Art forms with musical flavor particularly in relation to miniature paintings become rhythmic and pleasant in viewing. When the concept of women is represented in these artistic musical trends, the paintings even more become splendid giving a charming illustrative picture of feminine essence of artistic elements.

In medieval Deccani kingdoms several conventional systems of music - Ragas and Raginis were apostrophized as ladies and pictures were made to indicate their themes.¹ The Sultans of the time evolved a routine of pleasure and work in the provincial capitals of their kingdoms. In periods of peace, they cultivated the arts, especially music, which seems to have supplied abiding consolation, with a depth and mastering beyond the superficial connoisseur. It is not surprising therefore to find that among the themes, which the sultanate courts preferred the artists to take up were the rendering in paintings Raga — Raginis or musical mode depicting women. The sultans of medieval era wished to see the representation of melodies in pictorial images in colors suggested by the tunes of Raga and Raginis."

These miniature paintings with a theme illustrating Ragini paintings or women symbolizing musical modes, constituted the crux of Golconda and in particular of Hyderabad School of paintings. The evolving of Ragas or melody moulds of the Indian musical system, commenced mainly when the devout heart felt the need to sing rather than to chant.³ Here variety of Ragas are literally known as ‘Shakal’ in musical traditional of the world. These Ragas have been pictorial visualization in the categories of Indian miniatures as Ragamala paintings in which the Ragas as melodic types deals with artistic feminine essence and stimulates creative activity.
Here Ragini paintings are visual interpretations of Indian musical modes previously envisioned in divine or human forms by musicians and poets. They show most frequently romantic or devotional situation in a somewhat stereotyped, aristocratic settings. These paintings are created in albums containing most often Thirty-six or Forty-two folio, organized in a system of families. Each family is headed by male Raga and contains five or six Raginis (wives) and sometimes Raga Putras (sons) and Raga Putris (daughters) and wives of the sons. These paintings are inscribed with their title or even a poem which renders a verbal interpretation of the theme and hence they are combination of music, poetry and paintings and name individual miniatures with the names of musical modes and are arranged as garland of Ragas.

Such paintings are genuinely concerned with aesthetic symbolism. The musical modes depicted tries to explore a whole new world of pictorial and endeavor in representing female visuals, iconography images and episodes. With in the musical modes, a group of classification or distinction namely Raga denoting masculine and Raginis indicating feminine became popular trends in medieval Deccan paintings. These masculine and particularly feminine nuances of music, which begun to be used in visual art incorporated the tradition of classical poetry namely the Nayika - Nayaka lore which minutely analyses and categories the moods of men and women in all the vicissitudes of love, ranging from grief in separation to joy in union.

This tradition of Nayika - Nayaka themes made its impact on Deccani miniature paintings, where the visualization of Ragamala or musical paintings were done in conformity with the Nayika - Nayaka poetry paintings a re-adoption of the old theme.

Accordingly in these Ragini paintings several themes representing women as Nayika or Abisarika waiting for Nayaka in different conditions or situations of love like waiting anxiously in expectation, one who hopefully waits, or one who sonowfully writes to Nayaka or another who is depressed or cheated, etc were painted emotionally and psychologically. Here the Ragamala illustrations mainly depict various stages of Nayikas love. They treated women as objects of
love or one who is loved and depicted love - sick ladies and their intense passionate feelings and distress with sensitive expressions.

The musical modes, suggesting the moods of episodic painting are usually grouped into families of five to seven or twelve. This particular group forms a set of Ragas. One of the most popular ways of organizing the Ragas within a Ragamala or garland or melodies is to arrange them in six groups of six, each comprising a personified male (Raga) and six wives (Raginis). This selection and recombination of Ragas, gives a wonderful variety in specialization and illustration. These sets and icons form the fundamental features of Indian music.

Certain interesting icons of these Ragas depicted in miniatures are Hindola Raga, Sri Raga, GoudiRagini, etc. representing both male and female musical modes. For instance Raga Bhairava consists wives like Puniyaki, Sanchi, Bilawali, Bhairavi, Malkos has wives like Gunkali, Gandhari, Seehuti, Dev Gandhari, Dhanasri, Hindola Raga has Bhim Palasi, Ahiri, Basanti, Telangi and Sandhuri as its wives. Similarly Sri Raga consists wives like Vairati, Gauri, Karnati, Saveri, Megha Raga has Sorath, Gaur Malhari, Kunkunni, Suhi, Asavari, etc.

Regarding the origin of these Ragini paintings, both musical and poetic beginnings of Ragamalas are from many centuries older than the painted versions. The introduction of paper and a blooming of miniature paintings in many parts of India among Jain, Hindus and Muslims alike, the first illustration of Ragamala paintings or prayer formulas were executed between (C 1450 - 1550 AD). Gradually a demand for such illustrations with prevailing local fashions developed during the next three hundred years.

In Deccan the first Ragini miniatures were mainly illustrated at Ahmadnagar between (C 1580 - 1600 AD) with strong colors and sturdy figures. During this period such illustrations were common at Mughal court also. Hence, Burhan - II of Ahmadnagar on his return from the Mughal court, where he was in exile in the year 1591 AD, had brought with him the theme and technique of Ragamala painting. This style of execution spread to other Deccani kingdoms like Bijapur.
and Golconda and once again revived with full splendor under Nizams of Hyderabad School.

Several other factors also contributed for the existence of these paintings at Deccan. Mainly Hindu influence from Rajasthan was remarkable. Though striking sense of pattern, tangled clouds, cool palette of blue, green and mauve depicted in paintings are from Deccan, the conventions for the foliage are mainly from Rajasthan. The Raginis are more Hindu in feeling and there is a Sanskrit verse on many Ragini paintings, which could be more likely to be prevalent due to the presence of Gujarati merchants. Numerous semi-independent Hindu Rajas also lived in the Northern Deccan as feudatories. One of these Rajas must be likely the pattern of Ragamala paintings besides Deccan Sultanates.

Moreover the presence of Rajput noblemen in the Northern Deccan must have produced these themes of paintings which combine the boldness of Rajput painting with a strong melancholy Deccani palette of blue, pink and mauve and the depiction of tiny paintings of women standing alone. The Mughal and Persian influence can also be perceived in these Ragini paintings due to political links and ruling alliances.

All these factors finally resulted in a new theme of Raginis depicting women. Few such Ragini paintings depicted at Golconda and Hyderabad Schools can be analyzed with different themes as follows.

**PART–1**

**GOLCONDA SCHOOL**

At Golconda, during Abdullah Qutb Shah's period, certain Ragini paintings were executed. For instance a manuscript entitled *Khawar - Nama* dated (C 1645 - 1649 AD) consists of two Ragini paintings Gurjari Ragini and Sarangi Ragini. During the same period other Ragini paintings two Gujarai Raginis were illustrated.'
I THEMES ON MUSIC

One miniature painting depicts Gurjari Ragini seated outside the house and playing the ekta\textit{ra}, while another Ragini listens to her. The vibrant trees and branches are integrated with the atmosphere of music. The Ragni\text{s} have a Hindu look and wear bangles, necklaces and have applied \textit{bindi} on their forehead. The costumes show a certain degree of Rajasthani influence.

Another miniature painting depicts Gujari Ragini seated on a lotus, near a lotus pond playing the ek\textit{tara}, while a deer and other animals like swan and crane listen to her. The red background, golden sky, indicate strong Rajasthani influence. The lotus, crane and swans indicate water in the pond. There are thin parallel golden lines in drawing of the females' figures, costumes, deer and banana tree. In Gurjari paintings \textit{ka\textit{m}a\textit{l}} (lotus) flower - studded bow, loaded with sugarcane arrow with a lotus tip plays a prominent part in promiscuous lover.

In a musical theme of Kakubh Ragini of Golconda executed during mid 17\textsuperscript{th} century contains Ragini seated over rocks with a \textit{v\textit{m}a} and several peacocks and cranes surround her in joy.\textsuperscript{1}

Abul Hasan Qutb Shah the last Golconda sultanate also known as Tana Shah or the king of taste was a great lover of art. The miniature-paintings elucidating women, during his reign are of variety and style. A few Ragni illustrations were painted at his court during (C 1672 - 1687 AD). Among the Ragamala illustrations or paintings based on musical modes, an interesting one is the painting of Todi Ragini, dated to 1680 AD.\textsuperscript{1} Several Hindu officers' musicians and artists were favored at his court. Pictorial evidence of this is furnished by the painting of Todi Ragini, which was illustrated by an Indian Hindu artist.

The Ragni is drawn in a tender, highly control line of delicacy tinted in light washes of orange, pale green and tan. The trees are painted in opaque greens of brilliant intensity. The sky is rendered in passages of blue, effectively blotched to echo the pointed hillocks, which evoke the haunting landscape of Golconda. In these painting Ragni goes around in a rocky area, playing the ek\textit{tara}, while a
bunch of deer's and birds follow her listening to the music. The Raginis dress is distinctly of Golconda with decorated flowers and broad lines.

In another painting of Todi Ragini of Golconda School executed during last quarter of 17th Century, depicts Ragini seated under a tree holding tambur in her right hand and a small little flower in her left hand as if enjoying its fragrance. A deer listens to her in delight. The foliage of this painting retains the Vijayanagar period as well as Hindu costumes, but betrays some Mughal influence in the drawing and in the softer color. Even the texture of the sari is of Vijaynagar and bears a resemblance to Lepakshi, This painting is a very good example of the synthesis between the two styles.

Todi Ragini is generally depicted as a young woman with a vina holding a garland of flowers, whose blossoming youth and beauty has begun to inspire love. She is followed by a herd of gazelles, which with their faces up lifted gaze at her in silent admiration enchanted by her beauty. (PLATE XXXVI). The gazelles represent the lovers. The deer - thirst is also symbolic of love. Todi Raginis are generally depicted clothed in snow-white sari and perfumed with camphor but not in this painting. She holds a vina and garland of flowers. Deer follow her attracted by her music. In the foreground are depicted a pond with lotus - a common motif in most of the pictures. The background remains bright sun - scorched landscape indicating that this Raga is sung at midnight.

II AESTHETIC THEME

In a painting known as Sarangi Ragini, the Ragini is shown relaxing on a cushion, with a pose of dancer with brilliant features that displays her personality. The entire picture has a pleasant atmosphere. The clouds are in ultra marine ash color, while the background is in bluish Grey. The other predominating colors are light mauve, red and white. The foreground is in pale yellow green. There are broad parallel lines on the costumes of Ragini. Her ornaments consisted of anklets, bangles, necklaces and golden flowers.
**III RELIGIOUS THEME**

In a miniature painting of Sri Raga, Krishna dressed in silver sits on a terrace listening to five musicians while an attendant stands holding a garland and chauri. There is a lotus pond and landscape beyond. In such spiritual themes Krishna with dark complexion often was depicted with three-pronged peacock feather. He - the divine lover beguiles woman with his dance and the sound of his flute and often pursues his amorous intentions in a more direct approach. Here the blend of *Nayikabada* and *Krishnalila* occurs in Ragini Paintings, which incorporated the romance of the Radha and Krishna as encounter of Raginis and Ragas giving them the identifies of Radha and Krishna.

**PART-II**

**TRANSITIONAL PHASE**

During transitional phase (C1687-1724A.D) or between fall of Golconda kingdom and rise of Asaf Jahi dynasty few related paintings on Raginis were executed in Hyderabad region during the first quarter of the 18th century and are presently widely dispersed. These paintings are standardized productions of a Deccani workshop mainly illustrated for Hindu patrons. They depicted realms and locations of Raginis, with linear emphasis, thinly erect vegetation and muted colors.

Few Ragini paintings of impressive dimensions illustrated during this period are mainly five in number.

**I THEMES ON MUSIC**

In a painting of Asavari Ragini, three ladies are depicted in a jungle landscape with palace-view in the background. Among them, the one depicted with halo, seems to be a royal princess, who was entertained by a musician with *vina* standing before her. A maiden with *morchhal* seems to be fanning the elite lady. The picture also illustrates the natural beauty of trees, cranes and birds flying.
An interesting feature of this Ragini painting was that charmed by the music and royal elegance, jungle - snakes, came out of their hidings in huge numbers adding a scary look to the pleasing atmosphere. The elite lady was shown holding a snake indicating her magical powers and affection towards wild creatures. Even angels are depicted flying around as if attracted by the melodies music. Asavari Raginis are generally depicted as a young ladies seated on a chauki or a beautiful young woman wearing red garments and yellow bodice.

In another painting of music of original spirit is of Hindola Raga, which is a visualization of a mode of Indian music meant to be sung in the morning and connected with spring. Yellow stains on the terrace recall the frenzied rites of Holi, the spring festival when men and women douse each other with colored water. Hindola means swing and paintings of this Raga often depict a young price seated on a swing attended by beautiful women.

In this painting also a young Prince swings at a royal court pavilion, surrounded by charming women, who plays music with different musical instruments like tabla, vina, tambura, etc. While a lady behind the royalty helps him in swinging, other lady maiden fans him with morchhal. The picture reflects a formal mood, but with dark colors like tones of green, black and tan, giving gorgeous details of courtly atmosphere. Baroque bouquets of flowers, chirping parrots on tree, and toy like palm trees, fountains cranes in the field, beautiful features of women of Hindu look and costumes gives delightful feeling.

This painting has bold diagonals leading towards the mysteries white castle on a hill that provide a welcome escape from the rigidity of the terrace world.

II AESTHETIC THEME

A miniature painting of Paraj Ragini depicts a lady in the center of the picture enthroned with a turban and a halo behind. She was surrounded by maidens and other royal ladies at a palace house. Artist had depicted female figures with mere prettiness, which many in 18th Century favored. The simple shapes are monotonously plain with repetitive decorative details resulting in
stormy bleakness. However, the painting reveal Deccani atmosphere regarding costumes and jewelry with facial features of local women.

Dhanasri Ragini is another fascinating miniature painting of first quarter of 18 Century. In it two royal ladies are enthroned at a pavilion of a palace court, of whom one lady enjoys her beauty looking into the mirror which she holds, while a lady with typical Muslim - dressing pattern of Jama and a turban is seated on the ground in front of them as if communicating something. Among the ladies in the background a maiden helps in handing over the mirror to the elite women, while other looks at the guest arrived. A maiden stands behind the ladies seated and seems to be fanning them. All these women wear extensive designful garments with simple jewelry typical of Hyderabad. This painting throws light on the leisurely life of elite women combined with nature and rhythmic vitality.

III ROMANTIC THEME

The painting of Ramkali Ragini has tender romantic flavor. This Ragini refers to a lady angry at her lover for dallying with another women and arriving late for their tryst. He finally falls at her feet to beg forgiveness and to please her. The scene is tender, hushed and restrained. Romantically paired deer at the lovers' feet hint at secret joy. Pious ascetics, a dream city on a hill depicted in the background and slender trees murmur reconciliation and mystic romance. Ramakali Raginis are generally visualized as charming ladies of dark complexion playing with her friends.

All these paintings are neither signed nor dated but they are related to the regions near Hyderabad because of their peculiar characteristics and picturization resembling medieval Deccani courts and landscape. These Ragini illustrations at Hyderabad once again highlight the most common practice of illustrating musical theme in painting. Here each modal series of notes or Ragas used as the basis for musical improvisation was considered to possess its individual mood and poems describing these in personified form were collected into treatises or Ragamalas and were illustrated by painters.
The miniature painting depicting women as Raginis are charged with emotion and splendor. They reflect different walks of female life and evoke powerful impression of enormous passions, the year of spring, the driving forces of the monsoon, the endowments of artists, the rational temperament and practical wisdom.

PART-III
HYDERABAD SCHOOL

A large number of miniature paintings comprising Ragamalas series mainly in thirty-six sets of each group with variety of themes were illustrated at Hyderabad between (C 1760 - 1785 AD) under the patronage of Asaf Jahi rulers. Among their favorite themes were the illustrations of Raga and Ragins are modes of Indian music. They are mainly in the collection of Johnson Album." Some Ragini paintings are in the collection of India office library, London, Prince of Wales Museum, Bombay, Indian museum, Calcutta and other private collections.'

Though these themes are in relation to musical aspects, one can see in them romance, aesthetic, spirituality, separation, anger and anxiety.

I THEMES ON MUSIC AND DANCE

In a painting of Bhairava Raga, Bhairava dressed in a yellow dhoti and green mantle is rubbed with sandal paste by his consort. Two girl musicians play a tambiir and drum and one of the two attendant maids prepare sandal paste in the foreground under a full moon in cloudy sky.

The miniature painting of Vasanta Ragini depicts Radha and Krishna dancing on a terrace in the spring season surrounded by girls playing music and spraying red dye through syringes to celebrate the Holi festival. Generally illustrates the bliss and frustrations of lovers in springtime.

In an unidentified Ragini, a lady sits under a full moon and starry sky with a pet parrot perched on her hand. Her companion playing on a tambiir kneels on a terrace with candles. In similar unidentified Ragini miniature, a lady seated in
garden pavilion holds a garland, while a girl kneels before her tuning a *tambur*. Two maids attend with a *chauri* and a tray of bottles. Champaka trees are on either side against a blue sky. It is identified as Puraj Ragini in related Deccani series.

In a painting of Kakubha Ragini, the Ragini with a *tambur* is depicted in a pleasant jungle like landscape surround by peacocks. She stands near a pond containing tiny swans. The drawing of female body and of the background is stiff in comparison. This painting was executed during first half of 18\textsuperscript{th} Century." Kakubha Raginis are generally depicted as ladies watched by peacocks between two leafy fruit - laden trees, as she awaits her lover with garlands.

In a miniature painting Hindola Raga, a Prince and his lady sit on a swing. He has a *vina* over his shoulder. Girls on either side propel the swing and play cymbals and a drum. The painting of Sarang Ragini illustrates a lady standing *beneath* a tree bearing green mangoes listening to her companion playing on a *Sarangi* as she sits beneath a tree laden with ripe fruit. The companion is dressed in male costume.

The miniature of Megha Raga, depicts Lord Krishna holding a lotus dancing on a terrace in the rain accompanied by five girl musicians. The Sohini Ragini of musical scene illustrates a young lady with peacocks.\textsuperscript{23} (PLATE XXXVIII). In a golden atmosphere and an idyllic peace, a young lady plays the vina sitting on a promontory. The peacocks surrounding her listen and spread their tails as if enjoying the music.

The painting of Todi Ragini depicts a lady standing in a field with four deer *gathered* around her. She holds a vina and a garland, while pair of white cranes *fly across the* gold land blue sky. In other painting of Todi Ragini, the Ragini *with tambur sits under* a *tree* with palace - structures in the background. A *bunch* of *white* deer's listens to the magical music which attracted them. *It was executed during the third quarter* of 18\textsuperscript{th} century."
In a miniature painting of Sri Raga, a Prince with four girls in attendance sits beneath a canopy of a garden terrace listening to a Yogini with a vina and a horse-headed kinnara who is playing cymbals.

The painting of Sorath Ragini depicts a girl holding a tambur. She stands in a moonlit landscape surrounded by peacocks. The peacocks also stand listening to the girl playing the tambur. In the distance on the right is a town. It is symbolized by the tall minarets and arches with prominent Islamic architecture. The equivalent subject in related Deccani series is often identified as Sohini Ragini. (PLATE XXXVIII).

The painting Dipaka Raga depicts a prince with flames burning from his forehead and turban and he sits by candle light with his lady on a chauki. They are listening to two girls playing mridanga and cymbals. In a painting of Pamcham Ragini a Lord and consort are seated with a female musician standing before them."

The painting of Hindola Raga depicts a Prince sitting on a swing attended by girl musician. In another painting of Todi Ragini a lady is depicted with a vina. The girl sits under a tree surrounded by swans and it seems a large number of deers have left their abode and come to her as if drawn by her music. A large number of swans also dot the landscape.

In a miniature painting of Khamaj Ragini, a lady listens to a companion playing the tambura. In a painting of Saranga Ragini a lady standing plays a Sarangi, while another stands beside a tree holding on to a branch. In similar painting of Sarangi Ragini, a lady standing plays tambura under a mango tree with ripen fruits.

In an unidentified Ragini of musical theme a Ragini is depicted listening to a female musician. Another vina is King near by and there is a tree which is providing them shade. (PLATE XXXIX).

II ROMANTIC THEMES

A painting of Vibhasa Ragini depicts a couple sitting on a bed at dawn, while the Nayaka aims a bow and arrow at a cockret that has awakened them. In
another painting of Gujari Ragini, a noble man intercepts a girl carrying a pot upon her head, as she is about to leave the courtyard through an open door as if teasing her romantically. The window alcove has cushions laid out and there are gold fish in fountain pool. In similar painting of Gujara Ragini, Krishna intercepts a water carrying women at a Deccani landscape, while two ladies before turns back and looks at Krishna in anger. Gurjari Raginis are generally depicted as ladies singing songs of lamentation in an angry mood or playing a vina with a river in the foreground as well as pair of love birds.

In a painting of Gunkali Ragini, a Lord with a lotus follows a lady to a terrace. The miniature painting of Sankara Baran Ragini depicts a shy young lady being escorted by a duenna (old lady or maiden) to a Prince's bed on a terrace. The Prince is reclining with a garland in one hand watching the approach of the two women. Candles are burning and full moon shines over the canopy of the bed.

The painting of Sugrai Ragini, depicts two lovers walk arm in arm through a garden, towards a bed which is being prepared in a pavilion by a maid. The man holds a garland and the lady indicates the bed with her hand. This subject in Rajasthani sets was identified as Malavi Ragini. The title Sugrail, with minor variations of spelling is found in other Hyderabad sets and may derive from a Sanskrit precursor.

A miniature depicting Malkos Raga depicts a Prince and a lady who sit embracing on a verandah. Two girls are in attendance and two female musicians play by candle light on the terrace before them. A crescent moon is shining before the clouds. Malkos Raga is generally depicted as enthroned couple taking pan. In a painting of Dipaka Raga A Lord and consort embrace on a bed, and a lamp is burning in the Lords turban.

The painting of Varari Ragini illustrates a lady sitting on a bed-arranging flower - heads, as if waiting for her lover. In a painting of Vibhasa Ragini, a couple sit embracing and the man holds a flowery bow and arrow as if teaching the lady the war of love. In another painting of Vibhasa Raga, a Ragini of Raga Megha, represents unending dalliance such as only Kamadev and Rati
enjoyed. Kamadeva in the visual representation of the Ragini desires no interruption to his enjoyment take his bow to have an aim at the wicked cock, which as the harbinger of dawn, threatens to put an end to his dalliance. The Ragini invariably relates to Kamadeva and Rati. This Raga is the union of Radha and Krishna.

In a painting of Malkos Raga a Lord is seated with a consort standing before him and two girls in attendance. In a painting of Malavi Ragini, lovers embrace standing outside a bed chamber. In a painting of Bhairava Raga, A Lord seated with a consort who rubs him with sandal paste.

III AESTHETIC THEME

The painting of Vilavali Ragini depicts the Nayika sitting on a bed on a verandah with her hands clasped behind her head looking at her reflection in a mirror held for her by an attendant. Another girl holds a ewer and a napkin. In the miniature of Gauri Ragini, a lady out of the picture to the left stands on a garden terrace holding two sprays of flowers.

In another painting of Trivani Ragini, a beautiful woman with elegant features sits between designful trees enjoying the beauty of nature. Peacocks move about the tree. The small plants in the foreground are almost similar to those in a Persian painting/" Flat like wall - paper, design and lingering can be perceived. The flowering tufts with less constraint and the sprays above swing in rhythms that are almost completely naturalistic.

In another Ragini painting of Syam Kalyan, an attendant brings a lamp to her lady, shading by flame with one hand. The lady is sitting with a garland around her neck. In a painting of Todi Ragini, the Ragini stands in the middle laden with ornaments yearning for her lover. The black antelope is in the background."

The miniature painting of a young Ragini depicts her leaning against a mango tree and dreams as she contemplates the scenery in the company of a couple of gazelles, as if waiting for her lover. The exquisite, coloring in the range of blues turquoises and greens imparts a rare charm to this painting. It was
executed around 1725 AD in Deccan. There are lotus dotting the pond and at a distance banana trees stand waving their leaves in a breeze. This miniature has a lot of religious symbols related to Hinduism in the form of banana and mango tree. (PLATE XL).

A miniature painting of Gormalar Ragini, depicts a charming woman dressed in a leaf skirt sitting on a lotus pat on an island in a lotus pond, holding a bow and arrow. There is a town in the distance and rain is falling from the clouds above. This subject is only found in Deccani Rgamalas. The equivalent pictures in Price of Wales museum, Bombay are identified as Gond Ragini in their inscription. They are generally depicted as a lonely woman startled by the cry of the cuckoo. The painting however depicts woman walking among peacocks and dangling garlands or lotus flowers from her hands.

In a painting of Sohni Ragini, a lady talks to a parrot sitting within the interior setting of the palace. Another lady is seated opposite to her. Beautiful decoration and features of woman can be perceived. In a painting of Dhansari Ragini, a lady draws on a tabled with two girls present displaying her talent.

The miniature of Desvarati Ragini, depicts a lady holding her arms above her head and looks into a mirror held by the maiden. In Kamoda Ragini, a girl stands in a meadow holding a dish of flower - heads pointing towards the moon. Vilavali Ragini, illustrates a lady looking into a mirror decorating herself.

The Gormalar Ragini contains a lady picking flowers in a landscape that is as beautiful as her. The miniature of Kakubha Ragini depicts a lady standing in a landscape with peacocks and a garland in her hand with sensitive features and aesthetic look. The painting of Gujari Ragini, illustrates a girl standing in landscape holding garlands.

The painting of Gouri Ragini has a girl holding sprays of flowers in a Deccani landscape. Gunakali Ragini depicts a lady arranging flowers in a vase. Making the atmosphere as pleasant as her. The Malasri Ragini has a lady and a companion holding lotus flowers.
IV SPIRITUAL THEMES

The miniature painting of Kedara Ragini, depicts an ascetic sitting on a tiger-skin outside his dwelling by moonlight while a female disciple plays the *vina* and his dog and a visiting female ascetic sleep. A jackfruit tree is on the left and a town is in the distance on the right.

The Bangali Ragini, illustrates the lady crouching in worship before a shrine to Shiva with a lioness lying behind her beside a burning candle. She is in a courtyard overlooked by a balcony. Other Hyderabad sets supply this subject with the title *Behag*.

The miniature of Asavari Ragini illustrates two female ascetics in a landscape. While one plays a snake-charmer's pipe, which is attracting snakes around and the other lady with a dog at her feet, embraces a tree while holding a fan and crutch.

An interesting spiritual theme of Devgandhar Ragini contains an elderly ascetic sitting on a tiger tree under a Banyan tree outside a cave, fanned by a disciple with a *morchhal*. A second disciple reads in the foreground and three women with a child stand in veneration on the right. The depiction of elite woman with such ascetic sitting on the skin of a black deer or a tiger in and around palace settings, indicates their acquisition of religious merit and these ascetics for secluded women act as ideal messengers between distant spouses or lovers as well as between political opponents.

In the distance there is a town with a church indicating European presence in Deccani kingdom of Hyderabad. Devagandhar Ragini is generally depicted as a lady undraped above the waist praying before a Shiva temple under a tree.

In another miniature of spirituality, a lady kneels in worship before Brahma who is seated on a thrown holding a book and an arrow. An attendant girl stands holding a dish. This subject is also identified as Khambaj Ragini. Similar theme of Bhairavi Ragini, depicts her kneeling and playing symbols before a shrine of God Shiva. A maiden stands behind her holding a garland and a ewer. On the left is a pillar with a flame burning from the top. The bull, Nandi leans against
the base with the Ganges gushing from its mouth. It is a raga of asceticism and reverence.

The painting of Megha Raga depicts Krishna dancing in the rain with four girls. The Kambhavati Ragini depicts a lady worshiping Brahma. The Bhairavi Ragini illustrates a lady worshiping at a shrine with a bull in the foreground.\textsuperscript{40}

V THEMES ON SEPARATION

The Ragini painting of Patamanjari Ragini depicts a lady sitting on a garden pavilion receiving advice from an older confidante who gestures with her hands. She seems to be consoling the lady in distress due to separation from her lover. Patamanjari Ragini generally depicts a Princess sitting on a \textit{chauki} fondling a cat or a young woman playing sitar in front of her two tablas are laid on either side.

In Lalita Ragini, a Prince holding two garlands walks down three steps into a garden leaving his lady sleeping on a bed under a crescent moon. In this painting the night's stillness is conveyed with moving intensity as a Prince tenderly takes leave of his dozing mistress. The Europeans perspective of the architectural setting probably derives from Western painting. He must have acquired them from the French officer who made the Deccan a French colony in the 1750's AD before their defeat by the British in 1760 AD. (\textbf{PLATE XLI}).

In this painting and other unidentified painting of a lady listening to a musician, figures become delicately sinuous, a taste for lighter and more thinly applied color replaces its dark palate. They conjure up a fantastic world of delicate colors and seductive figures.\textsuperscript{41} In such paintings, Persian and Indian poetry had their reflections. The Ragamalas connection with poetic symbolism is not surprising because their owner was Richard Johnson, British resident at Hyderabad during (C 1784 -1785 AD). He was familiar with Persian, Arabic and Sanskrit literature and in field of painting, he was more interested in literary \textbf{content than} aesthetic expression and was fascinated by the connection between Indian art and music.\textsuperscript{42} He must have acquired these Ragini painting while in
Hyderabad, as they appealed to him because of their delicate evocation of Persian poetical symbolism.

Lalita Ragini is generally depicted as a young lady standing on the bank of a pool filled with lotus flowers. In another theme of separation of Gunakali Ragini contains the Nayika sitting outside a building holding a lotus flower waiting while her attendant approaches with two other lotus blooms. Gunakali Ragnis are generally depicted as ladies standing on a chauki holding a chawi in one hand and napkin in the other. In front of her a ewerki holding a prominent spout is depicted. With a background of sun rising behind the mountains and dark clouds in the corner of the sky tinted with gold.

In a painting of Dhanasri Ragini, a lady writing a letter to her absent lover sits on a canopied verandah before a fountain pool with fish. Her confidante approaches up steps in the foreground. In a painting of Asavari Ragini a lady sits in a landscape with a snake as if asking it about her beloved whom she is praising. In a painting of Lalita Ragini, a lover leaves his lady sleeping. In another painting of Patamanjari Ragini, a lady is being consoled by two companions. In another painting of Syam Kalyan Ragini an attendant brings a lamp to a lady sitting on a terrace in loneliness.

VI THEMES ON ANGER

In a painting of Ramakali Ragini, a princely lover kneels at the feet of his lady who turns her face away from him, while a maid and the duenna gesture in dismay. The garden door by which the lover has entered stands open on the left. In another painting of Ramakali Ragini a lover prostrates himself before his mistress. Ramakali Ragnis are reminiscent of Khandita Nayika or one who's Lord has spent night away from home, and when he returns in the morning she reproaches him bitterly.

VII THEMES ON ANXIETY

The Ragini painting of Madhu Madhavi, illustrates a lady running indoors into the arms of a duenna leaving her slippers on the terrace in haste. The storm
breaks as lightening strikes and the rain begins to fall. This subject in related Deccani series is often identified as Pata Manjari Ragini.

In another painting of Madhu Madhavi Ragini, a lady run indoors from the rain. Madhu Madhavi is Abisarika Nayika who goes around seeking her lover.

In totality all these Ragini paintings of Hyderabad School are sophisticated in look and execution, where the conformities of iconography are shown. Beautiful Raginis were depicted standing in various postures under a mango or a willow tree, sitting with their maidens with sumptuous costumes and ornaments etc. Each Raga was symbolized and represented a theme. For instance Gunkali, Kakubha represent Raginis who expects and yearns for her lover. Gurjari, Gormalar, Komod etc., are Vasakasayya Nayikas who expects her Lord and waits with the bed prepared. These paintings are supplied with regional painting styles and techniques. They are generally set against a green background while the interiors of the apartments in which ladies are depicted are painted in Grey. The architecture in many paintings remained simple with floral motifs incised on them. Sky represented blue or black with a band of light blue clouds with white lines cutting across the upper right hand corner. These Ragas were ascribed to seasons, nature or feelings of lovers, while each Raga has particular and sentiment associated with it.

A color - scheme of gold and green is extensively used in many paintings. Few paintings are mounted in-groups of six on six sheets of paper with floral decoration in colors and gold in the form of garlands. Here each Raga with floral garlands decorating the page and running between the pictures suggests their musical relationship with one another. Different range of pigments used with the characteristic mauves and pinks are associated mainly with Hyderabad painting.

When compared to Golconda School, these Ragini paintings of Hyderabad are comparatively more with sweeter lyrical tones of representation of women with music and nature with perfect illustrations. Though the precise circumstances under which these comparable sets were made is not certain, yet they could be the products of a court atelier at Hyderabad, but equally may have
been made for other rich patrons in the region of the Capital. These depictions of court works are among the most polished and visually pleasing pictures painted in the Deccan during the 18th Century.

The origins of the Hyderabad styles detectable in this series are numerous. In many cases the basic arrangement of the components of a Raga or Ragini subject derived from existing Ragamala traditions. The figure types in most paintings resemble Golconda portraiture and luxuriant gardens depicted have been inspired from Mughal paintings. After its early consolidation, the Hyderabad style of Ragini paintings tends in succeeding decades towards simplification and a measure of rigidity perhaps partly due to the quantities of the pictures painted at commercial level.

At sub Schools of Hyderabad also, similar Ragini paintings were illustrated. For instance at Wanaparthy, a set of Raga and Ragini paintings about thirty in number with themes on music, romance, etc, were painted. These paintings according to Raja Rameshwar Rao of Wanaparthy, belong to their ancestral library. Of these paintings, one Ragini depicts three ladies together in a garden pavilion standing. They have Hindu look and costume - styling. They seem to be friends enjoying the natural beauty and their friendship.

Another painting depicts a ruler embracing his lady at royal palace, while few animals watch them. When compared to other sets, these Ragini paintings in coloring, drawing architecture and costumes are of fairly individualistic manner and at the same time retains Hindu - element. The inscriptions on the top of these Ragini miniature paintings at Wanaparthy are in Telugu language, which indicates their provenance and patronage.

Stylistic observations indicate that these might have been executed around 1750 AD and it is peninent therefore to assume that the set was commissioned by Raja Sawai Venkat Reddy ( C 1746 - 1763 AD). These compositions are bold and daring. The use of colors and the relation of shapes and color are ideal. Though there is little emphasis on detail, the directness of treatment and their appeal make these paintings important works of art. The women figures appear tall with South Indian costumes. However Hyderabad factor dominates
these South Indian elements of paintings in architectural details and technical analyses.

In totality these Ragini paintings depicting women of Golconda and Hyderabad Schools, emerged as a result of the fertilization of pictorial art by musical modes and a great literary tradition of love poetry. This tradition goes back to the Vedic period where vedic poetry was profoundly sensitive to feminine beauty.48

Generally women in such poetry was addressed in words which suggest beauty, purity and auspicious like Kalyani meaning the blissful one, or Subhaga the graceful one. Some of the enchantingly lovely phenomena of nature are inevitably composed to women. The image of dawn is one of the finest such evocations, in which these Ragini paintings were depicted picturing women in different realms.

For instance women was depicted as a elite lady of elegance engulfed in love or Nayika in romance, as the maiden with equal beautiful smiling, youthful or brightly shining features, as the beautiful dancer, who enrobes her self in embroidered garments which both veil and reveal her curly forms and as a musician who displays her talent or as a damsel who is clad in the star - sprangled silken garment of moonlight or as a beautiful woman of all spheres conscious of her charm and personality.

In other terms musical modes are equated with the charm and grace of women and their representation were illustrated with nature and poetic — content. In most of the pictures musical essence combined with romantic ardor marks the paintings, resulting in magnificent evolution of Ragini painting, with glowing color and richness of melodic rhythmic lines of execution.

Here the passion for music which remained as favorite engagements of royalty was dispersed all over the Deccan in form of art, where the main concentration was on women depictions with tenderness and equilibrium of the discrete palette and dramatic situation of women spheres in their different modes of anger, anxiety, grief, separation, love etc. Combined with blossoms of nature, lyrical tendrils of plants and features of feminine prettiness.
All these aspects were executed with utmost balance and logic of composition of which music remained as the main undertone for depiction of Ragini paintings where the 18th Century artist in particular rediscover feminine elegance and created an idealized world of princess as Raginis which were mostly Hindu in look, but Islamicized due to royal power, but reaffirmed the traditional concepts of music, poetry and nature in art which existed under Golconda and Hyderabad School of painting of Medieval Deccan.

In this tradition of Ragini paintings or system of music in the classification of Raga and Raginis, Sanskrit poems were in existence which gave clues for the visualization of these musical modes as aid for rulers' meditative contemplation and many such poetic contents were visualized. For instance Bhairava Raga was visualized as Siva with crescent moon upon the forehead with his devotees, Malhar is visualized as the rainy season with charming women and peacocks dancing. Karnati as beautiful woman wearing a indigo blue sari and bodice etc and pictures were illustrated of these themes.

Sultans love for music and art made the artists to portray these Ragini paintings of variety. Some Raginis represented the worship of Gods and in such paintings we can see the atmosphere of devotion like Raga Sankara Baran, Bhairava Raga etc. like Ragini worshiping the Lingam, of Lord Siva who is considered as God of dance and music. Other Raginis represented different stages of love like Sri Raga representing the meeting of eyes, union of lovers and their partings.

Raginis representing love in separation are Asavari, Dhanasri, Devagandhari, Gujar, Todi etc, where Virahini Nayikas pinning for their absent lovers to come out of their agony are depicted engaged in weaving a garland of flowers or writing a letter, singing songs of lamentation in an angry mood and these paintings visualizes love-lorn ladies yawning with her arms up-raised in a mood of expectancy.

One point worthy of mention here is that these themes on love, separation, romance, devotion are inter linked in one sense for instance Bhirava Ragini symbolizing spirituality depicted as worshiping also signifies the devotion of a
wife for her absent husband. In many painting Raginis are depicted playing music on top of a hill, awaiting for their lover surrounded by a large number of snakes, which have descended from the sandal tree attracted by the music to console her. The snakes here represent the unsatisfied longings of love.

Dhanasri Ragini is represented as a woman painting a portrait of her absent husband or writing a letter to him, where tears run down he cheeks and wet her breast. In paintings like Madhu - Madhavi, a love - sick heroine pinning for her lover is depicted feeding a peacock in a palace garden. Monsoon clouds and lightning are shown in the sky. Peacocks generally represents symbols of unrequested love.

In few paintings arch is formed by two convergingly slanting mango trees linked by the contour of a hill and in few two flowering trees bend to meet and this arch is reinforced by an architectural feature. The relaxed elegance and tenderness, which are the main characteristics of Deccani paintings, are maintained in these Ragini paintings with scenes of music sessions and carousals of Hyderabad. The placement of garden patterns in the foreground, the flower vases and the delicate architectural styles adds pleasant feeling to feminine beauties depicted. Rarely has the sensuous imaginary of Persian and Indian poetry achieved such appropriate visual expression.

Though art was in decline during 18th century art forms like Ragini paintings received impetus, where each face and flower as elegant symbol of perfection remained exciting. In many paintings stark white terrace contrasts beautiful with the bright colors of the garden flowers. Cypress trees, symbols of the divine beloved's graceful statue in Persian mystical poetry, frame the heroine against a deep blue sky.

When compared to Rajput and Mughal Ragini paintings for instance while Rajput paintings possessed temperament and imaginative feeling and is accompanied by the Dhyana - Shlokas, a spiritual means or sadhana for the attainment of God and Mughal paintings are more effective in finish and balance. The Deccani paintings are aesthetic in look with charming female features and color - scheme. There is free movement of the figures. While the
several surfaces occupied by the figures are invaded and traversed by flamboyant indentations, each Raga indicates a sort of smiles, tears of passion or pathos, its noble and lofty impulses leaving its marks on the mind of the hearer and viewer.

In these paintings females were depicted wearing a short bodice of blue or pink and yellow colors, a long sari, black tassels and transparent *odhnis*.

The principle characters of these paintings are aristocratic lords and ladies almost portraits of the patrons of these paintings. In a flattery way these figures are idealized and stylized and frequently approach the divine representations. Which means divinity and royalty are the main characteristics in the miniature paintings of Raginis. Such a trend was common in medieval times where Lord Krishna was worshiped as dark - skinned cowherd and aristocratic absolute ruler was considered as over - Lord by his subordinates, indicating that the royalty was worshipped as god by the people. Moreover *Bhakti* or devotionalism was another element illustrated in Ragamala paintings. This devotional concept exists in a direct relationship of the worshipper with god possessing personal attributes. In visual presentations, the same concept takes the form of romance often explicitly sensual imagery, where the worshipper (lover) longs for union with the divine (lord).

The predominating settings in these paintings indeed reflect the lifestyles and principle environment of the women members of the ruling wealthy strata. Their ideal and secluded life, well served by maidens, but largely unfulfilled in sexual matters found an emotional and para - illustrative compensation in these paintings. The settings are generally are of a shady breeze terrace, well-grounded garden, a lovely lotus pond, wild vegetation, often the jungle with peacocks and snakes.

The objects depicted in these paintings are those familiar to elite house - holds, but they also serve at the same time a symbolic function, which is verbalized occasionally in related poetry. For instance few things depicted like two earthen jars are pleasure-spending breasts of a young woman, peacocks represent the lovers prodding with their glamorous display of beauty. Buzzing
bees symbolize the passion of lovers and lotus blossoms are epitome of beauty, rain is harbinger of love-making, lighting in the sky as an expression of passion, white crane-like birds indicate substantial rainfall which creates pleasant atmosphere for the lovers, the sprays of plums and pink blossoms of peaches are emblems of youth life and joy. The white plum blossom is symbolic of spiritual strength and beauty. Pink peach blossom signifies bodily or sensuous beauty. Mango is the harbinger of spring.

These themes of sensuous style were frequently the heroines encountered with terrifying dangers and hardships and at other times experienced profound loneliness due to beloved's absence and at times of joy was also illustrated. Such themes were further elaborated in the systematization of the various flavors mode and sensation associated with love called Ragamala.

In these miniatures women formed art of beauty and delicacy where naturalism and musical poetic content remains passionate due to imaginative composition of women in accordance with the poetic content. In such collaboration there is delicate modeling of female portraits, which have fragment of musical sense and poetic forms as subject matter of paintings.

For instance few lines of poems, which were symbolized in the miniature paintings in the depiction of Women as Raginis, were:

"Her body blossoms like an open flower for the meeting with the lover,
She stands embraced"

"Enthralled by the thought of her lover lords embrace
There is bliss in her heart"

"With swimming eyes she gazes deeply dyed in the tincture of love
Singing and dancing absorbed in pleasure
Roaming through groves and forest deeps
keeping her beloved Dipak in her heart a great heap of bliss"

These Ragini paintings clearly prove how closely the triple arts of poetry, music and painting are inter-linked. They aimed at expressing the meanings behind the traditional forms of our music through the medium of pictorial art.
Nature was also symbolically represented in Ragini paintings. Here cycle of songs had grown upon the seasons and they in turn inspired painting. For instance, seasons were intimately related to the erotic traditions, like summer heat augmenting the fire of separation, the rain stimulating the yearning for a shared savoring of its benediction, etc.

Here each Raga centers around one particular emotion that it develops, explains, elaborates and exalts until it creates in the hearer a suggestion almost impossible to resist. The Raga - forms are thus the physical transmutations of physical states.  

Each Raga or Ragini consists of 5 or 6 notes of its own mood, personality, rasas, aesthetic quality, passions, color-scheme, ethos or presiding deity and its unique psychological effects. Because of these multiple associations each Raga evokes its own aura. time, season and its own mind - pictures.

The inter - relation of notes with color on one hand and with emotional expression has made possible the graphic representation of Ragas through poem - pictures. Besides symbolizing the emotional qualities of music by personifying each Raga or Ragini as male or female character, it also takes note of the powerful associations of mode with particular moods and sentiments, particulars and seasons of the years and even with special hours of the day and night.

For example Basant is a seasonal Raga expressing the joy of life in spring, youth love mirth and a festival mood. Such theme was illustrated as Lord Krishna dancing with lovely Gopikas accompanying with musical instruments like the mridang. castanets, etc. in miniature paintings. Similarly Megh Raga is depicted as a monsoon mode, a Raga of romance and joy against the background of majestic dark clouds, pattering rains etc. In similar Raga depictions of re - union of lover in the early hours of the morning wearing pink clothes pink indicating joy were depicted.

In totality these Ragamala paintings precisely illustrated the verbal imagery of each Raga and the concept of Raginis is crystallized were each musical form was given a precise expression and a picture interpreting it was depicted.
symbolizing women. Here art of Ragini paintings aim not only at illustrating poetic descriptions but also at conversing pictorially the mood and senses of music, locales, seasons of the year and hours of the day and different colors are used to depict different themes like pale yellow for background pale blue for sky, white walls for shrines and apartments, pink pillars dark red doors and canopies, pale green roofs, orange, red, mauve, pinks and yellows for garments, black and gold for sashes, slate gray for rivers, pink and mauve complexion for the figures and covers all the different Nayika - Bhedas (heroines in different plights and moods.)

CRITICAL EVALUATION

The critical analyses of these paintings reveal that the actual aesthetic modality of pure tonal shape, abstract sound pattern, seems to be totally different from that of the concrete visual image. While in pictorial quality they remain as fine art forms as miniatures based on lyrical episode and narrative poetry, yet there are great difficulties in evaluating their capacity to suggest by resonance the specific Ragas they are supposed to visualize.

Moreover these paintings were produced mainly for those admirers of paintings Muslim and Hindu rulers and noblemen and their often polygamous families like sub Schools of Wanaparthty etc, whose leisureful aristocratic life style is often mirrored in the contents of these paintings, but not for general women who were actually depicted and themes like love longing, love union, piety, subservience which are related to women.

A part from these the painters of these Ragini depictions like their patrons, were associated with the subject content only at the periphery of their existence. Though they were skilled craftsmen working with more experience on many themes, yet they lacked the learned quality of many of their patrons and of the poets, whose verses they illustrated in accordance with previous paintings of the subject. Their expertise lay entirely only in the field of paintings while there literally and musically knowledge was only at its roots resulting in partial
iconography of musical manifestations and limited only to imitative representation of earlier Schools with little changes.

However, religious and aristocratic imagery of their patron's personal preferences, poetic symbolism, emotional states, and local character of the fauna, flora and landscape had their reflections on the paintings in spite of lack of full - fledge musical - resonance.

Another aspect was that tremendous influences caught Deccani Schools of Golconda and Hyderabad, which are located in Medieval Deccan that remained as a buffer zone between South and North and between opposing forces of independent sultans and Mughal emperors. There was also proximity of the South Indian cultural elements also. But despite these influences the Schools retained special Deccani cultural traditions of their own in depiction and techniques with beautiful Ragamalas of unique style and approach.

One significant aspect was that though the rulers of these kingdoms were of Muslim origin they developed their own variations of Ragini paintings and favored this subject of Hindu origin in view of the common love for music. Local Hindu rulers naturally echoed the style that was already inborn in them, their sources of paintings being contemporary treatises on music.

Moreover unhampered from Western cultural and natural environments, which we find in other themes of miniature paintings depicting women, these themes Ragini miniatures are related to more cultural and natural ingredients and intends and depicted other sources only in specific matters.

Another interesting feature was that autonomous female deities such as Kali, Durga, or Saraswati, who are very popular subjects of Miniatures paintings related with other themes are conspicuously absent in these Ragamalas. Radha and Paravati the female counterparts of Krishna and Siva are presumably present among the attending ladies in Ragini paintings. They are much less distinguished from other females in the same picture then they are in other miniatures of the time. In Ragini paintings the mood or situation is often reminiscent of the life of Parvathi or Radha. but these moods are often reflected with those all women universally.
Though these paintings did not explore to fullest extent a emotive expression through abstract color and pattern they to a great extent can be considered as perfect visualization of music. It is rather experimentation of a traditional endeavor through Nayika poetry, seasonal songs and Krishna themes that are incorporated with them.

On the whole different Raginis were depicted and named after flowers like lily, jasmine and lotus, birds and animals like peacock, koel, snake, swan, blackbuck, seasons, clouds, moons, lamps, swings, acrobats, feelings of love and anger and derived from devotional songs, poems and folk songs. These paintings are typical creations that have succeeded to a great extent in illustrating even abstract things. Since vision is the most important channel for the sensory experience of the life, here visual apprehension with color can be perceived in these paintings. Here Raginis were depicted as princesses and other pretty elite ladies, Hindu deities, musicians, dancers, etc engaged in the eternal cycle of love, longing and fulfillment.

While the last three decades of Sixteenth Century saw the origin and stabilization of Deccani Ragamala painting, during 17th Century Golconda School of painting sustained it further and in 18th Century, Hyderabad School gave these paintings real life and content with women in different characters, realms and themes. Local sub Schools also gave impetus to this tradition of Ragini paintings. In fact one sees a upward development in the miniatures with the passage of time.

Altogether these miniatures illustrated the personification of melodies and feminine beauties together with charming colors, thus giving Golconda and Hyderabad Schools of paintings of musical modes a new meaning and of art a new dimension.
References:


5 *Ibid* p .4.

Bedekar V.H and Goswamy B.N. *Stylistic Approach to Indian Miniatures*, Baroda. 1979 pp.112-120.


Bedekar V.H and Goswamy B.N. *Stylistic Approach to Indian Miniatures*, Baroda. 1979 p.114


14 Mulk Raj Anand, *Album of India Paintings*. It is in the collection of *Ettinghausen* Freer Gallery of Art, Washington D.C.

16 Toby Falk and Mildred Archer, *Indian Miniatures in the India Office Library*, Oxford University Press, Delhi 1981, p .244. It is in the collection of Johnson Album 40 No.2

17 Few paintings are found in Red Fort Museum, Peshwar Museum, Rietberg Museum, Zurich, Custodia Foundation, Paris, Paul Walter and Edwin Binney collection.

Welch S.C., *A Flower from every Meadow*, Newyork, 1973 No.82. These are in the collection of William Nelson Gallery of Art, Kansas City, Missouri.


Ibid, p. 235


Randawa M.S. *Indian Miniature Painting*, Provincial Mughal Paintings, Oudh and Hyderabad, p. 34

Francis Brunei. *Splendour of Indian Miniatures*, Editions Delroisse, France pp. 151-159, PI. 105, under the title Dreaming


Ibid. p. 251


Ibid, p. 255.

It is in the collection of Johnson Album No.66, No.9v.

It is in the collection of Allahabad Museum.

It is in the collection of Johnson Album No.66, No. 6v.

Ibid, p. 58.
