



Rajput Painting, The Protector and Guardian of Hindu Culture: A Reflection of India's Military and Feudal Lifestyle

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ABSTRACT

Rajput Culture is primarily Military and Feudal and at the same time religious and popular. The princely painting of northwest India is considered a significant chapter in the history of Indian as well as Hindu painting. This picture was basically a royal folk image. Indian public life and thought were reflected in Rajasthani paintings. Rajasthan painting is largely based on nature, with trees, foliage, flowers, fruits, Lotus adorned rivers and Canals and rain falling from thick Clouds enlivening Rajput imagery. The person considered the people of Rajasthani pictures to be unrecognizable. The rulers of the local kingdoms of Rajasthan considered themselves to be the protectors and guardians of Hindu Religion, Faith, and culture. They idealize an adventurous and challenging or Lord Krishna in this harsh environment of Rajput life was a means of alleviating their sufferings. The attraction to romance and fantasy was evident in the subject matter of their paintings. During the Mughal era, the Rajputs were closely associated with the king's, and the Rajputs got a direct exposure to the Mughal art style. So it this time, the kings of Rajputana began to order court artists to paint in the Mughal style. As a result, instead of the kind of picture that the Rajputs used to paint before the Mughal rule, they were interested in portraying the portraits of the Mughal million and

historical events through painting. However, the Rajputs, while not completely disdainful of the Luxurious life and culture of the Mughal court cherished their caste pride and love of Home land and cherished a high opinion of themselves. It is for this reason that mughal influence on the art that flourished in the Rajputana region was limited even though Mughal Painting acted as a stimulus.

Introduction:- The Rajput Painting of North- west India is considered a significant chapter in the history of Indian as well as Hindu painting. This painting was originally a royal folk painting. This painting ranged from the 16th century to the first half of the 19th century. The scope of Rajput Painting was mainly confined to Rajasthan, Budelkhand region and the hilly regions adjacent to the Himalayas. Again two sub- divisions can be noted in Rajput Painting based on geographical and stylistic patterns – i). Rajasthani painting ranged from the sixteenth to the first half of the nineteenth century. ii). Hill painting- During the seventeenth to nineteenth century, the influence of hill art Hill art can be in Bisholi, kangra, Chamba, Mandi, Harper, Tehri- Gadwall, Guler- Nurpur, Rampur etc. Rajasthani painting flourished in various areas of Budelkhand including the whole of Rajputana- Mewar (Udaipur), Jaipur, Bundi, Bikaner, Ujjain (Marwar), Malav etc .

Two main factors worked behind the development of Rajasthani art in the 16th century- the emergence of a prosperous Marchant community in the Rajasthan region and the revival of “ Bhakti dharma” influenced Vaishnavism. The 14th century saw a Renaissance not only in Indian thought but also in literature and art under the influence of Vishnu- worshipping poets like Ramanuja and Krishna- worshipping poets and writes like Jaydeva. When Chaitanya and Mirabai called for ultimate surrender to Krishna ,a wave of love rose across India. Like Pahari painting, Rajasthani painting was also deeply influence by Ramananda , Talsa Das and Kabir. Through their words and mediums of expression ,a new field is created in the world of imaging artists. “ Sri Ramcharit, “ Gita Govinda” the love story of Radhakrishna and Raga- Ragini” based on Indian classical music become the subject of paintings.

Rajput culture is primarily military and Feudal and at the same time religious and popular. During the Mughal era, Rajputs got the opportunity to be directly acquainted with Mughal art due to the close relationship of the emperors with the Rajputs. In a photograph during Jahangir's reign, Rana Karan Singh of Mewar is seen together with the emperor. Karan Singh was the grandson of Rana Pratap.

During the Mughal Period, the court artists of Rajputana were instructed to point in the Mughal style. As a result, instead of the kind of pictures that the Rajputs used to point before the Mughal rule, they were interested in despising Mughal miniatures, portraits and historical events through Canvases. The rulers of the local states of Rajasthan considered themselves the protectors and guardians of Hindu Religion, Faith and culture. They idealize adventurous and challenging lifestyles. Rajput women used to observe *Jaharvrata* to protect their chastity. Surrender to Ramachandra or Lord Krishna in this harsh environment of Rajput life become a means of relieving their life sufferings. The attraction to romance and fantasy was evident in the subject matter of their paintings. Precious images that were previously only in the possession of kings and courtiers gradually came closer to the masses. Artists continue to depict the religious themes of the traditional Ramayana and Mahabharata in the intersection of Romanticism and fantasy. Lilamaya Krishna, Bhagabat Purana, surdas, keshav Das, Biharilal's works belong to the theme of Rajasthani painting. Through the mundane and allegorical forms of Radhakrishna's love expressed in Jaydeva's Gita Govinda, Rajput artists strived to reconcile the human heart with the divine.

Rajasthani style is actually a combination of various regional styles and characteristics. At first roots were purely indigenous. But from the second half of the 16th century, it began to change after coming in contact with Mughal Painting style. The Mughals invited skilled painters from different regions of Rajasthan and employed them in their studies. As a result both genres of art flourished. During the reign of Aurangzeb, when painters were deprived of royal favor, many left the Mughal court and took shelter in various states of Rajputana. Thus the Rajasthani art style is influenced by the Mughal style. During Aurangzeb's Deccan explorations, many Rajput warriors and their retinues, many of whom were painters, became familiar with the southern customs. The king of Bikanir brought with hi many images from Bijapur, Golconda and Ahmadnagar. On the other hand, many Rajput commanders brought artists from South India and employed them. Thus the Deccan influence in Rajasthani painting. After Aurangzeb, court artists from Delhi spread to different parts of India. A large part of them came to Rajputana and too Shelter. Thus the fall of the Mughal empire indirectly helped the Rajasthani painting industry. According to Milo Cleveland Beach – “ while the Empire declines , the arts prosperdes- especially at Rajputs Courts”.

Methodology:- The study is supported by primary and secondary data. Given the nature of the current research, secondary sources have used to gather meterial of this exploratory and descriptive paper is going Discussion with the help of an expert in the fie

Discussion :- Indian life and thought were reflected in Rajasthani paintings. It's diversity is easily noticed. A meditative form of love was revealed in the subject matter of Rajasthani painting. All aspects of love are as if the artists poured into the picture in the rhythm of poetry. Examples- "Nayaka- Nayika Veda"(scriptural character description of hero and heroine), Dhola- Maru love story (Rajasthan), Sohni – Mohanlal love story (Panjab and Sindh), " Lore and Chandra's love story by Sufi Dawood Maulana, which Folktales and Ragathas- they kept coming up in their paintings. Love story also features as a subject in Rajasthani painting. Rajasthani painting is largely nature- based ; Trees, foliage, flowers and fruits, riverbeds adorned with Lotuses, rainwater falling from thick clouds are Rajputs. Brings the image to life. The Rajasthani picture considered the individual to be impersonal. But the melodiousness of the lyrics was brought out in the pictures of the joyful animals and birds. Various events of the epic are captured in Rajasthani paintings- Bhishma's Sarashya, Draupadi's disrobing, Yudhishthira's dice game etc. Apart evoke heroic radiance, feminine beauty and love . Numerous Rajasthani paintings were painted depicting various events in the field of Krishna and the love and union of Radhakrishna. Ragmala paintings featuring various ragas and Raginis found their place in Rajasthani painting. The natural diversity as their favorite subject (Barmasya) or the story of the of the Baromas) was chosen by Rajput painters as their favorite subject. In short, Rajasthani imagery was predominantly secular; The ups and downs of life, joys and sorrows, laughter and tears connected Rajasthani paintings with the pace of everyday life of common people. In Rajasthani painting the artist was not given priority. There is no trace of who painted these pictures . In Rajasthani art the artist never transcended art, here too Rajasthani painting is very different from mughal Painting.

Characteristics of Rajasthani Art:-

Indeed there is probably no such thing as pure Rajasthani style. Like mughal art, it lacks a central or linear historical direction. Among the regional genres of Rajasthan, Ajmer, Ashwar(Jaipur), orja Bundi, Kota, Kishengarh, maowar(Jodhpur), ad Mewar(Udaipur) are particularly notable.

In Rajasthani painting a well- coordinated ideal was developed in the indigenous tradition of primitive vitality, firm, strong outlines and the use of bright colours. Some differences in facial structure, local scenery and tactics were only noticeable in regional features. The aesthetic sensibilities of Rajput- life, the mundanity and the sudden flow of sentimental thoughts find unparalleled expression in Rajasthani painting. The structure and composition of Rajasthani art is very clear and Simple. Certain musical styles also depict the religious themes of Radha- Krishna extensively. Similar perspective of body

composition in images is completely ignored here. When female characters are represented in one image, other female characters are similarly represented. Almost everyone has eyes like Lotuses, firm breasts, Slender waists and hands like roses.

Rajasthani paintings are two- dimensional. The line flow is straight and the use of color is very simple. Every color is used however. Very consistent and each color has a specific symbolism. Rajputs artists, despite their regional differences, developed a peculiar consensus in the use of color among themselves. Red color – warmth, passion, excitement; yellow- wonder ; Badami- Love was used to denote Similes related to love. The use of bright reds, blues and greens evokes a contrasting brightness. Sometimes golden and silver blood is used very subtly to add a mesmerizing beauty to the image.

Rajasthani painting style adopted some rudimentary techniques of composition and rhythmic outlines from the foreign masters (mughal). But artists only strengthened and improved their own artistic creations by using them. But never let his own style of painting bow down to foreign masters. The use of color in mughal Painting is dominated by pomp and ornamentation. But Rajasthani painting uses a unique technique to decorate with bright colors and highly ornamented designs of Radha- Krishna's premlila or Bhakti or raising the flames of Viraras. It is believed to have won the hearts of both the Rajput elite and the commoner alike. In Rajasthani painting, the Fainting or mood of classical music was expressed in the colors used in “ *Ragmala Chitravali*”. Above all, the viewer's own thoughts and interpretations were left open even after various imaginations and thoughts were expressed through the images. The subjects in the paintings were selected in such a way that the artist was able to express the subject clearly; But the cost of making images is not very high.

Rajasthani Art: Various Genres.

The main regional areas of Rajasthani industry were Mawar, Malav, Bundi, Kota, Jodhpur(Marwar), Jaipur, Bikanir and Amber.

Mewar:- Mewar was one of the centers of Rajasthani art practice. Rana Pratap Singh of Mewar waged a long struggle against the mughals and become the subject of artists as a “ tragic hero”. Although his grandson Karan Singh was influenced by mughal artistic, Mewar's did not fully adopt the Mughal style. The earliest inscriptions of Mewar(1420 AD), which contain traces of Mewar painting, are “ Supasanacharyam” and “ Suparsvanatham”(written in apavrangsha style). “*Rampala Chitravali*” was completed under the patronage of Rana Pratap. The solidity of colors, application of angularity,

proportions are not good at all. However, the misogyny of Corruption style should be eliminated a lot. The Human figures here stand out against the black background.

The elegant Mewar style began in 1571 AD. When the king of Mandu was defeated by the Mughals (1570 AD), a group of painters took refuge in Mewar. As a result, Mewar's paintings style added a Middle-Indian trend. The Netherdin family of Mewar were the main pioneers of the Rajasthani art style. In the seventeenth century, Sahebodin (1627-48 AD) was engaged in art practice for 20 years. It is said- "The phase represents the Mewar school at its height". Karan Singh's son Jagat Singh was the patron of the art of Painting. During his time Sahebodin painted a bunch of paintings on "Ragmala". Bhagvata Purana, Nayaka- Nayika-Veda; Manohar who came from Mandu painted paintings on the Ramayana. Bright colors are used in the Mewar paintings of the period. A specific color was used in the background. Physical forms through the use of contrasting colors cast a spell on the entire image. Men and women in Mewar paintings have long noses, oval faces, elongated eyes like fish. Women were drawn slightly shorter than men. Men's turbans, patterned loose-fitting clothes; And women used to wear bras and clear Veils. While the animal paintings used the early archaic style, the later paintings of elephants and horses show much of the influence of 'realistic' Mughal Painting.

A major feature of the Mewar style is the large number of paintings centered around the devotional God Krishna. Contemporary Customs, village life, music and dance, wedding processions, royal court, palace life and battle scenes also up as subjects. Arboriflora there are blossoms on boughs of ornamental trees; The hills and hillock are depicted in the Persian style and the water waves are basket-shaped in the Badass style. The use of perspective is very limited there; The entire image range is depicted by using different levels of color.

The style of Rajasthani art is somewhat more conservative; very careful to maintain its independence from Mughal influence. Some have identified the 1605 painting "Ragmala" as the perfect expression of the Mewar style. There was a revival of Mewar style in the late 17th and early 18th centuries but it declined again in the late 18th century. From the mid-nineteenth century to the twentieth century, Mewar style maintained its existence as a form of court painting.

Malav:- Malava, South-East of Mewar, was a special of Rajasthani painting. Although similar to the Mewar style, Malava had its own characteristics. The oldest Rajasthani painting from the Malava region is "Rasikpriya" (1634 AD). In the next layer "Ragmala Chitravali" was painted. After 1700 the Malava style was divided into different regional levels.

Bundi:- Bundi state is bounded by Mewar to the west, Malava to the south and Jaipur to the north. In the late 16th century it was ruled by the Haravansh dynasty. In 1591 A.D “ *Chunar Ragnmalas*” were carved in favor of the Bundi’s royal family. Bundi and Kota were a kingdom till 1625 A.D. It was then split into two separate states by the Mughals. Later Bundi was carried on as an offshoot of Mewar style and Mughal influence can be seen on it. The face is round in Bundi’s figure, a hint of shadow on the Chin, Sharp, nose, Captivating Charm and emotion in the eyes give them uniqueness. In Bundi painting, beautiful scenic various of Mountains, dense forests, rivers, ponds, and lakes filled with Lotuses, waterfowl create a wonderful aesthetic illusion in nature paintings.

During the region King Ratan Singh(1607-31 AD). Wall-paintings show signs of the Buddhist style. Rao- Chhattar Sal(1631- 58 A.D) and Bhao Singh(1658-81) laid special emphasis on court scenes. The lifestyles of the elite,especially their love and lovers, are depicted in Bundi’s paintings. Early in the development of Bundi painting, the incongruous “ *Ragnmala Chitraguchch*”(Lime Ragnmala) was painted. An image called “ Bhairava Ragini” depicts a women worshipping Shiva in a domed temple. Ramani's rounded Chin is reminiscent Mewar's style. At the same time, the tress in the background and the Lotus pond in the foreground are unique features of Bundi’s Landscape.

The mid- seventeenth century marks the best expression of Buddhist painting can be done at this time, a reddish- brown color is given to the human form. A woman’s twisted waist, pointed nose,almond- Shaped eyes. Women's Inadequacy Cheli and Ghaghara parivritas- which are uniquely Indian traditions. However, like men wearing Kurta, Churidar- Pajama; Mughal type turban on the head. In the mid-seventeenth century, when the Bundi style took full Shae, an unfinished and fragmentary Bhagavad Purana was painted under the patronage of the Bundi royal family.

By the late 17th century, Bundi art took on a more Sophisticated form and used pure pinks. The water Bodies tend to be rendered in wavy white in the background. Orange, blue, white, gray and gold colors are used to depict the Clouds floating in the sky. Bundi artists add a new feature to the Elephant image. Depicting giant animals like elephants with fluid lines requires skill. Colors like, Red, Lotus and yellow used with utmost sincerity and warmth in the film summer Elephant(1750).

Hunting scenes were again depicted in Bundi painting in imitation of mughal Painting. Such pictures were very popular in Bundi. Wonderful Beauty portrayed the shepherd Krishna and Radha waiting on the balcony in “ Godhuli”(Hour of Cowdust).

Humans are similar in appearance, but their facial expressions are different. Human faces are small, rounded chins with shadowy lines, eyes and sharp noses make body language attractive and emotional. The landscape features mountains, dense forests, rivers and Lotus-filled ponds; The fishes and aquatic birds in the water were beautifully depicted. Another novelty of Bundi painting is sometimes a minaret or dome drawn at the corner. The favorite subjects of Bundi painting were Ragmala, Baromasya and Rasikpriya. The use of shadows in the background and the abundance of light in the sky in Bundi's pictures give a glimpse of Bundi's relationship with southern style.

Kota:- Kota painting is very natural in appearance; calligraphic character of editing is noticeable. During the reign of Raja Jagat Singh (1658-84 A.D) miniature portraits were painted with careful use of colors and strong lines. During the reign of Arjun Singh (1820-23 A.D), men with pointed noses like Ankshi began to be painted. Hunting scenes, Ragmalas and Portraits began to be painted in the eighteenth century. During the reign of Rama Singh ii (1827-66 AD) paintings of puja, hunting, court and processions were ordered.

Jodhpur (Marwar):- Jodhpur is the largest state of Rajasthan. After being driven out of Central India by Muhammad Ghuri, the Rathore clan took refuge here. The Indian joint figurine style developed in Jodhpur during the fifteenth and sixteenth centuries mainly under the patronage of wealthy joint merchants. From the end of the 16th century, the Mughal influence started here. During this time, the kingship relationship of the Mughal family was established with Rana Uday Singh. In the 17th century, the Mughal General Jaswant Singh ruled Malava, Gujrat, Deccan. Maharaja Yashwant Singh, he was a great patron of the art of painting. There are many portraits of him in the Jodhpur palace, painted in the Mughal style. Two portraits of Yashwant Singh, a member of parliament and Yashwant Singh, a musician are prime examples. The second image was painted around 1600 AD. This picture is very free from Mughal art taste color work of the film and the diversity is wonderful.

The full development of Jodhpur style took place during the reign of king Vijay Singh. At this time, color streaks rhythmic lines can be observed in the picture. The graceful body-portrayal of the beautiful women, however, had the influence of the Mughal style. A dark color in the background added great beauty to these images. Women play with birds or kites. Their beauty is lovely; Full of life. Jodhpur style reached its peak during the reign of Raja Man Singh (1833-43 AD). "Durgacharit, Panchatantra, Nalcharit, Shivapuran, as well as "Krishna Vilas" written by Raja Man Singh himself.

A remarkable work of Jodhpur style is “ Dhola Marvani” a collection of 121 series of paintings based on the saga. The pictures Show Dhola and Marvani riding on the back of their beloved Camel Maru. The camel’s upturned face and angular legs express the camels mobility. The contours of the rider's body flow the curve o the camels body. Marvini's Veil and camels tail move in similar waves. The images are painted in brilliant enamel- like colors against seemingly innocuous red background. The influence of Jahangir style can be seen in Jodhpur style. The images of nature are symbolic and poetic. In Jodhpur style, women’s bodies are long, braids tied high, foreheads high, eyes like dove tails. It is very different from other Rajput styles. The finesse in them is relatively low- cost chic and the color is bright. Tents or camps painted white, Quite large. A famous figure of this style is the “ *Chaughan Players*”.

Jaipur :- Jaipur style has a special place in Rajasthani painting. Jaipur become a center of excellence in painting due to the Mughal courts long association with Jaipur within Rajasthan. The beauty of the face of the hero- heroine of the Jaipur episode, the brightness of the color and the beautiful lines are very mind- blowing. Perhaps the Jaipuri artists were the first to paint “ Ragnala Chitra”. As there are various theories about this, there are many different forms of this Ragnala. Jaipur artists painted many portraits in Mughal imitation. Chauhanraj Prithiviraj, Maharana Pratap Singh’s pictures were first painted by Jaipur artists. Also many portraits of Jaipur kings like Man Singh, Jai Singh etc. Two proof size portraits of Jai Singh and Raja Singh painted in the 17th century can be seen in Jaipur palace. This portrait has been dressed up by the artists so delicately and beautifully that the beauty of the original portrait is lost.

Bikaner and Amber:- Mughal influence is very evident in the pictorial style of Bikaner’s and Amber. Apart from portraits, the Mughal influence is visible in the “ Ragnala” paintings among other paintings. The Bikaner painting style was developed early in Jahangir’s reign. Mughal influence become more pronounced during Aurangazeb’s reign. Rukhnuddin was the Chief among the painters who emerged in Bikaner.

Rajasthani Landscape:- Anand kumaraswami can be called the real discoverer of Rajasthani painting. Explaining the difference between Rajasthani and Mughal Painting, he said- “ Mughal Painting is academic, dramatic, objective, electorate; Rajput Painting is an art which is essentially both popular and princely, static, Lyrical and Inconceivable, outside of the way of life it reflects”. Anand Kumaraswami commented, the inherent natural Qualities of Rajasthani painting are rooted in the historical and cultural background of Rajasthan. Rajasthani paintings are in almost every sense a reflection of the society there. Feudal, aristocracy and war- torn ‘ clan- Chiefs; Rajputs lived under a Nayak or Sardar. These were their

‘Clan heads’, Chieftains, kings. Rajasthani iconography is divided into several sub-disciplines, all of which were created in accordance with the personal preference of their local rulers. The variety of Communities led by rulers or Chieftains is indeed the mother of various branches and sub-disciplines of Rajasthani painting.

Rajputs are essentially a nomadic caste. Perhaps their early past lies in the amalgamation of Shaka, Hun, Gurjar races. The rise of Rajputs with Kshatriya power in the Indian minority placed them within Kshatriya class as “Bratya Kshatriyas”. The Rajputs claim they are descendants of Sri Ramachandra, the Legendary hero of the Ramayana. Between the tenth and twelfth centuries we are introduced to a powerful Rajputs named the Chandellas. Due to the Turko-Afghan invasion, they become somewhat out of place in North-west India. The fiercely independent Rajputs fought valiantly against the Muslims and increasingly came to see themselves as the guardians and protectors of Hinduism. Akbar was the first to follow a shrewd and tactful Rajput policy and was able to use this warrior race for imperial needs. Rajput kings also came forward to serve the interests of the Mughal empire in exchange for autonomy in their respective religious. Rajput princes were appointed high-Mansabdars in the Mughal court. Rajputs, while not completely disdainful of the Luxurious life and culture of the Mughal court, Cherished their ethnic pride, Love of country and cherished high opinion of themselves. This is why Mughal influence on the art that flourished in the Rajputana region was limited even though Mughal acted as stimulus.

Rajasthani painting had its roots in their long Cherished tradition. Rajasthani painting was a continuation of Indian classical painting. A similar aesthetic appeal, attention to naturalism, aristocracy and sexuality, and an attempt to entertain the spirit of man and society as in the Ajanta cave paintings are evident in Rajput Paintings. The difference is only one- Ajanta cave paintings were born in an environment of peace and prosperity while Rajasthani painting flourished in days of constant strife.

Rajasthani figurines painted in “Tempera” colors on native cotton paper. By mixing white with color, the images are composed with small dots. Like mughal images, their shape is also small. This form of paintings is called “miniature painting” because it was painted on a very small scale.

Conclusion:- The Rajput kings used to emulate the sultans from the sultanate period. After being attracted by the charm of mughal culture, they got used to mughal rule. The main difference between Rajput and mughal “Miniature paintings”, is in the subjects matter. Mughal Paintings are courtly, while Rajput Paintings are religious. Despite the influence of mughal art style, Rajput Paintings were imbued

with Hinduism. But while composing this religious image Ramayana- Mahabharata or Radha- Krishna, they have left Krishna in the clothes of a Mughal prince and Radha in a Ghagra, peshwaz, Corset, veil, etc. Gharduar of Vrindavan, Kunjavan all in imitation of mughal architecture got satisfaction. Nanda Maharaj painted in imitation of mughals emperors. Sridam, Sudam etc. have also depicted Krishna Sakha indiscriminately in the decoration of mughal Sabhasads. However, among the Rajasthani paintings, there were more pictures of gods and goddesses, pictures based on mythological stories. Also, battle scenes, images of animals, images of pleasures were characteristic of Rajasthani painting. Artist and writer Shri Purna Chandra Chakraborty commentary on “ Yuga Bharartship”. Did- “ They could not escape the hand of mughal influence anywhere; Even the Wall-paintings found in some places of Rajputana like Jaipur, Udaipur, Bikanir, etc. Were imported to Rajasthan from the mughal Court. Rajput art is seen in the practice of deliberately “savings and abandoning realism in the use of traditional plastic colors and lines. The colors used were very bright. The rhythmic rules of Vatsayana were also followed in the case of idol painting. Rajasthani genre also depicts numerous pictures of common people and their lifestyles. The images from the “ Ragnala” episode were also particularly noteworthy.

Conclusion :- In Rajasthani painting a well- coordinated ideal was developed in the Indigenous tradition of primitive vitality, firm, strong outlines and the use of bright colors. Some differences in facial structure, local scenery and tactics were only noticeable in regional features. The aesthetic sensibilities of Rajput life, the mundanity and the sudden flow of sentimental thoughts find unparalleled expression in Rajasthani painting. Indeed there is probably no such thing as pure, it’s looks a central or linear historical direction. Rajasthani paintings are two- dimensional. The line flow is straight and the use of color is very consistent and each color has a specific symbolism. Rajputs artists, despite their regional differences, developed a peculiar consensus in the use of color among themselves. Rajasthani painting style adopted some rudimentary techniques of composition and rhythmic outlines from the foreign masters (mughal). But artists only strengthened and improved their own creations by using them, but never allowed his own painting style to bow down to foreign masters(mughal).

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