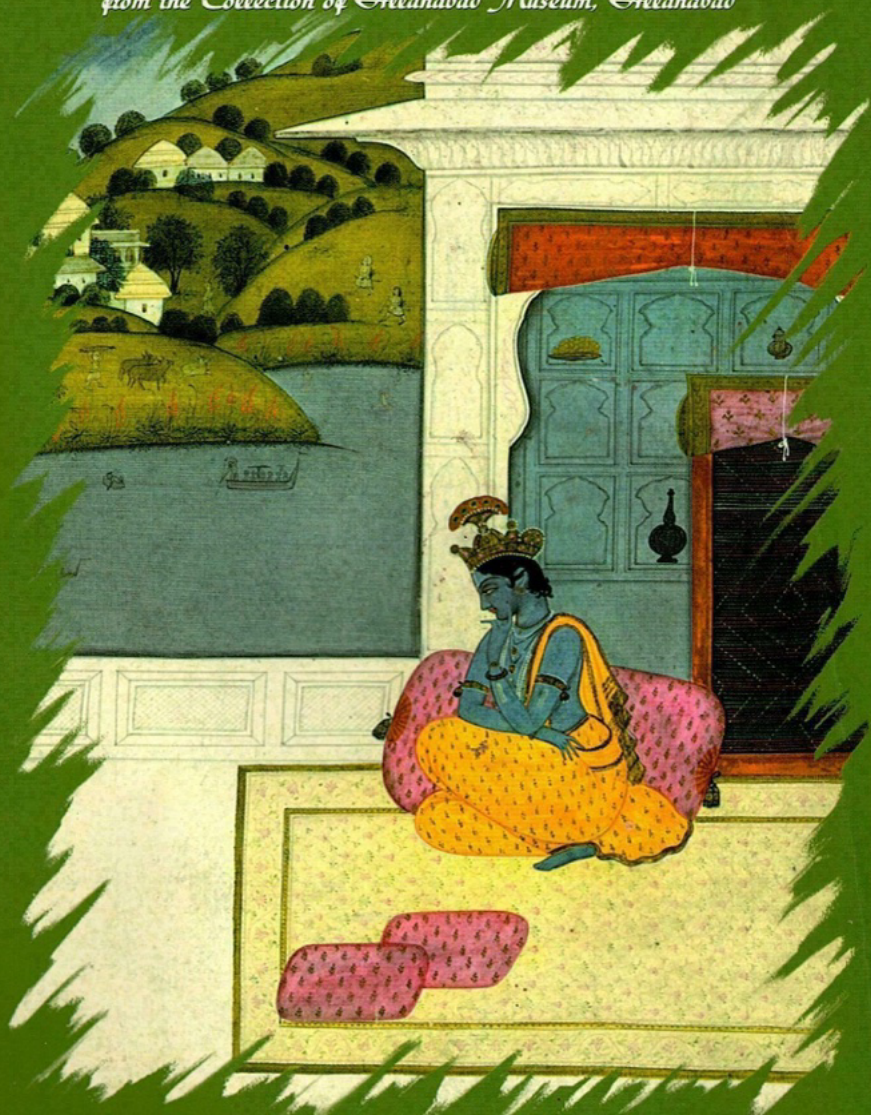


# Krishna

## in Miniature Paintings

*from the Collection of Allahabad Museum, Allahabad*



*Curated by  
Rajesh Purohit  
Director*



# Krishna

## in Miniature Paintings

*from the Collection of Allahabad Museum*



*Allahabad Museum*  
*Ministry of Culture, Govt. of India*





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## Krishna in Miniature Paintings from the Collection of Allahabad Museum, Allahabad

Krishna means '*all that is attractive*'. He embraces all that is beautiful, enchanting, and eternal. Look at him as an incredible hero. Perceive him as the destroyer of evil. Feel in your heart and soul his love and compassion. He is the symbol of time, space, and eternity, the manifestation of justice, goodwill, fraternity, and universality. He bestows knowledge to unravel the mysteries of the world that helps understanding man in relation to nature. He is the inspiration, the goal, the aspiration, and hope. He is the beginning, the middle, and the end. Let us discover the multifaceted Krishna through the images to transcend into the state of enlightenment.

The narratives of Krishna in the Rajasthani paintings were mainly from literatures like *Bhagavata Purana*, the *Bhagavad gita*, the *Mahabharata* and the *Puranas*. The artists also delighted their connoisseurs by depicting love lyrics, and the musical modes called Ragamala, seasons or months called Baramasa, the Nayaka-Nayika, poetry like *Rasikapriya* and the legendary *Geetagovinda* of Jayadeva portraying Krishna. The resurgence of Vaisnavism emphasising worship of Krishna in both serene and passionate forms, especially under 'Pushtimarga' cult of Vallabhacharya, provided fascinating themes both religious and secular to the artist for delineation. The paintings have a unique blend of primitive vigor and sublimity of its theme. It revolves around the natural abundance and expresses itself the emotions of both man and animal. To understand the meaning of these narrative of paintings one needs to unfold the story and philosophies of Krishna in the light of *Bhakti*, *Karma* and *Jnana* and the genesis of worship of Krishna in the context of Bhakti movement of the Rajasthan during the medieval and late medieval times.

Rajasthan is not only known for its forts, palaces, festivals, camels and Maharajas but also equally famous for its murals and miniature paintings depicting the myths and legend of Krishna. Krishna, the epic hero and the colourful state of Rajasthan are so inextricably interwoven in the cultural tapestry as if it is soul within body. Krishna is one of its favorite themes in the narratives of the paintings in the *Havelis*, miniatures, and sculptures, poetry, singing, and all other cultural landscapes of the Rajput state. Having been patronized by the Rajput princes who were great lovers of poetry, music, religion and custom the painting tradition was nourished, nurtured and flourished across Rajasthan under different schools such as Kishangarh, Bundi, Kotah, Mewar, Jaipur, Malwa, Jodhpur, Bikaner, Nathdwara etc.

Rajasthan has a distinct style of painting which flourished under the patronage of the Kings of Rajasthan who were influenced by the poetry and devotion of the Bhakti movement of the medieval India. These Kings were also contemporary to the Mughal rulers who had mastered the art of painting. However, the Rajasthani paintings have connection especially with the tradition of Jain manuscripts of the South Rajasthan and Gujarat. It is conspicuously different from Pahari, Deccani and Mughal styles and of indigenous origin and inspiration. The painting style has evolved and culminated through a long sequence of its art traditions. Stylistically and traditionally, it maintained its originality despite a slight influence of the Mughal Safavide or Persian technique and style. In the beginning, only the Kulhadar



group and western Indian styles of Paintings were in vogue. There was a slight change in the 17<sup>th</sup> and 18<sup>th</sup> centuries with the introduction of Mughal technique. Nevertheless, the themes of painting never had any change.

Srinathji is worshipped at Nathdvara, about 42 kilometers from the city of Udaipur in Rajasthan. Nathdvara is a living centre of Krishna worship. Having been inspired by the philosophy of Vallabhacharya (1479-1531), the founder of Pushtimarga, the mercantile community in particular and the people of Gujarat and Rajasthan in general worship the infant Krishna as Srinathji at Nathdvara. Gujarat and Rajasthan are the cardinal centers of Pushtimarga cult. The Pushtimarga means "way of the grace of God." According to Vallabhacharya, an individual can attain *His* grace if he or she has complete faith in *Him*.

Vallabhacharya, the founder of the cult was a saint and philosopher, who lived the life of a householder. He never believed in austerities and preached a normal life for the people. He laid down that Krishna or Srinathji should be clothed in rich garment and should be worshipped with various rites, pomp and ceremony. Throughout the year, Krishna should be worshipped in the spirit of service only.

Krishna, the embodiment of intellectual and spiritual glory has been a subject of adoration ever since the character was deified as a god. His versatile personality made him a deity. The process of deification of Krishna probably incepted from the time of Mahabharata. In the epic, Mahabharata Krishna has been described as both a man and a god. Whether Krishna was a god or a human being, is still an unraveled mystery. However, unfolding that mystery is virtually, every time you untwine the fabric of Krishna, you discover a new dimension in it. The divinity and human aspect of the personality of Krishna as revealed by his character in the literature is unparalleled in the history of human civilization. He has been a source of perennial inspiration to the art and literature. He is the most popular character in Indian myths and legends.

Structurally, though the patterns of the narratives of Krishna appear to be linear yet it does not lead to the culmination of the heroes in the narratives of Roman or Greek mythology. Rather, it emerges as a hallmark, which distinguishes His stories or narratives from the rest of the world. The narratives that have been illustrated by the Rajasthani Painting collections elucidated here envisage the concept of storytelling through pictographic patterns that makes an onlooker understands the essence of Krishna.

***Rajesh Purohit***



## Miniatures in Pahari Style

The inhabitants of pahar meaning hills are called pahari and anything pertaining to pahar or hills are called also pahari. Therefore the painting of the hills is called pahari painting. This style was evolved on foothills of Himalayas in the middle of the 18th century A.D. The origin of the painting indeed dates back to the time of Mughals because it is the Mughal artist who initially executed the pahari painting for the rulers of the Himalayan Kingdom. The Mughal art declined after the defeat of the Mughals by Nadir Shah in 1739. The artist of the Mughal court eventually looking out for patron and means for their lively hood. It is at this movement the rulers of the hills gave them due encouragement and thus born a new school of art called the pahari school of art, under the name of Basholi, Guler, Kangra etc. The paintings though technically Mughal in style but thematically and scene wise these were tremendously influenced by the ambiance of the picturesque landscape of the Himalayas which is an embodiment of snow hills, lush green vegetation and serenity. The centres where these paintings were evolved are Basholi and Chamba on the bank of river Ravi, Guler on the bank of Banganga, Kangra on the bank of Beas, Tehri Garwal on the bank of Bhagirathi and Mandi, Mankot etc. The characteristics of the pahari painting are however different from the Mughals. They depict short stature human figures having round faces, medium deep eyes with a sharp eyebrow and a semicircular forehead. Basholi female figures have some distinctive features, such as receding forehead, high nose and prominent lotus-like eyes. Ornament and transparent dress add to their beauty. Male dress in Basholi paintings consists usually of gherdar jama and turban with cross-band. Women usually wear tight-fitting pyjamas. The theme of the Basholi miniatures includes Rasa-Manjari, Rag-mala, Ramayana, and Geet-Govinda. Basholi art is marked by vibrant colour and we see in Kangra paintings a deep love of nature and landscape of the lower Beas. Another important centre of Pahari School of paintings is Kangra. Towards the end of 18th cent. AD under the patronage of Raja Sansar Chand this art reached to its climax. Even the artist of other states including Guler migrated to Kangra. The portrait making talent of the Guler artist enriched the Kangra style with its rhythmical lines, lovely feminine forms, predilection for the themes like Bhagavata and Gita-Govinds. The later period witnessed a new dimension in the theme of paintings as subjects like Bhagawadgita and Mahabharata were incorporated into the Kangra paintings.



## Miniatures in Rajasthani Style

Rajasthani painting, a style of Indian painting that evolved and flourished, during the 18th century, in the royal courts of Rajputana. Each Rajput kingdom evolved a distinct style, but with certain common features. The Bhagawata Purana, the Ramayana etc. Were the main choice of the Rajasthani artists, they delighted their connoisseurs by depicting love lyrics, and the musical modes called Ragamala, seasons or months called Baramasa, the Nayaka-Nayika etc. It depicts a number of themes, events of epics like the Ramayana and the Mahabharata, Krishna's life, beautiful landscapes, and humans.

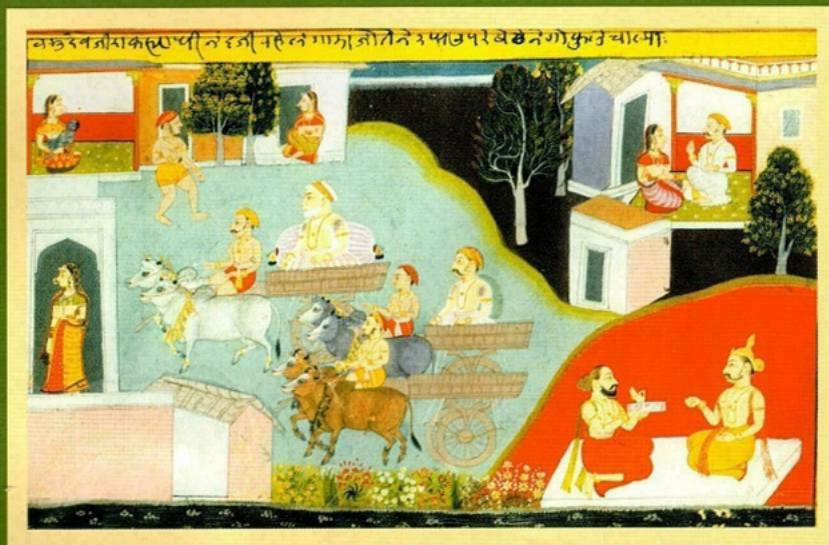
The resurgence of Vaisnavism emphasising the Krishna worship in both serene and passionate forms, especially under 'Pushtimarga' cult of Vallabhacharya, provided fascinating themes both religious and secular to the artist for delineation. Miniatures were the preferred medium of Rajput painting, but several manuscripts also contain Rajput paintings, and paintings were even done on the walls of palaces, inner chambers of the forts, havelies, particularly, the havelies of Shekhawati.

The colours extracted from certain minerals, plant sources, conch shells, and were even derived by processing precious stones, gold and silver were used. The preparation of desired colours was a lengthy process, sometimes taking weeks. Brushes used were very fine. The painting style is a natural culmination of a long sequence of its art traditions. Stylistically and traditionally, it maintained its originality despite a slight influence of the Mughal Safavite or Persian technique and style. In the beginning, only the Kulhadar group and western India styles of paintings were in vogue. There was a slight change in the 17th and 18th centuries with the introduction of Mughal technique. Nevertheless, the themes of painting never had any change. The paintings have a unique blend of primitive vigor and sublimity of its theme. It revolves around the natural abundance and expresses itself the emotions of both man and animal. Yet, another dimension of Rajasthani paintings is that it is a magical blend of sensuality elegance, grace and spirituality.



# Rajasthani

**Circa 18th Century CE**



Title : Bal Krishna Leela  
Acc No : AM-MIN-11  
Period : Circa 18th Century CE  
Style : Rajasthani

An illustrated painting from Bhagwata. In the centre Nandji and others are seated on a bullock-cart and moving towards the gate. On the right side bottom corner Shri Shukadeva ji is seen reading Bhagwata on the right top corner a seated male and female are engaged in conversation. On the left top corner Yasoda is holding Krishna on her lap and one person is moving towards another lady seated near by.





Title : Radha and Krishna  
 Acc No : AM-MIN-12  
 Period : Circa 18th Century CE  
 Style : Rajasthani

An illustrated painting from Bhagwata. In the centre Nandji and others are seated on a bullock-cart and moving towards the gate. On the right side bottom corner Shri Shukadeva ji is seen reading Bhagwata on the right top corner a seated male and female are engaged in conversation. On the left top corner Yasoda is holding Krishna on her lap and one person is moving towards another lady seated near by.



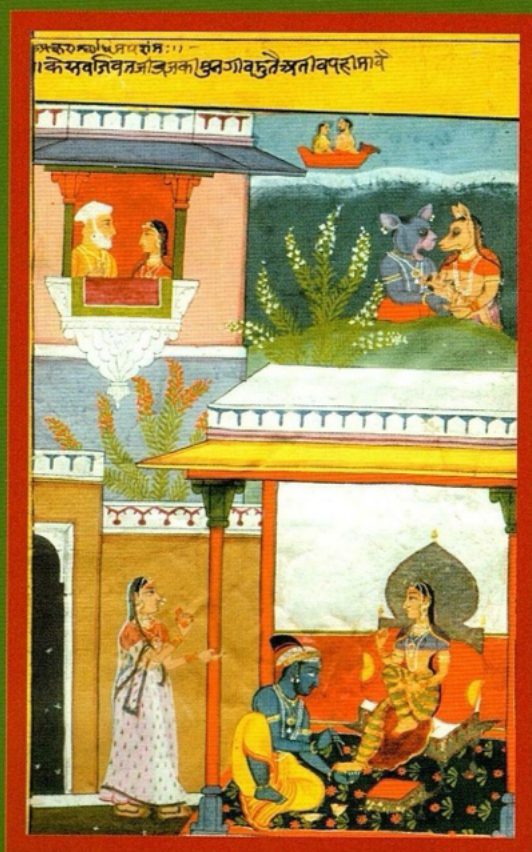
Title : Episode from Bhagvata  
 Acc No : AM-MIN-14  
 Period : Circa 18th Century CE  
 Style : Rajasthani

An illustration from Bhagwata. On the right side there are two pavilions, one above the other. Devaki is offering her child to Kansa standing outside in each case. In the centre some carts are kept and close by are seen a few bulls taking rest. Nanda and Vasudeva are seated inside a tent and engaged in conversation. Another group of two persons is seen engaged in talk on the right most top corner.



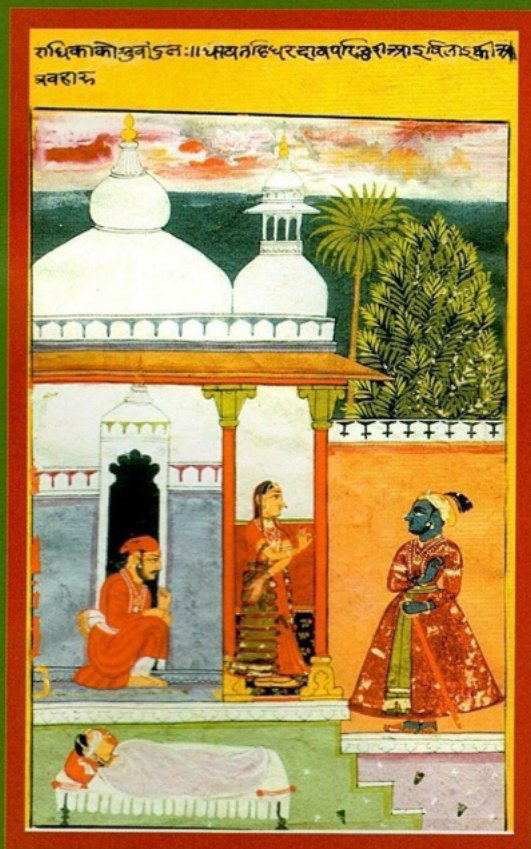
Title : Radha and Krishna  
 Acc No : AM-MIN-20  
 Period : Circa 18th Century CE  
 Style : Rajasthani

On the mount. Picture shows Radha seated on a chair. Krishna seated near her feet and engaged in painting her feet and nails. A lady stands behind him explaining something with the movement of her hands. Above on the left side a couple is seated inside a window. On the left a couple is seen on a boat while a pair of demons is engaged in caressing their child.



Title : Utkanthit Krishna  
 Acc No : AM-MIN-18  
 Period : Circa 1800 CE  
 Style : Rajasthani

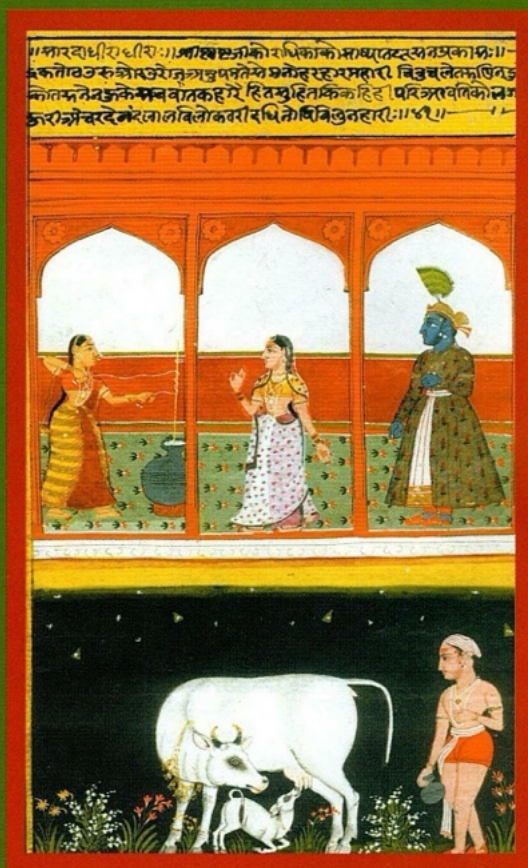
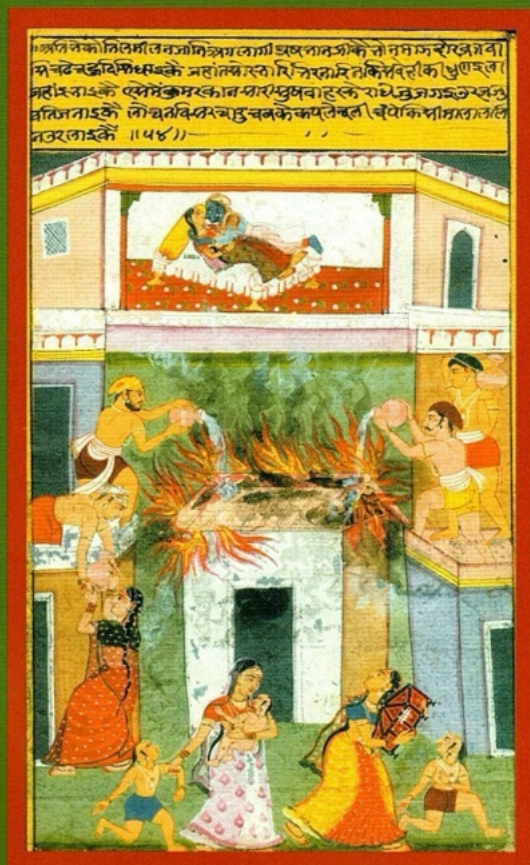
Picture shows on the left side a man seated close to the entrance of a room. In the veranda is seen a lady taking to Krishna. She is indicating the laying lady towards Krishna. On the lower floor a lady is seen sleeping on a cot. Her eyes are covered with a band of cloth. 'Dhai k dhar ko dhai inhi dhar' is written on the back of the painting.





**Title :** Dahakata  
**Acc No :** AM-MIN-203  
**Period :** Circa 18th Century CE  
**Style :** Rajasthani

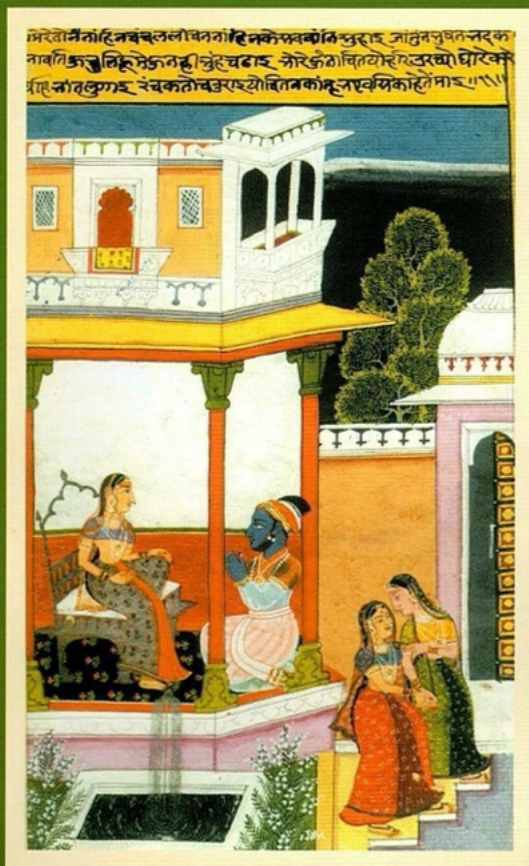
Painting shows at the top an inner apartment of a house where Radha and Krishna are seen lying on a cot. Below a fire has broken out in the roof of a house. At the bottom two ladies are fleeing with their children in panic. Therefore the painting depicts the two ways of stooping fire-1) In the first scene the fire is depicted in creating understanding between a couple (Radha-Krishna) due to physical attraction between them. 2) In the other scene, the people of a village are getting afraid of fire. They are putting water on save them from fire.



**Title :** Krishna-Lila  
**Acc No :** AM-MIN-201  
**Period :** Circa 18th Century CE  
**Style :** Rajasthani

Picture shows above a pavilion divided in three sections. On the extreme left a lady is churning curd. In the center stands a lady and behind her stands Krishna. Below a calf is sucking milk from its mother. A Gopa stands behind the cow holding a jar in one of his hands.





**Title :** Radha and Krishna  
**Acc No :** AM-MIN-202  
**Period :** Circa 18th Century CE  
**Style :** Rajasthani

Picture shows Radha seated on a chair placed inside a pavilion. Krishna is seen seated in front of her with folded hands. Below is seen a fountain. Two ladies are standing on the stairs. The top of the painting is illustrated by poetry of Keshavadas in Devanagari script.

**Title :** Raslila  
**Acc No :** AM-MIN-227  
**Period :** Circa 1850 CE  
**Style :** Rajasthani

Picture shows the scene of Raslila. Krishna is seen dancing in the centre of a ring made by seven gopies. Above two ladies are seated face to face with one blowing a wind pipe. Four Gandharvas are dropping flowers from the sky. At an back side of the picture there is a passage of 23 lines.







This painting belongs to 'Shobha Beti ji' series of paintings. It shows Krishna milking a white cow. A lady stands behind the cow holding a jar in one of her hands. The calf is held by a man before the cow. The cow stands under a blossomed tree.

Title : Krishna as a Milkman  
Acc No : AM-MIN-186  
Period : Circa 18th Century CE  
Style : Rajasthani



Picture shows Krishna standing in the river Yamuna along with his companions. The cows are resting on the bank of the river under trees. Below script is written in Devnagari; Shobha Beti ji (?)

Title : Krishna on Yamuna Bank  
Acc No : AM-MIN-188  
Period : Circa 18th Century CE  
Style : Rajasthani



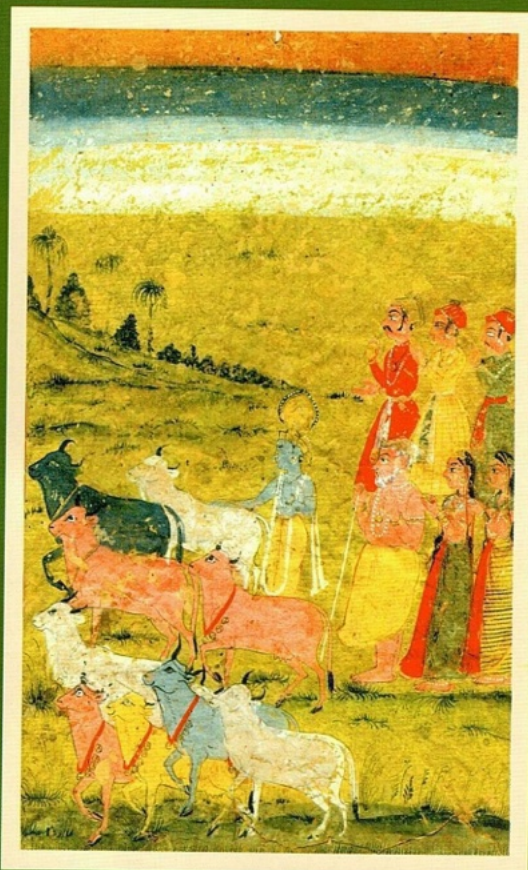


**Title** : Hide and Seek  
**Acc No** : AM-MIN-228  
**Period** : Circa Mid. 19th Century CE  
**Style** : Rajasthani

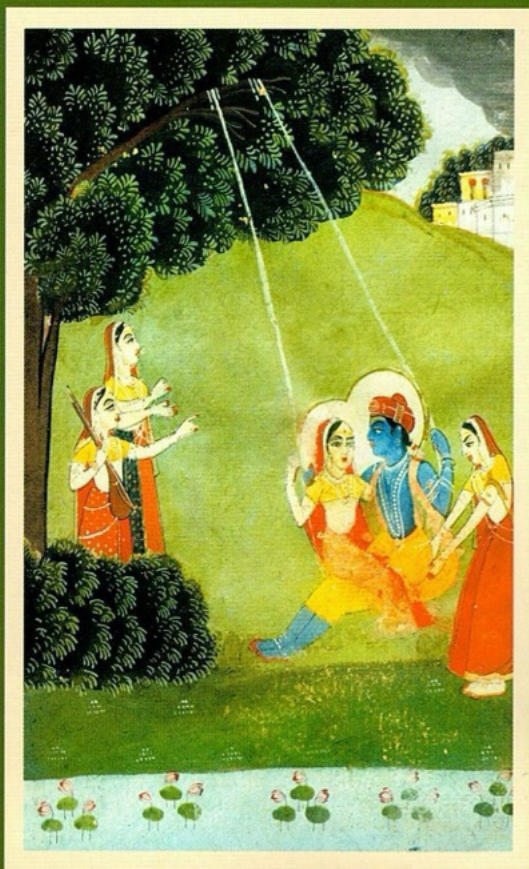
Picture shows a game of hide and seek played by Radha and Krishna. Radha is seated on a rock and Krishna has closed her eyes with both of his hands. Other gopis are hiding themselves in different places. A passage of 23 lines is written on the back of the painting.

**Title** : Krishna Driving his Cows  
**Acc No** : AM-MIN-235  
**Period** : Circa 1750 CE  
**Style** : Rajasthani

Painting shows Krishna driving his cows towards the pasture. There are nine cows have been shown of different colors. Four gops and two gopies are standing behind him.





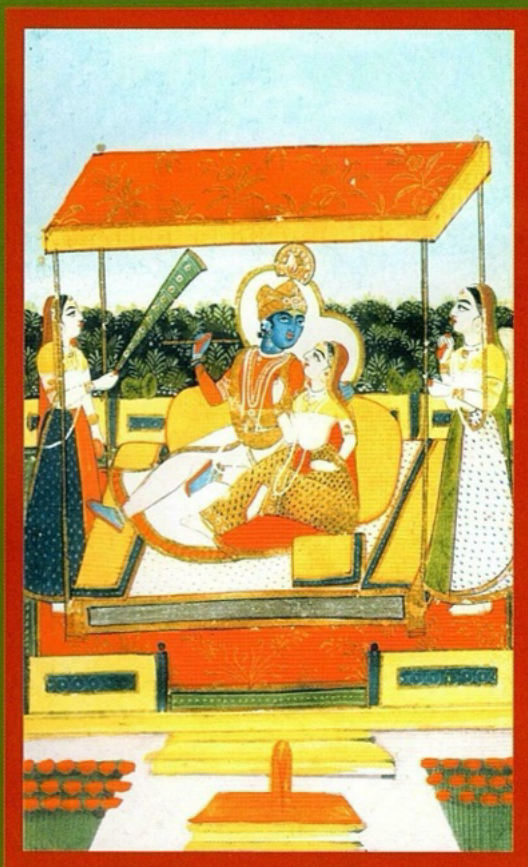


**Title** : Radha and Krishna on Swing  
**Acc No** : AM-MIN-246  
**Period** : Circa late 19th Century CE  
**Style** : Rajasthani

Picture shows Radha and Krishna enjoying swing. A female attendant is pushing the swing from the right side. On the left side two ladies are standing with outstretched hands. One of them is playing on a vina.

**Title** : Radha and Krishna Resting  
**Acc No** : AM-MIN-247  
**Period** : Circa late 19th Century CE  
**Style** : Rajasthani

Picture shows Radha and Krishna resting under a canopy. Lady attendants are standing on both of the sides. Krishna holds his flute on his left hand.





**Title** : Radha and Krishna Looking at Moon  
**Acc No** : AM-MIN-248  
**Period** : Circa late 19th Century CE  
**Style** : Rajasthani

Painting shows Radha and Krishna are standing together. Both of them are pointing out the moon with their outstretched hands. A female attendant stands in front of them holding something in a plate.



**Title** : Maha-Raas  
**Acc No** : AM-MIN-389  
**Period** : Circa 18th Century CE  
**Style** : Rajasthani

Picture shows a scene of Raslila. Above in the sky there are seen moon and stars. Krishna along with four ladies appears at four places in the form of circle.





Baby Krishna is tied to an orange coloured heavy mortar (ukhali) between the twin trees of Yamal and Arjuna. Krishna is trying to separate and uproot the trees in order to untie himself. Yasoda is shown looking at the attempt made by baby Krishna. Garuda, an eagle like bird, along with Yamal and Arjuna are seated with folded hands after being released from curse of being trees.

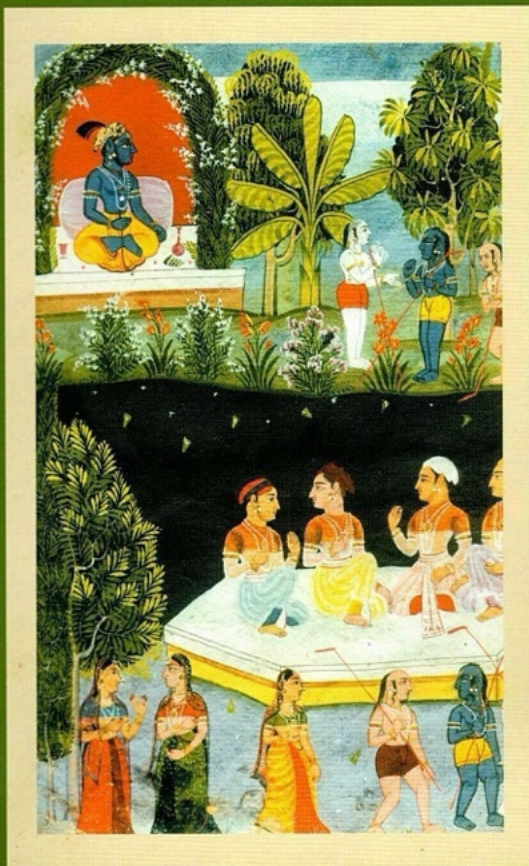
Title : Yamalarjunauddhara  
 Acc No : AM-MIN-443  
 Period : Circa 18-19th Century CE  
 Style : Rajasthani



Picture shows on the left side Krishna holding the head of bull headed serpent demon. Nearby stands a gopa holding a stick in his hands. On the right Krishna is swinging a white bull in the air. Behind him stands another gopa with a stick.

Title : Krishnalila  
 Acc No : AM-MIN-376  
 Period : Circa 18th Century CE  
 Style : Rajasthani



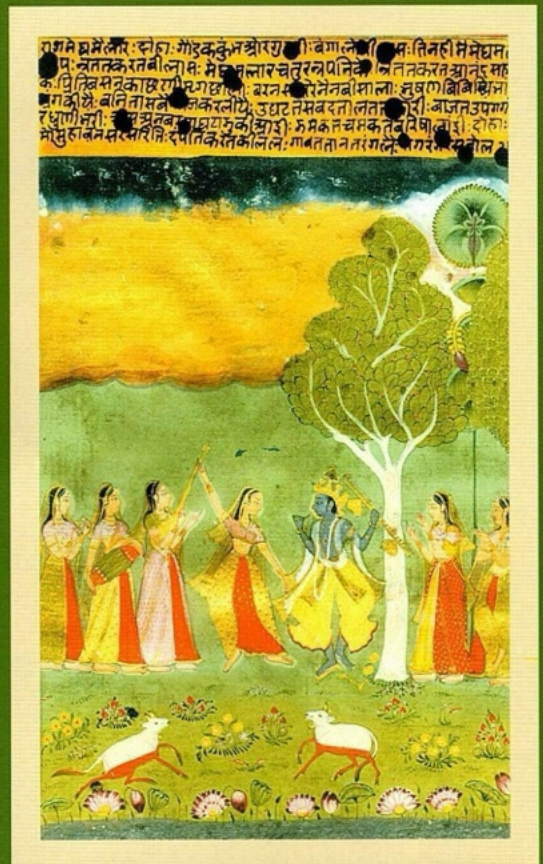


**Title :** Krishna  
**Acc No :** AM-MIN-337  
**Period :** Circa 18th Century CE  
**Style :** Rajasthani

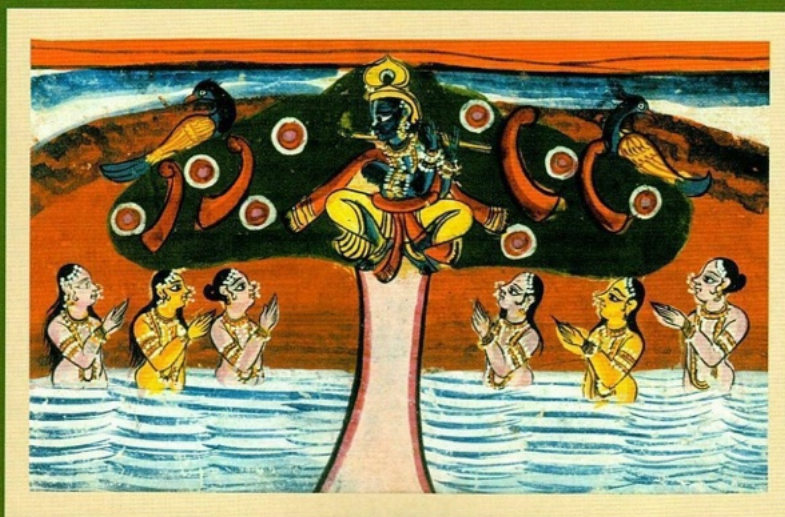
Picture shows Krishna seated inside a hedgy pavilion on the top left side. On the top right side he stands and lectures two cowherds. Below four persons are seen seated on a platform. Against Krishna is seen the company of gopas and gopis in the lower part of the picture.

**Title :** Raga Megh Malhar  
**Acc No :** AM-MIN-755  
**Period :** Circa late 17th Century CE  
**Style :** Rajasthani

Picture shows Krishna dancing with Radha under a tree in accompaniment of musical instruments played on by other ladies. Below are seen two cows running towards each other.







**Title** : Krishna stealing cloths  
**Acc No** : AM-MIN-614  
**Period** : Circa 18th-19th Century CE  
**Style** : Rajasthani

The painting belongs to Nathdwara school of miniature painting. It depicts the Vastra-Harana Lila of naughty Krishna. The painting shows that the lord Krishna is shown sitting on the Kadamba tree playing his Bansuri. A pair of peacock is shown sitting along with the Krishna. He has stolen the cloths of the gopis came to take bath in the river Yamuna. The cloths can be seen hanging on the tree. The gopis are shown requesting to back their cloths to Krishna. They are under water of Yamuna.



**Title** : Krishna and Balram  
**Acc No** : AM-MIN-898  
**Period** : Circa late 19th Century CE  
**Style** : Rajasthani

Picture shows a corridor supported on pillars. From left, first there stands an attendant holding a spouted jar. Then follows an man holding the tail of a cow. The tail end is carried over the head of a child seated in the lap of her mother. On the extreme right there is a child and a lady.









**Title :** Nand and Yasoda  
**Acc No :** AM-MIN-1038  
**Period :** Circa 18th Century CE  
**Style :** Rajasthani

Picture shows at the top left Nand and Yasoda seated face to face and talking to each other in a pavilion. The latter holds in front Krishna in her lap. A lady stands outside the pavilion. Next to it buffaloes and cows are seen seated inside an enclosure and a lady is seen seated at her door on the right side. Below on the extreme left Nand, Yashoda and some soldiers are seen seated and engaged in conversation while on the right three bullock carts and some soldiers are shown proceeding towards the right.



**Title :** Krishna Janmotsava  
**Acc No :** AM-MIN-1039  
**Period :** Circa 18th Century CE  
**Style :** Rajasthani

Picture shows on the left Yashoda seated inside a pavilion holding in front Krishna in her lap. Two Brahmins are offering blessings standing in front. Behind them stand a lady and a boy. On the right side Yashoda is seated inside a pavilion with Krishna in her lap. She is offering something to a Brahmin while Nandji is engaged in Godan (Gaudan) with a Brahmin. On the bottom left Nandji is seen seated and four Brahmins are busy in performing yajna while a Brahmin is taking away three cows received in offer on the right.



Picture shows above on the left in front Krishna lying on a bed and two ladies talking nearby. Next to it a man is seen moving towards right with upraised hands. On the extreme right two tents are seen pitched. Inside the tents are seen Nandji and two other persons engaged in talk. A bullock cart and three seated bullocks are seen close by there are seen three bullock carts proceeding towards left carrying Nandji, Vasudeva and three pitcher respecting. On the extreme left is seen Putana(lady demon) lying dead on the ground.



Title : Putna Vadh  
Acc No : AM-MIN-1040  
Period : Circa 18th Century CE  
Style : Rajasthani

Picture shows a lady picking up in front Krishna lying on a bead. On the left side. Yashoda is seen seated suckling milk to Krishna. Three ladies stand in front of her outside the pavilion. Three carts, carrying Nandji, Vasudeva and three pitchers, are proceeding towards left. A man stands near a house on the left side.



Title : Nand jee ka Mathura Gaman  
Acc No : AM-MIN-1041  
Period : Circa 18th Century CE  
Style : Rajasthani





**Title :** Nand-Vasudeva Samvaad  
**Acc No :** AM-MIN-1042  
**Period :** Circa late 18th Century CE  
**Style :** Rajasthani

Picture shows on the extreme left top corner Yashoda seated with Krishna inside a pavilion. A lady and a man are seen facing towards the left outside the pavilion. On the right side there are pitched two tents in which Nand and Vasudeva and two other persons are engaged in conversation respectively. Below in the centre six seated bull and three carts are seen. On the right side a man is seen offering something to a man standing before him and two persons are proceeding towards left one after. The other below. On the left side two persons are standing on the bank of a river and two are seated inside a boat plied by a boatman in the river.



**Title :** Trinavart Sanghaar  
**Acc No :** AM-MIN-1043  
**Period :** Circa late 18th Century CE  
**Style :** Rajasthani

Picture on the left top corner Krishna being fondled by Yashoda. Another figure of Krishna is shown before her in a running posture. In the centre demons are seen killing children. On the extreme right a demon stands before Kansa with folded hands getting some instructions from him. Below on the extreme left Yashoda is seen seated before four armed Vishnu and another four armed figure is shown seated in her heart. On the right extreme a king is listening a religious discourse from a Brahman.



Picture depicts religious performances being done at the occasion of birth of Sri Krishna ji. On the top left corner Yashoda is seated holding infant Krishna. Two Brahmins each holding a pitcher and a book respectively stand in front of her. Next to it on the right Yashoda is seen being bathed by two ladies inside a pavilion. On the extreme right Yashoda and Nand are seated under canopies. Yashoda is offering a cow and coins to two Brahmins. Below on the extreme left Nand and Yashoda are seated Yashoda holds Krishna in her lap. In the centre four Brahmins are engaged in offering oblations to fire god. Next to it three musicians are playing different musical instruments. On the extreme right a Brahmin is taking away a cow and another stands with folded hands.



**Title :** Sri Krishna Janmollas  
**Acc No :** AM-MIN-1044  
**Period :** Circa late 18th Century CE  
**Style :** Rajasthani

Painting depicts an illustration from Bhagwata. It shows at the top left corner Yashoda holding Krishna in her lap. Inside a nearby pavilion is seen a young lady seated with a child and talking to another lady standing before her. On the right extreme Nandji is seen seated under a canopy holding a rope of pipe which is kept on the head of a man standing in front. A third man too is seen standing with upraised left hand. Below people are engaged in throwing colours on one other. On the right extreme two persons are holding two cows.



**Title :** Krishna Janmotsava  
**Acc No :** AM-MIN-1046  
**Period :** Circa late 18th Century CE  
**Style :** Rajasthani





Painting depicts an illustration from Bhagwata. It shows birth of Krishna. At the top left corner Yashoda is seen lying along with Krishna on a cot inside a pavilion. Next to it on the right. There is a pavilion in which Nand ji is seen distributing gold coins to persons standing before him. Below dance and music is going on.

Title : Birth of Krishna  
Acc No : AM-MIN-1049  
Period : Circa late 18th Century CE  
Style : Rajasthani



Painting depicts an illustration from Bhagwata. It shows in the centre Nand ji holding in front Krishna in his arms. A female in front of him also holds a baby resembling Krishna. On the right side a demon is seen laying on the ground other males and females are pointing towards the demon.

Title : Nand Ji Distributing Gift on Krishna's Birth  
Acc No : AM-MIN-1050  
Period : Circa late 18th Century CE  
Style : Rajasthani



Painting depicts an illustration from Bhagwata. It shows Nandji, few ladies and other persons pointing towards Krishna lying on the ground near a broken cart and three jars on the right side. Two more carts too are seen nearby.



**Title :** Infant Krishna Killing Saktasura  
**Acc No :** AM-MIN-1052  
**Period :** Circa late 18th Century CE  
**Style :** Rajasthani

Picture shows on the top left side Krishna being bathed by a group of ladies. After this on the right Vishnu is seen seated on a lotus while on the extreme right Vishnu is seen killing a demon. In the centre Vishnu is seen in the form of dwarf incarnation. Below on the right extreme Ravan is seen lying dead on the ground and Rama and Sita seated under a tree. Hanuman and Lakshman stand before them with folded hands. On the left centre a king is listening religious discourse from a Brahman. Besides of the above description, the painting shows a narrative scene of snaan (bath) of baby Krishna after death of Putna.



**Title :** Pootna Vadh ke baad Snaan karate Krishna  
**Acc No :** AM-MIN-1055  
**Period :** Circa late 18th Century CE  
**Style :** Rajasthani



**Title** : Krishna with Radha and Friend  
**Acc No** : AM-MIN-1082  
**Period** : Circa late 18th Century CE  
**Style** : Rajasthani

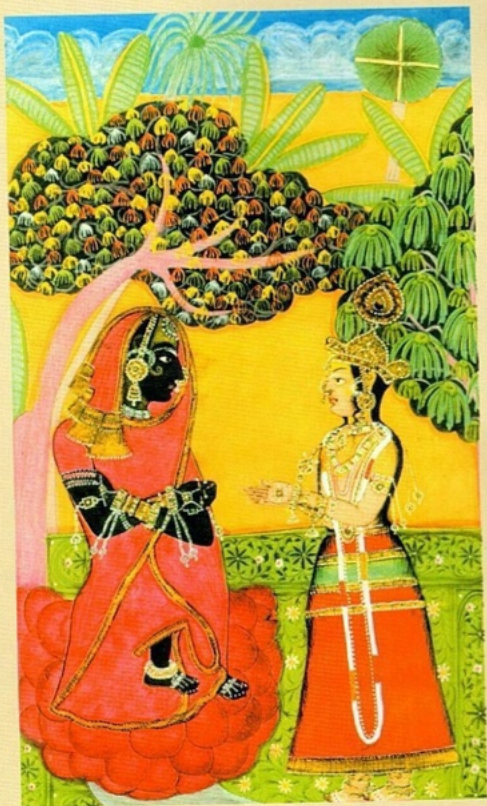
On the mount. Illustration of a couplet from Bihari sat sai. At the top centre Shiva is seen seated inside a cave. Below stands Krishna talking to Radha and her Sakhi. The couplet above is red as ?More Mukut ki Chandrakane yon Rajat nand nand Mamo Bhasi sevar ki Aksa kiye sevar satchand.

मोक्षकटकीचंद्रकनि योराजतनंदनंद मनोवामिषरकीअवस्त किसेषर  
 भूतचेद ९



**Title** : Radha and Krishna  
**Acc No** : AM-MIN-1394  
**Period** : Circa late 19th Century CE  
**Style** : Rajasthani

Picture shows Krishna in the garb of Radha and Radha in the garb of Krishna. Radha is in the garb of Krishna with folded hands. Krishna is shown standing under a tree in a garden.







**Title** : Krishna and Radha exchanging dresses  
**Acc No** : AM-MIN-1406  
**Period** : Circa late 18th Century CE  
**Style** : Rajasthani

On the mount. Picture shows Radha standing with folded hands in the dress of Krishna in front of him attired in the roles of Radha. Behind Radha stand two female figures. Three trees are also seen above.

**Title** : Krishna  
**Acc No** : AM-MIN-1421  
**Period** : Circa late 19th Century CE  
**Style** : Rajasthani

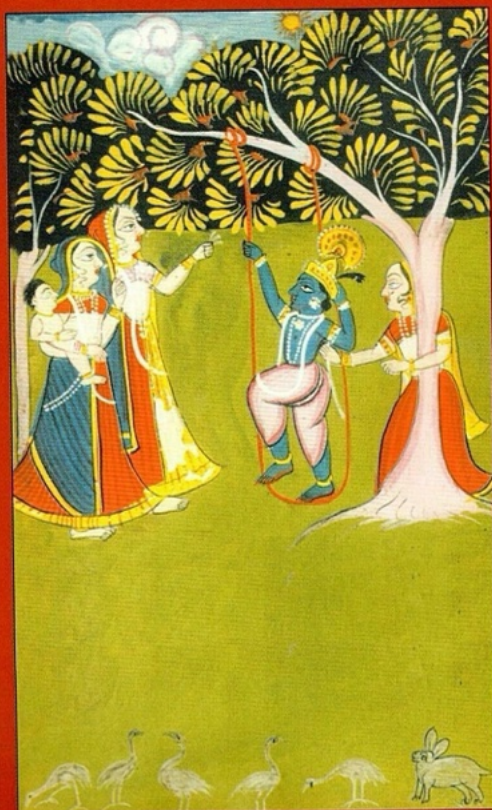
Picture shows Krishna standing under a tree in Tribhang Mudra and holding his flute above as if to play on it. On the left side stands a lady offering a white garland and on the right stands a cow looking at him.





Title : Krishna  
 Acc No : AM-MIN-1744  
 Period : Circa 20th Century CE  
 Style : Rajasthani

Picture shows Krishna on a swing made of ropes tugged to the branch of a tree. A lady from behind is pushing him. Two ladies some holding a child are seen on the right side.



Title : Radha and Krishna dancing  
 Acc No : AM-MIN-1598  
 Period : Circa 18th Century CE  
 Style : Rajasthani

On the mount. Picture shows Krishna and Radha dancing holding a vase with flowers on their hands. On either side stand ladies playing on different musical instruments. Above is seen a row of several trees filled with peacocks and parrots. At the top are Hindi passages.







Picture shows on the top left side Krishna seated inside a pavilion. Before him stands a man having a bundle of cloth on his back. He is offering something to Krishna. Behind Krishna stands a male attendant. In the next, two ladies are seen proceeding towards the temple of Durga. One of them holds flowers in a basket. On the extreme top right corner a lady is seen seated inside a pavilion. Above is a label Duwar Ka (Dwarika).

Title : Krishna in Dwarka  
Acc No : AM-MIN-1507  
Period : Circa 18th Century CE  
Style : Rajasthani



Painting shows at the top left corner in front of Krishna lying on a cot and Yasoda seated close by talking to three ladies standing before her. Below Putana lies dead. Two persons are cutting her limbs with axes. Above Nand is standing near a tree issuing instruction to his man and carrying a leg towards the blaring fire on the right. Below two persons are carrying one hand of Putana by suspending it in a bamboo.

Title : Putana Episode  
Acc No : AM-MIN-211  
Period : Circa 18th Century CE  
Style : Rajasthani



**Title :** Ragini Hindola  
**Acc No :** AM-MIN-743  
**Period :** Circa late 17th Century CE  
**Style :** Rajasthani

Ragini Hindola. Picture shows Radha and Krishna on a swing. On the right side stand some ladies while on the left stand a group of man engaged in dance and music.



**Title :** Ragini Gunkali  
**Acc No :** AM-MIN-1057  
**Period :** Circa 18th Century CE  
**Style :** Rajasthani

Painting belongs to Raga Mala Series depicting Ragini Gunkali. It shows a lady seated on a throne holding a lotus in one hand in an open pavilion of her palace. Behind her stands a female attendant holding a chauri in her hand.





**Title :** Dancing Krishna  
**Acc No :** AM-MIN-1430  
**Period :** Circa 17th Century CE  
**Style :** Rajasthani

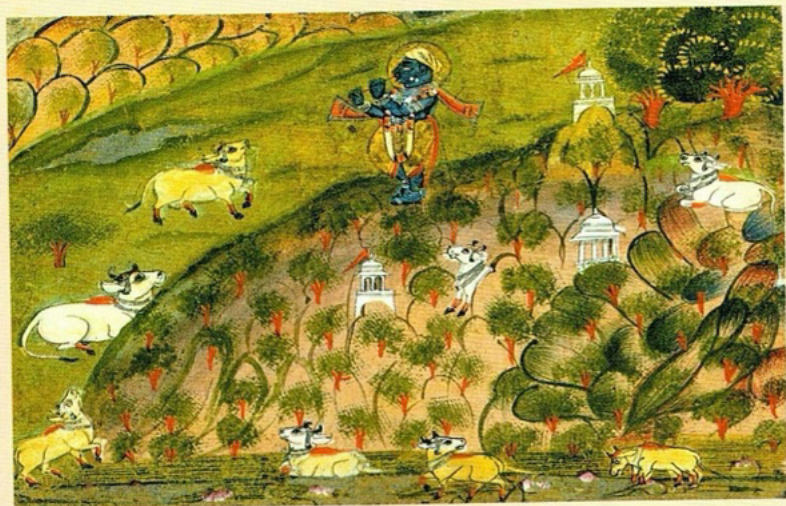
Picture shows Krishna dancing holding a vase in one hand and his flute in the other. Two ladies are seen throwing colours on Krishna and other two ladies are playing on Mridanga and a Daphali respectively. Above are seen four trees.

**Title :** Ragini Basant  
**Acc No :** AM-MIN-751  
**Period :** Circa late 17th Century CE  
**Style :** Rajasthani

Ragini Basant. Picture shows Krishna standing in the centre. On either of his side stand ladies playing on different kind of musical instruments. Above monkeys are seen running on trees.







Painting shows Krishna standing with cattle on the top of a hill and playing his flute. The cows are shown around him. Some of the cows are in a great hurry to reach towards him and others are in search of the man who is producing such a melodious and an chanting sound. Below the painting, Shobha Beti ji is written in devnagri script.

Title : Krishna  
Acc No : AM-MIN-184  
Period : Circa 18th Century CE  
Style : Rajasthani



A scene from Bhagwata. Picture shows on the top left corner Putana lifting in front Krishna. A lady is seen seated at the gate. Another lady stands before her. In the centre stands a man who is raising his left hand towards a lady proceeding towards him. Below at the bottom left corner Shri Shukadeva ji is reading scriptures before a Raja. There are also seen three cows with two boy cowherds.

Title : Krishna and Putana  
Acc No : AM-MIN-10  
Period : Circa 17th Century CE  
Style : Rajasthani



# Pahari & Kangra

C. 20th century CE



Title : Ram and Sita  
Acc No : AM-MIN-579  
Period : Circa 20th Century CE  
Style : Pahari

Picture shows Ram and Sita seated on a throne.



**Title** : Krishna Visiting Radha  
**Acc No** : AM-MIN-674  
**Period** : Circa 19th Century CE  
**Style** : Kangra

Picture shows Radha coming out of her house with out-stretched left hand. She holds her scarf with the other hand. Krishna is seen standing keeping his right hand on his chin. Another lady is seen below holding a fan in her hands. A beautiful architecture of building is depicted in the painting.



**Title** : Radha and Krishna  
**Acc No** : AM-MIN-694  
**Period** : Circa 18th Century CE  
**Style** : Kangra

On the mount. Picture shows Radha and Krishna seated face to face. Krishna is sticking a tikuli on the forehead of Radha holding her chin with one hand.







**Title** : Radha and Krishna  
**Acc No** : AM-MIN-679  
**Period** : Circa 18th Century CE  
**Style** : Kangra

Picture shows Radha and Krishana protecting themselves from rain by putting on a black blanket over their heads. On the right side below in the bank of a river there is a tree in the trunk of which there is a hole inside which two cowherds are seen hidden to protect themselves from rain from the right side a lady is looking at Radha and Krishna.

**Title** : Tadatmya (Assimilation)  
**Acc No** : AM-MIN-872  
**Period** : Circa 18th Century CE  
**Style** : Kangra

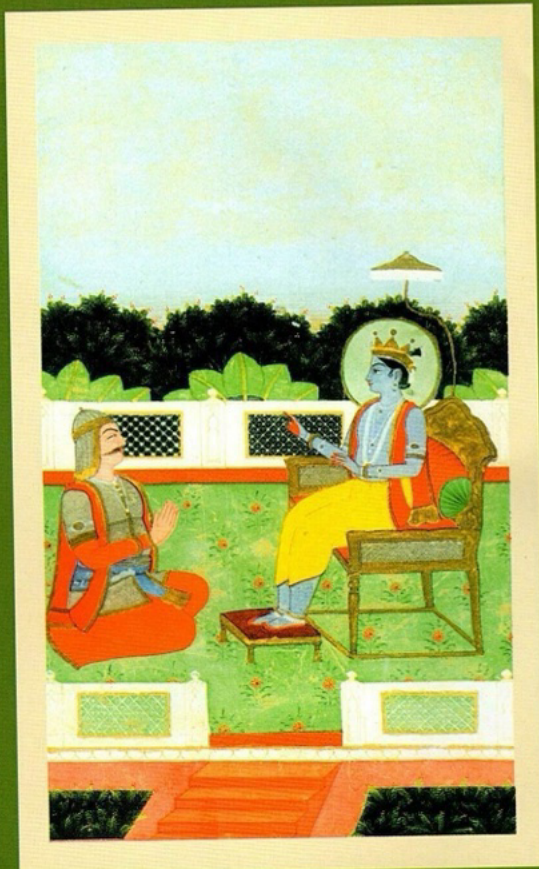
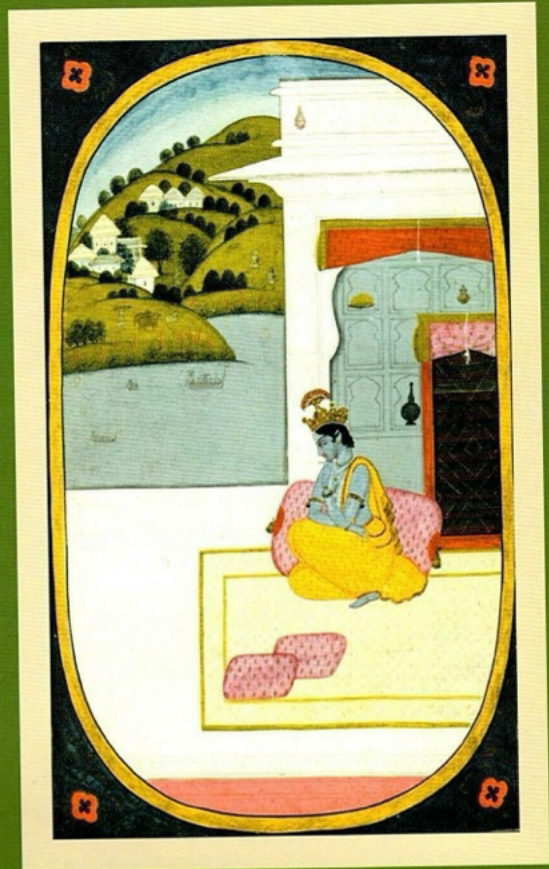
It is a rainy season picture which shows Radha and Krishan standing under an umbrella in a dark green forest. A series of four Herons are shown flying in the sky. Black cloud and flash of lightning are shown in the sky indicating rain.





**Title :** Krishna  
**Acc No :** AM-MIN-671  
**Period :** Circa 18th Century CE  
**Style :** Kangra

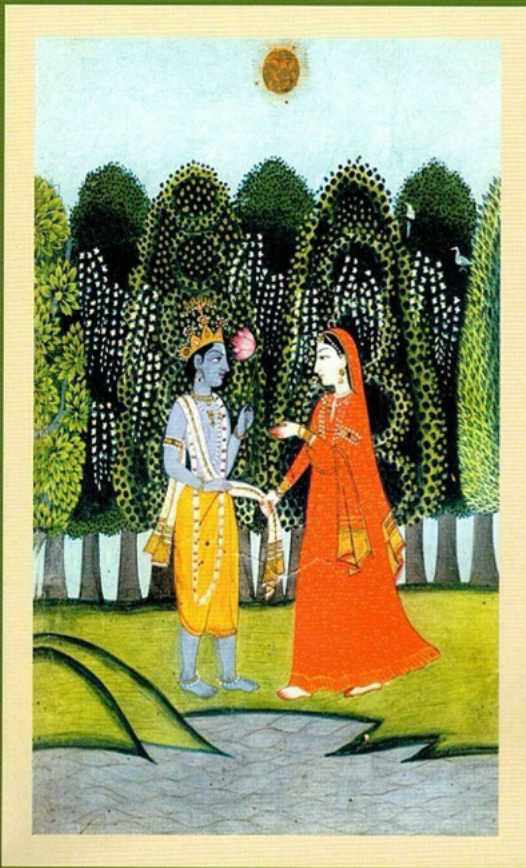
On the mount. Picture shows Krishna seated on a carpet spread on the ground in a passive mood. He keeps his chain on his left hand close by. There flows a river and beyond a group of houses.



**Title :** Krishna  
**Acc No :** AM-MIN-208  
**Period :** Circa 18th Century CE  
**Style :** Kangra

Picture shows Krishna seated on a chair and engaged in conversation with a warrior Arjuna? seated in front with folded hands.



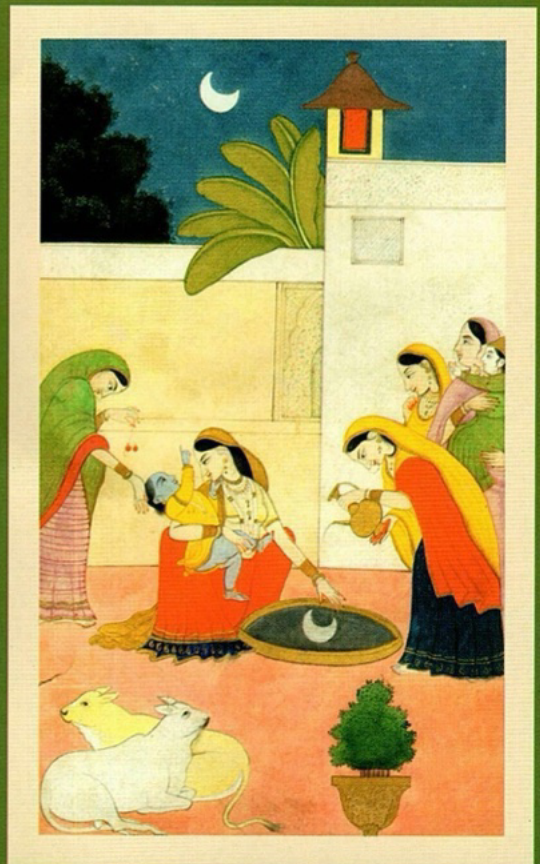


**Title :** Radha and Krishna  
**Acc No :** AM-MIN-33  
**Period :** Circa 18th Century CE  
**Style :** Kangra

Picture shows Radha and Krishna are standing on the bank of river Kalindi (Yamuna). Radha holding the scarf of Krishna and Krishna is holding lotus in his right hand. A grove of blossomed trees are seen on the background.

**Title :** Yashoda holding infant Krishna  
**Acc No :** AM-MIN-678  
**Period :** Circa 18th Century CE  
**Style :** Kangra

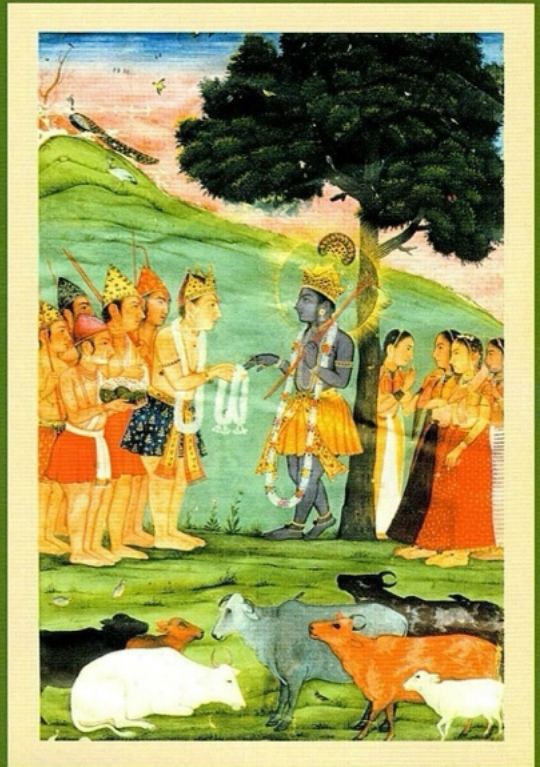
Picture shows Yashoda holding infant Krishna in her lap. Krishna is seen raising his finger towards the moon in the sky and insisting on to get it. Yashoda arranged for a tub which is being filled by a lady with water. Yashoda is pointing out towards the reflection of the moon. Falling in the water. There are seen four ladies and two cows in the picture.





**Title** : Krishna and cowherds  
**Acc No** : AM-MIN-642  
**Period** : Circa 18th Century CE  
**Style** : Basholi

Picture shows Krishna standing under a tree. Before him stand cowherds offering him two white garlands. Behind him stand some gopies. Below are seen cows some seated and some standing.



**Title** : Krishna playing flute  
**Acc No** : AM-MIN-252  
**Period** : Circa late 18th Century CE  
**Style** : Deccani, (Sharapur)

Painting shows Krishna standing under a tree playing on his flute. A cow is seen standing behind him. On the left side a lady is seen seated under a tree while another stands holding the trunk of the tree. Two cows and a calf are seen below near a lake.





Title : Dancing Krishna  
Acc No : AM-MIN-249  
Period : Circa late 18th Century CE  
Style : Deccani, Shorapur

Painting shows Krishna in a dancing pose. Two ladies are shown with playing different musical instruments on both of the sides of Krishna. Nearby a peacock is seen with upraised beak.



Title : Radha and Krishna Playing Holi  
Acc No : AM-MIN-183  
Period : Circa 18-19th Century CE  
Style : Nathdwara

Painting shows Radha and Krishna playing holi with gopies. Radha and Krishna are pouring red colors on each others. 'Shobha Beti ji' is written in nagari script on the top of the painting.



Picture shows a narrative scene from Bhagwata. Lord Krishna is shown talking to his friends. Many cows with their calf are shown on the ground. A four headed Bramha is shown on the extreme right with his folded hands praying to Lord Krishna. Bramha is holding a manuscript and a Kamandalu in his left and right hand respectively.



Title : Krishna and Brahma  
Acc No : AM-MIN-477  
Period : Circa 18th Century CE  
Style : Pahari



Title : Krishna and Radha  
Acc No : AM-MIN-7  
Period : Circa 18th Century CE  
Style : Pahari

Picture shows Krishna seated and holding the hands of Radha. A lady attendant is seen walking in the courtyard. The colours of the painting have faded away.





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