CHAPTER 4

CLASSIFICATION OF ASHTANAYIKAS

Figure IX
Eight Heroines (Ashtanayikas) dressed in blue and led by Champaklata, Folio from Rasikapriya of Keshavadasa, Amber, c. 1700, 32 x 19 cm, Private Collection
(Coomaraswamy 8)
CHAPTER 4
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The Indian art tradition visualizes a woman as the flaming torches of love and companionship. Of unparalleled splendor and sensuousness, her attribute is not just bodily or substantial but pious also, not selfish but meant as an offering or giving herself completely. It will not be incorrect to say that she holds a grand suggestion of Hindu expression, as well as the concept of beauty. “Nayakas do appear on the scene as her companion but were not given much significance. The poet Keshavdasa mentions just four types, viz: the agreeable, the dexterous, the deceitful and the brazen” (Jain).

And thus diverse are her manifestations and names that every scripture, every art and artist felt and created in their own imaginary manner. While sometimes she is discussed or portrayed as an accompanying person, at other times she is a representation of fertility; at times she is a compassionate figure who is lovable and desirable yet at others she is intolerable. Nayikas are illustrated with veneration in the Indian arts of paintings rendered with beautiful sharp facial features, almond shaped eyes, transparent bulging out veil, warm sensuous face, slim deer like waist, sensuous

Figure X
Nayaka- Nayika on Terrace, Hyderabad, circa late 18th century. Opaque watercolour with gold on wasli. 17.9 x 11.9cm, Provenance: Doris Wiener, New York
walking stance of her with delicate sensitive figure. It predicts a pleased amalgamation of sumptuous and spiritual. This striking depiction of a woman’s elegance is the noteworthy feature of nayika in all the schools of painting. The painter did extremely well in it with his brilliance mastery of brushwork.

As Shastras classified nayikas into various divisions, numerous imaginary situations for the portrayal of expressing different feelings, sentiments and reactions provided miscellaneous themes for the poets and artists to work upon. These nayika’s have never been isolated; in fact they are favourite of contemporary artists and scholars too. And nayikas representing all the shades and moods of a woman will remain most desired one.

The final eightfold classification provided to these nayikas is according to their various Situations, expressing different feelings and reactions (Bahadur xxiii-xxiv).

These ‘Ashtanayikas’ are described by Bharatamuni in Natyashstra according to various stages of love situations in the following order:

\[ r = \text{okldlTtk ok fojgksrdf.Brkfi ok A} \]

\[ \text{LOkkf/kuifrdk okfi dygkarfjrki ok AA} \]

\[ [\text{kafMrk fciyC/kkz ok rFkk izksflrHkrZ’dk A} \]

\[ \text{rFkkfHkIlfjfdk pSo bR;IVkS ukf;dk% Le’rk% AA (Ghosh 467)} \]

The same classification is found in later works like the “Dasarupaka (10th century), Sahityadarpana (14th century) and various other treatises on poetics as well
as erotic Kamashastra texts like Kuttanimita (8th-9th century) based on courtesans, Panchasayaka, Anangaranga and Smaradipika” (Sodhi 52-53). The names of the eight nayikas are same but the order is different like Keshavadasa in his Rasikapriya described nayikas according to their personality, character and mood in this order: svadhinapatika, utka or utkantitita, Vasakasajja, Kalahantarita, Khandita, prositapreyasi, vipralabdha and Abhisarika. which is clear from doha given by Ananda Coomaraswamy:

; s lc ftruh ukbdk] cj uh efr&vuqlkj A
dslonkl c[kkfu;S] rs lc vkB izdkj A 1A
LOkrf/kuifrdk] mRdgh] okldITtk uke A
vfHklaf/krk c[kkfu;S] vkSj [kafMrk cke A 2A
dso izksflrizs;fl] yC/kkfciz lq vkfu A
v"Vukf;dk ;s Idy] vfHkIktjdk lq tkfu A 3A

(Coomaraswamy, The Eight Nayikas 8)

This particular classification is quite different in Bhasha Bhushan that provides eleven nayikas in total by adding three to the above Ashtanayikas: Pravatsyapatika, who anticipates separation, Agamapati, whose beloved is on the way to his home, and Agatapatika whose beloved has just returned (Coomaraswamy, The Eight Nayikas 4).

The nayikas are further classified in two varieties of shringara rasa, related to love: Sambhoga (love in meeting) and Vipralamba (love in separation). Vasakasajja, Svadhinabhartruka and Abhisarika are associated with Sambhoga; the others with Vipralamba (Jose 220).
Ashtanayikas

- Vasakasajjika
- Virahotkanthita
- Svadhinapatika
- Kalahantarita
- Khandita
- Vipralabdha
- Proshitapathika
- Abhisarika
➢ **Vasakasajja or Vasakasajjika Nayika**

*Bharatamuni* explains the *Vasakasajja nayika* as:

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uchite vaasake yaa tu rati sambhoga lalasaa
mandanam kurute hrishta saa vai vaasakasajjita (24:212)
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(Chaturvedi)
Dhanamjaya also describes her as “muda Vasakasaja svam mandayatseyati priye” (Dhanamjaya 55).

Vasakasaja nayika is the one who adorns herself with joy to receive her lover who is about to come. She foresees her hero’s appearance as she knows his arrival time and waits impatiently for him. “She is assumed deity Rati, a personification of love” (Sodhi, Bundi school 109). She joyfully adorns herself with ornaments and makeup and decorates the place where she is going to meet her nayaka and keeps those things which are liked by the nayaka in the room. She is represented as embellishing herself delightfully, admiring her beauty looking into the mirror, beautifying the bed with flowers, lost in looking at certain point waiting for her lover contentedly and eagerly. She is generally depicted unaccompanied, to spend time alone with him. And when he arrives, she gives him affectionate and adoring welcome. The wait rouses her desires and passion glows on her cheeks. She is also known as Vasakasajjika and Sajjita.

In Rasikapriya, Keshavadasa describes Vasakasajja as:

“O Sakhi, the Nayika, resembling the flame of a lamp, ran to hide herself in the grove of sandal trees entwined by lovely clove creepers of undimmed leaves where she conceals the luster of her limbs in her blue garment. Startled on hearing the sound of wind, water, birds and animals, she looks around with eagerness for union with her beloved. Waiting for Krishna in the bower she looks like a caged bird” (Pande 22).

It seems that this painting is illustrated on these lines, where nayika is shown elegantly seated on a well prepared bed in a bower or kunj decorated by her. Nayika
here is typical Bundi in character having distinctive figure with large lustrous eyes representing a vision to the place from where her nayaka is about to come. She appears in a world full of intensity and passion, completely free from sentimentality and thus seems absent being present at the place. Expectation can be felt in her seated posture and gesture. A kind of invitation in sound of her ornaments and aroma in her body can be smell. This illustration is executed meticulously with delicate line drawing and fine brush work. She is adorned with all usual pearl studded ornaments seated on the white bed prepared by her to greet her lover and kept the useful stuff to delight him.

It is an embedded narrative picture which is an essential component of Indian literatures particularly when scenes of love in separation are shown. And to depict scenes on such themes, artists concentrated on the mental and geographical realms of the nayika who dreams of the reunion in the world imagined or created by her. Painter of this picture divided adjacent spaces using variety of internal frames and unifies
them within a single page. Indian poets described the places of wild hideaways for the meeting of lovers but the artists of Rajput tradition showed their lovers meeting or waiting in forest bowers. Bower is actually an internal frame that divides Rajput illustrations of literary and religious texts. Bower here is illustrated brilliantly trimmed with its boughs hanging with garlands.

Here world outside the bower seems abundant with the detailing of nature, it is noisy as various birds and animals are in play mood where as nature is suspended inside the bower is totally opposite, still and tranquil. A fruitful lush nature is painted with the branches intermingling into each other forming an artificial symmetry of arch straddled by both union as well as separation. One more noticeable point in the scene is the paired birds, animals and fauna too but lonely seated nayika inside the bower waits expectantly to be paired. Peacock near the water stream is also spreading its dazzling feathers before the peahen to seduce her.

➢ Another Vasakasajja Nayika
This painting from Mandi is sensuous in which the sense of eroticism can be felt at very first look. A very striking figure of seated lady captures the whole attention of a viewer. She is partly naked uncovered from the waist up outstretching her arms above her head in posture of straining longing. Her finely tightening bosoms, decked at the front began to shudder remembering the nayaka. She has long hair trailing at her back. The scene appears to be the moment immediately following the bath or before it. Several gold vessels, lamps, ornaments and garlands are scattered on and near the bed. Her garments are placed in a tub at bottom right which elaborate and compliment the composition. Here Vasakasajjika nayika is portrayed different from the earlier one in the sense that she is about to get ready for the meeting with her lover where as Vasakasajjika from Bundi is adorned with all usual apparels to amuse her partner. The two paintings of same theme are painted in different styles with varied components added to them.
It is a bright reminiscent picture that smells of the presence of passion, longing and desire of union, in the atmosphere. The sumptuous body of the nayika and her posture are submerged with soft and rich white light. It is unclear whether this miraculous radiance is due to natural day light or the shining body of the nayika reflecting cheerful mood to meet her beloved.

The meticulous rendering of architectural settings at the background are generally seen in the Pahari style of paintings. Use of pure white enhances the picture of day time. The whole surrounding including background and the architectural building behind get transformed into a vast palace area of hilly region. The architecture at the back and uneven ground is creating perspective. Each and every component is crisply executed in the scene to enhance the mood and charge the spectator’s mind. Use of red at the foreground in the form of floor is actually a carpet having pattern on it which is dominating the picture and bright red colour has been used by the artist to show the blaze in the nayika’s heart for the union.
Utka, Utkanthita or Virahotkanthita Nayika

In the Natyashastra, Utka or Virahotkanthita Nayika is explained as follows:

“aneka kaarya vyaasangaad yasyaa naagachhati priyah
tadanaagata dukhaartaa Virahotkanthitaa tu saa (24:213)” (Chaturvedi)
Dhanamjaya also describes her as “cirayaty avyalike tu virahotkanthitonmanah” (Dhanamjaya, The Dasarupa 55). Also Keshavadasa enhancing the lover’s keen desire to meet has been beautifully mentioned which fits into the picture of this Virahotkanthita nayika:

“The creepers enchant the eye, embracing young trees lovingly.
The lightning flashes restlessly as she sports with rolling clouds.
The peacocks with their shrill cries announce the mating of the earth and sky.
All lovers meet in the month of sawan” (Pande, Shringara 22)

_Utica_ or Virahotkanthita nayika is the one who is distressed at her lover’s absence and suffers the pangs of separation as she is apart from her lover yearning for the reunion. She is sad by his absence and gets disturbed when her lover tarries without being at fault. And due to the non-arrival of her lover or hero, she openly demonstrates her distress, exhaustion and discontent. She is usually described as lady expressing her anxiety to her servants, weeping, disheartened, restless, and exhausted, showing no interest in her. However, she does not doubt her hero and usually thinks of various reasons he may have been unduly delayed, such as being detained by duty or business.

And here in the picture, _nayika_ is seated on a bed placed at some exterior where lush green forest exists. The bed is given prominence as it is enhancing the condition of _nayika_ in _viraha_. It is well prepared by the _nayika_ and garland placed at her side is for the welcome of _nayaka_. The artists generally used
motifs and metaphors of birds and trees, clouds and blinking lightning, the stream etc and other elements existing in the environment to convey the emotions and feelings of nayika. As two lotuses are placed at the distance in the picture, they seem like nayaka and nayika apart from each other to get unification.

Very interestingly painter rendered the nayika waiting for her beloved longingly at the trysting place in dark illumined centre of the grove, under threatening whirling clouds of the evening hours in which nature seems sweeping and birds returning back to their homes. In the same manner spinning formations of clouds are representing state of nayika’s heart which is churning into the opposite emotions of doubts and believes about the arrival of her nayaka. Ochre coloured lightning is also looking like a pair of snake moving to the same direction. Looking to another aspect lightning is considered as ardhangini or wife of the sky. It appears as if the lightning is embracing the dark clouds which are also bursting to hold her tight. Peacock flying in the sky is also making noises and trying to announce the union of sky and the earth.
Two pair of birds, one on the tree and another near the stream is illustrated by the artist to represent nayika’s desire to be with her partner. But in contrast he set the scene very brilliantly by painting the lonely nayika in viraha watching curiously at the peacock flying above in speed moving towards the peahen placed on the tree waiting for him. Both the nayika and peahen are in same posture of turning behind and raising their head above. Bhava of viraha can be seen in the eyes of both the female counterparts. And artist designed and then arranged a beautiful intense picture possessing all the aestheticism in a single frame.

The peacock is a symbol of the lover and nayika is thus imagining her lover to be on the way as peacock is flying to meet the peahen. Two white birds are also painted flying at the back set apart but trying to meet. The nature is adjusted by sensitive and syncopated arrangements of the elements in singles or twos, as the tree’s trunks are also placed apart.
One more element have been observed at the close view i.e. a bud of lotus hanging from the left side of the nayika which is very unusually placed above when other lotuses are painted in the stream below. Metaphorically full blown bud represents the nayika’s youth here where as its isolation is somewhere displaying the loneliness of the Utka nayika.

The metaphors of beauty and eroticism used by the artists in their art are taken from their surroundings which is visible here. On visualizing the painting, a thought came that creeper painted by the painter closely, a sense of tenderness and delicacy can be felt at viewing creepers meandering around the tree trunk just like the elegant and graceful body of the nayika. It is winding around the strong tree which is symbolizing nayaka’s body. She also wants to grasp her lover tightly and touch his all body parts in the manner climbing plant interweave to the tree trunk. Artist used such sensating props that actually helps in arousing the craving for love.
Another *Utthkantita Nayika*

*Nayika* in this painting from Nepal region is also shown on the bed as for *Virahotkanthita nayika*. Sodhi says that “She is depicted sitting or standing on a bed or standing outside the pavilion waiting for her husband, who is held up by some unknown circumstances, hence fails to come home” (Sodhi, *Bundi school 52-53*). Unlike the *Utthkantita* in figure XIII, *nayika* here is actually not seated but lying on the bed which indicates that after waiting for so long she is now distraught at her lover’s absence and thus her posture of unconsciousness suggests her torment of separation. Many more elements are absolutely different here. It is an interior scene and thus artist had very limited props to be used expressing desolation in the room. And whatever he could have managed, he assembled the non living objects like curtain, vessels, bed etc., which are somehow incapable of playing any role in creating the mood of grief here. And thus whole stress is on the *nayika* only. But with very few suggestions of lady’s posture
and gesture and no other expression which can indicate her category, one can feel the essence of the painting, her condition and the reason behind it. In this picture, she appears lonesome and is suffering pangs of love in his absence. Her tearful, disheartened, depressed, exhausted and body full of sorrow can be sensed by a viewer. Whereas figure XIII had whole lot of living beings as well as inanimated things which acted and participated altogether in explaining the condition of nayika.

Other supporting elements used here is the typical Nepalese bed at a full blown lotus plinth, which is placed in the manner other nayikas from same series of Ragamala from Nepal region are illustrated. It is very interesting to know that each nayika is painted like this one with a fan at top and lotus plinth, scarlet red filled all over and nayika centralized dominating the whole composition playing the vital role. But each possess her own characteristic which is clearly visible at first sight. Artist with few elements and limited colour palette managed successfully in displaying the nayika’s attribute.
Svadhinapatika or Svadhinabhartruka Nayika

The Natyashastra explains the Svadhinapatika nayika as:

“surataatirasair baddho yasyaa parshve tu nayakaah
saandraa moda guna prapta bhavet swadheena bhartrikaa (24:214)” (Chaturvedi)

Dhanamjaya also describes her as “asannayattaramana hrsta svadhinabhartrka”

Svadhinapatika is the nayika who is proud of her husband or beloved’s love and loyalty. Her lover is overpowered by her devotional love and she is pleased of nayaka’s dedication and commitment for her. She feels proud on thinking that her nayaka has fulfilled her expectations in love; he is loyal and always takes her favour.

Of the eight nayikas, Svadhinabhatrrika is the only one whose hero clings to her like a
shadow and she is the fortunate one who’s lover remains with her all the time. Under the other categories, *nayaka* is separated from the *nayika*, either by circumstance or will; only she is indulged by her lover and is confident of his love for her. *Svadhinabhatrika nayika* and her beloved are generally depicted sitting together and gazing each other (Dehejia 151). She is so dominant and commanding that her lover behaves like a slave to her as if he has been captivated by her.

The works produced in the Deccan had influence of Rajasthani paintings which were lyrically and mystically passionate (Dehejia, *Celebration of Love* 167) and this is the example of such works. Here in the painting, figure of the *nayaka* has elements of Deccan as well as Rajasthani juxtaposed together. His curved mustache touching his throat, raised turban and dress decorated with royal splendor are in Jodhpur style, the principal style of Marwar, Rajasthan (Neeraj 23). But his typical attire with the ankle length *jama* and a waist sash is Deccani. He is seated in front of *nayika* offering flower to him.

Each of the figure had great detailing involved immensely appealing to the eyes. She as mentioned in the inscription above is *Mugdha Svadhinapatika nayika*, who is inexpert and bashful in expressing her desire and unable to give expressions to her thoughts and feelings.
But here in the picture artist portrayed her in confident seated posture of one leg folded in very mature manner and very calm definite expressions of middle-aged woman. This suggests that artist of the painting probably have not followed the inscription or he wanted to put some other essence into the scene as compositions of Deccan are usually find very imaginative and emphatic. Also the colour palette used here is very warm and appealing. The figures are well proportioned and slim and tall.

The female maid standing behind the nayika is an example of the proportions used by the artist. She has also been given importance in the scene and done with great care. Completely ornamented and well dressed figures gives a hint of royal patronage. And this overall composition is a setting of minimum props useful and appropriate to the scene’s requirement. Two bolsters placed at the back on a well laid bed with floral patterned bed cover and a paandum in front of the lovers to take pleasure. Patches of sap green at the entire background and small plants with white fauna generates the garden scene which enhances the mood of the two lovers meeting at some outdoor place.
Another Svadhinapatika Nayika

The line drawing from Kangra with a verse on top border of ‘Svadhinapatika’ depicts a lover completely dedicated to his beloved. Following various texts, “Svadhinabhatrika is generally depicted with the nayaka applying mahawar on her feet or dyeing her feet and also applying vermilion mark on her forehead” (Sodhi, Bundi school 52-53). Here nayaka is portrayed holding her left feet giving it the support of his left palm and placed it gently at the raised right knee to apply mahawar on her feet. Such representations are masterpiece of great aesthetic value displaying a delicate feeling of love. And this line drawing seeks to reproduce in its exactness a magnificent illustration of Svadhinabhatrika nayika illuminating freshness, simplicity and directness of the title suggested to it and description given by eminent writers about her.
Another *Svadhinapatika Nayika*

Compositional setting of this painting done in Kangra style is similar to the line drawing of figure XVI. It too have beautiful arrangement of figures with *nayika* seated on a *chowki* and *nayaka* cleansing and painting her feet. She displays poise in dignity having confidence at seeing the completely subdued and obedient love of the *nayaka*. Use of yellow and orange with golden colour against white architectural building and cool shades of grays are typical Kangra in character presenting bright but tranquil work of art. Blue bodied *nayaka* and the graceful charm in depiction of youthful shy *nayika* are idealized characteristics of Kangra paintings. As here, the *nayika*’s physical charisma of slim and elegant body is enhanced more of the radiating immeasurable pride and assurance of having her lover serving at his best. Sense of sensitiveness and sophistication is present in the drawing of the painting. Many more paintings of this type of *nayika* are done within various compositional settings, mentioned in texts or poetries and then exaggerated through fleeting imagination of the artist.
Abhisandhita or Kalahantarita Nayika

Kalahantarita Nayika has been described in the Natyashastra as follows:

“irshya kalaha nishkraanto yasyaa naagachhati priyah
saamarshavasha sampraaptaa kalahantaarita bhavet” (24:215) (Chaturvedi)

Dhanamjaya also describes her as “Kalahantarita marsad vidhute nusayartiyuk”

Kalahantarita also known as Abhisandhita or Kopita is a nayika who is separated from her lover by a quarrel. She is the one who suffers remorse after she repulses her lover in indignation. The name Kalahantarita itself expresses the character of the heroine in this category, i.e. “Kala is anger while anta means end, and aritha is to repent or apologize (Janardan).”
Kalahantarita nayika is the woman who fights with her lover for a little cause. She first insults him and then regret after he goes away. In paintings, she is usually depicted as one who leaves the nayika disheartened after the quarrel. She is described in texts as of abusing her lover in front of her sakhis and then lamenting for her actions and reactions. She turns her hero away in anger either because of his relationship with another woman or because he fails to stay to her commands. The hero is generally shown walking away from her apartment in a dejected mood. “After that she becomes despondent without him” (Sodhi, Bundi school 52-53).

She later on, repents for her misdeed and is filled with remorse. She exhale noisily deeply, restless, mournfully and discontentedly.

Here artist chose the scene after the quarrel. This painting is unrivalled representation of deliberation and pictorial qualities with simplicity and directness. Nayaka appears full of pride and anger because she had refused to greet him. The gesture of nayika is also suggesting her annoyance and blaming attitude.
The *nayaka* outside the pavilion suggests that he was insulted and hurt by her and the attitude of her rudeness made him get up and leave the place. The surrounding has not yet become quiet and its rendering is expressed through the hand gestures of both the *nayaka* and *nayika* who are in the posture of blaming each other. In many of *Kalahantarita* paintings, *nayaka* is depicted distressed and hopeless bowing his head but here he is confident as if he has strong reason behind coming late or he is trying to give clarifications.

Flat ochre colour is used at the background behind *nayaka* and dark black is filled behind the *nayika* which suggests that she before this prospect had already created a big scene of squabbling with her lover, which has resulted in their separation and that dark colour is suggesting her solitude. Even the *nayika* has not been portrayed here appearing aesthetically sensuous, though she is adorned with all the necessary jewels and dressed in stylized transparent full sleeved upper garment, *churidaar payzami* and elegantly carried beautiful contrasting *odhni*. But painter has not illustrated her according to the need of the scene. In fact she should have given unattractive and dreadful look because of her mood and behavior. This could have other phase also if a viewer wants to see that she is aware of *nayaka*’s nature that he...
will not go away in any circumstance, whether she abuse him or hurt his sentiment or ego, he will come back to her. She knows that he cannot live without her and that is why showing that much attitude.

Picture could have multiple meanings, that is why it is interesting yet difficult to give it a language. As nayika is seated in front of the maid, it is also possible that she is trying to behave as if nothing happened as such between the two or to get rid of her misery she is telling her sakhi about his faults.

This particular situation has been beautifully described by a Hindi poet Chiranjeeva:

“Aik Lala kahunte grihame,
jnike mau umangame man dikhaye,
Erne par ruthi-bhayi, na une kar
thambi baithaye.
Ka kahun apna motiko
Chiranjeeva-ju pratimako na manaye
Lajke kaaj, aru sajani apna
anuraag ma daag lagaaye.” (P. Banerji 14)

Here nayika addressing her nayaka as Lala (Krishna) says that he came to meet her in the room but she greeted him with terrible bitterness. Due to rage and irritation he stood up and went away. But she didn’t try to hold his hand or convince him to sit back. And she also realizes that because of her arrogant and offensive behavior, she had put stain on her pure passion.

Many situations fit into this scene and thus many interpretations can be there but it is a painting that has few elements of Pahari but much of Deccan. Face structure
with oval elongation, eyes nose and expressions are not Basohli in character. In fact costumes, turban, \textit{patka} at the waist, and long \textit{jama} the \textit{achkan} with \textit{butis}, \textit{juti}, body anatomy and beard are very much Mughal or Deccani in character.

The door inside the female compartment is half opened that also helps in suggesting that the hero must have just gone out of the room. \textit{Sakhi} standing in front is clad in \textit{lehenga, choli} and \textit{odhni} covering her head and clearly appears engaged in exchanging views with \textit{nayika}. This Painting is so beautifully and skillfully rendered that with the help of few bold colours and very slight postures and gestures, painters successfully make clear what actually he is trying to portray through his visuals.
Another Kalahantarita Nayika

In this painting of Basohli, nayaka’s confident stance and the style he returns to face the lady to shed light on his blamelessness is totally different from the nayaka of this painting. Here in the painting either he is in guilt and thus going silently or because of nayika’s irrepresible untamed behavior he couldn’t bear her cruelty more and left the place. Both situations can be interpreted here in the scene. And one more thing, unlike the texts that talks about her deep sighs, sorrowful and displeased feelings after quarrelling, artist portrayed her boorish. She is draped very little with a piece of transparent black cloth and yet do not seem sensuous or appealing in fewer outfit. With few lines and minimum colours, she has been painted filled with perfect expressions that was the requirement of this dramatic scene. Alarming situation that just happened in the scene can be felt by the viewer at very first glance.
Bharata in his Natyashastra explains the Khandita Nayika as follows:

“vyasangaduchite yasyaa vaasake naagatah priyah
tadanaagama dukhaartaa Khanditaa saa prakeertitaah (24:216)” (Chaturvedi)

Dhanamjaya also describes her as “jnate nyasangavikrte khanditeryasayita”
**Khandita Nayika** is the one who is angry with her lover for causing her disappointment and filled with jealousy on discovering her hero to be disfigured through his relations with another woman. Her hero is generally mentioned in the poetries and texts coming to her with the revealing marks of having spent time with some other lady. She is angry upon seeing him and has suspicion, jealousy as well as anger for being unfaithful to her. “She is offended and is usually seen reproaching her lover for his lack of faithfulness” (Sodhi, *Bundi school* 347). She is slighted, hurt, angry and distressed and thus looks as if heartbroken, impatient, and agitated, takes deep breaths, replies angrily to her lover, responding indifferent to his words. She do not let him come close to her or speak anything in front. The grammatical meaning of the term ‘Khandita’ itself is to be cut or shattered. So in this case also, *nayika* is shattered by anger and uses hatred and strangeness as her weapons. “Both Kalahantarita and Khandita *nayika* are enraged at their lovers, Khandita however has her lover close by, but she rejects him for his fault” (Jose, *Semiosis* 294). Here in the painting done in Nepal Bhaktapur style prominence of red and orange colour can be noticed filled all over. A beautiful composition of *nayika* quarrelling with her *nayaka* has been illustrated by the artist. Interestingly portrayed
standing stance of the nayaka with his folded hands in front suggests the dominance of the lady reclining in a gesture of self-importance. This Khandita nayika is very different to others represented in miniature paintings because most of them are shown with the nayika in rage removing her ornaments which she adorned for her nayaka only but here in the painting she is completely jeweled and instead of aggressive she appears in full attitude. This is probably because it is a scene of the beginning of arguments when she is keeping her thought and expressions in front of the hero and the quarrel here has not reached to the climax. He is just silent or probably gave fake reasons (according to the nayika).

This painting of Khandita nayika is from the other seven types representing eight nayikas and “at the top of each painting is a Sanskrit verse describing her sentimental situation in which a woman commonly finds herself” (Pal 218-19). The artists of the region had depicted the lyricism of the poems and her dramatic situation through the visual expressions but not in the way literatures talks upon her. Possibly these painters were not just the imitator, in fact ingenious and straightforward in creating the scene with their nayika at dominating central place.
"The multicoloured lotus in the foreground is typically Nepali in character" (Pal, *Art of Nepal* 218-19). The artist would have familiar with the pictures of deities on lotuses and thus to display his *nayika* significant, lotus is composed below her to demonstrate her as the divine goddess. Nepalese characteristics are seen in her seated posture with frontal body, profile face, eyes gazing at the objective and long lanky arms and legs. Artist in this series has used a colour closer to claret or dark red (Pal, *Art of Nepal* 220). Behind the *nayika* are splashes of silver speckles which are giving a glittery effect to the background. This kind of sprays of silver colour is done in all the eight *nayikas*. When *nayika* is given the position of a deity, probably artist would have added this innovative and exceptional element to the *nayika* paintings intentionally to shower a light behind the divinity reflecting a divine aura. And this is not disconcerting the composition, infact a sprinkle of folkish substance is echoing with it.
Chota Khayal in Rag Deshkar, Tintal has explained Khandita Nayika’s condition as:

“Hau to tore Kaarana Jaagee
Pyare balmaa aaye ho, bhaee bhor
Anjan adhar piya palakan pe
Raina Ganwaee hai, ati shor” (Benegal 53)

This verse is appropriate to the above painting as these are the lines in which nayika addressing to the nayaka is telling about how she waited for him frittering away her last night. Here nayika also says that ‘I awake all night for you my love and you are coming now in the morning. It seems that you spent night somewhere else as your silence speaking out loudly and her kaajal mark is left on your lips’.
Another Khandita Nayika

As discussed above, Khandita Nayika represented in miniature paintings are usually shown with the lady in anger removing her jewels which she wore for her beloved only and here too artist seems to follow the scriptures exactly. And thus unlike the above Khandita who do not appear eradicating all the adornments, she is portrayed in the gesture of removing her ornaments in front of the nayaka to make him realize. And very strange is nayaka, who standing with head bowed down is holding one string of a broken necklace which is placed around his neck. Here as well, many situations can be seen; either the lady broke the necklace that was probably presented by him in rage and returned him back or she must have started removing her jewels and nayaka himself did it so as to make her bring to a halt. But aspect of khandan is present in the picture which goes with heart’s khandit condition too.
Vipralabdha Nayika

The Natyashastra explains the Vipralabdha Nayika as follows:

“yasyaa doorim priyah preshya dattaa sanketameva vaa
naagata kaaraneneha vipralabdhaa tu saa bhavet (24:217)” (Chaturvedi)

Dhanamjaya also describes her as “vipraladhoktassamayam aprapte tivimanita”
Vipralabdha nayika is the one who is greatly offended that her lover has not come to the rendezvous agreed upon. “Radha imagined as Vipralabdha Nayika, who in an emotional soliloquy expresses her deep anguish as Krishna fails to appear at the appointed place on time and starts feeling that her youth and beauty are of no use” (Varadpande 38). Here in the painting also a lady is shown in pale yellow dress and brown veil stands beside a bed of leaves throwing her jeweled armlet away in disgust, as she is tired of waiting for her lover for whom she adorned herself. She is aware of his betrayal but now is upset as he broke his promise, so she feels mislead, unhappy, distraught, dejected, sobbing and inconsolable. “She waited for her lover for the whole night” (Sodhi, Bundi school 52-53).

To her,

“Flowers are like arrows, fragrance becomes ill-odor,

Pleasant bowers like fiery furnaces, Gardens are like the wild woods,

O Kesava, the moon rays burn her body as though with fever,

Love like a tiger holds her heart, no watch of the night brings any gladness,

Songs have the sound of abuse, pan has the taste of poison, every jewel burns like a firebrand- Rasikapriya of Keshavadasa” (Auctions)

These are the excellent lines that describe Vipralabda’s feelings when she having completed her bath decorated herself with ornaments, reaches the meeting place in moonlight to meet her nayaka, gets disappointed of waiting so long and suffered the pangs of separation. Keshava says that the beautiful flowers become odorless and garden looks like untamed forest to her. The moonlight started to burn her like the sun as if she is having severe fever. She addressing Keshava asks that, ‘these jewelleries are torturous now burning my body parts and of what use are these
ornaments when he had not come to see me. Any kind of song appears abusing and eatables became poisonous to me.’

A sense of inferiority arises in her, out of feeling that the other woman is more deserving of her hero’s affection, than her. The neglected lady has waited all alone in the forest the whole night for her nayaka. In fact the colour palette used over here is so tedious and monotonous that the feel of grief and dullness can be felt. The disappointed nayika fully clad in pink is now started to strip herself removing her jewelry by pinching out the golden fringe from her armlet. The exquisite form of nayika is noteworthy as it is a characteristic that Pahari artists use to convey romantic love through the beautiful and idealized body of woman. She is centralized which represents the feminism prominence among Guler artists portraying their nayikas tall, slender elegant body, innocent face and tranquil character. She has been portrayed sophisticated and calm despite of her intense feelings which are unhappy and restless. The aesthetics of this painting use of delicate sweeping lines, fresh lyricism, soft restraint and subtle tonality of pink, sap green, blue and grays are of Guler painting.
She has been portrayed standing in a clearing before a thick hedge of trees and crescent moon above. Typically Guler poppies can be seen around the lady here and there flowering trees. The artist had beautifully painted nayika’s body and trees going in same direction to depict the exhausted feeling of longings. The colour of the sky has also gone pale grayish as of her mood.

The whole scene is oval framed by foliate arabesques in the spandrels. And this “vertical oval border giving the appearance of ornamented frame, first appeared in Guler painting and became widespread throughout the Kangra valley by 1800” (Museum and Findly, From the Courts of India: Indian Miniatures in the Collection of the Worcester Art Museum 72).
Another \textit{Vipralabdha Nayika}

This painting from Jaipur of \textit{Vipralabdha Nayika} appears really “the jilted heroine, in the throes of disappointed love, dejected and inconsolable” (Women in Love- Love Paintings). She is seated in frustration and clearly can be titled as \textit{viprabldha}. Artist portrayed her so lonely and isolated that generates a feeling of sympathy and pity for her in the heart of visualizer. Environment too contrasts her state with the lifeless, misty and tedious background of grayish patches that evokes her loneliness and heart busted due to the \textit{nayaka}'s failing in fulfilling his promise to reach on time.

The top section of the painting has few contour lines which are executed so brilliantly by the painter that they help in generating the expressions sufferings and pain of the lady felt by the whole atmosphere.
She is depicted suffering the pangs of love separation but her posture suggests her reaction at the non arrival of her beloved. Her red dress and bejeweled body hints her situation of just got aware of his not approaching. Unlike other Vipralabdha nayikas, shown removing their jewels, this one is in so unpleasant mood that instead of reacting too much or revealing her frustration, she just sat down folding her body parts all together and hair left opened at the back to suggest her lifeless and unconscious state.
Proshitabhartruka or Prositapreyasi Nayika

Proshitabhartruka Nayika in the Natyashastra has been explained as:

“gurukaaryaanta vashaad yasyaa vai proshita priyah
praroodhaalakakeshaantaa bhavet proshita bhartrika (24:218)” (Chaturvedi)

Dhanamjaya also describes her as “duradesantarasthe tu karyatah prositapriya”

Prositabhartruka also known as Prositapriya is the nayika who is undergoing the throbbing of separation and missing her lover who is gone on a journey and is therefore sad. These pangs are unbearable and therefore she loses interest in dressing and grooming herself. She is restless, shattered, and thus become careless towards her appearance. She is described in desperate conditions like hair left messy and uncombed, counting the days of his return and feeling discontented without him. The

Figure XXIV

Proshitabhartruka Nayika, from an illustrated manuscript of the Rasamanjari, Possibly Mankot, Punjab Hills, Northern India, Pahari, about 1700–10, 16.3 x 27.5 cm, Opaque watercolor, gold and silver on paper, Collection-Museum of Fine Arts Boston
separation is due to pertinent circumstance, like some mission, livelihood or education of the hero. Hence, the separation is justified but awful. Unlike the Vasakasajika, she knows the duration of separation.

“In miniatures, she is generally depicted sitting and mourning the separation of her lover surrounded by her maids and refuses to be consoled” (Sodhi, Bundi school 52-53). Here also situation is similar and in the painting, nayika is shown reclined in a very awkward posture as is aware that her lover would not turn up soon. Her expressions do not appear composed, rather she is in sad mood. She is surrounded by her maids trying to make her cheerful by offering her favorite things, but she refuses to be console and cheer up. The most important in this painting is the nayika’s expressions and gesture as if she is saying that ‘What is the need of these flowers? Or what will I do out of them?’ Her expressions portray immense grief as if she had made her mind not to take interest in worldly things. She is negligent of her appearance and deprived of energy. The colours used by painter are suitable to the picture as grayish very grimy and dull background covering most of the space of illustration reflects her state of depression and hopelessness. She is draped in
a single cloth of white colour as if her life has become uninteresting after him. Her favourite flower has failed to attract her and make her smiling.

The vessels decorated in the niches of wall, red coloured big pillow on white unsullied bed sheet with leafy decoration at centre and the floor below of intense red colour reflecting her heart burning of separation are all suggesting the preparation that she would have done with the help of her companions to welcome her beloved. But soon all turned into deadly unexciting environment as he didn’t came. The door is shown closed which contrasts the anguish of nayika that she will not allow him to come and meet now and has tightly shut the door of her place as well as her heart. It might be possible that closed door is suggesting that it will get open after nayaka’s arrival and in same manner she will enjoy everything only after the coming of her hero, till then she had shut his desires and likings. Again grotesque face visible below at the end of pavilion is a common characteristic feature which can be noticed in several paintings of Pahari region. Each and every prop has been executed perfectly in the painting.
"akhiyaan hari darasan ki pyaasi
dekho chaahat kamala nainani ko nis din rahati udaasi
kesar tilaka motin ki maalaa brindaavan ke vaasi
aaye udho phiri gaye aangan daari gaye gal phaasi
soordas prabhu tumhare daras ko laihe karavat kaasi” (Chaturvedi)

Soordasa says that her eyes are thirsty for the view of Hari (Krishna, the nayaka). She remains sorrowful all the time as her eyes want to see into his lotus eyes. She is lost into Krishna’s looks with Kesar tilak on his forehead and pearl necklace on chest. He assured to come but didn’t turn up and for her, situation had become like hell. Here in the picture she appears impassive and has abandoned her colourful dresses, ornaments and moreover she is no more interested in combing or making her hairstyle and thus had left her hair open.
Another Proshitabhartruka Nayika

The other representation of Proshitabhartruka is from unknown region, but it appears to be from Kangra or Guler, Pahari due to painting framed in an oval format. All the other components including female forms rendered elegantly, their costumes, landscape behind and architectural building have Pahari characteristics in them. At very first glance it seems to be Vasakasajja but while scrutinizing it closely, each and every constituent entitles her as Proshitapatika nayika. The mood of vasakasajja nayika echoes only because of her seated posture with sophistication and bashfulness. Because Proshitapatika has been described in various texts and poetries as dull, restless and negligent towards herself. But body condition of this particular nayika do not seems
tedious, infact her seated posture and coy gesture suggests her being *Vasakasajja nayika*.

Examining the image closely, grayish blue coloured garment worn by the *nayika* can be noticed which is very unusual in representation of *vasakasajja*. She is undoubtedly *proshitapatika* as she is clad in dull colour and her heart’s condition which is filled with lust and passion is reflected clearly by the red bolster behind her. The landscape too dried like her smashed desire. Sand burnt of heat bear a resemblance to the lady’s vanished expectation of her lover’s arrival. Few green bushes are reflecting a little space for hope. The companion lady is also placed by the artist into the scene which is usually found associated with this particular *nayika* playing her role of encouraging and cheering her.
Abhisarika Nayika

Bharata is his Natyashastra explains the Abhisarika Nayika as follows:

“hitvaa lajaantu yaa shlishttha madena madanena vaa
abhisaarayate kaantam saa bhavedabhisarika (24:219)” (Chaturvedi)

Dhanamjaya also describes her as “kamarta bhisaret kantam sarayed va bhisarika”
The *Abhisarika* is the forward *nayika* who is adamant in her determination to meet the *nayaka* and goes out into a stormy night to meet him. She too spends very much time adorning her and boldly makes special attempt to go out for the meeting. Snakes, wicked spirits, heavy rain and flashes of lightning, evil creatures are unable to stop her way. “She is generally shown at the door of her house or on the way to her tryst” (Sodhi, *Bundi school* 52-53). The *Abhisarika* terrifically dressed and ornamented, amaze the *nayaka* by her daring hazardous journey during the dreary day or night times. She could be married too who loves someone other than her husband and thus shown going out of the household, ignoring the words and suggestions of their family members, breaking all the associations and relations with them. Or very cleverly hides her feelings towards another man and plans the meeting at the time when everybody sleeps and returns back before they awake. “Reflecting this idea of reckless love are the lyrics of a *dhamaar*, a genre of composition related to theme of *Holi* festival” (Jose, *Semiosis* 346).

In the song *Shyama* (*Radha, the Nayika*) wants to go out and play *holi* with *Krishna* but couldn’t make because her duties at home stops her. Yet she tries to give excuses by saying that:
“Please, enjoy (yourself) playing Holi with me (O, Syama)"

Syama implores with folded hands.

I (have to) go out to tend the little cows,

Leaving behind my mother-in-law and my sister-in-law” (Jose, Semiosis 346)

Here in the painting, the walking posture of Abhisarika is extremely vibrant
doing close to the mood and requirement of
the scene, woman with high arched, thin
eyebrows and charismatic features with a
defined nose and supple flattened
elongated face. Her built is attractive but
as the clothes are hiding the shape of her
body, it is difficult to feel that beauty.
This form of the ideal beauty was
metaphorically blended with poetry and
romance. It depicts the pure approach of
art and artists towards finding the bold and spiritual love in India at that time. She is
very commonly discussed in texts holding her lehenga with one hand to make
walking comfortable and faster, but here her hasten is depicted through her left leg
forward, cobra crushed under right feet, frontal body but face turning completely
behind suggesting some unexpected thing at her back. Even the left hand concerned
for odhni too suggests her vigilance and attentiveness.

She is not portrayed here all alone in the dark thick forest. But lot of elements
has been intricated to the scene. The obstacles clearly visible here are
witch entwined around tree trunk, a Himalayan bird very much alike francolin or rock patridge, a musk deer like animal, peacock on the tree and cobra raising their heads staring at nayika’s courage. All are trying to create panic but to its opposite, nayika is absolutely calm and poised. Her body lit like flame clasped by a red garment filled with lust and passion. A lady seated on asana charms the snake in forest of dark night. Jingle of her instrument tempts the snake to come and pay court to her. “Asavari is a plaintive musical mode of Hindustani music said to originate in snake charmer’s melody, hence perhaps the iconography is of a lady charming snakes” (Topsfield 43). She can be thus a representative of nayika herself, who has same connection with her beloved, the manner melody of a snake charmer and snake has. As nayika is hypnotized by the love of nayaka, she too has no choice than going out to meet him. It is a beautiful illustration that provides a number of props used by the artist to feel and then understand the essence of the nayika’s fanaticism.
Another Abhisarika Nayika

This painting of Abhisarika Nayika is from the Ragamala series. Sanskrit verse at the top describes her keen aspirational situation in which Abhisarika is expected to be in. Here in the painting, the painter had depicted the lyricism of the poems and drama of her situation through the visual expressions but not in the exact manner the texts talks upon her. The artists of the region were probably not just the imitator, in fact creative but simple in composing the scene with their theme at important central place and other elements illustrated just to give a hint of the situation. It can be noticed in the series of Ashtanayikas from Nepal region that center of attention is provided to the nayika surrounded by the useful or necessary but limited props. Only few constituents are added to a scene to suggest the prospect of exterior or interior.
In Indian tradition *Abhisarika* is rendered with dramatic flair but here in Nepali tradition she has been given a different vision. “She is described as a woman burning with the fever of love, impatient and somewhat bold, ventures forth herself in search of her lover” (Pal, *The arts of Nepal II* 121). Her stance of walking is in some awkward manner with frontal body, face in profile, eyes gazing at the destination and long lanky arms. As only few hues are applied in the painting, it is difficult to judge the time that artist had tried to paint as day, dusk or night. Because only swirling clouds above cannot suggest the night scene. Even the formation of white clouds above is quite stylized in manner which is unusual in paintings of other regions and resembles the dragon’s body very common in those areas. So it seems like a scary dragon floating in the air to stop the way of the *nayika*. As Indian artists added swirly clouds and flashes of lightning in the form of cobras, here too Nepalese artist would have tried to introduce some fearsome animated character like form to the clouds above trying to frighten her.
Architectural building in the scene is of brick formation and other furnishings like stylized roof, door, latticed window and railing of local pattern that reflects the dependability and loyalty of the artist. This type of architecture is not found in Indian miniatures and it is somewhat surprising and interesting to note the Nepali art and architectural elements here. The artist of Nepal too overlapped the band above which has inscription on it regarding Abhisarika, similar to the Basohli painters who elaborated the structures of building that goes beyond the frame to give a feel of enlargement. It will not be incorrect to say that not only subject or themes travelled place to place, but the artist grasped whatever he felt or realized astonishing and blend them with his own fleeting emotions to express through art form.
Another Abhisarika Nayika

This painting of nayika going out in the mid-day to meet her lover enchants the spectator with the warm expression of her hesitant gesture. This particular dressing of the lady has an influence of Punjab region. She is probably wearing short knee length full sleaved kurta which is unclear as dupatta of good length has been wrapped all around her body in typical Punjabi style. The manner she has taken the odhni over her head and a contrasting churidar with jutis below are also commonly seen in Punjab. She appear woman of some noble family with her posture, elegantly taking steps to walk, raised hand, carrying and managing her garments and all usual ornaments worn by her.

Figure XXVIII
A lady going to a tryst, Kangra, Pahari, c. 1825
The whole scene has a quality of captivating the viewer with its pale but gleaming hues. To articulate the subtle changes of light, painter had acquired a certain sense of tonal values of colour that is clearly evident from this particular painting done in Pahari style. The wishy-washy background is incapable to encase the charm of the sensual nayika. In fact our abhisarika’s splendor grew more magnificently against tediousness of landscape. A patch of dark grey in the foreground is suggesting the water pool, which is reflecting the sun. The colour palette changes with subtle variation of tones from the bright silvery gleamy horizon merging to the deeper green of the grassy ground.

The painter used no prop in the composition, yet with our nayika centrally aligned and a sun at top, he endowed the picture with mood or sentiment filled to the whole scene. This is very unusual kind of nayika depiction, where everything is fading and vanishing, either the background or the foreground. At first look, our nayika appears walking or almost floating over the surface because there is no as such suggestion of ground in the visual. If painter would have added shadow to the lady, it would be easy to feel her feet on a plane. The artist used an oval frame to enclose the nayika’s picture which was popular in Kangra region, especially in the 18th-19th century. Affluent but melodious soft palette has been used here that embraces our sensibility and reflects seductive refinement to the Abhisarika.
➢ **Another Abhisarika Nayika**

![Figure XXX](image)

*Abhisarika Nayika (a), Kangra, Himachal Pradesh, c. 1775-1825, Drawing, Ink on paper, Collection-Harvard Art Museums/Arthur M. Sackler Museum*

➢ **Another Abhisarika Nayika**

![Figure XXX](image)

*Abhisarika Nayika (b), Kangra or Guler, Pahari Hills, ca. 1800, Ink, wash and translucent watercolor on paper, 16.5 x 22.2 cm, Gift of Subhash Kapoor, in memory of his parents, Smt Shashi Kanta and Shree Parshotam Ram Kapoor, Collection- The Metropolitan Museum of Art, New York, U.S.*
Another *Abhisarika Nayika*

![Figure XXXI](image)

*Abhisarika Nayika* (c), Kangra, Pahari, 1850, Collection-Bhuri Singh Museum, Chamba

Few line drawings were also found while searching the *Abhisarika* paintings. Here each illustration seems similar in appearance at first look but is actually different from each other. All created in same Kangra style yet do not have that Kangra elegance. As Guler-Kangra art acquire very precise, lyrical and naturalistic drawing, figure (b) possess that flow of line and elegance in *nayika* depiction, whereas other two (a) & (c) are having less graceful feminine charm in them. Apart from the beautiful lady walking against the landscape, trees, flowers and rocky sloping ground have been very carefully portrayed in these drawings. Graceful *nayika* is shown in each illustration with her one feet in front to show the movement, left hand holding *odhni* to fix to her head and turning back to see the witch stopping her trail. A witch is also shown in conversation with *Abhisarika nayika* and is drawn naked with feet
turned behind. In figure (a), the witch is holding her child which is often seen in *Abhisarika* paintings. Other elements in the three pictures are almost similar like swirly clouds, raindrops, snakes around or nearby the *nayika* and creepers wrapped around the tree branch etc. The only difference is the manner they are rendered. It can be said that these drawings are actually the basic stage of painting which are left incomplete for unknown reason. Because texts or other references do not suggest the line drawings only were done purposefully during that period. Figure (b) too has a patch of grayish colour at its top right corner for cloud representation which is also left unfinished. Costume of *nayika* and slanting pitched land do have Kangra traits in all the drawings equally but facial features of figure (b) are more sensitive and refine than the other two.
REFERENCES


