



RAS

Rajasthan Administrative Services

Rajasthan Public Service Commission

Volume - 2

Art & Culture of Rajasthan



ART & CULTURE OF RAJASTHAN

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1

CHAPTER

Rajasthan Painting

- Painting is mentioned as one of the 64 arts in ancient Indian texts.
- There are two distinct sections of painting in India-
 - Mural or wall painting
 - Miniature painting.
- Rajasthani painting has a special place in Indian paintings, it has its own distinct form.
- Famous artist Anand Kumaraswamy (1916) first drew attention to the rich paintings in his book 'Rajput Painting'.
 - On the basis of some available paintings, scholars like Kumaraswamy and Brown made the assumption that the paintings of Rajasthani style, Rajput style and Nathdwara style are from Udaipur style.
 - As a result, the independent existence of Rajasthani style could not be accepted for a long time.
- Khandalwala's work Thalivas from Rajasthan for the first time drew the attention of scholars to the special aspects of the painting here and shows clear Mughal influences.
- The Rajasthani style (initially known as the Rajput style) emerged from the Apabhramsa style in the 15th century.

Features of Rajasthani Painting

- Antiquity- The history of Rajasthani painting is very ancient.
 - Pictures of sun, moon, Pashupati, mountain, village and nature etc. are found.
- Indianness- Special Indian style and impression of Indianness is reflected in each of its pictures.
- Artistry- There is a glimpse of artistry as its style has coordination with Ajanta style.
 - The fusion of Mughal style in the medieval period gave it a new look.
- Color combinations - The magic of colors is particularly noteworthy. Red, yellow, white and green are the main colors of this style.
 - The combination of bright, shiny and glittery colors is typical of the style.
- Companionship of folk life - There is abundance of sentiments of folk life in mural paintings.
- Abundance of emotions - rasa-pradhan - feelings and devotion and live depiction of Shringar and Radhakrishna's sweetness is the main feature of Rajasthani painting.
- Variety of subject matter - Very wide in terms of subject matter.
- Rajasthani painting on various themes of Radhakrishna's various pastimes, Ramakatha, Mahabharata and Bhagavata Purana, hero-heroine, bheda, raga-ragini, 12 months, tuvarnan, court life, festivities, hunting, painting of kings and queens, folk tales etc. is based.
 - Illustration of poetry - personal depiction.
 - There are so many pictures available on the subjects that they all present a living world
- Correspondence to the time period – depiction of Rajput civilization and culture and the contemporary situation in Rajasthani painting.
 - Rajputi splendor of forts, palaces, mansions, court etc. and the live depiction of devotional period and ritual period is found only in Rajasthani painting.
- Conformity to natural environment- Lively painting of natural lake, forest-grove, trees-plants, flowers-leaves, trees full of birds, antelopes, peacock, lion, elephant etc.
- Women's beauty – specially illustrated.
 - Significant contribution in enhancing the beauty of Indian women.
 - The ornaments, body parts, markings of nose and eyes of the heroines are very artistically painted.

Main features of Rajasthani painting -

- Antiquity, Comprehensiveness and Artistry
- Chromaticity (variety of colors)
- Female Beauty (Bani-Thani)
- Natural ornamentation
- Variety of Themes, Historical, Heroic, Shringar, Courtesy of Hunting and War, Depiction of Animals
- Correspondence to the time period.
- The arrangement of figures is an important feature of Rajasthani painting.
- Note- The name of the painter is not mentioned in the paintings of Rajasthani painting.

Mural paintings

- Any artwork painted or mounted directly on a wall, ceiling or other large permanent surface.
- The architectural elements of a given space are harmoniously included in the picture.

Buon fresco

- Painting done on the damp wall of fresh plaster is called 'fresco buono' painting.
- This method is also called 'Arayash' or 'Alagila' method in Rajasthan.
- During the time of Akbar and Jahangir, the Alagila or Arayash system was brought from Italy.
- This art reached Jaipur due to the close relations of the kings of Jaipur with the Mughals.
- In Shekhawati region it is known as 'Pana'.

Murals of Shekhawati

- Due to the murals of Shekhawati, it is called Open Art Gallery.
- Folk-artistic paintings of large elephants and horses and chobdars, horse-bearers, paintings on the walls on both sides of the gavakshas have been the specialty of these havelis.
- Jaipur style of mural paintings have had the greatest impact on Shekhawati.
- From the middle of the nineteenth century to the beginning of the twentieth century, the nobles of Shekhawati encouraged and patronized this art by building huge havelis.
- The wall paintings of Nawalgarh, Ramgarh, Fatehpur, Laxmangarh, Mukundgarh, Mandawa, Bissau etc. are unique.
- Shekhawati is called 'Open Art Gallery' because of these murals.

Specialties of Shekhawati Mural Paintings

- The paintings of large elephants and horses, chobdars, paintings on the walls on both sides of the gavakshas are the characteristics of these havelis.
- Under the balcony, in the middle of the todas, according to their understanding, paintings of wrestling, Dadhimathan, cow-harvesting, strange animals-birds, goddess myths, demons, Kamkala, Ragragini, sages, saints, folk tales have been depicted.
- The painting of the outer walls of the havelis and the narrative large pictures inside is a characteristic feature of the Shekhawati style.
- Brown, blue and pink colors predominate in the mural painting of Shekhawati.

True Fresco

- In this, painting is done on the wet surface of the wall so that the pigments seep deep inside the surface of the wall.
- It is a technique of painting murals on freshly laid or wet lime plaster.
- Water is used to mix the pigments into the plaster.
- With plaster, the painting becomes an integral part of the wall.

Tempora or Fresco-Secco

- Method of painting on a lime plastered surface which is first allowed to dry and then soaked with fresh lime water.

- But now this priceless cultural heritage is getting eroded. Nadine Leprince of France has presented an example by doing commendable work in the context of the preservation of the mural paintings of Havelis of Fatehpur.

Miniature paintings of Rajasthan

- Basligre - Named "Rajput School of Painting" for Rajasthani painting.
- Theme - Incidents of Ramayana and Mahabharata etc., life of Krishna, beautiful landscapes etc.
- Use of precious stones, gold and silver
- Mughal influence
- Chourapanchika style in Indian Rajasthani paintings dominant.

Styles of Rajasthani painting (on the basis of geography and culture)

Mewar style	Chavand style, Udaipur style, Nathdwara style, Deogarh style, Savar style, Shahpura style and the art of Banera, Bagore, Begu Kelwa etc Thikana.
Marwar style	Jodhpur Style, Bikaner Style, Kishangarh Style, Ajmer Style, Nagaur Style, Sirohi style, Jaisalmer style and Ghanerao, Riyan, Bhinay, Juniya etc. thikana art.
Hadoti Style	Kota, Bundi and Jhalawar styles
Dhundar style	Amber style, Jaipur style, Shekhawati style, Alwar style, Uniara style and Jhilay, Isarda, Shahpura, Samod etc. thikana art.

Mewar Style

- The initial and original form of Rajasthani painting is found in the Mewar style.
- Pothi texts have been depicted more under the Mewar style.
- Shrivakapratikramansutrachurni, a painted text of 1260 AD, is the first example of this style which was painted during the reign of Tej Singh.
- This style is seen in the Supasanah Chariyam book written in Delwara in 1423 AD.
- Douglas Barrett and Bensil have considered the origin of Chaurapanchasika style in Mewar style.
- The period of Maharana Kumbha is considered to be the golden age from the point of view of the upliftment of the arts.
- Among the paintings made during the period of Udai Singh (1535-1572 AD), the Parijat Avataram (1540 AD) of the Bhagavata Purana is the work of the painter Nanaram of Mewar.
- At the time of Maharana Pratap, painting also developed in Chavand, the capital situated in the Chappan hills.
- The famous work of this period is Dholamaru (1592 AD) which is preserved in the National Museum, New Delhi.
- After this the Mewar style developed during Maharana Amar Singh-I (1572-1620), Karan Singh and Jagat Singh-I (1628-52 AD).
- Clear linings and bright colors
- The text of the painting is written in black over a yellow base.
- Nooruddin - Kalia Daman (most famous painting) - during the reign of Maharana Sangram Singh II (1710-34 AD).
- Famous painters - Nuruddin, Manohar, Sahibdin, Kriparam, Jeevaram etc.

Painter	Epic	Patron king
● Hiranand	● Supasanah Charitram	● Maharana Mokal
● Sahibdeen	● Ragmala, Geet Govinda, Rasik Priya	● Jagat Singh-1
● Manohar And Sahibdeen	● Aarsh Ramayana	● Jagat Singh-1
● Sahibdeen	● Shukar Kshetra Mahatamya, Bhramar Geet Saar	● Maharana Raj Singh
● Jagannath	● Bihari Satsai	● Sangram Singh - li
● Kamalchandra	● Shrivak Pratikraman Churni	● Rawal Tej Singh
● Dhansar	● Kalpasutra	● Maharana Lakha

Features

- Appearance of men and women in healthy and attractive stature.
- Pointed nose, round face, large eyes, short neck, open lips.
- Attractive moustaches, decorative figures of women with soft bodies.
- Beautiful display of nature.

Major subgenres

Udaipur (Mewar) style

- Major Ruler – Maharana Jagat Singh I.
- Major painted texts – 'Shravak Pratikraman Sutra Churni (1260) and Supasnahcharit (1423)', Geet Govind Akhyayika, 'Ramayana Shukar' etc. composed during the period of Maharana Tej Singh.
- Prominent painters – Sahibdeen, Manohar, Kriparam, Umra, Gangaram, Bhairoram, Shivdutt etc.
- Main colors – yellow and red.
- Main figure and costume – muscular body, long moustache, short stature, big eyes, turban on the head, belt around the waist, long hooped coat, pearls in the ears.
- Female figure and costume – fish shaped eyes, long nose like an eagle, short stature, long braid, lehenga and transparent veil.
- Special fact – Mughal influence on Mewar style at the time of Maharana Amarsingh I.
- Gurjar and Jain style has maximum influence.
- Blue sky with clouds, Kadamba tree, elephant, cuckoo, stork and more depiction of fishes.
- Maharana Jagat Singh I - established an art school named 'Chitro Ki Overi' in the palace.
 - It is known as 'Tasveeran Ro Kharkhaanon'.



Nathdwara Sub-style/Raj Singh Style

- The second major phase of the Mewar style is seen in the Nathdwara style.
- In Nathdwara, Pushtimargiya Sect's main seat/ peeth is India's most famous, which being the main center of devotion to Shrinathji, adds a new chapter to the painting tradition of Mewar.
- It is a combination of Udaipur style and Braj style.
- The original contribution of the Nathdwara style was the paintings made on large cloth curtains for decoration behind the statue of Shrinathji, known as 'Pichhwais'.

Pichchwai

(RAS MAINS 2016)

- The beautiful paintings made on cloth covering the walls behind the idol in the temples are called Pichhwai.
- Most of the pictures in this are inspired from the life of Lord Krishna.
- The development of Pichchwai art in Rajasthan is believed to be around 1700 AD.
- Due to the multiplicity of Krishna characters in these paintings of the 18th century, Yashoda, Nanda, Bal-Gwal, Gopis and saints of Vallabh sect have been especially depicted.
- Green yellow colors have been used predominantly.
- Nathdwara, Alwar, Jodhpur, Bundi, Udaipur and Bikaner are the major centers of Pichchwai paintings especially prevalent in the temples of Vallabh sect.
- Famous painters of this art include Lachhiram (Kota), Ghanshyam Nimbai, Late. Ramgopal Vijayvargiya and Kailash Sharma.
- Among its other features are Shrinathji's figure in the center, a panoramic view of cows, paintings of deities in the sky, dense vegetation in the background, predominance of Kadli trees, etc.
- Prominent Ruler – Maharana Raj Singh.

- Major painted texts – pictures of Krishna Leela, idols of Shrinathji, Gwal-Bal, Gopis etc..
- Prominent painters – Apart from Baba Ramchandra, the names of Narayan, Chaturbhuj, Ramalinga, Champalal, Ghasiram, Tulsiram etc. are also famous. The names of Kamala and Elaichi are found among women painters.
- Main colors – green and yellow.
- Male figure and costumes – athletic body in men, soulful depiction of Nanda and Balgopal.
- Female figure and costume – small stature, slanted and square eyes, physical corpulence and a glimpse of affection in expressions.
- Special facts – Pichhwai and mural painting chief.
- Predominance of cow, banana trees.

Deogarh style

- Major themes – hunting scenes, royal life, shringara, natural scenery.
- Major painters – Kanwala, Chokha, Baijnath, Harchand, Nanga, Bagta etc.
- Predominance of yellow colors.
- Special fact – This style is a coordinated style of Marwar, Jaipur and Mewar.
- Mural paintings of this style – Aujar Ki Owari and Moti Mahal
- This style was first published by Dr. Sridhar Andhare.
 - Maharana Jaisingh - Rawat Dwarika Das Chundawat – Established by Deogarh Thikana (Rajsamand) in 1680 AD. Thereafter the Deogarh style was born.

Chavand Style

- Prominent rulers – Maharana Pratap (developed) and Maharaja Amarsingh (Golden Age).
- Major painter – Naseeruddin (Nisardin).
- Major painted text – 'Ragmala' (1605 AD in the era of Amarsingh).

Ragmala – During the period of Rana Amarsingh I, in 1605 AD, the pictures of 'Ragmala' were painted in Chavand style. These pictures were painted by Nisardin.

Marwar style

Major subgenres

Jodhpur style

- Prominent rulers – Maharaja Jaswant Singh and Maharaja Mansingh.
- Major painted texts – 'Durga Saptarani' based on 'Sursagar' and 'Rasikpriya'.
- Prominent painters – Narayandas, Amardas, Bishandas, Shivdas, Ratanji Bhati, Devdas, Kalu, Chhotu, Natha, Rama, Jitmal etc.
- Dominant color – yellow.
- Male figure – Big eyes like bow, thick beard and moustache, tall and muscular body, thick neck, high turban, turra kalangi, necklace of pearls, men riding on camel and horses.
- Female figure – muscular body, black-long hair, eyes like almonds, thin long fingers, thin waist, eyebrows up to the ears etc.
- Special Facts – Based on the love story and independently developed at the time of 'Rao Maldev'.
- Mango trees, camels, horses and dogs have been given importance.



Ragamala- Chitravali

- Painted by Veer Vitthal Das Champawat in 1632 AD.
- Painted during the time of Raja Gaj Singh I.

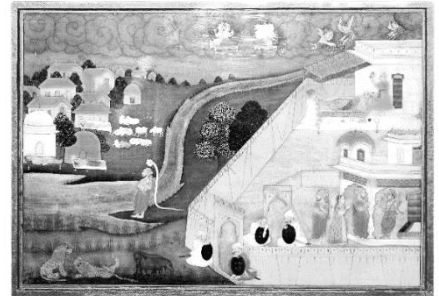
- Illustration of a woman flying a pigeon, holding a branch of a tree.
- During the time of Maharaja Mansingh, an important series of 62 paintings based on Rasraj Granth was painted.
- Depicting the traditional lifestyle of the Nath sect are the main theme.

Painting–

- Dhola- Maru, Dhola Marwan ri Baat
- Jethwa-Ujali Mumalade-Nihalde
- Veli Kisan Rukmani Ri, Chhoti Jhopadiyaan
- Nath Charitra Panchatantra
- Rupmati Baj Bahadur, Maru ke teelen.

Bikaner Sub- style

- Prominent Ruler – Maharaja Anup Singh.
- The purest form of Bikaner style is visible during the reign of Anup Singh.
- Among the famous artists of his time, the names of Ramlal, Alirja, Hasan etc. are particularly noteworthy.
- During the time of Maharaja Anup Singh, the Usta family made hundreds of paintings based on Hindu stories, Sanskrit, Hindi, Rajasthani poems. This style reached its climax at this time.



Mixed influences of the Mughal school in the Bikaner style

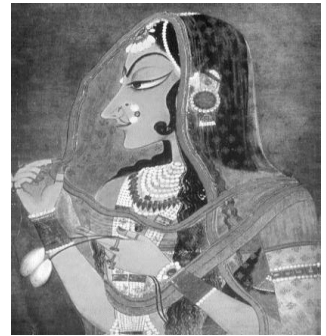
- Marking of single winged soft lallanas
- Use of blue, green and red, violet, purple, gray colors,
- High Marwari turbans with Shahjahan and Aurangzeb style turbans,
- The imprint of camel, deer, Bikaneri lifestyle and Rajputi culture can be seen in a special way.
- The panoramic figures of storks and mithans from the raining clouds are also a specialty of this style.
- Here the influence of southern style is visible in fountains, court scenes etc.
- Major painted texts and subjects – Rasik Priya, Barhamasa, Ragragini, Krishnaleela, Hunting, royal life etc.
- Prominent painters – Munnalal, Mukund, Ruknuddin, Alirja, Usta Asir Khan.
- Dominant color – yellow.
- Male figure – Fierce male figure, face with beard and moustache, high peaked turban, shield on the back and depicted with spear in hand.
- Female figure - tall heroines, long nose, thin abdomen, deer shaped eyes, long neck.
- Lotus-like eyes, tight bodice, hoop skirt, transparent veil and pearl-adorned jewellery.
- Special fact – The initial picture of this style is the book 'Bhagwat Purana' painted at the time of Maharaja Raisingh.
- Influence of Mughal, Jain school and Southern style.
- Paintings of mangoes, camels and horses are main in Bikaner painting style.
- Main premise – depiction of feudal splendour.
- Flourished by Matherana and Usta artists.
- At the time of Raisingh, Usta Aliraja and Usta Hamid Ruknuddin were the main painters.
- The realistic style paintings painted by the German painter A.H. Muller are kept in the Government Museum of Bikaner.

Kishangarh sub-style

(RAS MAINS 2016)

- Prominent Ruler – Raja Sawantsingh 'Nagaridas'.
- Paintings based on major painted texts and themes – Bani-Thani, Chandni Raat ki Sangeet Goshti, Geet Govind, Bhagwan Geet etc.
- Prominent painters – Nihalchand, Surdhwaj, Mordhwaj, Bhanwarlal, Laldidas, Chhotu, Amirchand, Dhanna.

- Major colors – white and pink.
- Male figure - slender male, thin abdomen, long arms, long neck, advanced forehead, eyes with intoxicating emotions, scarf around the waist.
- Female figure - black eyes like lotus and dagger, long eyebrows like an arc, long and hollow neck, long nose, long hair, long heroines, adorned with lehenga, choli and transparent lapel.
- Special fact – The credit for bringing this style to light goes to scholar Eric Dixon and Dr. Fayaz Ali.
- The main feature is 'female beauty'.
- It is influenced by Kangra style and Braj literature.
- Main picture - 'Bani-Thani'.
- Chandni Raat ki Sangoshti - A picture made by painter Amirchand at the time of Sawantsingh.
- Vesari (Nose ornament) - Unique and prominent ornament.
- Sawant Singh composed poems like Bihari Chindrika Ratnavali, Rasik Ratnavali and Manorath Manjari.
- Mural painting and Ragragini painting are not available in this style.



Bani-Thani

- From Kishangarh style
- Painter – Nihalchand
- Patronage – by Sawantsingh
- Eric Dixon called it 'India's Monalisa'
- In 1973 AD, India postage stamp was released.

Ajmer Sub-style

- Chand of Juniyan, Tayyab of Savar, Ramsingh Bhati of Nand. Jalji and Narayan Bhati from Kharwa, Madhoji and Ram from Masuda and Allabaksh, Usna and Sahiba women painters from Ajmer are particularly noteworthy.
- The 1698 portrait of 'Raja Pabuji' painted by Chand of Juniyan is a beautiful example of this style.
- This was the only painting which got equal patronage to Hindu, Muslim and Christian religions.
- Prominent painters – Chand, Nabla, Taiyav, Raisingh, Lalji and Narayan Bhati and a female painter Sahiba.
- Dominant color – pleasant color scheme (red, yellow, green, blue with special use of violet color.)
- Prominent figure – a man with tall and heroic qualities, round eyes, long locks, remaining and ringed moustache.
- Female figure – attractive women, long, thick and black hair, sharp fingers, lehenga, basera and attractive jewellery.

Jaisalmer Sub-style

- One of the main features of Jaisalmer style is that it is not influenced by Mughal or Jodhpur style.
- It is very local style.
- Prominent rulers – Maharawal Harraj, Akhai Singh and Mulraj.
- Main picture – Moomal.
- Male figure – Beard-mustache on the face of men and the face full of vigor and bravery.
- Female figure - face full of youthful radiance.

Nagaur Sub-style

- The effect of Marwar style is visible in the wooden dpprs and wall-painting of the fort in the Nagaur sub-style.
- The pictures of old age have been painted very skillfully by the painters of Nagaur.
- Transparent costumes are the specialty of Nagaur style.
- Major paintings and subjects – Jodhpur, Bikaner, Ajmer, Mughal and mixed form of Southern styles.
- Dominant colors – In this style, the use of muted colors is dominant.
- Female figure – Heroine with long nose, small eyes, flat forehead.
- The unique feature of this style is the transparent costumes.
- Special facts – The second major center of Marwar style.
- Tradition of portraiture.
- The true and highest form of the style is found in the wall paintings of the palaces of the Nagaur fort.
- Decoration of mural paintings in Nagaur Fort during the time of Raja Bakht Singh.

Ghanerao style

- A major thikana in the Godwar, located in the south of Jodhpur.
- Painters Narayan, Chhajju and Kriparam created a new painting style,
- Ghanerao can be given importance as a sub-style of Marwar.

Dhundar Style

- It is not limited to Jaipur city only, but also extends to its nearby cities.

Major subgenres

Jaipur Style

- The period of Maharaja Sawai Jai Singh I is considered as the golden period.
- He established '36 karkhanas', in which 'Suratkhana' is also one, to operate his royal symbols, treasures, everyday items, art treasures, furnishings etc. in a systematic manner.

Suratkhana – Here painters used to make paintings. At the time of Maharaja Sawai Ishwari Singh, the center of painting (Suratkhana) shifted from Amber to Jaipur.

- At the same time 'Rasikpriya', 'Kavipriya', 'Geet-Govind', 'Barhamasa', 'Navaras' and 'Ragmala' paintings were produced.
- In his time, painters named Sahibram and Lalchand did commendable work.
- Sahibram created a new tradition in painting by making life-size portraits. (During Ishwari Singh's time)
- Lalchand made many pictures of animal fights.
- At the time of Sawai Madho Singh I, the artists encouraged the ritualistic ornamental mani-kuttim trend by pasting pearls, lac and wooden beads instead of adding colors to the paintings.
- At the time of Sawai Madho Singh I, artistic mural painting were pictured in the temples of Galta, Sisodia Rani's palace, Chandramahal, Pundrik ki Haveli.
- Lal Chitera was a prominent painter during the time of Maharaja Sawai Ishwari Singh and Maharaja Sawai Madho Singh.
- At the time of Maharaja Sawai Pratap Singh - Ramsevak, Gopal, Hakma, Chimna, Saligram, Laxman etc. were prominent painters.
- During this time there was a predominance of Radhakrishna's leelas, Nayika Bheda, Ragaragini, Barhamasa etc.
- Maharaja Sawai Ram Singh established 'Maharaja School of Arts and Crafts' in 1857 AD for the development of arts, which is currently known as 'Rajasthan School of Arts'.
- The Alagila method was first introduced in Rajasthan in Amer, which was the result of the influence of the Kachhwaha-Mughal relations.
- The effect of Jaipur style was also on thikanas like Isarda, Siwad, Jhilay, Uniyara, Chomu, Samod, Malpura, due to which place painting continued to develop there.
- Major painted texts – Life-size paintings, hunting, war scenes, paintings based on Krishna Leela, Ragamala, Mahabharata, Ramayana, Gita-Govind.
- Prominent painters – Sahibram, Mohammad Shah, Saligram, Ramjidas, Raghunath, Lalchand, Gangabakhsh.
- Major colors – saffron, yellow, green and red.
- Male figure – clean face, sword in hand, wearing turban, kurta, jama, choga, tunic, belt and shoes.
- Female figure – big fish like eyes, long hair, oval face, raised eyebrows, short stature, wearing choli, kurta, dupatta, besar, lehenga, kamdar juttis.
- Special Facts – The main feature is life-size, large portraits and mural paintings.
- Sahibram made a life size portrait of Ishwari Singh.
- 'Mughal style' has the most influence.
- The pictures of Pipal, Banyan, Horse and Peacock and blue clouds is the main feature.
- Use of silver, gold, zinc and pearls.
- Asavari Ragini- Jaipur style painting of Shabari depicting her hair, short clothes and sandalwood trees.

Alwar Sub-style

- Rao Raja Pratap Singh-Alwar style came into independent existence in 1775 after separating from Jaipur.
- During his reign, two painters named 'Shivkumar' and 'Daluram' came to Alwar from Jaipur.
- The murals inscribed in the 'Sheeshmahal' of the Rajgarh fort were painted during his time. These wall paintings are the early classics of the Alwar style.
- Bakhtawar Singh - Beginning of painting - (by painting Sheeshmahal in the palaces of Rajgarh).
- Major painters - Baldev, Daluram, Salga and Saligram.
- Hundreds of pictures made during the time of Bakhtavar Singh, in which Maharaj himself, discussing religion with Naths, Jogis, Fakirs in the forest, are remarkable from the point of view of art.
- Vinay Singh - He has the same place in the flourishing of Alwar painting, which was of Akbar in Mughal painting.
- Vinay Singh used to learn painting from Baldev.
- The calligraphy and painting of 'Gulistan' is a unique event of his reign. Its pictures were painted by Baldev and Ghulam Ali.
- During the time of Balwant Singh, artists like Saligram, Jamnadas, Chhotalal, Baksaram, Nandram etc. fiercely produced pothi paintings, miniatures and Lipatvaan pattachitras. **(RAS PRE 2018)**
- During the reign of Shivdan Singh, hundreds of paintings made on the basis of Kamakala are excellent from the point of view of painting.
- The picture of 'Nafiri Vadan' is a beautiful example of this style.
- During the reign of Maharaja Mangalsingh, Moolchand and Udayaram specially made subtle paintings on ivory panels.
- During the reign of Maharaja Jaisingh, artists like Ramgopal, Ramprasad, Jagmohan, Ramshay Nepaliya kept the Alwar style alive till the end.
 - Prominent Ruler – Maharaja Vinay Singh.
- Major painted texts and subjects – 'Chandi Path' and 'Durga Saptshati- Pt. Krishna Charitra, Ramcharitra, court, music, heroines etc.
 - Main topic- Yogasana.
- Prominent painters – Dalchand, Nangram, Baldev, Budhram, Ghulam Ali, Salga.
- Main colors – use of green, blue and golden colors.
- Male figure – The shape of the face of men was like that of a mango. Handkerchief around the neck, waist-length tunic and Jaipur-like turban.
- Female figure – eyes like fish, lips stained with betel leaf, eyebrows like a bow, round mouth, short stature, raised braids, body parts made with extreme labor etc.



Importance

- The most prominent feature - 'pictures of courtesans'.
- Famous for border painting.
- Integrated form of Irani, Mughal and Jaipuri styles.
- Use of soft colors.
- Illustration of Yogasana.
- Illustration of miniatures.

Amber Style

- Among the painted texts of the early period of Amber style, the book named Yashodhara Charitra (1591 AD) is prominent.
- A copy of the Razmnama (1588 AD) painted during this time was prepared for Akbar in the Jaipur Suratkhana itself.
- There are 169 large size paintings in it and the painters of Jaipur are also mentioned.

- The so-called Mughal Gardens of Bairath and the mural paintings of Mauzamabad are also made in this style, on which the Mughal influence is clearly visible.
- The second important phase of Amber painting style begins with the reign of Mirza Raja Jaisingh (1621-1667 AD).
- Mirza Raja Jaisingh got the books 'Rasikpriya' and 'Veli Krishna Rukmani Ri ' made for his queen Chandravati in 1639 AD.
- In this, the duet form of Krishna and Gopis is depicted in the folk style.
- In Amer itself, Mirza Raja Jaisingh got the Ganesh Pol constructed in 1639 AD, which is decorated with frescoes and ornaments.
- Prominent rulers – Mansingh and Mirza Raja Jaisingh.
- Major painted texts and subjects – Adipurana, Razmanama, Bhagwat, Yashodhar Charitra etc. and pictures based on Bihari Satsai.
- Prominent painters – Hukumchand, Mannalal, Pushpadutt, Murali.
- Main colors – Use of natural colors like Kalus, Safeda, Hirmich, Geru, Khadi etc.
- Special fact - 'Mughal style' has had maximum impact on this style.
- The rich tradition of this style is available in the form of frescoes.

Uniyara Sub-style

- The lineage of the Naruka shrine paved the way for the development of this style.
- Rao Raja Sardar Singh provided shelter to artists like Dhima, Mir baksh, Kashi, Ramlakhan, Bhim etc.
- 'Ram-Sita, Lakshmana va Hanuman' is an excellent painting of the Uniyara style painted by Mir Baksh.
- The coordinated influence of Bundi and Jaipur is visible on the Uniyara style.

Hadoti School

- Bundi, Kota and Jhalawar region of Rajasthan is dominated by Chauhan clan Hadas, hence this region is called Hadoti region.

Major subgenres

Kota style

- Prominent rulers – Maharao Ramsingh (beginning), Maharawal Bhimsingh I, Maharao Shatrushal.
- Most of the illustrations were made during the period of 'Maharao Umaid Singh I' (Golden Age).
- Major painted texts and themes – Bhagavata Purana, Dhola-Maru, court scenes, hunting, elephant battles, barhamasa, raga raginis, haveli of the big deity and war demonstration.
- Prominent painters – Dalu, Lachhiram, Noor Mohammad, Raghunath, Hemraj Joshi, Govindram.
- Face color - light color, yellow and blue color.
- Male figure - raised eyebrows, large beard and moustache, dressed with weapons like sword and dagger, wearing ornaments studded with pearls.
- Female form – round face, short neck, long nose, eyes like deer, thin waist, short stature, fat body.

Special facts

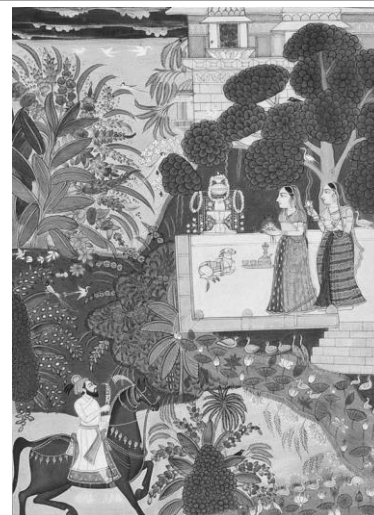
- The independent existence of Kota style was established during the time of 'Maharao Ram Singh'.
- The queens are also depicted hunting.
- Light colours, yellow and blue.
- Depiction of hunting scenes and of female beauty.
- Prominence of mural painting
- The Jhala Havelis here are the center of special attraction.
- 1768 AD - Ragamala set painted by a painter named Daluram is the largest picture of Kota painting. (at the time of Maharao Guman Singh)

Bundi style

(RAS MAINS 2016)

- The Bundi style of painting was influenced by Mewar painting.
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- Major Ruler – Rao Bhav Singh.
- Paintings were drawn at the time of 'Rao Surjan Singh'.
- Major featured texts and themes – Raga Ragini, Nayika Bhed, Barhamasa, Rasikpriya, Painting of feudal environment, hunting, battle of elephants, horse race, ragarang, illustration based on Matiram's Rasraj, detailed painting of feudal environment, peacock dancing in the rain, Hunters sitting in the shade of trees, lovers walking near the fountains.
- Dominant color – Green.
- Prominent painters – Surjan, Ahmed Ali, Ramlal, Shri Kishan, Dalu, Bhikraj and Sadhuram were the main painters.
- Male figure – tall thin body, big moustache, rounded forehead, sloping turbans.
- Female form – round face, eyes like lotus, short neck, long arms, slim body, red and transparent chunri.



Special facts

- In its simplicity of feelings, diversity of nature, multiplicity of depiction of animals-birds and rainbow clouds, reservoirs etc. are visible.
- Large black clouds rising in the sky, lightning, heavy rain, water waves rising in the river, green trees and birds chirping on them, dancing peacocks and monkeys showing acrobatics and wild animals roaming at the foot of the mountain.
- Animal-bird depiction has been given special importance in Bundi style.
- The Rajputi splendor of architecture and the use of colors like Shwe Labi, Red Hinglu, Green etc. have been the specialty of Bundi Kalam.
- Depiction of the maximum number of lines
- Influenced by Irani, Southern, Maratha and Mewar styles.
- Mainly depiction of lake, banana and date palm trees.
- Jahangir gave the title of Sir Bulandrai to Rao Ratan Singh because of his love for painting.
- The Rangmahal built by Shatrushala (Chhatrashala) (1631-58 AD) is famous for its mural painting.
- During the reign of Maharao Umair Singh, there was a lot of development of painting.
- During the time of Maharao Vishan Singh, pictures of lion hunting were painted.

Dugari style

- Painting style in the Chitrashala of Sitaram Temple near Nainwa (Bundi).
- Use of Swarnakalam in paintings, Lord Ram centered images predominate.
- A style with a predominance of vegetal color.
- The main pictures are Matsyavatar and Kashyapavatar.

Institutions working for the development of painting

Name of institution	Place
Chitera, Dhoran	Jodhpur
Takhman-28, Tulika Kalaakar Parishad	Udaipur
Aayam, Kalavritt	Jaipur
Creative Artists Group, Paig	Jaipur

Major painting styles and painters - at a glance

Painting Style	Major Artist
Mewar Or Udaipur Style	Sahibdeen, Dhansar, Manohar, Kriparam, Umra, Naseeruddin, Hiranand Jeeva, Amra, Naga Shivdayal Shahji Mr. Raghunath, Shiva, Bhopa.
Nathdwara Style	Female painters 'Kamala, Ilaychi' Male painters Shriramchandra Baba, Bhagwan, Narayan, Chaturbhuj, Ramalinga, Ghasiram, Udayram, Devkrishna, Champalal Tulsi, Hardev, Lalal, Bithul etc.
Shahpura Style	Shrilal Joshi, Durgalal Joshi
Deogarh Style	Kanwala I, Bagta, Kanwala II, Harchand, Nanga, Chokha, Baijnath
Chavand Style	Nisardin (Nisruddin)
Jodhpur (Marwar) Style	Bhati Amardas, Danabhathi, Jeetmal, Vishandas, Bhati Shivdas, Sama, Seifu, Natho, Veerji, Ratanji Bhati, Chajju, Fejali, Udayram, Kaluram, Matiram, Kishandas, Devdas, Babhoot, Narayan Das, Ramsingh Bhati, Ladunath, Sartaj Satidas, Shankardas, Madhodasa.
Bikaner Style	Hamid Ruknuddin, Musavvir Ruknuddin, Usta Asir Khan, Sahibdin, Munnalal, Mukur, Kayam, Qasim, Ahmed Ali, Abu Hameed, Ali Raza Murad, Nathu, Ramlal, Chandulal, Jaikishan, Ramkishan, Shah Mohammed, Jeevan, Shivram Joshi, Meghraj.
Kishangarh Style	Surdhvaj, Mordhwaj, Nihalchand, Bhanwarlal, Lalidas, Amru, Surajmal, Badansingh, Tulsidas, Sitaram, Nanakram, Ramnath, Mulraj, Bhikchand, Josh, Sawairam, Amirchand, Dhanna, Chhotu, Surtram.
Ajmer Style	Chand, Taiyab, Navla, Ramsingh, Lalji and Narayan, Bhati, Madhoni, Ram, Allabakhra and Usna, Sahiba (female painters)
Jaipur Style	Muhammad Shah, Sahibram, Saligram, Ghasi, Ramjidas, Raghunath, Lalchand, Gangbaksh, Hukma, Ramsevak, Chimna, Gopal, Jeevan, Niranjana, Dayaram, Raju, Uday, Laxman, Sitaram, Ramdin, Radhakishan, Fedula, Hora, Mangala, Kesu, Manna, Ustalala, Sawla, Gaja, Harinarayan, Gopal, Govinda, Shivdasan, Govindaram etc.
Alwar Style	Daluram, Nanakram, Baldev, Ghulam Ali, Shivkumar, Buddharam, Saligram, Jamnadas, Chhotelal, Nandram, Baksaram, Moolchand, Jagannath, Ramgopal, Jagmohan, Ramprasad, Ramshay Nepaliya etc.
Amer Style	Hukumchand, Murali, Mannalal, Pushpadutt.
Uniyara Style	Dheema, Mirbakhsh, Kashiram, Bakhta.
Bundi Style	Ahmed Ali, Raghunath, Govindraj, Dalu, Lachchiram, Nurmohammed, Surjan, Ramlal, Shrikishan and Sadhuram.
Kota Style	Raghunath, Govindram, Dalu, Lachhi Ram, Noor Mohammad, Kanhaiya Brahmin.

Important facts

Illustration	Painting Style Type
Kadambh tree	Udaipur Style
Banana tree	Kishangarh style
Date	Kota, Bundi Style
Pipal tree	Alwar, Jaipur style

Mango tree	Jodhpur, Bikaner style
Crow, eagle, horse, camel	Jodhpur, Bikaner style
Elephant and Chakor	Udaipur Style
Peacock, horse	Alwar, Jaipur style
Cow	Nathdwara Style
Eyes like fish	Udaipur, Jaipur Style
Eyes like swve	Nathdwara Style
Bow shaped eyes	Kishangarh style
Almond shaped eyes	Jodhpur style
Parallel upper and lower lines of the eyes	Bundi style
Yellow	Marwar, Deogarh, Bikaner
Yellow green	Nathdwara Style
White-pink	Kishangarh style
Yellow Red	Mewar style
Yellow-red-green-purple	Ajmer Style
Yellow-green-blue	Kota style
Red-yellow-green	Bundi style
Saffron-green-red	Jaipur Style

Folk Art of Rajasthan

- When a common man presents his natural artwork in the form of painting, music, dance etc. without any pomp and show, it is called folk art.
- In fact, folk art is the real carrier and presenter of culture.

Major folk arts of Rajasthan

Sanjhi

- Sanjhi is made in Shradh-Paksha before Dussehra.
- Unmarried girls carve shapes with cow dung on the whitewashed walls continuously for fifteen days and worship it. It is known by many names like Sanjhi, Sanjhuli, Sinjhi, Sanjh Ke Hanji, Hanjya etc.
- The girls carve lines out of cow dung and use pieces of glass, pearls, bangles, shells, stones, feathers, cloth, paper, lac, flowers and leaves, etc. to create a dazzlingly colorful figure.
- Considering Sanjhi as the form of Mother Parvati, girls worship for a nice groom and home.
- From the first day to the tenth day only one or two symbols are made daily, but on the last five days Sanjhi is made in very large sizes, which is called Sanjhya Kot.
- On the first day sun, moon, stars, on the second day five flowers, on the third day a bird, on the fourth day an elephant rider, on the fifth day a chaupad, on the sixth day a swastika, on the seventh day ghevar, on the eighth day a drum, on the ninth day a bandanwar and on the tenth day a date tree was made.
- In the Sanjhya Kot for the last five days, Sanjhi Mata and humans, animals and birds, nature etc. are depicted in the center in the biggest size.

Mandana

- Mandana is made to embellish the walls.
- They are painted on the house's door frame, courtyard, platform, chauk, place to keep pot, place of worship etc.
- Ganesha on marriage, Lakshmi's feet, Swastika etc. as well as rugs, peacocks, pots, buds, bandanwar, rugs on the birth of a child, flowers, swastikas, Shri Krishna on Raksha Bandhan, combination of gunas (a sweet) on Gangaur, Ghevar, Lahariya, Ghevar on teej, Lahariya, flowers, Garden etc. are depicted.
- If someone returns home safely after a pilgrimage, then 'Pushkar Pedi' and 'Pathwari' are drawn on the occasion.
- Triangles, quadrilaterals, hexagons, octagons, circles etc. shapes are also made in Mandanas.
- Despite being very simple, these mandanas are a wonderful combination of abstract and geometric style.

Phad

- In Shahpura town of Bhilwara, painting is done by the Joshi painters of Chhipa caste, which is called 'Phad' in Rajasthani language.
- Shrilal Joshi, a resident of Bhilwara, is the main painter of this style.
- Phad is made for Bhopas. These bhopas wrap the Phad on wood and go from village to village, dressed in traditional clothes and dance to the tune of Ravan hatha or Jantar instrument.
- It is a unique confluence of folk theatre, singing, music, oral literature, painting and folk religion.
- In this, many episodes of the life of folk deities and the miracles related to them are portrayed.
- The principal figure is made the largest in the paintings. Other figures were smaller in proportion.
- The symbolic use of colors is helpful in the expression of feelings, such as goddesses are blue, gods are red, demons are black, sages are white or yellow and vermilion and red are the symbols of bravery and valor.

Devnarayan's Phad

- This is the oldest, most painted phad.
- Phad is the longest ballad sung by Gurjar Bhopas.
- In its painting the picture of a snake and its mate Leelagar are painted with green colour.
- On September 2, 1992, a postage stamp of five rupees was issued on Devnarayan's Phad.

Making of phad

- For Phad, first of all two coarse hand-spun cotton cloths (Reji or Reza) are applied with starch mixed with wheat or rice starch.
- When the surface is prepared, it is leveled by tumbling.
- It is painted with five or seven colors.
- Ochre, hirmich, Jangaal, hartal, pyodi, vermilion, hingul, kajal, lime and indigo etc. are used as colours.
- First vermilion color is used in the body, then green and red color in clothes, brown color in architectural construction and the last lines (openings) are done with black color only.



Pabuji's Phad (The most famous)

Paane

- In Rajasthan, on various festivals and festivals, paper-made pictures (Paane) of Gods and Goddesses are instituted.
- The idols of Ganeshji, Lakshmi, Ramdevji, Gogaji, Shri Krishna, Tejaji, Ram, Krishna, Shiva-Parvati, Dharmaraj, Devnarayanji, Shrinathji, Narsingh etc. are prevalent in Rajasthan.
- Shrinathji's pana is the most artistic of these, in which twenty-four Shringaras are depicted.

Kavad

- It is the ancestral occupation of the Khairadis of Bassi village of Chittorgarh district.
- Here the traditional artist Mangilal Mistry has done many new experiments keeping this Kavad-tradition safe.
- Kavad is associated with the religious beliefs, that's why people get overwhelmed by reading and listening to it and make arbitrary donations.

- Kavad is a temple-like wooden sculpture, in which-
 - Many gates are made. Pictures are inscribed on all the doors.
 - Along with the recitation of the story, these doors keep opening and at the end Ram, Lakshman and Sita are present.
 - The Kavad is painted with red color and on top of it, mythological stories are depicted with black colour.
 - In these there are details of various characters and incidents of Mahabharata, Ramayana, Krishna Leela.
 - Along with this, Shani, Hanuman, Brahma, Lakshmi, Garuda and folk-gods like Pabuji Ramdevji, Harishchandra, Gopichand Bharthari are depicted in Kavad according to the story.

Godaliya

- In addition to the identification of the stolen animals, for general identification, large artistic spots of figures are painted on their body. This process of staining is called Aterna and the marks of stain are called Godaliya.
- These symbols of animals are sometimes symbols of a particular caste, somewhere of a particular region and somewhere of a particular royal family.
- Various elements of nature, symbols of religious beliefs, human artefacts, various agricultural implements and various numbers of objects of daily necessity are included in these paintings.
- These stains are painted by heating iron bars, clay cover, iron brass letters or branch of a particular tree.

Mehendi

- Mehndi is in vogue in Rajasthan since ancient times.
- Mehndi of Sojat and Malwa is very famous in Marwar.
- Mehndi is applied by women in marriage, engagement, child birth, various worships and auspicious works.
- Different types of decorations are made in Mehndi.
- In these, betel leaf on Diwali, Hatadi ki bhaant, Shankh, Pagalya (Lakshmi ji's feet), sixteen lamps, Sudarshan, Chakra and Ghevar on Makar Sankranti, Bijni, Chhabri on Karva Chauth, Swastik, Lahariya on Rakshabandhan, Cheek and Toran on marriage, Raw mango, water chestnut, swastika, kalash, flower etc. are prominent.
- Note- Sojat's mehendi has been given the status of geographical identity.

Godna

- By digging the skin above the body with a sharp tool and filling it with black color, a firm mark is made on the skin, which is called godna.
- There has been a trend among the tribal people for godna.
- In the absence of sufficient money and ornaments, they satisfy their sense of beauty by getting godnas done on various parts of the body.
- Women get the moon, tilak, veil tattooed on their forehead. 'Sarya' is tattooed along the lower eyelid to make the eyes look as sharp as arrows.
- Religious symbols like Rama, Lakshmana, Sita, Hanuman, Swastik, Kalash, Om and Trishul, animals-birds, flowers-leaves and trees, things used in daily chores are tattooed.

Kothiyaan

- In rural areas, artistry chambers are made for storage.
- The kothiyaans are made with the help of clay and different types of nets, vents, cornices, gods and goddesses, creatures, vines and mandanas are raised on them.
- Apart from food, daily use items like ghee, milk, curd etc. were kept in these Kohtiyaans.

Veal

- Popular in rural areas of western Rajasthan.
- The veal is made of clay mixed with horse dung by tying thin bamboo splinters with a thread.
- To make it beautiful, many small holes, nets and combs are made in it.
- Small glasses are pasted on these.
- Items of daily use, utensils etc. are decorated in these.
- Many beautiful veals can be seen in Jaisalmer region.