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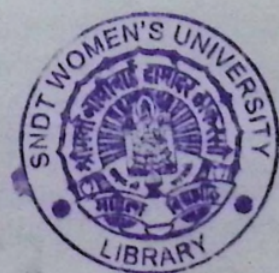
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DEOGARH PAINTING

Deogarh is a feudal estate in Mewar, the premier State of Rajasthan whose history is indissolubly linked in the minds of our country men with the valiant Rāṇā Pratāp and the battle of Haldighati. Its chieftain known as 'The Rāwat' is one of sixteen *umrāos* (feudal barons) privileged to wait upon the Mahārāṇā of Udaipur which is the capital city of Mewar. Such feudal estates are called *ṭhikānās* and were granted by the ruling Mahārāṇā to a nobleman either due to blood relationship or for an act of bravery.

The *ṭhikānā* of Deogarh lies on the borders of Mewar, Marwar and Merwara, about eighty miles north-east of Udaipur. It is accessible both by road and rail. It falls a couple of miles east of National Highway No. 8, while by rail it is on the Western Railway route from Udaipur to Marwar junction.

The magnificent fort (Fig. I) located high up on a hillock, a relic of medieval Rajasthan, with its greying battlements, domes, turrets, small windows, *jharokās* and imposing gate-ways flanked by great wooden doors, towers over the town below. A little beyond are the placid waters of the Raghosagar lake. This was the stronghold of the Rāwats of Deogarh for generations. The surrounding countryside is full of hillocks strewn with black igneous rocks and undulating mounds with somewhat sparse vegetation creating the effect of a partially dry landscape. Interspersed are lakes.

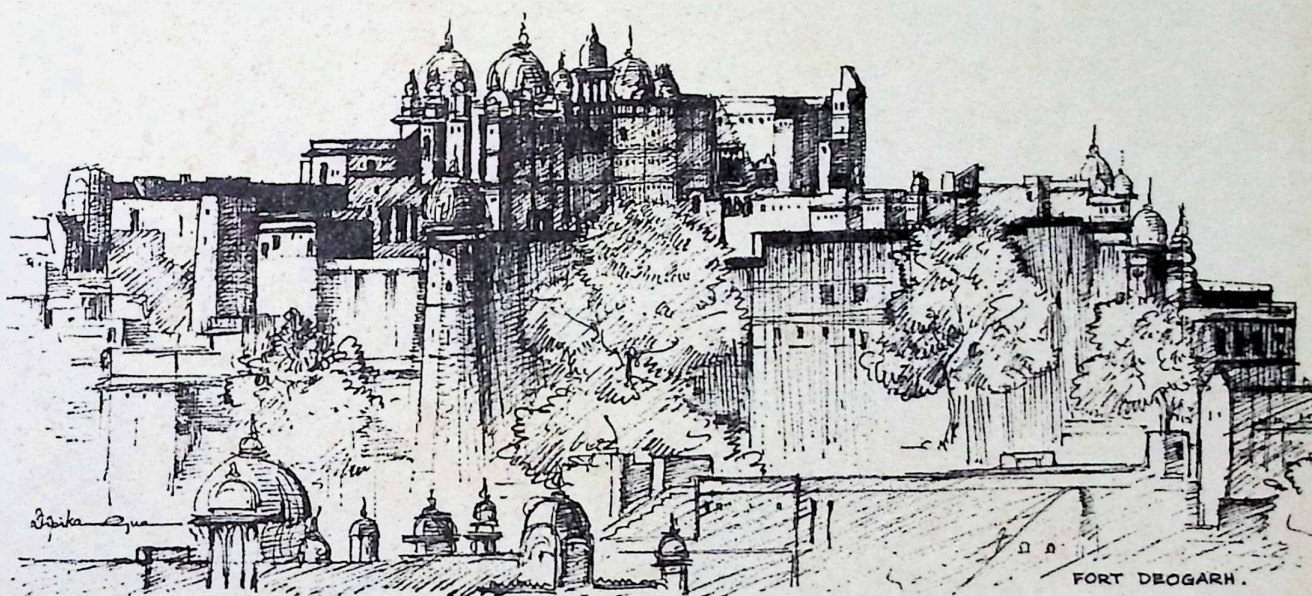


Fig. I. The Deogarh Fort. Sketch by Dipika Gue, Ajmer.

The antiquity of Deogarh goes back to Chundaji who had abdicated the throne of Mewar in favour of his step-brother Mahārāṇā Mokal (A.D. 1421-33). Subsequently, the chiefs from Chundaji to Dwārakādāsji (Deogarh) were granted different *ṭhikānās* by the Mahārāṇās and thus ruled there. However, according to records maintained at the Deogarh *ṭhikānā* itself, the foundation of the present town of Deogarh was laid by Rāwat Dwārakādāsji on *Vaiśākh vid 5*, Saturday, in V.S. 1727=A.D. 1670.

In recent years, interest in the *ṭhikānā* painting of Rajasthan was created when collections of miniatures from various Rajasthan states and *ṭhikānās* began to come into the art market following political changes. The identification of some inscribed miniatures in the Prince of Wales Museum, Bombay, acquired at that time, led to the paintings of the *ṭhikānā* of Deogarh¹ being first brought to light. With further availability of material from various other sources including the personal collection of Rawat Nahar Singh II of Deogarh, co-author of this text, it has become possible to survey the growth of Deogarh painting upto the late nineteenth century and establish a revised and more authentic chronology than had hitherto been possible. The records preserved in manuscript form in the Deogarh Fort have greatly aided us in tracing the genealogy of the Deogarh chieftains as well as of the painters who worked under their patronage. The records reveal information not only about dates, names of important commissions given to artists and the names of artists who were hitherto unknown, but even about such matters as the amount spent on the purchase of painting materials.

In keeping with the contemporary practices, painting activity at Deogarh was not restricted to miniature painting depicting the private and court life of the ruling Rāwats. It also extended to wall painting,

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examples of which still survive on the facades and interiors of the Deogarh Fort. The earliest of these wall paintings may be dated to circa A.D. 1710-20 and appear to be in a contemporary Mewari style of the period of Mahārāṇā Amar Singh II (A.D. 1698-1710) and Mahārāṇā Sangrām Singh II (A.D. 1710-1734) of Mewar who were contemporaries of Rāwat Dwārakādās (A.D. 1669-1706) and Rāwat Sangrām Singh I (A.D. 1706-37) of Deogarh. It has been observed that there is a close similarity between the paintings surviving on the walls of the *burjas* (domes) of the Jagmandir in the Pichola Lake at Udaipur and those in the *kapardārā* (a room for keeping jewellery and clothes) in the Deogarh Fort, where *Shikār* (hunting) scenes, elephant fights, *darbār* (court) scenes, Kṛishṇa Līlā and other subjects are depicted on the dado and the walls. The elongation of form, the facial types, costume details and turbans of the *kapardārā* murals bespeak their close affinity to contemporary Mewar painting. It is not unlikely that Mewari painters were commissioned to decorate the walls of the *kapardārā* in view of the mutual good relations between the Mahārāṇās and their feudatories, the Rāwats. It is customary even today to commission such forms of decoration usually at the time of marriages, festivals and important rituals.

However, apart from the *kapardārā* murals there are also more wall paintings in the Deogarh Fort in the portions known as the *Ajārā-ki-ovary* and *Moti Mahal* which can definitely be regarded as belonging to the characteristic Deogarh School as known from surviving miniatures. Amongst these later murals we can differentiate two distinct periods and styles. The earlier style is attributable to a now well-known artist named Chokhā who has produced some of the finest of the Deogarh miniatures. From records available at the Deogarh Fort it is evident that the paintings of the second phase were done by Baijnāth, son of Chokhā, who was specially commissioned for that purpose.

In the year 1952-53 a number of inscribed portraits, hunting scenes and other paintings were acquired by the Prince of Wales Museum and several of these were found to belong to the period of Rāwat Gokuldās II (A.D. 1786-1821), the Rāwat of Deogarh, who is himself portrayed in varying scenes. A great deal of the work done at Deogarh centres round Gokuldāsji and hence he has come to be regarded by writers on Indian miniature art as the most dominant personage in the Deogarh School. He was obviously an ardent patron of art apart from being a formidable warrior and his love for having his striking presence portrayed in numerous portrait studies as well as in all his pursuits and pastimes is comparable to that of Balwant Singh of Jammu.² Col. Tod, the unforgettable chronicler of Rajasthan, describes him thus: "Gokuldas, the last chief was one of the finest men I ever beheld in feature and person. He was about six feet six, perfectly erect and a Hercules in bulk. His father at twenty was much larger and must have been nearly seven feet high."³

It is of interest to note that the study of Deogarh painting, which can be considered as a sub-school of Mewar, really commenced with an inscribed portrait of a hunting dog,⁴ revealing the name of the artist Bagtā who painted and presented the painting in V.S. 1863=A.D. 1806 at Deogarh when the Rāwat was seated in the '*chitraśālā*' i.e. the painted gallery. To obtain so many details inscribed on the reverse of a painting was at that time a rare encounter and was later instrumental in ascertaining many dates and further information about the development of this particular *thikānā* style. Thus the names of two artists Bagtā and Chokhā, master painters of this *thikānā*, came to light and now their relationship to each other has also been firmly established, from dated and inscribed miniatures, by Rawat Nahar Singh II during his researches into Deogarh painting. From the evidence of two inscribed paintings we now know that Chokhā was the son of Bagtā and worked under his father's guidance at Deogarh.

Apart from these two master painters, we also know of another painter named Kavalā who appears in inscriptions on earlier paintings from Deogarh, especially of the period of Rāwat Raghodāsji (1776-1786). Kavalā appears to have been active over a long span of time namely from A.D. 1778 upto A.D. 1820. His style somewhat resembles that of Bagtā but differs from it in the depiction of deep pink flesh tints and costume types. It seems he was seldom attracted to painting landscapes.

Incidentally, at Badnore,⁵ another *thikānā* of Udaipur, another son of Bagtā named Kunvlā was active and it is, therefore, necessary to differentiate between the two artists whose names sound somewhat similar but are in reality different. To avoid confusion we will refer to them as Kavalā (Sr.) and Kunvlā (Jr.).

Quite a large number of paintings depicting hunting scenes, *darbār* scenes, the Holi festival, processions and facets from the private life of the chieftain have been painted by Bagtā and Chokhā in addition to more formal portrait studies. From these we are able to study the style of these two artists and their respective skills not only on paper but also on walls and wooden doors. Contrary to the views of Milo Beach the evidence of a painting of Kunvar Anop Singh painted by Bagtā in A.D. 1769 (Pl. II) establishes that Bagtā was not only an elder contemporary of Kavalā (Sr.) but had even at this early date evolved his own characteristic style. It is certain that Bagtā enjoyed the status of a senior *chatārā* at Deogarh.

Inscriptional evidence has shown that Chokhā and Kunvlā (Jr.) were both sons of Bagtā and that another prominent Deogarh artist named Baijnāth was the son of Chokhā. Of all these artists only Kunvlā (Jr.) worked at the Badnore *ṭhikānā*.

Thus the active period of these painters can tentatively be indicated as follows:

Kavalā (Sr.) (Deogarh) : C. A.D. 1775-1810 : Bagtā (Deogarh) : C. A.D. 1769-1820.

Kunvlā (Jr.) son (at Badnore) : C. A.D. 1800-1850 : Chokhā (Deogarh) son. C. A.D. 1770-1830. Baijnāth s/o Chokhā (Deogarh) : C. A.D. 1800-1845.

In view of the latest inscriptional evidence published by Andrew Topsfield in his Melbourne Catalogue, 1980, Col. pl. 14, details 167, Bagtā's presence at Udaipur is justified. There appears a saturation of painters at Udaipur at this period (see, Shridhar Andhare, chronology of Mewar Painting, Ph.D. Thesis, Bombay University (unpublished) 1980. Chart of painters. Pl. XIX. p. 168). Therefore Bagtā may have migrated to Deogarh.

By and large all inscriptions during this period appear in one hand while the Librarians entries in another, having dates as V.S. 1818 to 1824. Therefore it is possible that there may be a time lag of few years in execution and presentation of paintings. Hence our dating of Bagtā at Deogarh (A.D. 1769-1820) remains unchanged.

Baijnāth's contribution to Deogarh painting was not limited to painting portraits of his patron, Rāwat Nāhar Singh I (A.D. 1821-1847), the successor of Gokuldāsji. He also painted the decoration in the *Moti-Mahal*⁶ in the fort at Deogarh. Historical records state that he was commissioned for this work in A.D. 1845.

Among the wall paintings in the Fort, those on the walls of the *Ajārā-ki-Ovary* are noteworthy and

perhaps done by Chokhā and Baijnāth. Though definite evidence is lacking, yet on stylistic considerations we would ascribe the group of three maidens (left of the door) to Baijnāth (Pl. VI) and the group on the right, showing a lady holding a child, to Chokhā. Bagtā always delighted in refined drawings and yellowish green backgrounds while he had a marked fascination for minute figures and scenes in the background which are sometimes difficult to perceive with the naked eye (inset, Fig. 2.). Rendering of distances was a manner of composition which he appeared to favour and handled skillfully. His greens and yellows have a quality of their own. The use of stippling can also be observed at times. His son Chokhā developed a style which can be identified mainly by his choice of colours even though at times his drawing is somewhat coarse. There is, however, a piquant attractiveness in his figures with their somewhat roundish faces and semi-dreamy eyes. He excelled in painting hunting scenes with atmospheric effects of the hour of twilight, sunrise or sunset, and could impart either a robust vigour to his work as in scenes of wild boar hunting or a subtle sense of suspense as in the magnificent sambhar shooting scene (Pl. III) or rustic charm in mythological scenes (Pl. IV). His fascination for what has come to be known in the parlance of critics as Kotah type landscape with Kotah tree types, so common in the Kotah School of painting, had puzzled many scholars who on this score were wont to attribute Deogarh paintings to Kotah in the past. But those who have seen the landscape effects of the country side of the Deogarh *ṭhikānā* will realize that the Deogarh artists have in fact utilized their own natural surroundings in all its aspects and were not copyists of the Kotah School landscapes. Chokhā's landscapes with mountains or undulating ground and trees can all be paralleled from the natural



Fig. 2. Sūrya Pūja. Attributed here to Bagtā. C. A.D. 1800. Prince of Wales Museum, Bombay.

In the fading orange glow of sunset, the scene is laid in front of a portion of a palace-like building having a balcony bustling with commotion due to the joy of Rādhā and the *gopis* who have eagerly been awaiting the return of their beloved Kṛishṇa with his cows. Below we see Kṛishṇa and the cowherds (*gopas*) leading the cows into their cowpens. The excitement of the cattle as they rush to enter the cowpen is depicted in a very lively manner.

Kṛishṇa is gazing upwards at the balcony while in the distance can be seen the gods who have come to witness the precious moments of this scene.

The inscription on reverse reads:

“श्री जी गऊ चराय पाछा पदार तारी सीबी पानौ तीजे पोरं दरीखाने बराज्या नजर द्यो. सं. १८७० री: चेत द्व ३ कलमी चतारो चोखो.

“Portrait of Śrījī (Kṛishṇa) returning after grazing the cows. Page was presented in the evening when the chief (probably Gokuldāsji) was seated in the *Darikhānā* i.e. store-court. *Samvat* 1870=A.D. 1813. *Chait Vad* the 3rd. Painted by the artist (*chatārā*) Chokhā.

Pl. V. Rāwat Nahar Singh Shooting Pigs.

Painted by Baijnāth in V.S. 1887 = A.D. 1830. Inscribed on reverse.

Rawat Nahar Singh II Collection, Deogarh. 36.5 × 27 cm.

The painting unfolds the panorama of a typical Deogarh landscape with stylized hillocks, lakes and temples in the background. A somewhat stylized forest is to be seen in front of the *odi* (shooting site). The Rāwat clad in a brocaded greenish *jāma* and boots is shooting at a group of wild boars through a turret hole with the gun named ‘Jai Ambe’ which is still preserved at the Deogarh fort. One of the larger boars has been wounded and is about to collapse.

In the foreground a tiger appears near a water pool and nearby are also several smaller animals. To the left in the bottom corner is the party of attendants with the horse Pītāmbher.

Baijnāth, the painter of this scene has not captured the atmospheric effects of moon-light in the manner of his father Chokhā, who specialised in painting such beautiful and delicate effects (see Pl. III). Baijnāth has merely introduced a moon and stars to indicate that it is a moonlit night scene.

The inscription on the reverse reads:

“म्हा रावत श्री नाहार सीघजी री तसवीर घोडे पीतांबर बगस खान्नाजाद, सकार की ओदी बीराज्या रो. कलमी चतारा बेजनाय चोखावत बाबत पानौ देवगुड म्है बण्यो (सं) १८८७ दुती बैसाख बुध ७ सोमे पेटी म्है. जमा हुवौ.”

“Portrait of Mahā Rāwat Śrī Nāhar Singhji, the horse Pītāmbher (Khānnazād) (pedigree) seated on the shooting tower. As regards the painter Baijnāth son of Chokhā; he painted the page at Deogarh in *Samvat* 1887 = A.D. 1820, second *Baisākh Vad* I, on a Monday and deposited in the box.”

Pl. VI. Three Maidens under a Willow.

Attributed here to Baijnāth, c. A.D. 1810, copied by Sumahendra, Jaipur.

Wall Painting, Deogarh Fort. 95 × 69 cm.

The panel appears on the left side of the *Ajārā-ki-Ovary* above the dado and a small alcove. This room in the Fort used only for certain purposes in the past was decorated with paintings on several occasions as can be discerned from the different styles of the murals by different hands. The room has an ancient door around which the decoration runs in rectangular panels depicting ritual scenes, portraits and this group of three maidens which appears to have been executed by Baijnāth, son of Chokhā around A.D. 1800-1810. Unlike other Deogarh paintings this group is highly Mughalized with regard to dress, ornaments and also facial types. The delicate line, subtle hues and rhythm of postures blend with the elegantly flowing willows laden with flowers. The serenity on the faces of these maidens is rarely to be found in paintings from Deogarh. Of the three maidens the first one of the left with both arms raised, box(?) and *chauri* in their hands respectively. A hawk is also shown perched on the hand of the third maiden. The interspaces are filled with floral motifs.

Relevant historical details are yet to be discovered to arrive at the exact date of these murals and other matters pertaining to their execution.

surroundings of Deogarh. Similarly Baijnāth's observation of nature, as revealed through his hunting scenes, is patently derived from the surroundings of the *Muls* and *Odis* in the vicinity of Deogarh.

It may be noted that a painting of Mahārāṇā Bhīm Singhji of Udaipur by Chokhā has been misdescribed as that of Rāwat Gokuldāsji by Milo Beach.⁷ In fact what happened was that during the reign of Rāṇā Ari Singh II (A.D. 1761-73) and later, the relationship between Deogarh and Udaipur was on the wane but when Mahārāṇā Bhīm Singhji (A.D. 1778-1828) came to the throne he wanted to make a rapprochement and therefore personally came to Deogarh and met Rāwat Rāghodāsji. It seems likely that on this occasion Chokhā may have painted Mahārāṇā Bhīm Singhji in his own style. Moreover, it was customary to take an honoured guest to *shikār* as a gesture of goodwill. In this context some paintings have been incorrectly identified as being of Gokuldāsji it having been overlooked that the principal figure has a halo which was the privilege only of the ruling Mahārāṇā and not of the *ṭhikānādārs*.

From an assessment of the material available to us, it is evident that out of all the painters working at Deogarh, the master painters were Bagtā and Chokhā each of whom excelled in his own way. Baijnāth continued the tradition at Deogarh working in a mixed style, while Kunvalā (Jr.) worked at Badnore mostly in his father's manner. Kavalā (Sr.) was the contemporary of Bagtā and belongs to the early period.

From the Deogarh archives the names of more painters have recently come to light. For example we know of two *chatārās* namely Harchand and Nangā who were commissioned to paint at Deogarh and were on the pay role of the Rāwats. They may probably be contemporaries of Baijnāth.

It would appear that Harchand also painted at Badnore and that Nangā is possibly the same artist as Naggā who at one time was a painter in the reigns of Mahārāṇā Jagat Singh II (1734-51) and Mahārāṇā Ari Singh II (1761-1773)⁸ of Mewar.

Medieval Rajasthan is no more but the glory of that age and its leisured manner of life lingers in our mind through such paintings as those of the *ṭhikānā* of Deogarh.

- ¹ S.K. Andhare, "Paintings from the *ṭhikānā* of Deogarh", *Bulletin of the Prince of Wales Museum*, No. 10, 1967, pp. 43-53.
- ² Karl Khandalavala, "Balvant Singh of Jammu — a Patron of Pahari Painting", *Bulletin of the Prince of Wales Museum*, No. 2, 1951-52, p. 71.
- ³ James Tod, *Annals and Antiquities of Rajasthan*, Vol. I, London, 1920, p. 221, F.N. 2.
- ⁴ S.K. Andhare, *op. cit.*, p. 47, Fig. 44.
- ⁵ S.K. Andhare, "Painting at the *ṭhikānā* of Badnore (in Mewar)" *Bulletin of the Prince of Wales Museum*, No. 13 (in press).
- ⁶ Historical records preserved in the fort at Deogarh mention that Baijnāth s/o Chokhā was given *petyā* i.e. ration and remuneration for several days for working on the wall paintings of the *Moti-Mahal* in the Deogarh fort from *Fāgun Sud 8* to *Jeth Sud. 7* in V.S. 1902=A.D. 1845.
- ⁷ Milo Beach, "Painting at Deogarh", *Archives of Asian Art*, XXIV. 1970-81. Pl. 14. Ins. E. Incidentally it may be noted that a painting in the Sir Cowasjee Jehangir Collection, Bombay, of Mahārāṇā Bhīm Singhji and Rāwat Gokuldāsji riding together, bears an inscription mentioning that Chokhā was Bagtā's son. Another painting in the collection of Rawat Nahar Singh II of Deogarh (present co-author) also has an inscription to the same effect.
- ⁸ Shridhar Andhare, *Some dated portraits of Rāṇā Jagat Singh II and Ari Singh of Mewar*. A paper read at the 6th Annual Seminar on miniature paintings at the State Museum Lucknow, March 1975.

DESCRIPTION OF PLATES

Pl. I. Picnic after Hunting.

Painted by Bagtā in V.S. 1865 = A.D. 1808. Inscribed on reverse.
Prince of Wales Museum, Bombay. 45 × 24.5 cm.

The scene is laid in a landscape with rocky undulating mounds, greenish yellow planes and semi-stylized trees typical of Deogarh paintings. Rāwat Gokuldāsji, clad in a yellow *jāma* a red brocaded *paijāma* and a black shawl with brocaded ends is seated on a carpet under a tree holding a spray of white flowers. Menials (*Chākars*) are seen engaged in different activities. One is skinning a rabbit, another is preparing *sulas* (a type of *kabāb*) and a third is killing fish with a sword by the side of a cascade. The *shikār* (deer) is lying in front. In the foreground is a noble seated with his gun. Note the partly visible profile of a favourite hunting dog. These dogs were specially imported Salukis. A procession is to be seen in the left top corner. This painting has an inscription on the reverse with the names of all those shown in the painting. An equally important painting of Mahārāṇā Bhīm Singhji of Mewar and Rāwat Gokuldāsji out hunting is dated A.D. 1797 and is preserved in the collection of Sir Cowasjee Jehangir, Bombay.

The inscription on the reverse reads:

“म्हा रावतजी श्री गोकलदासजी री सुरत रो पांनौ खरला री मंगरा सकार खैल पाछा पदार बराज्या भावरो पांनौ
(सं) १८६५ रा: आसाइ बद १४ रे दन तीजा पारा काचरी ओवरी म्है बराज्या पांनौ नीजर हुवौ: कलमी चतारो बगतो.

“Page of the portrait of Mahā Rāwat Gokuldāsji seated after returning from hunting in the hills of Kharla village; this page was presented in the evening of the 14th day of Āshāḍha in Samvat 1865=A.D. 1808 when he (Gokuldāsji) was seated in the Śishmahal; painted by artist Bagtā.

Below the main text appears another line saying:

“नामोलखत काकौ जवान सीघ श्री हुजूर का हुकम सुलख्यो.”

“Names written by Kākā (uncle) Jawān Singhji by the order of the ruler.”

Pl. II. Kunvar Anop Singhji Shooting Pigs.

Painted by Bagtā in V.S. 1826 = A.D. 1769. Inscribed on reverse.

Smt. Kusum Rajeya Swali Collection, Bombay. 31 × 21.3 cm.

Hunting wild boar was very popular in Rajasthan with the Rajput aristocracy. It not only provided excellent sport to the chieftains but was regarded as one of the essential exercises for attaining equestrian proficiency. In this stylized evening landscape, Kunvar Anop Singh is shooting pigs with a bow and arrow. The composition is skillful with the diagonal accent of the rays of the setting sun pointing to the fleeing arrow-stricken pigs, which are being vigorously attacked by a dappled hunting dog.

This is the earliest known study by Bagtā. The use of deep pink flesh tints may be noted as also stippling of trees and grass and elementary perspective in the background. The inscription on the reverse reads:

“कुवर श्री अनोक (प) सीघ जी री सुबीरो पांनौ चतारा बगता स हाथरो. सं. १८२६ भादवा वद ६ र वै घोड़ो सुरंग सारंग देवगुड़ कुवरजी.”

“Page of the portrait of Kunvar Anop Singhji painted by the hand of Bagtā. Samvat 1826=A.D. 1769 on Bhādrapada the 6th on a Sunday. The horse's name is Surang Sārang.”

There are a number of portraits of Kunvar Anop Singhji in various collections including one with Rāni Lakshmi Kumari Chundāwat of Rāwatsar who comes from Deogarh family and a newly discovered large painting in the collection of Sir Cowasjee Jehangir, Bombay. Anop Singhji was the son of Rāwat Rāghodāsji and he died *Kunwar padē* i.e. while he was still a prince. Rāwat Gokuldāsji was his son. The inscription on the Sir Cowasjee Jehangir painting reads:

“घोड़ो तेजरूप म्हा रावतजी श्री जसवंत सीघजी बगस्यो. कलमी चतारो बगतो.”

i.e. he was presented the horse named Tejrup by Rāwat Jaswant Singhji, his grandfather whose date is A.D. 1737-76.

Pl. III. Gokuldāsji Hunting Sambhar at Night.

Attributed here to Chokhā. Dated V.S. 1868 = A.D. 1811. Inscribed on reverse.

Rawat Nahar Singh II Collection, Deogarh. 39.6 × 27.2 cm.

The scene is laid in a forest with typical Kota type trees having sparse stunted foliage and somewhat short heavily knotted trunks, hillocks, undulating ground and a river flowing in the foreground. It is a still moonlit night. The massive, robust figure of the chieftain clad in green is seen seated on elevated ground under a tree, aiming at a pair of sambhar (a male and a female) seen in open ground by the side of the river. To the left are three noblemen while a pair of hunting dogs is held by retainers.

The inscription on the reverse reads:

“रावत श्री गोकल दास जी रो पांनौ रातै सांबर की सकार की ओदी बराज्या भावरो प्रांनौ नरवै ठाकुर लोग, भाई चत्रसीघ राजावत जवान सीघ फौजदार, धायभाई भारमल, सं. १८६८ रा: फागण वद ११ सनै दिन.”

“A page of the portrait of Rāwat Gokuldāsji shooting sambhar at night, seated on the *odi* (shooting site). Nearby are *thākurs*, Bhai Chatr Singh, Rājāvat Jawān Singh (Foujdār) and Dhaybhai Bhārmal. Samvat 1868=A.D. 1811. Fālgun Vad II on a Saturday this page was presented when the chief was seated in the Kapardārā.

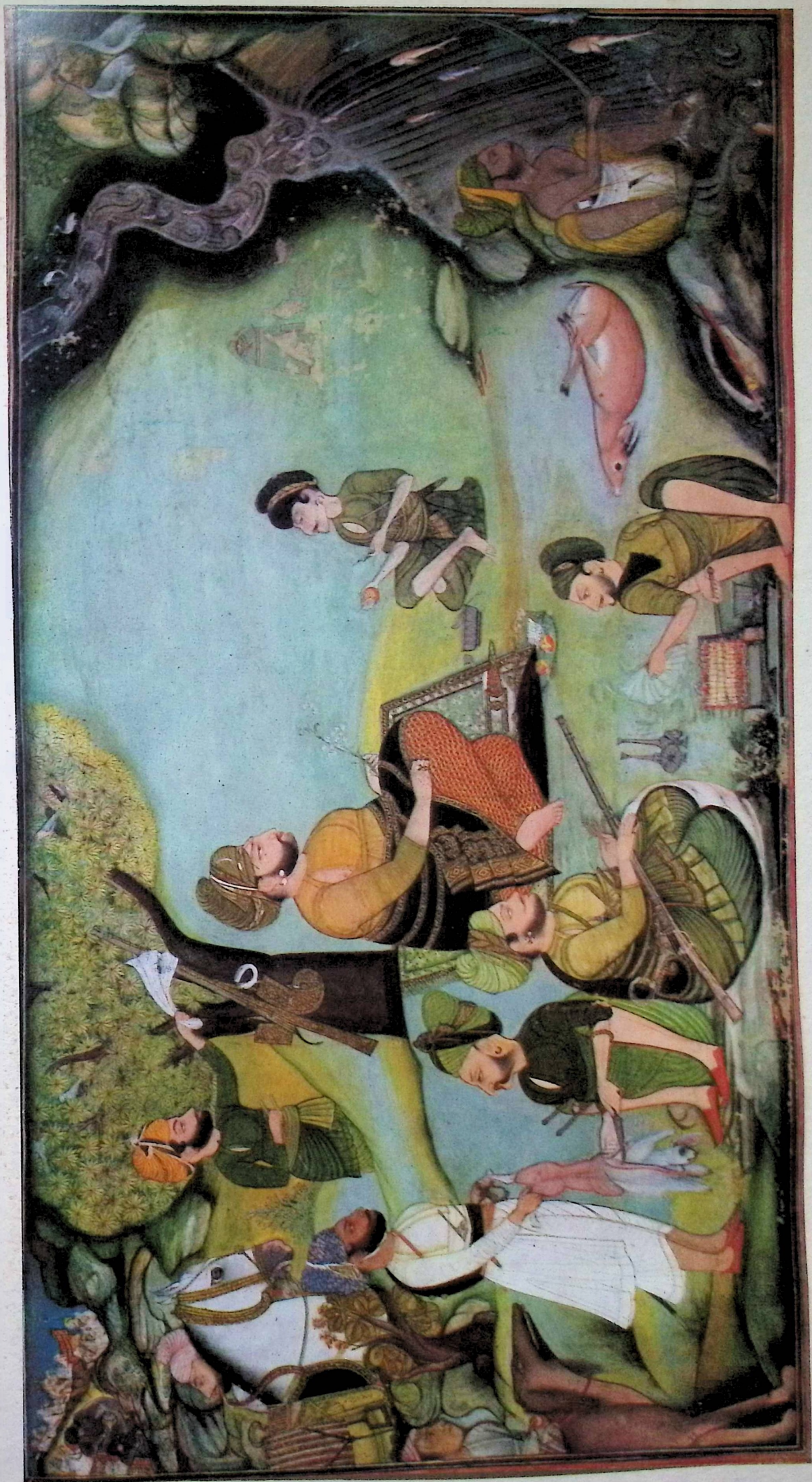
The painting is one of the finest examples of the Deogarh School.

Pl. IV. The Hour of Cow-Dust.

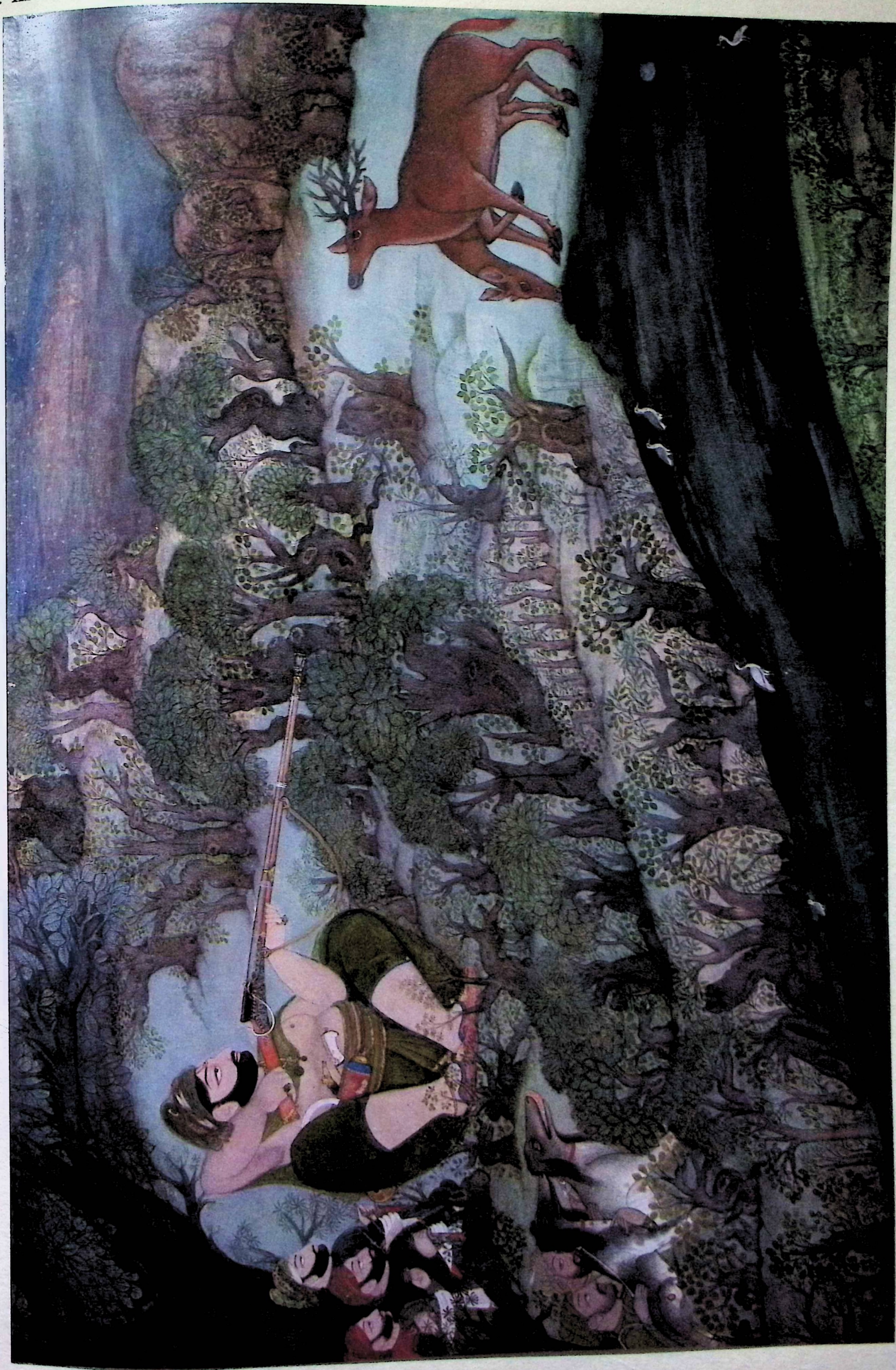
Painted by Chokhā in V.S. 1870 = A.D. 1813. Inscribed on reverse.

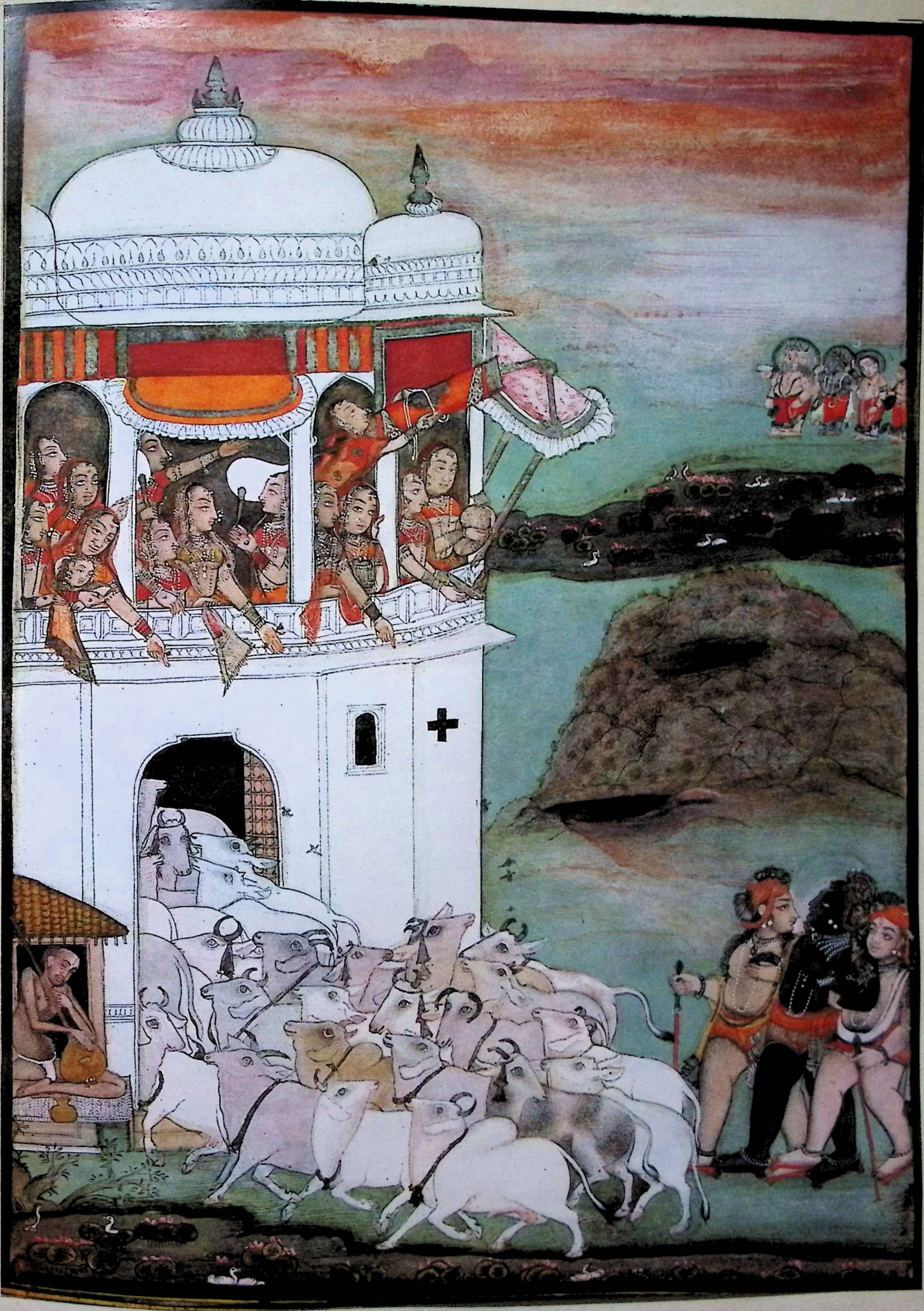
Sir Cowasjee Jehangir Collection, Bombay. 32 × 24 cm.

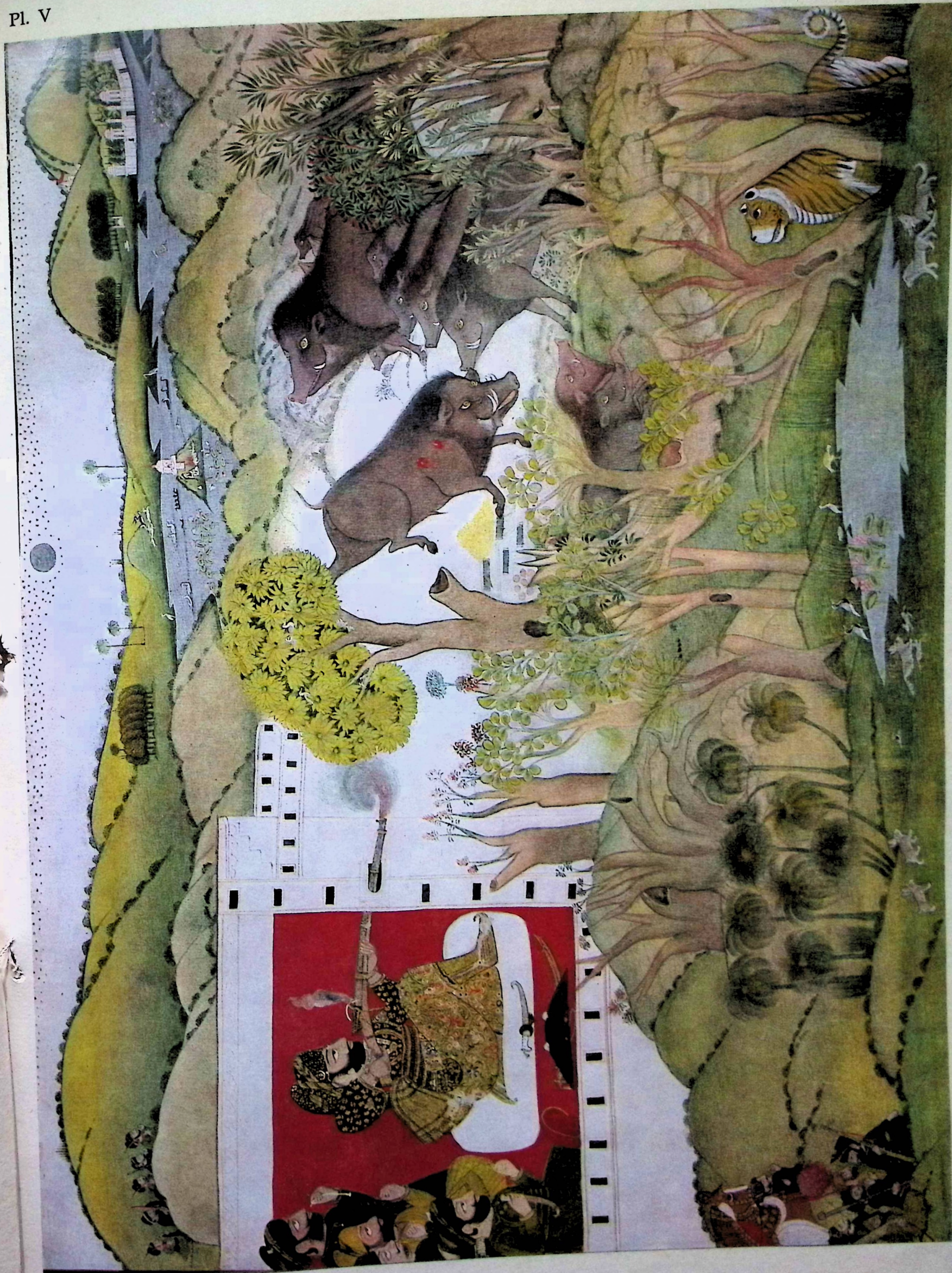
The hour of cow-dust, which implies the scene of Kṛishṇa and the cowherds bringing home the village cows in the evening, has been a favourite subject in both Rajasthani and Pahari painting.

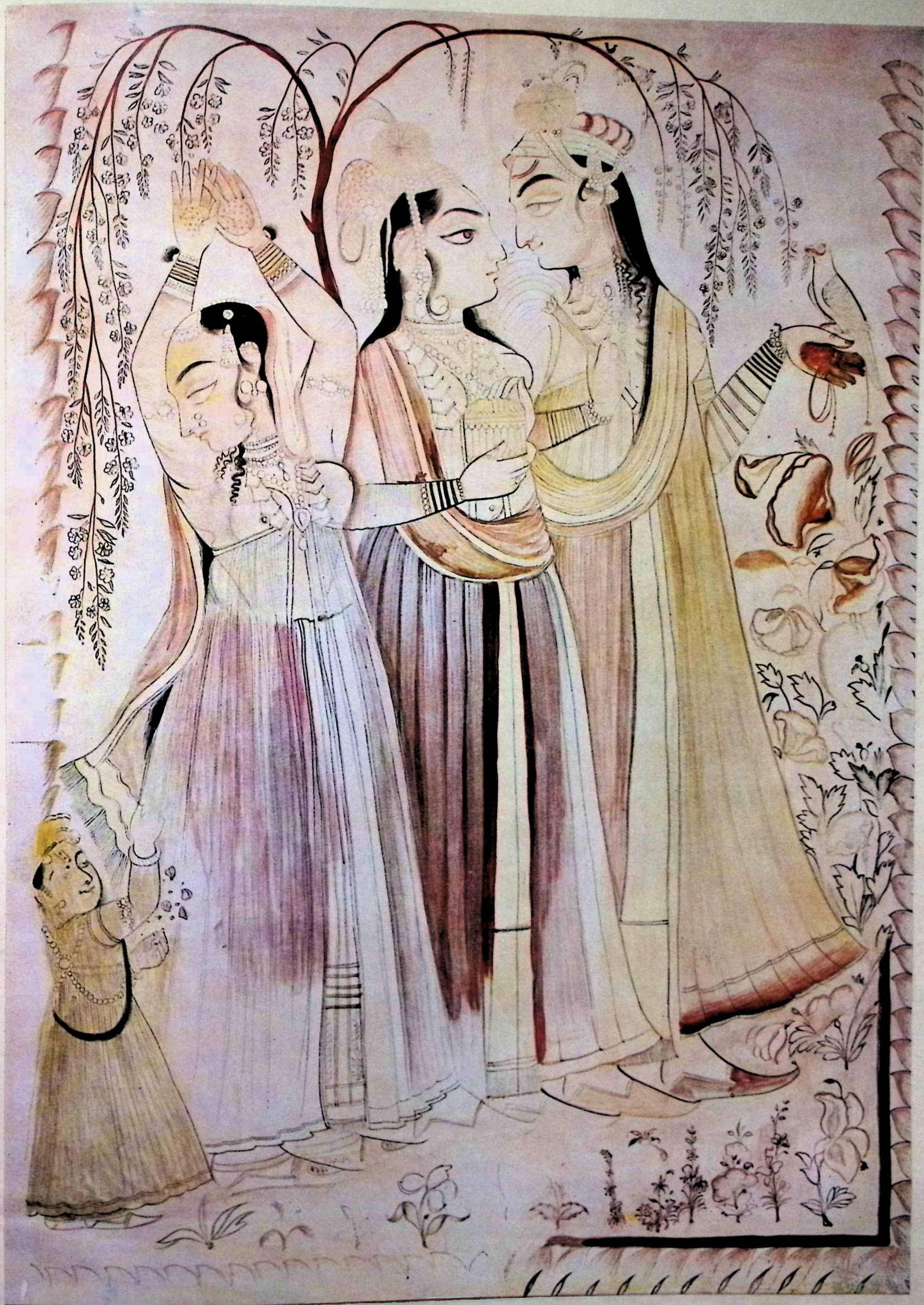












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AUTHOR Bhatia, Usha (ed)
TITLE Deogarh painting:
Lalit kala series portfolio.
No. 42

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