the first Nizam of Hyderabad, ruling from 1724 to 1748. He established an independent state in the Deccan, serving as a powerful Mughal noble and vazir before creating a stable, autonomous realm. This miniature painting shows him seated on a carpet looking left, accompanied by another nobleman, listning to a man in front of a pavalion in the midst of the royal garden.

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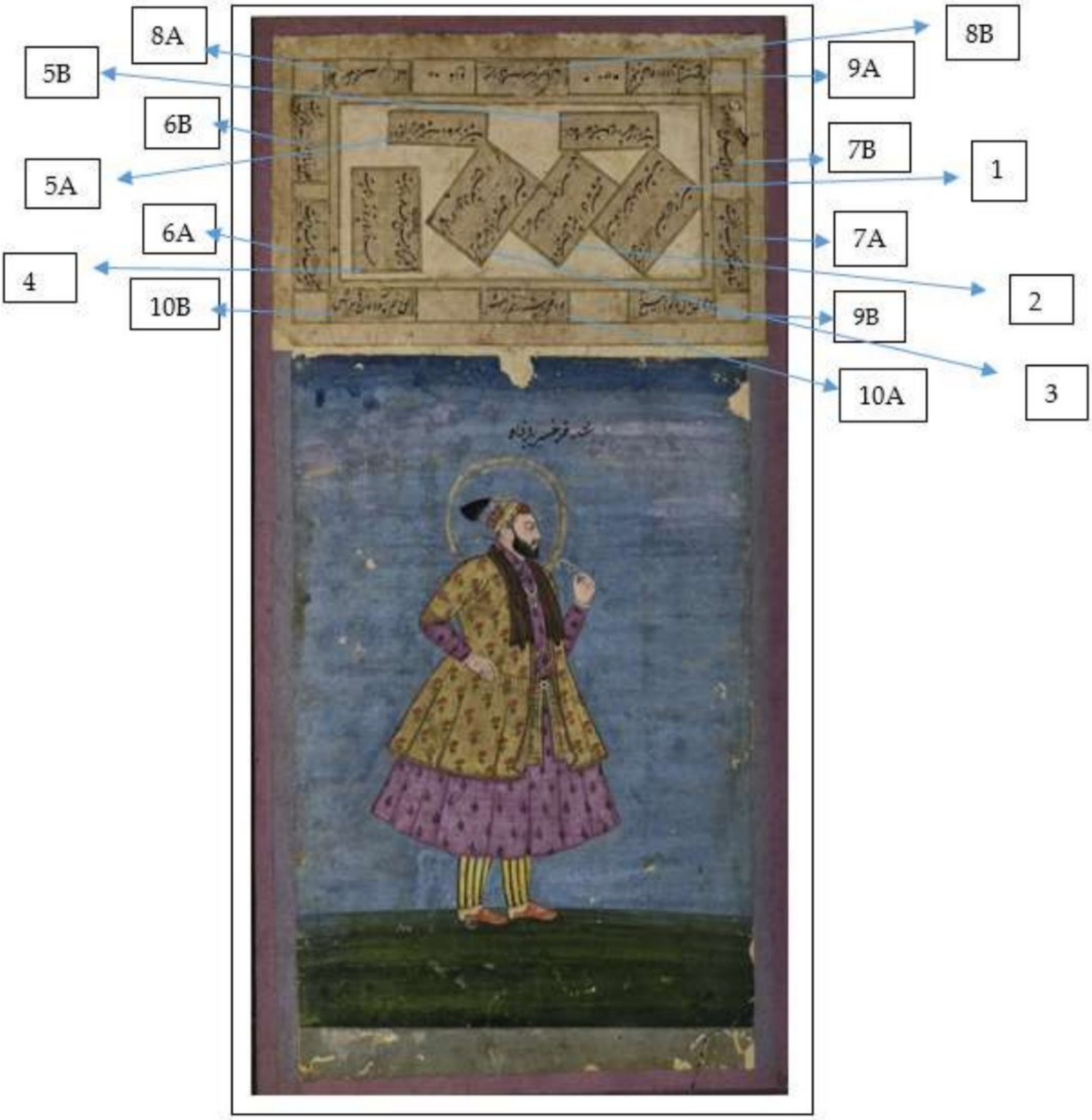

Fig no. 465: king Farrukh Siyar (Fig no. 63)

Accession no.	-	57.194
School	-	Deccan
Period	-	1750 AD
Description	-	This is the full size portrait of king Farrukh Siyar.He is wearing Mughal dress and holding a flower in his left hand. The calligraphy at the top of the painting is as follows:

1. The person who has not read Quran is an orphan. He has abandoned the culture of people.

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2. If you have to keep your valuables, keep it with Imam, Because he is the safekeeper of God and is under the protection Gabriel.
3. The mercyful is beautiful. The person who had been selected only he can liberate people.
4. The person who speaks to god, his place is in sky in the form of Mount Toor.
5. There is one whose travels through the garden is well known
   Wheather an enemy or a friend, he has to sin for them.
6. The hidden mirror is showing the glory.
   Its property of showing the glory has attracted everybody.
7. I am witness to the first hidden separation.
   Which was showing the glorious backside.
8. The onlooker wanted only this
   That no one else came there.
9. There was only one statement it could'nt be second.
   Whatever you promise doesn't mean anything.
10. If the pen is also an instrument of scrating wounds.
    Then the writing board is an instrument of correcting it.

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Fig no. 466: King being carried on palanquin by ladies.

Accession no.	-	57.193
School	-	Deccan
Period	-	1850 AD
Description	-	This miniature painting shows a king being carried on a palanquin by eight female carriers. The procession is moving towards left. A female attedant on the front side is holding a garland and moving towards left, another female attendant on the other side is looking right towards king, who is smoking huqqa. A pond is visible in the foreground. Another pond is visible on the far side.

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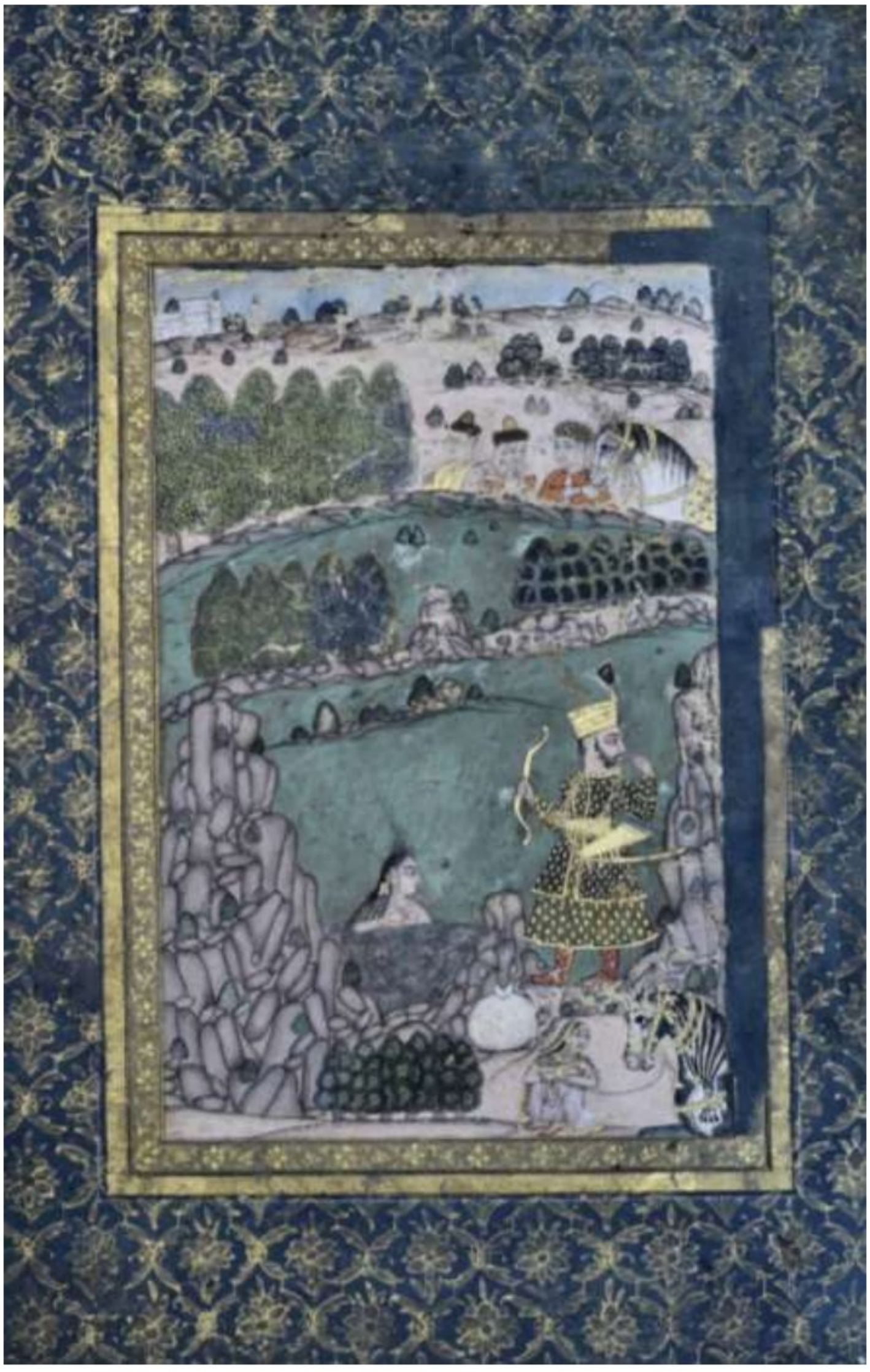

Fig no. 467: King on a hunting excursion.

Accession no.	-	59.136
School	-	Deccan
Description	-	This miniature painting shows a king holding a bow in his right hand. A sword and quiver is hanging from his left side. He is looking back towards a hill. His horse is held by a woman seated on the ground shown on the lower right side. A woman is bathing in a pond. Three companians of the king holding one white horse are visible on the far right side.

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Fig no. 468: Nobleman smoking huqqa and enjoying music

Accession no.	-	60.348/3
School	-	Deccan
Description	-	This miniature painting shows a nobleman seated on a carpet facing left and smoking huqqa. He is listening to the music. A male attendant is fanning him with a *morchhal*. His sword, shield and khanjar are placed on his left side. He is sitting in a garden with flower beds and a pool with red,yellow and grey coloured fishes.

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Fig no. 469: Nobleman smoking huqqa and talking to a young man.

Accession no.	-	57.96
School	-	Deccan
Period	-	1650 AD
Description	-	This miniature painting shows a nobleman, facing right smoking huqqa seated on a carpet on the terrace of the palace and he is talking to a young man sitting in front of him. An attedant is coming out from the palace with a wine flask. The attedant standing behind the young man on the right side is fanning him.

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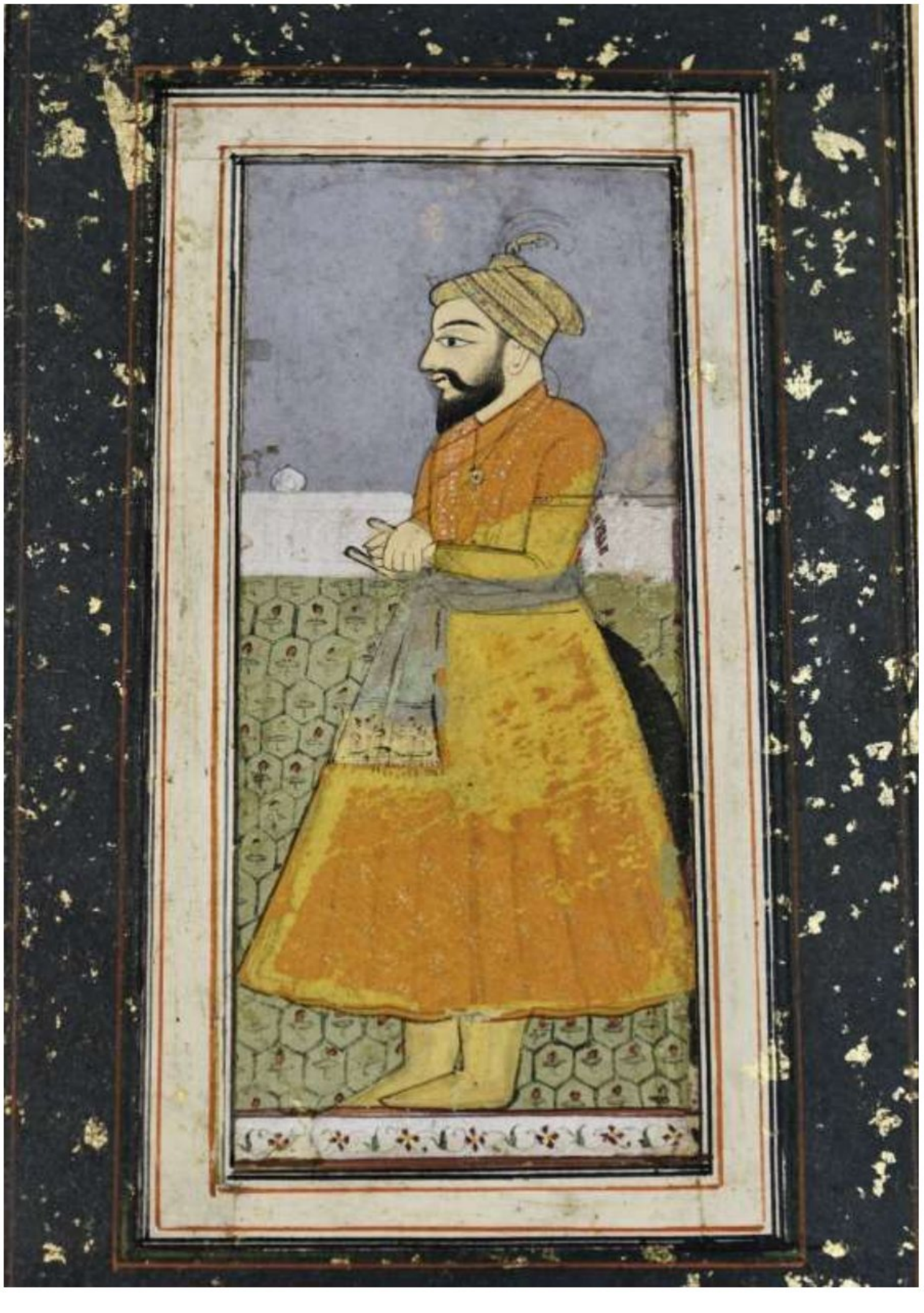

Fig no. 470: Portrait of a nobleman

Accession no.	-	56.40
School	-	Deccan
Period	-	1750 AD
Description	-	This miniature painting shows the portrait of a nobleman standing and facing left.

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2.6.2. *Ragas* and *Raginis:*



Fig no. 471: Ragini Dhanashri miniature painting

Accession no.	-	62.86
School	-	Deccan
Period	-	1725 AD
Description	-	This Ragini Dhanashri miniature painting shows a heroine seated on a carpet on the terrace of her palace, under a canopy in front of the palace. She is looking into the mirror hed by an attendant on the right side, another attendant is standing in her front, third female attendant is bringing some eatable on a plate. A part of the palace garden is visible in the foreground.

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Fig no. 472: Ragini Triveni miniature painting (Fig no. 233)

Accession no.	-	59.172
School	-	Hydrabad
Period	-	Deccan
Description	-	This Ragini Triveni miniature painting shows a lady in Mughal dress facing right, sitting on a rocky outcrop and a playing veena. A peacock is shown dancing on the branch of a tree on the right side. The canopy of another tree is partly visible on the left side.

Scanned with CamScanner

2.6.3. Mythological Scenes:



Fig no. 473: Shiva with Bhairava, Ganesh and Kartikeya

Accession no.	-	60.127
School	-	Deccan
Period	-	1800 Ad
Description	-	This miniature painting shows four handed Siva standing behind the Shivlinga. A devotee is hugging the Shivlinga. Nandi and four of Ganas are standing on the right side. Ganesh, Bhairav and Kartikeya, all facing right, are shown on the left side.

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Fig no. 474: Vishnu and Laxmi on Garuna

Accession no.	-	60.251
School	-	Deccan
Period	-	1850 AD
Description	-	This miniature painting shows Laxmi and four handed Vishnu riding on Garuna.

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Fig no. 475: Krishna killing elephant Kuvalayapida

Accession no.	-	59.71
School	-	Deccan
Period	-	1825 AD
Description	-	This miniature painting shows Krishna holding the large elephant Kuvalayapida sent to kill Krishna and Balram when they were treacherously called to Mathura for a wrestling match with Chāṇūra and Muṣṭika. The mahavat is pricking the elephant with goad. A large pond is visible in the front.

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Flora and fauna



Fig no. 476: A horse

Accession no.	-	21.137
School	-	Deccan
Period	-	1700 Ad
Description	-	This is the picture of a horse moving towards right.

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2.6.4. Calligraphy



Fig no. 477: princess wearing a Mughal dress

Accession no.	-	2007.26
School	-	Deccan
Period	-	1850 AD
Description	-	This painting shows a princess wearing a Mughal dress, standing and looking right. She is holding a wine flask in his right and a cup in her left hand. The four lines at the top and at the bottom mention that Raja Shiva Deva died and his son Raja Ranjan replaced him and appointed Shah Mir a native of Azerbaijan, as his prime minister.

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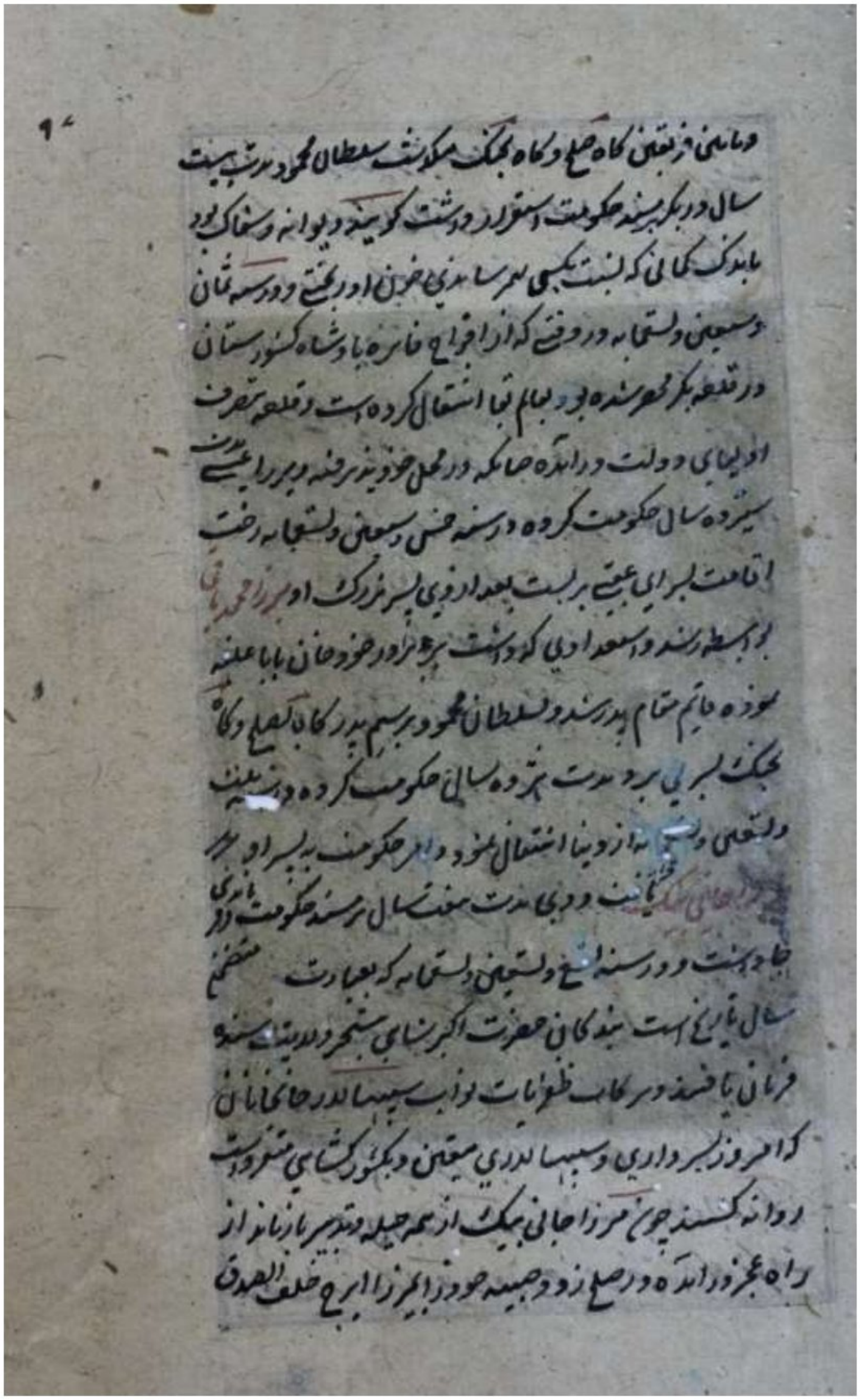

Fig no. 478: Backside of the above painting

Description

- The events of the reign of Mirza Mohammad Isha Tar Khan and Mirza Mohammad Baki Tar Khan are described in this manuscript.

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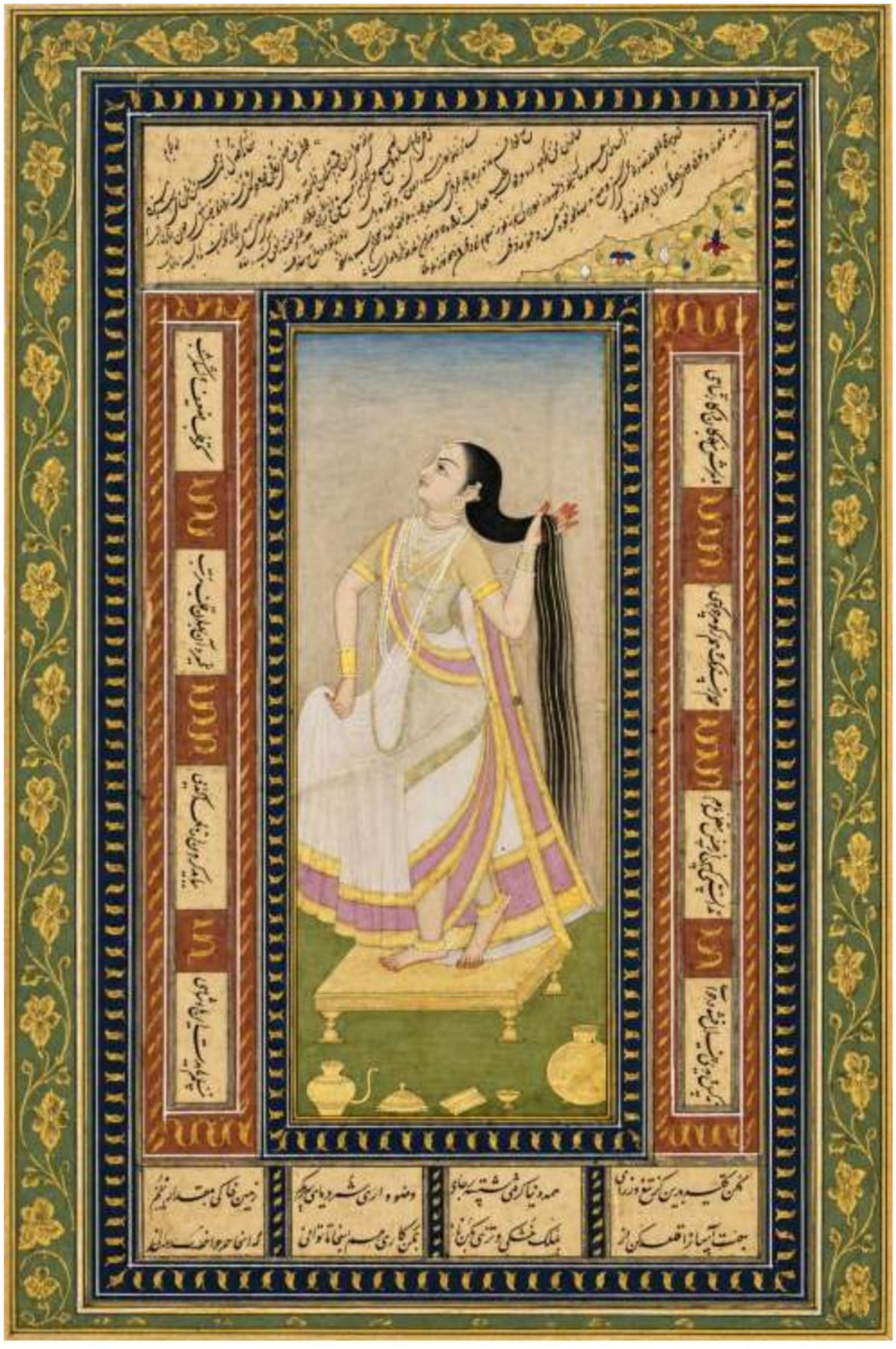

Fig no. 479: Lady taking bath

Accession no.	-	60.348/1
School	-	Deccan
Period	-	1825 AD
Description	-	This miniature painting has verse around the central figure is in nastaliq script and Persian language. This miniature painting shows a lady drying her hair held by her left hand She is standing on a chowki, a water vessel,

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a lid, a box and a spouted vessel are kept in the foreground. It reads as follows:

1. Illegible
2. i) This kingship is complete,

ii) come, to please and connect the hearts.

3. i) The heart cannot be controlled.

ii) But the heart that is like an army in the night.

4. i) No body has seen the thought that came and has now gone.

ii) No body has seen the name like Mughals.

5. i) Sometimes without stone and sometime with gem of gods mountain.

ii) Servants of emperor don't do anything with on this command.

6. i) Don't rely on the swords of ministers.

ii) Because entire world is with him.

7. i) Fight the battle beliefing in your faith.

ii) Don't exalt in your possesions.

8. i) If you have ocean for doing vazu.

ii) Even a handful of earth is sufficient for vaju.

9. i) Do what ever is in your capacity.

ii) Don't do anything which you can't do.

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Fig no. 480: Calligraphy

Accession no. - 60.348/2

School - Deccan

Description - The backside of the painted manuscript has writing. The first line is in thuluth script and Arabic language. All the other ten lines are in nastaliq script and persian language. The scribe of this piece of calligraphy is written by Tajalli Ali Shah. It reads as follows:

1. God definitely sees everything
2. If some man with evil eyes comes to your love.
3. This indicates that hunter has hunted.
4. Shirin was disturbed, when she saw green grass on the grave of Farhad.
5. My heart is shaking when struck by the arrows of the eyes of my beloved.
6. The arrows of her eyes hurt me.
7. When the eyes of heart see the beloved, I am greatly hurt.
8. And sound of my weeping heart, comes out from chest.
9. Until I met the resident of the same city, I didn't know what is compassion.
10. It is like bird being born from the egg made of iron.

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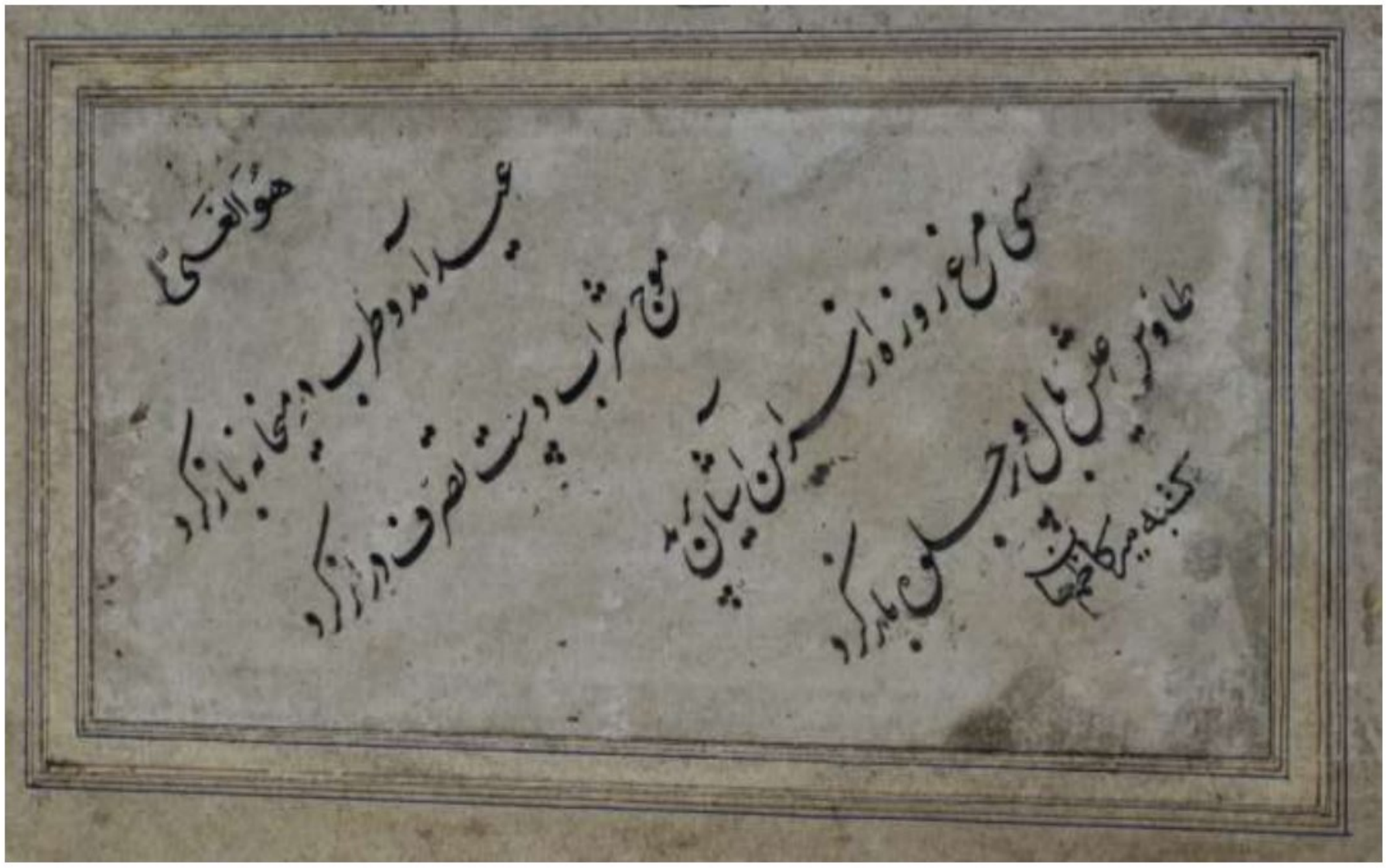

Fig no. 481: Calligraphy

Accession no.	-	13.50
School	-	Deccan
Description	-	This piece of caligraphy is written in nastaliq script and Persian language by Mir Kazim Khan. The translation of the six lines is as follows: 1. The god is prosperous 2. Festival of Eid has come and the money has opened the gates of liquor shops. 3. I have extended my hands with the intention of drinking wine. 4. That day Simurgh flew away from that house. 5. The people felt great relief after the flight of the bird. 6. Written by Mir Kazim Khan

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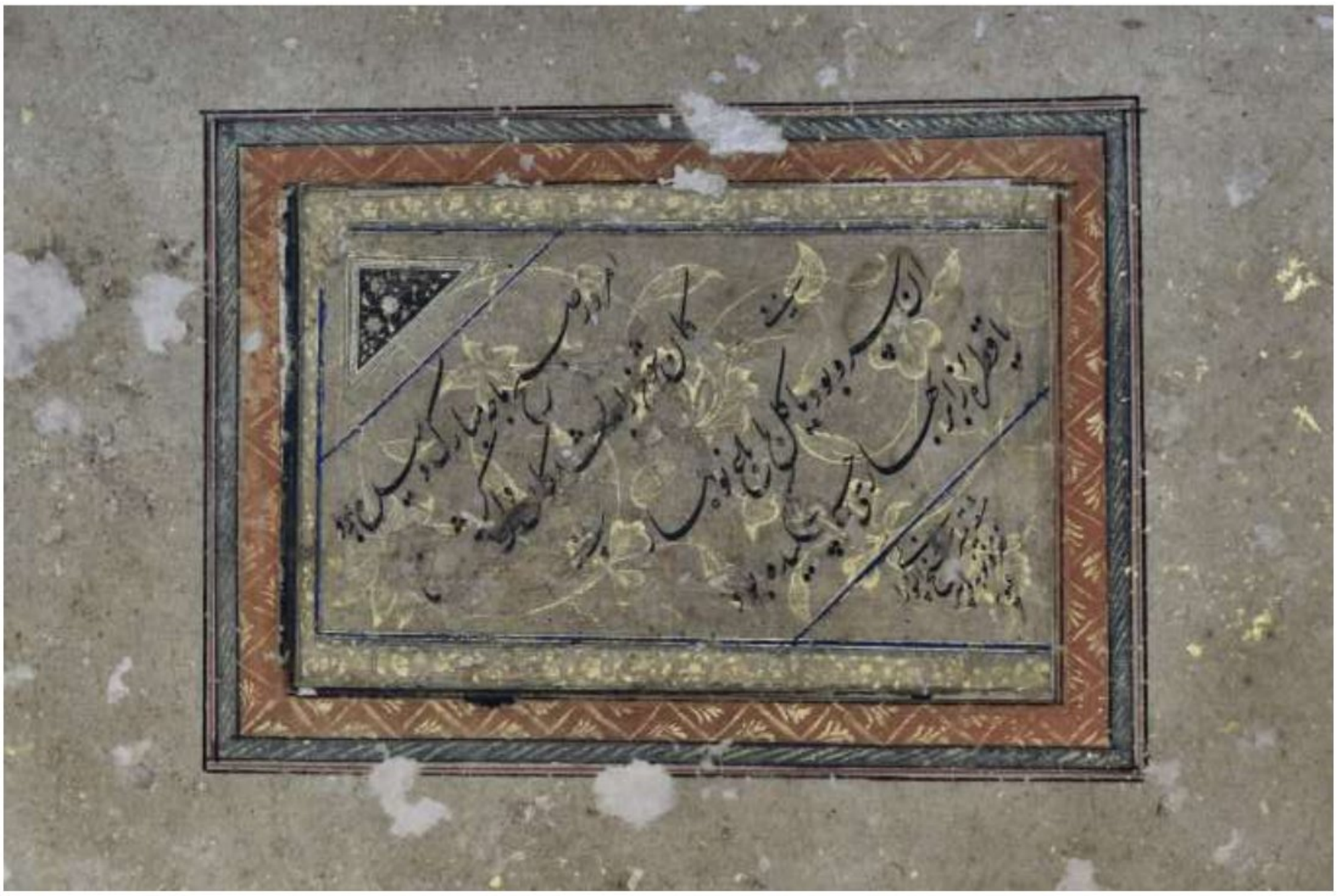

Fig no. 482: calligraphy

Accession no.	-	59.96
Description	-	This piece of caligraphy is in nastaliq script and Persian language. The translation of the five lines is as follows: 1. This morning is very auspicious. 2. My heart has pulled it in its blood vessels. 3. It was the drinker or the flowers of the garden in spring season. 4. Or I had tasted the drop of the cloud of spring. 5. illegible

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2.6.5. Daily life scenes:



Fig no. 483: A lady talking to her friend. (Fig no. 38)

Accession no.	-	40.116
School	-	Deccan
Period	-	1775 AD
Description	-	This miniature painting shows the lady seated in front of her house facing left and talking to her friend. A female attendant is standing behind her and fanning her with a chanwar.

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Fig no. 484: Lady poring wine from a flask

Accession no.	-	59.150/3
School	-	Deccan
Period	-	1850 AD
Description	-	This sketch shows a lady pouring wine from a flask into a cup. She is wearing Mughal dress.

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Fig no. 485: Lady talking to old female messenger

Accession no.	-	59.96
School	-	Deccan
Period	-	1750 AD
Description	-	This miniature painting shows a lady holding a tree and looking back to the left and talking to an old female messenger.

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Fig no. 486: Two ladies talking to each other

Accession no.	-	21.122
School	-	Deccan
Period	-	1615 AD
Description	-	This miniature painting shows the two ladies sitting besides the bank of a rivulet and having conversation. Two attendants are standing on their right and left side.

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Fig no. 487: Four ladies playing polo.

Accession no.	-	56.387
School	-	Deccan
Period	-	1750 AD
Description	-	This miniature painting shows four ladies playing polo.

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Fig no. 488: Three Yogis conversing with each other.

Accession no.	-	57.24
School	-	Deccan
Period	-	1725 AD
Description	-	This miniature painting shows an old Yogi seated on a tiger skin facing front and looking towards another yogi seated on the left side. Another junior yogi is sitting on his right side. One of his desciple is preparing huqqa on the left side and another is preparing *bhanga* for consumption.

Scanned with CamScanner



Fig no. 489: Two ladies talking to each other accompanied by an attendant.

Accession no.	-	44.43
School	-	Deccan
Period	-	1750 AD
Description	-	This miniature painting shows two ladies standing and talking to each other, the left one is holding a wine cup. The attendant standing on the right side is holding a wine flask.

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Fig no. 490: winged angel playing tambourine

Accession no.	-	13.50
School	-	Deccan
Period	-	1575 AD
Description	-	This miniature painting shows a winged angel playing tambourine in the branches of a tree. A wine jar is shown on the right side.

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Fig no. 491: Hermit being visited by ladies.

Accession no.	-	62.14
School	-	Deccan
Period	-	1750 AD
Description	-	This miniature painting shows a hermit holding rosaries in his two raised hands, crossing each other above his head. He is seated under a tree facing left on a tiger skin. He is fanned by his desciple. Three ladies accompanied by a boy have come to see him. A man seated at the bank of a pond is reading something.

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2.7. Catalogue of paintings of Delhi School:

Following is the catalogue of 76 paintings of Delhi School.

2.7.1. Portrait of Kings/princes/princesses and noblemen:

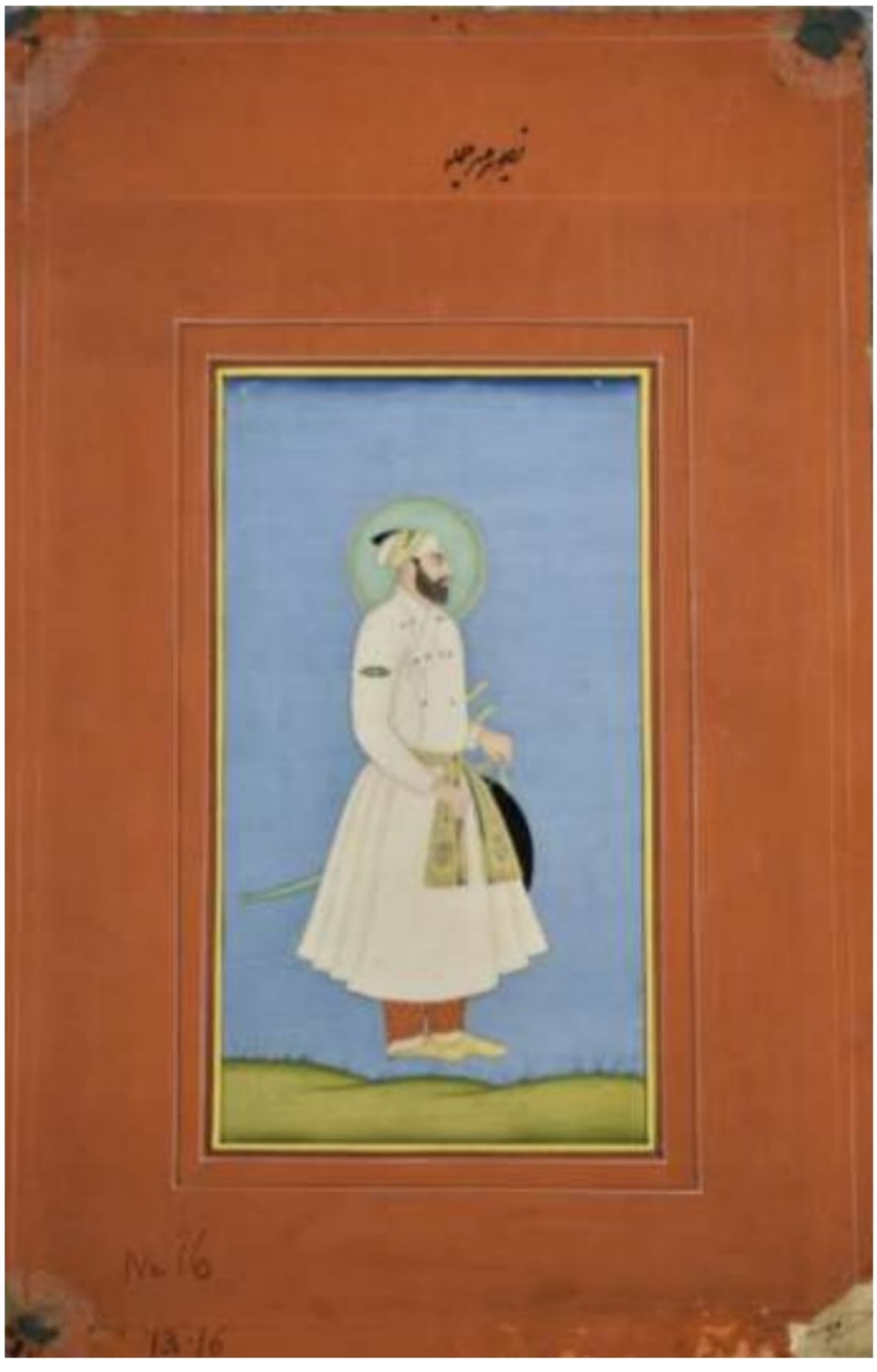

Fig no. 492: Mir Jumla II (Fig no. 64)

Accession no. - 13.16

School - Delhi

Period - Modern

Description - Portrait of a nobleman (Mir Jumla II ?, a military general, wealthy diamond trader, a Vazir of Golconda sultanate, and later a prominent subahdar of Bengal under the Mughal Emperor Aurangzeb.) standing facing right. There is a halo around his head and he appears to be flying in the air he is wearing mirjai, pajama and kamarband. A shield showed and khanjar is hanging from his waist on the backside.

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Fig no. 493: Qutub-ud-din Aibak (Fig no. 65)

Accession no.	-	13.78
School	-	Delhi
Period	-	Modern
Description	-	Qutub-ud-din Aibak (1150 – 4 November 1210), originally a Turkik slave sold to Sultan, who later on became incharge of the Ghurid territories in northern India. After the assassination of Muhammad Ghori's in 1206, he became independent ruler in Lahore, and laid the foundations for the Sultanate of Delhi.

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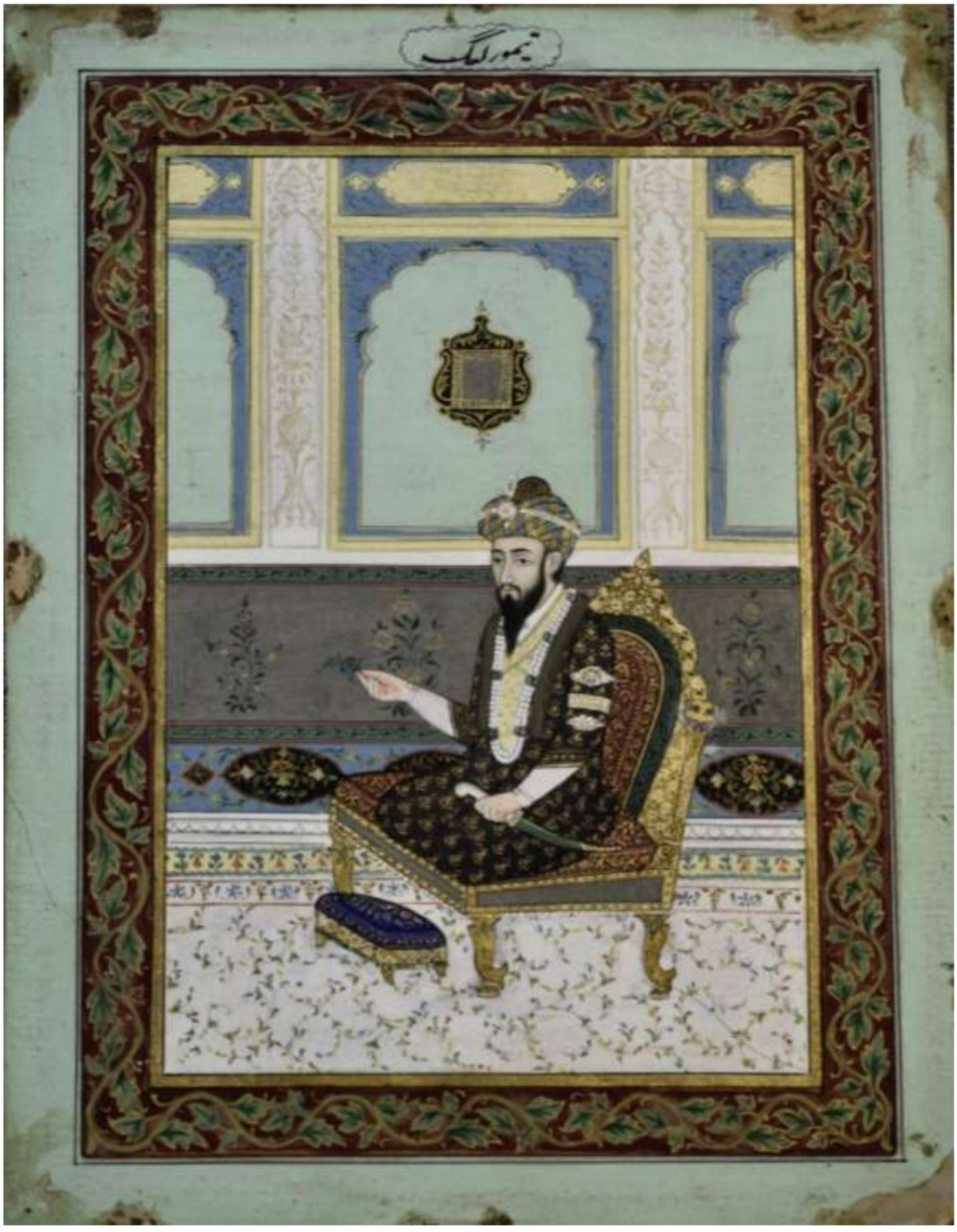

Fig no. 494: Taimur Lang (Fig no. 66)

Accession no.	-	13.79
School	-	Delhi
Period	-	Late 19th – Early 20th Century AD
Description	-	Portrait of Taimur Lang, (1320s – 17/18 February 1405), also known as Tamerlane, was of Turco-Mongol origin and first ruler of the Timurid dynasty. He ruled over modern-day Afghanistan, Iran, and Central Asia.

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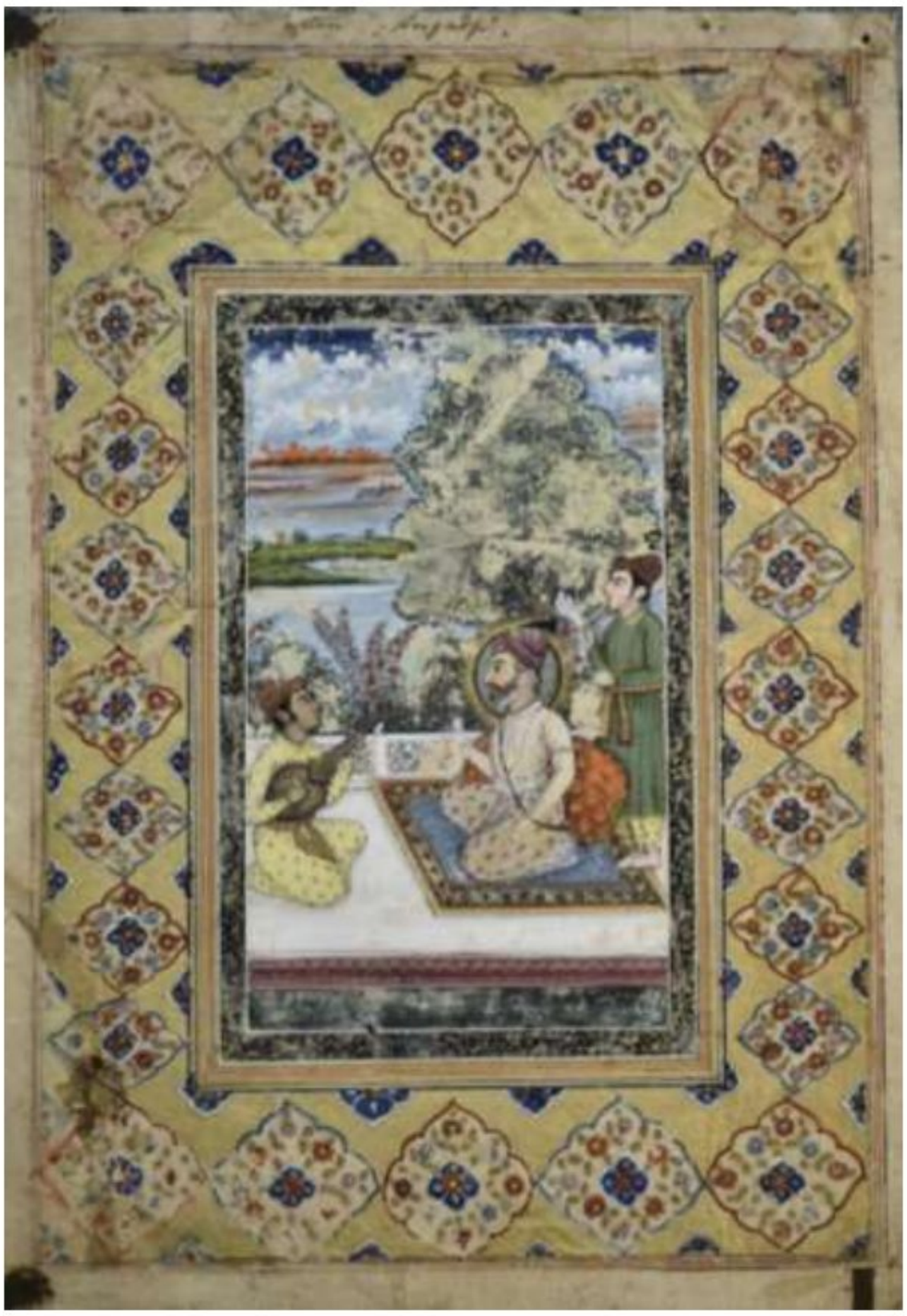
2.7.2. Regilious paintings



F ig no. 130 (A): Second Sikh Guru, Guru Angad (Fig no. 130)

Accession no.	-	40.22
School	-	Delhi
Period	-	1800 AD
Description	-	This painting shows second Sikh Guru, Guru Angad (31 March 1504 – 29 March 1552), sitting on a platform facing left listening to a musician playing rabab. A male attendant is standing behind him and fanning him with a cloth. His birth name was Lehna He was born in the village of Matte-di-Sarai, district Muktsar, Punjab. He was the son of a trader named Pheru Mal a Trehan Khatri. His mother was Mata Ramo. He formalised the Gurmukhi alphabets. He began compiling the hymns of Guru Nanak and contributed 62 couplets. He chose his disciple Amar Das as his successor and the third Guru of Sikhism.

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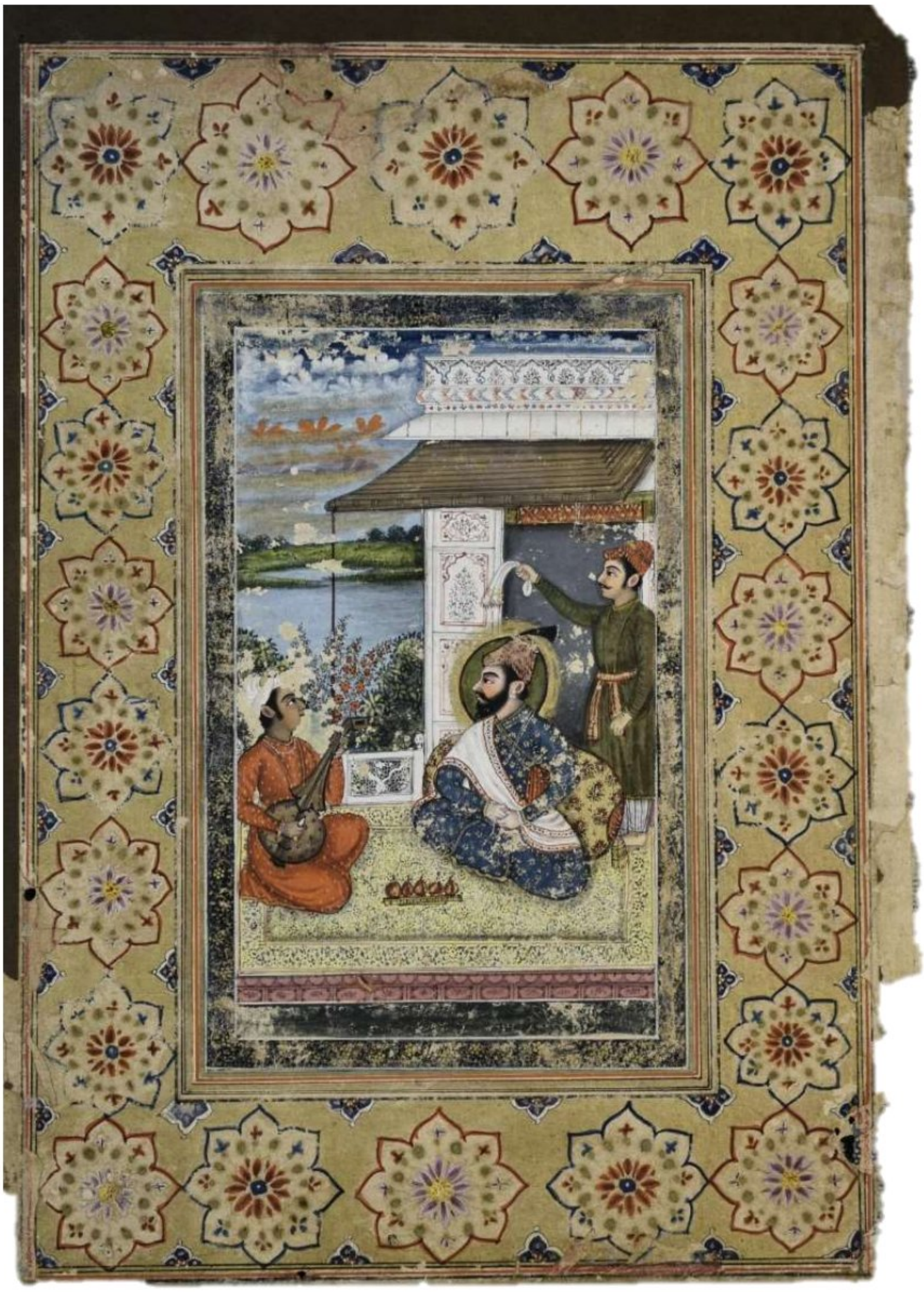

Fig no. 495: Third Sikh Guru, Guru Amar Das (Fig no. 131)

Accession no.	-	40.23
School	-	Delhi
Period	-	1800 AD
Description	-	This painting shows third Sikh Guru, Guru Amar Das (5 May 1479 – 1 September 1574), sitting in front of his room on a platform facing left listening to a musician playing rabab. A male attendant is standing behind him and

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fanning him with a cloth. He became Guru on 26 March 1552 at age 73. He introduced a religious organization called the Manji (wooden stringed cot) system by appointing trained clergy. He also introduced the Peerah system for propagating the religion to women. He wrote and compiled hymns into a Pothi (book) that ultimately became Adi Granth. He also enacted social reforms, such as by allowing widow remarriage, promoting intercaste alliance, encouraging monogamy, banning sati, and discouraging purdah.

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Fig no. 496: Forth Sikh Guru, Guru Ram Das (Fig no. 132)

Accession no.	-	40.24
School	-	Delhi
Period	-	1800 AD
Description	-	This painting shows forth Sikh Guru, Guru Ram Das (24 September 1534), sitting in front of his room on a platform

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listening to a musician playing rabab. A male attendant is standing behind him and fanning him with a cloth. A stick with handle shaped like the head of parrot is placed in the foreground. His father was Hari Das and mother Anup Devi belonging to Sodhi Gotra of the Khatri Caste in Chuna Mandi, Lahore. He was named Jetha Both his parents died when he was aged around seven and he went into the care of maternal grandparents to Basarke district Amritsar, Punjab. The ancestral village of Guru Amar Das. In 1553, he was married to Bibi Bhani, the younger daughter of Amar Das. He was choosen by Guru Amar das as his successsor. He was credited with founding and building the city of Amritsar. Guru Ram Das composed 638 hymns, or about ten percent of hymns in the Guru Granth Sahib. He chose his son Arjuna as his successor breaking the earlier tradition.

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Fig no. 497: Fifth Sikh Guru, Guru Arjan (Fig no. 133)

Accession no.	-	40.25
School	-	Delhi
Period	-	1800 AD
Description	-	This painting shows fifth Sikh Guru, Guru Arjan (15 April

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1563 – 30 May 1606), sitting in front of his room on a platform listening to a musician playing rabab. A male attendant is standing behind him and fanning him with a cloth. A hawk is sitting on his gloved right hand. He was the youngest son of Bhai Jetha and Mata Bhani, the daughter of Guru Amar Das. His other two brothers were Prithi Chand and Mahadev. Mata Ganga Ji (died 14 May 1621) was his wife and mother to the sixth Guru, Guru Hargobind Sahib. He completed the construction of the Darbar Sahib at Amritsar, after the fourth Sikh Guru founded the town and built a sarovar. He compiled the first official edition of the Sikh scripture called the Adi Granth, which later expanded into the Guru Granth Sahib. He was martyred by the order of Jahangir.

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Fig no. 498: Sixth Sikh Guru, Guru Hargobind (Fig no. 134)

Accession no.	-	40.26
School	-	Delhi
Period	-	1800 AD
Description	-	This painting shows sixth Sikh Guru, Guru Hargobind (19 June 1595 – 28 February 1644), sitting on a platform listening to a musician playing rabab, a hawk is sitting on

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his gloved right hand. Guru Arjan, five days before his own death, selected his son Hargobind as his successor on 25 May 1606 and instructed his son to start a military tradition to protect the Sikh people and always keep himself surrounded by armed Sikhs for protection. Jahangir detained 14-year-old Guru Hargobind at Gwalior Fort in 1609, on the pretext that the fine imposed on Guru Arjan had not been paid by the Sikhs and Guru Hargobind. He was released in 1611 or 1612. He had one daughter, Bibi Viro, and five sons, Baba Gurditta, Suraj Mal, Ani Rai, Atal Rai, and Tyag Mal. He gave Tyag Mal the name Tegh Bahadur (Brave Sword) after Tyag Mal showed valor in the Battle of Kartarpur against the Mughals. Guru Hargobind introduced the process of militarization to Sikhism. He constructed Akal Takht, the highest seat of Sikh religion, in front of the Harmandir Sahib in Amritsar. Guru Hargobind considered women to be the consciousness of mankind, promoted the lifestyle of a householder, discouraged asceticism, and promoted marriage as a pathway to self-realization.

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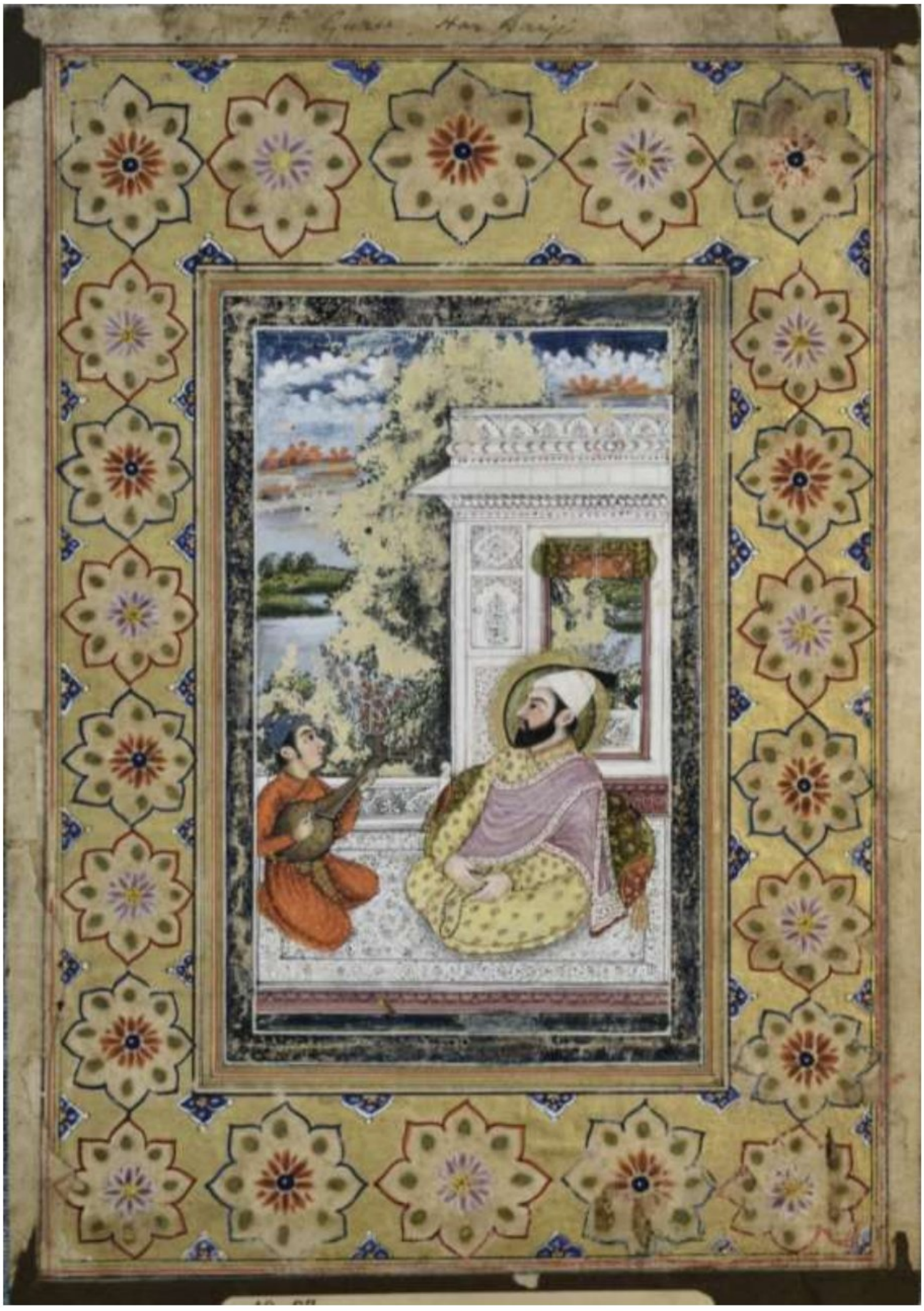

Fig no. 499: Seventh Sikh Guru, Guru Hara Rai (Fig no. 135)

Accession no.	-	40.26
School	-	Delhi
Period	-	1800 AD
Description	-	This painting shows seventh Sikh Guru, Guru Hara Rai (16

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January 1630 – 6 October 1661), sitting in front of his room on a platform listening to a musician playing rabab. He was born to Ananti (also known as Nihal) and Baba Gurditta. His father died when he was 8 years old. At age 10, in 1640, Guru Har Rai was married to Mata Kishan Devi (sometimes also referred to as Sulakhni) the daughter of Daya Ram. They had one daughter Rup Kaur and two sons, Ram Rai and Har Krishan. He became Guru at the age of 14 after the death of his grandfather and the sixth Sikh leader Guru Hargobind. In the war of succession between Aurangzeb and Dara Shikoh, supported the latter. When Aurangzeb finally won, he was called for giving explaination for his support to Dara Shikoh. On this he sent his second son Ram Rai to represent him when questioned by him, he changed Sikh scriptures. Guru Hara Rai was annoyed at this and communicated him from Sikh Panth and nominated the younger Har Krishan to succeed as the next Guru of Sikhism. He started several public singing and scripture recital traditions in Sikhism. He also added the akhand kirtan or continuous scripture singing tradition of Sikhism, as well as the tradition of jotian da kirtan or collective folk choral singing of scriptures. He guided the Sikhs for seventeen years, till his death at the age of 31.

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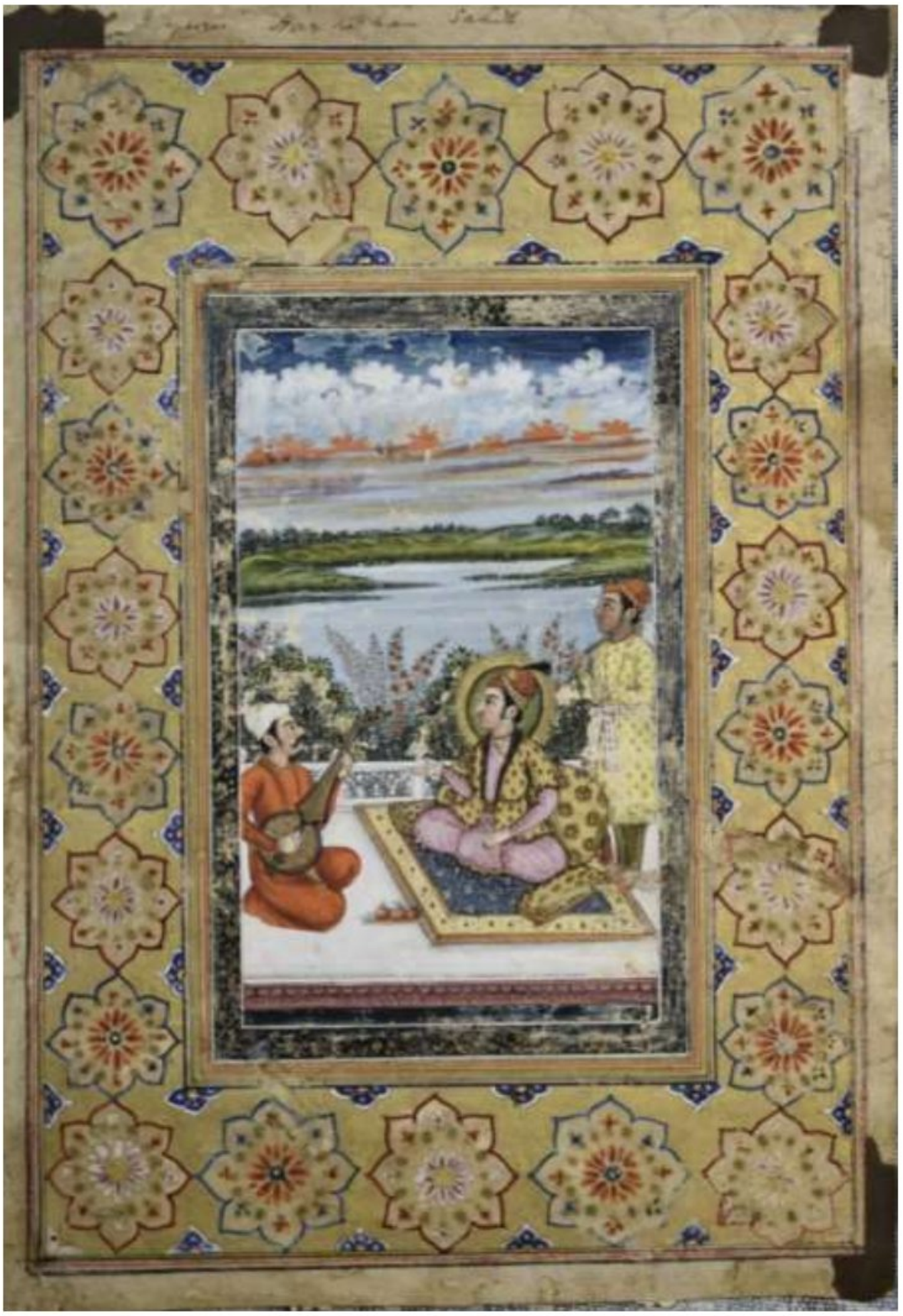

Fig no. 500: Eighth Sikh Guru, Guru Hara Kṛṣṇa (Fig no. 136)

Accession no.	-	40.27
School	-	Delhi
Period	-	1800 AD
Description	-	This painting shows eighth Sikh Guru, Guru Hara Krishna (7 July 1656–30 March 1664), sitting on a platform listening to a musician playing rabab. He successeded his father at the age of five. His reign as guru, lasted only for two years, five months, and 24 days. He died of smallpox and was successeded by Guru Tegh Bahadur.

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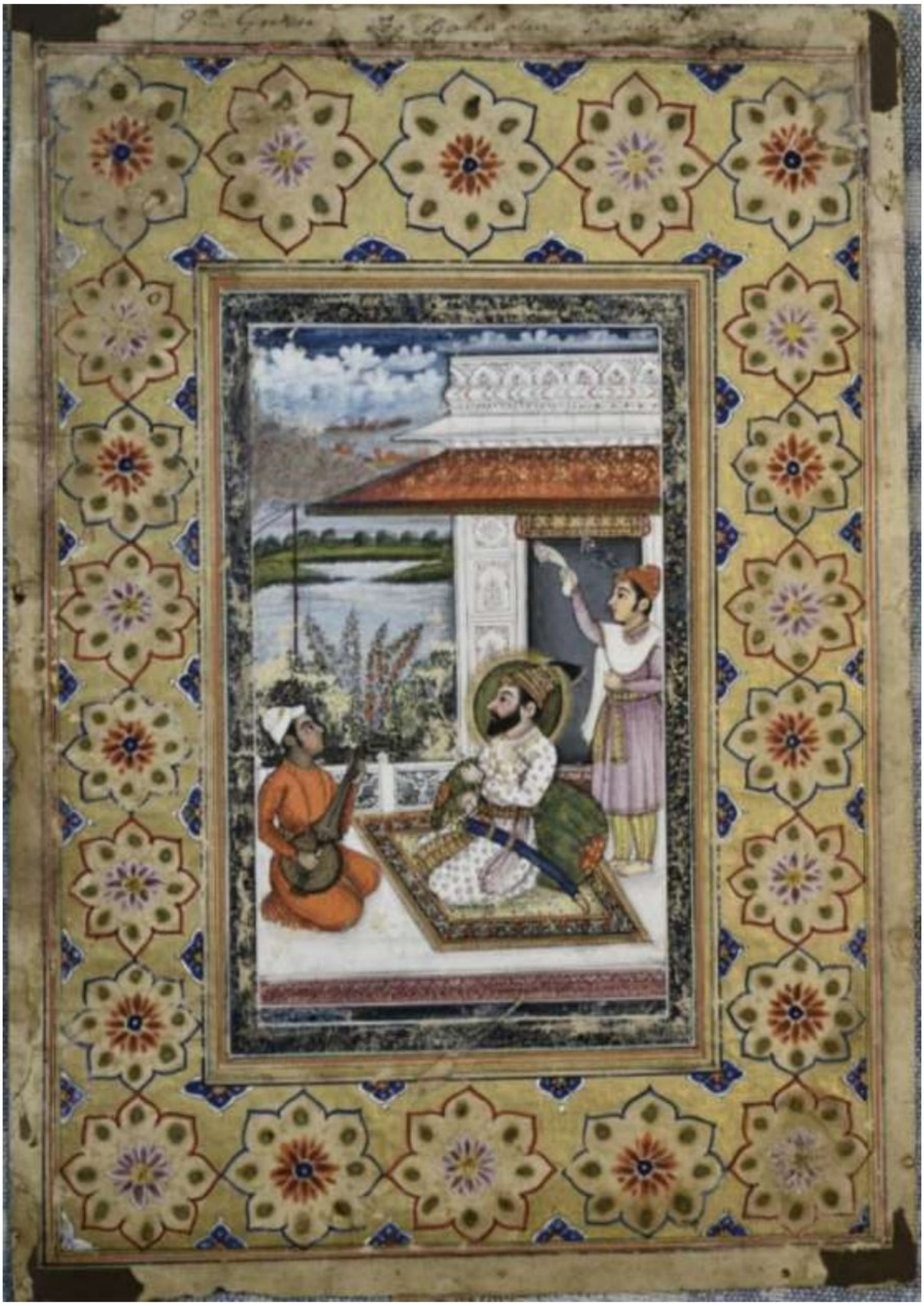

Fig no. 501: Ninth Sikh Guru, Guru Tegh Bahadur (Fig no. 137)

Accession no.	-	40.29
School	-	Delhi
Period	-	1800 AD
Description	-	This painting shows ninth Sikh Guru, Guru Tegh Bahadur (1 April 1621 – 11 November 1675), sitting in front of his room on a platform listening to a musician playing

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rabab. A male attendant is standing behind him and fanning him with a cloth. He is holding an arrow in his right hand and he is wearing a sword. He was born in Amritsar, Punjab. He was the youngest son of Guru Hara Gobind ji He contributed 115 hymns in the Guru Granth Sahib. Guru Tegh Bahadur traveled extensively in different parts of the Indian subcontinent, including Dhaka and Assam, to preach the teachings of Guru Nanak. His son, Guru Gobind Singh, who was the tenth Sikh guru, was born in Patna in 1666 while he was away in Dhubri, Assam, where the Gurdwara Sri Guru Tegh Bahadur Sahib now stands. He founded the city of Anandpur Sahab. Guru Tegh Bahadur was executed on the orders of Aurangzeb, the sixth Mughal emperor, in Delhi, India. Sikh holy premises Gurudwara Sis Ganj Sahib and Gurdwara Rakab Ganj Sahib in Delhi marks the place of execution and cremation of Guru Tegh Bahadur.

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Fig no. 502: Tenth and last Sikh Guru, Guru Gobind Singh (Fig no. 138)

Accession no.	-	40.30
School	-	Delhi
Period	-	1800 AD
Description	-	This painting shows tenth and last Sikh Guru, Guru Gobind Singh (22 December 1666 – 7 October 1708), at the age of nine, he was formally made the leader of the

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Sikhs after his father Guru Tegh Bahadur—the ninth Sikh Guru—was executed by the emperor Aurangzeb. He was the only son of Guru Tegh Bahadur, the ninth Sikh guru, and Mata Gujri. His four biological sons died during his lifetime—two in battle and two executed by the Mughal administrator Wazir Khan. He had three sons namely Jujhar Singh, Zorawar Singh and Fateh Singh from his first wife Mata Jito and one son Ajit Singh from his second wife Mata Sundari. His third wife Mata Sahib Devan, had no child. He founded Sikh warrior community called Khalsa in 1699 and made it compulsory to wear Kesh, kangha, kara, kachha and kirpan. Guru Gobind Singh wrote Dasam Granth whose hymns are a sacred part of Sikh prayers and Khalsa rituals. He finalized and enshrined the Guru Granth Sahib as the eternal Guru.

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Fig no. 112(A): descendents of Adam namely Armakhashad son of Saam, Abir son of Haam and son of Armakhashad and Qali son of Saam (Fig no. 112)

Accession no.	-	49.124/1
School	-	Delhi
Period	-	1775 AD
Description	-	Portrait of the descendents of Adam namely Armakhashad son of Saam, Abir son of Haam in the top line from right to left and Silh son of Armakhashad and Qali son of Saam in the bottom line from right to left. They are riding on horses and moving towards right during the daytime. Background shows undulating hills. The name of each hero is written above them.

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Fig no. 503: Abbas son of Taish and Ashas son of Saad (Fig no. 113)

Accession no.	-	49.124/2
School	-	Delhi
Description	-	Portrait of the four Islamic heroes riding on horses and camels, moving towards right during the daytime. The heroes in the second line from right to left are Abbas son of Taish and Ashas son of Saad. Background shows undulating hills. The name of each hero is written above them.

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Fig no. 504: Hazrat Imam Ali ul Naqi son of Mohammad Taqui and Hazrat Imam Mehdi Sahebul Asr, Hazrat Imam Hasan Askari son of Hazrat Imam Ali ul Naqi and hazrat Nasir-ud-din Tusi (Fig no. 114)

Accession no.	-	49.124/3
School	-	Delhi
Description	-	Portrait of the four Islamic heroes riding on horses namely Hazrat Imam Ali ul Naqi son of Mohammad Taqui and Hazrat Imam Mehdi Sahebul Asr in the first line from right to left, Hazrat Imam Hasan Askari son of Hazrat Imam Ali ul Naqi and hazrat Nasir-ud-din Tusi in the second line from right to left. They are moving towards right during the daytime. Background shows undulating hills. The name of each hero is written above them.

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Fig no. 505: Hazrat-e-Muslim son of Aqeel and Abdullah son of Muslim, Mohammad son of Muslim, Ibrahim son of Muslim and Aoun son of Muslim (Fig no. 115)

Accession no. - 49.124/4

School - Delhi

Description - Portrait of the four Islamic heroes riding on horses namely Hazrat-e-Muslim son of Aqeel and Abdullah son of Muslim in the upper line as we move left to right, Mohammad son of Muslim, Ibrahim son of Muslim and Aoun son of Muslim in the lower line as we move from left to right. They are moving towards right during the daytime. Background shows undulating hills. The name of each hero is written above them.

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Fig no. 506: Hazrat Imam Jafre Sadiq and Hazrat imam Ali Musi Raza, Hazrat Imam Musi Kazim and Hazrat Imam Nohammad Taqui (Fig no. 116)

Accession no.	-	49.124/5
School	-	Delhi
Description	-	Portrait of the four Islamic heroes riding on horses namely Hazrat Imam Jafre Sadiq and Hazrat imam Ali Musi Raza in the upper line as we move from right to left , Hazrat Imam Musi Kazim and Hazrat Imam Nohammad Taqui ain the lower line as we move from right to left. They are moving towards right during the daytime. Background shows undulating hills. The name of each hero is written above them.

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Fig no. 507: Mukhtar Badshah and Fazal son of Ali, Taimur Badshah and Mohammad son of Hanafia (Fig no. 117)

Accession no.	-	49.124/6
School	-	Delhi
Period	-	1825 AD
Description	-	Portrait of the four Islamic heroes riding on horses namely Mukhtar Badshah and Fazal son of Ali in the upper line as move left to right, Taimur Badshah and Mohammad son of Hanafia in the lower line as we move from left to right. They are moving towards right during the daytime. Background shows undulating hills. The name of each hero is written above them.

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2.7.3. Ragas and Raginis:



Fig no. 508: Ragini lalita painting (Fig no. 236)

Accession no.	-	49.46/1
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Ragini lalita painting showing Raja Ramchandra in his palace walking towards left and looking right towards Sita, who is lying on a tilted bed. Two female attendants, one on the right side in foreground is leaning against a large cusion and another behind the bed has kept her left hand on the bed and looking at the queen. Sita is supported by three pillows placed at the back below the head and in the front. It appears that Ram is going away and Sita is not happy and looking at him and has longing for him.

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Fig no. 509: Back side of the painting, depicting different flora and fauna. (Fig no. 323)

Accession no. - 49.46/1

School - Delhi

Period - 1825 AD

Size - 27x19cm

Material - Paper

Description - Back side of the painting, depicting different flora and fauna. There is amalgamation of different types of flowers. On the left side from bottom to top Corn flower Daffodil (*Narcissus poeticus*), Columbine (*Aquilegia sp.*) and Blue Iris (*Iris sibrica*). On the right side from top (*Centaurea cyanus*) to bottom Canterbury bells (*Campanula medium*), Gold Mohar (*Delonix regia*), Dutch Iris (*Iris hollandica*) and Poppy (*Papaver rhoeas*). On the top of the painting two Wood pecker females (?)

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Fig no. 510: Ragini Madhu Madha painting

Accession no.	-	49.46/2
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Ragini Madhu Madha showing Raja Bali pulling his queen Vindhyavali inside the living chamber of the palace while the clouds are gathering and lightning is taking place. The birds are shown flying on the upper right side. A female attendant is shown on the right side.

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Fig no. 511: Back side of the painting, depicting different flora and fauna. (Fig no. 324)

Accession no.	-	49.46/2
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Backside of the painting depicting dragon fly. It represents amalgamation of different types of flowers. On the left side of the painting from bottom to top are Poppy (*Papaver rhoeas*), Garden Climber purple rose (*Rosa damascena*) and Red Syngenta. On the right side from top to bottom are Baloon flower (*Platycodon grandiflorus*), Cloumbine (*Aquilegia*), and Sun Flower (*Helianthus annus*). At the bottom of the painting in the backgroung there are two black and green winged dragon fly one at each corner.

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Fig no. 512: *Ragini Pancham* painting (Fig no. 238)

Accession no.	-	49.46/3
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	This *Ragini Pancham* painting shows Raja Lakshman seated on a square chowki looking left and enjoying music on the platform in front of his chamber. The two lady musicians are playing *sitar* and *dholak* respectively. He is accompanied by two female attendants, one is standing behind him and fanning him with tail of yalk and the other one is sitting on the left side. Clouds, birds and a river is visible in the background.

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Fig no. 513: Back side of the painting, depicting different flora and fauna. (Fig no. 325)

Accession no.	-	49.46/3
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Backside of the painting a bunch of Common / Red Poppy (Papaver rhoeas) flowers in different stages. On the top an unidentified Green parrakeet species and on the right side an unidentified bird. On the lower ground two bird species not identified

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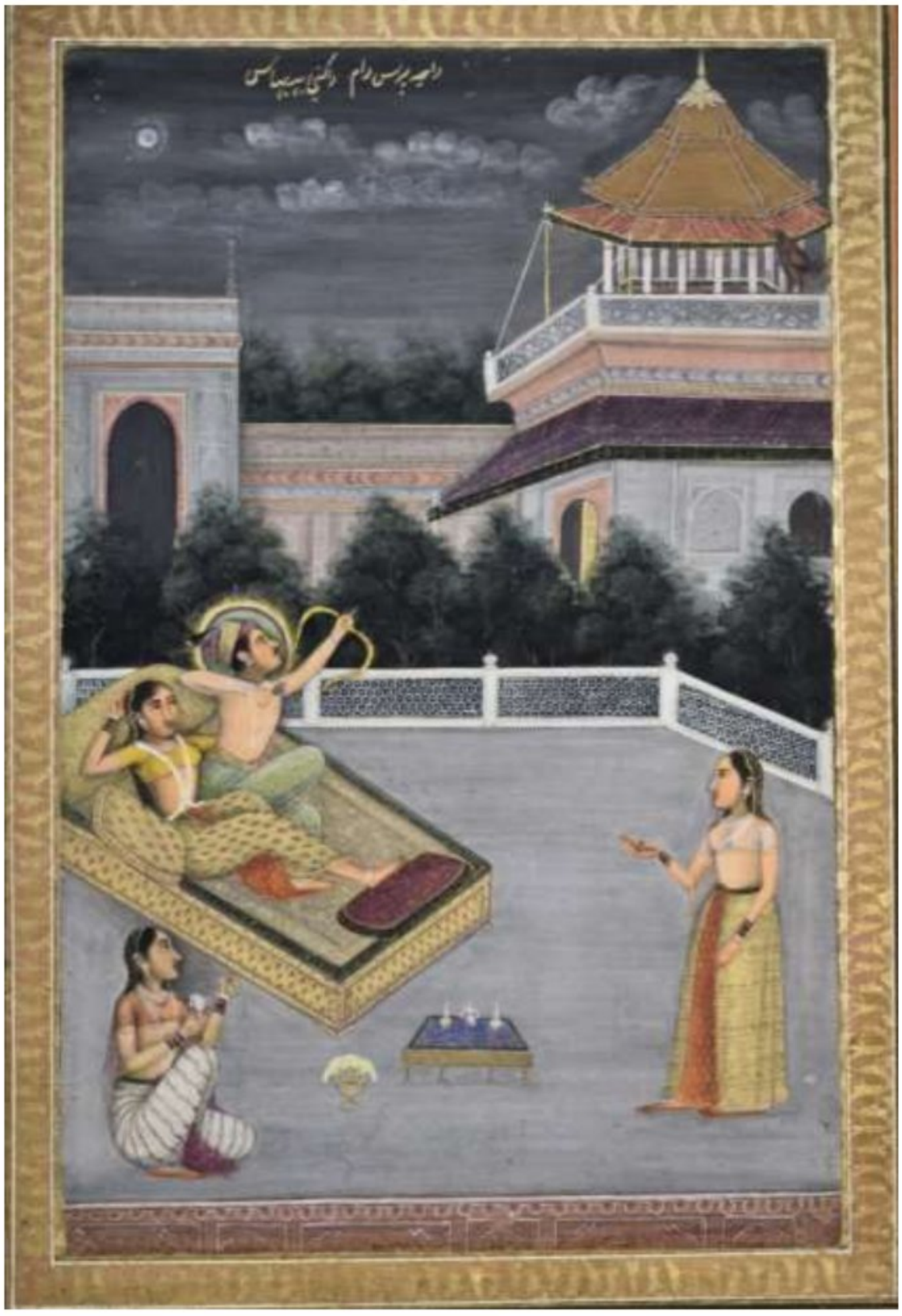

Fig no. 514: *Ragini Vibhasa* painting (Fig no. 234)

Accession no.	-	49.46/4
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	This *Ragini Vibhasa* painting shows Raja Parshuram shooting a bird while seated on his bed besides his queen who is reclining on a cusion in half lying position. It's a night scene. The attendant on the right side is approaching the couple and the second attendant on the left side is holding a wine cup and a decanter in her hands. A flower vase and a small table with three wine flasks is placed near the foot of the bed.

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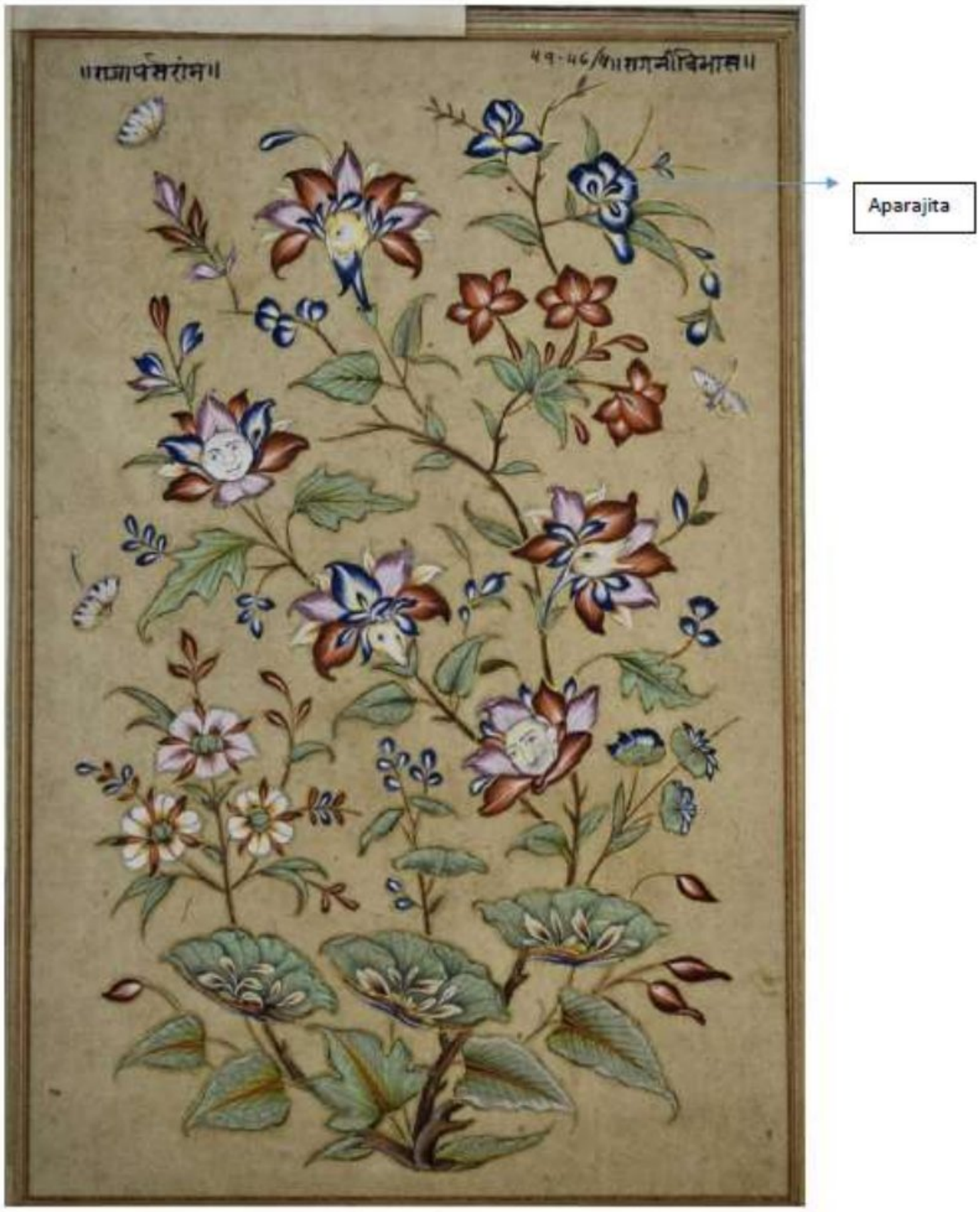

Fig no. 515: Back side of the painting, depicting different flora and fauna. (Fig no. 326)

Accession no.	-	49.46/4
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Backside of the painting, Moth and butterflies flying, on top of the painting on the right side Aparajita flower (*Clitoria ternatea*). Rest other flowers are mythological human and animal faces coming out of the flower.

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Fig no. 516: ***Ragini Ramkali*** **painting**

Accession no.	-	49.46/5
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	This *Ragini Ramkali* painting shows Shri Suraj devata holding the feet of his queen seated on a chair, who has turned her head away from him in anger. It's a night scene and the god has returned late to his palace and his wife suspects that he is deciving her and therefore she is angry. The three female attendants are standing around the couple, one on right side is trying to prevent the king from falling down at the feet of his queen. One on the left side is standing behind the queen is holding a bowl and the other one is holding a garland.

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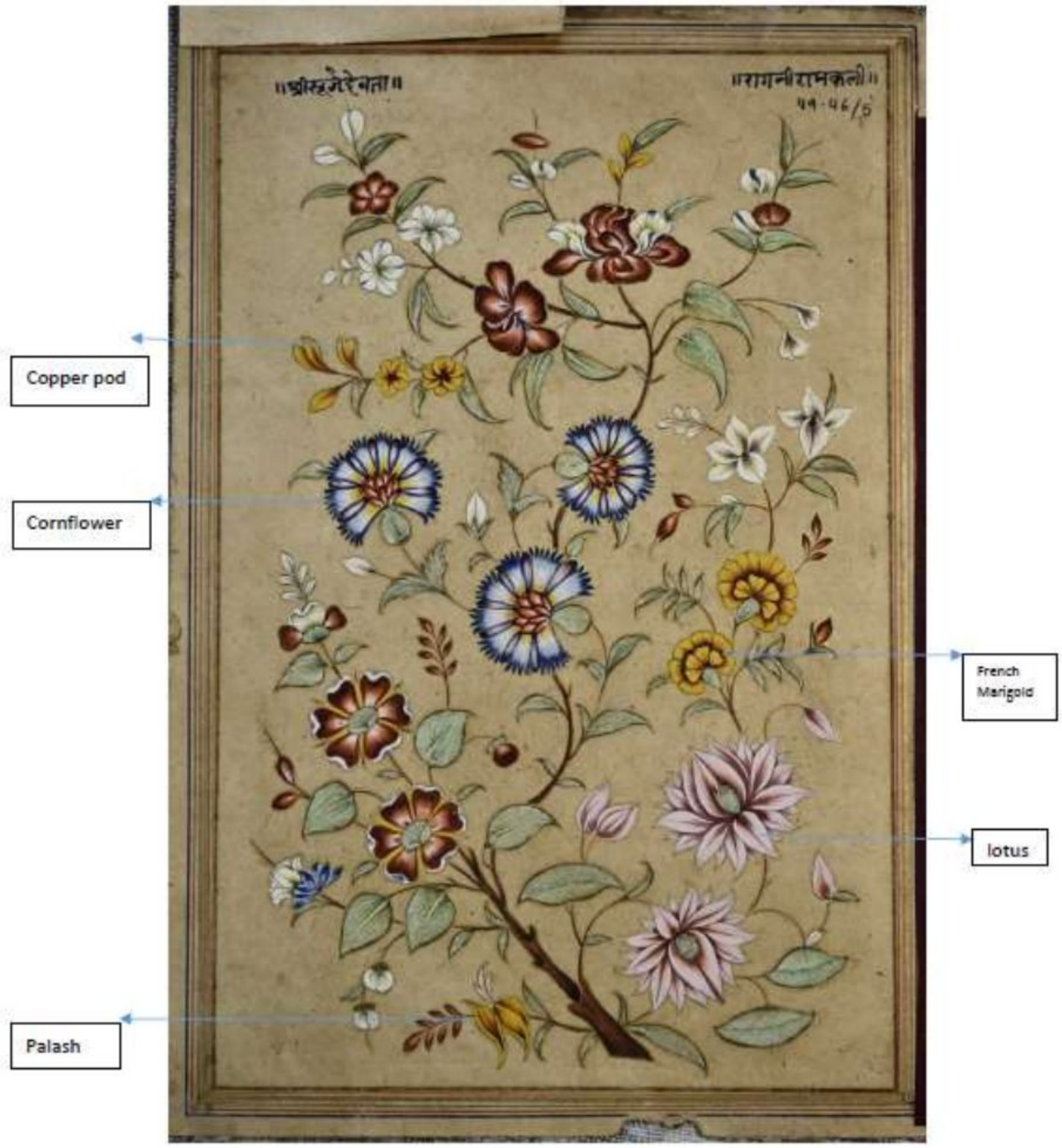

Fig no.: Back side of the painting, depicting different flora and fauna. (Fig no. 327)

Accession no.	-	49.46/5
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Backside of the painting, blue coloured Corn Flower (*Centaurea cyanus*), Copper Pod (*Peltophorum petrocarpum*), French Marigold (*Tagetes patula*), Palash (*Butea monosperma*) and lotus flower (*Nymphaea nouchali*) are beautifully painted. Few flowers are unidentified.

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Fig no. 517: *Ragini Bilavala* painting (Fig no. 239)

Accession no.	-	49.46/6
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	The *Ragini Bilavala* painting shows Raja Raghu son of Dalip sitting on a bed with his queen Sudakshina who is looking into the mirror held by a female attendant standing on the left side, another female attendant is behind the couple and fanning them with *morchhal*. Two female musicians are playing *sitar* and *dafli* (tambourine) respectively.

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Fig no. 518: Back side of the painting, depicting different flora and fauna. (Fig no. 328)

Accession no.	-	49.46/6
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Backside of the painting, a quite beatiful painting depicting Corn flower (Centaurea cyanus) bud, Baloon flower (Platycodon grandiflorus), Appearance poppy (Papaver somniferum), Cranes bill (Geranium sp.), Chamomile (Matricaria chamomilla), Sun Flower (Helianthus annus) Purple Rose (Rosa sp.), Sally homes (Rosa sally homes) and Carnation (Dianthus caryophyllus) are painted.

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Fig no. 519: *Ragini Bagesvari* painting (Fig no. 240)

Accession no.	-	49.46/7
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	This *Ragini Bagesvari* painting shows the heroine is seated on a carpet spread on a platform talking to two other ladies sitting on his left and right. Three fruits and one garland is kept in the front. Two female attendants are standing on left and right side. One is holding a stick. Two candle stands are kept on the ground in the front. This is a night scene, the gathering is taking place in the front of the living chamber of the lady.

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Fig no. 520: Ragini Sarang painting.

Accession no.	-	49.46/8
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	This Ragini Sarang painting shows Raja Janak King of Videha looking left, seated on carpet spread in front of his chamber on a high platform and he is listening to a female singer accompanied by two ladies playing a *sitar* and *dholak* respectively. It is a day scene. The flower beds and a fountain are visible in the foreground in front of the royal chamber, a lady watering plants.

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Fig no. 521: Back side of the painting, depicting different flora and fauna. (Fig no. 329)

Accession no.	-	49.46/9
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Backside of the painting, An stunning combination of red and purple flowers of Campanula (*Campanula persicifolia*) and Dahelia (*Dahlia sp.)* in between them a Golden Oriole (*Oriolus oriolus*). is seen. [italic sceintific names]

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Fig no. 522: *Ragini Kamod* painting

Accession no.	-	49.46/10
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	This *Ragini Kamod* painting shows Raja Yudhisthir seated on a square bed with his queen Draupadi and holding her hand. Draupadi has turned her face and probably asking the female attendant who is carrying something on a platter to go away. This is happening in front of the living chamber of the king inside the palace. It is a night scene and two candle stands, two fruits, a jug, a betel leaf box and spitoon are placed in front of the bed.

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Fig no. 523: Back side of the painting, depicting different flora and fauna. (Fig no. 330)

Accession no.	-	49.46/10
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Two Peacocks (*Pavo cristatus*) one on each corner at the bottom of painting and Purple climber rose (*Rosa sp*.) are clearly seen. the Dutch Iris (*Iris hollandica*) and Poppy (*Papaver rhoeas*) on the other side are completing the sequence.

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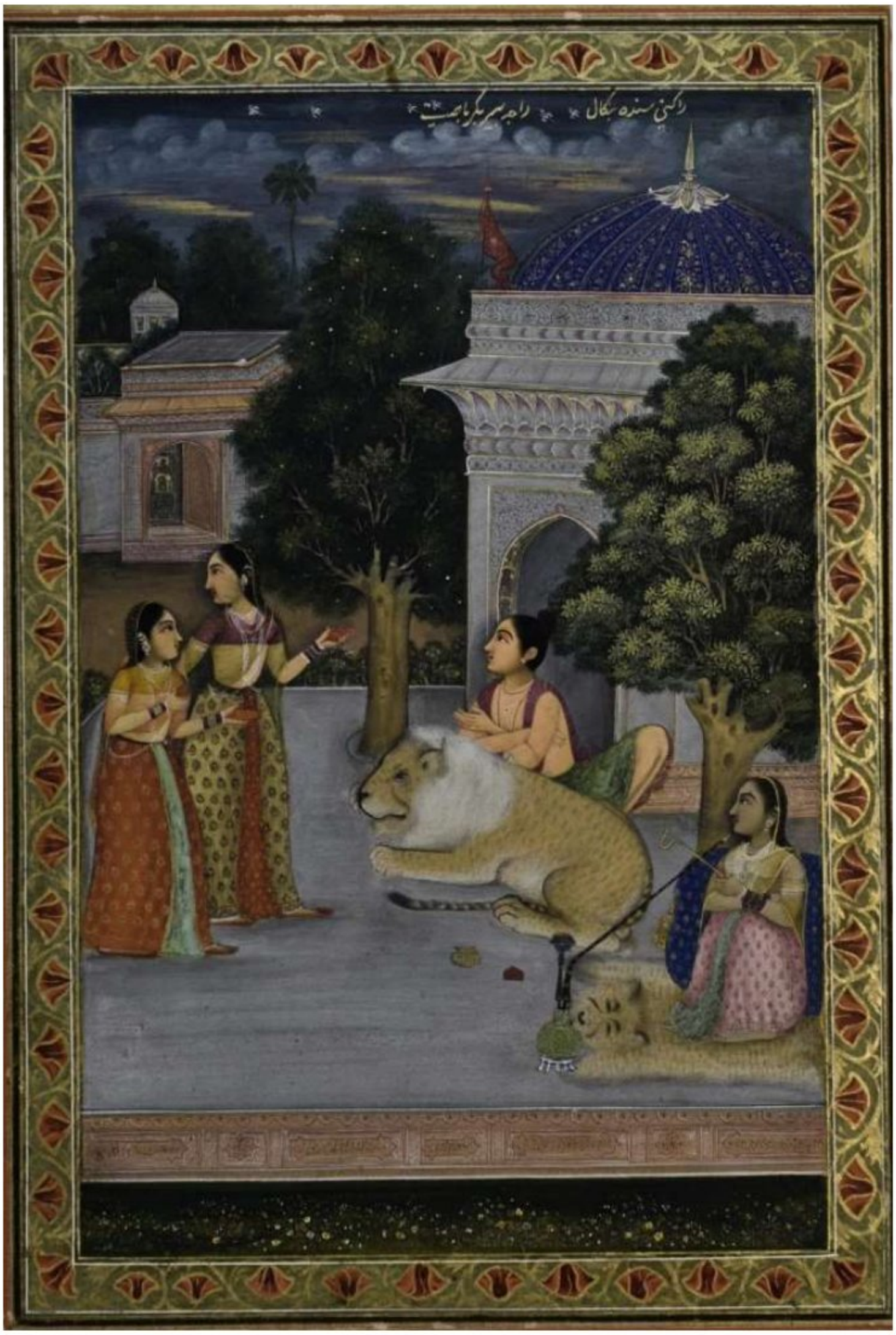

Fig no. 524: Ragini Bengal painting

Accession no.	-	49.46/11
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Ragini Bengal, Raja Vir Vikramaditya with lion. Two ladies are standing on the left side in front of the king and one lady is sitting on the tiger skin and smoking huqqa on the right side.

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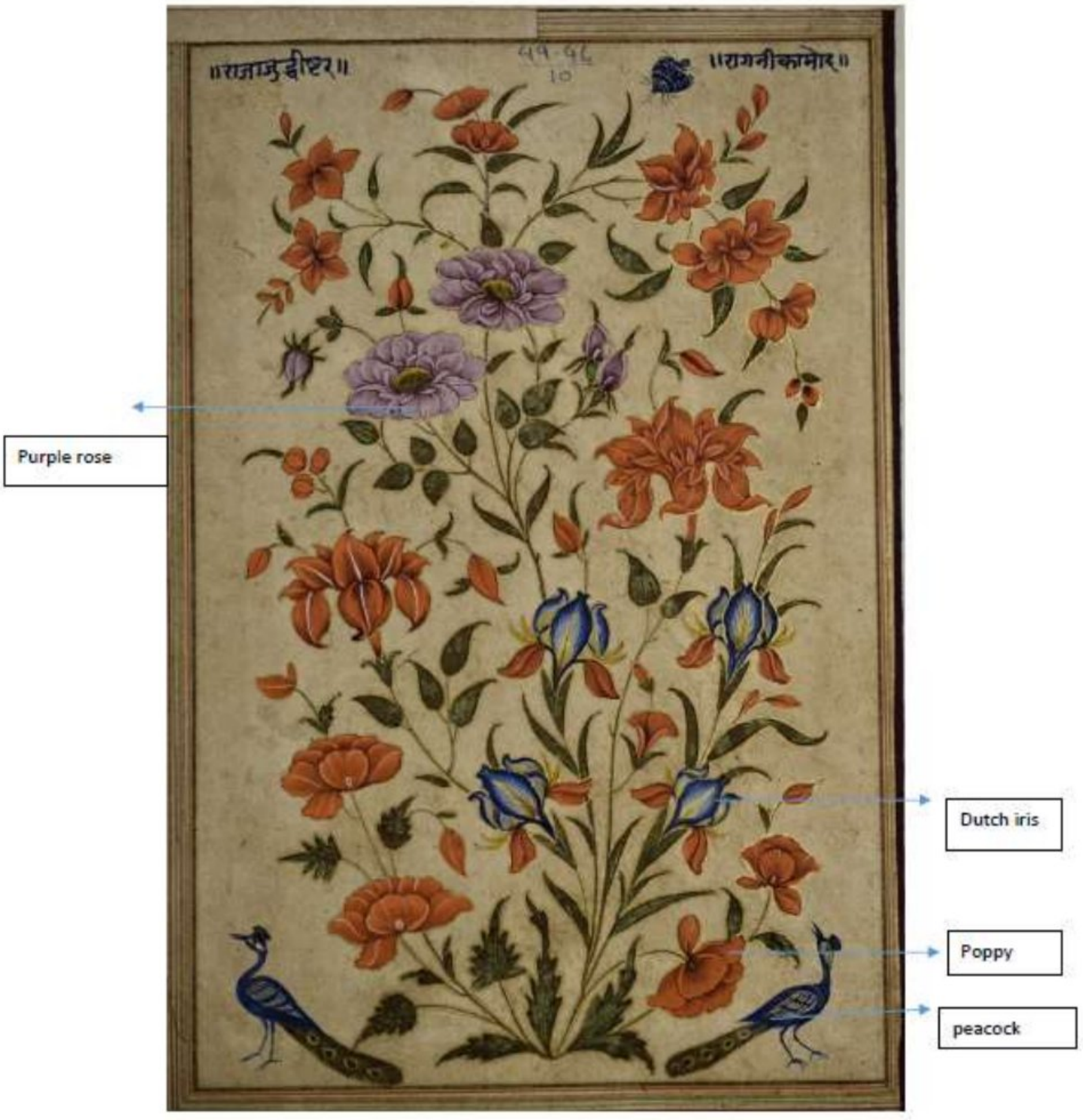

Fig no. 525: Back side of the painting, depicting different flora and fauna. (Fig no. 331)

Accession no.	-	49.46/11
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Two little green sun bird flying over the flowers. The painting is made in the form of bouquet depicting Dutch Iris (*Iris hollandica*) on top. Cymbodium Memoria/ boat Orchid (*Cymbodia sp.*), Flax (*Linum usitatissimum*), Gold Mohar (*Delonix regia*) and poppy (*Papaver sp*) are other flowers to be mentioned.

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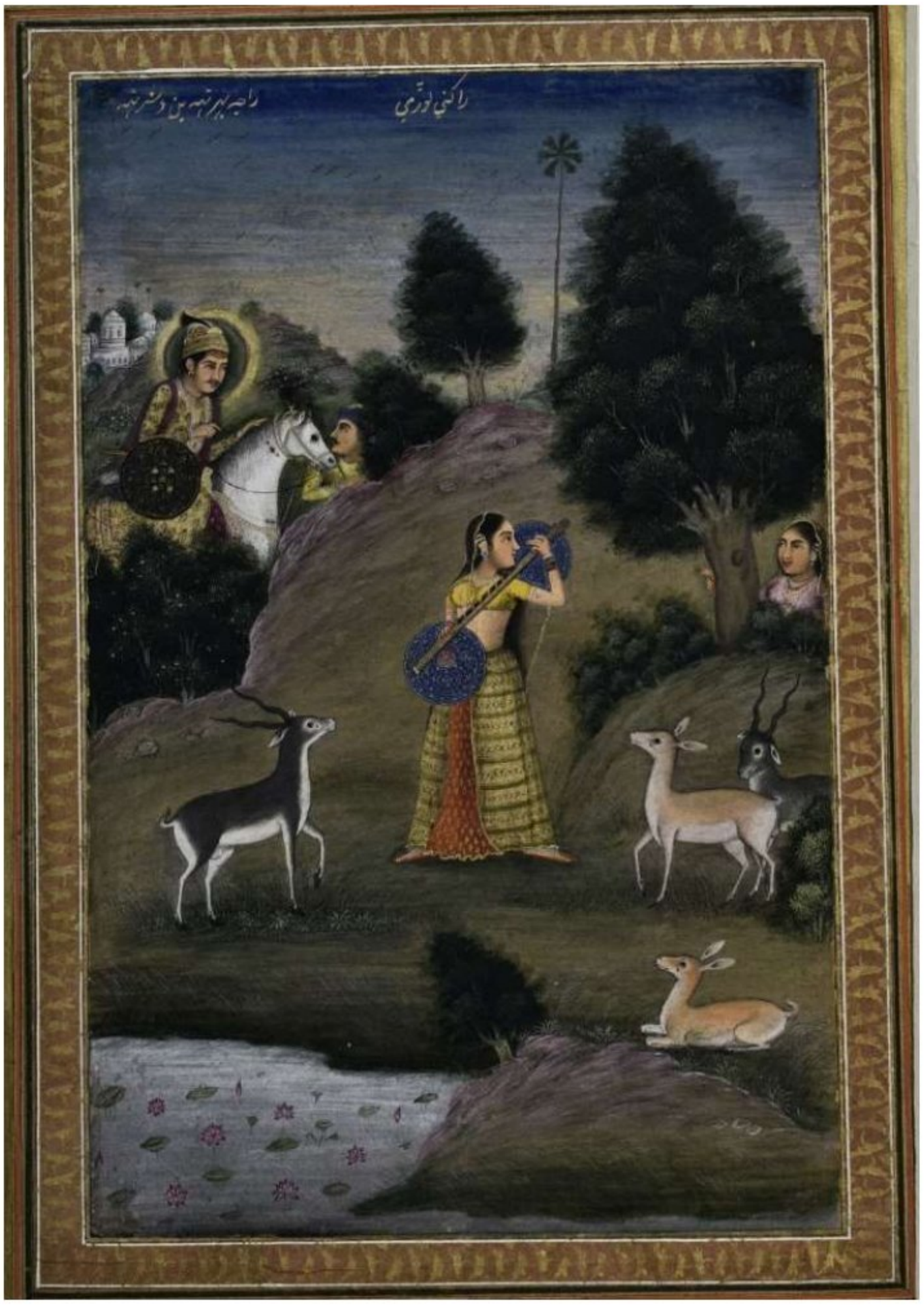

Fig no. 526: Ragini painting

Accession no.	-	49.46/12
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Raja Bharat son of Dashrath riding a horse with an attendant behind a tree and mound looking at lady playing Vina. Another lady is standing below a tree on the right side and both the ladies are looking at each other. Two blackbucks and two deers are standing around the lady musician and listening to her music.

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Fig no. 527: Back side of the painting, depicting different flora and fauna. (Fig no. 332)

Accession no.	-	49.46/12
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	On the top of the painting two Red Munia (*Amandava amandava*) are flying while on the bottom in background two Bank Myna are sitting. The Gold Mohar (*Delonix regia*), Purple Climber Rose (*Rosa sp.*), Dianthus sp. , Purple poppy (*Maconopsis baileyi*) and Red Dahelia (*Dahelia coccinea*) are other important flowers to be mentioned.

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Fig no. 528: Malashri Ragini painting

Accession no.	-	49.46/13
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	This Malashri Ragini painting shows King Bhaskhar is sitting on a chair in front of his room inside his palace, facing left with two female attendants standing behind him. The other two attendants are standing on the left side. One of them is holding a plate and other is holding a stick.

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Fig no. 529: Back side of the painting, depicting different flora and fauna. (Fig no. 333)

Accession no.	-	49.46/13
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Dragon fly flying from each corner and in the bottom two birds are sitting. On the left corner Common Rock Thrush (Monticola saxatilis) and on the right corner male of Red Vented Bulbul (Pycnonotus cafer). The painting depicts a nicely painted Purple climber rose (Rosa sp.) branch with flowers in full bloom, buds and leaves.

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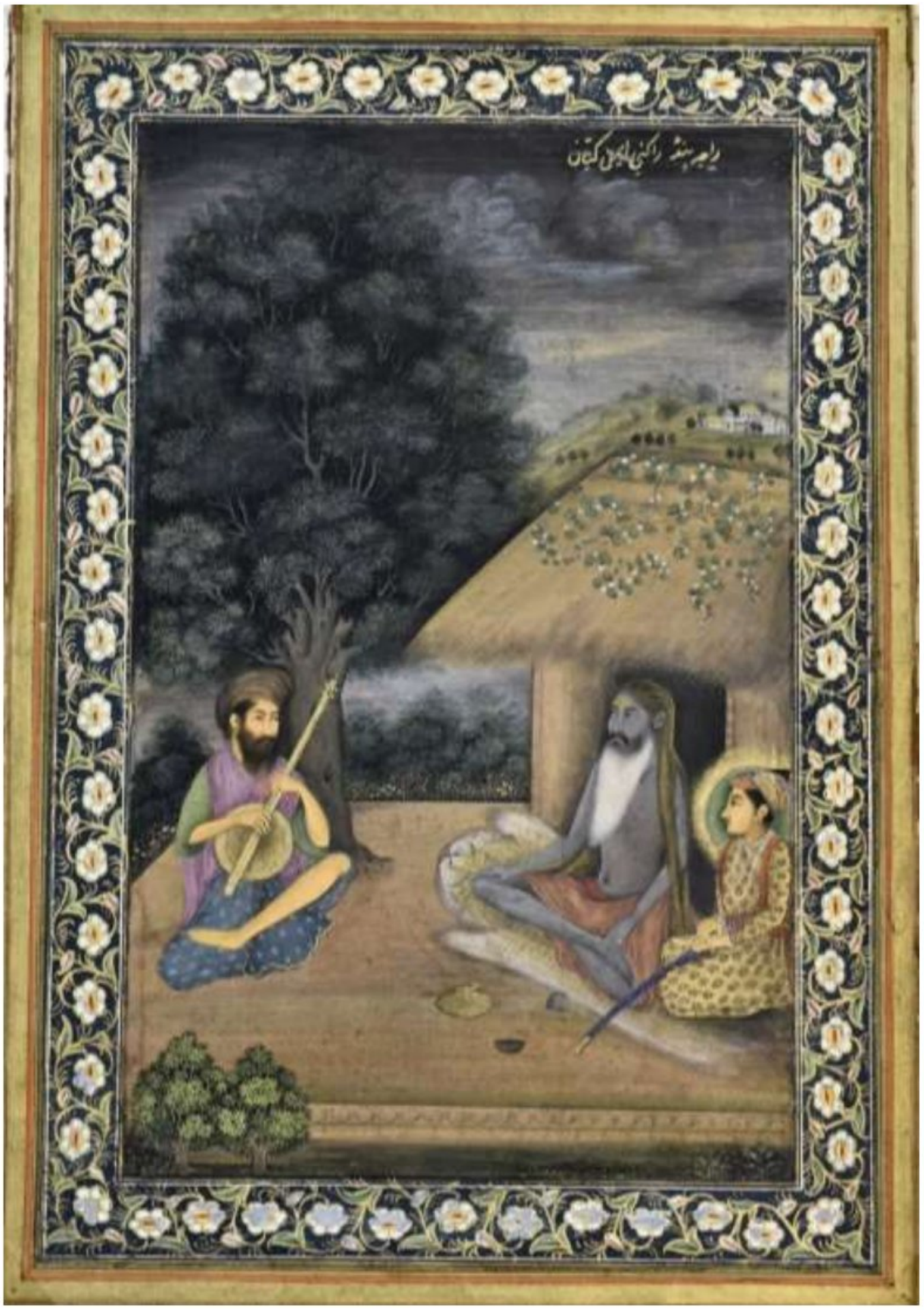

Fig no. 530: Ragini Shyama Kalyan painting (Fig no. 241)

Accession no.	-	49.46/14
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Ragini Shyama Kalyan, The painting shows the king Pandu sitting on the extreme right side besides an ascetic in front of a hut, a musician is sitting and playing a musicial instrument on the left side.

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Fig no. 531: Back side of the painting, depicting different flora and fauna. (Fig no. 334)

Accession no.	-	49.46/14
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Two unidentified birds sitting in each corner of the bottom of the painting. Orange coloured flowers of Champa (*Magnolia champaka*) and Peepal tree (*Ficus religiosa*) leaves are painted in a symmytrical way.

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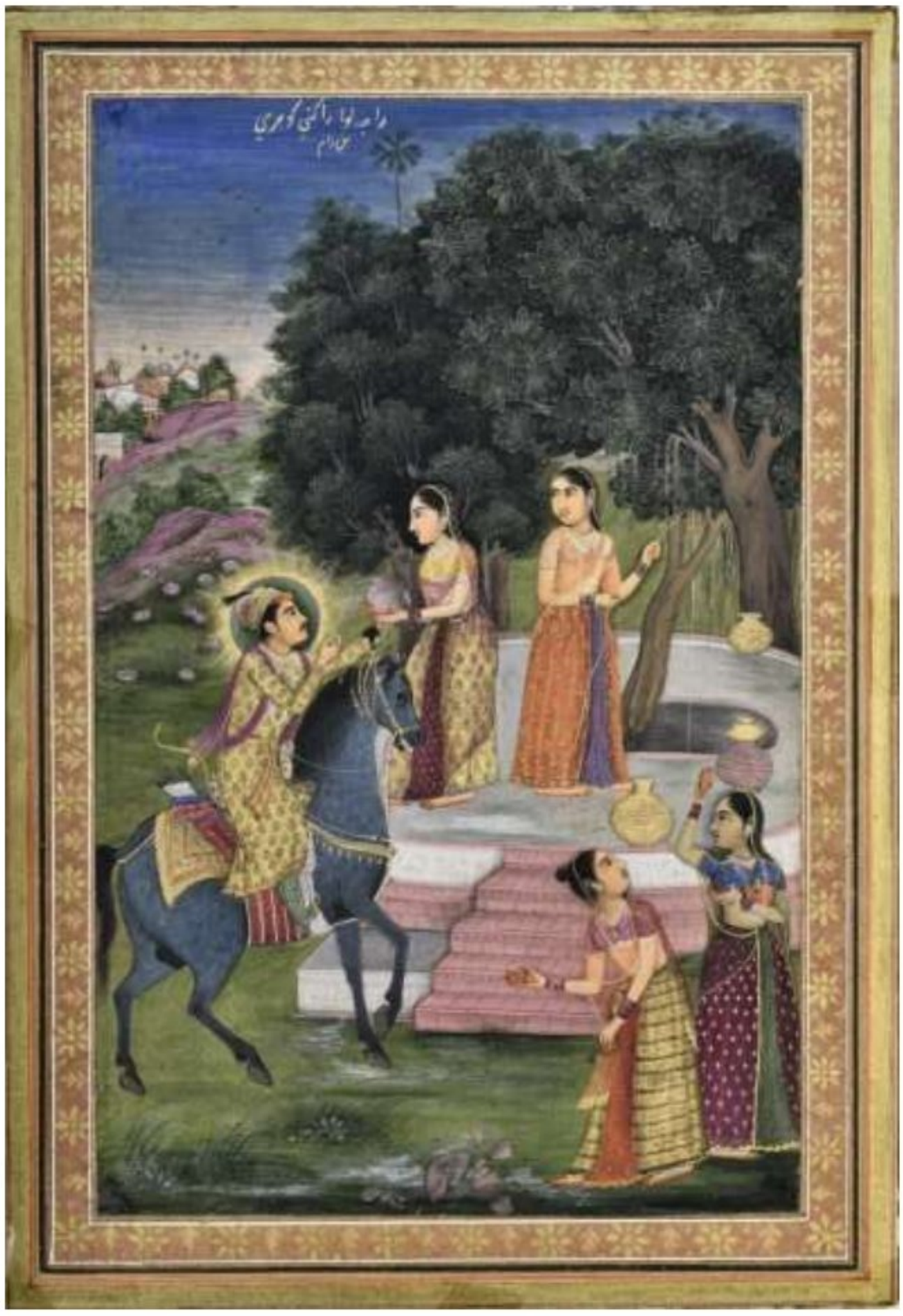

Fig no. 532: Ragini Gujari painting

Accession no.	-	49.46/15
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	This Ragini Gujari painting shows king Luv riding a horse drinking water poured from the water vessel by a lady standing on the platform of a well. Another lady is drawing water from the well, the two ladies are standing on the ground. The lady on the extreme right side is carryig a vessel and the other lady is looking at her. The broken of pieces of her pot can be seen in front of her. A Banyan tree is standing behind the well on the right side and a village is visible on the middle left side.

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Fig no. 533: Back side of the painting, depicting different flora and fauna. (Fig no. 335)

Accession no.	-	49.46/15
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	On the left corner of the painting Bank Myna (*Accridotheres ginginianus*) is sitting while on the right corner an unidentified bird is sitting. A combination of both aquatic and terrestrial flowers are seen here. Soft touch Daffodil (Narcissus poeticus), Lotus (*Nelumbo nucifera*), Yellow Lily (*Zephyranthues citrina*), White Lily (*Lilium candidum*), Flurette Mum (*Chrysanthemum sp.*), Poppy (*Papaver somniferum*), Orchid sp. French Marigold (*Tagetes patula*) and Poppy both purple and red (*Papaver sp.*) are seen.

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Fig no. 534: Raga Megha Malar painting

Accession no.	-	49.46/16
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Raga Megha Malar, This shoes Krishna with Radha with 4 gopies and two gwalas. Four cows are shown on the lower right side. A herd of cows with a gwala can be seen across the river in the middle of the painting.

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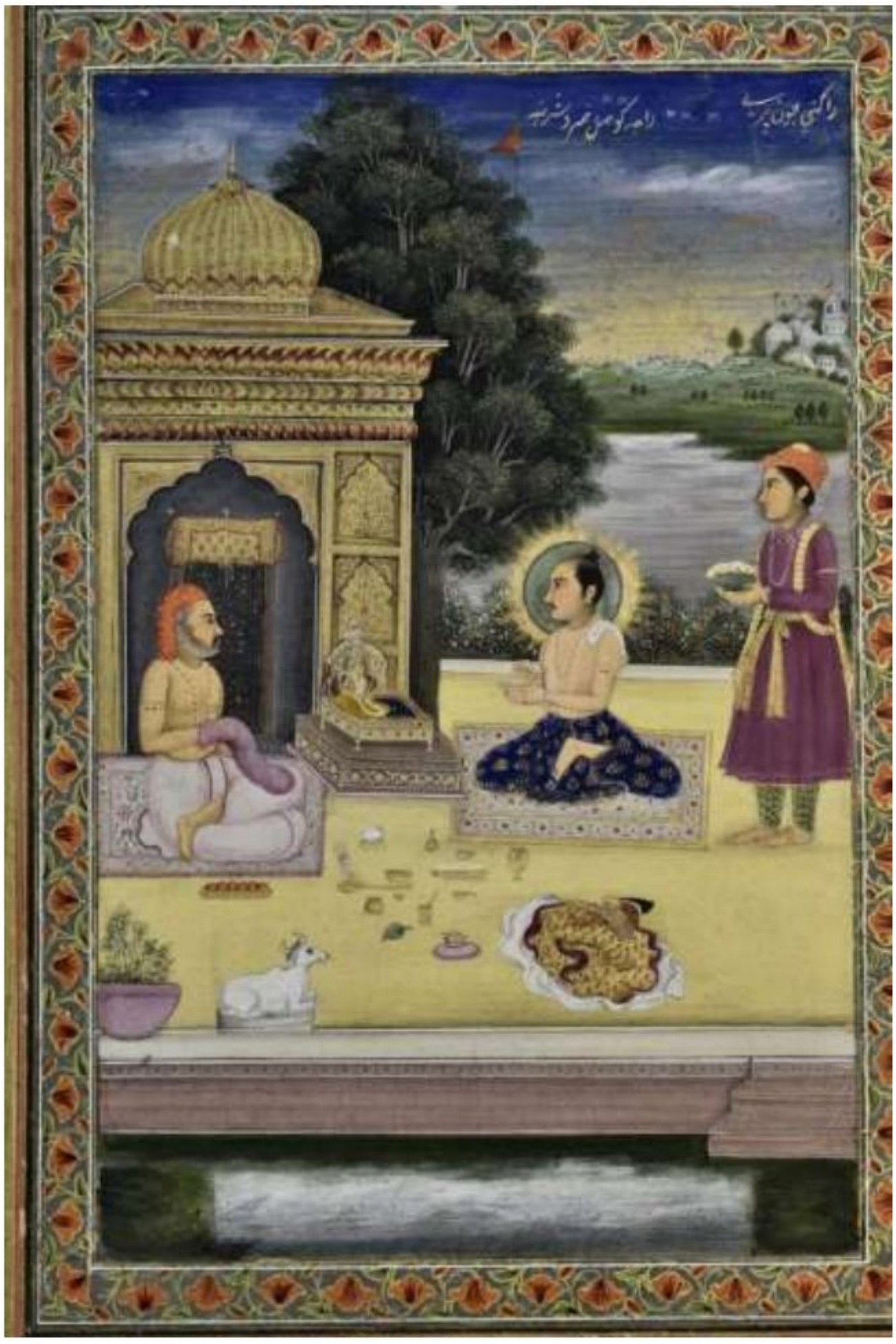

Fig no. 535: Ragini Johnpuri painting (Fig no. 227)

Accession no.	-	49.46/17
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Ragini Johnpuri, Raja Kosal facing left sitting on the right side on a sqaure shape carper, wearing a lower garment accompanied by a male attendant, worshipping idol of Vishnu kept on a small seat in front of a temple. The priest of the temple is sitting on the left side holding rosary kept inside an elongated pouch. A small image of Nandi is visible on the foreground on the left side overlooking a tank.

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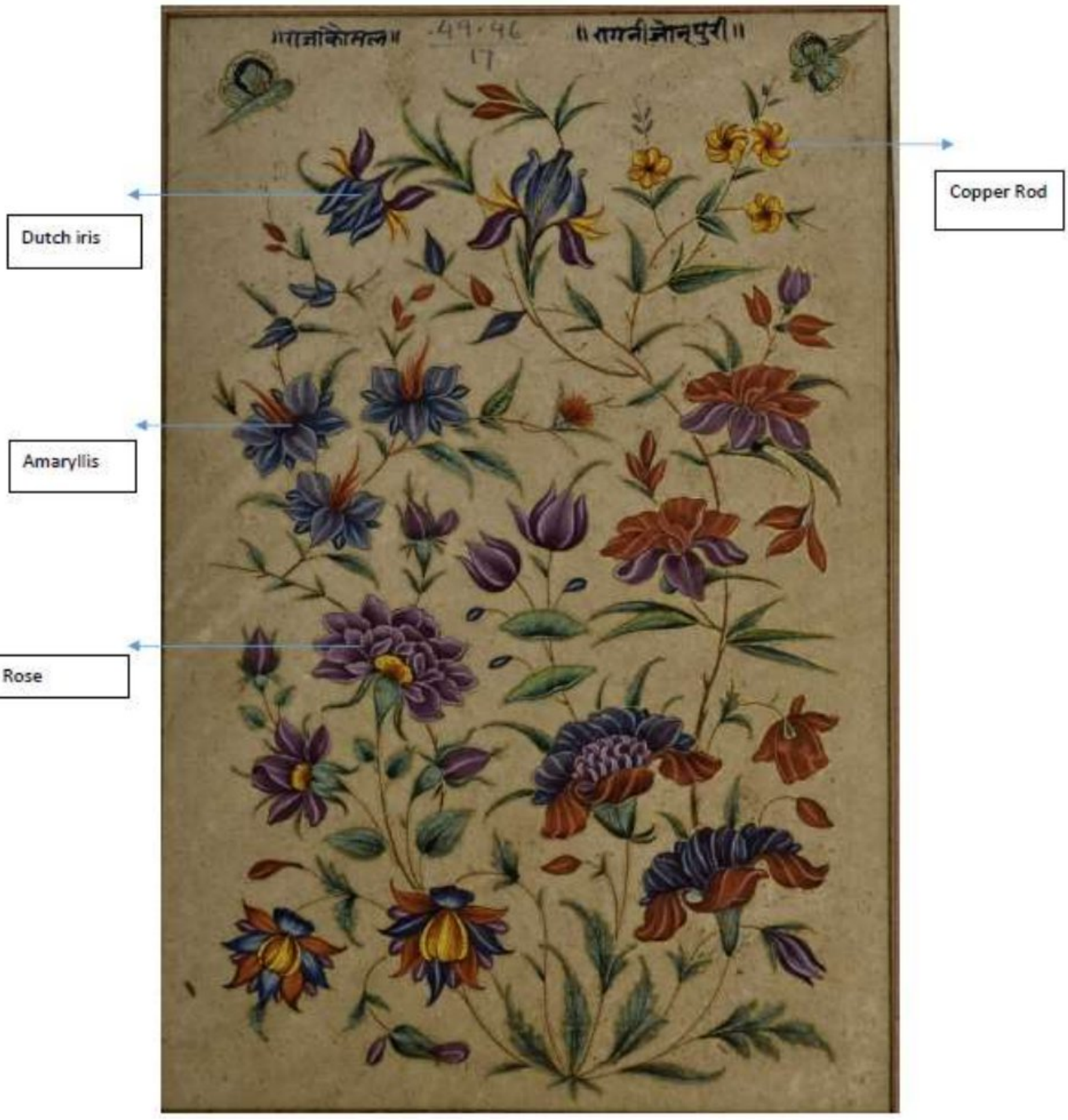

Fig no. 536: Back side of the painting, depicting different flora and fauna. (Fig no. 336)

Accession no.	-	49.46/17
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Two moths are flying on top of the painting. A combination of Dutch Iris (*Iris hollandica*), Amaryllis sp., Purple climer rose (*Rosa sp*.), Copper Rod (*Peltophorum pterocarpum*) and few unidentified flowers are painted.

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Fig no. 537: Ragini Khambavati painting (Fig no. 242)

Accession no.	-	49.46/18
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Ragini Khambavati, Showing Brahma on a lotus flower kept on a hexagonal pedestal and facing right being worshipped by a lady seated on a square pedestal facing left with a female attendant standing behind her on the right side. This is happening on a platform in front of a slanting roof.

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Fig no. 538: Back side of the painting, depicting different flora and fauna. (Fig no. 337)

Accession no.	-	49.46/18
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Both on th etop and bottom of the painting mothand dragon flies are flying. Gold Mohar (*Delonix regia*), Purple climer Rose (*Rosa sp.*), Corn Flower (*Centaurea cyanus*), Clumbine flower (*Aquilegia sp.*) are nicely depicted.

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Fig no. 539: Ragini Devagandhar painting (Fig no. 243)

Accession no.	-	49.46/19
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Ragini Devagandhar painting, showing an ascetic sitting in front of his hut on a tiger skin in the middle of the painting on the right side sits two female attendants. King Daleep is shown in front of him on the left side accompanied by a soldier

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Fig no. 540: Back side of the painting, depicting different flora and fauna. (Fig no. 338)

Accession no.	-	49.46/19
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	On top of th epainting Brown headed barbett (*Psilopogon zeylanicus*) is sitting. Daffodil (*Narcissus poeticus*), Gold Mohar (*Delonix regia*), Lotus (*Nelumbo nucifera*), Daisy (*Bellis erennis*), Sun Flower (*Helianthus annus*), Dahelia sp. and Aparajita (*Clitoria ternatea*) are painted.

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Fig no. 541: Ragini Savant painting (Fig no. 230)

Accession no.	-	49.46/20
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Ragini Savant painting, shows father of Krishna, Vasudeva sitting with Devaki in amorous posture on a bed kept on a raised platform in front of his dwelling. A fountain and flower bed is visible in the foreground. The female attendant on the right side is fanning them and two female attendants are standing on the left side. One is holding a plate and the other one is holding a stick.

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Fig no. 542: Back side of the painting, depicting different flora and fauna. (Fig no. 339)

Accession no. - 49.46/20

School - Delhi

Period - 1825 AD

Size - 27x19cm

Material - Paper

Description - Dragon Flies are flying over the flowers. Copper coloured flower the Copper Rod (*Peltophorum pterocarpum*), the blue coloured beautiful Aparajita (*Clitoria ternatea*) and again blue coloured Amaaryllis sp. with red stamen are nicely depicted among Purple opium (*Papaver somniferum*) and purple climber rose (*Rosa sp.*).

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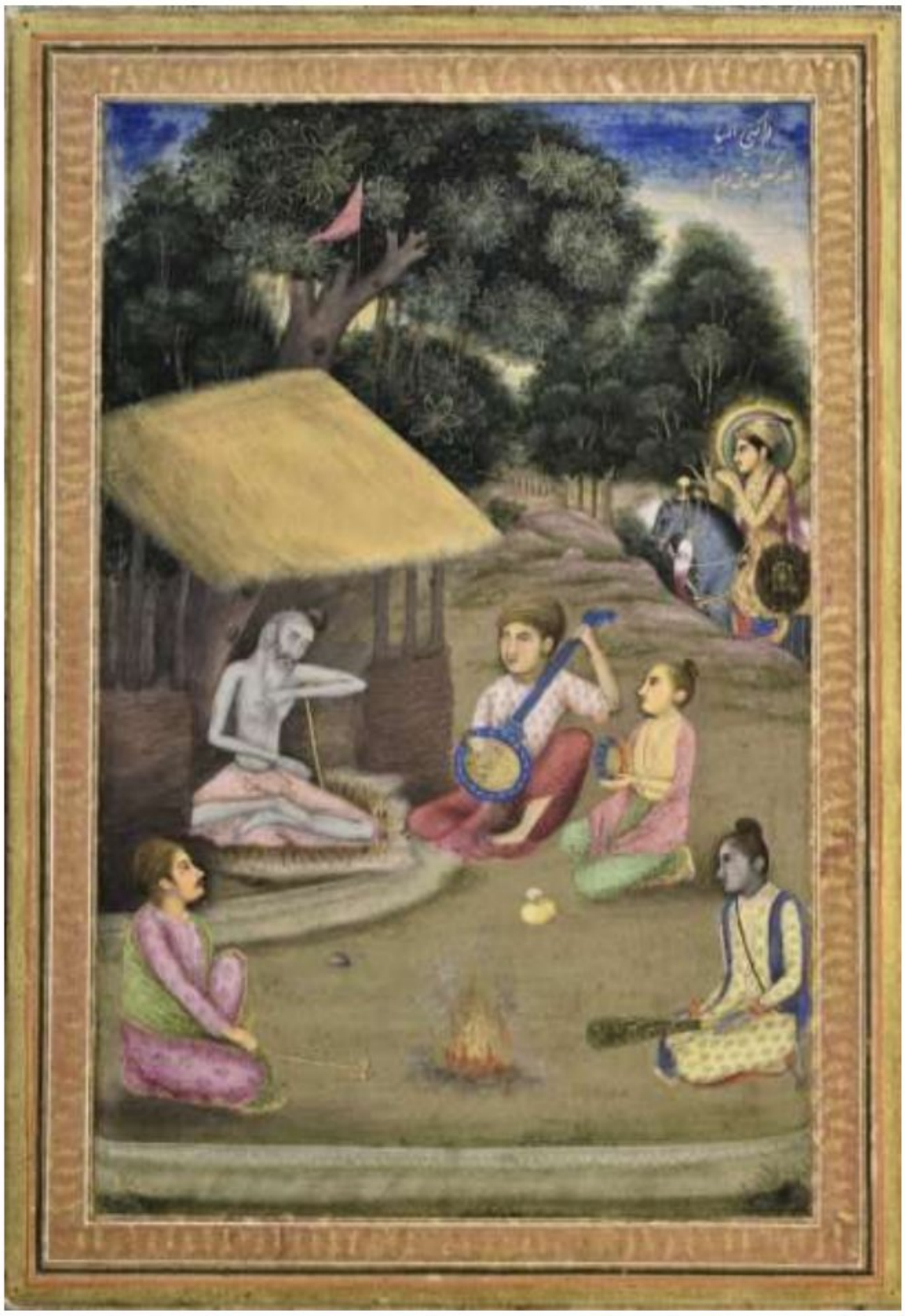

Fig no. 543: Ragini Alhiya painting (Fig no. 244)

Accession no.	-	49.46/21
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Ragini Alhiya showing Raja Kusha son of Ram riding a horse and saluting an ascetic sitting in front of his hut built in the shade of a Banyan tree. He is shown on the middle right side facing left. The ascetic is accompanied by two musicians sitting on the right side. The third devotee is sitting on the left side and stroking fire with a stick, the fourth devotee is sitting on the left side holding a *morchhala.* This is a day scene.

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Fig no. 544: Back side of the painting, depicting different flora and fauna. (Fig no. 340)

Accession no.	-	49.46/21
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	The Blue Iris (*Iris sibrica*), Daffodil (*Narcissus poeticus*), Chamomile flower (*Matricaria chamomilla*), Dutch Iris (*Iris hollandica*), Poppy (*Papaver rhoeas*), Gold Mohar (*Delonix regia*), Daisy (*Bellis erennis*) and Tulips (*Tulipa sp*.) are beautifully mentioned.

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Fig no. 545: Ragini Sorath painting (Fig no. 232)

Accession no.	-	49.46/22
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Ragini Sorath showing Raja Nakul with his queen in amorous posture, they are seated on a bed in the middle. One attendant is standing on right holding some eatable on a plate. Two musicians are seated on the left side playing sarangi and drum. Another attendant is holding two wine cups and a decanter kept on a plate, she is walking towards the couple. This is happening on a platform in front of king's living room.

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Fig no. 546: Back side of the painting, depicting different flora and fauna. (Fig no. 341)

Accession no.	-	49.46/22
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Dragon fly are flying in lower ground of the painting. Most of the flowers are unidentified and Passion Flower (*Passiflora incarnata*) is seen on the lower right corner.

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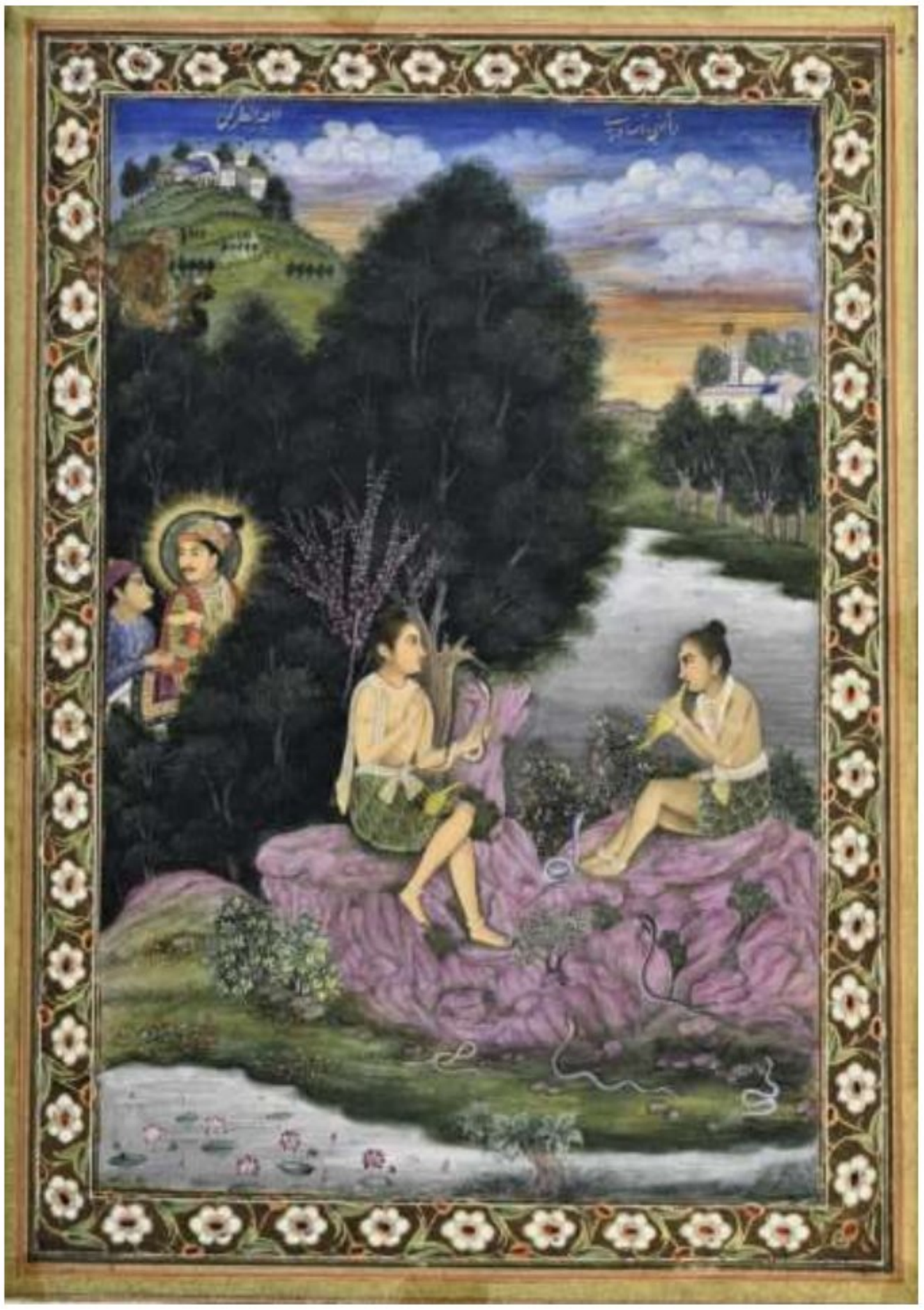

Fig no. 547: Ragini Jogiasari painting (Fig no. 226)

Accession no.	-	49.46/23
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Ragini Jogiasari showing Raja Satrughna son of Raja Dasrath riding a horse and and talking to his attendant on the left side, they are hidden behind bushes. Two snake charmers wearing skirts made of leaves are shown seated on rocks in the middle. One is playing *been* facing left and a serpant is standing in his front. The other one is playing with a serpant held in his left hand. His been islying on his left thigh. Four snakes are attracted by the performance are also shown in the fore ground.

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Fig no. 548: Back side of the painting, depicting different flora and fauna. (Fig no. 342)

Accession no.	-	49.46/23
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	A rose ringed Parakeet (*Psittacula Krameri*) is sitting amidst the Purple rose Garden climber (*Rosa sp*).

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Fig no. 549: Ragini Bhairavi painting

Accession no.	-	49.46/24
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Ragini Bhairavi showing Raja Indra standing onleft side holding a stick and looking at three female devotees on the right side in front of a domed Siva temple in which a priest is performing pooja. The white image of Nandi is placed outside the temple on the platform in the middle. A lotus pond is shown in the foreground. Triangular red flag is shown on the roof of the temple. The background is illustrated with trees and clouds.

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Fig no. 550: Back side of the painting, depicting different flora and fauna. (Fig no. 343)

Accession no.	-	49.46/24
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Dutch Iris (*Iris hollandica*), Copper Rod (*Peltophorum pterocarpum*) and Columbine (*Aquilegia sp.*) are identified while rest of the flowers are unidentified.

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Fig no. 551: Ragha Bhairava painting

Accession no.	-	49.46/25
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Ragha Bhairava painting showing Shri Sada Shiva with Parvati sitting on a octagonal seat accompanied by Parvati, he has third eye on his forehead. The couple is attendend by four female attendants, two are bringing garlands and some eatable or drink in a cup and the other two are preparing Bhaang for him.

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Fig no. 552: Back side of the painting, depicting different flora and fauna. (Fig no. 344)

Accession no.	-	49.46/25
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Dragon fly are flying bothe on the top and bottom of the painting. An unidentified bird is sitting on the left side slightly on upper portion.Lotus seeds (*Nelumbo nucifer*), Copper Rod (*Peltophorum pterocarpum*), Purple climber rose (*Rosa Sp*), Gold Mohar (*Delonix regia*) are and few unidentified flowers are seen.

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Fig no. 553: Ragini Kanhada painting (Fig no. 228)

Accession no.	-	49.46/26
School	-	Delhi
Period	-	1825 A
Size	-	27x19cm
Material	-	Paper
Description	-	Ragini Kanhada painting showing Raja Birbal riding a horse facing left holding the tusk of dead elephant, two soldiers holding spears are standing in front of him on the left side are praising him. One torch bearer (*mashalchi*) is pouring oil on the torch on the right side. A dead elephant with severed trunk is lying on the left side in the foreground. This whole event is happening during night.

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Fig no. 554: Back side of the painting, depicting different flora and fauna. (Fig no. 345)

Accession no.	-	49.46/26
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	A Peacock and a Peahen are standing on the lower ground of the painting. A bunch of unidentified flower.

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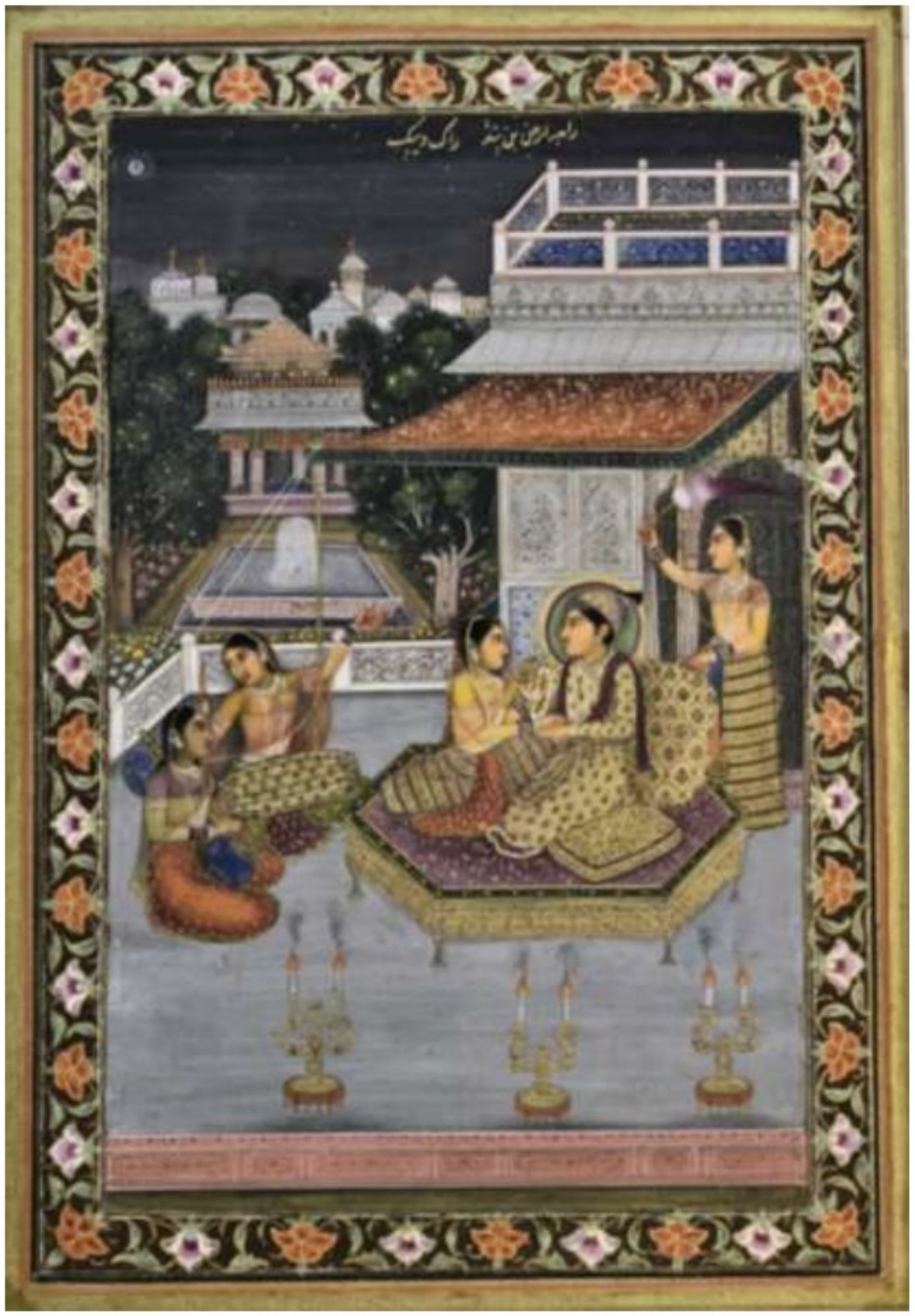

Fig no. 555: Raga Dipak painting

Accession no.	-	49.46/27
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Raga Dipak showing Raja Arjuna sitting in amorous posture on a hexagonal bed with his queen, the queen in holding a garlland in her hand. They are seating on the platform in front of their living room inside the palace. One female attendant is standing behind the bed and fanning the couple with *chawar*. Two female musicians are playing *vina* and *dholak.* This is a night scene.

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Fig no. 556: Back side of the painting, depicting different flora and fauna. (Fig no. 346)

Accession no.	-	49.46/27
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Moths are flying in between flowers, a bunch of unidentified Orchid species is accomapnied by Delphinium (*Delphinium elatum*) and Borage flowers (*Borage officinalis*).

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Fig no. 557: Raga Hindol painting

Accession no.	-	49.46/28
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	Raga Hindol showing Raja Dashrath with his queen, sitting on a swing during the day time in the garden. The sky is covered with clouds and it shows lightning. The couple is flanked by two female musicians, one female singer and three female attendants, two of them are pushing the swing.

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Fig no. 558: Back side of the painting, depicting different flora and fauna. (Fig no. 347)

Accession no.	-	49.46/28
School	-	Delhi
Period	-	1825 AD
Size	-	27x19cm
Material	-	Paper
Description	-	A group of Cat Fishes in the pond are swimming with some ducks and an unidenfied aquatic mammals. A Golden Oriole (*Oriolus oriolus*) is standing on the left corner. Four purple heron are wading in the water in search of fishes. Purple lotus flowers its leaves and a very prominently seeds are displayed.

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2.7.4. Mythological scenes:



Fig no. 559: Goddesses killing *Raktbeej* (Fig no. 303)

Accession no.	-	49.51
School	-	Delhi
Period	-	1825 AD
Description	-	This painting shows the fight between eighteen handed

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Durga holding different weapons and riding a tiger, assisted by four handed Kali holding her bowl and usual attributes, four handed Vaishnavi (wrongly painted as Vishnu) holding weapons riding *Garuna*, four handed Brahmani holding weapons riding a swan, four handed Aindri holding weapons riding an elephant with three trunks, twelve handed Kaumari holding weapons riding a peacock, four handed Maheshwari holding weapons riding a bull with one companion and four handed Narshinghi holding weapons and walking on foot with two companions, as we move in clock wise direction starting from 9o'clock with respect to Durga. The goddesses are shown on right side. The demons including *Raktbeej* who is standing in front of Kali with her bowl on the left side. On the upper right side in the sky we can see the gods floating in the clouds and shooting arrows on the demons. Three horse riding demons are shown on the upper left side. Hanuman also appeared stands in front of the tiger of Durga.

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2.7.5. Calligraphy:



Fig no. 560:

School - Delhi

Description - This writing is in Nastalik script and Persian language. It describes the invasion of Taimur (1320s – 17/18 February 1405), who was born to Amir Taraghai and Tekina Khatun, he was a Turco-Mongol conqueror, first ruler of the Timurid dynasty, and the founder of the Timurid Empire. He ruled over modern-day Afghanistan, Iran, and Central Asia. According to this manuscript, he came to Delhi via Punjab and messacared large number of pople on the way he looted Delhi for five days and killed the inhabitants of the city, the king who was defeated in the engagement ran away, Taimur took the treasure and went back to his capital, Samarkand

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2.8. Catalogue of painting of Dilwara School:

Following is the catalogue of Dilwara School.

2.8.1. Portrait of Kings/princes/princesses and noblemen



Fig no. 561: A tiger hunting by Kavar Syangh Ji, Umad Syangh ji, Rao Shri Sardar Syangh ji, Kavar jor, Syangh ji and Kavar Jijasot Syangh Ji. (Fig no. 37)

Accession no.	-	62.28
School	-	Dilwara
Period	-	1775 AD
Description	-	This miniature painting shows a tiger hunting scene. It shows five noblemen mounted on horse and accompanied by seven foot soldiers and two white colour hunting dogs. Hunting a tiger in the forest. The names of the hunters have been written in the upper margin. These are as follows as move from left to right: Kavar … Syangh Ji, Umad Syangh ji, Rao Shri Sardar Syangh ji, Kavar jor . Syangh ji and Kavar Jijasot Syangh Ji.

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2.9. Catalogue of paintings of Garhwal School:

Following is the catalogue of 33 paintings of Garhwal School.

2.9.1. Miniature paintings in manuscripts:

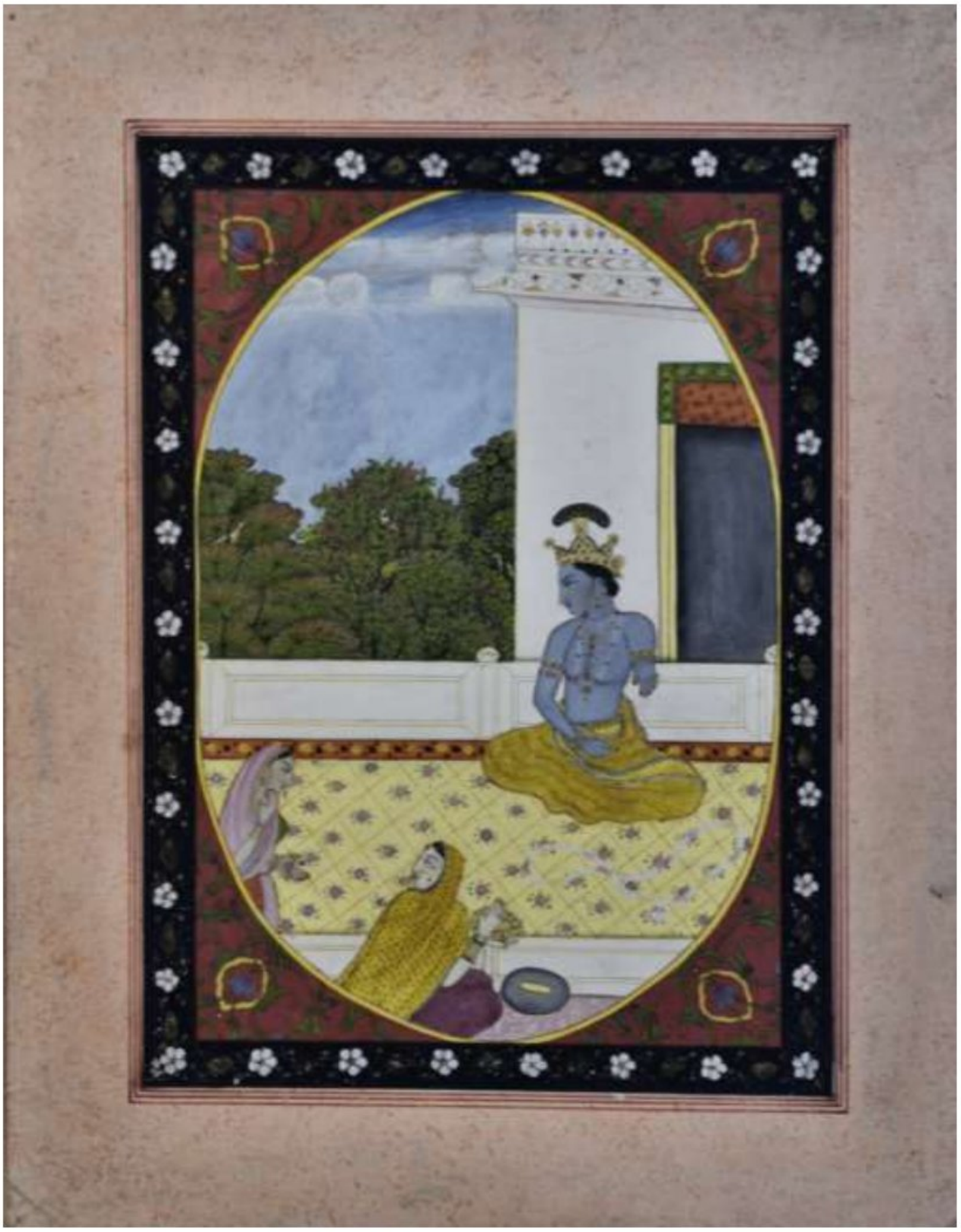

Fig no. 562: lord Kṛṣṇa longing for his beloved (Fig no. 178)

Accession no.	-	51.16
School	-	Garhwal
Period	-	1850 AD
Description	-	This miniature painting shows Krishna probably longing for his beloved sitting on the terrace in front of his palace, accompanied by two ladies.

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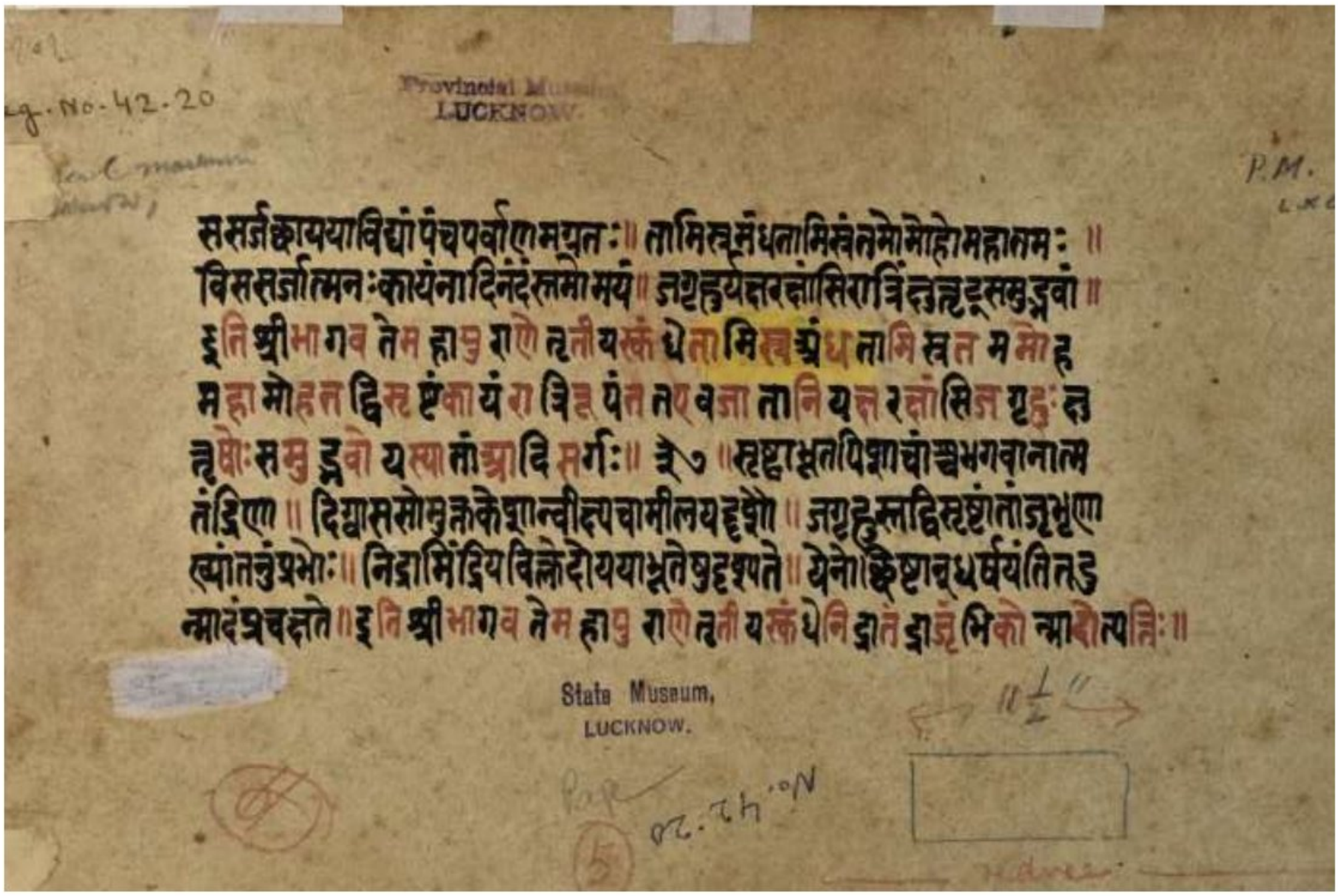

Fig no. 563: folio of Bhagawat Mahapurana (Fig no. 179)

Accession no.	-	42.20
Description	-	This folio is the manuscript stating the end of thirds skandh of Bhagawat Mahapurana.

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2.9.2. Mythological Scenes:



Fig no. 564: Om painted with Shiva, Brahma and Vishnu.

Accession no.	-	48.253/1
School	-	Garhwal
Period	-	1820 AD
Description	-	This miniature painting shows a large Om painted on the whole sheet. On the top left side Shiva is shown with Nandi. On the top right side Ardhanarishvar is shown. In the middle four headed, four handed Brahma is shown. At the bottom on the left side Sheshasai Vishnu accompanied by Laxmi is shown. On the bottom right side Bhairav is shown in standing posture holding his staff and bowl in his left and right hands respectively.

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Fig no. 565: Consumption of poison by *Shiva* during *Samudrāmanthana* (Fig no. 274)

Accession no.	-	48.253/2
School	-	Garhwal
Period	-	1820 AD
Description	-	This miniature painting shows *Shiva* taking poison produced after *Samudramanthana. Shiva* wearing four snakes around his body and surrounded by other four snakes is seated in the upper middle part, flanked by gods on the left side and demons on the right side. The gods are lead by *Brahma* and *Vishnu.* On the lower left side mount mandara resting on *Kurma* avatar swimming in *kshirsagara* around which *Vasuki naga* is coiled are shown. In the lower middle part, dead demons floating in *kshirsagara* are shown. The churning of ocean yeilded the following fourteen gems namely : *Halahala, Kamadhenu, Uchhaishravas, Airavata, Kaustubha Mani, Parijata tree, Rambha, Lakshmi, Varuni, Chandra, Sharanga, Pancajanya, Dhanvantari* and *Amrita.*

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Fig no. 566: The dance of Shiva being witnessed by his family and Ganas

Accession no.	-	48.253/3
School	-	Garhwal
Period	-	1820 AD
Description	-	This miniature painting shows *Shiva* dancing on a hexagonal carpet in front of a mountain. On his left stands sits *Parvati* playing *Veena*. *Ganesha* is shown playing *damaru* and six headed *Kartikeya* is playing cymbal. The *Ganas* of *Shiva* are playing different elements standing on the right side playing different musical instruments.

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Fig no. 567: Shiva seated on a burning corpse

Accession no. - 48.253/4

School - Garhwal

Period - 1820 AD

Description - This miniature painting shows *Shiva* sitting on a burning corpse and holding cup, sword, *vajra* and *trishula* in his four hands as we move in clockwise direction. He is wearing a *mundamala* in his neck, skirt made of human hands around his waist, kundalas in ears made of corpses and snakes in his neck and on his *jatabhara* and the crescent of moon on his head. The funeral pyre is surrounded by six dogs, a crow and a vulture.

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Fig no. 568: Ganga *avatarana*

Accession no.	-	48.253/5
School	-	Garhwal
Period	-	1820 AD
Description	-	This miniature painting shows Ganga *avatarana* scene in which the river is flowing from the Jatas of *Shiva* after descending from heaven. He is seated on mount *Kailash*. This happened after Bhagirath performed a severe penance. *Shiva* and *Parvati* are sitting on tiger skin and wearing elephant and leopard skins. Head of Nandi is visible on the right side. A small fire is burning on the left side of *Shiva*.

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Fig no. 569: Parvati handing over bowl to Shiva.

Accession no.	-	48.253/6
School	-	Garhwal
Period	-	1820 AD
Description	-	Shiva receiving bowl from parvati and being worshiped by a standing devote wearing the sking blackbuck. Nandi is standing behind *Shiva.* A hill and a river are visible in the background.

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Fig no. 570: *Shiva* and *Parvati* being worshiped by a devotee

Accession no.	-	48.253/7
School	-	Garhwal
Period	-	1820 AD
Description	-	This miniature painting shows *Shiva* and *Parvati* being worshiped by a devotee. *Shiva* is seated on a tiger skin accompanied by parvati who is pouring some liquid from a vessel into a bowl. Nandi is sleeping near the right corner in front of a small fire.

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Fig no. 571: *Ardhanarisvara*

Accession no. - 48.253/8

School - Garhwal

Period - 1820 AD

Description - This miniature painting shows four handed *Ardhanarisvara* holding Trishula, bowl, mirror and Shivalinga (?) as we move in clockwise direction. He is seated on a leopard skin. A lion is on the right side and Nandi is standing on the left side and looking at the composite deity.

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Fig no. 572: Shiva parvati being worshipped by gods and rishis.

Accession no.	-	48.253/9
School	-	Garhwal
Period	-	1820 AD
Description	-	This miniature painting shows five headed and four handed *Shiva* and *Parvati* being worshiped by gods standing on the left, munis standing on the right side and two human devotees kneeling on the lower right side. *Shiva* is holding *Varada mudra, parashu,* blackuck and bowl in his four hands as we move in clockwise direction. He is wearing a snake and offerings by different catagories of devotees have been placed in front of *Shiva.* Nandi is sitting in the lower middle portion.

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Fig no. 573: Shiva, Parvati being worshipped by a god.

Accession no.	-	48.253/10
School	-	Garhwal
Period	-	1820 AD
Description	-	This miniature painting shows *Shiva*, *Parvati* on a leopard skin, on *Kailash* being worshiped by *Hanuman* standing on right side and another god sitting on left side. *Shiva* is draped in tiger skin and *Parvati* is wearing skirt blouse and *odhani*.

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Fig no. 574: *Harihar* accompanied by Laxmi and Parvati.

Accession no.	-	48.253/11
School	-	Garhwal
Period	-	1820 AD
Description	-	This miniature painting shows four handed *Harihara* standing on a half lotus flower and half tiger skin. *Harihara* is half *Vishnu* and Half *Shiva* holding *Shankha,* flower and *Gada, Trishula* and bowl as we move in clockwise direction. Because of this, *Parvati* is standing on right side and *Laxmi* is standing on left side. Their respective vehicles namely *Nandi* and *Garuna* are standing on right and left sides. The *Ganas* and *munis* are standing on the lower right side and gods are standing on the lower left side.

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Fig no. 575: (complete img) Shiva flanked by Vishnu and Brahma, all are accompanied by their consorts

Accession no.	-	48.253/12
School	-	Garhwal
Period	-	1820 AD
Description	-	This miniature painting shows *Shiva* accompanied by *Parvati* seated on a tigers skin and drinking from a bown flankeed by four handed *Vishnu* accompanied by Laxmi seated on a lotus flower and holding *Sankha, Padma, Gada* and *Chakra* in his hands as we move in clockwise. Four headed and four handed *Brahma* is seated on lotus flower in his right side accompanied by *Saraswati* and holding rosary, book, *kamandal* and *chamash* in his hands as we move in clockwise .

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Fig no. 576: Gods requesting Shiva to make a child.

Accession no.	-	48.253/13
School	-	Garhwal
Period	-	1820 AD
Description	-	This miniature painting shows *Shiva* is seated on tiger skin placed on kailash with *Parvati*. Nandi is peeping from behind the rock. Small fire is burning in front of *Shiva* and *kamandal* is placed on his right side. *Brahma* and *Vishnu* accompanied by other gods are requesting Shiva to produce a child, who can kill Tarakasur.

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Fig no. 577: Ravana doing Yajna

Accession no. - 48.253/14

School - Garhwal

Period - 1820 AD

Description - This miniature painting shows Seven headed (?), 20 handed Ravana doing *Yajna* offering his own heads as burnt offering. His seventeen hands holds mostly rosaries, two hands holds *chamas* and one hand holds a sword. He is seated at the foot of a mountain.

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Fig no. 578: Shiva attacking the cities of Tripurasur. (Fig no. 301)

Accession no.	-	48.253/15
School	-	Garhwal
Period	-	1820 AD
Description	-	This miniature painting shows *Shiva* on a chariot with *Brahma* as chariotier is attacking the three citadels of Tripurasur shown on the right side.

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Fig no. 579: Shiva being worshipped by gods.

Accession no.	-	48.253/16
School	-	Garhwal
Period	-	1820 AD
Description	-	This miniature painting shows four handed *Shiva* and *Parvati* seated on a hexagonal skin, he is holding Varadha mudra, parashu, Vajra and bowl in his four hands as we move in clockwise direction. Nandi seats in front of the devine couple. They are flanked by gods.

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Fig no. 580: Shiva burning Kamadeva (Fig no. 300)

Accession no.	-	48.253/17
School	-	Garhwal
Period	-	1820 AD
Description	-	This miniature painting shows *Shiva* seated on an animal skin in front of a small fire and attendant ny *Parvati.* Annoyed by the firing of arrow on him by *Kamadeva* he opened his third eye and burned him. *Kamadeva* was trying to induce him to produce child.

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Fig no. 581: Rishi performing Yajna

Accession no.	-	48.253/18
School	-	Garhwal
Period	-	1820 AD
Description	-	This miniature painting shows Rishi performing Yajna. His two deciples are chanting mantras from handwritten manuscripts.

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Fig no. 582: god with devotees (Fig no. 21)

Accession no.	-	48.253/19
School	-	Garhwal
Period	-	1820 AD
Description	-	This miniature painting shows a god seated on a skin of a leopard, he is flanked by four devotees with folded hands. Eighteen Rishis and Munis praying to the god with folded hands on the lower side.

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Fig no. 583: Shiva being worshipped by banasur

Accession no.	-	48.253/20
School	-	Garhwal
Period	-	1820 AD
Description	-	This miniature painting shows *Shiva* talking to *Pravati.* They are seated on a tiger skin. A fire is burning on his left side and Nandi is also standing on the same side. He is being worshiped by sixteen handed Banasur standing on a carpet with cheque pattern. Utensils used for the worship and flowers are placed around his seat.

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Fig no. 584: Shiva being worshipped by gods.

Accession no.	-	48.253/21
School	-	Garhwal
Period	-	1820 AD
Description	-	This miniature painting shows *Shiva* and *Parvati* seated on a tiger skin being worshiped by four gods. Small fire is burning in front of him, Nandi is grazing on the lower right side.

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Fig no. 585: Shiva being attacked by Kali

Accession no.	-	48.253/22
School	-	Garhwal
Period	-	1820 AD
Description	-	This miniature painting shows *Shiva* playing his *damru* attended by his Ganas who are playing different musical instrument. He is attacked by Kali, who along with her assistants threatened the world with extiction.

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Fig no. 586: Krishna talking to Radha

Accession no.	-	35.253
School	-	Garhwal
Period	-	1780 AD
Size	-	24.5x18 cm
Description	-	This miniature painting shows Krishna talking to a Radha who is peeping from the window of her hut. Two other ladies are standing on the terrace and looking at him.

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Fig no. 587: Basant Raga miniature painting **(Fig no. 189)**

Accession no.	-	56.26
School	-	Garhwal
Period	-	1775 AD
Description	-	This Basant Raga miniature painting shows king and queen listening to the four musicians standing on the left side, another lady is approaching them with a plate in which eatables are placed. A lady attendant is standing behind them and fanning with a flywisk held in her right hand and a cloth held in her left hand.

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Fig no. 588: *Vāmana* vanquishing Raja Bali (Fig no. 297)

Accession no.	-	57.210
School	-	Garhwal
Period	-	1810 AD
Description	-	This miniature painting shows the scene in which Vamana is putting his feet on the head of Raja Bali. Bali had granted him three steps of land. Vamana covered his entire kingdom in two steps and placed the third step on his head. This is shown in this painting. Bali is flanked by three demons on the right side and one demon on the left side.

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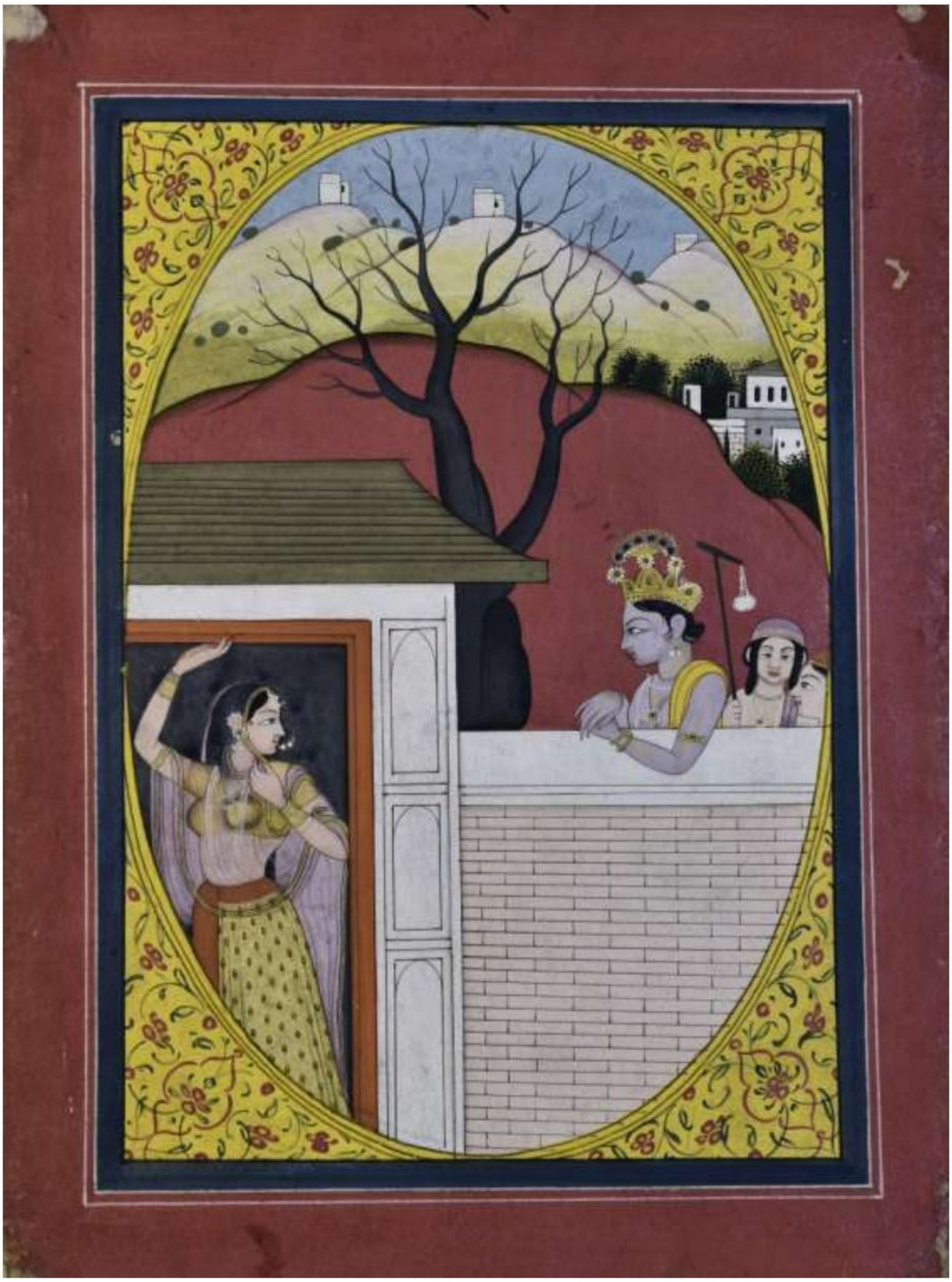

Fig no. 589: Krishna talking to Radha from across the wall

Accession no.	-	41.33
School	-	Garhwal
Period	-	1875 AD
Description	-	This miniature painting shows *Krishna* talking to *Radha* after he has been proped up against the wall of the house by his companions.

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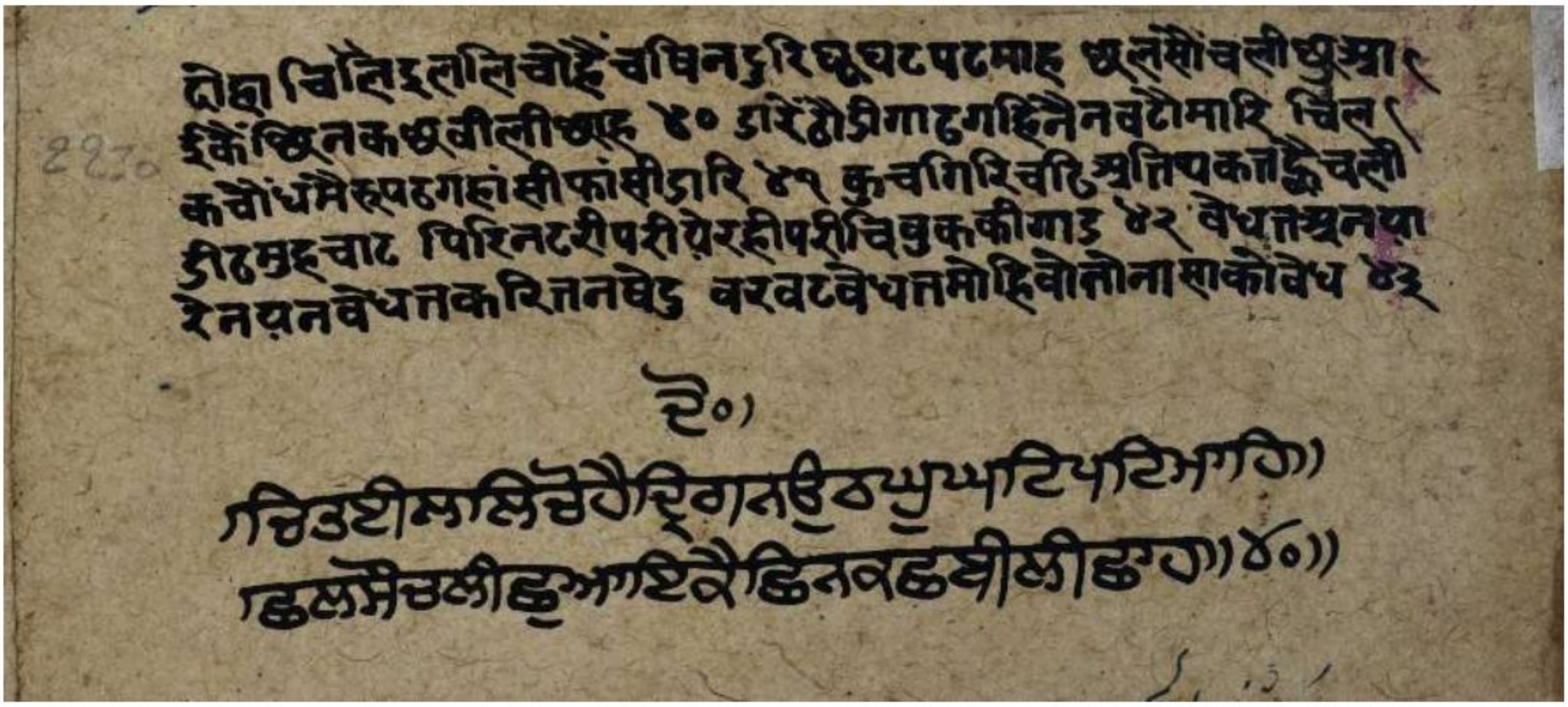

Fig no. 590: Verses written on the opposite side of the painting

Description - Verses written on the opposite side of the painting.

Scanned with CamScanner



Fig no. 591: Balrama diverting the water of yamuna (Fig no. 292)

Accession no.	-	56.24
School	-	Garhwal
Period	-	1800 Ad
Description	-	This miniature painting shows Balarama diverting the water of Yamuna with the help of a plough held in his left hand. He is holding musal in his right hand. After this Yamuna standing inside a cave appeared in person and requested him not to devide the river in many streams. The miracle is associated with Ramghat located at Vrindavan.

Scanned with CamScanner

2.9.3. Daily life scenes:



Fig no. 592: Lady talking to another lady

Accession no.	-	35.254
School	-	Garhwal
Period	-	1825 AD
Description	-	This miniature painting shows a lady seated on a couch placed on a terrace in front of her house in malancholic mood being comforted by another lady. Standing on the left side.

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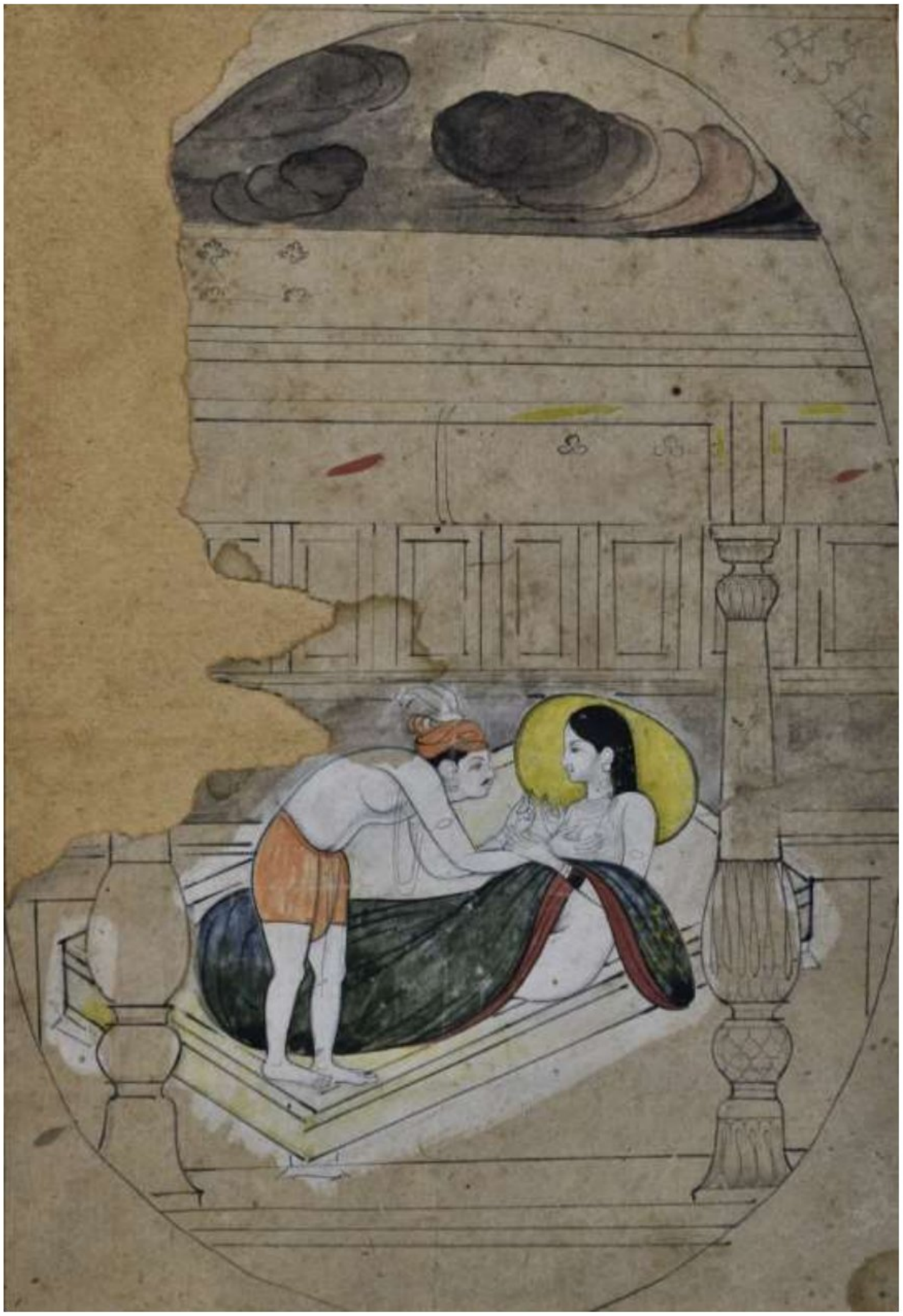

Fig no. 593: Two lovers

Accession no.	-	56.393
School	-	Garhwal
Period	-	1790 AD
Description	-	This miniature half finished painting shows two lovers inside the house.

Scanned with CamScanner



Fig no. 594: Heroine longing for her lover

Accession no.	-	35.252
School	-	Garhwal
Period	-	1800 AD
Description	-	This miniature painting shows a heroine longing for her lover. She is sitting on terrace in front of the palace. She is being comforted by another lady standing on the right side facing left.

Scanned with CamScanner

2.10. Catalogue of paintings of Guler School:

Following is the catalogue of 13 paintings of Guler School.

2.10.1. Nayikabhed scene:



Fig no. 595: A Nayikabhed painting showing hero offering garland to the heroine (Fig no. 17)

Accession no.	-	41.65
School	-	Guler
Period	-	1775 Ad
Description	-	A Nayikabhed scene – hero offers a garland to the heroin seated on a bed placed on a terrace in front of the palace. A lady is watching them from inside the palace. Two attendants, one sitting and one standing holding a cloth on a platter are shown on the right side behind the heroine.

Scanned with CamScanner

2.10.2. Mythological scenes:



Fig no. 596: Durga accompanied by Saptamatrikas attacking Raktbeej. (Fig no. 304)

Accession no.	-	37.266
School	-	Guler
Period	-	1775 Ad
Description	-	This minature painting shows Durga riding a lion moving towards right. On her left side are shown Brahmani riding a swan, Vaishnavi riding Garuna and Aindri riding an elephant, Varahi on foot and Maheshwari riding a bull and on the right side are shown Narasinghi and Chamunda on foot, Kaumari riding a peacock and Kali. All the goddesses are moving towards right. The army of Raktbeej is approaching from the right side and walking towards left.

Scanned with CamScanner



Fig no. 597: Animal headed horned demon being killed by the lion.

Accession no.	-	76.77
School	-	Guler
Period	-	1850 AD
Description	-	This line drawing shows animal headed horned demon, first talking to a woman on upper left side. To the lower left side, he is shown shooting arrow. Than he shown riding away on a horse. Below it he is shown running away towards right on foot on the lower side. The diiferent stages of his escape are shown on the upper and lower right side. A lion is shown killing the demon in the middle left side. The dead demon lying upside down is shown in the lower left corner.

Scanned with CamScanner



Fig no. 598: Shiva, Brahma, Vishnu and other gods requesting Durga to kill a demon *Raktbeej*.

Accession no.	-	76.78
School	-	Guler
Period	-	1850 AD
Description	-	This sketch shows *Vishnu* and *Shiva* on the upper left side and Brahma on the upper right side accompanied by other gods standing in the foreground, approching sixteen handed goddess *Durga*. They are requesting Durga to kill *Raktbeej,* who was oppressing the world. A lion is visible in the lower side, he is facing to the left.

Scanned with CamScanner



Fig no. 599: Durga fighting with demons

Accession no.	-	76.79
School	-	Guler
Period	-	1850 AD
Description	-	This sketch shows demons fighting goddess shown on the middle left side. She is moving towards right. It shows demons in different postures trying to kill the goddess, it also shows the sketches of two horses on the lower left side.

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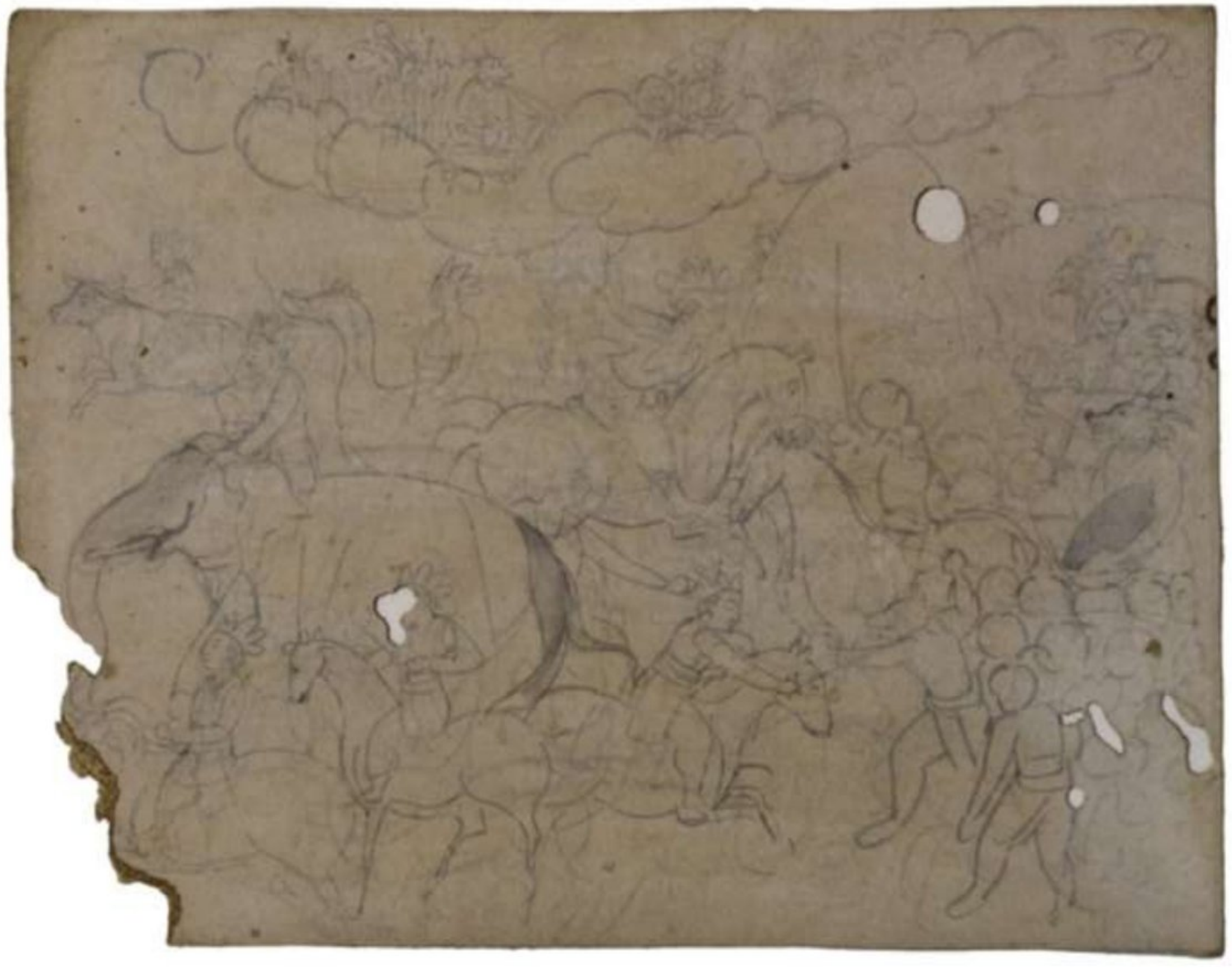

Fig no. 600: Seven goddess lead by Durga going to fight the demon *Raktbeej*

Accession no.	-	76.80
School	-	Guler
Period	-	1850 AD
Description	-	This sketch probably shows gods running towards left from the demons attacking them from the right side. Some demons are shown above the clouds. The most prominent god is Indra riding an elephant and running way in the right side.

Scanned with CamScanner



Fig no. 601: God killing a demon

Accession no. - 76.81

School - Guler

Period - 1850 AD

Description - This sketch shows a four handed god talking to two demons on the middle left side. On the upper right side, he is fighting with demons. On the lower left side, one beheaded demon is lying on the ground.

Scanned with CamScanner



Fig no. 602: Goddess fighting a demon

Accession no.	-	76.82
School	-	Guler
Period	-	1850 AD
Description	-	This sketch shows goddess fighting to demon riding on a chariot.

Scanned with CamScanner



Fig no. 603: Vishnu being attacked by Madhu and Kaitabha

Accession no.	-	76.83
School	-	Guler
Period	-	1850 AD
Description	-	This sketch shows Vishnu lying on Sheshanaga and Brahma sitting on alotus flower, coming out of his navel. He is being attacked by two demons Madhu and Kaitabha, drawn on upper right side.

Scanned with CamScanner



Fig no. 604: two men meeting an ascetic

Accession no.	-	76.85
School	-	Guler
Period	-	1850 AD
Description	-	This sketchs shows two men standing and facing right, who have come to meet an ascetic seated in front of his cave, shown on lower right side.

Scanned with CamScanner



Fig no. 605: Durga assisted by saptamatrikas fighting with Raktbeej.

Accession no. - 76.86

School - Guler

Period - 1850 AD

Description - This sketch shows sixteen handed *Durga* riding a tiger moving towards righ in the battle field with goddesses. She is attacking the army of demons, who are shown on the right side. On the upper left side are shown *Vaishnavi* riding *Garuna, Kaumari* riding peacock and *Brahmani* riding swan. *Maheswari* is shown riding a bull below them facing right. *Aindri* is riding an elephant in front of the goddess. *Narasinghi* is fighting in front of the elephant. Behind her is shown *Varahi* on foot. Behnd *Varahi* stands *Chamunda*. Behind *Chamunda* stands *Kali*.

Scanned with CamScanner



Fig no. 606: Vishnu being attacked by Madhu and Kaitabha

Accession no.	-	60.325
School	-	Guler
Period	-	1780 AD
Description	-	This minature painting shows Vishnu lying on Sheshanaga and Brahma sitting on alotus flower, coming out of his navel. He is being attacked by Madhu and Kaitabha, drawn on upper right side.

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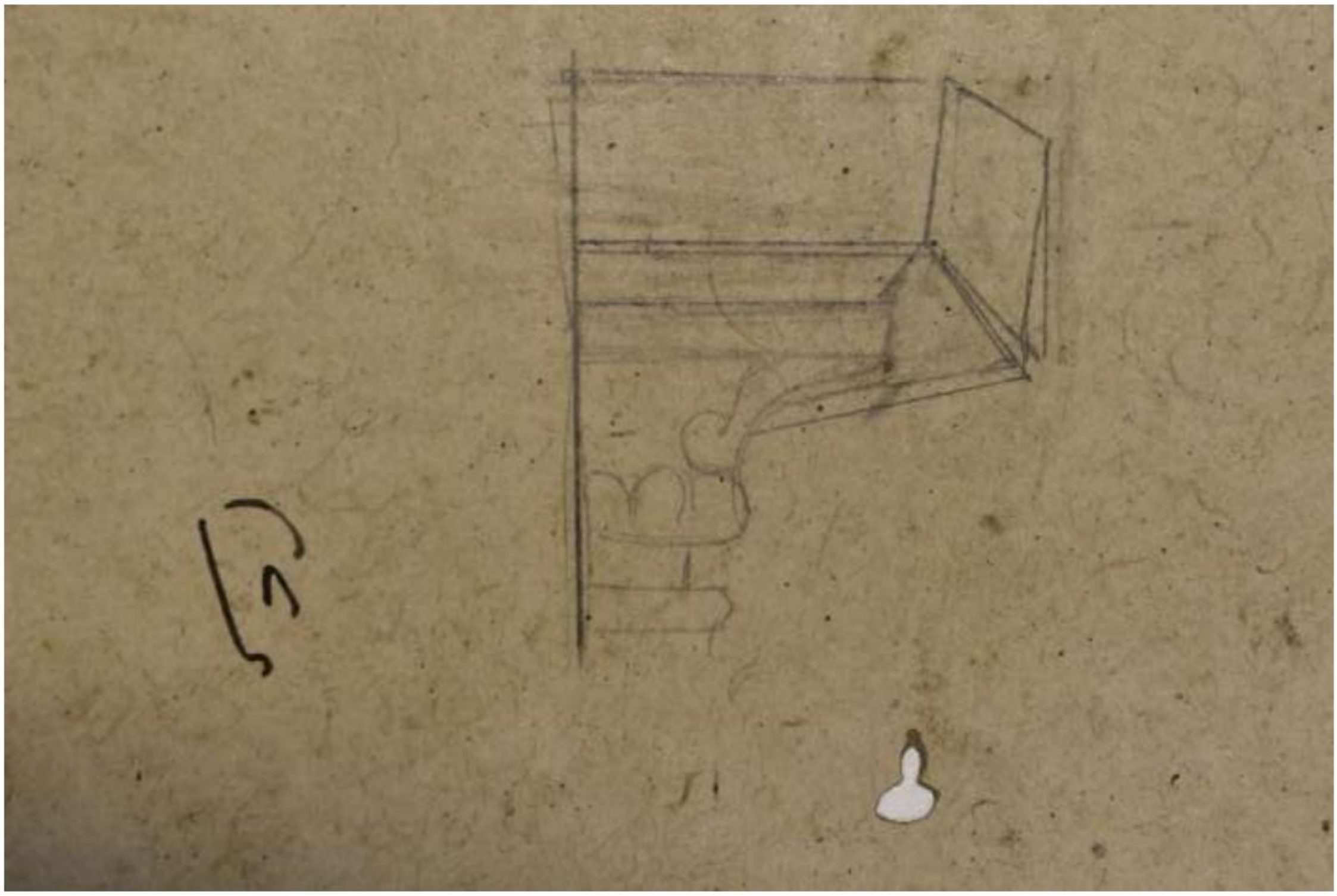

Fig no. 607: sketch of the upper part of a pillar

Accession no.	-	76.84
School	-	Guler
Period	-	1850 AD
Description	-	This sketch shows the upper part of the pillar, supporting roof.

Scanned with CamScanner

2.11. Catalogue of paintings of Hyderabad School:

Following is the catalogue of 5 paintings of Hyderabad School.

2.11.1. Portrait of Kings/princes/princesses and noblemen:



Fig no. 608: Sikander Jah (11 November 1768 – 21 May 1829) (Fig no. 68)

Accession no.	-	13.12
School	-	Hydrabad
Period	-	1825 Ad
Description	-	This miniature painting is full size ortrait of Sikander Jah (11 November 1768 – 21 May 1829), was the 3rd Nizam of Hyderabad, India from 1803 to 1829. He was born in Chowmahalla Palace in the Khilwath, the second son of Asaf Jah II and Tahniat un-nisa Begum.

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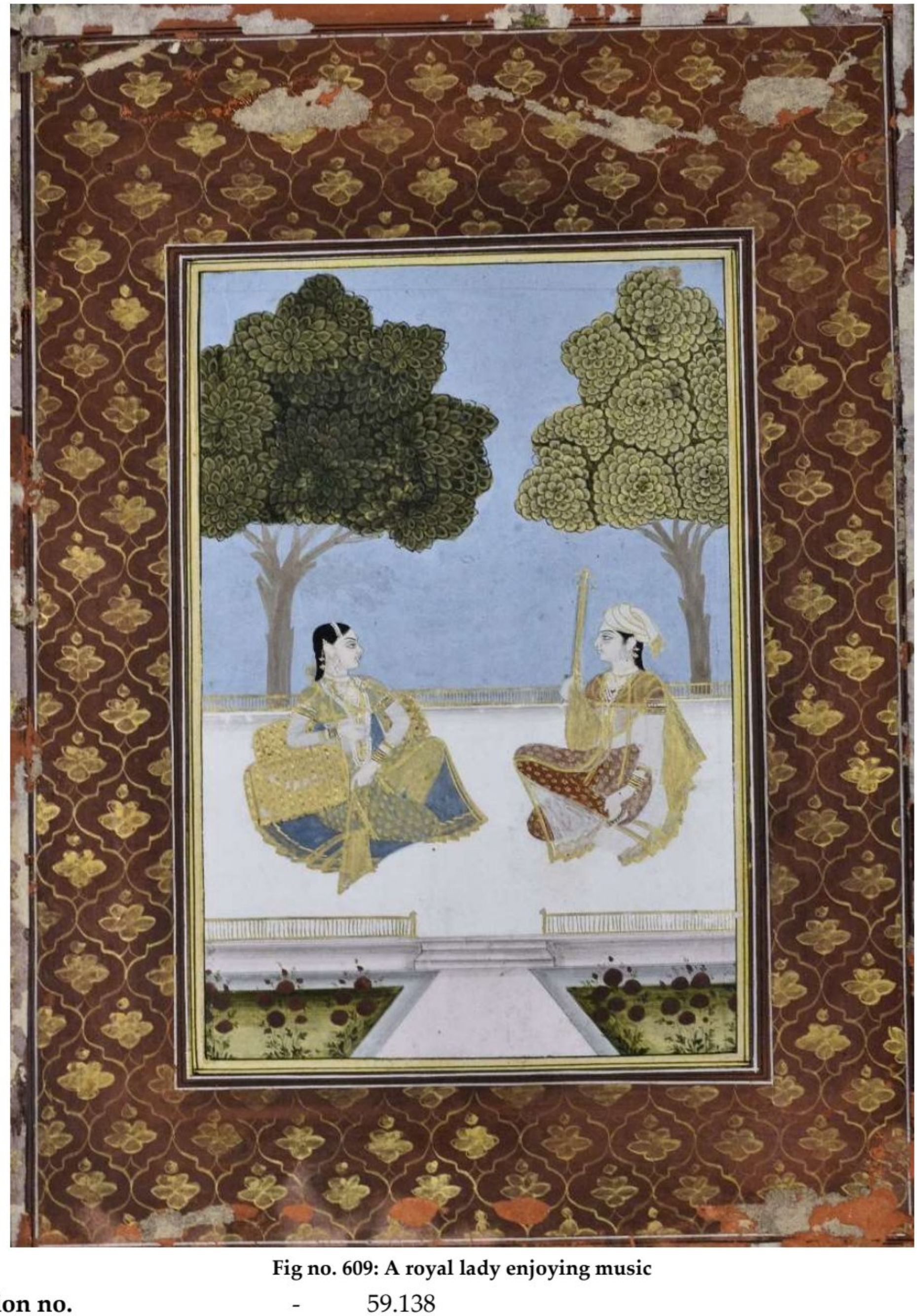

Fig no. 609: A royal lady enjoying music

Accession no.	-	59.138
School	-	Hydrabad
Description	-	This miniature painting shows a royal lady seated on a platform in a garden listening to a female musician, playing *sitar*.

Scanned with CamScanner

2.11.2. *Ragas* and *Raginis:*



Fig no. 610: Ragini Kukubha miniature painting (Fig no. 245)

Accession no.	-	62.40
School	-	Hyderabad
Period	-	1725 AD
Description	-	This Ragini Kukubha miniature painting shows the two lovers seated on a bed on the terrace of the palace. It shows the lady embrasing her lover while he shoots some invisible target. It is a night scene.

Scanned with CamScanner



Fig no. 611: Sri Raga miniature painting

Accession no. - 62.39
School - Hyderabad
Period - 1725 AD
Description - This Sri Raga miniature painting shows Indra seated on a hexagonal *chowki* listening to great horse headed musician Tumburu who is accompanied by a *veena* player sitting to his left. An attendants standing behind the king of gods is fanning him.

Scanned with CamScanner



Fig no. 612: Two lovers enjoying evening drink (Fig no. 319)

Accession no.	-	57.162
School	-	Hydrabad
Period	-	1775 AD
Description	-	This miniature painting shows two lovers sitting on a carpet in front of the palace, reclining against cusions and pillows, during the night. A maid is bringing wine in a wine flask. Eatables, drinks are placed in front of the lovers. A small deer is sitting near the candle.

Scanned with CamScanner

2.12. Catalogue of paintings of Jaipur School:

Following is the catalogue of 100 paintings of Jaipur School.

2.12.1. Portrait of Kings/princes/princesses and noblemen:



Fig no. 613: Raja Sambhaji (Fig no. 71)

Accession no.	-	13.10
School	-	Jaipur
Period	-	Late 19th Century AD
Description	-	This miniature painting shows Raja Sambhaji in standing posture, walking to the left. He is wearing a sword and shield. He is holding a headgear crest in his right hand.

Scanned with CamScanner



Fig no. 614: Jahangir (Fig no. 70)

Accession no.	-	13.15
School	-	Jaipur
Period	-	1800 AD
Description	-	This miniature painting shows portrait of Jahangir seated on a throne, facing right.

Scanned with CamScanner



Fig no. 615: Maharaja Jeet (Fig no. 69)

Accession no.	-	29.219
School	-	Jaipur
Period	-	1750 AD
Description	-	This miniature painting shows portrait of Raja of jaipur "Maharaja Jeet", standing facing right on the terrace, in mughal dress.

Scanned with CamScanner



Fig no. 616: Nawab Khankhan Lodhi (Fig no. 72)

Accession no.	-	13.14
School	-	Jaipur
Period	-	1850
Description	-	This miniature sketch shows portrait of a nobleman Nawab Khankhan Lodhi.

Scanned with CamScanner



Fig no. 617: Sawai Madho Singh I (Fig no. 73)

Accession no.	-	78.27
School	-	Jaipur
Period	-	1850 AD
Description	-	Sawai Madho Singh I (20 May 1728 – 5 March 1768) a Kachwaha Rajput ruler of the Kingdom of Jaipur. He was the younger son of Maharaja Sawai Jai Singh II and younger half brother of Sawai Ishwari Singh. He became ruler of Jaipur after his brother Sawai Ishwari Singh died in 1750. He established the city of Sawai Madhopur in 1763. He allied with Vijay Singh Rathore against Ahmad Shah Abdali.

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Fig no. 618: Akbar watching a battle against *Gusains*.

Accession no.	-	18.94
School	-	Jaipur
Period	-	Late 19th Century AD
Description	-	This miniature painting shows Akbar watching a battle against *Gusains*.

Scanned with CamScanner



Fig no. 619: prince seated on a carpet facing right

Accession no.	-	54.14
School	-	Jaipur
Period	-	1775 AD
Description	-	This painting shows a prince seated on a carpet facing right. A courtier is sitting in front and an attendant is standing behind and fanning him.

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2.12.2. Religious figures:

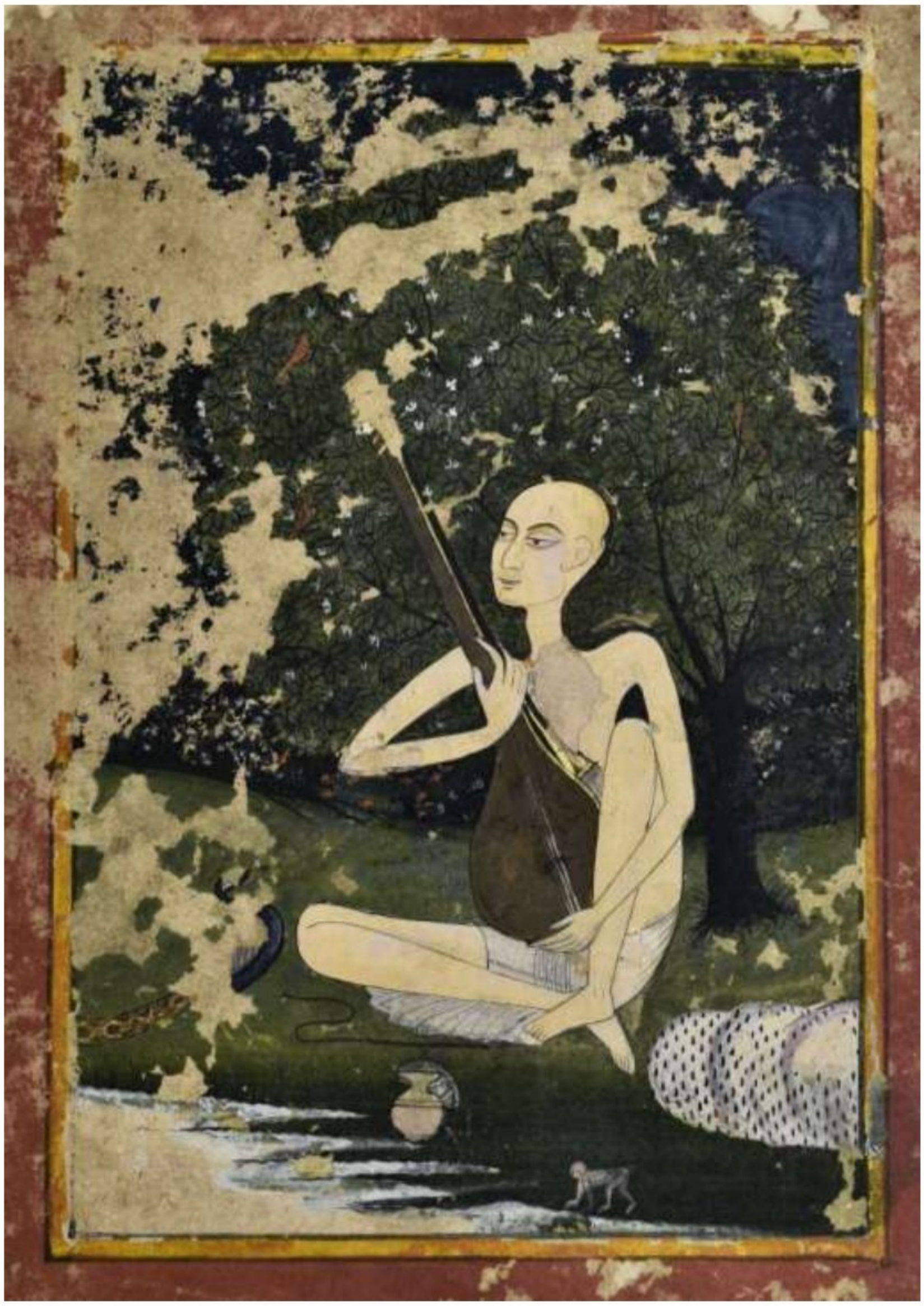

Fig no. 620: Haridas Swami singing and playing *veena* in Vrindavan. (Fig no. 119)

Accession no.	-	59.243
School	-	Jaipur
Period	-	1800 AD
Description	-	This miniature painting shows Haridas Swami singing and playing *veena* in Vrindavan. A miniature monkey is shown on the lower right side. A water vessel is kept in front.

Scanned with CamScanner



Fig no. 621: Khwaja Hafiz Shirazi (Fig no. 128)

Accession no.	-	13.17
School	-	Jaipur
Period	-	1825 AD
Description	-	This is the miniature painting of Khwaja Hafiz Shirazi. He was born in 1325 and died in 1390 Shiraz – Iran. He was a persian poet and author of The Divān of Hafez.

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2.12.3. Ragas and raginis:



Fig no. 622: Ragini Todi miniature painting

Accession no.	-	60.32
School	-	Jaipur
Period	-	1900 AD
Description	-	This Ragini Todi miniature painting shows a lady, playing veena and four blackbucks listening to her.

Scanned with CamScanner



Fig no. 623: Kakubha Ragini miniature painting (Fig no. 249)

Accession no.	-	92.20
School	-	Jaipur
Period	-	1800 AD
Description	-	This Kakubha Ragini incomplete miniature painting shows a lady feeding a peacock and two peahens all located on the terrace in front of a palace, set in a formal garden.

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Fig no. 624: Ragini Bhairavi painting

Accession no.	-	86.64
School	-	Jaipur
Period	-	18th Century AD
Description	-	This Ragini Bhairavi shows a dark colour saint seatd on a decorated singhasan accompanied by five saints and a musician sitting behind him on the right side, four deciples. On the left side sits five householders, one of them is carrying a bow.

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Fig no. 625: Ragini Gunkali w/o Raga Malkaus painting

Accession no.	-	18.95
School	-	Jaipur
Period	-	1875 AD
Description	-	This Ragini Gunkali w/o Raga Malkaus painting shows a lady worshipping a god. A female attendant stands behind her. She is sitting in front of her house.

Scanned with CamScanner



Fig no. 626: Raga Saranga miniature painting (Fig no. 246)

Accession no.	-	18.105
School	-	Jaipur
Period	-	1850 AD
Description	-	This Raga Saranga miniature painting shows a lady facing right and sitting in the portico of the palace. Her assistant is sitting in the front holding a parrot.

Scanned with CamScanner



Fig no. 627: Bengali Ragini line drawing

Accession no.	-	60.290/8
School	-	Jaipur
Period	-	1850 AD
Description	-	This Bengali Ragini line drawing shows a man facing right and performing puja. A cheetah is coming out of the hut behind him.

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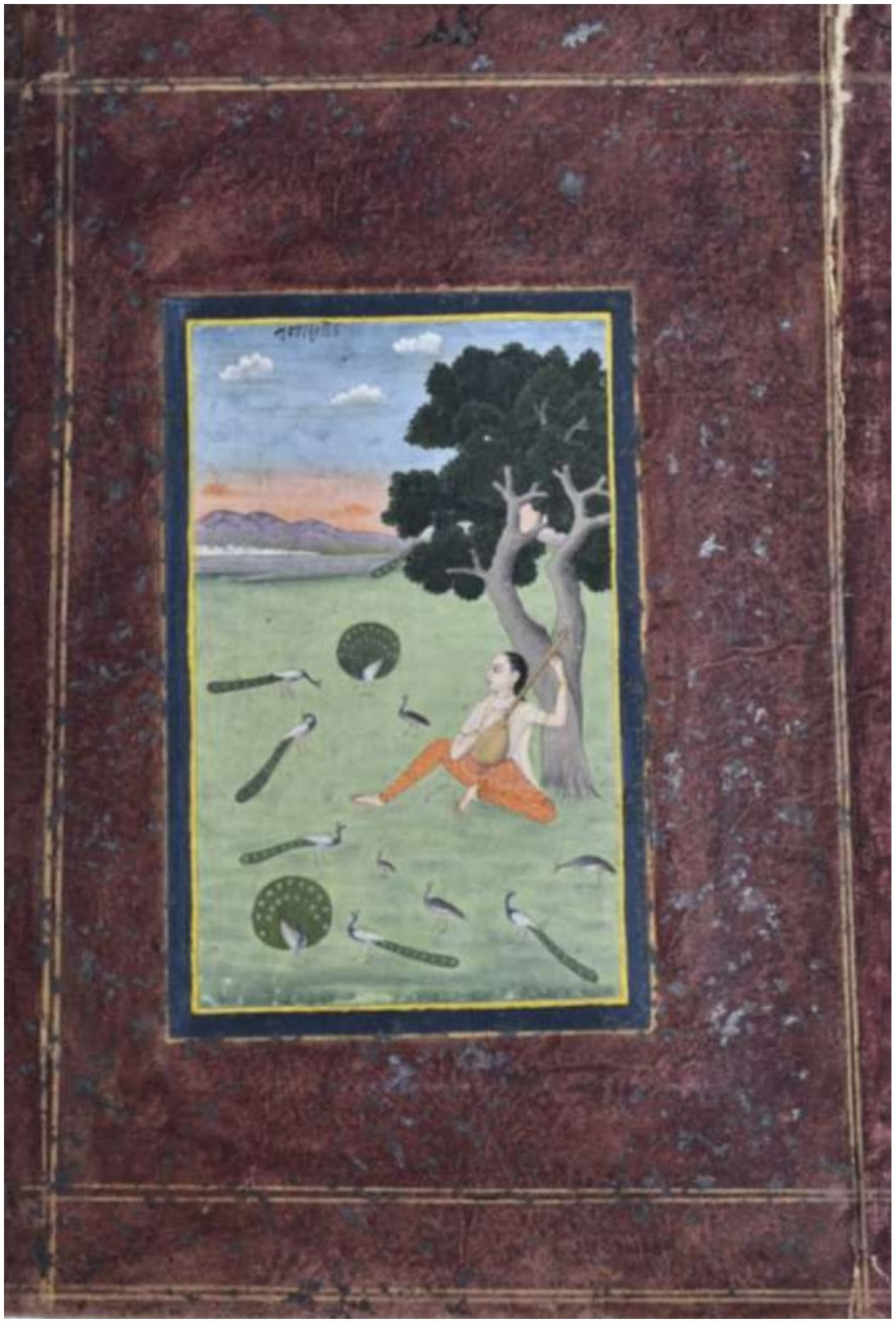

Fig no. 628: *Ragini Gauḍa Malhar* painting (Fig no. 248)

Accession no.	-	57.190
School	-	Jaipur
Period	-	1775 AD
Description	-	This *Ragini Gauḍa Malhar* painting shows a musician playing sitar, sitting under a tree. There are twelve peacocks and peahens standing around him.

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2.12.4. *Nayika Bheda:*

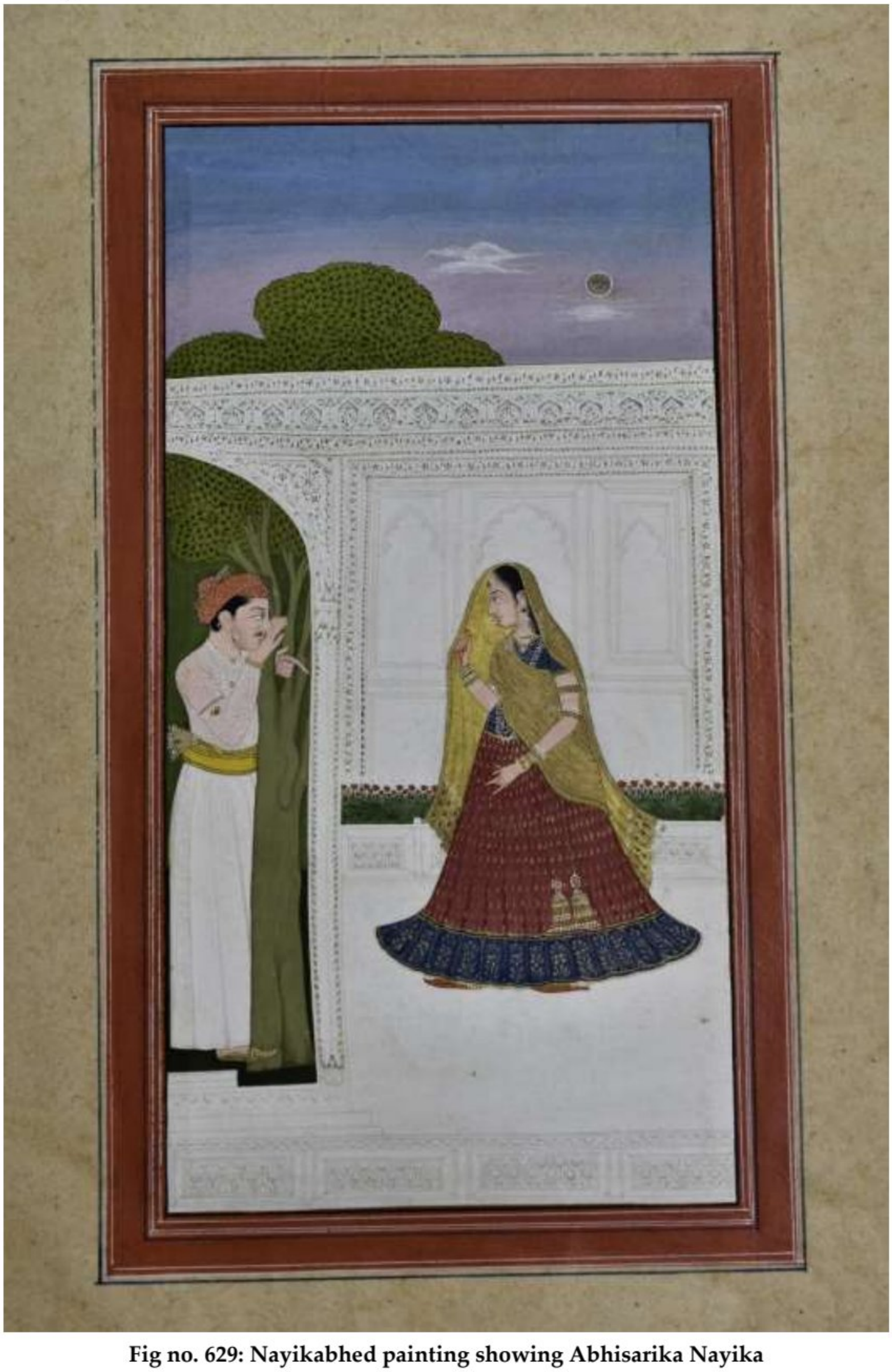

Fig no. 629: Nayikabhed painting showing Abhisarika Nayika

Accession no.	-	57.105
School	-	Jaipur
Period	-	1875 AD
Description	-	This miniature painting shows Abhisarika Nayika talking to her lover.

Scanned with CamScanner

2.12.5. Mythological scenes:



Fig no. 630: Ram and Lakshman riding Hanuman. (Fig no. 19)

Accession no.	-	60.185
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature painting shows Ram and Lakshman riding Hanuman.

Scanned with CamScanner



Fig no. 631: Jain munies coming out of a palace

Accession no.	-	57.26
School	-	Jaipur
Period	-	1850 AD
Description	-	This miniature painting shows Jain munies coming out of a palace. Two armed guards are standing behind them.

Scanned with CamScanner



Fig no. 632: illustrated page of Bhagwatpurana

Accession no.	-	57.69
School	-	Jaipur
Period	-	1560 AD
Description	-	This miniature painting shows a page from Bhagwat purana. The lower line shows three chariots moving towards right. On the extremen right side stands Krishna(?). The upper line shows King seated on a throne, fanned by an attendant and four persons are sitting in front, one person holding a veena is standing.

Scanned with CamScanner



Fig no. 633: Goddess Durga being worshipped by devotees

Accession no. - 76.92

School - Jaipur

Description - This miniature painting shows eight handed Durga seated on octagonal seat. Men and women had gathered around her for worship. Musicians are also present in the gathering.

Scanned with CamScanner



Fig no. 634: Kali (?) riding Shiva

Accession no. - 76.138

School - Jaipur

Description - This miniature sketch shows Kali (?) riding Shiva.

Scanned with CamScanner



Fig no. 635: *Vishwaroop* of Krishna

Accession no.	-	76.136
School	-	Jaipur
Description	-	This miniature sketch shows *Vishwaroop* of Krishna being revealed to Arjun standing on lower right side.

Scanned with CamScanner



Fig no. 636: Parshuram killing Sahasrarjun. (Fig no. 276)

Accession no.	-	76.147
School	-	Jaipur
Description	-	This miniature sketch shows Parshuram killing Sahasrarjun. After the death of Sahararjun his sons killed his father Jamdagni. Renuka the mother of Parshuram weeping over the body of her husband Jamdagni is shown on lower left side.

Scanned with CamScanner



Fig no. 637: Shiva riding Nandi

Accession no.	-	76.148
School	-	Jaipur
Description	-	This miniature sketch shows five headed, eight handed Shiva riding Nandi. He is holding shield, sword, trishula, mace, bowl and pash in his six hands as we move in clockwise direction and the remaining two front hands are empty.

Scanned with CamScanner



Fig no. 638: Nrasingha avatar of Vishnu killing Hiranyakashipu

Accession no.	-	76.145
School	-	Jaipur
Description	-	This miniature sketch shows four handed Nrasingha avatar of Vishnu killing Hiranyakashipu. Prahlad is standing on the upper left side with folded hands. Dead demon is lying on near the lower right corner. He is emerged from a column which has been split into two parts.

Scanned with CamScanner



Fig no. 639: Goddess Saraswati seated on swan.

Accession no.	-	76.143
School	-	Jaipur
Description	-	This miniature sketch shows goddess Saraswati holding a *veena*, and a book in her two hands. She is seated on a swan.

Scanned with CamScanner



Fig no. 640: Kalki seated on a sqaure throne.

Accession no.	-	76.144
School	-	Jaipur
Description	-	This miniature sketch shows a man saluting Kalki seated on a sqaure throne. The man ihas brought a horse, probably for the use of his master.

Scanned with CamScanner



Fig no. 641: lady watching a bird acoompanied by an attendant

Accession no.	-	76.139
School	-	Jaipur
Description	-	This miniature sketch shows a lady watching a bird seated on the ground. She is accompanied by a companion. Face of a lady is sketched at the top left side.

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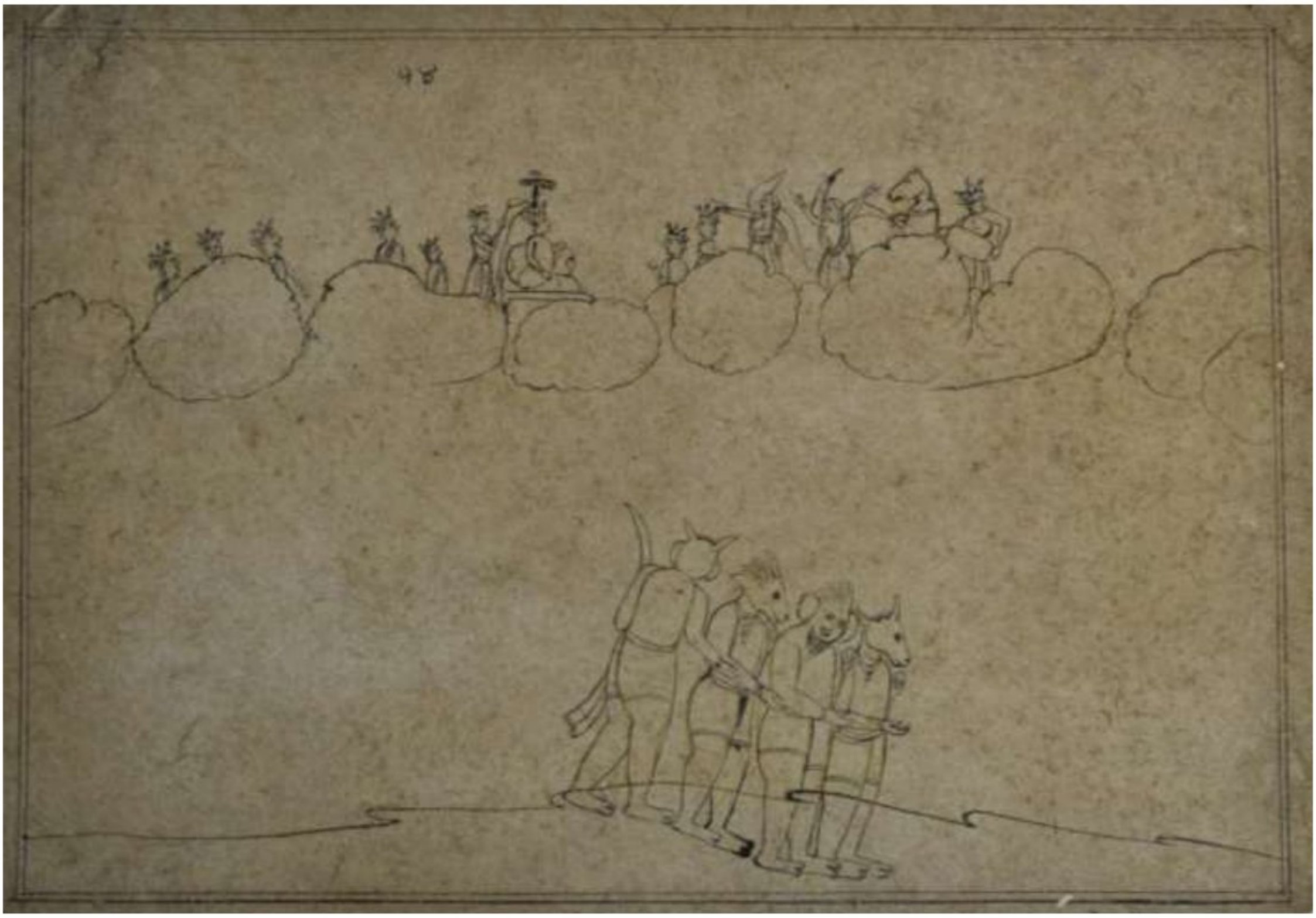

Fig no. 642: Gods and demons

Accession no.	-	76.142
School	-	Jaipur
Description	-	This miniature sketch shows four demons walking towards right. Indra is seated on his throne above the clouds, watching dance and music performance by winged apsaras.

Scanned with CamScanner



Fig no. 643: A saint being attended by fairies

Accession no.	-	76.137
School	-	Jaipur
Description	-	This miniature sketch shows a saint being attendant by three fairies, who had bought food for him an one of them is fanning him. He is seated under a tree. Another man is shown near the upper left corner seated in front of his hut, smoking huqqa.

Scanned with CamScanner



Fig no. 644: Scene from Ramayan showing Hanuman fighting with Meghanath in Ashokvatika

Accession no.	-	59.179
School	-	Jaipur
Period	-	1850 AD
Description	-	This is a scene from Ramanays. This shows Hanuman fighting with Meghanad in *Ashokvatika,* who finally succeded in arresting him.

Scanned with CamScanner



Fig no. 645: Hanuman destroying Ashokvatika and killing demons.

Accession no.	-	59.179
School	-	Jaipur
Period	-	1850 AD
Description	-	This miniature sketch shows Hanuman destroying Ashokvatika and killing demons.

Scanned with CamScanner



Fig no. 646: Ram and Sita (Fig no. 282)

Accession no.	-	59.147
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature sketch shows Ram and Sita talking to each other, seated on a canopied throne. Hanuman stands on the left side with folded hands and Lakshman is standing on right side fanning them with right hand.

Scanned with CamScanner



Fig no. 647: Shiva Parvati with Ganesha, Kartikeya with other companions

Accession no.	-	89.34
School	-	Jaipur
Period	-	1875 AD
Description	-	This miniature sketch shows Shiva and Parvati seated on tiger skin, placed on a carpet on mount Kailash. They are accompanied by Ganesh. Two shaiva attendant are standing beyond Ganesh and Rishis are standing on the right side. A Kartikeya(?) is standing on the lower right side.

Scanned with CamScanner



Fig no. 648: A scene from Mahabharata, swayambar of Draupadi

Accession no.	-	59.222
School	-	Jaipur
Period	-	1800 Ad
Description	-	A scene from Mahabharata, in which Arjun is shooting arrow in the eye of a bird in the swayamvara of Draupadi. Draupadi is standing in the middle left side, Krishna is seated on a throne in the middle right side.

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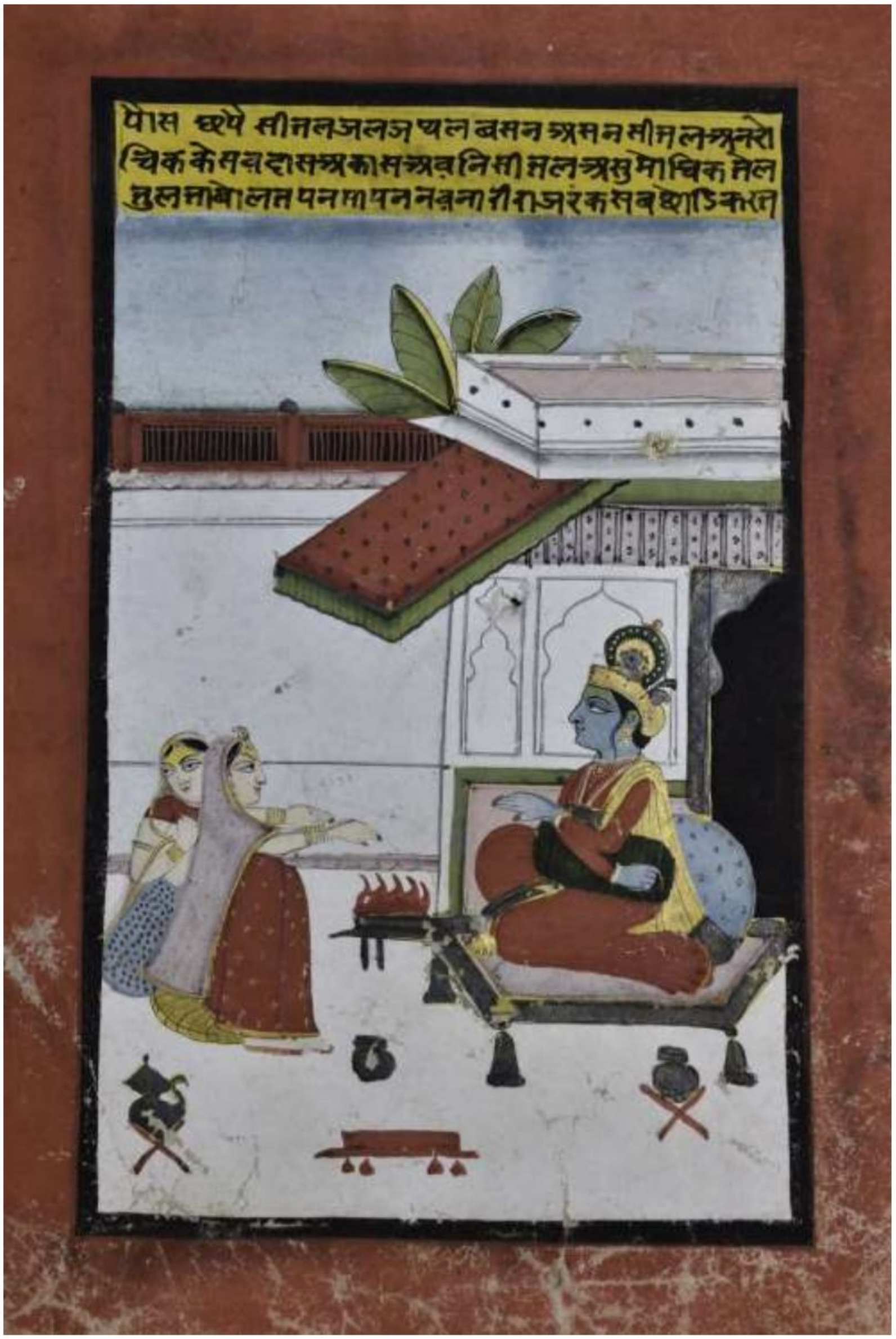

Fig no. 649: Krishna with his queens.

Accession no.	-	56.529
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature painting shows Krishna seated on a hexagonal chowki facing left sitting near fire with his queens, who are seated opposite him inside his palace.

Scanned with CamScanner



Fig no. 650: The procession of a king.

Accession no.	-	62.52
School	-	Jaipur
Period	-	1850 Ad
Description	-	This miniature painting shows a king riding an elephant, moving with his soldiers and attendants towards right. A tiger and a large bird are shown at the top.

Scanned with CamScanner



Fig no. 651: Ramayan scene

Accession no.	-	55.230/1
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature painting probably depicts three events related to the life of Ram.

Scanned with CamScanner



Fig no. 652: ***Agini Pariksha*** **of Sita**

Accession no.	-	55.230/2
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature painting shows Sita undergoing *Agini Pariksha* after the washer men raised doubt about her conduct during her stay at Lanka.

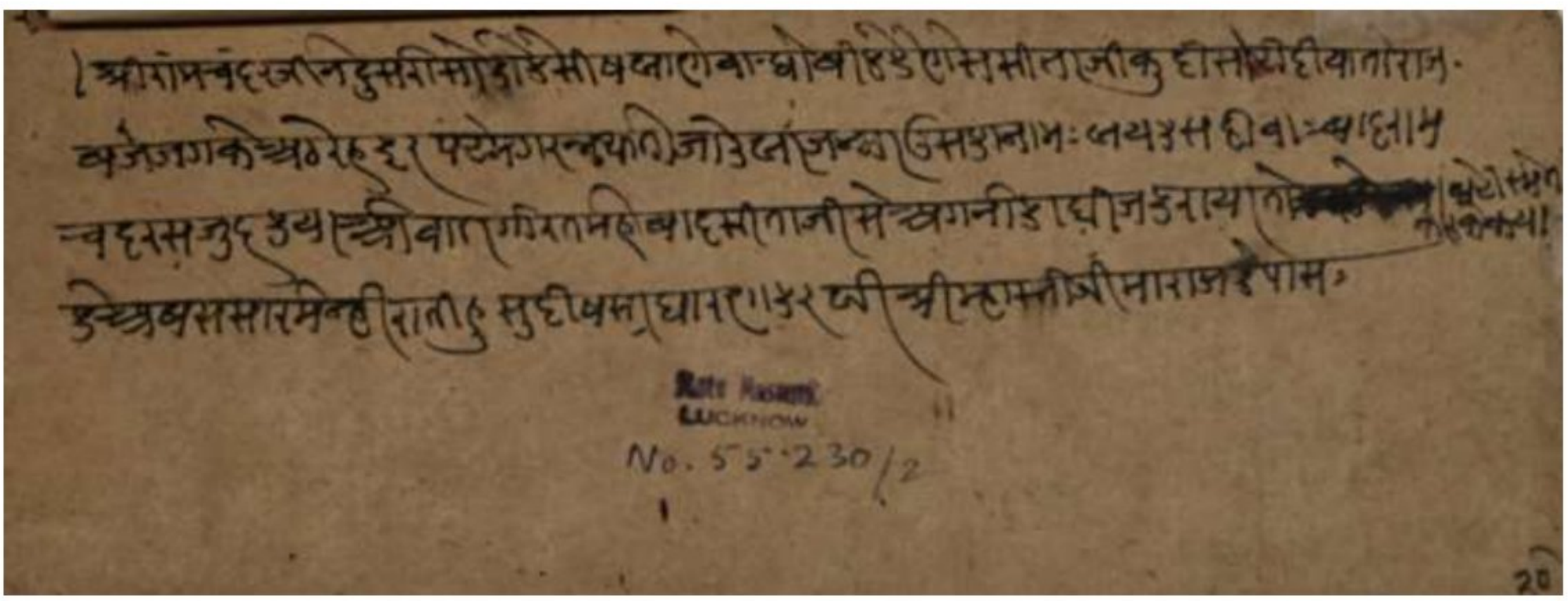

Fig no. 653: Backside of the above painting

Accession no.	-	55.230/2
School	-	Jaipur
Period	-	1825 AD
Description	-	Backside of the above painting bearing four line describing the event of *Agini Pariksha*

Scanned with CamScanner



Fig no. 654: Hanuman ji taking a person to Ram

Accession no.	-	55.230/3
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature painting shows Hanuman ji taking a person to Ram.

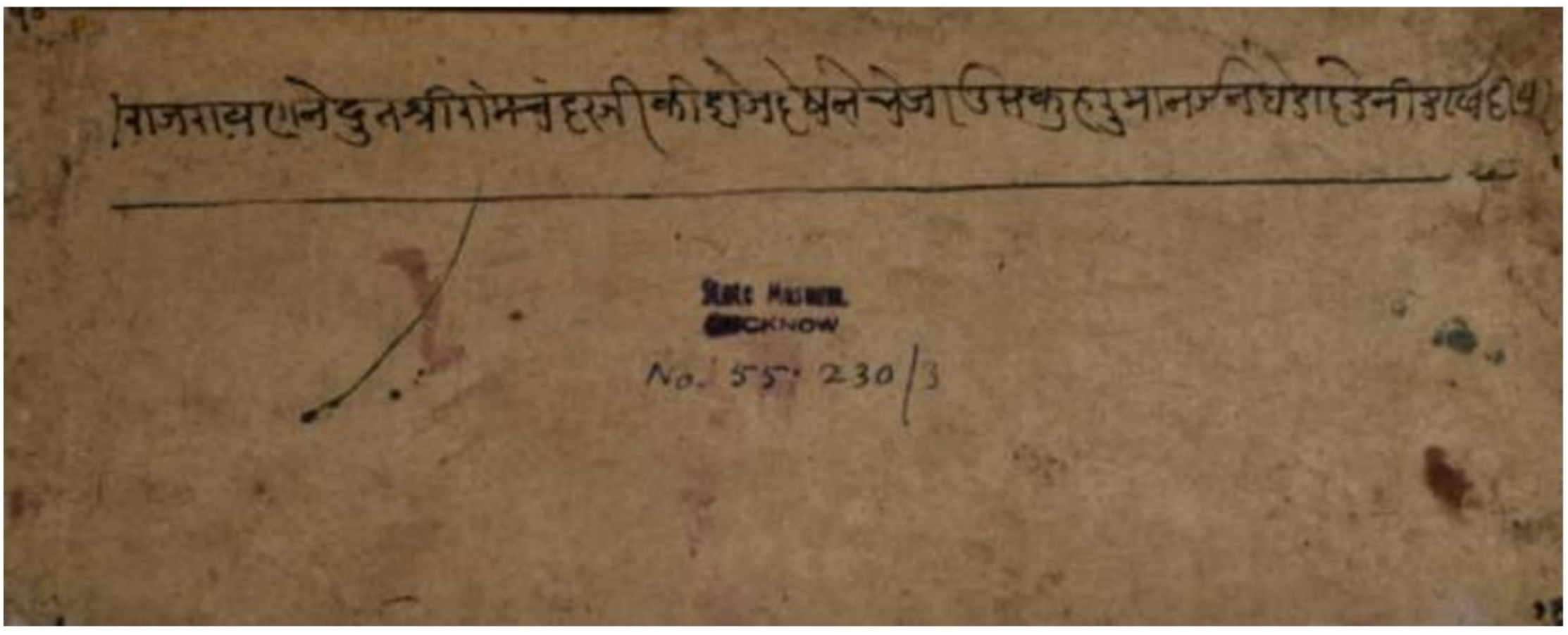

Fig no. 655:

Accession no.	-	55.230/3
School	-	Jaipur
Period	-	1825 AD
Description	-	Backside of the above painting.

Scanned with CamScanner



Fig no. 656: Dashrath becoming unconsious after kaikaiyi asked him to exile Ram

Accession no.	-	55.230/4
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature painting shows king Dashrath becoming unconsious after kaikaiyi asked him to exile Ram.

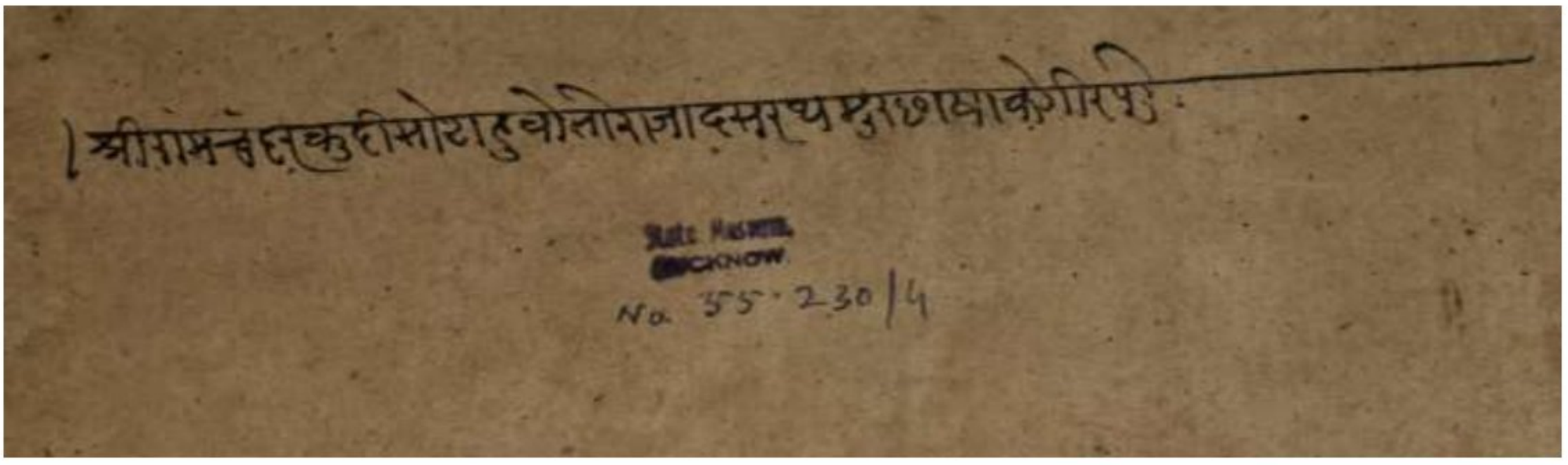

Fig no. 657:

Accession no.	-	55.230/4
School	-	Jaipur
Period	-	1825 AD
Description	-	Backside of the above painting

Scanned with CamScanner



Fig no. 658: Ram killing Shambook

Accession no.	-	55.230/5
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature painting shows Ram killing Shambook, who was doing penance hanging upside down.

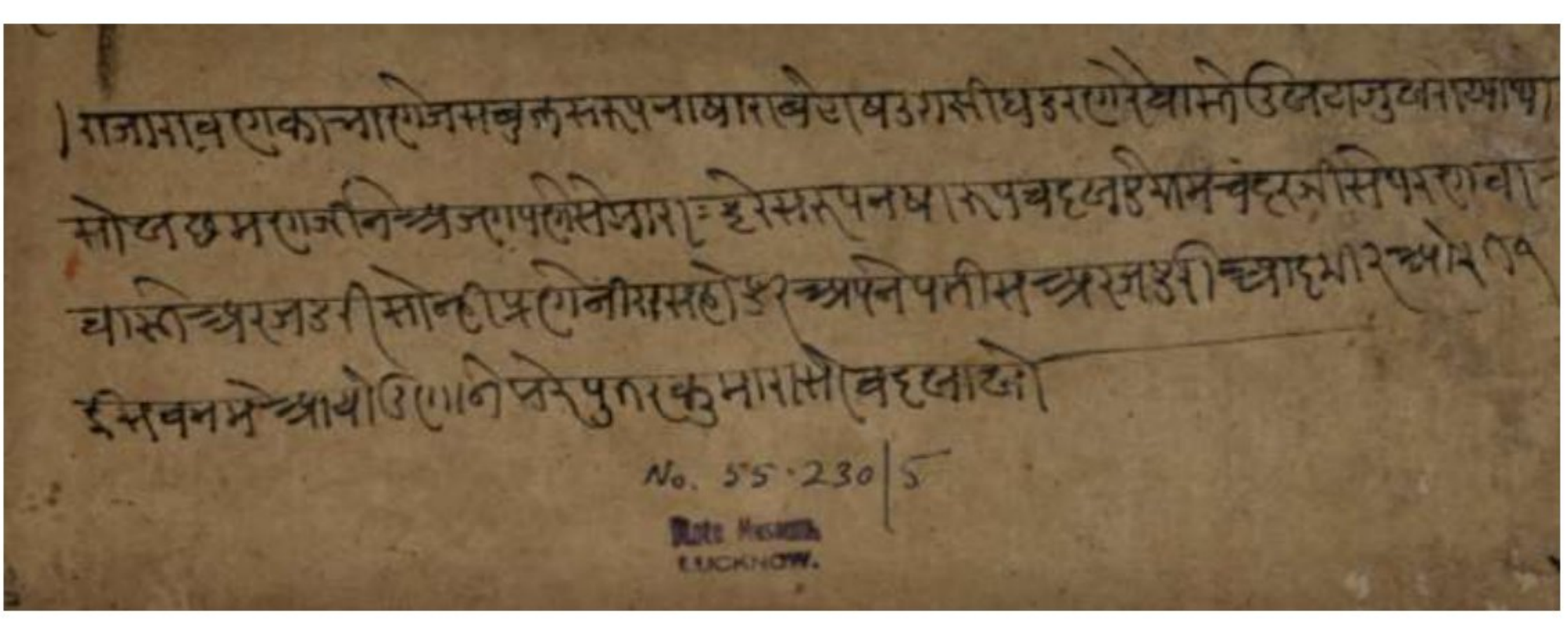

Fig no. 659: Backside of the above painting

Accession no.	-	55.230/5
School	-	Jaipur
Period	-	1825 AD
Description	-	Backside of the above painting describing Shambook *vadha* by Ram in four lines.

Scanned with CamScanner



Fig no. 660: humiliation of Surpanakha and killing of demons Khar and Dushan

Accession no.	-	55.230/6
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature painting shows the nose of Surpanakha being cut by Lakshman after she proposed to Ram and Lakshman. When Khar and Dushan came to know about this, they wanted to kill Ram but instead were killed by him.

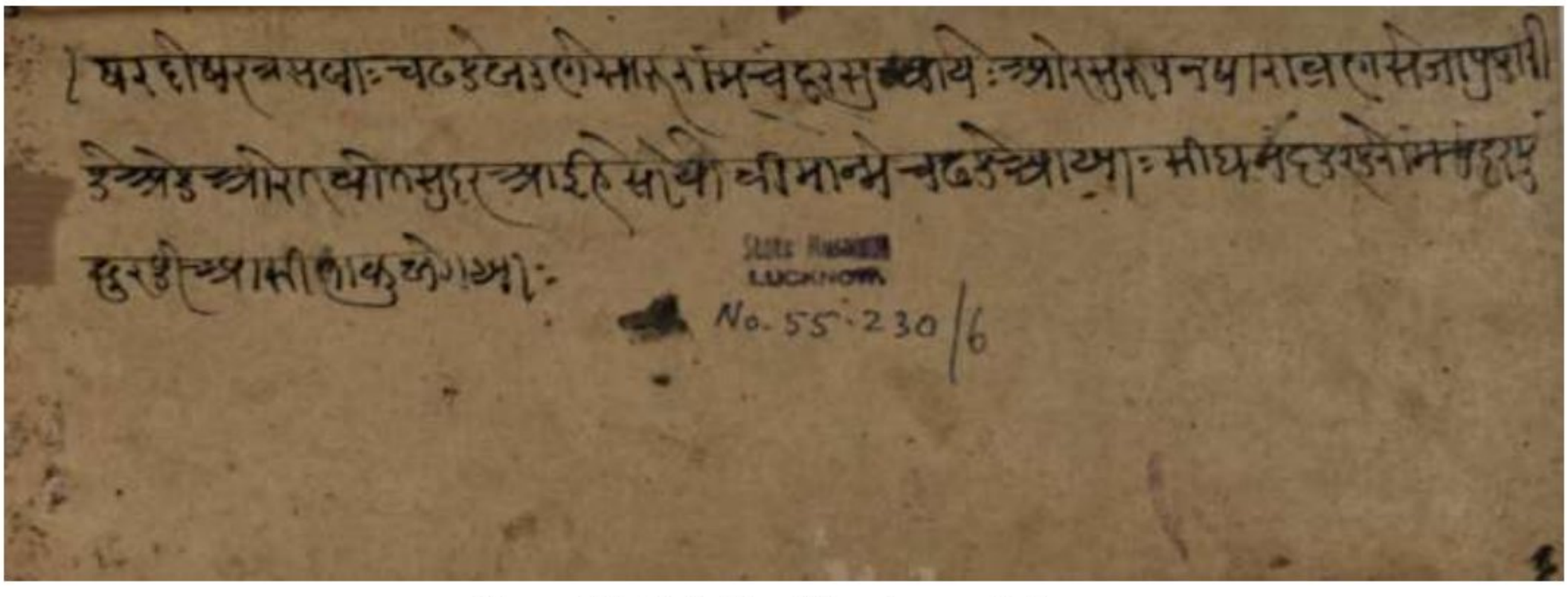

Fig no. 661: Backside of the above painting.

Accession no.	-	55.230/6
School	-	Jaipur
Period	-	1825 AD
Description	-	Backside of the above painting, describing the humiliation of Surpanakha and killing of Khar and Dushan.

Scanned with CamScanner



Fig no. 662: Ravan proposing to Sita

Accession no.	-	55.230/7
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature painting shows Ravan doing his daily routine inside his palace on the right side. In the middle are shown Ravan proposing to Sita. Hanuman is also shown, who met Sita after Ravan went away. On the upper left side is shown Hanuman in the court of Ravan, after captured by Meghanath.

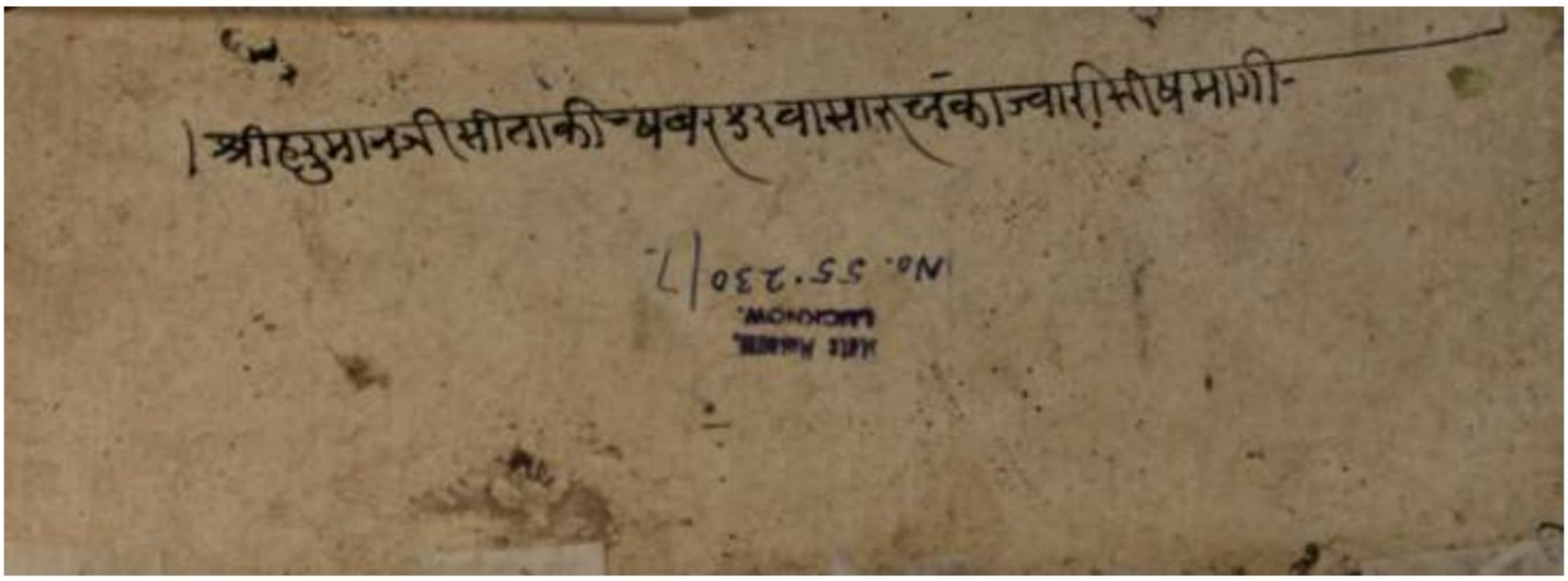

Fig no. 663:

Accession no.	-	55.230/7
School	-	Jaipur
Period	-	1825 AD
Description	-	Backside of the above painting bearing one line describing meeting of Hanuman ji with Sita.

Scanned with CamScanner



Fig no. 664: Ramayan scene.

Accession no.	-	55.230/8
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature painting shows a Ramayana Scene. The painting depicts Lakshman hurt by shakti shot by Meghnad.

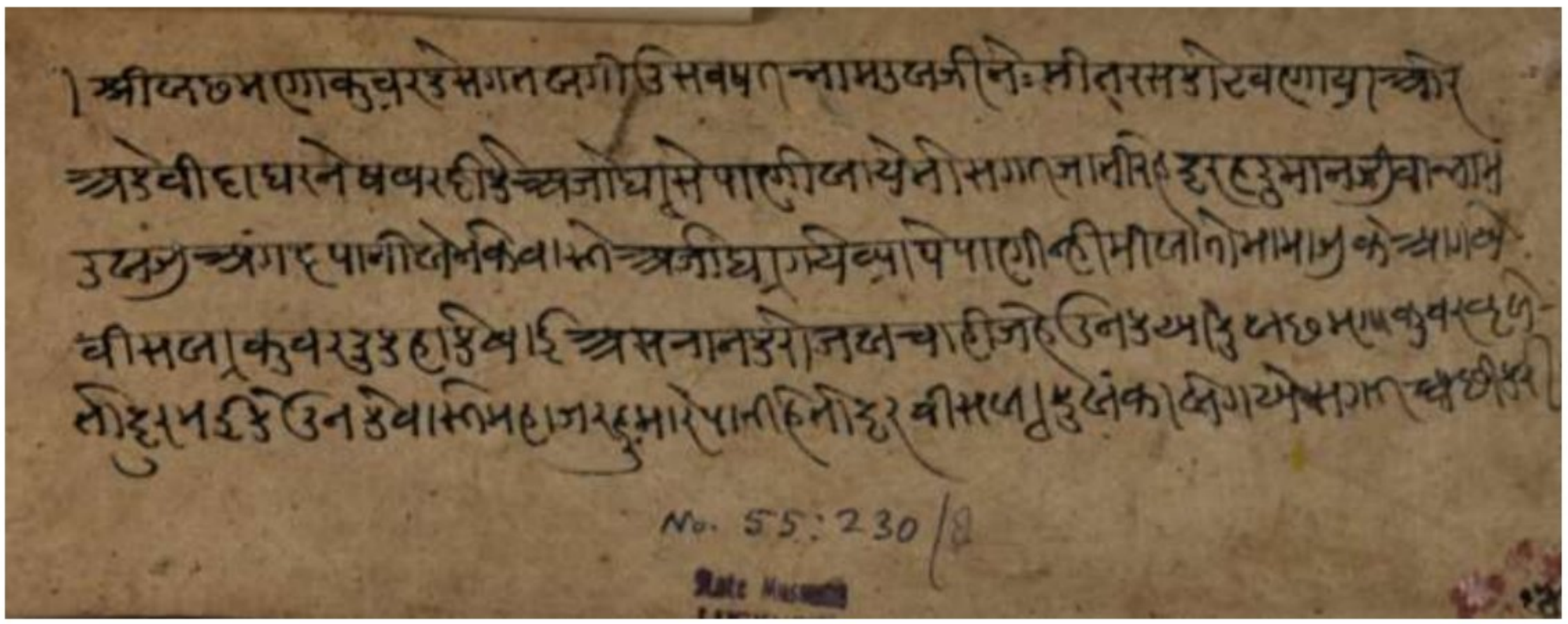

Fig no. 665: Backside of the above painting

Accession no.	-	55.230/8
School	-	Jaipur
Period	-	1825 AD
Description	-	Backside of the above painting describing the fainting of Lakshman when hit by Shakti.

Scanned with CamScanner



Fig no. 666: Hanuman entring Lanka meeting Vibhishan and going to Ashok vatika.

Accession no.	-	55.230/9
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature painting shows Hanuman entering the mouth of Sursa on the left side before that can be seen Lankini lying on the ground . On the extreme right side Hanuman is seen talking to *Vibhishan*. After meeting him, He proceeds towards Ashok Vatika. He meets Sita there. He fights with asuras sent to control him, on the middle lower side. The burning walls of Lanka can be seen which was obviously set on fire by Hanuman.

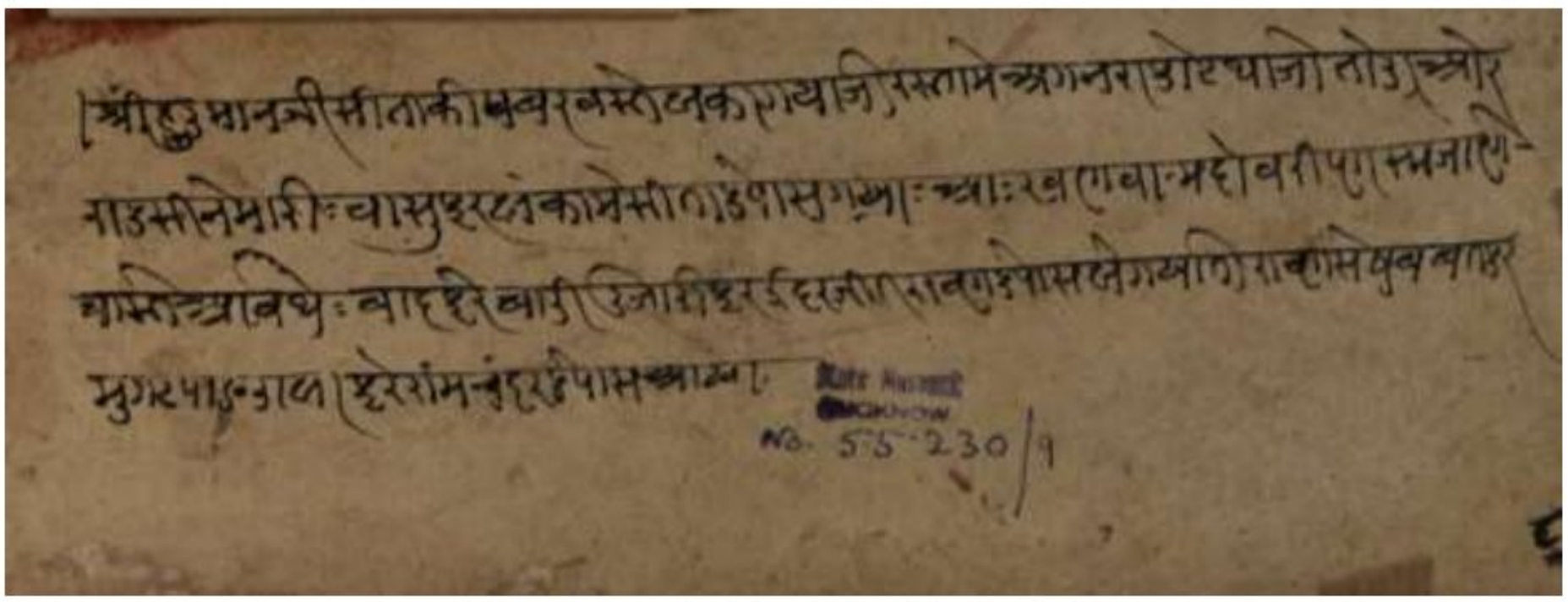

Fig no. 667: Backside of the above painting

Accession no.	-	55.230/9
School	-	Jaipur
Period	-	1825 AD
Description	-	Backside of the above painting, describing the event of hanuman entring Lanka and his meeting with Sita.

Scanned with CamScanner



Fig no. 668: Defection of Vibhisan to the side of Ram

Accession no.	-	55.230/10
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature painting shows the fighting between the army of Ram and Ravan. Both the sides are shown riding chariots. The monkey army is shown fighting asuras.

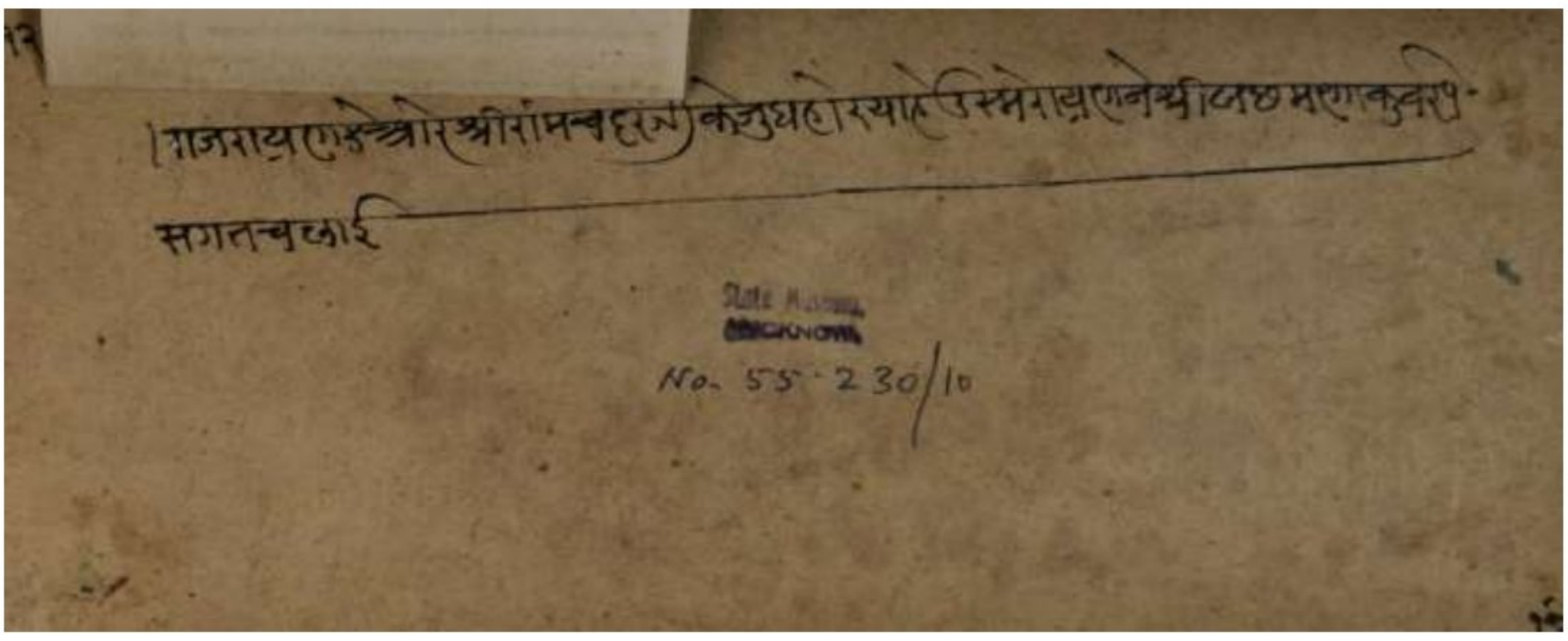

Fig no. 669: Backside of the painting

Accession no.	-	55.230/10
School	-	Jaipur
Period	-	1825 AD
Description	-	Backside of the painting describing fight of Ram.

Scanned with CamScanner



Fig no. 670: Battle between Ram and Ravan

Accession no.	-	55.230/11
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature painting shows the battle between Ram and Ravan.

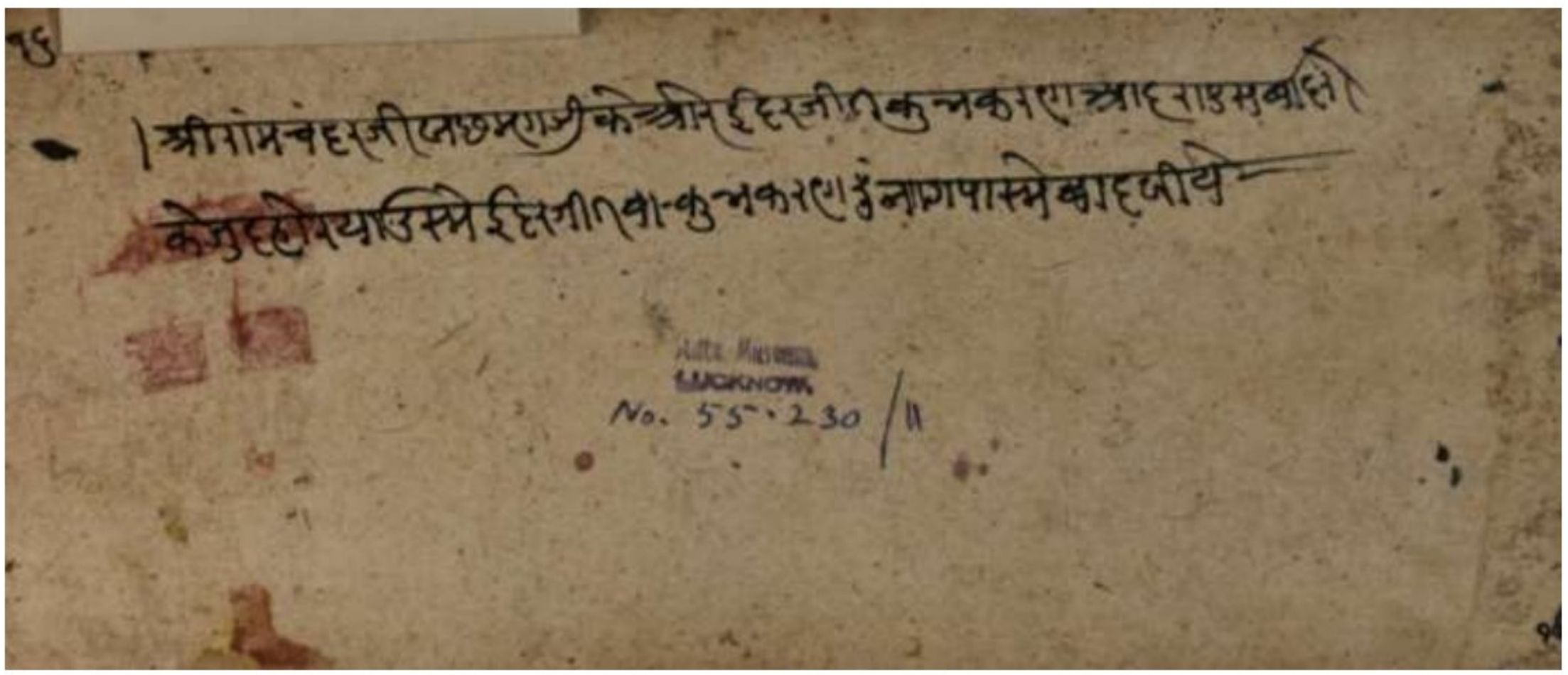

Fig no. 671:

Accession no.	-	55.230/11
School	-	Jaipur
Period	-	1825 AD
Description	-	Backside of the above painting describing use of Nagapash by Meghnad.

Scanned with CamScanner



Fig no. 672: Hitting of Lakshman with shakti, shot by Meghnad

Accession no.	-	55.230/12
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature painting shows hitting of Lakshman with shakti, shot by Meghnad.

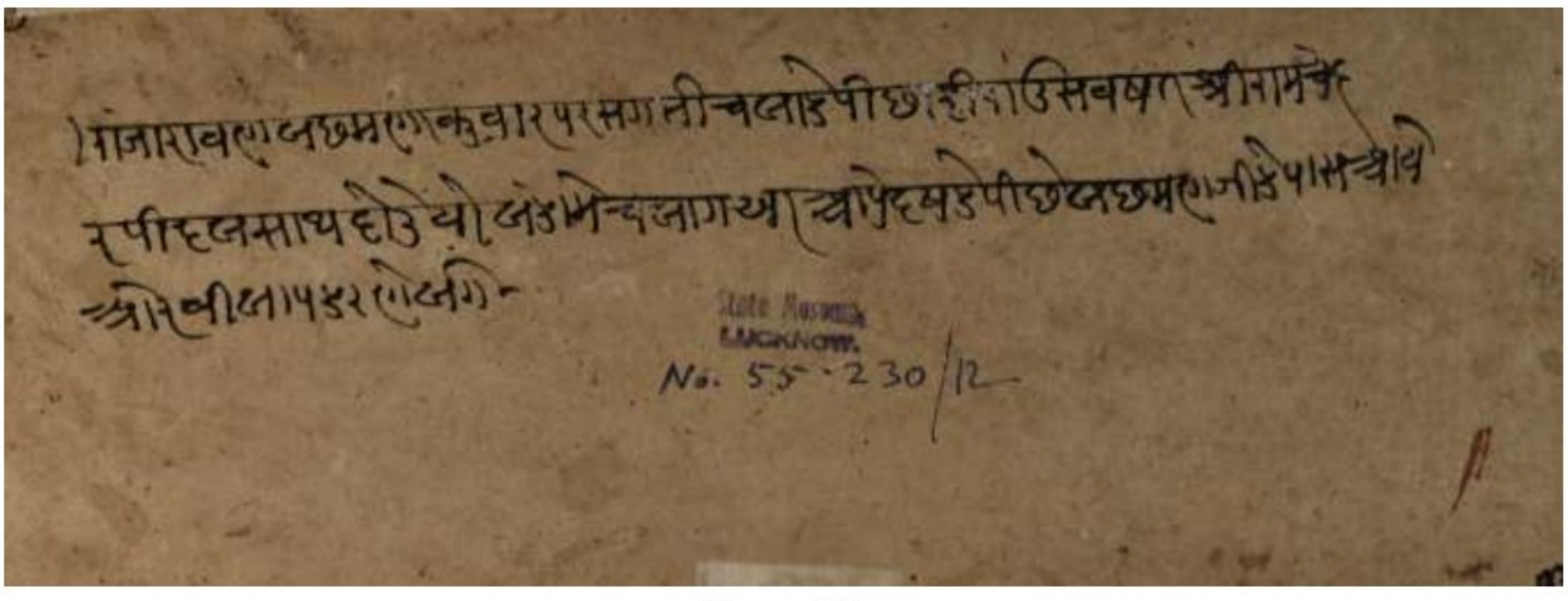

Fig no. 673:

Accession no.	-	55.230/12
School	-	Jaipur
Period	-	1825 AD
Description	-	Backside of the above painting describing hitting of Lakshman with shakti, shot by Meghnad.

Scanned with CamScanner



Fig no. 674: king sitting in his court and watching a dance performance.

Accession no.	-	55.230/13
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature painting shows king sitting in his court and watching a dance performance.

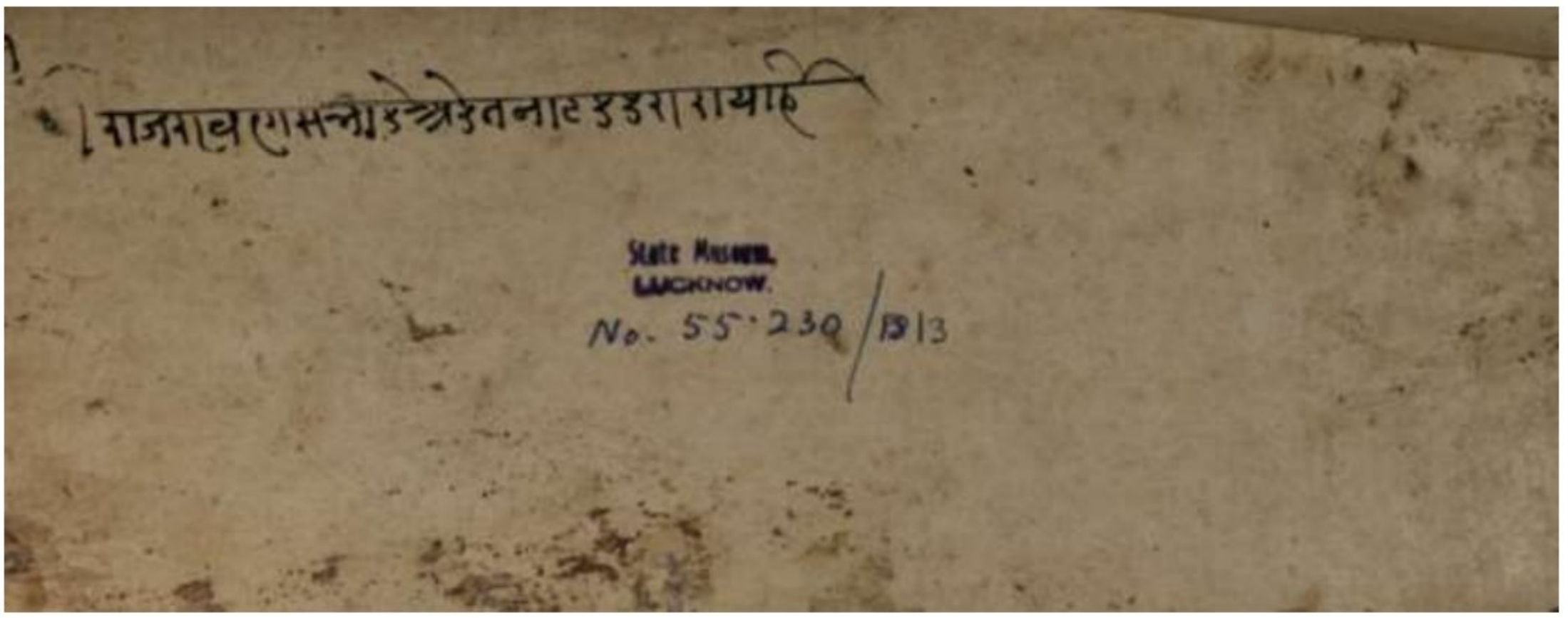

Fig no. 675:

Accession no.	-	55.230/13
School	-	Jaipur
Period	-	1825 AD
Description	-	Backside of the above painting describing the scene.

Scanned with CamScanner



Fig no. 676: Vibhishan being exoelled by Ravan who joins Ram.

Accession no.	-	55.230/14
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature painting shows that Ravan has expelled Vibhishan from Lanka and he has gone to Ram.

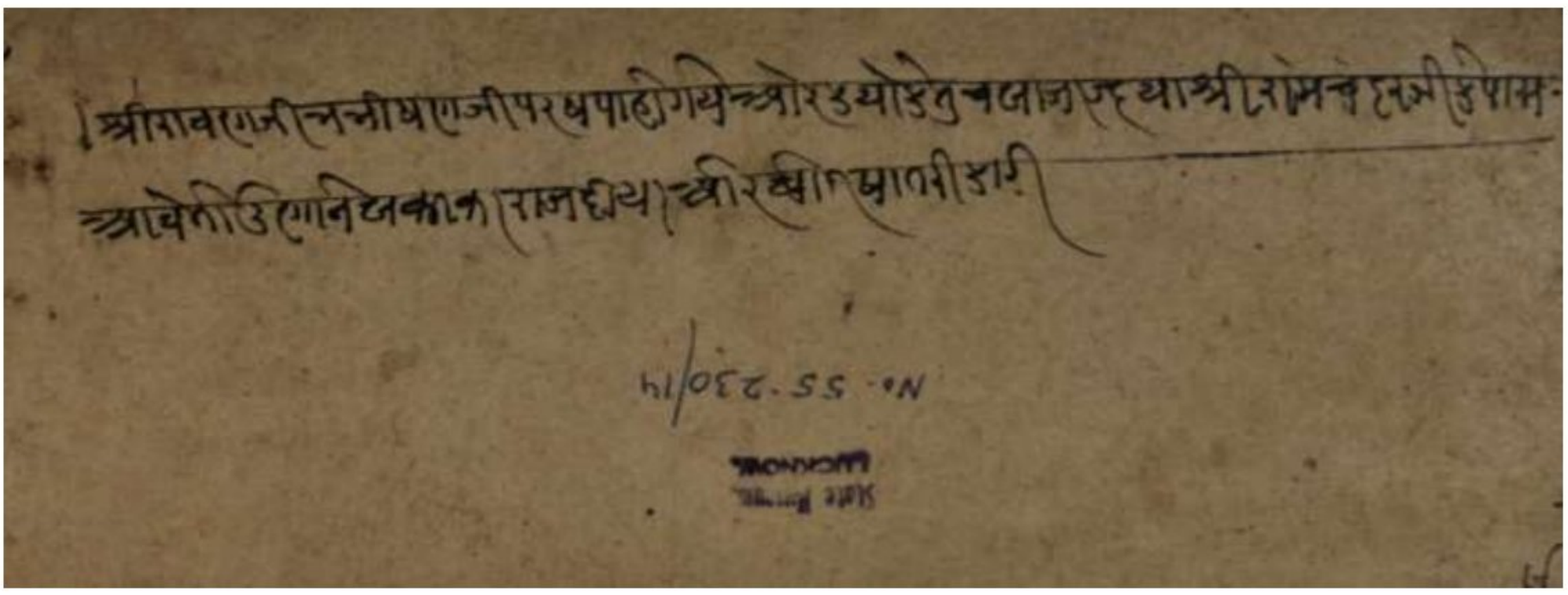

Fig no. 677:

Accession no.	-	55.230/14
School	-	Jaipur
Period	-	1825 AD
Description	-	Backside of the above painting describing defection of Vibhishan from Lanka and his joining Ram.

Scanned with CamScanner



Fig no. 678: Final battle between Ram and Ravan

Accession no.	-	55.230/15
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature painting shows the scene of battle between Ram and Ravan and killing of the later. This painting has additional narrative in which Vishnu riding Garun is shown with his chakra and beheading Ravan, on the upper middle side. In the upper left corner, a Rath is also shown being pulled by Garuna.

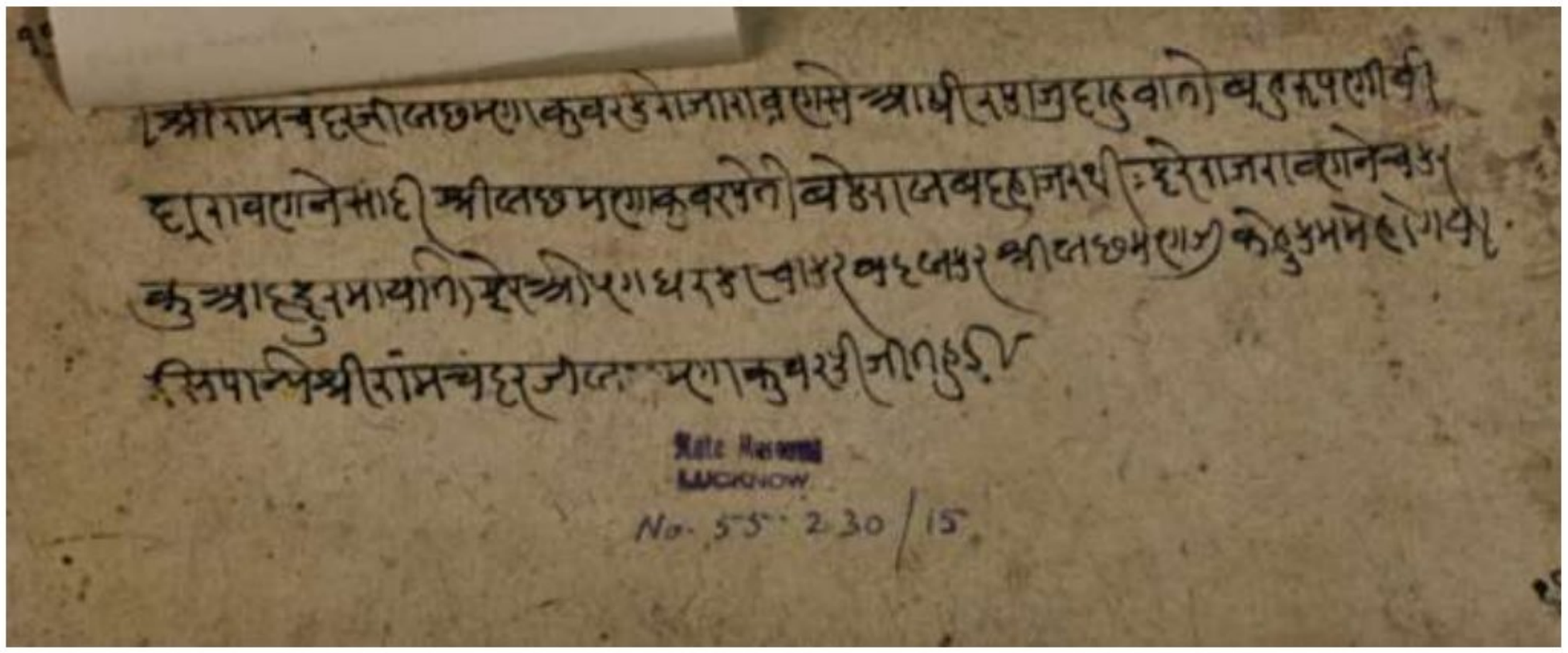

Fig no. 679:

Accession no.	-	55.230/15
School	-	Jaipur
Period	-	1825 AD
Description	-	Backside of the above painting describing the scene.

Scanned with CamScanner



Fig no. 680: Ram meeting Sita and Coronation of Vibhishan

Accession no.	-	55.230/16
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature painting shows the meeting between Ram and Sita on the middle left side. Ram, Sita and Lakshman are going to palace inside Lanka, riding an elephant. On the lower left side, Ram and Lakshman are making Vibhishan the king of Lanka.

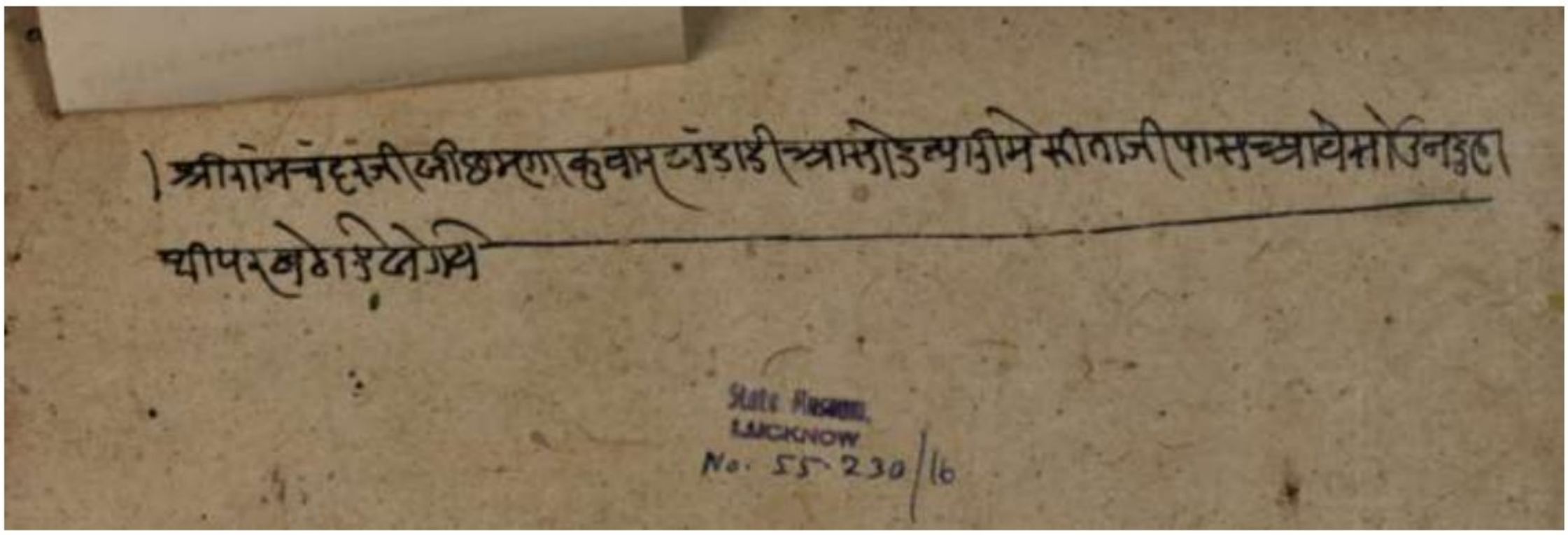

Fig no. 681:

A Accession no.	-	55.230/16
School	-	Jaipur
Period	-	1825 AD
Description	-	Backside of the above painting describing the meeting of Ram and sita and coronation of Vibhishan.

Scanned with CamScanner



Fig no. 682:

Accession no.	-	55.230/17
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature painting shows the scene where Lakshman was fainted after being hit by Shakti fired by Meghanad. Hanuman goes to bring the medicine for the treatment and he brings Dronagiri mountain and finally Lakshman is cured.

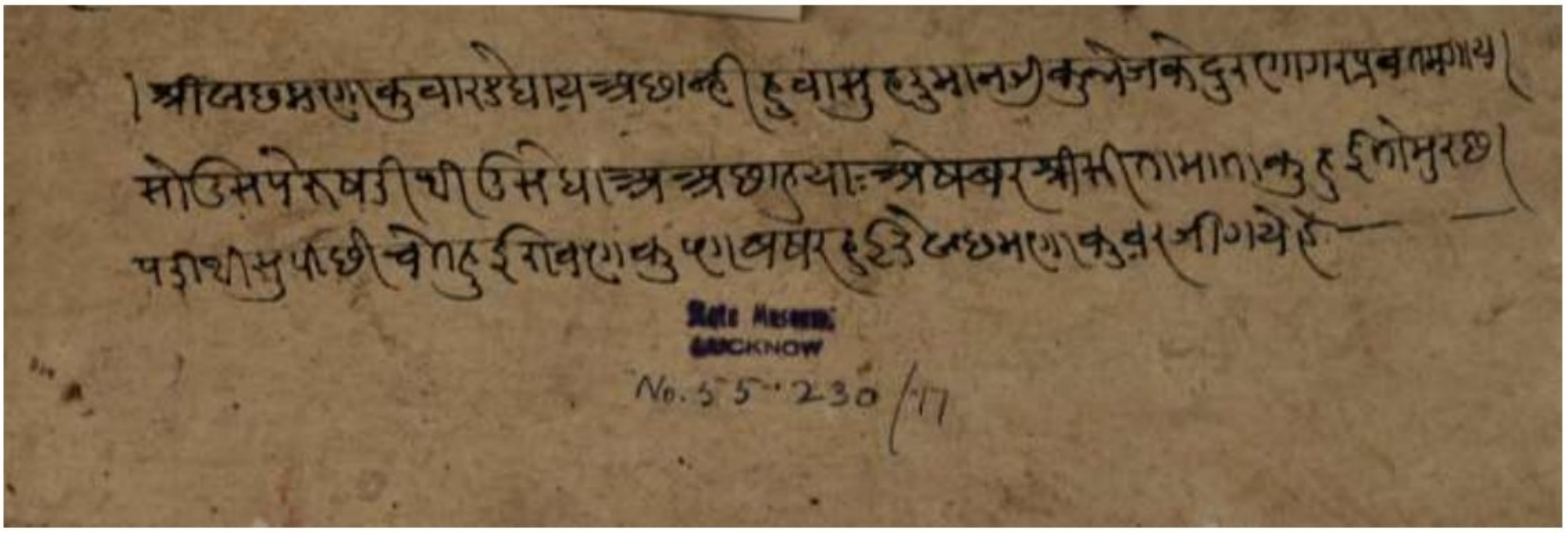

Fig no. 683:

Accession no.	-	55.230/17
School	-	Jaipur
Period	-	1825 AD
Description	-	Backside of the above painting describe the fainting of Lakshman and bringing of Dronagiri parvat by Hanuman ji.

Scanned with CamScanner



Fig no. 684: Bharat going to receive Ram after being informed by Hanuman

Accession no.	-	55.230/18
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature painting shows Hanuman informing Bharat about the arrival of Ram and departure of Bharat to receive Ram.

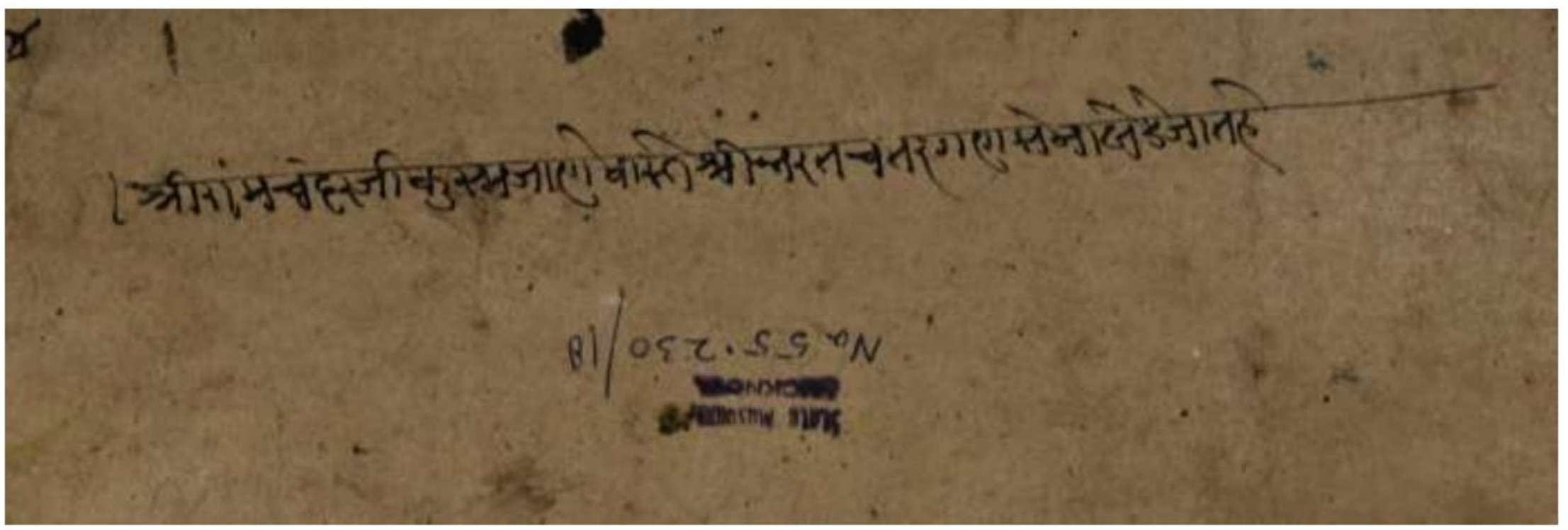

Fig no. 685:

Accession no.	-	55.230/18
School	-	Jaipur
Period	-	1825 AD
Description	-	Backside of the above painting describing departure of Bharat to welcome Ram after he was informed by Hanuman.

Scanned with CamScanner



Fig no. 686: Arrival of Ram, Sita and Lakshman in Ayodhya.

Acc Accession no.	-	55.230/19
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature painting shows the arrival of Ram, Sita and Lakshman. On this, the people of Ayodhya were overjoyed.

Scanned with CamScanner

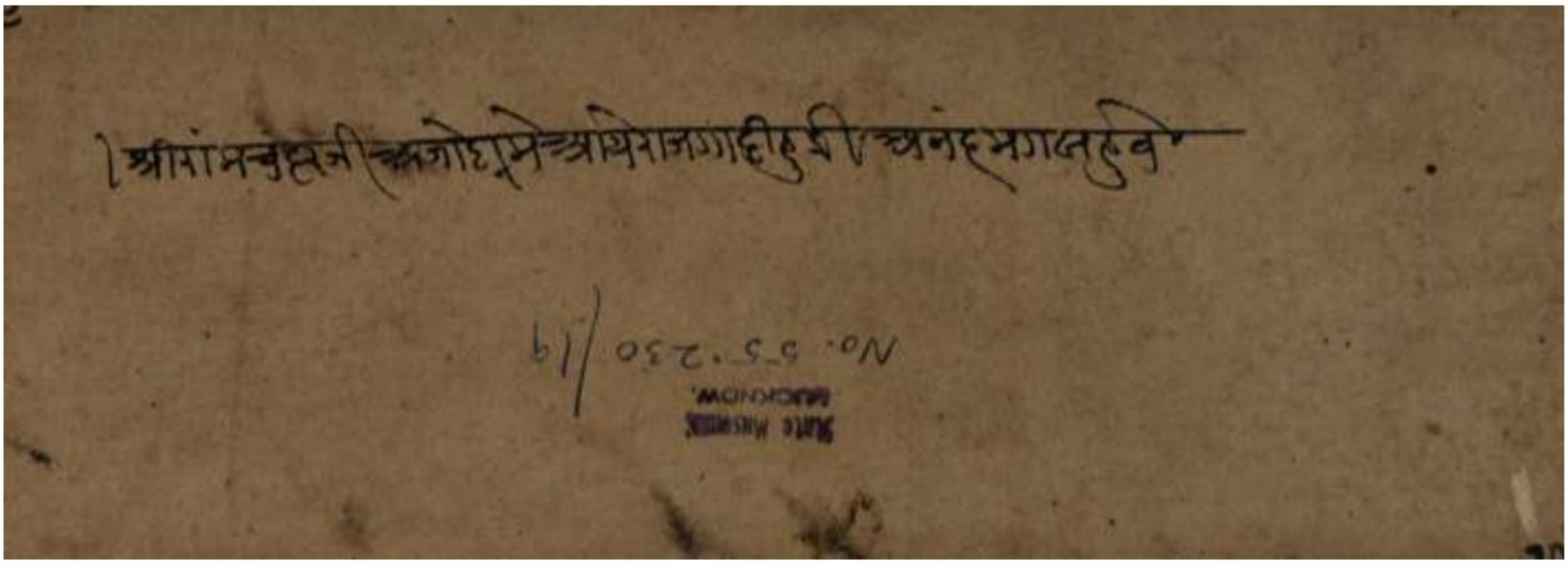

Fig no. 687: Backside of the painting

Accession no.	-	55.230/19
School	-	Jaipur
Period	-	1825 AD
Description	-	Backside of the painting describing the arrival of Ram, Sita and lakshman.

Scanned with CamScanner



Fig no. 688: Raja Dashrath declaring his wish to make Ram the king of Ayodhya

Accession no.	-	55.230/20
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature painting shows Raja Dashrath declaring his wish to make Ram the king of Ayodhya.

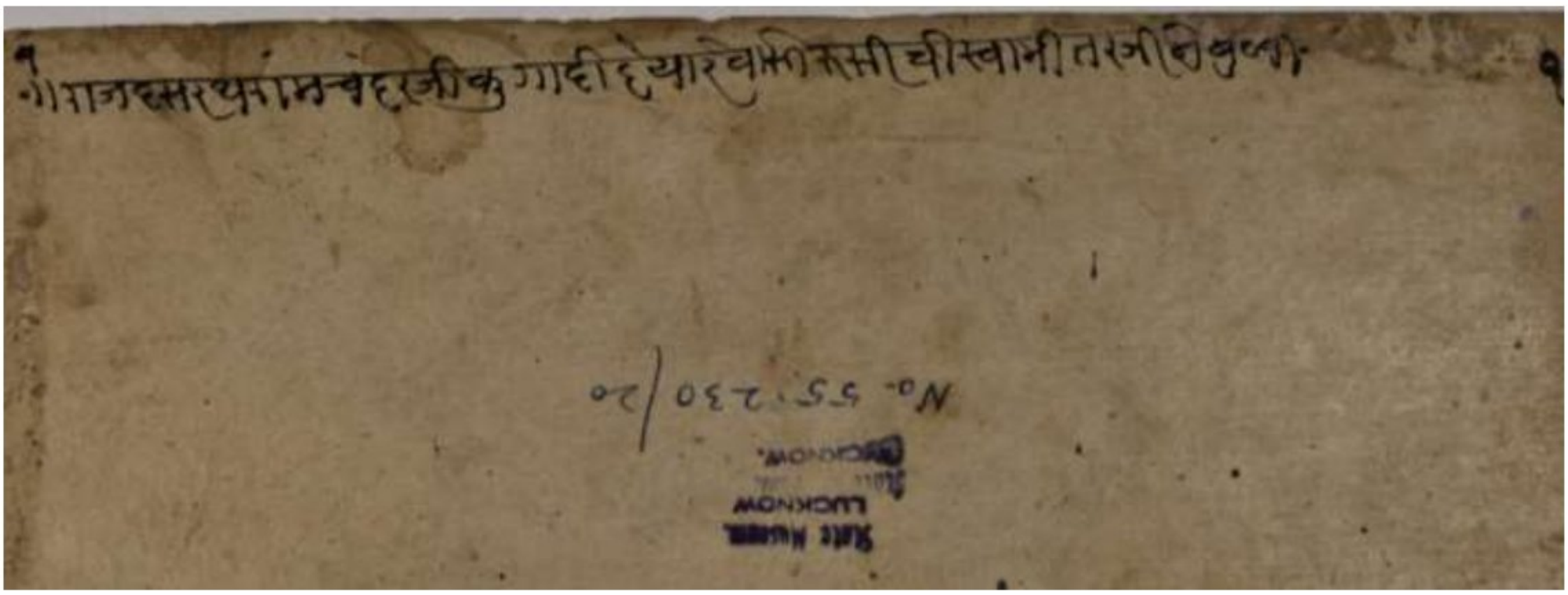

Fig no. 689:

Accession no.	-	55.230/20
School	-	Jaipur
Period	-	1825 AD
Description	-	Backside of the above painting describing Raja Dashrath wish to make Ram the king of Ayodhya

Scanned with CamScanner

2.12.6. Calligraphy:

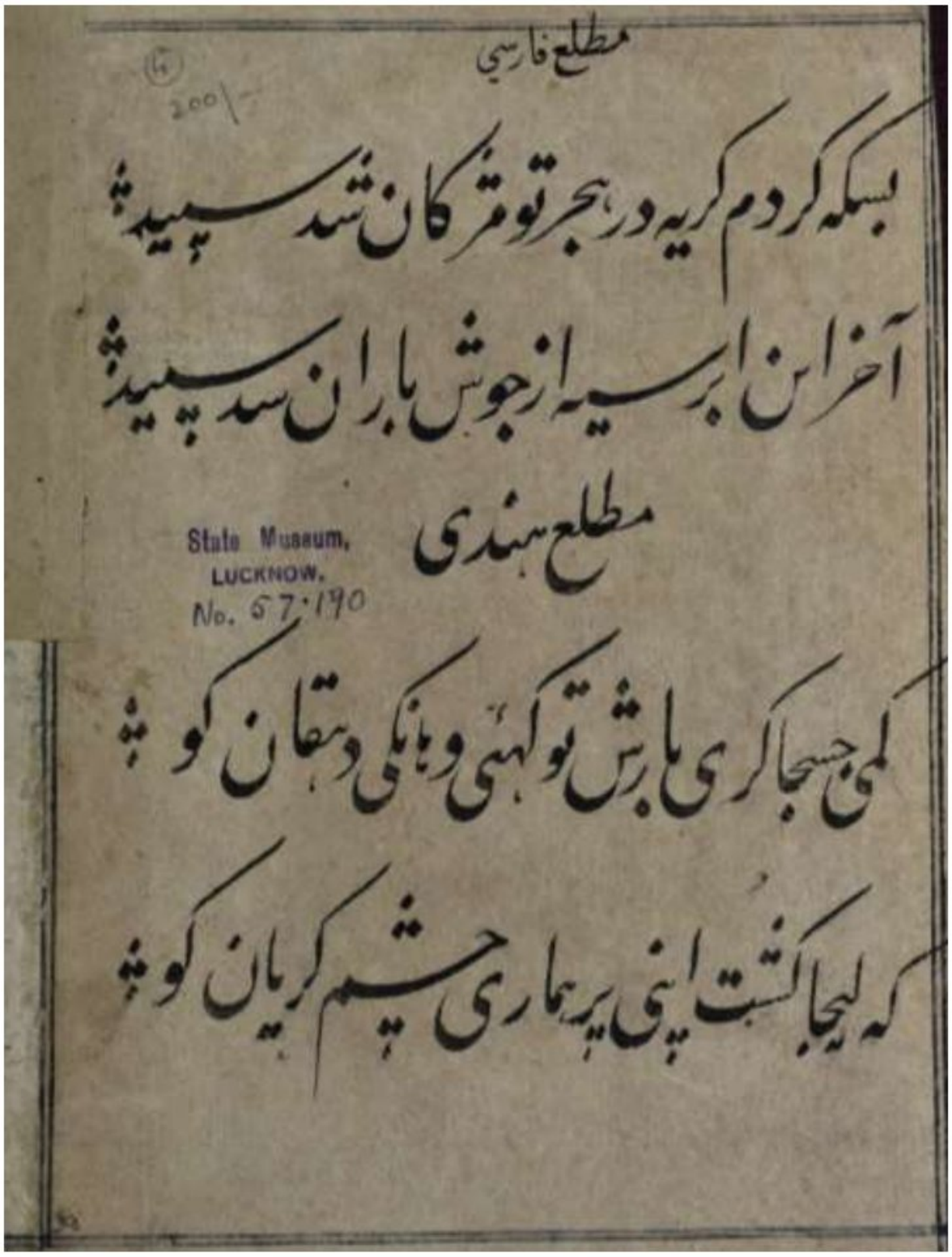

Fig no. 690: calligraphy

Accession no. - 67.190

Description - This piece of calligraphy is in nastalik script and has four Lines, the first two lines are in Persian language and third and fourth lines are in Urdu language.

Matla Farsi

1. After your departure, I wept so much than my eyelashes turned white.
2. At last these black clouds rained and became white.

Matla Hindi

3. Where there is a little rainfall complaint to the farmer.
4. Takeaway the produce of your field but don't take my weeping eyes.

Scanned with CamScanner

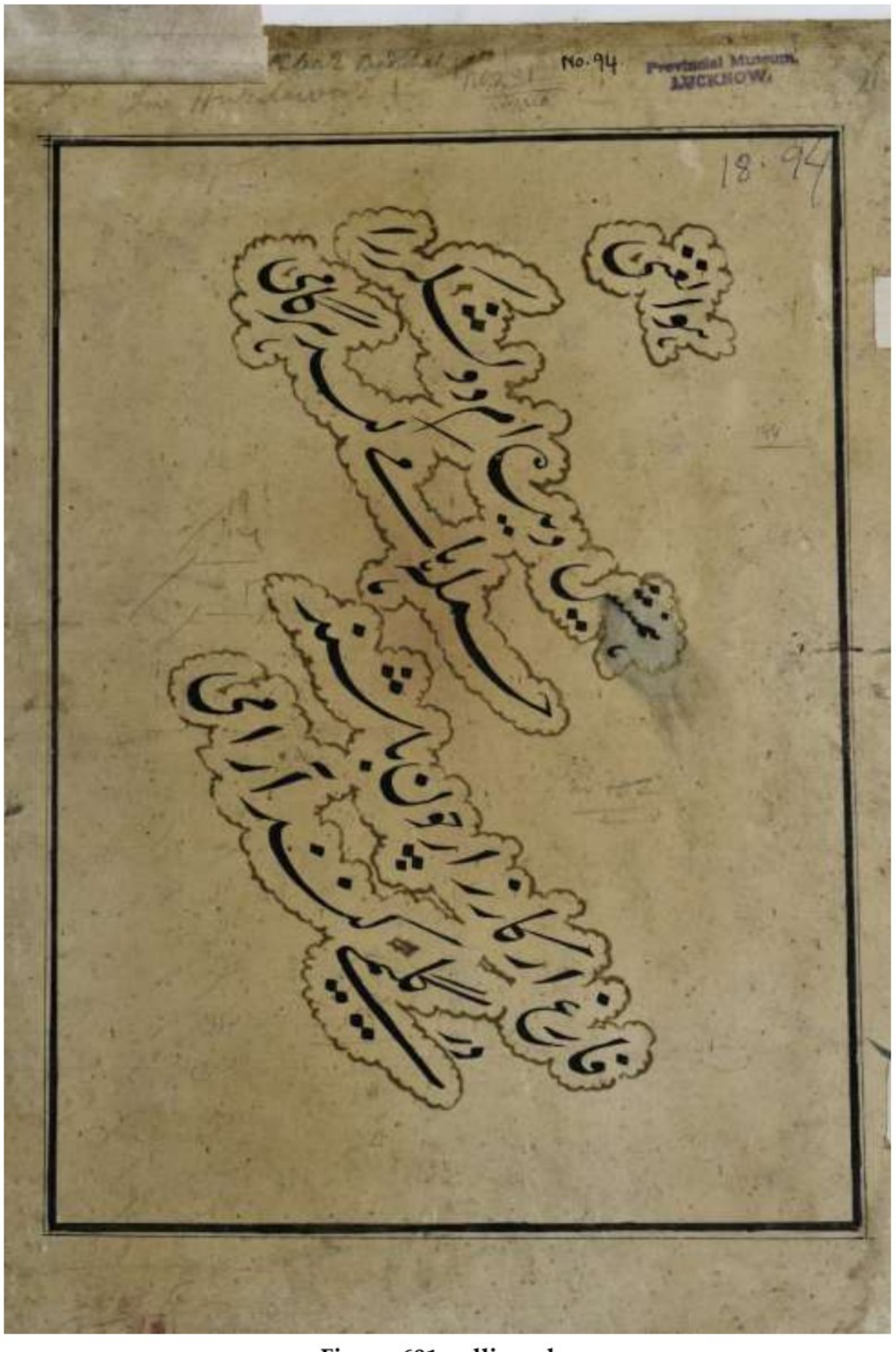

Fig no. 691: calligraphy

Accession no. - 18.94

Description - This piece of calligraphy is in nastaliq script and Persian language. It reads as follows:

1. Who is wealthy ?
2. We have seen two such armies,
3. which attack on every step.
4. When they have faught the battle.
5. Than they sleep in blanket.

Scanned with CamScanner

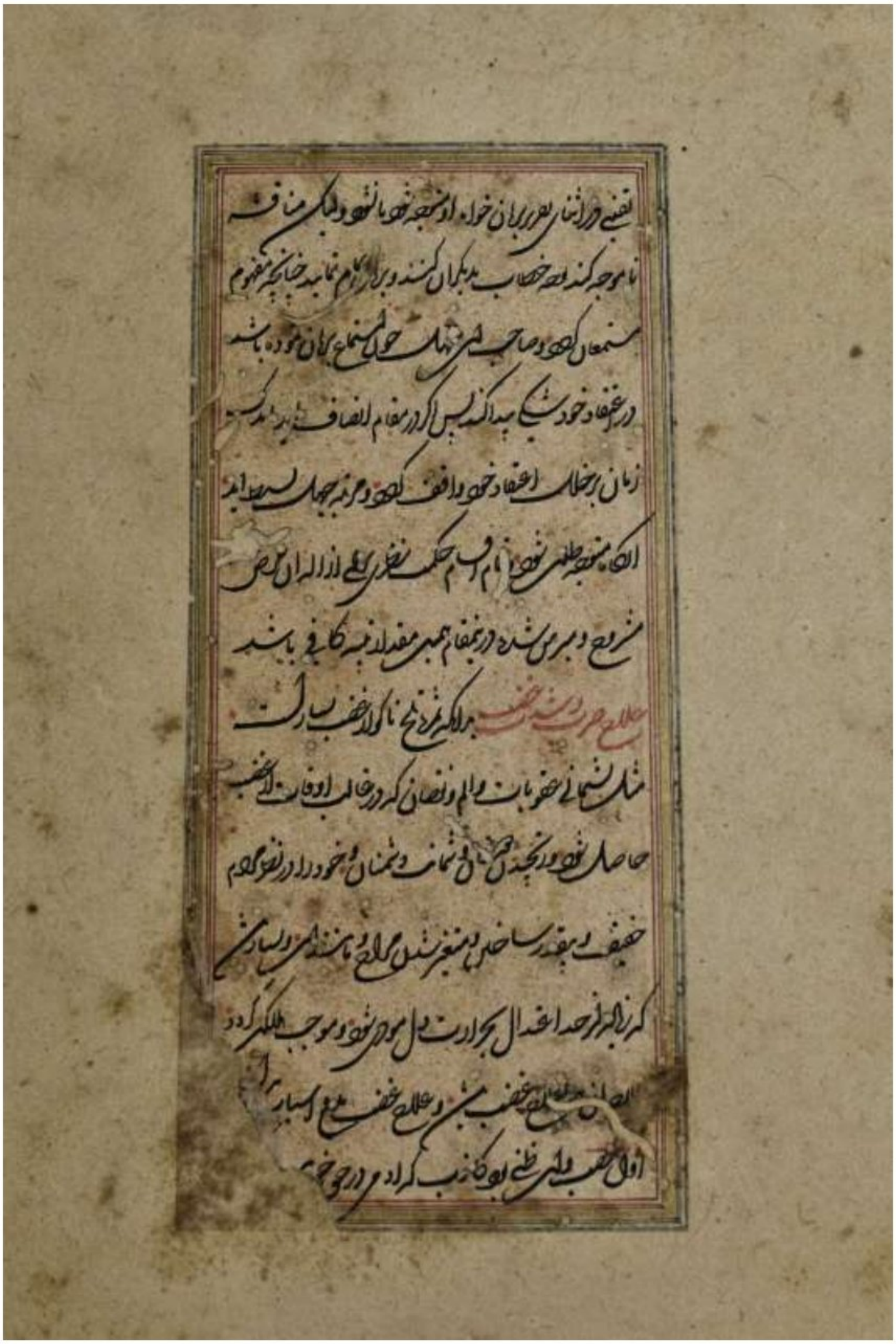

Fig no. 692: calligraphy

Description - This manuscript is written in nataliq script in Persian language. This gist of this page is as follows – If one don't know something he should try to findout the truth. If a hypocrit tells something, one should examine his statement then only he shopuld pass it on to someone else.

Scanned with CamScanner

2.12.7. Erotioc miniature paintings:



Fig no. 693: Erotic scene (Fig no. 351)

Accession no.	-	48.11
School	-	Jaipur
Period	-	Late 19th Century
Description	-	This painting shows a erotic scene, in which a half naked lady is seated on a chair. Another lady is standing behind her and offering wine in a cup to her. A lady is seated on the ground in front of her.

Scanned with CamScanner

Daily life scenes:



Fig no. 694: A man listing veena and smoking huqqa

Accession no.	-	59.36
School	-	Jaipur
Period	-	1850 AD
Description	-	This miniature painting shows in the upper line a man seated on a chair and listening to music played by another man seated on a *modha*. In the lower line, a young man is smoking huqqa, kept on a table. His attendant stands in front and he is wearing a sword.

Scanned with CamScanner



Fig no. 695: Saint talking to his female devotee

Accession no.	-	50.32
School	-	Jaipur
Period	-	1850 AD
Description	-	This miniature painting shows a saint and a female devotee.

Scanned with CamScanner



Fig no. 696: Lady seated on a couch smoking huqqa.

Accession no.	-	55.174
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature painting shows a lady seated on a couch and smoking hukka during night time.

Scanned with CamScanner



Fig no. 697: royal lady drinking wine

Accession no.	-	48.8
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature painting shows a royal lady drinking wine seated on a couch. She is being fanned by an attendant standing behind her seat.

Scanned with CamScanner

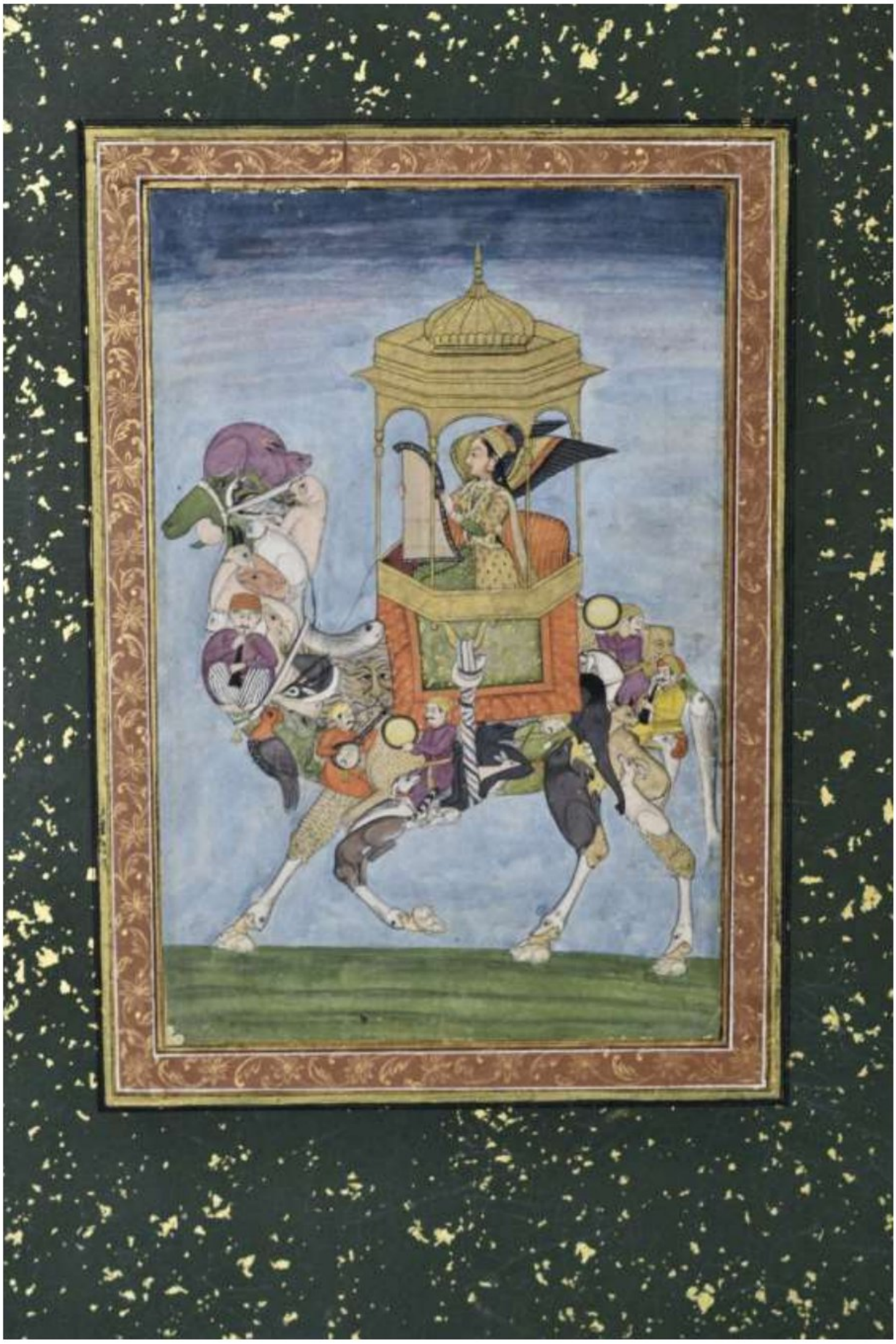

Fig no. 698: composite camel

Accession no.	-	43.72
School	-	Jaipur
Description	-	A winged fairy sitting on composite camel

Scanned with CamScanner



Fig no. 699: Woman taking bath. (Fig no. 361)

Accession no.	-	48.10
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature painting shows a woman standing on a chowki and taking bath. She is being assisted by another lady, who is pouring water from a vessel into a smaller vessel.

Scanned with CamScanner

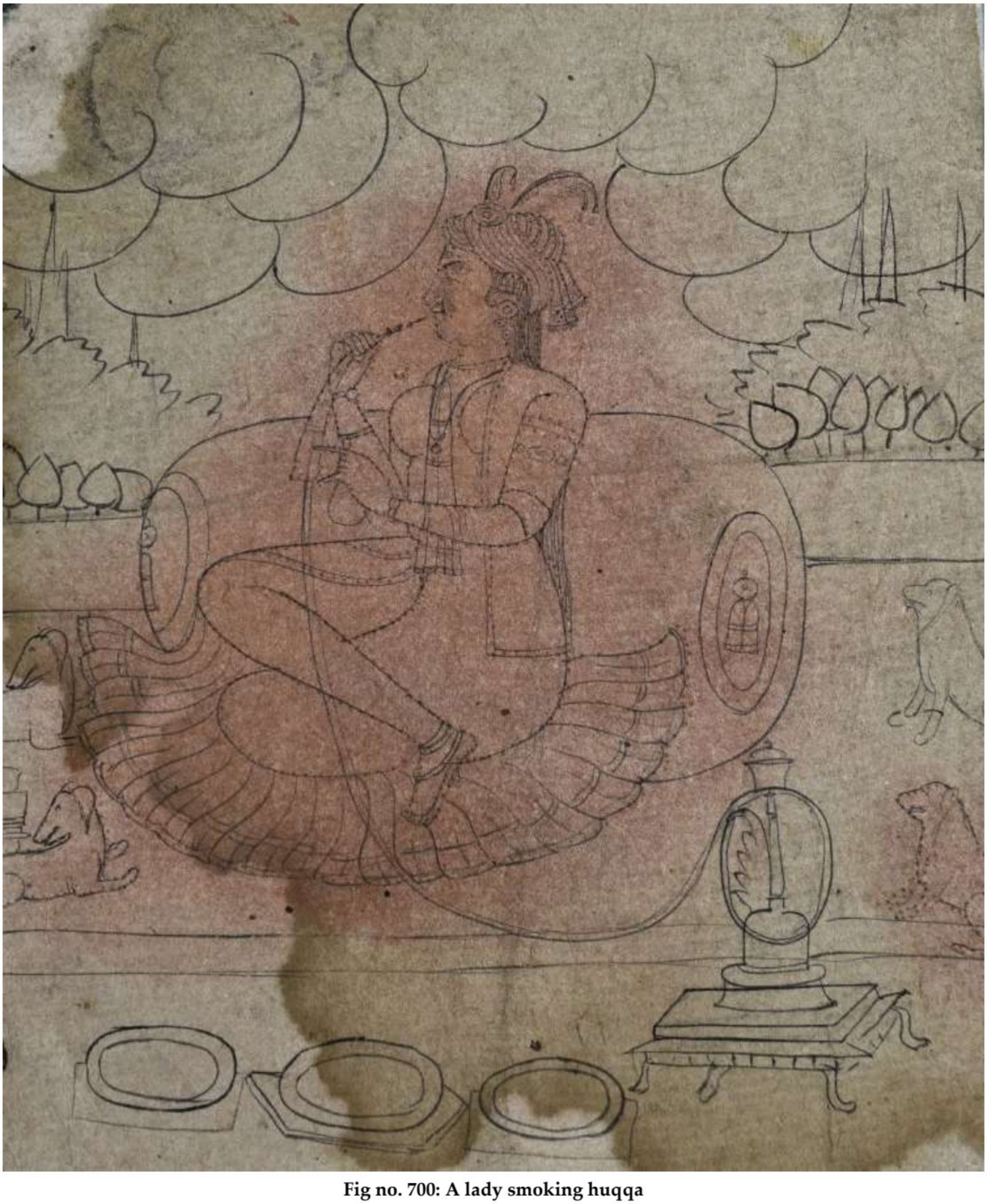

Fig no. 700: A lady smoking huqqa

Accession no.	-	76.93
School	-	Jaipur
Description	-	This miniature sketch shows a lady smoking huqqa and she is accompanied by four dogs.

Scanned with CamScanner



Fig no. 701: Two noble ladies dipping their feet in a pond.

Accession no.	-	48.7
School	-	Jaipur
Period	-	1825 AD
Description	-	Two noble ladies seating on the bank of a pool playing sitars. A huqqa is kept behind them.

Scanned with CamScanner

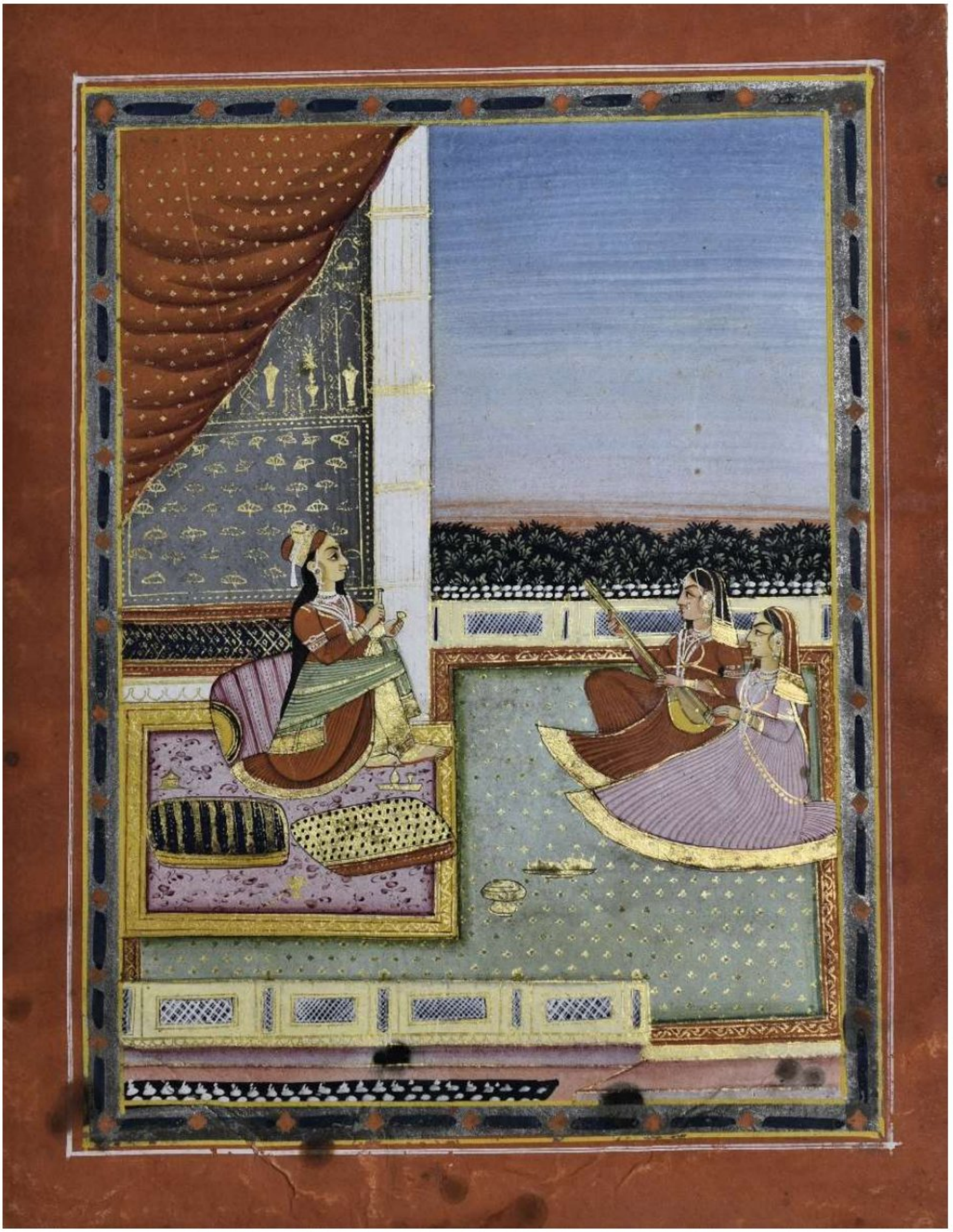

Fig no. 702: A royal lady enjoying music

Accession no.	-	48.3
School	-	Jaipur
Period	-	1850 AD
Description	-	A royal lady is listening to two lady musicians. One is singing and another is playing sitar.

Scanned with CamScanner



Fig no. 703: Lady taking bath

Accession no.	-	76.151
School	-	Jaipur
Description	-	This miniature sketch shows a lady taking bath with the assistance of two maid servants. One of them is showing mirror to her.

Scanned with CamScanner



Fig no. 704: A lady standing and drinking wine

Accession no.	-	76.150
School	-	Jaipur
Description	-	This miniature sketch shows a lady holding a wine cup standing on the terrace of her palace. Four ladies bearing wine decanter are shown in the upper side. A cat has caught her parrot.

Scanned with CamScanner

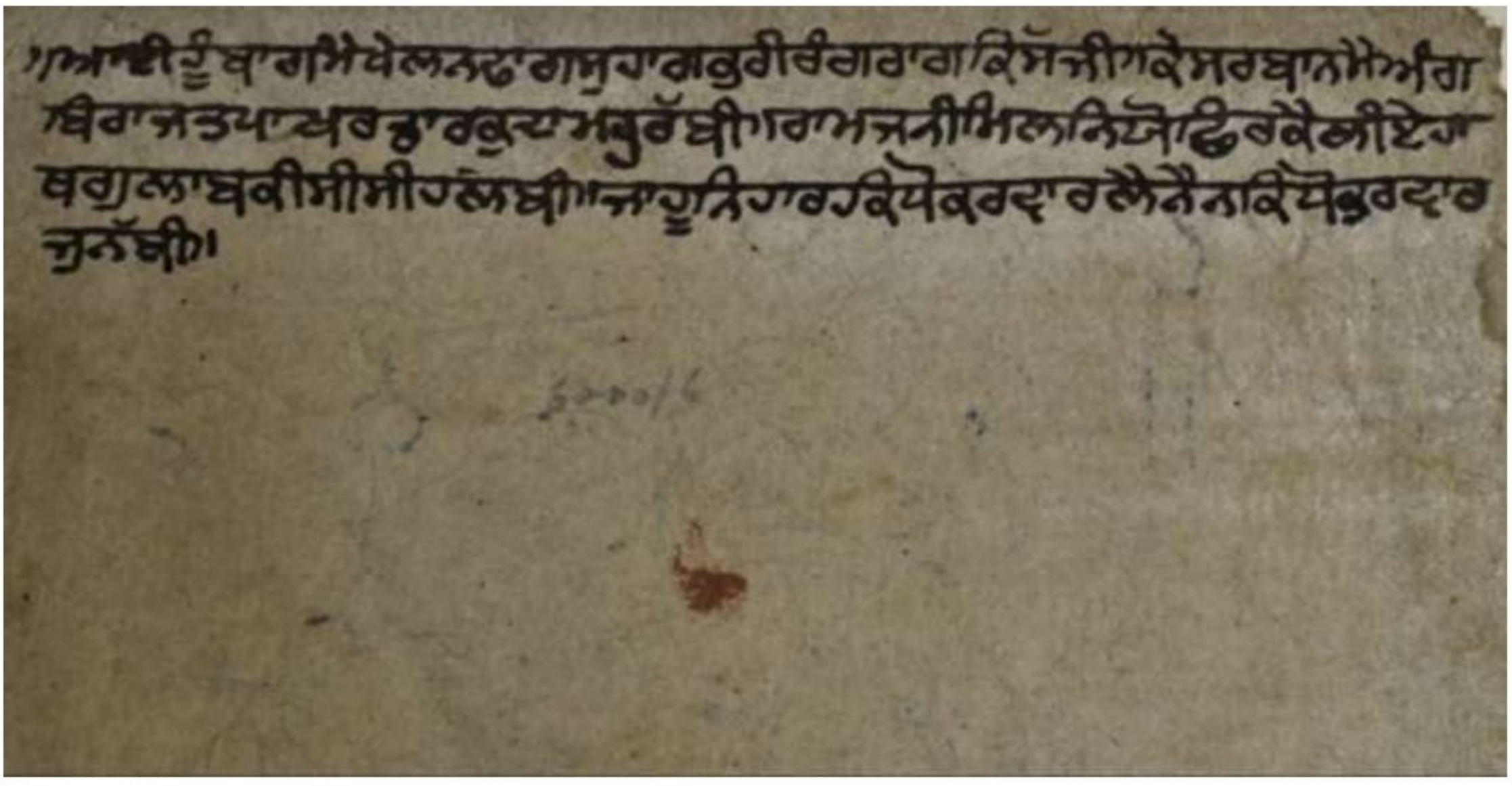

Fig no. 705: Backside of the above painting

Accession no. - 76.150

School - Jaipur

Description - Backside of the above painting. Painting bearing four lines.

Scanned with CamScanner

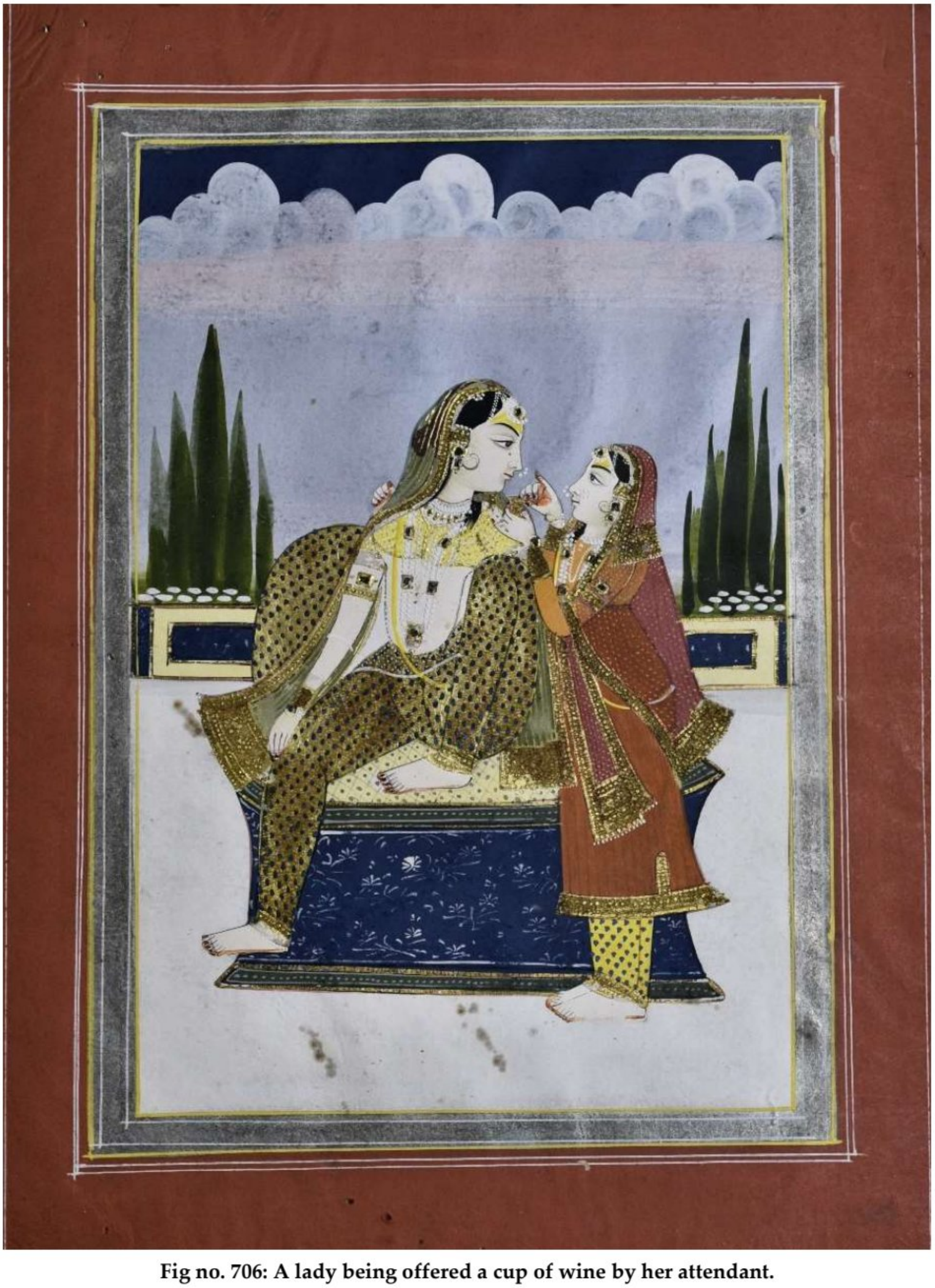

Fig no. 706: A lady being offered a cup of wine by her attendant.

Accession no.	-	48.9
School	-	Jaipur
Period	-	1823 AD
Description	-	This miniature painting shows a lady being offered a cup of wine by her attendant.

Scanned with CamScanner



Fig no. 707: a teacher with his two pupil

Accession no.	-	86.62
School	-	Jaipur
Period	-	18th Century AD
Description	-	It shows a teacher with his two pupil. All the three are having books.

Scanned with CamScanner



Fig no. 708: A lady smoking huqqa.

Accession no.	-	48.1
School	-	Jaipur
Period	-	1825 AD
Description	-	This miniature painting shows a lady smoking hukka. She is accompanied by an attendant fanning her.

Scanned with CamScanner



Fig no. 709: A couple in amorous posture.

Accession no.	-	60.290/10
School	-	Jaipur
Period	-	1850 AD
Description	-	This line drawing shows a couple standing in amorous posture.

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Fig no. 710: Muslim saint being visited by ladies from a noble family

Accession no.	-	45.37 (a)
School	-	Jaipur
Period	-	1800 AD
Description	-	This painting shows a muslim saint seated under a canopy facing right, six ladies are sitting behind him holding eatables in the plates. Three musicians are seated near him. Five ladies and two children accompanied by five noblemen have come to visit the saint.

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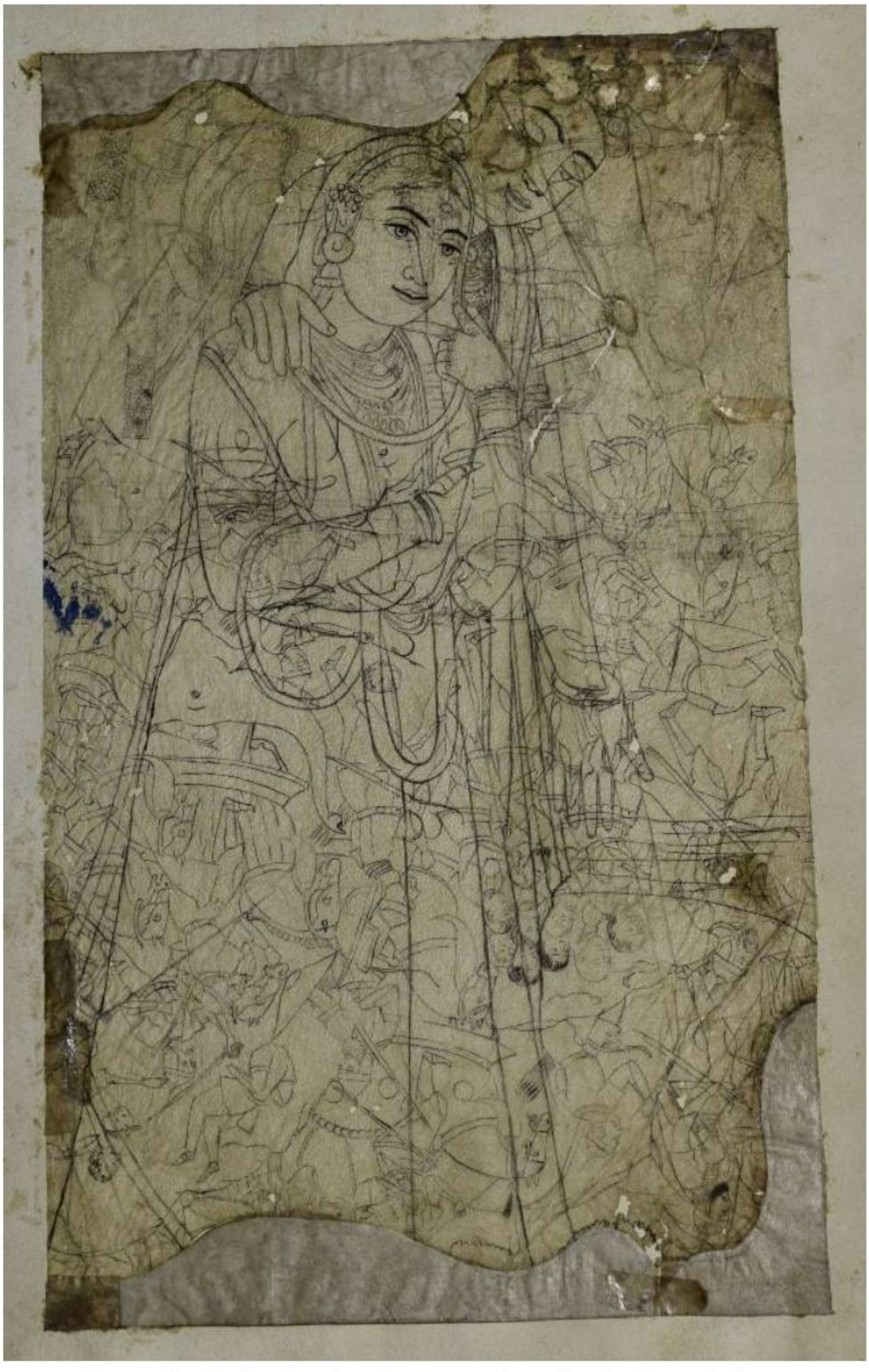

Fig no. 711: Refrence sketch showing battle scene and a Rajasthani couple in amorous posture

Accession no.	-	40.264
School	-	Jaipur
Period	-	1850 AD
Material	-	*Charba*
Description	-	This reference sketch on *charba* shows a war scene. It is superimposed by the sketch of a Rajasthani couple embrasing each other facing right.

Scanned with CamScanner



Fig no. 712: Tiger hunt

Accession no.	-	43.45 A
School	-	Jaipur
Description	-	This miniature sketch shows a scene of tiger hunt by an elephant rider. The hunter is shooting arrow at the tiger who is being trampled by the elephant.

Scanned with CamScanner

2.13. Catalogue of paintings of Jammu School:

Following is the catalogue of 7 paintings of Jammu School.

2.13.1. Portrait of Kings/princes/princesses and noblemen



Fig no. 713: Dhansar Deo Jamuwal the king of Jammu smoking huqqa (Fig no. 74)

Accession no.	-	62.70
School	-	Jammu
Period	-	1775 AD
Description	-	This miniature painting shows the portrait of Dhansar Deo Jamuwal, the king of Jammu, smoking huqqa. He is seated on a striped rug, an attendant is sitting behind him and holding huqqa.

Scanned with CamScanner



Fig no. 714: King watching dance

Accession no.	-	34.247
School	-	Jammu
Period	-	1850 AD
Description	-	This miniature painting shows the King seated on a throne watching a female carrying pitchers. Five musicians are playing their instruments. Two attendants are standing behind the throne. There is a small canopy attached to the throne.

Scanned with CamScanner

2.13.2. Mythological scenes



Fig no. 715: *Vishnu* in his *Mohini roop* beheading Rahu while distributing amrit (Fig no. 275)

Accession no.	-	63.120
School	-	Jammu
Period	-	1850 AD
Description	-	This miniature painting shows *Vishnu* in his *Mohini roop* distributing amrit to gods sitting on the middle and lower left side and lower right side. Brahma, Vishnu and Mahesh can be seen on the middle left side. The demons are sitting on upper side and middle right side. Rahu who disguised himself as god and drank amrit has been beheaded by Vishnu with the help of his chakra.

Scanned with CamScanner



Fig no. 716: Hanuman ji carrying Dronagiri (Fig no. 19)

Accession no.	-	76.164
School	-	Jammu
Period	-	19th Century AD
Description	-	This miniature painting shows Hanuman ji standing on a square rug facing left. He is holding gada and Dronagiri mountain in his right and left hands.

Scanned with CamScanner



Fig no. 717: Vishnu and Laxmi being worshipped by a king.

Accession no.	-	63.223
School	-	Jammu
Period	-	1850 AD
Description	-	This miniature painting shows Vishnu and Laxmi being worshipped by a king offering them lotus flower.

Scanned with CamScanner



Fig no. 718: ***Kalki avatāra*****(Fig no. 299)**

Accession no.	-	60.319/1
School	-	Jammu
Period	-	1775 AD
Description	-	This miniature painting shows Kalki avatara holding a shield and sword wearing a turban, conical cap and riding boots. He is standing on a square chowki. An attendant is bringing a winged horse.

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2.13.3. Daily life scenes:

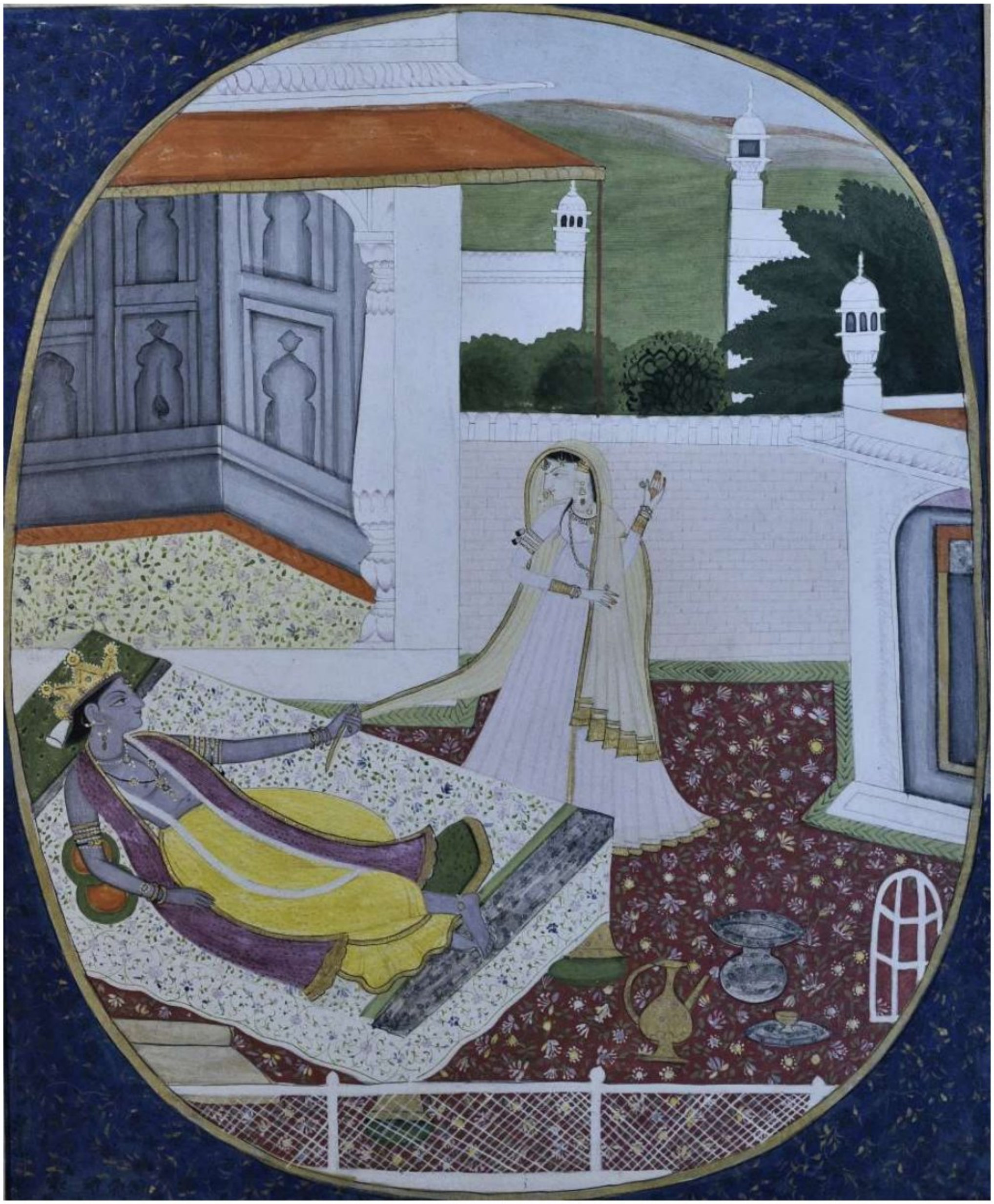

Fig no. 719: hero holding the corner of the *odhani* of heroine

Accession no.	-	51.15
School	-	Jammu
Period	-	1850 AD
Description	-	This miniature painting shows a hero lying on a bed and holding the corner of *odhani* of heroine.

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2.14. Catalogue of paintings of Jodhpur School:

Following is the catalogue of 18 paintings of Jodhpur School.

2.14.1. Portrait of Kings/princes/princesses and noblemen



Fig no. 720: Man Singh (3 February 1783 – 4 September 1843), Maharaja of Marwar (Fig no. 75)

Accession no.	-	59.146
School	-	Jodhpur
Period	-	1825 AD
Description	-	This painting shows Man Singh (3 February 1783 – 4 September 1843) was the last independent Maharaja of Marwar Kingdom and Jodhpur State (r. 19 October 1803 – 4 September 1843) attending a religious ceremony, the utensils and materials used for pooja are placed in front of him on the right side. Weapons are also placed on his right side and on the lower side of the painting. A armed guard is standing behind him.

Scanned with CamScanner



Fig no. 721: Raja Bakhat Singh (16 August 1706 – 21 September 1752) (Fig no. 76)

Accession no.	-	55.178
School	-	Jodhpur
Period	-	1900 AD
Description	-	Raja Bakhat Singh (16 August 1706 – 21 September 1752), was an 18th-century Indian Raja of the Rathore Clan. He ruled over various domains in the Jodhpur and Marwar states and was a major political force during his life. This painting shows him walking to the left, he wears a mughal dress.

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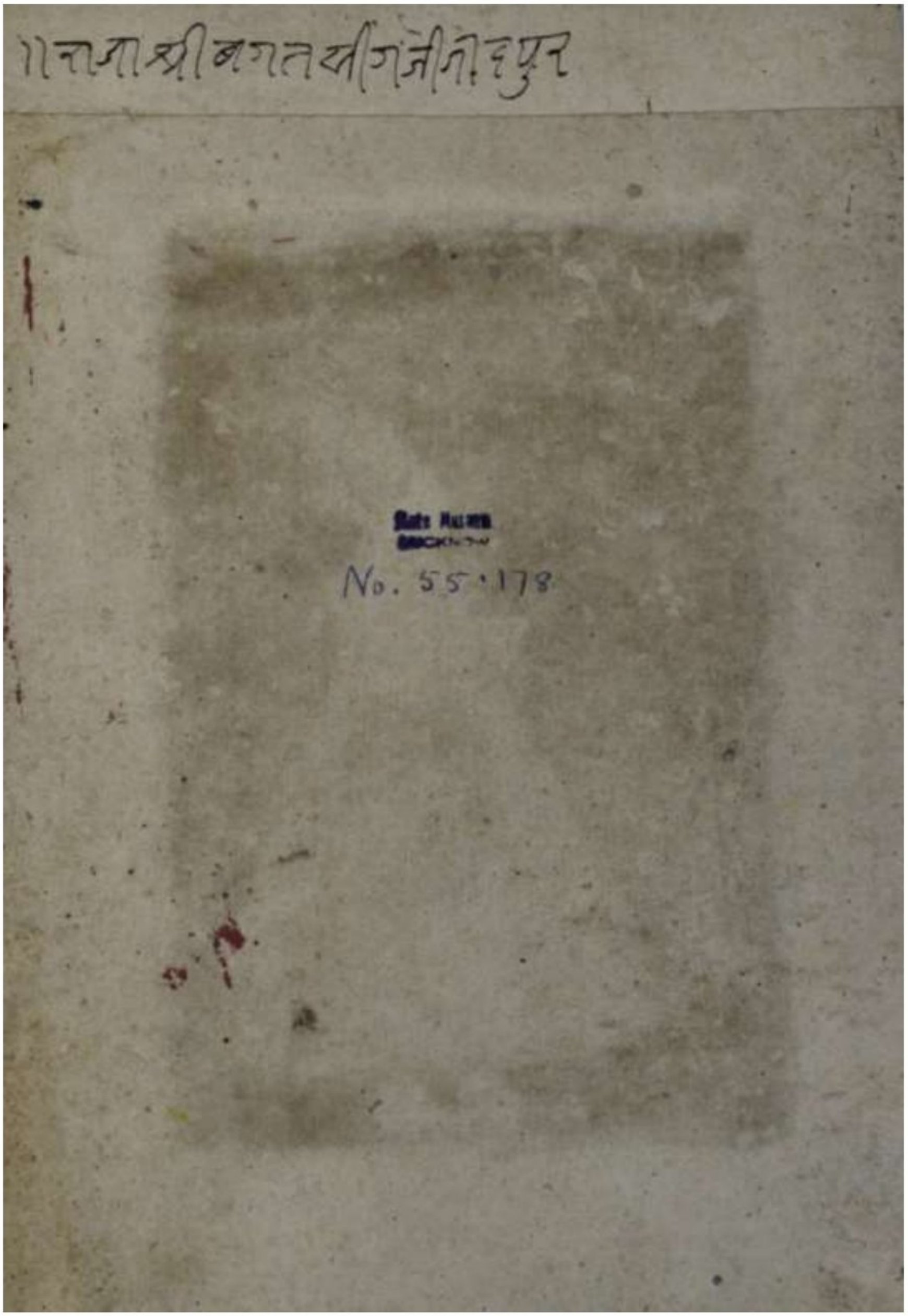

Fig no. 722:

Accession no.	-	55.178
School	-	Jodhpur
Period	-	1900 AD
Description	-	Backside of the above painting with a line written at the top which reads: *Raja Bhagat Singhji Jodhpur*

Scanned with CamScanner



Fig no. 723: Ajit Singh Rathore (19 February 1679 – 24 June 1724) ruler of Marwar (Fig no. 77)

Accession no.	-	56.34
School	-	Jodhpur
Period	-	1725 AD
Description	-	This painting shows the portrait of Ajit Singh Rathore (19 February 1679 – 24 June 1724). He was the ruler of the Kingdom of Marwar, Rajasthan and the son of Jaswant Singh Rathore. He also served as the Mughal Subahdar of Gujarat for two terms from 1715–1717 and 1719–1721.

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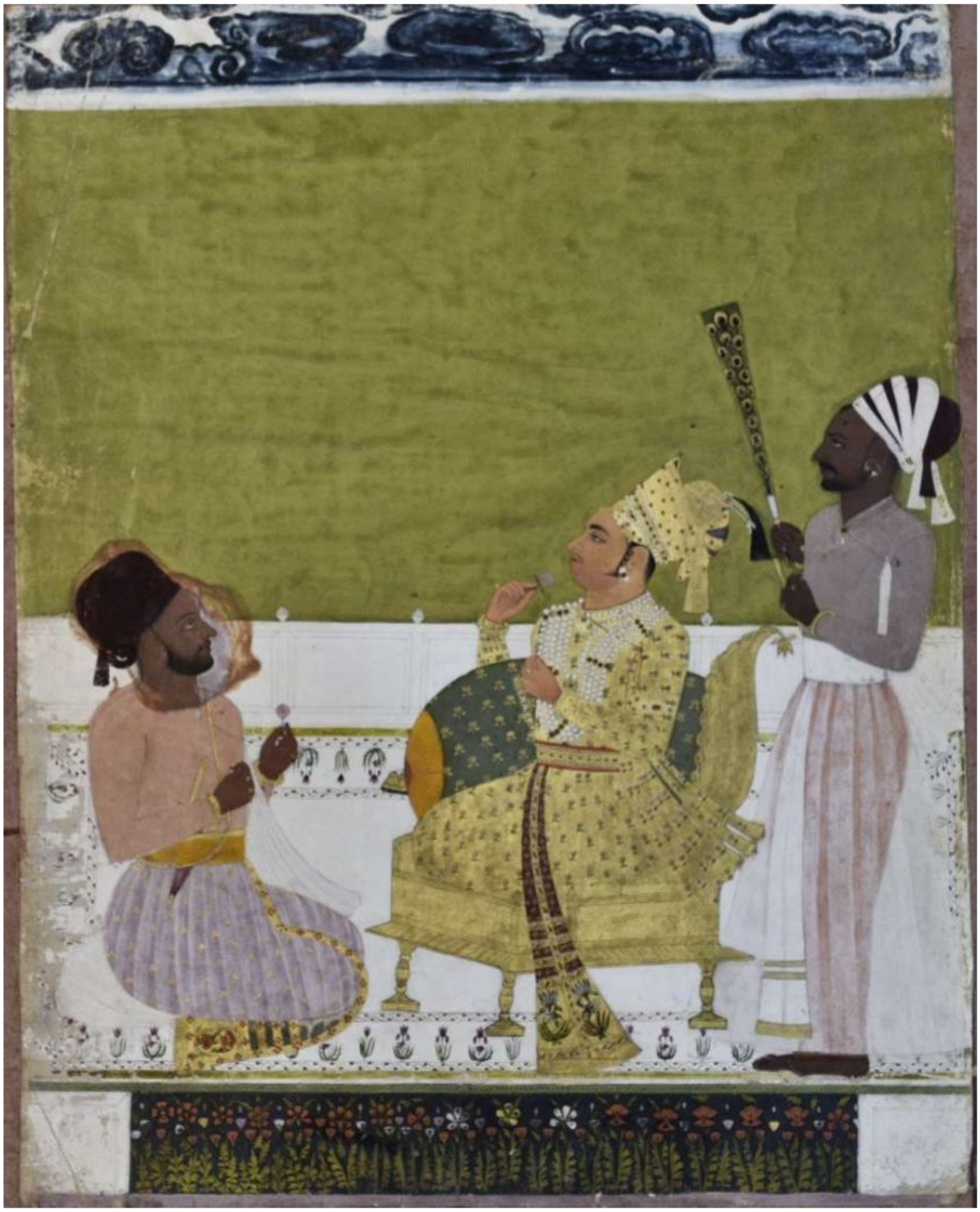

Fig no. 724: Ajit Singh Bhati sitting on a hexogonal chowki (Fig no. 78)

Accession no.	-	57.246
School	-	Jodhpur
Period	-	1725 AD
Size	-	31x24 cm
Artist	-	Ambera
Description	-	This painting shows the portrait of Ajit Singh Bhati sitting on a hexogonal chowki and an attendant is fanning him standing behind, another noble is sitting in front of him.

Scanned with CamScanner



Fig no. 725: Maharaja Bakhat Singh ji (16 August 1706 – 21 September 1752),

Accession no.	-	56.36
School	-	Jodhpur
Period	-	1775 AD
Description	-	Maharaja Bakhat Singh ji Raja Bakhat Singh (16 August 1706 – 21 September 1752), was an 18th-century Indian Raja of the Rathore Clan. This painting shows him riding a horse towards right, he is accompanied by two soldiers, two attendants walking in the sides hold fly whisks.

Scanned with CamScanner



Fig no. 726: Portrait of Ajit Singh Rathore (19 February 1679 – 24 June 1724) ruler of Marwar. (Fig no. 80)

Accession no.	-	55.177
School	-	Jodhpur
Period	-	1775 AD
Description	-	Portrait of Ajit Singh Rathore (19 February 1679 – 24 June 1724) was the ruler of the Kingdom of Marwar, Rajasthan and the son of Jaswant Singh Rathore. He also served as the Mughal Subedar of Gujarat for two terms from 1715–1717 and 1719–1721. This painting shows him in standing posture walking towards right, he is wearing a mughal dress. His right hand is on the hilt of long sword, he is holding a flower in his left hand.

Scanned with CamScanner



Fig no. 727: Ruler of Jodhpur and his nobles.

Accession no.	-	60.306
School	-	Jodhpur
Period	-	1780 AD
Description	-	This painting shows Ruler of Jodhpur seated inside a tent with his chiefs. Their companions are sitting outside the tent.

Scanned with CamScanner

2.14.2. Religious figures:



Fig no. 728: Hans Das and his desciples (Fig no. 120)

Accession no.	-	57.113
School	-	Jodhpur
Period	-	1775 AD
Description	-	Hans Das and his desciples doing different asanas.

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2.14.3. *Ragas* and *Raginis*:

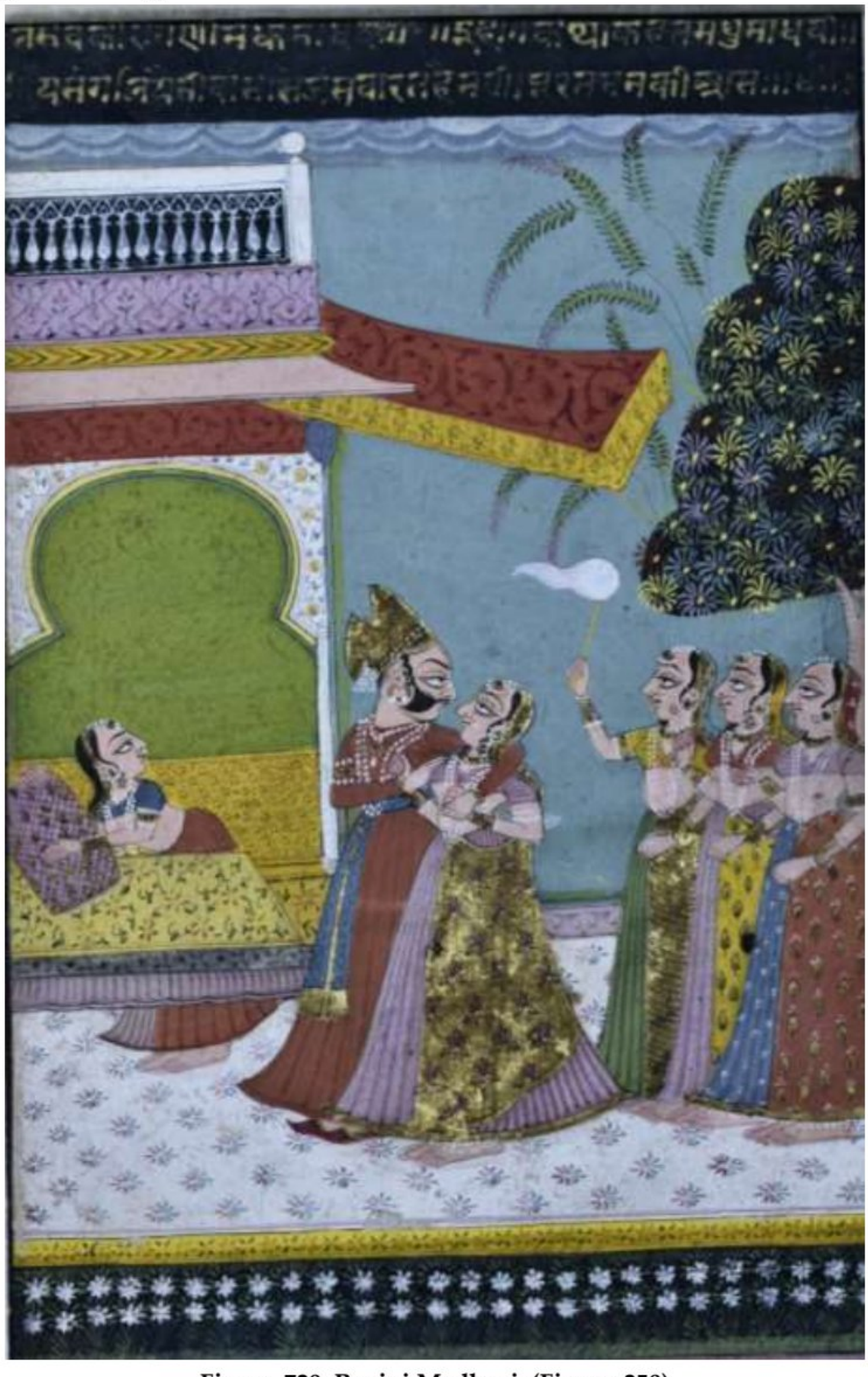

Fig no. 729: Ragini Madhavi, (Fig no. 250)

Accession no.	-	63.271
School	-	Jodhpur
Period	-	1825 AD
Description	-	This Ragini Madhavi painting shows the hero and heroine approaching their bedroom, where a maid is preparing a bed. They are being followed by three attendants, one of them holds a fly whisk in her right hand.

Scanned with CamScanner

2.14.4. Mythological scenes:



Fig no. 730: Shiva on Kailash and Krishna lila

Accession no.	-	62.9
School	-	Jodhpur
Period	-	1775 AD
Description	-	This painting shows Shiva sitting on Kailash accompanied by Parvati at the top left corner. Krishna is shown seated inside a hut on the lower left side. Radha accompied by a Gopi is standing near a tree in the lower middle side. Radha is shown talking to another Gopi inside her house on the lower right side.

Scanned with CamScanner

2.14.5. Daily life scenes:



Fig no. 731: a young lady being taken to a prince

Accession no.	-	57.23
School	-	Jodhpur
Period	-	1825 AD
Description	-	This painting shows a young lady being taken to a prince by two female attendants lying on a bed placed under a canopi in front of the palace.

Scanned with CamScanner



Fig no. 732: two ladies riding horse

Accession no.	-	59.81
School	-	Jodhpur
Period	-	1725 AD
Description	-	This painting shows two ladies riding horse and hunting with the help of Hawks. Two dogs are also running on their left.

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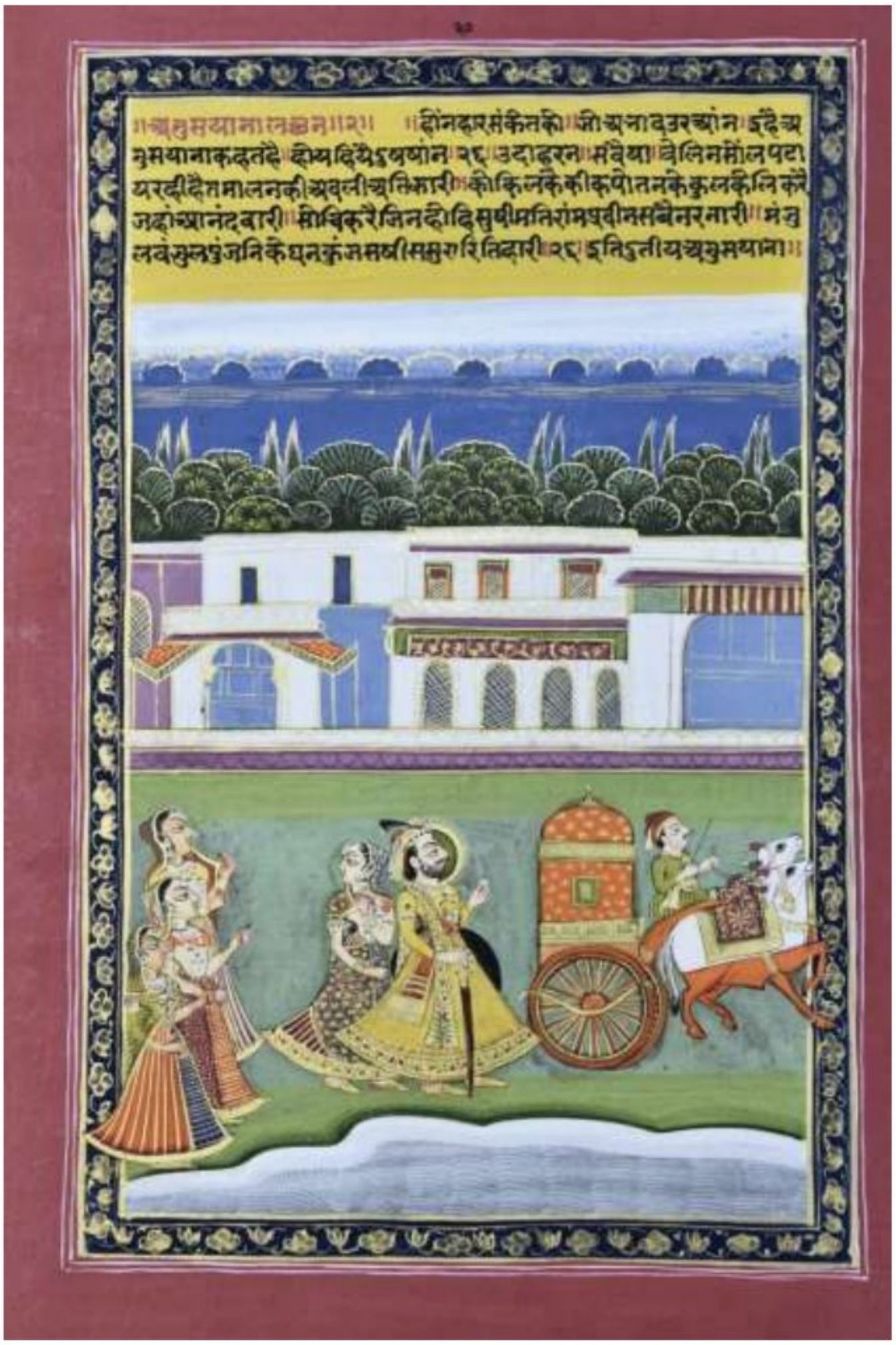

Fig no. 733: Parkiya Nayika (Fig no. 259)

Accession no. - 63.237

School - Jodhpur

Period - 1850 AD

Description - This painting shows Parkiya Nayika who is going with her husband, walking behind a chariot. Three friends of the Nayika are seeing her off. The heroine is looking back longing for her lover. This mental state is called *anusayāna*. The verses of poet Matiram describing this state of *anusayāna* exists at the top of this painting. There were two Matirams earlier Matiram lived in 18th Century AD and second Matiram lived in 19th Century AD. This poet seems to be later Matiram.

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Fig no. 734: Manani Nayika miniature painting

Accession no.	-	53.117
School	-	Jodhpur
Period	-	1800 AD
Description	-	This Manani Nayika miniature painting shows a heroine who is angry at the absence/infidelity of hero. In this painting, an older lady is consoling her.

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Fig no. 735: a lover entering into the palace

Accession no.	-	59.150/10
School	-	Jodhpur
Period	-	1800 AD
Description	-	This sketch shows a lover entering into the palace by climbing a rope ladder from a boat during the night. The lady in the balcony guides him with a *mashal*.

Scanned with CamScanner



Fig no. 736: A scene of an inn

Accession no.	-	59.142
School	-	Jodhpur
Period	-	1750 AD
Description	-	This painting shows a scene of an inn. On the upper right side a lady is cooking food inside the kitchen. Her son is sitting near her. Six persons are seated on the upper left side are doing different activities. Two persons are talking to each other on lower left side. A dog and a goat are sitting on lower right side.

Scanned with CamScanner



Fig no. 737: floral design

Accession no. - 59.155

Description - This painting has floral design.

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2.15. Catalogue of paintings of Mankot School:

Following is the catalogue of 1 painting of Mankot School.

2.15.1. Religious figures:



Fig no. 738: Gosain Bhagwanjee, playing veena (Fig no. 121)

Accession no.	-	42.47
School	-	Mankot
Period	-	1780 AD
Description	-	This painting shows potrait of Gosain Bhagwanjee facing left seated on a panther skin, playing veena and holding rosary in his right hand.

Scanned with CamScanner

2.15.2. *Nayika bheda*:



Fig no. 739: Abhisarika Nayika (Fig no. 256)

Accession no.	-	59.143
School	-	Kangra
Period	-	1825 AD
Description	-	This Abhisarika Nayika miniature painting shows a lady being called by a *chudail* with a child clinging to her back. Three serpants are visible near the lady. There is thunderstorm in the sky. A little stream is shown on the lower right side and a flowering tree is shown on the middle right side.

Scanned with CamScanner



Fig no. 740: *Virahotkanthita* Nayika (Fig no. 254)

Accession no.	-	46.71
School	-	Kangra
Period	-	1820 AD
Description	-	This Utkanthita Nayika miniature painting shows a heroine longing for her absent lover on the bank of a river. The clouds are gathering in the sky. She is holding the branch of a flowering tree.

Scanned with CamScanner



Fig no. 741: Vipralabdha Nayika (Fig no. 255)

Accession no.	-	60.158
School	-	Pahari - kangra
Period	-	1800 AD
Description	-	This Vipralabha Nayika miniature painting shows a heroine in disgusted state in the forest. Who had waited for the hero whole night till dawn. In disgust, she is throwing away the garlards, she had bought for her lover. Two deer can be seen in the lower right corner.

Scanned with CamScanner



Fig no. 742: Khandita Nayika

Accession no.	-	60.54
School	-	Kangra
Period	-	1780 AD
Description	-	This Khandita Nayika painting shows the heroine who is angry with her lover, who has come after spending whole night with some other woman. The hero can be seen on the right side in apologetic mood. This scene is set inside the palace.

Scanned with CamScanner



Fig no. 743: Kalhantrika Nayika (Fig no. 257)

Accession no.	-	30.228
School	-	Kangra
Period	-	1825 AD
Description	-	This Nayikabhed (Kalhantrika Nayika) by matirama Rasaraja painting shows the heroine sitting on a chowki in sad mood because her lover has gone away after she quarreled with him. She is accompanied by one attendant fanning her and another lady consoling her.

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2.15.3. Mythological scenes:



Fig no. 744: Radha and Krishna seated on a bed

Accession no.	-	79.54
School	-	Kangra
Period	-	19th Century AD
Description	-	This sketch shows Radha and Krishna seated on a bed in the palace and having a conversation. It appears that sketch was prepared by one artist then master artist wrote to colour to the fields in different parts by junior artists. This sketch reveals the cooperative technique used by miniature painters.

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Fig no. 745: Siva, Parvati, Ganesh and Nandi

Accession no.	-	60.40
School	-	Kangra
Period	-	1800 AD
Description	-	This painting shows Siva, Parvati and Ganesh seated on a tiger skin with fire burning on left side. Nandi is seated on the lower right side. A flag is attached to the trident with *damru*.

Scanned with CamScanner



Fig no. 746: ***Gajendra Moksha*****, (Fig no. 295)**

Accession no.	-	59.234
School	-	Kangra
Period	-	1800 AD
Description	-	This painting shows the scene of Gajendra Moksha. In which four handed Vishnu is riding Garuna who is holding a snake is coming to rescue the elephant caught by a crocodile.

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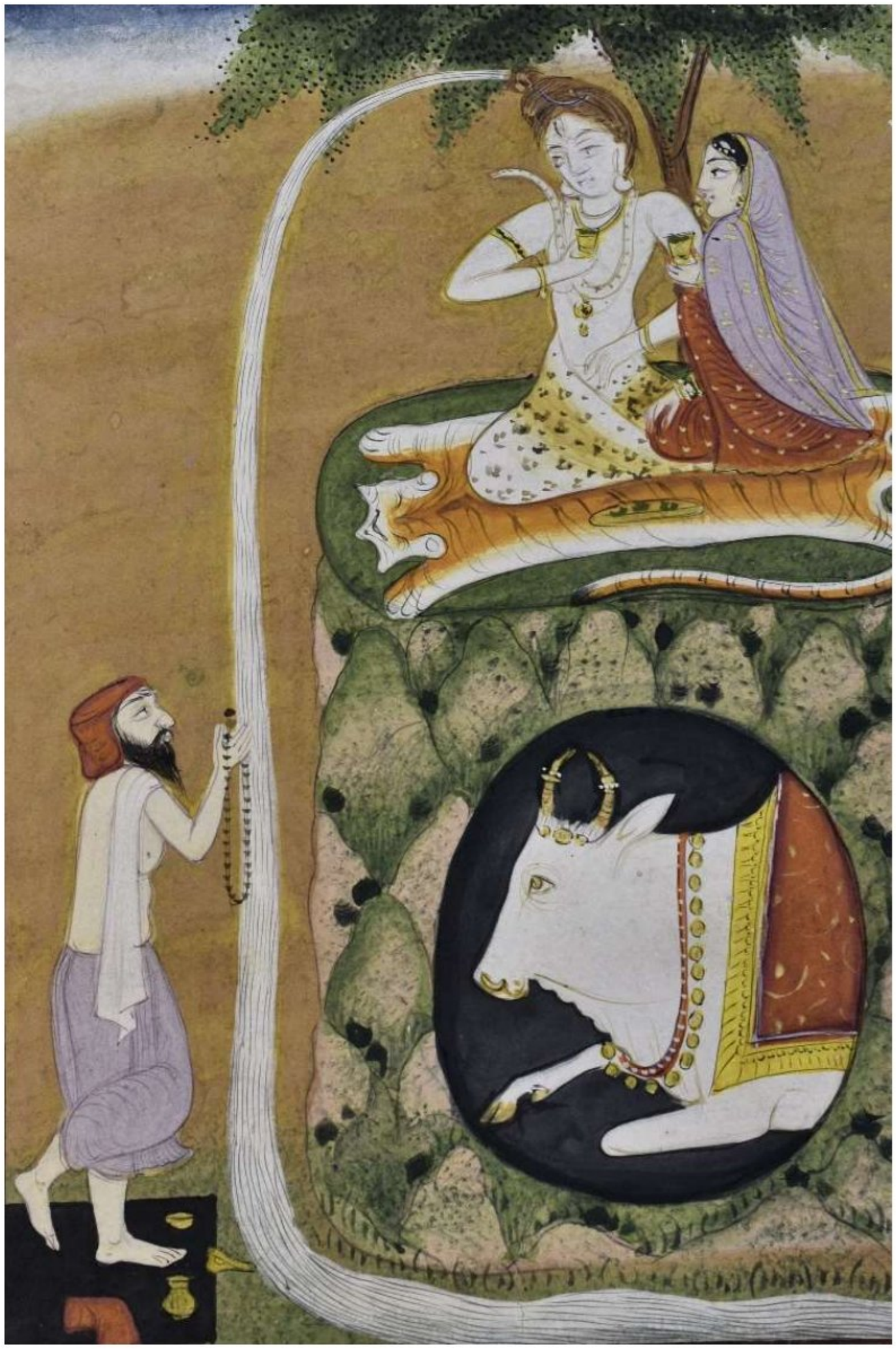

Fig no. 747: Bhagirath bringing down ganga from swarga.

Accession no.	-	62.88
School	-	Kangra
Period	-	1800 AD
Description	-	This painting shows Bhagirath witnessing coming down of Ganga from heaven by first landing on the head of Shiva seated on a tiger skin accompanied by Parvati on mount Kailash. Nandi is seating in a cave below the devine couple.

Scanned with CamScanner



Fig no. 748: Shiva, parvati sitting on kailash with their mounts.

Accession no.	-	62.73
School	-	Kangra
Period	-	1800 AD
Description	-	This painting shows Shiva and Parvati sitting on a tiger skin accompanied by Nandi sitting behind them and lion sitting on lower right side. A triangular flag attached to a trident can be seen behind them. Shiva is holding a *damru*.

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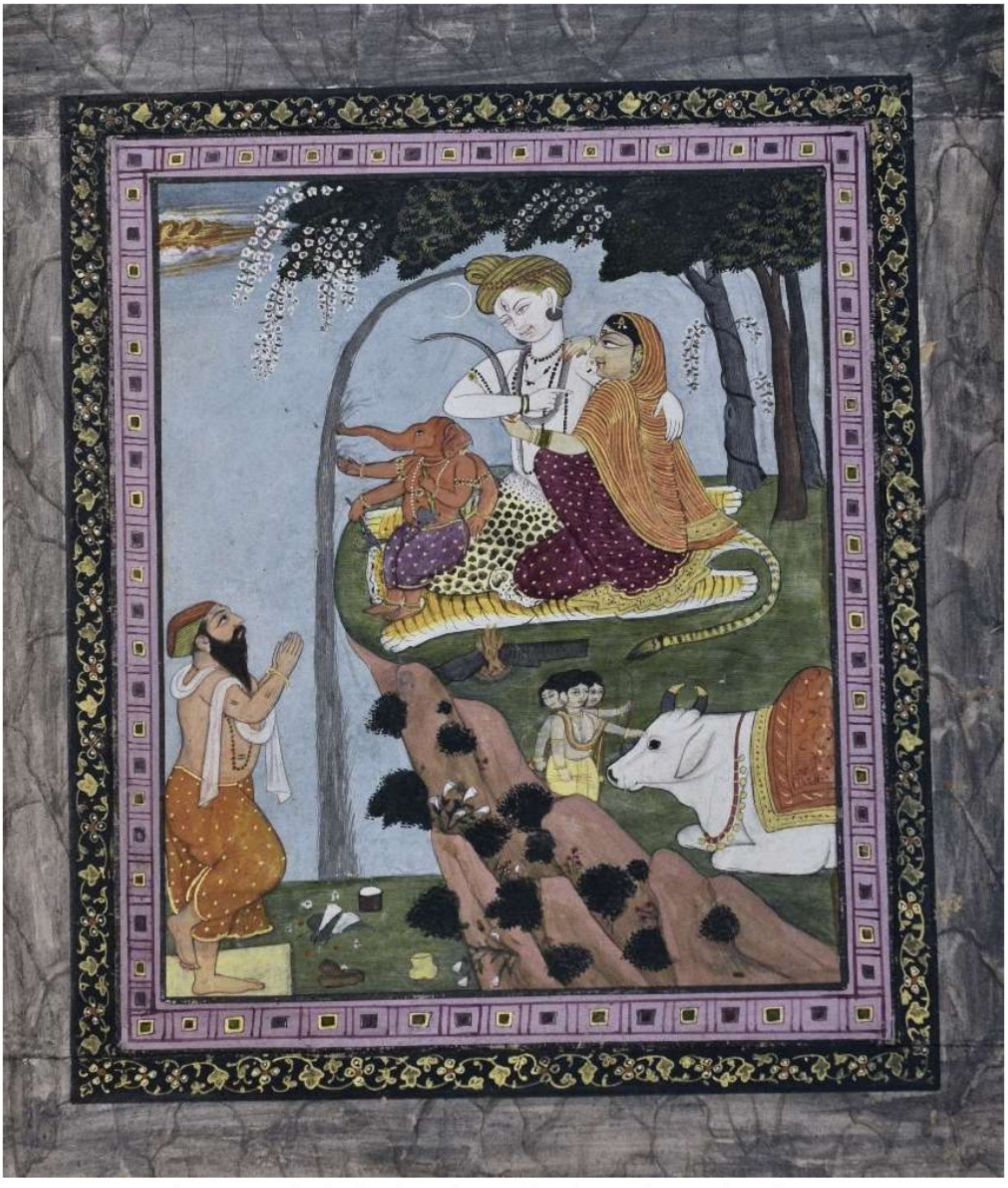

Fig no. 749: Bhagirath witnessing coming down of Ganga from heaven

Accession no.	-	60.42
School	-	Kangra
Period	-	1825 AD
Description	-	This painting shows Bhagirath witnessing coming down of Ganga from heaven by first landing on the head of Shiva seated on a tiger skin accompanied by Parvati and Ganesha on mount Kailash. Kartikeya is caressing Nandi seated on lower right side.

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Fig no. 750: unfinished painting of a goddess

Accession no.	-	60.329
School	-	Kangra
Period	-	1775 AD
Description	-	This unfinished painting shows five headed and ten handed goddess seated on a lotus flower. She is holding abhay mudra, pash, ankush, chakra, sankha, bowl and lotus flower as we move in clockwise direction. First, sixth and tenth hand are empty.

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Fig no. 751: Krishna and Radha seated on a lotus flower

Accession no. - 60.329

Description - This sketch shows Krishna and Radha seated on a lotus flower in the palace listening to a lady playing veena.

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Fig no. 752: Durga ready to fight demons.

Accession no.	-	63.208
School	-	Kangra
Period	-	1850 AD
Description	-	This painting shows eight handed Durga in white robes, ready to fight demons on the right side. She is holding chakra, musal, arrow, trident, bell, plough, sankha and bow as we move in clockwise direction. The horse riding demons are attacking her from left side.

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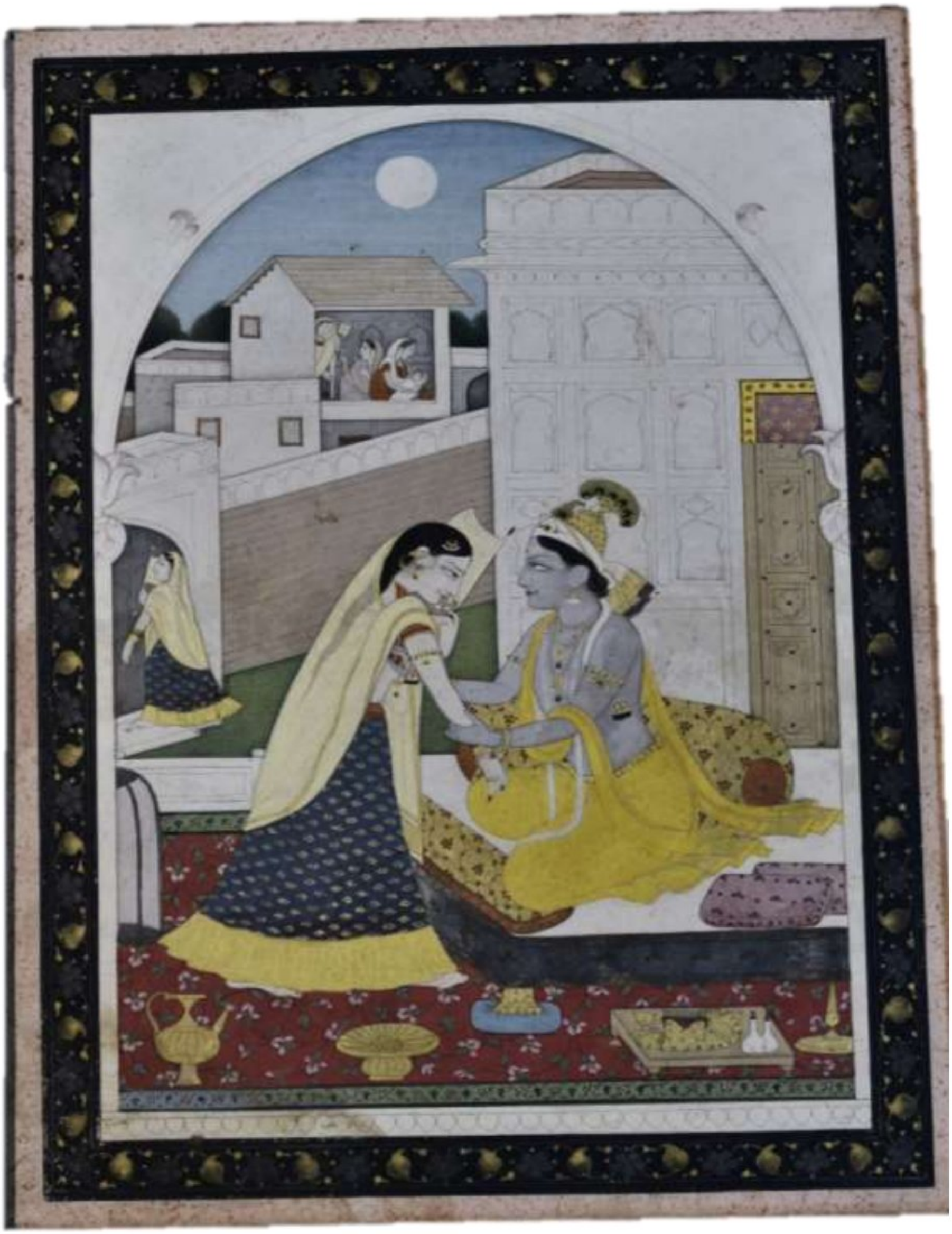

Fig no. 753: Krishna holding hands of Radha

Accession no.	-	60.117
School	-	Kangra
Period	-	1810 AD
Description	-	This shows Krishna holding hands of Radha in front of his house. The ladies of the village doing different activities in their respective houses are visible in the upper left side.

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Fig no. 754: Painting from Bihari Satsai shows Radha

Accession no.	-	42.54
School	-	Kangra
Period	-	1825 AD
Description	-	This painting from Bihari Satsai shows Radha untying a kite stuck on the pole of a flag, which was being flown by Krishna who is shown holding thread on the nearby house top. Accompanied by two boys. Two females are watching this from third rooftop situated on the upper left side.

Scanned with CamScanner



Fig no. 755: Krishna bringing a lotus bud for Radha

Accession no.	-	62.103
School	-	Kangra
Period	-	1875 AD
Description	-	This painting shows Krishna bringing a lotus bud with a long stack to present it to Radha, who is waiting in front of her house.

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Fig no. 756: Sheshasayi Vishnu accompanied by Laxmi

Accession no.	-	60.55
School	-	Kangra
Period	-	1775 AD
Description	-	This painting shows four handed Sheshasayi Vishnu accompanied by Laxmi, located inside temple. He is holding lotus flower, gada, chakra and shankha in his four hands as we move clockwise. Garuna is shown on the lower right side. Four, four handed attendants each holding a golden staff and wearing a crown are shown on the four sides. A devotee is standing with folded hands on the lower left side.

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Fig no. 757: Mahishasur sitting on the throne of Indra

Accession no.	-	63.209
School	-	Kangra
Period	-	1860 AD
Description	-	This painting shows demon Mahishasur sitting on the throne of Indra in swarg. The sad gods are leaving swarg as shown on the lower left corner.

Scanned with CamScanner



Fig no. 758: Radha and Krishna talking to each other

Accession no.	-	56.392
School	-	Kangra
Period	-	1875 AD
Description	-	This painting shows Radha and Krishna talking to each other inside the palace. A lady attendant is fanning them with morchhal on the middle right side.

Scanned with CamScanner



Fig no. 759: Radha, Krishna sittin on the roof of a palace and talking to each other

Accession no.	-	60.116
School	-	Kangra
Period	-	1820 AD
Description	-	This painting shows Radha, Krishna talking to each other, seated on the roof of the palace. A girl holding a stick is looking after her field.

Scanned with CamScanner



Fig no. 760: Birth of Krishna and his transportation to Gokul. (Fig no. 284)

Accession no.	-	59.190
School	-	Kangra
Period	-	1775 AD
Description	-	This painting shows appearance of Vishnu in front of Devaki and Vasudeva inside the upper left room. Brahma, Vishnu and Mahesha are standing outside the room witnessing the birth of Krishna. In the middle Vasudeva is shown coming out of half open door with baby Krishna. He is going to Gokul. All the santries of the jail and palace are shown sleeping.

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2.15.4. Daily life scenes:



Fig no. 761: Girl offering water to a parrot

Accession no.	-	60.33
School	-	Kangra
Period	-	1810 AD
Description	-	This painting shows a Girl offering water in a smal cup to a parrot sitting on a tree. A female attendant is standing behind her holding a morchhal to fan her.

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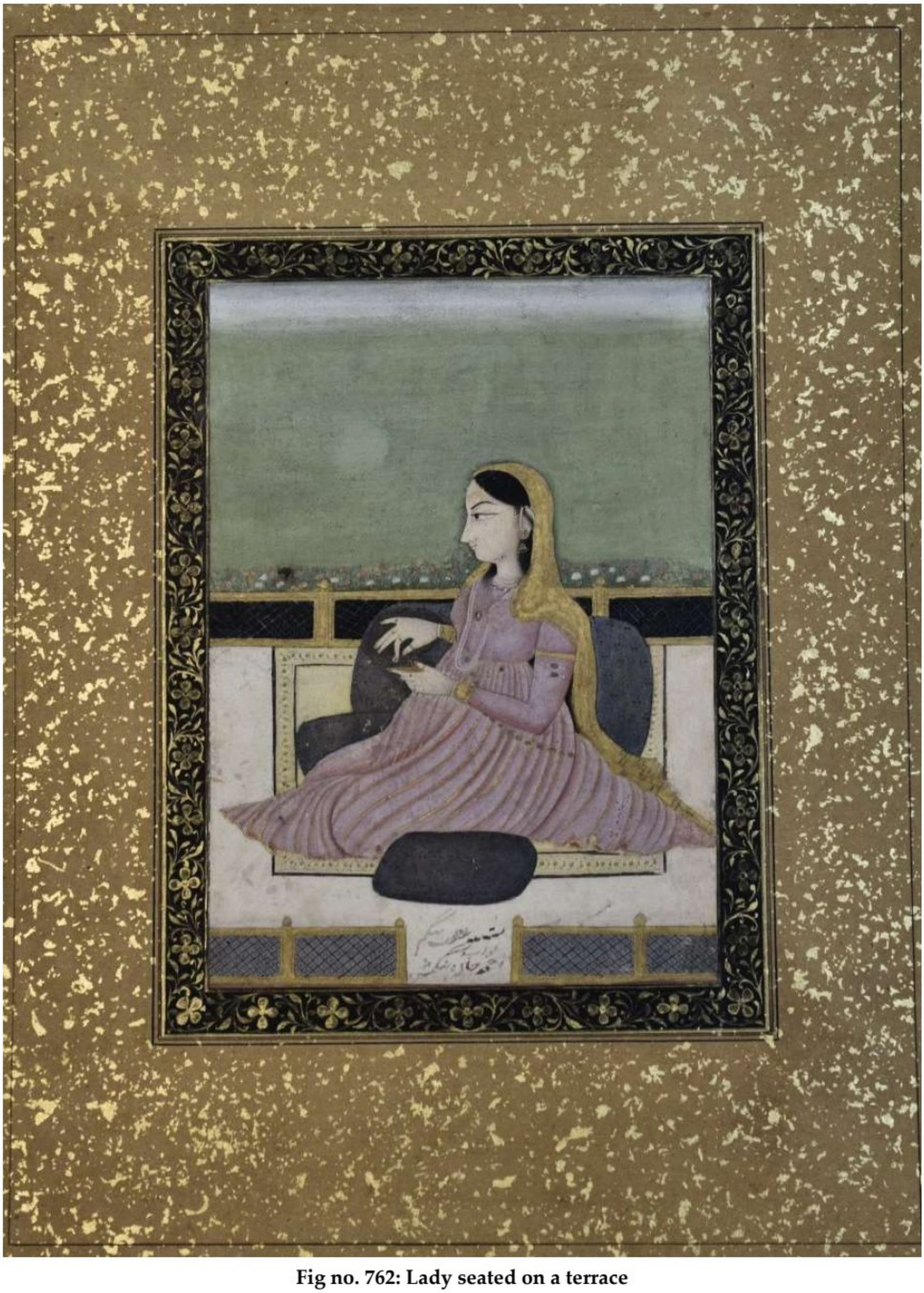

Fig no. 762: Lady seated on a terrace

Accession no.	-	44.40
School	-	Kangra
Period	-	1825 AD
Description	-	This painting shows a lady seated on a terrace.

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Fig no. 763: Daily life scene showing a gaddi woman, a medicant and people doing exercise.

Accession no.	-	60.159
School	-	Kangra
Period	-	1910 AD
Description	-	This scene shows four Gaddi women and a man on the lower side moving with a sheep and a shepherd dog towards right. A medicant can be seen on the left side. On the upper right side we can see some persons are sitting and doing exercise. On the middle and left upper side can be seen a temple and a forest. On the upper left side a woman offering water to a boy and another woman spinning wool are shown.

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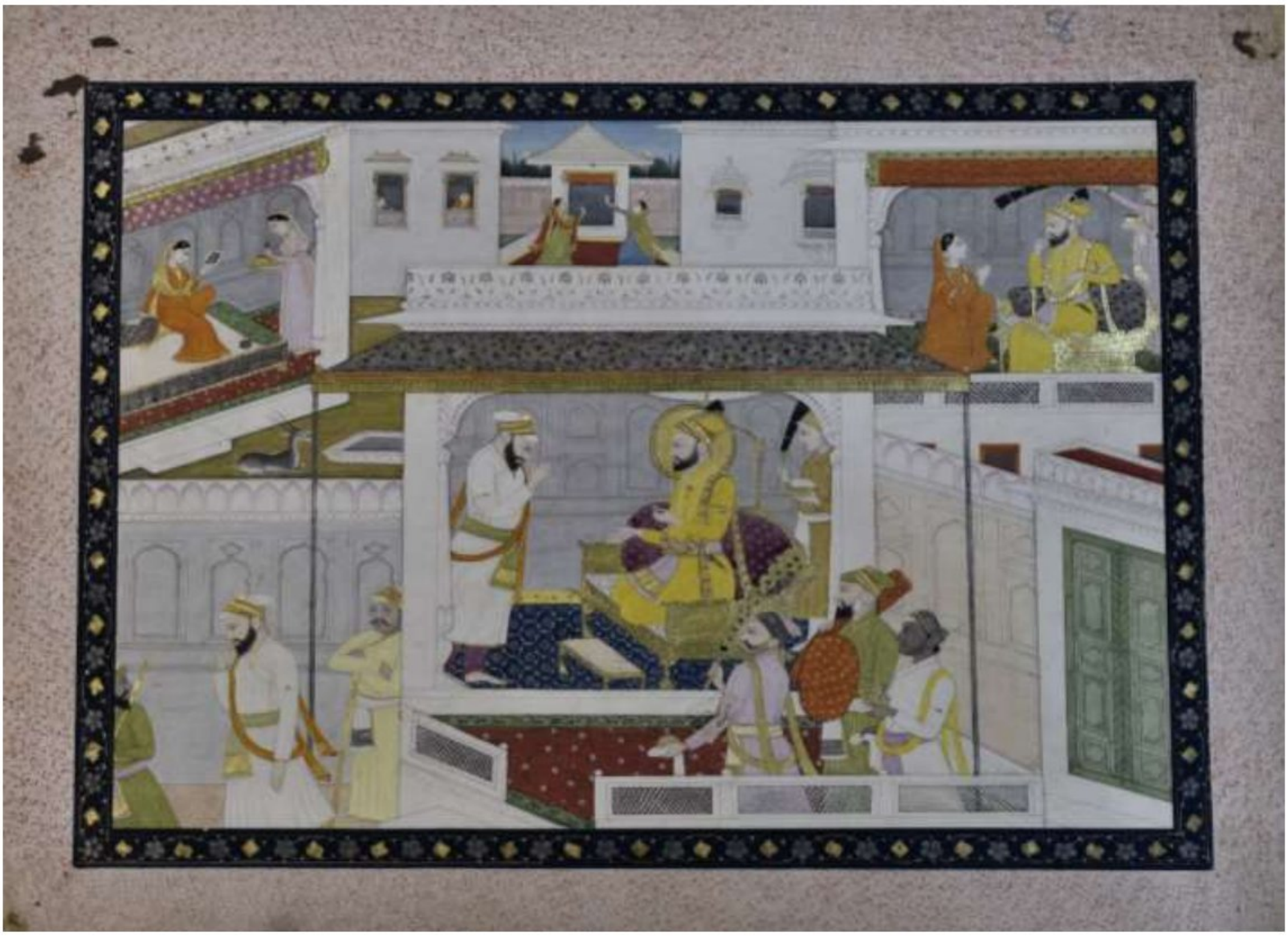

Fig no. 764: Episode from some story

Accession no.	-	35.259
School	-	Kangra
Period	-	1810 AD
Description	-	An episode from some story (Hamir Hasan)

Scanned with CamScanner

2.16. Catalogue of paintings of Kashmir School:

Following is the catalogue of 4 paintings of Kashmir School.

2.16.1. Mythological scenes:



Fig no. 765: *Kālī* dancing on human corpse. (Fig no. 302)

Accession no.	-	18.100
School	-	Kashmir
Period	-	1750 AD
Description	-	This miniature painting shows four handed Kali dancing on human corpse. She is holding human head, a blade, cup full of blood and heads and human head in her hands as we move clockwise. Crows are flying above her head and two Jackals are licking the blood dropping from the severed heads held by the goddess.

Scanned with CamScanner



Fig no. 766: Durga fighting with Mahishasur

Accession no.	-	18.99
School	-	Kashmir
Period	-	1750 AD
Description	-	This miniature painting shows eight handed Durga riding a lion and fighting with Mahishasur. She is holding trishula (rear end), arrow, sword, chakra, shield, bow, pash and trishula(middle part) in her hands as we move in clockwise direction. The demon is riding an elephant and shooting arrows at her. Dead demons are lying on ground and an army of demons is shown behind the king of demons.

Scanned with CamScanner



Fig no. 767: Goddess accompanied by a winged lion being worshipped a king,

Accession no.	-	18.97
School	-	Kashmir
Period	-	1750 AD
Description	-	This miniature painting shows four handed goddess holding sword, chakra, shankha and lotus flower in her hands as we move clockwise direction. She is being worshiped by a king. A winged lion is sitting on the left side.

Scanned with CamScanner



Fig no. 768: Goddess being worshipped by Vishnu both are accompanied by their vehicles.

Accession no.	-	18.97
School	-	Kashmir
Period	-	1750 AD
Description	-	This miniature painting shows four handed goddess holding sword, chakra, shanka and lotus flower in her hands as we move clockwise direction. A winged lion is sitting on the left side. She is being worshiped by four handed Vishnu who is holding Shanka, chakra, gada and lotus flower in his hands as we move in clockwise direction, Garuna is standing behind him.

Scanned with CamScanner

2.17. Catalogue of paintings of Kishangarh School:

Following is the catalogue of 11 paintings of Kishangarh School.

2.17.1. Portrait of Kings/princes/princesses and noblemen



Fig no. 769: Mir Asad

Accession no.	-	62.18
School	-	Kishangarh
Period	-	1775 AD
Description	-	This painting shows the portrait of Mir Asad son of Mir Babar looking to the left. He is wearing a *khanjar* on his left side.

Scanned with CamScanner



Fig no. 770: Unfinished portrait of nobleman

Accession no.	-	76.101
School	-	Kishangarh
Period	-	1775 AD
Description	-	This is the unfinished portrait of a nobleman.

Scanned with CamScanner



Fig no. 771: Unfinished portrait of a nobleman

Accession no.	-	76.102
School	-	Kishangarh
Period	-	18th Century AD
Description	-	This is half finished full sized portrait of a nobleman looking left, he has raised his right hand and holding a sword in his left hand. He is wearing mughal dress.

Scanned with CamScanner

Religious figures:

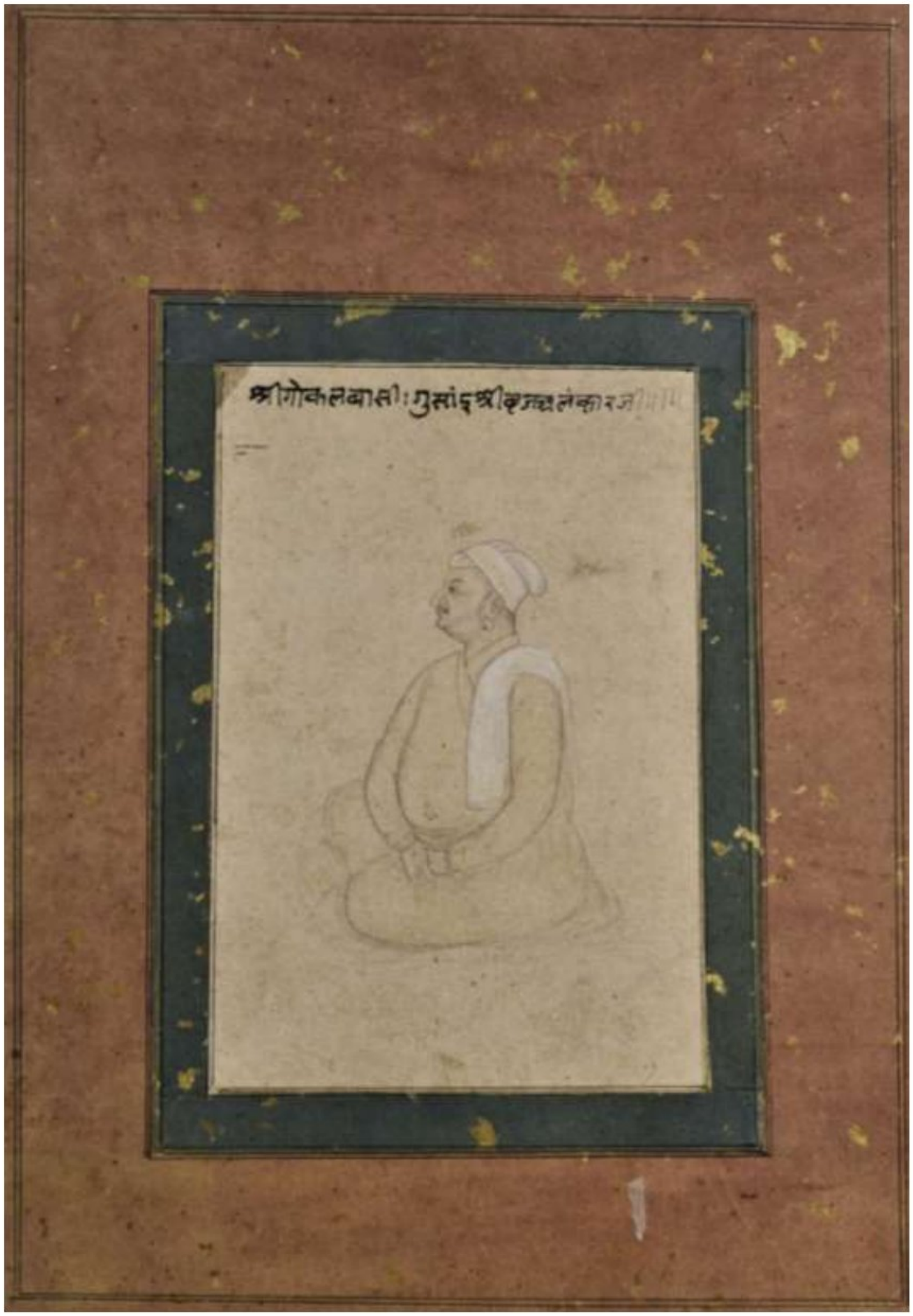

Fig no. 772: Gosai Shri Brij Alankar ji a resident of Gokul (Fig no. 122)

Accession no.	-	65.145
School	-	Kishangarh
Period	-	19th Century Ad
Description	-	This painting shows portrait of Gosai Shri Brij Alankar ji a resident of Gokul, Mathura.

Scanned with CamScanner

2.17.2. Mythological scenes:



Fig no. 773: *Pradyumn Kumar* son of *Kṛ ṣ ṇ a* and *Rukamini* (Fig no. 286)

Accession no.	-	63.231
School	-	Kishangarh (Folk)
Period	-	1850 AD
Description	-	This painting shows Pradyumn Kumar son of Krishna and Rukamini, an incarnation of Kamdeva who was burnt to ashes by Shiva. He is shown killing Sambarasur in the right side panel. On the left side panel he is seated with his wife Mayavati (?).

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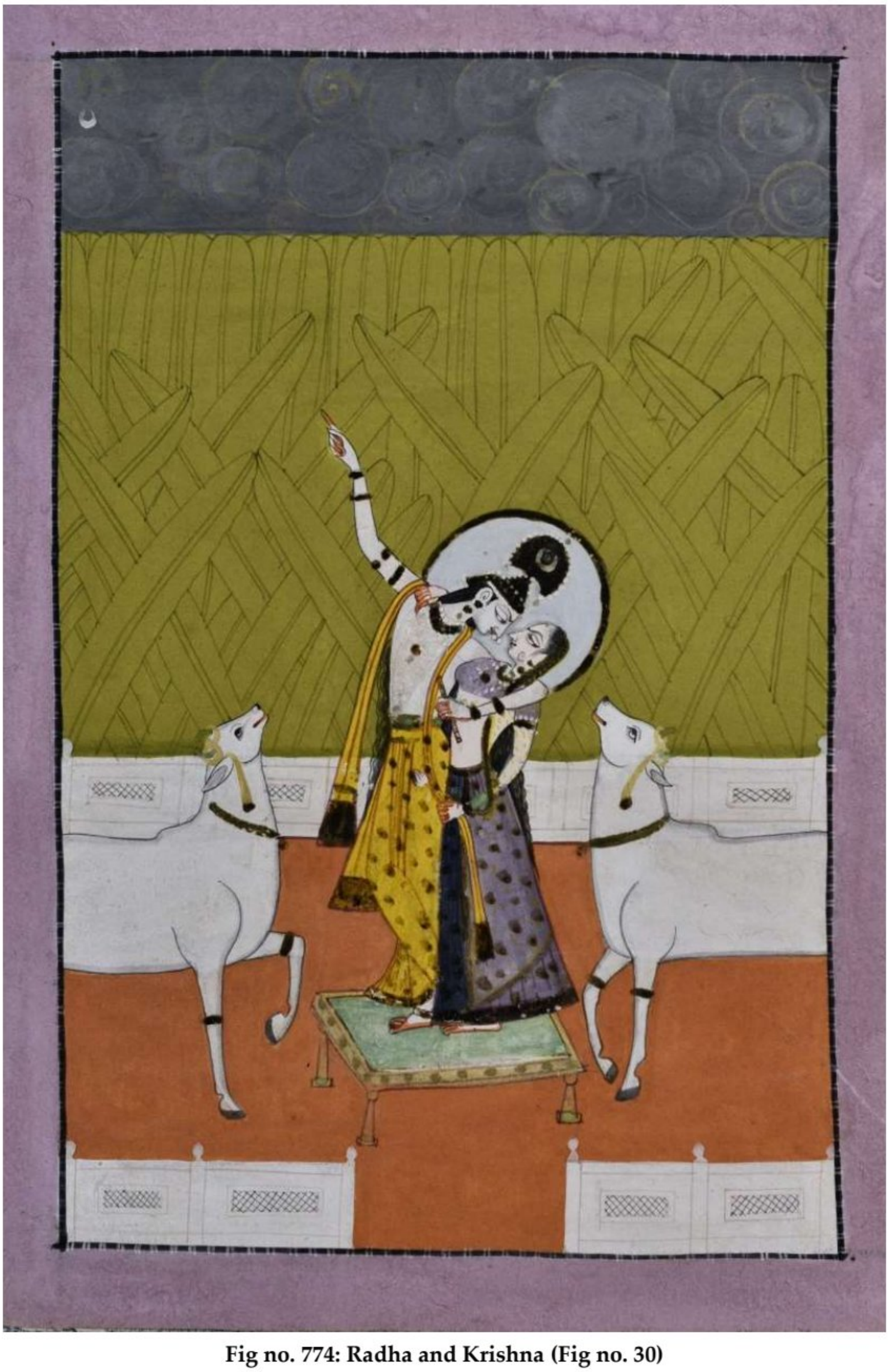

Fig no. 774: Radha and Krishna (Fig no. 30)

Accession no.	-	57.76
School	-	Kishangarh
Period	-	1800 AD
Description	-	This painting shows Radha and Krishna standing on a terrace accompanied by two cows. The forest of banana trees can be seen in the background.

Scanned with CamScanner

2.17.3. Daily life scenes:



Fig no. 775: Unfinished painting shows the fight between the two elephants

Accession no.	-	65.37
School	-	Kishgangarh
Period	-	1800 AD
Description	-	This half finished painting shows the fight between the two elephants. Onlookers are standing on lower left side and upper right side. A fort is visible in the background.

Scanned with CamScanner



Fig no. 776: Fight between elephants

Accession no.	-	65.144
School	-	Kishangarh
Period	-	18th Century AD
Description	-	This painting shows one elephant pinning down another elephant. The defeated elephant is being speared by men bearing long lances. On the farther side, two pairs of elephants are fighting with each other. On the farthest side some persons are seated on the terrace and witnessing this fight. Clouds are gathering in the sky and lightning can also be seen.

Scanned with CamScanner



Fig no. 777: Meting of two young lovers

Accession no.	-	59.240
School	-	Kishangarh
Period	-	1850 AD
Description	-	This painting shows the meeting of two young lovers at night.

Scanned with CamScanner



Fig no. 778: Unfinished painting of a scribe

Accession no.	-	76.103
School	-	Kishangarh
Period	-	18th Century AD
Description	-	This unfinished painting shows a scribe, looking to the right. A manuscript, pen and an ink pot is placed infront of him.

Scanned with CamScanner

2.18. Catalogue of paintings of Kullu School:

Following is the catalogue of 7 paintings of Kullu School.

2.18.1. Portrait of Kings/princes/princesses and noblemen:



Fig no. 779: Raja Man Singh (1688 AD to 1719 AD) of Kullu (Fig no. 82)

Accession no.	-	57.18
School	-	Kullu
Period	-	1750 AD
Description	-	This painting shows the portrait of Man Singh holding a flower looking to the right. He is seated on a carpet. A khanjar is inserted in his kamarbandh.

Scanned with CamScanner



Fig no. 780: Shri Raja Chatar Sen of Kullu smoking *huqqa,* accompanied by his queen (Fig no. 83)

Accession no.	-	59.231
School	-	Kullu
Period	-	1800 AD
Description	-	This painting shows Shri Raja Chatar Sen smoking huqqa and sitting near his wife holding her chin. They are seated on a carpet with floral design.

Scanned with CamScanner

2.18.2. Mythological scenes:



Fig no. 781: ***Vatsasur vadha*** **by** ***Kṛ ṣ ṇ a.*** **(Fig no. 287)**

Accession no.	-	30.234
School	-	Kullu
Period	-	1825 AD
Description	-	This painting shows Krishna moving towards left after killing Vatsasur. Seven gopis in lehnga, blouse and *odhani* are also moving in front of him.

Scanned with CamScanner

2.18.3. Daily life scenes:



Fig no. 782: A young man picking flowers

Accession no.	-	62.95
School	-	Kullu
Period	-	1825 AD
Description	-	This painting shows a young man with two baskets picking flowers

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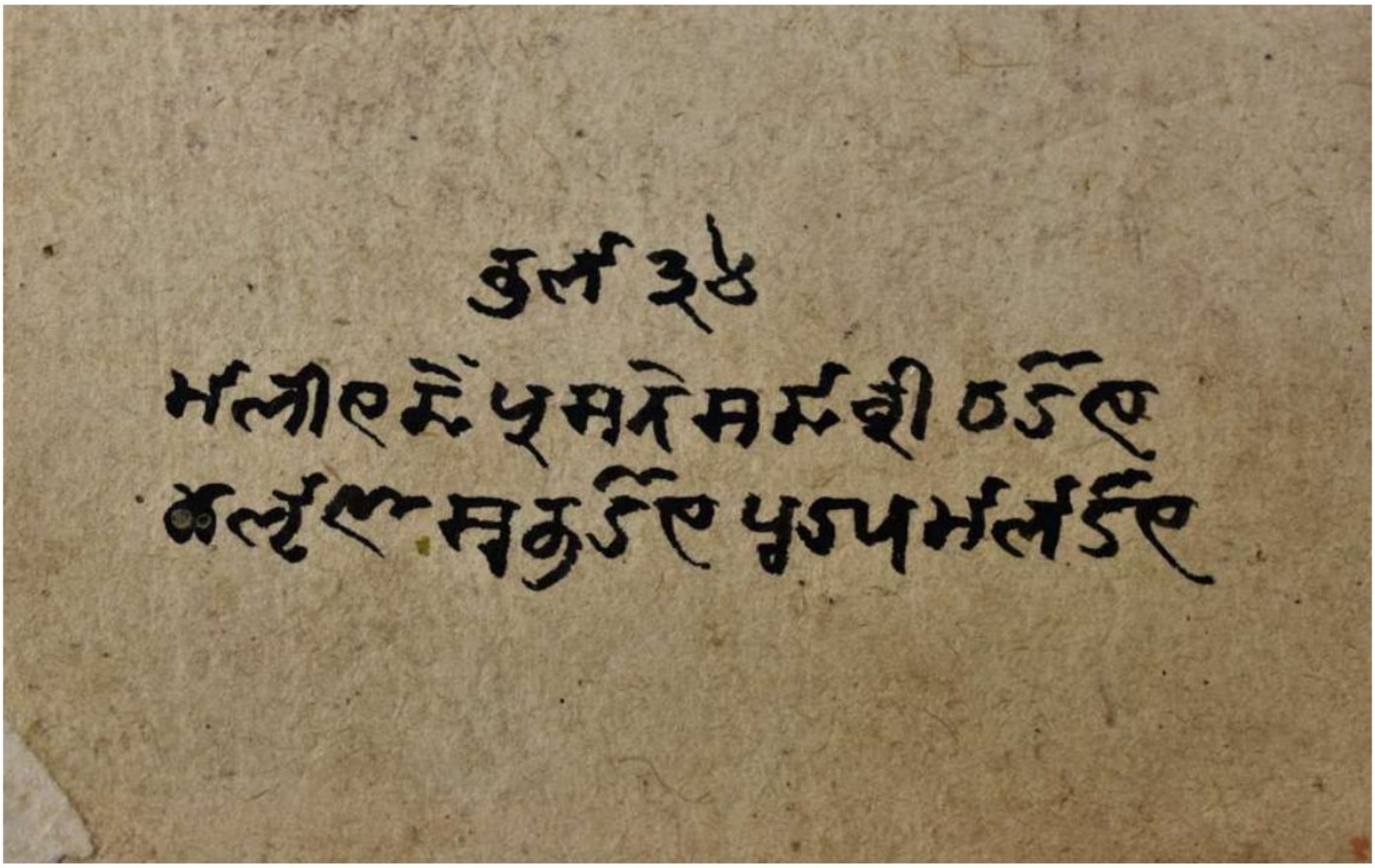

Fig no. 783:

Accession no.	-	62.95
School	-	Kullu
Period	-	1825 AD
Description	-	Inscription on the back of the painting.

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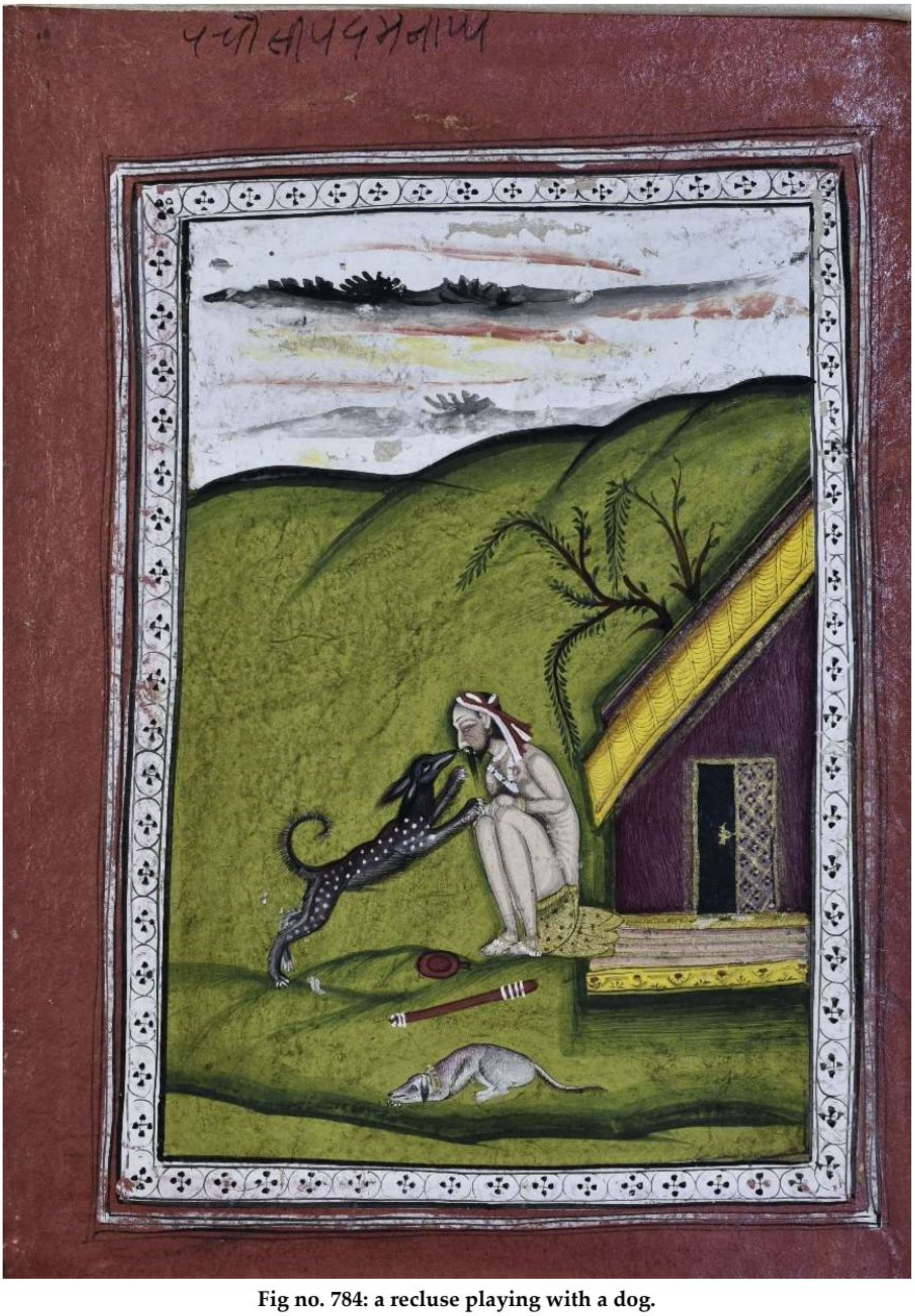

Fig no. 784: a recluse playing with a dog.

Accession no.	-	56.41
School	-	Kullu
Period	-	1810 AD
Description	-	This is scene from Padmanath Pacchisi. It shows a recluse sitting in front of his hut and playing with a dog. Another dog is sleeping in front.

Scanned with CamScanner



Fig no. 785: A lady standing and smoking huqqa

Accession no.	-	60.203
School	-	Kullu
Period	-	1800 AD
Description	-	This painting shows lady smoking a huqqa in standing posture. She is accompanied by an attendant in white robes.

Scanned with CamScanner

2.19. Catalogue of paintings of Mandi School:

Following is the catalogue of 16 paintings of Mandi School.

2.19.1. Portrait of Kings/princes/princesses and noblemen,



Fig no. 786: Raja Preetam Singh, king of Kullu

Accession no.	-	63.225
School	-	Mandi
Period	-	1780 AD
Description	-	This painting shows Raja Preetam Singh, king of Kullu sitting on a carpet. A male attendant is standing behind him holding a fly whisk.

Scanned with CamScanner



Fig no. 787: Raja Shurma Sen sititng with his queen

Accession no.	-	60.44
School	-	Mandi
Period	-	19th Century AD
Description	-	This painting shows Raja Shurma Sen sititng with his queen in amorous posture on a striped carpet.

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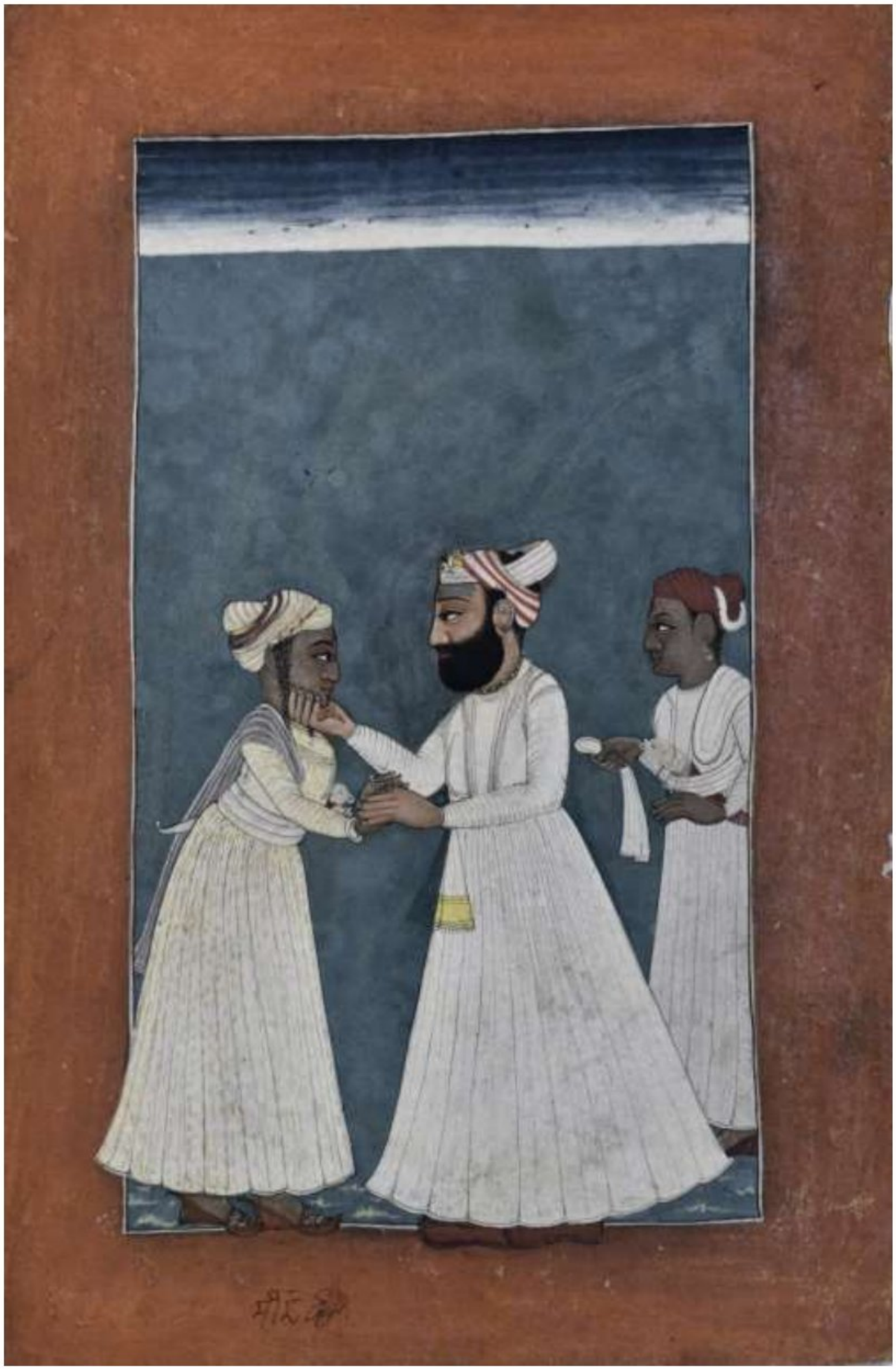

Fig no. 788: Shurma Sen cajoling a young man

Accession no.	-	59.232
School	-	Mandi
Period	-	1750 AD
Description	-	This painting shows reception of a young man, Shurma Sen cajoling a young man. An attendants stands behind him.

Scanned with CamScanner



Fig no. 789: Raja Sidh Sen seated on a carpet

Accession no.	-	60.43
School	-	Mandi
Period	-	1720-25 AD
Description	-	This painting shows the portrait of Raja Sidh Sen seated on a carpet and holding sword with his hands.

Scanned with CamScanner



Fig no. 790: King seated on a carpet

Accession no.	-	76.156
School	-	Mandi
Period	-	19th Century AD
Description	-	This painting shows King and his attendant standing behind him and fanning him with *morchhal*.

Scanned with CamScanner

2.19.2. Mythological scenes:



Fig no. 791: Krishna standing on a lotus flower

Accession no.	-	60.202
School	-	Mandi
Period	-	1800 AD
Description	-	This painting shows Krishna holding a lotus standing on a lotus flower.

Scanned with CamScanner



Fig no. 792: *Samundramanthan* scene

Accession no.	-	65.65
School	-	Mandi
Period	-	1820 AD
Description	-	This painting shows *Samundramanthan* being performed by gods and demons with the help of Vasuki Naga rapped around mount mandar resting on tortoise floating in kshirsagar. Vishnu is sitting at the top of the mountain. Brahma, Vishnu and Mahesh are pulling the tail of the Vasuki in the left side. Fourteen ratnas moving from left to right are shown at the top Dhanvantari, Airavath, Parijat, Kamdhenu, Amrit, Varuni, Moon, Rambha, the three gems namely Kaustubh, Laxmi, Sankha are held by Vishnu, Uchchhaishrava and Sharang.

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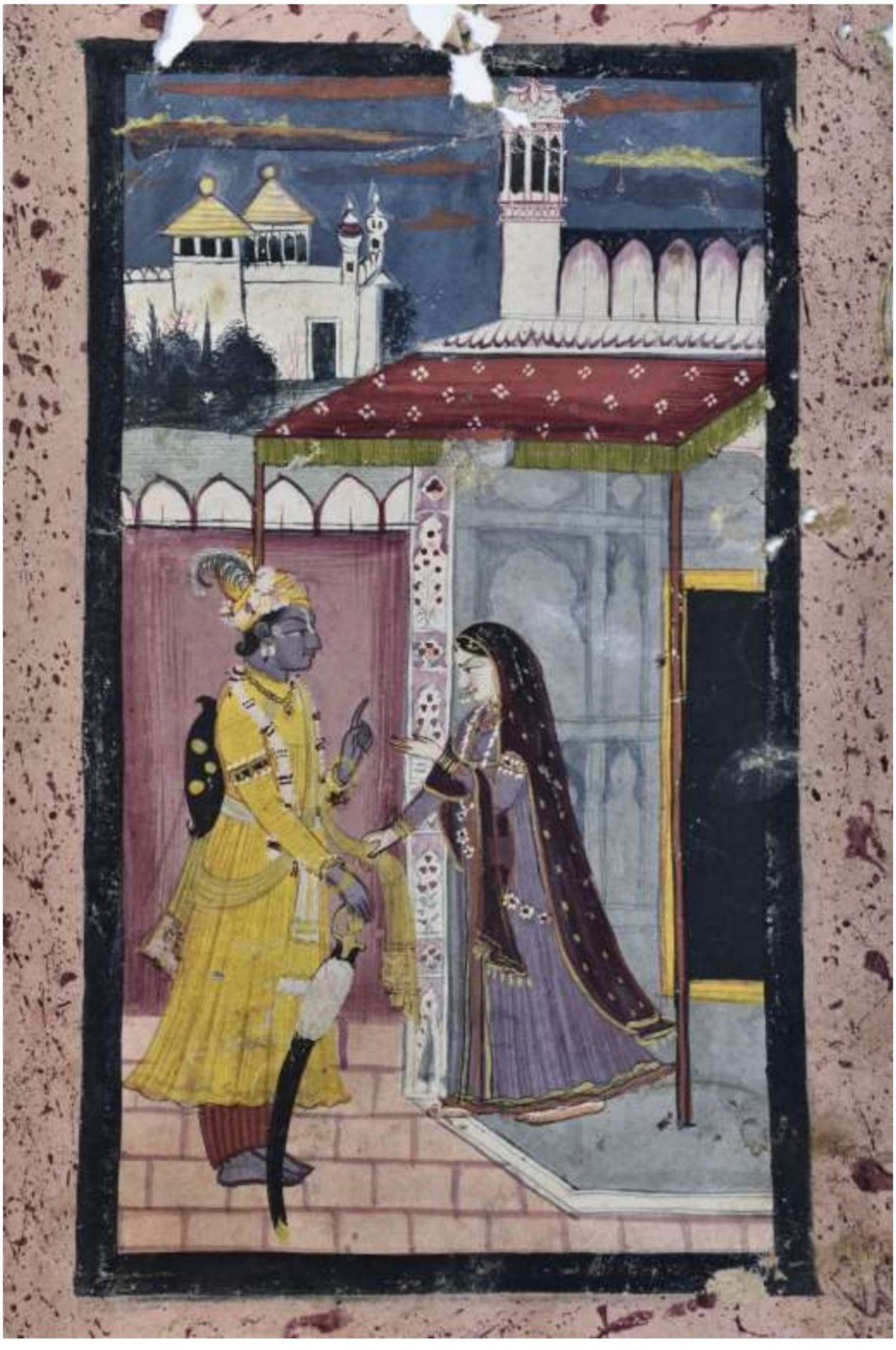

Fig no. 793: Khandita Nayika complaining to her lover

Accession no.	-	60.39
School	-	Mandi
Period	-	1825 AD
Description	-	This Khandita Nayika is shown making reproach to hero who has return in the morning after remaining absent during the night.

Scanned with CamScanner



Fig no. 794: Horse being bought to Kalki avatar by a groom

Accession no.	-	65.68
School	-	Mandi
Period	-	1800 AD
Description	-	This painting shows Kalki avatar seated on a square chowki, facing right reclining against a cusion, wearing a chainmale, helmet and holding a long sword and shield. He is wearing boot and a small chhatra is attached to his throne. A horseman in mughal dress leads a winged white horse to him.

Scanned with CamScanner



Fig no. 795: Nrasingha Killing Hiranayakashipu

Accession no.	-	62.94
School	-	Mandi
Period	-	1825 AD
Description	-	This painting shows Killing of Hiranayakashipu by Nrasingha with Prahlad standing on left side with folded hands holding a manuscript under his right arm. The image of Narasingha is made outside a small temple.

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Fig no. 796: Bhairava holding a sword

Accession no.	-	60.41
School	-	Mandi
Period	-	1780 AD
Description	-	This painting shows portrait of Bhairava holding a sword in right hand and bowl in his right hand. A snake is coiled around his neck. Brown dreadlocks are falling down from his head.

Scanned with CamScanner



Fig no. 797: Four handed Parvati with a lion and a deer

Accession no.	-	60.205
School	-	Mandi
Period	-	1800 AD
Description	-	This painting shows four handed Parvati moving towards right wearing bowl, Varada mudra, sword and abhaymudra in her hand as we move in clockwise direction. A tiger and a deer are sitting behind her

Scanned with CamScanner

2.19.3. Flora and Fauna:



Fig no. 798: A horse

Accession no.	-	60.46
School	-	Mandi
Period	-	1800 AD
Description	-	This painting shows a Horse moving towards left.

Scanned with CamScanner



Fig no. 799: A horse with a groom

Accession no.	-	60.45
School	-	Mandi
Period	-	1800 AD
Description	-	This painting shows a horse with groom moving towards right.

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2.19.4. Daily life scenes:



Fig no. 800: Lady standing and holding a wine cup

Accession no.	-	59.230
School	-	Mandi
Period	-	1825 AD
Description	-	This painting shows a lady standing moving towards left, holding a cup of wine. She is wearing a *lehnga, choli, odhani* and shoes.

Scanned with CamScanner



Fig no. 801: Portrait of a lady

Accession no.	-	60.47
School	-	Mandi
Period	-	1775 AD
Description	-	This painting shows portrait of a lady moving towards left and holding a white flower in her right hand. She is wearing a Mughal dress.

Scanned with CamScanner

2.20. Catalogue of paintings of Mankot School:

Following is the catalogue of 8 paintings of Mankot School.

2.20.1. Daily life scenes:



Fig no. 802: Farmer carrying a plough

Accession no.	-	62.90
School	-	Mankot
Period	-	1775 AD
Description	-	This page from book of omen shows a farmer carrying a plough to which a yoke is attached. He is moving behind the pair of bullocks walking towards left.

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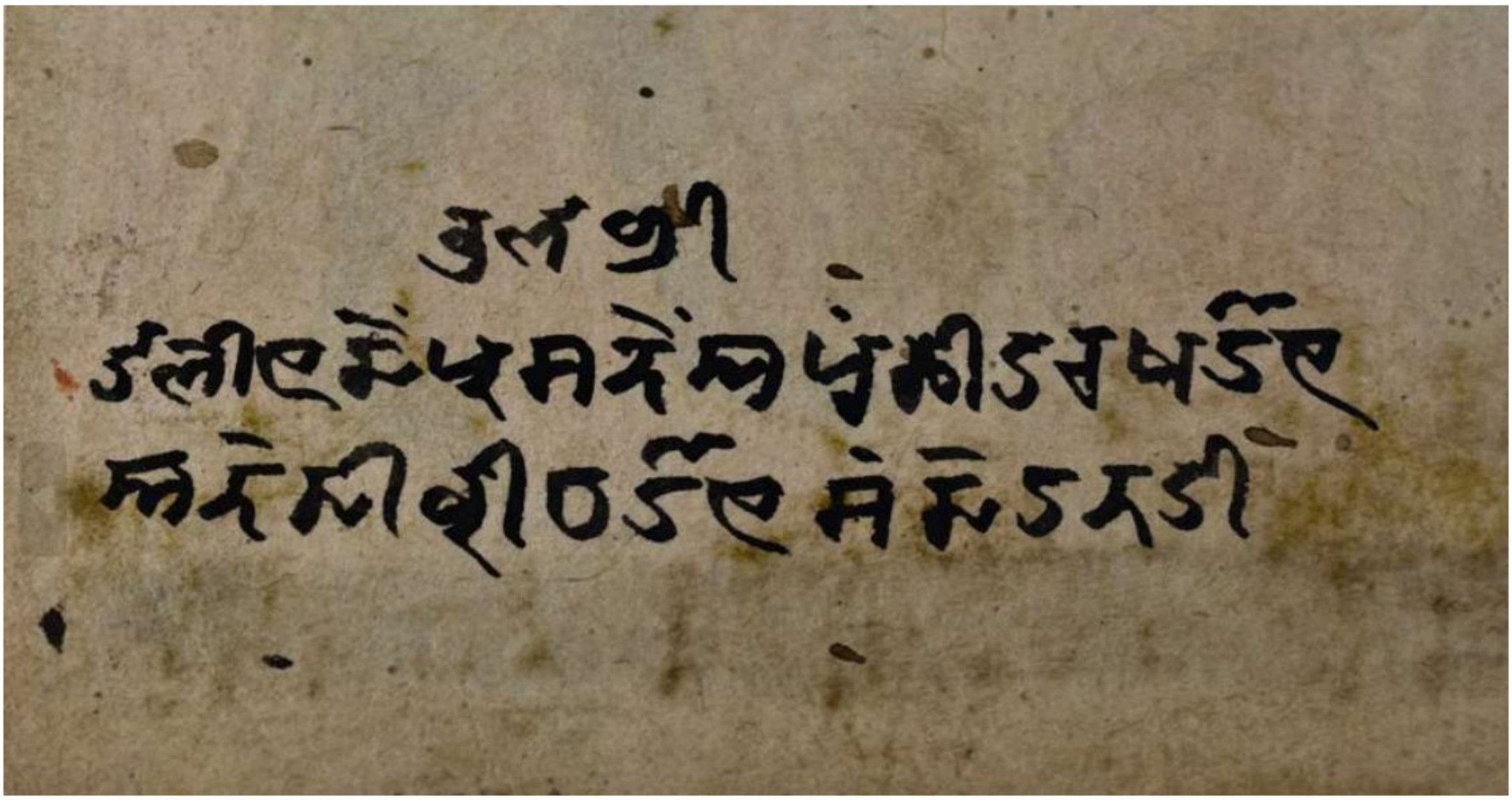

Fig no. 803: Inscription in Takri script on the backside

Accession no.	-	62.90
School	-	Mankot
Period	-	1775 Ad
Description	-	This two line inscription in Takri script at the back of the painting.

Scanned with CamScanner



Fig no. 804: A nobleman smoking huqqa

Accession no.	-	60.128
School	-	Mankot
Period	-	1750 Ad
Description	-	This painting shows the portrait of a nobleman enjoying huqqa. He is seated on a terrace and his sword is kept on his left side.

Scanned with CamScanner



Fig no. 805: A nobleman holding a sword

Accession no.	-	62.72
School	-	Mankot
Period	-	1710 Ad
Description	-	This painting shows the portrait of a nobleman seated on a carpet with floral designs. He is looking towards right and holding a long sword.

Scanned with CamScanner



Fig no. 806: A scholor seated on a carpet

Accession no.	-	76.161
School	-	Mankot
Period	-	18th Century Ad
Description	-	This painting shows the portrait of a scholor seated on a carpet, looking towards left. He is holding a flower in his right hand and a manuscript is kept on his thigs.

Scanned with CamScanner



Fig no. 807: Two crows sitting on a dry tree

Accession no.	-	62.92
School	-	Mankot
Period	-	1775 AD
Description	-	This painting on the page of the book omen shows two crows on a dry tree.

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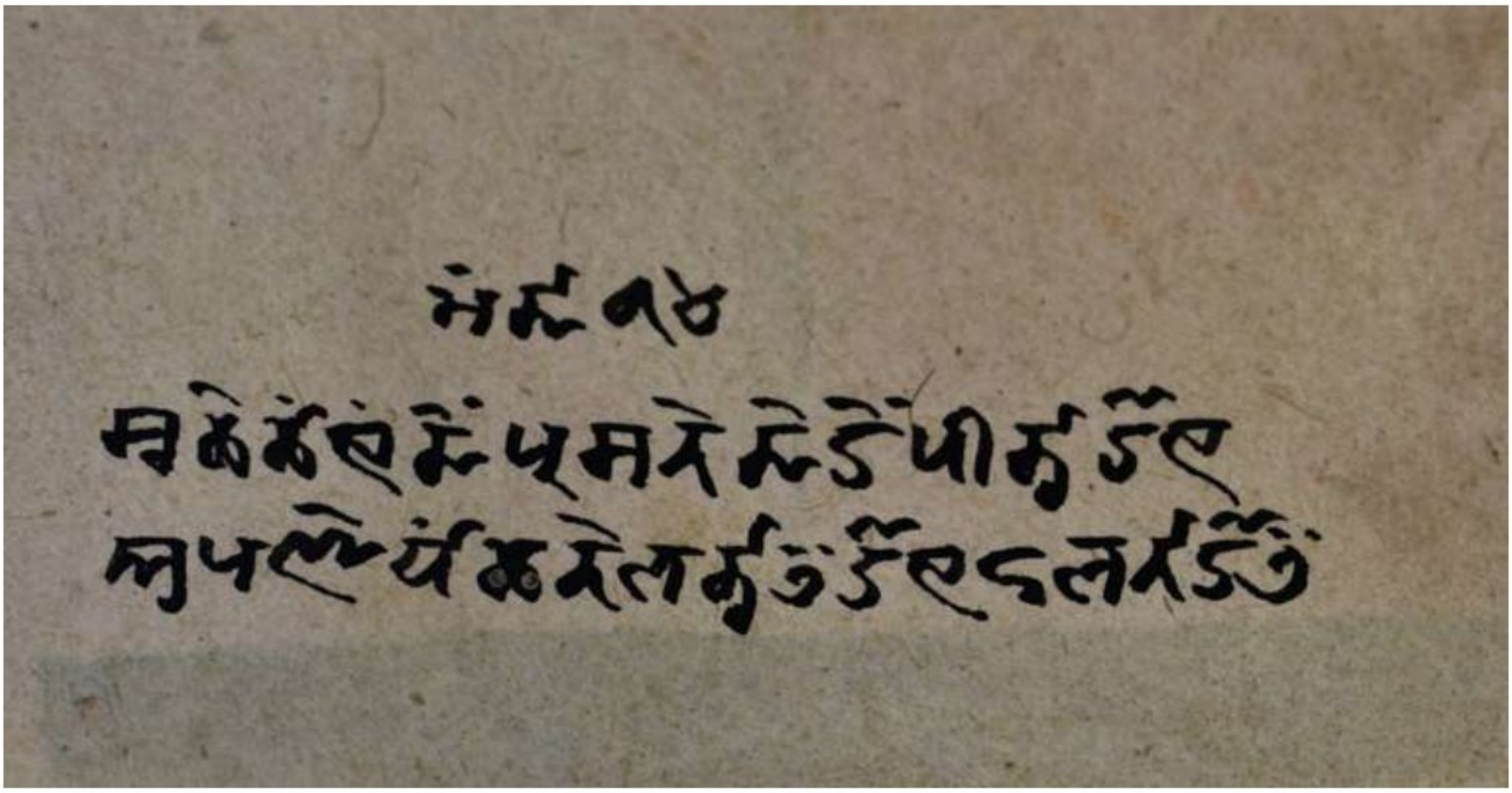

Fig no. 808: Inscription in Takri script on the backside

Accession no.	-	62.92
School	-	Mankot
Period	-	1775 AD
Description	-	This two line inscription in Takri script at the back of the painting.

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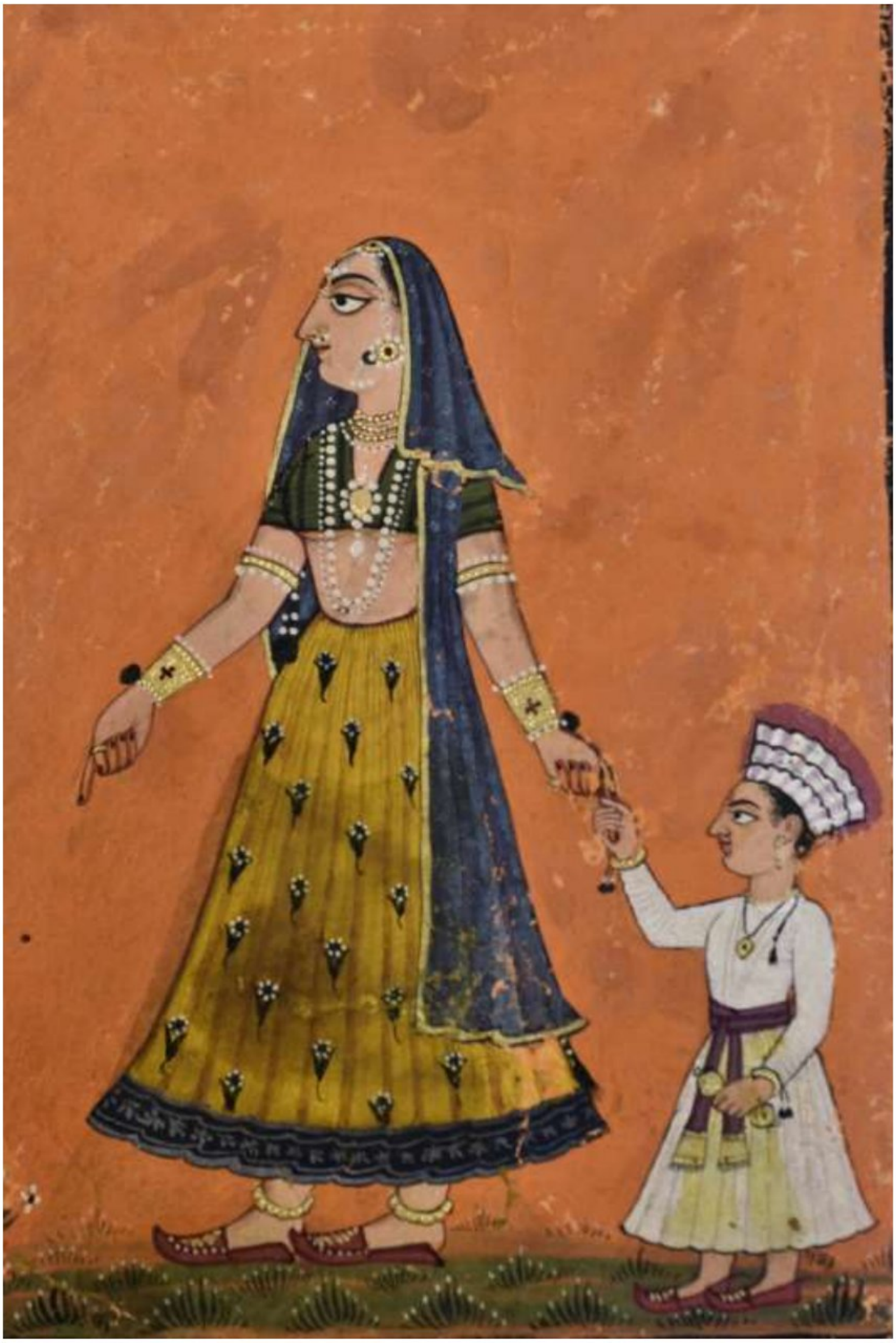

Fig no. 809: A woman with her child

Accession no.	-	62.98
School	-	Mankot
Period	-	1825 AD
Description	-	This painting shows a woman with her child holding a rattle. She is wearing *lehnga, choli,odhani* and shoes.

Scanned with CamScanner

2.21. Catalogue of paintings of Marwar School:

Following is the catalogue of 39 paintings of Marwar School.

2.21.1. Portrait of Kings/princes/princesses and noblemen



Fig no. 810: Jahangir holding a hawk (fig no. 86)

Accession no.	-	60.297
School	-	Marwar
Period	-	19th Century AD
Description	-	This portrait shows Jahangir looking towards right and holding a hawk in his right gloved hand. He is stroking him with his left hand.

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Fig no. 811: Mahraja Raj Singh of Marwar riding his elephant *Bedharak* (fig no. 87)

Accession no.	-	57.51
School	-	Marwar
Period	-	18th Century AD
Description	-	This painting shows Mahraja Raj singh riding his elephant *Bedharak* followed by a archer, he is attacking two lancers.

Scanned with CamScanner



Fig no. 812: King riding a horse

Accession no.	-	63.250
School	-	Marwar
Period	-	1825 AD
Description	-	This painting shows the procession of a king who is riding a horse to the left, he is accompanied by seven attendants holding fly whisk, morchhal ,plaque and spears.

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2.21.2. Religious figures:

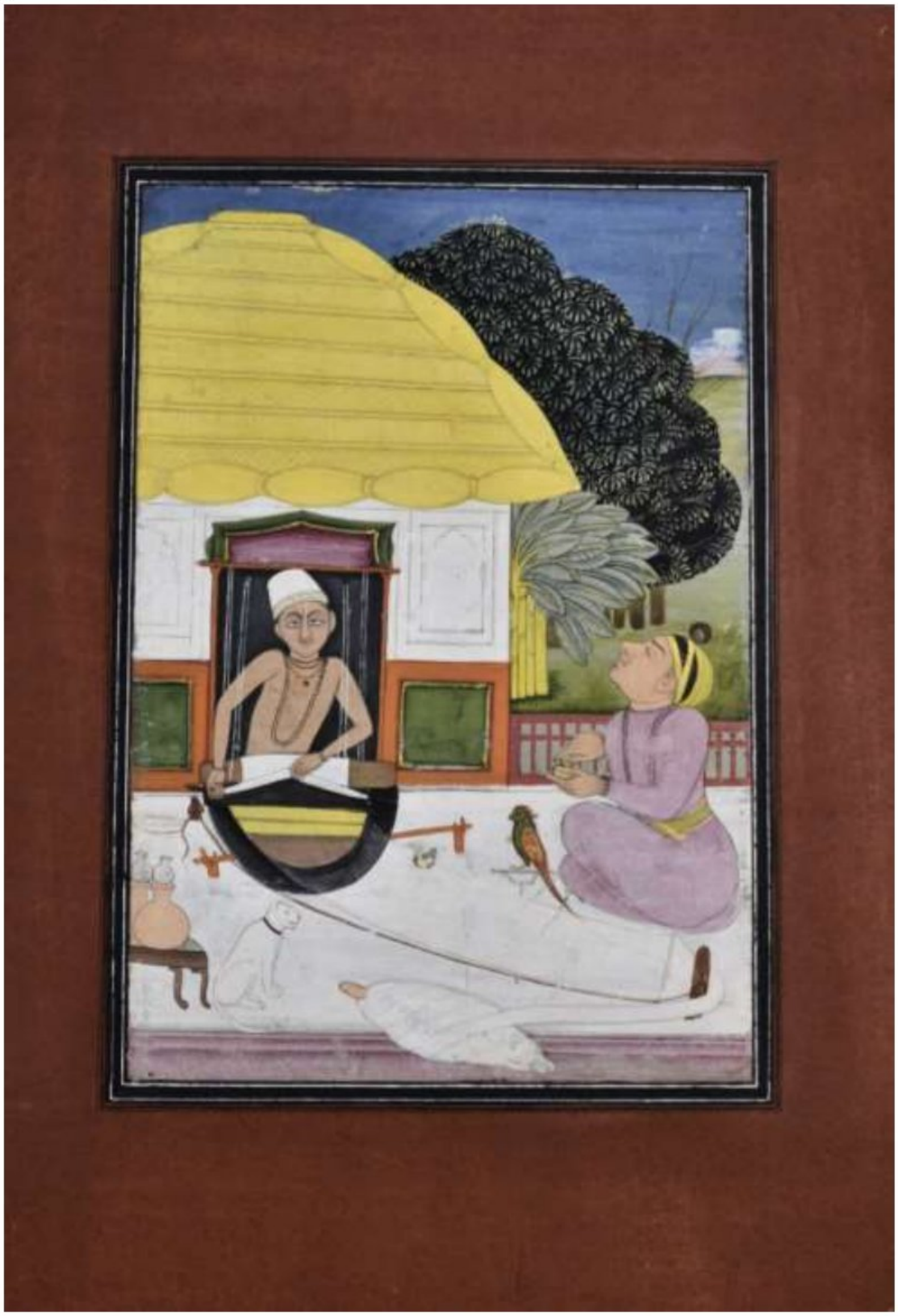

Fig no. 813: Kabir weaving cloth

Accession no.	-	45.43
School	-	Marwar
Period	-	1800 AD
Description	-	Thi painting shows Kabir weaving cloth in front of his hut. His son Kamal is sitting in front of him with his pet parrot seated on a perch. A pet white colour cat is sitting near the left corner.

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2.21.2. Miniature paintings in manuscripts:



Fig no. 814: heroine meeting with her lover

Accession no.	-	62.60
School	-	Marwar
Period	-	18th Century AD
Description	-	This painting shows heroine meeting with her lover, an attendant is standing behind her on the right side.

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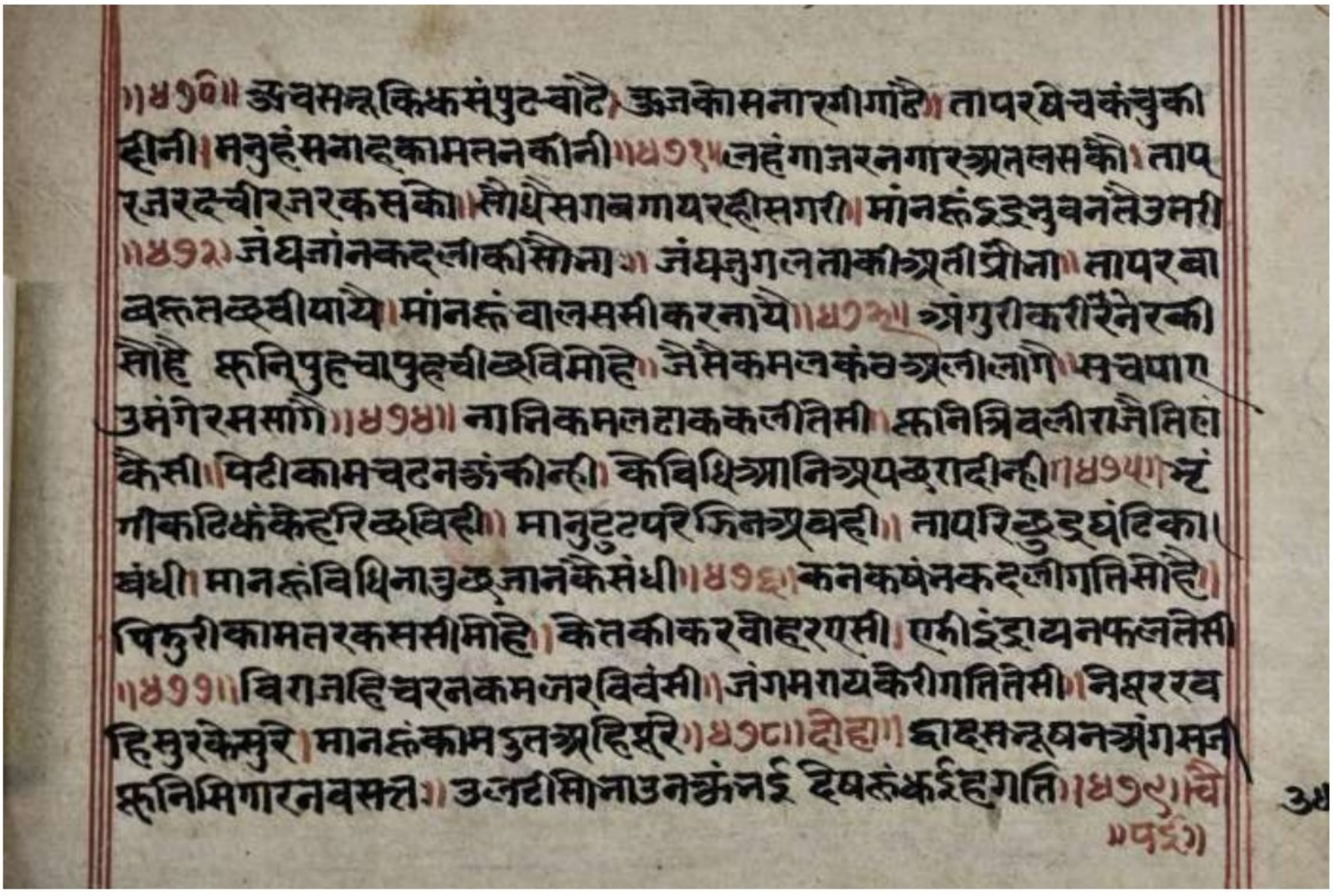

Fig no. 815: backside of the folio

Accession no. - 62.60

Description - Back of the folio of a manuscript.

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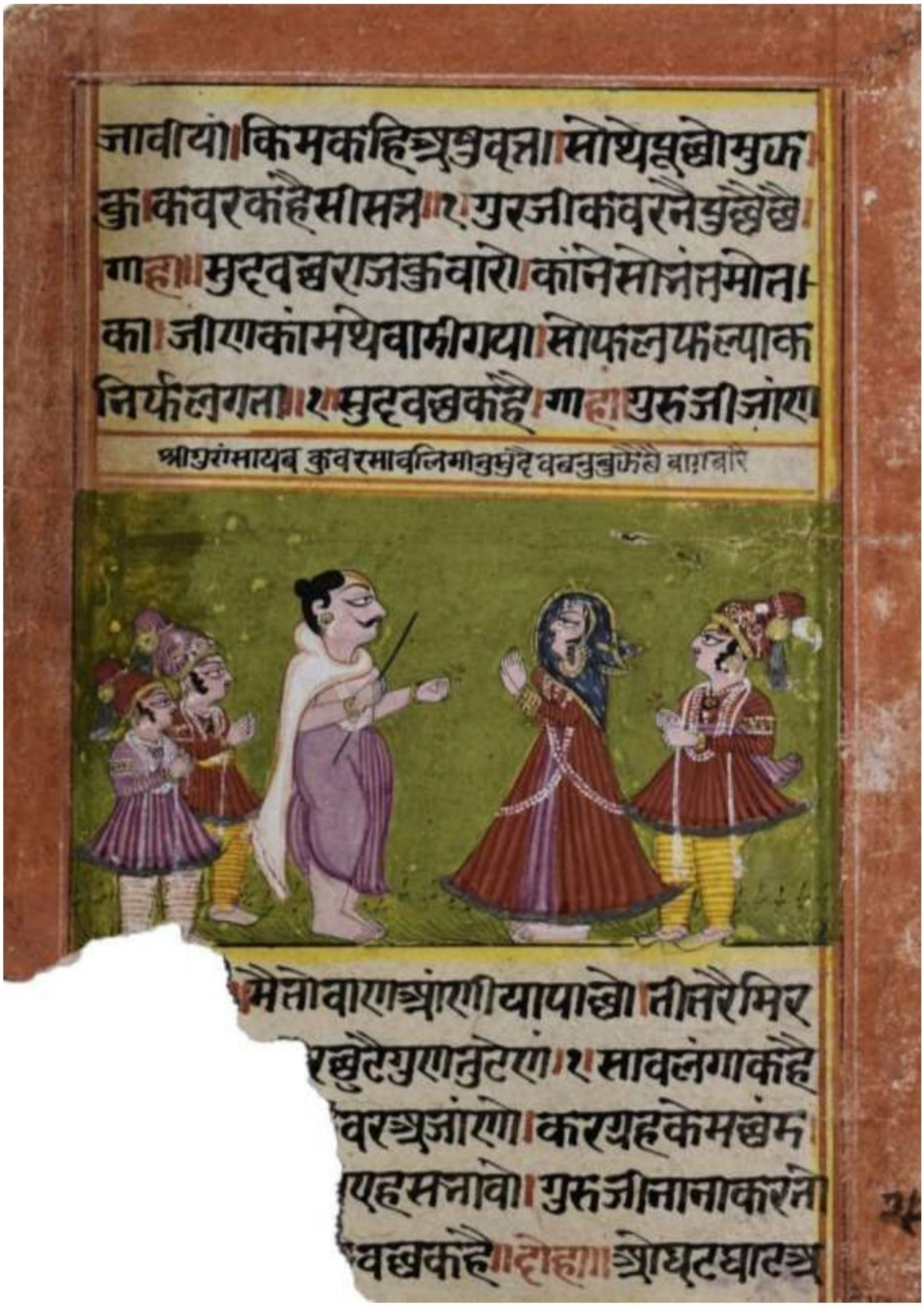

Fig no. 816: Prince and his wife meeting their guru

Accession no.	-	62.61
School	-	Marwar
Period	-	1750 AD
Description	-	This painting shows prince and his wife meeting their guru is attendant by two male attendants.

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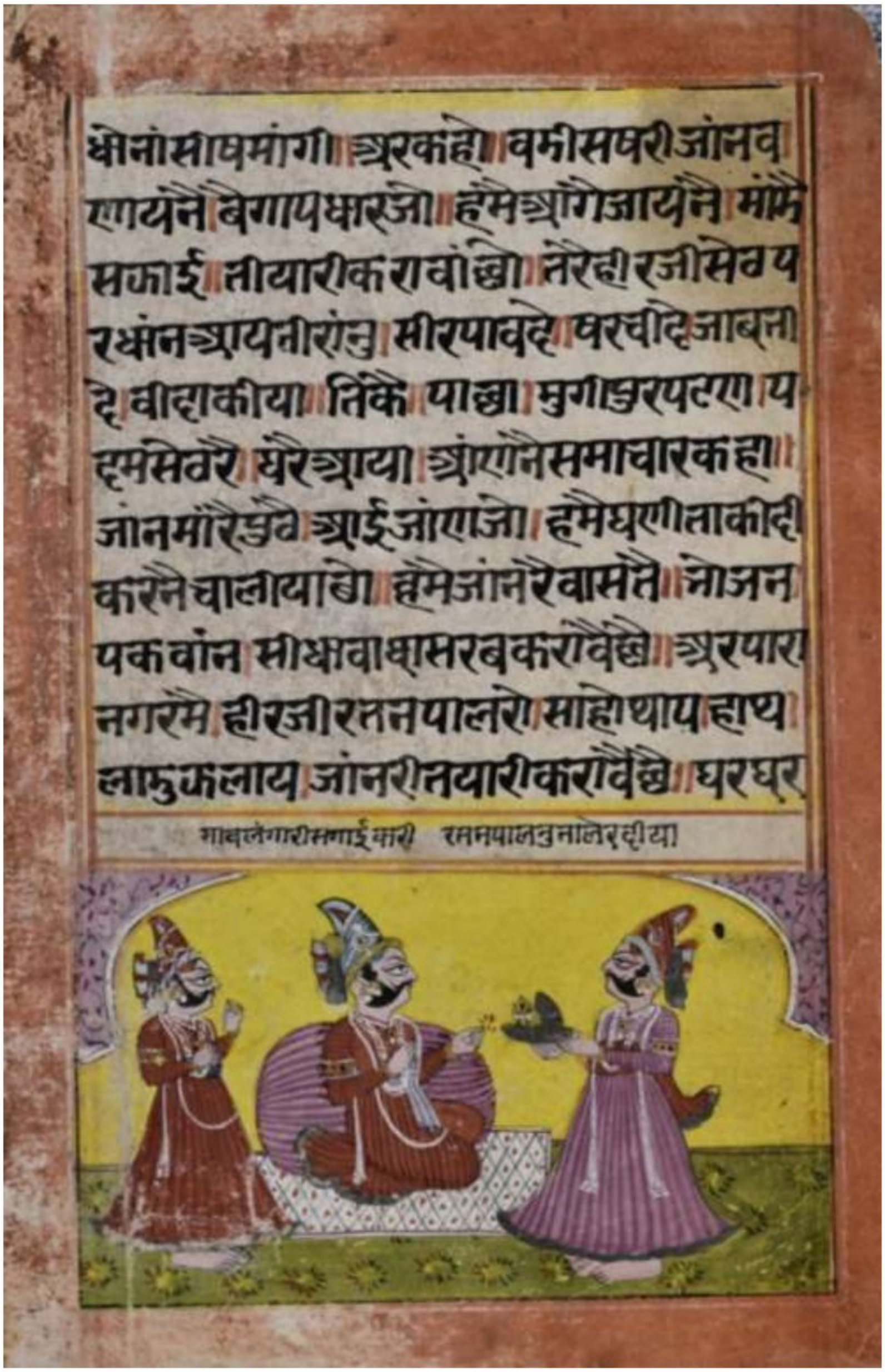

Fig no. 817: King accepting the proposal of marriage

Accession no.	-	62.62
School	-	Marwar
Period	-	1750 AD
Description	-	This painting shows the king accepting the proposal of marriage. An attendant stands behind the king reclining againt a cusion.

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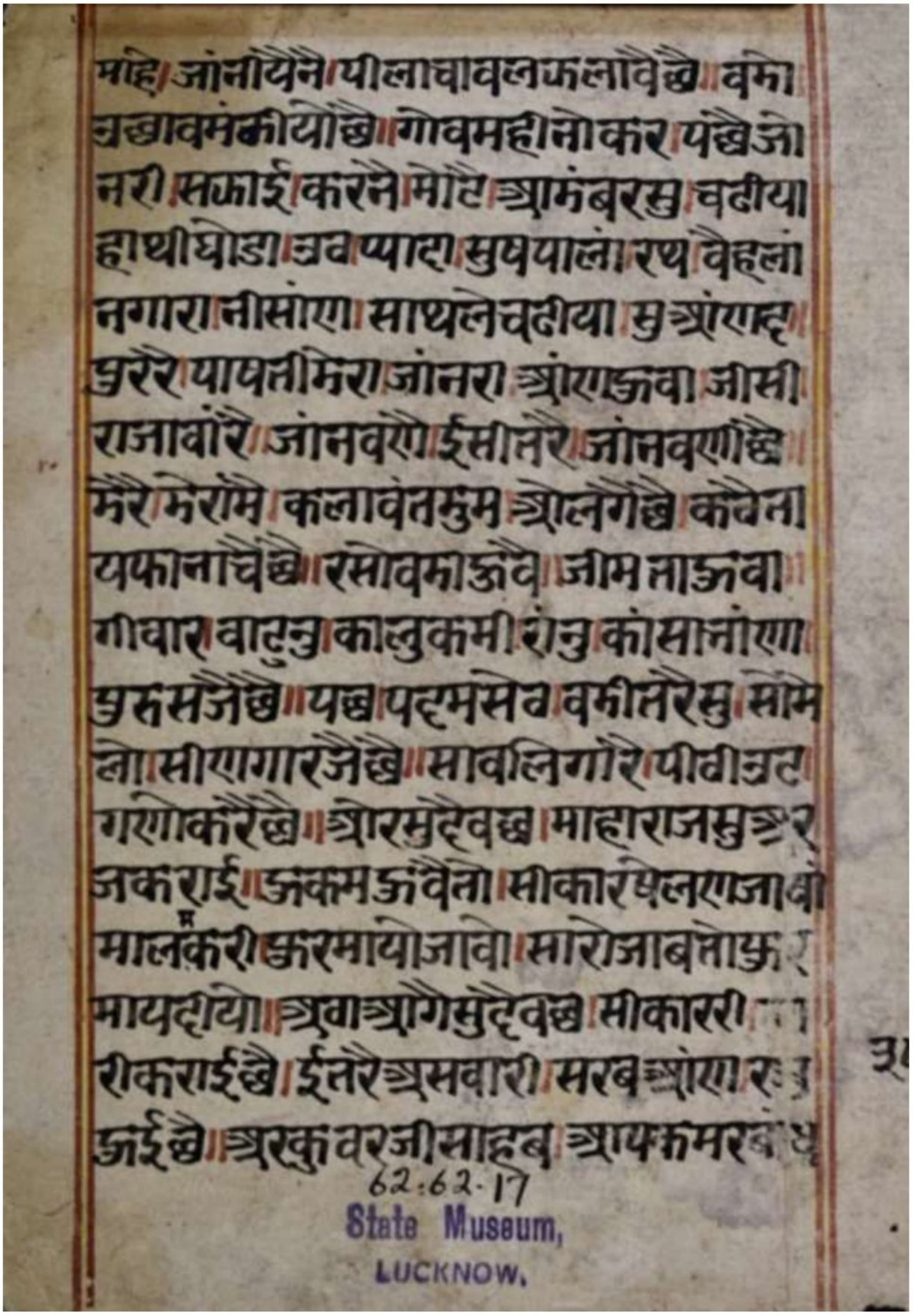

Fig no. 818: Backside of the above painting

Accession no. - 62.62

Description - Backside of the above painting.

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Fig no. 819: Mother and father discussing the marriage of their daughter

Accession no.	-	62.63
School	-	Marwar
Period	-	1750 AD
Description	-	This painting shows mother, father and son discussing about the marriage of their daughter.

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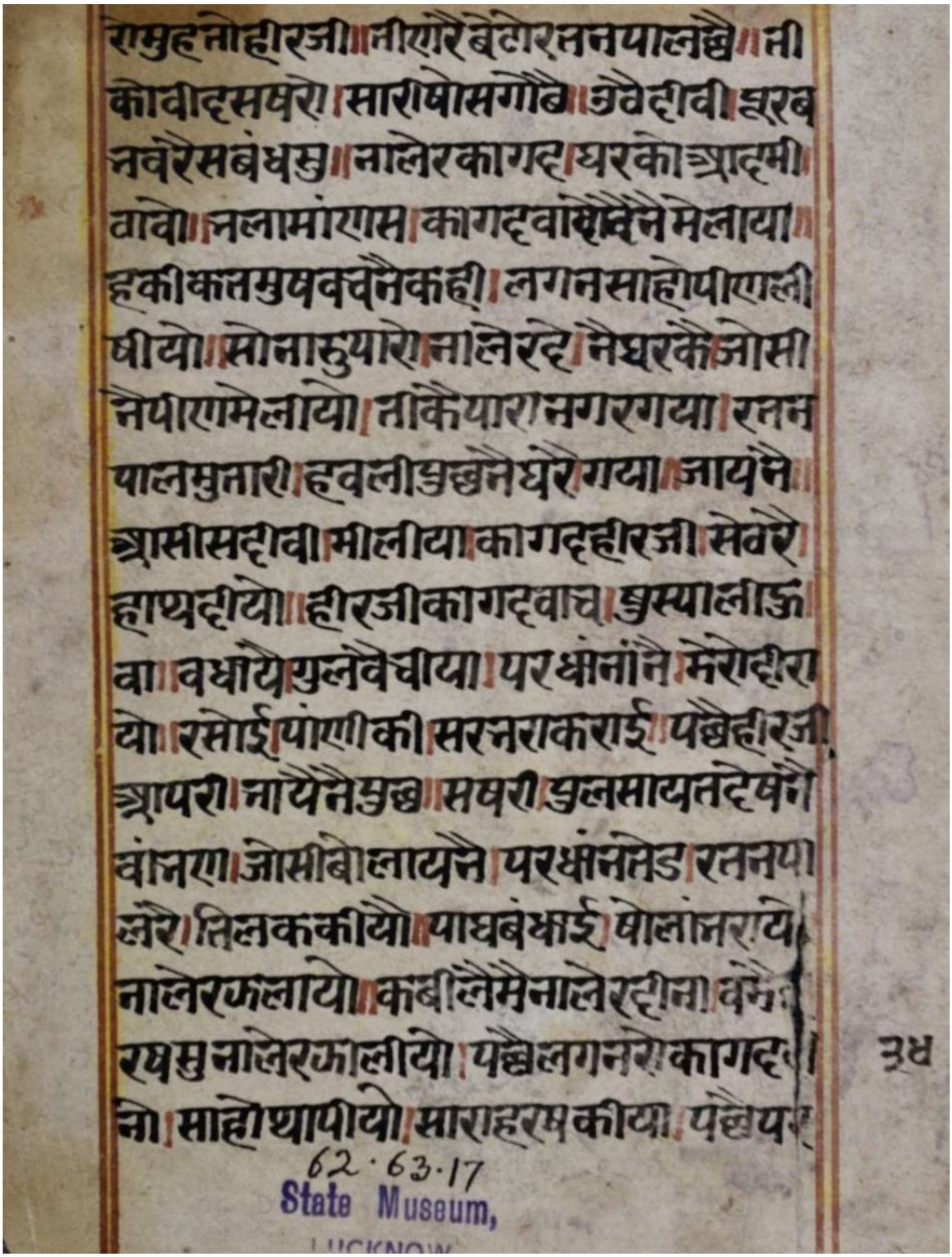

Fig no. 820: Next page of the manuscript

Accession no. - 62.63

Description - Next page of the manuscript describes the activities of the girls family.

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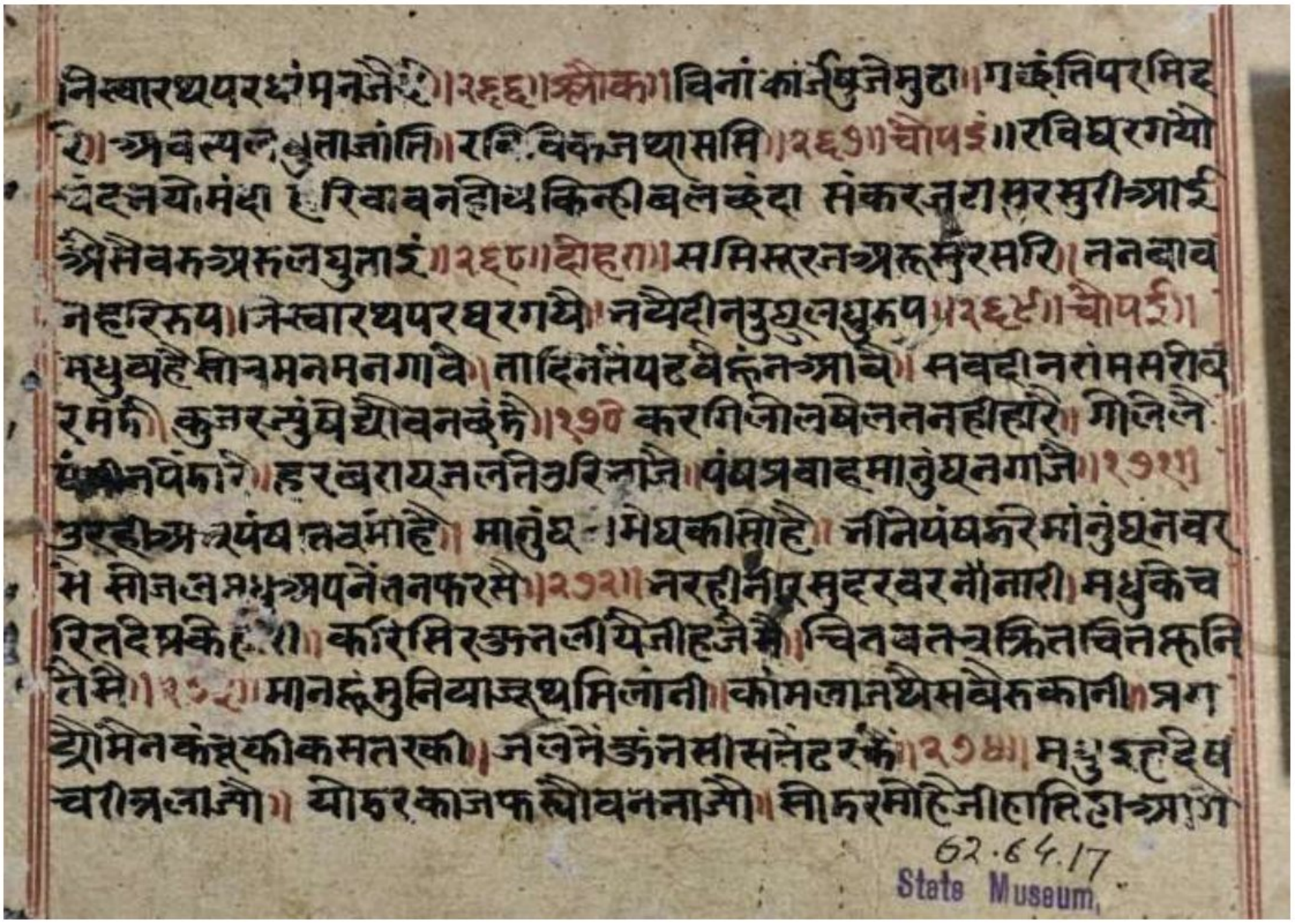
Fig no. 821: Two princesses

Accession no.	-	62.64
School	-	Marwar
Period	-	18th century AD
Description	-	This painting shows two Princess visiting a man made water body in the garden.

Scanned with CamScanner



62.64.17
State Museum,

Fig no. 822: Fourth page of the manuscript

Accession no. - 62.64

Description - Fourth page of the manuscript.

Scanned with CamScanner



Fig no. 823: Madhu and Malti meeting in a garden

Accession no.	-	76.67
School	-	Marwar
Period	-	19th Century AD
Description	-	This manuscript is a page of the epic of the love story of king Madhu and queen Malti. It sows Madhu and Malti meeting in a garden.

Scanned with CamScanner

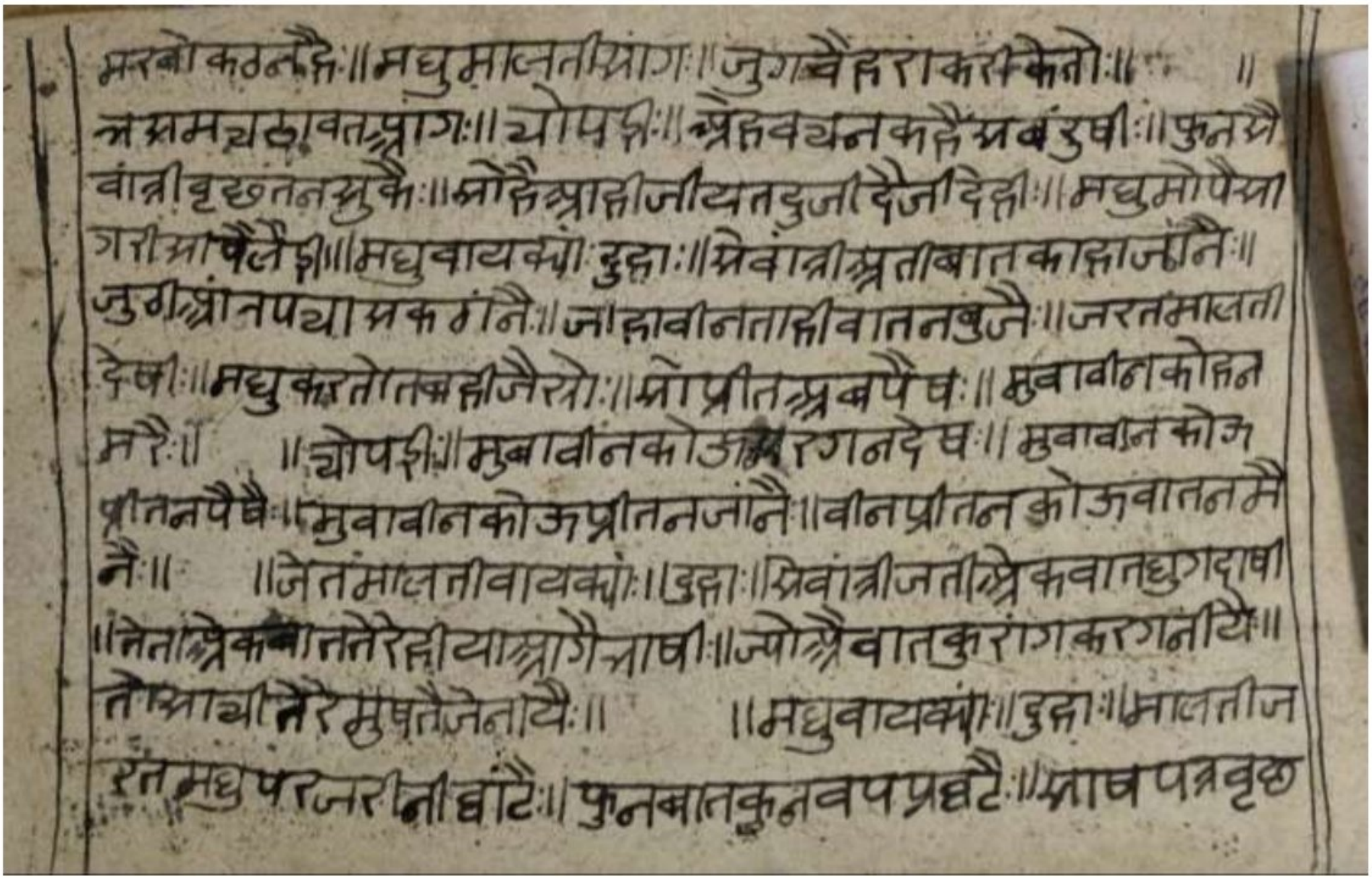


Fig no. 824: Page of the epic Madhu and Malti

Accession no. - 76.67

Description - Another page of the epic Madhu and Malti.

Scanned with CamScanner

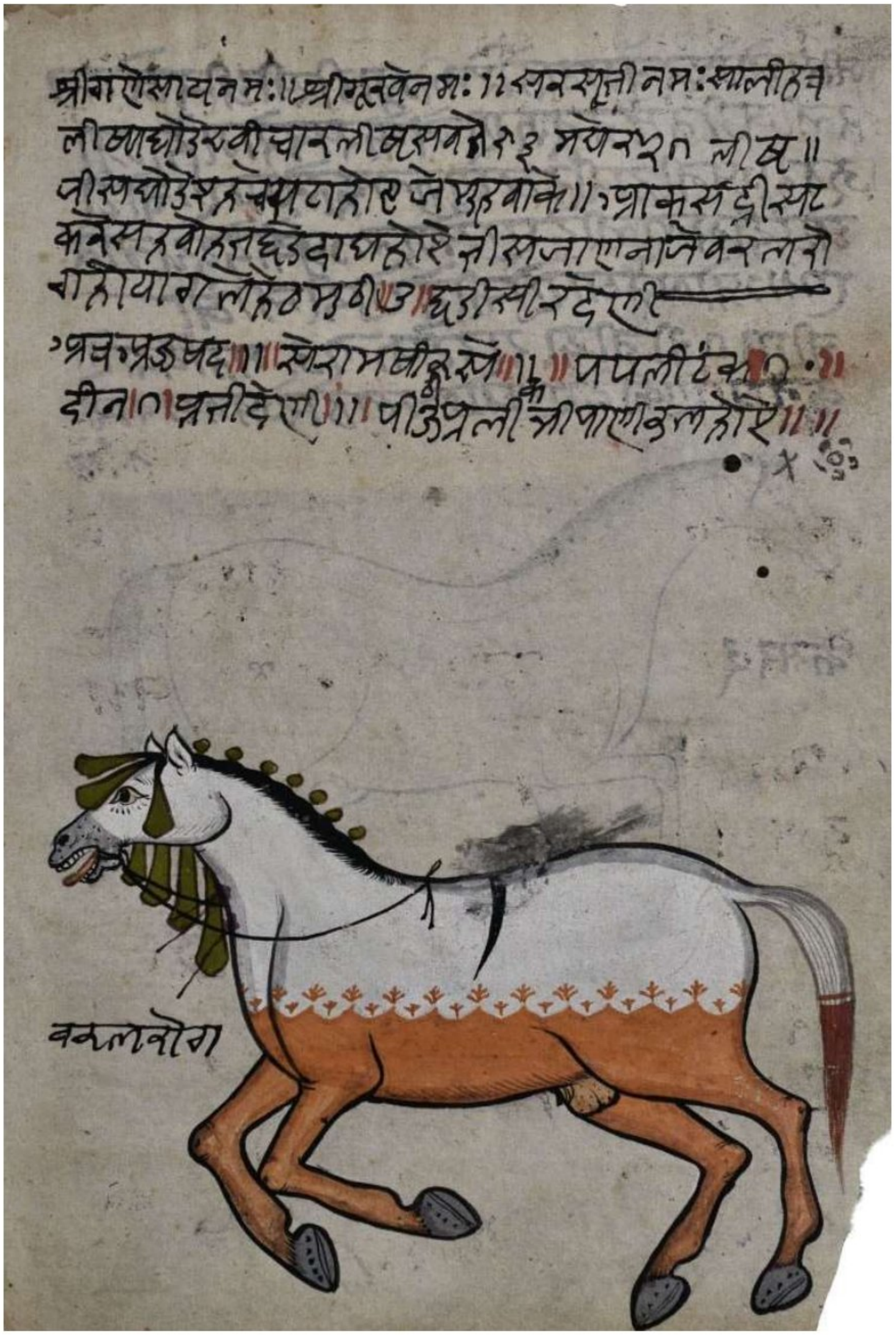


Fig no. 825: Horse Varalrog drawn on the page of a manuscript

Accession no.	-	62.68
School	-	Marwar
Period	-	1775 AD
Description	-	Portrait of a horse named *Varalrog* made on a page of a manuscript.

Scanned with CamScanner

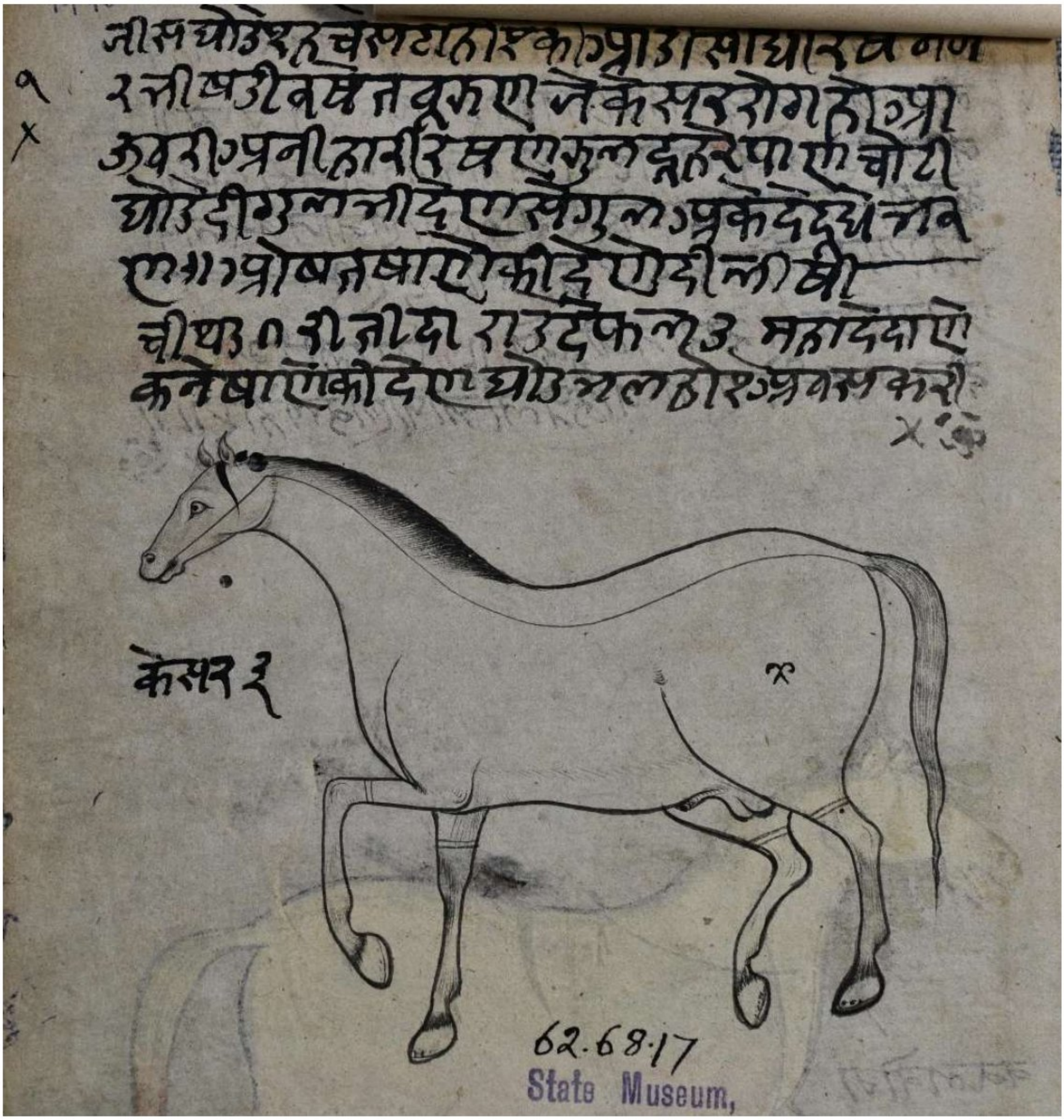


Fig no. 826: horse Kesar drawn on the page of the manuscript

Accession no.	-	62.68
School	-	Marwar
Period	-	1775 AD
Description	-	Portrait of a horse named Kesar 3 as part of a page of manuscript.

Scanned with CamScanner



Fig no. 827: king Shrenak taking bath

Accession no.	-	88.99/8
School	-	Marwar
Period	-	1750 AD
Description	-	This painting shows king Shrenak taking bath with the help of a male attendant and three female attedants. Sitting on the edge of a small pool.

Scanned with CamScanner

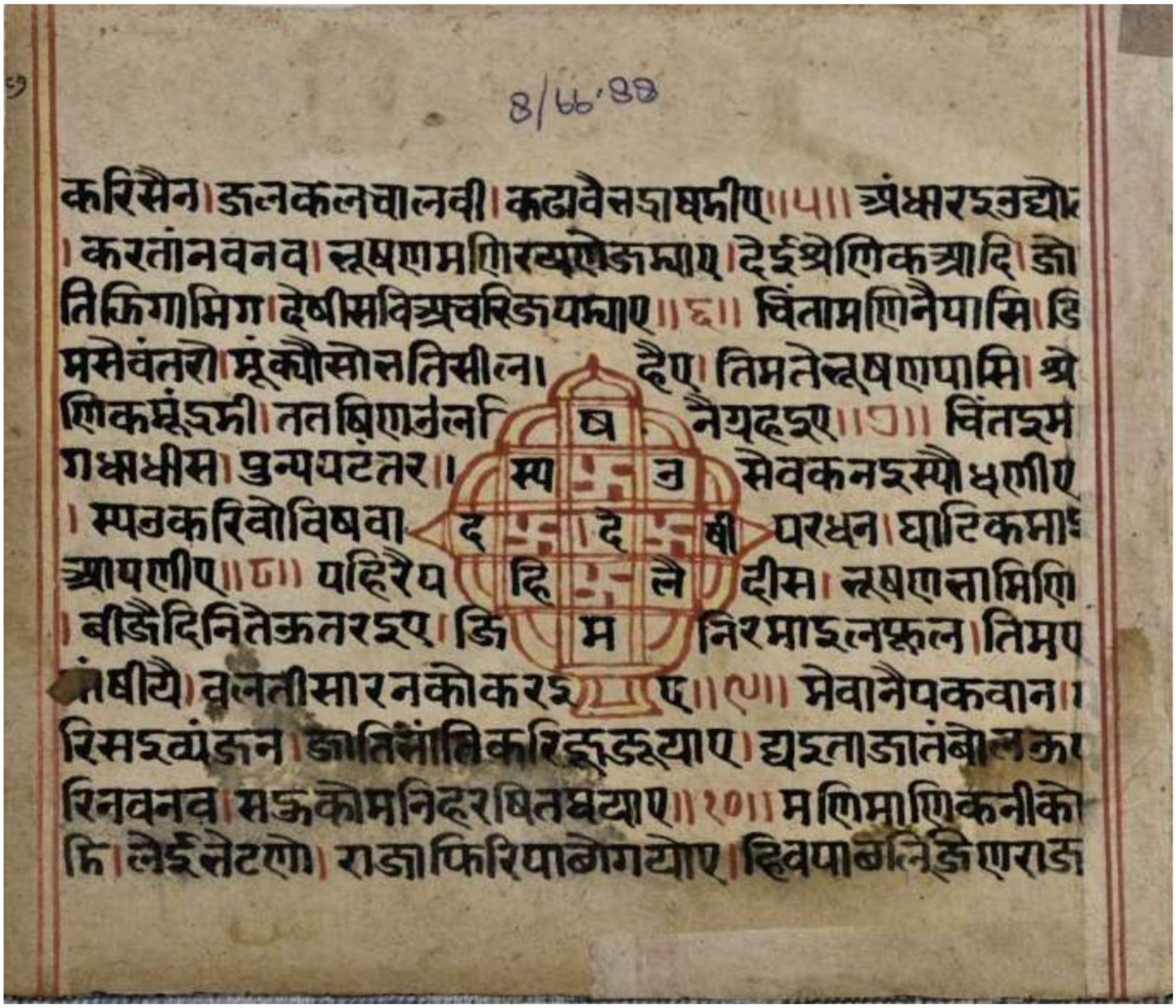


Fig no. 828: folio of a manuscript

Accession no. - 88.99/8

Description - Another folio of the manuscript

Scanned with CamScanner



Fig no. 829: king talking to general

Accession no.	-	62.65
School	-	Marwar
Period	-	1775 AD
Description	-	This painting shows king accompanied by two queens having conversation with an armed man.

Scanned with CamScanner

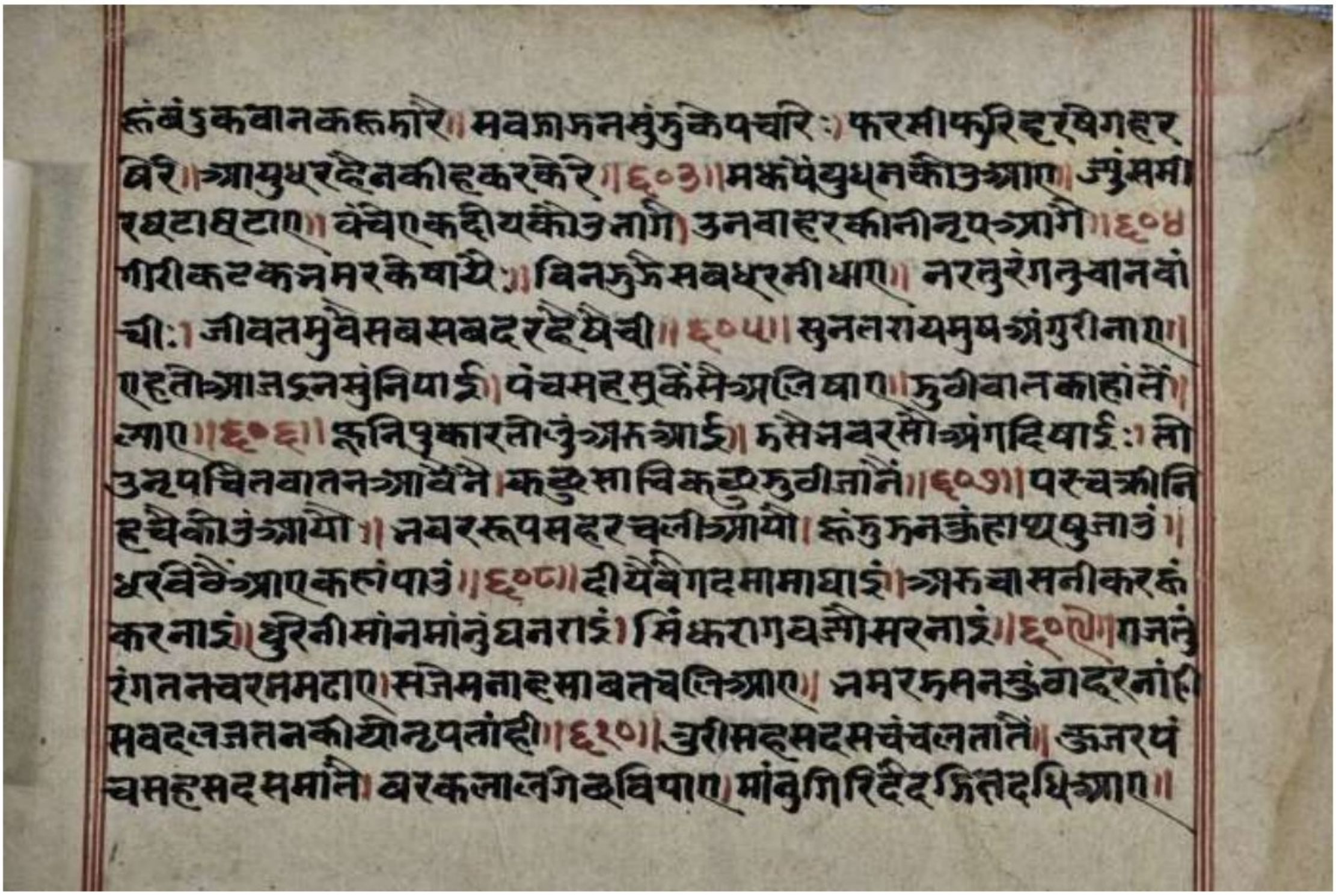


Fig no. 830: page of the manuscript

Accession no.	-	62.65
Description	-	Another page of the manuscript.

Scanned with CamScanner

2.21.3. *Ragas* and *Raginis*



Fig no. 831: Gauri Ragini w/o Raga Malkauns painting

Accession no.	-	62.13
School	-	Marwar
Period	-	1750 AD
Description	-	This Gauri Ragini w/o Raga Malkauns painting shows a woman standing in a forest holding a flower stick in melancholic and yearning mood.

Scanned with CamScanner



Fig no. 832: Raga Deepak miniature painting

Accession no.	-	63.238
School	-	Marwar
Period	-	1825 AD
Description	-	This Raga Deepak miniature painting shows a king seated hugging the queen seated on a throne. He is witnessing the music performed by instrumentalist and a lady holding mashals in her hands. This whole scene reflects warm, and passionate mood. A lady attendant is standing behind th e couple and fanning them.

Scanned with CamScanner



Fig no. 833: Ragini Saranga w/o Raga Megha (fig no. 206)

Accession no.	-	55.176
School	-	Marwar
Period	-	1775 AD
Description	-	This Ragini Saranga w/o Raga Megha miniature painting shows heroine dancing in front of her husband.

Scanned with CamScanner

Mythological scenes



Fig no. 834: Painting showing Ganesh flanked by Shiva and Krishna

Accession no.	-	62.37
School	-	Marwar
Period	-	19th Century AD
Description	-	The central panel shows Ganesh seated on a throne attended by two ladies fanning him. Saraswati mounted on swan holding veena is visible on the lower left corner of this panel. A man is feeding pearls to the swan. Two devotees are sitting with folded hands in front of the goddess. The left panel shows Shiva reading out from a book and he is surrounded by three munis and two female and eight male devotees. The right side panel shows Krishna holding Shankha, lotus, gada and chakra in his four hands as we move in clockwise direction. He is surrounded by five male and one female devotees.

Scanned with CamScanner



Fig no. 835: Dasavataras

Accession no.	-	62.37
School	-	Marwar
Period	-	19th Century AD
Description	-	This painting shows dasavataras. The first line shows Matsya, Kurma, Varah, Nṛsiṃha and Vaman avatara as we from left to right. The second line shows Parashuram, Ram, Krishna, Buddha and Kalki avatara as we move from left to right.

Scanned with CamScanner

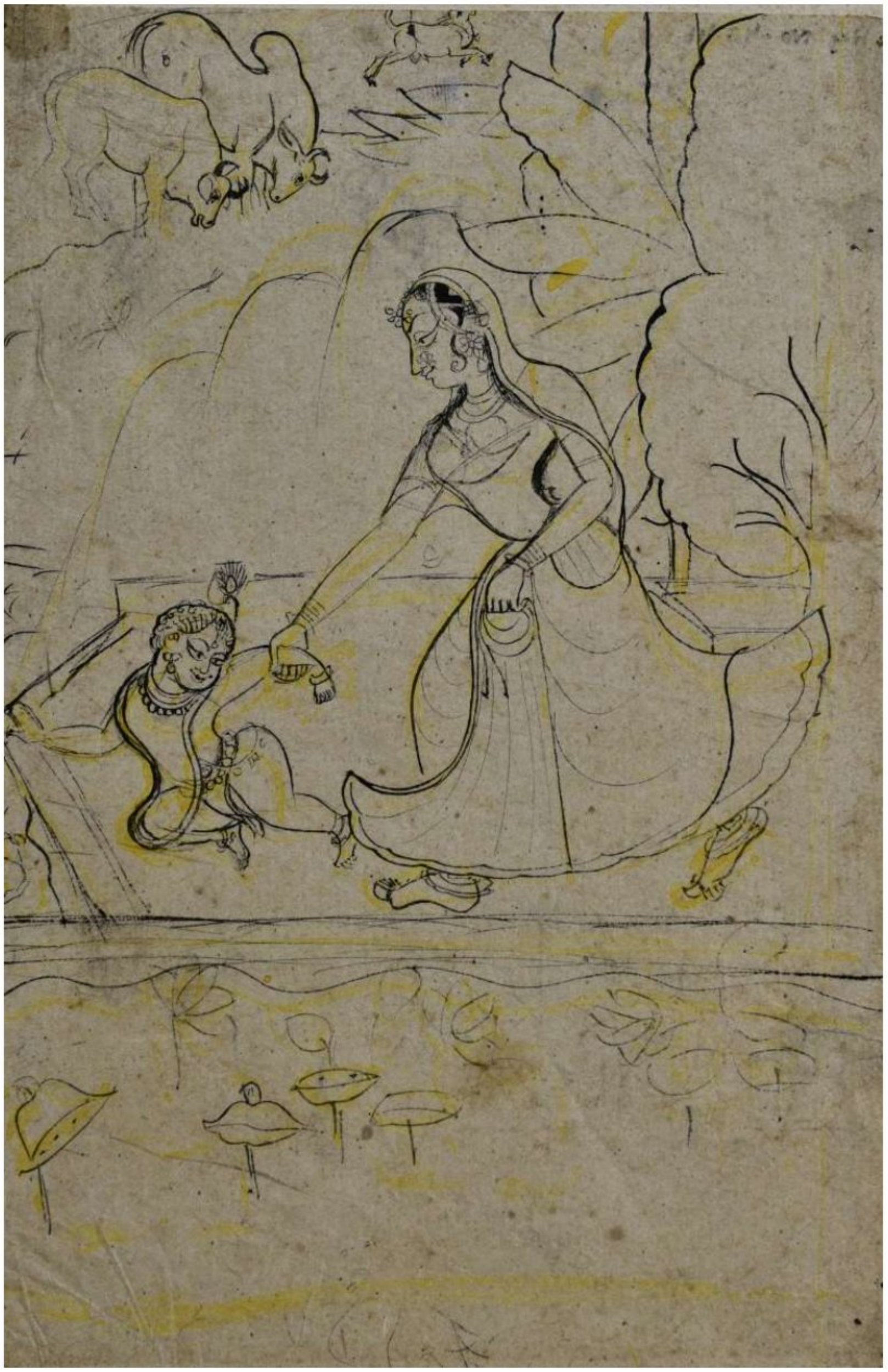


Fig no. 836: Krishna and Yasoda

Accession no.	-	43.41
School	-	Marwar
Period	-	1800 AD
Description	-	This sketch shows Krishna and Yasoda,Yasoda taking away Krishna playing near a pond. A bull, cow and a calf can be seen in upper left corner.

Scanned with CamScanner



Fig no. 837: Vaman receiving *daan* from Raja Bali.

Accession no.	-	56.16
School	-	Marwar
Period	-	1650 AD
Description	-	This blue coloured Vaman, receiving *daan* standing in front of Raja Bali and his queen, seated on hexagonal throne. A female attendant is fanning them standing behind them. Shukracharya the guru of demons is standing behind Vaman.

Scanned with CamScanner



Fig no. 838: Krishna playing flute

Accession no.	-	57.216
School	-	Marwar
Period	-	Late 18th Century AD
Description	-	This painting shows Krishna playing flute and dancing undera tree on a lotus flower. Two gopies are singing and dancing standing on the right side.

Scanned with CamScanner

2.21.4. Flora and fauna:



Fig no. 839: Noerhtern Goshawk (fig no. 309)

Accession no.	-	57.153
School	-	Marwar
Period	-	1800 AD
Description	-	This painting shows a Northern Goshawk sitting on perch.

Scanned with CamScanner

2.21.5. Daily life scenes:



Fig no. 840: Raja hunting tiger sitting on a tree accompanied by his queens

Accession no.	-	62.57
School	-	Marwar
Period	-	1775 AD
Description	-	This painting shows Raja sitting with his two queens on tree in a forest fighting a force of elephant riders. A tiger is visible on the lower side.

Scanned with CamScanner



Fig no. 841: An army on the march with cavelary

Accession no.	-	62.57
School	-	Marwar
Period	-	1775 AD
Description	-	This painting shows an army on the march with cavelary, elephants and camels.

Scanned with CamScanner



Fig no. 842: Thirteen Opium addicts

Accession no.	-	57.80
School	-	Marwar
Period	-	1763 AD
Description	-	This painting shows thirteen Opium addicts doing different activities. All of them appear to be soldiers. A horse, a goat and a small dog are shown in the painting.

Scanned with CamScanner



Fig no. 843: lady playing with pegions

Accession no.	-	57.139
School	-	Marwar
Period	-	1725 AD
Description	-	This painting shows a lady playing with five pegions

Scanned with CamScanner



Fig no. 844: Scene from folk ballad Dhola and Maru

Accession no.	-	63.233
School	-	Marwar
Period	-	19th Century AD
Description	-	This painting is part of the romance of Dhola and Maru.

Scanned with CamScanner



Fig no. 845: Two five hooded naga and nagin in human forms

Accession no.	-	57.299
School	-	Marwar
Period	-	1775 AD
Description	-	This painting shows two five hooded male and female naga deities, standing and facing each other.

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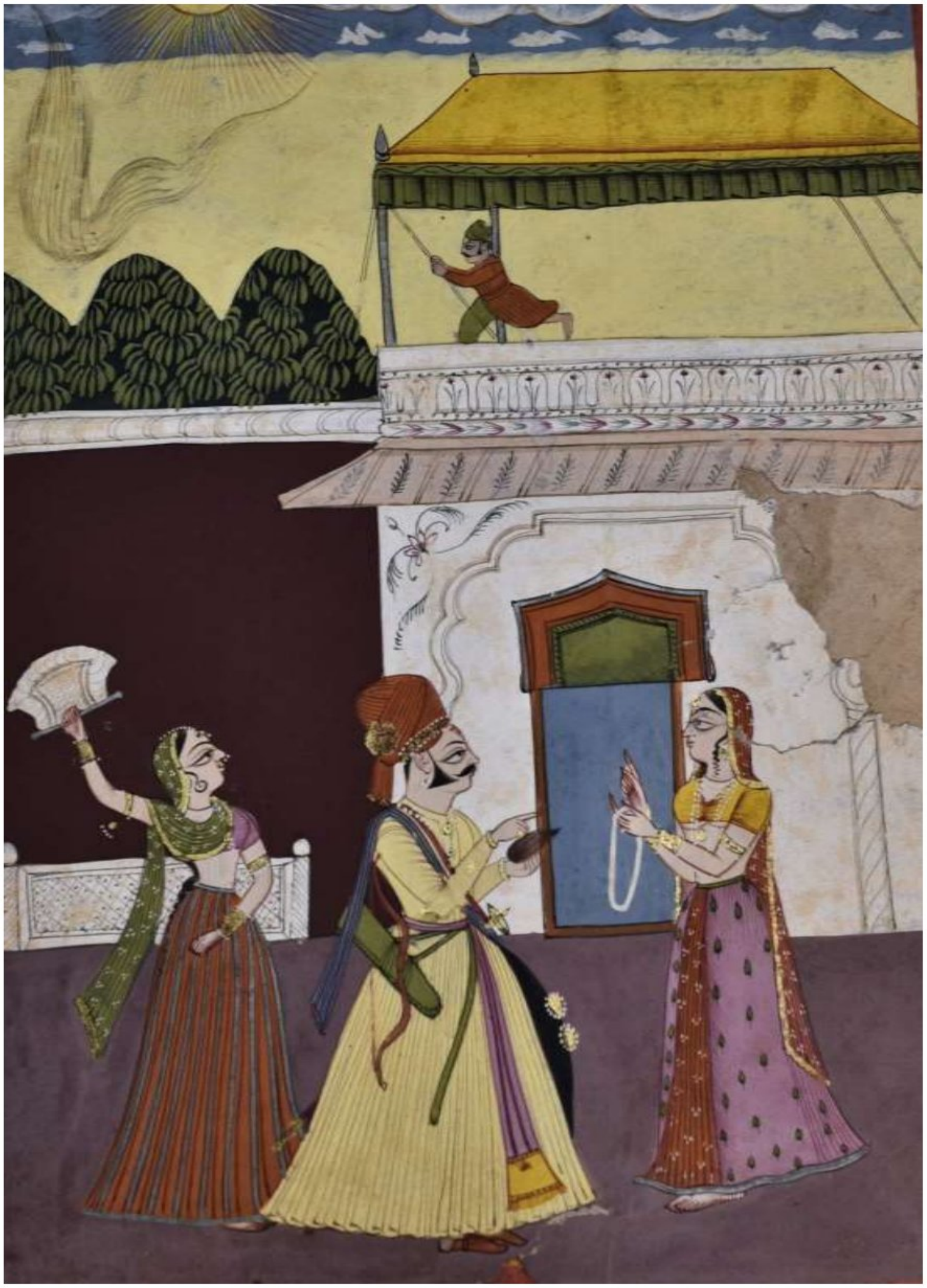

Fig no. 846: Queen seeing off the king going on a war.

Accession no.	-	76.159
School	-	Marawar (copy)
Description	-	This scene shows king ready with his weapons going on a war. His queen is standing on the right side and garlanding him. An attendant is putting up a canopy on the roof of the palace.

Scanned with CamScanner



Fig no. 847: Two Rajput Cheifs talking to each other.

Accession no.	-	60.296
School	-	Marwar
Period	-	Early 19th Century AD
Description	-	This painting shows two Rajput Cheifs talking to each other, they are fully armed.

Scanned with CamScanner



Fig no. 848: Lady smoking huqqa

Accession no.	-	78.18
School	-	Marwar
Period	-	1800 AD
Description	-	This painting shows a lady seated on a carpet under a tree and smoking huqqa. A cushion is placed behind her.

Scanned with CamScanner

2.22. Catalogue of paintings of Mewar School:

Following is the catalogue of 89 paintings of Mewar School.

2.22.1. Portrait of Kings/princes/princesses and noblemen:



Fig no. 849: King and his son riding horse wearing elephants masks.

Accession no.	-	59.90
School	-	Mewar
Period	-	1850 AD
Description	-	Rana riding a horse and moving towards left. He is looking back towards his son, who is riding behind him. Both the horses wear a mask of elephant tusk and trunk.

Scanned with CamScanner



Fig no. 850: Raja Ari Singh II hunting a boar.

Accession no.	-	56.39
School	-	Mewar
Period	-	1760 AD
Description	-	This painting shows a boar hunt by king of Mewar Raja Ari Singh II (27 July 1724 – 9 March 1773).

Scanned with CamScanner



Fig no. 851: Maharana Sangram Singh riding the elephant Sardhar

Accession no.	-	57.53
School	-	Mewar
Period	-	1800 AD
Description	-	This painting shows Maharana Sangram Singh ji riding an Elephant Sardhar moving towards right. A lancer is standing on the right.

Scanned with CamScanner



Fig no. 852: Shamsher Bahadur and his horse

Accession no.	-	56.42
School	-	Mewar
Period	-	1750 AD
Description	-	Portrait of horse of Shamsher Bahadur with an attendant.

Scanned with CamScanner



Fig no. 853: Maharana Ari Singh riding a horse and throwing a spear

Accession no.	-	57.142
School	-	Udaipur
Period	-	1818 AD
Description	-	Maharana Ari Singh (7 July 1724 – 9 March 1773) the ruler of Mewar, who ruled between 1754–1761.

Scanned with CamScanner



Fig no. 854: Maharana Amar Singh I the Sisodia-Rajput ruler of the Mewar Kingdom

Accession no.	-	57.151
School	-	Mewar
Period	-	1775 AD
Description	-	This painting shows Maharana Amar Singh I the Sisodia-Rajput ruler of the Mewar Kingdom (16 March 1559 – 26 January 1620). He was the eldest son and successor of Maharana Pratap I. He was the 14th Rana of Mewar, ruling from 19 January 1597 until his death on 26 January 1620.

Scanned with CamScanner



Fig no. 855: Raja Bhim Singh smoking huqqa accompanied by his consort

Accession no.	-	60.295
School	-	Mewar
Period	-	1825 AD
Description	-	This sketch shows Raja Bhim Singh with his consort smoking huqqa. He was the 26th Sisodia Rajput ruler (1778–1828) of the Kingdom of Mewar who became the first Maharana of Udaipur State.

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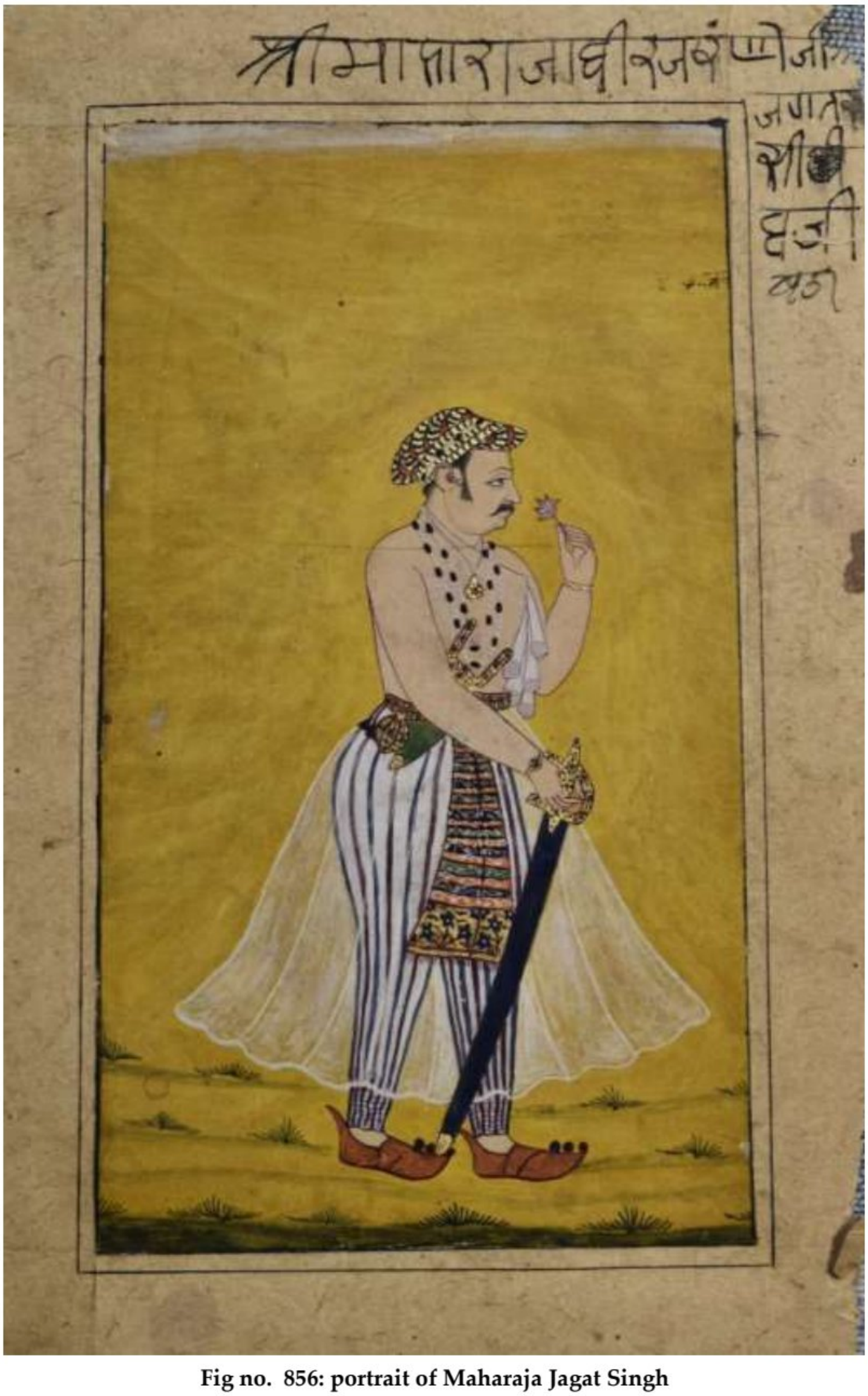

Fig no. 856: portrait of Maharaja Jagat Singh

Accession no.	-	56.40
School	-	Mewar
Period	-	1660 AD
Description	-	This painting shows full size portrait of Maharaja Jagat Singh wearing mughal dress. He is holding a flower in his left hand and a long sword in his right hand.

Scanned with CamScanner



Fig no. 857: Rana Jagat Singh II enjoying music

Accession no.	-	57.52
School	-	Mewar
Period	-	Late 18th Century AD
Description	-	This painting shows Rana Jagat Singh II (17 September 1709 – 5 June 1751), was the Sisodia Rajput ruler of Mewar Kingdom who reined from 1734 to 1751. This painting shows him seated on a throne reclining agaist a cushion listening to the music played by two female musicians.

Scanned with CamScanner



Fig no. 858: Kṣamā Pratāpa Siṃha jī riding his elephant *Pitambar*

Accession no.	-	57.82
School	-	Mewar
Period	-	1750 AD
Description	-	Portrait shows an Kṣamā Pratāpa Siṃha jī riding his elephant *Pitambar* with a rider running behind a horse rider who is looking back accompanied by two retainer who are running towards right.

Scanned with CamScanner



Fig no. 859: Sangram Singh II enjoying music

Accession no. - 59.182

School - Mewar

Period - 1725 AD

Description - A darbar scene showing Sangram Singh II (24 March 1690 – 11 January 1734) was the Sisodia Rajput ruler of Mewar. He ruled from 1710 to 1734. This painting shows him seated in his court on his throne surrounded by his courtiers. Two attendants are fanning him standing behind him. One young prince is also standing behind him. Six guards/attendants wearinng white jama are shown standing the throne and musicians. Four male and three female singers are shown performing on the lower side.

Scanned with CamScanner



Fig no. 860: portrait of a King

Accession no.	-	80.2
School	-	Mewar
Period	-	1800 AD
Description	-	This painting shows the portrait of a King facing right. He is holding bow in his left hand an arrow in his right hand. A dagger is inserted in his belt.

Scanned with CamScanner

2.22.2. Miniature paintings in manuscripts



Fig no. 861: A king with an attendant

Accession no.	-	57.173
School	-	Mewar
Period	-	1648 AD
Description	-	The upper right side panel shows a king with an attendant talking to munis. On the lower right side is shown an ascetic in Padmasan talking to two men. The same person with dark complection is shown moving in the forest in the lower left corner. The same person is shown burning in the forest fire in upper left corner.

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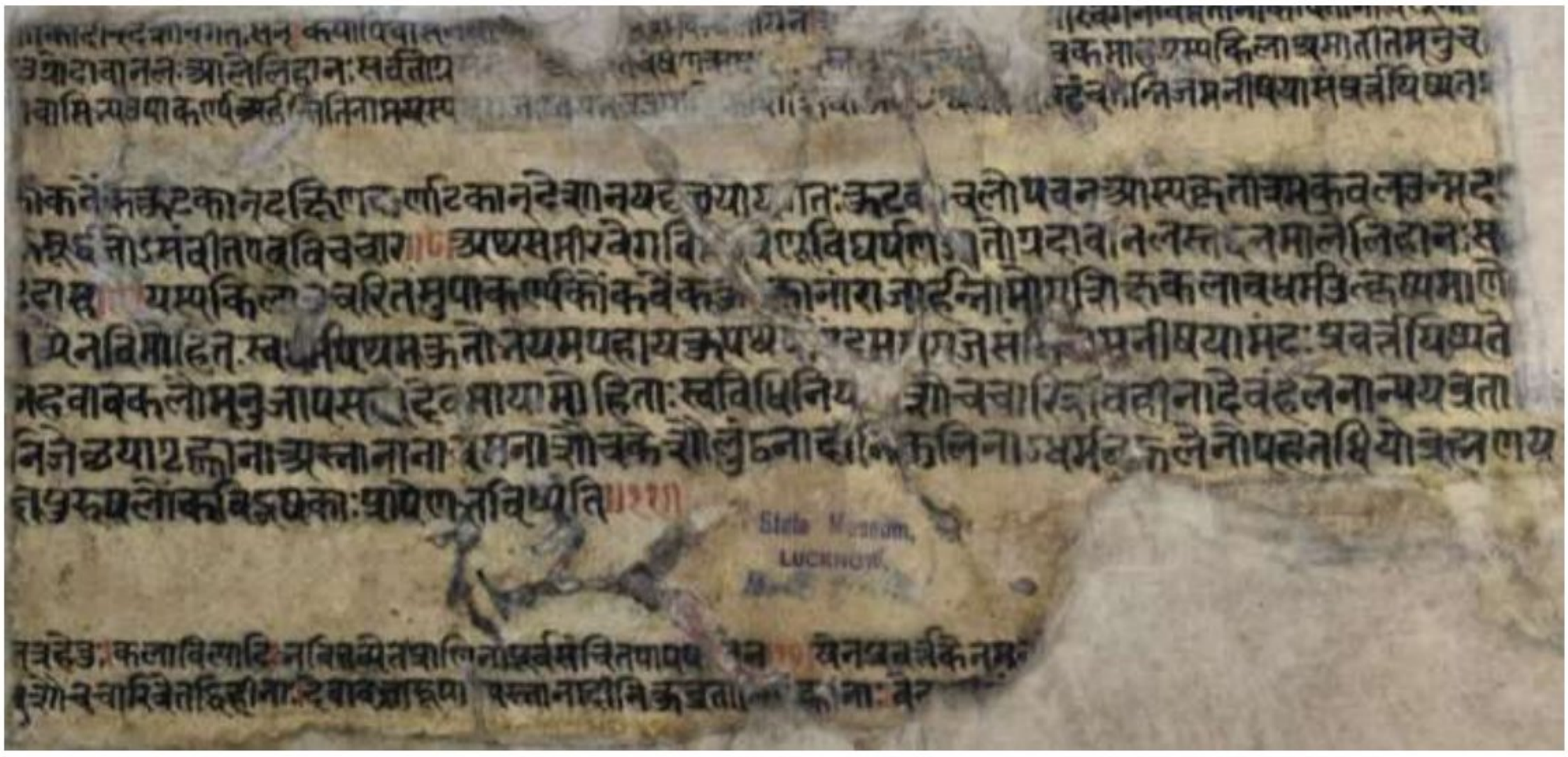

Fig no. 862: The manuscript on the backside of the painting

Accession no. - 57.173

Description - There is a manuscript on the backside of the painting described earlier.

Scanned with CamScanner



Fig no. 863: Teacher teaching his deciples

Accession no.	-	59.223
School	-	Mewar
Period	-	1725 AD
Description	-	This painting shows the teacher instructing his deciples on the upper left side. The tiger is shown talking to jackal and blackbuck on the upper right side, below this scene the jackal is playing drum and a fox is watching him. On the lower side jackal is shown hiding behind a mound, he sees a drum and approaches it. This act of moving towards the drum is shown by making four images of jackal. The text at the top mentions the names Damanak and Pingalak.

Scanned with CamScanner



Fig no. 864: Ram sitting in his *Darbar*.

Accession no. - 63.247

School - Mewar

Period - 1725 AD

Description - This miniature painting shows Ram seated on the throne having canopy. Two humans and three monkey faced persons are sitting in front. Five courtiers are standing on the extreme left side. Two Brahmins are sitting behind and two other Brahmins are performing Yajna in left of the throne. On the upper right side Ram is conculting a Rishi and two other persons. On the upper left side a person is shown talking to a child and on the extreme left side another person is taking to the child and Sita. This painting represent the Ashwamedha Yajna of Ram and talking of the horse by Luv and Kush and subsequent reunion of Ram, Sita, Luv and Kush but the sequence and characters are changed a little.

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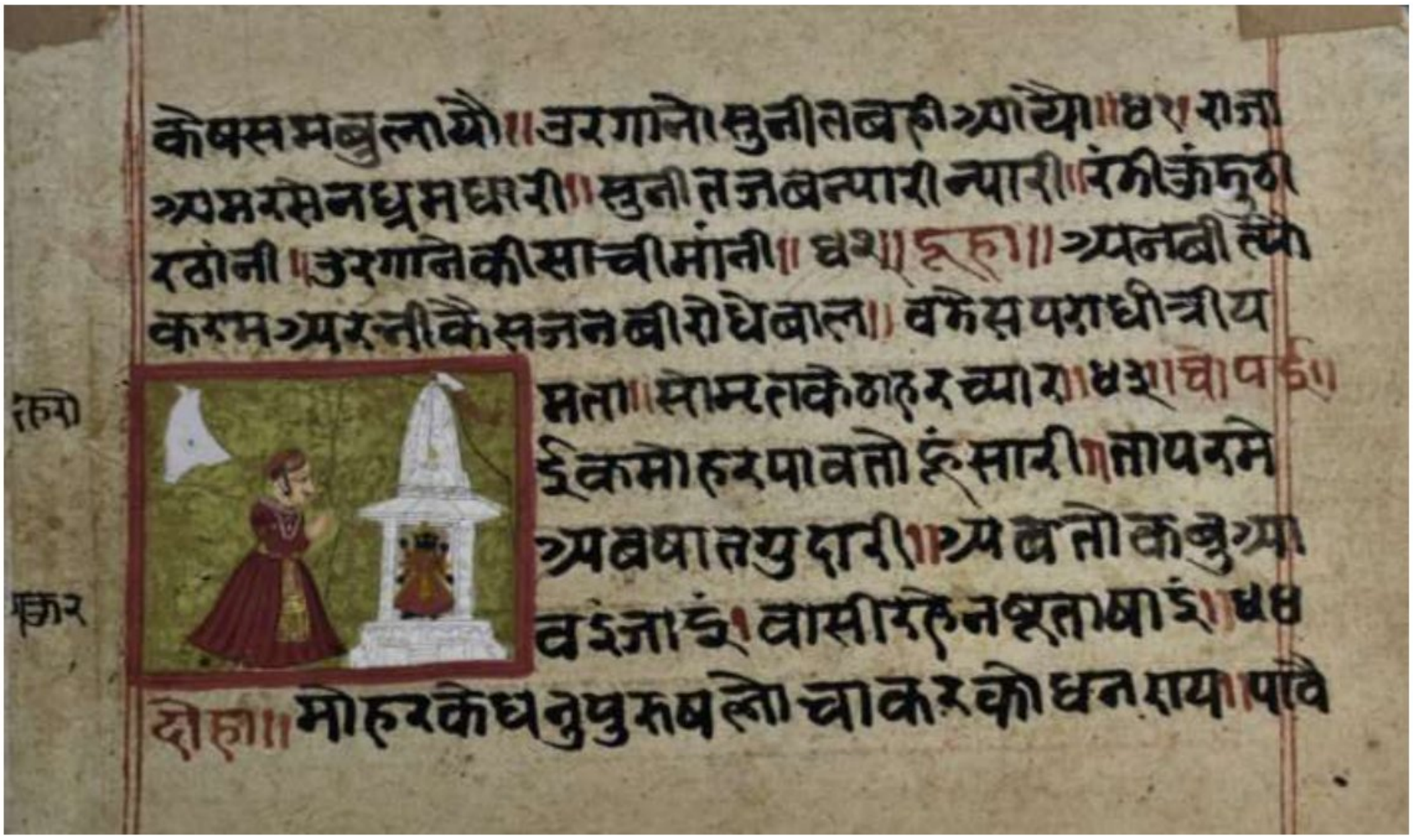

Fig no. 865: A king worshipping idol of goddess placed inside a temple

Accession no.	-	76.68
School	-	Mewar
Period	-	1800 AD
Description	-	This is a page of manuscript shows a king worshipping idol of goddess placed inside a temple. This manuscript narrates an event in the life of some Raja Amar Sen.

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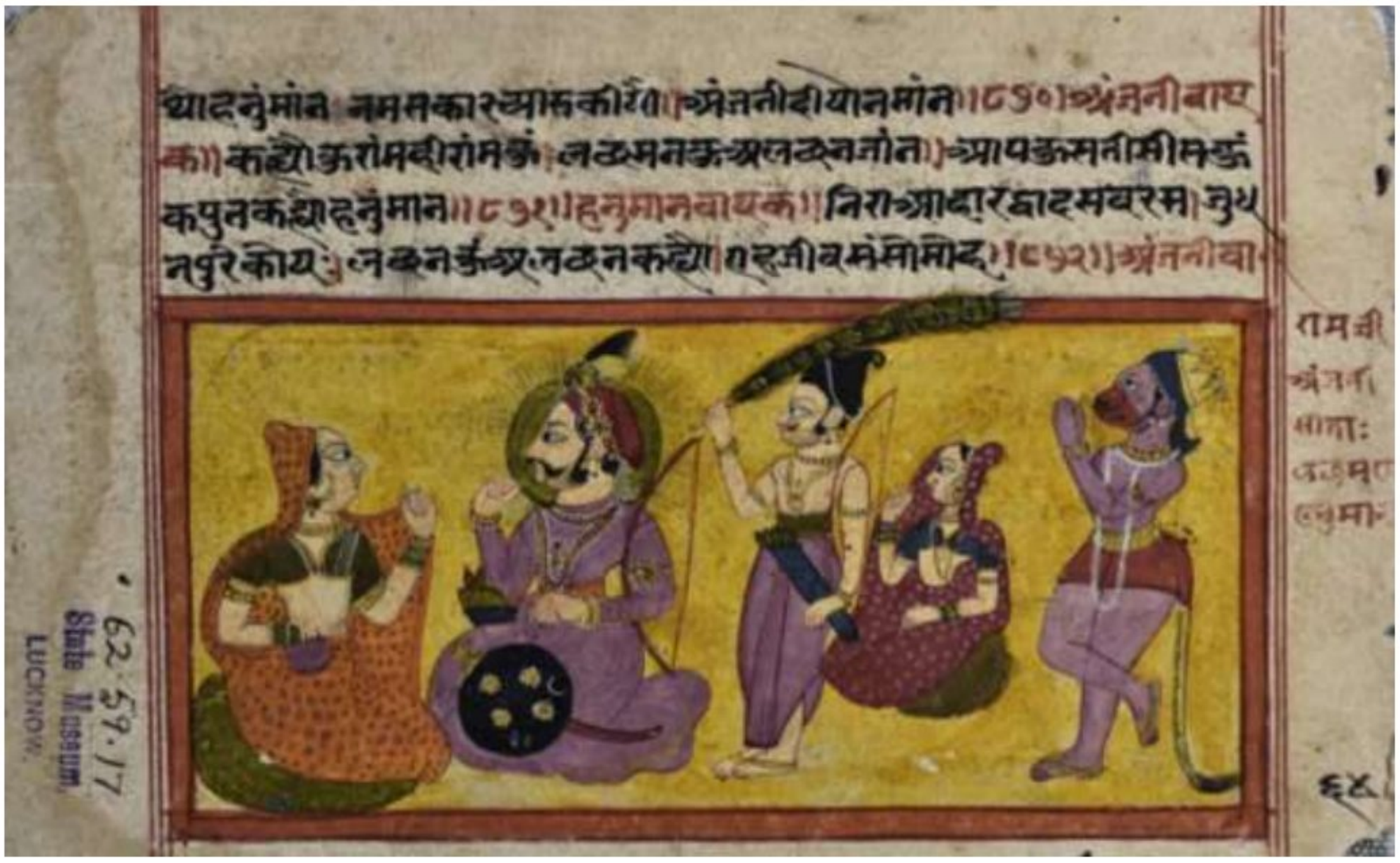

Fig no. 866: Anjani, Ram, Lakshman, Sita and Hanuman

Accession no.	-	62.59
School	-	Mewar
Period	-	1750 AD
Description	-	This painting shows Anjani, Ram, Lakshman, Sita and Hanuman as we move from left to right.

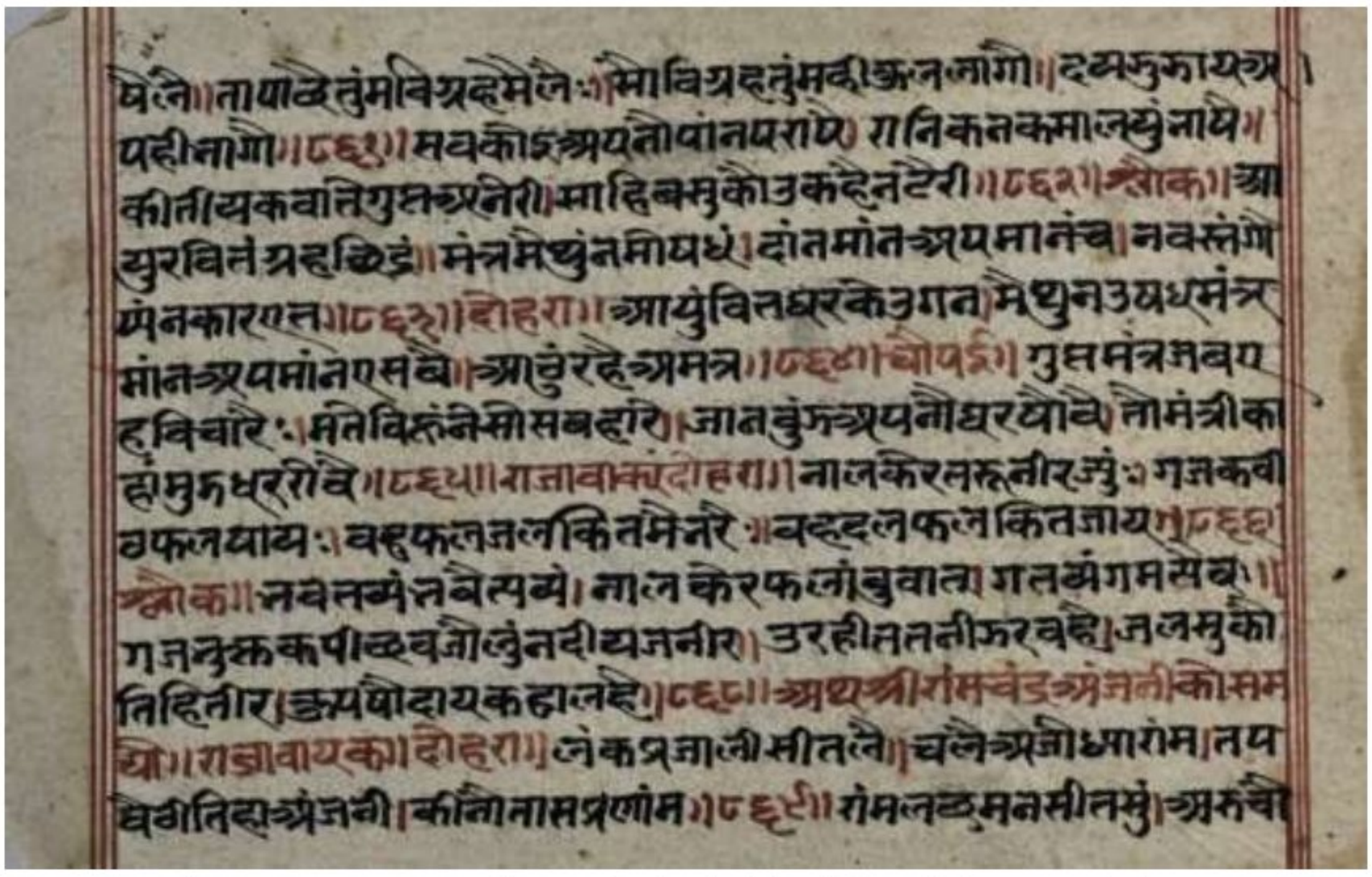

Fig no. 867: Manuscript on the backside of the miniature painting.

Accession no.	-	62.59
Description	-	Manuscript on the backside of the miniature painting.

Scanned with CamScanner



Fig no. 868: A leaf from *Bhagwatpurana*

Accession no.	-	57.167
School	-	Mewar
Period	-	1648 AD
Description	-	This miniature painting shows a leaf from *Bhagwatpurana* shows milking of cows by *gwals*.

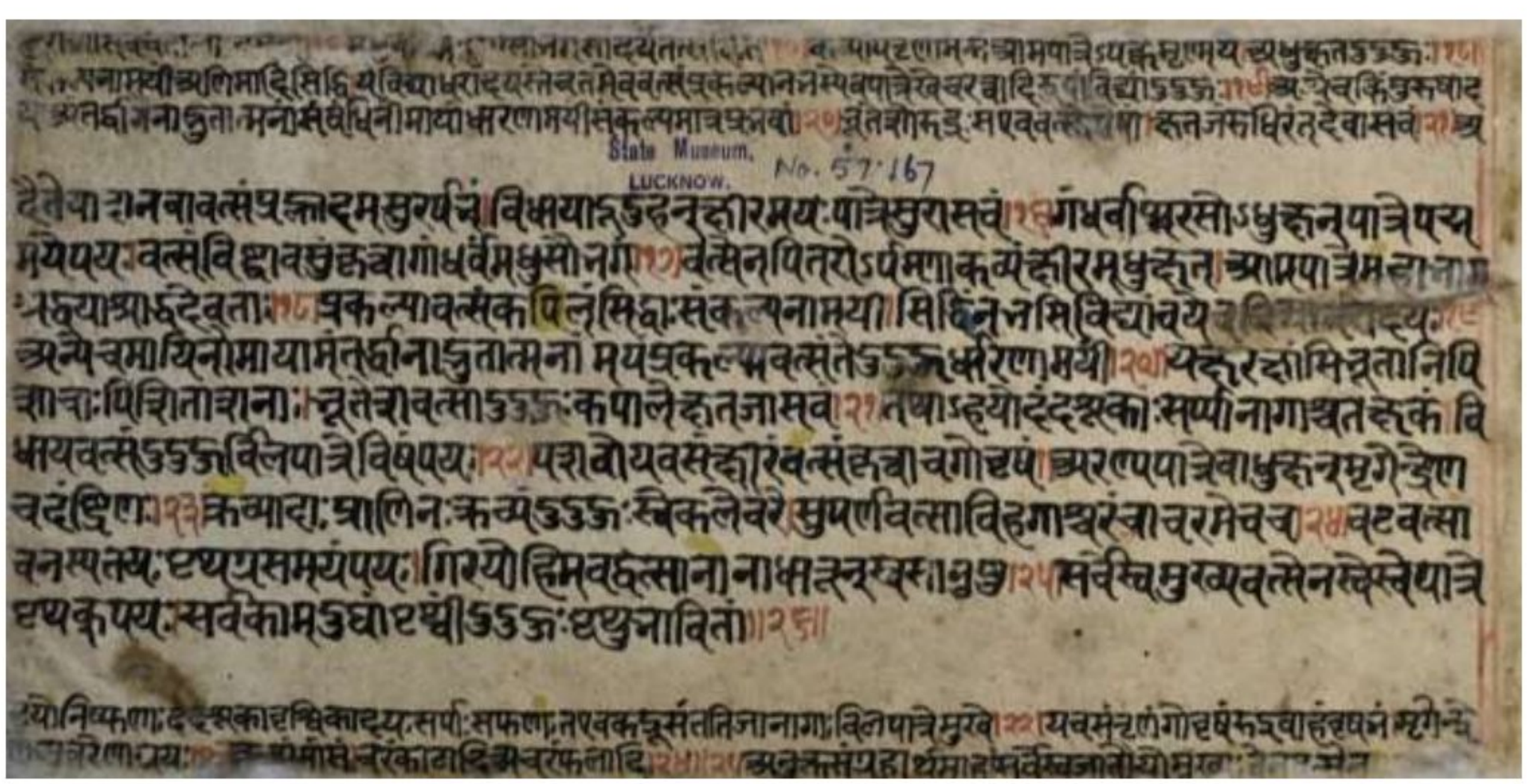

Fig no. 869: *Bhagwatpurana* manuscript

Accession no.	-	57.167
School	-	Mewar
Period	-	1648 AD
Description	-	Manuscript of *Bhagwatpurana* on the backside of the above painting.

Scanned with CamScanner



Fig no. 870: *Bhagwatpurana* manuscript

Accession no.	-	57.174
School	-	Mewar
Period	-	1648 AD
Description	-	This painting shows a leaf from Bhagawat.



Fig no. 871: *Bhagwatpurana* manuscript

Accession no.	-	57.174
Description	-	Manuscript of *Bhagwatpurana*

Scanned with CamScanner



Fig no. 872: Nrasingha killing Hiranyakashipu

Accession no.	-	57.170
School	-	Mewar
Period	-	1848 AD
Description	-	This painting shows Nrasingha killing Hiranyakashipu. His demon soldiers are running away seeing his death. Prahlad is standing on the lower right side with folded hands worshipping Nrasingha Vishnu.

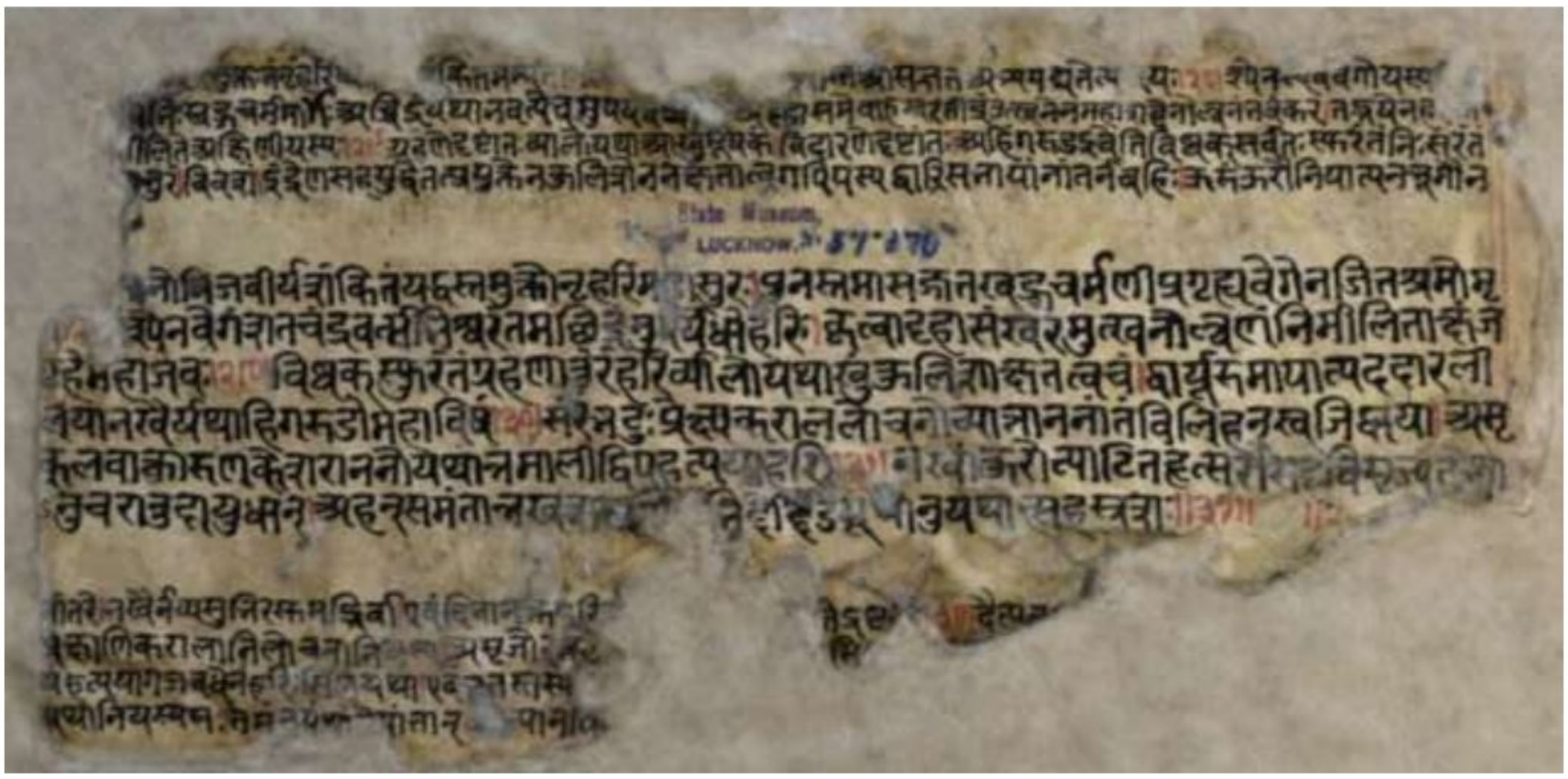

Fig no. 873: Manuscript on the backside of the painting

Accession no.	-	57.170
Description	-	This is the manuscript on the backside of the painting described above.

Scanned with CamScanner



Fig no. 874: Raja Parikshita moving with his army

Accession no.	-	57.171
School	-	Mewar
Period	-	1648 AD
Description	-	This painting shows Raja Parikshita moving with his army on a four wheeled horse chariot. On the way he meets Kali in human form shown in upper right corner with two cows.



Fig no. 875: Backside of the above painting

Accession no.	-	57.171
School	-	Mewar
Period	-	1648 AD
Description	-	backside of the above painting

Scanned with CamScanner



Fig no. 876: King with his queens and hunter shooting a deer.

Accession no.	-	57.141
School	-	Mewar
Period	-	1650 AD
Description	-	This painting shows a hunter shooting arrow on a deer in the upper portion of the painting. In the lower portion a king is seated on a sheet with his four queens. The last one in the left is frightened by a snake.

Scanned with CamScanner



Fig no. 877: Illustration on the Bhakti Ratnawali manuscript

Accession no.	-	55.181
School	-	Mewar
Period	-	1775 AD
Description	-	It shows the illustration on the Bhakti Ratnawali manuscript. It shows four handed Vishnu sitting on lotus coming out o a stream in upper right corner being worshipped by three princess. Two scholors and two sadhus speaking to each other can be seen in the upper line as we move from left to right. A sadhu bowing in front of two other sadhus, two sadhus talking to each other and one sadhu a young man taking bath in the stream are shown in the bottom line as move from left to right.

Scanned with CamScanner



Fig no. 878: Raga Deepak miniature painting

Accession no.	-	63.205
School	-	Mewar
Period	-	18th Century AD
Description	-	This Raga Deepak miniature painting shows a king attendant by a female fanning him sitting inside his palace, listening to a female singer who is accompanied by two female *veena* and *dholak* players.

Scanned with CamScanner

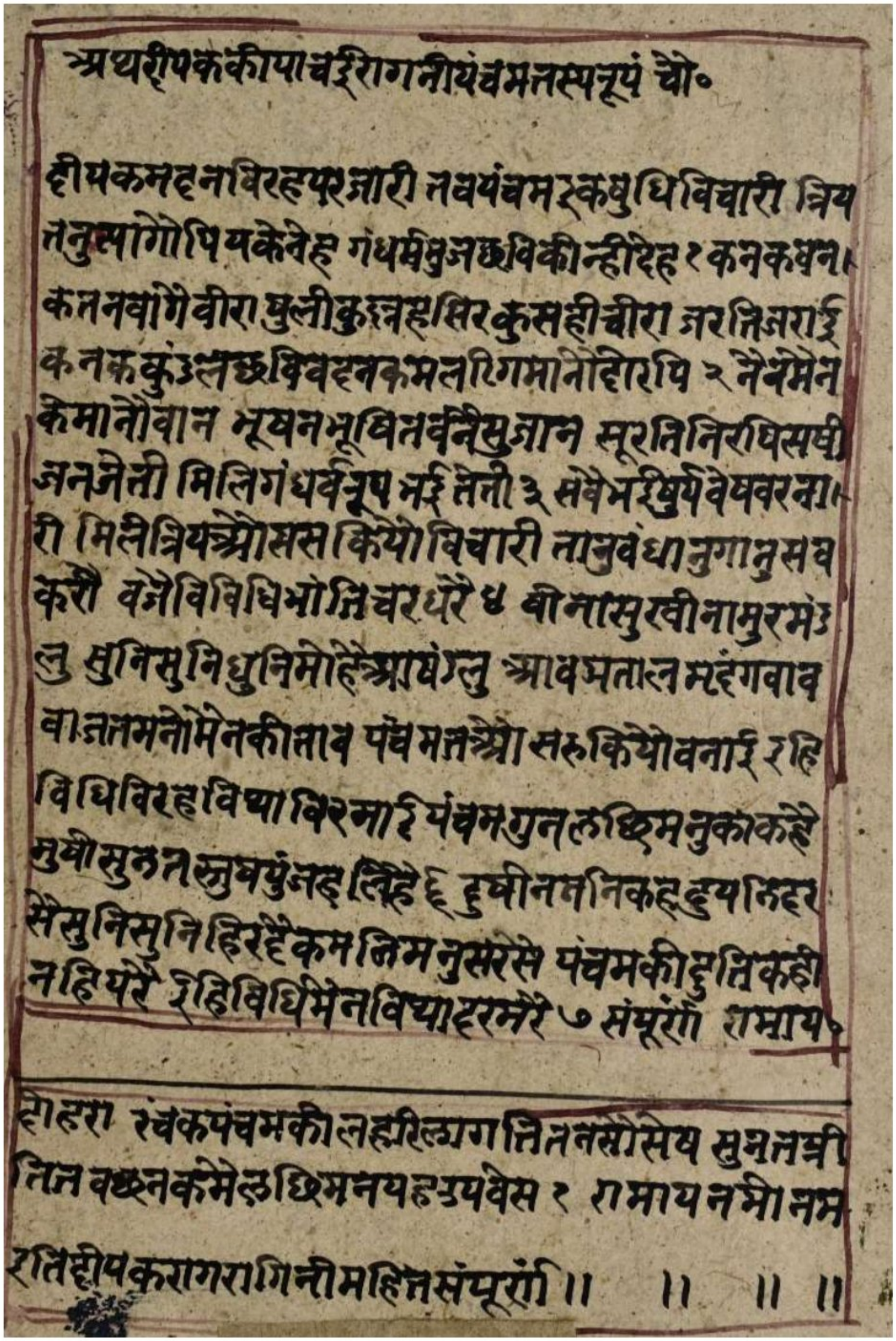

Fig no. 879: Backside of the illustrated manuscript

Accession no.	-	63.205
Description	-	Backside of the illustrated manuscript.

Scanned with CamScanner



Fig no. 880: Illustrated page from Bhakta Ratnavali

Accession no.	-	55.182
School	-	Mewar
Period	-	1775 AD
Description	-	This painting is a page from Bhakta Ratnavali which shows Vishnu being worshiped by a young man on the topleft corner, Raja Parikṣit kneeling and saluting an ascetic and he is seated on a carpet in the top line as we move from left to right. Bottom line shows four handed Vishnu being worshipped by three young men, a young man seated with folded hands in front of two holy men and a young man talking to a lady seated inside a palace in the bottom line as we move from left to right.

Scanned with CamScanner



Fig no. 881: Illustrated page from Rasik Priya of Keshav Das

Accession no.	-	60.353
School	-	Mewar
Period	-	1660 AD
Description	-	This page from illustrated Rasik Priya of Keshav Das shows lovers in amorous posture inside the house. A peacock and a deer is visible on the lower right side. It is a night scene.

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Fig no. 882: A scene from Panchtantra

Accession no.	-	60.136
School	-	Mewar
Period	-	1750 AD
Description	-	This miniaure painting is a scene from Panchtantra, it shows a merchant riding a rath moving towards right. He is looking back towards left to his servants. He is accompanied by four servants moving on foot towards right. In the middle he is shown drinking from a pond. The bull is shown on the left side living on the bank of a river.

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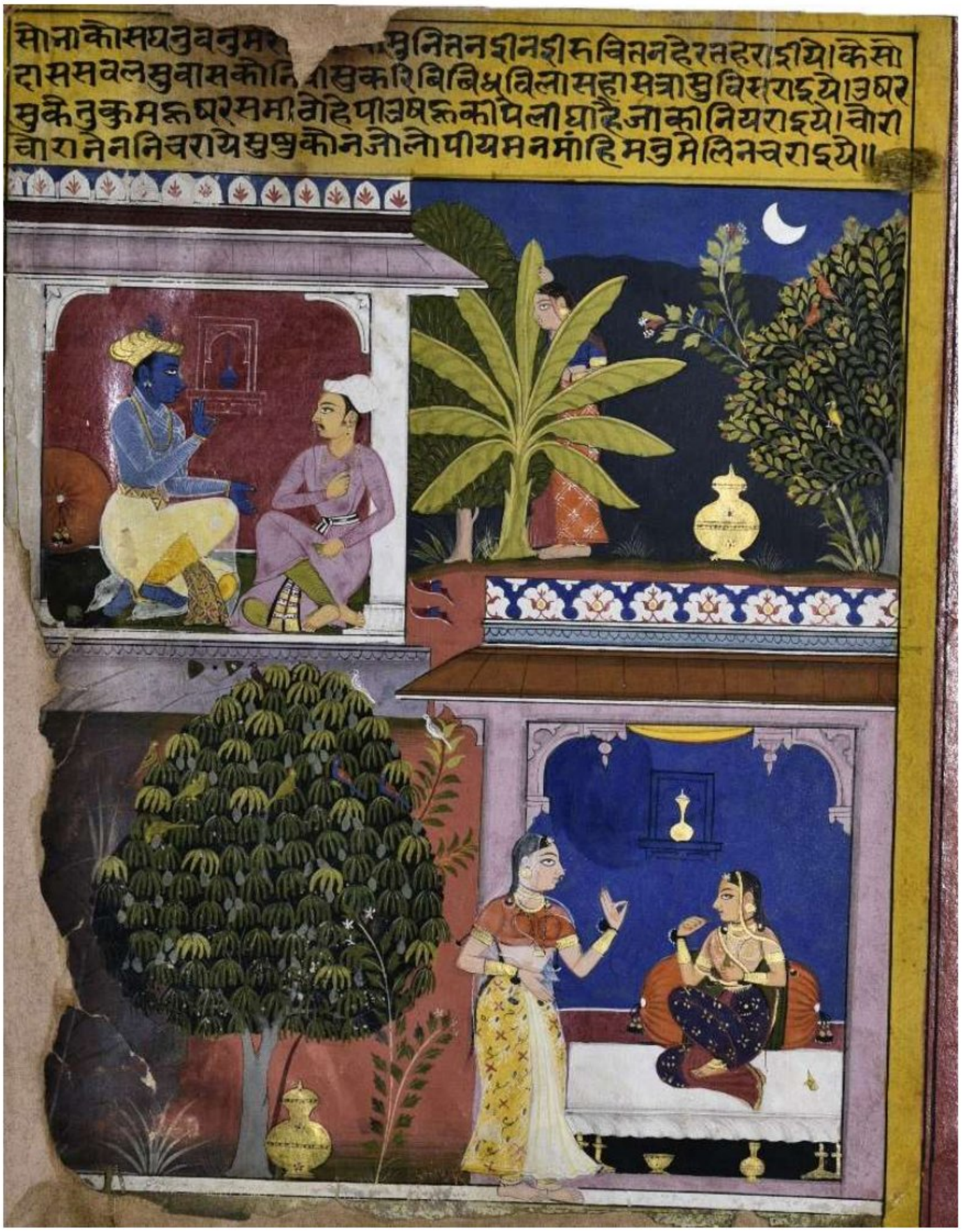

Fig no. 883: Illustrated manuscript of Rasik Priya by Keshavas.

Accession no.	-	58.14/2
School	-	Mewar
Period	-	1650 AD
Description	-	This is the page of illustrated manuscript of Rasik Priya by Keshavas. This painting shows a nobleman talking to his friend inside a room on the upper left side. A woman is listening to their conversation hiding behind a banana tree. On the lower right side a woman is seated inside her house and talking to a lady. It is a night scene.

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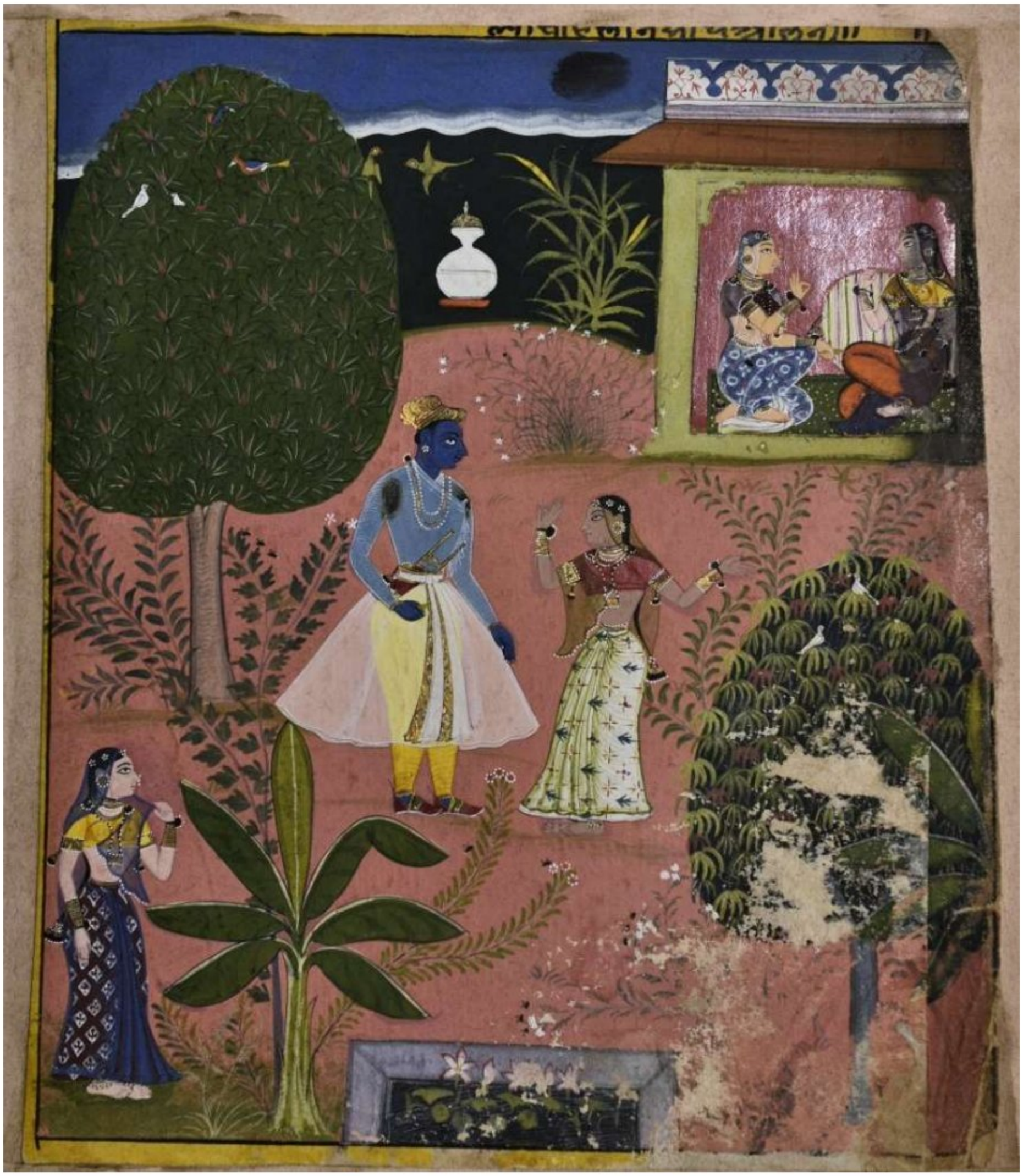

Fig no. 884: Illustrated manuscript of Rasik Priya

Accession no.	-	58.14/4
School	-	Mewar
Period	-	1650 AD
Description	-	This is the page of illustrated manuscript of Rasik Priya by Keshavas. This painting shows hero standing facing right talking to a lady in the middle. Two ladies are shown talking to each other inside a house in upper right corner. Another lady is shown on lower left corner, standing and facing right. A kumbha with a lid is shown on the upper middle side.

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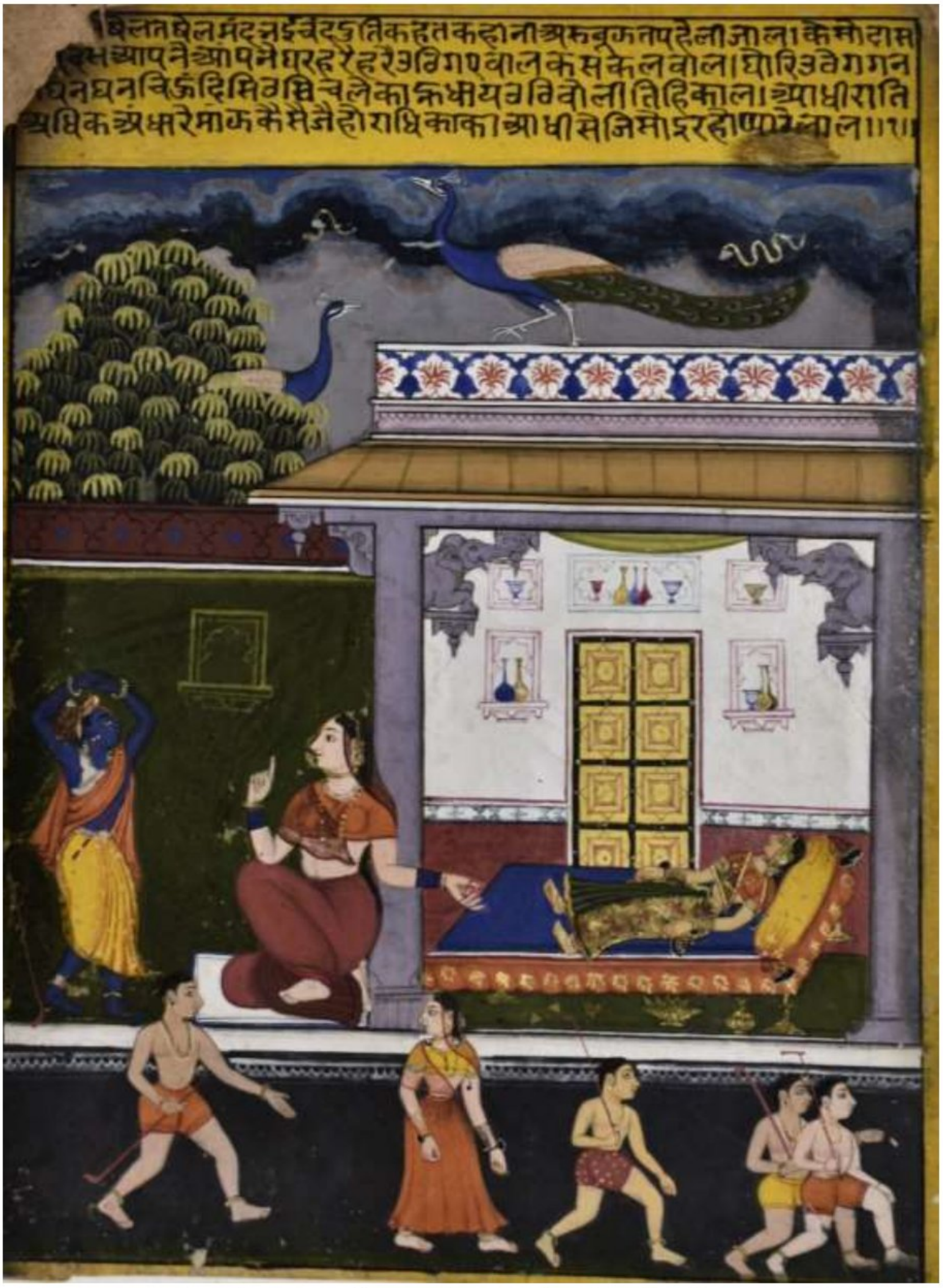

Fig no. 885: Illustrated manuscript of Rasik Priya

Accession no.	-	58.14/7
School	-	Mewar
Description	-	This Rasik Priya painting shows Krishna being warned by mother of Radha who is sleeping in the house in the upper line. Lower line shows a gopi and four boysmoving towards right. The boys are holding sticks.

Scanned with CamScanner



Fig no. 886: Illustrated manuscript of Rasik Priya

Accession no. - 58.14/6

School - Mewar

Period - 1650 AD

Description - This Rasik Priya painting shows Krishna talking to Radha and two devine couples riding their flying vehicles in the upper most line as we move from right to left. Below the upper line on the left side is shown four headed and four handed Brahma seated on a lotus flower. The middle line shows a goddess seated on a lotus flower looking left being fanned by an attendant and talking to a lady. Bottom line shows a naga couple seated inside a palace talking to each other, a human couple talking to each other seated inside a cave and a lady doing penance inside another cave above them as move from right to left.

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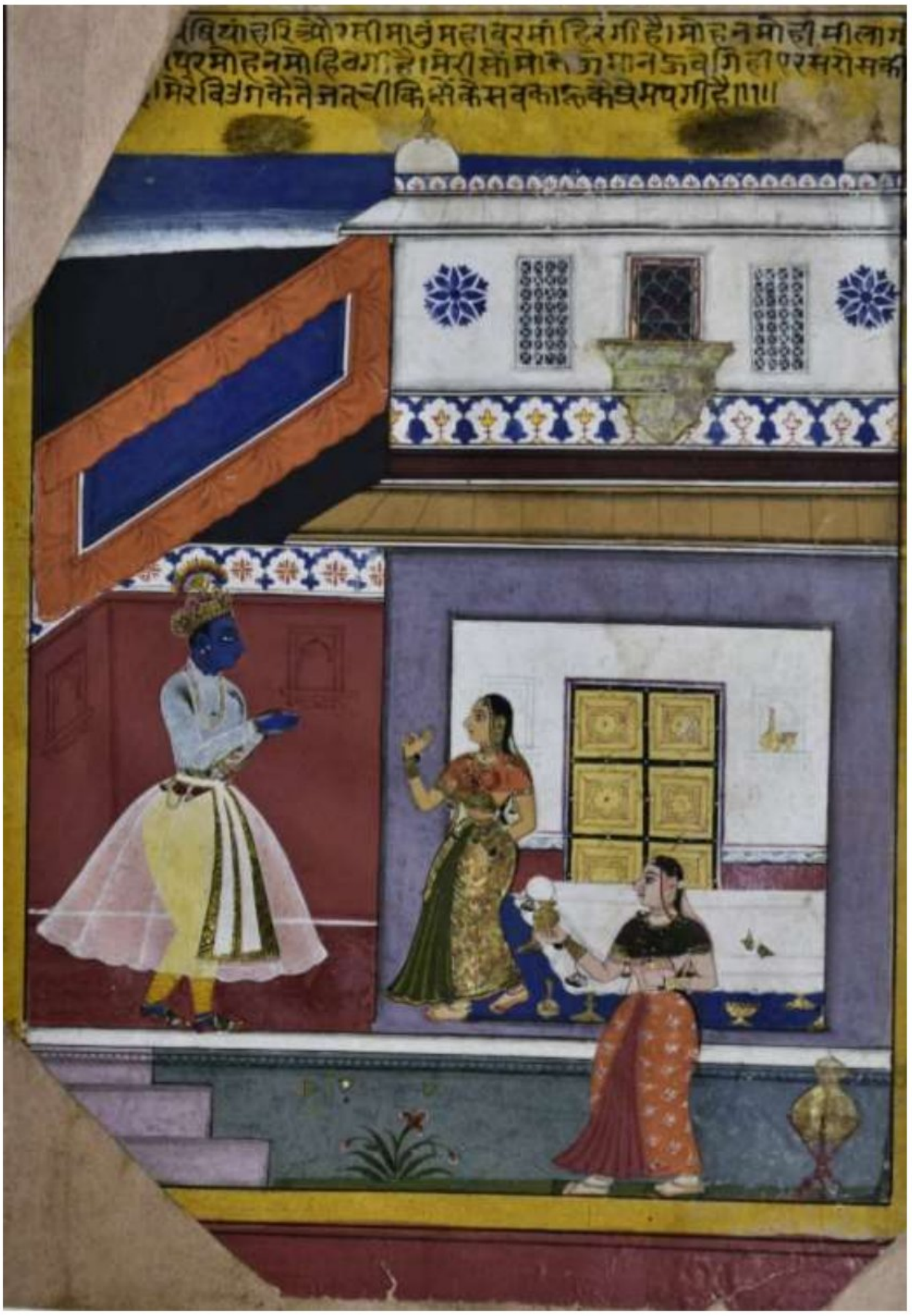

Fig no. 887: Illustrated manuscript of Rasik Priya

Accession no.	-	58.14/5
School	-	Mewar
Period	-	1650 AD
Description	-	This Rasik Priya painting shows Krishna standing facing right and talking to Radha on the terrace in front of the house. A female attendant is shown standing on lower ground and moving towards left.

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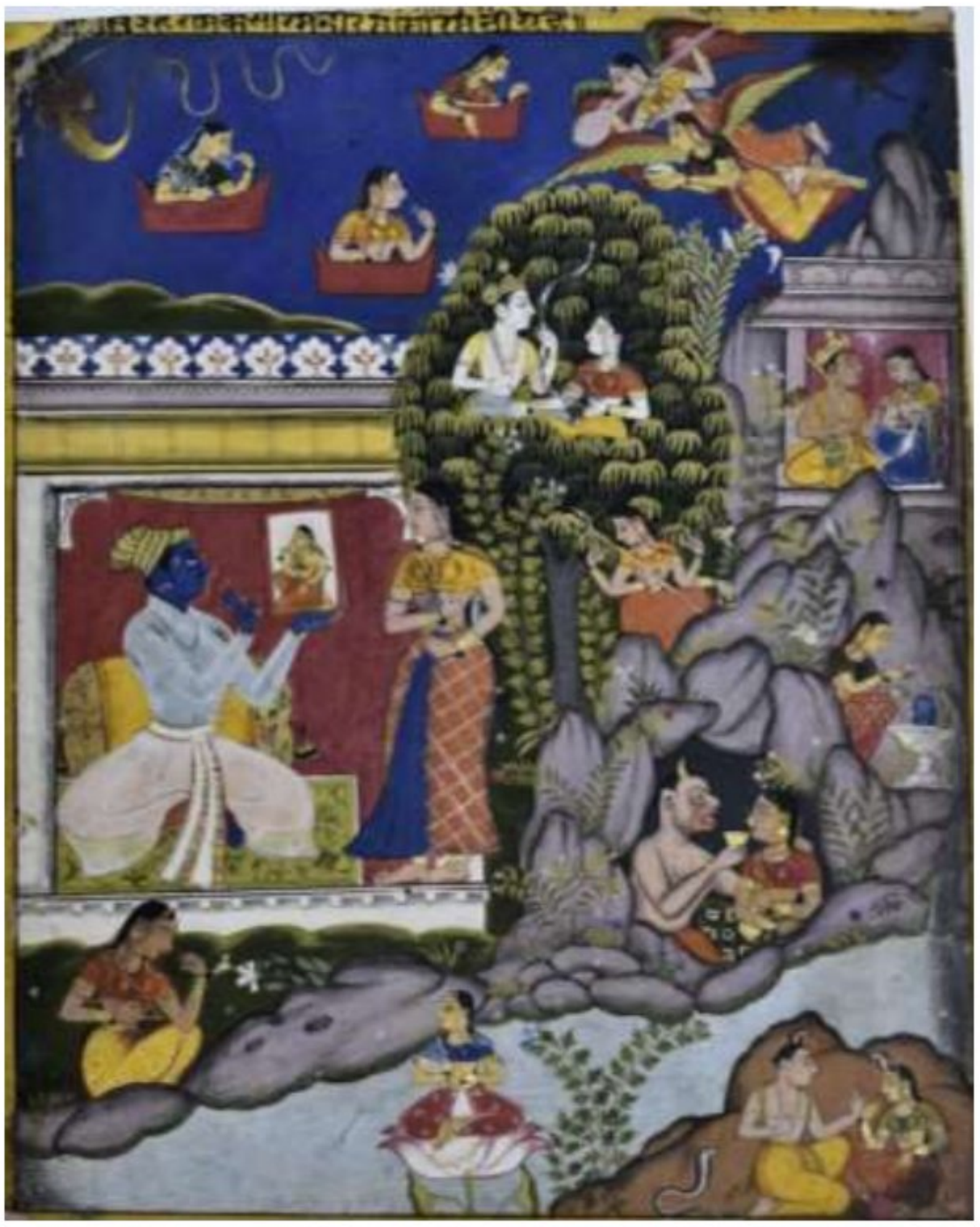

Fig no. 888: Illustrated manuscript of Rasik Priya

Accession no.	-	58.14/3
School	-	Mewar
Period	-	1650 AD
Description	-	This Rasik Priya painting shows a hero showing the portrait of heroine to her and praising her beauty seated inside the palace on the middle left side. The top line shows gods in their vehicles and winged devine musicians flying and praising characters shown below.Middle line shows a couple talking to each other seated inside a palace. Another couple seated on the tree is also talking to each other a little left to them. Below the tree goddess parvati is shown holding a trishula. Below her is shown a demon offering wine to his wife seated inside a cave. A little above them to the right side is shown a lady worshiping *Shivlinga*. In the bottom line is shown a naga couple, a goddess seated on a lotus flower and a lady talking to her from the river bank as we move from right to left.

Scanned with CamScanner



Fig no. 889: Fight between Arjun and his son Babhruvahana.

Accession no.	-	63.248
School	-	Mewar
Period	-	1725 AD
Description	-	This illustrated manuscript of shows fight between Arjun and his son Babharuvahana. Initially Babhruvahana do not want to fight because he was his father but when forced by him he confronted him and killed him. Later on he revives him with the help of a nāgamaṇi.

Scanned with CamScanner



Fig no. 890: A scene from Bhagwatpurana showing Vishnu on Garuna coming to a hermit.

Accession no. - 57.175

School - Mewar

Description - It is probably a scene from Bhagwatpurana. The miniature painting shows two kings seated in the top row accompanied by their attendants. The bottom left side shows a rishi seated in front of his hut and on the right side the same rishi is shown kneeling in front of four handed Vishnu riding Garuna holds varad mudra, Padma, shankha and gada in three hands as we move in clockwise direction.

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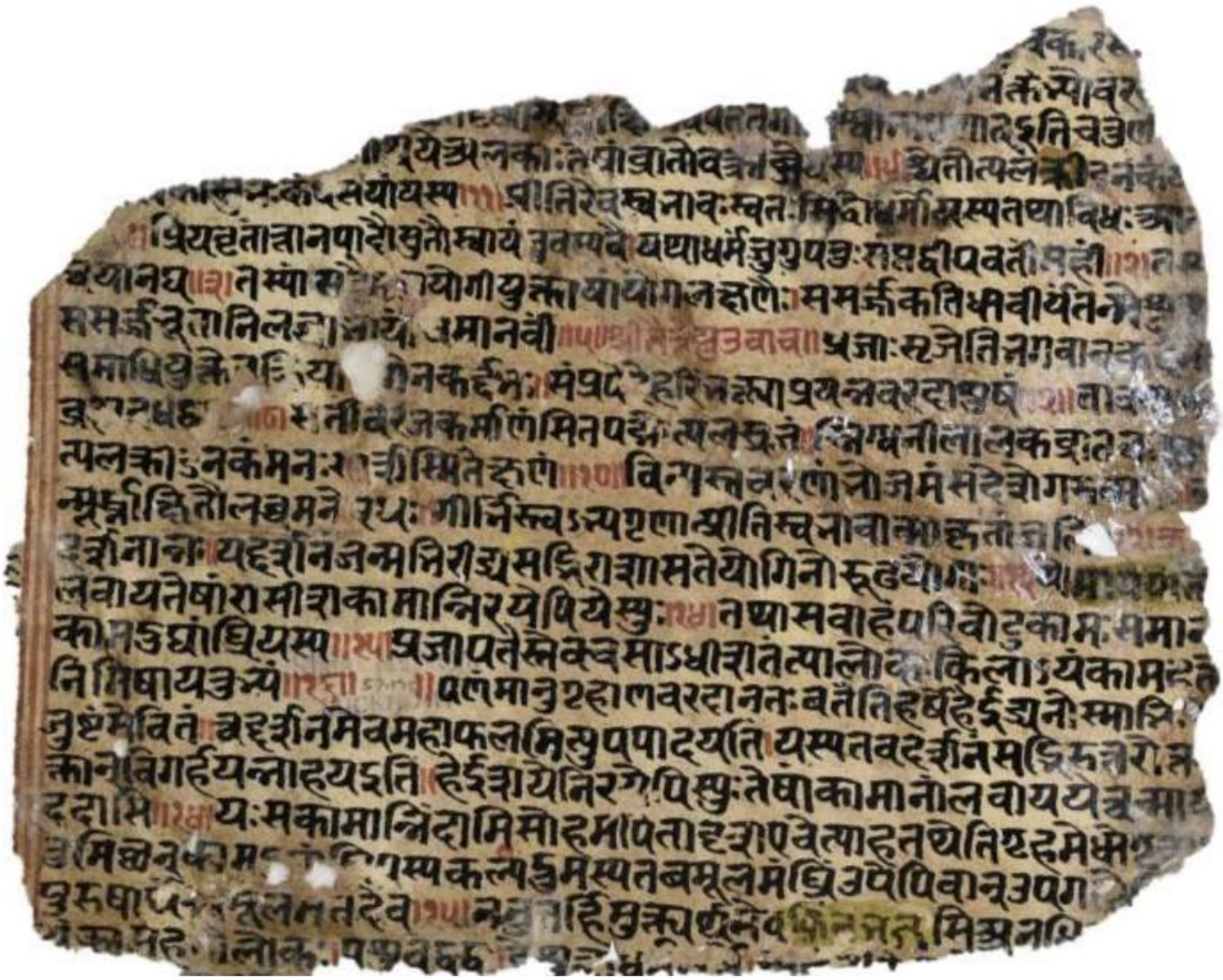

Fig no. 891: Back side of the illustration of the manuscript.

Accession no.	-	57.175
Description	-	Back side of the illustration of the manuscript.

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Fig no. 892: Illustrated manuscript of Bihari satsais

Accession no.	-	62.84
School	-	Mewar
Period	-	1720 AD
Description	-	It is an illustration of Bihari satsais manuscript. This painting shows a king holding his young daughter on his lap on the upper right corner. Shri Krishna is speaking to Radha inside a room near lower left corner. Two ladies are speaking to each other seated on a carpet on lower right corner.

Scanned with CamScanner



Fig no. 893: A muni seated in front of his hut and teaching six disciples

Accession no.	-	57.168
School	-	Mewar
Period	-	1648 AD
Description	-	A scene from Bhagwat Mahapurana shows a muni seated in front of his hut and teaching six discriples. Two new deciples are standing on extreme right with folded hands.

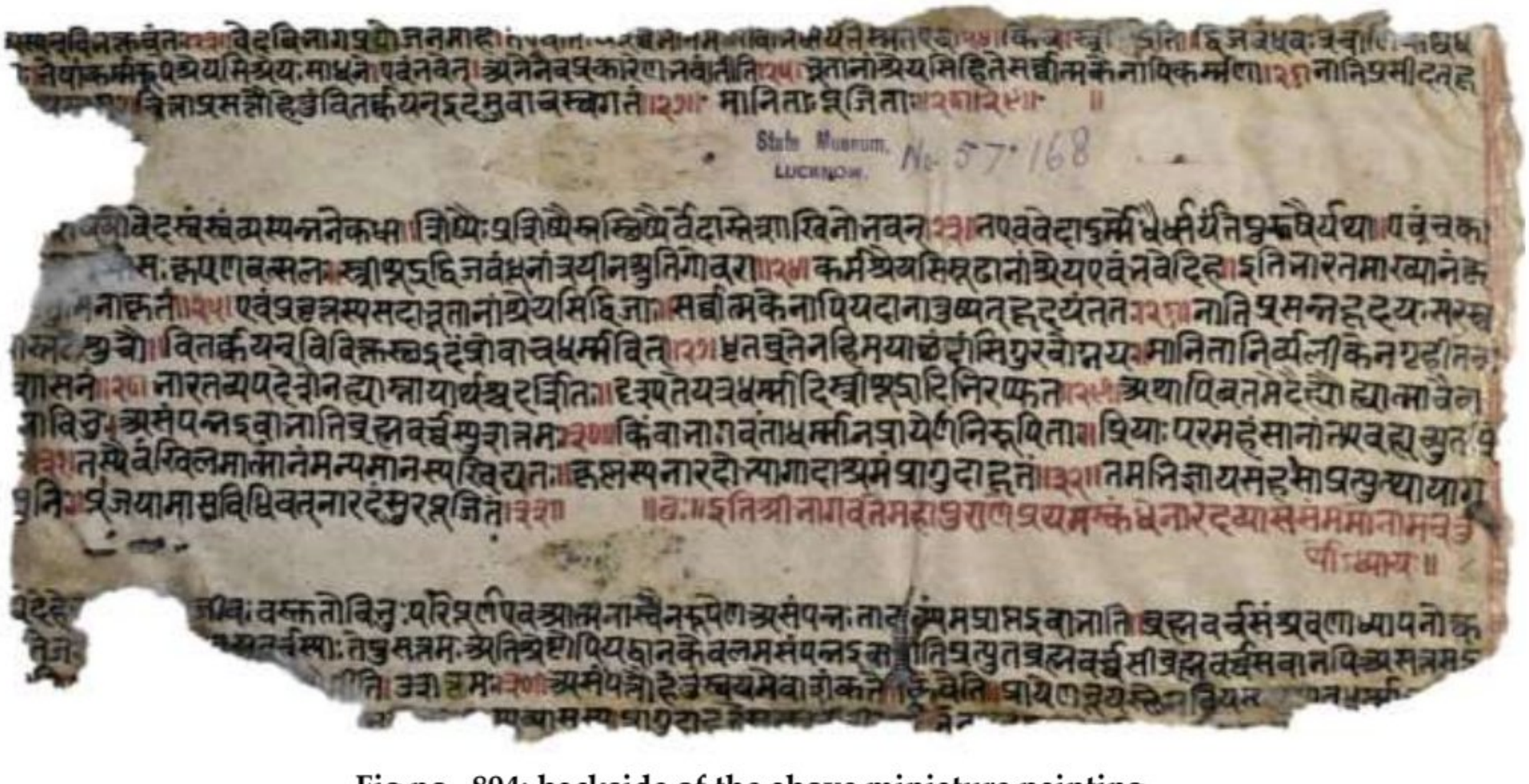

Fig no. 894: backside of the above miniature painting

Accession no.	-	57.168
Description	-	The backside of the above miniature painting. It say leaf of first skandha of Bhagwat Mahapuram describing meeting between Vyas and Narad.

Scanned with CamScanner



Fig no. 895: Visual narration of a story.

Accession no.	-	60.135
School	-	Mewar
Period	-	1725 AD
Description	-	This painting is the illustration of a story

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Fig no. 896: A scene from Bhagwat Mahapurana

Accession no.	-	57.172
School	-	Mewar
Period	-	1648 AD
Description	-	A scene from Bhagwat Mahapurana, Indra fighting with demon vritra. Indra is accompanied by an assistant sitting behind his Hauda. Demon Vritra is attacking from right side. Indra has cut both his hands. He is followed by his two fellow demons.

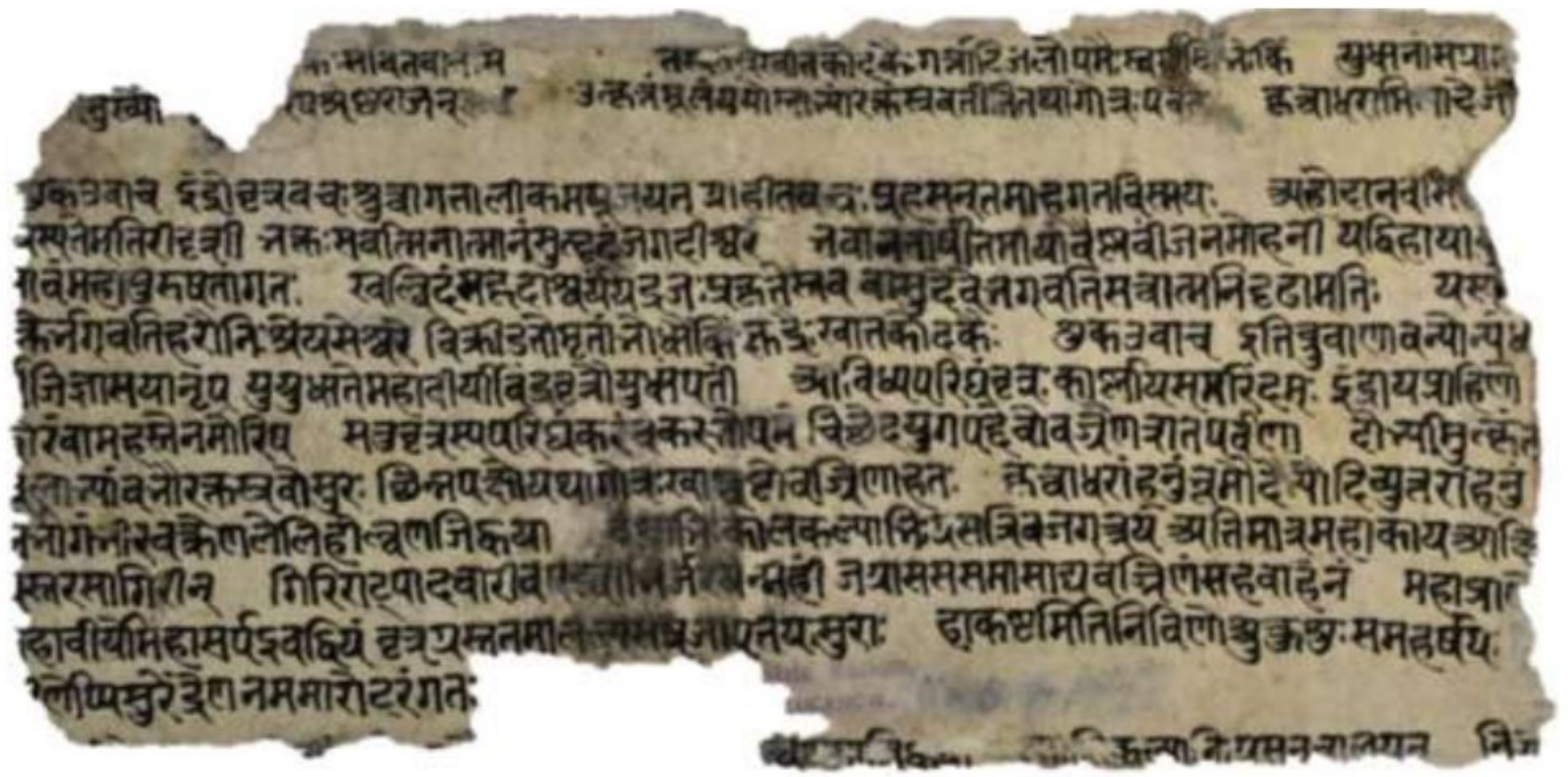

Fig no. 897: The manuscript on the back of the above described painting.

Accession no.	-	57.172
Description	-	This is the manuscript on the back of the above described painting.

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Fig no. 898: Illustrated page of Bihari Satsai

Accession no.	-	60.358
School	-	Mewae
Period	-	1725 AD
Description	-	This is an illustration from Satsai of Bihari. In the left side the painting shows Radha talking to her friends. In the right panel Krishna has come to meet Radha in her house. She has got up from the *rug*.

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2.22.3. *Ragas* and *Raginis:*

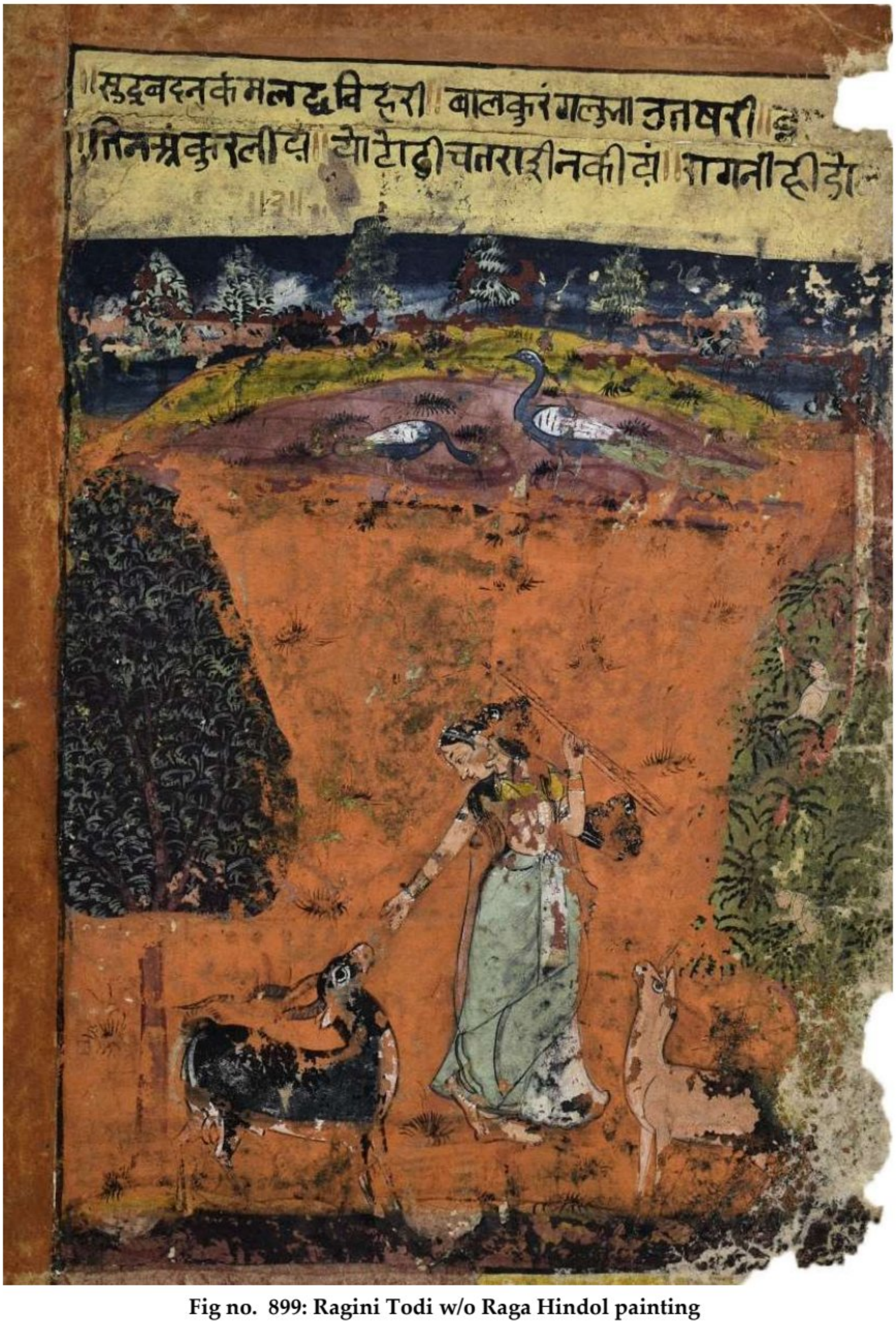

Fig no. 899: Ragini Todi w/o Raga Hindol painting

Accession no.	-	62.82
School	-	Mewar
Description	-	This Ragini Todi w/o Raga Hindol painting shows a lady playing veena. Hearing the melody a blackbuck and deer approach her from left and right.

899

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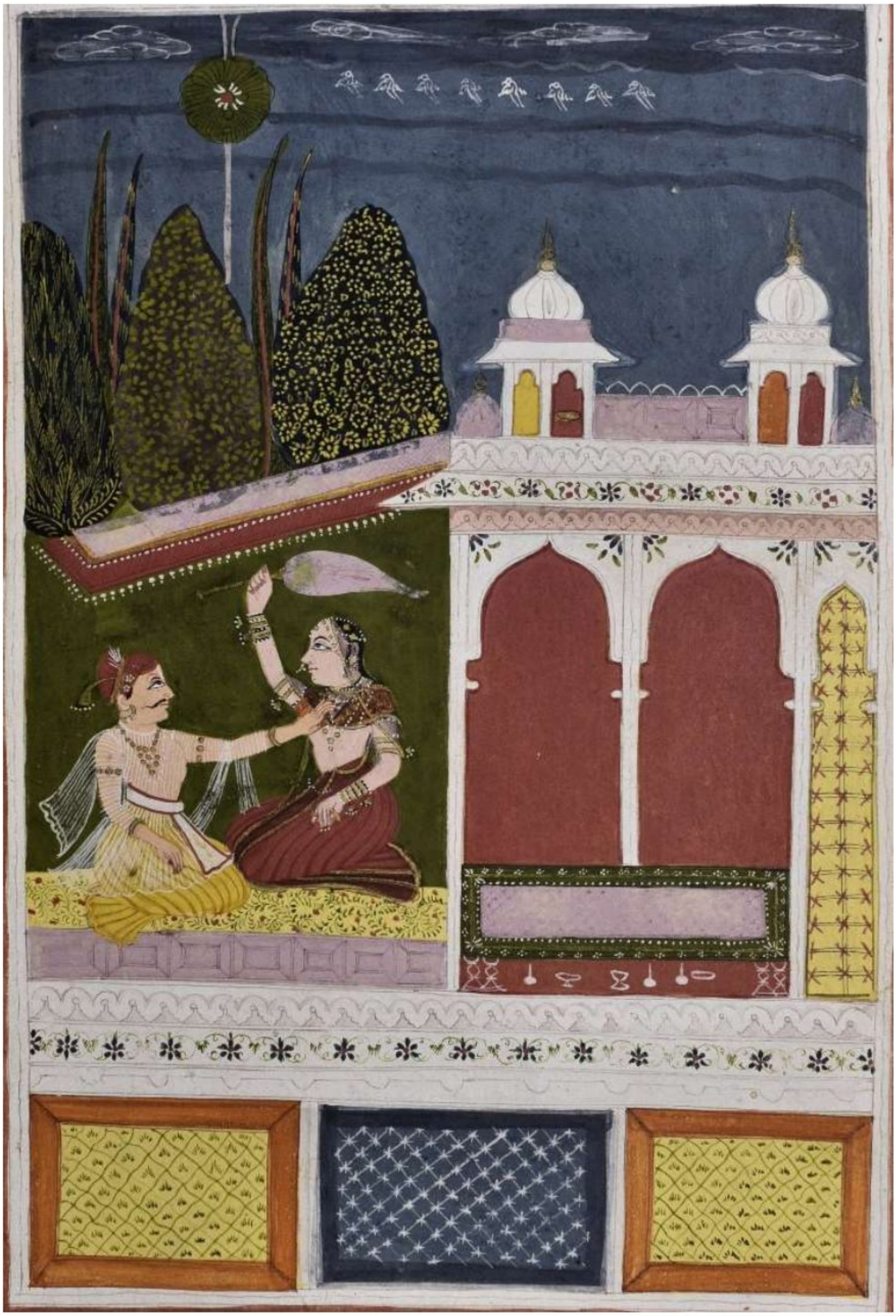

Fig no. 900: Ragini Barari miniature painting

Accession no.	-	63.207
School	-	Mewar
Period	-	18th Century AD
Description	-	This Ragini Barari miniature painting shows a hero in amorous posture seated with his wife in his palace.

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Fig no. 901: Ragini Asawari w/o Shri Raga painting

Accession no.	-	58.15
School	-	Mewar
Period	-	20th Century AD
Description	-	This Ragini Asawari w/o Shri Raga painting shows a lady sitting on the bank of a river playing with three snakes and a peacock dancing and holding a snake in his leg and two birds shown near the lower left corner. A monkey is sitting at the top of a tree on middle right side and a bird is shown flying near upper left corner.

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3. *Nayika Bheda:*

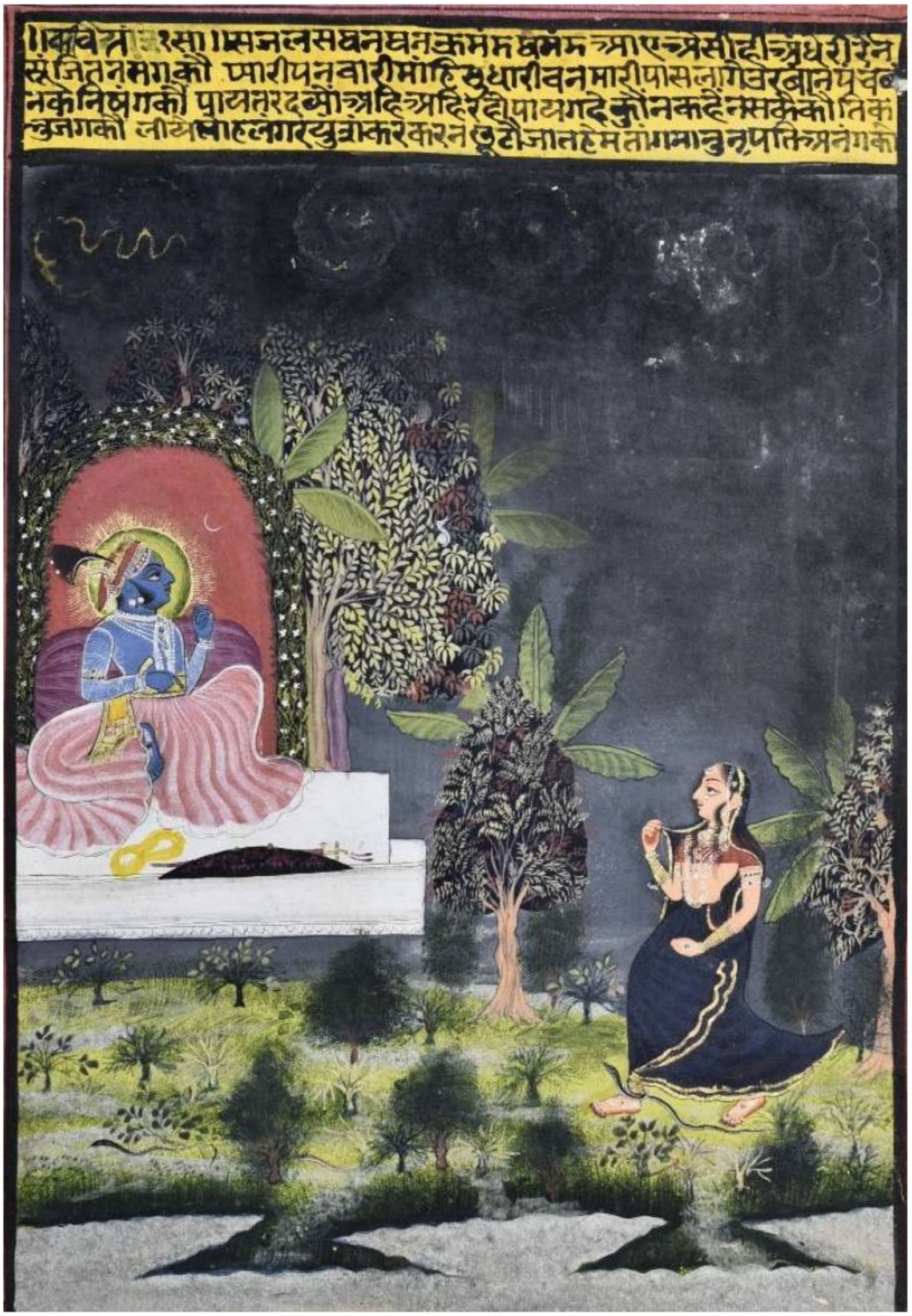

Fig no. 902: Abhisarika Nayika painting

Accession no.	-	58.21
School	-	Mewar
Period	-	1750 AD
Description	-	This Abhisarika Nayika painting shows Radha who has come to meet Krishna braving all the perils during dark, stormy night to meet her lover. She is not afraid even of a snake curling around her right leg.

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2.22.4. Mythological scenes:



Fig no. 903: Vishnu idol being worshipped by four prists.

Accession no.	-	59.178
School	-	Mewar
Period	-	1764 AD
Description	-	This painting shows image of Vishnu being worshipped by four prists.

903

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Fig no. 904: Krishna with two gopies and two cowherds.

Accession no.	-	57.154
School	-	Mewar
Period	-	18th Century AD
Description	-	This painting shows Krishna with two gopies and two cowherds.

Scanned with CamScanner



Fig no. 905: Putna vadha scene

Accession no.	-	59.78
School	-	Mewar
Period	-	1775 AD
Description	-	This painting shows Putna lifting Krishna from the cradle kept in the varanda of the house in the top left part. In the lower left part, she is shown taking Krishna into her lap for taking care. On the left right side she is lying dead when she tried to kill Krishna by breastfeeding him. Yashoda is shown lifting baby Krishna from the deadbody of the Putna.

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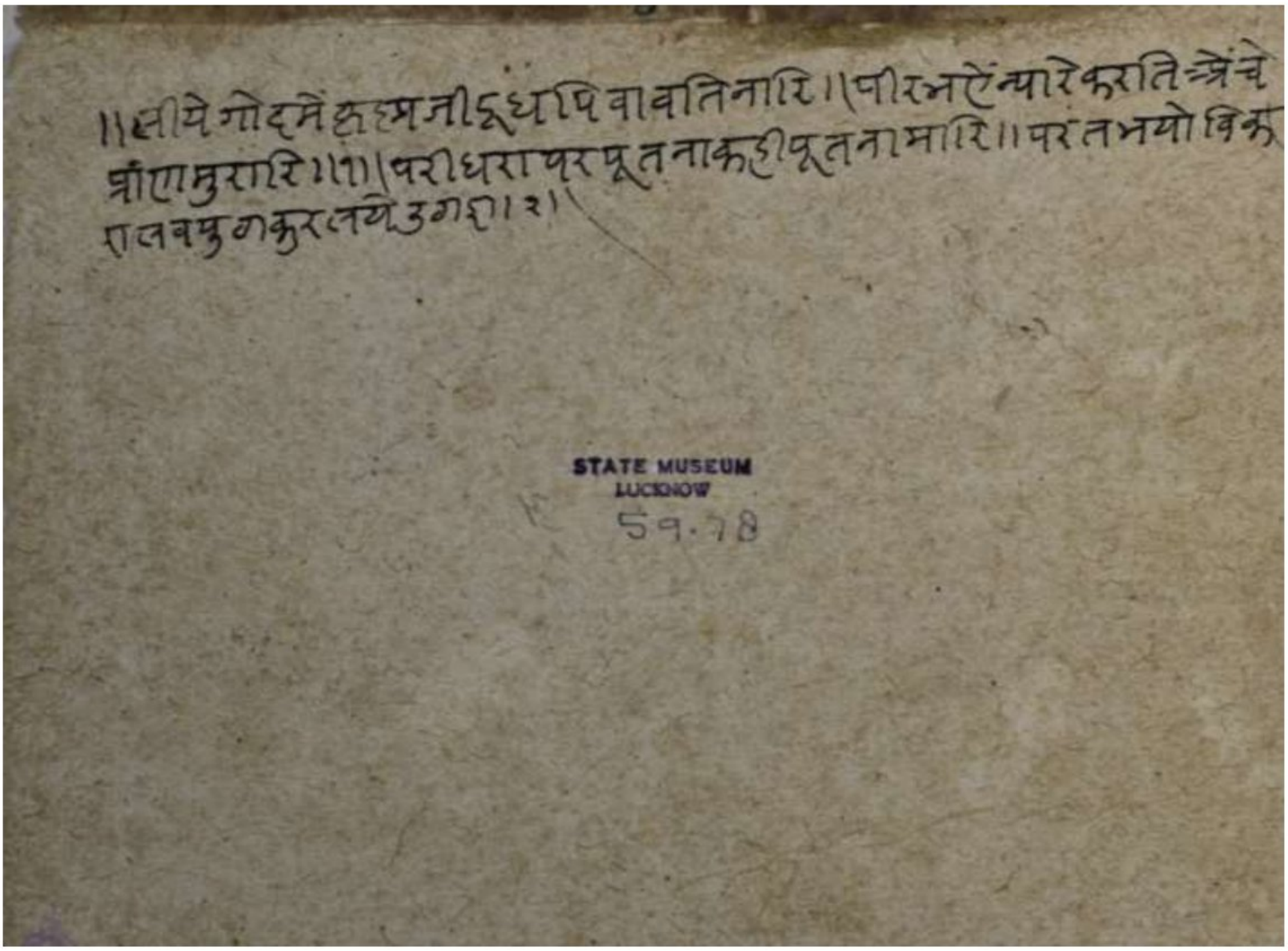

Fig no. 906: Manuscript on the backside of the painting

Accession no. - 59.78

Description - Manuscript on the backside of the painting.

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Fig no. 907: *Indra* riding *Airavat* and fighting with demons

Accession no.	-	55.180
School	-	Mewar
Period	-	1725 AD
Description	-	This painting shows *Indra* riding *Airavat* and moving towards right. He is accompanied by three gods attacking *Vrittra* who stands on the right side with two demons. One of the demon has been trampled by *Airavat*.

Scanned with CamScanner



Fig no. 908: Death of Dashrath

Accession no. - 62.101

School - Mewar

Period - 18th Century AD

Description - This painting shows the body of Dashrath lying on the ground in the right side enclosure, his queens namely Kaushalya, Sumitra and Kaikeyi. Outside the palace gate a courtier, ascetic and soldier are seated lamenting the death of the king.

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Fig no. 909: Shiva and parvati meeting Brahmna, Vishnu on mount Kailash

Accession no.	-	56.32
School	-	Mewar
Period	-	17502 AD
Description	-	This painting shows Shiva and parvati seated under a tree on mount Kailash. Ganesh and one of Shiva ganas are standing on the right side. Brahma, vishnu, Indra and Surya are sitting on the left side. Garuna also sits on the left side but slightly away from the main gods. Six winged apsaras are dancing and playing musical instruments. Below them sit Nandi and Tiger, on the lower most side stand Airavat, chariot drawn by seven horses with Arunasitting as sarthi facing right and a swan on the right side facing left.

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Fig no. 910: Scene of garbhagṛha of Shri Nathji temple

Accession no. - 88.78

Description - This is the scene of garbhagṛha of Shri Nathji temple, located at Nathdwara. Showing the image of Krishna, he is being worshipped by two noblemen and their queens/attendants. Margin of this painting shows Shri Krishna in different postures.

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Fig no. 911: Birth of Shri Krishna and his sister Yogmaya

Description - This painting shows the birth of Shri Krishna and his sister Yogmaya

911

Scanned with CamScanner



Fig no. 912: Ram sitting with Sita in front of his hut

Accession no.	-	58.28
School	-	mewar
Period	-	1725 AD
Description	-	This painting shows Ram sitting with Sita in front of his hut on a carpet on the bank of Mandakini, Chitrakoot. He is holding a bow. A quiver is shown on his back and he is carrying a dagger. Lakshman ji is presenting fruits in a basket to Ram. He is also carrying a bow and quiver.

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Fig no. 913: Visual narrative of story related to Vishnu

Accession no.	-	59.225
School	-	Mewar
Period	-	1725 AD
Description	-	This painting narrates a story, It shows four handed Vishnu holding chakra, mala and shankha in his three hands on the top right corner. In the middle upper side Hansa and Dove are shown in a pond. On the lower bank of pond two dead men are shown lying on the ground. On the upper left side a dove is shown flying away. On the lower right side, two ascetics are shown seated on the river bank. An ascetic is taking bath near them.

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Fig no. 914: Visual narrative of a story of demon and king

Accession no.	-	59.224
School	-	Mewar
Period	-	1725 AD
Description	-	This painting shows a king moving towards left in the upper left corner. Two warriors are shown fighting with each other near the upper middle side. Two soldiers are shown talking to each other near lower left side. The king and a monkey is shown on the bank of a pond. On the lower left corner, demon is shown eating the king who went near him. Before this monkey is shown talking to the demon. Near the upper right corner, a monkey is shown sitting on a tree.

Scanned with CamScanner



Fig no. 915: Painting of four handed Ganesh

Accession no.	-	58.14/1
School	-	Mewar
Period	-	1650 AD
Description	-	This painting shows four handed Ganesh holding kamandal, parashu, plate full of *Ladoos* and a rosary, in his hands as we move in clockwise direction. He is being fanned by his wives Riddhi and Siddhi. He is sitting on a lotus seat. A devotees is seated near the lower right corner. A kumbha is placed near lower left corner.

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Fig no. 916: Ram and Sita sitting in the palace

Accession no.	-	58.31
School	-	Mewar
Period	-	1775 AD
Description	-	This painting shows Ram and Sita sitting in the palace facing left and Lakshman accompanied by Hanuman is standing in front facing right, outside the veranda.

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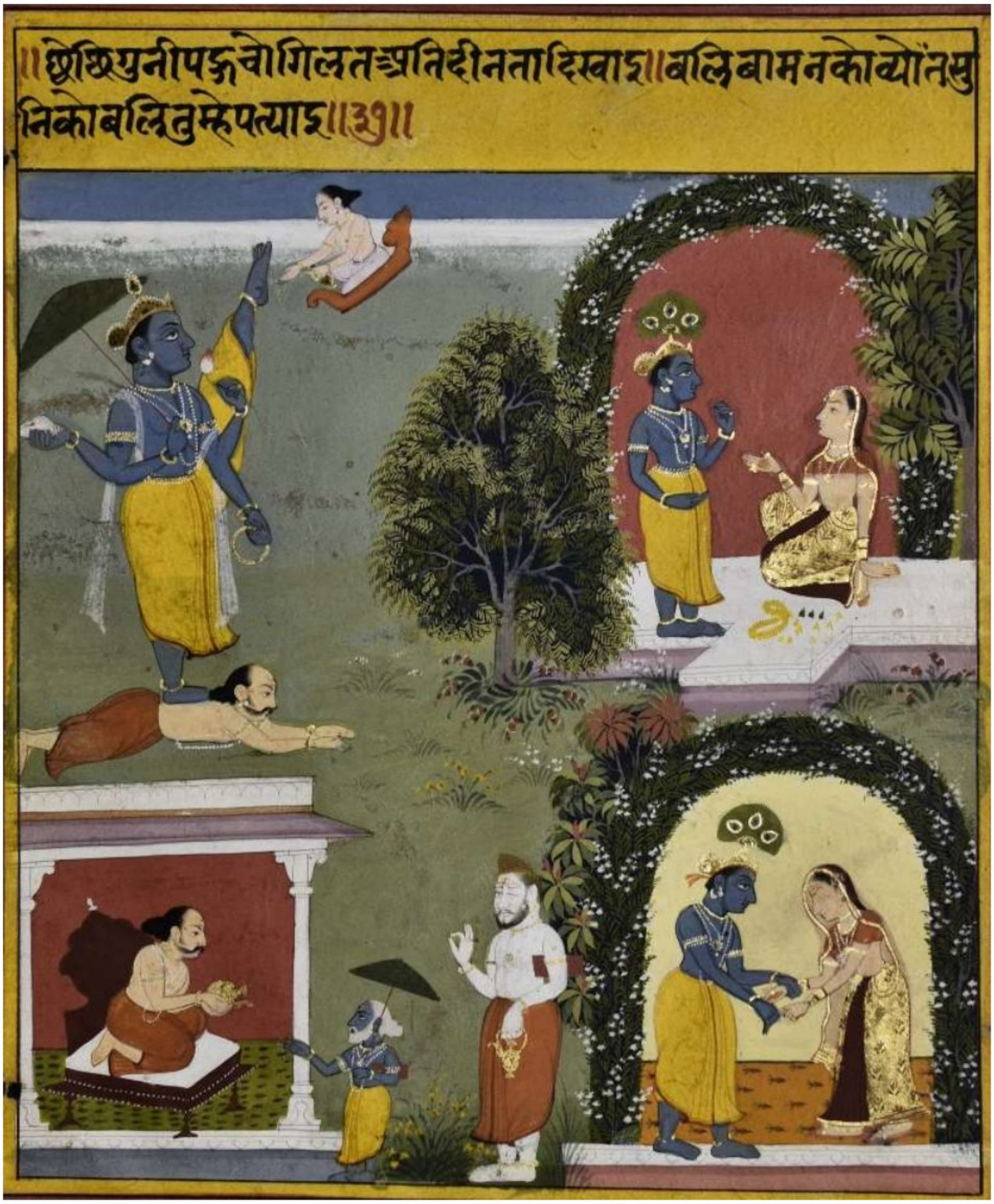

Fig no. 917: Vaman asking for *daan* from king Bali

Accession no.	-	62.24
School	-	Mewar
Period	-	1725 AD
Description	-	This painting shows Vaman asking for daan from king Bali near the lower left corner. Vishnu measuring Bali's kingdom in his three steps in the top left corner. Krishna is holding hands of Radha in a room in lower right corner. He is again showed talking to her inside a room in the upper right corner.

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Fig no. 918: Krishna killing Shakatasur

Accession no. - 55.264

School - Mewar

Description - This painting shows the scene of Shakatasur *Vadha* in which Yashoda playing with Krishna and a lady standing in front of her, Krishna hanging from a cart which was actually Shakatasur, parts of cart destroyed by baby Krishna lying on the ground, Krishna crowing towards Yashoda and Yashoda coming out of hut and running to pick him up as we move in clockwise direction starting from upper left corner.

Scanned with CamScanner



Fig no. 919: ***Samudramanthan*** **scene**

Accession no.	-	57.166
School	-	Mewar
Period	-	1648 AD
Description	-	This painting shows a *Samudramanthan* in which mount mandar is placed on a tortoise swimming in Kshirsagar. Vasuki naga coiled around the mountain is being pulled by one demon and one god.

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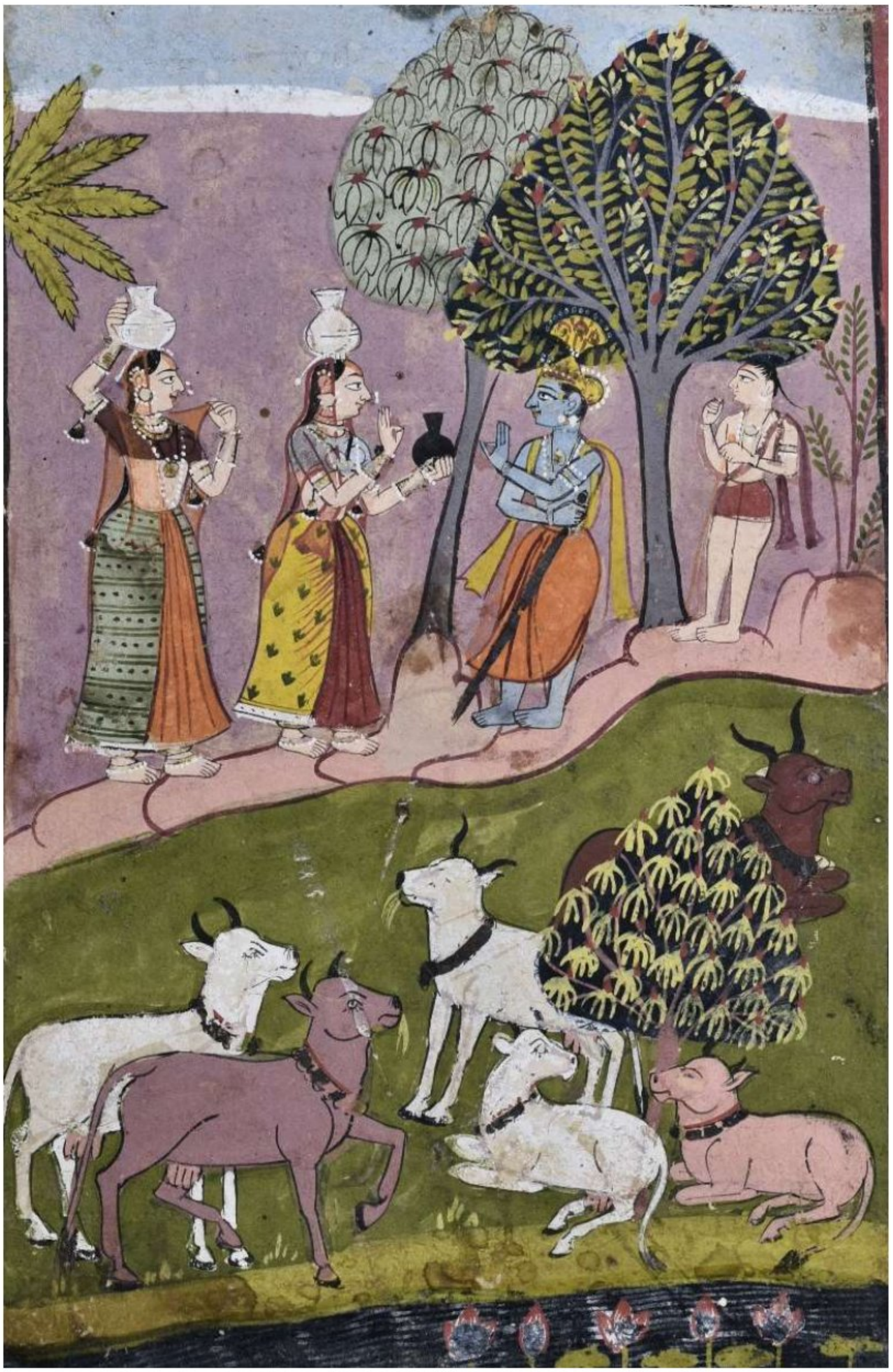

Fig no. 920: Krishna talking to gopies.

Accession no.	-	60.355
School	-	Mewar
Period	-	1750 AD
Description	-	This painting shows Krishna accompanied by a cowherd talking to two gopies. Six cows can be seen in the foreground.

Scanned with CamScanner



Fig no. 921: Balram killing Pralambasur

Accession no.	-	55.266
School	-	Mewar
Period	-	1775 AD
Description	-	This painting shows scene of Pralambasur Vadh by Balram. He was sent by Kansa and started playing with gwals. During the game he lost to Balram and according to the rules of the games carried him on his back as he started walking away, he increased his size. But Balram struck him on his head and killed him.

Scanned with CamScanner

2.22.5. Erotic miniature paintings:



Fig no. 922: Erotic scene. (fig no. 353)

Accession no.	-	60.50/1
School	-	Mewar
Period	-	1775 AD
Description	-	Painting showing a erotic scene.

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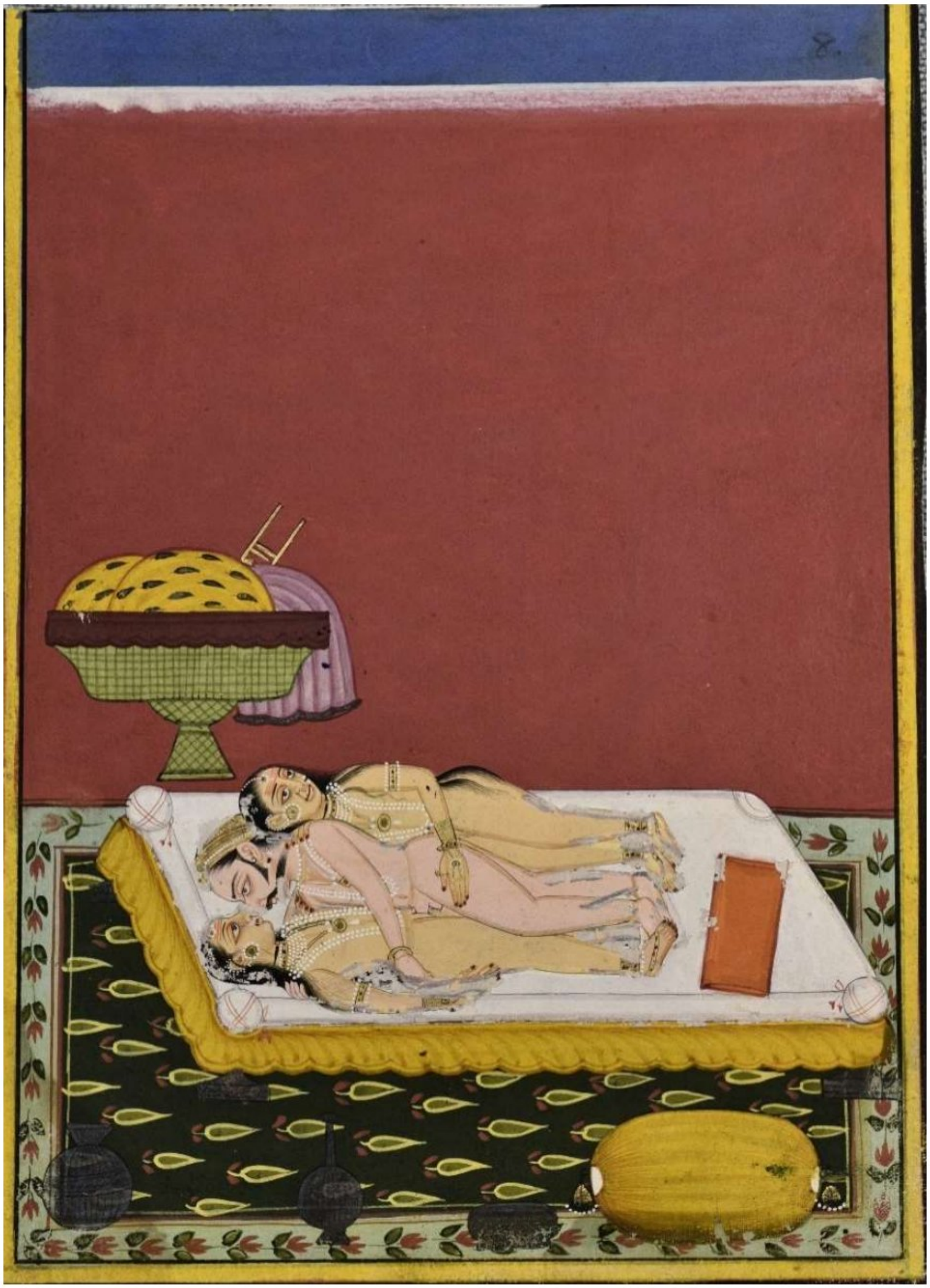

Fig no. 923: Erotic scene. (fig no. 354)

Accession no.	-	60.50/2
School	-	Mewar
Period	-	1775 AD
Description	-	Painting showing a erotic scene.

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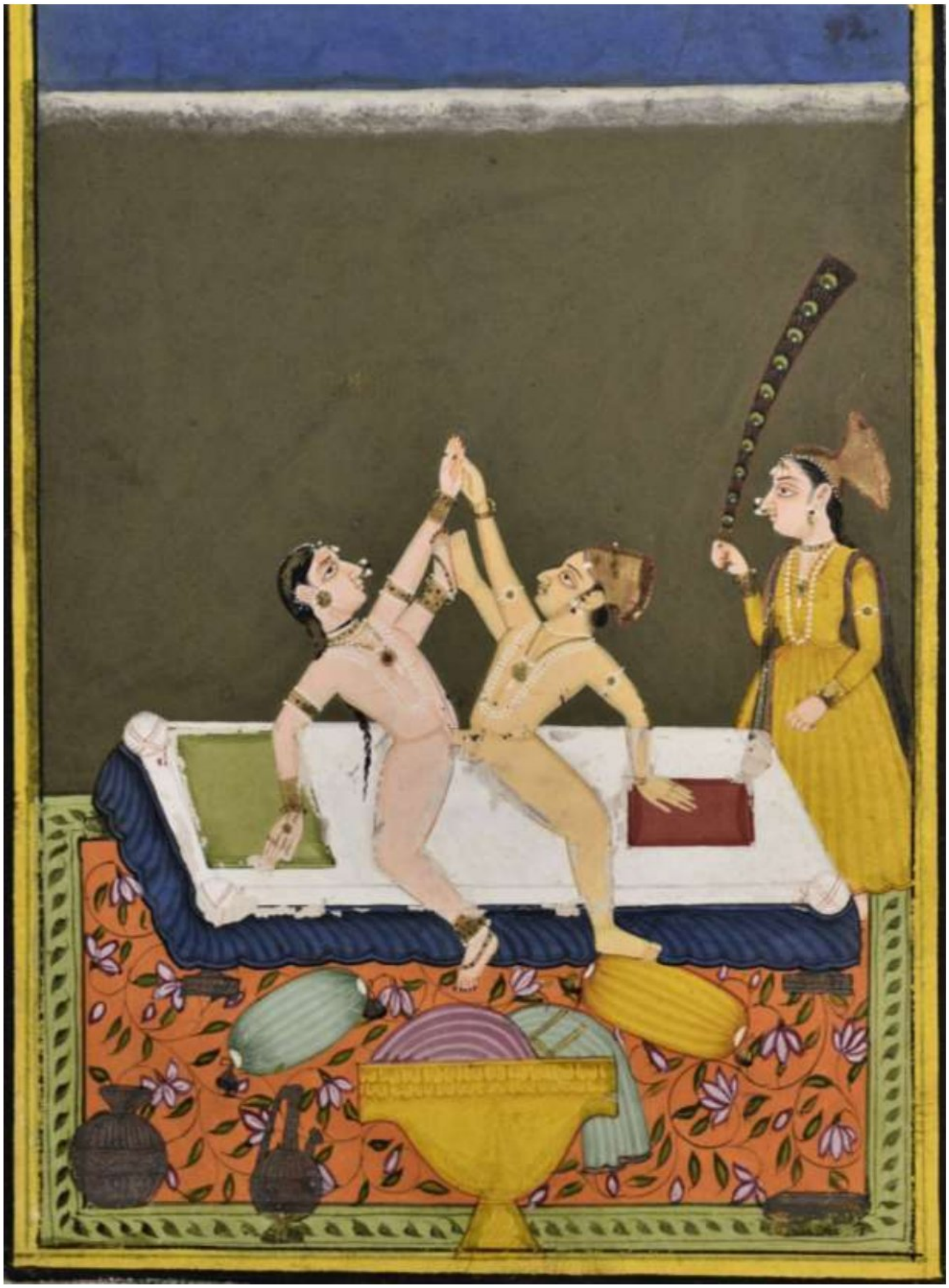

Fig no. 924: Erotic scene. (fig no. 355)

Accession no.	-	60.50/3
School	-	Mewar
Period	-	1775 AD
Description	-	Painting showing a erotic scene.

Scanned with CamScanner



Fig no. 925: Erotic scene. (fig no. 356)

Accession no.	-	60.50/4
School	-	Mewar
Period	-	1775 AD
Description	-	Painting showing a erotic scene.

925

Scanned with CamScanner



Fig no. 926: Erotic scene. (fig no. 357)

Accession no.	-	60.50/5
School	-	Mewar
Period	-	1775 AD
Description	-	Painting showing a erotic scene.

Scanned with CamScanner



Fig no. 927: Erotic scene. (fig no. 358)

Accession no.	-	60.50/6
School	-	Mewar
Period	-	1775 AD
Description	-	Painting showing a erotic scene.

Scanned with CamScanner



Fig no. 928: Erotic scene. (fig no. 359)

Accession no.	-	60.50/7
School	-	Mewar
Period	-	1775 AD
Description	-	Painting showing a erotic scene.

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2.22.6. Daily life scenes:

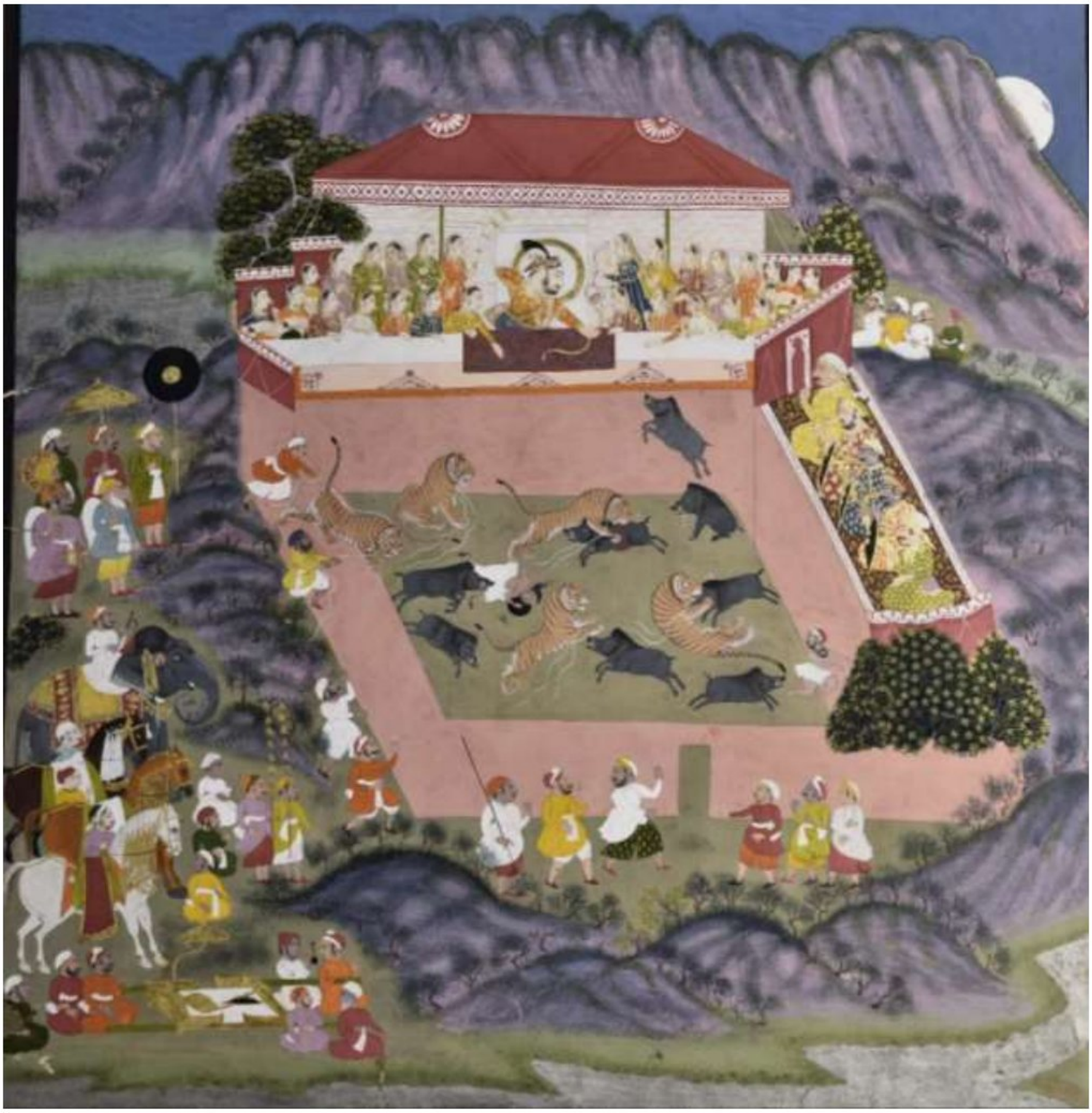

Fig no. 929: King hunting boar inside an inclosure

Accession no.	-	57.124
School	-	Mewar
Period	-	1750 AD
Description	-	This painting shows the king seated under a canopy, on the terrace overlooking an enclosure and shooting a wild boar. There are five tiger attacking eight wild boars inside the enclosure. The king is accompanied by queens and female attedants. The nobles and courtiers of kings are seated on the right terrace of the enclosure. The retinue of king is shown outside the enclosure.

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Fig no. 930: King along with his family members, worshiping at Ekling temple.

Accession no.	-	57.123
School	-	Mewar
Period	-	1740 AD
Description	-	This painting shows king along with his queens and family members, doing worship inside the shrine of Ekling ji located 22 km north of Udaipur in Kailashpuri, Rajasthan. Outside the enclosure of shrine on the right side exists the royal encampment and part of royal procession. Near the upper right corner of the houses of the villagers. On the lower middle side can be seen shaivite ascetics near their dweling.

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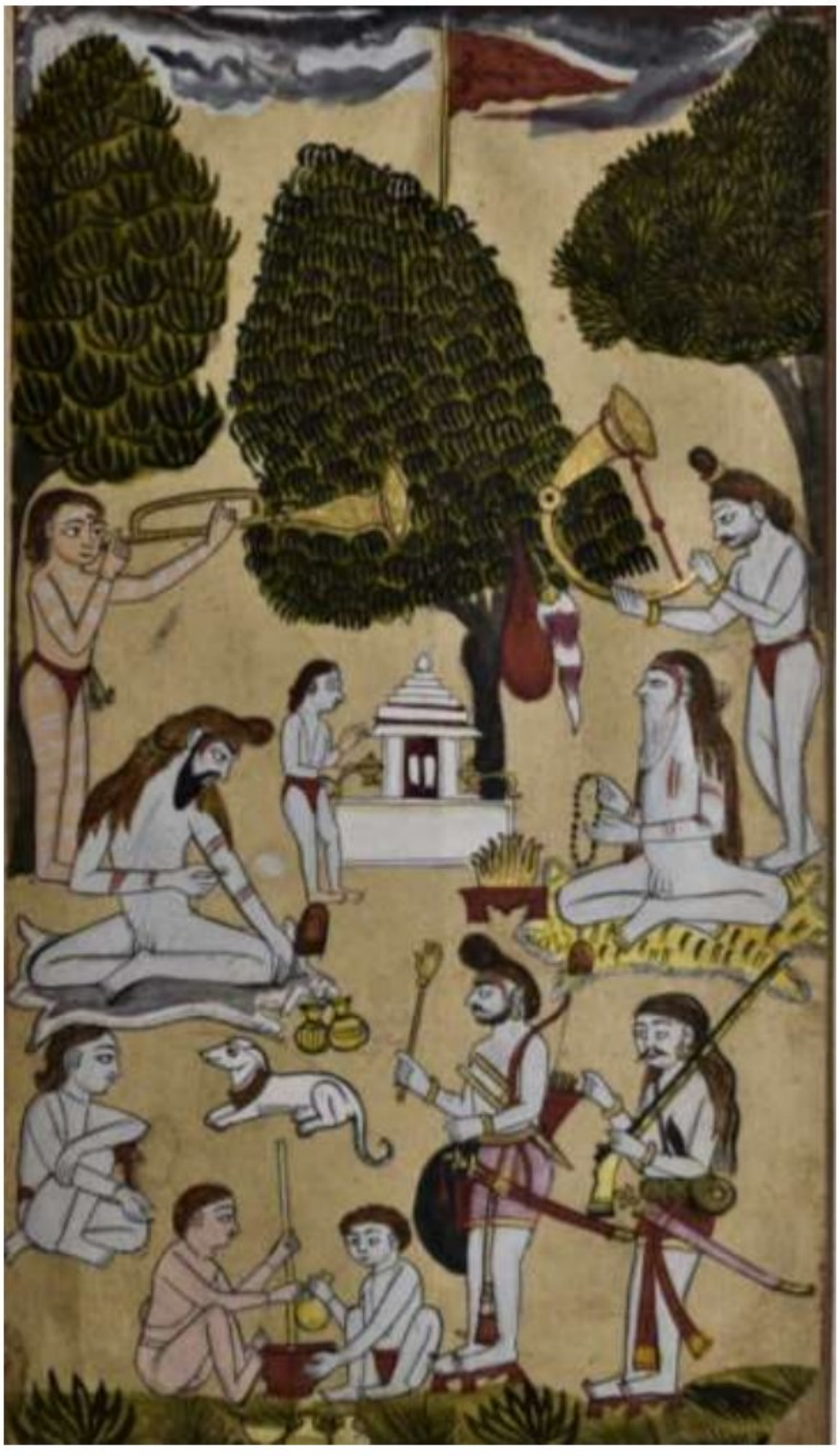

Fig no. 931: *Sanyasis* doing different activities.

Accession no.	-	62.30
School	-	Mewar
Period	-	1800 AD
Description	-	This painting shows two *sanyasis* seated on tiger skkin and a blackbuck skin doing *yajna* and *pooja*. Another *sanyasi* is doing *pooja* in front of a shrine in the middle. Two *sanyasi* paying musical instrument stands behind above mentioned *sanyasis*. On the lower side two armed *sanyasis* are shown walking to the left. Two young *sanyasis* are ponding something in a basin. Another *sanyasi* is seated on the ground in the left corner facing a dog seated on the ground.

Scanned with CamScanner



Fig no. 932: horse rider

Accession no.	-	56.35
School	-	Mewar
Period	-	1800 AD
Description	-	This painting shows a horse rider

Scanned with CamScanner



Fig no. 933: A man smoking huqqa

Accession no.	-	57.54
School	-	Mewar
Period	-	1750 AD
Description	-	This painting shows a man wrapped in an olive green sheet seated on a cot smoking huqqa reclining against a cushion. A dog is also seated on the cot. Huqqa are kept on the left side. The same person is smoking huqqa in standing posture wearing only loin cloth.

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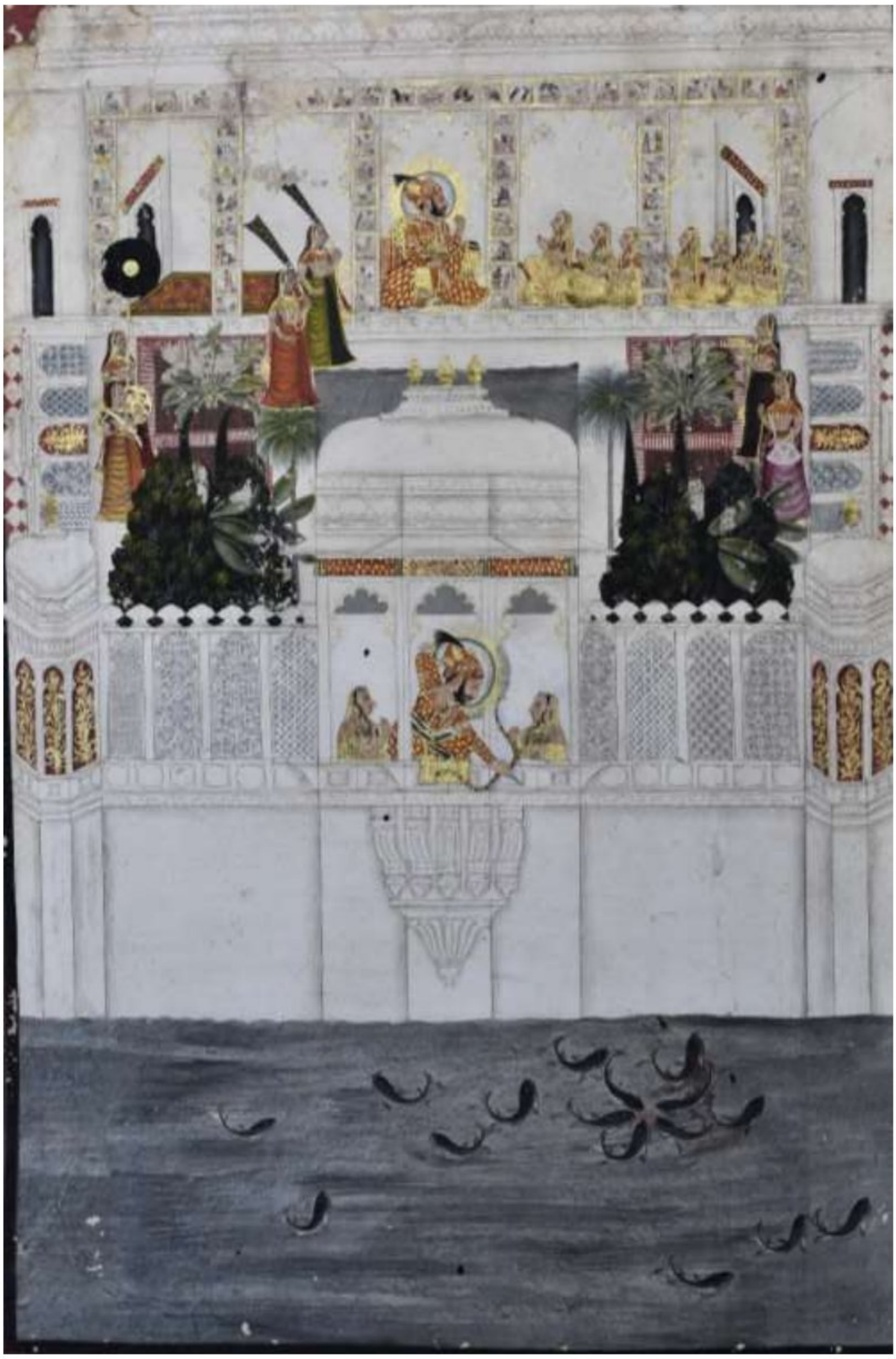

Fig no. 934: King shooting fishes from the balcony of his palace

Accession no.	-	57.122
School	-	Mewar
Period	-	1765 AD
Description	-	This painting shows the king seated inside his harem and talking with the ladies in the upper portion. The lower portion Maharana shooting fishes from the balcony in the pond located below the high walls of the palace.

Scanned with CamScanner



Fig no. 935: A lady breastfeeding her child

Accession no.	-	60.369
School	-	Mewar
Description	-	This shows a lady breastfeeding her child. She is reclining against a cushion.

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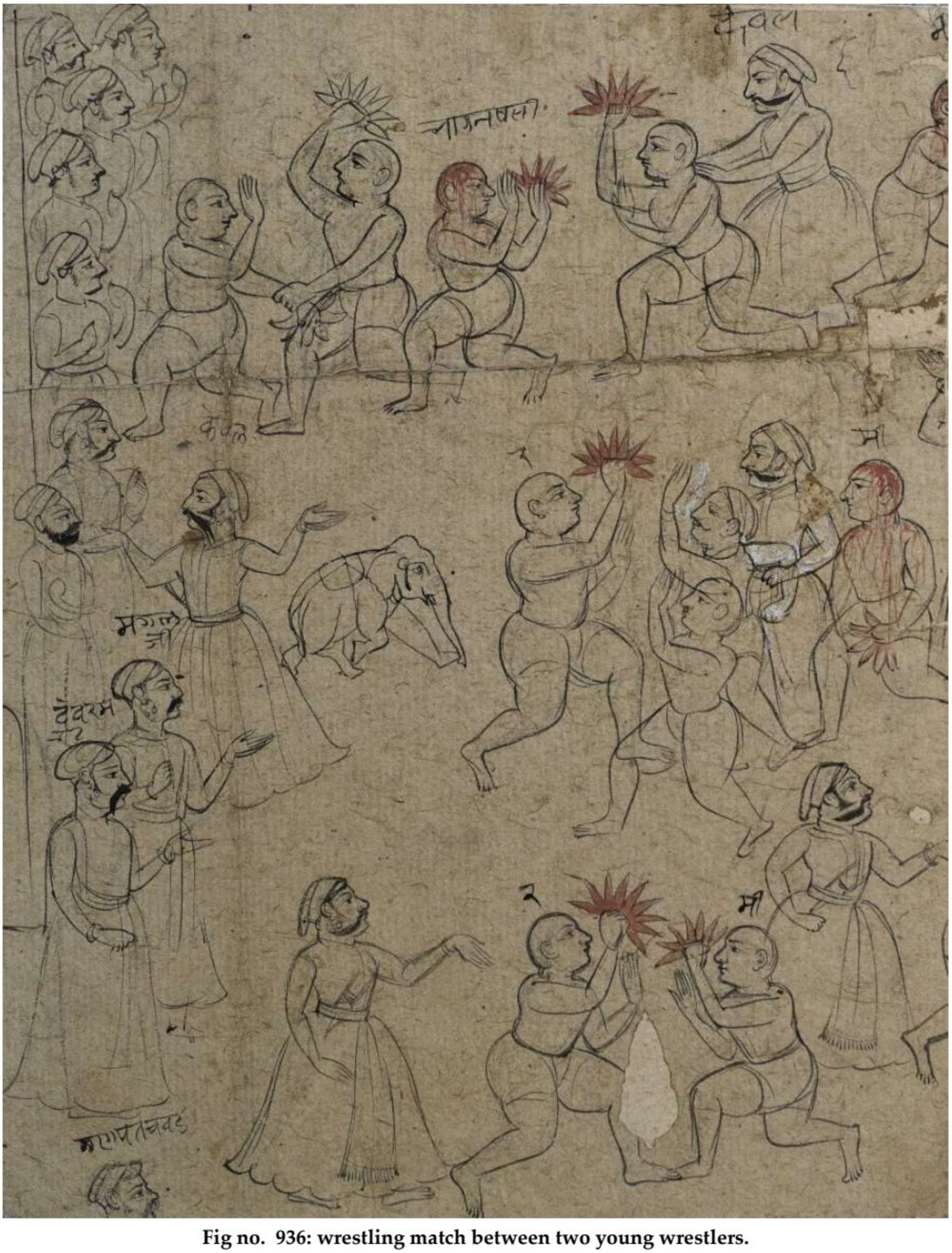

Fig no. 936: wrestling match between two young wrestlers.

Accession no.	-	76.75
School	-	Mewar
Period	-	1710 AD
Description	-	This sketch shows different phases of wrestling match between two young wrestlers.

Scanned with CamScanner



Fig no. 937: sketch of a horse rider

Description - This is the sketch of a horse rider on the backside of the painting.

937

Scanned with CamScanner

2.23. Catalogue of paintings of Miscellaneous School:

Following is the catalogue of 45 paintings of Miscellaneous School.

2.23.1. Portrait of Kings/princes/princesses and noblemen:



Fig no. 938: Mirza Muhammad Kam Bakhsh

Description - This painting shows Mirza Muhammad Kam Bakhsh (March 1667 – 14 January 1709), the youngest son of Mughal emperor Aurangzeb, born to his wife Udaipuri Mahal.

938

Scanned with CamScanner



Fig no. 939: Akbar in his court

Accession no. - 92.17

Description - This modern fake painting shows Akbar sitting on a throne in his court and ten courtiers are standing around him.

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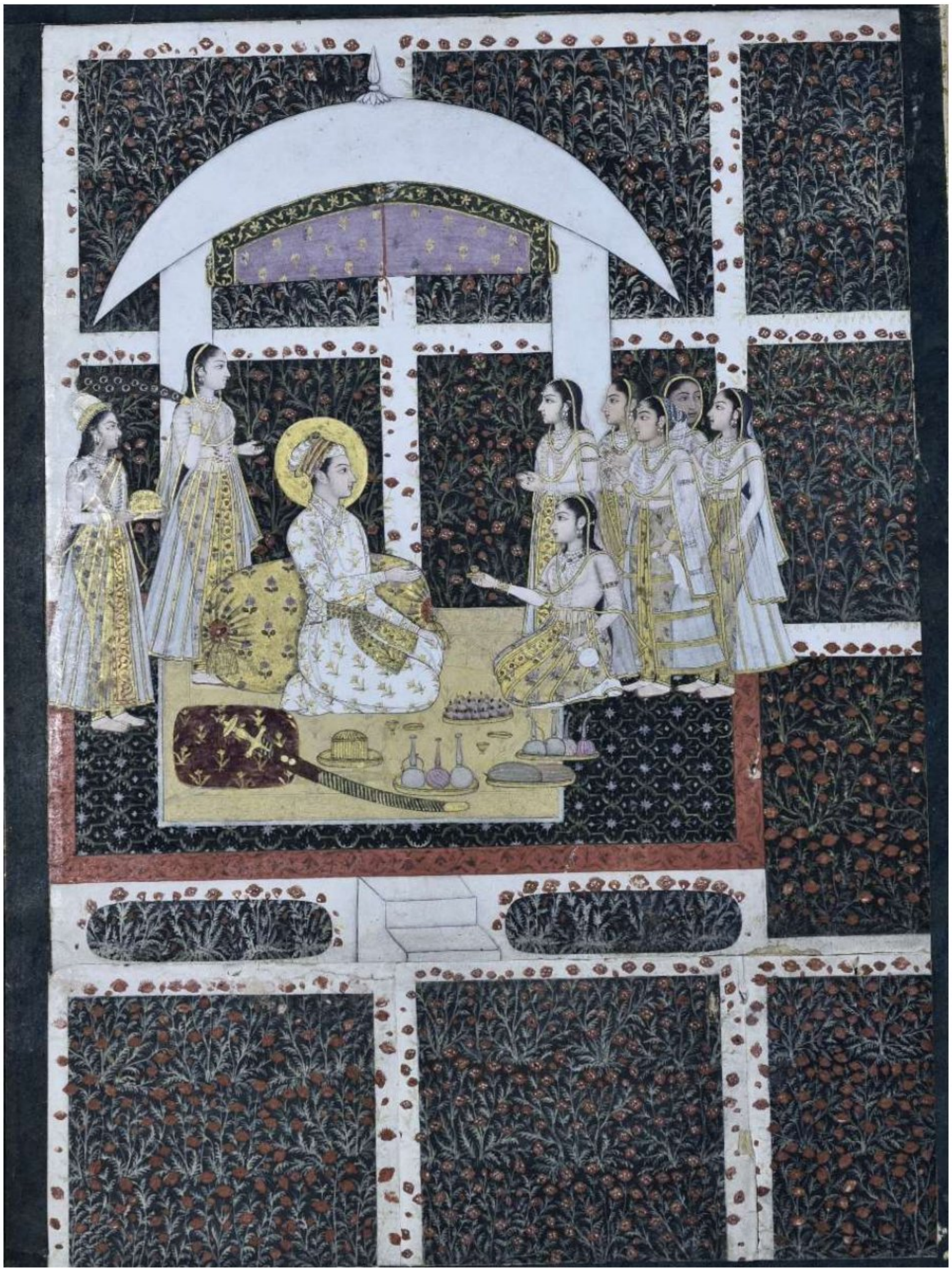

Fig no. 940: Prince talking to a lady

Description - This painting shows a prince talking to a lady, seated on a rug placed on a platform. The canopy is visible on the backside. The platform itself is located in a garden. Two lady attendants stand behind the prince and five lady attendants standing on the right side behind the lady.

940

Scanned with CamScanner



Fig no. 941: Nobleman seated on a carpet

Accession no.	-	76.119
Period	-	20th Century AD
Description	-	Line drawing of a nobleman seated on a carpet facing left. His attendant is standing and fanning him on the right side.

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2.23.2. *Ragas* and *Raginis:*

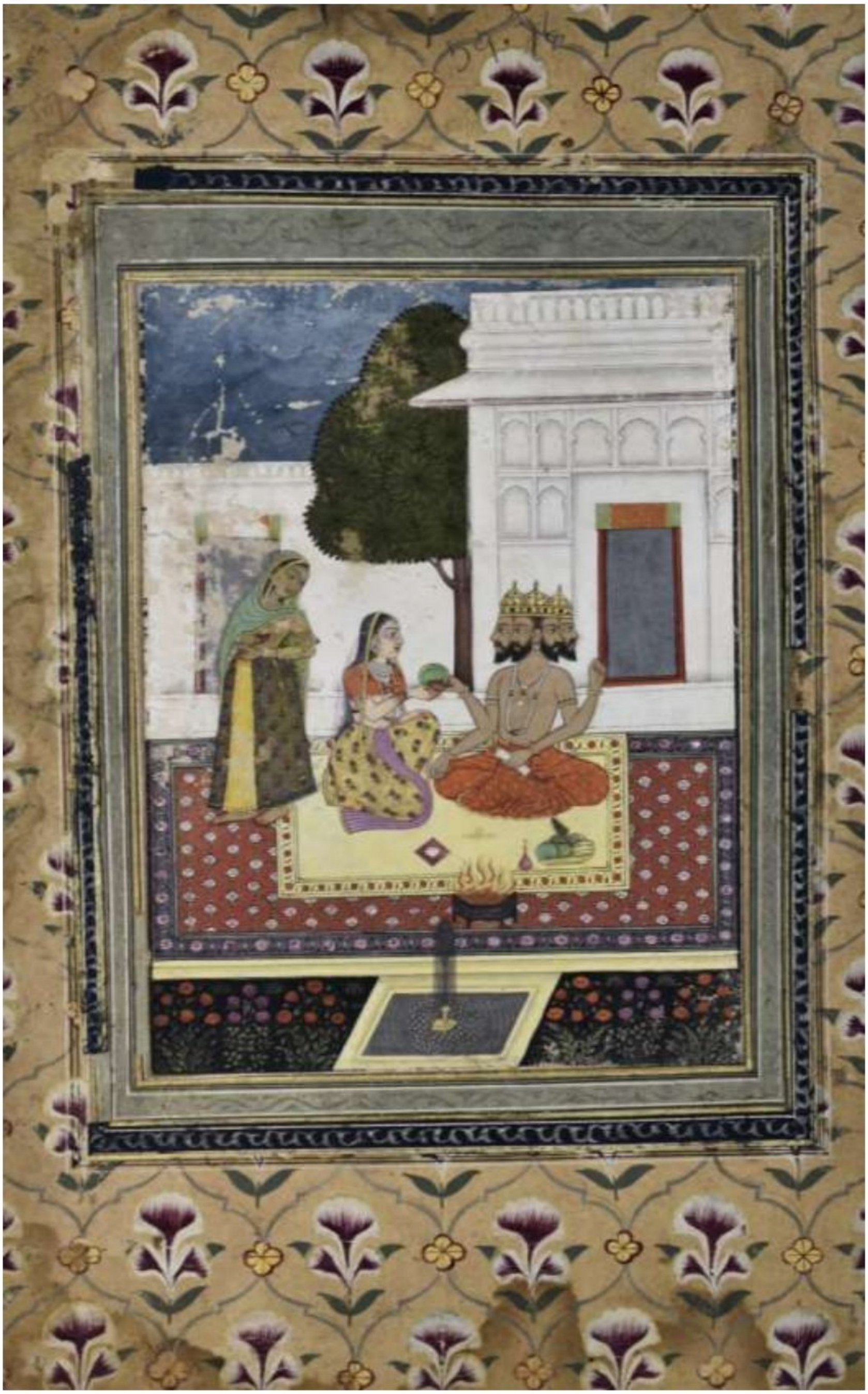

Fig no. 942: Brahma talking to Saraswati

Description - This painting shows Brahma talking to Saraswati in his palace. A lady attendant is standing on the left side.

Scanned with CamScanner



Fig no. 943: Raga Malkauns painting

Description - This Raga Malkauns painting shows a royal couple seated on a throne enjoying music played by two female musicians. A lady standing behind on the left side is fanning them and another lady sits on the right side. The setting of this whole scene is set on the terrace of the palace.

Scanned with CamScanner

3. Mythological scenes:



Fig no. 944: Sketch of *Samudramanthan* scene

Accession no.	-	76.116
Period	-	20th Century AD
Description	-	Line drawing showing the scene of *Samudramanthan*. Fourteen Ratnas produced from this shown above. Vishnu is sitting at the top of *Mandara* resting on *Kurma* avatar and being charned by demons on the left side and Shiva and Brahma on the right side with the help of *Vasuki naga.*

Scanned with CamScanner



Fig no. 945: Kali fighting demons

Accession no. - 76.118

Period - 20th Century AD

Description - Line drawing shows Kali fighting demons. Lion is shown in the middle and durga is shown seated on a lotus on the right side.

Scanned with CamScanner



Fig no. 946: Krishna playing flute

Accession no.	-	76.122
Period	-	20th Century AD
Description	-	Line drawing showing Krishna playing flute. Radha stands on the left side golding a flower and another gopika stands on right side, both listening listening the music.

Scanned with CamScanner



Fig no. 947: Singhanada Lokeshwar

Description - This is the skecth of Singhanada Lokeshwar.

947

Scanned with CamScanner



Fig no. 948: Krishna and Radha

Accession no. - 76.132

Period - 20th Century AD

Description - Line drawing showing Krishna and Radha.

Scanned with CamScanner



Fig no. 949: Krishna and Radha

Accession no. - 76.131

Period - 20th Century AD

Description - Line drawing showing Krishna and Radha.

949

Scanned with CamScanner



Fig no. 950: The lion riding Durga killing a demon.

Accession no.	-	76.129
Period	-	20th Century AD
Description	-	Line drawing showing a lion riding Durga killing a demon.

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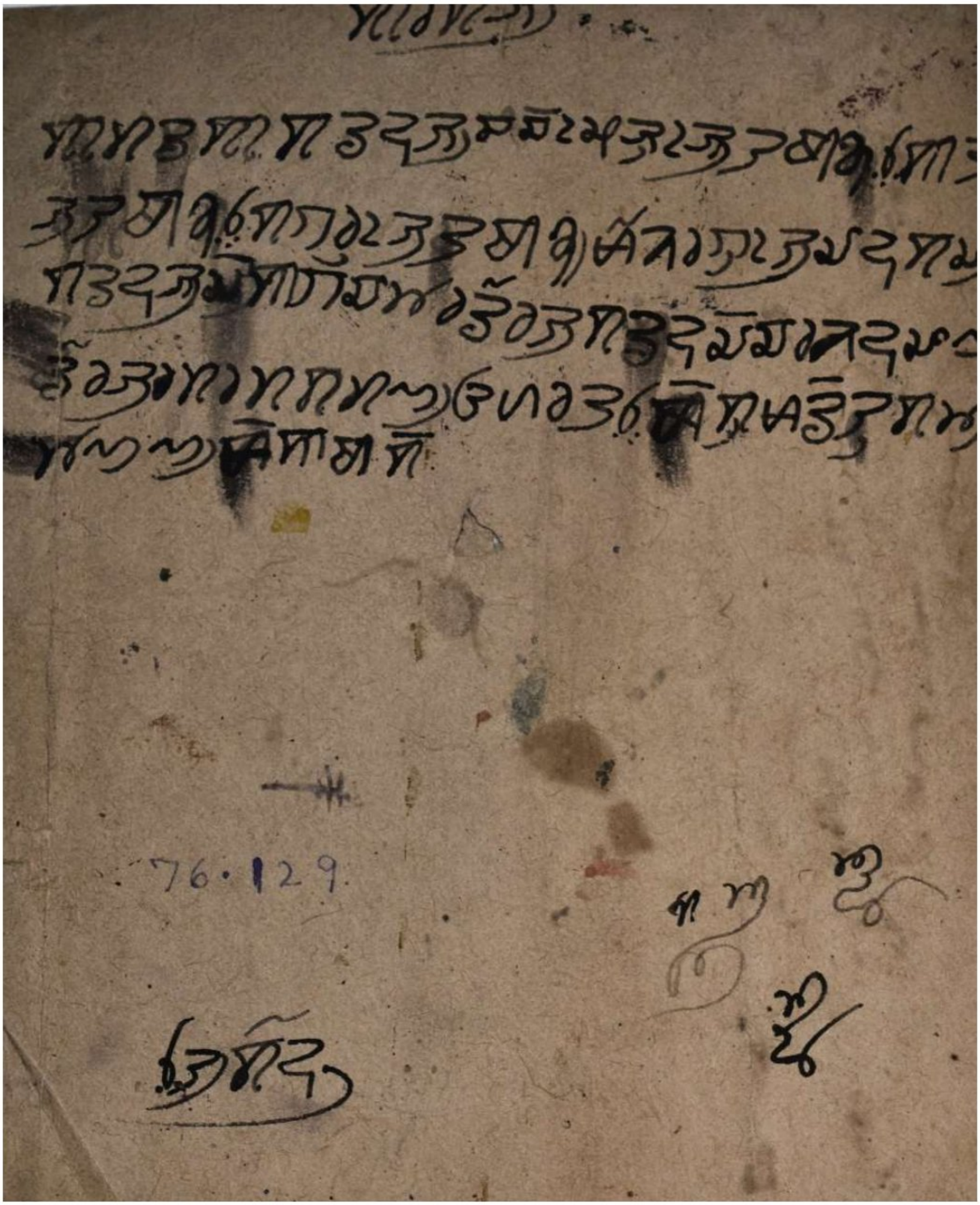

Fig no. 951: Backside of the line drawing

Accession no. - 76.129

Period - 20th Century AD

Description - Backside of the line drawing

951

Scanned with CamScanner



Fig no. 952: Krishna playing holi with *gopikas*

Accession no.	-	76.124
Period	-	20th Century AD
Description	-	Line drawing showing Krishna playing holi with *gopikas*.

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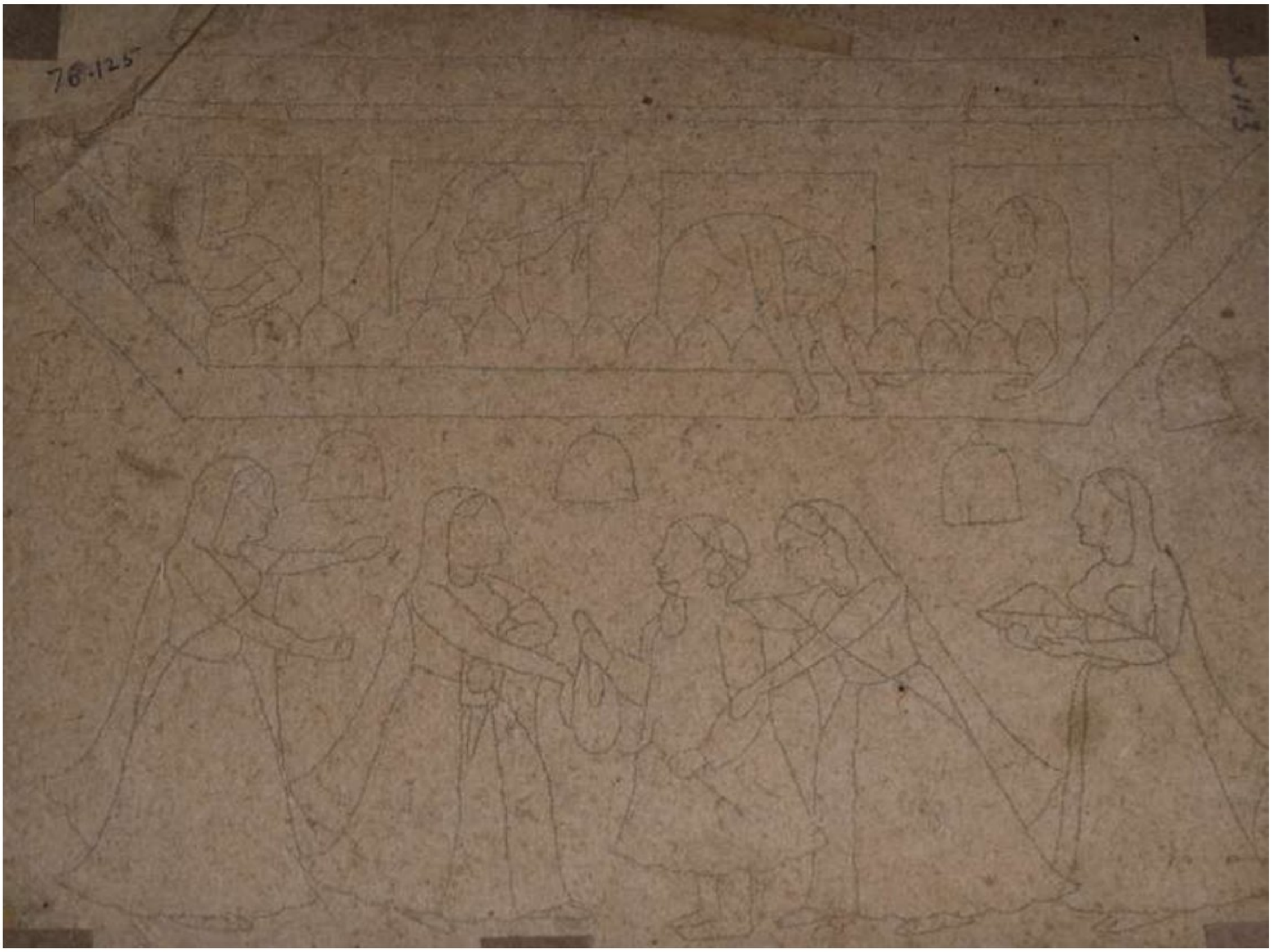

Fig no. 953: Krishna playing holi with *gopikas*

Accession no.	-	76.125
Period	-	20th Century AD
Description	-	Line drawing showing Krishna playing holi with *gopikas*.

Scanned with CamScanner

2.23.3. Flora and fauna:



Fig no. 954: lion killing a deer

Accession no. - 76.112

Period - 20th Century AD

Description - Line drawing showing a lion killing a deer.

Scanned with CamScanner



Fig no. 955: a lion sitting on the ground

Accession no.	-	76.117
Period	-	20th Century AD
Description	-	Line drawing showing a lion sitting on the ground.

Scanned with CamScanner



Fig no. 956: Pelican bird

Accession no.	-	76.120
Period	-	20th Century AD
Description	-	Line drawing of a pelican bird.

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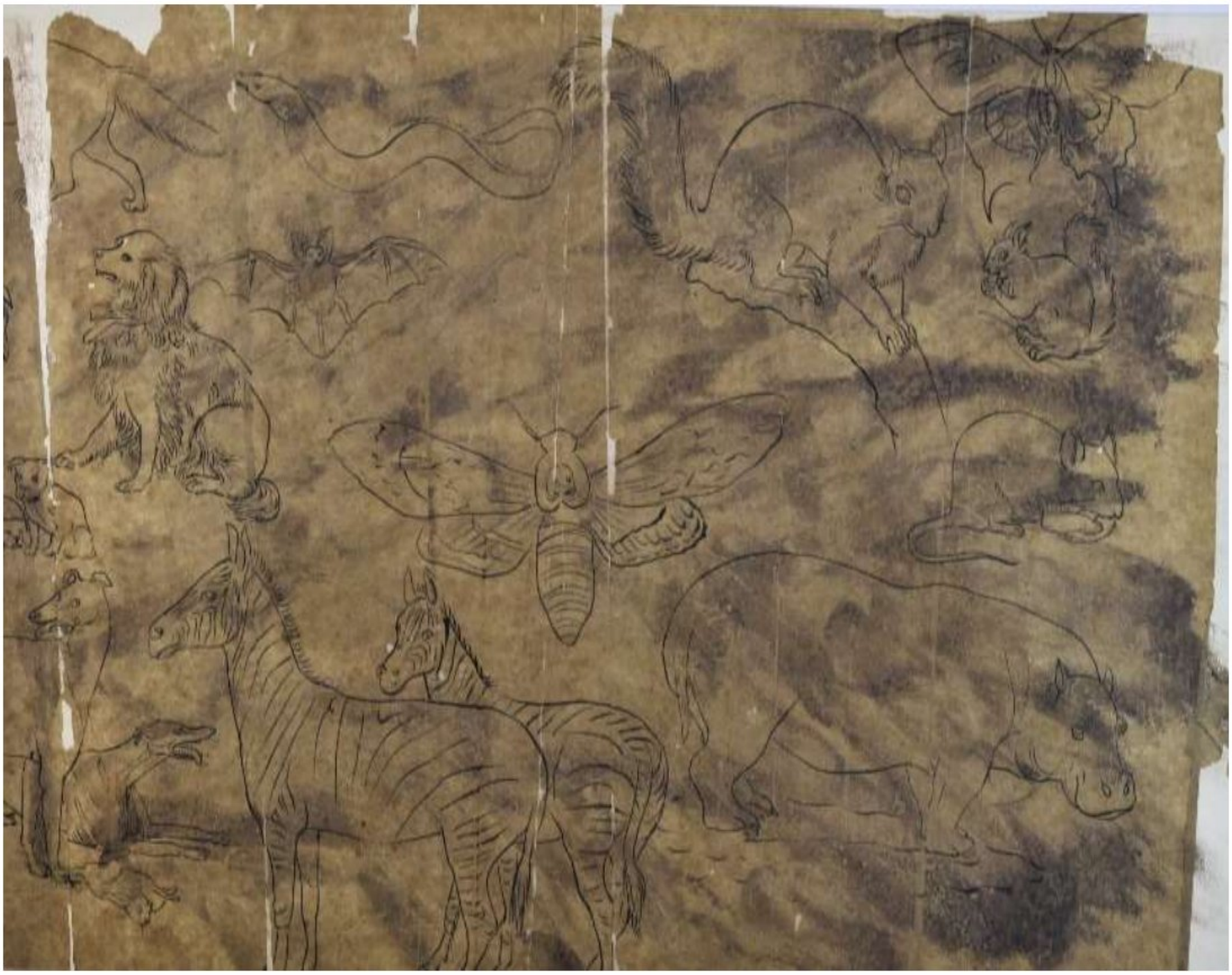

Fig no. 957: Line drawing of animals, insects and an eel

Accession no. - 76.163

Description - Line drawing showing in the upper line moving from left to right backside of a fox, eel fish, butterfly and squirrels. In the middle line moving from left to right we see a bull dog with two puppies, a golden reteiver, a moth and a rat. In last line we see as we move from left to right we see two hounds, one rabbit, two zebras and a hippopotamus.

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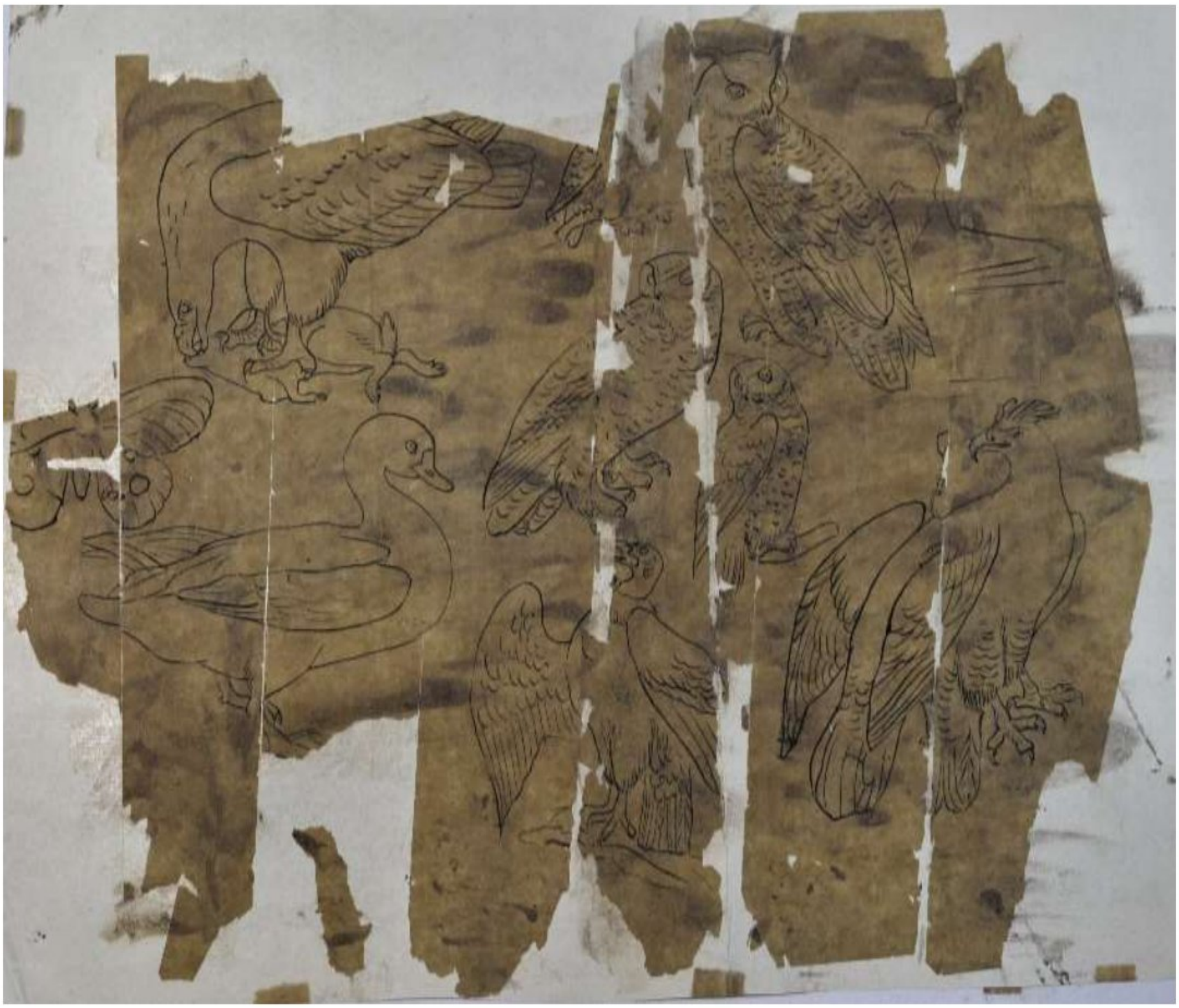

Fig no. 958: line drawing of birds and animals

Accession no. - 76.163

Description - This line drawing shows in the upper line as we move from left to right we see a hawk catching a rabbit, three owls. The second line shows as we move from left to right a butterfly, a duck, a vulture and a crested eagle.

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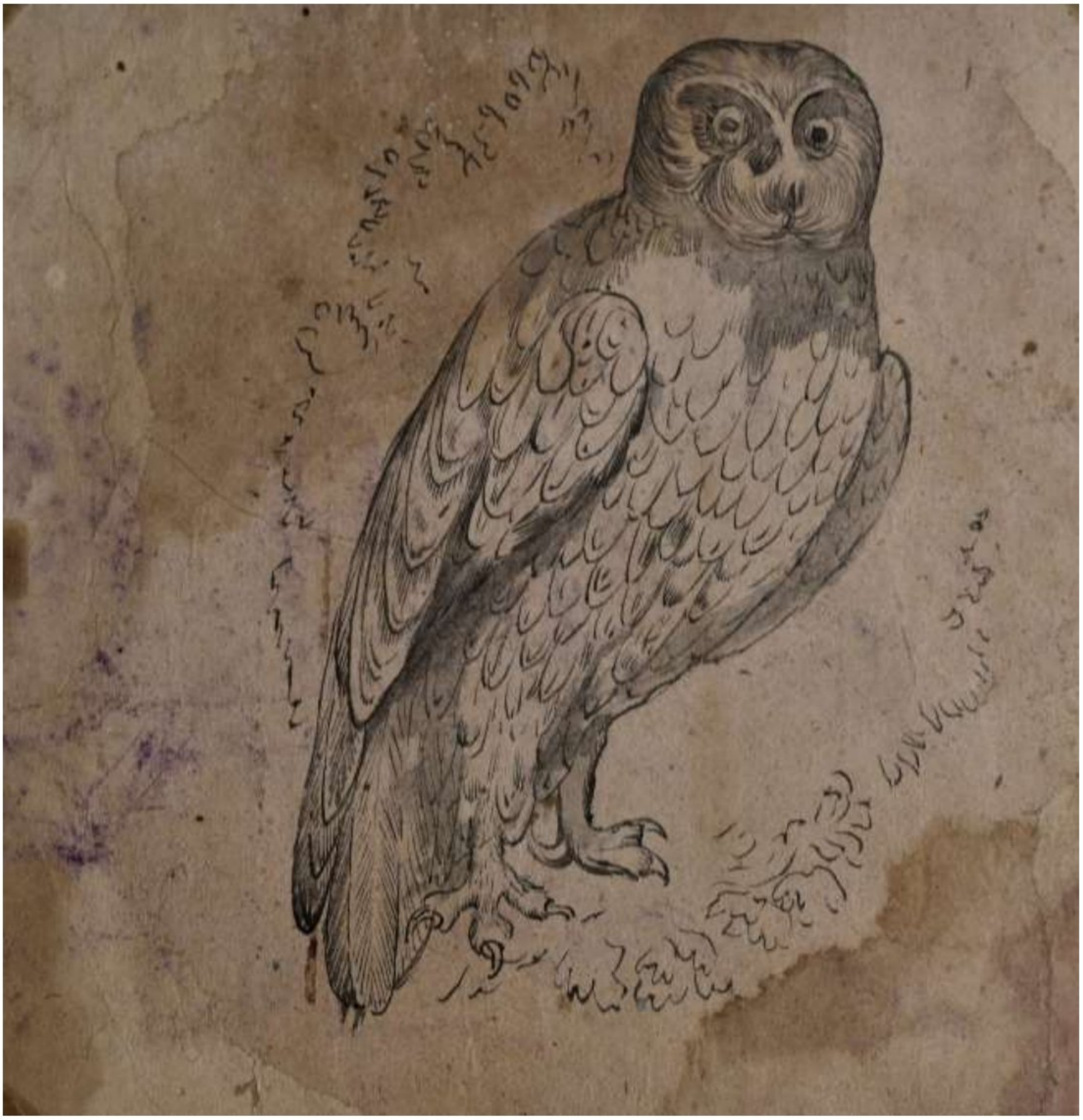

Fig no. 959: An owl

Accession no.	-	76.127
Period	-	20th Century AD
Description	-	Line drawing of an owl.

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2.23.5. Calligraphy:



Fig no. 960: A Farman

Description - A Farman

Scanned with CamScanner



Fig no. 961:

Description - This work of calligraphy in nastaliq script and Persian language. It reads as follows:

1. The God who care for men.
2. The colour on the wood is like your jewel.
3. If a needy person comes to your door, he will not go back empty handed.
4. The hand of Hazrat Ali will always help you.
5. His mercyful hands will solve your problems.
6. Nemat-ullah, 1616 AD.

Scanned with CamScanner



Fig no. 962:

Description - Kalma written twice in bold letters in Thuluth script. The writing in the middle is in Arabic and Nastaʿlīq script. The writing at the bottom is in Nastaʿlīq script and language.

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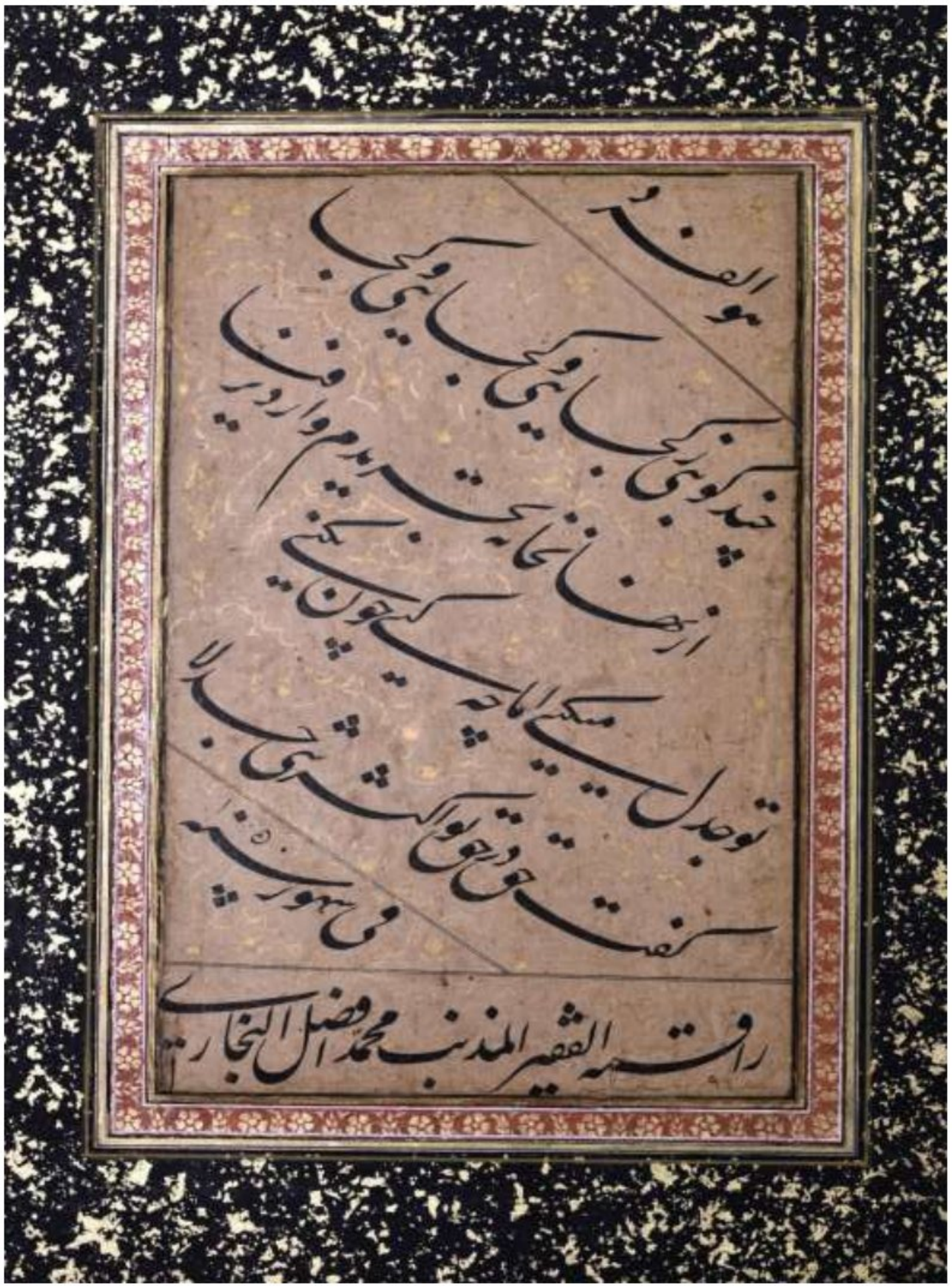

Fig no. 963:

Description - This work of calligraphy in nastaliq script and Persian language. It reads as follows:

1. God is one
2. Where are you, where are you and where are you ?
3. What is engraved will not disappear easily
4. You should, if you don't fight what will you do.
5. Whenever you fought, god has helped you.
6. Year 1641 AD
7. Writer – The Beggar, The guilty, Mohammad Afzal Bukhari

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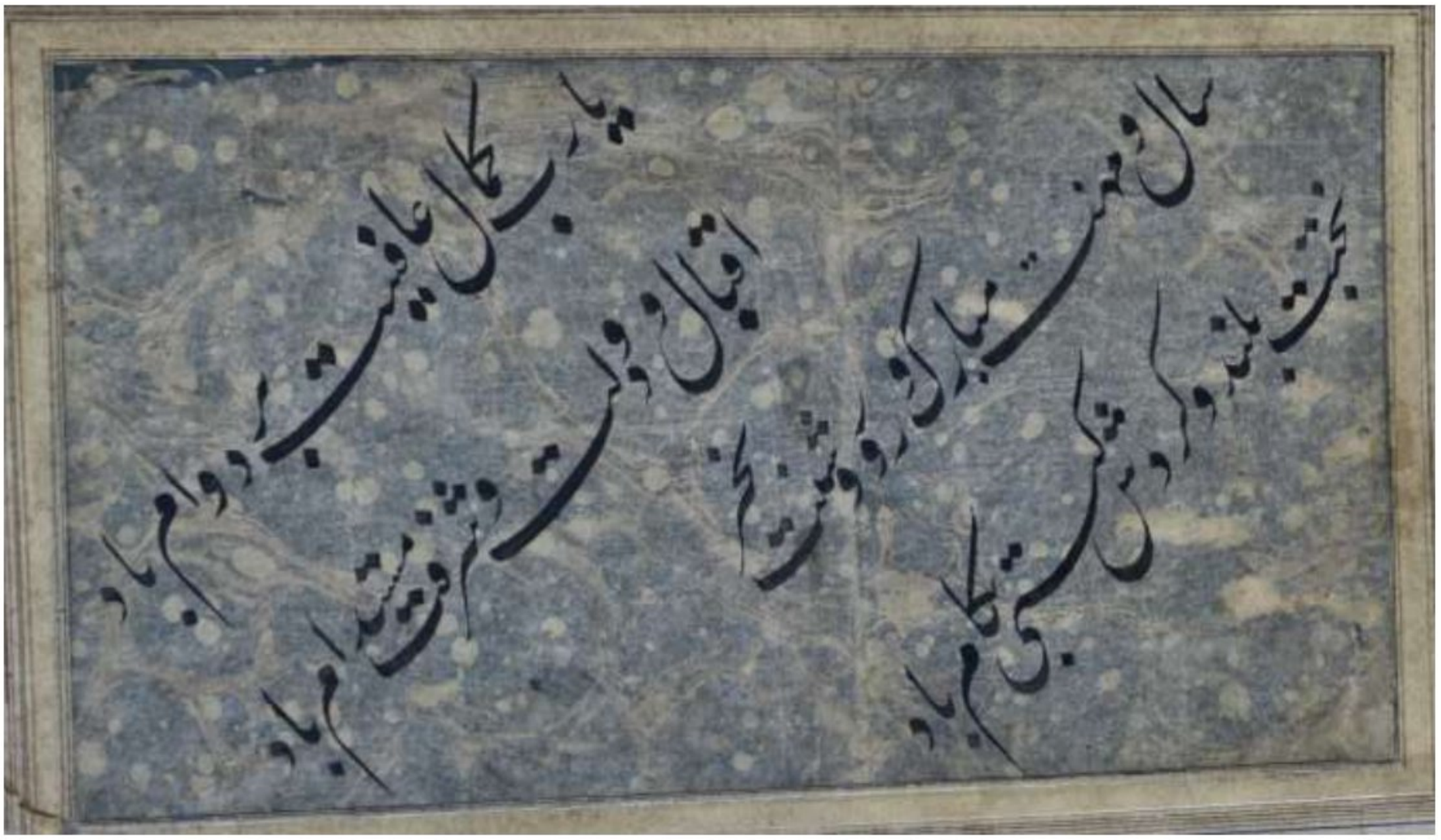

Fig no. 964:

Description - This work of calligraphy in nastaliq script and Persian language. It reads as follows:

1. O God, grant me health
2. Grant me fame, wealth and goodwill
3. I should work throughout the year and my face should glow.
4. You always remain lucky and never face a problem.

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Fig no. 965:

Description - This work of calligraphy in nastaliq script and Persian language. It reads as follows:

1. The god is great
2. When crescent becomes full moon in the sky
3. When there is full moon, the glory will increase.
4. Your comfort, prosparity and grace is so much
5. That every day is the day of Eid and every night is a special night.
6. Mumtaz-ud-Daula

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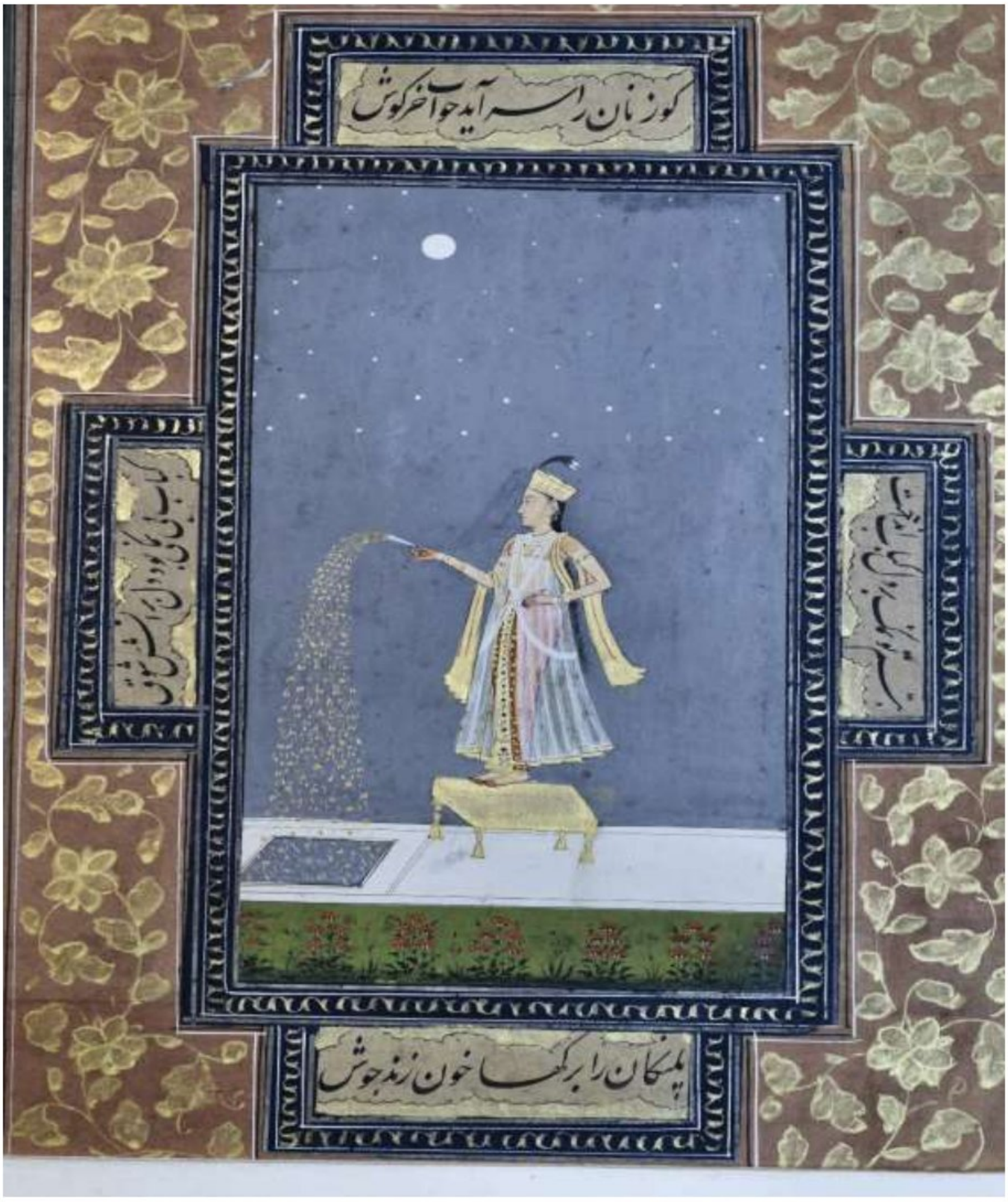

Fig no. 966: a royal lady burning sparkler (*phuljhadi*) in the night time

Description - This painting shows a royal lady standing on a chowki and holding a burning sparkler (*phuljhadi*) in the night time. The calligraphy is in nataliq script and in Persian language, it reads as follows:

1. I have reached the lane of the ladies (At the top)
2. When leopard is given leaves he is angry. (At the bottom)
3. The heart without what it desires is like *Kabab* (meat patty without salt. (on the left side)
4. Putting salt on a burning heart is a torture. (on the right side)

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Fig no. 967:

Description - This manuscript is nataliq script and Persian language, it reads as follows:

1. Sir I will not allow you to take control of me.

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2. Your moon like face is being seen by people since a few years.
3. Those who like it, their desire to see it has not diminshed even a little.
4. Those who don't value that wealth want to throw the dust in the sky.
5. O heart don't expect anything from this word.
6. There are few people that can match your kindness.
7. Since its not like sky you will not get rescpect.
8. If the world harasses you don't ask for anything because nothing will be left in the world but your name.
9. I have hidden this in you, you will never be able to hide it.

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2.23.6. Daily life scenes:



Fig no. 968: Women holding a earthen lamp

Accession no. - 39.274

Description - Painting depicting women holding a earthen lamp to another woman entring through the door situated on the left side.

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Fig no. 969: Woman drying her hair

Accession no.	-	76.109
Period	-	20th Century AD
Description	-	Line drawing of a woman seated on a *chowki* and drying her hair.

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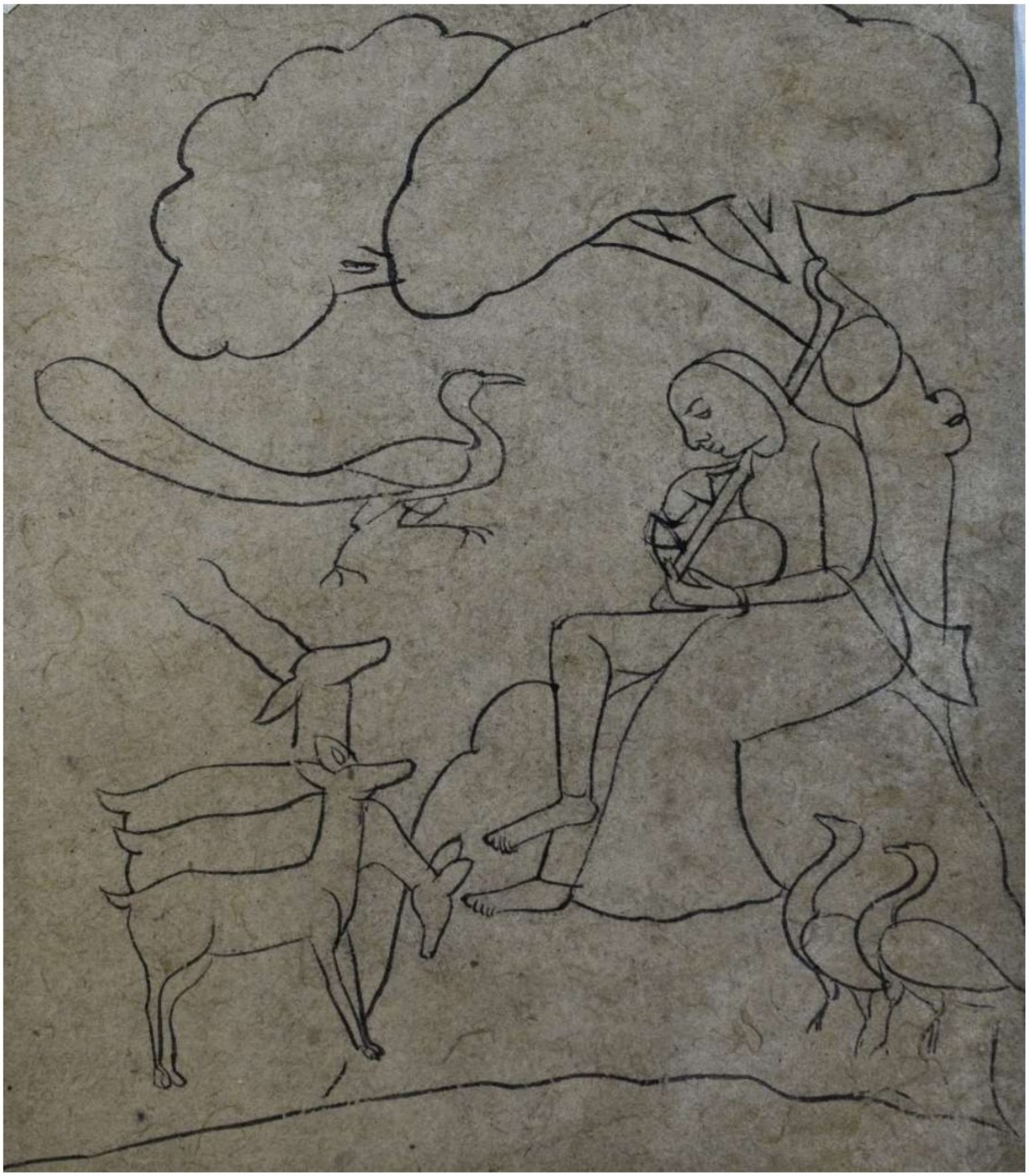

Fig no. 970: Female musician playing *veena*

Accession no. - 76.110

Period - 20th Century AD

Description - Line drawing female musician playing *veena,* sitting under a tree while animals listening to the music.

Scanned with CamScanner



Fig no. 971: women holding a water vessel

Accession no. - 76.111

Period - 20th Century AD

Description - Line drawing of a women holding a water vessel in her right hand and moving towards left.

972

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Fig no. 972: Two European ladies

Accession no. - 76.113

Period - 20th Century AD

Description - Line drawing showing two European ladies.

Scanned with CamScanner



Fig no. 973: A man seated on the ground

Accession no.	-	76.114
Period	-	20th Century AD
Description	-	Line drawing showing a man seated on the ground with his right hand raised.

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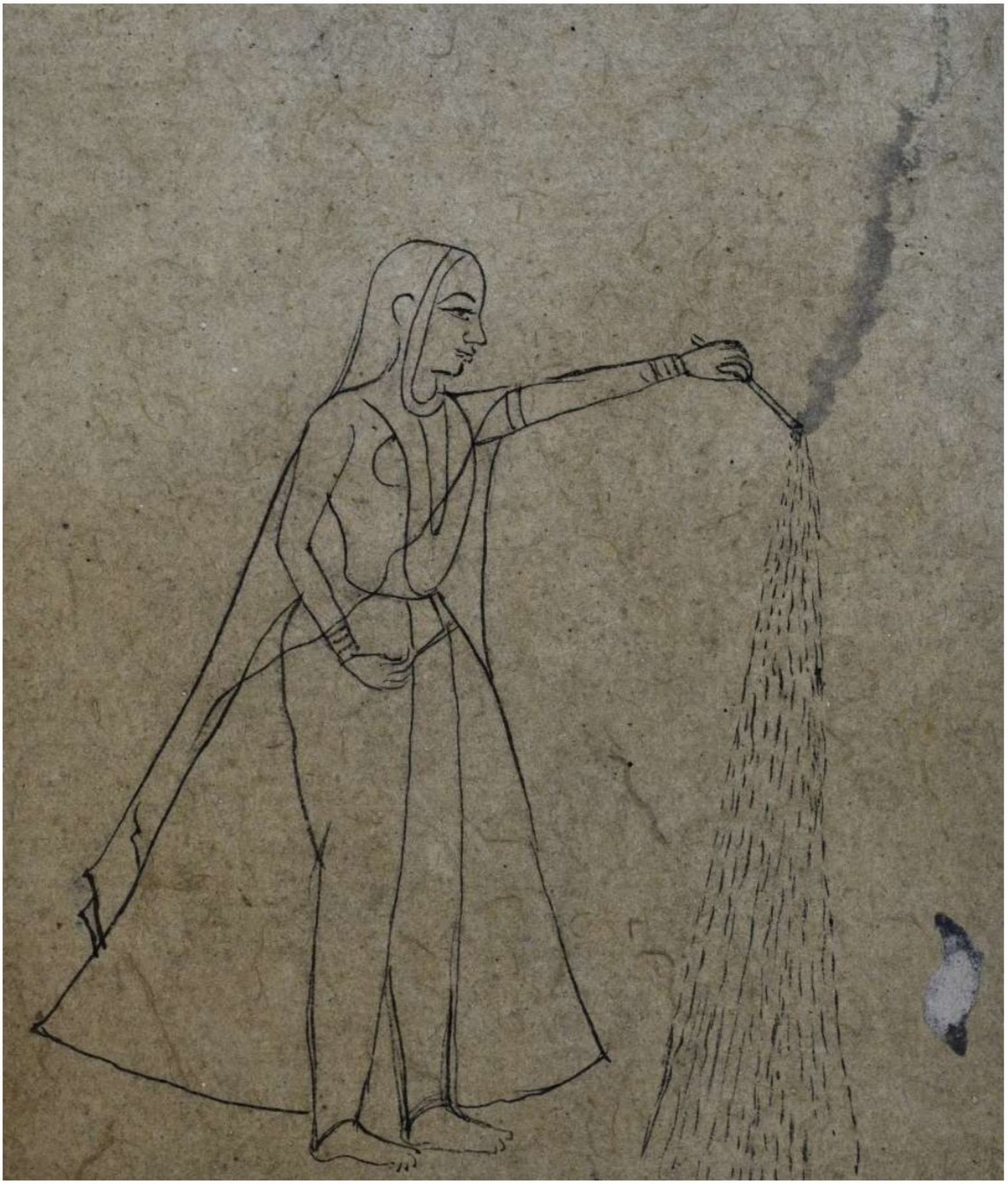

Fig no. 974: A lady burning a sparkler

Accession no.	-	76.115
Period	-	20th Century AD
Description	-	Line drawing showing a lady burning a sparkler (*Phuljadi*).

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Fig no. 975: A **man fighting with dragon**

Accession no. - 76.121

Period - 20th Century AD

Description - Line drawing shows a man fighting with dragon.

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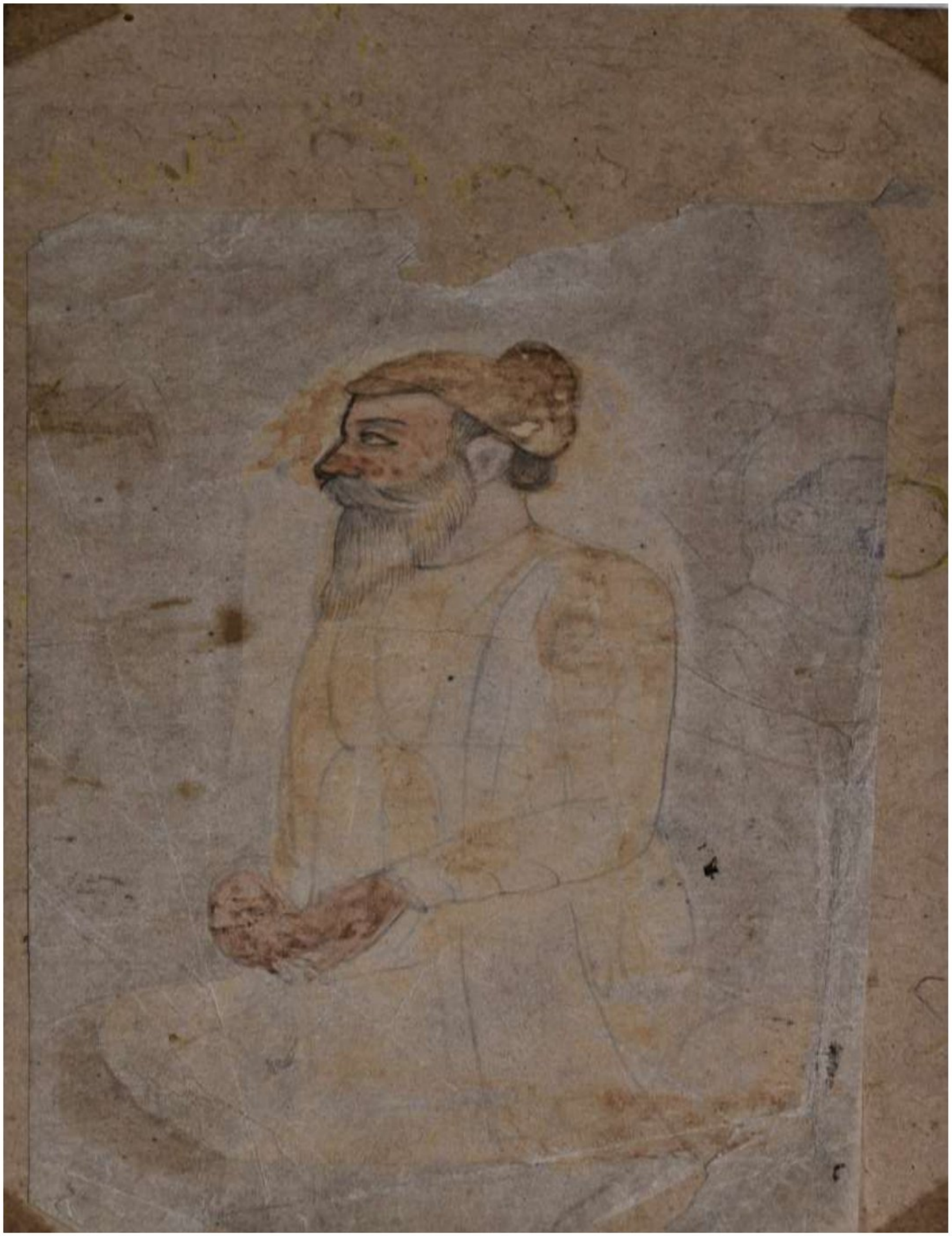

Fig no. 976: Portrait of a man

Accession no. - 76.123

Period - 20th Century AD

Description - Line drawing of man sitting and facing left.

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Fig no. 977: Lady kneeling on the ground

Accession no.	-	76.126
Period	-	20th Century AD
Description	-	Line drawing shows a lady kneeling towards left and looking back.

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Fig no. 978: An old lady talking to a young man.

Accession no.	-	76.128
Period	-	20th Century AD
Description	-	Line drawing showing an old lady seated under a tree facing right and a young man having a conversation with her, seated on the right side and facing left.

Scanned with CamScanner



Fig no. 979: Two lady musicians

Accession no. - 76.130

Period - 20th Century AD

Description - Line drawing showing a lady holding a flower and looking to the left, listening to a female musician playing veena seated behind her.

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Fig no. 980: A woman wearing *burqa*.

Accession no. - 76.133

Period - 20th Century AD

Description - Line drawing showing a woman wearing *burqa*.

Scanned with CamScanner



Fig no. 981: Two armies standing facing each other

Accesion no. - 60.298/4

Description - This sketch shows two armies standing facing each other. The canons are placed in the front, behind them stands infantry, cavalry and elephants. In the upper side An army is shown moving towards left.

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Fig no. 982: A royal procession

Description	-	This painting shows a royal procession moving towards right, the king is mounted on a horseand two retainers are walking behind him with fly whisks.

Scanned with CamScanner

2.24. Catalogue of paintings of Modern School:

Following is the catalogue of 13 paintings of Modern School.

2.24.1. Portrait of Kings/princes/princesses and noblemen:



Fig no. 983: Raziya Sultan seated on a throne

Accession no.	-	13.77
Period	-	Modern
Description	-	Portrait of Raziya Sultan seated on a hexagonal throne and holding a sword. The throne is placed on a terrace covered with carpet. A small parapet is shown on the far side of the terrace.

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Fig no. 984: King seated on a throne

Accession no.	-	76.134
Period	-	Modern
Description	-	Line drawing of a king sitting on a throne and holding a sword.

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2.24.2. Paintings of Laila and Majnu:



Fig no. 985: *Laila* sitting on the lap of *Majnu*. (fig no. 306)

Accession no.	-	57.191
School	-	Modern
Period	-	Modern
Description	-	This painting shows Laila sitting on the lap of Majnu and hugging him. Her camel with the saddale is standing on the other side of the river. An ascetic is shown talking to a leopard across the river on the upper side with a horse and bear shown to the left. The pegions are shown on the mount situated to the left of the lovers. A bear and a tiger is shown drinking water from the pond siatuted at the bottom.

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2.24.3. Flora and fauna:



Fig no. 986: Reference chart of a painter depicting birds and animals (fig no. 316)

Accession no.	-	76.135
Period	-	Modern
Description	-	It is a reference chart of a painter depicting Green peafowl (*Pavo cristatus*), Pigeon, Barbet (*Psilopogon sp*), Monkey, a Lioness (*Pantera leo*), Cattle egret (*Bubulcus*), Indian Pitta (*Pitta brachyura*) etc.

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Fig no. 987: Reference chart of a painter depicting animals

Accession no.	-	76.162
Period	-	Modern
Description	-	Line drawing showing two rabbits and a wolf in the top line as move from right to left. Second line shows rhinoceros, bird in the middle line as we move from right to left. The bottom line shows two camels, one is double humped held by a man and giraffes as we move from right to left.

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2.23.4. *Ragas* and *Raginis*:



Fig no. 988: Ragini Kanada w/o Shri Raga painting

Accession no.	-	62.21
School	-	Modern
Period	-	Modern
Description	-	This Ragini Kanada w/o Shri Raga miniature painting shows king and his son preparing to enter the shrine of Shiva. He is washing his hand with water offered by an attendant. Another attendant with fly whisk is standing behind him.

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Daily life scenes:



Fig no. 989: Painting of a nobleman

Accession no.	-	44.7
School	-	Modern
Description	-	This painting shows a nobleman in standing posture and facing right.

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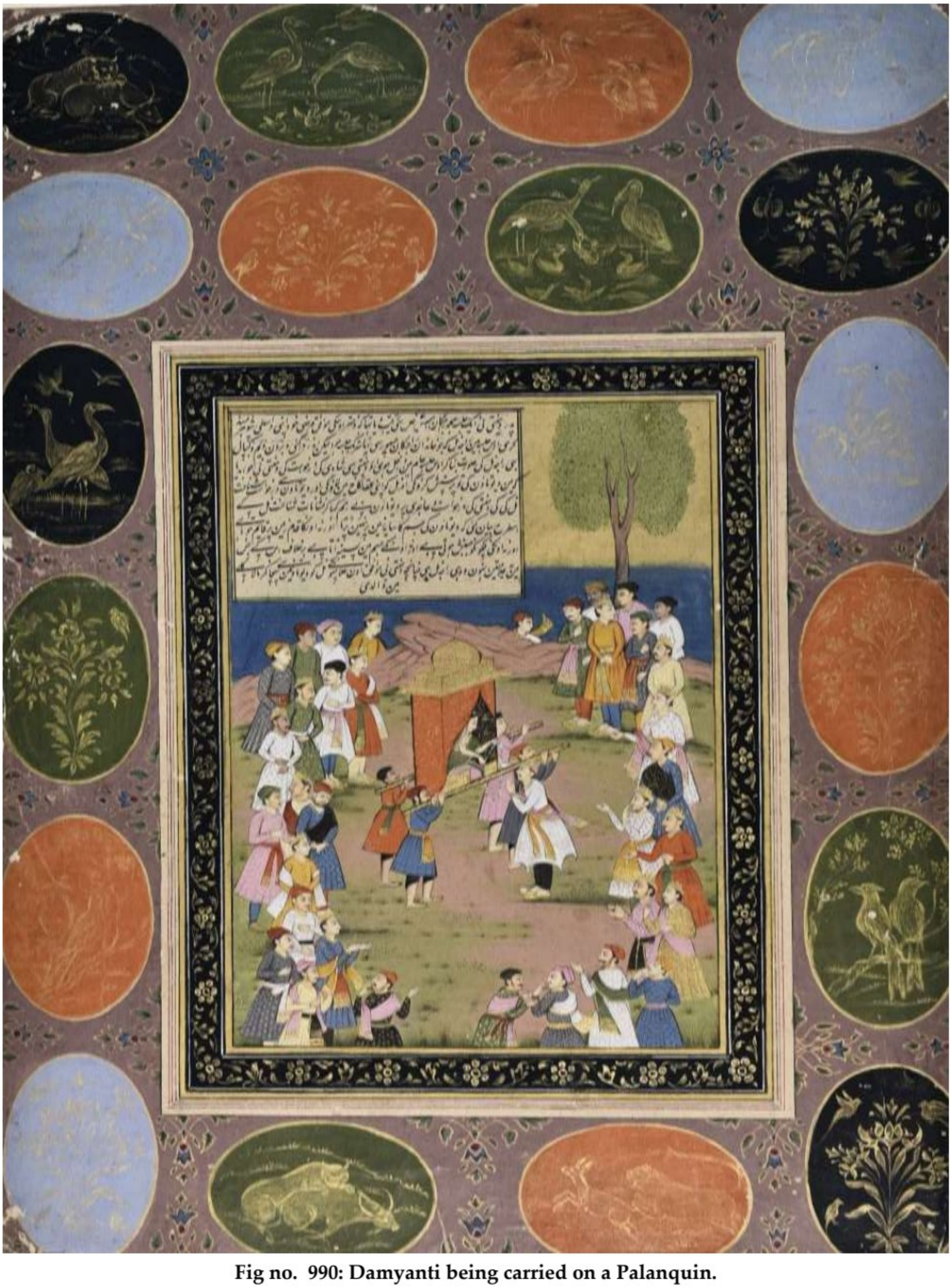

Fig no. 990: Damyanti being carried on a Palanquin.

Accession no.	-	49.125
School	-	Modern
Period	-	Modern
Description	-	Damyanti being carried on a Palanquin.

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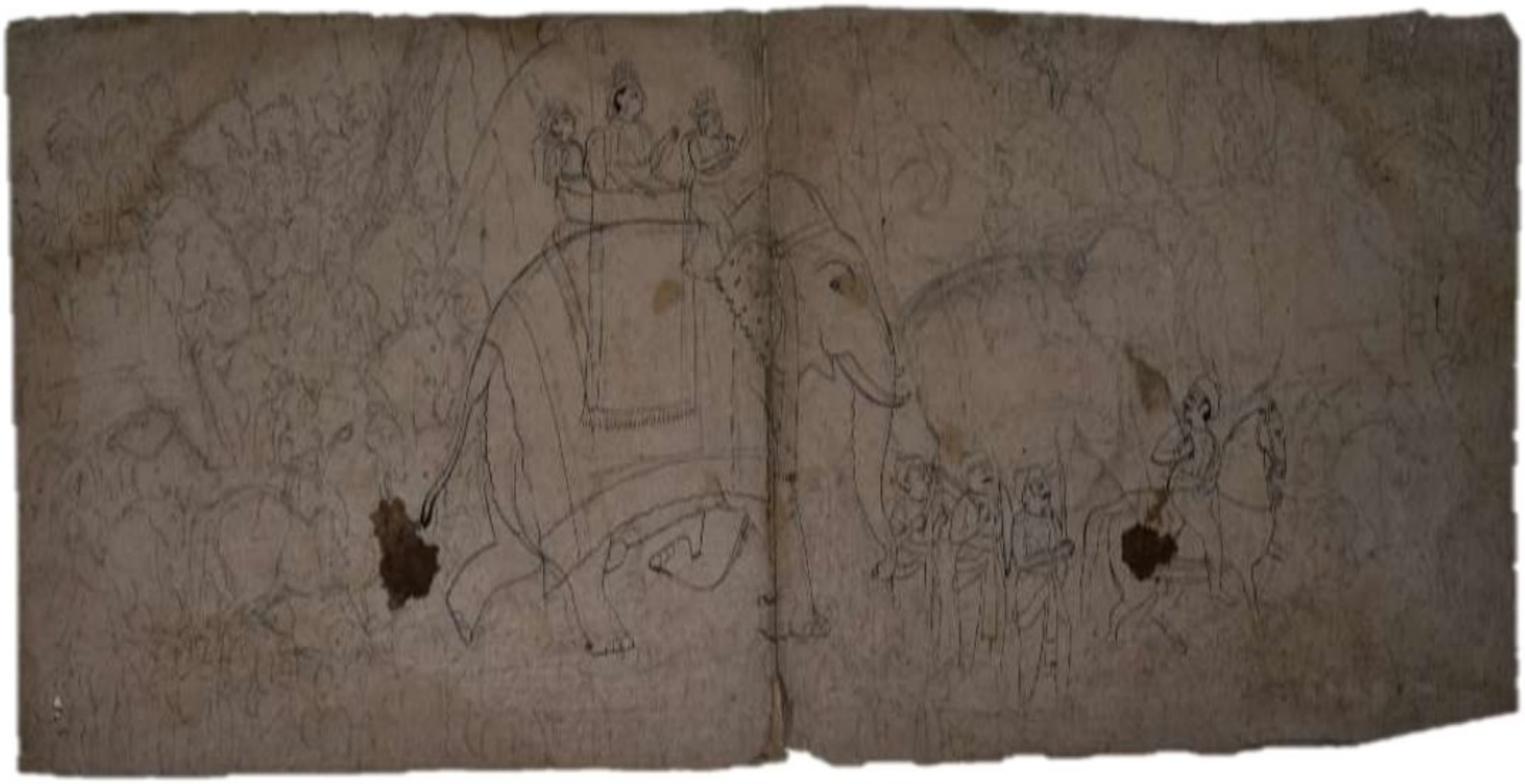

Fig no. 991: A royal procession

Accession no. - 76.97

Period - Modern

Description - Line drawing showing a royal procession.

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Fig no. 992: Sketch of a dancer from Ajanta

Accession no.	-	3049
Period	-	Modern
Description	-	This is the Sketch of a female dancer from Ajanta.

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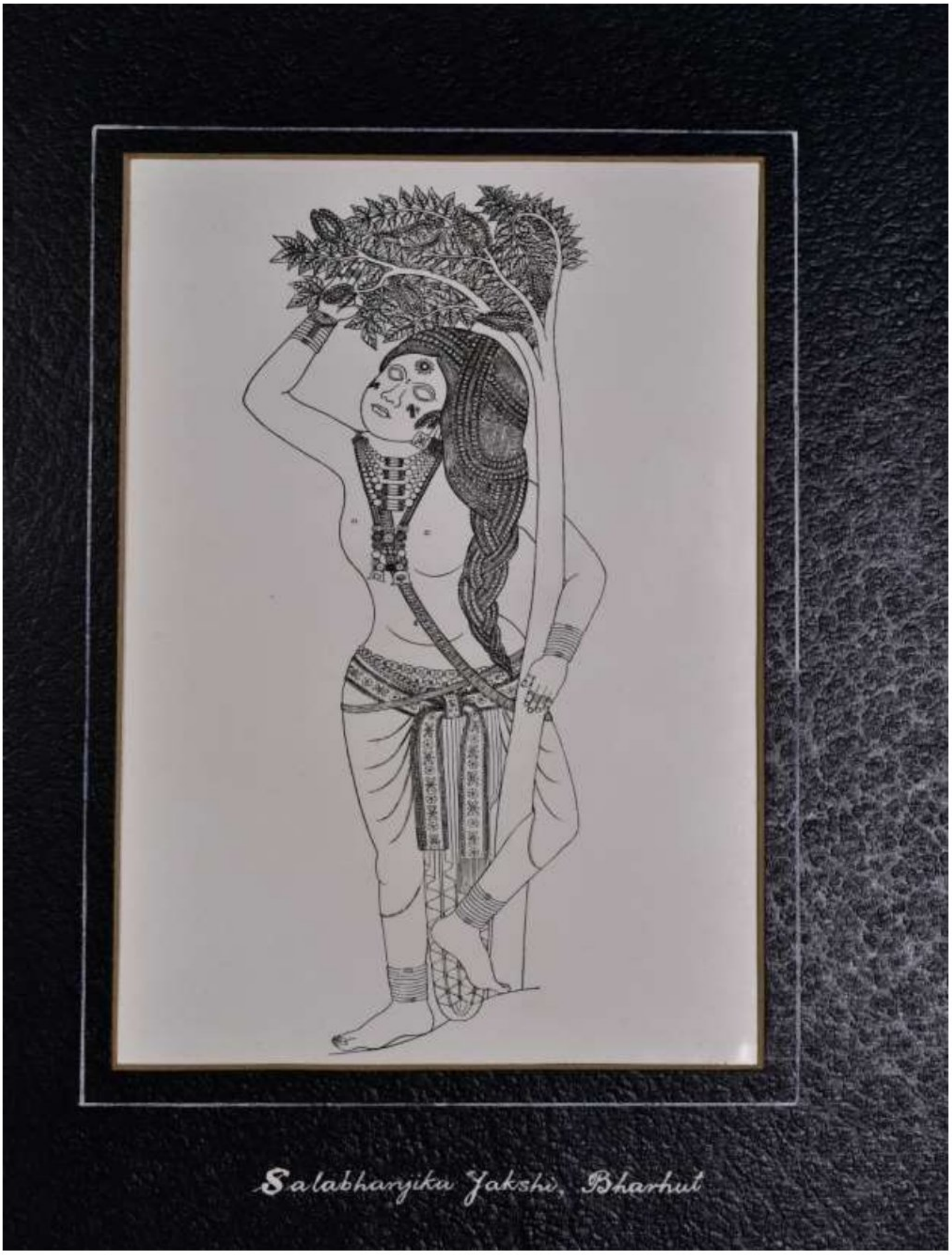

Fig no. 993: Sketch of Salabhanjika Yakshi from Bharhut

Accession no.	-	3050
Period	-	Modern
Description	-	This is the sketch of Salabhanjika Yakshi sculpture found from Bharhut.

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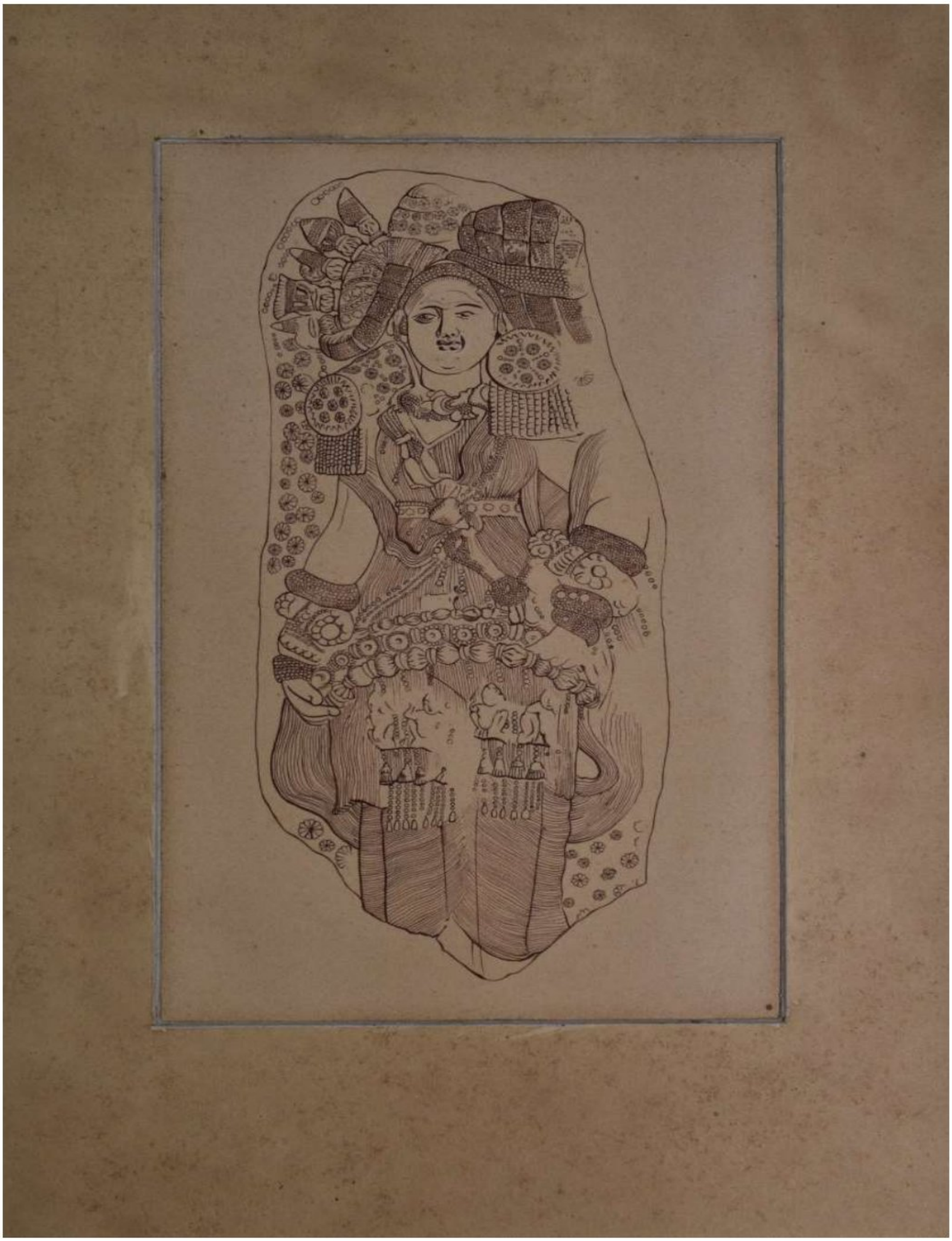

Fig no. 994: Sketch of goddess Panchachuda

Accession no.	-	3051
Period	-	Modern
Description	-	Sketch of terracotta image of goddess Panchachuda.

Scanned with CamScanner



Fig no. 995: King taking leave from his queen

Accession no.	-	76.158
School	-	Marawar
Description	-	This painting shows a king standing facing left in the courtyard of the palace wearing an umbrella like cap, bow, quiver, sword and shield. He is being offered food and drink by the quuen and a female attendant.

Scanned with CamScanner

2.25. Catalogue of paintings of Mughal School:

Following is the catalogue of 91 paintings of Mughal School.

2.25.1. Portrait of Kings/princes/princesses and noblemen:



Fig no. 996: Princesses Mehar Jahan and Badra Jahan daughters of Azam Shah Alamgir Auranzeb (fig no. 88)

Accession no.	-	13.29
School	-	Mughal School
Period	-	1825 AD
Description	-	This painting shows princesses Mehar Jahan and Badra Jahan daughters of Azam Shah Alamgir Auranzeb are riding horses and going towards left. It is a night scene.

Scanned with CamScanner



Fig no. 997: Ottoman Sultan Bayezid I being brought as a prisoner before Timur (fig no. 95)

Accession no.	-	24.195
School	-	Mughal
Period	-	19th Century AD
Description	-	This miniature painting depicts Ottoman Sultan Bayezid I being brought as a prisoner before the Central Asian conqueror Timur following the Battle of Ankara in 1402.

Scanned with CamScanner

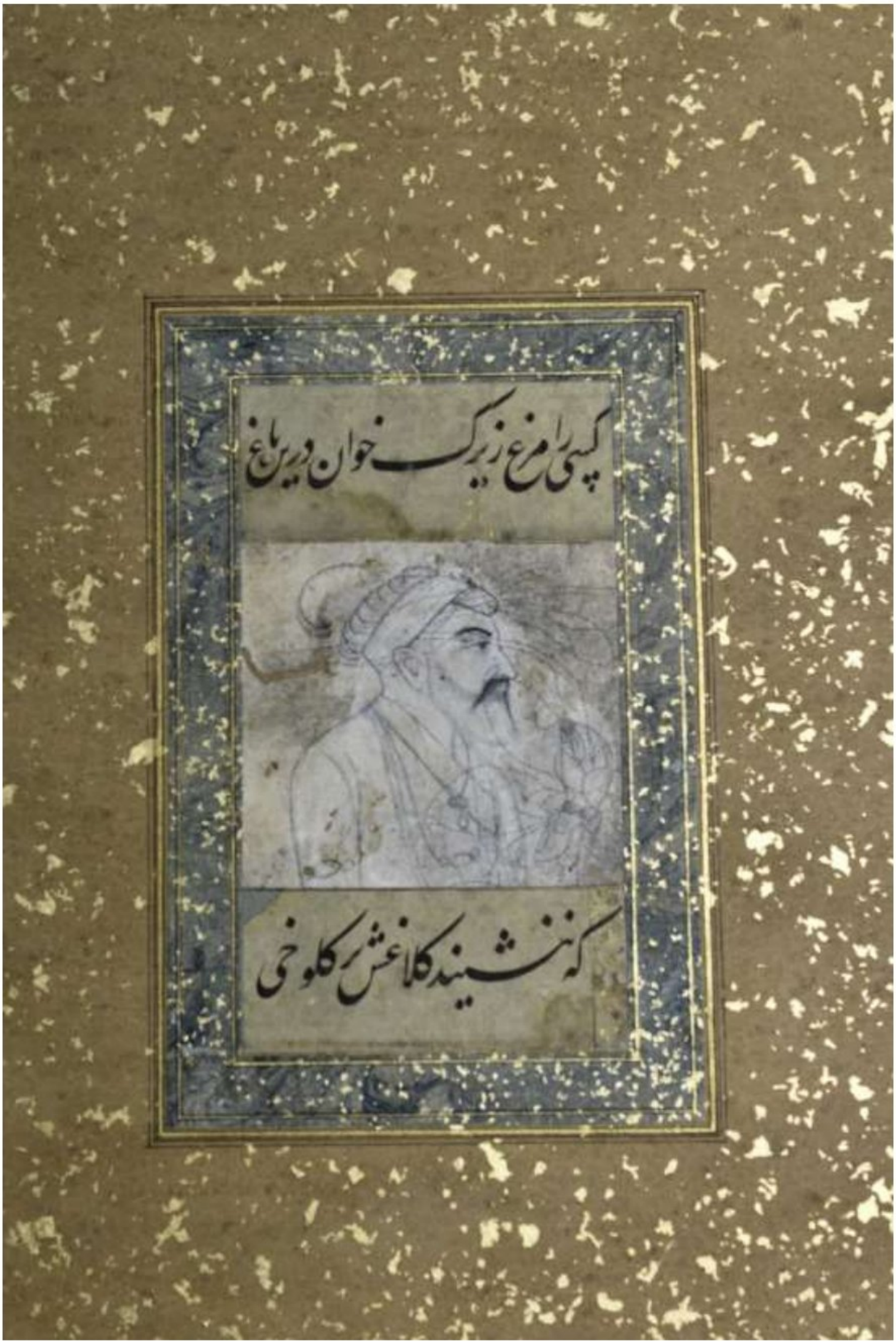

Fig no. 998: Portrait of Shah Jahan

Accession no.	-	60.162
School	-	Mughal
Period	-	1640 AD
Description	-	Portrait of Shah Jahan

Scanned with CamScanner



Fig no. 999: The princess of Turan

Accession no.	-	18.111
School	-	Mughal
Period	-	Late 17th Century AD
Description	-	This painting shows the princess of Turan walking to the left.

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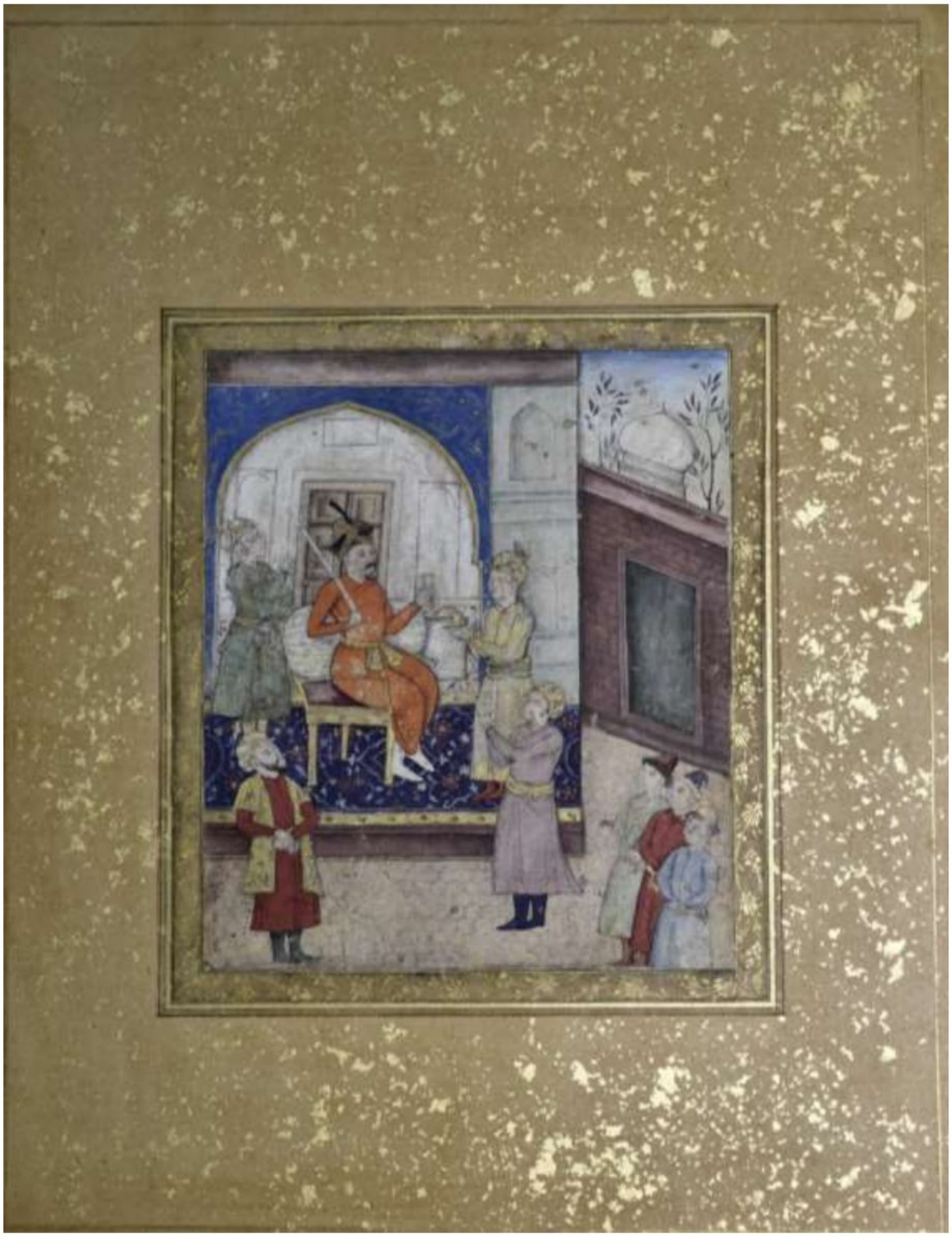

Fig no. 1000: Humayun seated on a chair (fig no. 96)

Accession no.	-	57.242
School	-	Popular Mughal
Period	-	1615 AD
Description	-	This painting shows Humayun seated on a chair holding a sword in his right hand and cup of wine in his left hand. He is accompanied by five courtiers. An attendant stands in front offering him and another attendant standing behind his chair is fanning him.

Scanned with CamScanner



Fig no. 1001: Emperor Jahangir riding an elephant (fig no. 97)

Accession no.	-	49.52
School	-	Mughal
Period	-	1875 AD
Description	-	This painting shows king Jahangir riding on elephant driven by a *mahavat*. An attedant fanning him seated on the backside. He is accomapnied by two horse riders and two staff bearing attendants (*Chobdars*).

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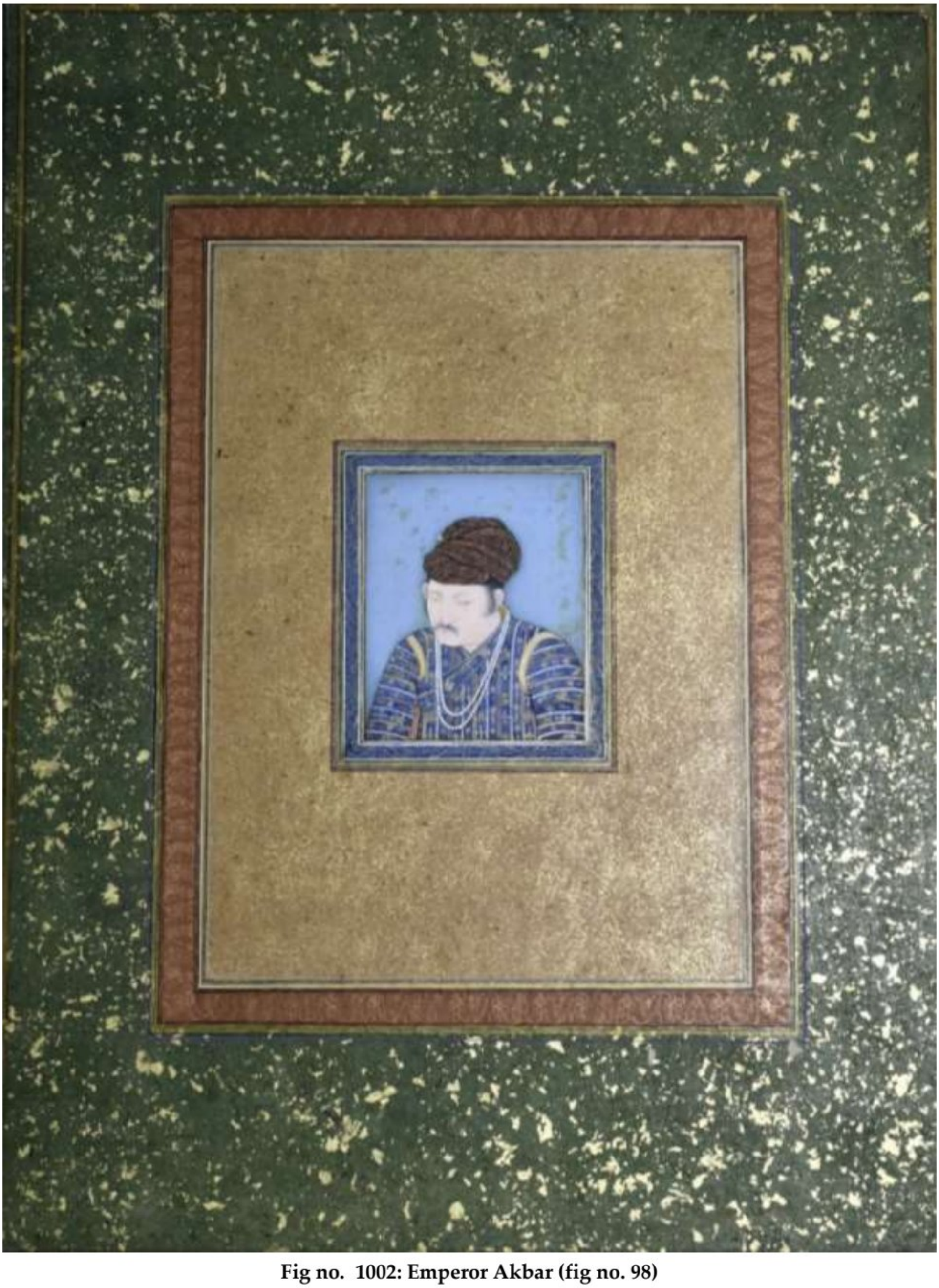

Fig no. 1002: Emperor Akbar (fig no. 98)

Accession no.	-	43.2
School	-	Mughal
Period	-	Late 19th Century AD
Description	-	It is the portrait of Emperor Akbar. It is copy of earlier work of Akbar now in the India office library.

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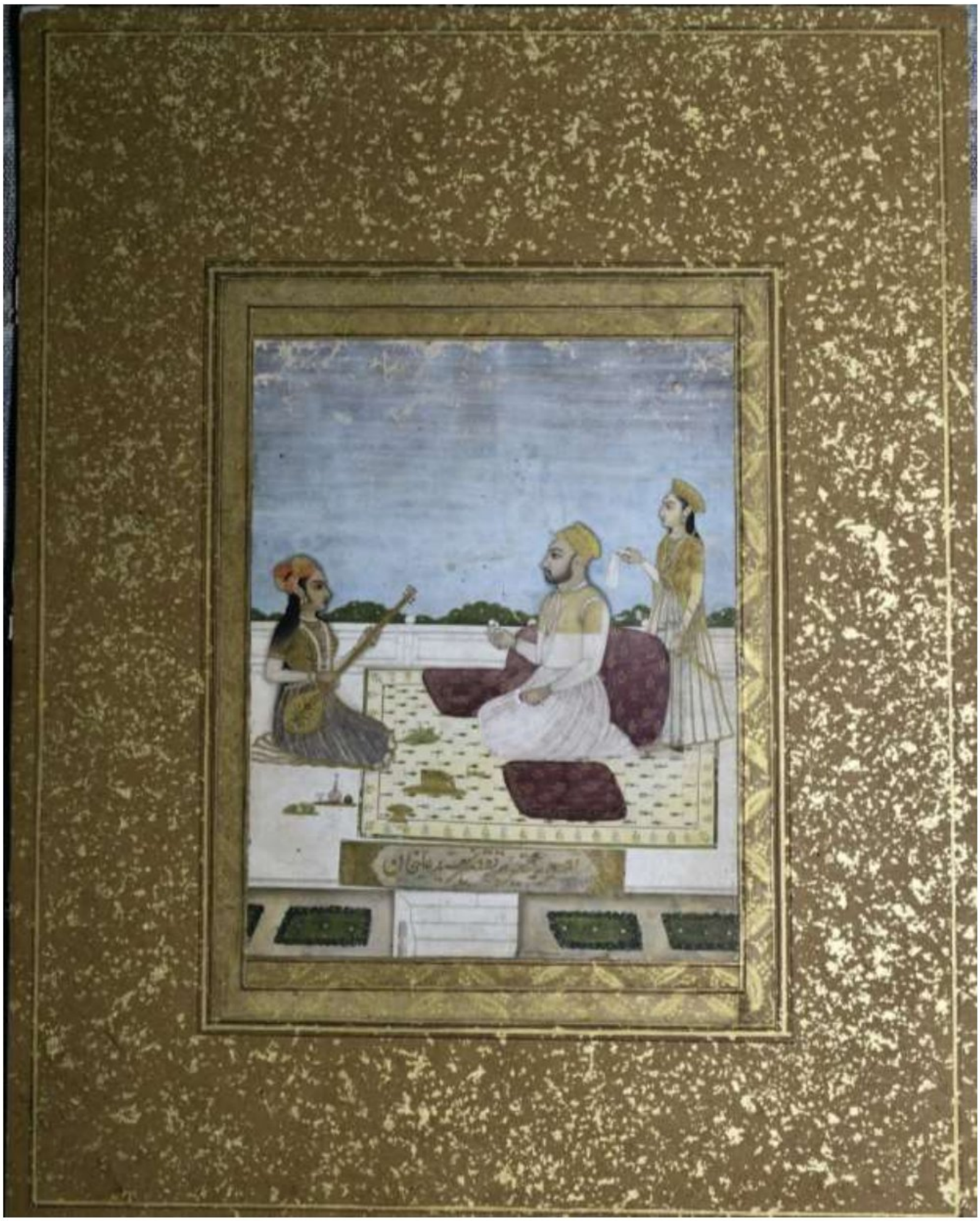

Fig no. 1003: Syad Ali Khan enjoying music (fig no. 99)

Accession no.	-	59.105
School	-	Mughal
Period	-	1740 AD
Description	-	This painting shows Syad Ali Khan seated on a terrace and enjoying music played by a female sitarist. A female attendant is fanning him.

Scanned with CamScanner



Fig no. 1004: Nawab Khan Jahan Lodi (fig no. 89)

Accession no.	-	59.53
School	-	mughal
Period	-	Mid 18th Century AD
Description	-	This sketch shows Portrait of Nawab Khan Jahan Lodi died on 3 February 1631. He was an Afghan who entered the Mughal service during the reign of Akbar, he enjoyed a meteoric rise under emperor Jahangir, becoming one of the empire's highest ranking nobles. Lodi was the leading example of Afghan recruitment during Jahangir's reign, as Jahangir attempted to conciliate this group that was hostile to Mughals. After the accession of Shah Jahan he rebelled, resulting in his capture and execution in the early 1630s. He sponsored Tarikh-i-Khan-Jahani, a history of Afghans.

Scanned with CamScanner



Fig no. 1005: Shah Jahan(fig no. 90)

Accession no.	-	54.60
School	-	Mughal
Period	-	1725 AD
Description	-	This painting shows Shah Jahan in standing posture looking right holding a sword and fly whisk.

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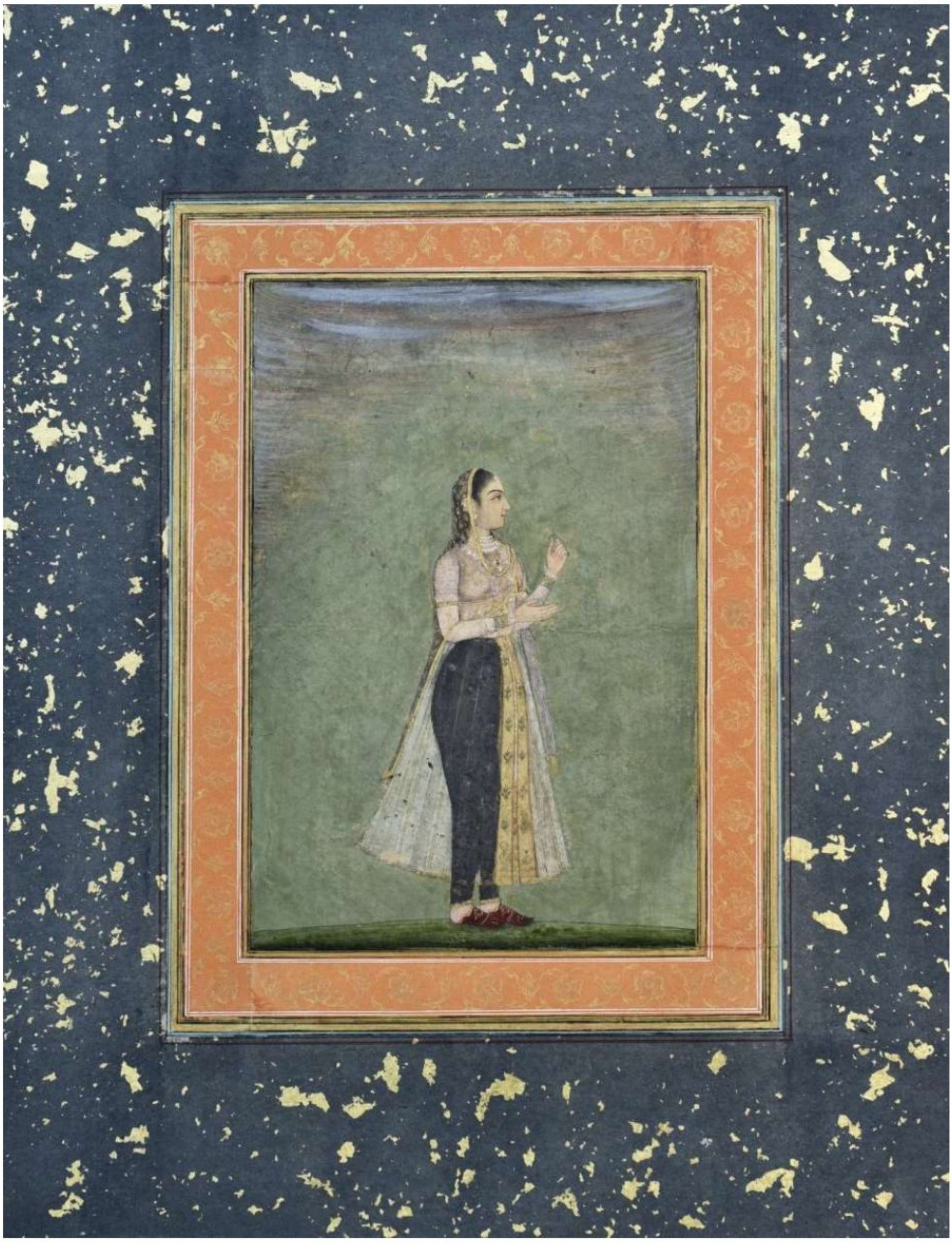

Fig no. 1006: Mughal Princess

Accession no.	-	20.133
School	-	Mughal
Period	-	1650 AD
Description	-	This painting shows a Mughal Princess standing and facing right.

Scanned with CamScanner



Fig no. 1007: Khan Jahan Bahadur holding a sword (fig no. 91)

Accession no.	-	56.372
School	-	Mughal
Period	-	Late 17th Century AD
Description	-	This painting shows Khan Jahan Bahadur standing and holding a sword, looking right.

Scanned with CamScanner



Fig no. 1008: Mughal emperor, Mohammad Shah(fig no. 92)

Accession no.	-	13.27
School	-	Mughal
Period	-	1725 AD
Description	-	This unfinished painting of Mohammad Shah (7 August 1702 – 26 April 1748) who was the thirteenth Mughal emperor from 1719 to 1748. He was son of Khujista Akhtar, the fourth son of Bahadur Shah I. He is shown seated on a throne with a hawk perched on his hand. A nobleman is standing on the left side.

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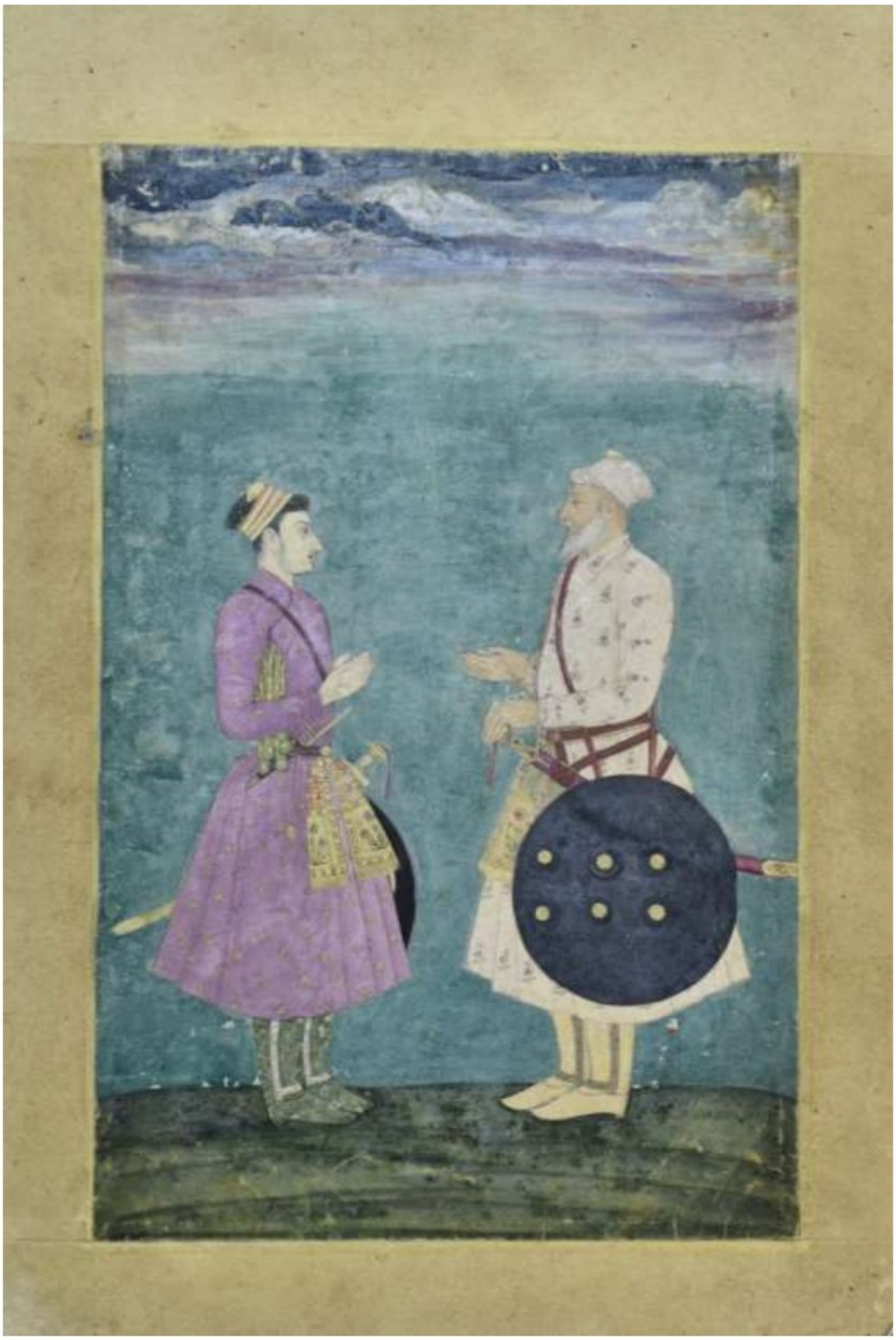

Fig no. 1009: Nawab Shadi Khan talking to his son Momen Khan (fig no. 93)

Accession no.	-	57.248
School	-	Mughal
Period	-	1725 AD
Description	-	This painting shows Nawab Shadi Khan talking to his son Momen Khan. Both of them are wears shield, sword and dagger.

Scanned with CamScanner



Fig no. 1010: Prince Saleem holding a falcon (fig no. 94)

Accession no.	-	57.14
School	-	Late Mughal
Period	-	1800 AD
Description	-	This painting shows prince Saleem facing left holding a falcon on his right hand. A young attendant can be seen on the left side.

Scanned with CamScanner

2.25.2. Religious figures:

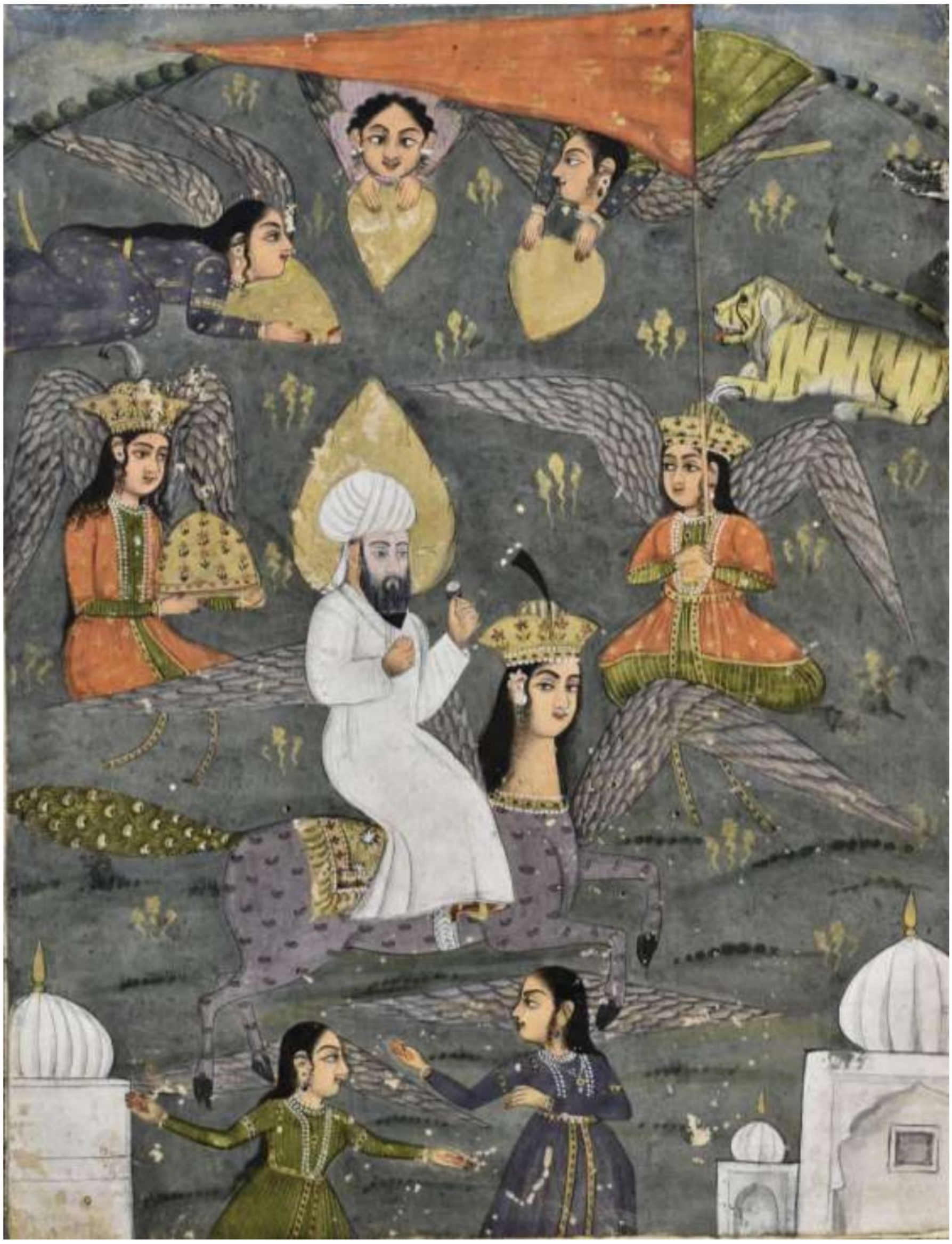

Fig no. 1011: Prophet being transported by winger mare accompanied by fairies to the heaven (fig no. 112)

Accession no.	-	59.74
School	-	Late provincial Mughal
Period	-	1775 AD
Description	-	This painting shows prophet being transported by winger mare accompanied by fairies to the heaven. It shows seven fairies and a winged female horse carrying the prophet.

Scanned with CamScanner



Fig no. 1012: Sheikh Adham of Balkh, being served food by five angels. (fig no.129)

Accession no.	-	60.300
School	-	Mughal
Period	-	Mid 18th Century AD
Description	-	This half painting painting shows Sheikh Adham of Balkh seated under a tree being served food by five angels. Two more angles are shown in the clouds bringing down food from heaven.

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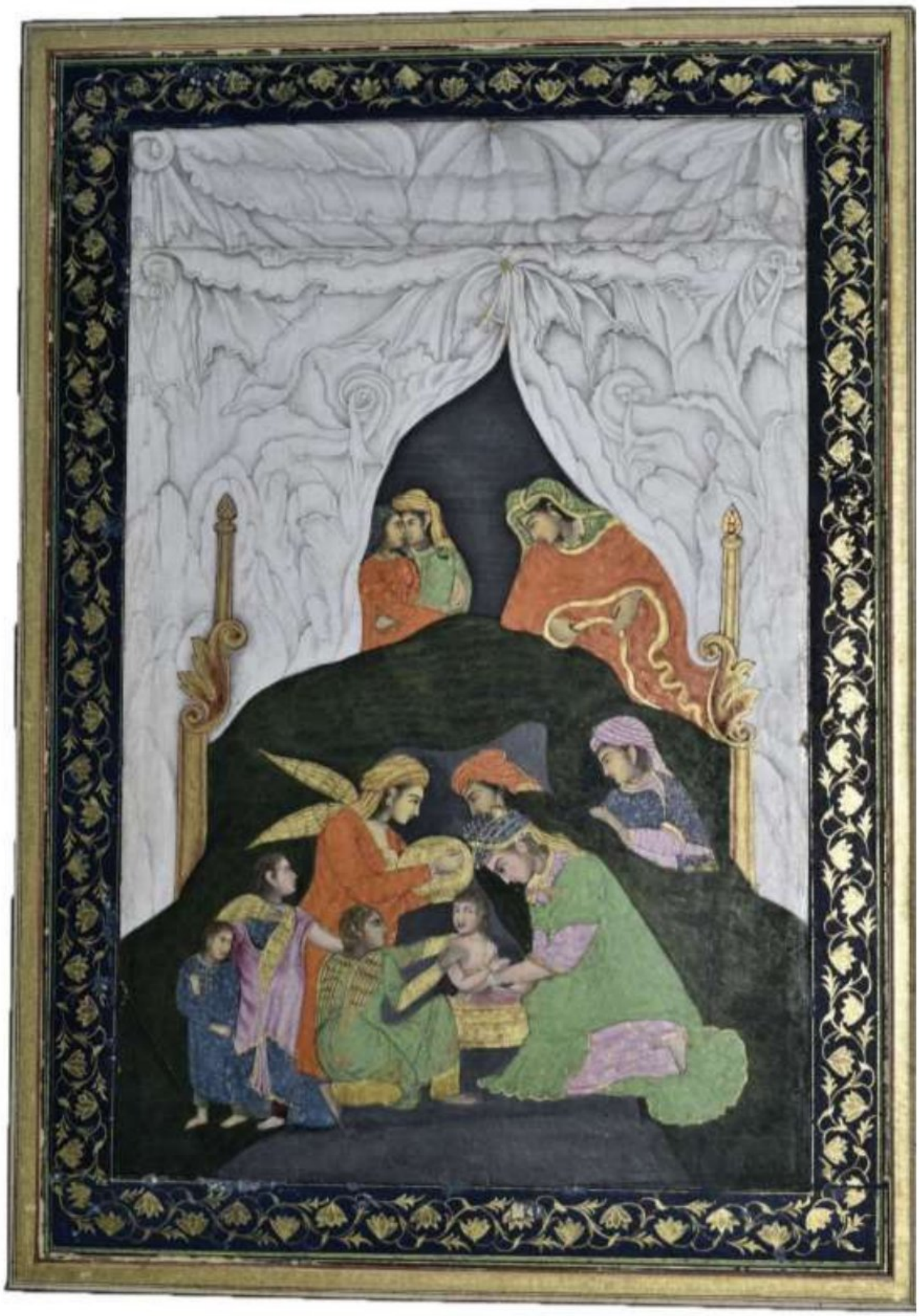

Fig no. 1013: Christ being annointed by angels (fig no.107)

Accession no.	-	47.35
School	-	Mughal
Period	-	1775 AD
Description	-	This painting shows the Christ being annointed by angels.

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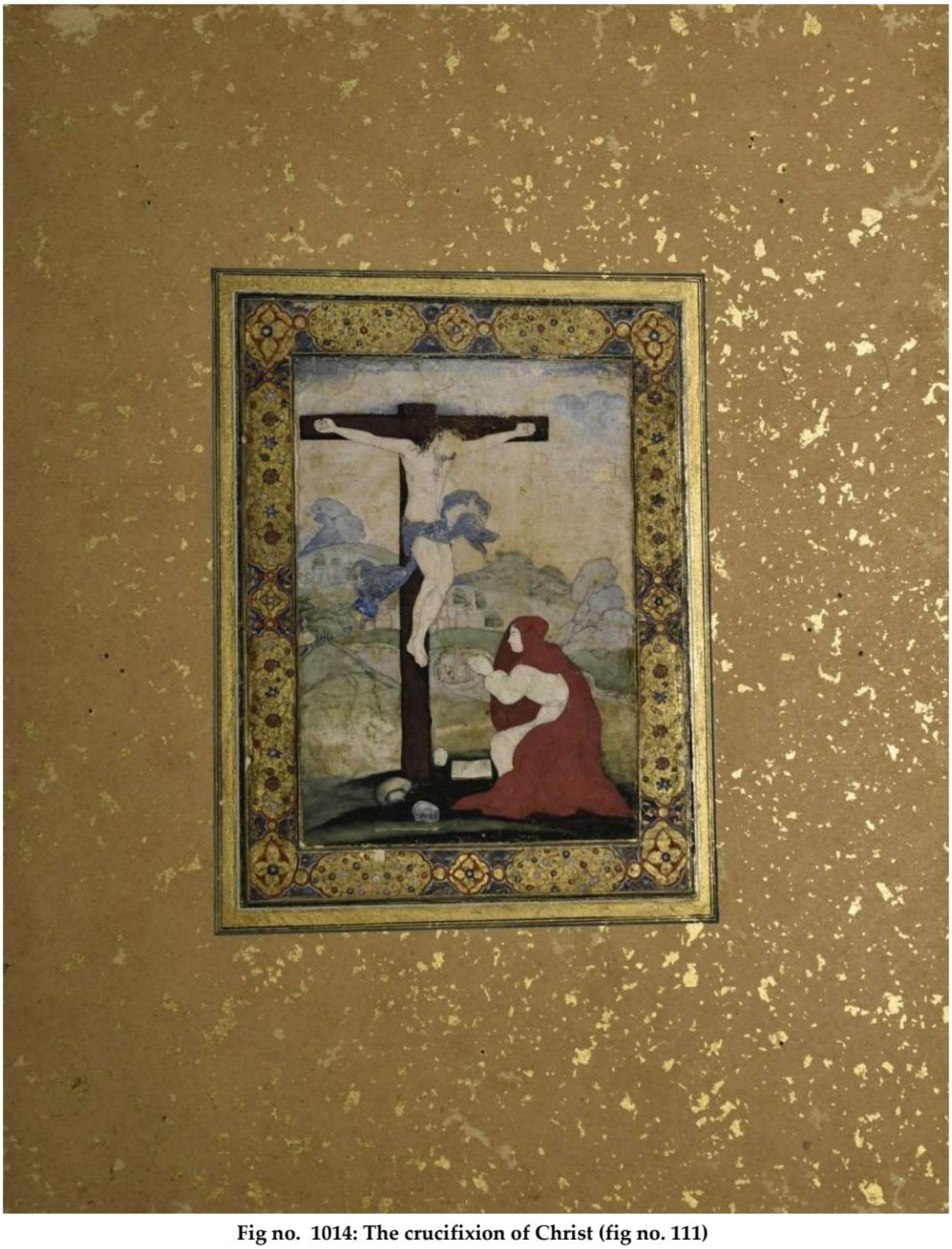

Fig no. 1014: The crucifixion of Christ (fig no. 111)

Accession no.	-	21.143
School	-	Akbar Mughal
Period	-	Akbar period
Description	-	This painting shows the crucifixion of Christ. Mother Mary can be seen near the cross.

Scanned with CamScanner



Fig no. 1015: Jesus Christ carrying the cross. (fig no. 110)

Accession no.	-	60.163
School	-	Mughal
Period	-	1620 AD
Description	-	This sketch shows Jesus Christ carrying the cross

Scanned with CamScanner



Fig no. 1016: Christ playing on the lap of his mother. (fig no. 109)

Accession no.	-	45.104
School	-	Late Mughal
Period	-	1750 AD
Description	-	This sketch shows baby Christ playing on the lap of his mother. She is surrounded by one male and two female. A dragon is seated on the left side.

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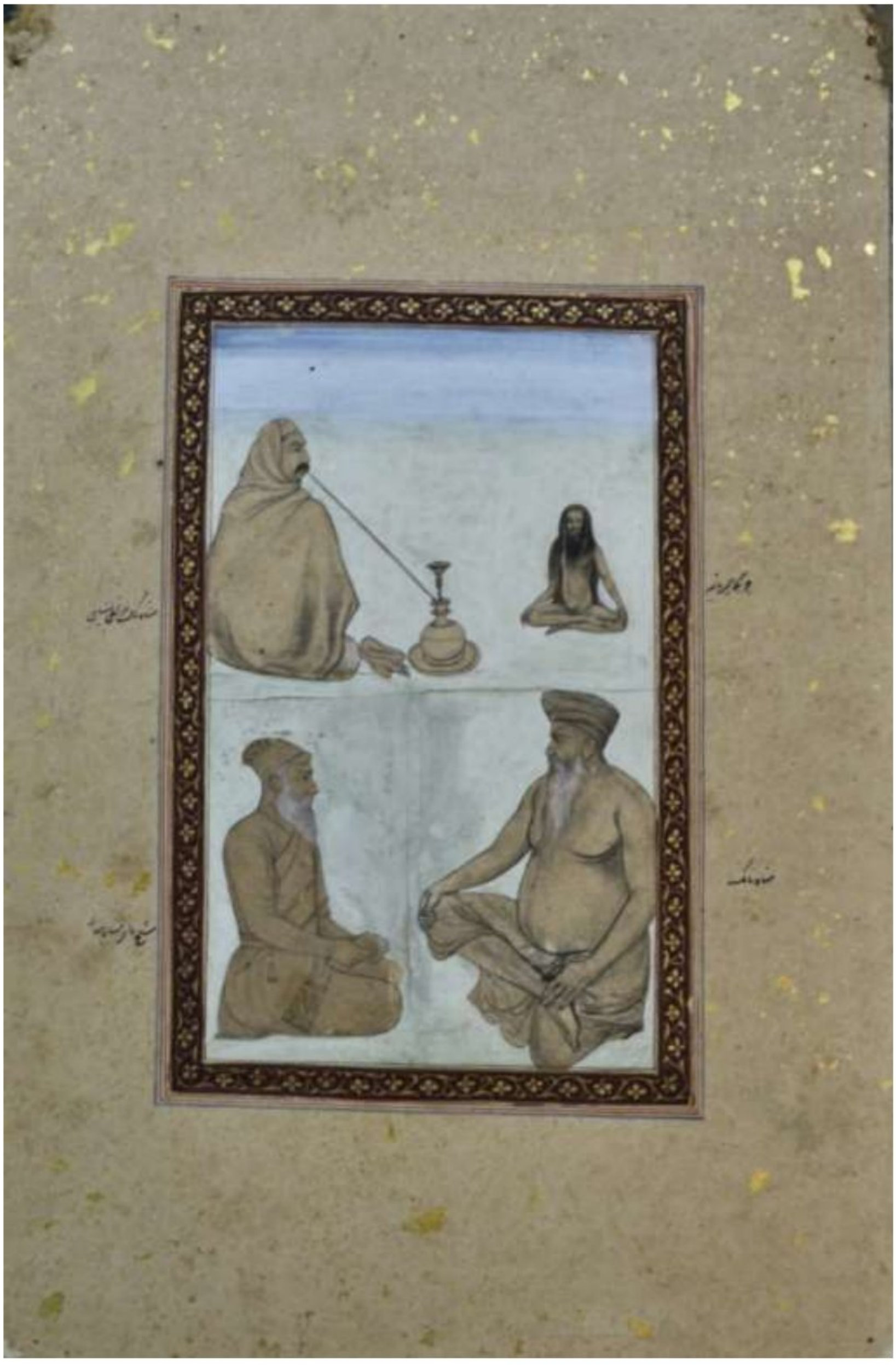

Fig no. 1017: Guru Nanak talking to Sheikh Nasir (fig no.130)

Accession no.	-	13.31
School	-	Mughal
Description	-	This painting shows Guru Nanak talking to Sheikh Nasir on the lower side. Above them is shown a figure covered with a shawl and smoking huqqa on the upper left side, a sadhu is visible facing front on the upper right side.

Scanned with CamScanner



Fig no. 1018: Kabir Das weaving clothes (fig no.123)

Accession no.	-	40.243
School	-	Mughal
Period	-	Modern
Description	-	This painting shows Kabir Das weaving clothes accompanied by two musicians in front of his hut

Scanned with CamScanner

2.25.3. Paintings of Laila and Majnu:



Fig no. 1019: *Laila* visiting *Majnu* in the wild. (fig no.307)

Accession no.	-	13.20
School	-	Mughal
Period	-	1600 AD
Description	-	Laila visiting Majnu in the wild in the company of wild animals. A deer and a jackal can be seen near him.

Scanned with CamScanner



Fig no. 1020: Marriage of Laila is being fixed and majnu is limenting. (fig no. 308)

Accession no.	-	57.243
School	-	Late Mughal
Period	-	1750 AD
Description	-	This painting shows Laila bint Mahdi seated on the terrace of the palace looking sadly at the father of ibn Salam her future husband who has bought marriage proposal to her father. Her father is sitting near the door is recieving another man who has come with four young men and two maid servants carrying gifts. He has bought gift of two camels, two horses and a herd of sheeps. Majnu @ Qays ibn al-Mulawwah lying near lower right corner. A dog is attacking him while a man is trying to saved him from the animal.

Scanned with CamScanner

2.25.4. Miniature paintings in manuscripts:



Fig no. 1021: Illustrated manuscript

Accession no.	-	76.69
School	-	Pre Mughal
Period	-	1700 AD
Description	-	This illustrated manuscript shows Krishna fighting with Kalayavan and luring him to the cave where Ikshvaku king Muchukunda, son of Mandhata was sleeping. According to puranas Kalayavan woke him up the king burnt him to ashes.

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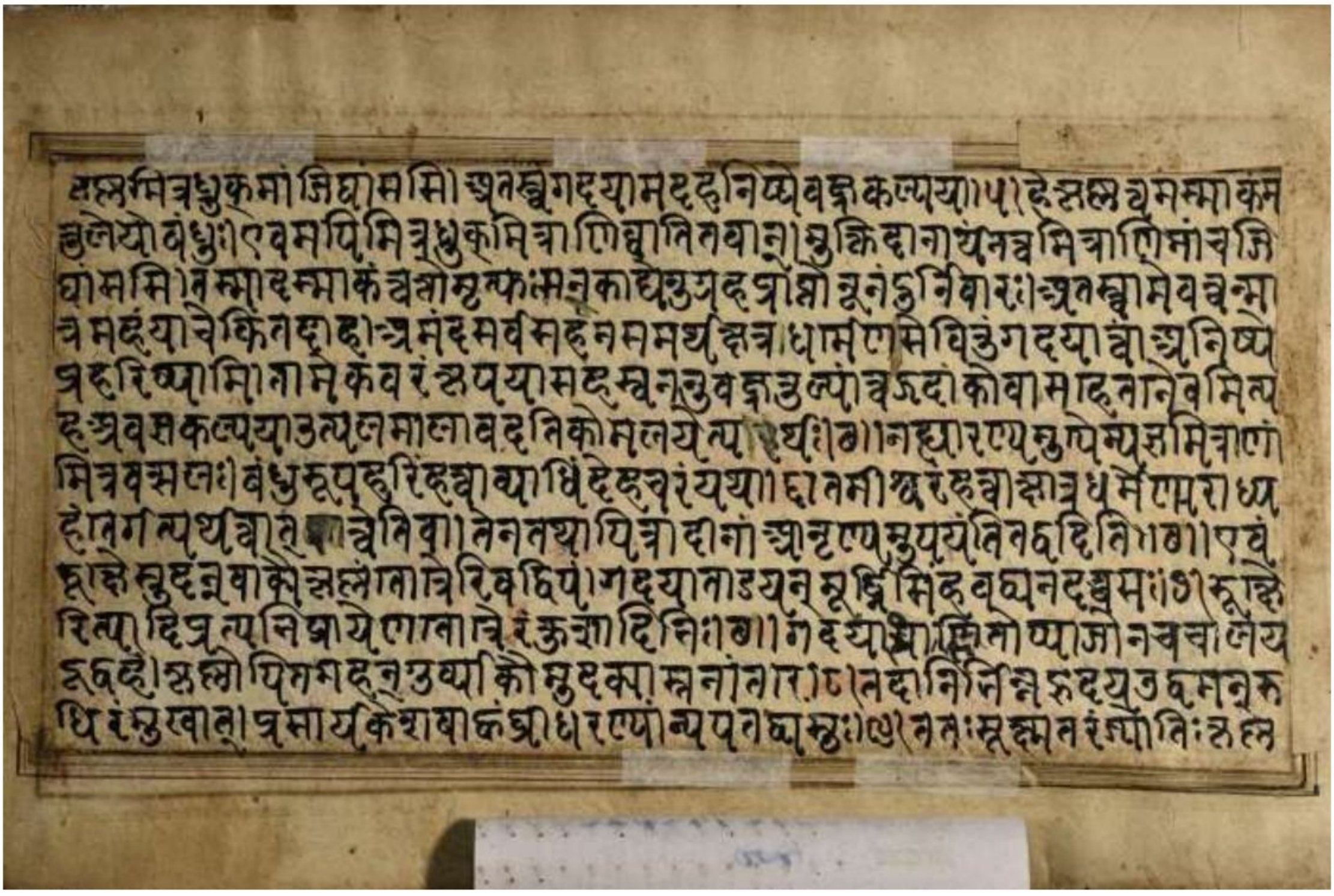

Fig no. 1022: Other side of the Manuscript.

Accession no.	-	76.69
School	-	Pre Mughal
Period	-	1700 AD
Description	-	The other side of the Manuscript.

Scanned with CamScanner



Fig no. 1023: Rasik Priya

Accession no.	-	56.164
School	-	Popular Mughal
Period	-	1610-27 AD
Description	-	This illustrated page of Rasik Priya shows Krishna speaking to a lady.

Scanned with CamScanner



Fig no. 1024: Rasik Priya

Accession no.	-	57.165
School	-	Popular Mughal
Period	-	1625 AD
Description	-	This Nagina scene from Rasik Priya shows the heroine seated on a couch and writing a long love letter to her lover while her attendant standing on the right side watches her.

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2.25.5. *Ragas* and *Raginis:*

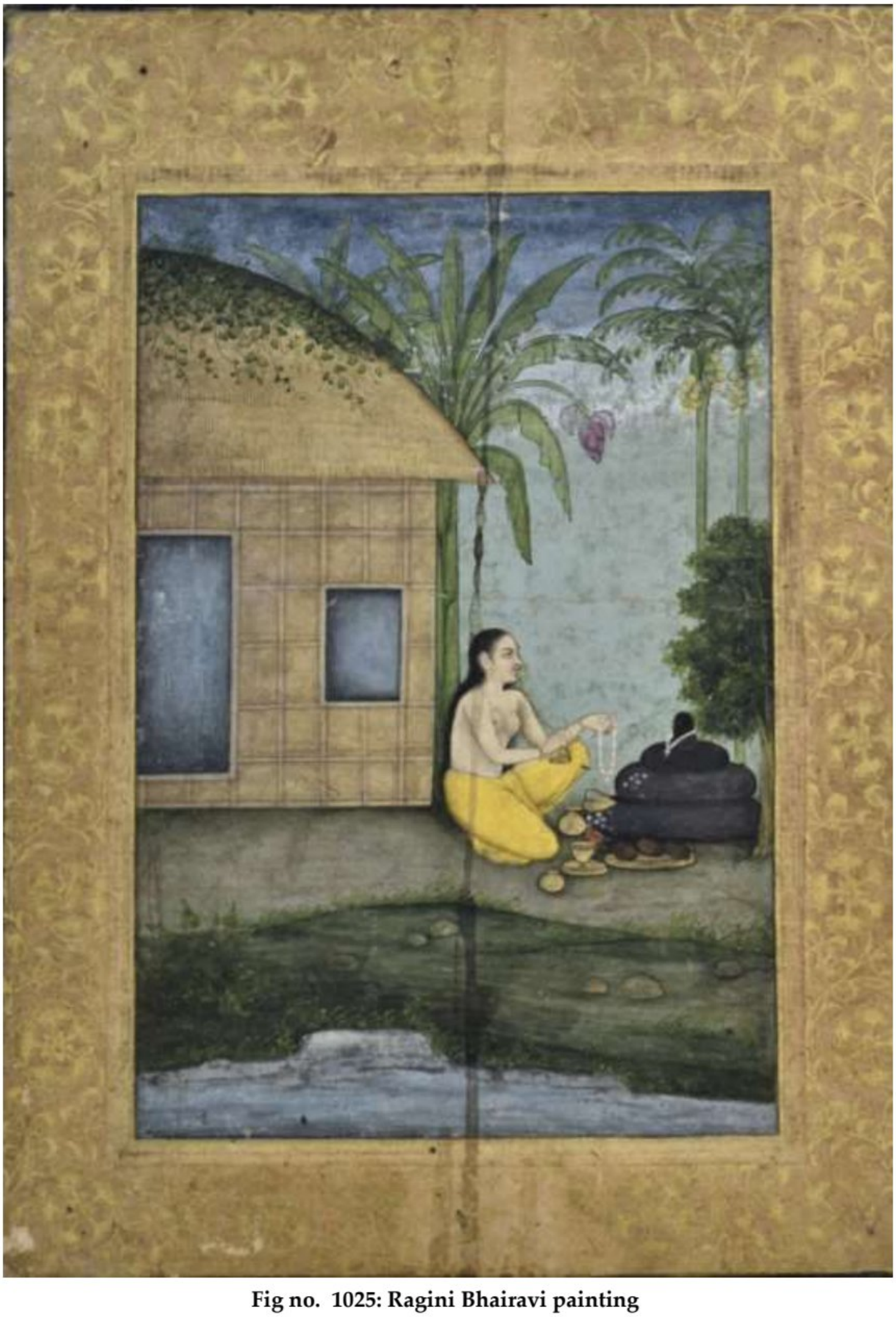

Fig no. 1025: Ragini Bhairavi painting

Accession no.	-	65.147
School	-	Mughal
Period	-	Late mughal
Description	-	This Ragini Bhairavi painting shows a lady with upper body uncovered, worshipping Shivalinga located outside her hut.

Scanned with CamScanner



Fig no. 1026: Raga Deepak sketch

Accession no. - 76.91

School - Late Mughal

Period - 19th Century AD

Description - This Raga Deepak sketch shows a king and queen in passionate mood seated inside the pavalion attendant by two servants and listening to two female musicians.

1027

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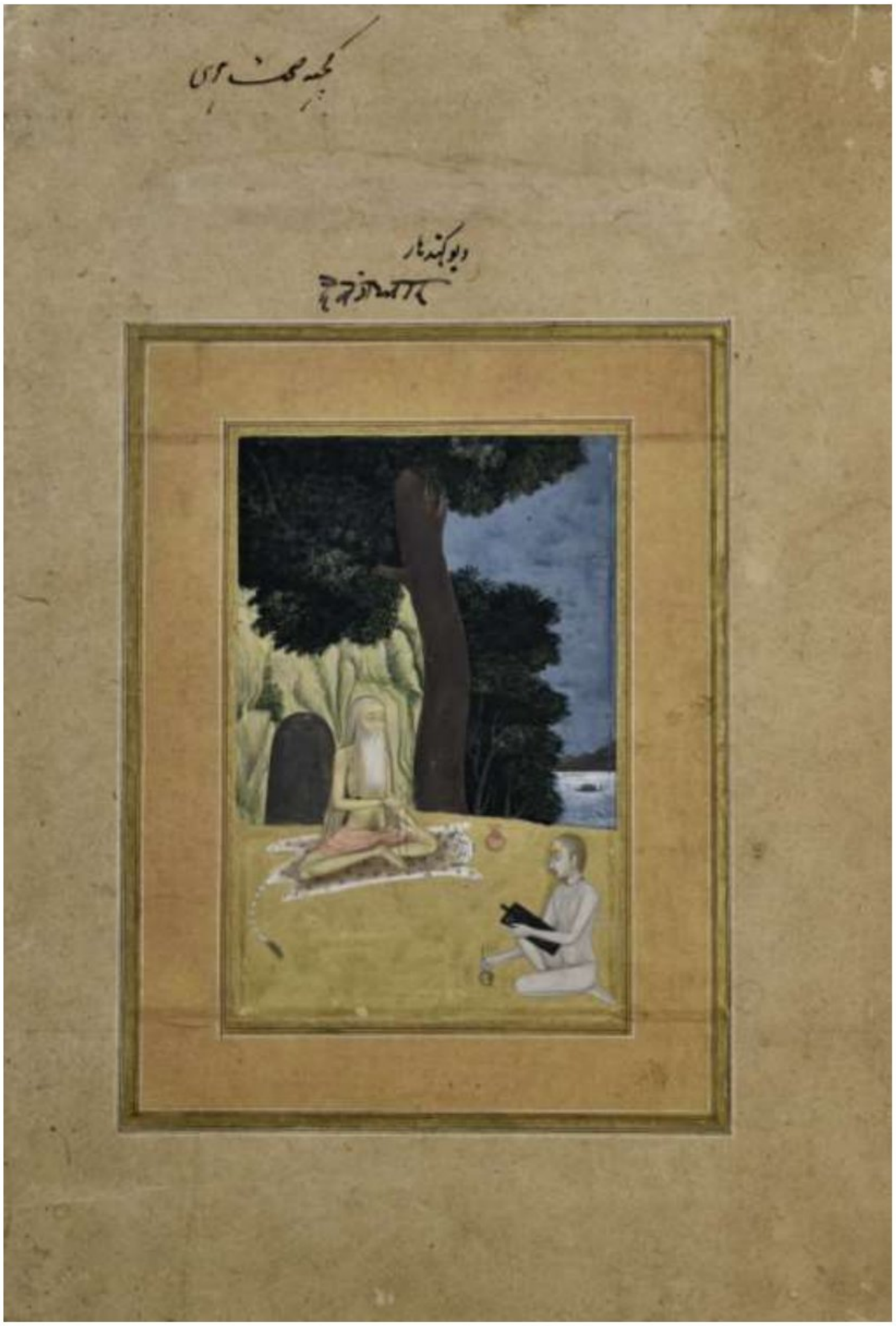

Fig no. 1027: Ragini Deva Gandhara paintin

Accession no.	-	59.130
School	-	Popular Mughal
Period	-	1725 AD
Description	-	This Ragini Deva Gandhara painting shows an ascetic seated outside his cave under a tree teaching his disciple who is sitting on the right side writing on a black wooden board with a pen made of reed diping it in an ink pot.

Scanned with CamScanner



Fig no. 1028: Sri Raga painting

Accession no.	-	58.29
School	-	Popular Mughal
Period	-	1615 AD
Description	-	This Sri Raga shows Indra seated on a throne inside his court listening to the song of Tumburu and veena played by Narada. An attendant with flywisk stands on the right side.

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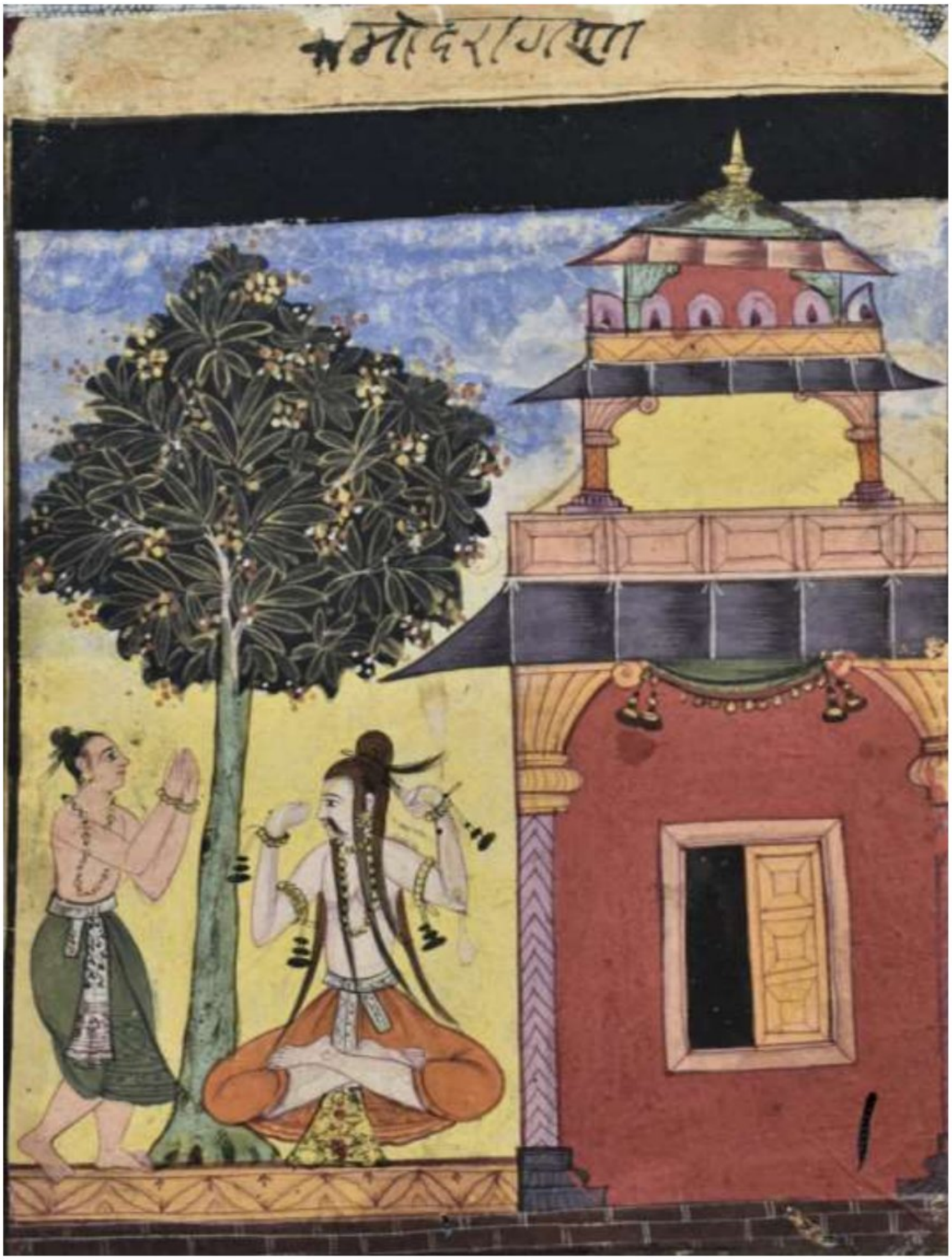

Fig no. 1029: Ragini Kamoda painting

Accession no.	-	57.159
School	-	Popular Mughal
Period	-	1615 AD
Measurement	-	sheet – 217x164mm, painting – 199x165mm
Material	-	Paper
Description	-	This Ragini Kamoda painting shows an ascetic seated under a tree outside a two double story house talking to a disciple, who is standing on the left side with folded hands.

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Fig no. 1030: Varari Ragini w/o Deepak Raga painting

Accession no.	-	59.180
School	-	Provincial Mughal
Description	-	This Varari Ragini w/o Deepak Raga painting shows the royal lady seated on a rug placed on a platform under a canopy. She is streaching and talking to an old lady messenger standing on the left side. Her attendant is standing on the right side holding a cloth.

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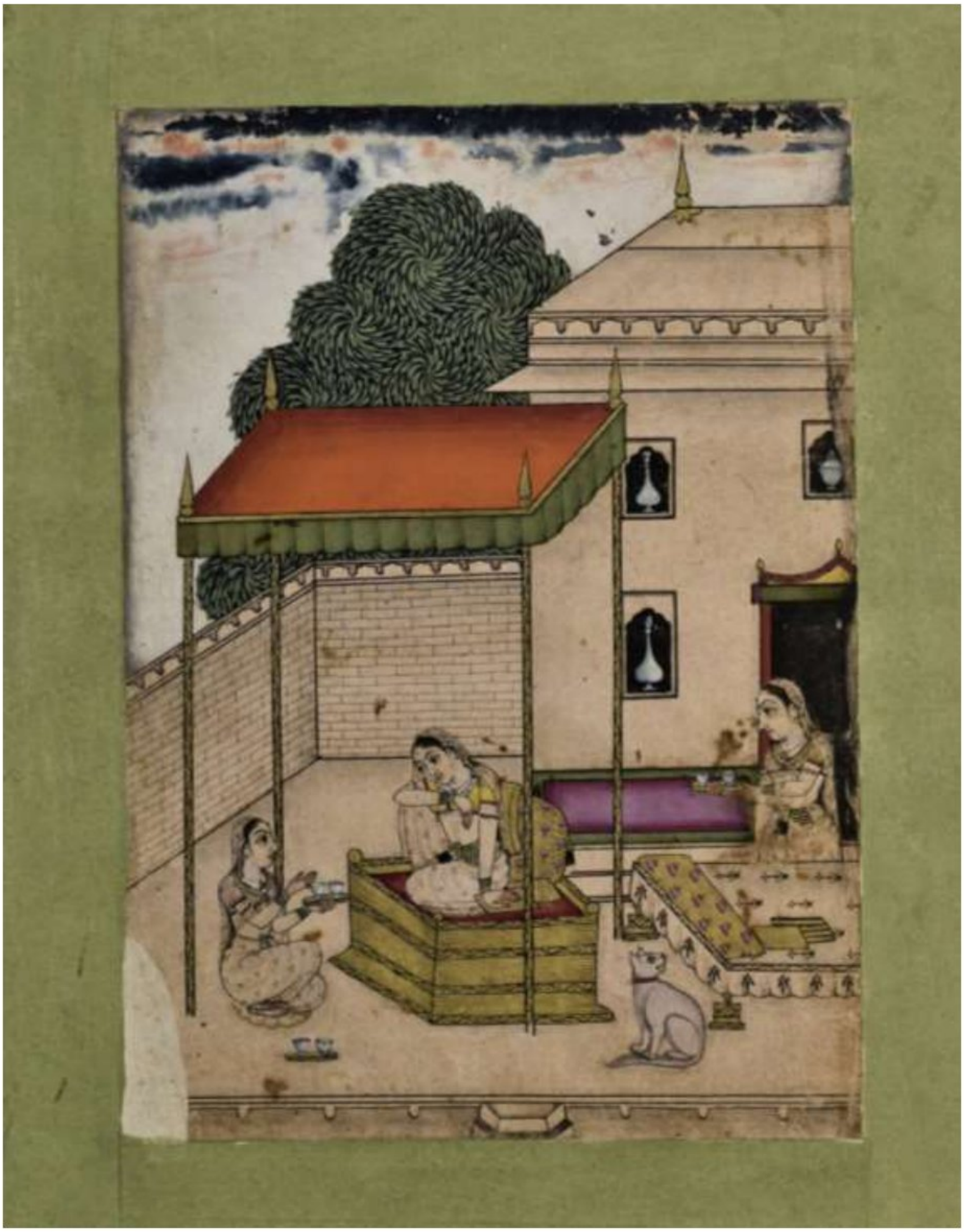

Fig no. 1031: Ragini Patmanjari painting

Accession no. - 57.140

School - Popular Mughal

Period - 1700 AD

Description - This Ragini Patmanjari painting shows a heroine seated on a couch under a canopy. Another seated on the ground offering two cups of drink to her. Another female attendant is shown bringing two cups on a tray on the right side. A cat is seated on the right side.

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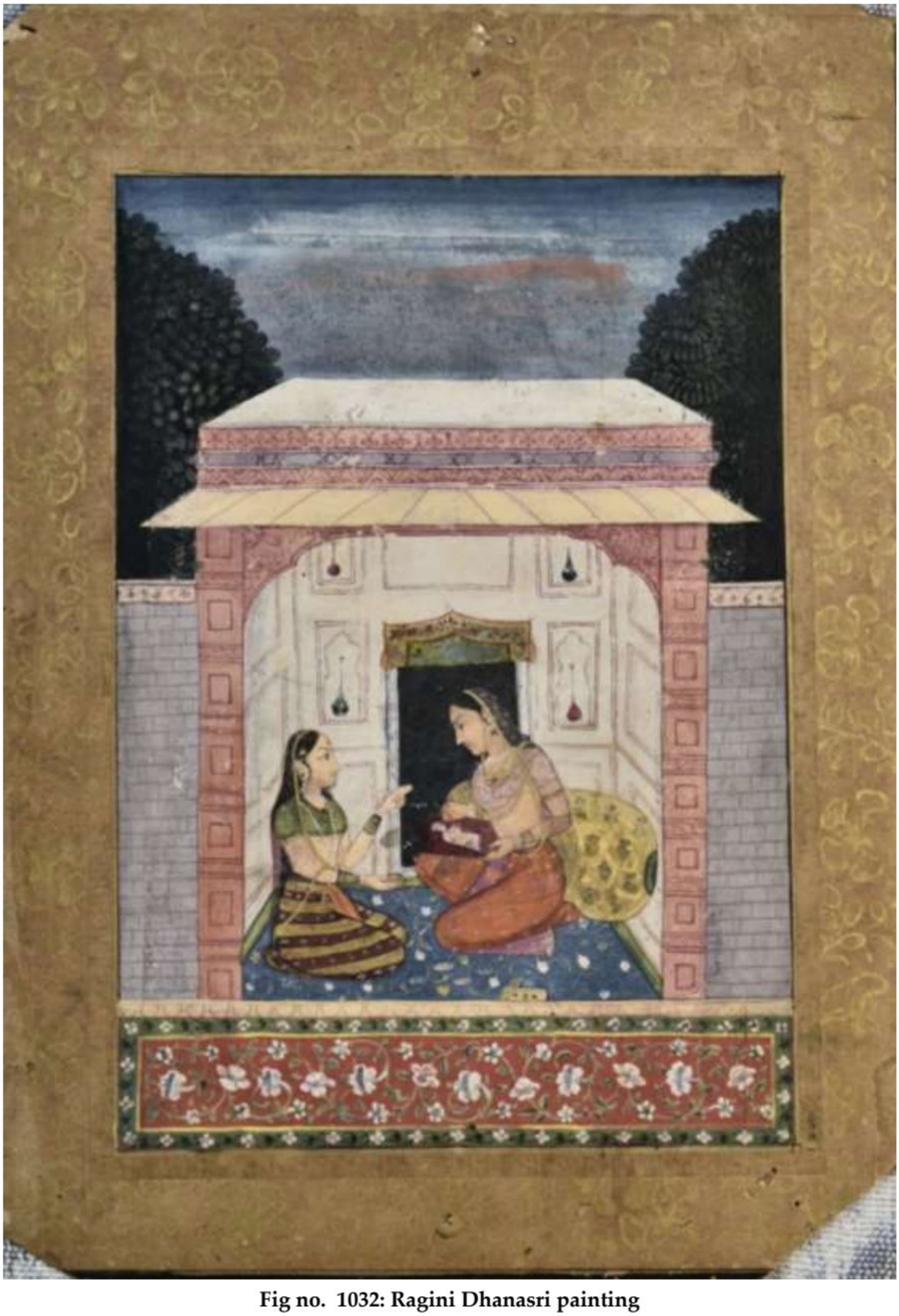

Fig no. 1032: Ragini Dhanasri painting

Accession no.	-	62.12
School	-	Popular Mughal
Period	-	1725 AD
Description	-	This Ragini Dhanasri painting shows the heroine painting the portrait of her lover sitting inside her house and talking to another lady.

Scanned with CamScanner



Fig no. 1033: Ragini Gunakali painting

Accession no.	-	57.22
School	-	Popular Mughal
Period	-	1625 AD
Description	-	This Ragini Gunakali painting shows the heroine picking flower from two plants coming out of pitchers. The lady is waiting for her lover. Her attendant stands behind her on the right side. The mood of the painting is sad.

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2.25.6. Nayika Bheda:

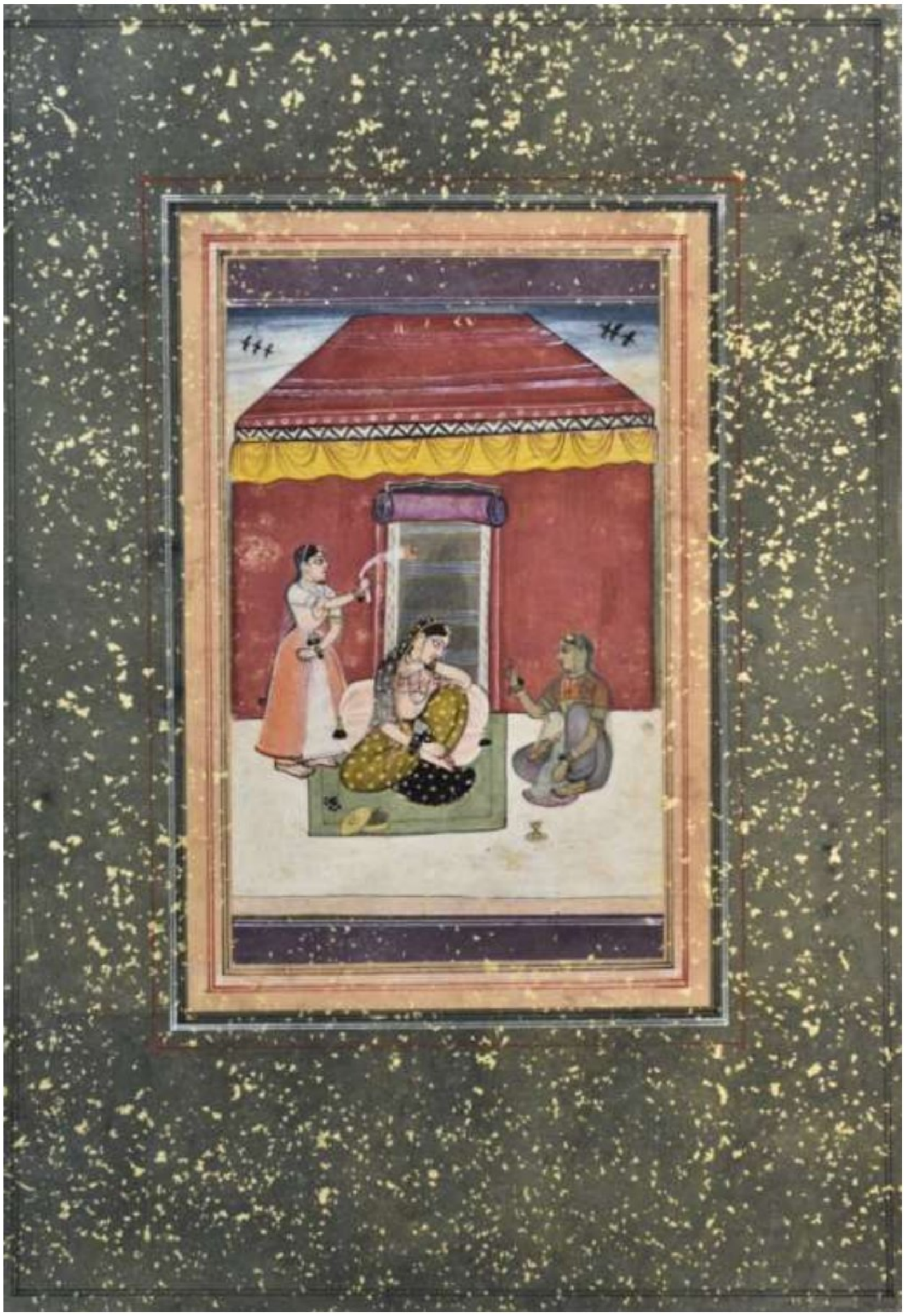

Fig no. 1034: Naiyka Bheda painting

Accession no.	-	62.272
School	-	Popular Mughal
Period	-	20th Century AD
Description	-	This Naiyka Bheda painting shows heroine in sad mood seated on a carpet against a thick pillow being fanned by a maid and talking to another female.

Scanned with CamScanner

2.25.7. Flora and fauna:



Fig no. 1035: Dutch Tulip and a Little Green sun bird. (fig no. 310)

Accession no. - 13.23

Description - Dutch Tulip and a Little Green sun bird.

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Fig no. 1036: Bactrian camel

Accession no.	-	59.150/13
School	-	Mughal
Period	-	Late 17th Century AD
Description	-	Sketch of a bactrian camel.

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Fig no. 1037: Fights between camels

Accession no.	-	59.152
School	-	Mughal
Period	-	Late 18th Century AD
Description	-	This sketch showing the fights between camels.



Fig no. 1038: Wild boar attacking a lioness

Accession no.	-	59.154
School	-	Mughal
Period	-	Mid 18th Century AD
Description	-	Wild boar attacking a lioness, and on the lower side a lion is shown running away from another wild boar.

Scanned with CamScanner



Fig no. 1039: A lion attacking a doe

Accession no.	-	59.151
School	-	Mughal
Period	-	1700 AD
Description	-	This sketch shows a lion attacking a doe.

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Fig no. 1040: Puzzle of antelops

Accession no.	-	60.298/11
School	-	Rajasthani Mughal
Period	-	1780 AD
Description	-	This painting shows puzzle of antelops and python. It has one head of antelop but four bodies. The four antelops have been caught by the python.

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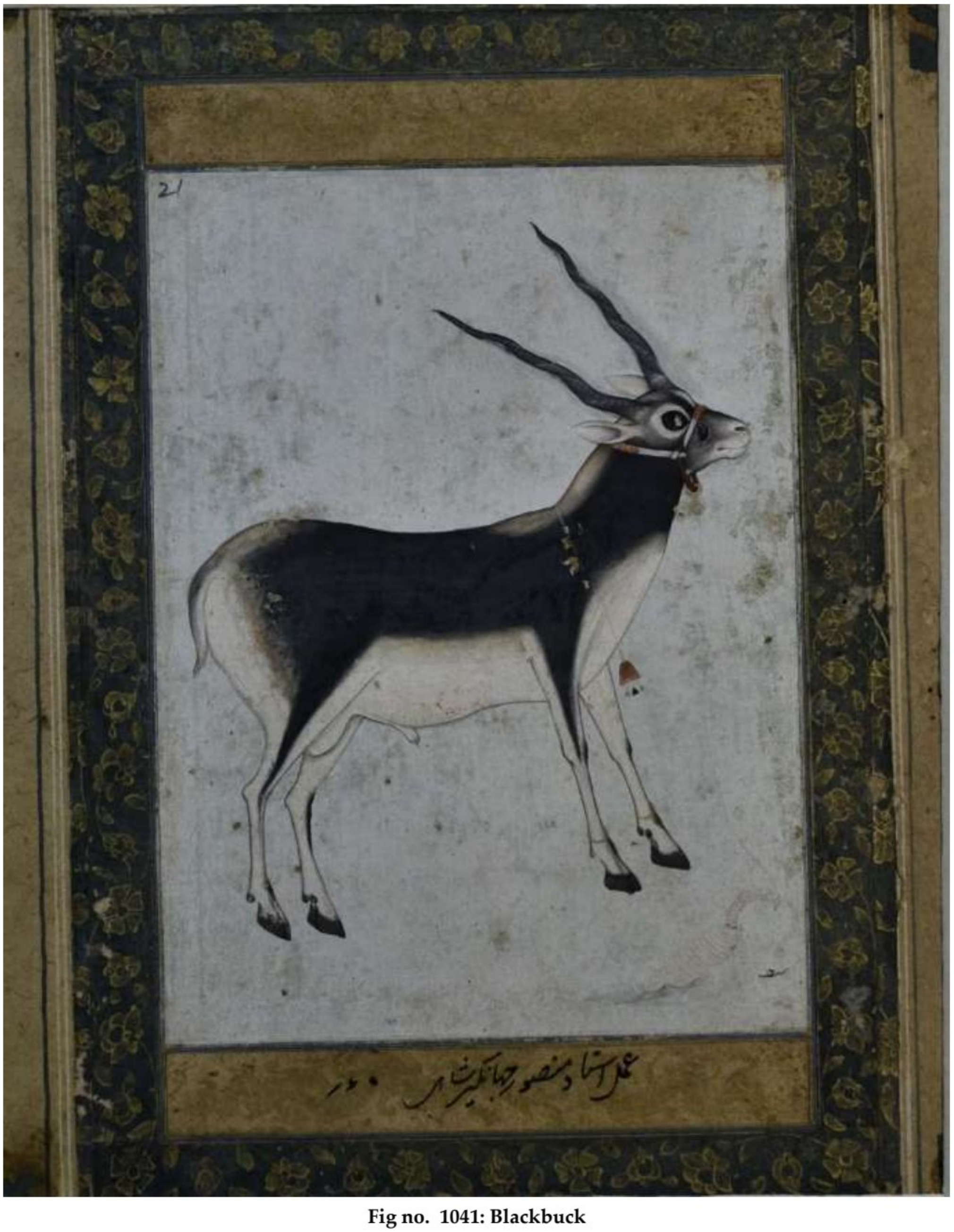

Fig no. 1041: Blackbuck

Accession no.	-	21.138
School	-	Mughal
Period	-	1650 AD
Description	-	This painting shows a blackbuck

1041

Scanned with CamScanner

2.25.8. Calligraphy:



Fig no. 1042: Calligraphy

Accession no. - 13.29

School - Rajput Mughal style

Period - 1825 AD

Description - This work of calligraphy in nastaliq script and Persian language. It reads as follows:

1. If a deer is guarding something, he will fail.
2. Eyelashes are weak and fall down easily.
3. Heart is soft and melts easily.
4. But the crooked are always defeated.

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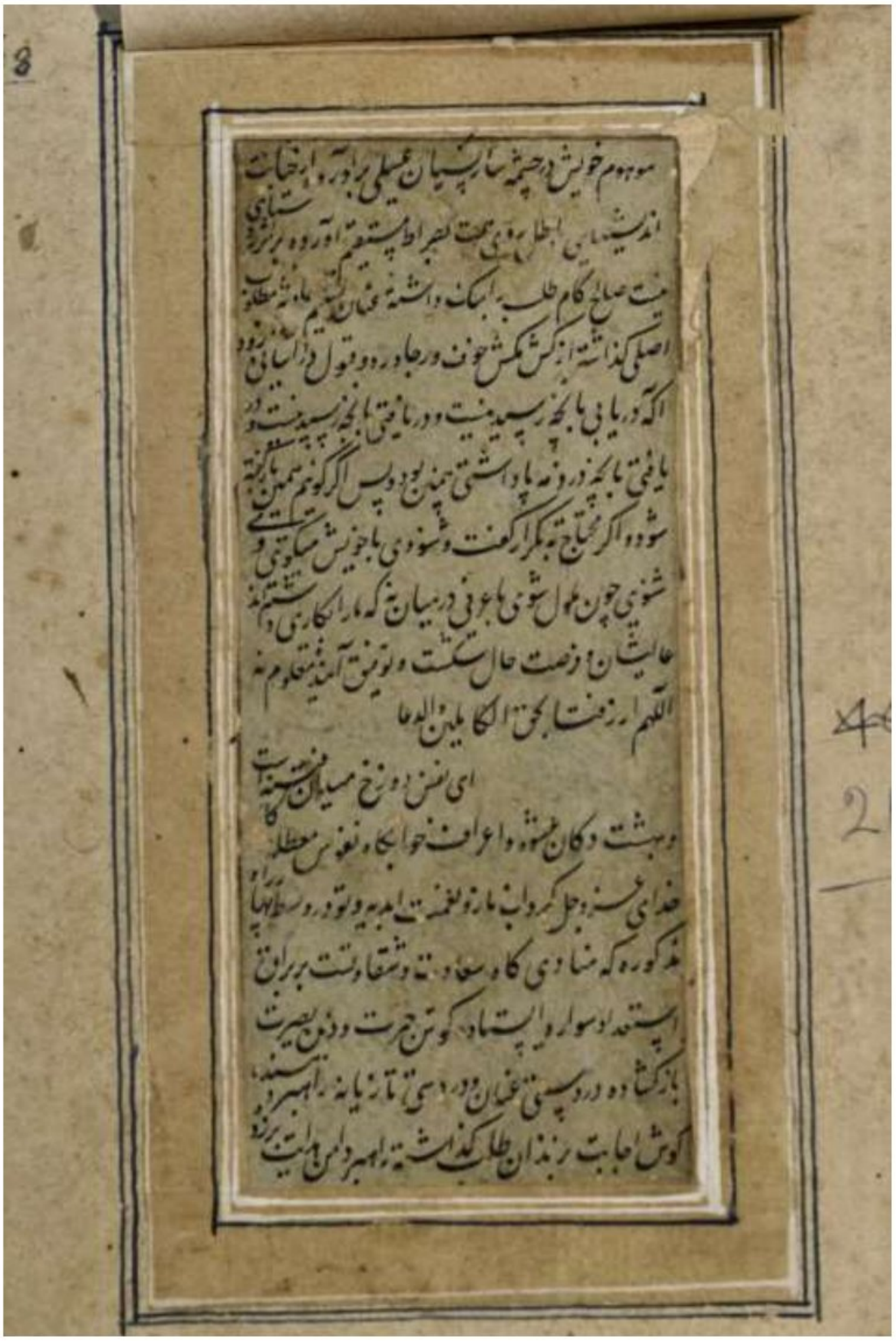

Fig no. 1043: Calligraphy

Accession no.	-	21.138
School	-	Mughal
Period	-	1650 AD
Description	-	This manuscript is in nataliq script and Persian language. This describes the works of prophet Mohammad and Imam Ali. It also gives the details of heaven, hell and the place in between the two which is known as *Araaf* in Islamic theology.

1043

Scanned with CamScanner



Fig no. 1044: Calligraphy

Accession no. - 96.4

School - late Mughal

Period - 19th Century AD

Description - This illustrated manuscript is in nataliq script and Persian language shows a queen seated on hexagonal couch attendant by three attedants flanking her, listening to six musicians shown performing on the lower side. A lady is standing holding a staff in the left corner. It reads as follows:

1. Whatever he said, he did according to faith. He is doubtful about negative thoughts. This fact is hard to belief for him.

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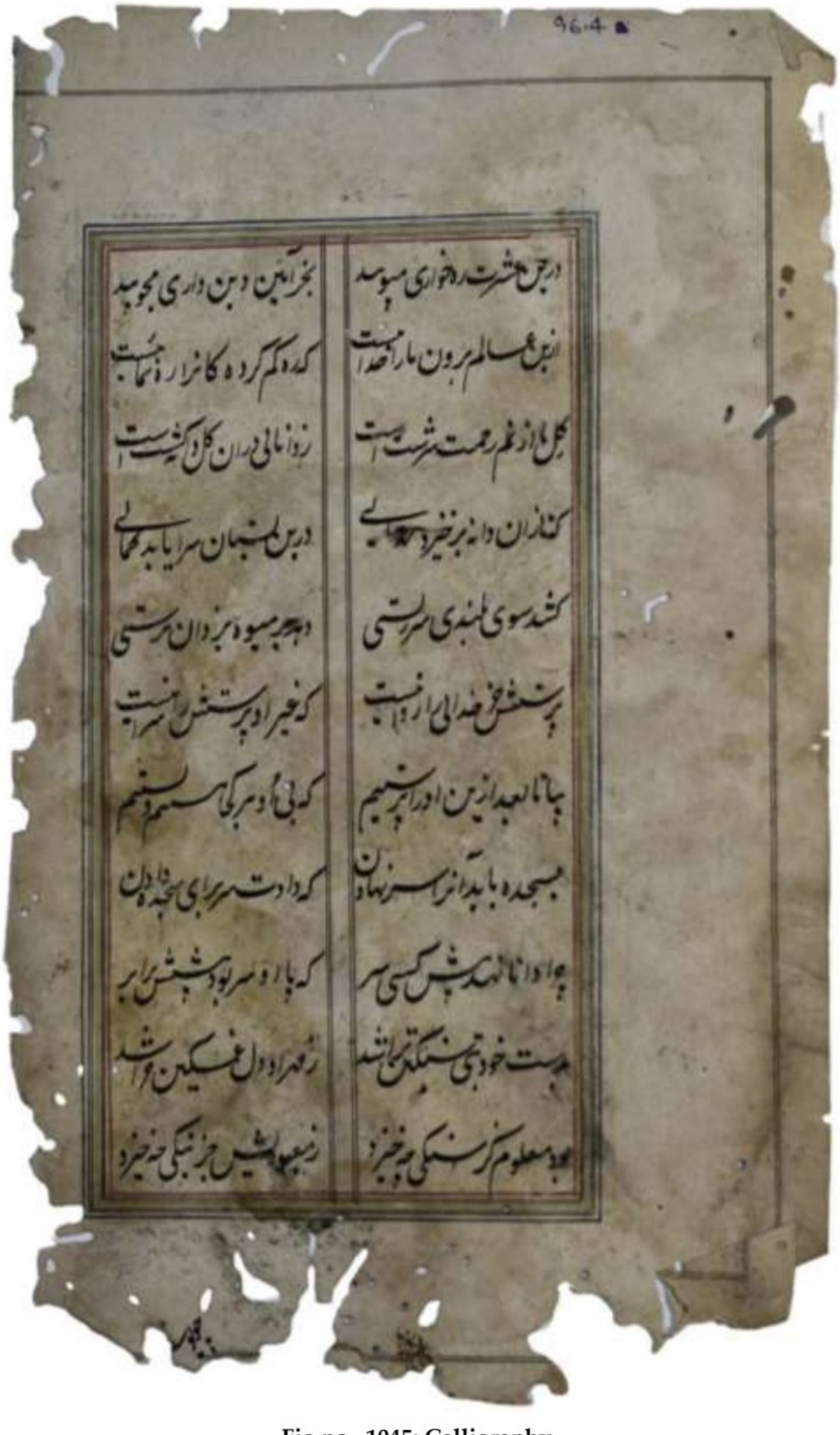

Fig no. 1045: Calligraphy

Accession no. - 96.4

School - late Mughal

Period - 19th Century AD

Description - Writing on the backside of the manuscript is in tastaliq script and Persian language and reads:

1045

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1. The road will not be blocked by thorns in the liesures of this life. Keep on saying Ameen and don't get entagled in the affairs of the world.
2. Our God is not outside the world, he may slow down his guidance.
3. The clay with which we have been made, it is only because of the benevolence of god.
4. If the shoot doesn't come out of the seed, the garden will disappear.
5. One attains high achievement only by the guidance.
6. If we worship God, we should not worship any one else.
7. Come let us worship the god, as compared to him, we are nothing
8. Come and pray to the god, only this is good for us.
9. Why a wise man should not bow before god, even if he is six times more wise than a novice.
10. He is cutting stone since long, after seeing his hard work why shouldn't I be sad.
11. We know what comes out of stones. Worshipping god leads to happiness.

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Fig no. 1046: Calligraphy

Accession no. - 60.410

Description - This work of calligraphy in nastaliq script and Persian language. It reads as follows:

1. I wish somebody comforts my broken heart.
2. Because one can comfort his own heart.
3. A broken object can be fixed
4. A man with brokenheart can not comfort another man in similar condition.

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Fig no. 1047: Calligraphy

Description - Writing on the backside of the manuscript.

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Fig no. 1048: Calligraphy

Description - Calligraphy is in Persian language and nastaliq script. The name of calligrapher is Ashraf. It has six lines and these reads as follows:

1. He(God)
2. Whatever was announced by Prophet Mohammad on the direction of God.
3. It is true even now.
4. Who ever believes you, believes me.
5. Whatever has been written is for *Maula* Ali (Son of Imran, who was also father of Talib)
6. Writing of the guilty, the beggar, the inferior Ashraf, may God forgive his sins.

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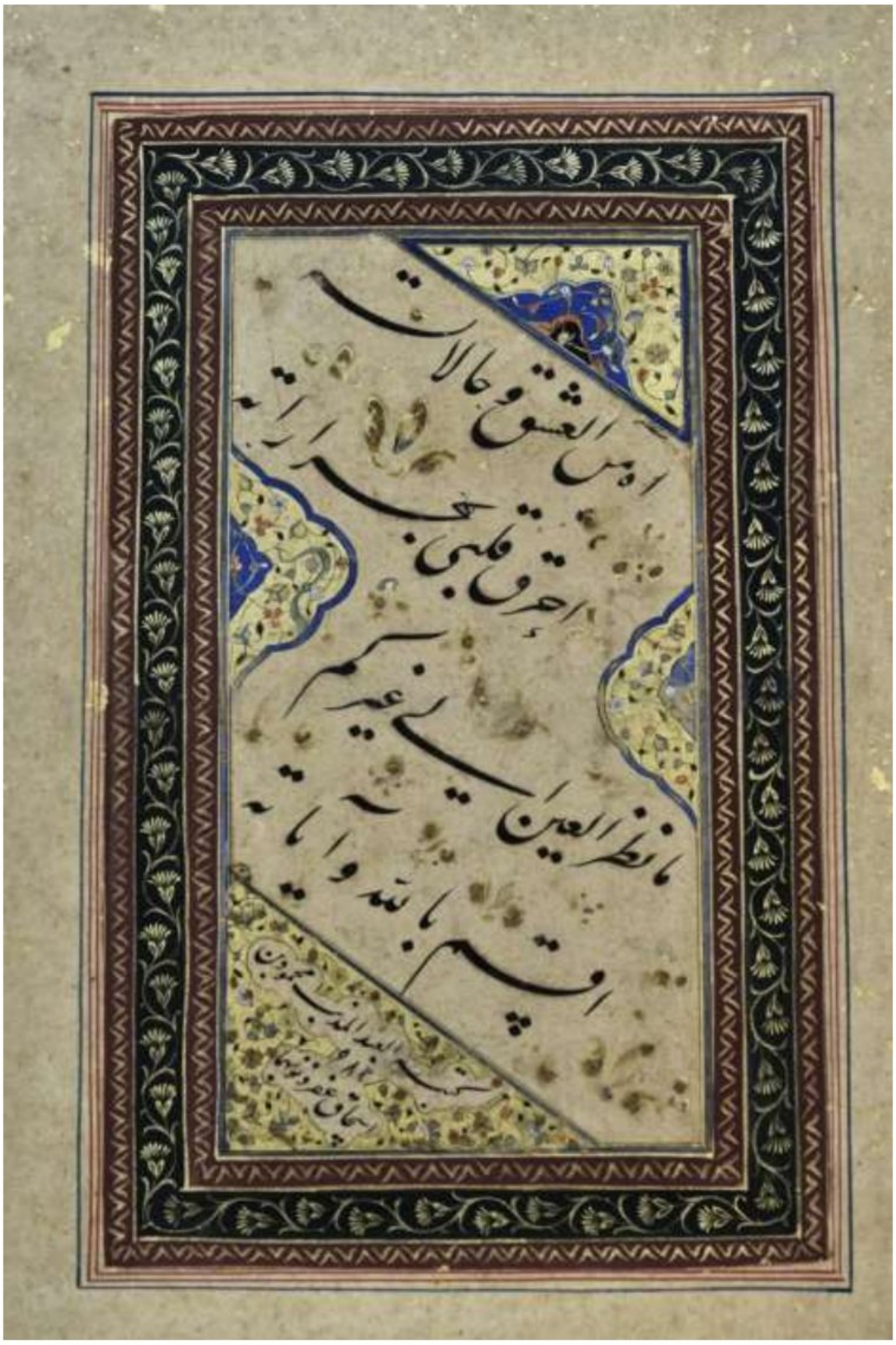

Fig no. 1049: Calligraphy

Description - This work of calligraphy in nastaliq script and Persian language. It reads as follows: .

1. A lover is sighing for his beloved.
2. My heart is burned because of heat of my passion
3. I have not seen but you.
4. I swear by the God and his verses (Quran).
5. Writing by the slave, sinner Mehmood son of
6. 1580 AD
7. Ishahat, may god forgive the sins of both.

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Fig no. 1050: Calligraphy

Accession no.	-	56.23
School	-	Later Mughal
Size	-	1750 AD
Description	-	language is Arabic and the style is Thuluth. It is part of some magical incantation. It reads as follows: 1. God who will complete his works on the earth quickly. His works are easy for him and make us wonder.

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2. Do your work yourself, keep faith in god.
3. Every body doesn't know this secret every work can be completed with a secret. When god wishes or he orders.
4. Imam Ali said to the people if you call me god, then this is not true. The god sustains us and I am his slave.
5. O people, if you can't do anything then utter these words "peace be on prophet Mohammad and his discendants".
6. Qatba Abdul Latif Al Hussaini.

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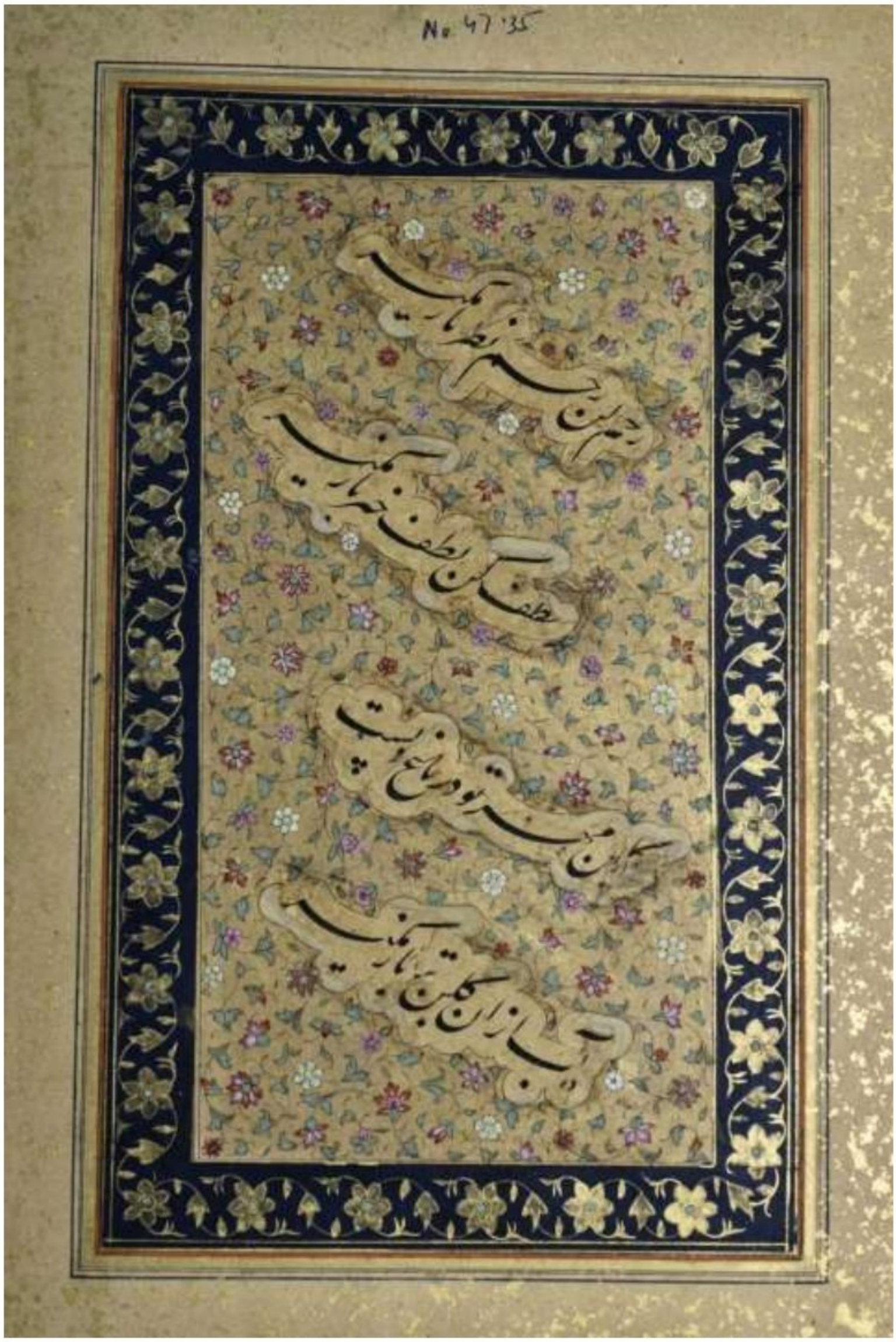

Fig no. 1051: Calligraphy

Accession no. - 47.35

Description - This work of calligraphy in nastaliq script and Persian language. It reads as follows: .

1. Show mercy, don't look at me.
2. Show kindness, don't tell me.
3. Love and mercy is the answer to my supplications for help.
4. Don't put more weight beyond ones capacity.

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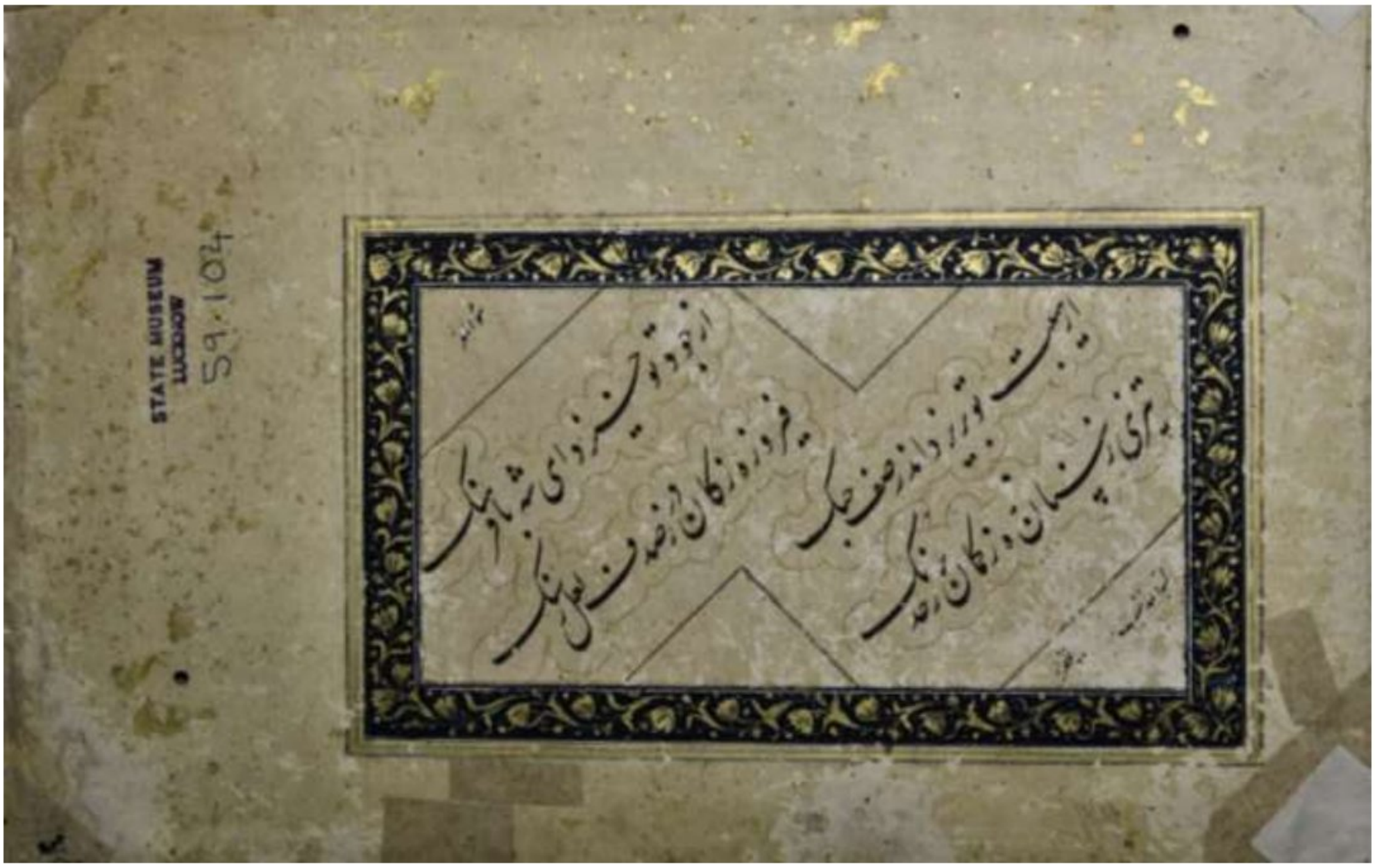

Fig no. 1052: Calligraphy

Accession no. - 59.104

Description - This work of calligraphy in nastaliq script and Persian language. It reads as follows:

1. One who grants recognition.
2. Your culture is reflected in your charity.
3. As pearl comes out of mother of pearl in the same way firoza is found in red mines.
4. Because of your fear, powerful perform impossible tasks.
5. They shoot arrows so fast as if they are throwing spears.
6. illegible

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Fig no. 1053: Calligraphy

Accession no. - 57.195(A)

School - Mughal

Period - 1725 AD

Description - This calligraphy artwork is in Persian language and nasataliq script. It reads as follows:

1. O my heart
2. You want the
3. Gardens of the world
4. Around yourself
5. Illegible
6. Illegible
7. Illlegible
8. The hair of the beloved were spread on her back.

9/10. It caused pain in his heart.

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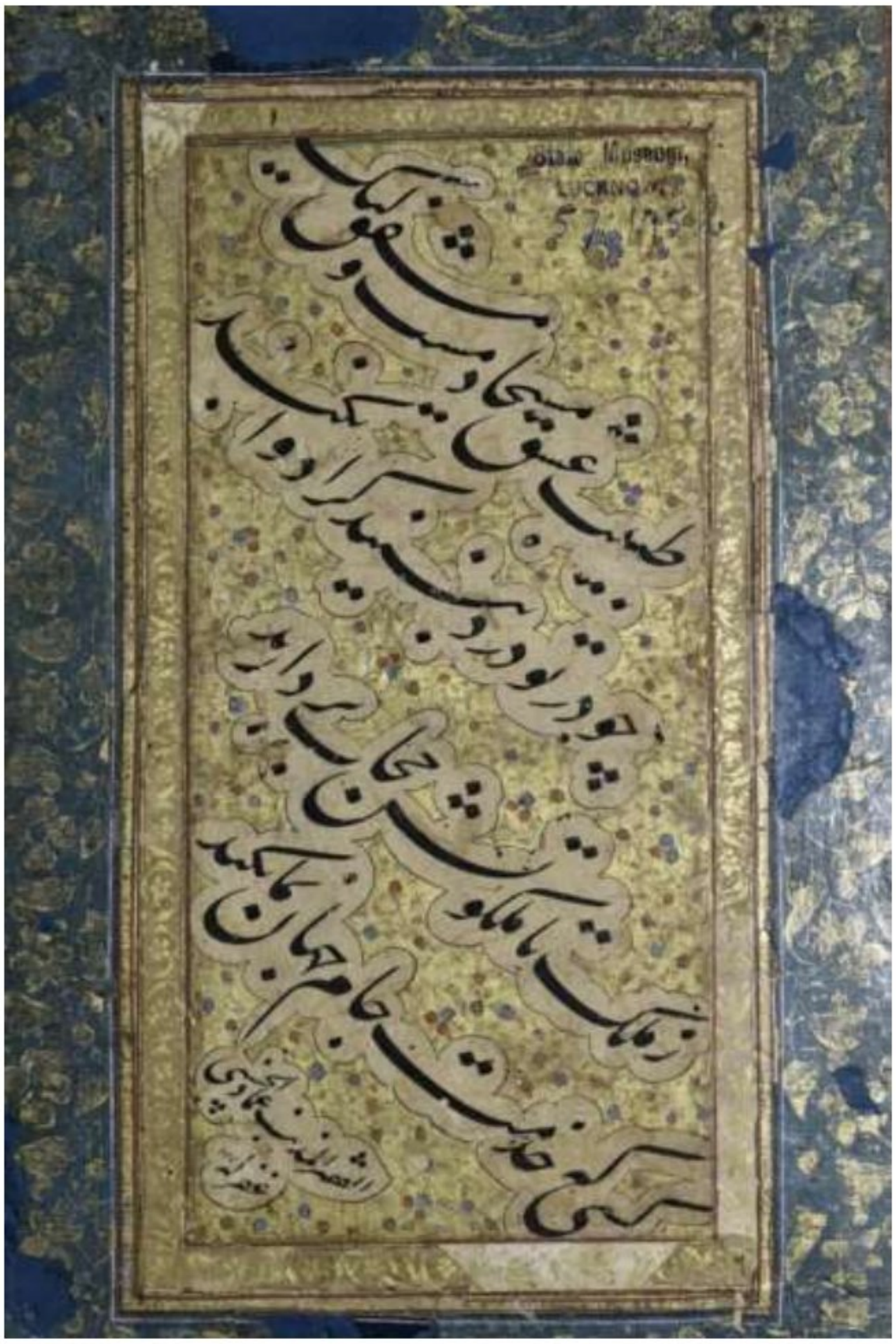

Fig no. 1054: Calligraphy

Accession no. - 57.195(B)

School - Mughal

Period - 1725 AD

Description - This work of calligraphy in nastaliq script and Persian language. Writer of this piece of calligraphy is Imadul Hussaini. It reads as follows:

1. Doctor of love is like the messiah of the people.
2. If somebody doesn't see the pain in your heart, how will he treat you.
3. What ever wealth you have, you should declare it to the world.
4. Who so ever helps others, he doesn't make it public.
5. In short, the guilty Imadul Hussaini. May god forgive him.

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2.25.9. Erotic miniature paintings:



Fig no. 1055: Four pairs of copulating animals (fig no. 352)

Accession no.	-	92.30
School	-	Awadh(late Mughal)
Description	-	This painting shows four pairs of animals in the process of copulation. The animal pairs upward from the lower side are neelgai, horse, goats and blackbucks/deer.

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2.25.10. Daily life scenes:



Fig no. 1056: Women singing and playing musical instruments.

Accession no.	-	92.30
School	-	Provincial Mughal
Period	-	1775 AD
Description	-	This painting shows six women singing and playing musical instruments.

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Fig no. 1057: Portrait of a nobleman smoking huqqa

Accession no.	-	60.252
School	-	Mughal
Period	-	1800 AD
Description	-	This painting shows portrait of a nobleman smoking huqqa and seated on a rug placed on carpet. A male attendant stands behind him on the left side. A young man is reading to him from a book.

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Fig no. 1058: A couple in amorous dalliance

Accession no.	-	60.9 'A'
School	-	Mughal
Period	-	18th Century
Description	-	This painting shows a couple in amorous dalliance, sitting on a bed and reclining against a cushion. Two female attendants stands on the left side and one attendant is approching them from the right side.

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Fig no. 1059: Floral design inside a circle

Accession no.	-	59.154
School	-	Mughal
Period	-	Mid 18th Century AD
Description	-	This painting shows a floral design inside a circle.

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Fig no. 1060: An ascetic seated on tiger skin

Accession no.	-	21.131
School	-	Later Mughal
Period	-	1750 AD
Description	-	This painting shows an ascetic seated on tiger skin and accompanied by five other ascetics. They are seated on the left side around two fires. A royal lady who has come to meet the ascetic is shown seated near him under the tree. She has brought gifts for the saint. Seven female attendants are shown standing on the right side.

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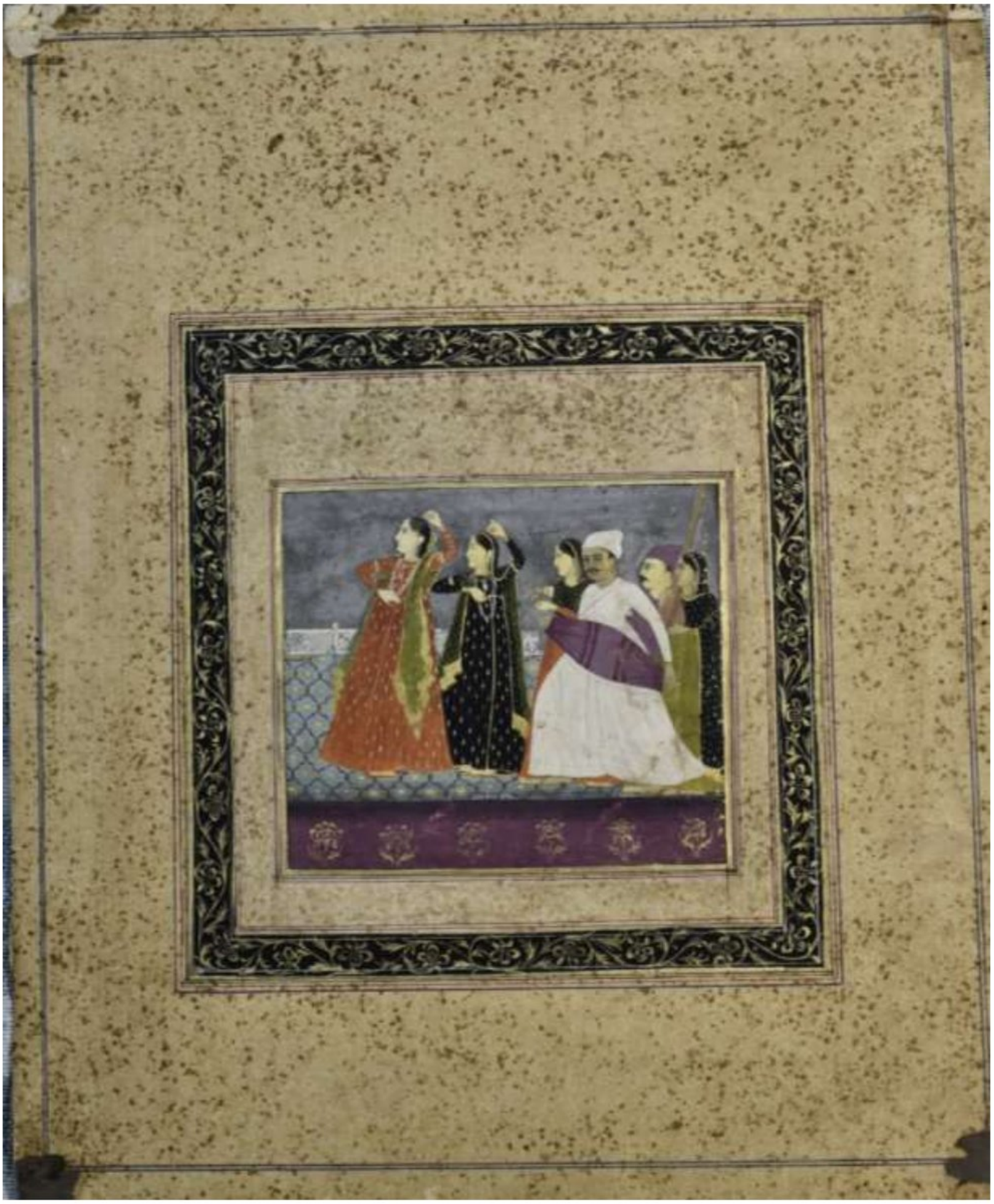

Fig no. 1061: Dancers and muscians

Accession no.	-	28.212
School	-	Late Mughal
Period	-	1750 AD
Description	-	This painting shows two girls dancing accompanied by two male musicians playing dholak and hand cymbals and two ladies playing veena and hand cymbals respectively standing on the right side.

Scanned with CamScanner



Fig no. 1062: Two saints smoking huqqa

Accession no.	-	57.156
School	-	Mughal
Period	-	1725 Ad
Description	-	This painting shows two saints smoking huqqa and talking to each other.

Scanned with CamScanner



Fig no. 1063: Soldier defending a lady

Accession no.	-	13.21
School	-	Late Mughal
Period	-	1775 AD
Description	-	This painting shows a lady hiding inside the domed shrine and an armed soldier standing ouside and defending her. He has killed two assailants. Eight assailants are hiding behind the trees. It is a night scene.

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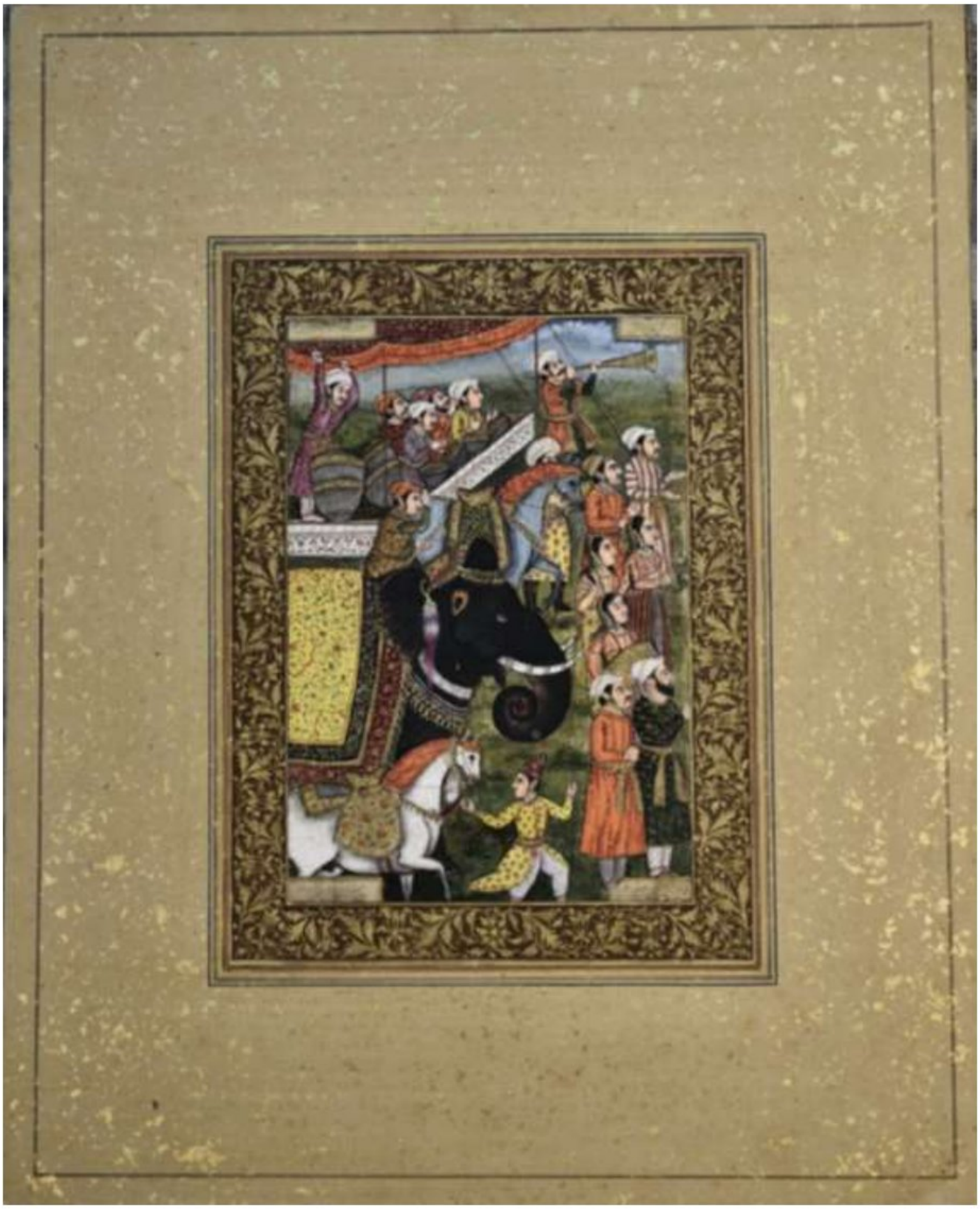

Fig no. 1064: king seated on an elephant

Accession no.	-	49.53
School	-	Late Mughal
Period	-	1840 AD
Description	-	This painting shows the king seated on an elephant and accompanied by two horses being held by two persons,a lady playing dholak, two ladies holding fly whisks and four courtiers moving towards right. Musicians playing drums and bugle are seated on a covered terrace on the upper left side.

Scanned with CamScanner



Fig no. 1065: A yogi with his crooked staff

Accession no.	-	54.13
School	-	Mughal
Period	-	1725 AD
Description	-	This painting shows a yogi with his crooked staff standing under a tree.

Scanned with CamScanner



Fig no. 1066: king hugging his queen

Accession no.	-	76.90
School	-	Late mughal
Period	-	19th Century AD
Description	-	This unfinished painting shows king hugging his queen and seated on a throne, attendant by three female attendants and listening to music played by two female musicians sitting near lower right corner.

Scanned with CamScanner



Fig no. 1067: European wine makers

Accession no.	-	60.299
School	-	Mughal
Period	-	1850 AD
Description	-	This sketch shows European wine makers.

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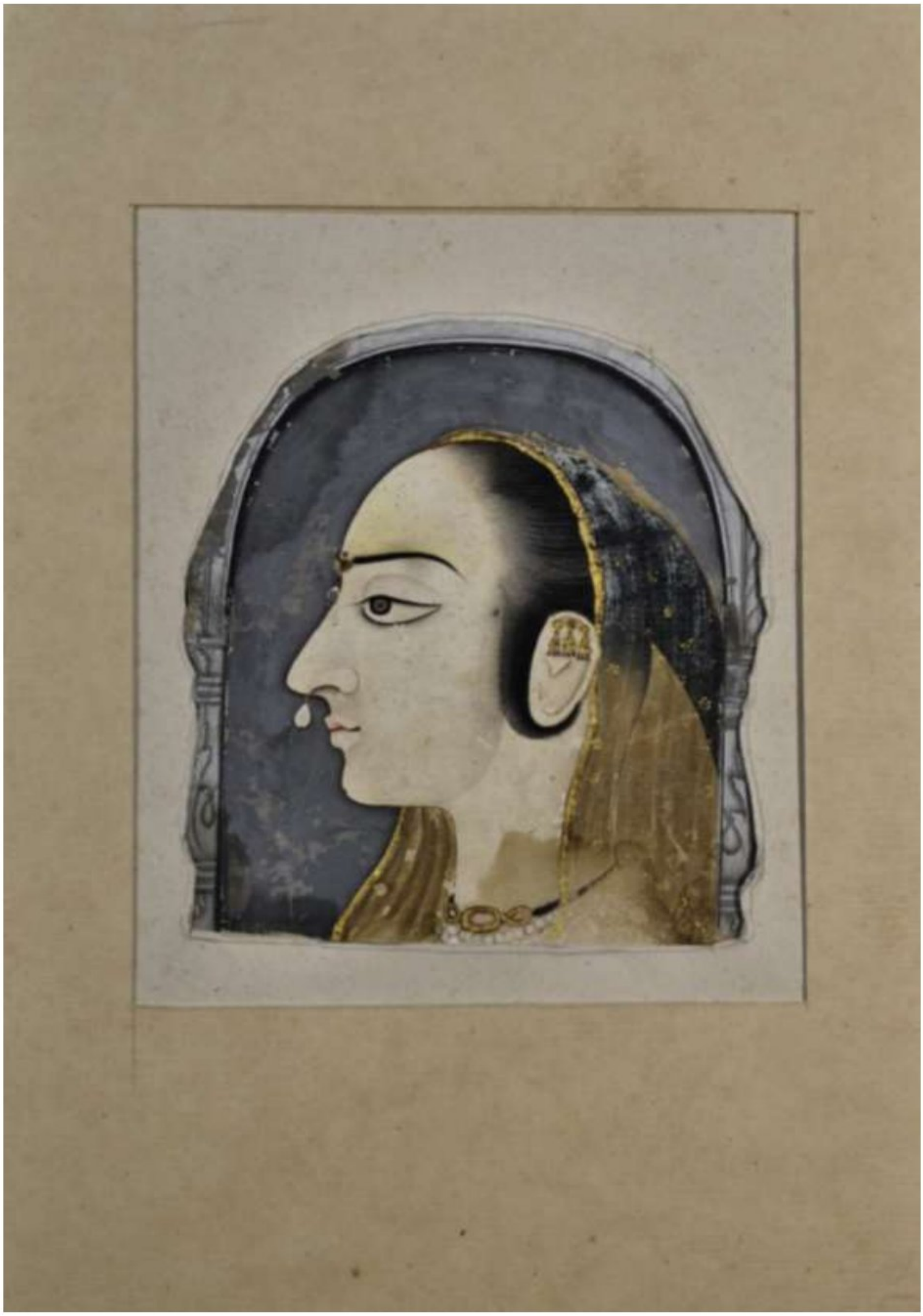

Fig no. 1068: Portrait of a lady

Accession no.	-	63.232
School	-	late Mughal
Period	-	18th Century AD
Description	-	This painting is the portrait of a lady.

Scanned with CamScanner



Fig no. 1069: king talking to the queen

Accession no.	-	60.410
School	-	Mughal
Description	-	This painting shows a king talking to the queen sitting on a hexagonal canopied platform in the garden accompanied by six female attendants.

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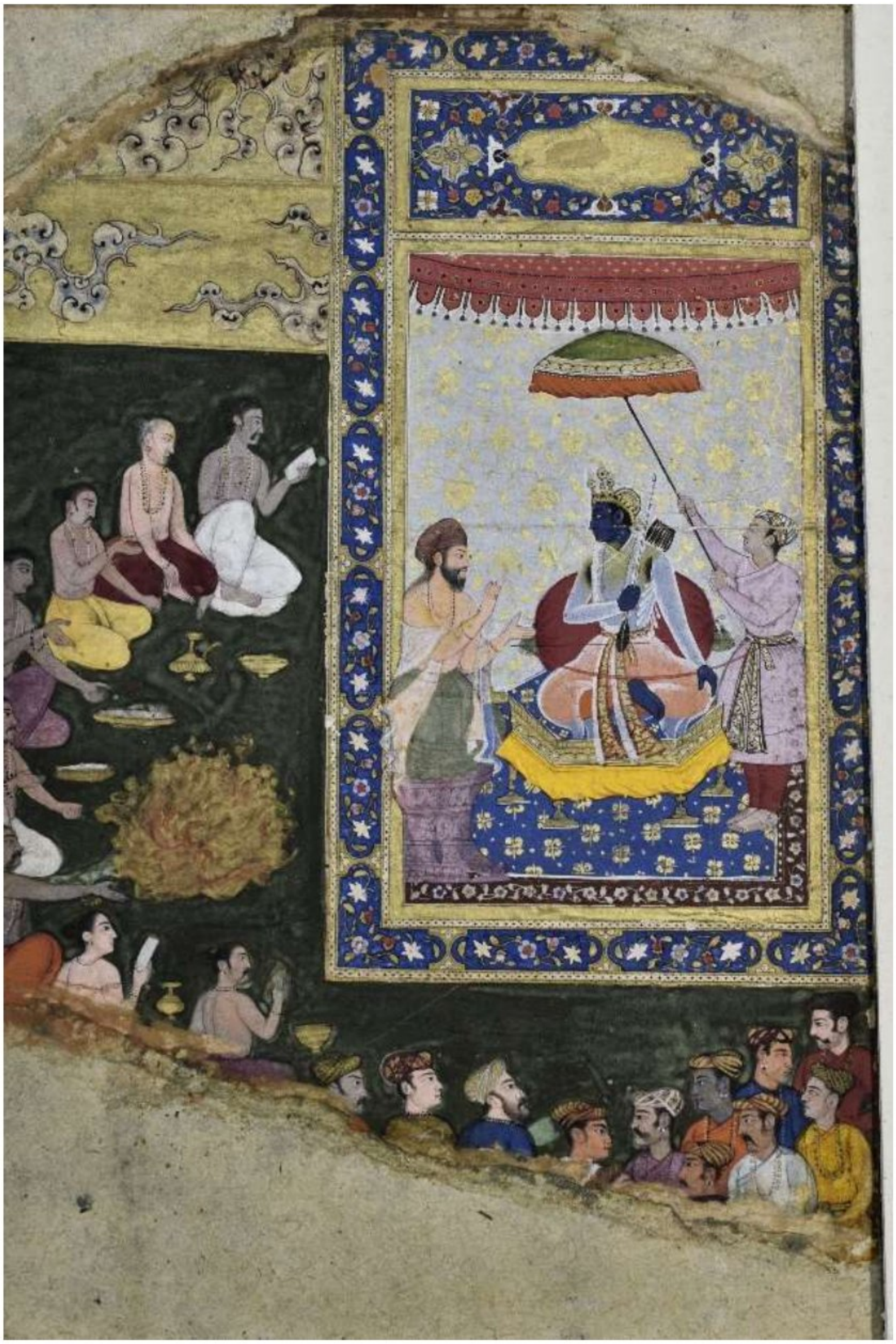

Fig no. 1070: Ram and Vasistha having a conversation

Accession no.	-	62.93.17
School	-	Mughal
Period	-	1600 AD
Description	-	This painting shows Ram and Vasistha having a conversation while ashwamedha yajna is being performed on the lower side and left side.

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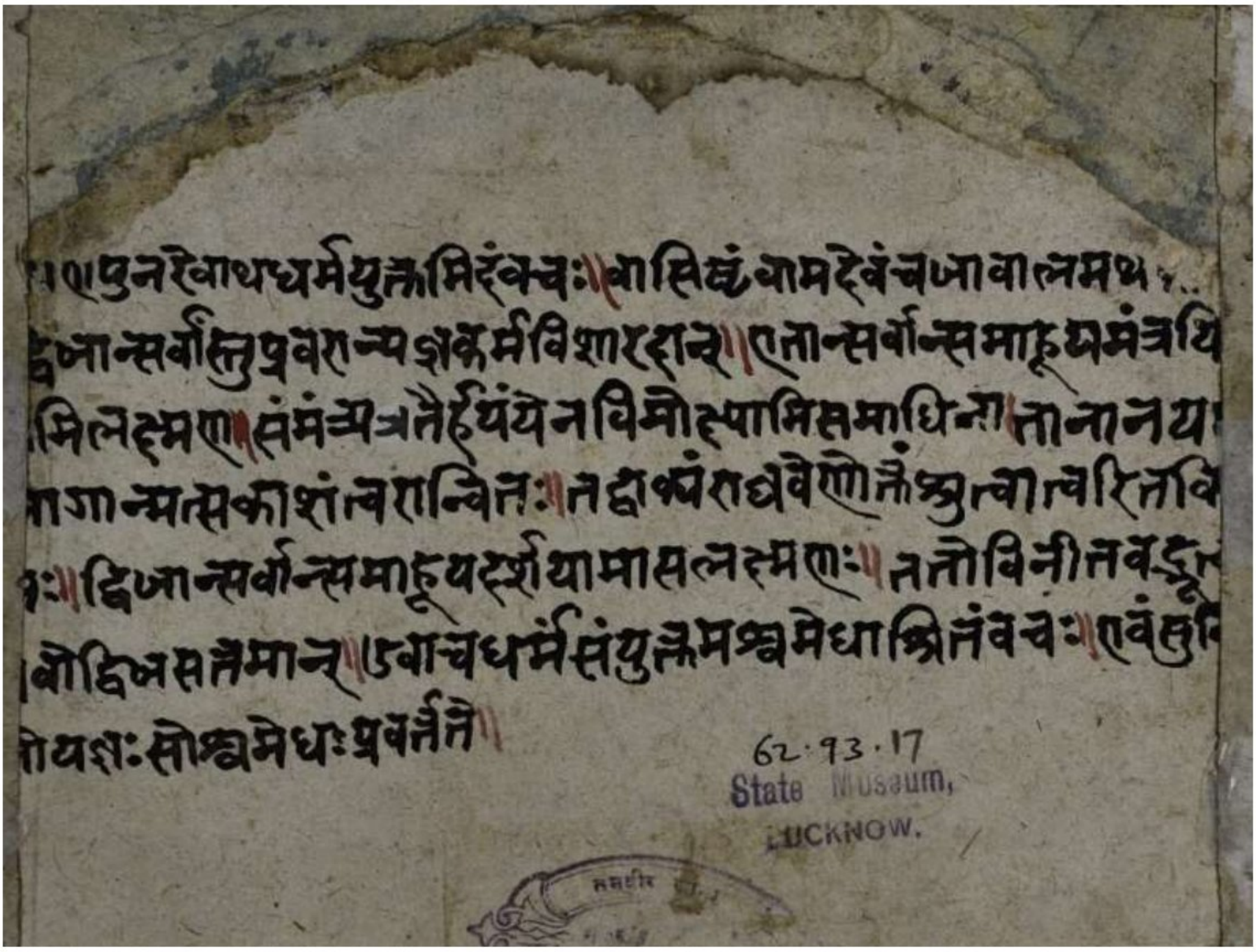

Fig no. 1071: Writing on the backside of the painting.

Accession no.	-	62.93.17
School	-	Mughal
Period	-	1600 AD
Description	-	Writing on the backside of the painting.

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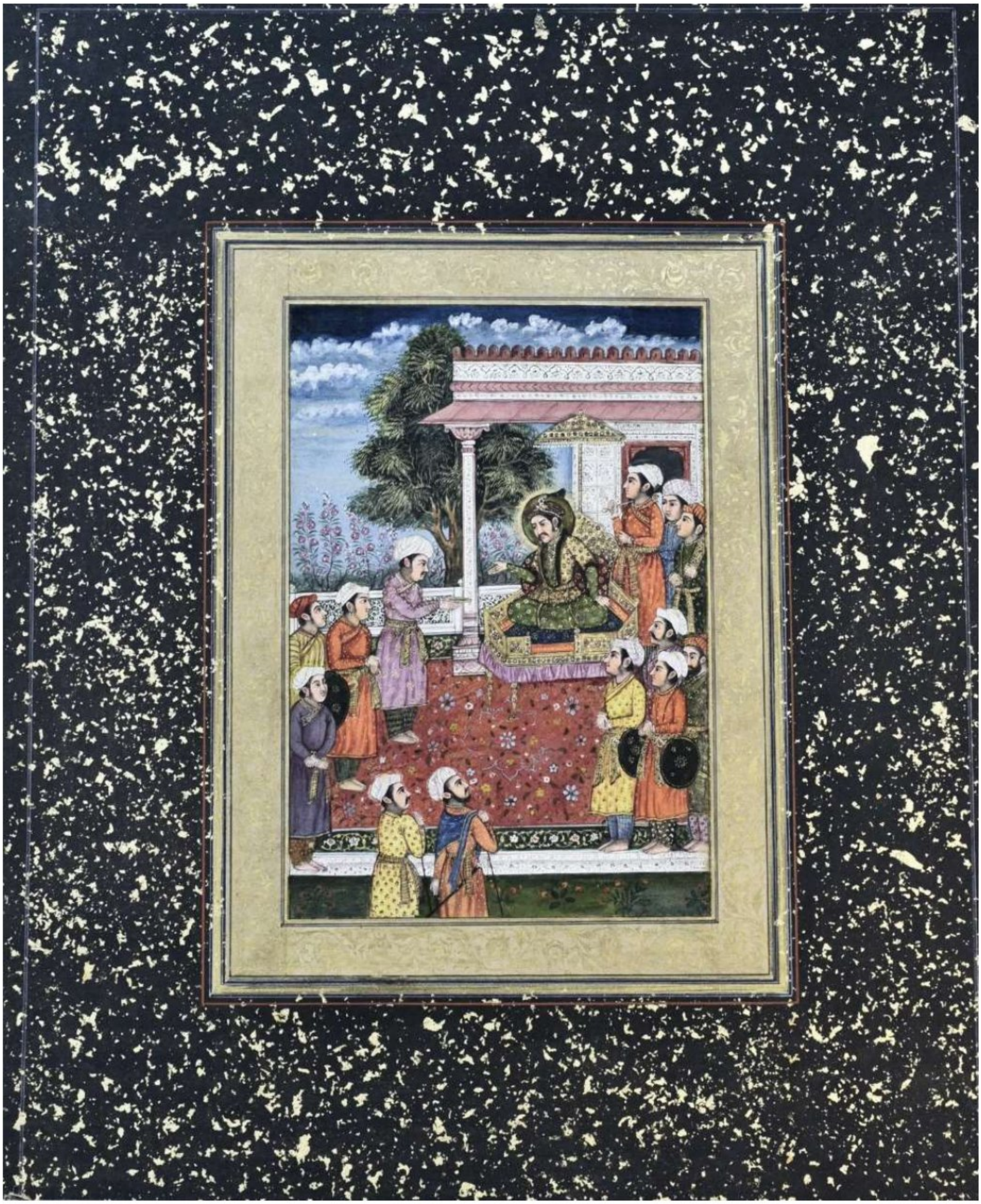

Fig no. 1072: King seated on his throne

Accession no.	-	49.54
School	-	late mughal
Period	-	1825 AD
Description	-	This painting shows the King seated on his throne and by his courtiers.

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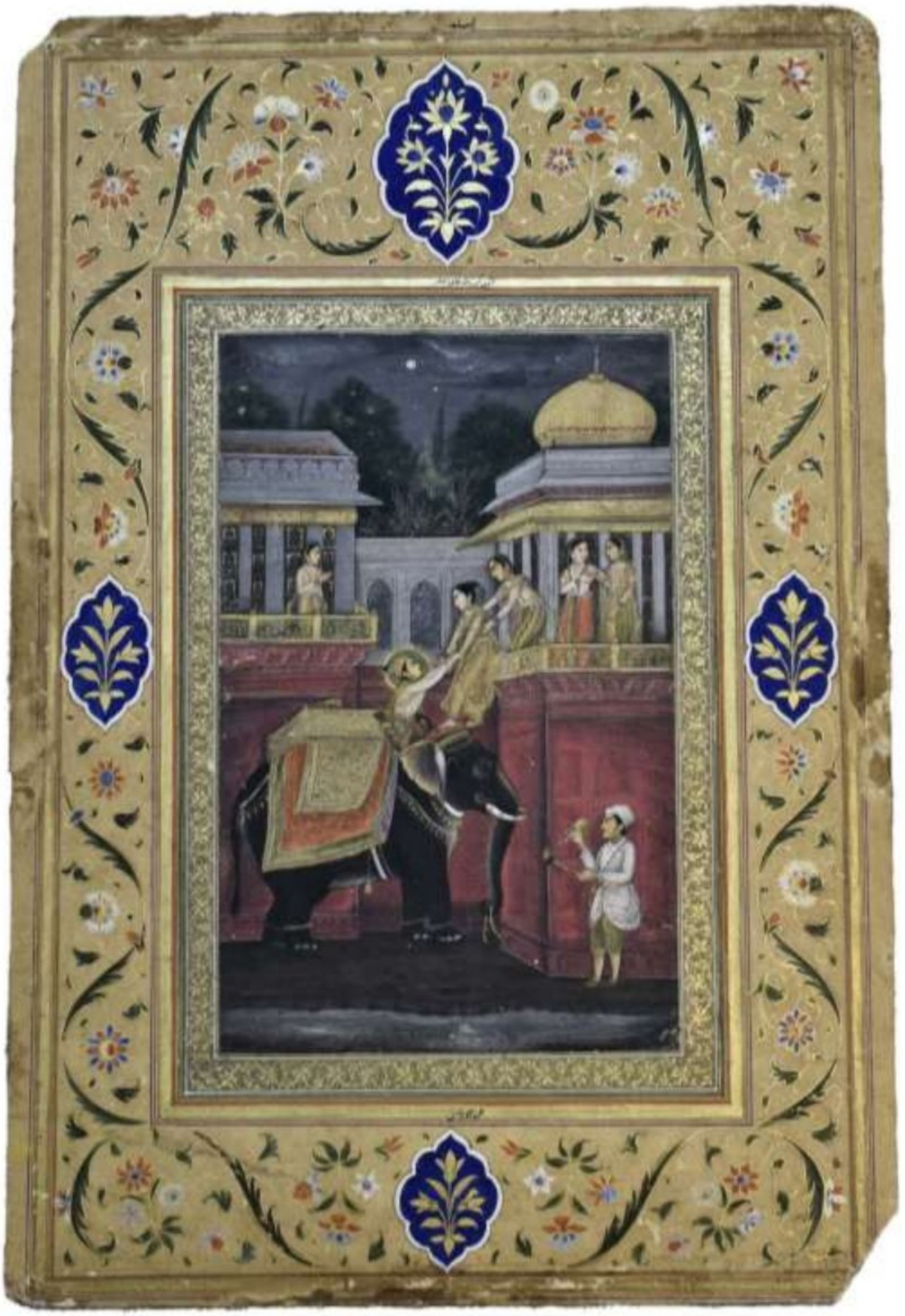

Fig no. 1073: A princess eloping with her lover

Accession no.	-	60.10
School	-	Mughal
Description	-	This painting shows a princess eloping with her lover who can be seen seated on the elephant near the wall of the palace. Four maid servants of the princess are helping her in getting away from the palace. A torch bearer can be seen on the left side pouring oil on the torch.

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Fig no. 1074: a lady making a painting

Accession no.	-	57.208
School	-	Late Mughal
Period	-	1800 AD
Description	-	This painting shows a lady making a painting. Her friend is looking at her.

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Fig no. 1075: a nobleman

Accession no.	-	56.23
School	-	Later Mughal
Size	-	1750 AD
Description	-	This painting shows a nobleman accompanied by his son visiting a Yogini at her hut at night. He is smoking a huqqa. Another lady companion of the Yogini is playing veena. The fire is burning in the middle. A goat and a dog are seated in left and right sides respectively.

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Fig no. 1076: a prince receiving a messanger

Accession no.	-	40.239
School	-	Mughal
Period	-	1600 AD
Description	-	This painting shows a prince receiving a messanger. He is accompanied by seven persons.

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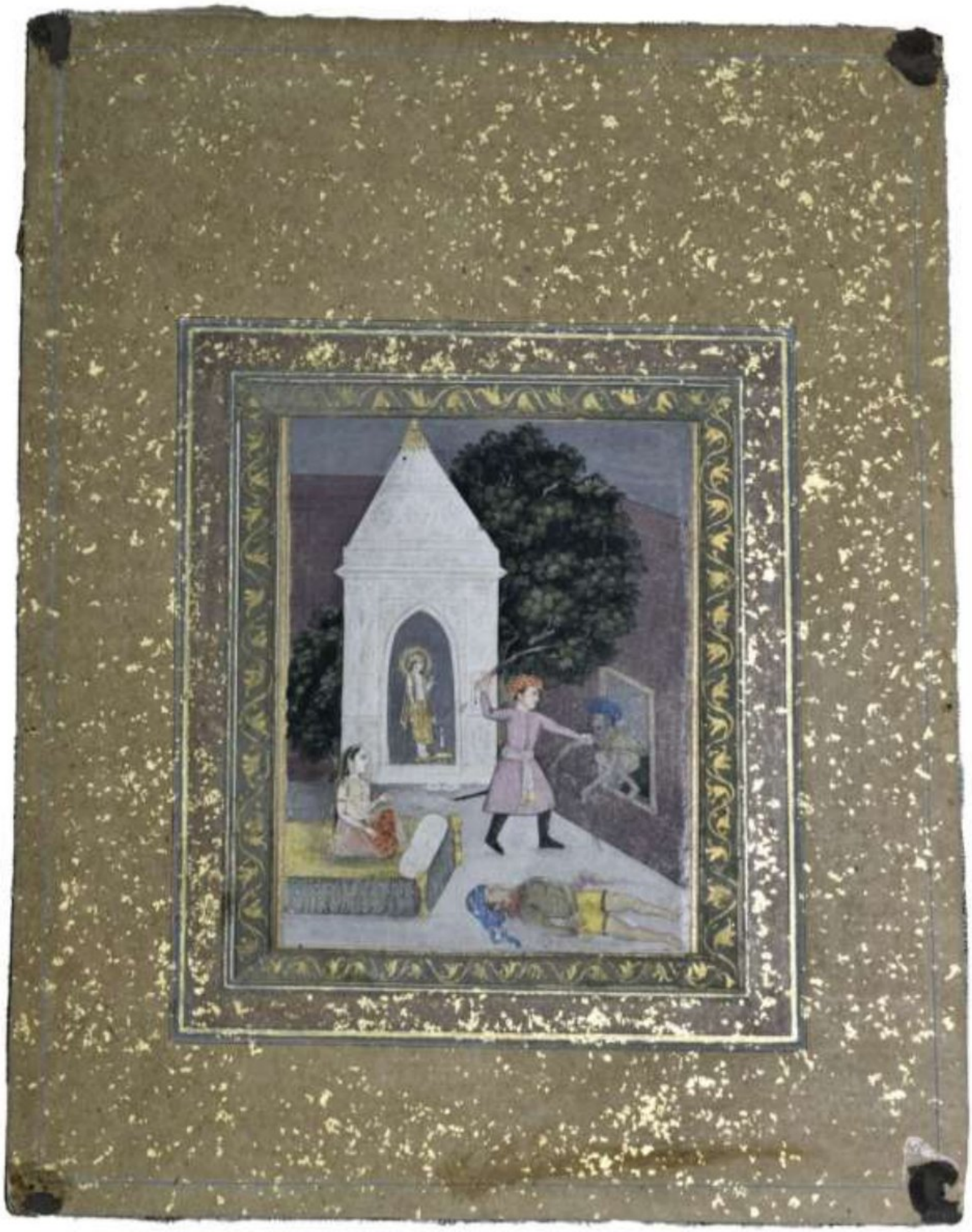

Fig no. 1077: campus of a temple

Accession no.	-	28.213
School	-	Mughal
Period	-	1775 AD
Description	-	This painting shows the campus of a temple. Two thieves tried to break into the temple. One has been killed by the armed man and another is about to be killed by him. A lady is sitting on a bed is watching this scene.

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Fig no. 1078: a lion hunting scene

Accession no. - 96.7

School - Late Mughal

Period - 19th Century AD

Description - This painting shows a lion hunting scene. A horse rider is attcking the lion with a spear and the king seated on the elephant is also throwing spear on him. An arrow shot by the woman at the lion is stricking in his neck. Elephant is also holding his neck with his trunk and trying to trample it.

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Fig no. 1079: Rustam shooting his enemies

Accession no.	-	60.57
School	-	Mughal
Period	-	1600 AD
Description	-	This painting shows Rustam shooting his enemies sitting on raged ground, his horse can be seen nearby.

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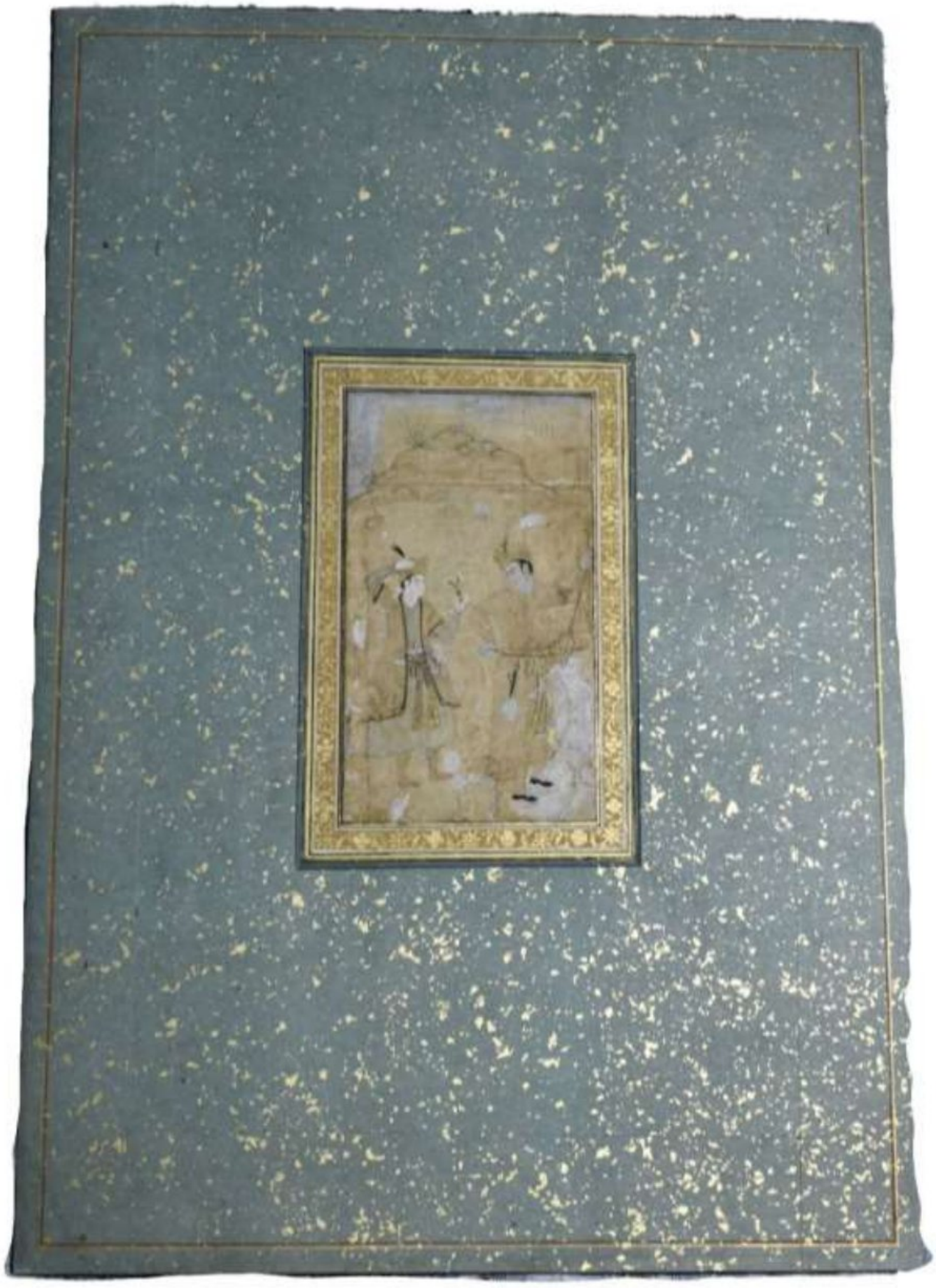

Fig no. 1080: a musician playing sarangi

Accession no.	-	13.22
School	-	Mughal
Period	-	1610 AD
Description	-	This painting shows a musician playing sarangi and a dancer is dancing.

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Fig no. 1081: A lady going to worship Shivlinga

Accession no.	-	59.104
School	-	Late Mughal
Period	-	1720 AD
Description	-	This painting shows a lady going to worship Shivlinga. Yogini can be seen sitting inside the sanctum sanctorum. This painting was made by Shukrullah the court painter of Shah Jahan.

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Fig no. 1082: a royal procession

Accession no.	-	60.161
School	-	Mughal
Period	-	1700 AD
Description	-	This sketch shows a royal procession.

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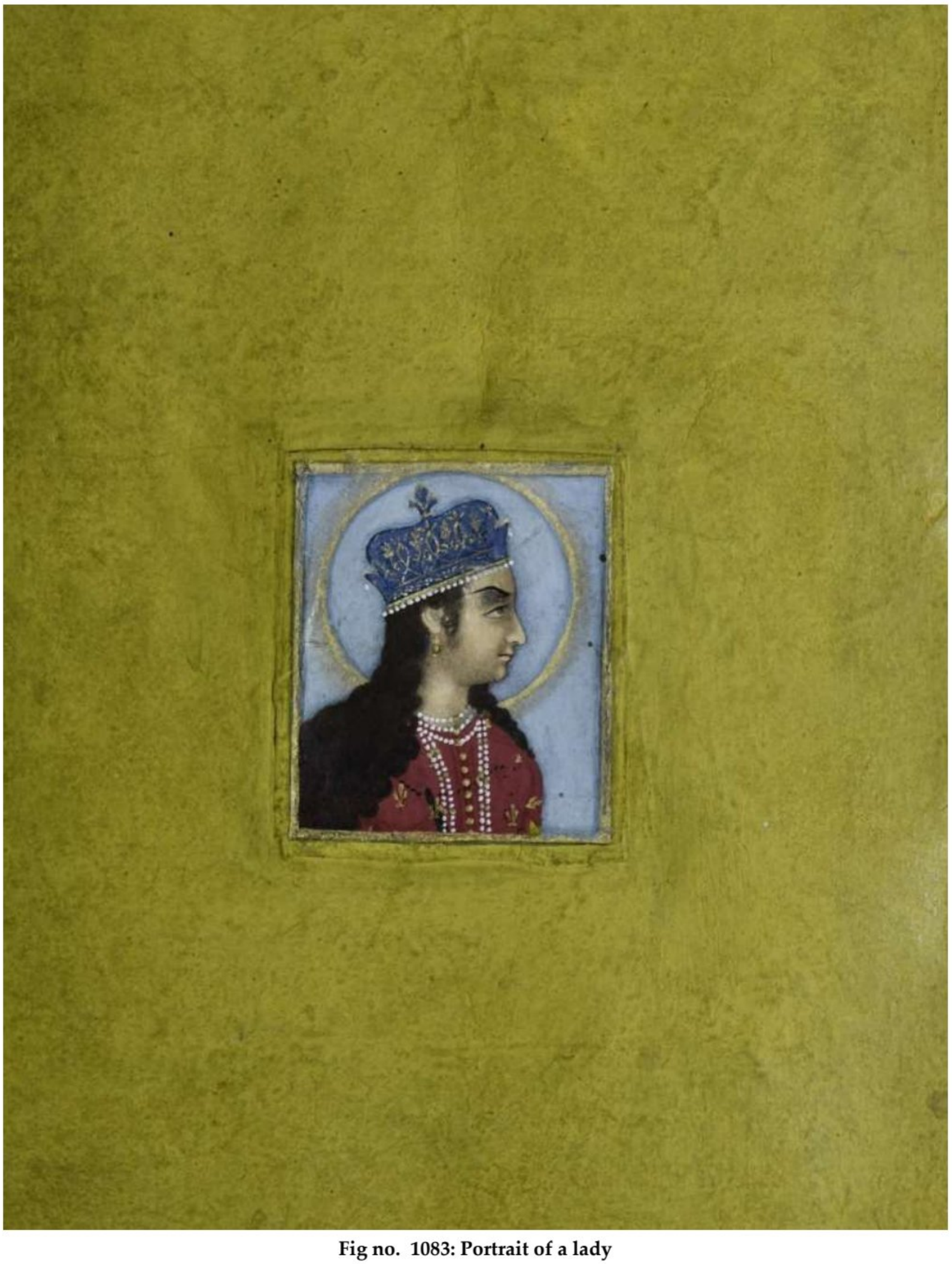

Fig no. 1083: Portrait of a lady

Accession no.	-	57.49
School	-	Provincial Mughal
Period	-	1850 AD
Description	-	Portrait of a lady.

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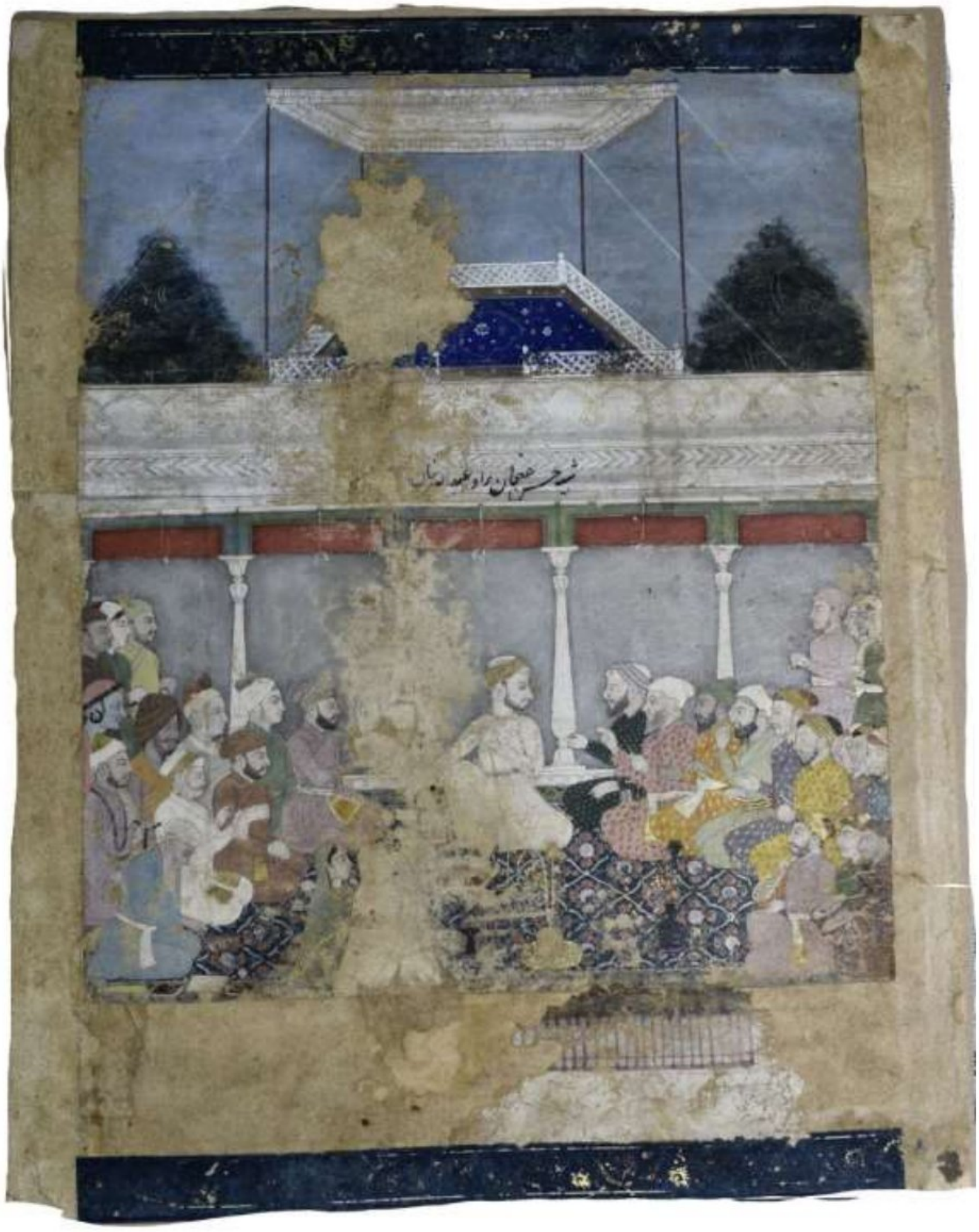

Fig no. 1084: scene of court of a noble

Accession no.	-	32.242
School	-	Mughal
Period	-	1710 AD
Description	-	This painting is a scene of court of a noble smoking huqqa facing front looking towards rightand talking to one of the sixteen person seated on right side. Twelve men and two women are seated on the left side.

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Fig no. 1085: a nobleman smoking huqqa

Accession no.	-	13.23
School	-	Mughal
Period	-	1700 AD
Description	-	This painting shows a nobleman smoking huqqa.

Scanned with CamScanner



Fig no. 1086: A noble smoking huqqa

Accession no.	-	57.207
School	-	Late mughal
Period	-	1740 AD
Description	-	This painting shows a noble smoking huqqa and enjoying music seated under a canopy fixed on a terrace overlooking a pond.

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2.26. Catalogue of paintings of Nagaur School:

Following is the catalogue of Nagaur School.

2.26.1. Portrait of Kings/princes/princesses and noblemen

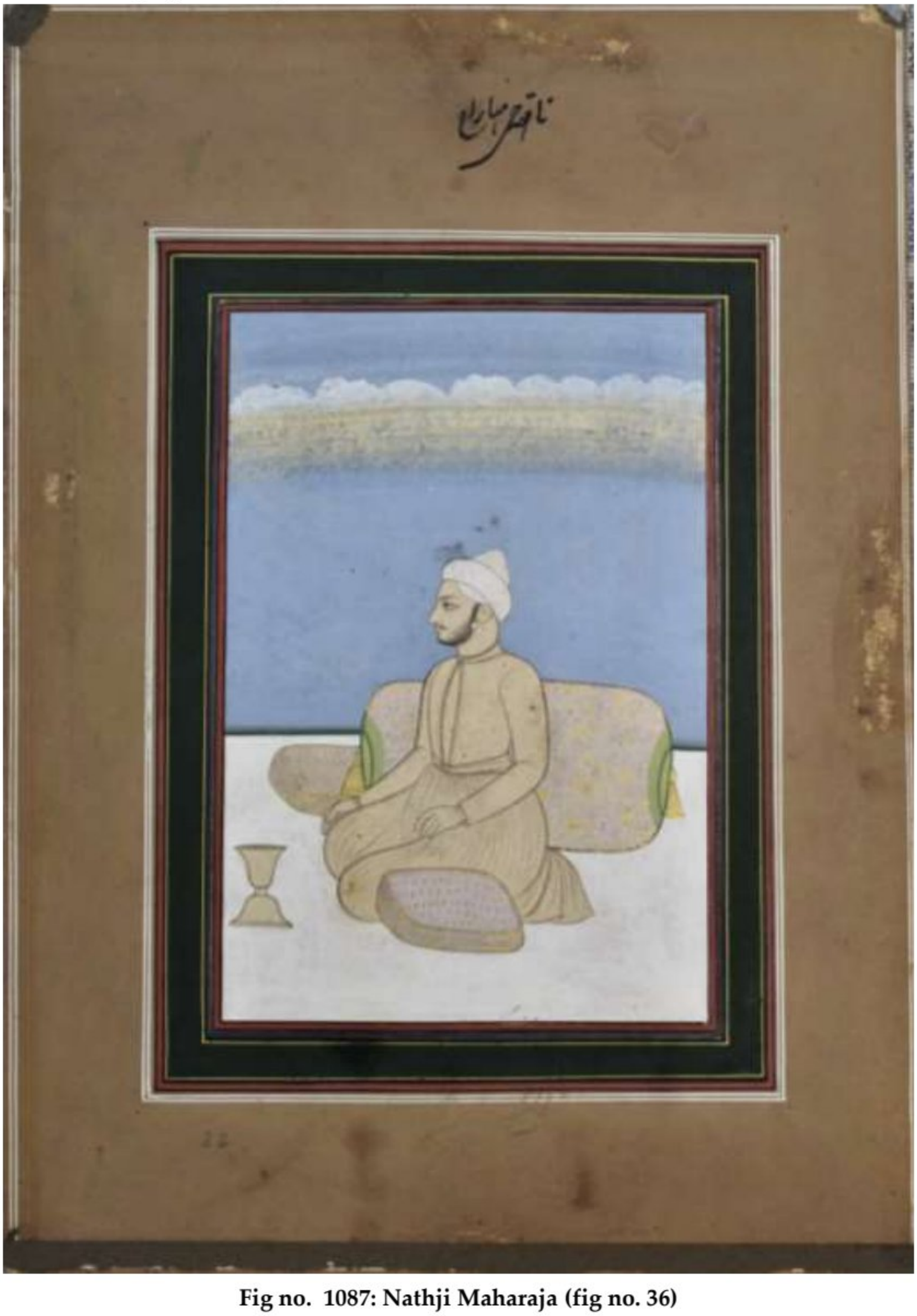

Fig no. 1087: Nathji Maharaja (fig no. 36)

Accession no.	-	14.82
School	-	Nagaur
Period	-	1750 AD
Description	-	This painting shows Nathji Maharaja reclining on a cushion.

Scanned with CamScanner

2.27. Catalogue of paintings of Nathdwara School:

Following is the catalogue of 5 paintings of Nathdwara School.

2.27.1. Religious figures:



Fig no. 1088: Gosain Narasi ji in sitting posture. (fig no. 124)

Accession no.	-	43.45 (B)
School	-	Nathdwara
Period	-	1775 AD
Description	-	This sketch shows Gosain Narasi ji in sitting posture.

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Fig no. 1089: *Vallabhācārya* on a carpet. (fig no. 15)

Accession no.	-	40.133
School	-	Nathdwara
Period	-	1825 AD
Description	-	This painting shows *Vallabhācārya* (May 7, 1478 – July 7, 1530 CE), the founder of the Krishna -centered *Puṣṭimārga* sect of *Vaishnavism* who propounded the philosophy of Śuddhādvaita. He is shown seated on a carpet, cows are shown grazing in the background.

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Fig no. 1090: Viṭṭhalanātha son of Vallabha. (fig no. 126)

Accession no.	-	40.134
School	-	Nathdwara
Period	-	1750 AD
Description	-	This painting shows the image of Viṭṭhalanātha (10 December 1515 – 10 February 1586) was the younger son of Vallabha. He is seated on a raga looking left and worshiping miniature image of baby Krishna.

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Fig no. 1091: A priest

Accession no.	-	76.160
School	-	Nathdwara
Period	-	19th Century AD
Description	-	This painting shows the image of a priest with rosary in his right hand.

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2.27.2. Daily life scenes:



Fig no. 1092: Three men, three cows, a calf and a tiger.

Accession no.	-	43.46
School	-	Nathdwara
Period	-	1825 AD
Description	-	This unfinished painting shows the image of a cow suckling a calf. A man stands behind the image holding a stick. Above him two men are stamping the cows with the handprints. A tiger is shown landing on the back of the cow.

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2.28. Catalogue of paintings of Nepal School:

Following is the catalogue of 6 paintings of Nepal School.

2.28.1. Mythological scenes:



Fig no. 1093: Buddhist goddess carrying Bhairava and another god

Accession no.	-	66.37
School	-	Nepal
Period	-	19th Century AD
Description	-	Buddhist goddess carrying Bhairava and another god on her shoulders and sun and moon in her hands.

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Fig no. 1094: This painting shows five Bodhisatvas. (fig no. 44)

Accession no.	-	59.127
School	-	Nepal
Period	-	1750 AD
Description	-	This painting shows five Bodhisatvas.



Fig no. 1095: Palm leaf manuscript showing the image of goddess Yogambara (?)

Accession no.	-	57.126
School	-	Nepal
Description	-	Palm leaf manuscript painted at later period showing goddess Yogambara (?).

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Fig no. 1096: Palm leaf of a manuscript showing the image of buddhist goddess Chakrasamvara (?)

Accession no.	-	66.36
School	-	Nepal
Description	-	Palm leaf of a manuscript showing buddhist goddess Chakrasamvara (?) .

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2.28.2. Manuscripts and miniature paintings:

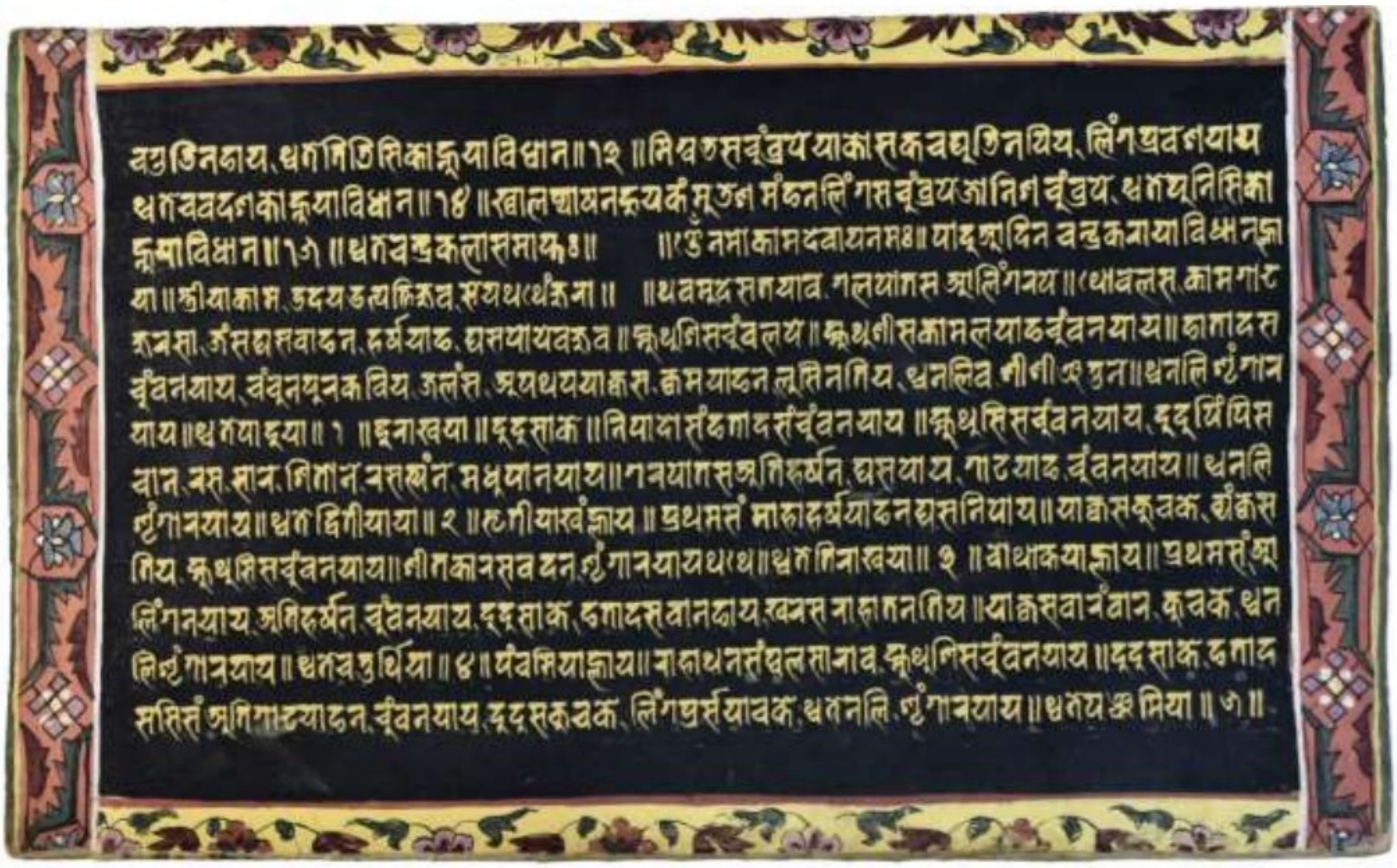

Fig no. 1097: Sanskrit manuscript related to the cult of Kamadeva, Nepal

Accession no.	-	59.121 'A'
School	-	Nepal
Period	-	1750 AD
Description	-	This manuscript is in Nagari characters and Sanskrit language influenced by local dialect, peleographically datable to modern time, records some chant related to God kamdeva .

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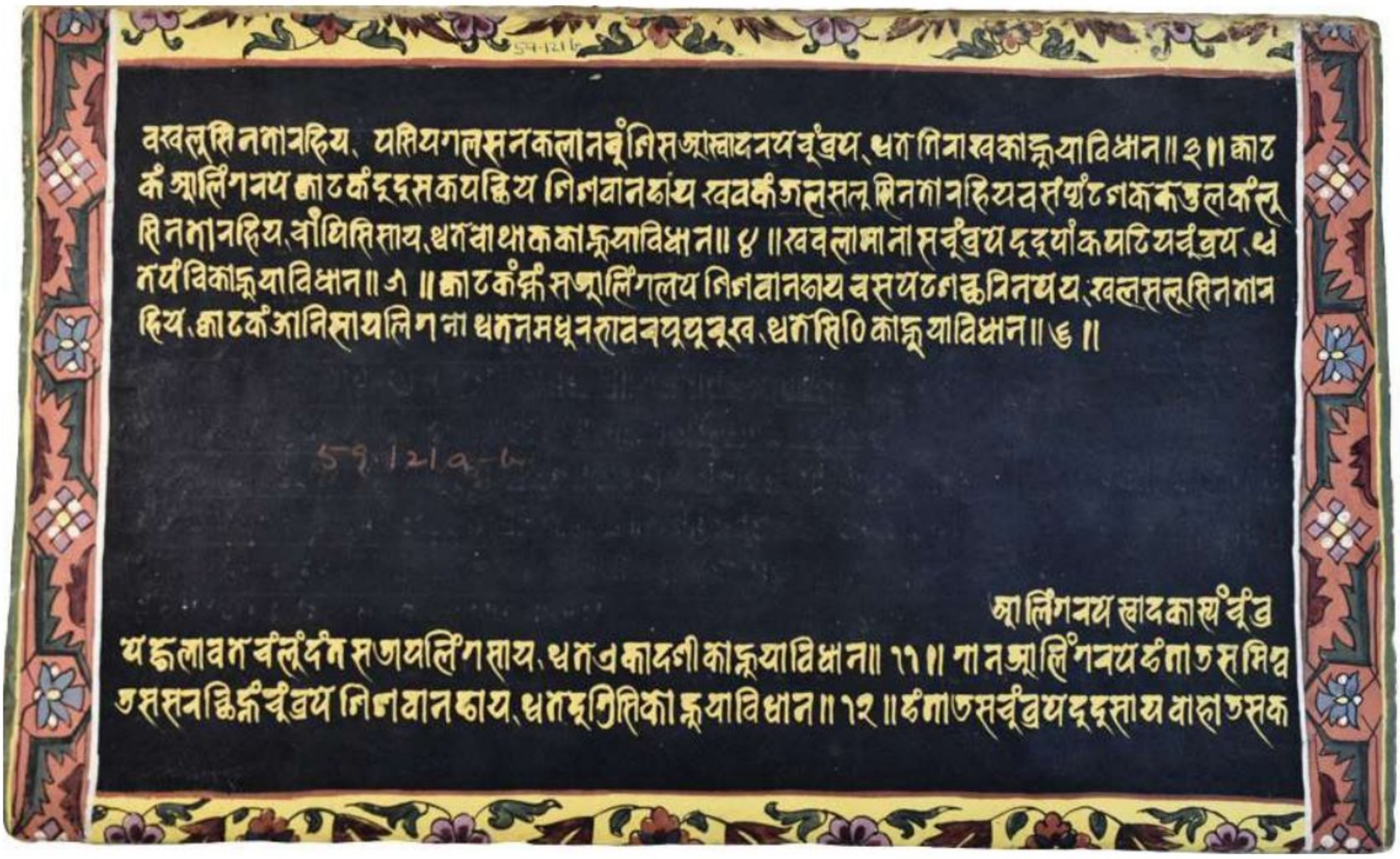

Fig no. 1098: Second page of manuscript described above

Accession no.	-	59.121 'B'
School	-	Nepal
Period	-	1750 AD
Description	-	Second page of manuscript described above.

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2.29. Catalogue of paintings of Pahari School:

Following is the catalogue of 20 paintings of Pahari School.

2.29.1. Portrait of Kings/princes/princesses and noblemen



Fig no. 1099: Maharaja Ranjit Singh riding a horse. (fig no. 101)

Accession no.	-	60.34
School	-	Pahari
Period	-	1825 AD
Description	-	This painting shows Maharaja Ranjit Singh riding a horse moving towards right.

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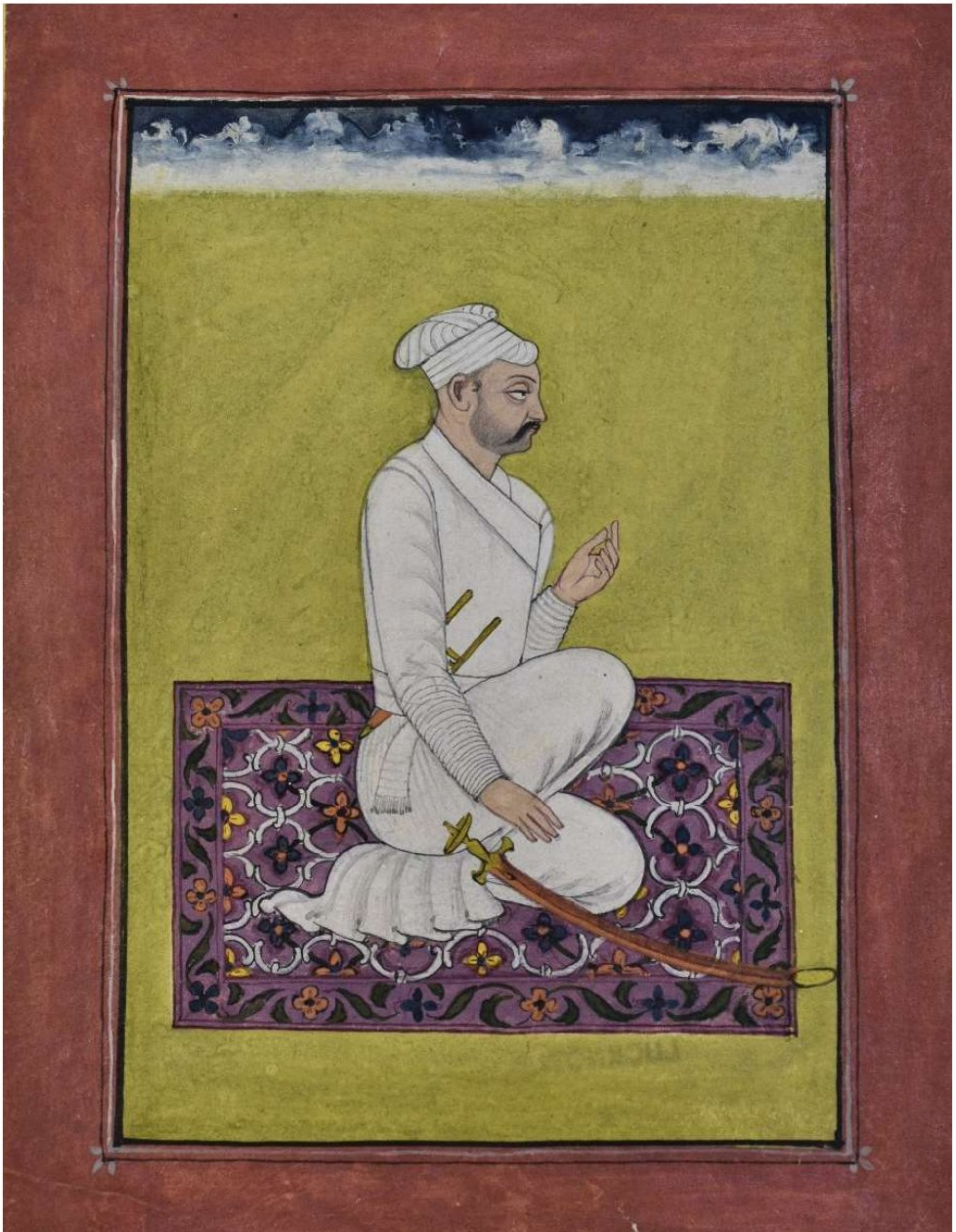

Fig no. 1100: Miyaa Somchand seated on a carpet. (fig no. 102)

Accession no.	-	57.17
School	-	Pahari
Period	-	1775 AD
Description	-	This shows the portrait of a nobleman Miyaa Somchand seated on a carpet on the terrace.

1101

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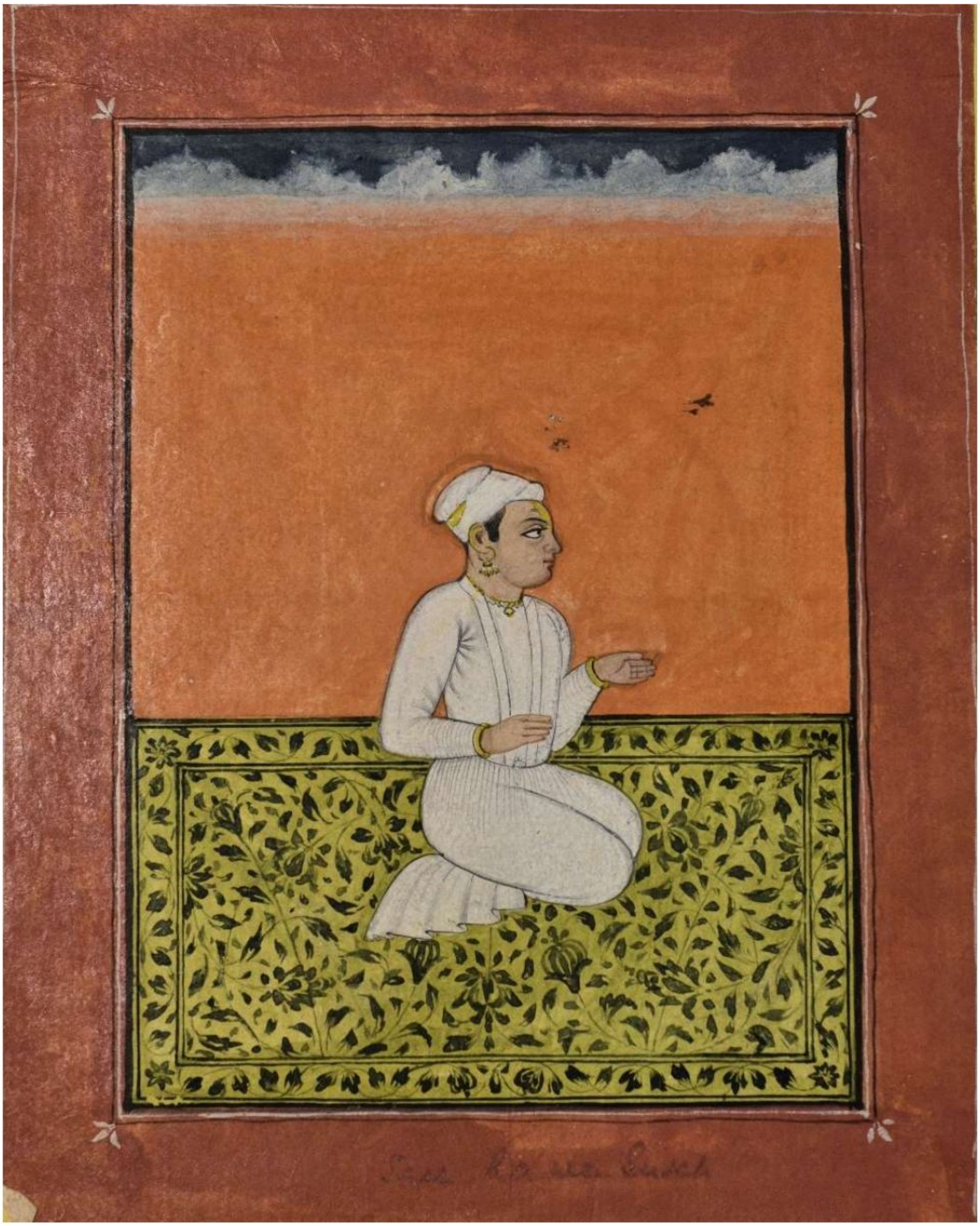

Fig no. 1101: Shri Rama Sukh seated on a carpet. (fig no. 103)

Accession no.	-	57.15
School	-	Pahari
Period	-	1775 AD
Description	-	This painting shows a young man named Shri Rama Sukh seated on a carpet.

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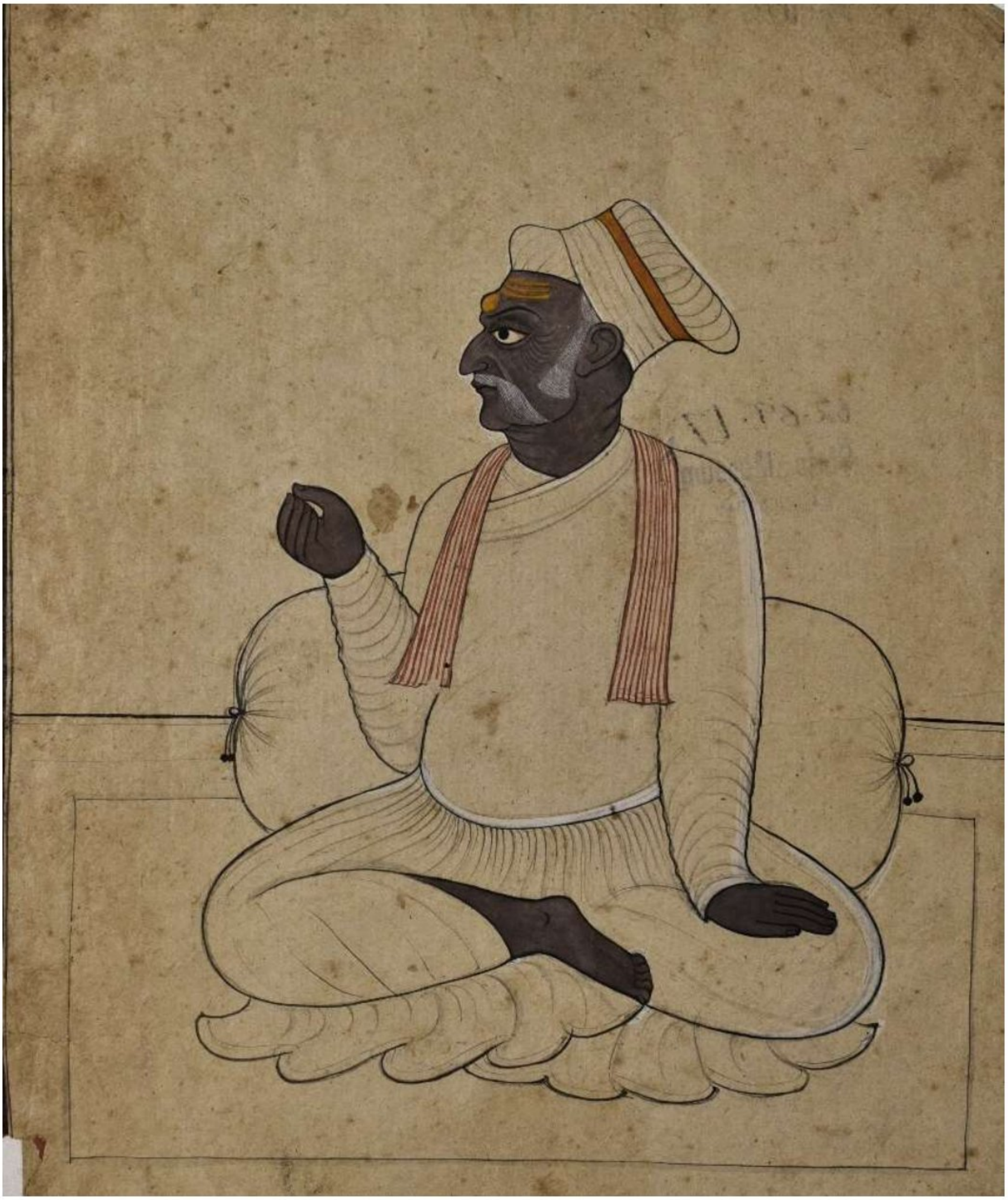

Fig no. 1102: Mia Dhiraj Pal

Accession no.	-	62.69
School	-	Pahari
Period	-	Late 18th Century AD
Description	-	This is the half finished painting of a nobleman named Mia Dhiraj Pal seated on a carpet.

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Fig no. 1103: a Nobleman seated on the terrace

Accession no.	-	62.71
School	-	Pahari
Period	-	1775 AD
Description	-	This painting shows a Nobleman seated on the terrace.

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2.29.2. *Ragas* and *Raginis*



Fig no. 1104: Raga Hindol painting

Accession no.	-	60.123
School	-	Pahari
Period	-	1810 AD
Description	-	This Raga Hindol painting shows ladies enjoying the ride on a wooden hindola a sort of miniature wheel. Two ladies are rotating the wheel.

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2.29.3. Mythological scenes:



Fig no. 1105: Sudama entering into the *Ranivas* of *Kṛ ṣ ṇ a.* (fig no. 290)

Accession no.	-	60.115/3
School	-	Pahari (Folk)
Period	-	1825 AD
Description	-	This painting shows Sudama being escourted by four ladies entering into the *Ranivas* of Krishna in Dwarika.

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Fig no. 1106: Shiva playing with Kartikeya and Ganesh and parvati is giving some eatable to Ganesh

Accession no.	-	57.212
School	-	Pahari
Period	-	1825 AD
Description	-	This painting shows Shiva playing with Kartikey and Ganesh. Parvati is pouring some liquid and offering it to Ganesh. Shiva is leaning against Nandi. Tiger the vehicle of Parvati is visible in the lower left corner. A mouse the vehicle of Ganesha can be seen behind Parvati. Peacock the vehicle of kartikey is standing in lower right corner.

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Fig no. 1107: Sudama talking to his wife

Accession no.	-	60.30
School	-	Pahari (Folk)
Period	-	1825 AD
Description	-	This painting shows Sudama being motivated by his wife to go to Dwarika.

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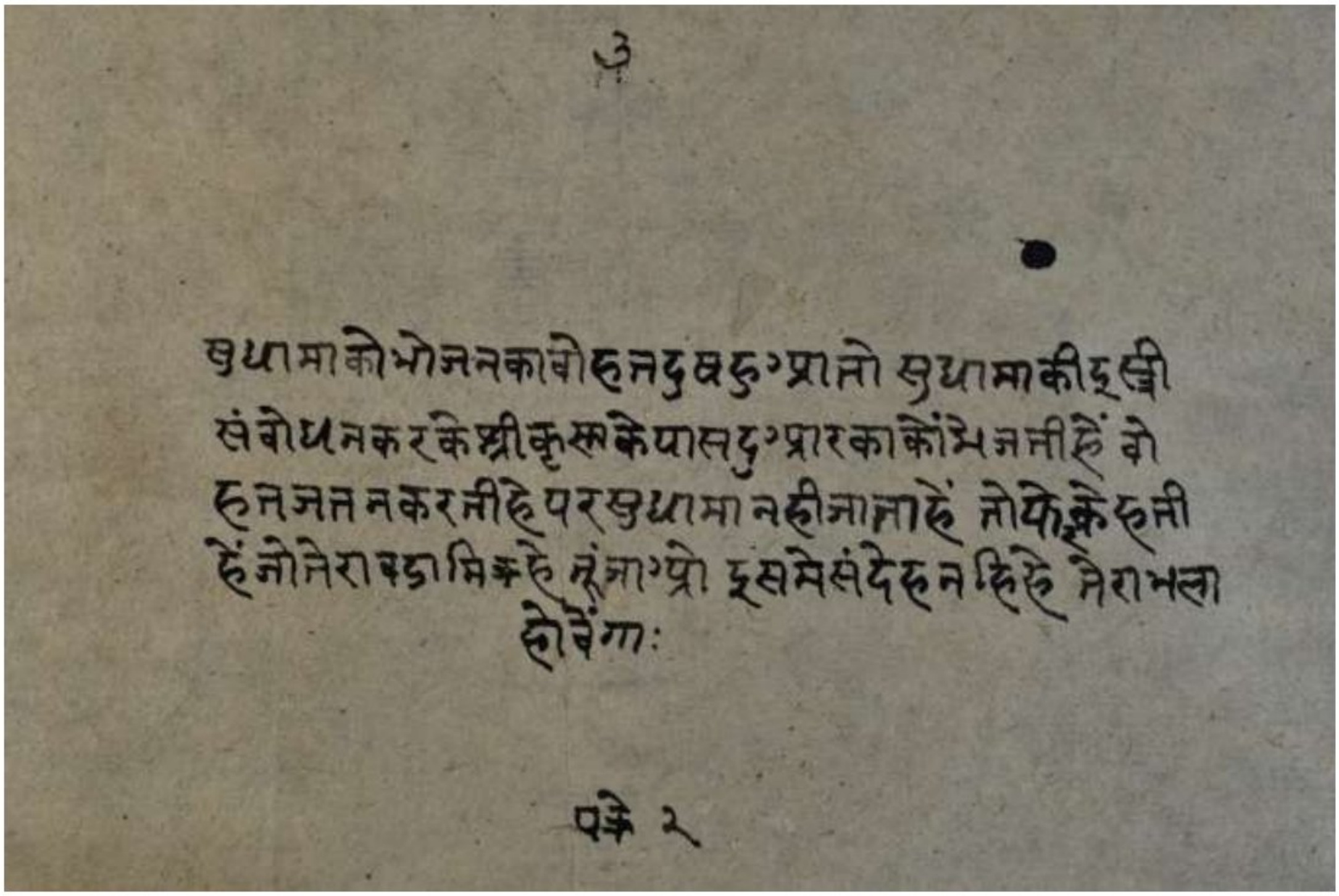

Fig no. 1108: Manuscript on the backside

Accession no.	-	60.30
School	-	Pahari (Folk)
Period	-	1825 AD
Description	-	Manuscript on the backside of the paintings. It mentions the wife of Sudama motivates her unwilling husband so that he goes to his friend Krishna who will surely remove their poverty.

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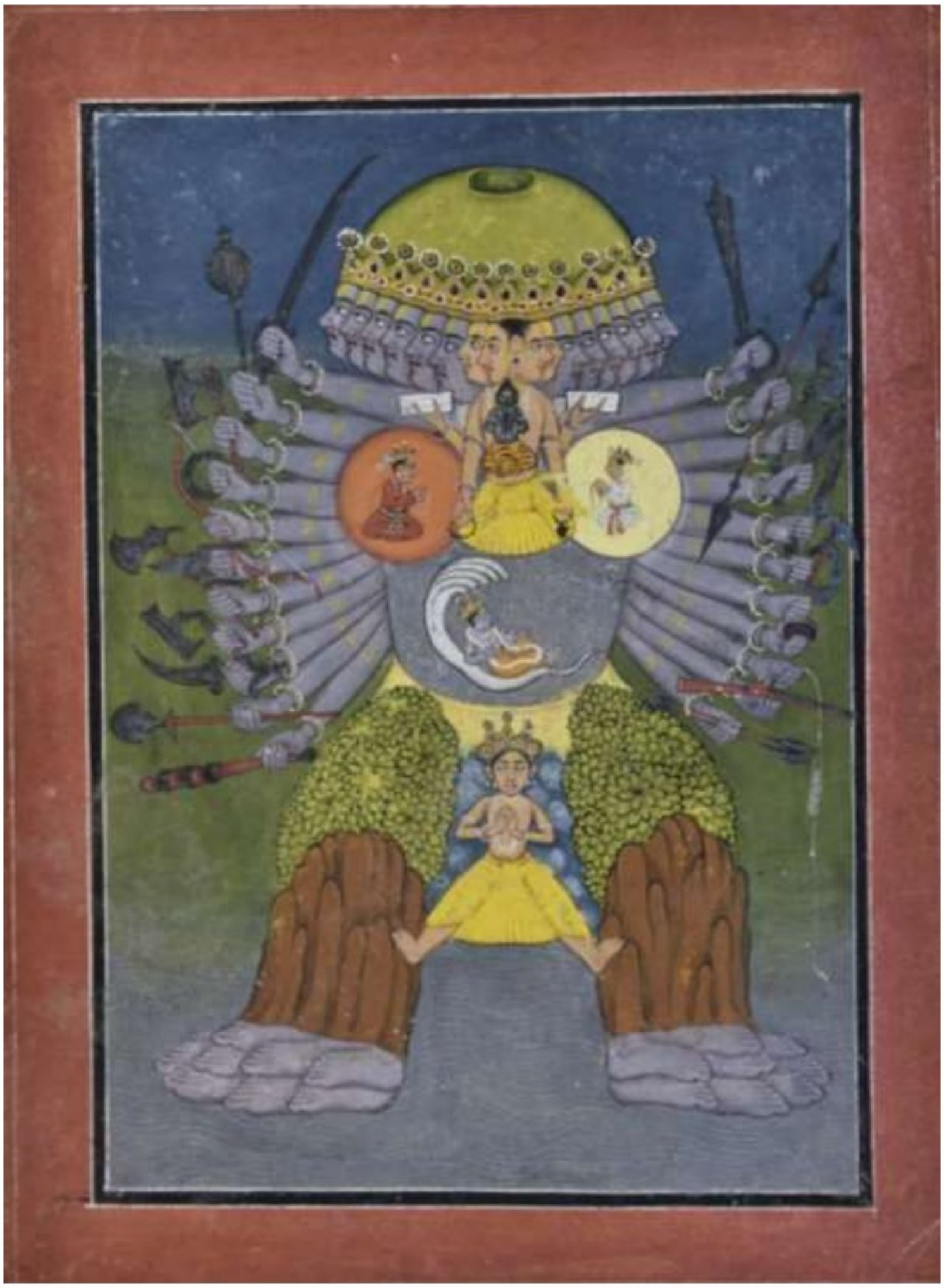

Fig no. 1109: Sixteen headed virat rupa of Vishnu

Accession no. - 60.28

School - Pahari

Period - 1800 AD

Description - This painting shows sixteen headed virat rupa of Vishnu. In the centre of multiples head is shown Brahma holding manuscripts. Shiva is shown inside the body of Brahma, he is seated on a tiger skin. In the stomach of Virat rupa Sheshasai Vishnu has been drawn. He has twenty two hands wearing various weapons. Two gods are shown flanking Brahma and one god with both legs ridting on two legs of Virat rupa is suspended below the body.

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Fig no. 1110: Raga Kamal a son of Raga Deepak

Accession no.	-	53.112
School	-	Pahari
Period	-	1800 AD
Description	-	This Raga Kamal a son of Raga Deepak painting shows the Raga in human form seated on a lotus and holding two long stalked of lotuses in his both hands.

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Fig no. 1111: Vaman asking for *daan* from Raja Bali

Accession no.	-	57.189
School	-	Pahari
Period	-	1800 AD
Description	-	This painting shows dwarf Vamanavatar holding an umbrella asking for *daan* from Raja Bali. Shukracharya has placed his hands on his left shoulder trying to prevent him from giving the land measuring three steps.

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Fig no. 1112: Ram and Sita

Accession no.	-	44.41
School	-	pahari
Period	-	1850 AD
Description	-	This painting shows the images of Ram and Sita placed inside a shrine being worshiped by poet Tulsidas the author of *Ramcharitmanas*.

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Fig no. 1113: Goddess Tripura Sundari seated on Shiva

Accession no.	-	60.35
School	-	Pahari
Period	-	1825 AD
Description	-	This painting shows four handed Lalita Tripura Sundari a form of Parvati sitting on Shiva holding pash, arrow, bow and bell in her hands as we move in clockwise direction. She is housed inside a mosque like shrine. In the lower most line four gods namely brahma, vishnu and two unknown gods can be seen as we move from left to right.

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Fig no. 1114: *Matsyāvatāra* of *Viṣ ṇu* killing *Hayagriva*. (fig no. 296)

Accession no.	-	89.35
School	-	Pahari
Period	-	1850 AD
Description	-	This painting shows four handed Matsyavatar of Vishnu holding gada, chakra, padma and sankha as we move in clockwise direction. He is killing demon Hayagriva who had stolen Vedas and hidden them in the sea. He is flanked by two pairs of gods sitting on lotus leaves.

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2.29.4. Flora and fauna:



Fig no. 1115: Nobleman holding a Barbary falcon. (fig no. 311)

Accession no.	-	65.38
School	-	Pahari
Period	-	1900 AD
Description	-	It shows a nobleman holding a dead bird bought by his falcon who is seated on the hand of his retainer.

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2.29.5. Daily life scenes:

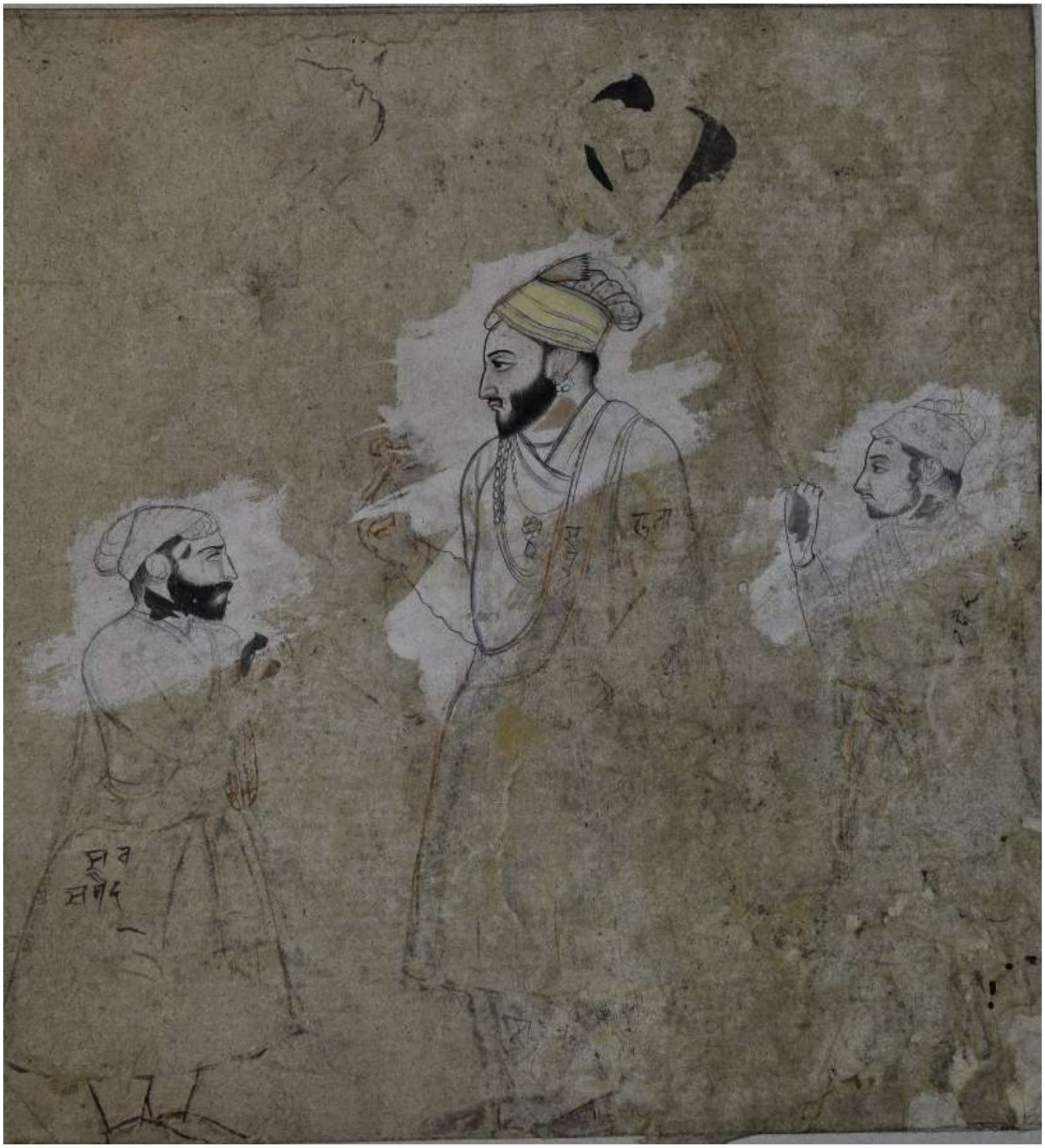

Fig no. 1116: Unfinished painting of a king with two attendants

Accession no.	-	76.149
School	-	Pahari
Period	-	1800 AD
Description	-	This unfinished painting shows a king with two attendants

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Fig no. 1117: Two persons talking to each other

Accession no.	-	60.253
School	-	Pahari
Period	-	1800 AD
Description	-	Two persons talking to each other.

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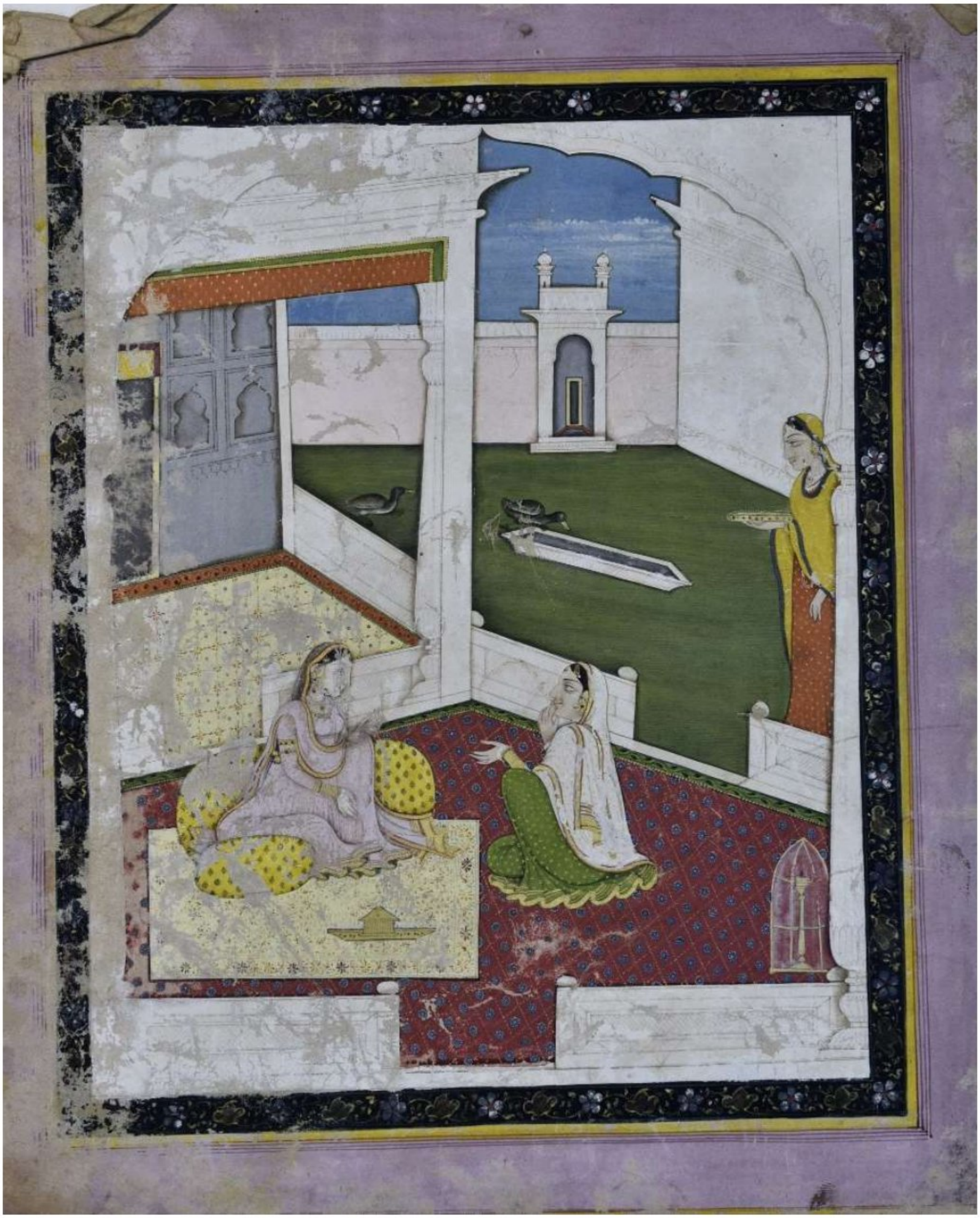

Fig no. 1118: heroine talking to a friend

Accession no.	-	60.31
School	-	Pahari
Period	-	1850 AD
Description	-	This painting shows the heroine talking to a friend seated on the terrace of her palace.

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2.30. Catalogue of paintings of Rajasthan School:

Following is the catalogue of 35 paintings of Rajasthan School.

2.30.1. Portrait of Kings/princes/princesses and noblemen:

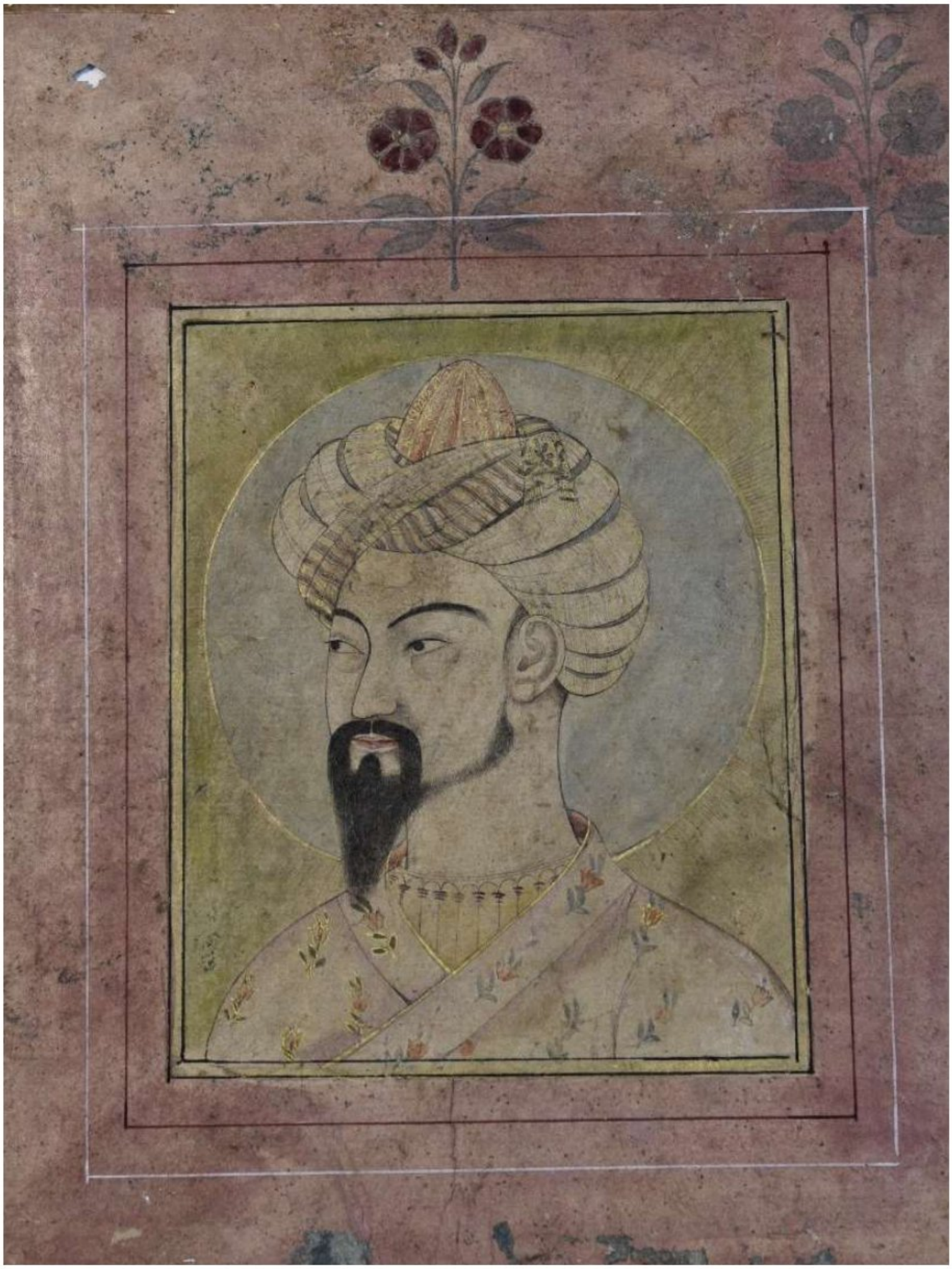

Fig no. 1119: Babar. (fig no. 104)

Accession no.	-	58.32
School	-	Rajasthani
Period	-	1775 AD
Description	-	This painting shows the portrait of Babar.

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Fig no. 1120: Aurangzeb seated on a throne. (fig no. 105)

Accession no.	-	56.14
School	-	Rajasthani
Period	-	1800 AD
Description	-	This painting shows the portrait of Aurangzeb seated on a throne.

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Fig no. 1121: portrait of Mulla Do piaza

Accession no.	-	14.85
School	-	Rajasthani copy
Period	-	1800 AD
Description	-	This painting shows portrait of Mulla Do piaza riding his mule.

Scanned with CamScanner



Fig no. 1122: a nobleman riding a horse with a groom

Accession no.	-	86.22
School	-	Rajasthani
Description	-	This painting shows a nobleman riding a horse. An attendant is walking towards left on the other side.

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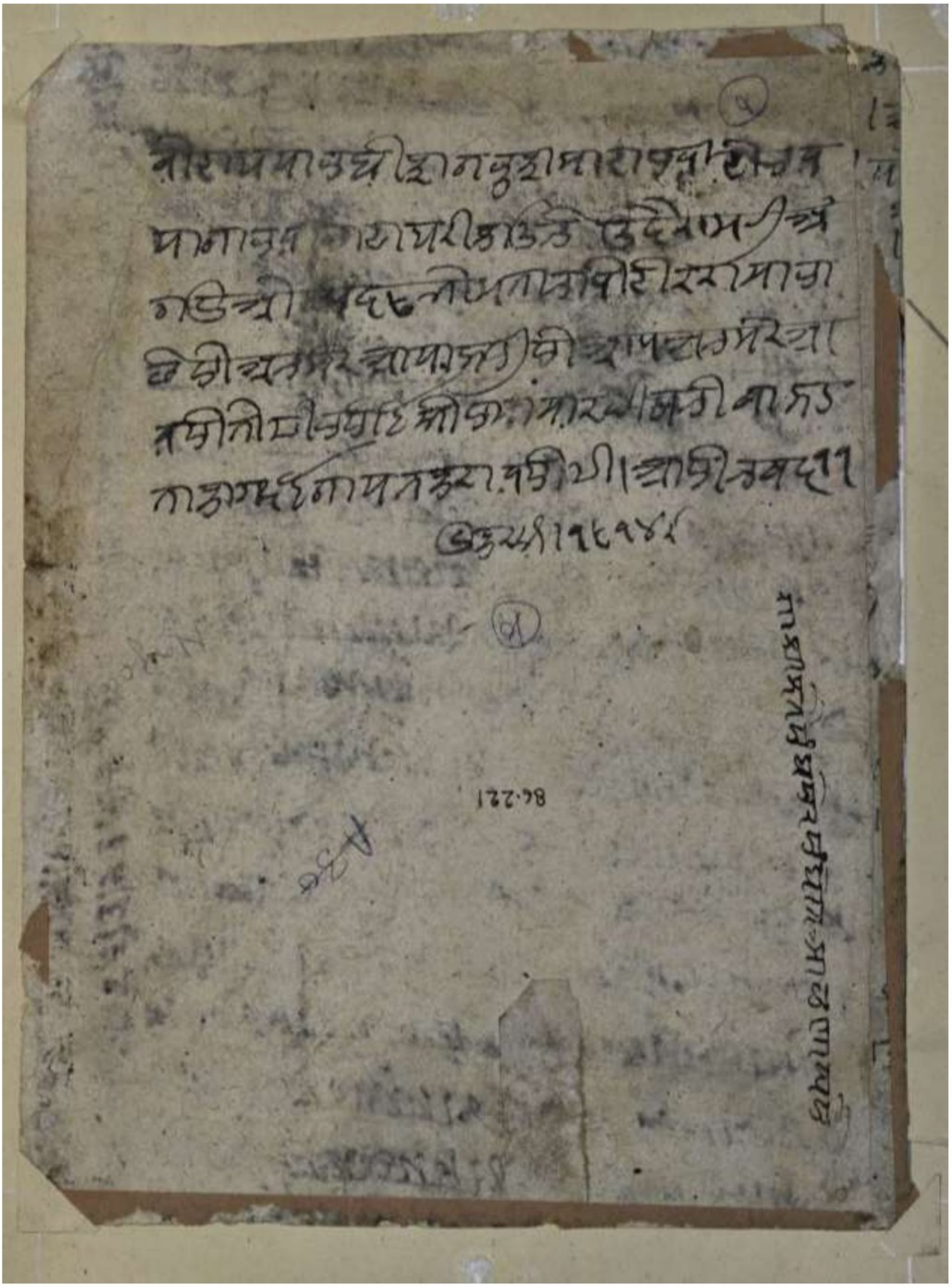

Fig no. 1123: Backside of the above painting.

Accession no.	-	86.22
School	-	Rajasthani
Description	-	Backside of the above painting.

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Fig no. 1124: King seated on a carpet and two attendant are standing behind him

Accession no.	-	86.65
School	-	Rajasthani
Description	-	This painting shows a king holding bow and arrow on a carpet. Two attendants are standing behind him.

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Fig no. 1125: King talking to his four sons

Accession no.	-	65.70
School	-	Rajasthani Paintings copy
Period	-	Modern
Description	-	This painting shows a king seated on a throne talking to his four sons seated on the ground. An attendant is fanning him standing behind the throne. His palace can be seen in the upper and right side. Houses of the city are visible on the lower side.

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Fig no. 1126: A nobleman seated on the ground

Accession no.	-	14.81
School	-	Rajasthani Paintings copy
Period	-	Modern
Description	-	This painting shows a nobleman seated on the ground and holding a flower.

1127

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2.30.2. *Ragas* and *Raginis*:



Fig no. 1127: Ragini Khambhavati painting

Accession no.	-	62.11
School	-	Rajasthani
Period	-	1700 AD
Description	-	This Ragini Khambhavati painting shows the Ragini in human form kneeling facing four headed Brahma who is shown seated on a throne in a palace.

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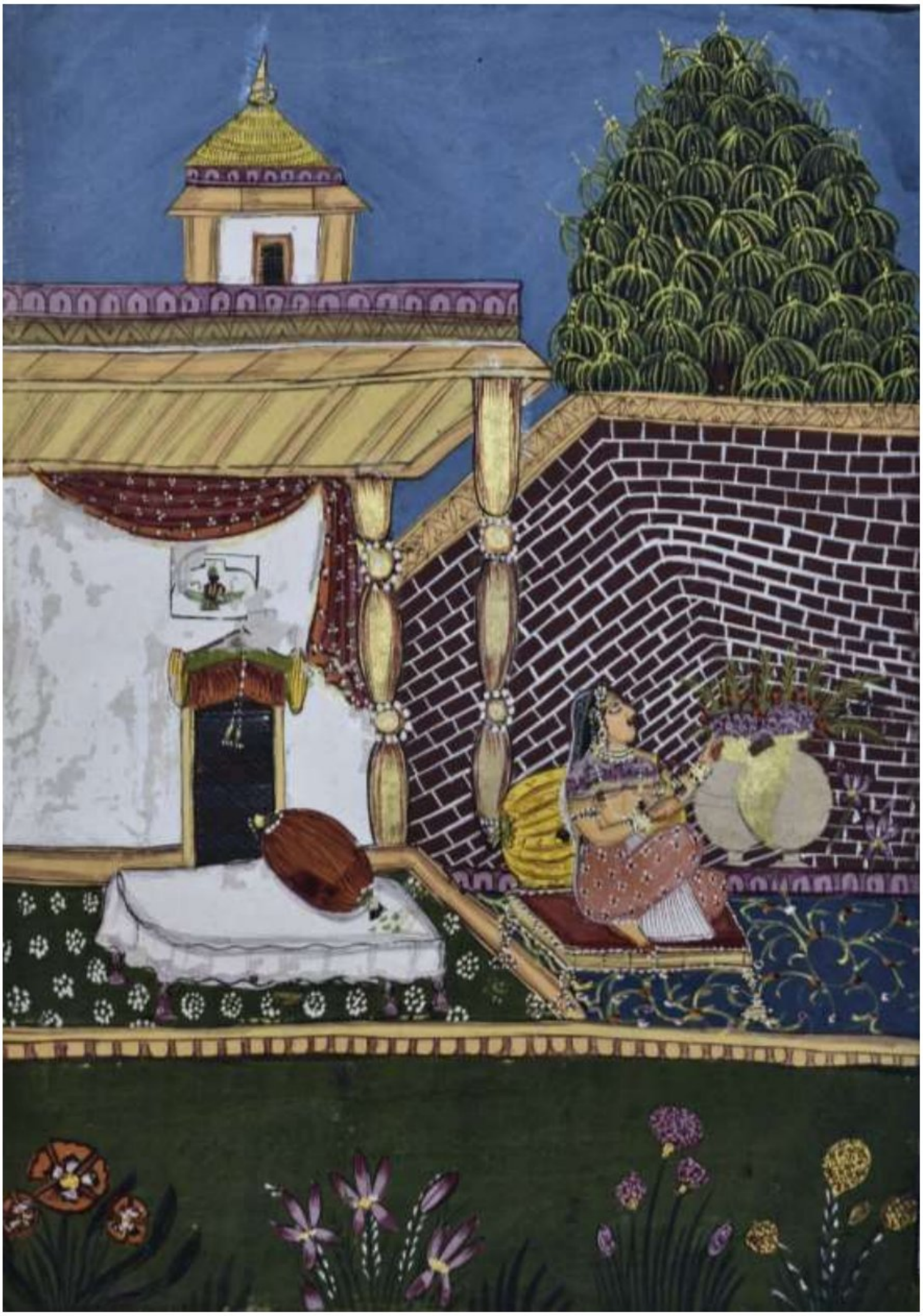

Fig no. 1128: Gunakali Ragini painting

Accession no.	-	92.28
School	-	Rajasthani Folk
Period	-	1875 AD
Description	-	This Gunakali Ragini painting shows a lady picking flowers from two flower pots. She is seated on a chowki kept on a platform in the courtyard of her house.

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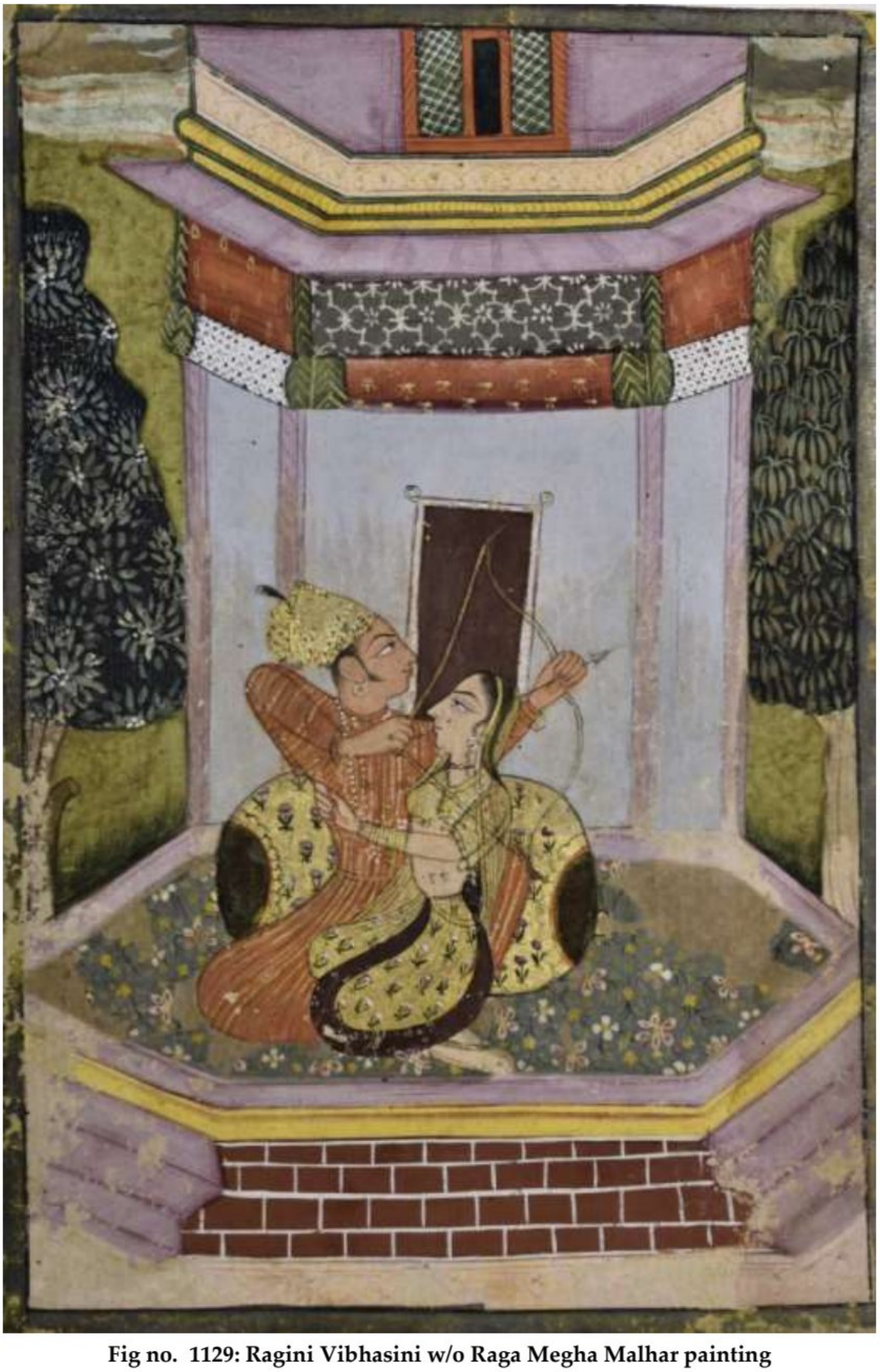

Fig no. 1129: Ragini Vibhasini w/o Raga Megha Malhar painting

Accession no.	-	65.234
School	-	Rajasthani Paintings copy
Period	-	Modern
Description	-	This Ragini Vibhasini w/o Raga Megha Malhar painting shows a man hugged by his wife, seated on a hexagonal platform in front of his house. He is shooting at something.

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Fig no. 1130: Balbal s/o Malkauns painting

Accession no.	-	63.222
School	-	Rajasthani Paintings copy
Period	-	Modern
Description	-	This Balbal s/o Malkauns painting shows a man being massaged by three masseurs. Two ladies are waiting with drink and fruit on both side. A large water vessel and a basil are kept on left and right sides respectively.

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2.30.3. Mythological scenes:



Fig no. 1131: Ram, Sita and Lakshman seated on the ground

Accession no. - 62.58

School - Rajasthani

Description - This painting shows probably Ram, Sita and Lakshman seated on the ground on the upper right side. A horse rider with a soldier on foot is walking towards left in the upper left part. A man being carried by four persons in the lower left side being followed by four soldiers shown on the lower right side.

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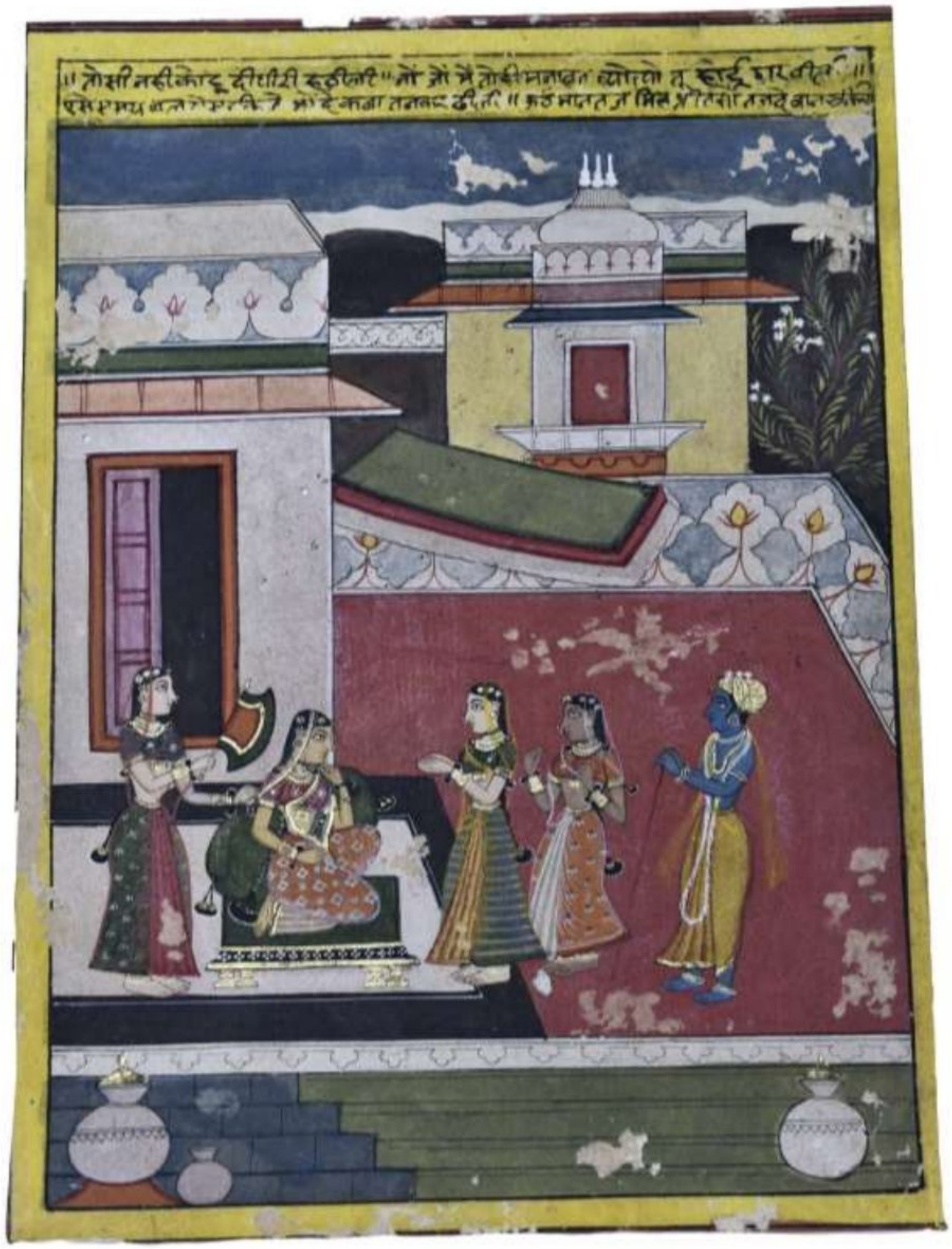

Fig no. 1132: Radha seated on a chowki

Accession no.	-	93.1
School	-	Rajasthani copy
Period	-	20th Century AD
Size	-	28x21.5
Description	-	This painting shows angry Radha seated on a chowki she is being fanned by an attendant and sitting on the terrace of her house. Krishna with two *gopies* is trying to conciliate her.

1133

Scanned with CamScanner



Fig no. 1133: Uravashi trying to seduce Dhruva

Accession no.	-	86.60
School	-	Rajasthani Folk
Period	-	19th Century AD
Description	-	This painting shows *Dhruva* seated in padmasan and *Uravashi* trying to seduce him.

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Fig no. 1134: bakside of the manuscript

Accession no.	-	86.60
Description	-	Backside of the folio of a manuscript.

Scanned with CamScanner



Fig no. 1135: Raja Parikshit hanging a dead snake in the neck of *Rishi Shamika*. (fig no. 305)

Accession no.	-	86.61
School	-	Rajasthani Folk
Period	-	19th Century AD
Description	-	This scene shows Raja Parikshit hanging a dead snake in the neck of Rishi Shamika. A retainer holding the umbrella above him stands on the left side behind him. After this he was cursed by his son Śṛṅgi rishi that he will die within seven day by snake bite.

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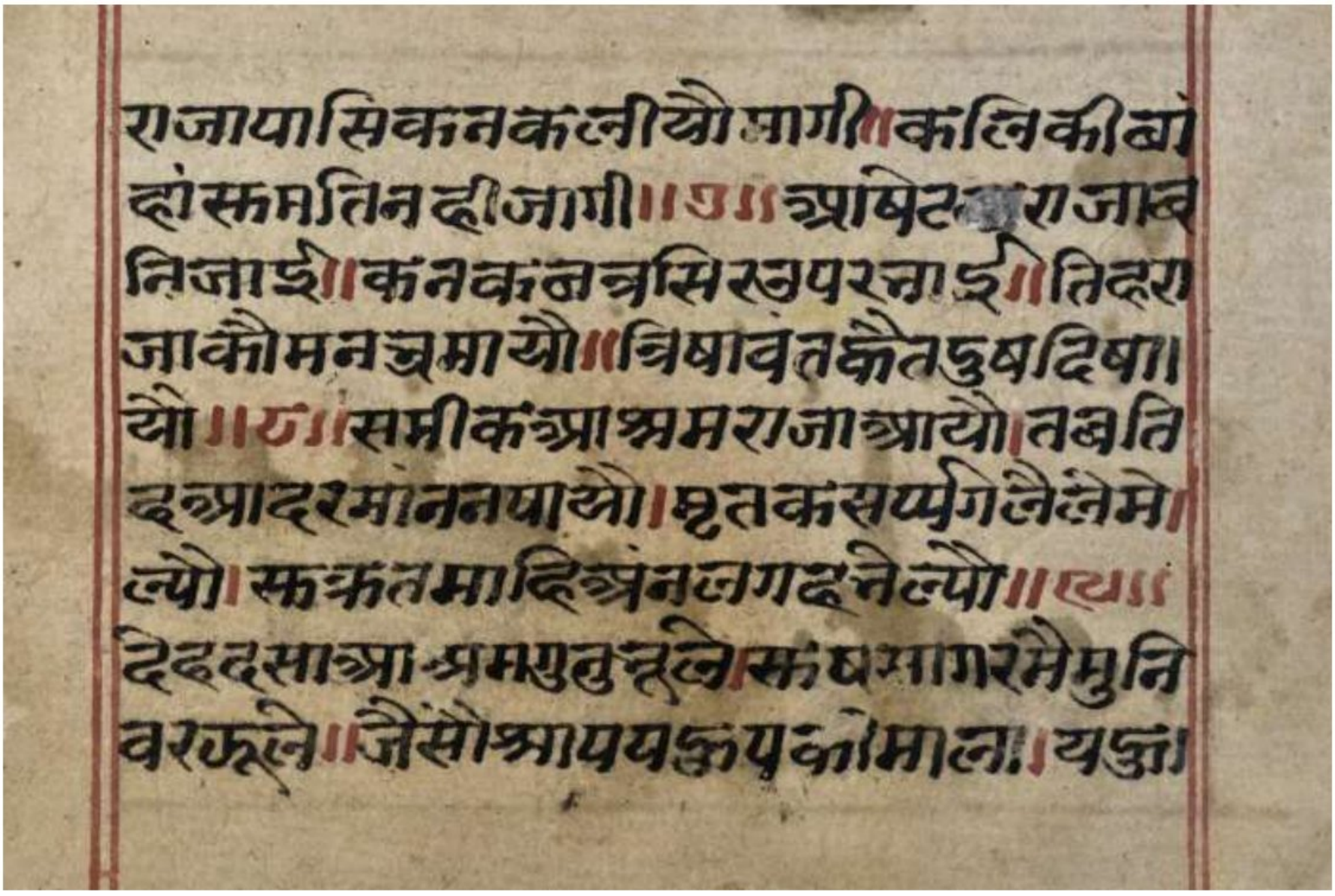

राजायासिवकनकल्लीयोसागी॥कलिकीबो
होसुमतिनदीजागी॥७॥ग्रांषिटराजाव
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जाकौमनग्रमायो॥त्रिषावतकैतुषदिषा।
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दग्रादरमाननपायो।मृतकसर्प्पगलेलेमे।
ल्यो।सुकृतमादित्रंनलगदनेल्यौ॥९॥
देदसात्रा-ग्रमणुचलेसंघसागरमेमुनि
वरफूले।जैसोग्रायग्रकृपकोमाला।यज्ञा

Fig no. 1136: Backside of the folio of a manuscript

Accession no.	-	86.61
Description	-	backside of the folio of a manuscript describing the misconduct of raja Parikshit and and is being cursed by Śṛṅgi rishi son of rishi Shamika.

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Fig no. 1137: Dwarf Vaman receiving daan from Raja Bali

Accession no.	-	65.70
School	-	Rajasthani Paintings copy
Period	-	Modern
Description	-	This painting shows dwarf Vaman receiving daan from Raja Bali, who is accomapnied by his wife. Sukracharya the guru of demons is standing behind and probably trying to prevent Bali from taking this disastrous decision.

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2.30.4. Flora and fauna:



Fig no. 1138: a tiger attacking a goat

Accession no.	-	59.244
School	-	Rajasthani
Period	-	1850 AD
Size	-	27.5x18.5 cm
Description	-	This painting shows a tiger attacking a goat tide as bait and two hunters sitting at the top of the tree and shooting the tiger.

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Fig no. 1139: Fight between an elephant and two dragons

Accession no.	-	59.155
School	-	Rajasthani
Period	-	18th Century AD
Description	-	This line drawing shows fight between an elephant and two dragons.

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Fig no. 1140: An elephant

Accession no. - 86.219
School - Rajasthani
Period - 1850 AD
Description - This sketch shows an elephant tied with chains.

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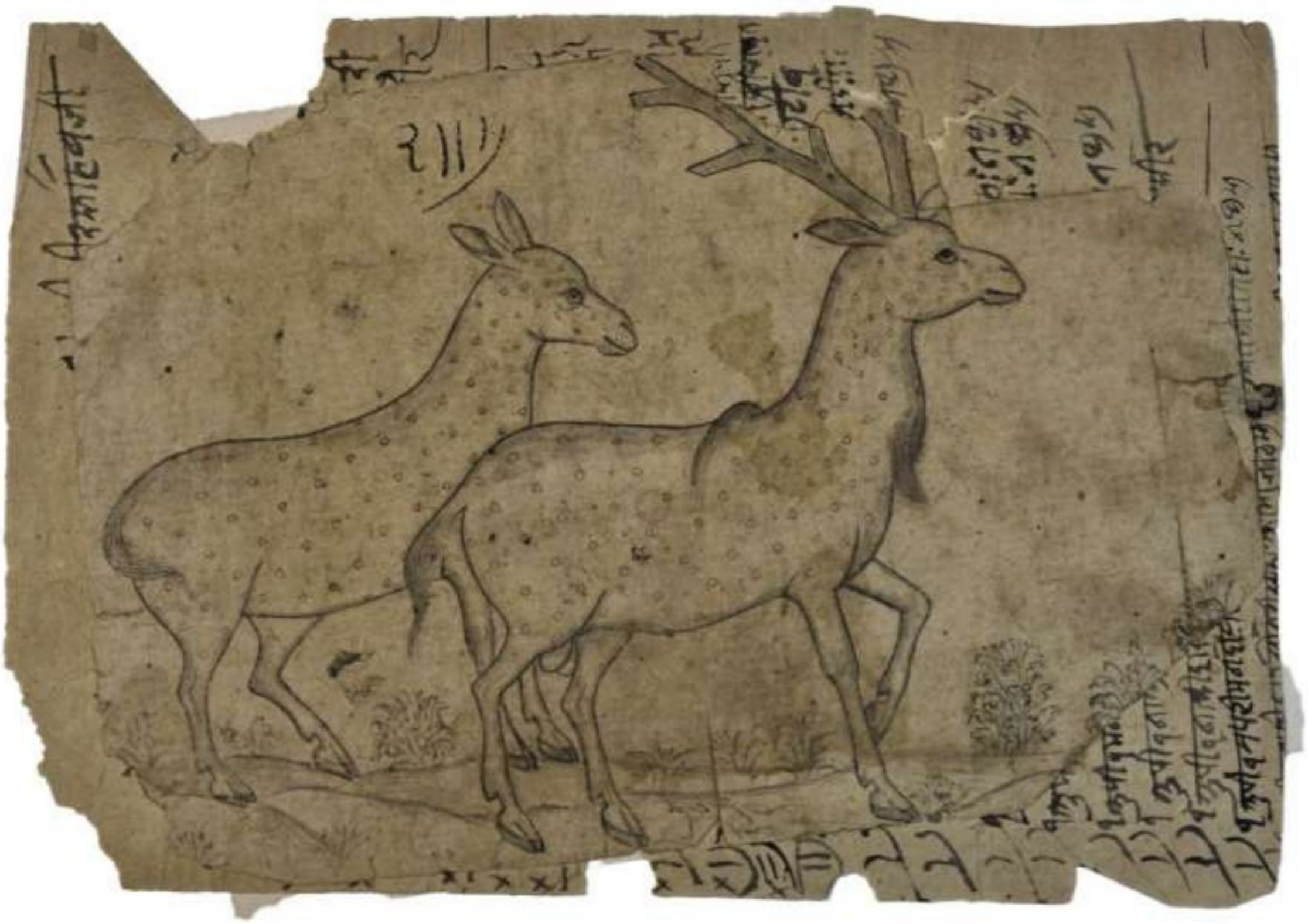

Fig no. 1141: A pair of *barasingha*

Accession no.	-	59.150/14
School	-	Rajasthani
Period	-	1800 AD
Description	-	This line drawing shows a pair of *barasingha* standing and looking right.

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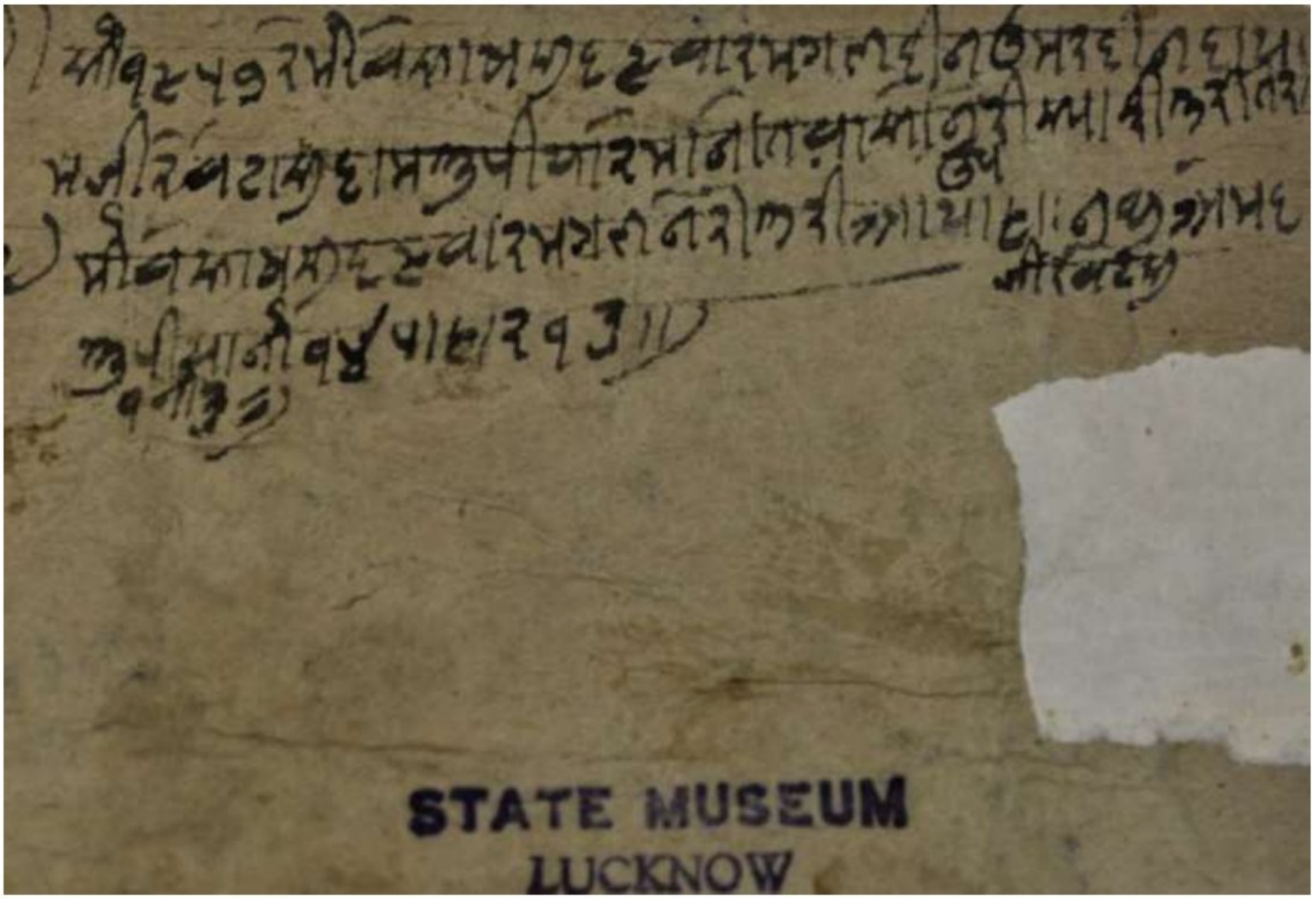

Fig no. 1142: Backside of the above line drawing

Accession no.	-	59.150/14
School	-	Rajasthani
Period	-	1800 AD
Description	-	Backside of the above line drawing.

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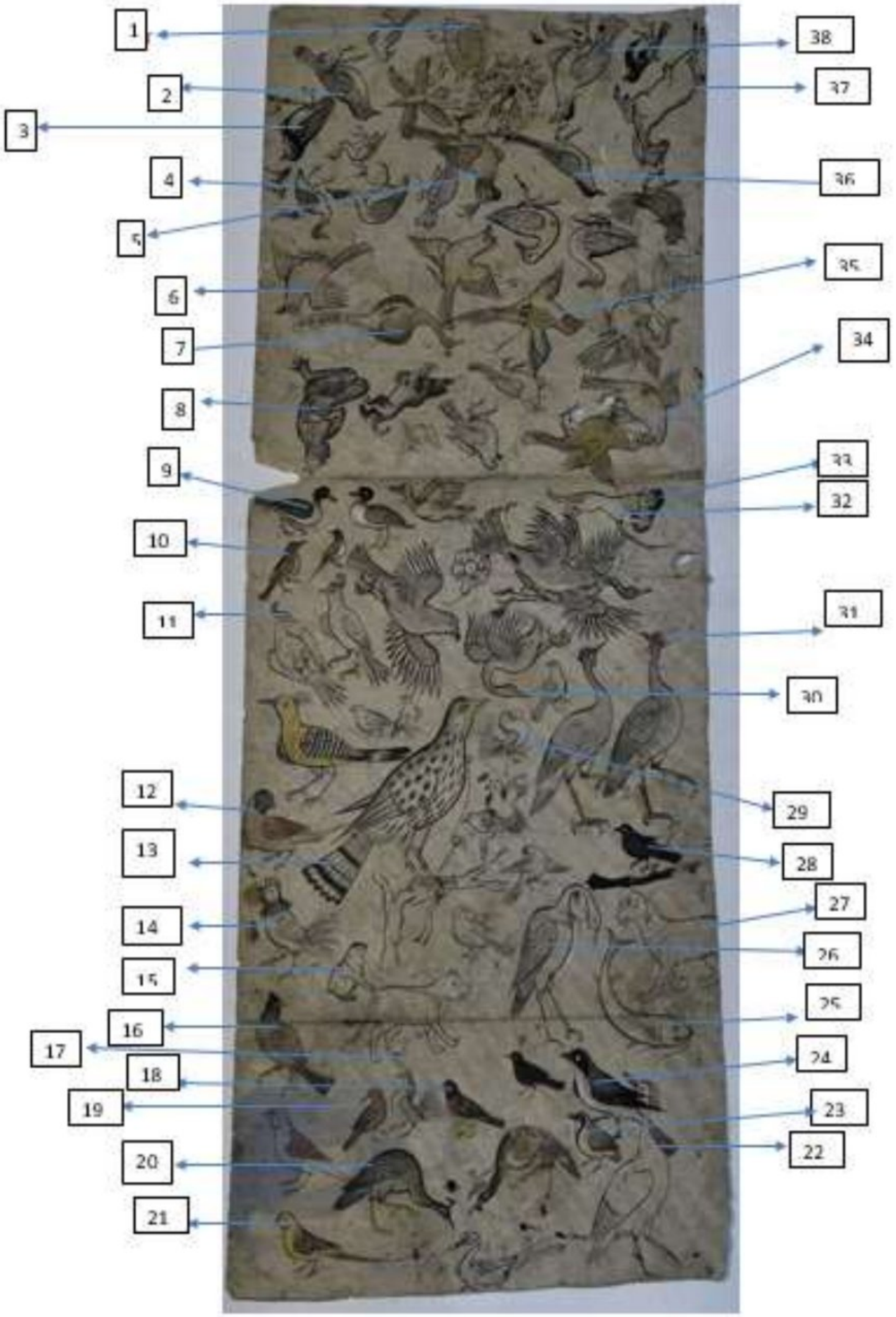

Fig no. 1143: Reference chart of artists, showing birds and animals

Accession no. - 43.47

School - Rajasthani

Period - Mid 19th century AD

Description - This is a reference chart of artist, it was used to draw different paintings. Analyzing picture anticlockwise from

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top there are certain birds, animals and insects like Moth sp[1], Babbler (*Argya caudata*)[2], Pitta (*Pitta brachyura*)[3], Sarus crane (*Antigone antigone*)[4], Yellow Crested Cockatoo (*Cacatua sulphurea*)[5], Indian roller (*Coracias benghalensis*)[6], Peafowl (*Pavo cristatus*)[7], Monkey God[8], Mallard (*Anus platyrhynchos*)[9], Brown rock chat (*Oenanthe fusca*)[10], Red crested bird[11], White bellied green pigeon (*Treron sieboldii*)[12], Asian koel (*Eudynamys scolopaceus*)[13], Red jungle fowl (*Gallus gallus*)[14], frog sp[15], Blue Jay (*Cyanocitta cristata*)[16], wolf (?)[17], Common Myna (*Acridotheres tristis*)[18], Brown cuckoo Dove (*Macropygia phasianella*)[19], Green peafowl (*Pavo cristatus*)[20], Rose ringed parakeet (*Psittacula krameri*)[21], Cattle egret (*Bubulcus ibis*)[22], Quail sp[23], Giant shrike (*Lanius giganteus*)[24], Fish[25], Stork sp[26], Dog[27], Hill myna (*Tardus merula*)[28], Pigeon in courtship[29], flying stork[30], Phseasant sp[31], Asian Grey Mongoose (*Urva edwardsii*)[32], Snake[33], Plum headed Parakeet (*Psittacula cyanocephala*)[34], Black headed Jay ? (*Garrulus lanceolatus*)[36], Goat[37], Crested serpent eagle (*Spilornis cheela*)[38]

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Fig no. 1144: An elephant

Accession no. - 86.218
School - Rajasthani
Period - 1850 AD
Description - This sketch shown an elephant walking towards left.

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Fig no. 1145: Parakeet

Accession no.	-	59.70
School	-	Rajasthani Paintings copy
Period	-	Modern
Description	-	Painting of a parrot.

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2.30.5. Daily life scenes:



Fig no. 1146: Lady standing in tribhanga posture

Accession no.	-	96.5
School	-	Rajathani
Period	-	19th Century AD
Description	-	This painting shows a lady pulling back her translucent purple veil with her left hand and raising the finger of her right hand. She is wearing a long orange skirt and yellow blouse. Two plantain trees are shown on both sides. The pink and blue flower plants shown in the border are campanula sp.

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Fig no. 1147: two westlers

Accession no.	-	76.155
School	-	Rajasthani Paintings copy
Period	-	Modern
Description	-	This painting shows two westlers.

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Fig no. 1148: A yogini

Accession no.	-	56.368
School	-	RajasthanI
Period	-	1702 Ad
Description	-	This painting shows a yogini walking to the left holding a bowl in her right hand and a morchhal in her left hand.

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Fig no. 1149: Raga Hindoli painting

Accession no.	-	63.239
School	-	Rajasthani
Period	-	Rajasthani
Description	-	This Raga Hindol painting shows a nobleman seated in a open palki carried by two men. He is carrying musician instruments in his vehicle. Two musicians and one soldier can be seen walking in the foreground.

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Fig no. 1150: heroine standing in anguish longing for her absent lover

Accession no.	-	65.39
School	-	Rajasthani (probably a painting from Raghogarh, district Guna, M.P.)
Period	-	1785 AD
Description	-	This painting shows a heroine standing in anguish longing for her absent lover, stroking a blackbuck and looking at three does standing on the right side.

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Fig no. 1151: King and his son enjoying music

Accession no.	-	58.23
School	-	Rajasthani
Period	-	1850 AD
Description	-	This painting shows king and his son seated on the ground facing right, listening to the music performance by three musicians. A horse held by a retainer can be seen in the lower left portion.

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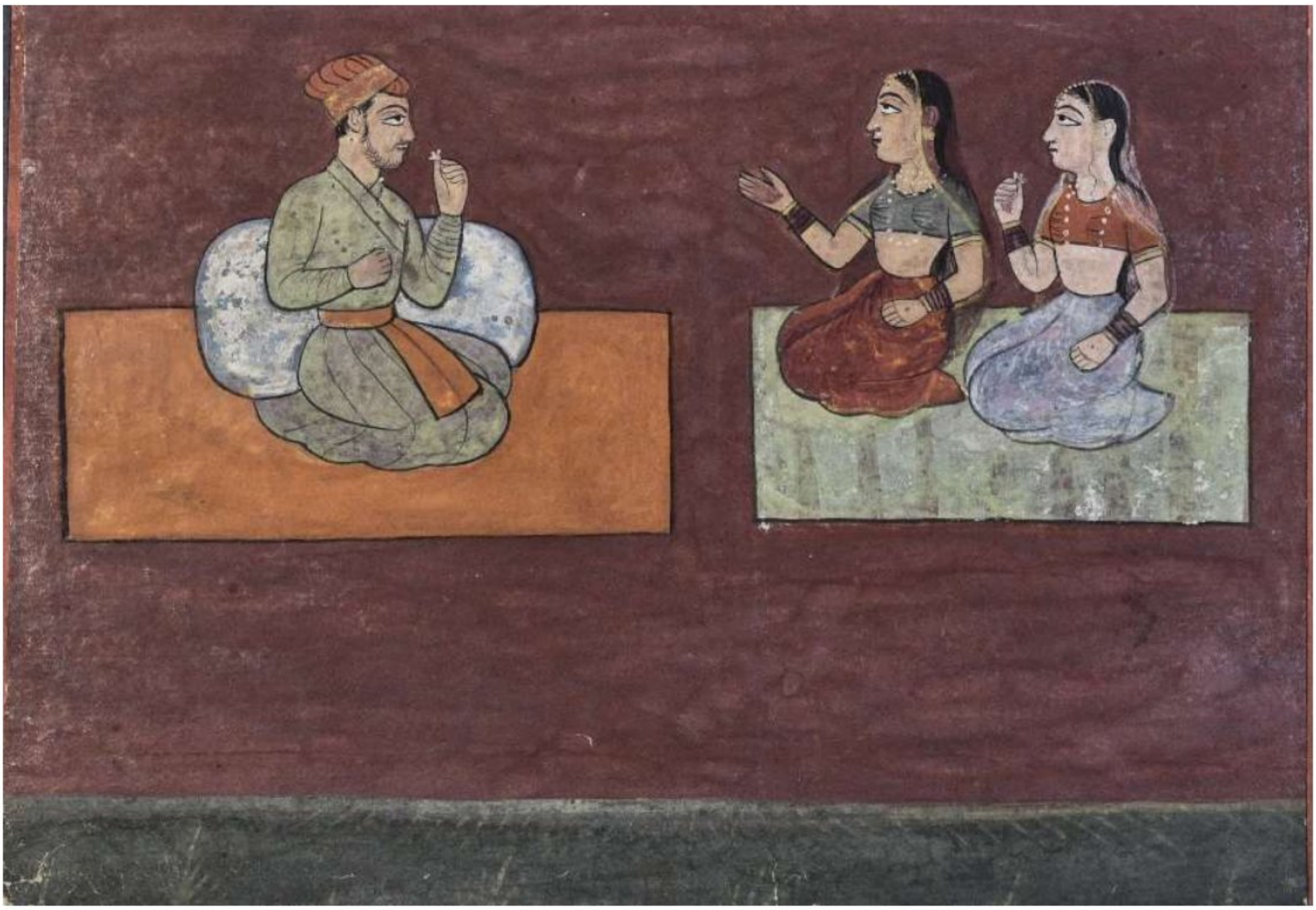

Fig no. 1152: nobleman talking to two ladies

Accession no.	-	86.59
School	-	Rajasthani
Period	-	18th Century AD
Description	-	This painting shows a nobleman talking to two ladies.

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Fig no. 1153: Princess seated on a couch smoking huqqa

Accession no.	-	92.25
School	-	Rajasthani copy
Period	-	20th Century AD
Description	-	This painting shows a princess seated on a couch facing right and holding the pipe of huqqa. A young girl is holding huqqa standing on the right side.

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Fig no. 1154: Stencil

Accession no.	-	89.110
School	-	Rajasthani
Period	-	Late 19th Cemtury AD
Description	-	Stencil used for making a design on another paper.

Scanned with CamScanner

2.31. Catalogue of paintings of Sabar School:

Following is the catalogue of 7 paintings of sabar School.

2.31.1. *Ragas* and *Raginis:*



Fig no. 1155: Ragini Kedara. (fig no. 253)

Accession no.	-	62.47
School	-	Sabar
Period	-	1750 AD
Description	-	This Raga Kedara painting shows hero and heroine in amorous posture, they are are flanked by two attendants on the left side and one attendant on the right side. Two musicians are playing dholak and sitar.

Scanned with CamScanner



Fig no. 1156: Bhairavi Ragini painting

Accession no.	-	57.215
School	-	Sabar
Period	-	1775 AD
Description	-	This Bhairavi Ragini painting shows a lady worshipping a Shivalinga. She is being assisted by two ladies holding basins and the third lady is fanning her. Nandi is shown near Shivalinga.

Scanned with CamScanner

2.31.2. Mythological scenes:



Fig no. 1157: *Rāvana*. (fig no. 279)

Accession no.	-	89.30
School	-	Sabar
Period	-	1725 AD
Description	-	This painting shows Ravan with nine human heads and tenth head of a donkey. He has twenty hands holding weapons and flowers. An attendant is fanning standing behind him.

Scanned with CamScanner

2.31.3. Daily life scenes:

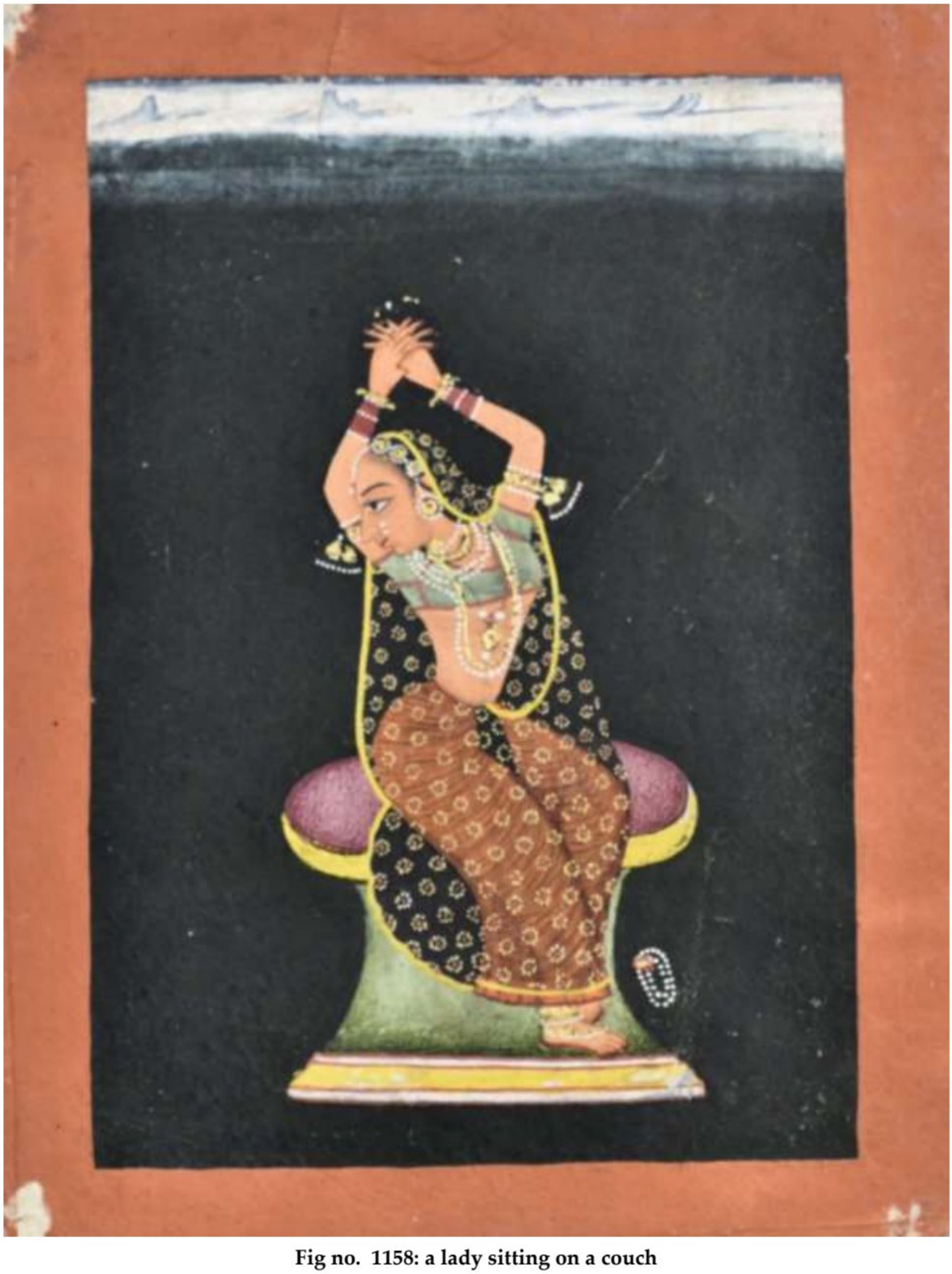

Fig no. 1158: a lady sitting on a couch

Accession no.	-	57.217
School	-	Sabar
Period	-	1750 AD
Description	-	This painting shows a lady sitting on a couch and streaching.

Scanned with CamScanner



Fig no. 1159: Princess enjoying drink and music.

Accession no.	-	57.115
School	-	Sabar
Period	-	1710 AD
Description	-	This painting shows princess facing right enjoying music and being offered drink by a female attendant. Another female attendant is fanning her standing on the left side. A dog is sitting in the lower left corner.

Scanned with CamScanner



Fig no. 1160: A royal lady receiving her necklace from her attendant

Accession no.	-	57.138
School	-	Sabar
Period	-	1795 AD
Description	-	This painting shows a royal lady receiving her necklace from the attendant, another attendant is standing behind her and fanning. A cat can be seen in the lower right corner and a pet deer is visible on the lower left corner.

Scanned with CamScanner



Fig no. 1161: Princess holding a *morchhal*

Accession no.	-	57.152
School	-	Sabar
Period	-	1775 AD
Description	-	This painting shows a princess holding a *morchhal*. A dagger is hanging from the belt.

Scanned with CamScanner

2.32. Catalogue of paintings of Satara School:

Following is the catalogue of Satara School.

2.32.1. Portrait of Kings/princes/princesses and noblemen



Fig no. 1162: Sahu Maharaj I, the the grandson of Chhatrapati Shivaji I. (fig no. 41)

Accession no.	-	56.17
School	-	Satara
Period	-	1850 AD
Description	-	This painting shows Sahu Maharaj I (18 May 1682 – 15 December 1749), the fifth Chhatrapati of Maratha Empire founded by his grandfather, Shivaji I, facing right. He is shown holding a falcon on his gloved left hand and holding the pipe of huqqa with his right hand. A servant is holding huqqa standing on the left side.

Scanned with CamScanner

2.33. Catalogue of paintings of Shimla hill School:

Following is the catalogue of Shimla hill School.

2.33.1. *Ragas* and *Raginis*:



Fig no. 1163: *Rāgiṇī Hindōl* painting, *Kṛṣṇa,* feeding pearls to two swans. (fig no. 24)

Accession no.	-	62.15
School	-	Shimla Hill (Pahari)
Period	-	1750 AD
Description	-	This Ragini Hindolki w/o Raga Hindol painting shows Krishna feeding perls to two swans. He is seated in a raised pavalian and attendant is standing nearby holding a plate full of pearls.

Scanned with CamScanner

2.34. Catalogue of painting of Sholapur School:

Following is the catalogue of Sholapur School.

2.34.1. *Ragas* and *Raginis*:



Fig no. 1164: Ragini Gunakali painting

Accession no.	-	57.108
School	-	Sholapur
Period	-	1775 AD
Description	-	This Ragini Gunakali painting shows a princess seated on a terrace and plucking flowers.

Scanned with CamScanner

2.35. Catalogue of paintings of Sikh School:

Following is the catalogue of 6 paintings of Sikh School.

2.35.1. Portrait of Kings/princes/princesses and noblemen



Fig no. 1165: Ranjit Singh riding a horse

Accession no.	-	60.204
School	-	Sikh
Period	-	1850 Ad
Description	-	This painting shows Ranjit Singh riding a horse. He is accompanied by five foot soldiers.

Scanned with CamScanner

2.35.2. Religious figures:



Fig no. 1166: Muslim Sufi Saints

Accession no.	-	13.33
School	-	Sikh
Period	-	1875 Ad
Description	-	Muslim Sufi Saints namely:

1. Qutub-ul-Aqtaab (upper left)
2. Shaikh ul Samawat wal arz (upper right)
3. Shaikh fareed Shakarganj (middle left)
4. Bu ali Samadi (middle right)
5. Nasar-ud-din (?) (lower left)
6. Sultan Nizamu-ud-din. (lower right)

Scanned with CamScanner

2.35.3. *Nayika bheda:*



Fig no. 1167: Nayika looking at the hero from the rooftop

Accession no.	-	32.239
School	-	Sikh
Period	-	1850 AD
Description	-	This nayikabhed painting shows the heroine standing on the rooftop and looking at the hero seated on the platform in the palace garden.

Scanned with CamScanner

2.35.4. Mythological scenes:



Fig no. 1168: *Gajendramoksha* scene

Accession no. - 62.43

Description - This print showing *Gajendramoksha* scene. It shows Vishnu riding on the sholder Garuna. The elephant has come out of the pond. Two crocodiles can be seen coming out of the water body with open mouths.

Scanned with CamScanner



Fig no. 1169: Durga sitting on a throne with her mount

Accession no.	-	89.33
School	-	Sikh
Period	-	1875 AD
Description	-	This painting shows eighteen handed Durga holding empty hand, arrow, bell, *vajra*, gada, ankush, trishula, danda, sword, shield, parashu, flag, chakra, bow, veena, sevred hand, vyakhyant mudra and sevred head in her hands as we move in clockwise direction. Her mount is sitting near her footstool.

Scanned with CamScanner

2.35.5. Daily life scenes:



Fig no. 1170: A man hunting a boar and a blackbuck. (fig no. 366)

Accession no.	-	62.43
School	-	Sikh
Period	-	1850 AD
Description	-	This painting shows a man who has killed a blackbuck and striking a wild boar.

Scanned with CamScanner

2.36. Catalogue of paintings of Sirohi School:

Following is the catalogue of 42 paintings of Sirohi School.

2.36.1. Mythological scenes:



Fig no. 1171: Kalki riding a red horse

Accession no.	-	65.130
School	-	Sirohi
Period	-	19th Century AD
Description	-	This painting shows Kalki riding a red horse accompanied by two attendants, one walking in front and one walking in the rear. Two dogs are accompanying him.

Scanned with CamScanner

2.36.2. Manuscripts and miniature paintings:



Fig no. 1172: ***Aindri*** **riding an elephant, folio of** ***Durgā Saptaśatī*** **(fig no. 139)**

Accession no.	-	65.136/1
School	-	Sirohi
Description	-	This front side of the folio of a manuscript showing four handed Aindri riding on an elephant, moving towards left and holding *trishula*, sword (?), lotus and spear. The writing on the left are 25 (part), 26, 27 and 28 (part) verses of *Devi Kavach, Durgā Saptaśatī. ((Durgā Saptaśatī, Geeta Press, Gorakhpur, pp. 24)*

Scanned with CamScanner

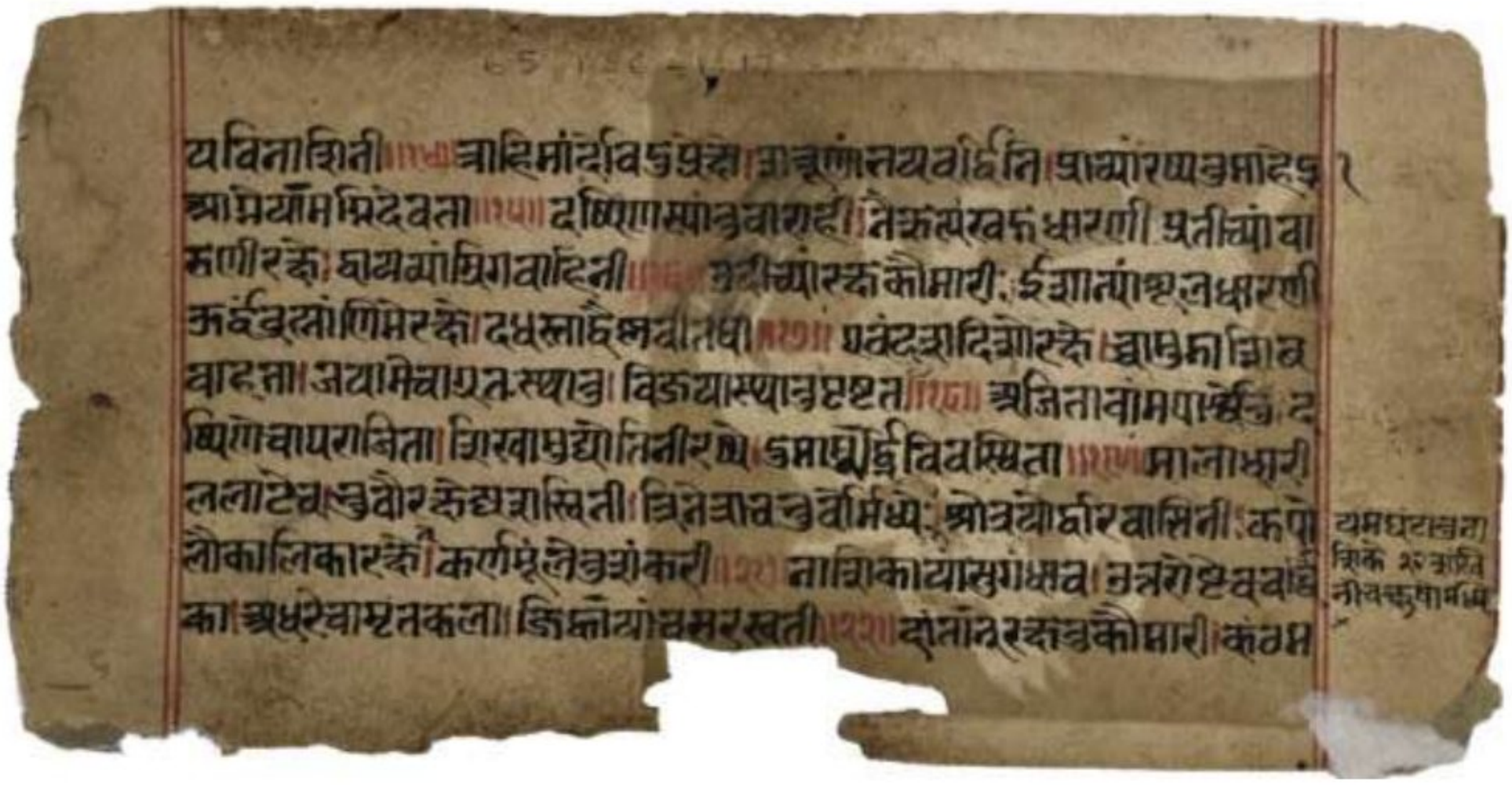

Fig no. 1173: folio of *Durgā Saptaśatī*. (fig no. 140)

Accession no.	-	65.136/1
School	-	Sirohi
Description	-	Backside of the folio of the manuscript. The writing is 16 (part), 17, 18, 19, 20, 21, 22, 23, 24, and 25 (part) verses of *Devi Kavach, Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, pp. 22-4)*

Scanned with CamScanner



Fig no. 1174: *Saraswati* riding a swan, folio of *Durgā Saptaśatī*. (fig no. 141)

Accession no. - 65.136/2

School - Sirohi

Description - This front side of the folio of the illustrated manuscript shows four handed Saraswati riding on a swan, moving towards right and holding rosary, upper part of *veena*, book, lower part of *veena* in her hands as we move in clockwise direction. The writing on the right are 12 (part), 13, 14 and 15 (part) verses of *Argala, Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, pp. 31-2)*

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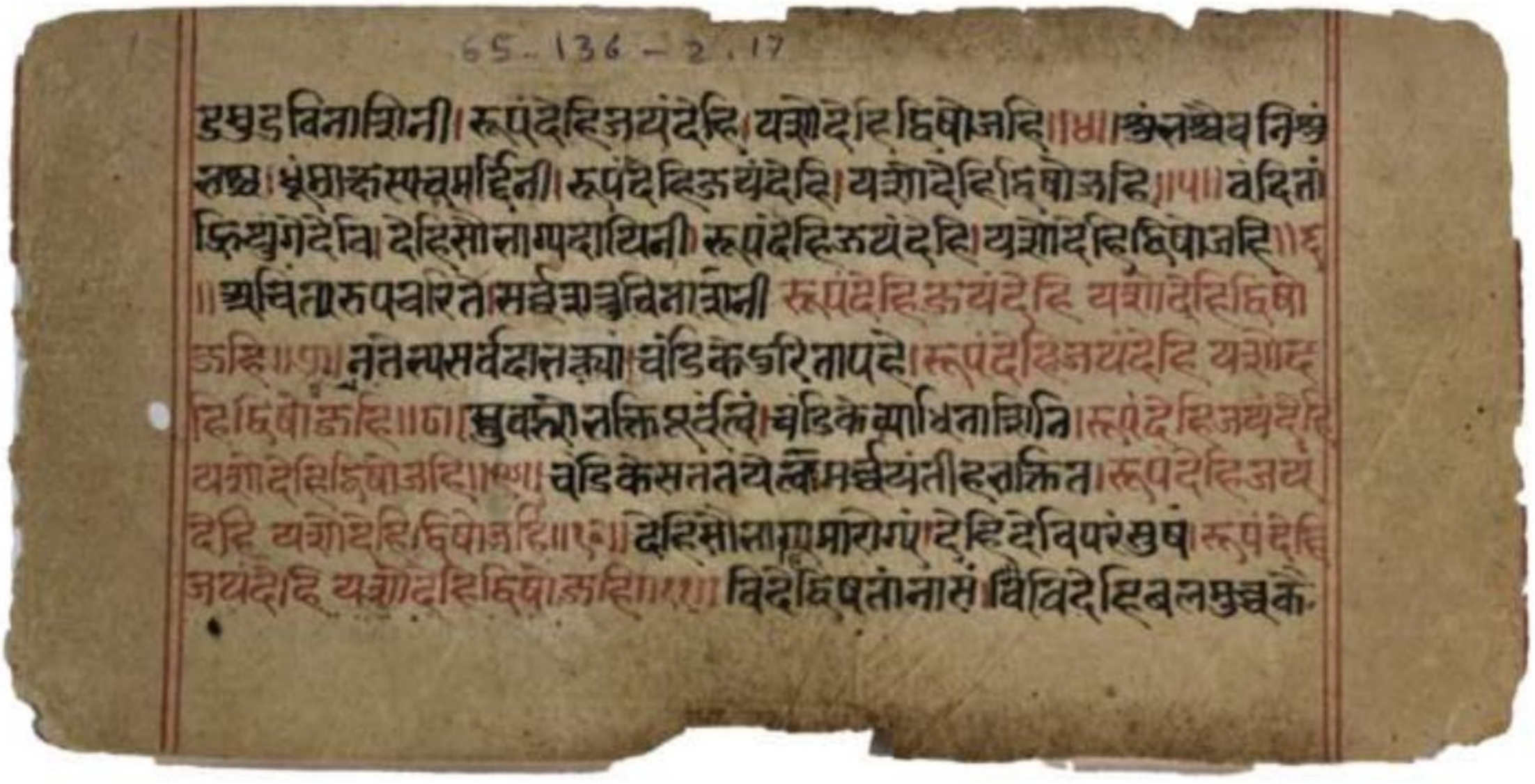

Fig no. 1175: folio of *Durgā Saptaśatī*. (fig no. 142)

Accession no.	-	65.136/2
School	-	Sirohi
Description	-	Backside of the folio of the manuscript. The writing is 5 (part), 6, 7, 8, 9, 10, 11, 12 and 13 (part) verses of *Argala, Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, pp. 31-2)*

Scanned with CamScanner



Fig no. 1176: *Vārāhī* riding a buffalo, folio of *Durgā Saptaśatī*. (fig no. 143)

Accession no. - 65.136/3

School - Sirohi

Description - This front side of the folio of the illustrated manuscript shows four handed Varahi riding on a buffalo and moving towards left. She is holding shankha, sword, trishula and chakra in her hands as we move in clockwise direction. The writing on the right are 13 (part), 14, 15 and 16 verses of *Devi Kavach, Durgā Saptaśatī.* (15 and 16 verses are not matching with Geeta press version). *(Durgā Saptaśatī, Geeta Press, Gorakhpur, p. 22)*

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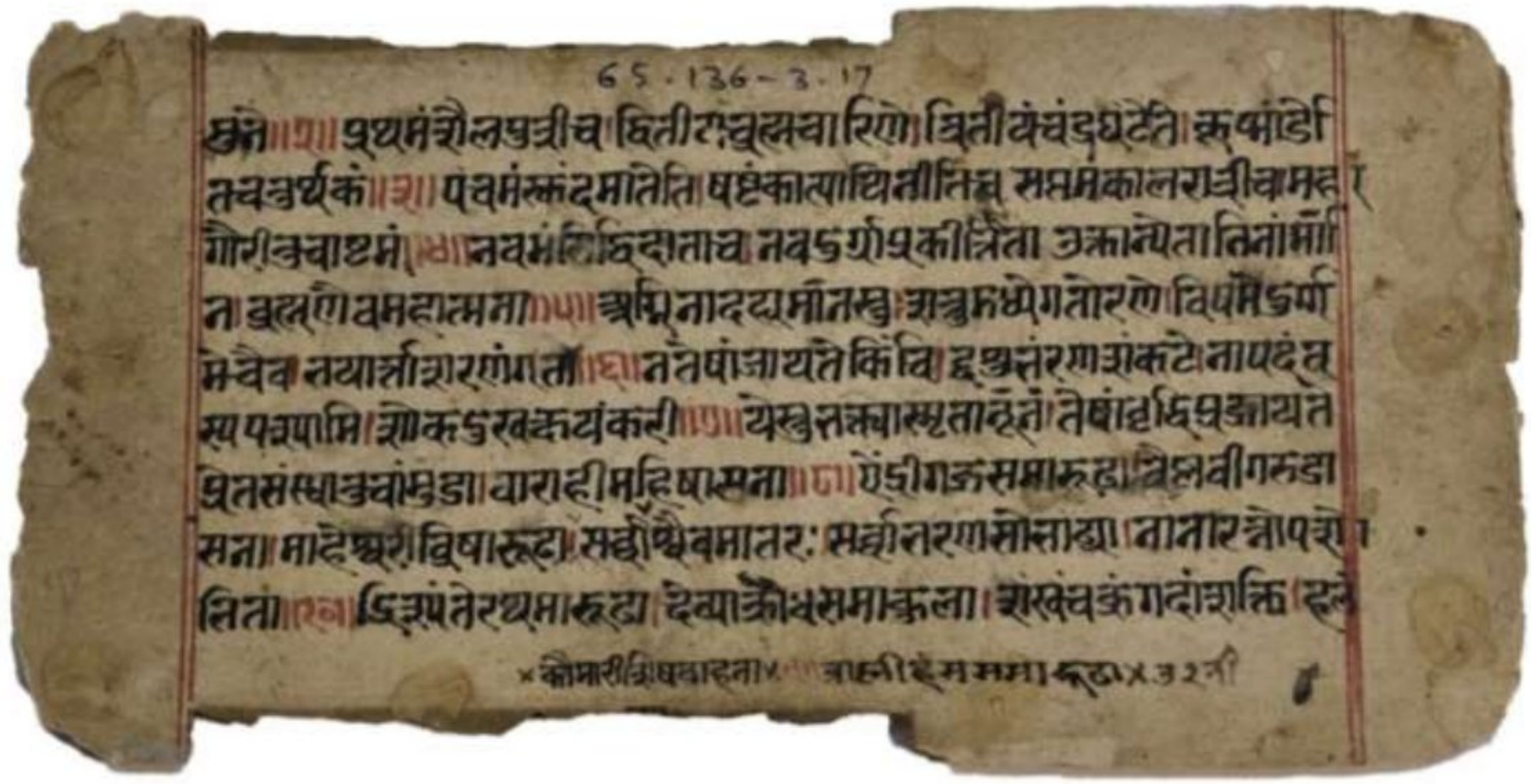

Fig no. 1177: folio of *Durgā Saptaśatī*. (fig no. 144)

Accession no. - 65.136/3

School - Sirohi

Description - Backside of the folio of the manuscript. The writing is 2 (part), 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 (part) and 13 (part)and verses of *Devi Kavach, Durgā Saptaśatī.* (10,11 and 12 verses are not matching with Geeta press version). *(Durgā Saptaśatī, Geeta Press, Gorakhpur, pp. 19- 21)*

Scanned with CamScanner



Fig no. 1178: *Kaumārī* riding peacock folio of *Durgā Saptaśatī*. (fig no. 145)

Accession no.	-	65.136/4
School	-	Sirohi
Description	-	This front side of the folio of the illustrated manuscript shows four handed Kaumari riding peacock and holding *gada, shakti* and *trishula* in her three hands as we in clockwise direction. Backside of the folio of the manuscript. The writing on the left are 1, 3, 4 and 5 (part) verses of *Argala, Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, pp. 30-1)*

Scanned with CamScanner



Fig no. 1179: folio of *Durgā Saptaśatī*. (fig no. 146)

Accession no.	-	65.136/4
School	-	Sirohi
Description	-	Backside of the folio of the manuscript. The writing is 49(part), 50, 51, 52, 53, 54, 55 and 56 verses of *Devi Kavach, Durgā Saptaśatī.* (56 verse is not matching with Geeta press version). *(Durgā Saptaśatī, Geeta Press, Gorakhpur, pp. 28-9)*

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Fig no. 1180: ***Maheshwarī*** **riding a tiger folio of** ***Durgā Saptaśatī.*** **(fig no. 147)**

Accession no.	-	65.136/5
School	-	Sirohi
Description	-	This front side of the folio of the illustrated manuscript shows four handed Maheshwari riding a tiger and moving towards right, she is holding a *trishula*, sword and *pash* as we move in clockwise direction. The writing on the right are 10 (part), 11, 12 and 13 verses of *Kīlaka, Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, pp. 38-9)*

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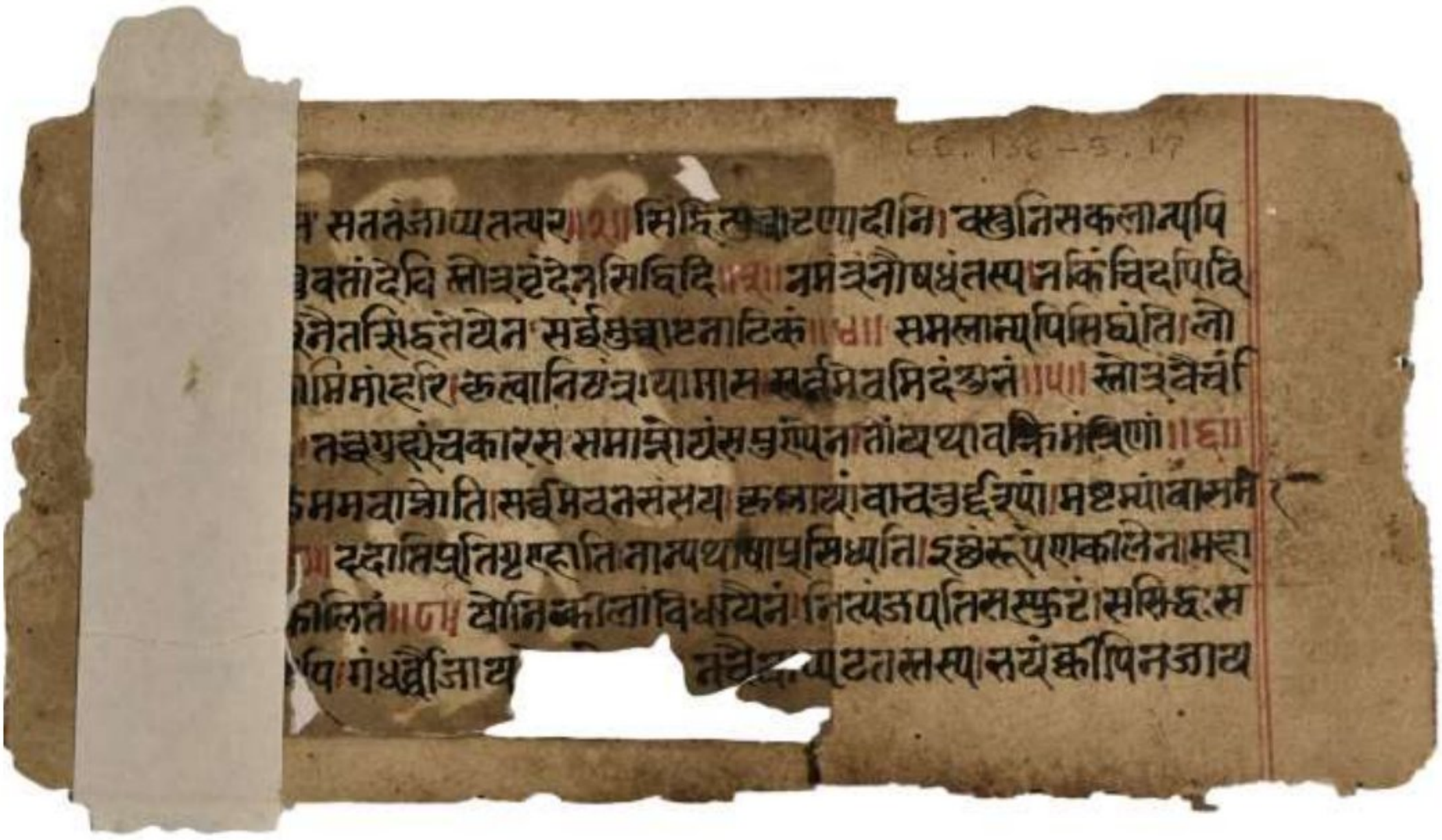

Fig no. 1181: folio of *Durgā Saptaśatī*. (fig no. 148)

Accession no.	-	65.136/5
School	-	Sirohi
Description	-	Backside of the folio of the manuscript. The writing is 2 (part), 3, 4, 5, 6, 7, 8, 9 and 10 (part) verses of *Kīlaka, Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, pp. 36-8)*

Scanned with CamScanner



Fig no. 1182: Army of demons. (fig no. 149)

Accession no.	-	65.135/1
School	-	Sirohi
Period	-	1725
Description	-	This front side of the folio of the illustrated manuscript shows cavalry and infantry moving towards right.

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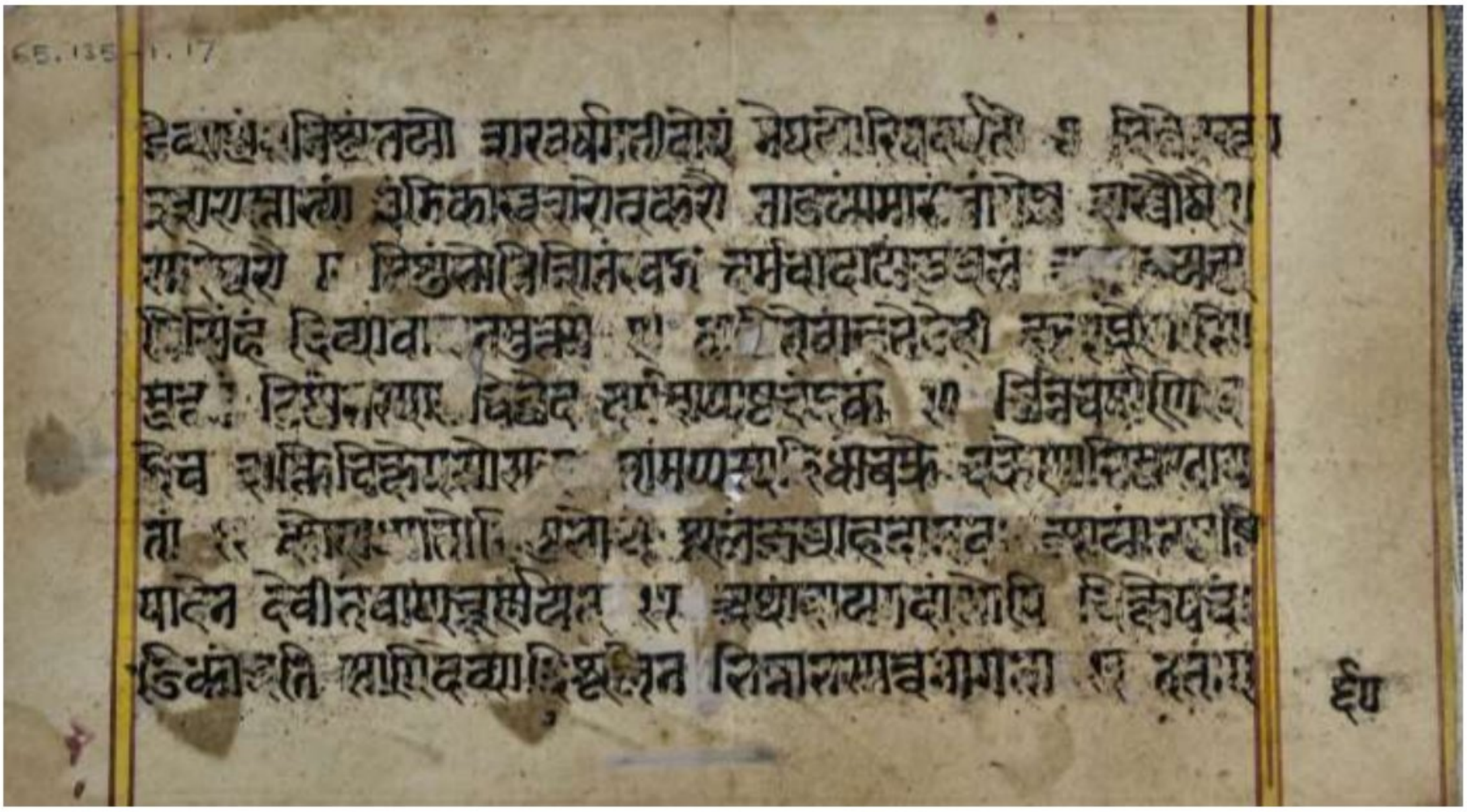

Fig no. 1183: ***Nishubha Vadha*** **of** ***Durgā Saptaśatī.*** **(fig no. 150)**

Accession no.	-	65.135/1
School	-	Sirohi
Period	-	1725
Description	-	Backside of the folio of the manuscript. This side bears *Shlokas* 9 (part), 10, 11, 12, 13, 14, 15 and 16 (part) Chapter – 9, *Nishubha Vadha* of *Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, pp. 146-7)*

Scanned with CamScanner



Fig no. 1184: Durga fighting with a demon. (fig no. 151)

Accession no.	-	65.135/2
School	-	Sirohi
Period	-	1725
Description	-	This front side of the folio of the illustrated manuscript shows four handed Durga riding a tiger who has hind legs on dead demons and jumping on cavalry of demons.

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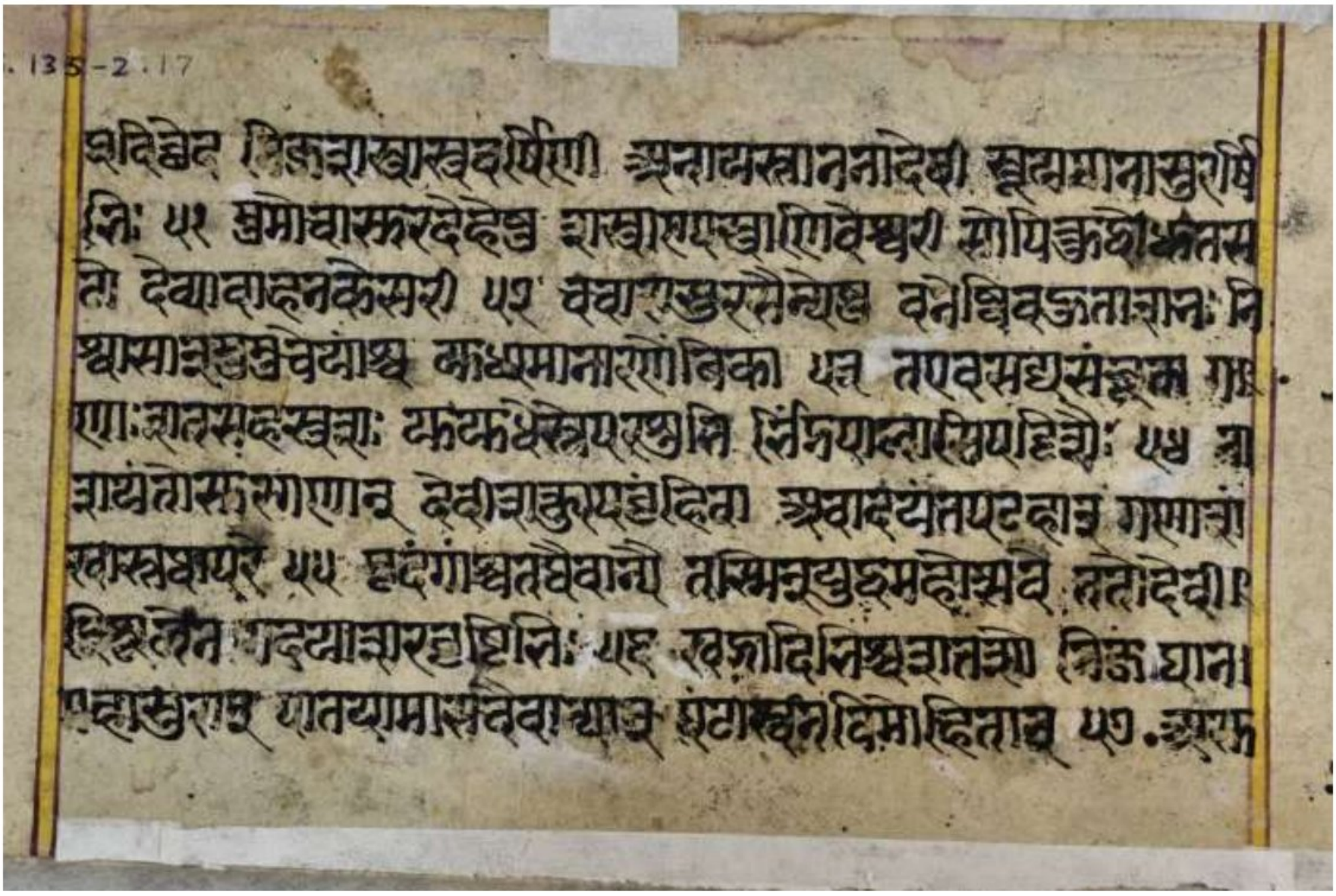

Fig no. 1185: folio of *Durgā Saptaśatī*. (fig no. 152)

Accession no.	-	65.135/2
School	-	Sirohi
Period	-	1725
Description	-	Backside of the folio of the manuscript. This side bears *Shlokas* 50 (part), 51, 52,53 54, 55 and 56, Chapter – 2, *Devatāo ke tej se devī kā prādurbhāv aur Mahiṣāsur vadha* of *Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, pp. 83 - 4)*

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Fig no. 1186: demons holding a meeting. (fig no. 153)

Accession no.	-	65.135/3
School	-	Sirohi
Period	-	1725
Description	-	This front side of the folio of the illustrated manuscript shows demons holding a war meeting. This side bears *Shlokas* 2 (part), 3, 4 and 5 (part), Chapter – 8,*Raktabeej vadha, Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, pp. 134- 5)*

Scanned with CamScanner



Fig no. 1187: goddess fighting demons. (fig no. 154)

Accession no.	-	65.135/4
School	-	Sirohi
Period	-	1725
Description	-	This front side of the folio of the illustrated manuscript shows five goddesses namely Aindri, Varahi in the upper right line and Kaumari, Maheshwari and vaishnavi in the lower line moving towards left and attacking demons. Some of them are moving on foot, some are riding horses and elephant.

Scanned with CamScanner



Fig no. 1188: Goddess being worshiped by devotees. (fig no. 155)

Accession no.	-	65.135/5
School	-	Sirohi
Period	-	1725
Description	-	This front side of the folio of the illustrated manuscript shows four handed goddess being worshiped by two priests flanking the goddess, a couple with folded hands is standing on the right side, two priest are seated on the upper left side drinking from cups and in the lower line two men are seated on the left side performing tantrika rituals. Two ladies are sitting drinking from cups on the lower right side.

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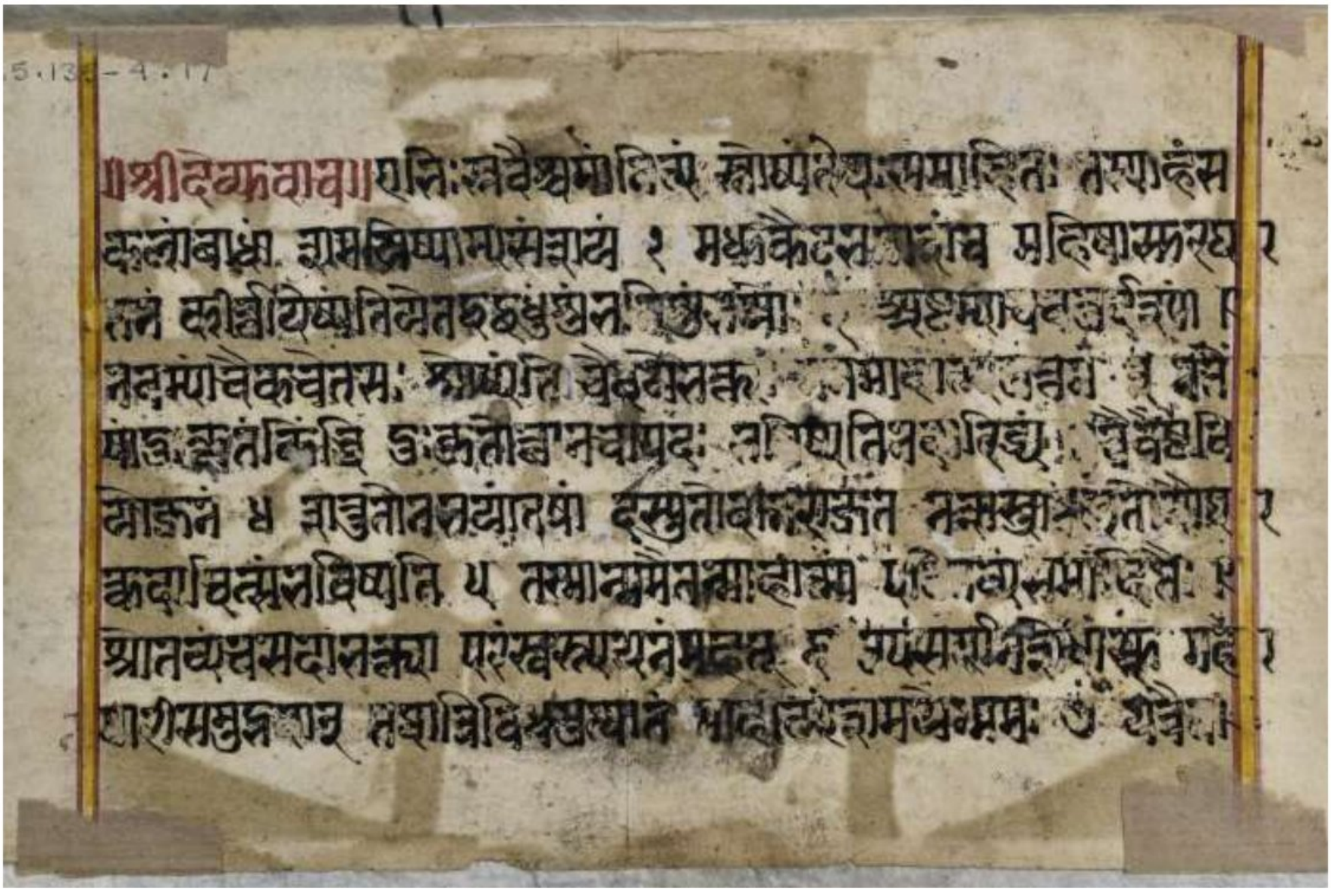

Fig no. 1189: folio of *Durgā Saptaśatī*. (fig no. 156)

Accession no.	-	65.135/5
School	-	Sirohi
Period	-	1725
Description	-	Backside of the folio of the manuscript. This side bears *Shlokas* 1, 2, 3, 4, 5, 6, 7, 8 and 9 (part), Chapter – 12 *Devī-caritroṇ ke pāṭh kā māhātmya, Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, p. 172)*

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Fig no. 1190: tiger riding Durga attacking chariot riding and horse riding demons. (fig no. 157)

Accession no.	-	65.135/6
School	-	Sirohi
Period	-	1725
Description	-	This illustrated manuscript shows a scene from chapter – 7, *Chanda Munda Vadha*. It shows eight handed tiger riding Durga attacking chariot riding and horse riding demons.

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Fig no. 1191: tiger riding durga killing *Sumbha*. (fig no. 158)

Accession no.	-	65.135/7
School	-	Sirohi
Period	-	1725
Description	-	This illustrated manuscript shows four handed tiger riding durga killing *Sumbha*. This side bears *Shlokas* 23 (part) and 24 verse of Chapter – 6, *Dhurmalochan vadha* and *Shloka* 2 of Chapter – 7,*Chanda Manda vadha, Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, pp. 126-7)*

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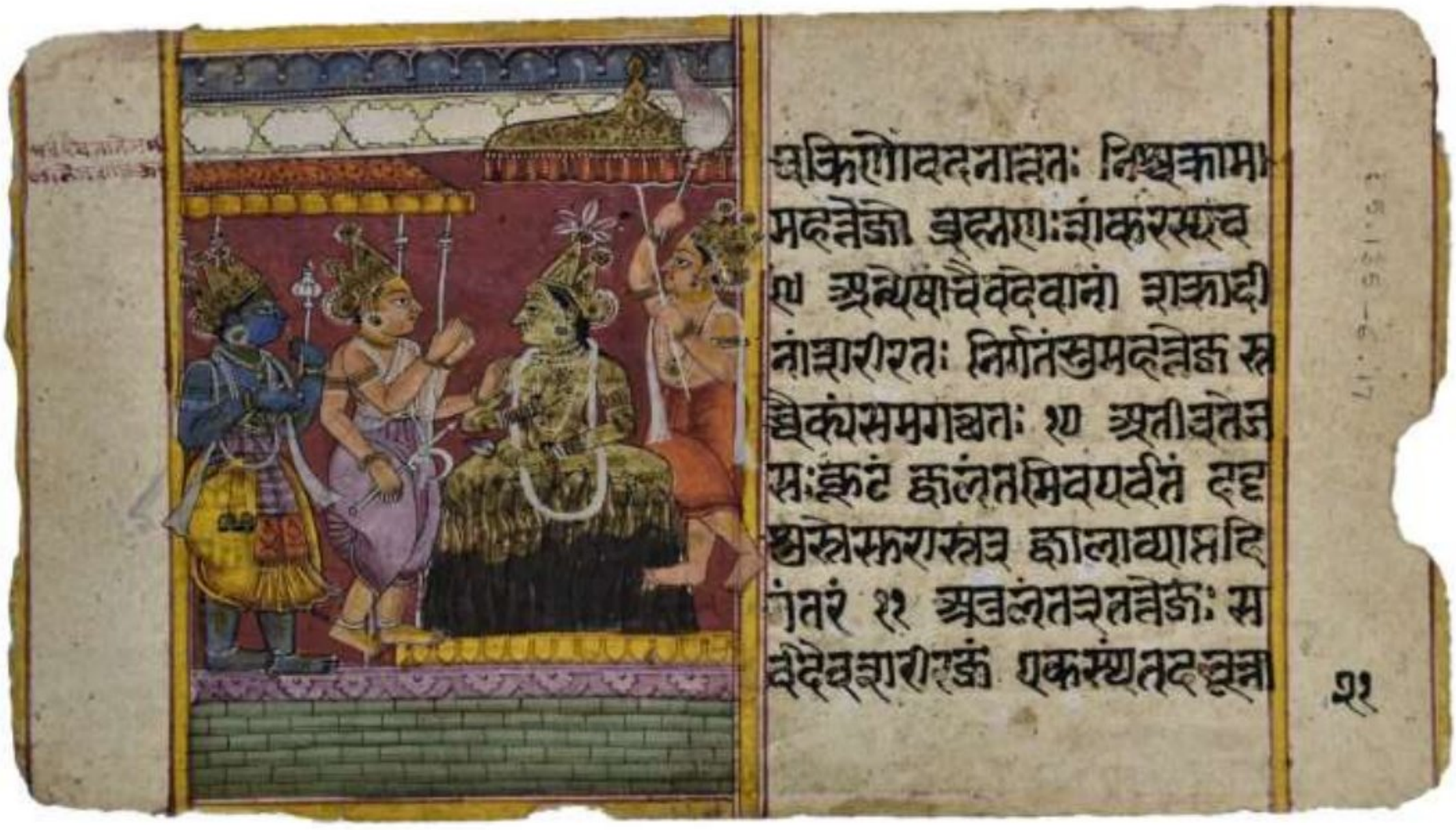

Fig no. 1192: gods asking for help from goddess. (fig no. 159)

Accession no.	-	65.135/8
School	-	Sirohi
Period	-	1725
Description	-	This illustrated manuscript shows gods asking for help from goddess. This side bears *Shlokas* 10 (part), 11, 12 and 13 (part), Chapter – 2 of *Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, p. 77)*

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Fig no. 1193: demons holding meeting. (fig no. 160)

Accession no.	-	65.135/9
School	-	Sirohi
Period	-	1725

Description - This illustrated manuscript shows demons holding meeting. This side bears *Shlokas* 7, 8, 9 and 10 (part), Chapter – 2, *Devatāo ke tej se devī kā prādurbhāv aur Mahiṣāsur vadha* of *Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, pp. 76-7)*

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Fig no. 1194: goddess attacking demons. (fig no. 161)

Accession no.	-	65.135/10
School	-	Sirohi
Period	-	1725
Description	-	This front side of the folio of the illustrated manuscript shows tiger riding four handed goddess attacking demons. This side bears *Shlokas* 12 (part), 13, 14 and 15 (part), Chapter – 3, *Senāpatiyo sahit Mahiṣāsur-vadha* of *Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, pp. 90-1)*

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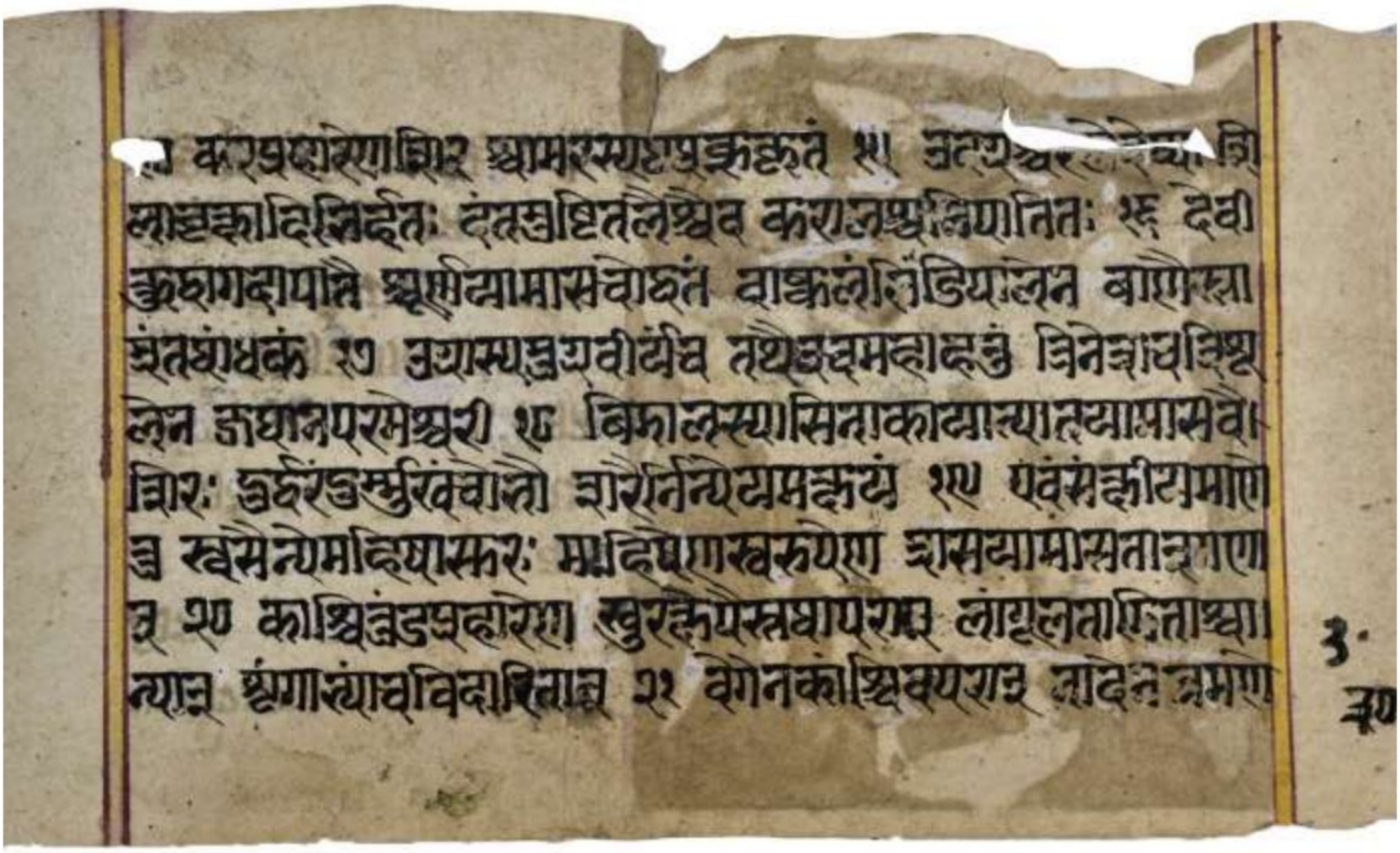

Fig no. 1195: folio of *Durgā Saptaśatī*. (fig no. 162)

Accession no.	-	65.135/10
School	-	Sirohi
Period	-	1725
Description	-	Backside of the folio of the manuscript. This side bears *Shlokas* 16 (part), 17, 18, 19, 20, 21, 22 and 23 (part), Chapter – 3, *Senāpatiyo sahit Mahiṣāsur-vadha* of *Durgā Saptaśatī*. *(Durgā Saptaśatī, Geeta Press, Gorakhpur, pp. 91-2).*

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Fig no. 1196: Brahmā holding meeting with Viṣṇu. (fig no. 163)

Accession no.	-	65.135/11
School	-	Sirohi
Period	-	1725
Description	-	This front side of the folio of the illustrated manuscript shows four handed Brahma holding meeting with Vishnu. This side bears *Shlokas* 67 (part),68, 69 and 70 (part), Chapter – 1, *Medhā rishi kā rājā Suratha aur Samādhi ko Bhagavatī kī mahimā batāte hue Madhu-Kaiṭabha-vadha kā prasaṅg* of *Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, p. 69)*

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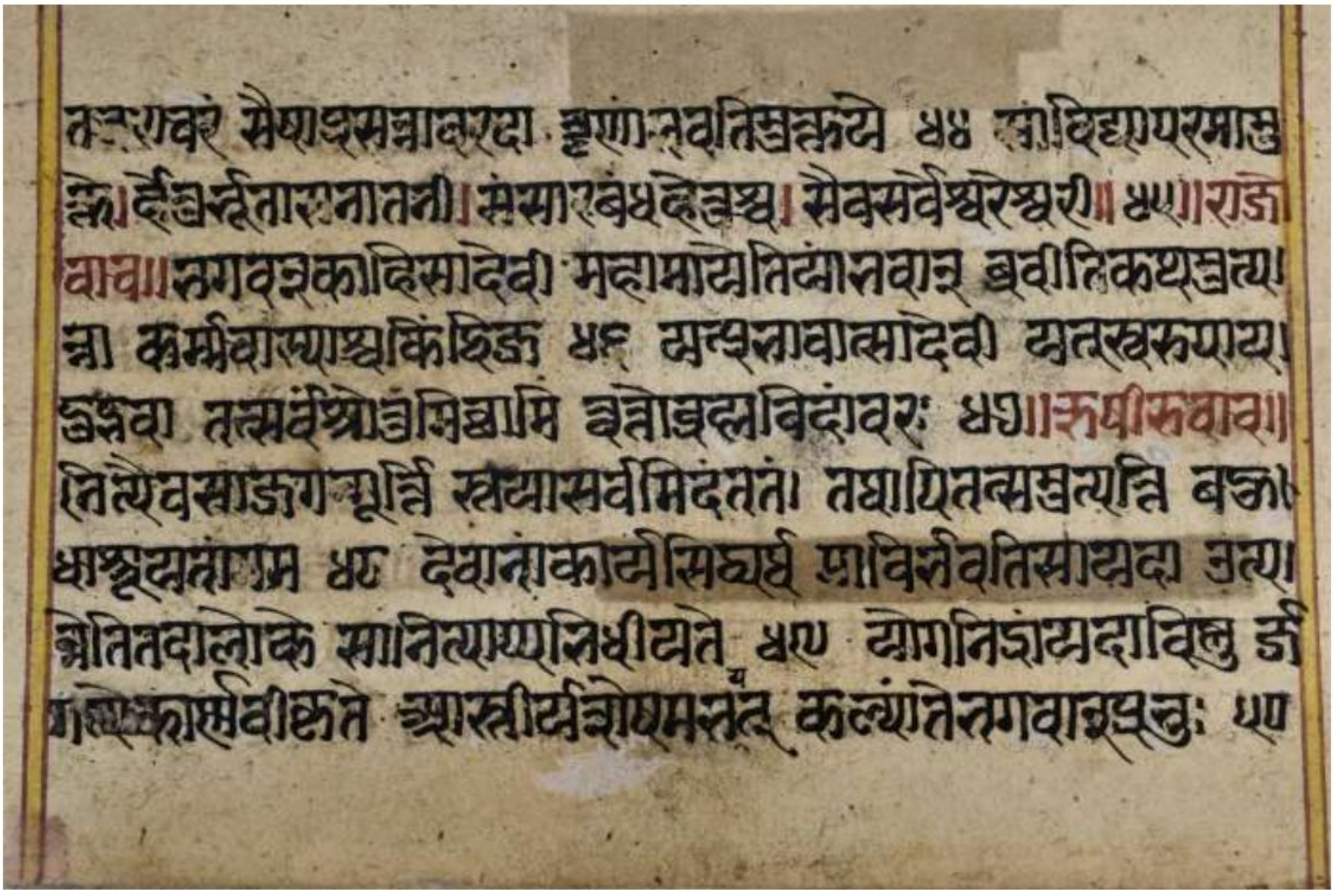

Fig no. 1197: folio of *Durgā Saptaśatī*. (fig no. 164)

Accession no.	-	65.135/11
School	-	Sirohi
Period	-	1725
Description	-	Backside of the folio of the manuscript. This side bears *Shlokas* 58, 59, 60, 61, 62, 64, 65, 66 and 67 (part), Chapter – 1, *Medhā rishi kā rājā Suratha aur Samādhi ko Bhagavatī kī mahimā batāte hue Madhu-Kaiṭabha-vadha kā prasaṅg* of *Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, pp. 68-9)*

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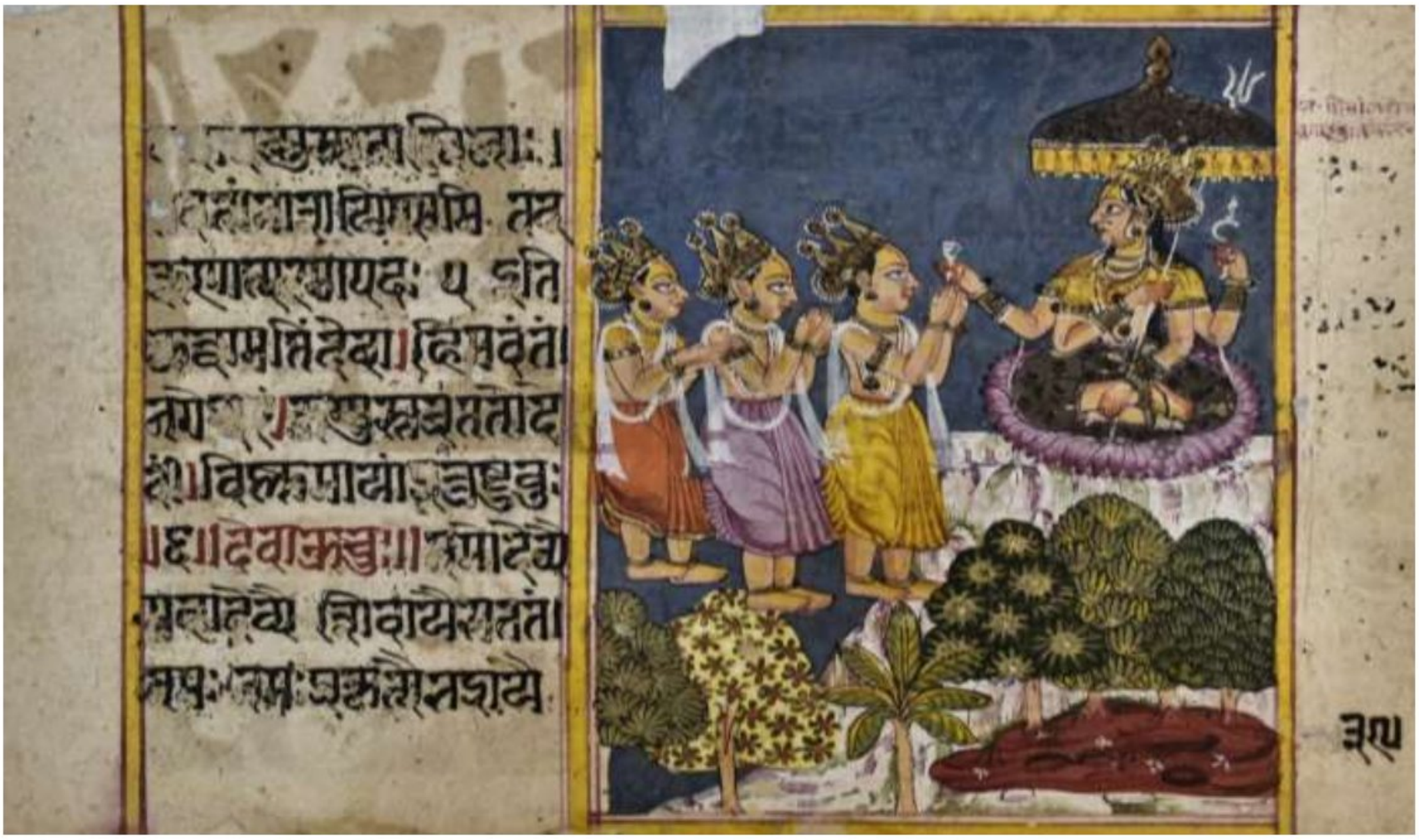

Fig no. 1198: gods seeking help from the goddess. (fig no. 165)

Accession no.	-	65.135/12
School	-	Sirohi
Period	-	1725
Description	-	This illustrated manuscript shows gods seeking help from the goddess. This side bears *Shlokas* 6 (part), 7, 8 and 9 (part), Chapter – 5, *Devatāo dvārā devī kī stuti, Caṇḍa-Muṇḍa ke mukh se Ambikā ke rūpa kī praśaṃsā sunakar Śumbha kā unke pās dūta bhejanā aur dūta kā nirāś lauṭanā* of *Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, pp. 110-1)*

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Fig no. 1199: demons performing yajna. (fig no. 166)

Accession no.	-	65.135/13
School	-	Sirohi
Period	-	1725
Description	-	This illustrated manuscript shows two demons performing yajna. Their priest are sitting on the right side in the upper line. In the lower line the demons are speaking with their priest before leaving for the battle. This side bears *Shlokas* 3 (part), 4, 5 and 6 (part), Chapter – 5 *Devatāo dvārā devī kī stuti, Caṇḍa-Muṇḍa ke mukh se Ambikā ke rūpa kī praśaṃsā sunakar Śumbha kā unke pās dūta bhejanā aur dūta kā nirāś lauṭanā* of *Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, p. 110)*

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Fig no. 1200: goddess seated inside a domed shrine. (fig no. 167)

Accession no.	-	65.135/14
School	-	Sirohi
Period	-	1725
Description	-	This front side of the folio of the illustrated manuscript shows four handed goddess, seated inside a domed shrine, being worshipped by two priestesses and her mount tiger is sitting neare the left corner. This side bears *Shlokas* 34(part), 35, 36 and 37 (part), Chapter – 11, *Devatāoṃ dvārā devī kī stuti tathā devī-dvārā devatāoṃ ko varadāna* of *Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, pp. 165-6)*

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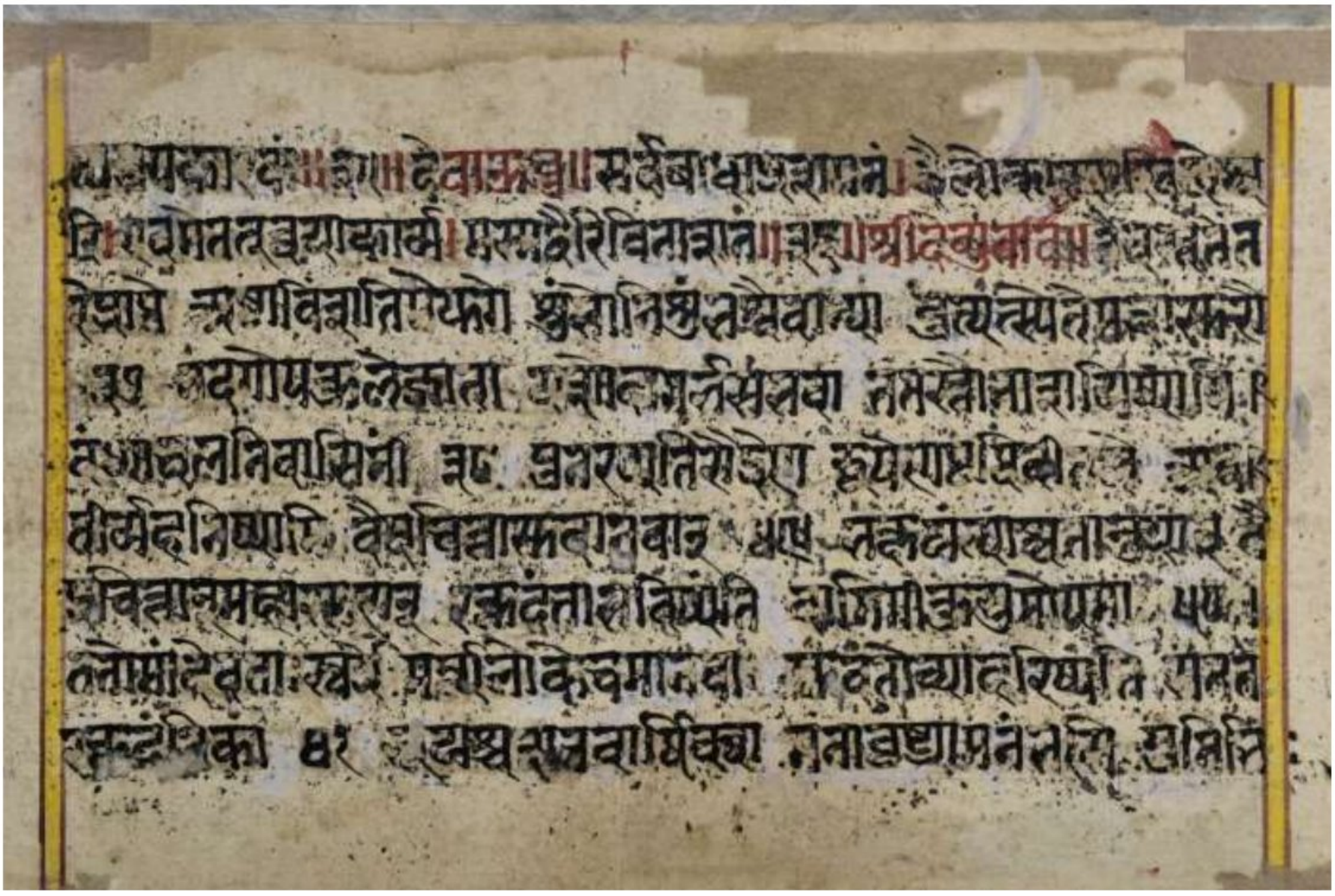

Fig no. 1201: Folio of *Durgā Saptaśatī*. (fig no. 168)

Accession no.	-	65.135/14
School	-	Sirohi
Period	-	1725
Description	-	Backside of the folio of the manuscript. This side bears *Shlokas* 37 (part), 38, 39, 40, 41, 42, 43, 44, 45 and 46 (part), Chapter – 11, *Devatāoṃ dvārā devī kī stuti tathā devī-dvārā devatāoṃ ko varadāna* of *Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, pp.167- 8)*

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Fig no. 1202: A demon speaking to goddess. (fig no. 169)

Accession no.	-	65.135/15
School	-	Sirohi
Period	-	1725
Description	-	This front side of the folio of the illustrated manuscript shows a demon speaking to the four handed goddess seated inside her palace. This side bears *Shlokas* 88 (part), 89 and 90 (part), Chapter – 5 , *Devatāo dvārā devī kī stuti, Caṇḍa-Muṇḍa ke mukh se Ambikā ke rūpa kī praśaṃsā sunakar Śumbha kā unke pās dūta bhejanā aur dūta kā nirāś lauṭanā* of *Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, p. 116)*

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Fig no. 1203: Parvati taking bath and two goddesses are speaking to a rishi. (fig no. 170)

Accession no.	-	65.135/16
School	-	Sirohi
Period	-	1725
Description	-	This front side of the folio of the illustrated manuscript shows Parvati taking bath in the upper right part. On the lower right side, two goddesses are speaking to a rishi. This side bears *Shlokas* 85 (part), 86, 87 and 88 (part), Chapter – 5, *Devatāo dvārā devī kī stuti, Caṇḍa-Muṇḍa ke mukh se Ambikā ke rūpa kī praśaṃsā sunakar Śumbha kā unke pās dūta bhejanā aur dūta kā nirāś lauṭanā* of *Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, pp. 116)*

Scanned with CamScanner



Fig no. 1204: Goddess Durga killing a demon. (fig no. 171)

Accession no.	-	65.135/17
School	-	Sirohi
Period	-	1725
Description	-	This front side of the folio of the illustrated manuscript shows four handed goddess Durga riding a tiger attacking and killing a demon, who was trying to kill her by throwing a rock. This side bears *Shlokas* 11 (part), 12, 13 and 14 (part), Chapter – 6, *Dhūmralochan vadha* of *Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, pp. 124-5)*

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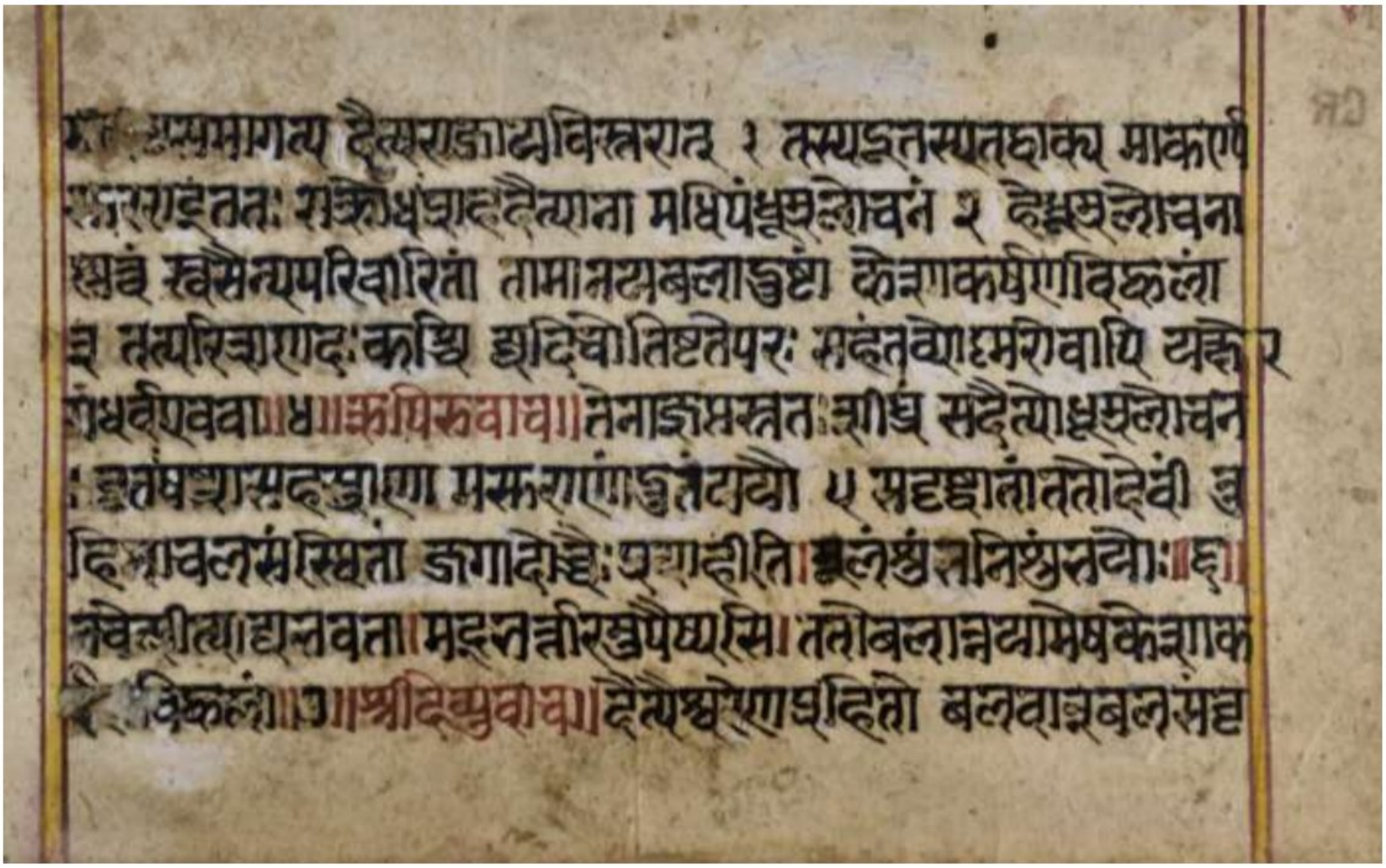

Fig no. 1205: Folio of *Durgā Saptaśatī*. (fig no. 172)

Accession no.	-	65.135/17
School	-	Sirohi
Period	-	1725
Description	-	Backside of the folio of the manuscript. This side bears *Shlokas* 2 (part), 3, 4, 5, 6, 7, 8, 9, 10 and 11 (part), Chapter – 6, *Dhūmralochan vadha* of *Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, pp. 123-4)*

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Fig no. 1206: *Brahamānī* riding a swan and fighting a demon. (fig no. 173)

Accession no.	-	65.135/19
School	-	Sirohi
Period	-	1725
Description	-	This front side of the folio of the illustrated manuscript shows four handed Brahamani riding a swan and talking to a demon. This side bears *Shlokas* 33 (part), 34, 35 and 36 (part), Chapter – 8, *Raktabīj-vadha* of *Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, p. 139).*

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Fig no. 1207: Goddess attacking a demon. (fig no. 174)

Accession no.	-	65.135/20
School	-	Sirohi
Period	-	1725
Description	-	This front side of the folio of the illustrated manuscript shows four handed goddess moving on foot and attacking a demon in the upper left part. In the lower left side he is lying on the ground. This side bears *Shlokas* 18 (part), 19, 20 and 21 (part), Chapter – 10, *Shumbha vadha* of *Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, p. 156)*

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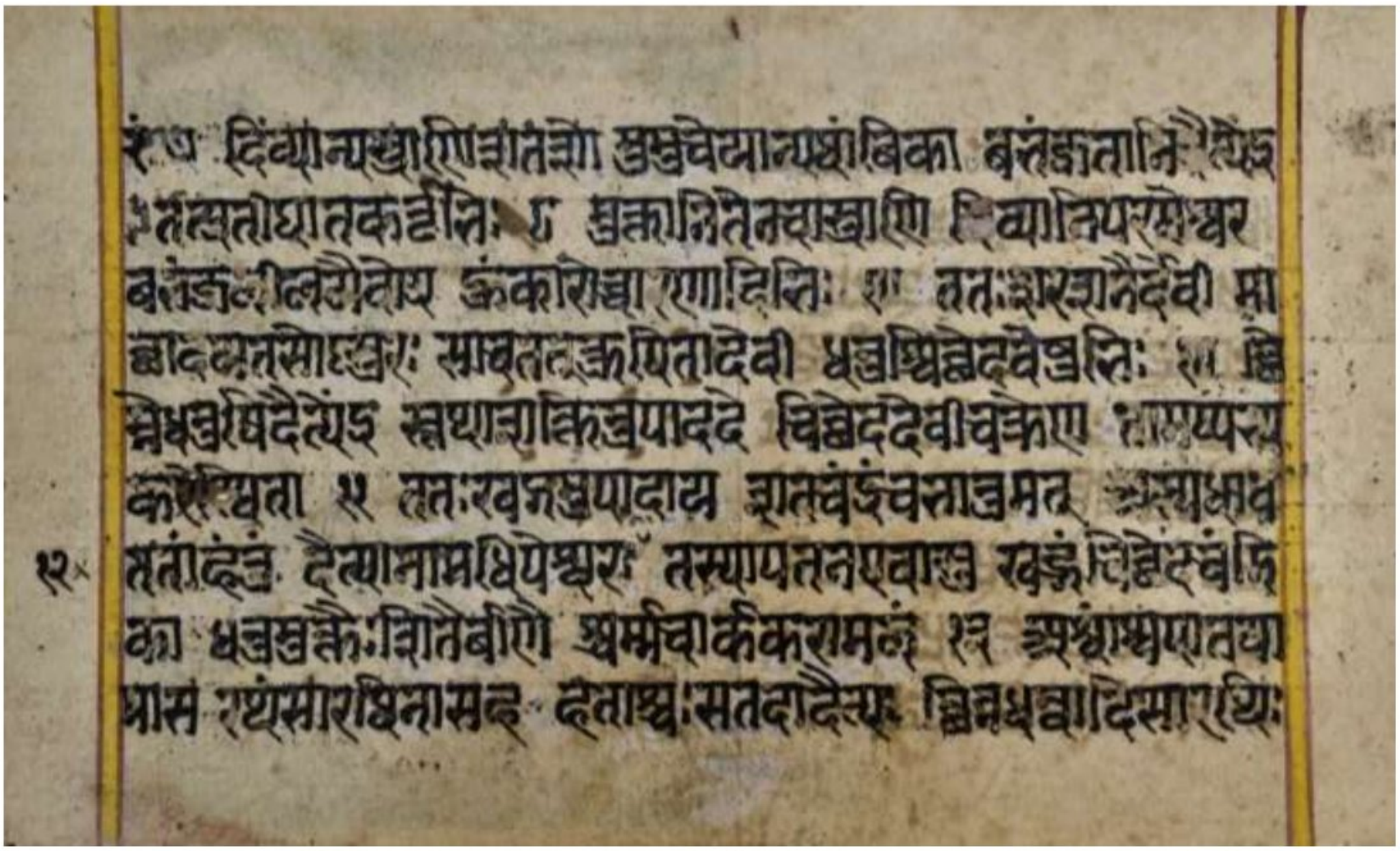

Fig no. 1208: Folio of *Durgā Saptaśatī.* (fig no. 175)

Accession no.	-	65.135/20
School	-	Sirohi
Period	-	1725
Description	-	Backside of the folio of the manuscript. This side bears *Shlokas* 12, 13, 14, 15, 16, 17 and 18 (part), Chapter – 10 *Shumbha vadha* of *Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, pp. 155-6)*

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Fig no. 1209: Goddess seated on a lotus being worshipped by god. (fig no. 176)

Accession no.	-	65.135/21
School	-	Sirohi
Period	-	1725
Description	-	This front side of the folio of the illustrated manuscript shows four handed goddess seated on a lotus. A man standing on the right side is holding an umbrella over her. A four handed god standing on the left side is worshipping her. This side bears *Shlokas* 2 (part) and 3 (part), Chapter – 4, *Indrādi devatāon dvārā devī kī stuti* of *Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, pp. 97-8)*

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Fig no. 1210: Ladies celebrating the victory of goddess. (fig no. 177)

Accession no.	-	65.135/22
School	-	Sirohi
Period	-	1725
Description	-	This front side of the folio of the illustrated manuscript shows dead demons on the lower right side. The victorious four handed Durga accompanied by her mount is standing on the upper right side and three ladies are singing, dancing and playing dholak on the upper right side. This side bears *Shloka* 44, Chapter – 3, *Senāpatiyon sahita Mahiṣāsur-vadha*. The *Shloka* after □ □□□□□□□□ there exists a *Shloka*, "□□□ □□□□□□□ □□□□□ □□□□□□□ □□□□□□□□□□□□□□□ □□□□□□□□ □□□□□□□ □□□□□□ □□□□□ □□□□□□□□□□□"(It is not there in Geeta press edition but exists in this manuscript). *Shloka* 2 of Chapter – 4, *Indrādi devatāon dvārā devī kī stuti* of *Durgā Saptaśatī. (Durgā Saptaśatī, Geeta Press, Gorakhpur, pp. 95-6)*

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2.36.3. Flora and Fauna:



Fig no. 1211: Noerhtern Goshawk. (fig no. 309)

Accession no.	-	57.153
School	-	Marwar
Period	-	1800 AD
Description	-	This painting shows a hawk sitting on perch.

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2.36.4. Daily life scenes:

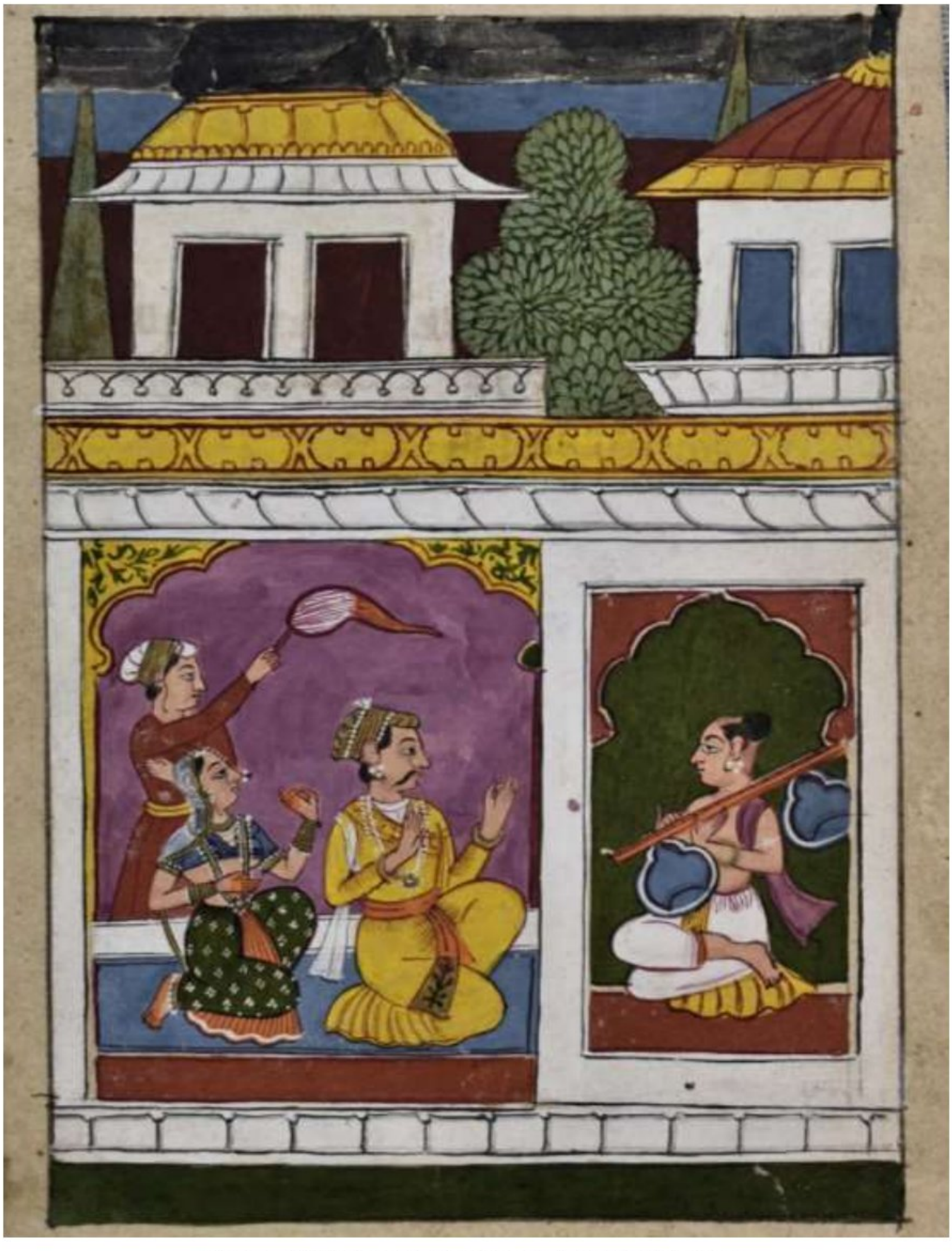

Fig no. 1212: A royal couple seated inside the palace

Accession no.	-	57.218
School	-	Sirohi
Period	-	1760 AD
Description	-	This painting shows a royal couple seated inside the palace listening to a musician. An attendant is fanning the royal couple standing on the left side.

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2.37. Catalogue of paintings of South Indian School:

Following is the catalogue of 10 paintings of South Indian School.

2.37.1. Mythological scenes:



Fig no. 1213: ***Ganeśa.*** **(fig no. 261)**

Accession no.	-	78.37
School	-	Soth India
Period	-	Late 19th Century AD
Description	-	This sketch shows four handed Ganesh seated on a low height couch holding broken tusk, stylished ankush, pash and bowl in his hands as we move in clockwise direction.

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Fig no. 1214: ***Matsya avatāra.*** **(fig no. 262)**

Accession no.	-	78.45
School	-	South India
Period	-	Late 19th Century AD
Description	-	This sketch shows Matsya avatar of Vishnu holding nothing, *chakra*, *shankha* and nothing in his hands as we move in clockwise direction. A *patta* ending into lotus bud is hanging from his neck.

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Fig no. 1215: *Kūrma avatāra*. (fig no. 263)

Accession no.	-	78.46
School	-	South India
Period	-	Late 19th Century AD
Description	-	This sketch shows Kūrma holding nothing, *chakra, shankha* and nothing in his hands as we move in clockwise direction.

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Fig no. 1216: ***Varah avatara.*** **(fig no. 264)**

Accession no.	-	78.38
School	-	Soth India
Period	-	Late 19th century AD
Description	-	This sketch shows four handed Varah in standing posture moving towards left holding *abhay mudra, chakra, sankha* and *varadha mudra* as we move in clockwise direction.

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Fig no. 1217: ***Hayāgriva avatāra.*** **(fig no. 265)**

Accession no.	-	78.40
School	-	South India
Period	-	Late 19th Century AD
Description	-	This sketch shows four handed Hayagriva in standing posture moving towards left holding nothing, chakra, shankha and nothing in his hands as we move in clockwise direction.

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Fig no. 1218: *Nṛ siṃha avatāra*. (fig no. 266)

Accession no.	-	78.41
School	-	South India
Period	-	Late 19th Century AD
Description	-	This sketch shows four handed Nṛsiṃha Varah in standing posture, facing front and holding *abhay mudra, chakra, sankha* and *varadha mudra* as we move in clockwise direction.

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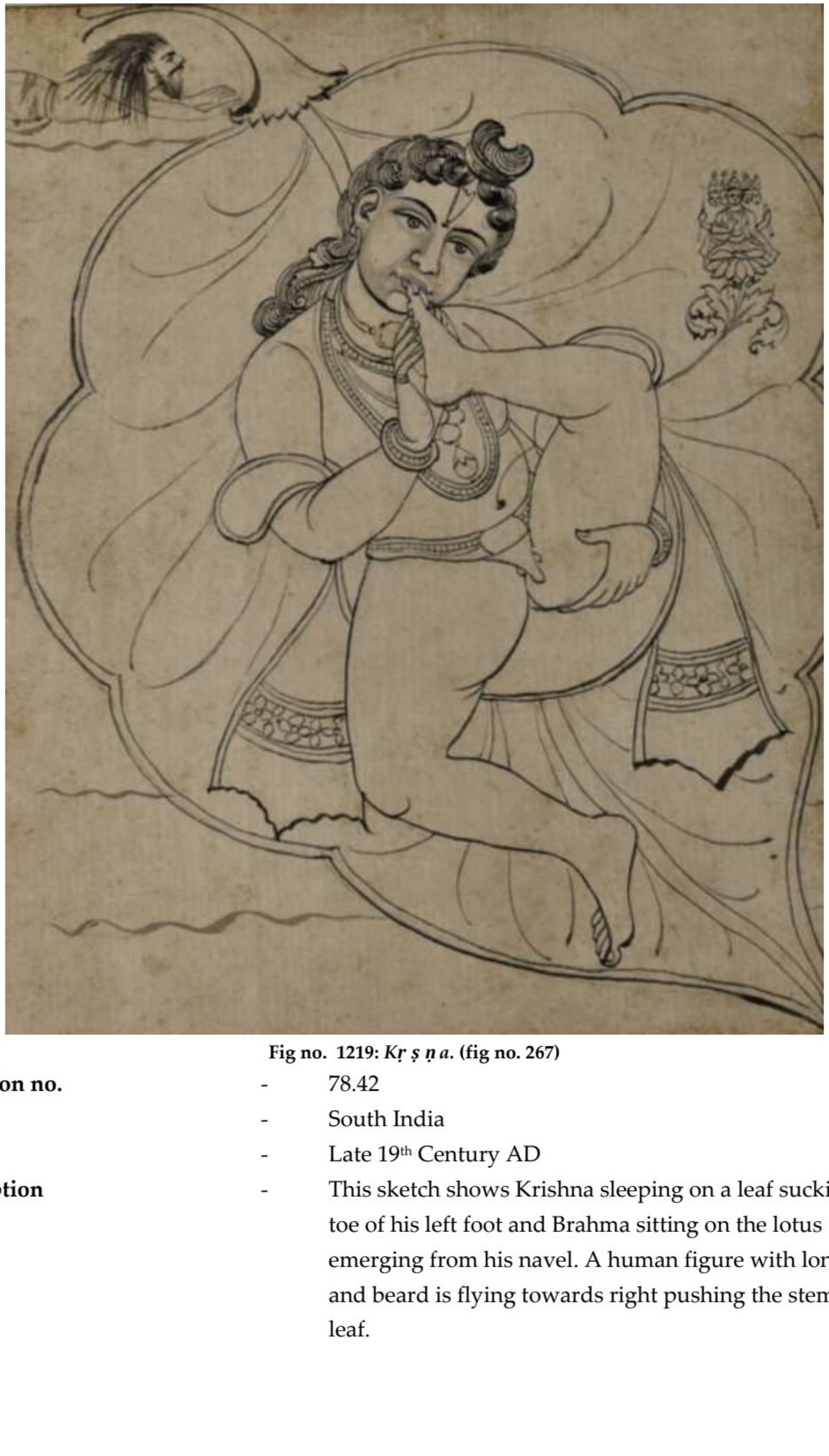

Fig no. 1219: *Kṛ ṣ ṇ a.* (fig no. 267)

Accession no.	-	78.42
School	-	South India
Period	-	Late 19th Century AD
Description	-	This sketch shows Krishna sleeping on a leaf sucking the toe of his left foot and Brahma sitting on the lotus emerging from his navel. A human figure with long hair and beard is flying towards right pushing the stem of the leaf.

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Fig no. 1220: *Kṛ ṣ ṇ a* playing flute. (fig no. 268)

Accession no.	-	78.43
School	-	South India
Period	-	Late 19th Century AD
Description	-	This sketch shows Krishna playing flute leaning against a cow licking his left foot. He is wearing a vanamala and ornaments on his person.

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Fig no. 1221: Krishna playing flute. (fig no. 269)

Accession no.	-	78.44
School	-	South India
Period	-	Late 19th Century AD
Description	-	This sketch shows Krishna playing flute leaning against a cow licking his left foot.

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Fig no. 1222: ***Balrāma*****. (fig no. 270)**

Accession no.	-	78.39
School	-	South India
Period	-	Late 19th Century AD
Description	-	This sketch shows Balram in standing posture holding a plough in his right hand and his left hand is hanging down.

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2.38. Catalogue of paintings of Timurid School:

Following is the catalogue of 3 paintings of Timurid School.

2.38.1.Manuscripts and miniature paintings:



Fig no. 1223: Rustam throwing down Afrasiab in a battle. (fig no. 13)

Accession no.	-	60.122/1
School	-	Taimurite
Period	-	1550 AD
Description	-	This folio is from Persian epic Shah Nama written by Ferdowsi (940–1025) his full name was Abolqasem Mansour bin Hassan Tusi. There is description of battle between Rustam and Afrasiab in this. There are the details of conversation between the two warriors and it also describes how Rustam lifted Afrasiab from the horse and threw him on the ground.

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Fig no. 1224: Persian epic Shah Nama

Accession no.	-	60.122/2
School	-	Taimurite
Period	-	1550 AD
Description	-	This page is from epic Shah nama written by Firdoshi, It describes the conversation Isfandiyar with warriors.

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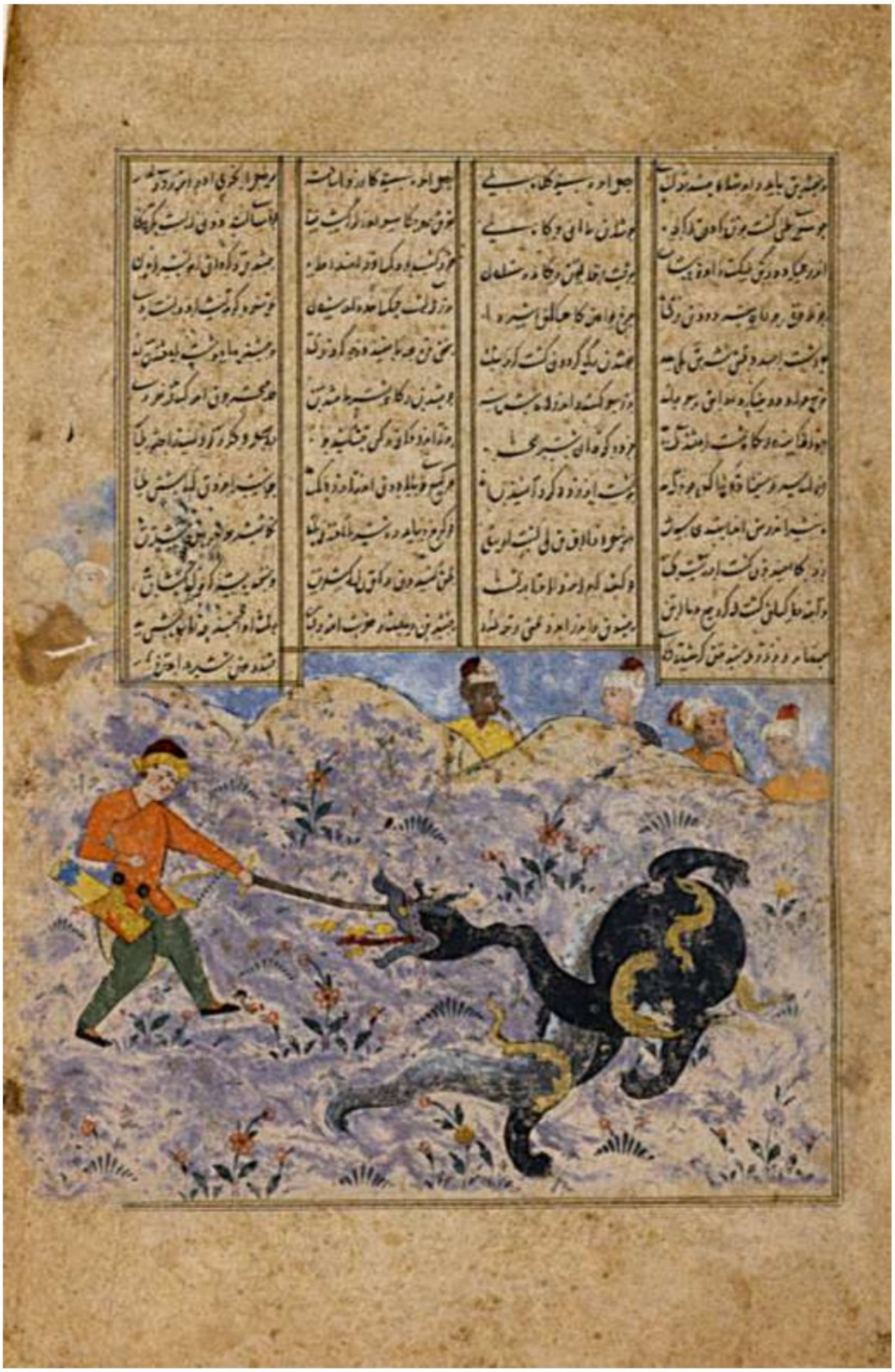

Fig no. 1225: Persian epic Shah Nama

Accession no.	-	60.122/3
School	-	Taimurite
Period	-	1550 AD
Description	-	This foilio is one page the manuscript of Shah Nama. It shows Rustam killing a dragon with his sword.

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2.39. Catalogue of paintings of Tanjore School:

Following is the catalogue of Tanjore School.

2.39.1. Daily life scenes:



Fig no. 1226: Divine person talking to his wife and in the right side panel they go to consult a third person. (fig no. 42)

Accession no.	-	60.356
School	-	Tanjore
Period	-	1800 AD
Description	-	This painting shows a devine person seated inside his palace talking to a wife. Two female attendants stands behind him and two Brahmins with shaven heads ares itting behind the lady, seated infront. On the right side the same person is seated in front of Krishna accompanied by his queen on a cot.

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2.40. Catalogue of paintings of Udaipur School:

Following is the catalogue of 3 paintings of Udaipur School.

2.40.1. *Ragas* and *Raginis:*



Fig no. 1227: Ragini Gunakali w/o Raga Malkaus painting. (fig no. 35)

Accession no.	-	60.305
School	-	Udaipur
Period	-	1725 AD
Description	-	This Ragini Gunakali w/o Raga Malkaus painting shows Krishna on extreme right side, Radha is shown in three poitions. In the extreme left she is shown standing alone. In the middle she is approaching a tree on which Kamdeva is sitting ready to shoot with his bow. Slightly to the right she can be seen picking flowers from plants.

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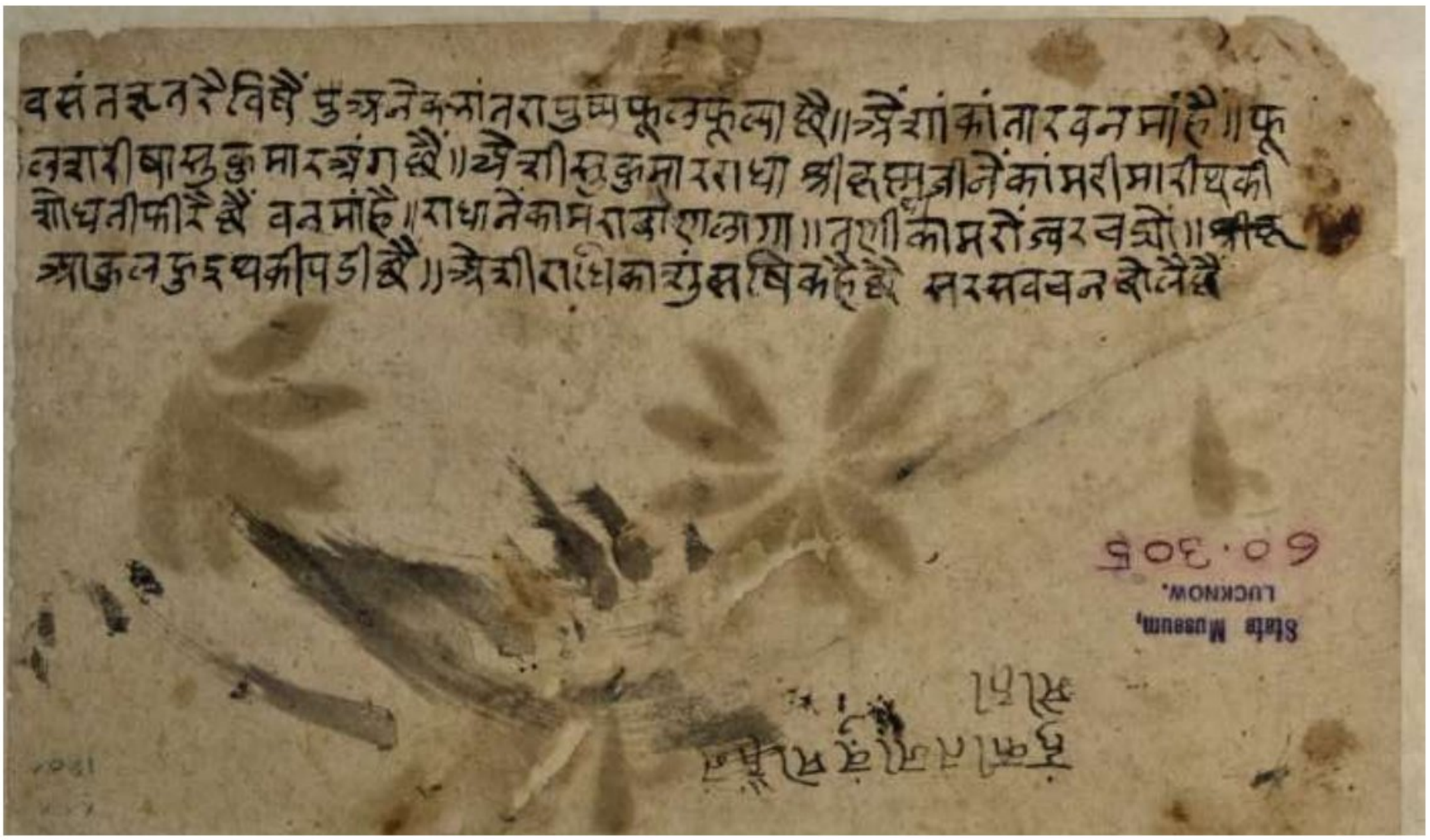

Fig no. 1228: Backside of the above painting

Accession no. - 60.305

Description - Backside of the above painting describes the *vasant ritu* and mental condition of Radha who is love striken.

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2.40.2. Mythological scenes:



Fig no. 1229: Mother Mary and the baby Jesus. (fig no. 108)

Accession no.	-	60.292
School	-	Udaipur
Period	-	1825 AD
Description	-	This half finished painting shows a Mother Mary and the baby Jesus sitting in his lap. Head of another lady is visible on the lower left side.

Scanned with CamScanner

3. References:

1. Vijay Kumar et al, "Paintings of Awadh School, Company School and ivory paintings and Pencil Sketches kept in State Museum Lucknow, district Luknow", Indian Journal of Archaeology, Volume 10, No. 1, January 2026, Lucknow, fig no. 4, p.5.
2. *Ibid.* fig no. 124, p.125.

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