CHAPTER-IV

Colour and Form in Individual Deccan and Rajasthan Paintings

After describing in some detail the *ragamala* ethos, as well as, *raga*, *ragini* and *rasa*, and then focusing on the Deccan and Rajasthan Schools, let us next read some examples from each School separately. The focus will be on the use of Colour and Form in each painting individually. However, first about Colour and Form!

*Colour* is the basic ingredient of a painting. Colour has many qualities. It has the potential to attract and appeal. It also possesses a language of its own. It can communicate. Colour helps generate ideas and feelings. To quote Whelan—

> Color affects our life, color is physical...we see it.  
> Color communicates...we receive information from the language of color. Color is emotional...it evokes our feelings.

Wave-lengths in colour and music can match. Issac Newton based his colour theory on the seven notes of music. In India, colours are associated with *ragas*, that is, musical modes. However, in India, more particularly in *ragamala* paintings, every colour has a particular emotional quality. And significantly, a *raga* too has emotive or *rasa* value.

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But first a brief statement on the properties of Colour. The qualities of colour and the emotional response to it can best be understood if the characteristic features of colour are known. Thus, light and dark are basic distinctions vis-à-vis colour. Light is to a colour what colour is for expression. Without light, colour does not materialize. Colour helps express emotion. Light helps create various shades and combinations of colour, known as ‘spectral balance’. Whelan describes what today would be considered spectral balance, now that we know how the human eye is constructed and how it functions—

Spectral balance occurs within the eye as thousands of waves of electromagnetic energy of different lengths bounce off (or are absorbed by) the chemical composition of any object.²

She further explains—

Light waves reflect red, yellow and blue, and the rods and coves in the eye’s retina simultaneously mix and sort these reflected colors into thousands of tints and shades, which work to offer endless possibilities for specific color use.³

However, the construction, as well as, the function of the eye, and how it responds and reacts to light, were not known in earlier times. Still, artists centuries back, used colour as a medium of expression.

² Ibid, p.13
³ Ibid.
Colour can both be simple and complex. Its appeal is different for different people and different cultures. Whelan says—

No color is seen the same way by any two people⁴.

And that—

Color is personal and universal sending messages full of endless variations⁵.

Thus, the emotional quality inherent in colour has its own impulses. Whelan, sees colour as ‘hot and cold’, ‘cool and warm’, ‘light and dark’, and ‘pale and bright’. That is, human beings react to colour in many ways. For instance, according to Whelan—

*Hot colors* are strong and aggressive, and therefore, increase blood pressure and stimulate the nervous system.

*Cold colors* increase the sense of calmness.

*Warm colors* are comforting, spontaneous and welcoming. They radiate outwards and surround everything in reach.

*Cool colors* differ from cold colours because of the addition of yellow in their composition. They are soothing and calm, and provide a sense of depth and comfort.

*Light colors* suggest rest and liquidity.

*Dark colors* are serious and concentrated in effect.

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⁴ Ibid. p.13  
⁵ Ibid.
Pale colors suggest gentleness. Bright colours are vivid and attract attention.

Again, as is recurrently being said, genres like drama, poetry, painting and music in India are inter-related and reinforce each other. There is similarity and resemblance between music and colour, because both have what Gosvami calls, 'wave length'. Infact, colour wave-lengths have wave-lengths similar to those of musical notes. This affects both the eye and the eardrum. Gosvami presumes motor center excitations because of sound and colour similar—

...It can easily be presumed that the effect of a particular note on the eardrum in the excitation of the motor centers is similar to its corresponding colour on the eye.

This apart, Indian music does not have semi-tones. However, it makes profuse use of microtones. Also, the seven notes in Indian music go with seven colours. There is also no demarcating line in colours that differentiates between the shades of a colour. Gosvami, as well as, O.C. Gangoly describe colour and music together. Thus, while Gosvami says—

Indian musicologists from the very ancient times have associated the seven notes of music with the seven colours including dark, green, white, black and yellow.

Gangoly writes of—

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6 Ibid, p.14 to 21
8 Ibid, p.238
Even as colours fade into each other, so do tones. Gosvami thus says—

We find a colour gradually fading, becoming lighter and lighter till it loses itself into another, thus giving expression to the surrounding whole.

'Artistic expression' in Indian art has a broad spectrum, differing only in terms of the medium at play at the moment. For, different mediums have range that spreads over the play of masses, lines, colours, textures, and the tones of music. The relation of music and painting is very intimate and old. Every note on the musical scale has an expression and a psychological effect similar to that in a colour. Notes, colours and emotional expression, together result in the graphic visualization of ragas.

The origin of this enchantment says Gosvami is ancient, the painter in Silpatrana being asked to store in memory sound-images, tones, and rhythms—

Kohala, an authority on music prior to Bharata, has referred to it. Silparatna, an old text on Indian art, states in turn that even the sound images, rhythms and tones should be stored up in the memory of the painter to be transformed into visual compositions.

10 Gosvami, O., op. cit. p.238
11 Ibid. p.239
Moreover, it is *rasa* that becomes the link, entwining colour and music. As continuously emphasized, *rasa* describes the moods and emotions essential in Indian art. The *dhyana (rupa)* and emotion, inherent in a *raga*, coincide with the emotional aspect of colour, which helps visualize a *raga* image.

The unique mixture of music and painting appear a 'harmonious whole'. Gosvami thinks that only these two can best express love in all its variety. To quote—

...this picturization of melodies in actual painting seems to be very correct as 'in truth only two arts' can present 'love directly—painting through the intangibility of the bodies portrayed; music through the intangibilities of its tones'.

Furthermore, on *rasa*, Havell provides a list of colours appropriate to an emotion—

The emotion of love, dark blue; of laughter, white; of compassion grey; of rage, red; of valour or heroism, yellowish white; of terror, black; of astonishment or feeling of the supernatural, yellow; and of loathing, indigo blue.

Preparing colours was earlier a hard task. A whole process was required to prepare and make colours, more particularly, for a miniature painting. Grinding, mixing and boiling were involved. Listed below are ways to prepare colours for a miniature painting. This procedure was common in the sixteenth century. It is still

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followed in parts of Rajasthan to get the same affect as was obtained earlier.

The sixteenth century used vegetable dyes and minerals to make colours. Thus, according to Brijbushan—

Pigments were obtained from minerals, and ochres and different shades were obtained from a mixture of the two.\(^4\)

Ochre, according to Random House dictionary is any of various clays containing iron dioxides and varying in colour from pale yellow to brownish-red. On vegetable colours, Brijbhusan says—

Vegetable colours included indigo, lac dye and carmine, while carmine from various sources produced black.\(^5\)

Black powder was obtained from a recipe. The technique was, to quote J. Brijbushan—

In an earthen cup filled with oil, the wick is saturated with oil and lit. Then a globular earthen pot, with the inside besmeared with dried cow dung, is placed over the flame. The lampblack sticking to the inside of the pot should then be scraped, kneaded in an earthen pot and allowed to dry. It should be mixed with neem water (gun and pure water), levigated and then dried.\(^6\)

White was obtained from ‘burnt conch shell, or white earth’. The variety in colour red was generally got from red lead, red ochre,

\(^5\) Ibid.
\(^6\) Ibid, p. 27
and shellac dye. Brijbushan says that the colour red was commonly used in ancient painting. She says—

Red ochre was extensively used in ancient paintings, and red lead was a favourite with Jain painters of Western India.\(^1\)

For vermillion, she says—

Crude cinnabar was thoroughly levigated in a mortar with the help of sugared water or lime juice.\(^2\)

Indigo remains the main material used to acquire blue. It is mixed with other colours to get variety in its shades. Although the process is difficult, yet blue can also be had from lapis-lazuli. Brijbushan says the process was not known before the thirteenth century—

Method for extracting blue from lapis-lazuli was not known before the thirteenth century.\(^3\)

The mineral orpiment provides the colour yellow. One method that Brijbushan gives is—

It was thoroughly levigated to the consistency of fine, white flour and sifted. This was again levigated with a solution of gun Arabic.\(^4\)

The shellac dye particularly used to obtain red and generally used with other colours to produce a variety in shades is prepared with ‘lac resin’ boiled in water. Water consistency is maintained, and

\(^{17}\) Ibid. p.27  
\(^{18}\) Ibid.  
\(^{19}\) Ibid. p.28  
\(^{20}\) Ibid.
borax powder added after every few minutes. To get the best result Brijbhusan suggests —

Dipping a pen in the solution and drawing a few lines on paper was a simple test to see if the color was right. If the ink did not crack, the colour was ready.

Last but not the least, are the colours gold and silver. They have remained all time favourites with Indian miniature artists. Pieces of gold leaf mixed with sand and water were thoroughly fermented. Next, as Brijbushan describes—

When the gold was reduced to powder, it was put in a glass cup. After the gold was free of impurities, it was mixed with glue and was ready for use.

For silver she says—

...silver leaf was put in a hard stone mortar and levigated with a dhau (Anogesis Latifolia) gun solution.

Brijbhusan finally sums up the ‘formulæ’ of obtaining varieties in colour mixing and its application adaptation in the following words—

...orpiment mixed with deep brown yields the color of parrot feathers; yellow mixed with lamp black in a proportion of two to one would produce the skin colour of common people; lamp black with shellac dye yields deep purple; lampblack mixed with indigo...
yields the colour of hair; red ochre mixed with couch
shell line powder yields the shade of smoke as does
lampblack mixed with conch shell line; red and
yellow mixed in equal proportion yield the colour of
flames; zinc white and shellac dye will produce a
rose colour. Jatilinga dye, white and vermillion
mixed in equal quantities yield the skin colours of
members of higher castes.24

Brijbhushan, also writes about the application of colour in a
miniature painting—

The order for the application of colour was (1)
foreground and background, (2) body colours, (3)
clothes and other articles, (4) gold where required.
The final outline was drawn at the very end. The
finishing touches were the painting in of pearls on
ornaments and the reddening of hands, feet and
lips.25

Other than Colour, what is equally important is Form in a
ragamala miniature painting. The interpretation of a raga is based on
dhyana, that is, a rupa is significantly assigned to it. And, both
Colour and Form are required for the visualization of a ragamala
painting. One gives it emotional quality, besides adding colour to it,
and the other gives body and life to the incarnated deity. To quote
Gosvami—

24 Ibid. p. 29
25 Ibid. p. 30
These paintings are visualized music, each picture being interpretation of a particular raga, in form and colour.  

*Form* in its widest sense is explained by Jovanovich as ‘total structure’. Form in its widest sense is—

total structure; a synthesis of all the visible elements of that structure and of the manner in which they are united to create its distinctive character. The form of a work is what enables us to apprehend it.

This concept of form as ‘total structure’ appears continued in the following words of H.L. Sharma—

Form is made with lines, movements, spaces, dimensions like depths and heights, rise and fall, and these are charged with *nuptic* energy and dynamism.

A painting as total structure in terms of Yashodar’s definition of its six limbs, quoted by Balram Srivastava would be—

*Rupabheda* (differentiation of form), *pramanaini* (proportions) *bhava* (sentiments), *lavanyayoganan* (arrangement of beauty), *sadriya* (likeness) and *Varmi kabhangah* (style of brush and colour work).

Form is created in an artist’s mind as a ‘mental image’. The artist’s perception gets materialized into a ‘form’, via a line.

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27 Jovanovich, *Art Through the Ages*.
Coomaraswamy speaks of an artist’s desire to represent a vision, the mental image—

...his desire is to represent his vision in the material terms of line and colour.

Havell refers to Laurence Binyon to say how purely artistic elements in a work of art were in Indian art linked to intuitive activity—

Design, colour composition, all the purely artistic elements of their work, were left to the more intuitive activities of the mind.

Furthermore, Indian art is idealistic and symbolic, as well as, religious. In the process, as Havell says, the artist, poet, and priest become one—

Indian art is essentially idealistic, mystic, symbolic, and transcendental. The artist is both priest and poet.

High intellectual and emotional involvement is required, because ‘form’ thus achieved ceases to be mere ‘form’, for it then becomes mythical too. Thus, Coomaraswamy talks about mountains, birds, trees, and rivers getting personified.

In India, art is divided into panels, or segments which are—

kāmā-loka, the sphere of phenomenal appearance; rupā-loka, the sphere of ideal form; and arupā-loka, the sphere beyond form.
Out of these, perfection is achieved through—

... the ideal forms of the rupāloka, in terms of the appearances of kāmā-loka;³⁴

These segments help the artist concentrate on rupa, or ‘form’. More particularly, rupa loka helps determine the select kind of the form-manifest. It should be ideal in beauty, since the image is to be spiritual and divine. The image-form has to transcend the world of illusion, i.e., maya had to reach ‘the real’. To quote Coomaraswamy, the artist’s powers of visualization were only the means, albeit fine. For, there was a primal aim in the effort. The artist desired—

...to suggest the Idea behind sensuous appearance, not to give the detail to the seeming reality that was in truth but maya, illusion;³⁵

Further still, feeling gets associated with a particular object, image, or form. An aesthetics develops according to the object, image, or form’s relevance. This aesthetic feeling is a matter of contemplation or ‘dhayana’. Next, the incarnated image takes plastic shape. To quote Balram Srivastava—

...the realization of feeling is through dhyana or contemplation, which is significant in relation to object as well as in relation to practice;³⁶

The ‘aesthetic feeling’ finally gets ‘permanence’ and ‘relevance’. For, feelings that get incarnated into plastic-form do not

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³⁴ Ibid.
³⁵ Ibid. p. 3
³⁶ Srivastava, Balram, Op.cit p. 31
remain confined to the response of a single individual, that is, a single mind or body—

...feelings which have found ... incarnation (form) or taken plastic shape can not remain the reaction of a single mind or body...(they get) transformed into penances, order, harmony, meaning and value, (they cease) to be a mere self-absorption...Thus aesthetic feeling inherits three properties—'permance, relevance and community'. (words in bracket not the author's)\(^{37}\).

Such a manifest of 'idea' or 'feeling' is the primary factor of Indian art, be it in music, poetry, painting, dance, or sculpture. It is the instinctive quality present in the artist's mind while creating masterpieces. Coomarswamy calls Indian art an 'open book', which needs only to be discovered, as it were, to reveal the infinite superiority of intuition, the method of direct perception. This is Indian art's great open secret—

...the great open secret that all knowledge and all truth are absolute and infinite, waiting not to be created, but to be found, the secret of the infinite superiority of intuition, the method of direct perception...There is about us a storehouse of the As-Yet-unknown, infinite and inexhaustible\(^{38}...\).

Thus, the Indian artist tried to create and capture in the images, the manifestations of the divine. His source was religious belief and strong emotion. His aim was to conceive ideas in abstraction. His

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\(^{37}\) Ibid.p.31  
route was *dhyana* or contemplation, the intellect was to be 'self-praised'.

To quote Coomaraswamy, thus—

> Art is primarily an intellectual act; it is the conception of FORM, corresponding to an idea in the mind of the artist. It is not when he observes nature with curiosity, but when the intellect is self prised that the forms of art are conceived...\(^{39}\)

Along with this is the principle of 'balance'. It is an essential property of 'form', and as necessary as elsewhere for a painting composition. To quote Srivastava—

> Three fold balance, horizontal, perpendicular, and diagonal determine specifically the form...\(^{40}\)

Rhythmic unity is also necessary. Both 'balance' and 'rhythmic' unity describe the quality of form. Srivastava says that rhythmic unity has two essential ingredients, one 'form' and the other 'balance'. Thus, form, balance, rhythm and unity have close affinity.

Form is identity and the being itself. It emerges from Brahma the creator and the sublime. It ends on him too. The ultimate goal of form is to merge into 'ultimate form', which is divine and spiritual. Thus, from abstraction, through *dhyana* or contemplation, the artist arrives at a *rupa* (form), which then is personified as a deity. To quote Havell—

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\(^{39}\) Ibid. p. 11

\(^{40}\) Srivasatava, Balram, Op.cit
Indian art, searing into the highest empyrean, is ever trying to bring down to earth something of the beauty of the things above. In ragamala painting, there are the mudras, arm-movements, finger-play and body-gestures of iconography. These are visualized, once again, with the help of dhyana and rupa maya. According to Havell—

The Indian musician and the artist use the same word tala, the former to indicate the time beat, the latter for his unit of proportion, the length of the face. However, to repeat, when the Western philosopher writes of 'significant form' in arte-facts, it is 'significant form' that can only be 'felt' but 'difficult to define'. About feeling, to repeat once more, Langer says that there are two; objective and subjective. The catch is that it is only 'objective' feeling that can help understand 'significant form'. Thus, 'subjective' feeling is ruled out. Emotion and emotive values shackle 'pure form', which it is thought music is. On the contrary, Indian music as in a raga, presumes to be about emotion. It also influences emotion. There are emotive or rasa-values to reckon with in Indian music.

The dhyanas lead the Indian artist to depict and personify the moods and the sentiments of the ragas and raga murtis. Gosvami writes about the aim of an Indian artist and says that it was about—

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41 Havell, EB, Op.cit. p.8
42 Ibid. p. 31
...giving expression to the idea which lies behind the appearance of things—of making manifest the abstract, for it is surely ideas only and not objects, such as persons or things, that lend themselves to reproduction in two such different forms as music and painting.

Thus, the medium of painting helps the connoisseur understand and recall the raga, the melody or vice-versa. To quote O. Gosvami again—

Hearing the melody the connoisseur will call to memory the Dhyana, or seeing the picture he will recall the melody.

The aim of the Indian artist of combining music and painting into a composite whole now becomes clear. It was to be an idea from the abstract, arrived at through dhyân or contemplation. As Gosvami says—

...in these paintings it is the idea, not the object, that lends itself to reproduction in two different forms of expression: music and painting.

Finally, about the reputed line in Indian drawing and painting, and its suppleness, flow, rhythm and strength, which help create forms of mythic dimension. The line is able to create archetypical figures, which would be hurt if they are searched for anatomies as the marble-figure of David is supposed to have been faulted for its

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44 Ibid. p. 241
45 Ibid.
weak ankles, all because Naturalism is adopted as a standard-measure.

Form in Indian art is achieved through what has been characterized as a definite drawing-outline. The bold red drawing-line is a descent from the Ajanta frescos. Thus, it has been said about Indian painting that—

Nearly all the painting has for its foundation definite outlines⁴⁶.

That was C.L. Herringham quoted by Coomarswamy, who himself with reference to Rajput painting writes of ‘a vigorous archaic outline’ as the basis of its ‘language’. Coomarswamy needs to be quoted further, on the strength of this bold, ‘archaic’, and ‘definite’ outline. He says—

Uncompromising as the golden rule of art and life.....sensitive, reticent, and tender, it perfectly reflects the perfect self control and serenity of Indian life. It lends itself to the utterance of serene passion and the expression of unmixed emotions⁴⁷.

It is claimed to have affinities leading back not only to Ajanta but to early Asiatic, and even to Egyptian and Hellenic times.

And, therefore, the technique of Indian painting, is essentially an art of outline, that is drawing and painting can be one and the same thing. There is a first outline, and then a second outline, the latter a highly finished exercise—

⁴⁷Ibid.
When this outline is complete the background is coloured, first the sky and building and thereafter the trees.

And, further still that the outline is—

distinct, sharp and wiry..... so deliberate so self-confident, so full of wonder at the beauty of the world, especially the beauty of women, and at the sametime so austere....(that) it could not be a sudden achievement nor depend on the brilliance of a single personality. It is the product of a whole civilization...it is an art both proud and passionate and very reserved.

And not only Coomarswamy, but many Indian art appraisals refer to the bold, self-confident, definite outline and to its grace, flow, and rhythm, and pay it abundant tribute.

In Indian art, this outline does not only give shape to a figure of man, animal, or nature, but also works mythic meaning into the entire art effort. The figure could be read as a symbol, yet the supple, self-confident flow of the outline help it reach mythic proportion, and therefore, not needing anatomy at all, to look and be human.

The net result is a form full of significance. It is such form as this that ragamala paintings achieve. And it is this form which will be kept in mind while reading Deccan and Rajasthan ragamala painting.

48 Ibid. p. 4
49 Ibid. p. 14
Next, the Deccan and Rajasthan ragamala paintings themselves, of which eight ragini examples from each School shall be read, each individually and separately, for its use of Colour and Form. These, separate studies shall be different from the studies of ragamala examples of the two Schools read in Chapter-V in the sense that the readings in Chapter-V will be comparative. That is, Chapter-V shall compare the use of Colour and Form, in an example each, of the same raga and ragini from these Schools, first focusing on ragas and then on raganis.

The Deccan School examples shall be read first—

Kakuba—

Although, Geeti Sen cautions against iconographies, a caution already referred to earlier in this thesis some iconographies from Ebeling will be quoted. Thus, Ebeling describes the kakuba iconography in the following words—

A young woman, dressed in a gold coloured peshwaz, sits on a marble hillock. She holds a vina in her hand. Legs slightly crossed, one foot elegantly rests on a marble rock. The hillock with smooth and curvaceous protrusions looks the woman's the one. The marble hillock

Nayika taxonomy could also be an obsession. This also has been referred to earlier in the thesis. However, since iconographies

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and taxonomies were indeed prevalent in the days *ragamala* were painted they shall be referred to where possible.

And, therefore, this *Kakuba* example (Plate-1) is an *utka nayika* illustration, a personality reputed for yearning for her lover and waiting for and expecting him. It is a human archetype, therefore, drawn and painted in terms of colour, landscape, and the famous drawing-line of Indian art, a kind of a formulae to help paint a *rasa* or emotion, earlier sung as a *raga* or *ragini* in the tones of Indian classical music. It is indeed an archetypal situation in which the supple flow and rhythm of the reputed drawing-line creates a human presence charming and forcing attention on itself, though bereft of anatomy and naturalistic detail. It is indeed a human presence which a drawing line ‘distinct, sharp and wiry...so deliberate and self-confident, so full of wonder at the beauty of the world, especially of women...’ situates so very often in Indian art. It would not be far too wrong if dismissing it only as a mere symbol for its want of anatomic detail, it be appreciated rather for valorizing in terms of sheer line as an archetypal form of female beauty itself.

Indeed in this Deccan *Kakuba* it is female beauty itself that shows itself yearning, expecting and waiting for its lover. This is a forceful statement which shall determine all future readings of *ragamala* paintings in this thesis.

The *utka* sits as Ebeling describes on a marble hillock as curvaceous as the *utka’s* human form. One foot elegantly rests on a marble rock. Her head is slightly inclined, her beautiful eyes are focused on the white marble rocks. For permanence and contrast her
dress is light brown. There she sits is no less a picturesque landscape, her fingers at the \textit{vina} strings. It is a beautiful female form with sharp features lost in her on music and in her yearning. Loneliness and yearning over-whelm her. Passion reflects in her posture. The music she plays seems not only to attract birds particularly peacocks and peahens, but also flowers which appear to move even as they bloom, suggesting that they too enjoy the music.

The background is flat, and the horizon is painted high. The small trees on extreme right lend the idea of depth. The colour, yellow orange of the background suits the calm and serene white of the elegant hillock. The blue and white of the silent sky also appears witness to the \textit{nayika}'s lonely yearning.

The scattered white marble pieces at the foot of the tree in the front add dimension, as also perspective. Marble pieces also lie away from the hillock and give to the foreground considerable spread. This spread too gets abundant painterly attention, as do the dainty looking flowers, the fresh grass, and the strewn marble pieces. Two tall trees are also accommodated, one in the lady's front, and one at her back. The former is sparsely leaved, its branches almost bare, to help depict on them two full-used peacocks, tails in full flow down wards, and, yet another peacock in the full bloom of a dance watched by an attentive pea-hen. The tree at the back of \textit{kakuba} is tall, strong trucked and occasionally heavy leaved, in complete contrast to the tree earlier described which \textit{kakuba} faces. A third set of small trees painted small and far away near the horizon provide perspective. In between is a yellow ochre coloured plane. Above is the sky sharing
its many shades of blue with a tinge of white, both colour shades spreading the breadth of the rectangular painting.

Colour contrast is plenty. The marble white of the hillock dominates the foreground. White marble pieces also lie scattered on the green that lies spread near it.

Finally, the rich colour-schemes and the fluid lines add to the emotive quality inherent in the melody. Minute detailing of the human figure, animals and plant motifs are indeed elegant. The flow in the lines move with the music of the vina. Every part of the painting is poised; extra care has been given to the over-all composition including the intelligent use of space.

Soratha—

It is another name for ragini gujari. The main raga for soratha is megh malhar. The emotive-quality is adhbuta, and for adhbuta the colour is yellow.

Photo plate-2 is supposed to be a Deccan version of ragini soratha. A tall and a gorgeous lady sits on a cushion of flowers. The cushion is petal—shaped and is itself made of lotus petals. The ragini plays a vina, her fingers on the string are in action. The colour of the vina is blue. The dress of the lady is in soft colours. They match with the flow of the delicate lines of her posture. She clutches a slender branch of a magnificent flowering tree, which is at a slight distance from her. The colour of her skin is fair, and that of her blouse yellow. Her head is covered with a transparent orhini; her posture gives the impression of a royal princess full of enthusiasm and zest.
for life. And, she is *vasaksajja a nayika* who expects and waits for her beloved.

The entire composition, with rich colour-schemes amazes. At her right and left, which in effect are foreground and centre-space, is water, painted grey but populated with lotus plants and lotus flowers.

The horizon is low and space has been given attention. The arrangement suggests an orchard, for, heavy leaves and fruit upon trees have variety. The trees are in full bloom. As already said, rich colour-schemes are in use. There is an orange coloured plain in the background. It becomes lighter as it progresses toward the sky. A dash of light blue in the sky behind the trees, suggests sunset.

The foreground has also been treated intelligently. The steps, as the water boundary, could be steps in the microtones of music. There are fish and swan, and lotus too in the painting. The animal figures appear attracted to the music played by the *nayika*.

There is proportion, as well as perspective. The trees being close are given proper height. They height matches the distance till the horizon, as well. There is also the suggestion of an ever present, though far away, whitish brown horizon, and above it, still a suggestion, of a blue sky taking in the shades of sunset, as also, forecasting rain.

The view it appears is from behind the tree that silhouettes the right and top right hand border. Therefore, the singing *nayika*’s presence almost takes on the note of a discovery. It is a close
encounter, the rest of the world, till the horizon and the sky, not at all involved.

The line helps give form to the overall composition, as also to the finer details, including the vasaksajja nayika herself. The flow of a supple line, as well as, its strength, portrays an archetypal situation as the vasaksajja, waits for the beloved. Earlier, it was a ragini, sung for the beloved, expecting and waiting for his arrival.

Bhairavi—

This is portrayal of Shiv worship. It is plate-3. Its main raga is bhairav. The rasa is shaantha. Serenity and tranquility has been painted not only on the face of nayika, but into the over-all composition. Ebeling describes the iconography thus—

Out in the lake, in a shrine of crystal, she worships Shiva with songs punctuated by the beat, the fair one, the bright one, that is Narada-Bhairavi51.

White brings out the emotive quality of this raga. All colours used in this ragamala composition are earthy and soft. The soft and light colours suggest airiness, rest and tranquility.

The nayika is in red, a colour that exudes love. She holds a rosary and a barchi in her hands. The barchi is the symbol of Lord Shiv. There is a musical instrument too, held in the hands, the ringing clap of which accompanies the songs she sings. Her head is covered by a transparent orhini. Hers appears an innocent presence, single, all alone, by her self. She has come finally, dressed up and in

51 Ibid. p. 120
jewellery. Prashad is laid out and incense burns. She is actually in the midst of profound prayer and song.

The shivling is kept on a platform painted white. A huge tree shelters the shrine. A lake touches its borders. Its uneven water spreads to the vegetation-covered mounds nearby. A step helps climb the platform. The painting's border appears a scaffolding of a solid open door that leads into the shrine. Infact, the painting's border cum-door is a big rectangular opening that puts the entire shrine in perspective. First comes the door, then the step to the shrine platform, and next the shrine itself, beside a lake which meanders into vegetations-covered mounds in the distance. The blue sky is given enough space to suggest an entire world beyond. The sky is clear and painted a soft blue. The soft green of the leaves and the white of the shrine are contrasted with the red dress of the nayika. The tranquility and simplicity painted into the miniature are worth appreciation.

Perspective in the painting is given by small trees depicted to show distance. Once again, the flow and strength of the line, well reputed in Indian drawing, helps put into the painting an archetypal situation of a human context, a human being at prayer, earlier sung as ragini bhairavi. The situation is reinforced by an over-all soft colour-scheme.

Lalita–

The main raga is hindola. To quote Ebeling again–
Bearing a garland of saptachhada blossom, the youth, his eyes bright and shining, and wearing his festal garb, departs in the morning from the bridal chamber. He is said to be Lalita. Gangoly describes the ragini in the following words—

Lalit stands for unsatiated love, and the sorrow of separation at day break.

And therefore, sorrow, separation and insatiated love, are together the primary sentiment in the ragini. Yet again an archetypal situation in the lives of most human beings is contextualized, the flow of the drawing outline in the human figures raising the context to mythic proportions.

The abundant white of plate-4 architecture communicates day-break, and therefore, the time to stir and be away, a situation tantamounting to a heart-break for the nayika. All she can do is lie in sorrow at the passing of night and the culmination, therefore, of union. She lies, turned to one side helpless, her eyes closed, aware that lalit can not be held back any more.

The painter has communicated the entire situation in its full pathos. The wine, the fruits, the comfortable bed itself on the terrace. The night that hid all has cruelly passed, and the day refuses to hold back anything from its light which is crueller still. The white of the marble architecture, huge and massive, extensive and sprawling, aggravates the torture. And it is an open, very open terrace. Even its portico yawns away protection because of its three openings all

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52 Ebeling, K., Op. cit., p. 120
agape. If architecture could ever hurt, here it did. The blue of the sky at the back appears to say that it can not hold back light anymore. The beloved must leave. And he leaves, so it appears, quite unaffected. All he can do is look brightly back.

The drawing-line once more takes up the cause of representing the characteristic human situation. The human forms, done only in outline, do not need the principles of naturalism to lay bare in detail, the typical human situation, at moments of departure and separation. It is the strength and fluidity of the famed drawing-line, aspiring out of its sheer flow to create archetypal human contexts. The two human figures, one in bed, the other on its way out, do not get out of the artist’s control, be it the head, feet, features, or arms, hands and fingers, be it in a lying or a walking away posture, or be it in the bed-spread’s folds and frills.

Colours used are soft. It is emotion at it simplest. No intricacies. No complications. It is sheer separation and departure, at its most human.

**Kanara—**

The main raga is *dipak*. The *rasa* is *veera*, which includes majesty, heroism and valour. This is plate-5.

Ebeling describes the iconography thus—
Carrying a sword and a tusk of an elephant in his right hand, his chorus of heavenly bards. Karnataka raga is the image of a king.

The colour of veera, i.e., the rasa is golden yellow. The colour gold dominates the painting. Spread to almost half and covering the background, it is contrasted against a variety of colours on the brighter side, which are orange and green. Besides this, the colour white in contrast with yellow, gives the picture a luminous quality, even the impression of motion and activity. As an overall effect, there is an extraordinary brightness in this painting.

A youngman, supposedly the king dressed in a mauve coloured peshwaz with golden coloured chundari and wearing a stone studded crown, holds a dagger in one hand. There is a man behind the king. He wears a white-coloured dress with a fan in his hand, and in the other hand, an elephant tusk. Two men stand on the right, with one hand raised up, in a gesture of praise for the king. It seems that there was an encounter between the king and an elephant. The elephant lies on the foreground, dead. The animal is painted white, with patches of red, seemingly, because of the heavy cuts of a dagger. The movements of the kings eyes, of his shoulders, the style of his turban, are evidence of it being a Deccani ragamala miniature painting.

The line gives even a dead animal, a delicate form. However, huge and big, it covers only a small portion of the painting and still does not appear disproportionate. The field seems extended, but ends, with a sudden spurt of yellow mixing with green introduced into it.

\[54\] Ibid. p. 22
far the horizon. The sky too is suggested above the distinct horizon. The background is plain, but a small green patch in the foreground has the entire drama played out, leaving spaces in the distance entirely free of action.

The artist appears intelligent and clear-headed. Proper positioning of objects and forms, and rich colour-schemes, make this ‘simple’ painting an interesting ragamala piece.

The king and his attendant apart, the other two human figures, probably courtesans, have been given sufficient importance. The one in orange is tall and has a dagger tucked in his dress while the other is smaller in height. The difference in their heights, as well as, costumes, probably, is because of difference in social status.

_Todi_

_Malkaus_ is the main _raga_. The sentiment is of longing. The colour is Indian red. It is plate-6.

This Deccan example of _ragini todi_ contains all the elements of the _ragini_ image. The _utika nayika_, a beautiful damsel is all alone as she walks in a landscape playing _vina_, yearning for the beloved. She is involved in her profound loneliness and almost lost in her yearning. Her music has pathos and the painting reflects in its entirety the _ragini todi_ sentiment.

The music she plays fascinates a gazelle and a deer who approach the lonely _utika_ and give her company. The _vina_ rests over her shoulders, and her figures are in movement over its strings. The
entire focus is on the *utika nayika* who is in the foreground. She walks the hillock, the rise and fall of which is dotted with trees, the small size of which help give the impression of distance and depth. So do the small white houses, part of a village, far away on another hillock. Between the brown rocky hillocks is a plain, painted lush green. Deer are seen running from the far end to reach her. Their small size too, helps communicate depth and distance.

The background has mountains. A sun appears brightly in between the mountains. The sky appears to stand still for a moment. It too seems fascinated by such lovely music.

Colour-schemes give the impression of freshness to the *ragamala* miniature. Minute detail in form have been taken care off and include the folds of rock in the extensive landscape, the running deer far away, as also, the village houses.

The overall composition expresses the primary sentiment of yearning and loneliness in *ragini todi*, visualized now as a miniature painting.

*Patmanjari*—

This is a version of a *hindola raga*. The emotion is again separation, but the *nayika* now is *vasaksajja*. This is plate-7.

Two friends sit under a tree. One is the *vasaksajja nayika*, herself and the other appears to be her *sakhi*. The *sakhi* tries to pacify the lady holding her hand, telling her that her beloved would
soon arrive. Or, does she attempt to read her palm, and convince her not to worry because the *nayak* is on his way!

The two female figures wear rich-coloured clothes. The orange of the *lehnga* and the yellow blouse of the *vasaksajja* attract attention. The *sakhi* wears a gentle yellow-and-green combination.

It is a handsome two-some, who sit in an extensive landscape, which has a large share of green of different hue, extending beyond the center-space. It culminates in suggestive spaces of light yellows and blues far away, the distance dotted with small looking trees. The horizon is high and foreshortening of trees lend prospective. The land near the horizon, its blue ups and downs, is demarcated by suggestive limits of different shades of blue. The whitish blue sky is given space enough to appear to dominate the landscape. However, the full orange of the *vasaksajja*'s dress and the soft yellow-green combination of the *sakhi*'s, what with the flow and suppleness of the drawing line, instil into the figures and features of the two, a humanity that fascinates and attracts attention.

The heavily leafed tree with a sturdy brown trunk is of course the center of the painting. Infact, it covers a major part of it. But, however, it too stands big in a vast field, as lonely and as alone, and as delicately full-some too, as the two young ladies who sit under it. Its leaves, and their bunches get individual and separate focus. However, this does not disturb, because the space in between is treated in black to suggest a full-some dark leafy growth.

The overall composition excludes pathos and succeeds in communicating loneliness, yearning and separation, in a vast big
world, its natural beauty notwithstanding. What was originally a sonal performance gets visualized in line, form and colour.

**Ragaputra Bengal—**

This is plate-8. it is one of the sons of *raga bhairav*. Therefore, he possesses qualities like *bhairav*. The atmosphere and the emotion created in the painting are of tranquility. It appears that the incarnated sonal body of the *raga* is about to be bestowed some kind of spirituality. The showered emotions are represented in the rich colour-schemes of the *ragamala* miniature.

An ascetic, probably the incarnated son of *bhairav*, sits on a tiger skin. He is bare from the top. The yellow coloured *dhoti* reflects passion. Infact, it contrasts with the greens of the background.

The innocent gaze in the eyes of the *nayak* is in obvious Deccan style. The fluid lines of his body are typical Deccan Bodleian standard. The black pitcher next to him is an example of Deccan pottery.

The cave, supposedly the chamber, is covered with green leaves. Infact, greenery is further extended probably to create the illusion of depth. The bestowed showers are prominent. Rain drops appear in the background. The tree on the left is sturdy and appealing, as it has been washed by the rain. The sky is grey in colour.

The green, as also other colour variants give to the painting freshness and a soothing effect. Conservative colours are used. A
suggestion of penance and stability is reflected. In other words, the emotive quality inherent in the ragaputra has aptly been exhibited in colour and form in this painted visualization of a sonal dramaturgy, earlier sung as raga bengal.

Next, the Rajasthan School examples—

Kannada—

The main raga is dipak. This ragini belongs to the primitive period of Rajasthan School. It is plate-9. Ebeling dates it to 1623, and describes its iconography as follows—

Two men saluting a lord. Typically, one man is small and beardless (a disguised female?). The lord after holds an elephant tusk and a sword.55

The format of the painting is horizontal. Therefore, primitive elements are obvious in this ragamala miniature. Infact, folk influence is also felt. The background is simple. It is painted red. There are four human figures, different in height and proportion.

The centre figure, supposedly the king, is painted blue. He holds a tusk in his hand. His crown is decorated with peacock feathers. His features are delicate, but, traditional. The eyes are wide open. The king wears sandals that resemble a miniature throne.

The other three men, who praise the king have been distributed evenly. The one behind the king is in the service of the lord. The hand gestures of the other two men clearly indicate their appraisals.

55 Ibid. p. 236
Once again a human archetype earlier sung as classic sonal dramatizing of bravery, courage and strength is put into the drama of line, form and colour.

_Gunkali—_

It is an _utika nayika_. The plate is 10. She yearns for her beloved. The main _raga_ is _malkaus_. Its sentiment is _karuna_. Ebeling describes the iconography thus—

She drenched her bodice with her tears. Her dress is unlaundred and her body suffers from the pangs of separation such a young woman sits (to await her lovers arrival). Her body is emaciated due to separation from her lover. She sighs and hair is untied. She sits under a Kadamba tree⁵⁶.

The brightness of the atmosphere does not affect the sad heroine. The _nayika_, lost in the thoughts, just yearns. A sense of longing prevails the painting. The posture of the _nayika_ attracts attention. She is well attired and well to do, a princes-possibly. The jewellery is given fine and detailed attention, as are the folds and flow of her wear. It is a white marble platform she sits on which contrasts abundantly with the colours of her carpet. The carpet itself has white as its dominating space. This again contrasts with the lady’s wear, done in darker colours. It is this colour-scheme that makes the _nayika_ dominate pictorial space. This apart, there is her yearning face, the gaze of the eyes, the bent head, one arm partly resting on a knee and a _gao-takia_. She sits on an elegant carpet under

a *kadamka* tree. Infact, she inclines on the large *gao-takiya*, bolster cushion which appears to bear part of the burden of her longing. Distance is created by the wall, which separates the front of the painting from the horizon. The horizon is low and has soft and pastel shades of blue.

The colour of the flower-beds are subdued but magical. The sprinkling of flowers is cheerful and soothing. A Deccan painting gives gardens and flower beds plenty of space. Thus, apart from the greenery of the flower beds that have red flowers systematically dot them, there are five trees that heavily bloom with leaf. It is to be noticed that each leaf, on each tree, gets separate and individual painterly attention. However, the black that covers the space between the separately drawn leaves, suggest a full growth and the trees also as heavily laden. It is a planned and well-kept garden. The over-all elegance and cheerfulness does not affect the *nayika* in any way. She still yearns for her beloved. It is once again the supple drawing-line that positions the *nayika* on yet one more archetypal throne, as it were. Presence and posture, beauty and grace, jewellery and attire, all are drawn with ease and tender delicacy so inherent in the drawing-line in Indian art, since Ajanta days.

*Madhu Madhavi—*

According to Ebeling, the *ragini* wears yellow garments, has fine hair, (is going to meet) her lover who is asleep, while the clouds thunder and her step are checked\(^{57}\).

\(^{57}\) *Ibid.* p. 122
And on page 94 Ebeling says she is—

offered paan by a standing lady, while a second lady feeds a peacock perched in a tree, as in certain Madhu Madhavi paintings of other schools.

The main raga is hindola. Its emotive quality is shringar, part of an over-all effort of 'going and seeking', the feature of an abhisarika nayika. The nayika dressed in golden lehanga with a red demarcation through its length is full of passion, ready to meet her lover. Her gestures reflect her enthusiasm. Conscious of her beauty and elegant dress, she offers paan (beetle) to the peacock, perched on the roof of a house. Two ladies on the left, appear to praise and admire the nayika's beauty. They also offer paan but to her. The lady on the right, it seems is fascinated by the heroine's beauty and her dress. There is another peacock on the tree, but only the neck is visible.

This ragamala miniature painting beautifully communicates its primary sentiment, as also its atmosphere. It is plate-11. The Sanskrit verse inscribed on the painting above is painted yellow. The field behind the nayika is painted green and is flat. Beyond is a raised horizon. Red divides the green of the field from the dark blue sky. Thunder storm is brewing and thunder even touches the ground. Two musicians, one male in white, and another female dressed in a mauve-coloured dress play music.

On the left, white architecture appears to touch the sky. It has panels and windows, all painted in different colours, which are white, yellow, black, and also a muted green. A door-mat painted in
greens and reds, with a border of yellow lies at the door. The combination of colours that paint the architecture fructify the emotion of the whole painting. Then there is a bed. There are flowers kept on the bed. The bed-spread is ochre yellow and is printed with minute beautiful red-coloured flowers. Beneath the bed is a yellow-coloured panel, probably, part of the portico of the building.

Significantly, the colour behind them is also painted red. And red signifies not only love but intense passion. Once again, a myth, and archetypal position, the situation of being in love, a going and seeking, as is the prime characteristic of an abhisarika is visualized. Earlier, it was a sonal dramaturgy, ragini madhu madhavi is now painted in the drama of line, form and colour.

Gujari—

is a Vasaksajja nayika. The main raga is megh malhar. The rasa is adhubhuta, and its colour is yellow. Ragini gujari, as described by Ebeling is—

A woman with a vina, seated on a pad of leaves in a forest, raising one hand⁵⁸...

Plate-12 is a young woman, dressed in a resplendent yellow-orange lehanga, with a red-coloured orhni. She sits on a carpet. The carpet is painted green with floral motifs. She holds a vina is her hand, and it rests on her shoulder. The lady is busy singing. The nayika’s sitting posture resembles that of a music performer. She is engrossed in the melody, and is oblivious of her surroundings. Her

⁵⁸ Ibid. p. 62
involvement is obvious in her posture. Being a vassaksajja nayika, she expects and waits for her beloved even as she sings.

There is a Sanskrit *doha* written on a black panel over the painting. Underneath the panel’s golden line is the sky in the background and is painted orange. A stroke of white is probably also present in the sky. The impression of an orchard with heavy laden flowers, fruit and leaves, is given by trees which are painted in a row. Each tree is painted with different shades of green. A black bird is perched on the tree second from right.

Also, a white semi-circle has been deliberately introduced into the painting. The white of the circle gives the impression of depth highlighted between the tree-trunks. A halo is also painted behind the *nayika*, supposedly, to imply divinity.

The colours of the background contrast with those of the trees and the lady’s wear. Her gaze and the gesture of her left hand pointing towards the bird while singing shows enthusiasm. A green coloured wall separates the background from the centre-figure. There is a boundary to the field which has been painted black with white borders and white-coloured floral motifs. This is yet another archetypal situation, for, it is expectation and waiting for the beloved, a basic feature of the phenomenon called ‘being in love’. While *ragini gujari*, when sung, portrays the intricate ramifications of its sonal dramaturgy, the visualized portrayal is in its line-form-colour dramaturgy.
Plate-13 an example of ragini basant or vasant. It is associated with the season of spring. The main raga is dipak. The over-all colour of the painting is golden yellow. Since it is the season of spring, the atmosphere itself responds with happiness and pleasure. The colours are sharp and strong. The human forms appear to perform in quick, harmonious rhythm to celebrate vasant, the season, or, empathize with vasant, the ragini. The dance is full-blooded. It is performed on a marble platform, retained white to contrast the orange and yellow of the performers. The marble platform is bordered with flowers. Nature, both in the foreground, and also at the back of the dancers, is in full bloom almost in rhythmic participation with the dance that goes on in the middle.

Krishna, wears rich yellow-orange coloured clothes and holds a vina in his hand while the girl next to him plays a mridung. The girl on his left plays majirah. The fountains are full. Varieties in the green of the trees create freshness. The orange in the horizon extends to the sky. Movement in the sky is almost obvious. The thunder in the sky is painted in radiant hues. The atmosphere is warm and congenial. All universe appears at joy, play, song and dance.

There is elegance in the flow of the supple line which is again at work in the curves and swirls of the dresses of Krishna and the girls. The over-all response to vasant, the season of spring, be it a god’s, or of human beings, or of nature, is full of the joy of life. Existence itself appears at a rhythm.
The importance of the painting in terms of its meaning as a myth, a ritual, as also, as an archetype of celebration is manifest in the composition. This is reflected in its use of colours, forms and details. An earlier sonal dramaturgy, is once more made visually manifest in the drama of line, form and colour.

Varari—

Its main raga is bhairav. The rasa is shringar, and the colour is brown. This is plate-14.

A beautiful, elegant lady sits on a golden, well-cushioned chair placed on a flower-and-leaves dotted white marble flour. She waits for the beloved. The curves and flows of her figure tell her body language. Fair-looking and broad-shouldered with a slender waist, beautiful eyes and striking features, she sits in a most expressive love-posture. She is very self-conscious, and holding her arms over her head, she sits all welcome for her lover. She has adorned all her ornaments: the necklace, the bracelets, bangles and pazeb, as delicate and tender as the nayika herself. She is, as it were, elegance itself. She has applied menhdi also. She has pom-poms that are delicate and dazzling. And, she has company. Facing her is another. Equally fair, as handsomely featured, and with almost as curvaceous a physique and as slender too, and as bejeweled as her companion, she offers a golden bowl to the nayika, hot vapour emanating from the bowl. The companion sits on a square chowki almost as cushioned and comfortable as the nayika's. May be, it is a sister, a cousin, or a an equal-status sakhi. Together, they await the arrival of the nayika's beloved.
Under the red-canopied portico is a resplendent, colour-fully done bed, with red and green borders and orange bed-cover, and gao-takia in contrasting colour. The bed-stands are gold, an over-all contrast with the bed’s general dressing. The nayika’s wait could not have got better painterly attention.

The rest of the courtyard has a secure high-rise wall, with an equally secure high-door. Beyond are trees in colour contrast, all heavily leaved and small flowers bestrewn. Behind the thick-leaved and flowering trees is a tall plant, showing itself for contrast, sparsely-leaved but with white and pink flowers. Along side is a tall, very tall tree, with leaves like stuffy hair and, all but a thin white line for a trunk. Still beyond, is the blue sky, and under it as it were, the rest of the world. Not to miss is a pair of white swans, in flight in the blue sky, manifesting both height and distance, and indicating love and as also pairing.

Inside the courtyard is architecture, which, were it not for the two love-lorn, handsome female figures in the foreground, would dominate the painting, what with its colours, the reds, greens, oranges and blues, which the painter has chosen to apply thoughtfully, to give to the miniature glow and sparkle. Altogether, the architecture, with its high rise boundary-wall and door, and colour-schemes, depicts a rich, though sequestered world, away, far away, from the rest of world’s men and women. If life was only love, passion, colour and wealth, there it was, forms and colours together contributing to its entire mythic configuration.
The overall effect of the composition successfully captures the emotion inherent in *ragini varari*, yet another rich visualization in line-form-colour drama of a *ragini* sonal drama of love and passion, awaiting painterly depiction.

*Patmanjari*—

This is also a Rajasthan example. The main *raga* is *hindola*. The emotion is of separation. The colour is dark brown. The *ragini*, according to Ebeling, is depicted as a lady separated from her lover. To quote Ebeling—

> Her beauty is that of the woman separated from her beloved, like a withered flower, bearing a garland, in body wasted, she is comforted by her dear lady friend;.....

The *vasaksajja nayika* plate-15 is beautiful as ever, in her brown coloured *lehnga* and a transparent *orhini*. She is sad. Her lover has not returned; and the lady waits for him. Her *shringar*-effort had proved futile, the lover remaining absent. The wait for him frays her emotions.

The composition is simple. The *nayika* sits on a spread out carpet with her back at an angle to a huge mauve coloured *goa-takia*, a knee resting on a smaller round mauve cushion. She is temporarily weaned away from her amorous thoughts by an attendant who holds a bird upto her. Her yearning appears only temporarily deflected, for her *shringar* and posture permanently reflect a waste of effort. How did it matter! What if the *vasaksajja* expected and waited, all dressed
and ready, prepared as she was and waiting! The lady is sitting outside her chamber and her friend is trying to console her.

The tree behind the building appears to hide, and yet seems to want itself noticed and in the process reveals more of itself than it can conceal. It is in full bloom. Its brown trunk is sufficiently strong to bear the entire burden of its heavy green foliage. Leaves, and even bunches of them are given detailed individual attention. Appropriate use of black on spaces in between allow suggestion to play its role and give to the tree’s leafy growth a full-some presence. The tree, painted as a marked presence, stands behind the nayika’s single-door, one-face apartment. That the revealed architecture is part of a large, more spacious building is suggested by intelligent use of paneled jalees. These jalees protect the extensive, faintly blue marble platform of the courtyard. The first jalees stand in the foreground, and then, further up is a three-paneled version, suggesting it as part visible only, but implying the courtyard to be extensive at the other extreme also.

The lake beyond the tree is grey from a distance. Its water is silent and still. Distance is consciously created by painting the mountain low and small. The sky is clear. A Sanskrit shloka on a yellow panel is painted in the background.

Fresh, immaculate weather conditions appear to have purified the atmosphere. The season seems to be spring. This adds to the yearning. Separation persists. Thus, the emotive quality of the ragini has been dealt with intelligently, with special attention to colour and form, used once more to give another archetypal human context,
earlier in a classic sonal version, now in its appealing painted variety.

Kalyana—

The main raga is Nat. Nat symbolizes heroism and martial spirit in a nayak. The rasa is veera. And the colour is golden.

It appears that the nayak has just returned and the occasion is being celebrated. The hero accompanied by his beloved sits in a chamber watching girls dance.

There is a candle lighted on the right of the painting. The foreground is red but the musicians and dancers wear clothes in contrasted colours. One musician plays mridangam. The others play music instruments, while one dances.

Lush colour-schemes have been used. Rich colours act as leitmotif for the whole composition. Every segment of the miniature has been given great importance. Space is utilized intelligently. It is bravery, courage and strength at a celebration. The classic sonal variety, a ragini, is now visualized in line, colour and form once again.