

HARC0227: Indian Painting
09 April 2015
Rajput Courts of Rajasthan (cont'd)

*note: for dimensions please see your textbooks

*today's music: Ravi Shankar, Raga Mishra Kafi

Maharana Sangram Singh II (r. 1710-34) Enjoys the Monsoon
About 1720–25 Mewar, Rajasthan 14 x 9-3/16 in.

Europeans Bring Gifts for Shah Jahan, from the Padshahnama.
Agra, Diwan-i 'Amm, July 1633, Artist unknown, Circa 1650

Natthu (active late 17th c.), *Krishna Visits Radha*, 1694—from mss. of *Rasikapriya* of Keshavadas (1591), Bikaner, Rajasthan

Yogini with Mynah, India, Karnataka, Bijapur (Deccan), ca. 1603–4

Attributed to Nihal Chand (active mid-18th c.), *Krishna Playing Holi with Radha and the Gopis*, Kishangar, Rajasthan, ca. 1750-60

Shaykh Husayn, *Malkos Raga*: Page from *the Chunar (Uttar Pradesh) Ragamala* Manuscript, dated Feb. 24, 1591

Shaykh Husayn, *Vilaval Ragini*: Folio from *the Chunar Ragamala*, Feb. 24, 1591
Dipak Raga, Kota, Rajasthan, 1740

Chateri Gumani. *The Lion Hunt of Maharao Umed Singh of Kota*, Kota, Rajasthan, 1779
Kota soldier fighting till death, Kota, Rajasthan, 18th c.

Todi Ragini, Kota, Rajasthan, ca. 1760

Desakar Ragini, Rajasthan, Kota, 1760

Jodhpur paintings from Garden and Cosmos exhibition

Rasikapriya: Written in Hindi by Keshavdas in 1591, the *Rasikapriya* classifies heroes and heroines in different stages of maturity or experience and describes their varying reactions to similar situations. Most of the attention is given to the reactions of heroines, who are cleverly analyzed in circumstances caused by the hero (the blue Krishna every time), as a very aggressive lover, and often a philanderer. Keshavdas describes 360 circumstances of love. He composed the work to entertain his patron, the Raja of Orchha.

The episodes usually involve not only the hero and heroine (Krishna and Radha) but her female companions, or *sakhis*, as well. They serve as confidantes and messengers for the lovers.