

Natural-history paintings from  
Rajasthan





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Rajasthan

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with essays by Maureen Liebl and  
Sumi Krishna Chauhan

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Front cover: Cluster of apples with insects by Jaggu Prasad 18  
Back cover: Sufi calligrapher with cat by Mahaveer Swami 71

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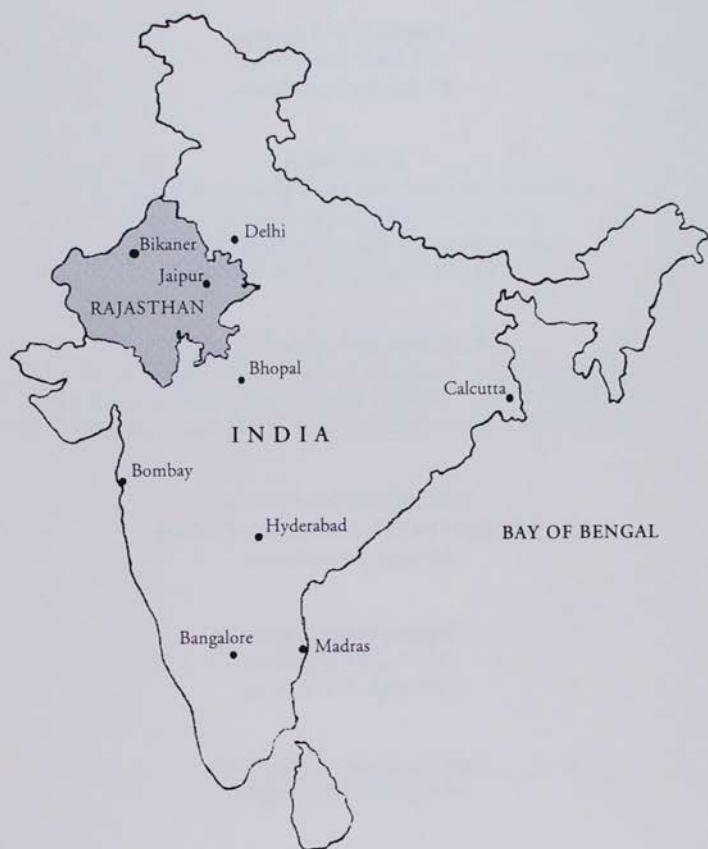
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INDIAN OCEAN

## Preface

In 1980 the Hunt Institute borrowed from four London libraries botanical paintings by Indian artists who had worked under English patronage during the late 18th and early 19th centuries. The subsequent exhibition titled "Indian Botanical Paintings" was displayed at the Hunt Institute in Pittsburgh and later at The Brooklyn Museum. The accompanying catalogue, with essays on the East India company by Stuart Cary Welch and Phyllis Edwards, sold out within a few weeks. The present catalogue turns to contemporary natural-history paintings from India, particularly from two cities, Jaipur and Bikaner, in the northwestern desert state of Rajasthan.

At a recent symposium on Indian painting, I informed some prominent colleagues about our proposed exhibition. They asked if the works were contemporary or traditional. "Contemporary," I replied. "Contemporary *contemporary* or copies?" they inquired. When I responded that many of the works were copies, they could only ask "Why?" meaning "Do you think it appropriate to display copies?" Part of the answer, of course, is that the mission of the Hunt Institute is to show various aspects of the best contemporary botanical art and illustration from around the world. The other part is that, while the artists have done some copying (from older paintings, contemporary paintings and reproductions in books), they are highly skilled in their techniques. Though some fine art museums consider this work "folk art," an art professor who viewed some of the artworks recently in my office revealed that these themes, so skillfully executed, are ones she truly finds satisfying. We hope that our gallery visitors will agree.

The trail from the inception to the installation of this exhibition requires many acknowledgements. My introduction to contemporary Rajasthani art was through Mohammed Fazel, a psychology professor in Fort Wayne, Indiana, who for some years has been visiting Rajasthan and encouraging the artists to break from traditional subjects. He was instrumental in the Institute's borrowing and acquiring paintings by Jaipur artists Damodar Lal Gurjar, Jaggu Prasad and Ramesh Sharma for our 7th International Exhibition of Botanical Art & Illustration in 1992. Earlier that year I had the pleasure of meeting some of the artists and being shown their studios by Yaduendra Sahai, Director of Maharaja Sawai Man Singh II Museum, and by Jaipur art dealer Vijendra Bansal. Not until this past spring, on my third trip to India, did the artists agree to set aside a sufficient number of paintings for an exhibition. Mr. S. K. Airun, a Jaipur nurseryman and noted grower of roses, has been serving as the spokesperson for the artists. He and Ramesh Sharma met me in New Delhi and arranged for Jaggu Prasad, Suresh Sharma (Ramesh's artist brother) and Damodar Gurjar to deliver thirty paintings to me in Bombay one month later, just prior to my departure from India. Plans were made to have additional paintings shipped to the Institute. While I was in Delhi, my friend Francine Berkowitz, of the Office of International Relations at the Smithsonian Institution, arrived and arranged a meeting with Maureen Liebl, previously Associate Director of the John D. Rockefeller 3rd Fund/Asian Cultural Council in New York and coordinator of academic programs for the 1985-1986 Festival of India. She invited me to attend a dinner party at her home not far from the India Gate, where I met Bikaner artist Mahaveer Swami and admired his depictions of Sufi saints, animals and lotuses. At Liebl's I also met Jyotindra Jain, head of the Crafts Museum in Delhi, whose assistance was crucial in arranging Mahaveer's trip to the United States. Liebl told me about

her partner Mary Lanius, Professor Emeritus of the University of Denver and research consultant for the Denver Art Museum, and their galleries DAK Limited in Denver and the Gallery Mansur, which opened in Delhi the first week of November. Lanius generously arranged the loan of Swami drawings to the Institute.

Much appreciation is extended to the Smithsonian Special Foreign Currency Program and the American Institute of Indian Studies. The charm of travelling in India is in making new friends and visiting them in their homes. I cite two families, among the many who were so kind to me, who were particularly helpful in regard to this exhibition. Mr. and Mrs. Shri Dhar of New Delhi and Calcutta expedited my latest journey through India and offered encouragement with my endeavors. Mr. Shri Dhar is an avid amateur horticulturist who enjoys exchanging seeds, particularly of palms and cycads, and Mrs. Shri Dhar patiently tends many hundreds of bonsai in her garden. Mr. and Mrs. Manmohan Singh Kohli's retail shop and apartment in Bombay served as sites for several planning meetings with artists involved with the exhibition.

We thank Sharon Tomasic for proofreading and Frank Reynolds for photography. Kenneth C. Parkes and Robin Panza of the Carnegie Museum of Natural History commented on the paintings of birds and Frederic G. Meyer of the U.S. National Arboretum, Keith Scott, Bonsai Curator at Phipps Conservatory and T. D. Jacobsen of our own staff assisted with identifications of the plants in the paintings. Pramod Kapoor of Roli Books P. Ltd. in New Dehli kindly permitted us to reproduce Sumi Krishna Chaudhan's text from *Delhi, Agra & Jaipur: The golden triangle*.

— James J. White



## Art from the Pink City: Something borrowed, something new

Artworks from Jaipur in the desert state of Rajasthan—like mirages of distant scenes—often reflect previous works by the artists, or the works of others. The artists unhesitatingly state that certain of their paintings are copies, and proudly produce some of their “models” in the form of books and catalogues, or sometimes torn pages from natural-history books solicited from friends abroad.

Copying someone else’s artwork is a matter of grave concern in the West. In India, piracy, copyright infringement and “borrowing” seem to be particular problems. Western films, videos, pop music, books, carbonated beverages and even shoes are popular targets. Just last week in an Indian friend’s home I saw placemats from Chandigarh bearing floral images from the Hunt Institute, which my office had authorized for such use to an American firm four years ago.

In Jaipur, groups of young male artists in small studios throughout the city sit on the floor at low drawing tables glancing back and forth between photomechanical reproductions and their work in progress, painstakingly copying and embellishing. The new derivative works may well have more appeal than the ones that inspired them.

What thoughts enter the mind of the viewer standing before such a copy? Is the new work somehow inferior or tainted because it is not entirely original? As collectors, are we content to acquire an image slavishly copied over and over again and deemed typical of the tourist trade? Are the embellishments and detail so awesome that we can forgive any deception? Was there ever an attempt to deceive? Are we concerned that credit has not been given the photographer who conceived the original? Are we disturbed by artistic liberties taken in coloring a bird’s eyes and feathers? Does superb technical skill alone make this a worthy entry for exhibition? Is the artist capable of original ideas?

Several such artists, including brothers Ramesh and Suresh Sharma, Jaggu Prasad and Damodar Lal Gurjar (see Hunt Institute’s catalogue of the 7th International Exhibition of Botanical Art & Illustration in 1992), traveled from Jaipur to



6 Snakebird or Water Turkey:  
page 104 from unidentified book  
(bottom) and watercolor copy (top) by  
Damodar Lal Gurjar



Gouache on wood panel of basket of flowers by Jaggu Prasad, 30  
after large unidentified French oil painting

pieces then we're not traditional painters," he said. Indian artists do not share the view that "creative" and "copying" are mutually exclusive.

Jutta Jain-Neubauer (whose husband is Jyotindra Jain of the Crafts Museum), in a recent conversation with Maureen Liebl, stated in a striking way the basic difference between the Indian perception and Western one: If a Westerner hears the beginning of a familiar story, Jutta pointed out, he is likely to say, "Oh, no, not *that* one again. I've already heard it." But to an Indian, the recognition of a familiar story, play, theme, raga or painting is a cause for great delight ("Oh, good, it's *that* one!"), and intense pleasure comes from analyzing the subtle differences of interpretation ("Here comes the best part—let's just see how *they* handle it.").

The viewer further may be deceived since the artists traditionally work on old paper. Apparently there are hordes of it in back-alley ateliers and in maharajas' palaces. The artists like the effect, which may impart an established look to their works. Portions of

Delhi and Bombay to meet me earlier this year. I asked Damodar's friend and interpreter about this business of copying. His response was that in earlier times art was passed from father to son, but now such lines are broken. Talented young persons not from artistic lineages are entering the field. In order to feel that their art is valid, they meticulously copy works, such as photos and paintings that are accepted and often have been published.

In a BBC documentary on Indian painters a few years ago, the interviewer asked a Jaipur artist, "How much of your work is creative?" The artist replied that it was *all* creative. The interviewer said that this couldn't be true, as she recognized some of the artist's paintings as copies of older works. The artist looked puzzled and explained that of course some were copies. "If we don't copy old master-



Jaipur artist copying birds from a "pattern" watercolor

old pages of Persian calligraphy are covered over with images of gods, emperors, court ladies, saints, elephants and camels, and are sold to tourists. It is extremely doubtful that the exposed calligraphy, were it to be translated, has the remotest connection to the images now adjacent. Nevertheless, the first-time visitor to India finds the images fresh, charming and inexpensive mementos, which appear to be antique. (Upon first seeing some of these works, I too was convinced they were old.) In his painting of a guava tree, Ramesh Sharma selected old photographic paper—foxed, pulpy and crumbling at the corners. Later, for his painting of a rose blossom (catalogue number 35), he deliberately chose old waterstained paper, surely enjoying the juxtaposition of the dew drops and stains. These are intriguing surfaces upon which to work, but a conservator's nightmare, unfortunately barring even initial consideration for accession to museum art collections. Good drawing paper is not easy to come by in India, and indeed even in the United States it is frightfully expensive. Maureen Liebl, an American friend living in Delhi, encourages visitors from the U.S. to stash a few sheets in their suitcases for eventual delivery to Rajasthani artists.

Maureen Liebl and her colleague Mary Lanius, who have strong art backgrounds, are promoting Rajasthani artists and encouraging them to draw original scenes from daily life, with most satisfying and often surprising results. Mahaveer Swami from Bikaner is one of these artists, whose clipped squirrel-hair brush masterfully captures the hair, beards and expressions of Sufi saints and the fur of animals. He has quite a large series of both subjects, but in addition he has begun a lotus series using a technique with gold ink taught him by the well-known artist Bannu from Jaipur. Bannu's and Swami's work can be found in Naveen Patnaik's *The garden of life: An introduction to the healing plants of India*.

In these seemingly simple artworks of plants, animals and human figures, there is far more to consider than what meets the eye initially. Perhaps it is time that the complicated and interesting questions proposed above became the subject of some scholarly attention. Whatever else one may say about these images, they are reflections of an endearing and enduring art, created where time seems to have no boundary.

—James J. White



65 Watercolor "Grasshopper and butterfly on hibiscus" after a Chinese drawing, ca. 1807, by Vijay Kumar Sharma



## Painted delights—Contemporary Indian miniature painting

Mahaveer Swami's studio is in the outskirts of the former kingdom of Bikaner, in the harsh deserts of western Rajasthan. Entering through the small courtyard of the 300-year-old house, visitors slip off their shoes, and step onto the cool marble floor. Inside, in a small room with a vaulted ceiling, the artist is working. He is surrounded by the benevolent ghosts of several hundred years of family tradition—walls hand-painted with delicate flowers by his grandfather; stacks of antique paper carefully hoarded for several generations; and a few treasured original Mughal masterpieces, which serve as his silent teachers.

Once a month, the artist travels to Delhi to meet museum directors, collectors, and dealers. Once a year, he travels to Ajmer for *Urs*, the Sufi pilgrimage festival, where he mingles with Sufi mystics and sages, studying their expressions, their rituals, and their discourse with students. Occasionally, he travels abroad, to exhibit his work in Paris or Jerusalem. Everything is observed, studied, and absorbed.

When the artist finally sits down to paint in the light-flooded corner of his old studio, he dips his squirrel-hair brushes into paints he has painstakingly made by grinding lapis lazuli, malachite, coral, pure gold, and other stones and minerals. As the brush is applied to the fragile old paper, something both old and new flows out—the work of a brilliant contemporary artist whose unique vision and talent has been honed, tempered, and illuminated by the rigorous discipline of a centuries-old tradition.

In the splendid tapestry of Indian art, painting is one of the oldest threads. The famous Buddhist cave paintings at Ajanta show that painting had become a highly sophisticated art by the 5th century. In all parts of India, at all times, temples, palaces, and manuscripts were lavishly painted for the private enjoyment of princes and kings. More ordinary citizens painted the walls of their houses, the thresholds before their front doors, the scrolls of their itinerant storytellers, the horns of their cows, and, in general, any other undecorated surface that happened to present itself to them. This spontaneous love of painting continues today and is amply visible in every Indian village and town.

In the early 16th century, Muslim rulers, descended from Timur (or Tamerlane) and Chingiz Khan, conquered North India, and founded the dynastic line that came to be known as "Mughal." Steeped in the delicate, richly adorned traditions of Persian culture, and possessed of a zeal for patronization of the arts, the Mughals wasted no time in establishing painting ateliers at their courts. The early workshops were directed by Persian masters, but they quickly began incorporating artists from the indigenous Hindu courts as well, and were familiar with contemporary European painting and printmaking. Under the lively personal interest of their patrons—the Mughal emperors—these ateliers became remarkable centers for the cross-fertilization of myriad artistic ideas and influences, and produced exquisite paintings which soon became famous throughout the world. Rembrandt was one of the



Self-portrait by Mahaveer Swami

earliest foreign connoisseurs of Mughal painting, and influences from the miniatures he collected can be traced in some of his own work.

Meanwhile, artists working for the Hindu rulers of the princely Rajput states (in the area which is now the modern state of Rajasthan), the Pahari hill kingdoms (in modern Himachal Pradesh), and the indigenous Muslim rulers of the Deccan (in south-central India) were developing a wide range of lively and beautiful regional styles.



70 Cow by Mahaveer Swami

Early scholarship on Indian miniature painting tended to divide the works produced in the Mughal ateliers and those produced at the Rajput and Pahari courts into two discrete and separate categories. The Mughal miniature was usually described as an attempt to record and portray a visible reality, utilizing perspective and shading, and alluding to the secular interests of the royal patrons. Rajput and Pahari paintings, on the other hand, were regarded as drawing on the much older indigenous traditions of religious art and representing the Hindu world view of their patrons—a world view in which depiction of visual reality was of little concern, and in which painting attempted to convey moods, emotions, and themes that were all, at one level or another, devotional.

These distinctions do have relevance and serve as convenient ways in which to distinguish the different flavor of Mughal and Rajput works. Recent scholarship, however, tends to concentrate on the merging and overlapping influences that were at work in the development of all these styles, and it has recognized that the matter is more complex and subtle than originally thought.

Traditional Indian culture has always combined a conservative ethos with a willingness to absorb and synthesize new ideas. This indigenous flexibility was an unconscious undercurrent of traditional Indian society, but the Mughal rulers, on a conscious level, strove for something remarkably similar. By taking women of the Hindu courts as their wives, and by inviting artists, craftsmen, philosophers, and poets from all parts of India into their courts, they began the process of Indian-izing their Muslim arts. And, as different artistic and philosophical currents merged directly and consciously at the Mughal courts, they also mingled more indirectly throughout India, as artists, ideas, patrons, and inspiration traveled around. The result, from the mid-16th century, was more than two centuries of unique creative development, during which the major styles of Indian miniature painting developed and flourished.

The advent of the British added yet another dimension. As the power of the Mughal courts declined,





Princess with black buck by Mahaveer Swami

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their ateliers were closed, and artists migrated to different parts of India, many taking up employment with the independent Rajput, Pahari, and Deccani rulers. Others, under the influence of British patrons, developed a new style that came to be known as “Company School” painting, documenting aspects of Indian life in styles that combined traditional and European influences. By the late 19th century, though, photography had captured the imagination of most of the remaining independent rulers, as well as of the British, and the painters lost their few remaining patrons.

A small number of traditional painters managed to keep their ateliers going into the 20th century, living on the occasional commission to restore or repaint portions of Rajput palaces, restoring old paintings, and branching out into related arts, such as goldsmithing. Later in the century, some enterprising artists began to revive the tradition by reproducing Mughal and Rajput masterpieces, and developed a clientele composed of tourists and shops catering to foreign buyers. As traditional Indian crafts gained fashionable status in the following decades, the most talented artists found themselves in demand for commissions in new luxury hotels and private residences. As this new type of patronage became increasingly lucrative, middlemen entered the scene, and the artists often found themselves reduced to the status of commercial—and anonymous—vendors.

During the last decade, the picture has slowly begun to change.

One scholar, Dr. Jyotindra Jain, Senior Director of the National Crafts Museum in New Delhi, has worked tirelessly on behalf of the traditional painters, fighting to gain artistic recognition for the truly talented. Through his efforts, a new national and international base of patronage is slowly developing, and Indian and European connoisseurs are now seeking out the work of the finest artists. As a result, new spirit and new life are being infused into a venerable tradition.

— Maureen Liebl



## Jaipur

There is a popular saying in Jaipur that to be a man one must know how to wield [*sic*] the sword, the pen and the brush. As a city, Jaipur[, which] is barely 250 year[s] old, exhibits just this versatility in its [architecture, arts] and profusion of handicrafts, its poetry, music and literature, its palaces and its rugged forts.

Jaipur is one of India's loveliest cities. It has a living, vital quality that arises from a coexistence of diverse factors—aristocratic elegance and vibrant folk traditions; a growing, spacious city and crowded old bazaars; industrialization and craftsmen carrying on the skill of generations; plush, streamlined houses and palaces and forts that seem to belong more to the world of fairy tales; camel carts and *ekkas* and speeding sports cars; the polo-playing elite and the simple peasants from the desert.

Linked to Mughal India by sheer proximity and the forces of history, the proud people of Jaipur retained a measure of independence even while absorbing much of Mughal culture. In British times the rose-pink city, like most of Rajasthan, was somewhat isolated from the rest of India though it continued to flourish as a commercial and cultural centre. Today as the capital of the sprawling state of Rajasthan, Jaipur is still growing. And it still has a very definite character of its own.

Three hundred kilometres south-west of Delhi, Jaipur is in the east of the Rajasthan plain. To its north and west are dune and scrub and the land is sandy and barren; to its south and east, it gradually gives way to a greater proportion of cultivated green. Once the rains come,



the hills surrounding Jaipur turn green. The plateau south-east of Jaipur is drained by the Chambal river and its tributaries. It is volcanic in origin, a wide stony upland with occasional tracts of deep black soil (the remains of black lava and alluvial loam) in the river valleys. The local name for this region has long been *pathar* or stone. The broken chain of hills towards the north and west of Jaipur are an offshoot of the Aravalli range, beyond which lies the great Rajasthan desert.

The presence of the desert is an undercurrent in Jaipur: its camel carts and snake charmers, its *shehnai* players and puppeteers, its peasant women in swirling skirts and anklets, its men folk with their curling moustaches and their proudly tied turbans. Jaipur is the delicate Pink City, but the life of its people is etched in warm, earthy colours which reflect their innate love for beauty and colour.

## History

"Your ancestors gave me much trouble. Now say what you deserve of me before saying what you desire," said the Mughal Emperor Aurangzeb to the young Rajput lad, barely eleven years old, who had just succeeded to the throne of Amber. The boy was stunned for a moment as the Emperor grasped his hands in one of his own and mocked: "Tell me what use your arms are now?"

Upon this, the child king retorted swiftly: "Your Majesty, when a bridegroom takes his bride's hand in one of his own during the wedding, he is bound by duty to protect her all his life. Now that the Emperor of India has taken my hands in his right hand, what have I to fear? With Your Majesty's long arms to protect me, what other arms do I need?"

The Emperor, whose bigoted principles and policies had antagonized the Rajputs, was overwhelmed by the boy's tact and presence of mind. And thus, for his quick repartee, the boy Jai Singh earned the title of *Sauwai* (literally, 'one-and-a-quarter') from the Emperor; Aurangzeb predicted that he would measure a quarter above the other rajahs.

Eventually, of course, Jai Singh was to rank much taller than that—as one of the most illustrious Rajput rulers. He extended the state of Amber several times beyond its original size and shifted its capital to the plains, where in 1727 he built a brand new city, Jaipur.

The new capital quickly became a prosperous city. The eighteenth century was a turbulent period for northern India, and with the Delhi-Agra-Mathura region open to attack from the Mughal marauders in the north and the Marathas from the south, Jaipur became a haven for traders. Moneylenders and jewellers from Agra and Delhi converged here to make it a centre for jewellery, banking and industry.

The Kachhwaha clan of Rajputs, to which Sawai Jai Singh II belonged, traced their descent from the sun itself. Archaeological evidence points to Mauryan settlements in the Jaipur-Amber area in the fourth century BC. Amber itself was perhaps founded in the tenth century and by the twelfth century, the Kachhwahas had firmly established themselves in the area.

Unlike other Rajput states such as Udaipur, the House of Amber was never a great adversary of the Mughal rulers in Delhi. In the sixteenth century, Bahar Mal had received a 5000 horse command from Humayun. To seal the pact of friendship, Bahar Mal gave his daughter in marriage to the Emperor Akbar, Humayun's son and successor. Bahar Mal's son had a high



position in Akbar's court and his grandson, Man Singh, was the commander-in-chief of Akbar's forces. No wonder the House of Amber figures prominently in the chronicle of Akbar's reign, the *Ain-i-Akbari*.

Jaipur derives its name from its illustrious ruler (*jai* means victory). The city was one of the best planned in India. The original plan still exists, and it bears a strong resemblance to the grid pattern of modern cities in the West. It was divided into nine squares, separated by wide roads. The City Palace and its gardens were at the centre. Along the main streets were the bazaars, built with remarkable uniformity. Above the bazaars lived the city dwellers, who entered their homes through bylanes that branched off the main roads. Every type of craftsmen were allotted a particular locality, and today their descendants, who continue to practice the same craft, still live in the same localities. The old city, most of which is still intact, is surrounded by high walls, and can be entered through eight magnificent gateways. Today, though Jaipur has spread far beyond, the old walled city remains its nerve centre, and its most colourful area.

Sawai Jai Singh was a man of many parts—soldier, statesman, scholar, builder, astronomer and master diplomat. He concluded an alliance with the Maharana of Udaipur, a long-standing adversary. In keeping with the custom of the period, Jai Singh sealed the agreement with the Maharana by marrying his daughter. In return for Udaipur's military and political support, Jai Singh promised that the son born of this alliance would be the heir to his throne. He also assured his new queen several privileges: her palanquin would be the foremost in a procession, she would be accorded the most respect in the *zenana* (the women's palace), and her husband would spend all festival nights with her. These were among the points actually set down as part of the treaty.

The Jaipur ruler had something of a matrimonial record among Rajput kings. He had twenty-eight wives and four concubines. Inevitably, after his death there was a battle for succession, notwithstanding the treaty with Udaipur. In the confusion that followed, Jaipur lost some of its territory and much of its prestige as it was successively attacked by the Marathas and the Jats.

Relations with the other Rajput states, too, were indifferent. However, for a time, three major Rajput states—Mewar, Marwar, and Amber or Jaipur—joined forces to attack Bahadur Shah I, a descendant of Aurangzeb. But they were not successful.

The eighteenth century thus saw the decline of Rajputana's individual kingdoms. The quarrels over succession made these states vulnerable to attacks from the Marathas and Muslims. Anarchy, plunder and economic ruin followed. In Tod's<sup>1</sup> language, it "ended only with the total ruin and humiliation of this noble race".

In the meantime, the British had begun to rapidly expand their dominion over the rest of the country. Like the Mughals before them, they were quick to grasp the importance of having the Rajputs as allies, and opened negotiations with some of the Rajput states.

The anarchy following the Maratha raids and their own internal dissensions had paved the way for British supremacy in Rajputana. After that, it was a matter of time before these once fiercely independent states entered into defensive alliances with the British. Between 1817 and 1823, Kotah, Udaipur, Bundi, Kishangarh, Bikaner, Jaisalmer, and Jaipur all signed such treaties, bartering away their independence for British protection.

<sup>1</sup> [Lieutenant-Colonel James Tod (1782-1825) was the author of *Annals and antiquities of Rajasthan*.]

In the early nineteenth century, Delhi and Agra came under British rule. In a few years, British sway extended to Jaipur and by 1818 they were completely in control. Maharaja Jagat Singh concluded a treaty with the British resident, Sir Charles Metcalfe. Unlike the rulers of Delhi and Agra, the Jaipur rulers remained loyal to the British during the 1857 uprising.

With the departure of the British in 1947, the rulers of the princely states, including those of Rajputana, acceded to the Indian Union. In compensation the four largest princely Rajput states, Bikaner, Jaipur, Jodhpur and Jaisalmer, merged and finally in 1956, the state of Rajasthan as it exists today, came into being with Jaipur as its capital. For the loss of their kingdoms or what remained of them, they received privy purses, but the former rulers were well and truly reduced to ordinary citizens. A book on the subject records that some



Battle scene with European by Mahaveer Swami

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Maharajas, faced with sudden impoverishment, were reduced to selling family heirlooms. But they kept their palaces and many of them judiciously proceeded to convert them into luxury hotels. Udaipur, Jodhpur, Jaipur, Bharatpur and Bikaner all offer these palace hotels. The House of Jaipur is believed to have been the wealthiest as well as the most well-ordered of the princely families in Rajasthan. Its scions have gone into business and industry.

### Architecture, Arts and Crafts

The Rajputs were great builders, and when they borrowed ideas they did so tastefully. Jaipur's close historical association with the Mughals is evident in the architecture of the ancient capital, Amber, where the earliest extant buildings date to the sixteenth century. Many of them were constructed during the reign of Maharaja Man Singh (1592-1615), and Raja Jai Singh made major additions before he died in 1668. Amber Fort has within its walls old and new palaces, the latter built by Maharaja Man Singh and Raja Jai Singh II. The old palaces are as stark as the new are opulent.

The profusion of fortresses, in one sense, is an indication of the times, for frequent invasions and counter-invasions marked attempts at territorial expansion. Forts were built to hold down the conquered country and to keep the people in subjugation, as well as to protect and secure a town against invaders.

Architects of the period have described the principles on which the fortresses were generally planned. For the safety of the inhabitants, these were to be constructed on an eminence, protected by bastions and gates, and guarded by armed forces. They were to be amply

provided with wells, tanks, pools, as well as agricultural land, so as to be able to hold out during long sieges. Walls were constructed in several concentric rows, and wide moats dug.

Nestled in a pass in a rocky gorge around a lake and protected by the fortresses on the ridge above, the Amber Fort is a picturesque sight. A long, winding ramp leads to an imposing gateway which opens on to a courtyard that provides access to Sawai Jai Singh's palaces. The *Diwan-i-Am* is distinctly Mughal in style and was perhaps built by masons who had been trained by Akbar's supervisors.

Facing the *Diwan-i-Am* is a huge doorway, the Ganesh Pol. It is the entrance to the palaces and its painted facade is considered more Hindu than Muslim in style. The builders were able to harmonize the two styles by an ingenious set of arcades. Beyond the courtyard are several palaces, *zenana* apartments, terraces, gardens—a rich complex of buildings which rival even Akbar's Fatehpur Sikri. The Rajputs also picked up the art of inlaid mirror work from the Mughals. The palaces in Jaipur and Udaipur have borrowed the idea of a *Sheesh Mahal*, or hall of mirrors, from older palaces in Delhi and Agra. Amber's *Sheesh Mahal* was perhaps influenced by the Mughals but the sculptured elephants and peacocks are part of the Rajput tradition. They also borrowed from the Muslims the art of filigreeing marble sandstone and introduced it in their palaces and *havelis* (traditionally designed houses). Jaipur is among the chief centres of stone carving in India, famous for its marble and sandstone work. The scarcity of timber and abundance of stone for building purposes made stonework a highly developed craft here.

*Jali* work, or fretwork, is supposed to have been the eastern artist's device to subdue the fierce heat of the sun while giving free access to the breeze. This delicate filigree is done on marble or sandstone, finely fretted into a network of geometrical combinations. *Jali* work was a Mughal innovation, first introduced into this country in Agra and Fatehpur Sikri. And though the Rajputs continued, as good Hindus, to cremate their dead, they are thought to have picked up from the Mughals the art of sepulchral adornment. Hence the cenotaphs on the outskirts of practically every city of Rajputana.

Above Amber is the Jaigarh Fort. A vast treasure is supposed to have been buried in the fort. But searches have never revealed any secret riches. On a clear day, the Jaigarh Fort can be seen reflected in the Amber Lake. Another stirring sight is that of Jaipur by night, seen from the Nahargarh Fort which overlooks the city. Nahargarh can be clearly seen from Jaipur city, unlike Amber which is deeper in the mountains, or Jaigarh, which can only be seen from certain points. Nahargarh was built by Sawai Jai Singh II in 1734 as a resort for his wives. A gun used to be fired from atop the fort to mark the time according to the Jaipur solar observatory.

Jantar Mantar, the open air observatory behind the City Palace of Jaipur, is one of the unique contributions that Sawai Jai Singh II made to his people and to posterity. Like the other observatories built in Delhi, Mathura, Ujjain and Varanasi, it has an equinoctial dial, the Samrat Yantra or 'Supreme Instrument', to indicate the position of the sun and the heavenly bodies, and a variety of other instruments. It is the only stone observatory in the world, and its beautifully proportioned instruments are like fine pieces of sculpture. A keen astronomer, Sawai Jai Singh delved deep into the subject and had the works of Euclid and other scientists translated. Initially he built some metal instruments which can still be seen at the observatory. However, doubting their durability, he gave up metal masonry. An Arabic



translation of Euclid's *Elements of Geometry* and a Sanskrit translation of Ptolemy called *Siddhant Sar Kaustubh* are among the rare exhibits at the City Palace Museum.

Rajasthan abounds in forts and palaces and Jaipur is blessed with some of the finest. The City Palace was built by Sawai Jai Singh, though the later maharajas made some additions. It was the most important palace in Jaipur and after 1922 became the official seat of the Jaipur royal family. The former rulers still retain the seven-storeyed Chandra Mahal for their private use. The rest of this exotic palace is now a museum, known as the City Palace Museum. Its solid ivory and brass doors, its painted walls, the array of medieval armoury, its thrones, chandeliers, carpets, silver urns, and art collection all speak of the glorious past of the Rajput princes.

The Hawa Mahal or 'Palace of the Winds' was a later addition to the palace complex, built in 1799 by Maharaja Sawai Pratap Singh. This unusual five-storeyed structure with its intricately wrought facade of casements tucked beneath arches and spires looms large over the bustling street below. No one quite knows why it was built, though it is said to have been dedicated to Lord Krishna by Pratap Singh who was a devotee of the Hindu god. It was probably used by aristocratic Rajput women to look out while they themselves remained unseen. Rajput women observed strict *purdah*.

There are many stories connected with the colour of the city, but it is not known for certain when and why it was done. Some say that in the nineteenth century, Maharaja Man Singh ordered the city's buildings to be painted a uniform pink to honour a visiting British dignitary. A more interesting explanation is that Sawai Jai Singh II was trying to build another Fatehpur Sikri (which is in red sandstone and white marble) without using either sandstone or marble.



Like its architecture, Jaipur's art is an achievement of the past. Devotion to Krishna was an important element in Rajput life. In the late eighteenth century, this was reflected in the intense Jaipur style of painting. In simple lines and pure colours, large, almost life-size pictures were painted, depicting the women of the court as Krishna and the *gopis*, in the graceful movements of a dance. A somewhat diffused form of Mughal miniature style was also practised. As in the Mughal miniatures, court scenes and portraits, especially of the rulers, were most common. The Jaipur Museum has a good collection of these paintings.

Jaipur's crafts are, however, rich and living. An old resident has recorded elabo-

rate notes on some of the crafts which flourished there and which assumed the proportions of an industry. One of these was the art of miniature painting, which was done on card, thick paper or gold-beater's skin. Large quantities of brightly coloured pictures of every grade of merit were produced throughout the state. For the best artists, it was an amazingly lucrative profession. In Jaipur, some of them were employed by the royal family, receiving retaining fees in the shape of salaries or land grants, with the privilege of working for private parties when not wanted in the palace. Where the son was gifted, these posts became hereditary. Today, Jaipur is the gem and jewellery centre of northern India. A variety of precious stones which are cut and set in exquisite designs are available in the local market.

Jaipur is also famous for its enamel work. Mewar's silver mines feed jewellers' shops in Jaipur and Udaipur where this famous enamel work on silver, called *meenakari*, has its home. Said to have been introduced by Maharaja Man Singh I of Amber, this craft of colour engraving on gold, silver or copper has been perfected to a high art. Man Singh's gold and copper sceptre is said to have been the first of its kind. It is said to be the staff which the Maharaja bore when he stood before the throne of Emperor Akbar at the close of the sixteenth century. It was fifty-two inches long and composed of thirty-three cylinders of gold arranged on a central core of strong copper. Each of the gold cylinders was enamelled with figures of animals, landscapes and flowers.

Today, a variety of patterns are engraved on steel. The surface is burnished and then the colours are applied in the order of their fusibility. Those that can stand the greatest heat are applied first. When the colours are fixed, the steel is polished. All the colours of the rainbow can be applied on gold but only a few colours can be used with copper. *Meenakari* is found in many parts of India but Jaipur makes the best enamel jewellery.

Engraved brassware is another of Jaipur's metal crafts. Flowers, landscapes and jungle scenes are most common. These may be bold flowers or minute ones, designed on a lacquered surface.

The Mughal influence is still visible in Jaipur's marble and sandstone carvings and inlay work, and also in its carpets. The well known Jaipur carpets often have cypress and animal patterns against a dark red, blue or ivory coloured background with a floral border. The museum has an exotic collection of carpets.

The wealth of crafts in the city is indeed remarkable. *Bandhani* or tie-and-dye printing on fabric produces enchanting patterns. It is a popular art, said to be symbolic of girlhood, love and marital happiness, and figures constantly in love lyrics and folk songs. Done on muslin, cotton or silk, it is widely used by women in both cities and villages as a sari or as a *dupatta* or veil, which women drape over their embroidered skirts called *ghagras*.

There are two methods of rendering tie-and-dye. In one, the draughtsman divides the whole surface of the cloth into one inch squares. It is then given to the knoter, usually a young girl, who picks up a little cloth at each corner of the squares and ties it into a knot with pack-thread, the number and position of the knots being decided by the pattern that the cloth has to take. With a different kind of knotting, a striped variation called *lahariya* (literally, 'ripples') is produced. The cloth is dyed in the chosen colour and the tied-up parts resist the dye. In the other method, the cloth is fastened onto a wooden block with pins set in the required design and the raised points are tied with waxed string.

To see craftsmen at work, another place to visit is Sanganer village, adjacent to the Jaipur airport. In Sanganer live and work the handblock printers whose delicate designs on cotton and calico have made the village famous in many parts of the world. The printers, who have practised this craft for over two centuries, used vegetable dyes in the past. Now chemical dyes are being used. Here men and women can be seen bending over the printing tables set up in the village houses or along the winding pathways. It is interesting that most of the Sanganer women prefer cheap synthetics to their beautiful hand printed saris. They say they are tired of looking at their own designs. Making hand made paper and printing on it is another Sanganer speciality. The main colour used here is an orange-red, with yellow and blue-black floral prints. Another small town called Bagru (also near Jaipur) has flooded the textile market, at home as well as abroad in the export market, with stunning circular designs printed on bed-spreads, table-cloths and clothes.

At Jaipur, too, can be seen the famous blue pottery. This is notable more for the interplay of light and colour than for shapes. There are any number of blue pottery workshops. Jaipur pottery, like that of Delhi, is unusual in one respect. It is made of ground feldspar mixed with starch and gum and cannot be shaped on a wheel like clay but has to be moulded by hand. This is called *kamchini*. Of course, the traditional potter's wheel is also used for a different kind of product. The chief colours used are blue from the oxide of cobalt, green from the oxide of copper, and white. Some of the pottery is semi-translucent and in addition to blue and green other combinations have now been evolved, such as canary yellow, dark blue and brown. Some of the best pieces are hand-painted with conventional floral or arabesque patterns.

Jaipur's footwear is also justly famed. Its comfortable and informal slip-on shoes or *Jooties* come in a variety of colours and designs. The sole is made of leather and the upper is of leather covered with delicately embroidered cloth or velvet.

A minor craft in Jaipur is lac work. It is a delightful experience to watch lac bangles being made. The lac is melted in the customer's presence and shaped into bangles in the colours and designs chosen. The customer only has to wait for them to cool and they are ready to wear. They come in pink, red, yellow, green and black and are available in thick or thin shapes in simple or elaborate designs, in one colour or in a twirling combination.

Culturally, too, Jaipur is rich. Many of its past rulers, like the versatile Sawai Jai Singh II, were well versed in poetry and literature. Ram Singh II was proficient in Sanskrit, Hindi, English, Urdu and Rajasthani. Many famous Hindi poets flourished under the patronage of the Amber and Jaipur courts. Behari, the doyen of the *ritkalin* or romantic school of Hindi poetry, was attached to the court of Jai Singh I. It is said he was paid one gold *mohur* (coin) for every *doha* or couplet he composed.

In the sixteenth century, the Krishna Bhakti Movement and Brajbhasha, the dialect of Hindi spoken around Mathura, spread to Amber. Two versions of the Rajasthani language developed. Pingal was the court language, popularized by Behari and used in poetry and romance. Dingal was the form in daily use and in the vigorous folklore. The purists considered Pingal (akin to Brajbhasha) a 'foreign language' inferior to the robust, virile and forceful Dingal which "comes to the ear like the sound of war drums and seems to sizzle like shifting sand dunes". Dingal songs are still sung in the villages. Today's poets use both Dingal and Pingal. Jaipur's proximity to Delhi and western Uttar Pradesh and its close



contact with the Mughals have helped the spread of Khari Boli and Urdu as well.

Jaipur has also been an important centre of classical music and dance. Many of India's top Kathak dancers are schooled in the Jaipur *gharana* or school, which lays a greater emphasis on footwork than the Lucknow *gharana*, evolved in a more fluid style.

The Jaipuri finds many occasions for gaiety and celebration. *Gangaur* is the women's festival when young girls and married women plant wheat and barley in earthen pots and pray to the Hindu goddess Gauri, or Parvati, the consort of Shiva, for a happy married life. This festival begins on the day after Holi and lasts eighteen days. Clay images of the deities are fashioned by deft fingers, dressed in rich clothes and ornaments and taken in a procession to be immersed in a tank. *Teej* is all fun, a festival of swings to celebrate the rainy season. There is another story connected with this festival, according to which, *Teej*, too, is dedicated to Parvati, celebrating the day when she was reunited with Shiva after long 'austerities'. Girls and women take turns on gaily decorated swings, singing traditional songs as they swing to and fro. *Rakhi* is marked by women tying a decorative thread around their brothers' wrists to seek their protection.

Sheetla Mata, the powerful goddess who charms away the smallpox, the brave Rani Sati of Jhunjhunu, the revered saint Ramdeo and Lord Mahavir, the twenty-fourth Jain Tirthankara, are a few of the innumerable deities and heroes worshipped. Like all Rajasthanis, the people of Jaipur love a festival or a fair. The grounds where the people camp to sell and buy camels, carts, cattle and goods are a sea of multi-coloured turbans—orange, yellow, red. The women wear gay *bandhani* skirts, veils and saris, and plenty of chunky silver jewellery. Bonfires are lit, and dances and music enliven the fair grounds.

Valour and sentiment, the mystic and the mundane—every desire, every mood and feeling finds expression in the Pink City.

— Sumi Krishna Chauhan





Pink Cockatoo by Damodar Gurjar





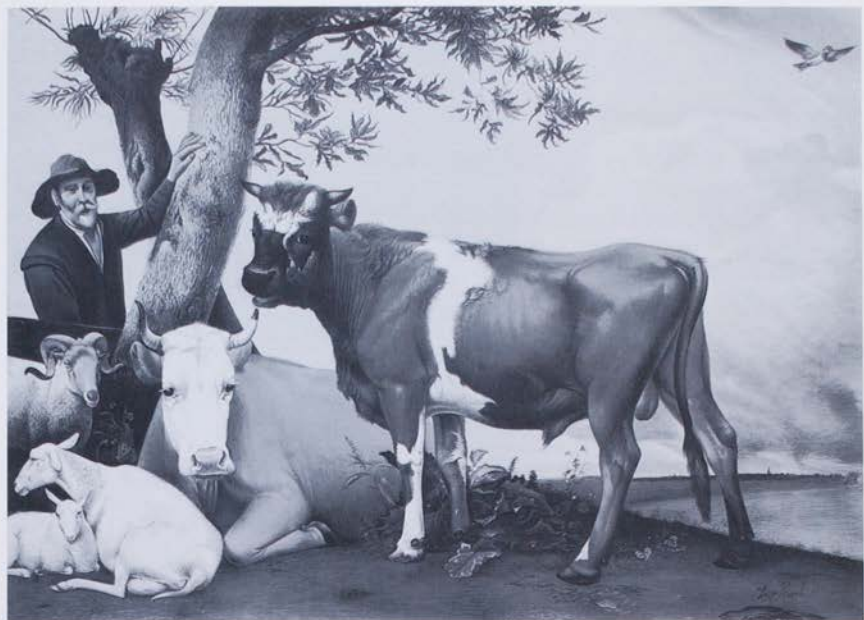
39

Black Prince Grape by Ramesh Sharma



5

Two onions by Damodar Gurjar



Farmer and livestock by Jaggu Prasad

34



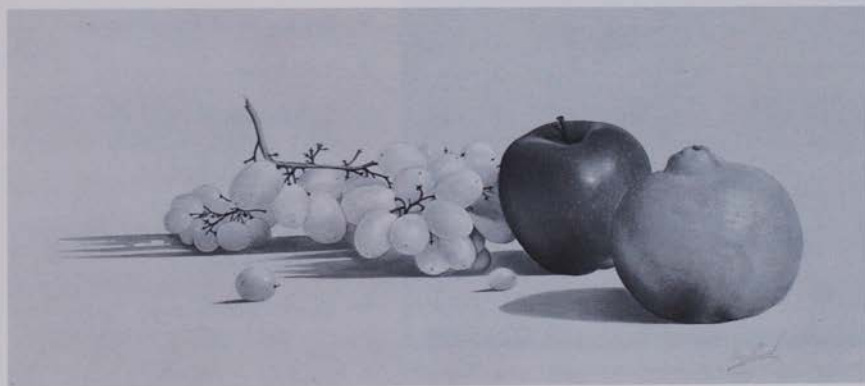
Squirrel by Mahaveer Swami

73



7

Hawk ("Mountain Eagle") by Damodar Gurjar

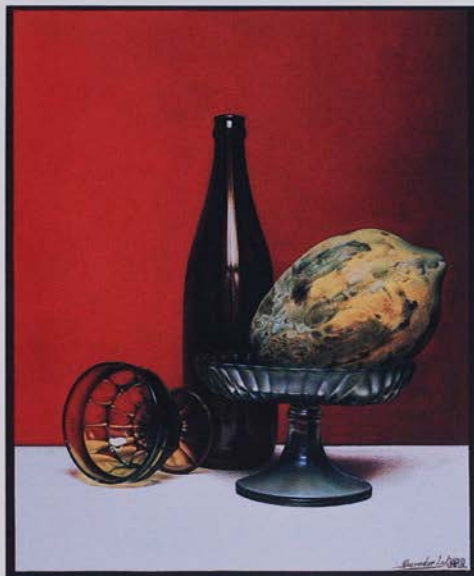
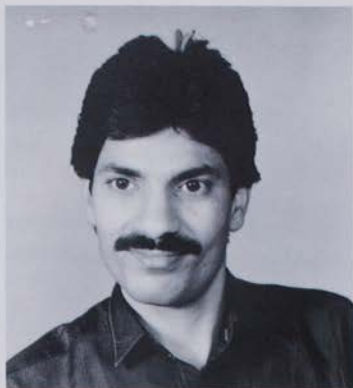


27

Grapes, apple and orange by Jaggu Prasad

## Damodar Lal Gurjar

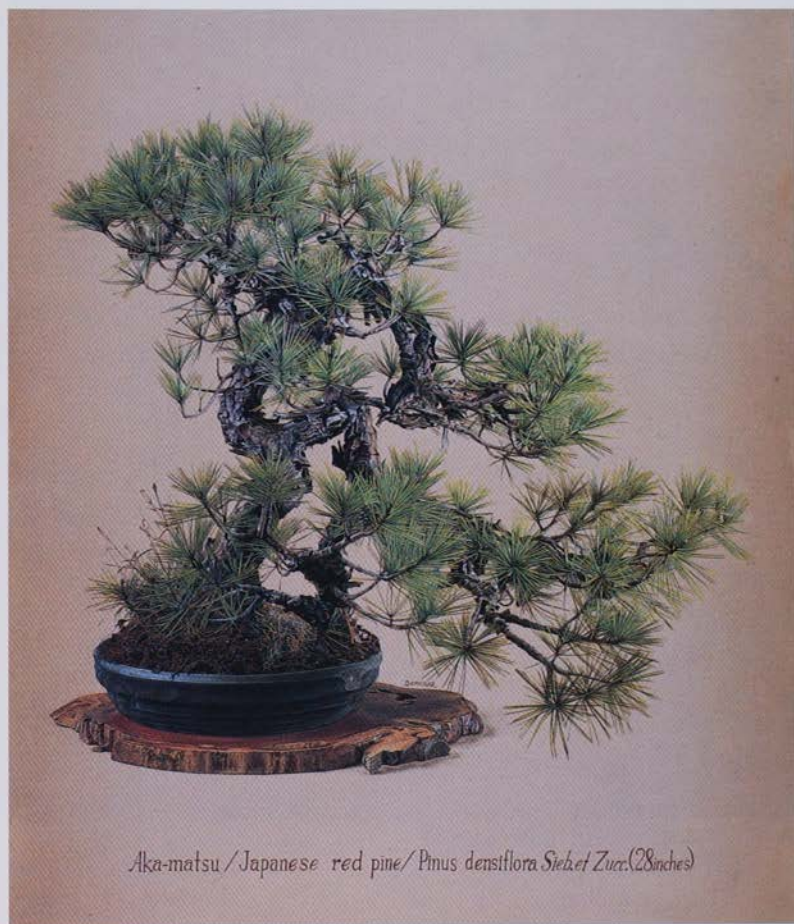
Damodar Lal Gurjar was born in Nahira, Rajasthan, in 1958. He received a Diploma in Fine Arts from Rajasthan University. Damodar has made his career as a freelance artist and has painted numerous private commissions. He works in watercolor, gouache and tempera. Two of his bonsai paintings were shown in the 7th International Exhibition of Botanical Art & Illustration at the Hunt Institute in 1992. Tree portraits and birds are Damodar's specialty, as he is particularly fond of painting from nature. He states, "I wanted to show my skill in the very light colored lovely parrot and the deep colored fierce eagle and satisfy myself that I could bring out the intricate details in both. As far as the still life is concerned I wanted to show something very ordinary and common in an artistic form."



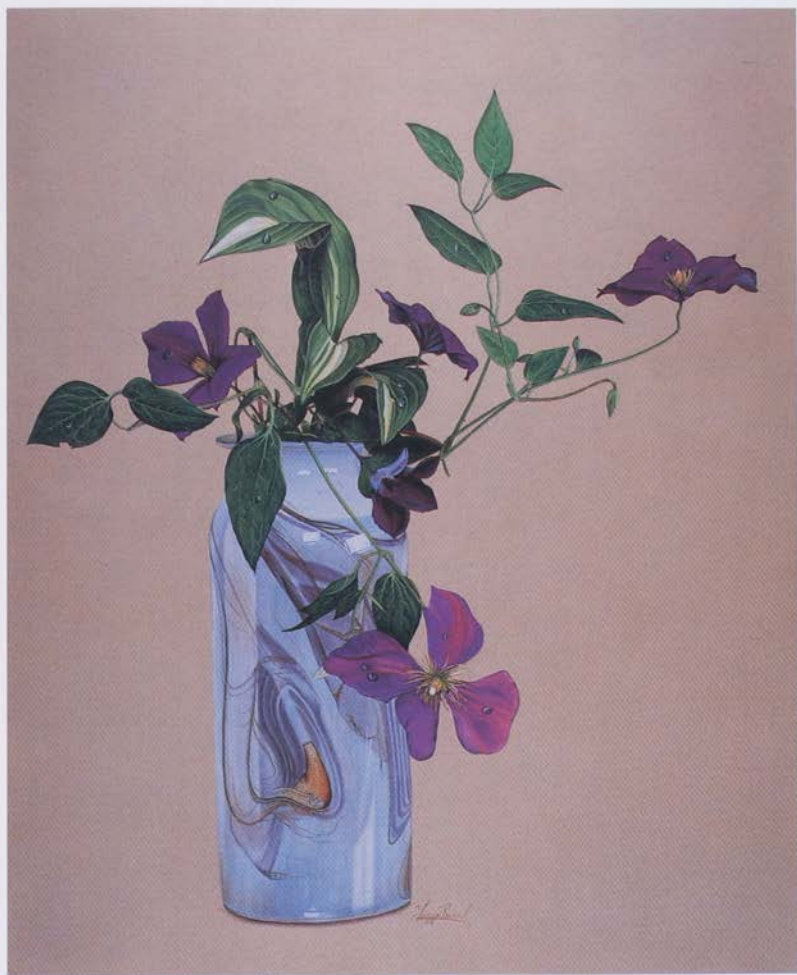
Papaya, bottle and goblet by Damodar Gurjar

- 1 Japanese Red Pine bonsai (*Pinus densiflora* Sieb. et Zucc.), informal upright  
After photograph in *Annual book of the Japan Bonsai Association*
- 2 Japanese Maple bonsai (*Acer palmatum* Thunb.), clump style
- 3 Apple and grapes on plate
- 4 Papaya, bottle and goblet
- 5 Two onions
- 6 Snakebird or Water Turkey  
Copy of photograph from unidentified book
- 7 Hawk ("Mountain Eagle")
- 8 Pink Cockatoo
- 9 Eastern White Pelican

- 10 Red-and-Green Macaw
- 11 Rooster
- 12 Yellow-faced Grassquit (top), Variable Seedeater (middle),  
Saffron Finch (bottom)
- 13 Redwing (top and middle), Fieldfare (bottom)







*Clematis viticella* and *Hosta* leaves in vase by Jaggu Prasad

## Jaggu Prasad

Jaggu Prasad was born in Jaipur, Rajasthan, in 1963. His education consists of a High School Certificate received in 1981 and tutoring in traditional Indian and botanical painting by Padamshree Kripal Singh. Jaggu has been working as an artist since the age of six and has completed many public and private commissions from India, Australia, Singapore, Germany, France and the United States. His work was included in the Hunt Institute's 7th International Exhibition of Botanical Art & Illustration in 1992, and he has participated in several group exhibitions organized by Lalit Kala Akademi Art Council of Rajasthan. His preferred media are gouache and watercolor, which he employs to paint his favored subjects of fruits, flowers and vegetables. The European *trompe-l'œil* technique fascinates Jaggu and he tries to incorporate it in his work.



- 14 Cactus spines
- 15 *Clematis viticella* and *Hosta* leaves in vase
- 16 Amaryllis
- 17 Three red apples on black ground
- 18 Cluster of apples with insects
- 19 Two yellow apples
- 20 Three red-and-yellow apples
- 21 Still life of peaches, grapes and melon
- 22 Still life of grapes, peaches and plums
- 23 Two tulips
- 24 Christmas cactus with butterfly
- 25 Sweet peas with bee
- 26 Pear, plum and grapes
- 27 Grapes, apple and orange

- 28 Japanese White Pine bonsai (*Pinus parviflora* Sieb. et Zucc.), Kengi style, full cascade
- 29 Roses in bowl
- 30 Basket of flowers
- 31 Still life of fruit with snail
- 32 Peruvian Cock-of-the-Rock
- 33 Black-throated Trogon
- 34 Farmer and livestock



Still life of peaches, grapes and melon by Jaggu Prasad





25

Sweet peas with bee by Jaggu Prasad

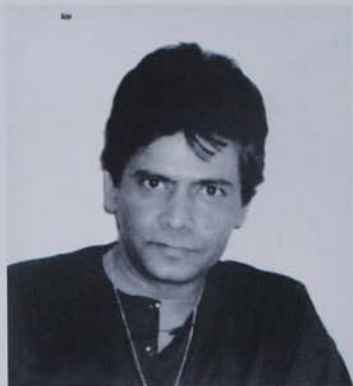


36

Branch of apples by Ramesh Sharma

## Ramesh Chandra Sharma

Ramesh Chandra Sharma was born in Jaipur, Rajasthan, in 1948. He was completely educated at home and has worked out of his atelier since he was five years old. All of Ramesh's work is done on commission. Some of his artworks were included in an exhibition of contemporary Indian miniatures at the Commonwealth Institute in London in 1990-1991, and his decoupage-style guava tree appeared in the Hunt Institute's 7th International Exhibition of Botanical Art & Illustration in 1992. Gouache, tempera and watercolor are the media that Ramesh employs; he states that the quality of paint he uses is highly important and contributes to the luminosity present in his work. Ramesh has a full-time assistant who grinds paints for him from minerals.



35 Rose with dewdrops

36 Branch of apples

37 *Rosa damascena coccinea*,  
Rosier de Portland  
After Pierre-Joseph Redouté's  
*Les roses*

38 Garlic

39 Black Prince Grape (*Vitis  
vinifera* L.)  
After a painting by William  
Hooker in the collection of the  
Lindley Library of the Royal  
Horticultural Society

40 Red-cheeked Cordon-Bleu

41 Banyan tree and temple



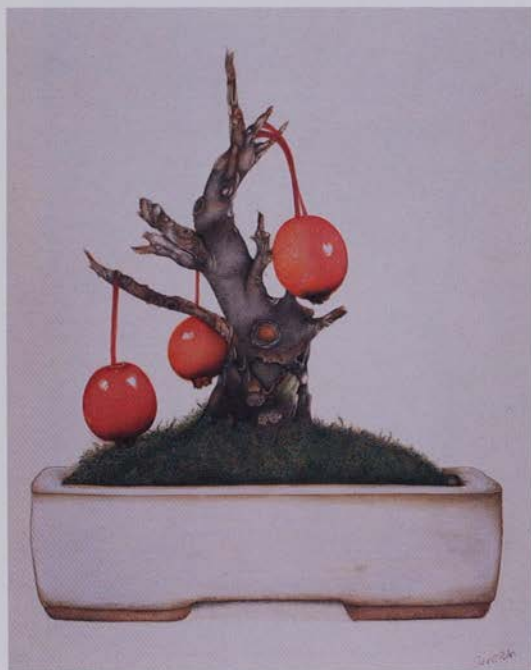
Garlic by Ramesh Sharma





Chinese Juniper bonsai by Suresh Sharma

45



Pomegranate bonsai by Suresh Sharma

44

## Suresh Chand Sharma

Suresh Chand Sharma was born in Jaipur, Rajasthan, in 1951. His education includes higher secondary schooling. From his kindergarten days, Suresh had the desire to make paintings and he was encouraged by his elder brother Ramesh. Ramesh instructed Suresh in traditional Indian miniature painting as he had learned it from the well-known painter Bannu. Suresh's dedication to miniature painting stems from his belief that ancient Indian culture can best be seen and understood through these paintings. The "new" or non-traditional paintings that he does reflect his attachment to nature—flowers, leaves, fruits, animals and birds. Suresh claims, "By doing all this work, my heart gets hidden peace and love, and relief."



42 Prickly pear and Chinese lantern

After Marilena Pistoia in F. Bianchini and F. Corbetta's *The complete book of fruits and vegetables*

43 Variety of plums

After Marilena Pistoia in F. Bianchini and F. Corbetta's *The complete book of fruits and vegetables*

44 Pomegranate bonsai (*Punica granatum* L.), shohin style

45 Chinese Juniper bonsai (*Juniperus chinensis* L.), root-clasping rock style

46 Apple (*Malus*) 'Katy' (top), 'Discovery' (bottom)

After Rosanne Sanders' *The apple book*

47 Pink and green tulip

48 Resplendent Quetzal

49 *Oriolus* on flowering branch

50 Scarlet-bellied Mountain Tanager

51 Fork-tailed Flycatcher

After James J. Audubon's *The birds of America*

- 52 Hoatzin
- 53 Eurasian Jay on willow branch
- 54 White-crowned Sparrow  
After James J. Audubon's *The birds of America*
- 55 Common Chaffinch on flowering branch
- 56 Eurasian Tree Sparrow (top), House Sparrow (middle and bottom)



Scarlet-bellied Mountain Tanager by Suresh Sharma





## Vijay Kumar Sharma

Vijay Kumar Sharma was born in Jaipur, Rajasthan, in 1962. He attended school to the 10th standard but had no college education. Vijay is a specialist in watercolor paintings of bonsai, birds, fruits, animals, and flowers.



- 57 Japanese Black Pine bonsai (*Pinus thunbergii* Parl.), semi cascade
- 58 Japanese Apricot bonsai (*Prunus* 'Mume'), informal upright
- 59 Japanese Cedar bonsai (*Cryptomeria japonica* D. Don), formal upright
- 60 Japanese White Pine bonsai (*Pinus parviflora* Sieb. et Zucc.), Kengai style, full cascade
- 61 Dwarf Japanese Crabapple bonsai (*Malus halliana* Koehne), shohin style



Pink orchid by Vijay Sharma

- 62 Japanese Quince bonsai (*Chaenomeles lagenaria* (Loisel.) G. Koidz.), shohin style
- 63 *Solanum*
- 64 Pink orchid
- 65 Grasshopper and butterfly on hibiscus  
After a Chinese drawing, ca. 1807, in the India Office Library
- 66 Two birds (possibly Trogon) eating insect
- 67 European landscape





62

Japanese Quince bonsai by Vijay Sharma



61

Dwarf Japanese Crabapple bonsai by Vijay Sharma



Three orange-flowering plants by Mahaveer Swami

## Mahaveer Swami

Mahaveer Swami, from the capital city of Bikaner, specializes in miniature paintings. His father and grandfather, also miniature artists, were his first teachers; then Mahaveer went on to study under the well-known painter Bannu. Mahaveer now has many pupils of his own; they come to him to learn his skill of subtle coloring which results in a mysterious aura in his paintings. A squirrel-hair brush clipped down to a single hair is the tool that Mahaveer uses to achieve such delicate lines and textures. He has exhibited in Calcutta, New Delhi, Paris and Jerusalem, and his work is in numerous private collections in India, France, Germany, Israel and Switzerland. Mahaveer's honors include the President's Award conferred by the President of India in 1987, and the Sanskriti Award conferred by the Vice-President of India in 1992. Eight of his works are reproduced in Naveen Patnaik's book *The garden of life: An introduction to the healing plants of India* (New York, Doubleday, 1993).



68 Three orange-flowering plants

69 Barasingha deer

70 Cow

71 Sufi calligrapher and cat

72 Battle scene with European

73 Squirrel

74 Lion

75 Israelite #1

76 Egyptian

77 Jahangir watching elephant fight

78 Princess with black buck

79 Runaway buffalo

After a Deccani painting, ca. 1770,  
in the India Office Library



69

Barasingha deer by Mahaveer Swami

- 80 Sufi with a bird
- 81 Camels fighting
- 82 Prince with his dog
- 83 Monkey family
- 84 Self-portrait

#### **Mahaveer Swami's Workshop**

- 85 Three pink-flowering plants
- 86 Blue iris, pink flowers and pink narcissus  
After a Mughal painting, ca. 1635, in the India Office Library
- 87 Purple-flowering plant
- 88 Pink-flowering plant
- 89 Pink and blue flowers
- 90 Blue iris
- 91 Red iris



Runaway buffalo by Mahaveer Swami





93

Rose, iris and daisy from Mahaveer Swami's Workshop

92 *Nerium*

93 Rose, iris and daisy

After a Mughal painting, ca. 1635, in the India Office Library

94 Orange-flowering plant

95 Cream-flowering plant

96 Three pink tulips

97 Lavender flower with insects



Composed on Apple Macintosh  
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