RESUME
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The art in India is an important tool of her thought and culture, whether it may be Architecture, Sculpture, Painting, Poetry or Music. Throughout the tumultuous ages of Indian history, art has remained a motivating force for the people. The concept of Rāga, Rāgabhāryas, Rāgaputrās and their paintings is a unique creation of Indian mind. Rāgamālā painting is one of the distinguished subjects among a large number of subjects found in Indian Miniature Paintings. Its combination of Poetry, Music and Painting is unique in the history of world art in general and that of Indian art in particular.

A large number of sets of Rāgamālā paintings are found in various public and private collections in India and abroad. From the study of these paintings one can say that its tradition was maintained from the 14th century A.D. to the 19th century A.D. There was a great demand for these paintings, hence copies were made of them. A large number of Chadbās found give evidence to this. It is interesting to note that Rajput princesses were also gifted these pictures in dowry and this being one of the reasons for its vast production. Various regions and states were enriched by these paintings. It helped in uniting art and culture of the region. They were patronized by royal kings and religious teachers. They were painted in different parts of our country viz. Gujarat, Rajasthan, Central India, the Gangentic Valley, Pahārī regions and Deccan. However, this study has been limited to the regions of Gujarat, Rajasthan and Central India.
It is interesting to note that the canons prescribed in the works of poetry, music, architecture, sculpture and painting are discerned here in one way or the other by the painters of the Rāgamālā paintings. In the depiction of Śṛṅgāra and other Rasās, these painters have supplied more data for the study of secular psychology. Rati is the Sthāyi Bhāva, permanent mental state of Śṛṅgāra, which is considered as the highest peak of enjoyment. Depiction of Śṛṅgāra remained an important and popular theme in the Rāgamālā paintings. Depiction of various types of Nāyaka and Nāyikā is an evidence of this fact. In Rāgamālā paintings, generally Kṛṣṇa and Rādhā, Śiva and Pārvatī are depicted as Hero and Heroine. It was Nimbārka Ācārya, exponent of Dvaitādvaita theory of Vedānta to introduce worship of Rādhā and make Vaiṣṇava Bhakti romantic. Vaiṣṇava religion became a religion of love and devotion and attracted masses. The legends of the deep affection of Kṛṣṇa and his beloved consort Rādhā remained a source of inspiration to the painters of Rāgamālā painting. In the depiction of Vasaṇāta and Hiṃḍola Rāgās, Kṛṣṇa and Rādhā with a group of Gopies are beautifully depicted.

It is a matter of interrogation how Rāgās and Rāginīs were anthromorphosised. Which was the first Indian text on music that gave concept of Rāgamālā i.e. Rāgās, Rāgabhāryās and Rāgaputrās? How far can we trace the antiquity of anthromorphisation in the history of this art? Who were the patrons of this art? Who inspired the painters to paint these pictures? Did the Śvetāmbara sect of Jainism; Śaivism and Vaiṣṇavism—the main sects of Hinduism inspire them? What is the sectarian scenario obtained from these paintings? What regional atmosphere i.e. geographic and cultural atmosphere mirrored in these various schools of Rāgamālā paintings depict? What was the
regional and foreign influence on the dress-costume, textile patterns depicted in these paintings?

The curiosity of these queries led into probing the subject. Critically analyzing these psychological aspects, the reason for Ars-Amatorial depiction through Nāyaka-Nāyikbheda was a curiosity for further probing into these areas.

Numerous short term studies have been done on this subject and exhaustive work by O.C. Ganguly and Klaus Ebling is well known. They have contributed valuable data to the study and have opened new horizons for further study. Various other scholars who have contributed to this subject are Anand Coomāraswamy, C. Sivaramamurty, Motichandra, Karl Khandalawala, Rai Kṛṣṇa Das, M.S. Randhawa, Ānand Kṛṣṇa, W.G. Archer, W. Kaufmann, H.J. Stooke, Basil Gray, Douglas Barret, S.C. Welch, W. Kaufman, M.C. Beach, Herman Goetz, H.N. Randle, Gōpi Kṛṣṇa Kanoria, N.C. Mehta, Dr. S.K. Andhare, Lōbour Haje k, Pramod Chandra, Sārābhai Nawāb, M.S. Mate, Usha Ranade, etc.

The 1st chapter of the thesis deals with definition of painting, poetry and music and how they are blended in Indian tradition. These three great arts are defined from Indian as well as Western viewpoint. As Indian religious sects have propagated these three arts, a general outline of Bhakti movement with special reference to Vallabhācārya’s preachings and contribution of the Aṣṭachāpa poets to the North Indian music is given. Salient features of Bhakti movement are also described in detail. In the last portion of this chapter, blending of poetry, music and painting is discussed.
The 2nd chapter deals with an outline history of miniature paintings with special reference to Rāgamālā paintings. In this chapter, antiquity of miniature paintings, its gradual developments, its characteristics and its influences are discussed. Various themes incorporated in these miniature paintings are also described. Of these themes one of the important themes is Rāgamālā. Seasons and various timings of the day and night connected with Rāgās and Rāginīs are given. Centres of Rāgamālā paintings of Gujarat, Rajasthan and Central India are also described. Ahmedabad, Radhanpur and two sets which belong to Gujarat regions unknown. In Rajasthan Udaipur, Sīrōhi, Kankröli, Mārwār, Pāli, Mewār, Jōdhpur, Jaipur, Āmber, Būṇḍī, Kōṭā, Bikāner, Mālpura and Mālwa; Gwālior, Dālia, Orcchā and Bilāspur in Central India have been discussed.

The 3rd chapter describes the historical development of Rāgās, Rāginīs and their kiths and kins. History of Rāgās and Rāginīs is constructed with the help of two sources, viz., literary and archaeological sources. Literary sources mainly concerns with Nāṭyaśāstra of Bharata, Saṅgītaratnākara of Sāraṅgadeva, Bṛhaddeśi of Mataṅga, Naradaśikṣā of Nārada, Saṅgitapārijāta Ahobala, Saṅgīta Samay Rasasāra of Pārśvadeva, Rāgadarpaṇa of Somesvara, Saṅgitopaniṣadasāroddhāra, Rāgavicbodha of Somnātha, etc. Archaeological evidences consist of epigraphical record, coins, paintings and sculptures. Characteristics of Rāgās and Rāginīs described in the original Sanskrit texts are given. Derivation of various names of Rāgās, Rāginīs and Rāgaputrās based on the names of Hindu Gods, Goddesses, seasons, geographical regions, tribes, singers, etc. are discussed. The seasons and timings allotted to these Rāgās and Rāginīs have a connection with the emotional and psychological aspects.
of music.

The 4th chapter describes the anthropomorphic forms of Rāgās and Rāginīs. This is one of the important chapters of the thesis. How anthromorphic forms of Rāgās and Rāginīs were developed from the symbol worship and image worship is discussed in this chapter in light of the Citraśūtra of Viṣṇudharmottara Purāṇa. How the singers of Indian music visualized the divine forms of Rāgās, realised them and transformed them into human beings, is described. In the last portion of this chapter how melody of music could be evoked or induced to descend on this earth through meditation, is discussed. Characteristics of the six main Rāgās are described in detail.

The 5th chapter deals with the important landmarks in the history of Rāgamālā paintings and are described in detail. Important sets of Rāgamālā and their landmarks from historical viewpoint are discussed here. Various centres of Gujarat, Rajasthan and Central India with their stages of development of Rāgamālā paintings are discussed with the help of plates. Some painters and pictures form the landmark of these paintings.

Flora and Fauna in these miniatures has been described in detail in the sixth chapter. The flora and fauna plays an important role in enhancing the atmosphere, in depiction of particular Rāga and Rāginī. They also help in identifying the characteristics, the vegetation of the region, the style and the taste of the patrons and artists. The Sun, the Moon, the clouds, sky, lightening, trees, weeping willows, the cypress, rocks, water fronts, the high mounds topped with small trees, birds, animals, chordates, etc. etc. are depicted. The peculiarity of every region has been discussed with sketches
Depiction of male and female types is an important aspect of the study of Rāgamālā painting and is discussed in the 7th chapter. The characteristics of figure types varies from region to region and artist to artist. However, gradual development took place by learning and the exposure. The earliest sets had an influence of Gujarat Jain paintings. The characteristics of this region is: Faces in three quarter profile, farther eye protruding in space and round face with prominent double chin, broad shoulders, narrow hips. The chest of men and women fully developed and well arched, etc. This characteristic style was given up for a more defined and studied anatomy. Also with the advent of the Mughals and the studio developed by Akbar, brought a vast change in the development of the types. This gradual progress and its peculiarities were reflected in Rāgamālā paintings too. They have been studied and produced here in detail with figures.

The 8th chapter describes the architecture and interior depicted in these paintings. The Rāgās and Rāginīs are always depicted against a backcloth of architecture or nature. Similarly a part of the interior of this architecture is observed in these pictures which usually depicts the bed chamber or a shrine. The monument behind could at times be identified and also helped in regionalizing. In the earliest sets architecture usually consisted of a pavilion with two or four pillars on the left or right of the compositions, while the other side is occupied by the figures. Elaborate architecture gradually evolved e.g. in Āmer paintings, a trace of the Āmer fort is hinted at by a horizontal white band covering both sides of the picture border to border. In Būndī paintings
architecture has been attempted to be given more dimensions. The characteristic architecture of Mālwa painting is of peculiar kind. It has tiny pavilions multistoreyed with plain or striped domes. The interior depicted is usually a bed chamber with a bed, bolsters with textile patterns, utensils, swings, etc. They have been discussed in detail here. Architecture and interior have an important role in forming a proper atmosphere for the Nāyaka and Nāyikās of Rāgamālā paintings. In the expression of Śṛṅgāra Rasa, Nāyaka and Nāyikā express Uḍḍīpanabhāva while the surroundings express Ālaṁbanabhāva - supporting state.

The 9th chapter deals with colours, costume, ornaments, textile patterns, weapons and musical instruments. Varnikābhaṅga application of colour has an important role in Rāgamālā paintings. It has a great psychological effect. Colours were prepared from pigments. The various colours used and their preparations are described in this chapter. Costumes and ornaments depicted in the Rāgamālā paintings speak about the fashion of the times. Head gears, Jāmas, pants, Ghagrās, Colī, Sārī, Ķōdhāni, etc. Various hair styles, types of beards and moustaches have been discussed with illustrations. The Rajput rulers were fond of ornaments and hence they are very well depicted in these pictures. Sometimes rulers and Hindu Gods are richly ornamented symbolising their status. Various textile patterns are observed on the costumes, bedspreads, cushions and curtains. They are of different types, resist printed, block printed etc. The patterns on them have been discussed too. Kṣhatriya rulers were expected to guard subjects and their religion, hence they were compelled to carry weapons. Similarly Gods and Goddesses carried these weapons too, to protect Dharma and slay demons. In Rāgamālā paintings Brahmā,
Viṣṇu and Śiva are depicted with their attributes. Similarly the various rulers and princes depicted as Nayakas have weapons in certain folios. In Rāgamalā paintings various types of musical instruments are depicted. We know that in Indian music, to maintain Svara and Tāla, use of musical instruments is essential. Four types of musical instruments described in the Nātyrśāstra of Bharata and texts on music are produced here in detail. These four types are: Tata - stringed instruments; Avandhdha - covered or stretched instruments; Ghana - solid instruments and Suśira - hollow instruments. It is interesting to note that various types of Viṇās and drums are described e.g. Mrdanga, Pakhawāja, Dhola, etc.

Indian art, particularly painting suggests more through symbolic representation. Rāgamalā painting is not an exception. Symbolic representations are described in the 10th chapter. We know that in Indian music each Svara, Rāga and Rāginī has a symbolic meaning. Music has its own dialect of emotions. Similarly, poetry and painting express deep meaning through words and colours. Symbolic representations in Rāgamalā paintings are helpful in expressing Rasa and various types of mental states. The aerial elements like sky, clouds, sun, moon, stars, lightening, etc. help in expressing Śrīṅgāra and other sentiments. Similarly trees, creepers, flowers, birds and animals play an important role of Ālāṁbanabhāva - i.e. supporting state. All these symbols are classified and described in detail in this chapter.

Right from the dawn of civilization in India, religion and philosophy with their sects and subsects have inspired art. Indian art is a product of Indian mind, which depicts culture and way of life of the people. It is interesting to note
here that heroes of Rāgamālā paintings are Hindu Gods. Accordingly, Śiva and Viśnu are depicted in Rāgamālā paintings in their various forms. Sometimes Raudra Śiva is depicted in romantic mood. Kṛṣṇa the 12th incarnation of Viśnu remained a popular God with the painters of Rāgamālā paintings. In depicting Nāyaka-Nāyikabheda union and separation of Kṛṣṇa and Rādhā with their various moods are depicted. Pictures of Vasanā and Hīndola Rāga and that of Mēgha have everlasting effect on our mind. Religious sects depicted through the various iconography of Hindu Gods are described. These are worship of Brahmā, Śaivism, Vaiṣṇavism and Kṛṣṇa cult. The Tilaka mark found on the forehead of Nāyaka supplies useful data of these religious sects.

Treatment of love - Ars-Amatoria is an important theme in Rāgamālā paintings and has been discussed, and critically examined in the 12th chapter. Aesthetically it deals with the expressions of varieties of Śṛṅgāra Rāsa. Rati is the Sthāyibhava - static psychological state of Śṛṅgāra. It owes its origin to men and women and is concerned with beauty and charm of youth. It revolves around union and separation. Various types of Nāyaka and Nāyikās are treated very well in Sanskrit works on poetics like Nāṭyaśāstra, Sāhitya Darpanā, Daśrūpaka, Kāvya Prakāśa, Śṛṅgāraprakāśa, Bhāvaprakāśa, Ujjvalanīlāmani, Rasamaṇjari, etc. Medieval poets have also elaborated this important theme in their works of which Sūrdās, Kesāvadāsa, Somanātha, Bhikhārīdāsa, Jagannāth Prasāda etc. are worth mentioning. All these works help us in better understanding of Rāgamālā paintings.

Various types of Nāyakas and Nāyikās are described in this chapter and
the Rāgās and Rāginīs have been compared to them. Eight Rasas and forty-nine Bhāvas - psychological states are further divided into subtypes according to their qualities and disposition. It is interesting to note that in depicting union and separation of these types, the painters have painted successful determinants like sky, moon, stars, lightening, seasons, gardens, flowers, water reservoirs, splendid mansions, interiors, etc.

The 13th and the last chapter deals with the psychology in Rāgamālā paintings. Enjoyment of the highest aesthetic experience is the ultimate aim of Indian art. This highest aesthetic experience is called Rasasamādhi. This aim is very well expressed by the painters of Rāgamālā paintings of all the schools throughout the periods of development. Expression of Rasa - aesthetic sentiment - is closely connected with the various psychological states. What is meant by Rasa in Indian tradition? Bharata in his NS. states that Rasa is so called because it is capable of being relished i.e. Āsvādayate. He has floated his famous dictum for the production of Rasa. Rasa is produced through the combination of Vibhāv (determinants, Anubhava (consequents) and complimentary psychological states (Vyabhicāribhāvas). The eight Rasas - sentiments - described by Bharata are: (1) Śṛṅgāra - erotic, (2) Hāsyā - comic, (3) Karuṇa - pathetic, (4) Raudra - furious, (5) Vīra - heroic, (6) Bhayānaka - terrible, (7) Bibhatsa - odious, and (8) Adbhuta - marvellous. It is interesting to note that he has assigned colours to these sentiments. The colour of the erotic sentiment is śyāma (blue black), of the comic sentiment is Sita (white), of the pathetic sentiment is Kapota (grey), of the furious sentiment is Rakta (red), of the heroic sentiment is Gaura (yellow), of the terrible sentiment is Kṛṣṇa (black), of the odious sentiment Nīla (sky-blue), and of the marvellous
sentiment is Pīta (yellow). The presiding deities of these Rasas - sentiments - are also described by him. Viṣṇu is the god of erotic, Pramatha of the comic, Rudra of the furious, Yama of the pathetic, Mahākāla i.e. Śiva of the odious, Kāla of the terrible, Indra of the heroic and Brahmā of the marvellous. It is interesting to note that for expressing these Rasas, Rasadrśtis are prescribed for the art of painting which forms an important source of psychology. These are Lalitā, Hṛṣṭā, Vikasitā, Brṛkuṭi, Vibhramā, Yoginī, Dinā, Drṣṭā, Vīhvalā, Śaṅkitā, Kancitā, etc. Over the above, with the help of gestures of other limbs, Bhāvas are expressed by the Rāgamālā painters. Writers on Indian poetics believe that no poetic meaning proceeds from words without any Rasa.

In poetic expressions Rasas are of primary importance and Bhāvas are of secondary importance, but in painting expression of Bhāvas - mental states - play the supreme role. Similarly we can apply this theory to the musical expressions. The seven Svaras are connected with the eight Rasas by the medieval writers on music.

From the comparative study of poetry, music and painting, it can be said that all these classical arts are meant to express Rasas and Bhāvas, which aimed at the highest enjoyment of aesthetic experience.

In the light of this, if we critically examine the Rāgamālā paintings we have ample material of secular psychology expressed in them. This secular psychology can be classified into four parts:

1. Physiological Psychology,
2. Behavioural Psychology,
3. Ars-Amatorial Psychology, and

4. Animal Psychology

Depiction of male and female anatomy in Rāgamālā paintings is an important source of Physiological Psychology. Perfect depiction of female figures supplied mental and physical joy to the painters, royal patrons and others interested in the art of painting. The painters of Rāgamālā paintings have depicted limbs and sublimbs of female figures in accordance with the similies given by the mediaeval poets, e.g. eyes like lotus or fish, nose like parrots' nose, hairs like a black female serpent, thighs like delicate trunk of a Banana tree etc. Depiction of Śṛṅgāra with its varieties is an important source of Ars-Amatorial Psychology. Amorous behaviour consists of gestures like kissing, embracing, offering flowers or abetal leaf, closely seated on a cushion, exposed breasts, etc. Psychology is a science of behaviour. Painters of Rāgamālā paintings have painted behaviour of Nāyaka and Nāyikā - heros and heroines - in various situations of love and separation. Depiction of sky, moon, stars, lightening, seasons, trees and creepers, animals and birds supply an important clue in moulding the behaviour of heros and heroines.

Depiction of animals and birds with their behaviour in Rāgamālā paintings is an important source to study Animal Psychology. Effects of musical tunes on animals and birds are well expressed by the painters. They help in creating favourable situation for the lovers.

In this important chapter above aspects of psychology are discussed in detail with the help of the Rāgamālā paintings of Gujarat, Rajasthan and Central
Great difficulty has been experienced in deciding the historical chronology of Rāgamālā paintings where dates and colophons were not available. Practically all the scholars have floated surmises from the patterns and styles of these paintings. Generally tradition of one style is maintained for a period of hundred years in some way or the other, hence depending upon the surmises based upon style is less historical, because history based on sound proofs. During the span of this study, it was observed that a large number of Rāgamālā paintings without the colophon, date or region or the painters name, are helplessly lying without recognition, and value in the various collections. Much work remains to be taken over like the Bhairavi Rāginī middle of the 16th century A.D. in the Victoria and Albert Museum, London, the only folio known of a set, which could have been of high value and help in completing the various gaps of Rāgamālā chronology. The provenance of this Bhairavi Rāginī is disputed till today, though a lot of guess work has been done. Where are the rest of its folios? Do they exist or not? What verbal information can be obtained about this set? Folios scattered in various public and private collections should be located to their respective sets. Though it is an extremely difficult task, it could help in compiling the sets to some extent, which would help in valuing the folios. This would help not in retaining and preserving them, but also once the sets completeness is located, the other details like region, painter, period would soon crop in. Scholars have been paying importance to only the few important known sets time and again and neglecting the ones which sound incomplete as unimportant. The border design, the colour used and the stylization could help in this matter. It is a labour of years which may bear no
fruit. But research scholars could contribute and with time fresh insertions may crop in. It is commonly surmised that enough work has been done on Rāgamālā paintings and nothing remains to be done. But when stepped into this world of Rāgamālā paintings plenty of work was noticed. This work is not going to be an end to the study of Rāgamālā paintings but a beginning into it.