


RAJPUT PAINTING







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RAJPUT PAINTING

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BEING AN ACCOUNT OF THE HINDU PAINTINGS OF
RAJASTHAN AND THE PANJAB HIMALAYAS
FROM THE SIXTEENTH TO THE NINETEENTH CENTURY
DESCRIBED IN THEIR RELATION TO CONTEMPORARY THOUGHT
WITH TEXTS AND TRANSLATIONS

BY

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VOLUME II. PLATES

HUMPHREY MILFORD
OXFORD UNIVERSITY PRESS
LONDON EDINBURGH GLASGOW NEW YORK TORONTO
MELBOURNE BOMBAY MADRAS CALCUTTA

1916

PRINTED IN ENGLAND
AT THE OXFORD UNIVERSITY PRESS

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PLATE I

रागिणी मधुमाधवी

Rāgiṇī Madhu-mādhavī. An *Abhisārikā Nāyakā* seeks her beloved on a night of storm and rain. Superscription *Hiṇḍola* 5. Rājasthānī, mid-16th century. Size of the original. Collection of the author (23 Rāgiṇīs). Vol. i, pp. 12, 67.



PLATE II

रागिणी गौड़ (मल्लार)

Rāgiṇī Gauṛa-(mallāra). A woman of blue complexion, standing on a grassy hill between two flowering trees, dancing, and singing to the *vīṇā*, while two peacocks are attracted by the music; heavy clouds, rain, and lightning in the sky. Superscription *Megha-mallāra* 3. Rājasthānī, mid-16th century. Size of original. Collection of the author (23 Rāgiṇīs). Vol. i, pp. 12, 67.



PLATE III

A

माल्कौश राग

Malkauśa Rāga. A prince and princess seated in a palace with attendants. Superscription *Mālakosaka* I. Rājasthānī, mid-16th century. Size of original $7\frac{5}{8} \times 5\frac{3}{4}$ in. Collection of the author (23 Rāgīnīs). Vol. i, pp. 12, 67.

PLATE III

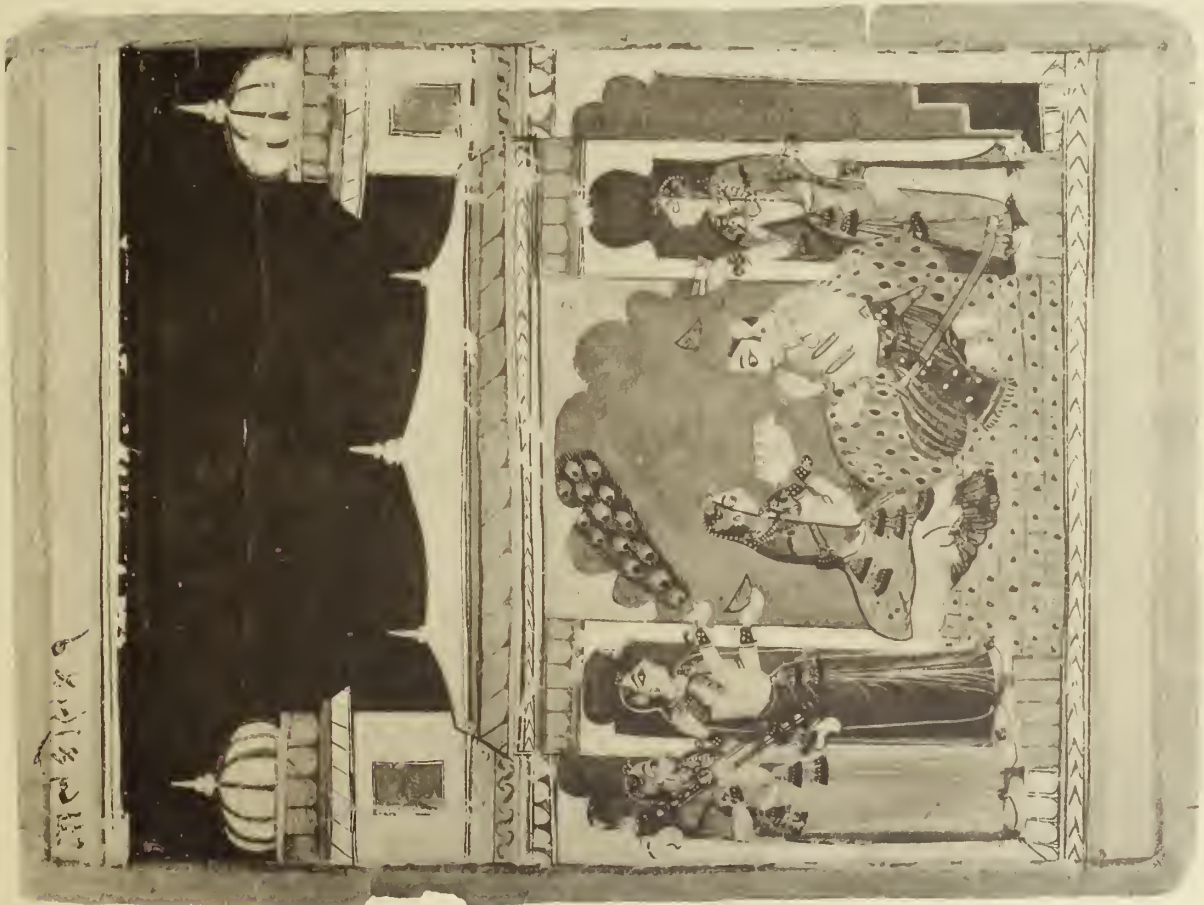
B

वसंत रागिणी

Vasanta Rāgīnī. The Rāgīnī disguised as a man (Krishna), singing and dancing, with chorus of drum and cymbals. Background of flowering bushes, foreground of water with rose lotus. Superscription *Dīpaka* 3. Size of original $7\frac{5}{8} \times 5\frac{3}{4}$ in. Collection of the author (23 Rāgīnīs). Rājasthānī, mid-16th century. Vol. i, pp. 12, 67.



B



A

PLATE IV

गौड़करी रागिणी

Gauṛakarī (= Gauṛa-mallāra) Rāgiṇī. The Rāgiṇī seated on a lotus throne, on a grassy hill, and singing to a *vīṇā*; a peacock dancing to the music, and a deer listening. Chorus of drum and cymbals. In the background, plantain, palm, and other trees, and a stormy sky with clouds and lightning, and flying cranes. In the foreground, water with rose lotus. Rājasthānī, middle or late 16th century. Size of original. Collection of the author. Vol. i, pp. 13, 67.

PLATE IV



PLATE V

आसावरी रागिणी

Āsāvarī Rāgiṇī. The Rāgiṇī seated on a carpet beneath a sandal-tree, at the foot of a grassy hill, surmounted by a tower; chorus of *bīn* (or *nāgasara*) and *sāraṅgī*. Many cobras are attracted by the music; cumulus clouds in the sky, with 'silver lining'; the foreground water, with rose lotus. Rājasthānī, early 17th century. Size of original. Collection of the author. Vol. i, p. 67.



PLATE VI

खंवावती रागिणी

Khambāvati Rāgīṇī. Represented as a *Brahmā Pūjā*: Brahmā seated, four-headed and four-armed, holding the Vedas, a rosary, and spoon to feed the sacrificial fire with *ghī*: before him a woman worshipping, accompanied by a cauri-bearer; in the foreground, chorus of *tambura* and drum. Above the palace, cumulus clouds with 'silver lining'. Rājasthānī, early 17th century. Size of original. Collection of the author. Vol. i, pp. 66, 67.



PLATE VII

देवी प्रसन्न

The gracious manifestation of Devī. The goddess on a lotus seat (*padmāsana*), beneath a canopy and a tree, holding attributes, and worshipped by a Brāhman with folded hands (*añjalihasta*). The picture represents the realization of a *dhyāna mantram* or *lakṣanam*. Rājasthānī, 17th–18th century (Jaipur). Size of original 15 × 10 in. Collection of the author (vol. ix, f. 39). Vol. i, pp. 13, 40.



PLATE VIII

Clouds, lightning, rain, and circling cranes. An excerpt from the wall-paintings of the Old Palace at Bīkāner, copied by a modern painter on a wooden panel. Rājasthānī, 17th century. Size of the panel $44 \times 7\frac{1}{2}$ in. Collection of the author. Vol. i, pp. 13, 14.



PLATE IX

श्री कृष्ण

Rāsa Līlā: head of Śrī Krishna. Coloured cartoon for large picture of Rādhā and Krishna dancing (see also Plate x and *Indian Drawings* ii, Plate 11). Rājasthānī (Jaipur), 18th century. Size of original 26 × 18 in. Collection of the author. Vol. i, p. 14.



PLATE X

Rāsa Līlā: two Musicians. A singer and *sārangī* player, forming part of the chorus to a dance of Rādhā and Krishna (see also Plate ix and *Indian Drawings* ii, Plate 11). Rājasthānī (Jaipur), 18th century. Size of original $28\frac{1}{2} \times 20$ in. Collection of the author. Vol. i, p. 14.

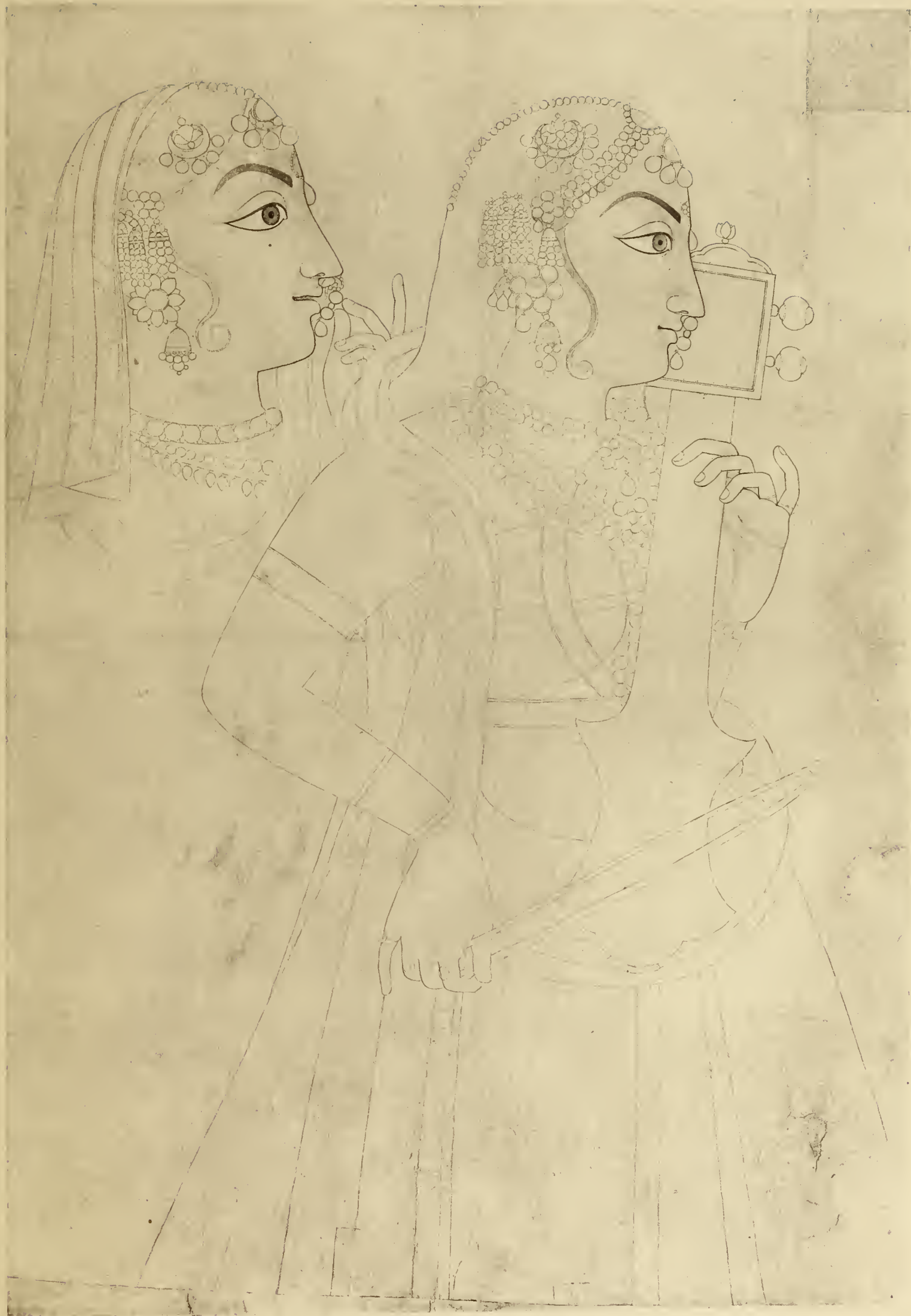


PLATE XI

श्री कृष्ण बंसीधर, or वेणुगोपाल

Śrī Krishna with the flute. Krishna stands with crossed feet beneath a *kadamba* tree, attended by two *gopīs*, one with a fly-whisk, the other offering a lotus flower: cows and water in the foreground. Painting on paper mounted on cloth. Rājasthānī (Jaipur), late 18th century. The former owner writes to me: 'While packing them I came across an inscription in Devnagari on the back of the left lower end corner of each, which is most probably the date of their creation "Samvata 1856 Magh Shukla 5", and the name of the picture are written very clearly as the Phāga-lila. Hence it means that these paintings were for the first time used at the Basant-utsava some 110 years ago' (more exactly, A.D. 1799). The second picture referred to represents Hoḷī festivities. Both are in the collection of the Mahārājā of Cossimbazar. Size of original *ca.* 5 ft. x 2 ft. 9 in. Vol. i, p. 14.



PLATE XII

A

रागिणी

Rāginī, perhaps belonging to **Megha-mallāra**. A woman wearing a skirt of leaves, with bow and arrow, on a lotus seat, on an island of a lake covered with lotus flowers and wild fowl, the sky overcast. Rājasthānī (Jaipur) 18th century. Size of the original. Collection of the Calcutta School of Art. Vol. i, p. 15.

PLATE XII

B

टोड़ी रागिणी

Toṛī Rāginī. A woman with a *vīṇā*, and a garland of flowers; and deer attracted by the music. Foreground of water and lotus. Rājasthānī (Jaipur) 18th century. Size of the original. Collection of the Calcutta School of Art. Vol. i, pp. 15, 66.



B



A

PLATE XIII

A

रागिणी

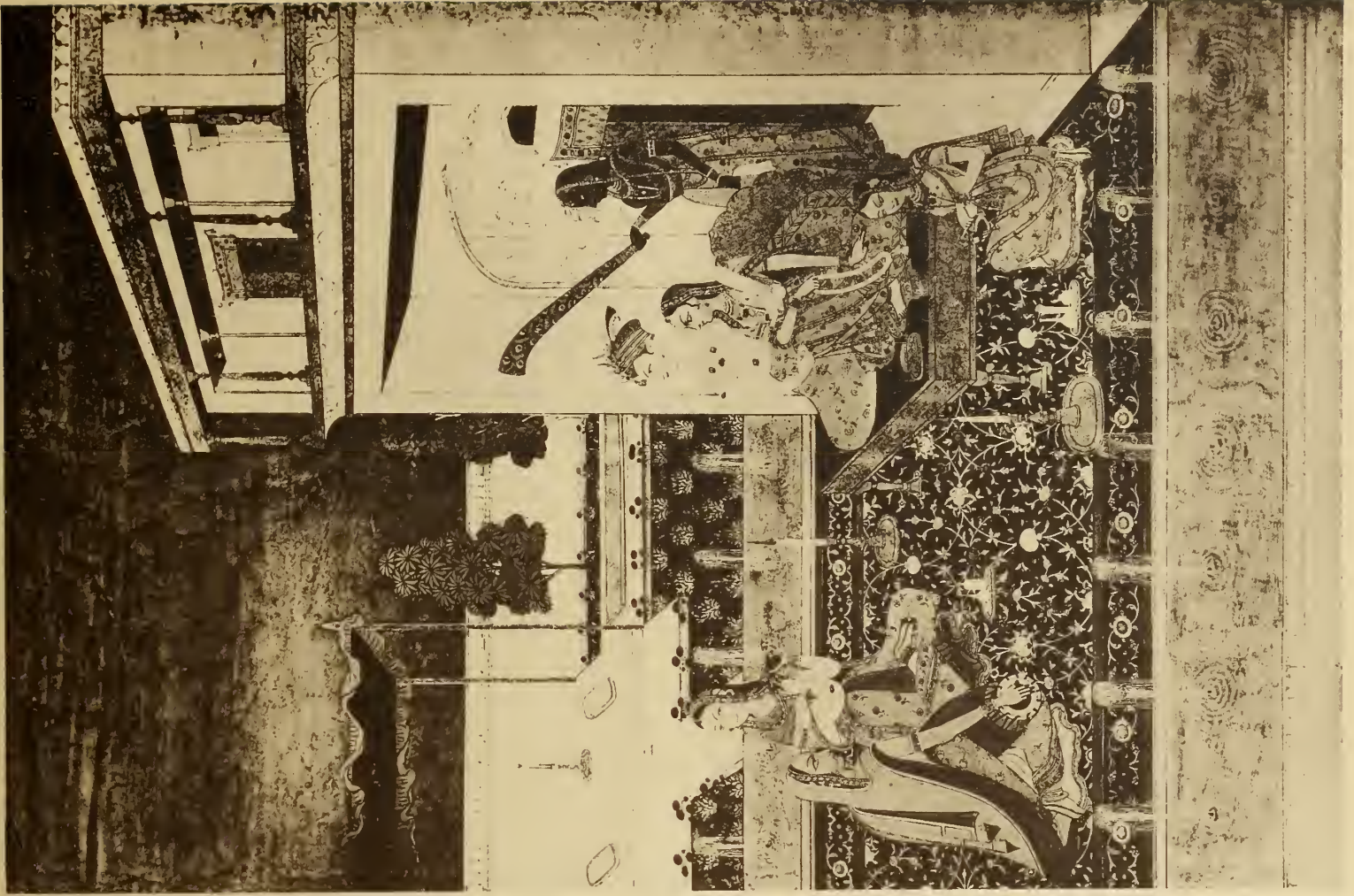
Rāgīnī, probably **Gaurī**. A woman in a formal garden, holding flower sprays in each hand. Rājasthānī (Jaipur), 18th century. Size of original. Collection of the Calcutta School of Art. Vol. i, p. 15.

PLATE XIII

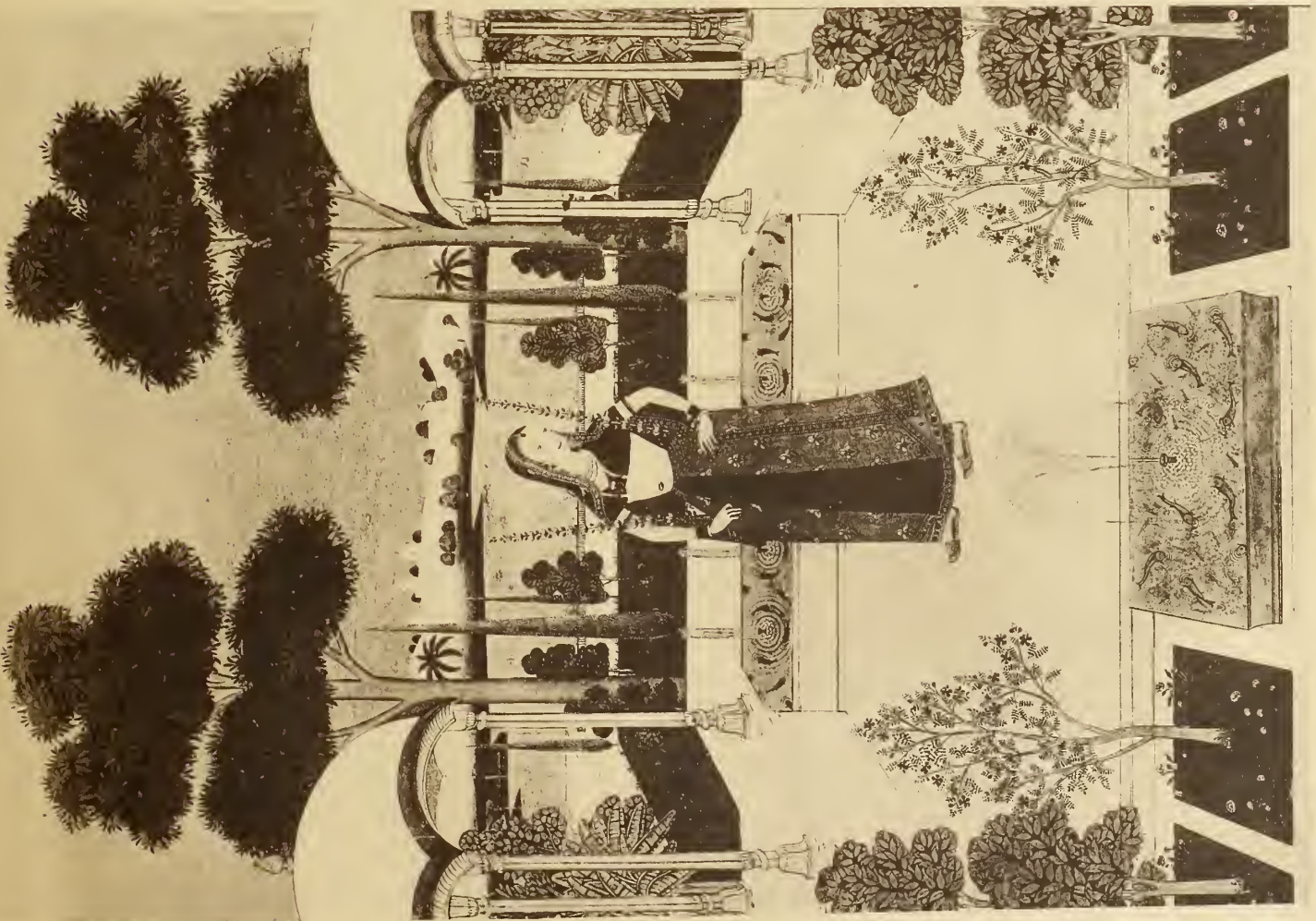
B

रागिणी

Rāgīnī, perhaps belonging to **Dīpak**. A youth and a lady seated at the doorway of a garden house, entertained by three musicians, at night; flames flickering on the youth's forehead. Rājasthānī (Jaipur), 18th century. Size of the original. India Office Library, Johnston Album, Vol. 37, no. 29. Vol. i, pp. 15, 16.



B



A

PLATE XIV

श्री नाथजो विग्रह स्थापन

Installation of the image of Śrī-Nātha-jī. The greater part of the picture is occupied by the hill Govardhana : in the top left-hand corner a cow is offering her milk to the buried image, on the right the image is being installed, presumably by Nimbārka. Below on the left are other Tailanga Brāhmans, with offerings, with folded hands outstretched in adoration. On the right two Rājput princes paying respect in the same way to the Brāhmans, and two princesses or *gopīs* with offerings of milk. In the foreground groves, villages, reservoirs, and pavilions. Rājasthānī (Nāthadvār), 19th century. Size of the original $9\frac{1}{4} \times 13$ in. Collection of the author (vol. ix, f. 42). Vol. i, p. 41.

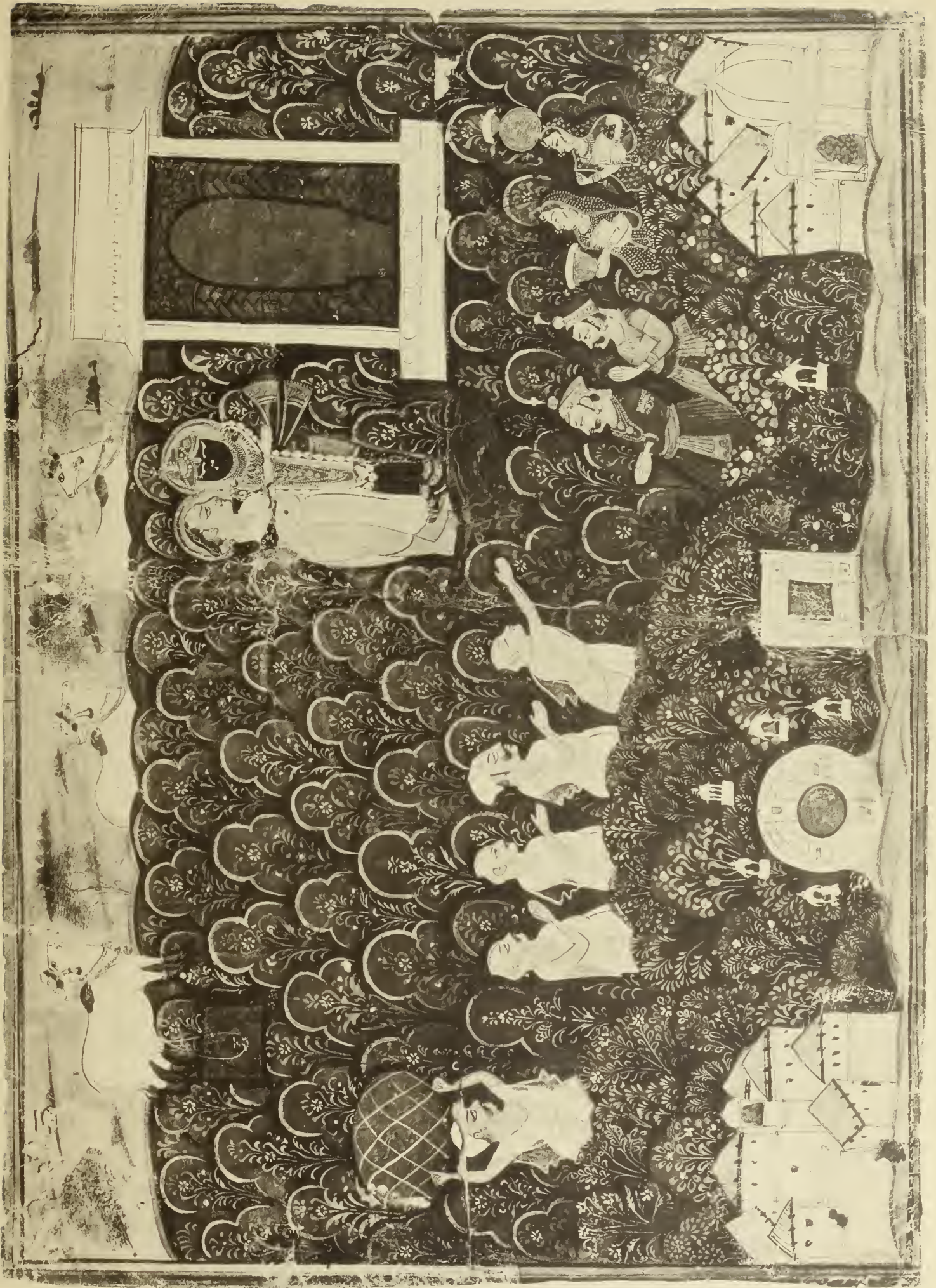


PLATE XV

A

श्री नाथजी सह राधा

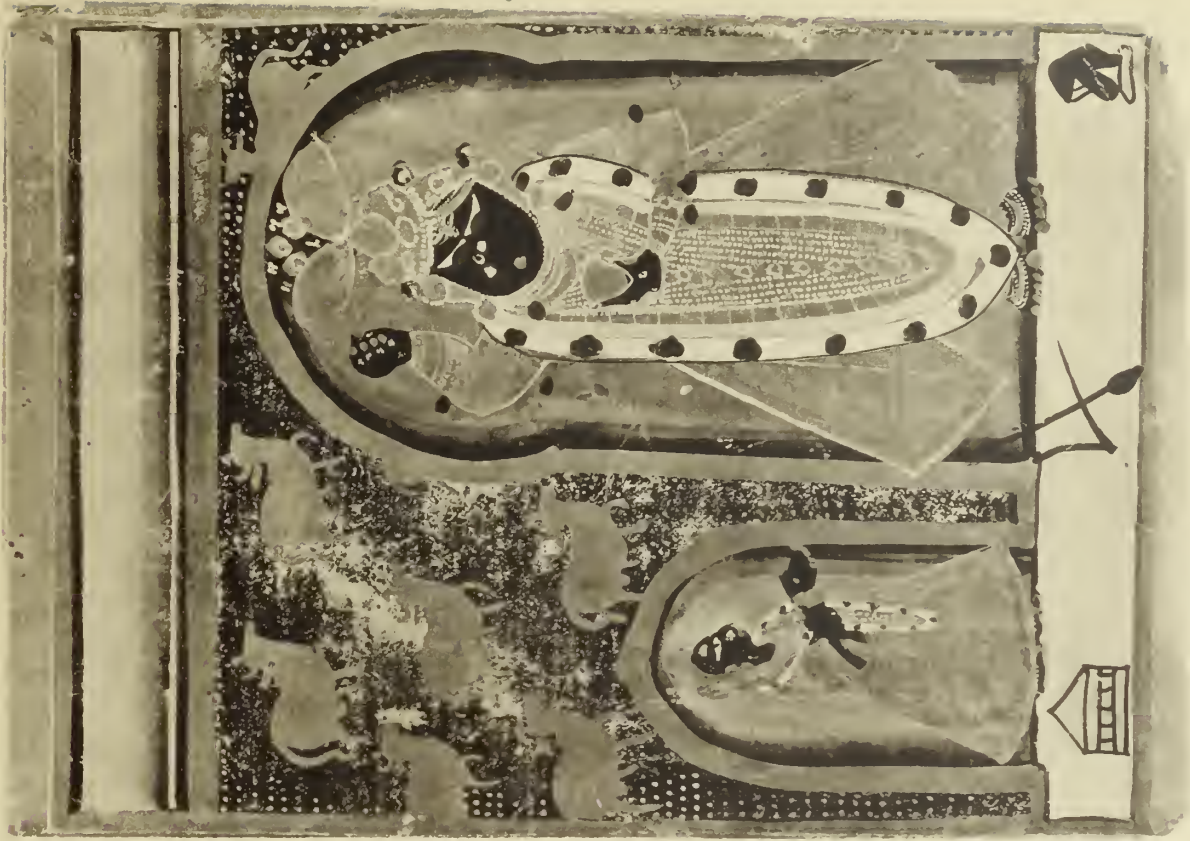
Srī Nātha-jī with Rādhā. Śrī Nātha-jī with right hand raised in *abhaya mudrā*, the left holding a cup of milk, with Rādhā in an attitude of worship on the proper right. Rājasthānī (Nāthadvār), 19th century. Size of original. Collection of the author. Vol. i, p. 41.

PLATE XV

B

श्री नाथजी सह राधा

Srī Nātha-jī with Rādhā. Śrī Nātha-jī with right hand raised in *abhaya mudrā*, the left holding a cup of milk, with Rādhā in an attitude of worship on the proper left. Rājasthānī (Nāthadvār), 19th century. Size of original. Collection of the author. Vol. i, p. 14.



B



A

PLATE XVI

गजिंद्र मोच

The Salvation of the King of Elephants. In the garden of Ritumat, on Mount Trikuta, there is a lake, and there the King of Elephants one day went to quench his thirst; but no sooner did he step into the water, than a crocodile (*grāha*, 'seizer') seized him by the leg, and despite his greatest efforts, drew him slowly down, so that he was about to drown; in fear of death, he cried to the Adorable, lifting a lotus flower in his trunk as an offering of devotion. Then Bhagavān came with all speed to the help of his devotee, and slew the crocodile.

In this picture, and in many others, the crocodile is represented as a horrid worm (sometimes more like an octopus). Hari appears riding upon Garuḍa, and bears the discus, mace, and conch, the lotus received from the elephant completing the four usual attributes. The two worshipping figures riding in the sky are those of Devas, but I cannot explain the action of the same figures in the lower right-hand corner. The composition and detail show clearly a survival of the forms of earlier *śāstrīya* art. Rājasthānī, 18th century. Size of original 13½ x 21 in. Collection of the Royal Asiatic Society, London. Vol. i, pp. 39, 40.



PLATE XVII

A

Cows and kings. Fragment with trees, two cows, and three kings bowing to the right. Rājasthānī, 16th century. Size of original $8\frac{1}{2} \times 4\frac{1}{2}$ in. Collection of the author. Vol. i, p. 13.

PLATE XVII

B

रागिणी

Rāginī, possibly **Gujarī**. Woman with a small *tambura*, and peacocks attracted by the music; a night scene, with moonlight. Mixed Rājasthānī and Mughal, 18th century. Vol. i, pp. 16, 66.



B



A

PLATE XVIII

A

ललित हाव

Lalita hāva (= graceful display of the hero). An illustration to Kēśava Dāsa, *Rasikapriyā* (*Bhāva Lakṣaṇa*, v. 25). From a page of a manuscript of the *Rasikapriyā* of about A.D. 1600. Representing a dance of Krishna with chorus of drum and cymbals, two *gopīs* to the right, and dancing peacocks, during the monsoon rains, and recalling the pictures of Megha-mallāra Rāgini. Mixed Rājasthānī and Mughal, about A.D. 1600. Size of original. Collection of the author. Vol. i, pp. 15, 16.

PLATE XVIII

B

ककुभ रागिणी

Kakubhā Rāgini. A woman with left hand raised to hold the stem of a flowering tree, the right holding a garland of flowers; deer, peacocks, cranes, and water, with swimming ducks in the foreground. Rājasthānī, with slight Mughal influence, 18th century. Reduced. Collection F. Sarre, Berlin. Vol. i, pp. 16, 68.



B



A

PLATE XIX

Women bathing. Three girls bathing on the bank of a river or lake, overlooked by a youth hidden in the trees. Behind, sandy hills and a country cart partly concealed by a cactus hedge. Rājasthānī with some Mughal influence, probably Jaipur or Delhi, 17th century. Size of original. Bodleian MS. Ouseley Additional 166, f. 35. Vol. i, p. 15.



PLATE XX

Haram scene. A moonlit terrace, a lady partly nude, holding a garland of flowers, with two attendants, the one massaging her right hand, the other offering a cup of wine. Mixed Rājput and Mughal, 17th century. Size of the original. Bodleian MS. Ouseley Additional 171, f. 15. Vol. i, p. 15.



PLATE XXI

रामायण लंकाकाण्डम्

The Siege of Laṅkā: 'The capture of Śuka and Sāraṇa by Vibhīṣaṇa, and the stern speech of Śrī Rāmacandra.' Rāma's army of monkeys and bears is encamped before the fortress, beside the sea. Vibhīṣaṇa, addressing Rāma, is pointing to the captured Rākṣasa spies; behind Rāma are seated Lakṣmaṇa, and the captains of the bears and monkeys. Pahāṛī (Jammu), 17th century. Size of original 23½ x 33 in. Collection of the author. Vol. i, pp. 16, 59, 60.



PLATE XXII

रामायण लंकाकांडम्

The Siege of Laṅkā: 'The capture of Sārḍula and his return to Laṅkā.' As before, Vibhīṣaṇa and Rāma are engaged in converse; Sārḍula is being brought in by the monkeys. Above, Sārḍula flying through the air on his return, and on the left making his report to Rāvaṇa. Pahārī (Jammu), 17th century. Size of original 23 x 33 in. Collection of the author. Vol. i, p. 60.



PLATE XXIII

रामायण लंकाकाण्डम्

The Siege of Laṅkā : Sītā in the Aśoka grove. Rāvaṇa with two attendants visits Sītā in the Aśoka grove, where she is guarded by three rākṣasīs, in order to persuade her to become his queen. Forming the right-hand half of a picture in the same series as Plates XXI, XXII. Pahāṛī (Jammu), 17th century. Size of the original portion $23\frac{1}{2} \times 14$ in. Collection of the author. Vol. i, pp. 16, 60.



PLATE XXIV

रामायण लंकाकांडम्

The Siege of Laṅkā : Rāma and Lakṣmaṇa smitten down by arrows from the sky. Many of the arrows are living serpents which have wound themselves about the heroes' bodies. The bears and monkeys are dismayed. Original sketch for a coloured picture in the series from which examples are reproduced on Plates XXI-XXIII. Pahārī (Jammu), 17th century. Size of original $2\frac{1}{2} \times 33$ in. Collection of the author. Vol. i, p. 60.



PLATE XXV

रामायण लंकाकांडम्

The Siege of Laṅkā. Bears and monkeys fighting the rākṣasas: Rāma and Lakṣmaṇa seated to the left. Original sketch for a coloured picture similar to the series given on Plates XXI-XXIV. Pahārī (Jammu), 17th century. Size of original $9\frac{1}{2} \times 7\frac{1}{4}$ in. Collection of the author (vol. viii, f. 10).



PLATE XXVI

A

दुर्गा असुरमर्दिनी

Durgā slaying an Asura. Durgā, the rājasic form of Devī, eighteen-armed, with numerous weapons, seated on a lotus throne (*padmāsana*) on the side of a high mountain, destroys the demon with a fiery bomb. In the original the dark mountain stands out more clearly on the general background of lurid red. Pahārī (Jammu), 17th century. Size of original $5\frac{1}{8} \times 7$ in. Collection of the author. Vol. i, pp. 18, 57, 58.

PLATE XXVI

B

उत्का नायका

Utkā Nāyakā. The heroine awaits the coming of her lover at the place of tryst in a lonely grove. See also Plate XLVIII B. Pahārī (Jammu), 17th century. Size of original $8 \times 6\frac{3}{4}$ in. Collection of the author. Vol. i, pp. 18, 44, 45.



A



B

PLATE XXVII

A

विरहिनी

Virahinī. The heroine suffers the fire of love in the absence of her lord. She lies on a couch spread with lotus leaves; she is attended by two sakhīs, of whom one fans her and offers a lotus flower, the other offers a lotus garland and a cup of sandal paste, but she is not cooled nor soothed. Compare the following lines by Vidyāpati:

The fire of sundering from herself devours her body in its flames . . .

To-day or to-morrow she is like to die,
Such burning love she bears!
Refreshing water, lotus leaves upon her bed,
Or oynement of sandal paste,
Each and all are flames of fire . . .
All night she wends and wakes.

Pahārī (Jammu), 17th century. Size of the original $10\frac{1}{2} \times 6\frac{1}{2}$ in.
Collection of the author. Vol. i, pp. 50, 51.

PLATE XXVII

B

अभिसारिका नायका

Abhisārikā Nāyakā. The *Nāyakā* has reached her lover's house, through a night of rain and storm, and he lifts his hands in amazement at her courage. Keśava Dāsa gives the following dialogue of Premābhisārikā and Nāyakā:

(He.) Thou hast bought me for a price, thou hast come unasked,
I know thy love.

(She.) Ah, Ghanaśyāma (Dark-cloud, a name of Krishna), the
cloud-wreath's (*ghana-mālā*) calling led me hither.

(He.) Lo, there must be danger, where even thy body cannot be
seen (so black is the night)! How mightest thou see the road?

(She.) The lightning, O Keśava, made it plain.

(He.) Up hill and down dale, and through the mud, have not the
thorns hurt thy feet?

(She.) Courage like an elephant's gave me great comfort.

(He.) The night is very fearsome; and thou all alone!

(She.) Nay, Lord of my Life, my companion was love.'

Pahārī (Jammu), 17th century. Size of original $8\frac{1}{4} \times 12$ in.
Collection of the author. Vol. i, pp. 17, 18, 43-5.



A



B

PLATE XXVIII

B

Deer fighting. Inscribed in Tākri characters . . . *lajada*. Pahārī (Jammu), 17th century. Size of original. Collection of the author. Vol. i, pp. 17, 18.

These two pictures, by the same hand, are from an incomplete series of twenty-one now bound in one small volume. Each picture has on the reverse an inscription of two lines in Tākri characters, not deciphered. Amongst the subjects represented are Brahmā, Vishnu, Bhairava, Rāvaṇa, Gaṅgā, Hanuman.

PLATE XXVIII

A

Gaja Lakṣmī. Lakṣmī, four-armed, risen from the waters on a lotus seat, laved by two elephants. Inscribed in Tākri characters *Mahā-Lakṣmī*. Pahārī (Jammu). 17th century. Size of original. Collection of the author. Vol. i, pp. 17, 18, 40.



B



A

PLATE XXIX

‘श्री कृष्ण कठ सुदामा आया’

Śrī Krishna rises to welcome Sudāmā. Śrī Krishna seated on a throne with Rukmiṇī, in the act of rising to greet Sudāmā, who stands at the threshold to the right. One of the maids places Krishna’s sandals in readiness, and Krishna takes the hand of another in rising. One of the maids near the door addresses Sudāmā. The latter carries in his hand his humble offering of rice. The *Prema Sāgara*, following the *Bhāgavata Purāna*, reads :

‘Sudāmā went and stood at the lion-portal of the Lord. He still timidly inquired “Where is Śrī Krishna Chand reclining?” The other replied, “Divinity! enter the palace; just opposite you Śrī Krishna Chand-jī is seated on a jewelled throne.”

‘And when Sudāmā entered, as soon as Śrī Krishna Chand saw him, he descended from the throne, went forward to meet him, and very affectionately taking him by the hand, led him on, made him to sit upon the throne, and bathed his feet.’

For original inscription see Text-figure 1. Pahārī (Jammu), 17th century. Size of original $6\frac{3}{4} \times 11\frac{1}{2}$ in. Collection of the author. Vol. 1, pp. 18, 19, 39.



PLATE XXX

राधा माधव विलास

Dalliance of Rādhā and Krishna. Krishna and Rādhā on a lotus seat, with attendant *gopīs*. Pahārī (Jammu), 17th-18th century. Size of original $5\frac{3}{4} \times 8\frac{3}{4}$ in. Collection of the author. Vol. i, pp. 18, 47 n. 1.



PLATE XXXI

श्री कृष्ण बंसीधर or वैष्णवगोपाल

Śrī Krishna with the flute. Śrī Krishna stands on a lotus-pedestal (*padmāsana*) with his flute, five *gopas* and four cows listening and gazing at his face; the foreground of water with large rose lotus flowers. Pahārī (Jammu) 17th-18th century. Size of original $6\frac{1}{4} \times 9\frac{1}{2}$ in. Collection of the author. Vol. I, pp. 18, 32.



PLATE XXXII

A

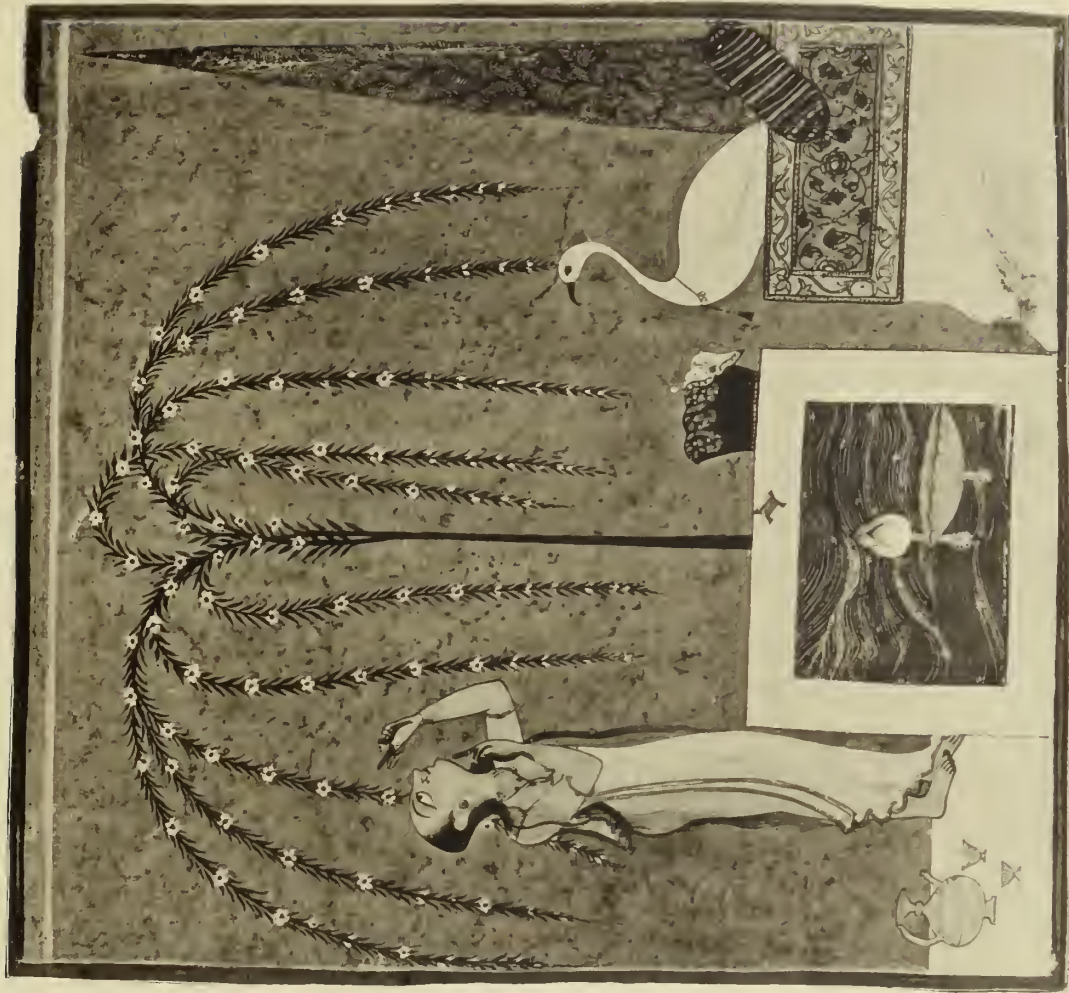
ताम्बुल सेवा

Rādhā offers betel to Śrī Krishna. Krishna stands on a lotus pedestal (*padmāsana*), leaning towards Rādhā, who holds out a folded betel leaf. Note the transparent fluttering drapery, an archaic feature (also in Plates III B, and xxxi). Pahārī (Jammu), 17-18th century. Size of original $7\frac{1}{2} \times 5\frac{1}{4}$ in. Collection of the author. Vol. i, p. 18.

PLATE XXXII

B

A lady's toilet. The lady has taken her bath, and is looking at herself in a ring-mirror held on the forefinger of the left hand; her clothes in a basket, and a comb lying on the wall of the lotus tank; a pet flamingo to the right. Pahārī (Jammu), 18th century. Size of original $8 \times 7\frac{1}{4}$ in. Collection of the author. Vol. i, p. 18.



B



A

PLATE XXXIII

The points of the horse. Portrait of a Ḍogrā Rājput prince, judging the merits of a horse, a present, or offered for sale. A night scene with moon and stars; attendants with torches. Emphasis is laid on the contrasts of black and white rosary and white dress, black horse and white sheet. Red border with inscription in Ṭākṛī characters not deciphered. Pahārī (Jammu), 18th century. Size of original $10\frac{3}{4} \times 16\frac{1}{8}$ in. Collection William Rothenstein. Vol. i, p. 18.



PLATE XXXIV

A

Portrait of a Dogrā Rājput prince. The name inscribed in Persian script *Rāja Hataf Bandrāl*. Pahārī (Jammu or Chambā), 18th century. Size of original. Collection of the author. Vol. i, pp. 18, 20, 74.

PLATE XXXIV

B

Portrait of a Dogrā Rājput prince. A part is missing to right and left, the figure of an attendant on the left not shown. Note the narcissus in the turban. Pahārī (Jammu), 18th century. Size of original $8\frac{1}{4} \times 5\frac{1}{2}$ in. Collection of the author. Vol. i, pp. 18, 74.



B



A

PLATE XXXV

A

Darbar of a Dogrā Rājput prince. The prince seated, with one attendant, facing his courtiers and retainers. Pahārī (Jammu), 18th century. Size of original $7\frac{1}{4} \times 11\frac{1}{4}$ in. Collection William Rothenstein. Vol. i, pp. 18, 74.

PLATE XXXV

B

Caricatures of Hindū saints. The names, from right to left, inscribed in Ṭākrī characters, read: Prem Dās, Gharib Dās (fl. 17th century), Tulasī Dās (fl. 1600), Kesur Singh, Rāj Singh, Rām Singh. Pahārī (Jammu), 18th century. Reduced. Lahore Museum. Vol. i, p. 18.



A



B

PLATE XXXVI

महाभारत ॥ द्रौपदी वस्त्रापहरणम्

Mahābhārata; the unveiling of Draupadī. The blind Kuru King Dhṛtarāṣṭra seated in darbar, with Karṇa and others to the proper right, and Bhīṣma, Droṇa and others to the proper left. Foreground, to the left, the five Pāṇḍavas in deep distress, Bhīma grasping his mace in anger; in the centre Duryodhana egging on Duḥśāsana; to the right Duḥśāsana dragging Draupadī's garments from her body. The veils accumulate upon the floor, leaving her still covered, a miracle wrought by Krishna of Dvārakā in response to her prayer. The whole assembly stared astonished, (asking) 'Whether is the woman in the cloth, or is the cloth in her, or is she made of clothing, or is it (nothing but) the woman's dress?'

Pahārī (early Kāngrā), late 17th-early 18th century. Size of original 11 x 15 in. Collection William Rothenstein. Vol. i, pp. 8, 21, 61, 62.



PLATE XXXVII

A

महाभारत ॥ द्रौपदी वस्त्रापाहरणम्

Mahābhārata ; the unveiling of Draupadī. The background occupied by the darbar of Dhṛtarāṣṭra ; in the foreground on the right the five Pāṇḍavas in grief, and on the left Duṣṣāsana unveiling Draupadī. Pahārī (early Kāṅgrā), late 17th-early 18th century, perhaps by the same hand as Plate xxxvi. Reduced. Lahore Museum. Vol. i, pp. 8, 21, 61, 62.

PLATE XXXVII

B

भीष्म निर्याण

The death of Bhīṣma. Bhīṣma reclines upon the bed of arrows, surrounded by the seven Rishis, including Nārada with the *vīṇā* ; Krishna, four-handed, with mace, conch, and lotus ; Yudhiṣṭhira, and the other Pāṇḍavas ; and Duryodhana. Bhīṣma, the venerable uncle of Pāṇḍu and Dhṛtarāṣṭra, and instructor of the Pāṇḍavas and Kauravas alike, fought on the side of the latter in the Great War. On the tenth day the aged hero grew weary of the slaughter, and desired to meet his own fate. At last he fell, wounded by many arrows. When he fell from his car the hearts of all fell with him. 'That foremost of all bowmen, that mighty-armed hero, fell down, like an uprooted standard of Indra, shaking the earth as he fell. Pierced all over with arrows, his body touched not the ground. At that moment a divine nature took possession of that great bowman lying on a bed of arrows.' The sun was then in the southern solstice, an inauspicious time for death. Wounded as he was, Bhīṣma resolved to hold his life until the sun should reach the north ; so, 'having recourse to that Yoga which is taught in the great Upaniṣads, he remained quiet, expectant of his hour'. Subsequently Bhīṣma, in response to the inquiries of Yudhiṣṭhira, instructed him in the Four Branches of Knowledge at great length. The story says that when Yudhiṣṭhira came to Bhīṣma, 'he lay stretched on his arrowy bed, resembling in splendour the evening sun'; 'like unto a fire that is about to go out'. When at last the sun turned towards the north, Bhīṣma gave up his life-breaths : 'in the midst of those great-hearted men, it was a marvellous thing to see.' Pahārī (?), 17th century (?). Size of original. Collection of the author. Vol. i, pp. 8, 21, 61, 62.



A



B

PLATE XXXVIII

गीता गोविन्द ॥ सामोददामोदरः

Gītā Govinda; the Sports of Krishna. The groves of Brindāban, the Jamunā in the foreground; Rādhā's confidante (*sakhī*) points out where Krishna is dallying with a bevy of milkmaids (*gopīs*) in the wood:

‘Then she, the maid of Radha, spake again;

And pointing far away between the leaves

Guided her lovely mistress where to look,

And note how Krishna wanted in the wood

Now with this one, now that; his heart, her prize,

Panting with foolish passions, and his eyes

Beaming with too much love for those fair girls.’—

Gītā Govinda, i, 36.—SIR EDWIN ARNOLD.

Pahārī (early Kāngrā), early 18th century. Size of original
10½ x 14½ in. Collection of the author. Vol. i, pp. 2, 29, 40.



PLATE XXXIX

गीता गोविन्द ॥ नागरनारायणः

Gītā Govinda : Krishna supposed false. The groves of Brīndāban, the Yamunā in the foreground. To the left, Krishna seeking Rādhā ; to the right, Rādhā, with her messenger (*dūtīkā*) returned from carrying her messages to Krishna :

‘ But seeing far away that maiden come
Alone, with eyes cast down and lingering steps,
Again a little while she feared to hear
Of Krishna false.’—

Gītā Govinda, vii, 11.—SIR EDWIN ARNOLD.

Pahārī (early Kāngrā), early 18th century. Size of original 10½ × 14¼ in. Collection of the author. Vol. i, pp. 2, 29, 40.



PLATE XL

श्री कृष्ण बंसिधर or वेणु गोपाल

Srī Krishna with the flute. Krishna, holding the flute and the flower of a rose lotus, beneath a *kadamba* tree, and two *gopīs* offering betel and milk. The Jamunā in the foreground. Pahārī (early Kāngrā), early 18th century. Size of original. Collection of the author. Vol. i, p. 32.



PLATE XLI

The bonds of love. Rādhā seeking to disentangle the string of a whirligig from Rādhā's bracelets. The following is from the corresponding Hindī text :

‘ Hari came forward twisting the string of a whirligig, and I with all my braids unbound :

The whirligig he cast upon my body, and gave a jerk of its silken string about my bracelets :

I bent to set the bracelets free, He lifted my chin and asked, “ Are you freed ? ”

I made reply,

“ By the word of God, heart is entangled with heart, and even though knot be loosed, the cord holds fast.” ’

Pahārī (early Kāṅṅrā), early 18th century. Size of original. Collection of the author. Vol. i, pp. 21, 52, 53.



PLATE XLII

A

Bhils hunting deer at night. The woman, clothed in leaves, holds a torch and rings a bell, and the deer are attracted by curiosity; the man stands behind with bow and arrow.

This was also adopted as a favourite motif of Mughal painters (Bodleian MSS., Ouseley Add. 171, fol. 1, and 166, fol. 4; Havell, *Indian Sculpture and Painting*, Pl. Lxv), while the treatment in the present case is pure Pahārī. An early version of a similar subject appears at Ajantā (India Society, *Frescoes of Ajantā*, Pl. xxix, the two lower figures, a hunter and huntress.)

Slightly reduced. Pahārī (early Kāngrā), early 18th century. Collection of Lady Herringham. Vol. i, p. 21.

PLATE XLII

B

रामायण ॥ वनाश्रम

Rāmāyaṇa: Lakṣmaṇa returned from hunting. Lakṣmaṇa has shot a deer, which he offers to Rāma with folded hands. Sītā on the right. All are dressed in leaves. Pahārī (early Kāngrā), early 18th century. Size of original. Collection of the author. Vol. i, p. 21.



B



A

PLATE XLIII

श्री कृष्ण बंसिधर सह राधा

Śrī Krishna with Rādhā. Krishna with the flute, hand in hand with Rādhā, who offers him a rose; chorus of two musicians, one clapping time, the other with a *tambura*. In the foreground a peacock, and water with rose lotus. Pahārī (early Kāṅgrā), 17th-18th century. Size of original 7 × 6½ in. Vol. i, pp. 22, 32, 47 n. 1.



PLATE XLIV

A

Śrī Krishna awaiting Rādhā. Krishna reclining, in a palace, holding a garland of white flowers, attended by two maids, and in an attitude of expectation. Remark the transparent muslin robe, as in Plate 1. Pahārī (early Kāṅgrā), 17th-18th century. Size of original. Collection of the author. Vol. i, p. 22.

PLATE XLIV

B

वैकुण्ठं सभा

Vaikuṅṭha Sabhā. Apsaras dancing before Vishnu in the palace of Vaikuṅṭha. Two dancers, and chorus of three with drums and cymbals. Portion of a larger picture, inscribed *Vaikuṅṭha sabhā* in Ṭākṛī characters. Pahārī (early Kāṅgrā), 17th-18th century. Size of whole picture $11\frac{5}{8} \times 8$ in., portion reproduced $4\frac{1}{2} \times 5\frac{3}{4}$ in. Collection William Rothenstein. Vol. i, p. 22.



A



B

PLATE XLV

श्री कृष्ण दुधाधारो

Śrī Krishna milking. Śrī Krishna is disguised as a *gopī*, wearing a dark *dupatta*, and is milking a white cow, standing back to the spectator; on the right Rādhā, standing, with the calf. Pahārī (early Kāṅgrā), 17th-18th century. Collection of the author. Size of original. Vol. i, pp. 8, 22, 34.



PLATE XLVI

भोजन दान

Wives of the Mathurā Brāhmans offering milk to Krishna. Krishna is seated with Balarāma and other *gopas* and the cows, under a tree beside the Jamunā, and three *gopīs*, or more probably the wives of the Mathurā Brāhmans (as on Plate LVII) are offering milk in leaf cups. Pahārī (early Kāṅgrā), 17th-18th century. Size of original. Collection of the author (vol. ix. f. 35). Vol. i, pp. 33, 34, and see also Pls. LVII and LIX, A.



PLATE XLVII

शष्ण मनकोइ

Krishna following Rādhā. He beckons with his right hand, carrying the flute in the left: Rādhā turns towards him, checking him with her right hand. Pahārī (early Kāngrā), early 18th century. Size of original. Collection of the author (vol. ix, f. 56). Vol. i, p. 53.

दूरहीतं आवतश्चानकरीदृष्टयैरुनमुषमोहसिदाहिनीमलीइलं॥दृश्यैकानलेकटाठीइसतिहिसनीहेतुसुजाहेसुसुके
॥३॥



PLATE XLVIII

B

उत्का नायका

Utkā Nāyakā. The heroine awaits the coming of her lover at the place of tryst in a lonely grove, standing beside a bed of leaves, her left arm round the stem of a tree, her right hand indicating nervous expectation. The leafy background is too dark to be decipherable. On the right hand a pool with rose lotus, and wild deer drinking.

Keśava Dāsa's text on the Utkā Nāyakā reads as follows :

'Keśava says that she is the Utkā woman, who, when for some reason or other her lover does not come to biding-place, thinks of him in her heart with yearning :

"Is it because of some work at home? or is it because he cannot forsake the company of friends? or is to-day some fast-day of his?

Or that some debt has not been paid to a needy creditor? or has he quarrelled with some one? or has some illumination sprung up in his heart?

Or is not his body at ease? or is his love for me false? or is he too much afraid when he sees the rain at dead of night?

Or does he prove my love, O Keśava Rāi, that he does not come to-day? or in what is his heart absorbed?

Or has he clean forgotten? or has something misled him? or does he rove astray, and cannot find the path?

Or is he afraid of something, O Keśava? or has he met any one? or has he fallen in love with some amorous woman?

Or is he coming along the road? or has he already arrived? Howsoever it be, my Giver-of-Bliss will surely come!"

When Nand's son came not, she wondered for which of these reasons he delayed.'

Pahārī (early Kāngrā), early 18th century. Size of original. Collection of the author. Vol. i, pp. 15, n. 2, 44.

PLATE XLVIII

A

The pet deer. Perhaps representing the soul of man entangled in illusion. Pahārī (early Kāngrā, with some Jammu analogies), 18th century. Size of original. Collection of the author. Vol. i, pp. 69, 70, and cf. Plate LXXI A.



B



A

The stealing of clothes. Śrī Krishna has removed the clothes of the bathing *gopīs*, and refuses to restore them until they come to the foot of the *kadamba* tree where he sits to ask for them personally, naked, and with joined hands.

The *Prema Sāgara*, following the *Bhāgavata Purāna* recounts :

‘One day all the Braj girls went together to a lonely river’s edge to bathe, and there, taking off their clothes and laying them on the bank, they entered the water naked, and began to sing again and again the praises of Hari, and to play in the water. Just at that very time Śrī Krishna was seated in the shade of a fig-tree, grazing cows. It happened that he heard the sound of their singing, and, approaching quietly, he began to look on, himself unseen. At last, as he gazed, a thought arose in his mind, and he stole the clothes and went and climbed up a *kadamba* tree; and tying the clothes in a bundle, he laid them before him. Then when the milkmaids looked and found no clothes on the bank, they stood up here and there and began to look about in alarm, saying to one another, “Just now there was not even a bird to be seen: who can have taken away our clothes, O Mother?” Meanwhile one of the milkmaids saw that Śrī Krishna was up in the *kadamba* tree, sitting quietly hidden; he had a crown on his head, a staff in his hand, a yellow brow-spot, a garland of wild flowers, and a yellow garment, and the bundle of clothes tied up. On seeing him she cried, “My Friend, behold him there, the thief of our hearts and our clothes, on the *kadamba* tree, holding the bundle, and glorious!” When they heard these words, and beheld Śrī Krishna, all the young girls entered the water in shame, and folding their hands and bending their heads they prayed and coaxed :

“O Thou compassionate to the humble! dear taker-away of our grief! O Mohan, be pleased to give us our clothes.”

But hearing this Kānha replied, “I will not give thus, I swear by Nand :

Come forth and receive your clothes one by one.”

Pahārī (early Kāngrā), 18th century. Size of original. Collection of the author. Vol. i, p. 33.

The quelling of Kāliya. The *nāga* having made submission to Śrī Krishna, the latter is seated on the *nāga’s* back, playing his flute, while two *nāginīs* offer lotus flowers. Pahārī (early Kāngrā), 18th century. Size of the original. Collection of the author. Vol. i, pp. 30, 31, and see also Plate LIII.



B



A

PLATE L

A

कौशिक्यतारोद्भव

The manifestation of Śivā. Śivā or Kauśikī appears as a *tāmasic* emanation of the *rājasic* Durgā, for the destruction of the *asuras* Śumbha and Niśumbha, in response to the prayers of the *devas*. Durgā is seated centrally, eight-handed, bearing the attributes arrow, pestle, spear, discus, bow, plough, bell, and conch, and two fires are burning below: Kauśikī stands to her proper right above the suppliant *devas*, while to her left are Cuṇḍa and Muṇḍa, the servants of Śumbha and Niśumbha. The figures loom against a background of white Himālayas, with deodars and a single palm; foreground of water with rose lotus. Sanskrit inscription. Pahārī (early Kāṅgrā or Maṇḍī), 18th century. Size of original $7\frac{3}{4} \times 10\frac{3}{4}$ in. Collection of the author (vol. iii, f. 32). Vol. i, pp. 8, 58.

PLATE L

B

दुर्गा सह महादेव

Siva and Durgā. Śiva as *yogī*, clad in deer skin, bearing banner (*dhvaja*) terminated by a trident (*triśūla*): Durgā riding upon her tiger, eight-armed, bearing the attributes sword, mace, skull-cup, axe, a weapon not identified, a *triśūla*, and bow. Background of dark Himālayas, suggestive of the northern wall of the Kāṅgrā valley. Pahārī (Kāṅgrā), late 18th century. Size of original $6\frac{1}{4} \times 11$ in. Collection of the author (vol. iii, f. 33). Vol. i, pp. 8, 57.



A



B

PLATE LI

श्री कृष्ण गोपाल

The Divine Herdsman: Cowdust. Krishna returning with the cows to Brindāban, accompanied by other *gopas* making music, and welcomed by the *gopīs*, some of whom have brought water from Yamunā ghāṭ, and others looking from the balcony windows. Father Nand above, in the central compartment of the *barādari*, Yaśodā with Balarāma in the yard. The moment represented is the Hour of Cowdust (*go-dhūli berā*), when the cows are brought in from grazing. *Vāyavya*, or the wind that is mixed with the dust that is raised by the cows, is held so pure as to be classed amongst the seven substitutes for bathing, if unavoidable circumstances prevent the use of water: in our picture there shines a like transfiguration of every-day experience. Pahāṛī (Kāṅgrā), late 18th century. Size of original. Collection of the author. Vol. i, pp. 24, 30.



PLATE LII

श्री कृष्ण गोपाल

The Divine Cowherd: Cowdust. Krishna returning with the cows to Brindāban, another version of the same subject as reproduced on Plate LI, and possibly by the same hand. An unfinished drawing, partly coloured. Pahārī (Kāṅgrā), late 18th century. Size of original. Collection of the author. Vol. i, pp. 4, 24, 30.



PLATE LIII

कालिय दमन

The quelling of Kāliya. Nand and Yaśodā, with *gopas* and *gopīs* stand to the right on the margin of the whirlpool, in agitation and fear for Krishna's fate; Krishna, has overcome the *nāga*, and stands upon his many heads, while the beautiful *nāginīs* are praying that his life may be spared; the whole of this action taking place in the deep waters of the Kālidah.

The *Prema Sāgara*, following the *Bhāgavata Purāna*, reads :

'At last, perceiving that the people of Braj were greatly distressed, Śrī Krishna sprang up quite suddenly and stood upon Kāliya's head :

Murārī assumed the weight of the Three Worlds, and ponderous he became :

He danced to and fro upon hood after hood, and was beating time with his feet.

'Then indeed, through the weight, Kāliya began to die; and dashing his hoods about in every direction, he put forth his tongues, and streams of blood poured out of them. When all his venom and pride of strength were spent, he found in his heart that "Ādi-puruṣa has assumed incarnate form; else in whom is there so much power to escape my venom?" When he realized this he forsook the hope of life, and remained benumbed. Then the wife of the serpent came and with folded hands and bent head she besought Śrī Krishna : "Mahārāj! Thou hast well done to remove the pride of this tormentor and overweening being; his happy fortune has now awakened, in that he has obtained the vision of Thee. These very feet which Brahmā and other Devas meditate upon with prayer and discipline, are now resplendent on Kāliya's head." And so saying, she spoke again : "Mahārāj, have pity on me, and be pleased to release this one; for death itself is best for a woman without a husband. And if thou mayest be pleased to consider, there is no fault in him, for it is the nature of his kind, to be fed on milk and to wax in venom."

'When he had heard what the wife of the serpent had said, Śrī Krishna descending from Kāliya; and he, with folded hands and deep humility said : "Be pleased O Lord to forgive my fault. It was in ignorance that I struck at Thee with my hoods; I am but a low-born snake, how should we have so much wisdom to know Thee?" Śrī Krishna said : "Well, what was, was; but now you may not remain here, but shall go back again with your family into Raunak Dip."

Pahārī (Kāṅgrā-Garhwāl), late 18th century. Size of original. Collection of the author. Vol. i, pp. 24, 26, 30, 31. Cf. also Plates



PLATE LIV

A

कालिय दमन

The quelling of Kāliya. Śrī Krishna has overcome the *nāga*, and the *nāginīs* are praying the Lord to spare his life. Pahārī (Garhwāl), attributed to Mola Rāma, late 18th-early 19th century. Size of original. In the possession of Balak Rām Sah. Vol. i, pp. 30, 31. See also Plates XLIX, A and LIII.

PLATE LIV

B

Rās-līlā, chorus. Musicians accompanying a dance of Rādha and Krishna (fragment). Unfinished drawing, partly coloured. Pahārī (Kāngrā), late 18th century. Size of original $4\frac{1}{2} \times 3\frac{1}{4}$ in. Collection of the author. Vol. i, p. 35. Cf. Plate x.



B



A

PLATE LV

श्री कृष्ण बंसीधर or वैष्णुगोपाल

Śrī Krishna with the flute. Krishna stands on a lotus throne, attended by *gopīs*; *gopas* and cows are also present, one of the *gopas* drinking from the Jamunā in the foreground; sunset sky with cumulus clouds seen through the trees. Pahārī (Kāṅgrā), late 18th century. Size of original. Collection of the author. Vol. i, p. 32.



PLATE LVI

राधा रसोईदारी

Rādhā cooking. Rādhā in the kitchen, aided by a maid who is slicing vegetables; Krishna overlooking from a balcony window. Pahārī (Kāṅgrā), 18th century. Size of original. Lahore Museum. Vol. i, p. 48. (For another picture of an Indian kitchen, see *Vidyāpati*, translated by Coomaraswamy and Sen, Plate facing p. 95.)



PLATE LVII

भोजन दान

Wives of the Mathurā Brāhmans taking food to Śrī Krishna. The three divisions of the picture represent a continuous procession from the village to the grove where the herdsmen are seated; those who have arrived are offering betel and milk; Krishna holds the flute and a rose lotus. The lower left-hand corner shows the Mathurānī whose husband would not allow her to go; the man is binding her arms, while the plate of food which was prepared is on the ground before her; but she set her mind upon Krishna, and died, reaching him before even the first of her friends.

Compare the description of the *Prema Sāgara* (following the *Bhāgavata Purāna*):

‘ They all, being pleased (by the request of Krishna’s messengers), taking and filling severally golden dishes with food of six flavours, rose up and hastened, and were hindered by no obstruction.

‘ The husband of one Mathurā woman did not allow her to go; then she, meditating on Krishna, abandoned the body, and before all the others went and united with him, as water goes and unites with water; and afterwards all, proceeding on, came where Śrī Krishna Chand, with the cowherd lads, with his hand on the shoulder of a companion, in thrice-bent beauty, stood with the flower of a lotus in his hand.’

Pahārī (Kāṅgrā), 18th century. Size of original. Collection of the author. Vol. i, p. 33. Cf. Plate XLVI.



PLATE LVIII

‘यके पट खाम सौं रहे लपटाये के’

Sheltering from the rain. Rādhā and Krishna in love-talk beneath a common cloak, the other *gopas* and *gopīs* seeking shelter as they may; heavy rain, lightning, and birds. It may be remarked how closely this and other Rājput representations of storm and rain reflect the old classic descriptions, such as the following, from the *Śātakamālā* of Ārya Śura :

‘In all parts of the sky there appeared rain-clouds. . . . They were hanging low, and laden with rain; the soft, deep sound of approaching thunder was heard from them; flashes of lightning adorned their huge and dark-blue summits, and they overspread the sky, approaching nearer and nearer as if to embrace each other with heads and arms. . . . The rumbling noise of the thunderclaps now resounded on every hand, making the peacocks to utter cries of joy and to dance and pose as if they would praise the clouds. . . . Then the clouds let loose the streams of rain, falling like pearls freed from their shells. The dust was laid, and a pungent savour (of earth) was spread abroad by the wind that followed with the thunder-shower. . . . And it was as if the slender figure of Lightning, illumining the sky again and again with her golden yellow showings of light, exhibited her dances and rejoiced in the music of the cloudy orchestra!’

The Hindī text actually quoted on the picture reads : ‘Crying of peahens, calling of yokels, shrill crickets screaming, not a step can I take!’

Pahārī (Kāṅgrā), late 18th century. Size of original. Collection of the author. Vol. i, p. 54.



PLATE LIX

A

श्री कृष्ण बंसीधर or वेणु गोपाल

Śrī Krishna with the flute. He is attended by *gopīs* offering betel and plying the fly-whisk; *gopas* and cows are also present. Pahārī (Kāṅgrā), second half 18th century. Size of the fragment $4\frac{1}{2} \times 7\frac{1}{4}$ in. Collection of the author.

PLATE LIX

B

Rādhā forsaken. Rādhā, overcome with pride, has asked him to take her upon his back; he makes as if to do so, but vanishes just when she seeks to mount. Forest to the right, the Jamunā across the foreground. The *Prema Sāgara*, following the *Bhāgavata Purāṇa*, reads:

‘Śrī Rādhikā Jī, feeling excessive delight with Hari, and thinking her lover in her power, fancying herself greater than all, and conceit in her heart, said, “O beloved one! now I may go no farther, set me upon your shoulder and bear me along.” On hearing this, Śrī Krishna Chand, the destroyer of pride and knower of secrets, smiled and seated himself, and said, “Pray come and get on to my shoulder”. But when she had stretched forth her hand, and was about to ascend, Śrī Krishna vanished. As her hands were outstretched, so with extended hands she remained standing; just as, for pride, the lightning may be divided from the cloud, or the moonlight, taking offence at the moon may linger behind: and the radiance of her fair form, emerging and spreading over the earth, gave out such beauty as though she stood on a ground of beautiful gold. A stream of tears was flowing from her eyes; and she could not drive away even those bees near her face, who, attracted by the sweet savour, kept coming again and again to settle upon it; and heaving great sighs for her separation, she stood alone in the forest, so that all beasts and birds and trees and climbing plants hearing the sound of her sobs, were crying too.

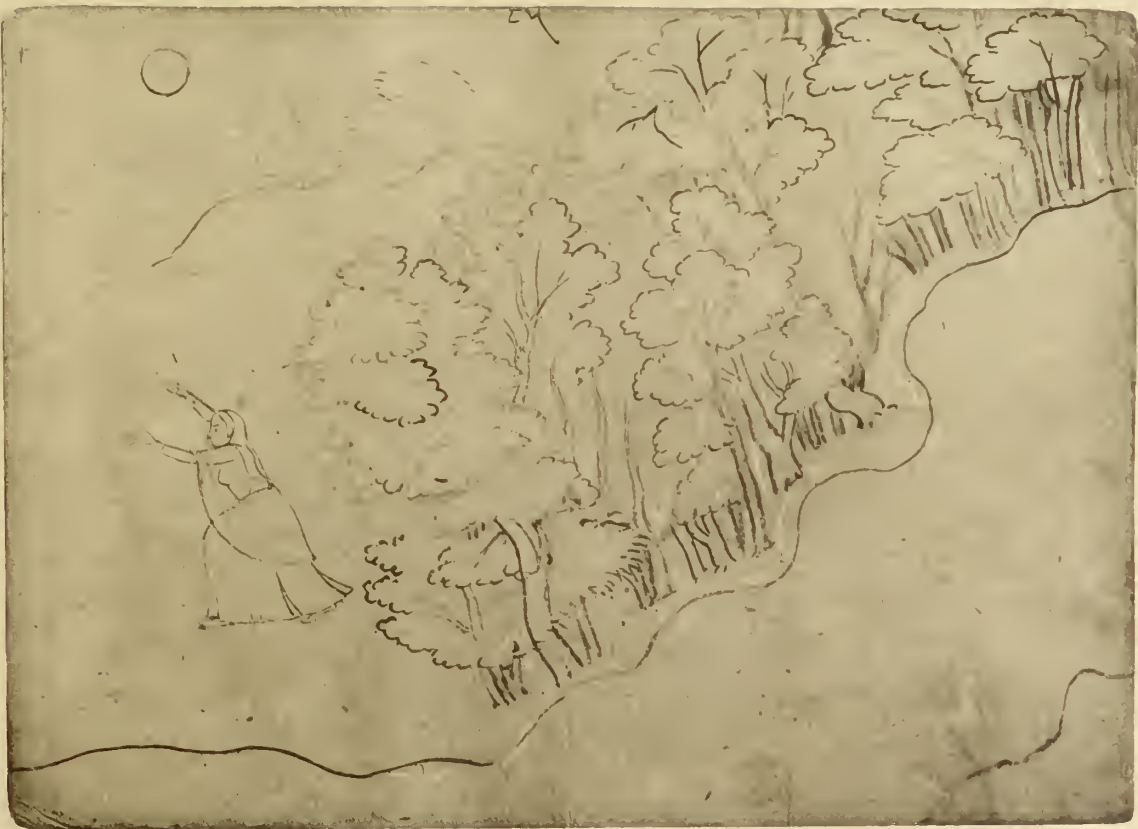
The picture bears an inscription as follows: ‘So saying, he spake to the dear one, “Come on to my shoulder”, and then disappeared; and she, left lacking, suffered torment.’

Drawing in red (the white lines represent portions of darker under-drawing recently touched out). Pahārī (Kāṅgrā), second half 18th century. Size of original $8\frac{1}{8} \times 11\frac{1}{4}$ in. Collection of the author (vol. ix, f. 37). Vol. i, p. 35.

PLATE LIX



A



B

PLATE LX

रामायण ॥ वनाश्रम

Rāmāyaṇa : Lakṣmaṇa removing a thorn from Rāma's foot. Rāma reclines, supported by Sītā, while Lakṣmaṇa extracts the thorn. A monkey is fanning Rāma with a lotus leaf, and other monkeys are fetching water or themselves drinking. The photograph does not show clearly the Himālayan peaks at the upper left-hand corner, nor the faded Gurmukhī inscription on the margin. Pahāri (Kāṅgrā), late 18th century. Size of original. Lahore Museum. Vol. i, pp. 59, 60, 71.



The Hermitage of Vālmīki. The forest University. When Vālmīki had completed the *Rāmāyaṇa*, he taught it to Kusi and Lava, the sons of Rāma and Sītā, fostered in childhood amongst the forest hermits.

The *Rāmāyaṇa*, *Vālakāṇḍam*, Ch. IV, condensed, reads :

‘ Having composed the whole *Rāmāyaṇa*, Vālmīki pondered who should publish it in the assemblies of men. Just then there entered Kusi and Lava, in the guise of hermits’ sons, and touched his feet. He found the princes to be virtuous, and sweet of voice, apt at understanding the significance of poetry, and of good memory, already initiated into Vedic studies; and he explained to them the meaning of the Vedas, and taught them the *Rāmāyaṇa* in full; and they with centred hearts, chanted the song as they had learnt it, in the assemblies of ascetics and Brāhmins and good men; and the hermit cried, “Well done, Well done!”’.

The picture, which is not completely coloured, must be from a series illustrating the *Rāmāyaṇa*. Vālmīki is here seated, the book in his right hand, and his left making the gesture of exposition; the two children facing him, receiving his instruction; and round about, an assembly of hermits. With this scene may be compared the ‘Colloquy of Rishis’, of *Indian Drawings*, ii, Plate xv. In these pictures are reflected the Indian conception of the forest retreats as the abode of peace and learning. They represent, apart from the use of books, the very conditions under which the early Upaniṣads were composed and taught by the forest-dwelling Brāhmins. Pahārī (Kāṅgrā), second half 18th century. Size of original. Collection of the author. Vol. i, p. 59.



PLATE LXII

दमयन्ती स्वयम्बर

Svayamvara of Damayanti. Damayanti is borne by her maidens on a *palki*, round the court where suitors are assembled. A maiden on her right carries the garland to be placed on the accepted suitor's neck. Sarasvatī, four-armed, with her *vīṇā*, walks to the left, in front. The procession approaches Nala, who sits with the four Devas disguised in the shape of other Nalas. Devas and Siddhas haunt the sky. Unfinished drawing, partly coloured.

The following account is taken from the Sanskrit *Mahābhārata*:

'As with serpents, Bhogavatī, the wide hall was full of kings;
As the mountain caves with tigers, with the tiger-warriors full.

Damayanti in her beauty entered on that stately scene,
With her dazzling light entrancing every eye and every soul.
O'er her lovely person gliding all the eyes of those proud kings;
There were fixed, there moveless rested, as they gazed upon
the maid.

Then as they proclaimed the Rājas (by his name was each pro-
claimed),

In dismay saw Bhīma's daughter, five in garb, in form the same.
On those forms, all undistinguished each from each, she stood
and gazed.

In her doubt Vidarbha's princess Nala's form might not discern,
Whichso'er the form she gazed on, him her Nala, him she
thought.'

Mahābhārata, vi, 53: MILMAN—MONIER-WILLIAMS.

Pahāri (Kāṅgrā), late 18th century. Size of original, 9 × 13¼ in.
Collection of the author. Vol. i, pp. 22, 63.

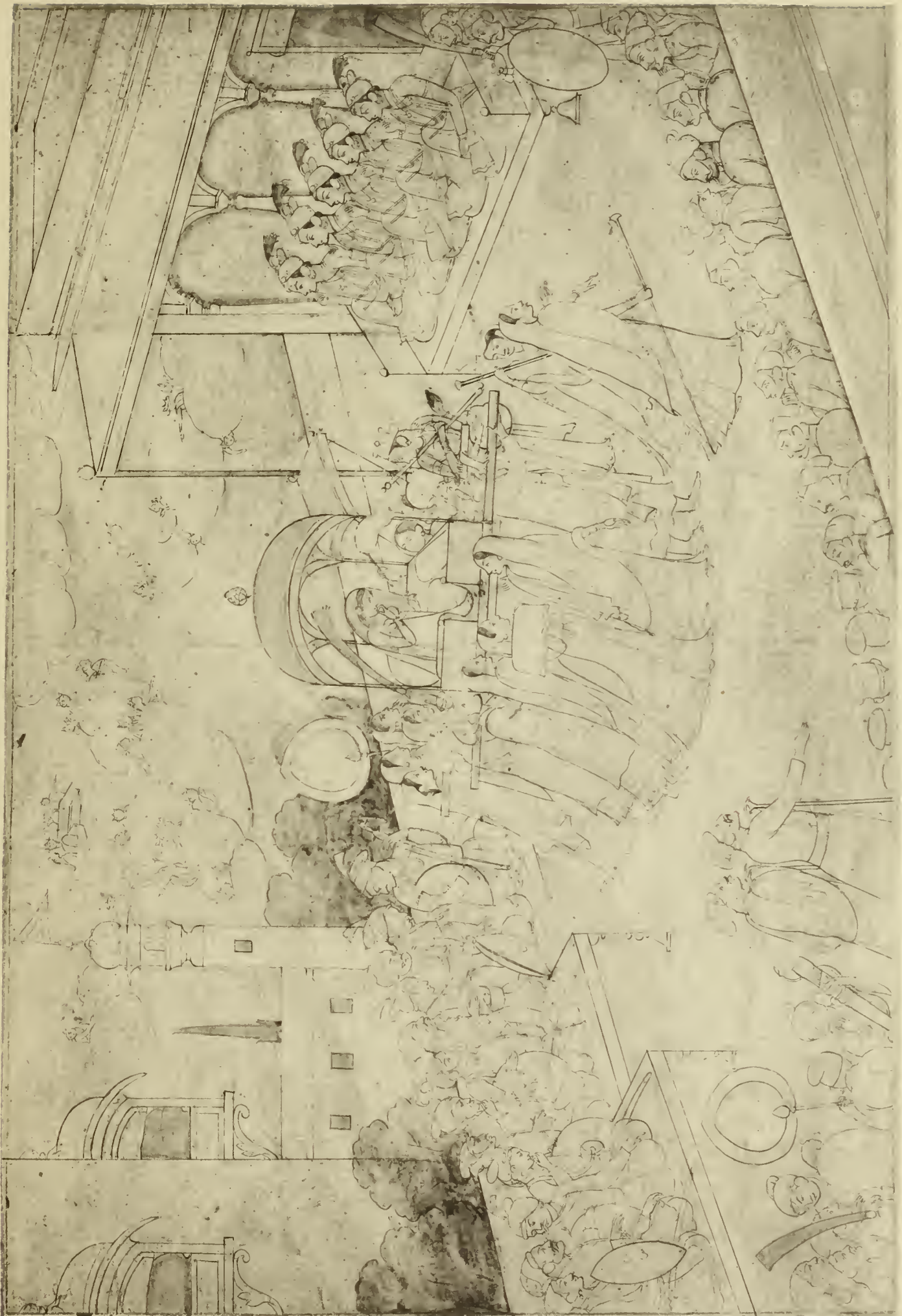


PLATE LXIII

गौरी ब्याण

The marriage of Pārvatī. The scene is laid in the palace of Himālaya the father of Pārvatī; three episodes are presented. On the left Śiva stands with his veiled bride under the marriage pavilion; the marriage having been completed, Śiva is making sport of the officiating Brāhman. Upon the platform, Śiva stoops to take the dust off the Brāhman's feet, to the latter's still greater confusion. Within the house a post-nuptial ceremony (perhaps a *nāndī-srāddha*) is proceeding: Himālaya is seated with Menaka to the left, Śiva with his still veiled bride in the centre, and the same Brāhman is now taking the dust of his feet. Perhaps from a series illustrating the *Kūmāra-Sāmbhava* of Kālidāsa, or some later version of the same story. Pahāri (Kāngrā), late 18th century. Size of original. Collection of Bābu Samarandranāth Gupta. Vol. i, pp. 8, 55.

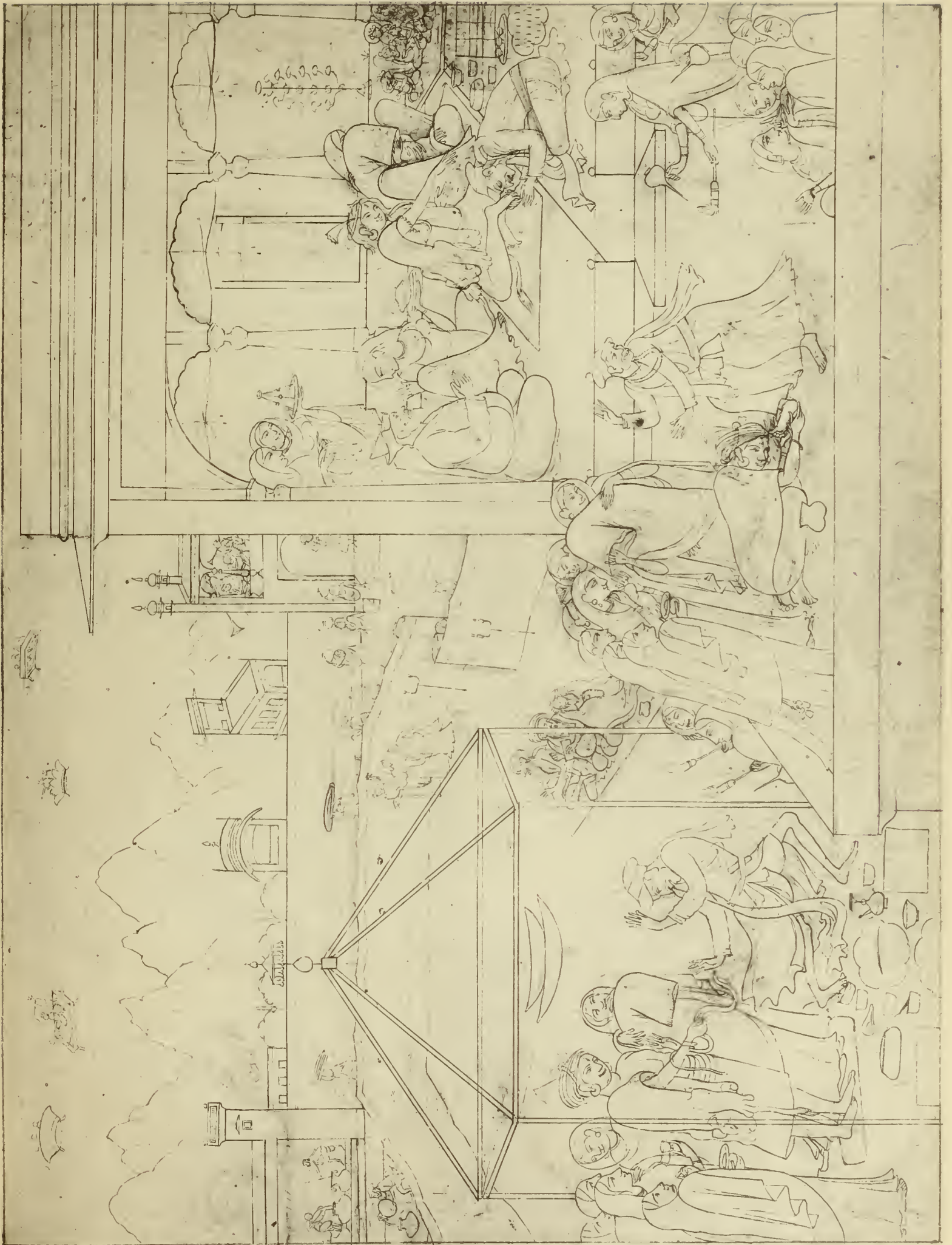


PLATE LXIV

गौरीशङ्कर

Mahādeva (Śiva) and Pārvatī. Both are eating the intoxicating fruit of the *Datura*. Śiva has a white complexion, and golden brown hair; he is three-eyed, his throat is marked with a blue spot (the trace of the poison swallowed at the Churning of the Ocean); he wears the crescent moon upon his hair, and a snake about his neck, and with one arm he embraces Pārvatī. She wears a patchwork *dupatta*. The figures are here drawn on an exceptionally large scale. It seems possible that some indirect European influence may be reflected in the head of Śiva. Pahāri (Kāṅgrā), late 18th century. Size of original. Collection of the author. Vol. i, p. 55.



PLATE LXV

गौरो शङ्कर

Mahādeva (Siva) and Pārvatī. The wanderers have made their camp for the night, and Mahādeva watches the sleeping Pārvatī, stretched on the tiger-skin, her head supported by his knee; Nandi in the foreground; to the right, the trident, banner, drum, and bowl of the Great Yogī. In the background a lotus lake, and to the left wild creatures in their caves. Mahādeva wears the crescent moon, and his serpent-garland is winding along his arm. The moment is a little later than that described in the 8th Canto of the *Kumāra-Sambhava*.

The twilight glow is fading far
And stains the west with blood-red light . . .
The womb of night envelops slow
The world with darkness vast and black . . .
Moon-fingers move the black, black hair
Of night into its proper place,
Who shuts her eyes, the lilies fair,
As he sets kisses on her face.

Kumāra-Sambhava of Kālidāsa.—A. W. RYDER.

Pārvatī falls asleep while Śiva is yet speaking.

Pahārī (Garhwāl, attributed to Mola Rāma), late 18th—early 19th century. Size of original. Collection of the author. Vol. i, p. 54.

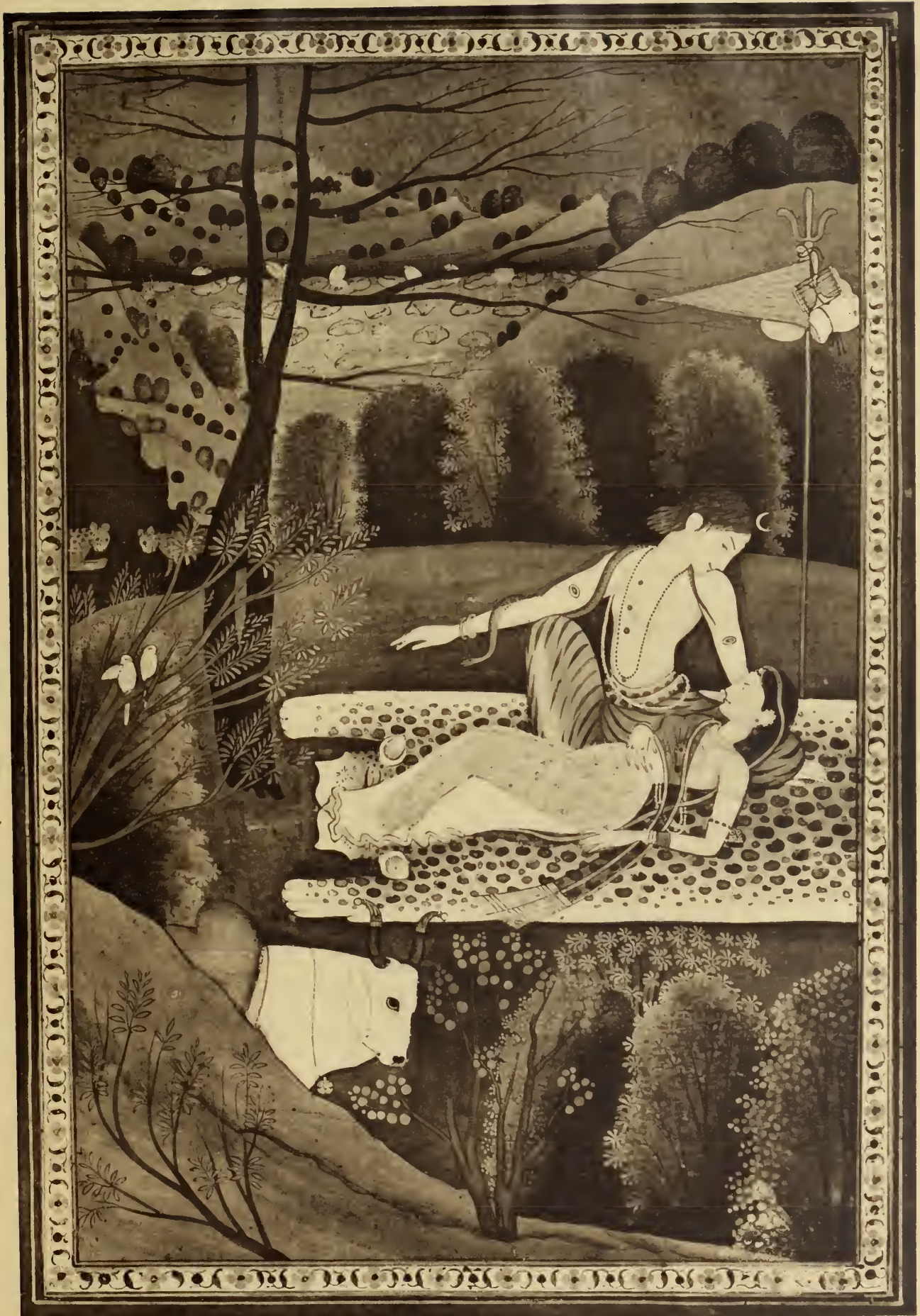


PLATE LXVI

गङ्गोत्पत्ति

The birth of Gaṅgā. Mahādeva (Śiva) with Pārvatī, seated before a *yogī's* fire, encamped with Gaṇeśa and Kārttikeya, and Nandi. Beneath the projecting rock, and not seeing the god whom he would propitiate, stands Bhagīratha, his hand covered by a *go-mukha*, while he counts his beads, repeating prayers. Before him lie two *Datura* flowers offered to the unseen god; these are plucked from the bush that grows on the rock. In response to the prayer of the devotee, the Ganges falls in a single stream from Śiva's head, where it had been lost since it fell from heaven. Pahārī (Kāṅgrā), second half 18th century. Collection of the author. Size of original. Vol. i, p. 56.



PLATE LXVII

शिव संध्य नृत्त

The evening dance of Śiva. Śiva dances on the golden floor of Kailāsa, above the peaks of the encircling Himālayas, to a chorus of Devas and Gandharvas or Kinnaras, and before Devi enthroned as Rāj-rājeśvari. Amongst the Devas to the left will be recognized Brahmā, Vishnu, Sarasvatī, Lakṣmī, Kārttikeya, Sūrya, Candra, Gaṇeśa, also Nārada and other rishis, and kings; the three-headed Agni will be seen to the right of the group of Kinnara musicians to the right of the picture. Devī is of red complexion, four-armed, and holds the noose (*pāśa*) and elephant goad (*aṅkuśa*).

The following description is given in the *Śiva Pradoṣa Stotra* :

‘Placing the Mother of the Three Worlds upon a golden throne, studded with precious gems, Śālapāṇi dances on the heights of Kailās, and all the *dēvas* gather round him.

‘Sarasvatī plays on the *vīṇā*, Indra on the flute, Brahmā holds the cymbals marking time, Lakṣmī begins a song, Vishnu plays on a drum, and all the *dēvas* stand round about.

‘Gandharvas, Yakṣas, Patagas, Urugas, Siddhas, Saddhyas, Vidyādharas, Amaras, Apsarasas, and all the beings dwelling in the Three Worlds assemble there to witness the celestial dance and hear the music of the divine choir at the hour of twilight.’

Pahārī (Kāṅgrā), late 18th century. Size of original. Collection of Bābu Gagonendranāth Tagore. Vol. i, p. 56.



PLATE LXVIII

दुर्गा महिषमर्दिनी

Durgā's battle with Mahiṣāsura. Durgā advances from the right, in ten-armed *rājasic* form, armed with sword, axe, bow, spear, shield, discus and bell; she is accompanied by the boyish *ganas* of Śiva bearing the trident and armed with shields and swords. The buffalo *asura* charges from the left, whence too there blows a storm wind, and heavy clouds are beating up.

'The clouds were scattered by his long horns,' says the *Mārkaṇḍeya Purāna*, 'the mountains and sky were shattered in a hundred pieces by his panting breath. The mighty Asura bellowed in anger. Chaṇḍikā saw, and in wrath she sought to lay hold of him . . . she struck him down with her trident.'

Pahārī (Kāngrā), second half 18th century. Size of original. Collection of the author. Vol. i, pp. 8, 57, 58.



PLATE LXIX

रुद्राणी संहारशक्ति

Kālī or Rudrāṇī as the Power of Death. Devī, in the *tāmasic* form of Kālī, four-armed, three-eyed, aged and terrible, has slain a king, whose garments are laid on the river's bank, and while she devours the last fragments of his flesh, she pours the water of purification on the bones; jackals are seeking for what may be left from the feast. In the middle distance there is seen a Śaiva shrine containing a Liṅgam.

This work may be compared with Plate XLV, as representing Pahārī art at its best in both cases. The former work expresses a primarily poetic mysticism, characteristic of Vaiṣṇava devotion; the present example is intellectual rather than devotional, and reflects the more austere and philosophic aspects of Śaiva mythology. In both cases the two divergent aspects of the Brahman, the pairs of opposites, Being and Becoming, Puruṣa and Prakṛti are represented. With deep psychologic insight, the symbols of Being and Becoming are represented as respectively male and female—in the former work as Krishna and Rādhā—here as Mahādeva and Śakti. Here the silent Liṅgam within the shrine is Eternal Rest: Kālī as the essential principle of impermanence, whom even kings may not avoid, is Eternal Work.

The picture may illustrate a definite episode in Śākta legend, but as this has not been identified, the inner significance is alone discussed.

Pahārī (Kāṅgrā), second half 18th century. Size of original. Collection of the author. Vol. i, pp. 8, 57, 58.



PLATE LXX

A

विरहिनी

Virahinī. The lady whose husband is abroad, reproaches the painter who has long delayed to execute her commission, to paint a picture of her beloved and herself. The verse inscribed is to be read as follows :

She (Rādhā) : 'From evening to morning, and morning to evening the days are passing, and months go by :

What do you know of the woes of another ? Only the sapient Krishna understands.

I gave you clean paper, fresh and shining like glass. Ha, painter ! how many days have gone by and you have not drawn the picture of my friend.'

He (the painter) : ' I shall so prepare the portrait of you and your friend,

That instantly shall the bodies of the divided lovers meet in the picture.'

The painter, it will be noted, is at work on the house wall. He sits on a wooden bed, surrounded by his colour pans, and a cup containing the brushes. Beneath the bed is a brush box, a box of colour pans, and a portfolio of sketches tied up in a striped cloth.

Pahārī (Kāṅgrā), second half 18th century. Size of original. Collection of the author. Vol. i, p. 51.

PLATE LXX

B

शुभ्रा

The bride. The shy bride (*mughdhā*, *navadhā*, or *navala bālā*) is led by the messenger (*dūtīkā*) across the starlit courtyard to the door of her lover's house, where a servant with torch and scent-spray (*attar-dān*) awaits her. The *dūtīkā* supports and embraces the timid 'babe', and there shines here clearly the same tenderness which characterizes the Vaiṣṇava erotic poetry. The treatment of the cast shadow suggests Mughal influence.

Pahārī (Kāṅgrā), second half 18th century. Size of original. Collection of Bābu Gaganendranāth Tagore. Vol. i, p. 46.



B



A

PLATE LXXI

A

The pet deer. Perhaps representing the soul of man entangled in illusion, according to the lines inscribed on another drawing:

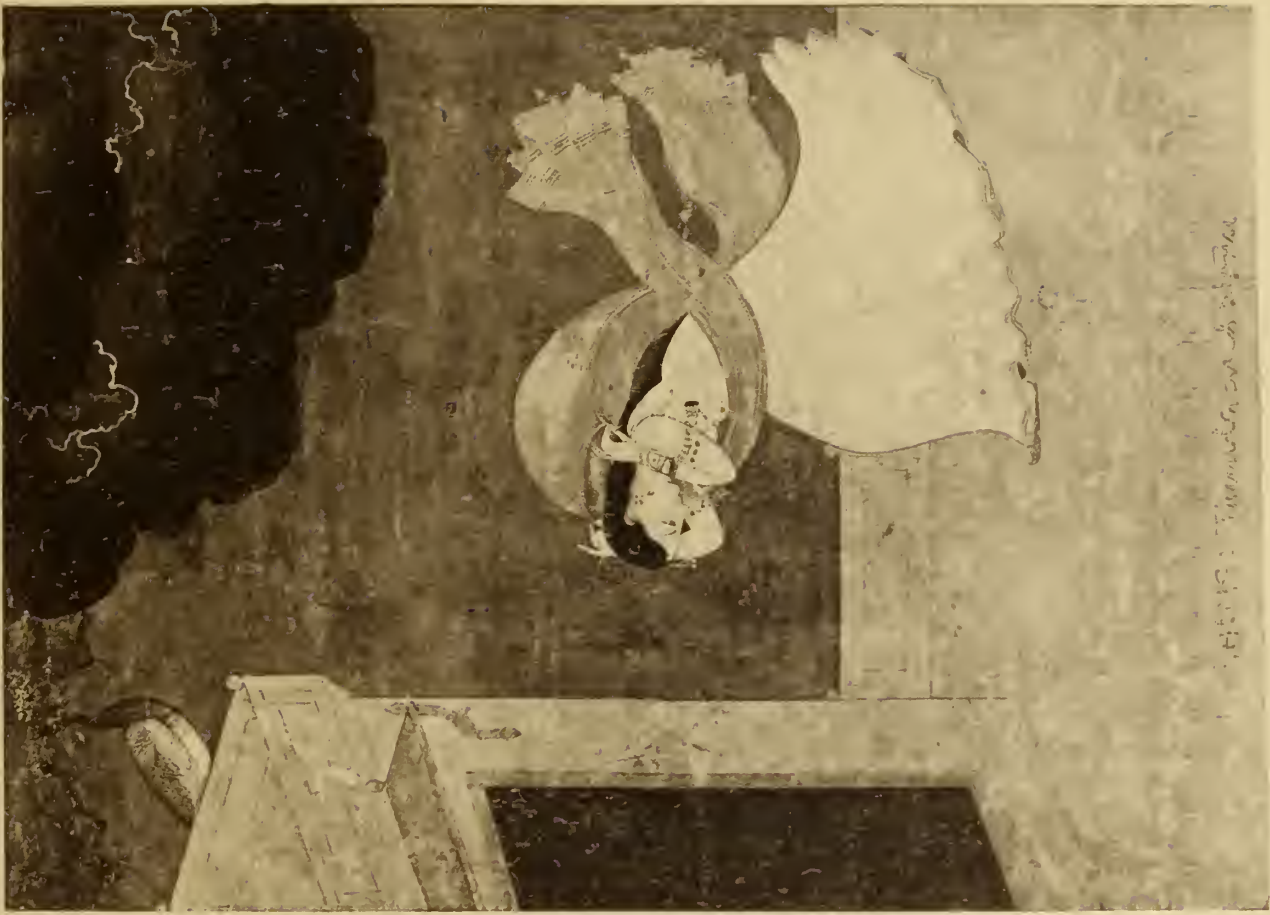
'Who has escaped the net of nature, O bewildered deer ?

The more you would warily run, the more you are tangled therein !'
Pahārī (Kāṅgrā), late 18th century. Size of original. Collection of the author. Vol. i, pp. 69, 70. Cf. Plate XLVIII, A.

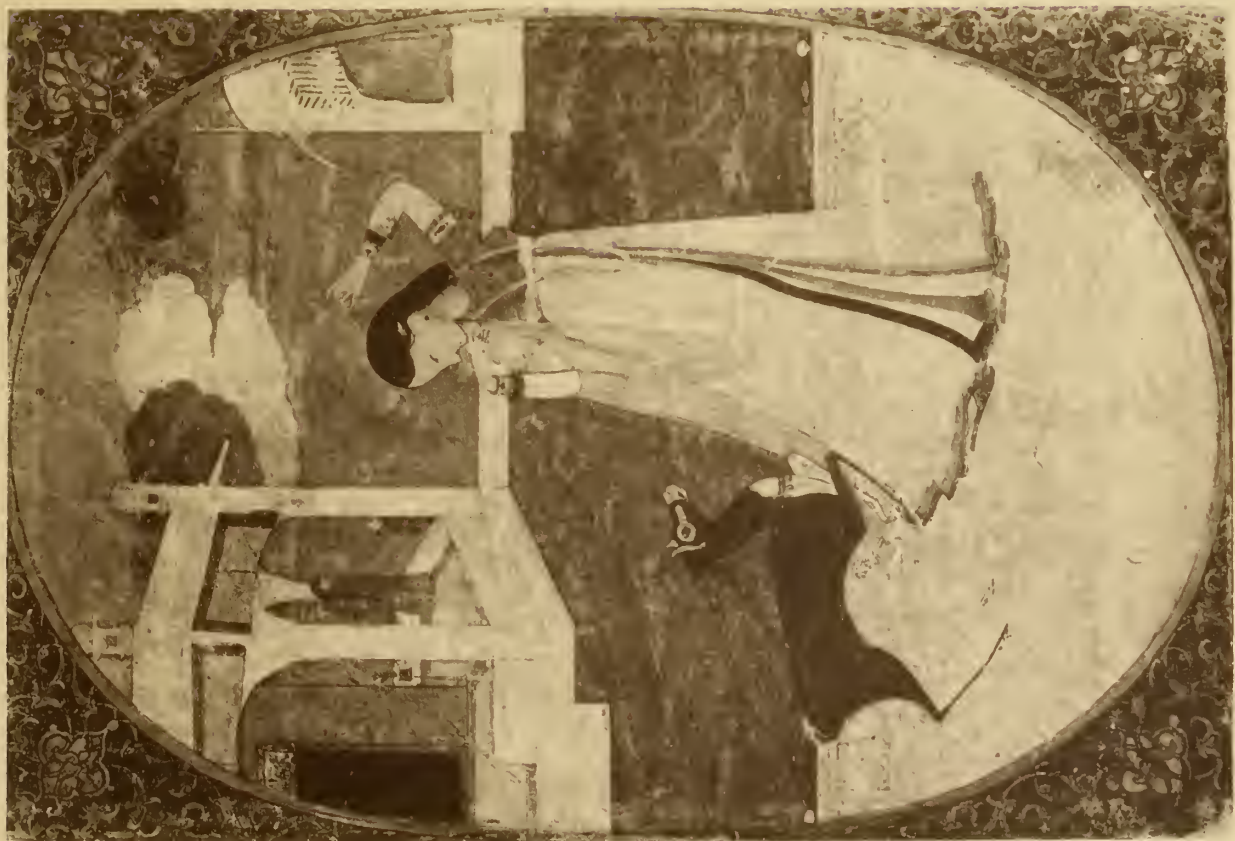
PLATE LXXI

B

The storm. A lady taking shelter from the monsoon wind and rain. A peacock on the roof is rejoicing in the prospect of rain. Pahārī (Kāṅgrā), late 18th century. Size of original. Collection of the author. Vol. i, p. 54.



B



A

PLATE LXXII

A

पूर्व रत्न

Pūrva Rāga : Rādhā's toilet. Rādhā taking her bath in a garden. Compare the well-known lines of Vidyapati :

' Her jet-black hair poured down her breast,

As though a shaggy yak concealed a gold Maheśa.'

Pahārī (Kāngrā), late 18th-early 19th century. Size of original. Collection of the author. Vol. i, pp. 48, 49.

PLATE LXXII

B

पूर्व रत्न

Pūrvā Rāga : Rādhā's toilet. Rādhā takes her bath on the terrace of a palace served by her maidens, of whom two are holding up a white cloth to screen her. Probably by the same hand as Plate LXXI, A and B. Pahārī (Kāngrā), late 18th century. Size of original. Collection of the author. Vol. i, pp. 48, 49.



B



A

PLATE LXXIII

A

अभिसारिका नायका

Abhisārikā Nāyakā. The *abhisārikā* goes through storm and danger to meet her lover. The path is beset with serpents, the rain is pouring down, and the lightning flashes. The representation of deodars (to the left) is most unusual, the only other instance will be found on Plate L A. Pahārī (Kāṅgrā—but the deodars indicate an acquaintance with the scenery of the inner hills), late 18th century. Size of original, $7\frac{1}{2} \times 11\frac{1}{2}$ in. Collection of the author. Vol. i, pp. 43-5.

PLATE LXXIII

B

Abhisārikā Nāyakā. The *abhisārikā* goes through the dark night to meet her lover at the appointed place of tryst; Krishna awaits her, seated by a bed of leaves, in a dark grove.

The following lines are a translation of the Hindī text inscribed on each of the above pictures, A and B.

‘Leadens and lowering and heavy laden clouds—dight in a robe
of black—dark collyrium seen on thy eyes,—
All o’erspread with one dark hue—a deep black bodice on thy
body—gleaming serpent—drenching rain—
Lovely the jet-black silken robe, and all thy gear is seemly—the
black braid beauteous on thy back let fall,—
At such a time, in such a guise, faring to meet thy Krishna—
to-day hast thou finished hastily (or neglected), thy house-
hold labours!’

Pahārī (Kāṅgrā), late 18th century. Size of original $5\frac{1}{4} \times 8\frac{3}{4}$ in.
Collection of the author. Vol. i, pp. 43-5.



A



B

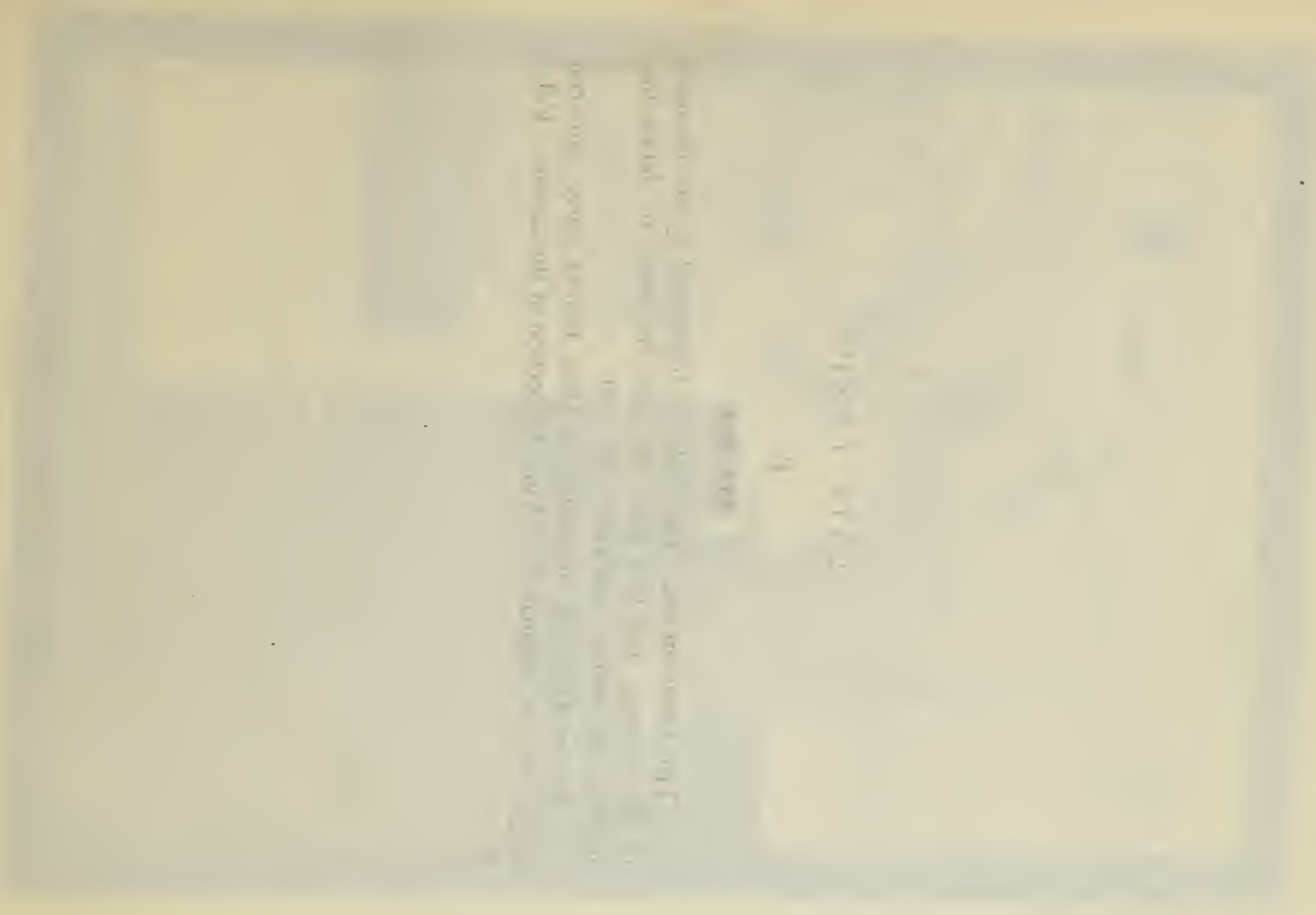


PLATE LXXIV

B

नवल बाल

The timid bride. The 'babe' is frightened by the advances of the nāyakā, and flies from the bed, he seeks to detain her, holding the end of her veil (*celañcala*).

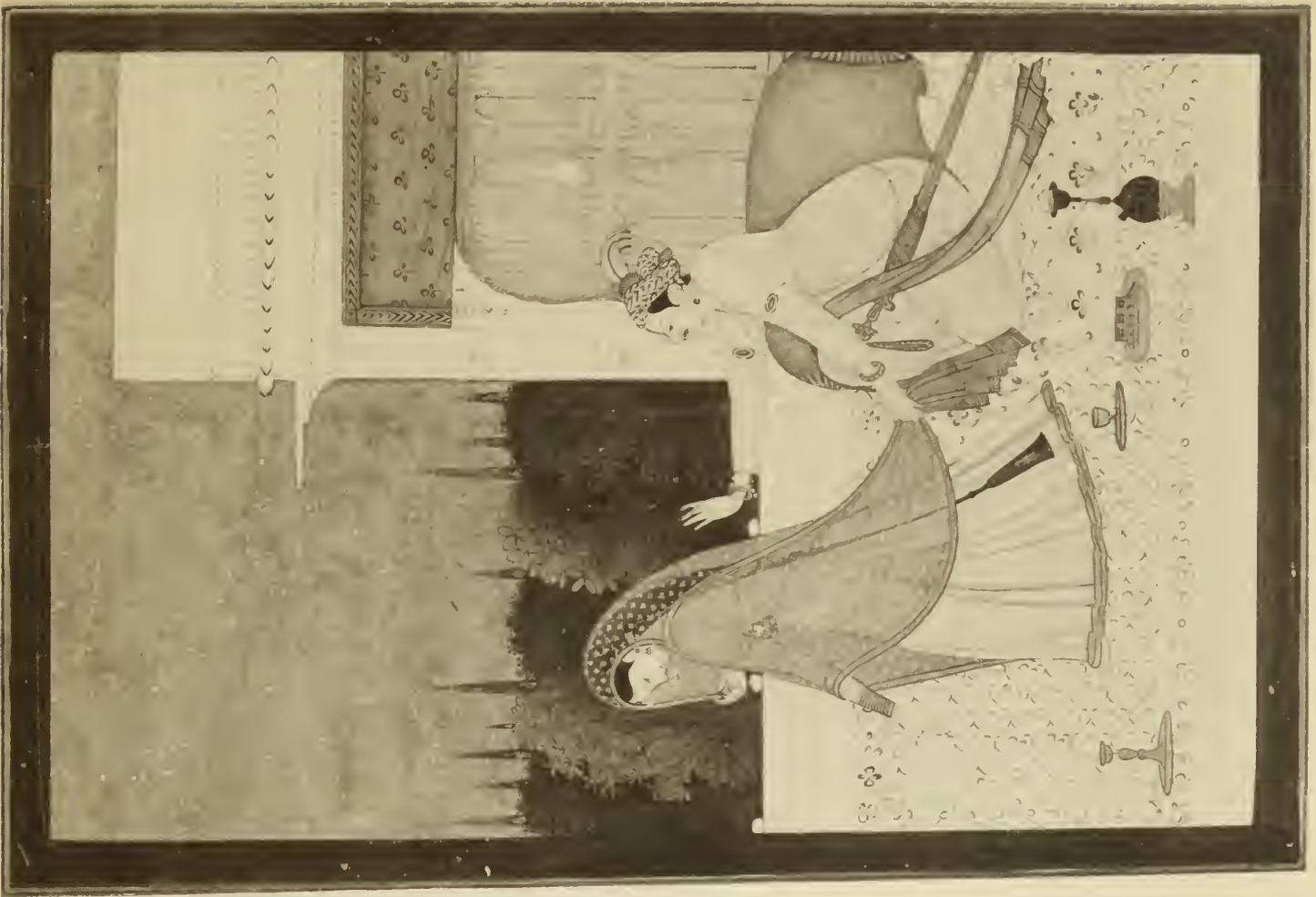
Pahārī (Garhwāl, attributed to Mola Rāma), early 19th century. Size of original $8\frac{1}{4} \times 5\frac{1}{2}$ in. Collection of the author. Vol. i, p. 46.

PLATE LXXIV

A

माचिनी

Māninī. She refuses to listen to the message sent by Krishna. Pahārī (Kāngrā), early 19th century. Size of original $9\frac{3}{4} \times 5\frac{7}{8}$ in. Collection of the author. Vol. i, p. 48.



B



A

PLATE LXXV

A

सुनयार

A group of jewellers at work. Signed *Rāmadeyā lekhe sunayār*, 'Goldsmiths, drawn by Rāmadeyā'. Pahārī (Kāṅgrā), early 19th century. Reduced. Lahore Museum. Vol. i, p. 74.

PLATE LXXV

B

कबीर

Kabīr. The great teacher is represented to be instructing a group of Hindū and Musalmān ascetics. Sikh, late 18th century. Size of original $6\frac{1}{2} \times 9\frac{1}{4}$ in. Collection of the author. Vol. i, p. 74.



A



B

PLATE LXXVI

A Sikh assembly. A darbar of Sikh elders, Sikh, 18th century. Size of original. Collection of the author (vol. ix, f. 2). Vol. i, pp. 25, 74.



PLATE LXXVII

A

Playing-card; with figure of a royal horseman, attended by foot-soldiers. Rājasthān. Collection of the author. Size of original. Vol. i, p. 80.

PLATE LXXVII

B

Playing-card; with representation of Krishna slaying Śaṅkhāsura (cf. Text-fig. 5). Rājasthān. Size of original. Collection of the author. Vol. i, pp. 37, 38, 80.

PLATE LXXVII

C

राधामाधव

Rādhā and Krishna. Copper-gilt relief, showing Krishna, four-armed, with flute, discus and lotus, his crown similar to those seen in Rājput paintings; Rādhā's arm about his waist. Garuḍa at his feet in an attitude of worship. Nepal, 15th-16th century. Size of original. Collection of the author. Vol. i, p. 80.

PLATE LXXVII

D

महावीर दीश

Tonsure of Mahāvīra. Mahāvīra to the left, plucking out his hair on becoming an ascetic; Śakra to the right, four-armed, receiving the worldly robes and offering spiritual garments. Gujarāt, 15th century. Size of original. Collection of the author. (See also *Notes on Faina Art*, 'Journal of Indian Art', July, 1914). Vol. i, pp. 1, 3, 12 n. 4.

PLATE LXXVII

E

श्री कृष्ण बंसीधर or वेणुगोपल

Śrī Krishna with the flute. Krishna playing the flute, with attendant *gopīs* and cows. Garuḍa is represented at his feet in an attitude of adoration. Brass, Hindustān, about 13th century. Size of original. Collection of the author. Vol. i, p. 80.



A



D



B



C



E

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