

## A Pictorial Survey of the Rhinoceros in the Art of Rajasthan

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### 15.1 The Rhinoceros in Rajasthan

Today, Rajasthan, a state in North-Western India, is known for its arid climate. Ironically, a painting of the Indian rhinoceros which prefers a more humid climate for its habitat, is preserved in the probably driest region of the state, in Jaisalmer (district Jaisalmer). The rhinoceros is part of a painted wooden book-cover formerly protecting a text sacred to the Jains on palm leaf. It is datable to the end of the twelfth century and was published from 1951 onwards.<sup>1</sup> The presence of a rhinoceros in connection with the holy scriptures of the Jains should in no way be a surprise, as the eleventh of the 24 Jain *Tīrthāṅkaras* (saviour, spiritual teacher; literally: ford-maker), Śreyāṅsanātha, has the rhinoceros as his *cihna* (cognizance, emblem) which is usually shown at the pedestal of the *Tīrthāṅkara* (see 28.6).<sup>2</sup>

### 15.2 The Hunted Rhinoceros<sup>3</sup>

To date the earliest Rajasthani painting showing a hunt for a rhinoceros among other animals dates from the first half of the 16th century and illustrates a scene from the tenth book of the *Bhāgavata Purāṇa*, an ancient Indian text describing the childhood and youth of god Kṛṣṇa. The often-published painting<sup>4</sup> illustrates the following passage from the said text which is written on the reverse of this painting:

One day, equipping himself with the Gāṇḍīva bow, two quivers with inexhaustible stock of arrows and putting on his armour, Arjuna, the victorious, mounted his chariot distinguished by the flag

bearing a monkey-emblem, prepared himself for hunting. Arjuna, the destroyer of hostile warriors, accompanied by Śrī Kṛṣṇa, entered a dense forest infested with a number of tigers and wild beasts. He hunted down with his shafts several tigers, boars, buffaloes, antelopes (called *ruru*), śarabhas (a fabulous eight-legged animal, capable of killing lions), bisons, rhinoceroses, hares and porcupines.<sup>5</sup>

Earlier in the story as well as the manuscript, the birth of Kṛṣṇa is celebrated by the inhabitants of the village, in which he was discovered after his father Vasudeva brought him there by night. The painting in the collection of Eva and Konrad Seitz, Bonn, is inscribed on the back with the following text: “On the great festive occasion of the coming of Lord Kṛṣṇa, the Infinite, the Supreme Lord of the Universe, a variety of musical instruments were played on. The merry cowherds joyously sprayed and besmeared one another with curds, milk, ghee and water and they threw (balls of) butter at each other.”<sup>6</sup>

Although a rhinoceros is neither shown in the painting nor is it mentioned in the text, it appears as sketch on the back of the painted manuscript folio (figure 15.1). The animal with head bent down and raised ears seems to be in the movement of running from right to left. The posture reminds of the picture with Arjuna’s hunt and a scene from an illustrated Jain manuscript, the *Mahāpurāṇa* from 1540 showing the Vaijayantī forest.<sup>7</sup>

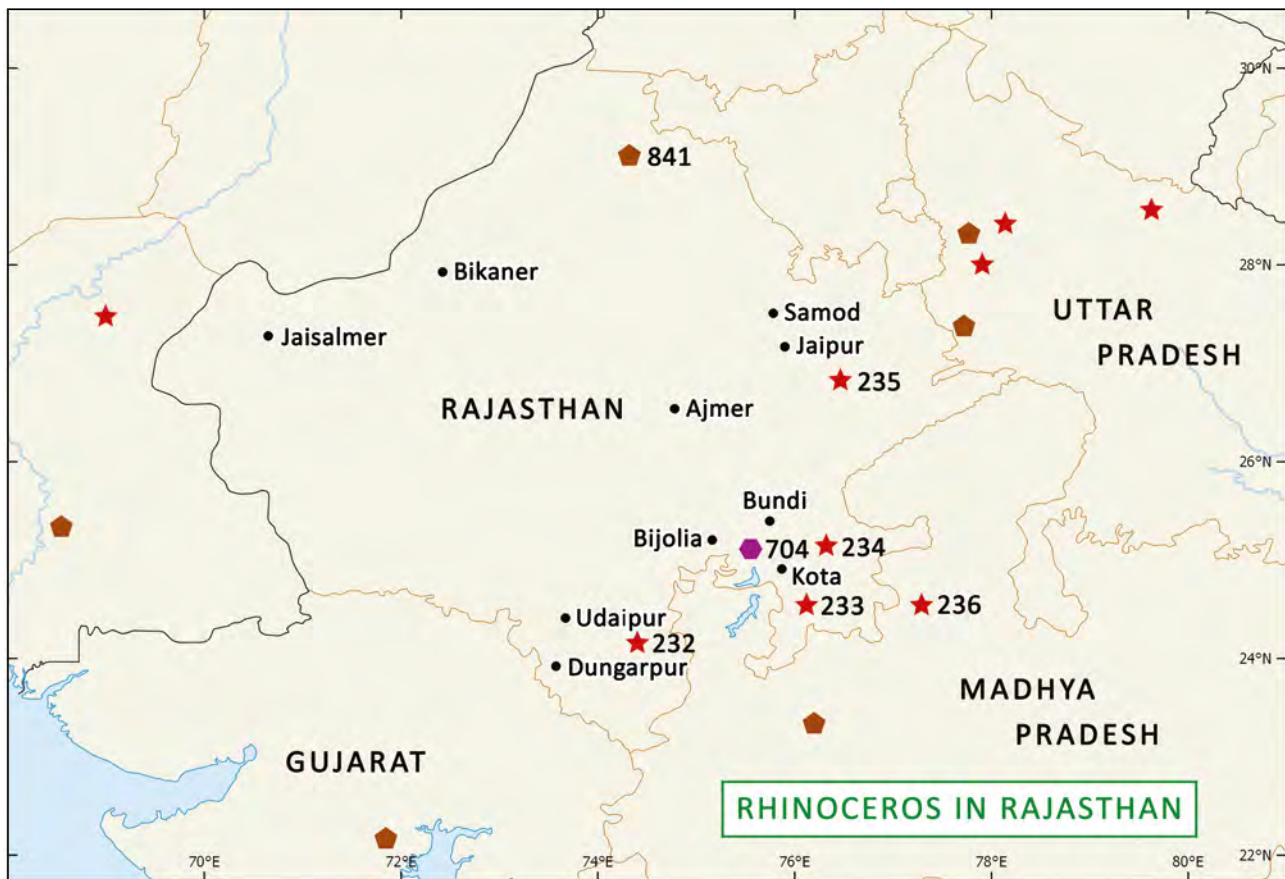
Paintings depicting a rhinoceros being hunted were found in Bundi, Kota, Bikaner, Udaipur, and Samod. The localities are shown in map 15.8 and explained in Dataset 15.11.

1 Punyavijayaḥ 1951, figure 35; Nawab 1959, p. 4[–5], plate v, figure 35; Nawab 1980, p. 11, col.plate 82.  
2 Bautze 1985, p. 417, figure 3; Shah 1987, p. 146f; Glasenapp 1925, p. 491, plates 22–23.  
3 If not mentioned otherwise, all photographs as well as copy-photographs were made by Joachim K. Bautze.  
4 Hutchins 1980, col.plate p. 59 and descriptive text, p. 120f; Ehn bom 1985, p. 24f; Ehn bom 1988, p. 24f; Sotheby’s NY, 21st and 22nd March 1990, lot 23; Das 2018, col.plate p. 83.

5 *Bhāgavata Purāṇa*, book x, chapter 58, verses 13–15. English translation quoted from Ganesh Vasudeo Tagare in *Bhāgavata Purāṇa* 1978, p. 1622. The Sanskrit word for rhinoceros in this part of the text is *khadga*.  
6 *Bhāgavata Purāṇa*, book x, chapter 5, verses 13–14. English translation quoted from Ganesh Vasudeo Tagare in *Bhāgavata Purāṇa* 1978, p. 1284f.  
7 Khandalavala / Moti Chandra 1969, p. 76, plate 19(b). In the description of the painting the rhinoceros is described as “goring a tree”, cf. *ibidem*, p. 73.



FIGURE 15.1  
 Sketch of a Rhinoceros on the back of a painting which is part of the so-called “Dispersed Bhagavata.” Red ink on paper. Rajasthan. Size not recorded  
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MAP 15.6 Records of rhinoceros in Rajasthan, with place names mentioned in the text. Locality 236 is just across the border in Madhya Pradesh. The numbers and places are explained in Dataset 15.11

- ★ Presence of *R. unicornis*
- ▮ Artefacts
- ⬡ Rock Art

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**Dataset 15.11: Localities of Records of Rhinoceros in Rajasthan and North-West Madhya Pradesh**

The numbers and places are shown on map 15.8.

ref – these are localities mentioned in text where presence of rhino needs verification.

***Rhino Region 03: Rajasthan***

ref Jaisalmer – 26.88N; 70.86E  
 ref Bikaner – 27.94N; 73.33E  
 ref Dungarpur – 23.84N; 73.70E  
 ref Udaipur – 24.57N; 73.71E  
 A 232 Udaipur region – 24.37N; 74.35E  
 ref Bijolia – 25.17N; 75.31E

ref Bundi – 25.43N; 75.64E  
 P 704 Kota Dt. Bilas River – 25.00N; 75.60E  
 ref Kota – 25.21N; 77.88E  
 A 233 Kota District – 24.65N; 76.00E  
 A 234 East of Kota – 25.60N; 76.30E  
 ref Ajmer – 26.47N; 74.60E  
 ref Jaipur – 26.88N; 75.79E  
 A 235 Jaipur region – 26.60N; 76.10E  
 ref Samod – 27.20N; 75.80E  
 A 236 Raghogarh, Madhya Pradesh – 24.35N; 77.10E – 1690  
 M 841 Kalibangan, Rajasthan – 29.50N; 74.15E – fossil W613

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FIGURE 15.2  
 Mahout and Hunter on an Elephant surprised by a Rhinoceros. Opaque watercolour on dry plaster. Mural on the western end of the southern wall within the Badal Mahal, Palace in Bundi. Height: 56 cm

**Bundi**

The earliest localizable hunting scene involving a rhinoceros is situated on the western end of the southern wall within the Badal Mahal,<sup>8</sup> the ancient fort and palace of Bundi (district Bundi, Rajasthan) (figure 15.2).<sup>9</sup> It is part of several hunting scenes and measures 56 centimetres in height. It is situated 2,45 metres above ground and dates from about the first quarter of the 17th century.

8 Also spelled “Baddala Mahal.” It was built under Rao Bhoj (r. 1585–1607) of Bundi, father of Rao Ratan, cf. Bautze 1997, p. 40.

9 For a ground plan of the Badal Mahal in Bundi see Bautze 1987a, p. 341. For an exterior view of the Badal Mahal see *ibid.*, figure 1. For general interior views cf. Bautze 1986b, p. 71 (western half); Bautze 1987a, figure 2 (eastern half); Bautze 1991, p. 15, figure 3 (western part); Bautze 2000, p. 16, plate 5 (northern wall). For an earlier published description of the rhino scene see Bautze 1987a, p. 121.

In an uneven landscape, interspersed with rocks but rich in vegetation, a mounted elephant running from right to left suddenly faces a standing female rhinoceros. The elephant has curled up its trunk and, in its excitement, has folded its ears forward, where attention is drawn to the swollen veins of the ears. The speed of the elephant causes the bells, which are attached to ropes, not to hang down but to be pulled upwards. The mahout (elephant rider) sitting in the neck of the animal raises both arms and the *anikuśa* (elephant goad) in amazement. The hunter on the elephant's back behind the mahout has taken up his bow and is drawing an arrow from his quiver. The rhinoceros has its tail and ears erect and seems to pause in its tracks with its mouth open. The artist leaves it to the viewer's imagination whether the hunter will be able to shoot or whether the rhinoceros will attack the elephant, which is rushing along resolutely. The painter





FIGURE 15.3  
The Rhinoceros, detail from Figure 15.2

has skilfully heightened the underlying tension between the rhinoceros and the elephant. The male of a small wild boar family looks up at the edge of a stream, invisible to the elephant. Monkeys playing among the rocks in the background suddenly turn towards the elephant. A mountain goat, two gazelles, a deer and a hind, even a tiger, watch this encounter, but are only discovered by the viewer after some time among the rocks, as are the inconspicuous flowers with their red blossoms blooming in a large part of the landscape, and the birds of various kinds flying around. A pair of foxes that have just jumped over a stream at the bottom of the picture, separated from the rhinoceros only by another narrow stream, points to the next scene – seen from right to left – as the second fox looks around in the direction of a horse rearing up at some distance behind him.

The dark brownish skin of the rhinoceros shows numerous deep skin folds with a pattern of irregular squares distributed all over the body. One may get the impression that the back of the animal is covered by a kind of saddle (figure 15.3). The open mouth shows the teeth of the lower jaw. The horn is shown as outline only and apparently uncoloured. It somewhat resembles the dorsal fin of a shark.

The identity of the hunter on the elephant is uncertain. Only two rulers in this sequence of events can be identified with certainty: Rao Ratan of Bundi (r. 1608–1631)<sup>10</sup>

and his second son, the future ruler of Kota, Madho Singh (born: 18 May 1599, died: 1648).<sup>11</sup>

#### Kota

##### *The Chhattar Mahal of Kota*

Madho Singh became the first ruler of Kota (district Kota, Rajasthan), formerly a part of the Hara-state of Bundi, in 1631.<sup>12</sup> The earliest unretouched wall paintings available today within the palace of Kota were created either under the grandson of Madho Singh, Jagat Singh (r. 1658–1683), or another grandson of the said Madho Singh, Kishor Singh (r. 1684–1696), if not by the latter's son, Rao Ram Singh (c.1696/7–June 1707). Of these Kota-rulers, Jagat Singh can be identified in a mural of the eastern room of the Chhattar Mahal.<sup>13</sup> Portraits of Maharao Bhim Singh (r. 1707–June 1720) were inserted at a later date.<sup>14</sup>

Stylistically, the unretouched wall-paintings within the Chhattar Mahal of Kota can be dated to the end of the last quarter of the 17th century.

So far the largest known mural showing hunting scenes, including those of a rhinoceros, is situated on the northern wall of the eastern room of the Chhattar Mahal within the old fort of Kota. It measures 2,42 m high × 4,14 m wide.

<sup>10</sup> For details based on the Indian calendar see Bautze 1986a, p. 88. For his comprehensive biography cf. Bautze 1997, p. 41f.

<sup>11</sup> For details according to the Indian calendar see again Bautze 1986a, p. 95. For the miniature painting based on the mural within the Badal Mahal of Bundi see also Welch 1997, p. 141, cat. no. 32; Sangram Singh 1965, no. 128; Beach/Topsfield 1991, p. 90f, no. 35; Beach 1992, p. 183, figure 137; Hodgkin/Topsfield/Filippi 1997, p. 137, no. 79.

<sup>12</sup> For details see Bautze 1997, p. 41f.

<sup>13</sup> Bautze 1986c, figure No. 4.

<sup>14</sup> Bautze 1989, plates 64–66.

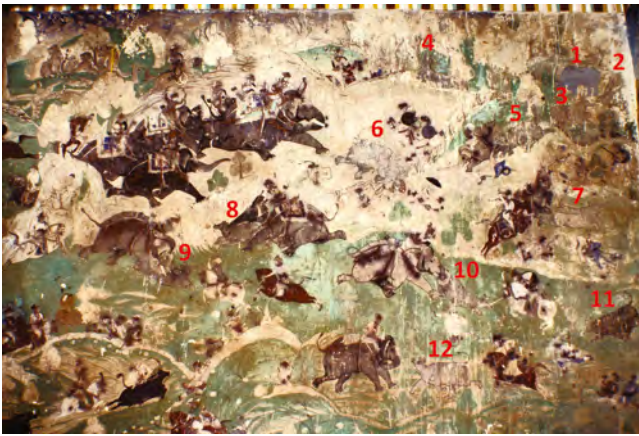


FIGURE 15.4A A dozen Rhinoceroses and their Hunters. Opaque watercolour and occasionally gold on dry plaster. Detail from the northern wall of the eastern room of the Chhattar Mahal within the *garh* of Kota. Size of the wall: 2,42 m × 4,14 m. The numbers 1–12 added to this painting are explained in the text



FIGURE 15.4B Painting in the Chhattar Mahal of Kota, as figure 15.4 A, without the added numbers

The right hand part of this wall-painting includes 12 rhinoceroses, marked here by numbers (figure 15.4). This does not necessarily mean, that the artist intended to show 12 individual rhinos, especially since in India, this animal is known as being a more solitary animal. In one of the earliest Buddhist texts, the *Rhinoceros Sutra* (Sanskrit: *Khadgaviṣāṇa-gāthā*, the *Khaggavisāṇa-sutta* as part of the *Sutta Nipāta* of the Pāli Canon) it is repeated at the end of forty stanzas: “eko care khaggavisāṇakappo (wander alone like a rhinoceros).” Rather, the artist wanted to depict events of a continuous plot with some rhinos, an artistic practice known in India since more than two millennia.

Figure 15.5 shows the rhinoceros numbered “5.” It has apparently pierced the left flank of the elephant with its horn. This attack probably causes the elephant to stumble, if not fall. The onslaught happened with such force that the hunter fell down from the animal’s back while the mahout shoots arrows at the attacking rhino which is already hit by a few of them. Two running hunters also aim arrows at the rhino, trying to save the said hunter who is lying on the ground with dishevelled turban. The top right corner of this illustration reveals the hind part of the rhino numbered 3.

The rhino numbered 6 is of a somewhat more whitish complexion (figure 15.6). Although it was already hit by many arrows, with its lowered head it still managed to bring down two hunters on foot. Both unfortunate men have lost their turbans, in Rajasthani painting a sign of mortal danger. Another hunter on foot tries to run away, while at the same time he turns round and aims an arrow at the angry rhinoceros. Another hunter comes from

behind and also aims at the enraged animal. Two horsemen with round black bucklers approach at full speed. At the rhino’s back, six elephants mounted with hunters rush to the scene to finish off the enraged rhino.

Rhino number 7 also ran down a rider and his horse. Being hit by a spear and several arrows it tries to escape two horsemen, one of which wounded the animal with another spear (figure 15.7). Two hunters on foot try to make their escape while aiming at the animal with their bows.

The rhinoceros marked with number 8 (figure 15.8) is trying to escape from an elephant that has put its trunk around the animal’s neck. The tusks of the elephant bore into the young rhino’s back, as does the spear of the hunter, who is also the pachyderm’s mahout.<sup>15</sup> Either a preparatory drawing or a drawing after rhino number 8 was in the collection of Stuart Cary Welch (1928–2008) (figure 15.9), it corresponds to figure 15.8 in almost every detail.<sup>16</sup> Interesting is, what the Maharao of Kota, Shri Brijraj Singh, had to say about it: “In the seventeenth and eighteenth centuries the jungles of Kotah were vast, contiguous to the much larger and richer forests of central India, which stretched uninterrupted for hundreds of miles to the forests of Assam. It was common to find lions, wild buffaloes, and at times even rhinos along with tigers there. Wild elephants were found within two hundred

15 For earlier discussions and reproductions of this detail see Beach 1974, p. 43 and plate LXX, figure 74; Brijraj Singh 1985, p. 21, left column and figures 47–48.

16 For earlier publications of this drawing see Beach 1974, plate LXIX, figure 73; Brijraj Singh 2004, p. 146f, no. 47; Das 2018, p. 86, top.





FIGURE 15.5 Rhinoceros numbered 5. Detail from Figure 15.4



FIGURE 15.7 Rhinoceros numbered 7. Detail from Figure 15.4



FIGURE 15.9 "A Prince slays a Rhinoceros from an Elephant." Black ink over charcoal underdrawing on off-white laid paper. Size 30,0 × 46,3 cm. Promised Gift of Stuart Cary Welch (1928–2008) to the Harvard University Art Museums, Cambridge, Massachusetts, 78.1983

miles of Kotah's border. So this scene may not be based on an artist's imagination; it is quite realistic."<sup>17</sup>

17 Brijraj Singh 2004, p. 146.



FIGURE 15.6 Rhinoceros numbered 6. Detail from Figure 15.4



FIGURE 15.8 Rhinoceros numbered 8. Detail from Figure 15.4



FIGURE 15.10 Rao Bhao Singh of Bundi (r. 1658–1681) pursuing a Rhinoceros. Ink, water colour and gold on paper. Size 32,1 × 47,6 cm. Formerly in the collection of the late Stuart Cary Welch

Another closely related drawing with some touches of colour, also formerly in the Cary Welch collection, shows a very similar scene with a mahout spearing the rhino in addition to a second man who had just shot an arrow at the fleeing animal (figure 15.10). In all previous discussions



of this drawing the person spearing the rhino is identified with the said Rao Ram Singh and the drawing is dated accordingly, often even earlier.<sup>18</sup> The person in question, however, is not Rao Ram Singh of Kota but clearly Rao Bhao Singh of Bundi as was shown earlier.<sup>19</sup>

A kind of third variant of figure 15.8 is offered by figure 15.11, a detail of a large painting on cloth showing hunting scenes.<sup>20</sup> As with the previous examples, the elephant is lassoing the rhinoceros with its trunk while the rhino which had already been hit by several arrows which could only penetrate at the folds of the skin (figure 15.12). Most remarkable are the long ears of the rhino which resemble the horns of a water buffalo. These ears were in fact “elongated” by a later hand in order to fit with the other six water buffaloes roaming around in this painting on cotton cloth. As will be shown in the sequel, this painted fragment of cloth formerly belonged to a different hunting scene which was added here to a larger hunting scene illustrating basically the hunt on tigers and water buffaloes. When this fragment was added to the tiger and water buffalo hunt it was already incomplete: the elephant has lost its forelegs (figure 15.11).

A fourth variant is back-to-front (figure 15.13). It is painted on the left-hand part of the wooden lintel of the painted wooden door that leads from the western room to the eastern room of the Chhattar Mahal. It is obviously based on figure 15.8 and, while figures 15.9 to 15.11 were created during the first third of the 18th century, this was either painted or re-painted in the 20th century.

Also another detail from the northern wall of the eastern room of the Chhattar Mahal exists in different versions (figure 15.14). The mahout thrusts his spear into the rhino's head while the elephant pushes the fleeing animal to the ground with his left forefoot. The young animal with the small horn seems to roar in pain. Naturally, such dramatic scenes had to be practised by the artists with several preliminary drawings, such as figure 15.15, which reveals an earlier underdrawing in charcoal as well as a partly erased drawing in black ink on paper.

A variant of figure 15.14 exists also on cloth. It was also formerly in the collection of Stuart Cary Welch (figure 15.16). Here again, the “elephant is goring the side of the rhinoceros with its tusks while the rider stabs down



FIGURE 15.11 Maharao Durjan Sal (r. 1723–1756), son of Maharao Bhim Singh (r. 1707–1720) according to the inscription above the head of the mahout about to spear a wounded Rhinoceros. Opaque watercolour with gold on cotton fabric, a fragment from another painting on cloth showing the hunt on rhinoceroses. Formerly in the collection of Sir Howard Hodgkin (1932–2017)



FIGURE 15.12 Detail from Figure 15.11 clearly showing the horn of the Rhino with the later added horns of a water buffalo



FIGURE 15.13 A mounted Elephant “grabbing” a Rhinoceros with its trunk. Varnished watercolours on wood. Left-hand part of the wooden lintel of the painted wooden door that leads from the western room to the eastern room of the Chhattar Mahal, *garh* of Kota. Size not recorded

18 For earlier publications see Montgomery/Lee 1960, front cover and p. 45, cat. no. 36; Beach/Galbraith/Welch 1965, cat. no. 28; Welch/Beach 1965, p. 120, no. 27; Anonymous 1966, p. 54, top; Beach 1974, plates LXVII and LXVIII; Welch 1983, p. 80, figure 4; Beach 1992, p. 167, illustration 127; Welch 1997a, p. 16, figure 1 and detail, p. 29, figure 18; Welch 2004, p. 5, figure 5.

19 Bautze 1985b.

20 Topsfield/Beach 1991, p. 94f, cat. no. 37; Hodgkin/Topsfield/Filippi 1997, p. 130f, cat. no. 74, with one more reference.

with a lance.”<sup>21</sup> That this fragment of painted cloth along with the fragment shown in figure 15.11 belonged to a larger composition on fabric showing rhino hunts is corroborated by figure 15.17, another piece of painted cloth laid down on raw silk. Here, the rhino somehow managed to hurt the elephant with its horn after it was hit and wounded by numerous arrows which could only penetrate along the folds of the rhino’s “armour”, exactly as in Figures 15.12 and 15.16.

A mural in the manner of figure 15.14 was painted on the lowermost part of a wall as part of a courtyard within the Bara Devtaji-ki-haveli in Kota (figure 15.18). This *haveli*, a multi storeyed mansion situated not far from the *garh* of Kota contains numerous premises embellished with wall paintings from the late 18th century to the mid-19th century. Figure 15.18 belongs to the earlier phase, i.e., the last quarter of the 18th century.

Still, a further variant of figure 15.14 is offered by another painting on the lintel of the door leading to the eastern from the western room within the Chhattar Mahal (figure 15.19). Like figure 15.13 it is mirror reversed when compared to the presumed template and similar to the rhino numbered “9” in figure 15.4, where a horseman thrusts his spear into the rhino’s neck.

The rhinoceros numbered “10” (figure 15.20) shows how the mounted elephant got hold of the rhino’s right hind leg by twisting its trunk around it. Also here, the mahout thrusts his spear into the rhino’s body which was hit by numerous arrows already. A horseman attacks the rhino frontally by hitting the animal on the head with his sword. Before that, the rhino must have brought down a hunter on foot.

Also, this scene must have inspired artists some one and a half centuries later. A painting in the collection of Shri Brijraj Singhji of Kotah shows three hunters, each of which on an elephant. Hunted, from top to bottom, are a rhinoceros, a tiger with a lion’s mane and a water buffalo. Figure 15.21 shows a detail of this painting on paper. The hunter, marked with a golden nimbus, is identified as “Maharao Bhim Singh” on the front and back of the painting.<sup>22</sup> As in some previous examples, the scene is also reproduced laterally reversed here: The elephant grabs the left hind leg of the rhinoceros and tries to lift it.

The bull rhino, marked with number 12 and hit by several arrows, tries to escape from a rider who strikes the animal’s rump with his sword when it encounters a mounted elephant whose mahout is unarmed. Figure 15.22



FIGURE 15.14 A mounted Bull Elephant imposing its left front leg on the shoulder of a fleeing Rhinoceros. Detail from Figure 15.4



FIGURE 15.15 A Mahout on an Elephant spearing a Rhinoceros while the Elephant tries to thrust its tusks into the animal. Preparatory drawing on charcoal underdrawing and red ink on paper. Size 21,0 × 29,3 cm  
WITH PERMISSION © P. & G. COLLECTION, KARLSRUHE-BERLIN

shows the horseman and the rhino lifting its head when it suddenly confronts the elephant which is, however, not shown in this detail.

Rhinoceros “12” was copied at some later date next to the left door leaf of the door wing on the eastern side of the door that opens to the western room of the Chhattar Mahal (figure 15.23). Also, the mounted elephant that faces the rhino in the earlier composition was copied, here, however, above respectively behind the rhino. The rhinoceros appears again in a panel on the right-hand wing of the door that separates the eastern from the western room within the Chhattar Mahal (figure 15.24). The four different representations of the rhinoceros on the

21 Reproduced: Sotheby’s London, 31 May 2011, p. 54f, lot 29.

22 The inscription in Devanāgarī on verso reads: “mhārājēdhīrāje mhārāvji śrī bhiv sīghji k[i] chabi.”





FIGURE 15.16 An Elephant and Rider hunting Rhinoceros. Fragment from a larger composition. Opaque watercolour and gold on cloth, laid down on raw silk. Kota. Size 21,0 × 36,0 cm. Formerly in the collection of Stuart Cary Welch



FIGURE 15.18 A rider on an Elephant spearing a Rhinoceros. Wall painting in the Bara Devtaji-ki-Haveli, Kota



FIGURE 15.17 A wounded Rhinoceros attacking a mounted Elephant. Fragment of a larger composition, probably from the same work as Figures 11 and 16. Opaque watercolour and gold on cloth, laid down on raw silk. Kota. Size not recorded. Formerly in the collection of Stuart Cary Welch



FIGURE 15.19 Varnished painting on the wooden lintel of the door leading to the eastern from the western room within the Chhattar Mahal, *garh* of Kota. Size not recorded



FIGURE 15.20 Rhinoceros numbered 10. Detail from Figure 15.4





FIGURE 15.21 Maharao Bhim Singh of Kotah (r. 1707–1720) and friends out hunting. Opaque watercolours on paper. Detail from a painting in the collection of Maharao Brijraj Singh of Kotah. Size not recorded



FIGURE 15.22 Rhinoceros numbered 12. Detail from Figure 15.4



FIGURE 15.23 Varnished painting on wood next to the left door leaf of the door wing on the eastern side of the door that opens to the western room of the Chhattar Mahal, *garh* of Kota. Size not recorded



FIGURE 15.24 Varnished painting on wood on a panel on the right-hand wing of the door that separates the eastern from the western room within the Chhattar Mahal, *garh* of Kota. Size not recorded



FIGURE 15.25 Rhinoceros numbered 11. Detail from Figure 15.4

door that separates the eastern from the western room of the Chhattar Mahal were definitely inspired or copied from the older image template on the northern wall of the eastern room of the Chhattar Mahal.

No hunter seems to aim his weapon at the rhinoceros numbered 11 in Figure 15.4. It enters the large hunting scene from right to left with a quick stride and does not appear to have a hunter in front or behind it who has shot his arrows at the animal, which has already been hit by at least five arrows (figure 15.25).





FIGURE 15.26 Lower part of a large hunting scene within the western room of the Chhattar Mahal, *garh* of Kota. Varnished colours on dry plaster



FIGURE 15.27 Hunting scene involving two rhinos within the western room of the Chhattar Mahal, *garh* of Kota. Varnished colours on dry plaster



FIGURE 15.28 Retouched mural on the eastern wall of the eastern room of the Chhattar Mahal, *garh* of Kota

Also, the western room of the Chhattar Mahal offers some hunted rhinos. All murals within that room were repainted – or painted over – in the 20th century. Figure 15.26 shows the lower part of a larger hunting scene. The depiction was most likely again inspired by the hunting scene numbered 8 above. The mahout just shot at the rhino with his hunting rifle and hit it in the head. The hunter behind him aims an arrow at the animal, whose

neck is embraced by the elephant's trunk. The tips of the tusks were provided with blank push daggers (*katar*).<sup>23</sup>

Another hunting scene within the western room of the Chhattar Mahal opens the view to a double rhino hunt (figure 15.27). Two running rhinos, partly hit by arrows, are pursued by two mounted elephants. The mahout of the pachyderm in front of them lays an arrow while the mahout of the second elephant spurs his animal on with the *ankusha*.

The last hunted rhino is again in the eastern room, at the lower border of the painted eastern wall which has suffered considerably from water ingress. The horseman that thrusts his spear into the rhino's back as well as the rhinoceros itself were repainted at some later date, perhaps as late as the 20th century (figure 15.28).

#### *The Jhala-ki-Haveli of Kota*

The fortress of Kota contains not only palaces built under the respective rulers but also the palace of a minister who did not belong to the royal clan, the Jhala ki Haveli named after Rajrana Jhala Zalim Singh (1740–1823), who was for many years the chief minister, some say the regent, of the Kota state.<sup>24</sup> One part of the Jhala ki Haveli consists of an open rectangular court with an adjacent verandah followed by an almost windowless room on its eastern as well as western side. Both the walls of the verandahs as well as the almost windowless rooms behind are – or rather were – covered with murals dating from the last quarter of the 18th century.<sup>25</sup> The upper part of the eastern wall of the western room depicts at a length of 6,55 m different scenes showing Maharao Umed Singh (r. 1771–1819) and Rajrana Jhala Zalim Singh hunting. They are shooting and stabbing lions, tigers, water buffaloes, wild boars and rhinos from elephants, horses, and high seats. The four rhinos can only be approached by elephant, Figure 15.29 shows three of these rhinos. The main character in all cases is Maharao Umed Singh, who can easily be recognised by his radiant nimbus surrounding only his face.

If seen from south to north or right to left the southernmost rhino emerges from a thicket and seems to have surprised the Maharao and his companion on the back of the elephant (figure 15.30). While the Maharao is aiming an arrow at the rhinoceros on the elephant trying to escape, his companion swings a spear in the direction of that animal.

23 For a more recent essay on this kind of stabbing weapon see Nordlunde 2016, pp. 7–15 and pp. 83–183.

24 For details of his career see Bautze 1994.

25 For the fate of these murals see Bautze 1994 and Bautze 1996.





FIGURE 15.29 Three Scenes showing the young Maharao Umed Singh of Kotah (r. 1771–1819) hunting a Rhinoceros. Watercolour and gold on dry plaster on the upper part of the eastern wall of the western room on top of the Jhala-ki-Haveli within the *garh* of Kota



FIGURE 15.32 Maharao Umed Singh of Kotah (r. 1771–1819) aims an arrow at a Rhinoceros while his partner is about to shoot a Tiger. Detail from Figure 15.29



FIGURE 15.30 Maharao Umed Singh of Kotah (r. 1771–1819) on an Elephant surprised by a Rhinoceros. Detail of a mural on the upper part of the eastern wall of the western room on top of the Jhala-ki-Haveli within the *garh* of Kota



FIGURE 15.33 Maharao Umed Singh of Kotah (r. 1771–1819) chases a Rhino on an Elephant. Detail from Figure 15.29



FIGURE 15.31 Maharao Umed Singh of Kotah (r. 1771–1819) spearing a Rhinoceros from the back of an Elephant. Detail from Figure 15.29

In the next depiction, Umed Singh stabs the animal with a spear, which has already been pushed down by the elephant's trunk and tusks (figure 15.31). His companion, who may be the chief-minister, is about to send an arrow at the rhinoceros the skin of which shows a kind of large round pustules.

In the next scene, the rhino was apparently hit by an arrow shot by a hunter in the direction of the animal's run. This hunter on the elephant half hidden by a hill is shown in figure 15.29 at the top. Figure 15.32 illustrates how the rhinoceros suddenly looks around at the elephant on which Umed Singh is quickly approaching. The latter has put up an arrow to shoot at the frightened animal. Meanwhile, the archer behind him is aiming at a tiger whose head appears between two hills.

The northernmost and at the same time last depiction shows Umed Singh on an elephant pursuing a rhinoceros trying to escape, shooting, along with his companion behind him, arrows at the animal which has raised its tail (figure 15.33). It is striking that the horn of the rhinoceros





Plate H. Rhinoceros Hunt. Probably Bikaner School. C. 1690-1725 A.D. 30 x 40.3 cm.

FIGURE 15.34 A Rhino Hunt. Opaque watercolour and gold on paper. Bikaner. Size 20,3 × 30,0 cm. Collection of Sir Cowasji Jehangir (1879–1962)

in the murals of this *haveli* always seems to point in the wrong direction.

#### Bikaner

Bikaner (district Bikaner, Rajasthan) also produced several hunting scenes in which the rhino is the target. In the hunting scenes that have become known, the rhinoceros always attacks a hunter's horse by seeming to tear open the horse's underside with its horn. Probably the earliest depiction from about 1680, a miniature painting on paper, was in the collection of the Bombay Parsee Sir Cowasji Jehangir (1879–1962) (figure 15.34).<sup>26</sup>

The rhinoceros is pursued by seven horsemen and hit by their arrows. The horse of an eighth rider catches it with its horn between the hind legs, whereupon horse and rider fall to the ground. A rider on a white horse who has approached the rhinoceros from behind is about to stab it in the anus with his spear.

A comparable depiction can be seen in a miniature painting made in the first quarter of the 18th century, which was in the possession of Spink & Son in London in 1989 and is now in the collection of the "Fondation Custodia Collection Frits Lugt" in Paris (figure 15.35). The rhinoceros attacks a rider's horse at the same place and is simultaneously hit in the anus by another rider with his spear. Four more rhinos are visible beyond a range of hills in the background, and the size of the ears of all five animals is remarkable. An inscription in the Nāgarī script on



FIGURE 15.35 A Prince spearing a Rhinoceros from horseback. Opaque watercolours and gold on paper. Bikaner. Size 16,6 × 27,2. COLLECTION OF THE FONDATION CUSTODIA, COLLECTION FRITS LUGT, PARIS



FIGURE 15.36 A Rhinoceros attacking a horseman from behind. Detail of a mural in the Chandra Mahal within the Junagarh palace complex of Bikaner

the reverse of the painting apparently identifies the rider on the rearing horse with the spear as the young Prithviraj Chauhan (r. c.1178–1192),<sup>27</sup> but this is probably incorrect.

A mural painted towards the end of the 18th century in the Chandra Mahal within the Junagarh palace complex of Bikaner shows a similar scene (figure 15.36). The rhinoceros attacks a rider's horse at the said spot and is simultaneously hit on the root of the tail by the spear of a pursuing rider. Another rider with a lance ready to throw approaches the rhinoceros from the front and from behind. A kneeling marksman also aims a rifle at the rhinoceros. A beater on foot claps his hands behind him.

<sup>26</sup> Reproduced: Khandalavala/Moti Chandra 1965, plate H; Das 2018, p. 87. This is probably identical with "A Rhino hunt, 17th century" in *International Cultural Exhibition 1945*, p. 12, no. 12.

<sup>27</sup> "rājā prathirāj cohāṇ bālak."

The way the rhinoceros attacks a mounted horse was probably inspired by a 17th century Mughal painting in which two rhinos appear. One of these two animals stabs a mounted horse between both hind legs with its horn.<sup>28</sup>

### Udaipur

An often-published miniature painting shows Maharana Amar Singh II of Udaipur (district Udaipur, Rajasthan; r. 1698–1710) spearing a rhinoceros from his elephant while a servant behind him waves a *chauri* with his right hand and holds a bow with his left.<sup>29</sup> As most of the authors have already remarked, the scene is strongly reminiscent of comparable situations in Kota paintings.

### Chitram-ki-Burj

Just between cupola and vertical wall of the Chitram-ki-Burj<sup>30</sup> within the Mardana Mahal of the City Palace Museum of Udaipur the artists working for Maharana Bhim Singh (r. 1778–1828) painted a long series of several hunting scenes. On the bank of a body of water, two hunters fire their shotguns from a tree hide-out at a tiger that has jumped at the head of a rhinoceros (figure 15.37). The attacked rhino is apparently shown three times to illustrate the movement of the animal as it leaves the water. Three more rhinos roam around in an open landscape.

### Samod

The palace of Samod *aka* Samode (district Jaipur, *tehsil* Chomu)<sup>31</sup> is decorated with murals from the period of Maharaja Sawai Jai Singh III (r. 1819–1835) and Maharaja Sawai Ram Singh (r. 1835–1880) of Jaipur. A mural within the so-called “living room” presents a highly decorative axisymmetric composition at the bottom of the wall.<sup>32</sup> A section of this wall painting (figure 15.38) shows a duplicated lion, reminiscent of a tiger in its fur, jumping on the back of a rhinoceros and appearing to bite into the rhino’s body. The body of the rhinoceros, which has a tail that is far too long, is covered with spots that resemble



FIGURE 15.37 A Tiger is being shot while frontally attacking a Rhinoceros. Detail of a wall painting done for Maharana Bhim Singh of Mewar (r. 1778–1828) within the Chitram-ki-Burj as part of the City Palace Museum, Udaipur



FIGURE 15.38 A Lion with the marks of a Tiger jumps on the back of a Rhinoceros. Detail of a mural showing an axisymmetric composition at the bottom of a wall within the so-called “living room” within the palace of Samod

measles. More depictions of rhinos as can be found within the murals of the palace at Samod are introduced in the sequel.

## 15.3 The Fighting Rhinoceros

Paintings depicting a fighting rhinoceros were found in Dungarpur, Udaipur, Bundi, Kota and Samod. The localities are shown in map 15.8 and explained in Dataset 15.11.

### Dungarpur

The probably earliest representation within Rajasthani mural painting of a fighting rhinoceros is to be seen in the Juna Mahal, Dungarpur (district Dungarpur, Rajasthan).<sup>33</sup> Within the Juna Mahal it is situated in the northern part of the western wing of the ground floor above a door.<sup>34</sup>

28 *Coronation Durbar* 1911, p. 164, plate LXXIV(a). C.338. “Hunting Party disturbed by Rhinoceros. Lent by Bulāki Das, of Delhi.”

29 Christie’s 21 July, 1971, lot 146, plate 10; Dahmen-Dallapiccola 1976, p. 63, full-page coloured plate 23; Lunsingh Scheurleer 1978, p. 48f, cat.no.69, plate 32; Glynn 2011, p. 517, no. 23 and p. 522, figure 5.

30 For this monument see Cimino 2011, pp. 99–118 and colour plates pp. 238–244.

31 Cf. Cimino 2001, pp. 163–179; Sugich 1992, pp. 35–37 + coloured plates opposite p. 29; Georges 1996, p. 6, pp. 84–90; Martinelli/Michell 2004, pp. 8–9 and pp. 70–77.

32 For a full view see Georges 1996, p. 6; Cimino 2001, p. 169, figure 234.

33 For an excellent monograph on the architecture of this palace see Imig/Mahesh Purohit 2006.

34 For another mural within the same room see Bautze 2005, p. 511, figure 4; see also Imig/Mahesh Purohit 2006, p. 118, figures 131–132.





FIGURE 15.39 A white-coloured Rhinoceros attacking a black Elephant. Detail of a mural in the northern part of the western wing of the ground floor above a door within the Juna Mahal, Dungarpur. Colours on wet plaster

The scene, set against a rocky reddish mountain shows a dark elephant in fight with a fair-skinned rhinoceros (figure 15.39). The almost black elephant braces itself against the rhinoceros, which in turn tries to injure the elephant between its front legs with its horn. As suggested earlier, this mural dates from the late 17th century.<sup>35</sup>

### Udaipur

A large-format painting on fabric in the collection of the City Palace Museum, Udaipur, depicts the preparation of a staged fight between a rhinoceros and an elephant at the time of Maharana Amar Singh II of Mewar (r. 1698–1710) (figure 15.40).<sup>36</sup> On the left side of the wall that usually separates two fighting elephants stands a large elephant stamping the ground with his right foreleg. A chain is put around his left hind leg as well as his right foreleg. Both chains, however, are not fastened to anything which allows the animal to move freely. A rope or chain surrounds its body as well as its neck. Two rhinos stand on the right side of the wall, both are facing left. The one which faces the elephant also has a chain or rope round its body and neck. The chains around the foreleg and hind legs are free. A somewhat smaller rhinoceros stands behind.

### Chitram-ki-Burj

Another fight between a rhinoceros and an elephant can be seen between cupola and vertical wall of the aforementioned Chitram-ki-Burj within the Mardana Mahal of the City Palace Museum of Udaipur, datable to the late 18th to



FIGURE 15.40 Detail from a painting on cloth showing Maharana Amar Singh II of Mewar and his Court attending an animal fight in front of the Palace at Udaipur WITH PERMISSION © CITY PALACE MUSEUM, UDAIPUR. ACC.NO. 2012.200012\_R

early 19th century (figure 15.41). A mounted elephant with disproportionately large ears runs with its head up against a rhinoceros, which also runs with its head up. Ropes are tied around both opponents so that the riders can hold on to them. A round white area between the eyes and ears of both animals is framed in red at the edge except for a kind of pie slice. A black liquid, a kind of rutting season juice, runs out of this 'pie slice', which in the case of a bull elephant indicates his readiness to mate or fight. The painter gave the rhinoceros a similar feature. Unlike in the aforementioned painting on fabric, both animals are not separated from each other by a wall, nor do either have chains on their feet. The large ears of the elephant seem to indicate that it is of African origin.<sup>37</sup> Both riders appear to be sitting on some kind of cushion, with the rider of the rhinoceros apparently struggling to hold on to the ropes. Five drivers on foot take part in the fight in their own way by driving the animals at each other. One of them has fallen and lost his turban; he is in danger of being trampled by one of the animals. A hare seeks salvation in flight.

### Karjari Haveli

The Karjari Haveli in Udaipur<sup>38</sup> has murals from the reign of Maharana Shambhu Singh (r. 1861–1874). One of them shows a fight of a mounted rhinoceros against a mounted stag.<sup>39</sup> The rhino has lowered its head as has the stag. The two bearded riders each seem to be encouraging their animal to fight, which seems to be indicated by the hand raised in each case, holding a club on the rhinoceros.

35 See again Bautze 2005.

36 Reproduced after Topsfield 2001, p. 133, figure 110b. For the full painting see: *ibidem*, figure 110 and Das 2018, p. 88.

37 For a Mughal painting of an African elephant see e.g., Ehnbohm 1985, p. 60f, cat.no. 22. For another example from Udaipur see Cimino 2011, p. 149, figure 194 and col. plate 62, p. 257; also p. 179, figure 255 and col. plate 75, p. 264.

38 For which see Cimino 2011, pp. 161–166.

39 Reproduced: Cimino 2011, p. 165, figure 226.



FIGURE 15.41 A mounted Rhinoceros fighting a mounted African Elephant. Mural between the cupola and vertical wall of the Chitram-ki-Burj within the Mardana Mahal of the City Palace Museum of Udaipur

### Bundi

In the bazaar within the older part of the town of Bundi stands a palatial mansion, the Govardhan Singhji ki Haveli, with an inner courtyard the veranda of which is decorated with wall-paintings from the last quarter of the 18th century. The lower part of the wall of this verandah shows different animals in white set against a red background. In one scene (figure 15.42), a mounted rhinoceros runs into a mounted elephant with its head held high. While the mahout is goading the elephant, a second rider is about to shoot an arrow at the rhino. The rider on the rhino's back raises a whip with his right, his left-hand clings to the rope which is fastened around the rhino's body. A running fourth man on the ground raises his left arm as if to say something to the rider on the rhinoceros, while his right hand holds a staff at the lower end, the upper part of which seems to be wrapped with a wire.

### Kota

The lower part of the verandah of the Bara Mahal<sup>40</sup> in the Kota palace complex is decorated with a white marble (or alabaster?) relief frieze with flower vases between which various scenes are captured, including several animal fights. A pair of fighting Indian antelopes suggests that also the facing rhinos in the lower part of this relief are about to engage in a fight (figure 15.43).<sup>41</sup>

What seems to be a friendly fight of two rhinos within a painted cartouche (figure 15.44), is a mural in the inner



FIGURE 15.42 A mounted Rhinoceros being attacked by a mounted Elephant and its rider. Mural at the bottom of a wall as part of a verandah of the Govardhan Singhji ki Haveli within the old city of Bundi



FIGURE 15.43 Two Rhinos preparing for a fight. Relief at the bottom of the wall belonging to the relief frieze of the verandah of the Bara Mahal within the palace complex within the *garh* of Kota

room of the Bara Mahal.<sup>42</sup> Most unusual is the blue colour of the animal to our right, while the horn of both animals resembles a snail shell. The "pox" on both rhinos are evenly distributed and all of the same size. Based on several inscriptions the murals in the Bara Mahal can be dated between 1826 and 1829.

### Samod

A detail of a mural within the so-called "living room" within the palace of Samod reveals another friendly fight, this time of a rhino and an elephant (figure 15.45). The

40 For a more general view of this particular part of the Bara Mahal see Gaekwad 1980, p. 75. Please note: the photograph does not show "walls and lamp-niches of the Durbar Hall ..." as stated in the caption, but the first room, a kind of verandah, of the Bara Mahal. The reliefs become apparent in the lower part of this reproduction.

41 Reproduced: Bautze 1985, p. 425, figure 7.

42 For a more general view of this particular part of the Bara Mahal see Michell 1994, p. 141.





FIGURE 15.44 A friendly fight of two Rhinos in a painted cartouche as part of the inner room of the Bara Mahal, *garh* of Kota



FIGURE 15.45 An Elephant "embraces" a Rhinoceros. Detail of a mural in the so-called "living-room" within the palace of Samod

trunk with which the elephant seems to clutch the rhino's neck gives the impression of a friendly embrace rather than a life-threatening attack. This wall painting dates from the mid-19th century.

#### 15.4 The Rhinoceros as Part of the Royal Court

Depictions of a rhinoceros in a royal court were found in Bijolia, Udaipur, Dungarpur. The localities are shown in map 15.8 and explained in Dataset 15.11.

##### *Bijolia*

Bijolia *aka* Bijoliya (district Bhilwara, Rajasthan) is mainly known for its ancient inscriptions and temples.<sup>43</sup> But there is also a rarely documented palace of the rulers of that place. Within the palace complex of Bijolia exists the Mardana Mahal, an approximately square room measuring about 3,24 × 3,17 m. The east wall of this room with a painted dome has a painted inscription

43 Tod 1920, Volume III, pp. 1796–1800.



FIGURE 15.46 A Rhinoceros witnessing a *tika*-ceremony. Detail of a mural on the eastern wall of the Mardana Mahal within the palace of Bijolia. The complete scene measures 90 × 118 cm

with the date 1701 CE.<sup>44</sup> The murals, however, show at least one event which must have happened in the 1720s if not 1730s. This wall painting on the east wall measures 90 × 118 cm (height precedes width) and shows Maharana Sangram Singh II of Mewar ("rāṇā sa[ṃ]grām / saṃgh jī" r. 1710–1734) applying *tika* to the forehead of apparently the local ruler, a certain Rao Mandhata ("rāv mānadhātājī"),<sup>45</sup> who appears in several murals of this room. Behind this local ruler, about whom almost nothing is known, sits Rao Bakhat Singh of Bedla ("rāv ba / ṣat sī / ghjī be / dalā rā"). Bedla (in Bargaon tehsil, district Udaipur) was a fief of the former Mewar state, as was Bijolia. Since Rao Bakhat Singh of Bedla ruled from 1721 to 1738, the ceremony, a kind of coronation or engagement ceremony, must have happened between 1721 and 1734. Be that as it may, this ceremony is attended by several courtiers, many of which are identified by an inscription. There are three mounted elephants, a white stallion, an elephant with large ears as seen in figure 15.41, and a solitary male rhinoceros with a red crescent of the moon painted upside down between its right eye and ear (figure 15.46).<sup>46</sup>

44 The inscription starts with "śrī rāmji" and ends, line 9 and 10: "vaisāk sudi 13 guré / saṃ<sup>o</sup> 1758" (Thursday, 13th of April/May, 1701).

45 Rao Mandhata Singhji was the 11th Rao of Bijolia, his rule, however, started considerably later.

46 Reproduced: Bautze 1985, p. 424, figure 6.

### Udaipur

During the reign of Maharana Jagat Singh II of Mewar (r. 1734–1751) there were at least two rhinoceroses at his court. By 1955 the Baroda Museum & Picture Gallery in Vadodara (Gujarat) acquired a Mewar painting showing a rhinoceros called “chhammī” according to an inscription on the top red border of the painting (figure 15.47).<sup>47</sup> Vadodara is the place, where on 19 November 1875 Albert Edward as the Prince of Wales (later Edward VII, r. 1901–1910) witnessed a rhinoceros fight (7.7).<sup>48</sup> The rhinoceros shown in Figure 15.47 is described as follows:

The huge animal with its grotesque built, its folds of armour and the scaly hide looks like a monster of some bygone age.

The heavy folds of the skin before and behind the shoulders and in front of the thighs are shown in a characteristic manner. The skin is also shown studded with masses of rounded tubercle. Our rhino is probably a female which is shown by its sharper and longer horn.

There is, however, a mistake in the study because the short stumpy legs of the animal are each furnished with three toes and not two as shown in the painting.

The forelegs of the animal are tied with a pair of silver coloured metallic chains. The vermilion marks on the forehead and the temple of the animal show the high esteem in which it is held by the Hindus. They set a great value on the blood and flesh of the animal and provide the main reason for its persecution. It appears that the rhinoceros is kept in captivity by the Mahārāṇā and is chained for reasons of safety.<sup>49</sup>

Another painting with a rhino and a very similar inscription<sup>50</sup> surfaced in the London art market in 1986 (figure 15.48). The name of the rhino (“ge[ṇ]ḍo”) is Fateh-Chand. Like the one in Vadodara, it has only two toes per feet. The forelegs show a chain around each ankle. One of the three overseers holds a stick with a device atop the pole which is generally used for the separation of



7. Mahārāṇā Jagatsingh accosting a rhinoceros, Rājput painting, Mewār, middle 18th century A. D.

FIGURE 15.47 Rhinoceros at the court of Udaipur. Opaque watercolour on paper. Size 22,9 × 44,5 cm MUSEUM AND PICTURE GALLERY, BARODA, REG. NO. P.G. 5A. 420



FIGURE 15.48 The Rhino “Fateh-Chand” at the court of Maharana Jagat Singh II of Mewar (r. 1734–1751). Opaque watercolour on paper. Seen in 1986 in the London art market, present whereabouts unknown

fighting elephants. It is hence not clear if this rhino was kept for a pageant or a combat with another rhino or elephant. It is noticeable that the horn points forward and that the vermilion mark in the form of an inverted crescent moon next to the ear resembles again the same mark on the head of elephants kept at the Udaipur court.

A Jain invitation letter, “vijñaptipatra” dated in the last two lines at the end of the scroll to May-June 1795 CE<sup>51</sup> shows a tamed rhinoceros being pushed by the left hand of a gentleman holding a spear with his right hand. The animal wears a golden chain around its neck and there are silver chains around the ankles of the forelegs. It has a red dot encircled by white dots at its cheek, while the forehead is decorated with red streaks (figure 15.49). The

47 Acc. No. P.G. 5A. 429. I have not actually seen this painting. For the reading of the inscription, I rely on the transliteration offered by Gangoly in Gangoly 1960, p. 92, no. 40, where the size of the painting is given as 16 ½” × 8”.

48 For a full description of this fight see Russel 1877, p. 198f.

49 Devkar 1957, p. 24.

50 “mhārāṇā: śrī jagat sikhjī [rest illegible]” and, by a different hand in bold letters: “ge[ṇ]ḍo phatecaṇḍ.”

51 “s[amvat] 1852 / varaṣe matī cet vid 5.”





FIGURE 15.49 A tame rhinoceros in the city of Udaipur. Detail of a Vijnāptipatra (Jain letter of invitation) dated V.S. 1852 on the fifth of the dark half of [the month] chet (May–June 1795 CE). Opaque watercolour, ink, and gold on paper, formerly in the Collection of Ludwig Volker Habighorst, Koblenz, Germany



FIGURE 15.50B Detail from Figure 15.50a showing the rhinoceros near the gate to the Palace

scroll measures 15,37 meter in length and illustrates plenty of scenes of everyday life in Udaipur.<sup>52</sup>

In the mid nineteenth century a rhinoceros was kept at the *tripoliya*, the gateway to the royal palace in Udaipur. This is shown by a duly inscribed<sup>53</sup> drawing by an artist from Kota, datable to the 1820s,<sup>54</sup> now in the Brooklyn Museum, New York (figs. 15.50a, 15.50b).<sup>55</sup> The artist first intended to depict the animal with a raised head but later decided to show it with its head down. The deer behind the rhinoceros seems to indicate that there was a kind of menagerie.

### Dungarpur

One part of the “Aam Khas”<sup>56</sup> on the second floor within the Juna Mahal in Dungarpur is known as “Shish ka Kamra” or “room of mirrors” aka “room of glass.”<sup>57</sup> It



FIGURE 15.50A The Palace at Udaipur with a Rhinoceros. Sepia ink and colour on paper. Size 37,5 × 26,7 cm BROOKLYN MUSEUM, NEW YORK. GIFT OF MARILYN W. GROUNDS, 80.261.39

- 52 For more details about this scroll see Bonhams 2015, lot 112, pp. 116–117.
- 53 The Nāgarī-inscription in comparatively large letters at the bottom reads: “udapur kā ma[ha]l (Udaipur palace).” The inscription at the right hand border, below the rhinoceros, reads: “tarapol ... (Tripoliya, i.e. a gate with three thoroughfares).” For a 19th century photograph of this gate by Lala Deen Dayal (1844–1905) see Topsfield 1990, p. 9, figure 2.
- 54 A Kota drawing formerly in the collection of Christian Humann (1929–1981) shows Maharana Bhim Singh (r. 1778–1828) at Udaipur on an elephant during the Gangaur-festival, cf. Sotheby’s 20 June 1983, p. 62f, lot 119 or Maggs Bulletin no. 40, 1986, p. 98, no. 99.
- 55 37,5 × 26,8 cm. Gift of Marilyn W. Grounds, acc.no. 80.261.39. Published: Cummins 1994, p. 317, D47.
- 56 This is the “Audienzsaal” in Imig/Mahesh Purohit 2006, pp. 127–133. For a good general overview of this palace see Sethi 1999, pp. 156–165; For the Aam Khas as part of the Juna Mahal see the photograph in Dwivedi 2002, pp. 72–73; Imig/Mahesh Purohit 2006, figures 149–157.
- 57 Lyons 2004, p. 40. Imig/Mahesh Purohit 2006, figures 155–156, here also called “Spiegelraum (room of mirrors).”



FIGURE 15.51 The Rhinoceros called “Mohan Lal” at the Court of Dungarpur leading a royal Gangaur Procession. Mirror glass, cut inlay of coloured glass and painting on dry plaster. Decoration done by the artists Nathu and Chagan for Maharawal Udai Singh II (r. 1846–1898) in the so-called “Shish ka Kamra” or “room of mirrors” aka “room of glass” on the second floor within the Juna Mahal, Dungarpur

was decorated under and for Maharawal Udai Singh II (r. 1846–1898) who is shown, possibly in life size, on one of its walls<sup>58</sup> which are decorated with mirror glass, cut glass inlay and wall paintings. The bottom of the eastern wall of this room shows a royal procession, a so-called *savārī*, on the occasion of the Gangaur-festival,<sup>59</sup> which is led by a caparisoned rhinoceros (figure 50.51). This festive procession, a kind of pageant, has a panel with an inscription,<sup>60</sup> the translation of which informs: The honourable Maharawal Udai Singh with the honourable Keshri Singh [on the elephant] with the honourable crown-prince, Sir Khuman Singh ahead [on] the fifteenth of the bright half of [the month] Magh, V.S. 1943 [= 1886 CE]. Painted by the artists Nathu and his brother, Chagan.

58 See Sethi 1999, p. 160, bottom, where the rhino of figure 47 can be detected in the lower left corner; see also Coleridge 1997, pp. 136–137, a photograph by Deidi von Schaeuwen. For the portrait of the ruler see also Lyons 2004, p. 40, figure 14 and Imig/Mahesh Purohit 2006, p. 131, figure 155.

59 For this festival cf. Sharma 1978, p. 76 and figures 59–62. Two women carry the figures of Gauri and Shiva on their head towards the end of the depiction of this procession in the “room of mirrors” within the Juna Mahal.

60 “śrī mähārāval-jī śrī udai sīgh-jī / koṭārī-jī kecarī sīgh-jī āge śrī / mähārāval-kuṅvorā sāaib-jī śrī ṣuṅmān / ṅ sīgh-jī savamṭ 1943 mähā sudi 15 / sītārā nāthu | bhāi cagan kalamī / da ... [rest not clear].” A diagonal labelling in a different hand adds: “acayārī gāṅṅa/gorānī.” For the position of this label as part of the wall decoration see Imig/Mahesh Purohit 2006, p. 130, figure 156.



FIGURE 15.52 A mounted Rhinoceros followed by a mythical Bird. Mural at the bottom of a wall as part of the so-called “Aam Khas”, second floor of the Juna Mahal, Dungarpur

Khuman Singh did not succeed his father to the throne of Dungarpur because he died on 30 October 1893, aged 37. Both the artists, Nathu and Chagan, the latter at times spelled Chhagan, came from Udaipur and were responsible for the paintings within the “room of mirrors”, as all other inscribed paintings in there are also attributed to them. This Nathu is probably not identical with his namesake, from whom a miniature painting is dated as early as 1835.<sup>61</sup>

It seems by the time this *savārī* took place the rhinoceros did not yet belong to the said Maharawal Udai Singh. According to documents preserved in “The Maharawal Bijay Singh Research Archive” at Dungarpur,<sup>62</sup> Maharawal

61 Cf. Topsfield 1980, p. 152, no. 218.

62 D.O. 62, House Hold, Expenditure of the Palace, Jan. 1884–Oct. 1887 CE, July 1885, for further details see Sahlström/Mahesh Purohit 1985.





FIGURE 15.53 A large, mounted Rhinoceros facing right. Mural in the lowest part of the wall in a side room of the so-called “Virat Sarup ki Odi”, also known as “Virat Rup ka Kamra”, Juna Mahal, Dungarpur

Udai Singh II acquired it only in March 1885 CE. The name of the rhinoceros was Mohan Lal.<sup>63</sup>

Also, at the bottom of the eastern wall in the north-eastern corner of the Aam Khas a second rhino captures the attention of the viewer (figure 15.52). Although the rhinoceros has neither bridle nor harness, it is mounted by a bearded man with a turban and a kind of shillelagh in his left hand. The ropes fastened around the body of the animal keep the cushion on its back, on which the rider sits, in position. Chains are visible around all its feet. The rhino is followed by a mythical bird, probably Garuda, which holds several elephants with its claws and its beak.<sup>64</sup> This mural is of a considerable later date and was possibly painted as late as 1939–1940.<sup>65</sup> The difficulty in dating these murals is that the painters, Premchand and Kanhaiyalal,<sup>66</sup> gave their names along with their exact address in Nathdwara (district Rajsamand, Rajasthan), but they never mentioned a date.<sup>67</sup>

A third mural with a rhinoceros is in the lowest part of the wall in a side room of the so-called “Virat Sarup ki Odi”, also known as “Virat Rup ka Kamra”,<sup>68</sup> decorated with murals by both Premchand and Kanhaiyalal, dated

1919 according to Tryna Lyons (figure 15.53). A stag seems to escape from this disproportionately large rhinoceros, the rider of which holds a shillelagh in his right hand. The rhinoceros has no bridle, the ropes stretched around its body serve to hold the cushion on its back. Remarkable is a chain with a bell around the neck next to the chains placed around the forelegs.

### 15.5 The Unmolested Rhinoceros

A few murals show the rhinoceros peacefully alone or in a landscape among other wild animals. Rajasthani miniatures illustrating the meeting of Layla and Majnun in the wilderness as based on the famous old story told by the Persian poet Nizami (c.1141–1209) were often copied and are hence not considered here.<sup>69</sup>

Paintings depicting the unmolested rhinoceros were found in Bundi, Kota, Samod, Devgarh and Udaipur. The localities are shown in map 15.8 and explained in Dataset 15.11.

#### Bundi

A painting on paper in the collection of Gursharan and Elvira Sidhu (Seattle, WA, U.S.A) shows the veneration of a meditating saint seated on the skin of a black buck in front of his thatched hut by Maharao Ajit Singh of Bundi (r. 1770–1773) surrounded by numerous mammals and birds (figure 15.54a).<sup>70</sup> A detail (figure 15.54b), reveals two rhinos which seem to consider taking a dip in the water at their feet. The “horn” has only been mildly indicated.

#### Kota

In another painting on paper, presumably from Kota, several species of animals found refuge on an island, where they seem to be safe from the raging fire around (figure 15.55a). Among them a rhinoceros stands facing left (figure 15.55b). Its horn seems to echo the upper lip of its snout while between the eye and the neck a kind of gland seems to produce a liquid which strongly reminds of a similar gland between eye and ear of the elephant behind. With the male elephant, that liquid indicates that the animal is in a mating mood.

63 Mahesh Purohit undated, Appendix A, page 4, footnote 4.

64 For further examples in the murals of Udaipur see Cimino 2011, p. 179, figure 255 (= col. plate 77, p. 265) and p. 188, figure 266.

65 As suggested by Tryna Lyons on information supplied by Mahesh Purohit (1931–2021), cf. Lyons 2004, pp. 41–45.

66 His full name was apparently Kanhaiyalal Vitthaldas Sharma (1902–1998), cf. Ghose 2015, p. 19.

67 “|| kalamī, citrakār, rāmlāl, premcand, mukam śrīnāthjīdvarā || / || thīkāṇā naihavelī mē jilā udepur mevāḍ rāṇākā mulak rājputānā ||”

68 Lyons 2004, p. 41f, figure 15 and figure 17. Imig/Mahesh Purohit 2006, p. 132, figures 158–159.

69 Cf. Kala 1961, p. 8f and plate 8 (= Das 2018, p. 88, top left); Pratap 1996, p. 108, figure 41; Beach/Nahar Singh 2005, p. 85, figure 101A. See also Topsfield 2008, no. 73, pp. 154–155. For a Mughal example see Topsfield 2008, cat.no. 30, pp. 68–69.

70 Bautze 1990, p. 103, figure 22.





FIGURE 15.54A Maharao Ajit Singh of Bundi (r. 1770–1773) greeting a Saint in a landscape. Opaque watercolours on paper. COLLECTION OF ELVIRA & GURSHARAN SIDHU, SEATTLE, WA, U.S.A.



FIGURE 15.55A Different animals are protected on an island from the fire around them. Opaque watercolours and gold on paper. Banaras, Bharat Kala Bhavan



FIGURE 15.54B Detail from Figure 15.54a showing two Rhinos



FIGURE 15.55B Detail from Figure 15.55a showing a Rhinoceros



FIGURE 15.56 Two running Rhinos. Detail of a mural illustrating the story of the salvation of the elephant king (Gajendramoksha) in the Devtaji-ki-Haveli, Kota

Devtaji-ki-Haveli of Kota  
 Several rooms within the Devtaji-ki-Haveli in Kota were embellished with wall paintings between 1820 and 1840.<sup>71</sup> One of these murals illustrates the well-known story of

71 See for example Bautze 1987b or Varmā 1989, plates [phalak] 13 and 14.





FIGURE 15.57 Two Rhinos witnessing the Salvation of the King of Elephants. Mural at the Lakshmi-Narayan temple within the *garh* of Kota



FIGURE 15.58 A pair of Rhinos at the Salvation of the King of Elephants. Mural within the Bara Mahal, *garh* of Kota

Gajendramoksha or salvation of the king of elephants,<sup>72</sup> in which god Vishnu saves his devotee, an elephant, from the attack of a crocodile. In the company of nine elephants, two lions, two water buffaloes, two bears and one stag a pair of rhinos runs, like all the other animals, from right to left at the bottom of the mural (figure 15.56).

#### Lakshmi-Narayan Temple of Kota

The murals of the Lakshmi-Narayan temple within the *garh* of Kota are completely undocumented.

One of the numerous wall-paintings also illustrates the story of the salvation of the king of elephants. In the lower right corner of the composition datable to the late 1820s, two rhinos are facing left. They seem to follow a pair of running water buffaloes and a white lioness (figure 15.57).

#### Bara Mahal of Kota

The inner room of the Bara Mahal includes a large format mural of the Gajendramoksha. Two rhinoceroses are painted in the lower part of the composition, right above a miniature painting illustrating a particular festival of Shri Krishna inserted into the wall (figure 15.58).

Just near the painted cartouche with the two rhinos (figure 15.44) a kind of vignette contains a blue complexioned rhino resembling an inflatable rubber animal for the beach during holidays with young children (figure 15.59).

A miniature painting in the collection of late His Highness of Kotah, Maharao Brijraj Singhji (r. 1991–2022) illustrates how god Shiva accompanied by an orchestra formed by gods and saints like Brahma, Vishnu, Ganesha and Narada dances at the feet of Mount Kailash on top of which sits goddess Parvati on a throne (figure 15.60a).



FIGURE 15.59 A happy Rhino. Mural of a vignette in the inner room of the Bara Mahal within the *garh* of Kota

A detail (figure 15.60b), introduces half a dozen rhinos partly taking a bath in the river.

#### Samod

##### Palace of Samod

A detail of a mural within the so-called “living room” shows a lonely rhinoceros in the company of bears, boars, a tiger, antelopes and aquatic turtles (figure 15.61). The somewhat purple complexion is evenly covered with darker purple spots which are even apparent on the horn. This rhino is part of the same mural as is Figure 15.45.

72 For a summary of this legend see Mani 1975, p. 328f under “Indradyumna 1.”



FIGURE 15.60A Mount Kailash, goddess Parvati and her dancing husband Mahadeva  
MINIATURE PAINTING IN THE COLLECTION OF  
LATE HH KOTAH



FIGURE 15.60B Detail from Figure 15.60a showing 6 Rhinos at and in a river

A detail of another mural within the so-called “reception room”<sup>73</sup> reveals two rhinos standing side by side with large eyes looking upwards (figure 15.62). They are part of a tiger shoot and the capture of a blackbuck which happens, however, far away from them.<sup>74</sup>

### Devgarh

#### Palace of Devgarh

The murals in the Moti Mahal within the palace of Devgarh (district Rajsamand, Rajasthan) include a white rhinoceros painted at the lower part of the wall (figure 15.63). This rhinoceros follows a tiger with an elephant’s head. The murals on this part of the walls are ascribed to the artist Baijnath and are dated around 1845 C.E.<sup>75</sup>

73 For this part of the palace see Martinelli/Michell 2004, pp. 8–9; Cimino 2001, p. 163, figure 224 and p. 164, figure 225.

74 For the full painting see Mehra 1993, pp. 36–37.

75 Beach/Nahar Singh 2005, p. 94, figure 115.



FIGURE 15.61 A lonely Rhinoceros. Detail of a mural within the so-called “living room” in the Palace of Samod



FIGURE 15.62 Two Rhinos facing left. Detail of a mural within the so-called “reception room” in the Palace of Samod

### Udaipur

Nahar Odi, “a small shooting box just south of Lake Pichola that Maharana Fateh Singh restored in 1888 or 1889”<sup>76</sup> was also embellished with wall paintings.<sup>77</sup> Figure 15.64 shows two rhinoceroses facing each other in a landscape.

### 15.6 The Rhinoceros as Shown in a *Ragamala* (Rāgamālā)

A *ragamala*, literally a garland of *ragas*, is a sequence of mostly 36, but also 42 up to 251 illustrations. While the shorter sequences of 36 paintings are also known from

76 Purohit 1938, p. 26; Hughes 2009, p. 76f.; Hughes 2013: 88.

77 Hughes 2009, p. 77: “Most of the paintings serve to detail local sporting techniques and game, rather than recording specific happenings. Some seem to depict actual events.”





FIGURE 15.63 Mural showing a Rhinoceros facing left in the Moti Mahal, a part of the Palace of Devgarh, ca. 1845 CE



FIGURE 15.64 Two Rhinoceroses facing each other in a landscape. Mural within the shooting box called "Nahar Odi" near Udaipur  
PHOTOGRAPH COURTESY JULIE ELAINE HUGHES THROUGH KEES ROOKMAAKER

several wall paintings,<sup>78</sup> the larger series only exist on paper. A *raga* is also a sequence of musical notes. *Raga*, from the Sanskrit root *rañj*, meaning to dye, to colour, to affect somebody emotionally. A *raga* is hence a means to affect somebody's emotion which can be done through music, poetry, or painting or a combination of all three. "A definition of *rāga*, the remarkable and prominent feature of Indian music, cannot be offered in one or two sentences."<sup>79</sup> The painted *ragamala* tradition is restricted to South Asia.

The present illustration (figure 15.65),<sup>80</sup> a preparatory drawing for a painting, visualises according to the five-lined inscription on top, *biham* (?), wife of Kalinga,



FIGURE 15.65 A *khākha* (a sketch, a preparatory drawing) of a wife of Kāliṅga, the son of Rāga Śrī. From a Rāgamālā. Black ink on paper. Rao Madho Singh Museum Trust, City Palace, Kota. Size not recorded  
AFTER BRIJRAJ SINGH, *THE KINGDOM THAT WAS KOTAH*, 1985, FIGURE 7

the son of *raga* Shri. This means that this drawing belongs to a *ragamala* of which 251 folios were recorded. The fully painted *ragamala* is the work of the artist Ḍālu. It was completed during the reign of Maharao Guman Singh of Kotah (r. 1764–1771) in "nandgrām", Kota, on Tuesday, the second day of the bright half of [the month] Jyeshtha, V.S. 1825 (May–June 1768 CE).<sup>81</sup> The description of this wife ("bhāryyā") informs that she sits on the shoulder of a rhinoceros ("khaḍge"), with a musk-mark on her forehead, wears anklets, a red garment, blossom earrings [and] an exquisite pearl necklace around her neck. Behind her walk attractive [female] companions with a "cāmara" (a kind of flywhisk made of the hair of the tail of a white yak) and an umbrella ("chattrā"). It should be sung during spring ("geyā vāsāntkāle") with some remarks on the musical notes of this *raga*.

78 Cf. Bautze 1987a.

79 Kaufmann 1968, p.v, for the detailed description see *ibidem*, pp. 1–25. See also Bautze 1987a, pp. 27–29.

80 Published first: Brijraj Singh 1985, figure 7.

81 Ebeling 1973, pp. 217–220.



### 15.7 The City of Jaipur and the Rhinoceros

It is probably true that “In almost all the museums of India having arms collection the shields made of rhinoceros hide can be seen.”<sup>82</sup> The problem only is that usually they are often not recognised as being made of rhinoceros hide, because “The shield of rhinoceros hide was occasionally left with a natural surface on the outside which was given a coat of black or brownish lacquer or both the inside and outside were smoothed completely and given a highly polished brown or black lacquered surface.”<sup>83</sup> Pant, together with other authors, presents “a typical example of shields used by the Rajput princes. It is made of rhinoceros hide [...]”<sup>84</sup> When Edward VII as Prince of Wales visited India in 1875–1876, many Indian rulers presented him a shield of rhinoceros’ leather. These shields were catalogued, described, and reproduced in two superbly illustrated volumes.<sup>85</sup> All these shields have one thing in



FIGURE 15.66A A Shield made from the skin of a Rhinoceros in the Armoury of the Sawai Man Singh II Museum, City Palace Jaipur, dated to the 18th century



FIGURE 15.66B Another view of the Shield made from the skin of a Rhinoceros in the Armoury of the Sawai Man Singh II Museum, City Palace Jaipur showing the thickness of the skin

82 Pant 1982, p. 71, note 9.

83 Pant 1982, p. 125, note 25.

84 Pant 1982, Appendix V, Chemical Analysis of a Shield, pp. 171–178; p. 171. The shield is illustrated on the front cover of the dust-wrapper or on p. 124, plate LI. Plate XLIII shows G.N. Pant holding this shield. Colour plate II also illustrates a painted rhinoceros shield, which Pant dates to the late 17th century CE. For more artistically painted shields made of rhino hide see Pant 1982, plates XXVIII, XXIX, XXXVI, LIII.

85 Clarke 1898, catalogue numbers 34, 206, 245 and 286. Clarke 1910, catalogue numbers 35, 38, 148, 252, 287, 460 and 551.

common: they are artistically painted so that the actual surface of a rhino’s skin is covered by a coat of dark lacquer on which the paint was applied. Such shields were in use until the late 19th century, as can be glimpsed from the description of a young horseman in Udaipur by Edwin Lord Weeks (1849–1903) in 1893: “Other accessories were the sword-belt, crossing his breast and encircling his waist, of dark green velvet, richly worked with unalloyed gold, and thickly studded with emeralds, rubies, and brilliants; a transparent yellow shield of rhinoceros hide, with knobs of black and gold enamel; a sash of stiff gold lace,



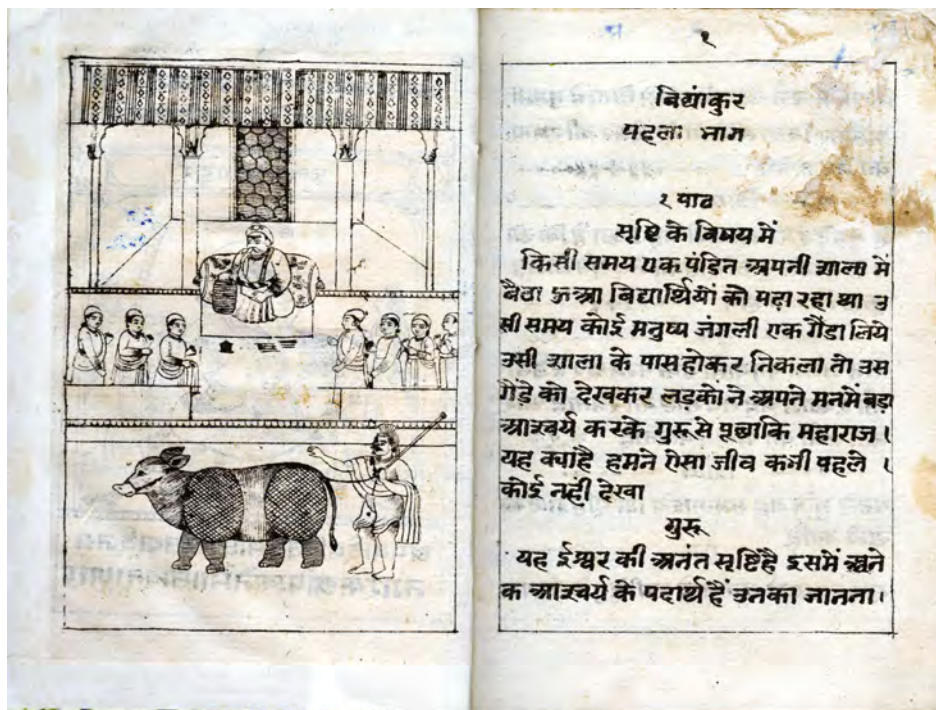


FIGURE 15.67

Back of the front page and page 1 from *pustak vidyāṅkur*, savāi jaynagar, V.S. 1918. Page size: 21,2 × 14,7 cm  
PRIVATE COLLECTION

with a crimson thread running through the gold; bracelets of the dainty workmanship known as Jeypore enamel thickly jeweled, which he wore on his wrists and arms; and there were strings of dull, uncut stones about his neck.”<sup>86</sup>

One of the few exceptions is a shield made of rhino skin in the collection of the armoury (*sileh khana*) of the Sawai Man Singh II Museum, City Palace Jaipur (figs. 15.66a, 15.66b). The caption informs: “Shield made of Rhino Hide, Jaipur, 18th century.” The wrinkled surface of the skin is clearly visible in both images, as is the thickness of the hide in Figure 15.66b.

In November 1845, the Russian artist and traveller Aleksei Dmitrievich Soltykov (1806–1859) remarked on a rhinoceros at Jaipur: “After that we passed over a verandah overlooking a rather large courtyard, and where velvet seats were placed; a small, very Indian carriage, harnessed to four gazelles, arrived, and was given a ride. Then came a rhinoceros at large, which two individuals were pursuing with sticks to direct it, as if it had been a buffalo.”<sup>87</sup>

On the instructions of Maharaja Sawai Ram Singh of Jaipur (r. 1835–1880), a book titled “Germ of Knowledge (*pustak vidyāṅkur*)” was printed in Jaipur in 1861 at the

printing press of Pandit Bansidhar.<sup>88</sup> This book has 170 numbered pages in which a teacher (“guru”) explains to his disciple (“śiṣya”) some principles of physics and astronomy. On page one the book commences with a first part, lesson one, about natural science. The text starts: Once upon a time, when a learned man (paṇḍit) sat in a school to teach, a wild man (“manuṣya jaṅglī”) arrived with a rhinoceros (“gaiṅḍa”).<sup>89</sup> This moment is captured by a full-page illustration facing page 1: a man holds a rhino by a rope, the animal is rather short legged and shows almost no horn (figure 15.67).

In 1867 Maharaja Sawai Ram Singh established the “Jaipur School of [Industrial] Arts”, also known as “School of Arts and Crafts”:<sup>90</sup> “For the purpose of teaching such new forms of Arts and Industry as the advancing civilization of the State, the intelligence and general prosperity of the people, have rendered imperative, and for the improvement of such branches of industry as already exist.”<sup>91</sup> The idea of founding such an institution was reportedly the result of the Maharaja’s earlier conversation with Sir Charles Edward Trevelyan (1807–1886) in Calcutta, the

86 Weeks 1896, p. 286.

87 Soltykoff 1858, p. 435: “Après cela nous passâmes sur un verandah donnant sur une cour assez vaste, et où des sièges de velours étaient placés; une petite voiture, très-indienne, attelée de quatre gazelles, arriva, et on lui fit faire un tour. Vint ensuite un rhinocéros en liberté, que deux individus poursuivaient avec des bâtons pour le diriger, comme si c’eût été un buffle.”

88 “|| śrī savāi rām simhājī kī ājñā seṅ || / pustak vidyāṅkur / chapvāi paṇḍit baṁsīdhar ne savāi jay / nagar kachāpe-khāne meṅ || sambat 1918.”

89 For another Rajasthani rhinoceros thus titled see Freedman 2003, p. 198f, no. 102. The inscription above the animal does not read “ghanda”, as mentioned in the description, but clearly “gaiṅḍa.”

90 Harnath Singh 1970, p. 70.

91 Hendley 1876, p. 125.



FIGURE 15.68A Brass Bronze of a left-facing Rhinoceros of the School of Art, Jaipur. Height, including base: 3,8 cm. Width, over all: 6,4 cm  
WITH PERMISSION © P. & G. COLLECTION, KARLSRUHE-BERLIN



FIGURE 15.68B Brass Bronze of the Rhinoceros shown in Figure 15.68a, facing right



FIGURE 15.68C Underside of the Base of the Brass Bronze of the Rhinoceros shown in Figures 15.68a, 15.68b



FIGURE 15.69 Brass Bronze of a Rhinoceros facing right from the Jaipur School of Art. Height, including base: 4,8 cm. Width, over all: 7,5 cm  
WITH PERMISSION © P. & G. COLLECTION, KARLSRUHE-BERLIN

first principal of the “Jeypore School of Arts”<sup>92</sup> was the Scot Colin Strachan Valentine (1834–1905) while the most influential principal of this institution from 1869–1873 was William Frederick de Fabeck (1834–1906). The first Indian principal, from 1875 to 1907, was Babu Upendra Nath Sen.<sup>93</sup> Products of this School of Art, in particular those made of brass, were soon exhibited in the “Albert Hall”, i.e., the Jeypore Museum,<sup>94</sup> founded by Maharaja Sawai Madho Singh of Jaipur (r. 1880–1922),<sup>95</sup> the foundation-stone was laid earlier by the Prince of Wales on 6 February 1876.<sup>96</sup>

Page 23 of the *Illustrated Catalogue, School of Art, Jaipur, Rajputana*, lists “Brass Animals.” The second column contains two rhinoceroses. The smaller one measures one and a half inches in height and costs 12 Annas (figs. 15.68a, 15.68b, 15.68c). The bottom of the stand clearly reads: “School of Art / Jaipur” (figure 15.68c).

92 Also: “Jeypoor School of Arts”, cf. Russel 1877, p. 460f.

93 Also spelled: Upendro Nath Sen or Opedro Nath Sen, cf. Showers 1909, p. 32; Benn 1916, p. 32; Harnath Singh 1970, p. 70.

94 Hendley 1895, plates x and xi.

95 Hendley 1895, p. 1.

96 Fayerer 1879, p. 109.

The slightly larger model measures two inches and costs one Rupee and four Annas (figure 15.69). While the rhino of figures 15.68a to 15.68c shows traces of dark red paint, the rhinoceros model of Figure 15.69 shows no paint at all. Both models show a furrow-like line from the corner of the mouth to the base of the head.

The *Illustrated Catalogue, School of Art, Jaipur, Rajputana* does not list woodcarvings. At the end of the catalogue, it is pointed out that: “Besides the articles in the Catalogue, finest specimens of [...] Lacquered wood work &c., are kept in the School Show Rooms for sale.” One of these specimens must have been a painted wooden model of a rhino (figure 15.70).<sup>97</sup> The large eyes and what appears to be an elongated mouth are striking. The short horn is painted white, the tail is black.

97 This example, in a private collection, measures 13 centimetres in height including the base.





FIGURE 15.70 Wooden model of a painted Rhinoceros presumably from the Jaipur School of Art. Height, including base: 13,0 cm. Width, over all: 19,8 cm  
COLLECTION: © J.K. BAUTZE



FIGURE 15.72 Painting on paper of a rear view of a captive urinating Bull Rhinoceros facing left, presumably the same Animal as shown in Figure 15.71 and most probably by the same Artist. Size not recorded. Formerly in the collection of Kumar Sangram Singh of Nawalgarh (1926–1994) in Jaipur



FIGURE 15.71 Painting on paper of a captive Rhinoceros facing right by a Rajasthani artist who had some training by a “company artist.” Size not recorded. Formerly in the collection of Kumar Sangram Singh of Nawalgarh (1926–1994) in Jaipur

Kumar Sangram Singh of Nawalgarh (Jhunjhunu district, Rajasthan, 1926–1994) was one of the greatest collectors of Indian paintings.<sup>98</sup> I was lucky to be his guest not only in Nawalgarh, where he introduced me to his father,

98 Cf. Sangram Singh 1965.

Rawal Madan Singh (r. 1928–1992), but often also at his house in Sansar Chand Marg in Jaipur.

Among the numerous Indian pictures in his collection were two that probably show one and the same rhinoceros in captivity (figs. 15.71 and 15.72). Technically, both paintings are by a Rajasthani artist, as can be shown, for example, by the correction of the outline, the purple colouring, and the stippled surface. Of particular note is the foreshortening in perspective in Figure 15.72. The artist probably painted one of the two rhinos kept in the “Zoological Section” of the “Ram Newas Public Gardens”, begun in 1868 by order of Sawai Ram Singh of Jaipur.<sup>99</sup> On 4 March 1893 these rhinos appeared to have been painted a shiny black colour.<sup>100</sup> Also part of Sangram Singh’s collection was a strange drawing with two rhinos facing each other (figure 6.4).<sup>101</sup>

99 Showers 1909, p. 76f; Benn 1916, p. 83f.

100 Franz Ferdinand 1895, p. 335.

101 Bautze 1985, p. 423, figure 5. For another Rajasthani drawing see Gorakshkar 1979, p. 47, no. 379: “On an off white paper a beautiful and very realistic drawing of a rhinoceros has been drawn.”