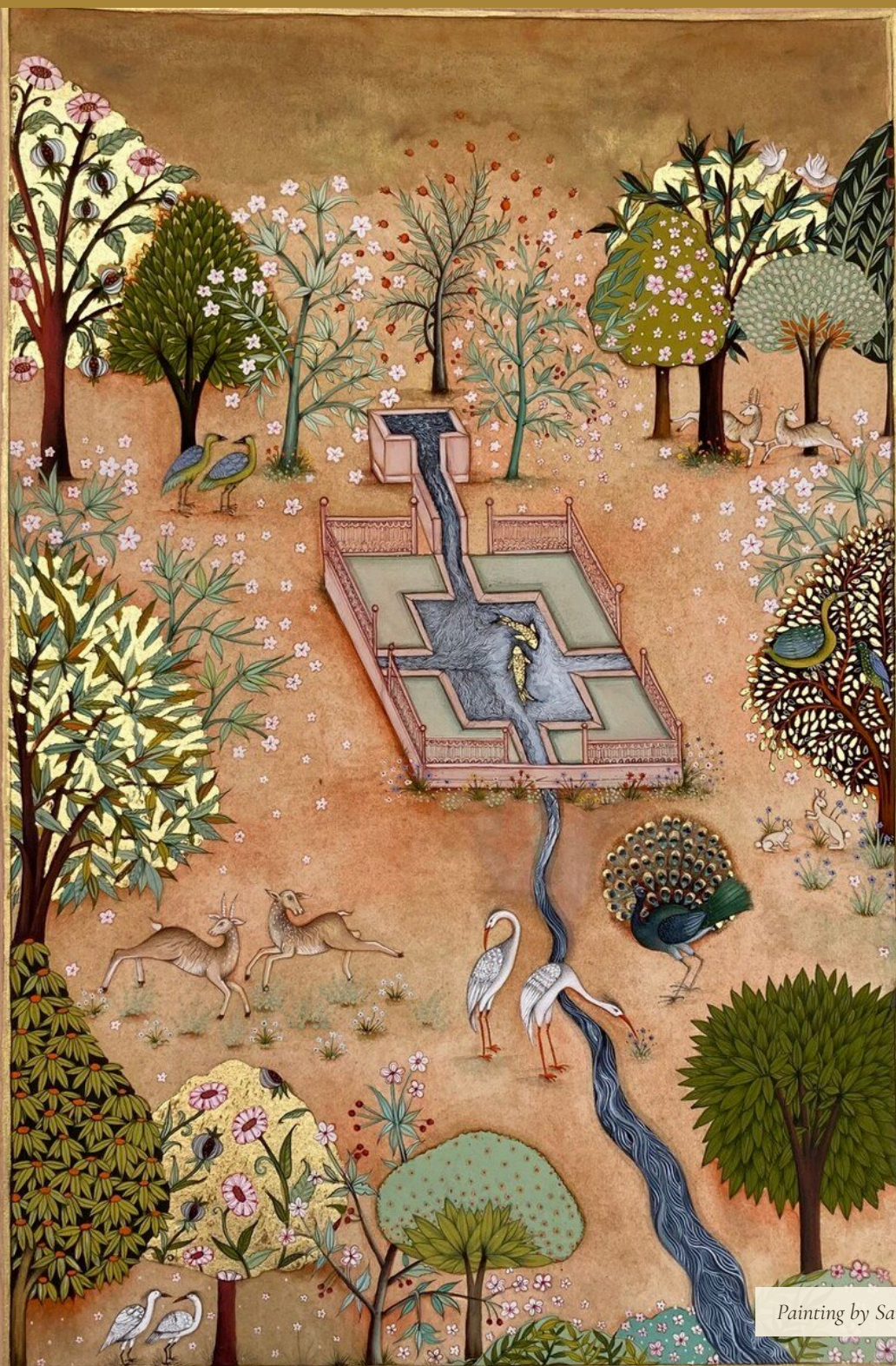




Art of the
Royal Courts

A fourteen-day painting retreat in the royal cities of Rajasthan

WITH SAMANTHA BUCKLEY ♦ 1-14 FEBRUARY 2027 ♦ LIMITED TO TEN PLACES



Painting by Samantha Buckley

Art of the *Royal Courts*

A Journey Through the Miniature Painting Traditions of Rajasthan

ABOUT THIS JOURNEY

Welcome to an immersive fourteen-day artistic pilgrimage through the world of Rajasthani miniature painting, one of India's most refined art forms. This retreat offers a rare opportunity to study the tradition in its birthplace, travelling through the landscapes and royal cities where these paintings first flourished.

Art of the Royal Courts is more than an art tour. It is a cultural immersion for those seeking an authentic connection with traditional Indian painting and the heritage of Rajasthan. Under the guidance of miniature painting teacher Samantha Buckley, participants explore three cities, each home to a distinct school: Jaipur, the Pink City of the Kachhwaha court; Bundi, the quiet hill town of the Hada Chauhans, whose painters made one of the most lyrical styles in India; and Udaipur, the city of lakes and seat of the Mewar school. Along the way we visit working artists' studios, historic palaces and museums that hold some of the finest examples of the tradition.

This retreat combines:

- Intensive instruction in traditional miniature painting techniques with Samantha Buckley
- A painting session inside the Chitrashala, the mural pavilion of Bundi's Garh Palace
- Visits to master miniature painters' studios in Jaipur, Bundi and Udaipur
- Exploration of the artistic heritage of Jaipur, Bundi and Udaipur
- Museum visits featuring historic miniature painting collections
- Hands-on practice using traditional materials and natural pigments
- Immersion in Rajasthani culture, architecture and artistic traditions

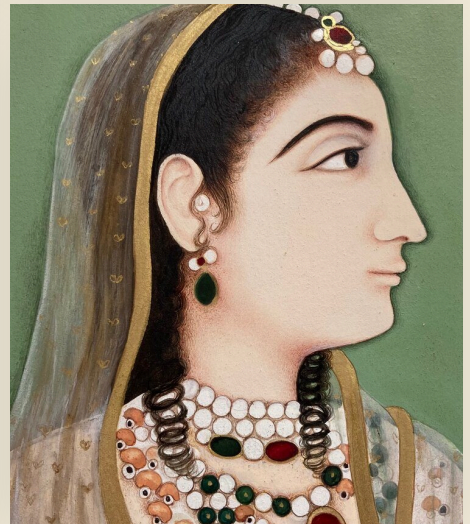
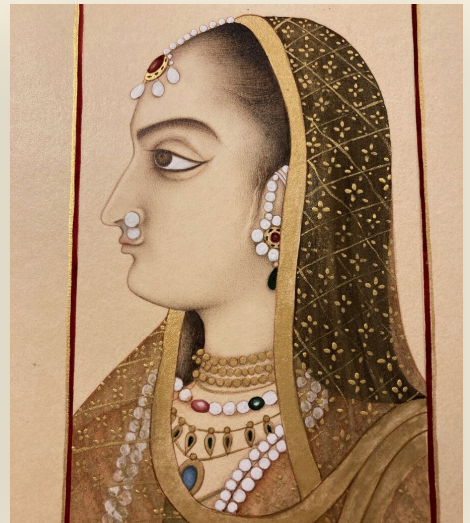


Painting by Samantha Buckley

PORTRAITS OF THE COURT

Faces of the *Court*

Profile portraits were the signature of the royal workshops: every pearl, turban fold and jewel set down with a single-hair brush.



Paintings by Samantha Buckley

A Living Tradition of *Royal Patronage*

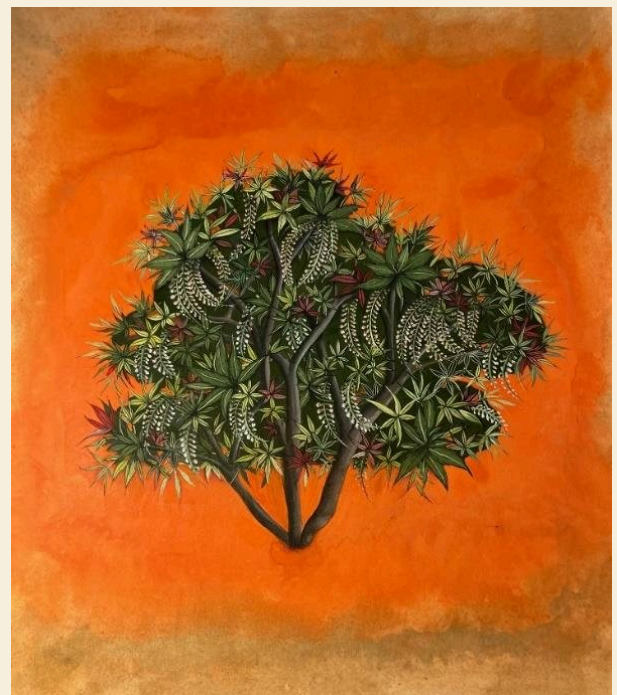
The tradition of Rajasthani miniature painting is one of the most vibrant and distinctive schools of Indian art. Developing between the sixteenth and nineteenth centuries in the princely states of Rajasthan, it reflects the region's royal culture, religious devotion, and an extraordinary love of colour and intricate storytelling.

Its rise coincided with the establishment of Rajput kingdoms across Rajasthan. Rajput rulers were great patrons of the arts and commissioned paintings to glorify their lineage, record court events, illustrate literary classics and express devotion to Hindu deities. Each court developed its own idiom, so that a painting from Mewar, Bundi or Jaipur can often be recognised at a glance.

Historical *Development*

The roots of miniature painting in India can be traced to the ninth- and tenth-century palm-leaf manuscripts of the Buddhist Pala period in eastern India, and to the Jaina palm-leaf manuscripts of western India. With the introduction of paper in the twelfth century, illustrated manuscripts of larger format began to flourish.

By the early sixteenth century an indigenous style was flourishing in western India and Rajasthan: bold flat colour, strong line and intense feeling, seen in the *Caurapañcāśikā*, the “Fifty Stanzas of a Thief”, and in early illustrated pages of the *Bhāgavata Purāṇa*. Rajput court painting grew from this root, nourished by the bards, poets and temple culture of the courts.



Painting by Samantha Buckley

The Rajasthani school emerged at the end of the sixteenth century in Mewar, building on earlier traditions of Jain manuscript illustration that had evolved in the Marwar–Mewar region around the early fifteenth century. Over time distinct styles developed across Rajasthan, the most celebrated among them Mewar, Bundi, Kota, Marwar, Kishangarh and Bikaner. On this journey we see three of them at their source: the Jaipur school in the Pink City, the Bundi school in its hill town, and the Mewar school at Udaipur.



Characteristics of *Rajasthani* Miniature Painting

Rajasthani miniatures are known for their brilliant colours, intricate detail, and subjects drawn from mythology, court life, festivals and the natural world. Above all, Rajasthani painting favours emotional expression, devotional themes and the romantic ideals of courtly love. Key features include:

- Vibrant natural pigments derived from minerals, vegetables and precious stones
- Intricate brushwork of extreme fineness, often with brushes made from single squirrel hairs
- Traditional *wasli* paper, a specially prepared surface for miniature painting
- Gold and silver leaf for royal and divine subjects
- Depictions of the *rāgamālā* (musical modes), the seasons, festivals and episodes from the epics
- A strong connection to the artistic traditions of the Ajanta cave paintings



Nandi, gold leaf on green. Painting by Samantha Buckley

Contemporary *Revival*

Today Rajasthani miniature painting continues as a living tradition, with master artists keeping centuries-old techniques alive while also exploring contemporary applications. Jaipur, Bundi and Udaipur remain vibrant centres for the art, where painters continue their ancestral craft in family studios, some of which have practised it for many generations.

The art has seen a renaissance in recent decades, with renewed appreciation in India and abroad. Contemporary artists are finding ways to honour traditional methods while bringing miniature painting into dialogue with modern concerns and global audiences.

The Jaipur *School*

Refined, courtly and devoted to Krishna: the painting of the Kachhwaha Rajputs

Jaipur painting begins at Amber, the hill capital of the Kachhwaha Rajputs, who ruled from the fort above Maota Lake. Their painters served a court that was both martial and devout, and from the start the school was prized for fine portraiture, a polished finish and clear Rajput colour, given to the glory of the ruling house and to the worship of Krishna.

When Sawai Jai Singh II founded Jaipur in 1727 he organised the crafts of his court into workshops, or *kārkhānas*, and painting had its own: the *Sūratkhāna*. The school reached its height under Sawai Pratap Singh (1778–1803), a poet and devotee of Krishna who wrote under the name Brajnidhi. His painters produced sets of the *Bhāgavata Purāṇa*, the *Gīta Govinda* and the *rāgamālā*, and great scenes of the *rāsa-līlā*, Krishna's circle dance with the *gopīs*, laid out across broad sheets.

WHAT TO LOOK FOR

- Large formats, and portraits of rulers at near life size
- Pale and white grounds, set off by clear reds, greens and generous gold
- Women with oval faces, almond eyes and fine jewellery, usually seen in profile
- Krishna's dances and the moonlit gardens of Braj
- Crowns, pearls and borders raised in gesso and gilded, so that they catch the light
- Courtly calm: balanced compositions, quiet gestures and an air of ceremony

The school did not end with the courts. Jaipur remains the busiest centre of miniature painting in India, where the old methods are still passed from master to pupil and pigments, brushes and *wasli* are still made by hand. The royal collection in the City Palace (Day 2) and the paintings in the Albert Hall Museum (Day 3) show the school at its source; in the studio of Ajay Kumar Sharma (Day 3) we see it alive today.

AMBER

c. 1600

Painting flourishes at the Kachhwaha capital

JAIPUR

1727

Sawai Jai Singh II founds the city and its Suratkhanas

THE HEIGHT

1778–1803

Sawai Pratap Singh, poet of Krishna, as patron



The *Bundi* School

Lush, nocturnal and full of movement: the painting of the Hada Chauhan court

Bundi sits in a fold of the Aravalli hills in the Hadoti region of south-eastern Rajasthan, ruled from the fourteenth century by the Hada Chauhan Rajputs. Its painters created one of the most lyrical schools in Indian miniature art, which is why this small town earns its place on our journey.

The earliest dated Bundi work is a *rāgamālā* set painted in 1591 at Chunar, near Varanasi, under Rao Bhoj Singh of Bundi. The style matured under Rao Chhatar Sal (1631–1659) and Rao Bhao Singh (1659–1682), and reached its most refined phase in the mid-eighteenth century under Rao Raja Umed Singh. Kota, carved out of Bundi in 1631, grew its celebrated school of hunting scenes from these same roots.

WHAT TO LOOK FOR

- Landscape that seems to grow out of the page: banana trees, mango groves, lotus ponds and flowering creepers
- Dramatic skies of monsoon cloud, lightning, sunset bands and starlit night
- Water drawn as fine swirling lines on a dark ground
- Women with round faces, receding foreheads, sharp noses and lavish pearls
- Elephants painted with real affection, in play, in fury and in battle
- The *rāgamālā*, the *bārahmāsā* (the twelve months), the *Rasikapriyā* and the life of Krishna



*A lion in the Kota manner, the hunting style that grew from Bundi.
Painting by Samantha Buckley*

Within the Garh Palace, below Taragarh Fort, lies the **Chitrashala**, a pavilion commissioned by Rao Raja Umed Singh whose walls and ceilings are covered in murals in turquoise, blue and green: Krishna with the *gopīs*, court processions, hunts and festivals. Here the school can be seen at the scale of a room, and here we will paint. Rudyard Kipling, who stayed in Bundi in the 1880s, wrote that the palace looked built by goblins rather than men. The town has changed less than most in Rajasthan, and artists still work here in the old way.

The Mewar *School*

Bold, bright and full of story: the painting of the Sisodia court at Udaipur

Mewar, ruled by the Sisodia Ranas from Chittorgarh and later from Udaipur, is where Rajasthani painting first took shape as a court art. Its roots lie in the illustrated Jain manuscripts of western India, with their flat colour and strong outline. The earliest dated work is a *rāgamālā* painted in 1605 by the artist Nisardi at Chawand, the hill refuge of Rana Amar Singh I.

The golden age came under Rana Jagat Singh I (1628–52). His leading painter, Sahibdin, made a *rāgamālā*, the *Rasikapriyā* and, with fellow painters such as Manohar, a great illustrated *Rāmāyaṇa* of some four hundred paintings. Their pictures tell a story across a single page: the same hero may appear several times as the narrative moves through palace, battlefield and forest.



Ravana's council and army, from the Rāmāyaṇa made for Rana Jagat Singh I of Mewar, mid-seventeenth century

WHAT TO LOOK FOR

- Saturated red, yellow and lapis blue, laid flat within strong outlines
- One scene flowing into the next on the same page
- Walls and pavilions used to divide the story into compartments
- Large-eyed figures with bold profiles

From the eighteenth century Mewar painters turned to the life of the court itself: durbars, hunts, Holi and boating on Lake Pichola. Nearby, the temple town of Nathdwara grew its own branch, painting the great cloth *pichhwais* that hang behind Shrinathji. On Day 11 we see the Mewar collection in Udaipur's City Palace, the very setting these paintings record.



Samantha *Buckley*



Master of Indian miniature painting

Samantha Buckley is an internationally recognised master of Indian miniature painting, known for her exceptional technical skill and her ability to translate this ancient art into contemporary contexts. Originally trained as a ceramic designer and printer, she created hand-painted etchings sold through Liberty's and Christie's Contemporary Art, and published as cards and posters by leading art publishers.

She later earned an MA with distinction in miniature painting from The School of Traditional Arts, part of The King's Foundation, followed by a year in India deepening her study of the tradition.

Her commissions range from the Kirtim Flower chinaware for Traditional Arts Limited to highly successful product lines for The Highgrove Shop at the estate of King Charles, including The Highgrove Hen, Magnificent Pigs, Summer Flowers afternoon tea china, and fern designs for jewellery and glassware.

Alongside her studio practice, Samantha teaches miniature painting on the MA programme at The King's Foundation School of Traditional Arts and leads workshops, evening classes and popular online courses that make traditional techniques accessible to contemporary students. Her outreach work has taken her into schools, museums such as the Victoria and Albert Museum, and community regeneration projects, where she uses traditional arts to enrich everyday life.

Internationally, Samantha has contributed to projects such as The Book of Flora in AlUla, Saudi Arabia, where she produced botanical studies of local flowers. Her work has been exhibited in the UK and abroad, including at the Aga Khan Gallery and Jonathan Cooper Gallery in London, and Ojas Art in New Delhi.

At this retreat she offers not only a deep mastery of miniature painting but a warm, generous teaching style, a space where ancient visual wisdom meets modern creativity.



The Journey *at a Glance*

DAY	DATE	THE DAY	NIGHT
1	Mon 1 Feb	Arrive in Delhi · welcome dinner and orientation	Delhi
2	Tue 2 Feb	Drive to Jaipur · City Palace museum	Jaipur
3	Wed 3 Feb	Studio of Ajay Kumar Sharma · Albert Hall Museum · brush-making and <i>wasli</i>	Jaipur
4	Thu 4 Feb	Amber Fort · Jantar Mantar · pigment and paper bazaars	Jaipur
5	Fri 5 Feb	Drive to Bundi · introduction to the Bundi school	Bundi
6	Sat 6 Feb	Taragarh Fort and Garh Palace · painting in the Chitrashala	Bundi
7	Sun 7 Feb	Raniji ki Baori stepwell · class with a senior Bundi painter	Bundi
8	Mon 8 Feb	Drive to Udaipur · the workshop week introduced	Udaipur
9	Tue 9 Feb	Workshop I · materials, pigments, brush control · gold leaf	Udaipur
10	Wed 10 Feb	Workshop II · drawing, motifs, colour and layering	Udaipur
11	Thu 11 Feb	Workshop III · City Palace and the Mewar collection	Udaipur
12	Fri 12 Feb	Workshop IV · shell gold and finishing · Udaipur master's studio	Udaipur
13	Sat 13 Feb	Final workshop · Lake Pichola · exhibition and farewell dinner	Udaipur
14	Sun 14 Feb	Fly Udaipur to Delhi for onward flights home	—



Painting by Samantha Buckley

THE ROUTE

Through *Rajasthan*



DAY 2 · ROAD

Delhi to Jaipur

about 280 km · 4–5 h

DAY 5 · ROAD

Jaipur to Bundi

about 210 km · 4–5 h

DAY 8 · ROAD

Bundi to Udaipur

about 270 km · 5–6 h

DAY 14 · AIR

Udaipur to Delhi

about 1 h 15 min

Some 760 km by road in all. Distances and times are approximate and include no stops; the red line shows the order of travel, not the exact roads.



Arrival in *Delhi*

Arrive at Indira Gandhi International Airport, Delhi. You will be met by our representative and transferred to your hotel in the heart of New Delhi. After check-in and time to rest and refresh from your journey, we gather in the evening for a welcome dinner and orientation.

Samantha introduces the history and techniques of Rajasthani miniature painting, and we review the journey ahead through the royal cities of Rajasthan.



Ganesha, remover of obstacles, invoked at every beginning. Painting by Samantha Buckley.

OVERNIGHT

Delhi (4-star plus hotel)

MEALS

Dinner



Delhi to *Jaipur*

The Pink City and its royal collection

After breakfast we leave Delhi for Jaipur (approximately four hours by road). Known as the Pink City for its rose-coloured buildings, Jaipur was founded in 1727 by Maharaja Sawai Jai Singh II and represents the high point of Rajput town planning.

On arrival we check into our heritage hotel and enjoy lunch. In the afternoon we visit the City Palace complex, whose museum holds an exceptional collection of Rajasthani miniature paintings. We spend time with the royal collection, looking closely at technique, colour and composition, all of which we will explore in our own work.



The City Palace, Jaipur

The evening is free to explore Jaipur's markets, famous for traditional crafts, textiles and jewellery.

OVERNIGHT

Jaipur (heritage hotel)

MEALS

Breakfast, lunch, dinner



Jaipur: Meeting the *Master Painters*

This morning we visit the studio of Ajay Kumar Sharma, a celebrated master of Indian miniature painting whose career spans more than four decades. Since 1984 Ajay has run his own studio in Jaipur, producing miniature and mural paintings across the Mughal, Rajput, Kota and Jaipur styles. We observe his working process, learn about traditional pigment preparation, and see his collection of historical works and contemporary commissions.



In the studio of Ajay Kumar Sharma, Jaipur

After lunch we visit the Albert Hall Museum, which houses one of Rajasthan's finest collections of miniature paintings, with examples from many schools and periods. Samantha guides us through the collection, discussing the evolution of styles and techniques.

In the evening, a demonstration of traditional brush-making and the preparation of *wasli* paper, the specially prepared surface used for miniature painting.

OVERNIGHT

Jaipur (heritage hotel)

MEALS

Breakfast, lunch, dinner



Jaipur: Amber Fort and *the Bazaars*

Architecture and inspiration

A morning visit to Amber Fort, a UNESCO World Heritage Site on a hilltop above Maota Lake. This sixteenth-century fortress palace shows the grandeur of Rajput architecture and holds fine decorative art, including frescoes and mirror work. Its Sheesh Mahal (Mirror Palace) and painted chambers help us understand the architectural setting in which miniature paintings were made and shown.



Amber Fort, Jaipur

In the afternoon we visit Jantar Mantar, the eighteenth-century astronomical observatory, then walk through the old city's bazaars. We call at shops specialising in traditional materials (natural pigments, handmade papers and fine brushes) and gather supplies for our own practice.

Evening free for personal exploration or rest.

OVERNIGHT

Jaipur (heritage hotel)

MEALS

Breakfast, lunch, dinner



Jaipur to *Bundi*

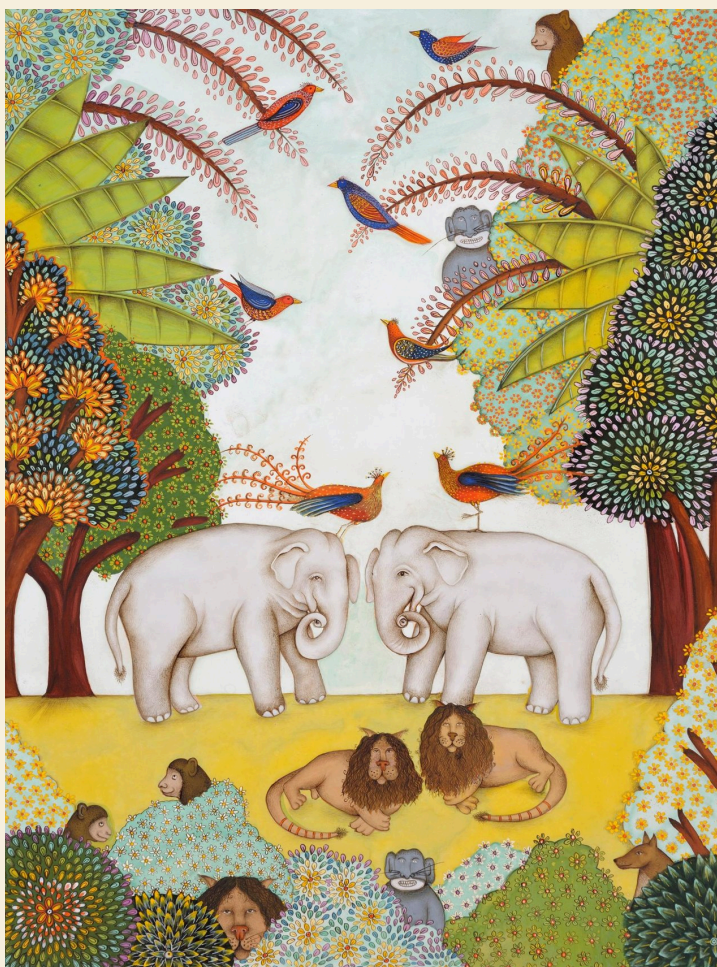
Into the hills of Hadoti

After breakfast we leave Jaipur for Bundi (approximately five hours by road), travelling south-east into the hills of the Hadoti region. We stop for lunch on the way and arrive towards the end of the day.

Bundi is a different Rajasthan. Its pace is quieter and more local, and much of the old town looks as it did decades ago: blue-washed lanes, small temples, stepwells, and the Garh Palace climbing the hillside beneath Taragarh Fort. It is simpler and less polished than Jaipur or Udaipur, with fewer comforts, but for painters there are few more rewarding towns in India.

We check into our haveli, a family home of some 250 years in the heart of the old town, facing the palace. Its rooms are plain, but the house is full of history and character.

In the evening we gather as Samantha introduces the Bundi school and what we shall see over the next two days.



Painting by Samantha Buckley

OVERNIGHT

Bundi (heritage haveli)

MEALS

Breakfast, lunch, dinner

Please note: our Bundi haveli serves vegetarian food only and no alcohol.



Bundi: Taragarh and *the Chitrashala*

Painting among the murals

With our local guide we climb to the Garh Palace and Taragarh Fort, the Star Fort, whose walls have watched over Bundi since the fourteenth century. We pass through the Hathi Pol, the Elephant Gate, into a palace of carved brackets, painted halls and balconies hanging over the town.

The heart of the morning is the Chitrashala, the palace's painted pavilion, its walls and ceilings filled with murals of Krishna, court processions, hunts and festivals in deep turquoise, blue and green. After time to look closely with Samantha, we settle among the murals for a painting session of our own: line studies and colour notes drawn from the walls around us.



Painting by Samantha Buckley

The afternoon is free to rest or wander the old town's lanes and bazaars.

OVERNIGHT

Bundi (heritage haveli)

MEALS

Breakfast, lunch, dinner

Bundi: The Stepwell and *a Master's Hand*

This morning we walk to Raniji ki Baori, the Queen's Stepwell, built in 1699 by Rani Nathavati, queen of Rao Raja Aniruddh Singh. Flights of steps descend some 46 metres through carved pillars and arches to the water, watched over by stone elephants. It is one of the finest stepwells in Rajasthan and a reminder of how art and daily life met in these towns.

In the afternoon we spend time with a senior Bundi miniature painter, who carries the town's tradition in his own practice. After a demonstration of his methods we work under his eye, a rare chance to learn the Bundi line and palette from someone who has spent a lifetime with them.



Painting by Samantha Buckley

Evening free. Our last night in Bundi.

OVERNIGHT

MEALS

Bundi (heritage haveli)

Breakfast, lunch, dinner



Bundi to *Udaipur*

Journey to the City of Lakes

After an early breakfast we leave Bundi for Udaipur (approximately five to six hours by road), often called the most romantic city in Rajasthan. The drive takes us through the Aravalli hills and the rural landscape of southern Rajasthan.

We arrive in Udaipur in the afternoon and check into our lakeside hotel, with time to settle in and enjoy the setting of Lake Pichola and the white palaces reflected in its waters.



Lake Pichola, Udaipur

Over dinner Samantha introduces the week ahead and outlines the intensive painting workshop that begins tomorrow.

OVERNIGHT

Udaipur (lakeside hotel)

MEALS

Breakfast, lunch, dinner

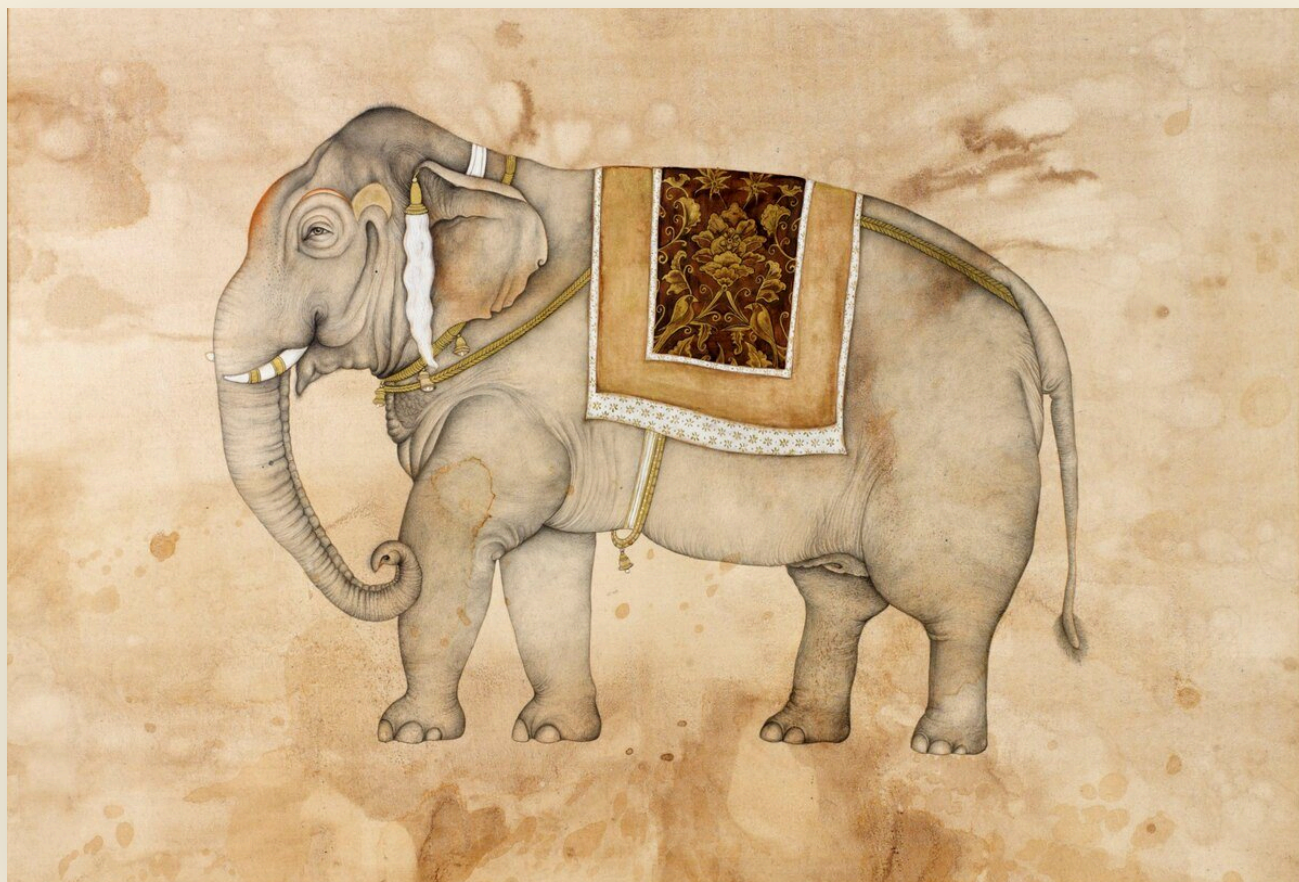


Udaipur Workshop I: *First Brushstrokes*

Our intensive workshop with Samantha begins. We set up our studio space and she introduces the fundamental materials, tools and techniques of traditional miniature painting:

- An appreciation of *wasli* paper
- An introduction to natural pigments
- Basic brush techniques and brush care
- Traditional design principles and composition
- Scale and proportion in miniature work

We begin with simple exercises in brush control and paint application, learning to work at the small scale that defines the art form. After lunch, practice continues. In the evening, a demonstration of gold leaf application.



A royal elephant drawn in sepia line, the first discipline of the brush. Painting by Samantha Buckley

OVERNIGHT

Udaipur (lakeside hotel)

MEALS

Breakfast, lunch, dinner



Udaipur Workshop II: *Developing Technique*

A full day of workshop practice. The morning is devoted to drawing and transferring designs, learning the traditional methods for creating precise outlines that will be filled with colour. We explore classical motifs of Rajasthani painting:

- Floral and botanical elements
- Geometric borders and patterns
- Animal figures: peacocks, elephants, horses
- Human proportion in the Rajasthani style

The afternoon introduces colour mixing and the layering that gives miniature painting its luminous quality. Each student begins their first complete composition under Samantha's guidance.



The Lake Palace on Lake Pichola, Udaipur

OVERNIGHT

Udaipur (lakeside hotel)

MEALS

Breakfast, lunch, dinner



Udaipur Workshop III: *Mewar Heritage*

The morning workshop continues the development of each student's painting, with Samantha giving one-to-one guidance as we work through the layering process.

After lunch we visit the City Palace of Udaipur, the largest palace complex in Rajasthan. Its museum holds an exceptional collection of Mewar school paintings, considered among the finest in the state. We look at court scenes, hunts, festivals and devotional works that define the Mewar style.



Royal horses in their finery, after the court painters. Painting by Samantha Buckley.

The palace visit gives both inspiration and a deeper understanding of the setting in which these paintings were made and displayed.

OVERNIGHT

Udaipur (lakeside hotel)

MEALS

Breakfast, lunch, dinner



Udaipur Workshop IV: *Contemporary Masters*

By now students are at home with the materials, and the morning turns to refinement. Samantha demonstrates fine line work, highlighting and decorative finishing, and introduces advanced techniques:

- Shell gold application and burnished surfaces
- Texture and depth through layering
- Facial features and expressions
- Textile and jewellery details



Fine work in progress

After lunch we visit a renowned miniature painting studio in Udaipur, home to master painters whose family traditions span many generations. We observe their working process, see commissioned work, and ask how traditional practice is kept alive today.

In the evening we return to our workshop space, where students share their work and Samantha discusses each piece.

OVERNIGHT

Udaipur (lakeside hotel)

MEALS

Breakfast, lunch, dinner



Udaipur: Completion and *Celebration*

Our final full day begins with a morning workshop devoted to finishing touches and the care of completed miniatures. Samantha discusses framing, preservation and how best to display miniature paintings.

After lunch we take a boat out on Lake Pichola, with views of the Lake Palace, Jag Mandir and the waterfront palaces of the city: a peaceful hour to reflect on our journey through Rajasthan.



Painting by Samantha Buckley

In the late afternoon we gather for a final exhibition of all the work made during the retreat. Each student presents their painting, and we celebrate what we have learned together. A farewell dinner follows at a lakeside venue, with a traditional Rajasthani cultural performance.

OVERNIGHT

Udaipur (lakeside hotel)

MEALS

Breakfast, lunch, dinner

Until We *Meet Again*

After breakfast we transfer to Udaipur Airport for the flight to New Delhi and onward flights home. For those who wish to extend their time in India, please contact Mystic Art Retreats.

We part with hearts full of inspiration and hands trained in one of India's most refined artistic traditions.



Painting by Samantha Buckley

MEALS

Breakfast

Your *Investment*

GBP 2,250

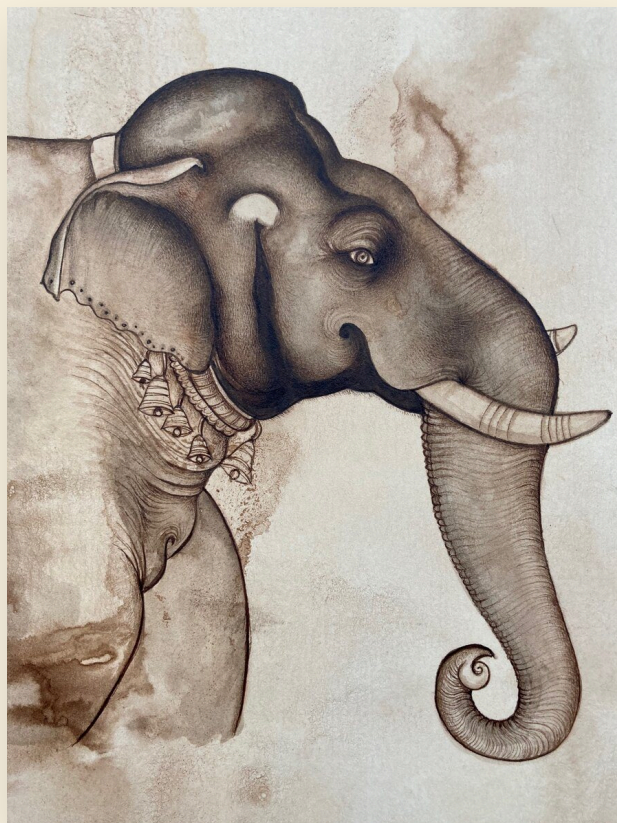
per person, single occupancy · instalments available

Programme *inclusions*

- 13 nights' accommodation in heritage hotels and a historic haveli in Bundi (single occupancy)
- All meals from dinner on Day 1 to breakfast on Day 14
- Bottled water daily
- Private air-conditioned coach for all inter-city travel
- Flight from Udaipur to New Delhi
- All monument entrance fees and museum admissions
- Five days of intensive miniature painting workshop with Samantha Buckley in Udaipur, plus painting sessions in Bundi's Chitrashala and with a senior Bundi painter
- All painting materials, pigments, brushes and *wasli* paper
- Artist studio visits and demonstrations
- English-speaking local guides at cultural sites
- Airport transfers on the designated arrival and departure days

Not *included*

- International flights to Delhi and home from Delhi
- Travel insurance (strongly recommended)
- Personal expenses such as shopping, spa treatments and laundry
- Tips for guides, drivers and hotel staff
- Additional art supplies bought individually
- Alcoholic drinks
- Indian visa fees



Painting by Samantha Buckley



Reserve *a Place*

This retreat is limited to ten participants, to keep the group intimate and ensure personal attention from Samantha. To register or enquire, please contact:

Mukul Purohit

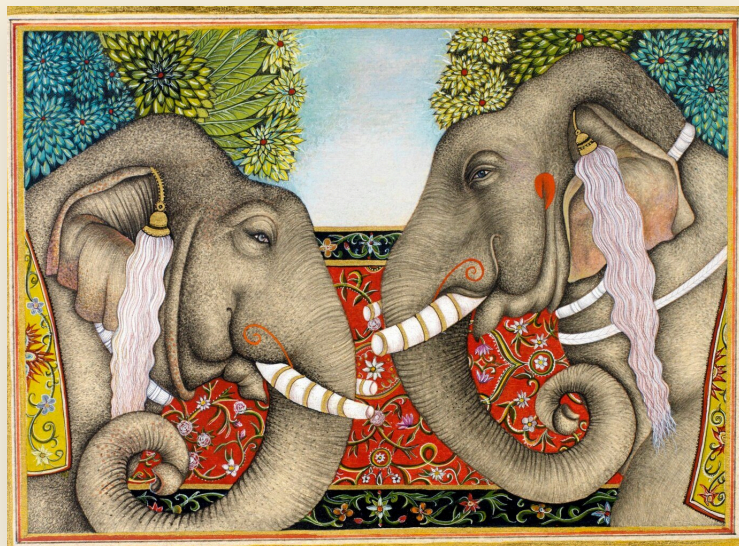
*Executive Producer and Chief
Executive*



Mystic Art Retreats LLP ·
Gurgaon, India

M: +91 98101 15366

E: mp@mysticart.org



On a Mystic Art Retreats journey every detail is taken care of, so you can relax and be present for each moment. International flights to India are not included in the price; please contact your local travel agent or the airline directly to make your arrangements.

Weather and *what to expect*

February is one of the most pleasant times to visit Rajasthan. The summer heat has not yet arrived and the short winter is ending, giving ideal conditions for travel and time outdoors.

DAYTIME HIGHS

24–28 °C (75–82 °F)

EVENING AND NIGHT LOWS

10–15 °C (50–59 °F)

In Bundi we stay in a historic family haveli. It has character and a wonderful position facing the palace, but its rooms are simple, and it serves vegetarian food only and no alcohol. The town itself is quieter and less developed than Jaipur or Udaipur; comfortable walking shoes are essential.



In Their Own Words

“My first trip to India with Mystic Art Retreats was the perfect introduction to a country and culture I’d long wanted to experience. One part spiritual, one part artistic, the retreat had a profound impact on my spiritual path as well as the reclamation of myself as a creative person.”

S . A .

“Thank you so much... It was an amazing experience and I will cherish our adventure into this mystical & magical country. One of the highlights was the opportunity to be in such amazing company with beautiful like-minded people from around the globe. I personally would love to see everyone in another future retreat.”

A . F .

“I truly enjoyed my experience at this Retreat and thank you for making it all possible. It has been said one never steps in the same river twice, having made this crossing, I’ve come away with so much that will resonate for a very long time.”

M . K .

“I just wanted to pass on my deepest gratitude for our time with Maa Kamakhya. It was one of the most truly sacred and divine experiences of my life. I’m not sure I’ll ever have the words to express the grace, humility, embracing love of Maa. The retreat was so beautifully held by you. Every moment was peaceful, blissful and we moved with such ease. I feel so blessed and cannot thank you enough for creating such a treasured time in Assam. Thank you, and to everyone at the Mystic Art Retreats team.”

A . C .





The Mystic Art Retreats *Experience*

Mystic Art Retreats™ are transformative events held in places of extraordinary beauty and power that expand consciousness, ignite delight, and elevate human potential.

Our retreats focus on the creative arts and indigenous crafts as a means of encouraging our clients to renew their love of life and return home with an invigorated sense of purpose. They are designed to be inspiring and encouraging rather than restrictive or humbling. Beauty, delight, creative expression and spiritual wisdom are part of every retreat.

The programme includes instruction in sacred art, fine art and traditional spiritual practice. Immersive cultural experiences, a healing connection to the natural world, and visits to places imbued with spiritual power give these teachings context and keep our clients grounded. We are committed to respectful and mutually beneficial connection with the cultures we visit.

The combination of intellectual stimulation, physical exertion, creative expression and spiritual ceremony brings unforgettable moments of expansion. Our retreats work best when they inspire a sense of wonder, awe and delight in being exactly where we are.

Transformation happens naturally when we are encouraged to relax in sacred places, and it is more powerful when mind, body and spirit are brought together for lasting benefit to ourselves and our global community.

Our experts from different sacred traditions host events at extraordinary venues, from palaces and venerable institutions to quiet rural stays and stone homes. Old patterns of self-limitation are gently loosened through beauty: traditional arts, glorious places and delicious local food. Each event is unique, composed to suit our clients, our hosts and the places we visit.

Come for beauty. Leave startled into knowing.