CHAPTER-V

A Comparative Study of Colour and Form in Deccan and Rajasthan Ragamala Painting

The focus of Chapter-V will be on comparative studies of Colour and Form in ragamala paintings of Deccan and Rajasthan. However, it must be kept in mind, as Ebeling insists, that only ‘a fraction’ of rajas have been painted.

To quote Ebeling—

Of the hundreds or even thousands of ragas known in music, only a fraction was used in Ragamala Painting.

Of course, he also accepts that the ragamala painting tradition was maintained for many centuries. But yet again, he uses the expression ‘most frequently’ for some rajas and raginis which get more painterly attention than others—

The most frequently used were pictured in one or several iconographies throughout the centuries in which this art form was continued.

This apart, these paintings are based not only on iconographies but also on emotive-values, Nayika-nayika ‘type-castings’, seasons, and archetypal representations. And, then, there is Coomarswamy who has been quoted earlier as having used, as far back as 1916 the expression ‘fairly constant’ when describing more painterly focus on

1 Ebeling, K., Ragamala Painting, Ravi Kumar, New Delhi, 1973 p15.
2 Ibid.
a few of 'the best known' ragas and raganis only. This thesis has referred to this in its introduction. Coomarswamy’s exact words are—

The representation of certain of the best known ragas is fairly constant.

This said, the thesis focusses on the ragamala genre itself. Ragamala paintings have rich colour-schemes, as well as, supple, delicate and rhythmic use of line, which abundantly coincide with the raga concepts of Indian music. For instance, Colour has rhythm and wave-length. Form has balance, harmony, rise and fall. These elements are matched with the tones and microtones of Indian music.

Ragamala classification also follows consistent rules of craft. Ebeling has labelled them under ‘systems’ and ‘iconographies’, as also ‘iconographic traditions’. Ebeling could not trace the origin of what he would call ‘a painter’s system’. To quote—

Its origin is obscure and cannot be traced to any musical or literary authority of old, as can be done with some other systems.

Of course, the expression ‘painter’s system’ is Ebeling’s own—

I am calling it in this book the painter’s system.

These systems vary from School to School, as also, from regions to region and patron to patron. However, Hanuman and Mesakarana systems were generally followed and quite a few depended upon their iconographic traditions. Geeti Sen, as has been quoted earlier, cautions that an identical image as iconography is

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3 Coomarswamy, A, Rajput Painting, Vol.-I, Motilal Banarsi Das, Delhi, 1976.p.66
5 Ibid.
always not necessary, even as she warns against *nayika* taxonomy obsessions.

Furthermore, miniature paintings, in general, supplied regional painting styles and techniques. The interchange of styles and schools determined the factors and functions of a *ragamala* miniature genre. The painter's, familiarity and understanding of a miniature painting and his search for patrons justified stylistic changes, even otherwise inherent in the effort to paint a *ragamala* miniature, which after all, was a visual interpretation of either a poetic or a sonal genre. Ebeling, while explaining the stylistic change in *ragamala* painting writes—

>The painter's degree of familiarity with his subject, his high rate of mobility in his search for patrons, the ever changing balance of fortune, power and influence of his patrons; and finally the many roots that came together to make Ragamala Painting in the first place—all these factors more than explain this interwoven fabric of styles and traditions, innovation and errors.

Thus, though reason for regional changes in style could be the migrations of artist's, still the style in a majority of *ragamala* paintings did often remain unchanged. One reason behind this could be that only a 'fraction' of the *ragas* and *raginis* were painted, or even that only the most well-known were constantly painted. Added to this could be the fact, that *ragamala* paintings were copied, time and again. And, therefore, iconographies often remained the same, and only minute stylistic changes took place.

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*6 Ibid. p.36*
However, to re-iterate Coomaraswamy, the effort always was to capture the primary sentiment or emotion inherent in a raga or ragini. This remained so everywhere, and more particularly, in Rajasthan and Deccan ragamala examples. Of course, differences there were, but those was limited to the interpretation of colour-schemes, the arrangement of human figures, their features, dress and posture, and, also, the use of nature, its landscape, the sky, hills, plains, trees, animals and birds, and even architecture and house-hold furniture, all according to the painterly requirements of a particular miniature.

Along with this, what is important to remember is that ragini names also differed in the two Schools, Deccan and Rajasthan. For instance, a particular Rajasthan ragini, was called by a different name in Deccan. And many names got discarded also. According to Ebeling—

Rajasthani tradition regularly as Desvarati, Bairadi, Kamod, Pancham, Malsri, Malavi, Madhumadhavi, Gormalar and Bangal have all but disappeared as labels...7

At the same time, many names persisted, as Ebeling says, with reference to Deccan School—

Sarang, Sorath, Kalyan, Jetsri, Behag, and Adano are quite common in the Deccan8.

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7 Ibid., p.104
8 Ibid.
Colour and Form Compared in an Example Each of the same Raga and Ragini from Deccan and Rajasthan Ragamala Schools

Raga Hindola—

The swings, affixed to trees, in the rainy season stimulate the concept of this ragamala miniature. The season itself generates emotion. The generated emotion in fact provides the incentive for raga Hindola to be sung, as well as, visualised in a painting. Therefore, the raga has significant emotive quality to it. For instance, the raga has the nayak too visualised as present in this season, and the nayika is therefore, in full shringar. Cheer is the spirit. Playfulness is reflected on faces, a manifestation of hasya rasa and adhbhuta rasa. The colours according to the rasa are dark brown, yellow, and white. This is the hindol sentiment in general.

In the Deccan hindola, colour-schemes are different and distinct. Human forms have Tarif traits. This is plate-17.

The Deccan version has sturdy trees. Their shapes have a pronounced rotundity. Although, here too, trees have leafy growths, yet as compared to a Rajasthan version they appear in bigger masses. The background is white. The flowers on trees are in bunches. The swing is tied to the branch of the tree on the left. It is huge and covers almost half of the swing plain. The floral patterns appear live. The red and blue colour-scheme of the floral motif is bold.

The sky of the Deccan version of hindola is also slightly different. It is painted light brown. Below the sky in the background is a black-coloured panel, creating a perimeter or rather a
circumference. The background extends further. It is painted fresh green, creating depth and suggesting perspective.

There is a rope tied to the swing in the Deccan hindola, and is worthy of appreciation for its art. The design of the rope, as also, its intricacies have been worked out in paint. The couple in the swing is dressed in orange and blue. The nayaka wears orange and the nayika, who is supposedly perched on the knee of the nayaka, wears a blue dress. The dress combination represents the emotional drive inherent in the raga. There are three tall and lissome ladies. The one on the left holds a tanpura and is supposedly singing. The two on the right are also in action. Both of them hold the ropes of the swing in order to give it rhythm. The girl on the extreme right has her leg rest on a flowerpot under the swing, probably to add force to the swing's movement. The rhythmic line that creates the human figures and trees is delicate and soft. The foreground has a geometrical pattern implying the extension of a wall in the background.

The Rajasthan example is plate-18. Supple line drawn human forms, and, rich-colour-schemes are the characteristic features of a Rajasthan ragamala. A hindol version visualizes a rainy season. The sky is blue and cloud-full. The zigzags of the clouds have white and a pinch of light brown. The latter reflect thunder. Rain drops too are visible.

In this Rajasthan example, the trees are in full bloom. Leaves have been individually attended to shape the trees. There is variety in the depiction of leaves. The colour of the leaves has various shades of green, which adds elegance to the raga picture. There are flowers also. They are painted in bright orange. Animals are perched on trees, including also a monkey who too seems to enjoy the melody.
Peacocks on trees are also part of the scenario. A structure for the swing has consciously been included. The swing is painted orange. Human figures, supposedly Krishna and Radha, are seated on the swing. A garland hangs around Krishna's neck. Krishna has been painted blue. His dress is yellow. Radha is skin-coloured and her dress is orange in colour. There are four more girls standing on either side of the swing. The one on extreme left holds a *vina* in her hand. The lady next to her and the one after her have their hands on the swing, to move it and provide rhythm. The last lady stands fascinated. The gaze in the eyes of these beautiful and elegant ladies is that of enthusiasm. Distance has been attended to too in the foreground. A panel of grey comes between the foreground and the centre. The flowers in the foreground are painted in rich colour-schemes.

Thus, the over-all composition in both Schools, create the atmosphere so characteristic of *raga hindola*. Individual colours signify the ethnic look in the two compositions. The human forms, and their gestures justify the environment of the *raga* created by the artist. All in all, the archetype of joy, cheer and playfulness with *hindola*, as swing as symbol, is given visual depiction in colour, line and form. As sonal dramaturgy, it was sung as a *dhyana*, contemplating a deity in the same state of joy, cheer and playfulness.

*Raga Malkaus*—

An important *ragas* listed as one of the six main *ragas* in Hanuman's table. Majestically, the *Nayika* sits on a throne, enjoying music. He is offered beetle (*paan*), by one of the beautiful ladies that surround him.
The theme and sentiment of the raga has to be passion in both Schools. The colour-schemes are also almost the same; they are striking, rich and sensuous, communicating the passion of the raga. However, the arrangement of the compositions is different.

The Deccan version of malkaus which is plate-19, has little architecture as compared to its Rajasthan counterpart. The former, has uni-dimensional buildings while the latter, has tried a hand at perspective.

The couple, in the Rajasthan illustration sits in a portico. This is plate-20. The portico is painted in bright red. It has been contrasted with green. Together, this combination has a warm impact. Red in any case, symbolizes passion. The floor is red, while the wall panel yellow, with a goa-takia kept against it. The bed is tempting and invites. The couple sits on a bed which looks antique. There is sweetness in the gaze of the couples’ eyes. The eyes are large and beautiful. The couple is engrossed in each other’s company, while another maiden rushes in to offer paan to the nayak. The two lotuses in the foreground symbolize the emotions of the nayak and nayika. The male figure possesses all the elements of a hero. His personality is majestic and handsome. He is a well-built man. The nayika is beautiful. Broad shoulders almost taper down to a narrow waist. Her eyes are expressive, lips thin, and there is innocence on her face.

The Deccan example of malkaus is different from the Rajasthan example. The Deccan painting has the couple sit in a shrine listening music. Focus is on the near rotundity given to the roof of the shrine. To make it appear hanging, frills have also been added. But the colour red of the roof symbolizes the passion the eye encounters as it travels down. The couple sits appreciating music. Their appreciation
is reflected in the gestures of their hands. Maturity of line is manifest in the human figures. The lines portraying them are soft and rhythmic. There is elegance in these figures. Receding foreheads, beautiful and expressive eyes, curl of hair on the faces, all evidence perfection at its utmost. However, overlapping of figures is also seen. For instance, the lady musicians appear to be sitting over each other. But the girl clapping is lissome, and has an impressive figure. The colour red dominates the emotional Deccan example of malkaus. Elegant human figures dominate, drawn as they are, by a line that is supple, has flow, and is delicate.

However, individual colour-schemes in both Schools send out vibrations the malkaus raga would create when sung. The theme is passion. Maturity of line strike the onlooker, looking at the human figures. The lines are soft and rhythmic. Faces have elegance. What malkaus, as sonal dramaturgy sang as expressive of profound man-woman passion, is visualized in colour and form drama. It is once again an archetypal human context given master painterly attention.

Sri Raga—

Sri raga according to Hanuman’s system is the fifth of the main ragas. The main concept inherent in the raga is of tranquility and happiness. A lord enjoys music. There has been a good harvest. He appears to have been the harvester. He is relaxed and relishes music. Thus, the emotions could be of schaantha and adhbhuta rasa. The colours are, therefore, yellow and white.

The harvester, i.e., the lord, in both Schools takes center stage in the ragamala miniatures. Hand gestures and facial expression, are
however different, but both examples explain the emotive quality of the *raga*. Colour-schemes create the effect of a festive occasion.

Certain marked differences in the examples from the two Schools are also very evident. First, the Rajasthan School. It is plate-21. A unique richness of primary colours and gracious form, with delicate line are applied. A beautiful, handsome and good-looking *nayak*, supposedly a lord, sits on a throne. He reflects the qualities of a lord. Generally, it is of Krishna, as often in a Rajasthan School example. He has a receding forehead and a sharp nose with thin lips and almond shaped eyes. He holds a flower-bud in his hand. And the other hand is on the strings of the *vina* resting on his shoulders. The fingers seem ready to play the strings of the *vina*. The white colour of his dress are matched with the golden of his trousers and the red and green turban gives him an elegant look. The red and white of the throne adds power to his image. The back of the throne is high, painted in shades of orange. It has a golden border with tiger-head handles on both sides, significantly indicating royalty. The pedestal of the throne is curved and has deer-heads at its ends. The form given to the animal faces are exquisite. They appear too, to respond to the music. The shrine created above is painted orange with a mauve band and a golden *kalas*. Altogether, the colours convey a youthful, energetic, and royal image, characteristic in a *Sri Raga* illustration of the Rajasthan School.

The man behind the lord, probably an attendant has a *morechal* in his hand. This servant is drawn smaller in size. But he appears to be an extended replica of his lord. The two musicians on the left are also dressed in rich colours. The master musician with a bent head is engrossed in playing the *vina*. A fellow musician in mauve, and
drawn slightly smaller, accompanies his master. The background is painted light green. The four trees in the background are all different in shape and size. The two peacocks perched on a tree appear delighted and even enchanted by the charm of music.

The low sky is painted blue and displays intensity. It conveys the impression that the day is at an end. Birds in flight are in the sky. The birds also suggest that they have to reach their nests at the close of day.

However, the Deccan interpretation, which is plate-22, is different. The Deccan version is simple in contrast to its Rajasthan ragamala counterpart. The lord, sits on a carpet against a huge gao-takia. He holds a smaller gao-takia in one hand painted red. The smaller gao-takia is all curves and folds. This lord too, like his Rajasthan counterpart, is engrossed in music. But the intensity in expression is a little subdued. The lord’s dress is painted pale brown, and the trousers are done in yellow. The lord’s simplicity is reflected on his face. He is good-looking. The treatment of lines on the face too convey simplicity of personality.

Also, the lord here sits outside a room. More of architecture is seen in the Deccan version. Infact, architecture almost covers the background, so there is little space for trees. The attendant, behind the lord is in green dress. He is without moustaches. Instant reaction to music can be seen on his face. His green dress along with the sturdy black of gao-takia signifies stability and permanence.

There are two musicians on the left of the painting. The master musician holds a vina in his hand. His gaze is fixed on the face of his lord, probably, for appreciation. The master musician wears a dhoti.
He is bare at the top. His shoulders are covered with a green coloured cloth. He has flowing hair which are tied up at the back. It gives him the look of an ascetic. He has a beard. On the contrary, the other musician wears a donkey’s head and holds a majirah in his hand.

Two candles light the room. The sky is dark. The lush reds of the dresses and on the panels of the building, against the green carpet in the foreground implies light against dark. The rest of the world it seems is beyond and the present is full of music and light.

The entire composition in each case in both Schools, successfully conveys the emotive quality of the raga which is of tranquility and peace, as also strength and passion. The music-engrossed moods of the lords match the wavelengths of colour, as also, the microtones of music. The paintings, in each case convey the strength, passion, as well as the tranquility inherent in Sri Raga.

Raga Dipak—

This raga is one of the most reputed ragas. It is believed that raga dipak, if sung with its ethos in full grip and command, has the potential to lit lamps and light fires. It should because its emotive quality is the heat of passion. It is sung in the evening.

A lord sits in the company of his beloved and listens to music in candle light. The painted interpretation of this raga varies from school to school. There are some instances where the lord is accompanied by his beloved and is shown appreciating her beauty in candle-light.
The colour of the raga is golden and the effect is accumulated with various lush colours of red and white. The rasa, therefore, could be vira and shringar.

Now, an example each of raga dipak from Deccan (plate-23) and Rajasthan (plate-24) Ragamala Schools, compared for the use of colour and form in them.

First, the Deccan version. This ragamala painting consists of simple, yet mature lines of the Deccan School. The format is clear and that it is raga dipak is recognized instantly. The lord with his beloved sits on a low bed under a qanaat, outside his room. There are two musicians seated on the ground with their musical instruments. Another attendant sits besides the couple, below on the ground. There is still one more, who stands behind the couple with a morechal in her hand.

The dress of the nayak is painted in bio-chromatic colours. He wears a white turban and green coloured trousers. The dress combined with locale jewellery gives him a characteristic Deccan look. The nayika wears a golden orhni and a dark green lehnga with floral motifs, which are in orange. There is a rich-coloured carpet which has a floral design printed on it. Two candles light the place. The light is reflected all over this ragamala composition. The painter is skillful in showing its presence and spread, not only on earth space, that is, the place where the lord sits with his lady, but also, heaven-wards well into the sky. The spread of light extends over the whole pictorial composition. Its brilliance ranges between earth and the sky. There is a fountain running besides the building near the couple. It has fish in it. The fish are shown running around in the fountain creating ripples in its water.
Further on, is a garden which has segments of flower-beds. The flowers are in rich red colour. There are trees also. The trees are green in colour. The form of the trees are delicate. Together, the lush profuse and extravagant colour-schemes, the human figures, as also, the vegetation look extremely elegant.

The Rajasthan dipak, however, has little of these elements. The colour-schemes are bright and rich. Vegetation is sparse. The sky is dark, and the horizon is low. Distance is created by the hillocks in a corner of the painting. A river runs between the hillocks to the jalis of the building, where the couple is seated. The river becomes whiter as its waves near the hillock.

The couple sits, totally engrossed in each other’s company. The nayika’s dress is quite similar to the dress of its Deccan counterpart. However, in the Rajasthan example the form and size of the couple are smaller than the rest of the layout. The carpet too is small and is painted blue. The floor is painted red. Together, these colours symbolize power and passion.

The nayak and nayika’s facial expression belong to early Rajasthan School. The forehead and other features are done almost in a straight line. The eyes are large and beautiful. The gaze, into each other's eyes, suggests intensity of love. The white of the architecture is supposedly an inherent quality of raga dipak. Facial expressions of the two also reflect this.

Thus, these two ragamala paintings are comparatively different in depiction. Yet, each depiction possesses all the qualities inherent in dipak raga, which in both examples is recognized
instantly, both being depictions of human passion at its effective tremulous. An archetype visualized in colour line and form.

Megh Malhar—

The *raga* is generally associated with the advent of rains. Its sentiment is a yearning for the beloved, as also, the desire for an opportunity to meet him. It is a joyful and happy *sonal* expression as a *raga*. Therefore, it is full of exuberance and enthusiasm. It is a combination of *shringar* and *hasya*.

Colour-wavelengths are lush and bright and correspond to the microtones of music. Every form, be it human or for that matter animal, or from the world of nature, await an arrival, so that even trees enthusiastically await the arrival as they all appear to, of *megh*, that is rain. Supposedly, fresh emotions, and thought-processes will wash off the past. And so too, will the beloved be there and enjoy the best of the season with the *nayika*.

To begin with, let the focus be on a Rajasthan version of *megh malhar*. This is plate-25. The Rajasthan example has a virile intensity, characterized by glowing passionate colour, deft rhythm and robust simplification. Krishna, the depicted lord at the center, dances accompanied by *gopis*. Krishna is painted blue and his colourful dress creates vibrations, as it were. He holds a bunch of flowers in one hand, and in the other a *morchal*. The Rajasthan *megh* is full of greens. The high and low intensity of greens reveal prosperity, freshness and stability. The dresses of the *nayika*-musicians are resplendent. The gaze in their eyes is full of pleasure and love, expressive of the passion in *malhar*. Even the sky seems to enjoy the season and the music. Rain pours freshness into nature.
There is a peacock perched on a tree. Its eyes suggest the pleasantness in the atmosphere, which clouds and rain in the sky, and the music on earth, abundantly help manifest.

The Deccan version (plate-26) is equally lush and exuberant. The colours are warm and charming. But the arrangements of forms differ. In the Deccan megh, Krishna is at the center, and the four nayikas are around him. It appears that Krishna has been surrounded by the nayikas. The Krishna-form is short, but the flow of line that depicts his body and clothes is awesome. Three nayikas have a musical instrument each, which are mridangam, daphli, and majirah. The fourth, in the right corner, holds another musical instrument. Three peacocks enjoy and dance. There is a pond in the foreground, which has lotus buds and flowers, which appear too to respond.

Krishna and the nayikas, so it appears, are in a field. There is no perspective given to the field. Lush green covers the background, depicted as the field. The green is novel and suggests a striking freshness. The sky is full of clouds. The colour-schemes given to the clouds in the sky depict anticipated thunder and rain. The curves of the cloud and the use in them of a dark blue outline suggests roar. There is some suggestion of perspective given by a small building in the left corner of the painting.

The two megh ragamala miniature examples, one from Deccan and the other from Rajasthan, are two different sides of the same coin as it were. The gestures are the same but the application of colours, as well as form varies. However, the emotive quality, as has repeatedly been said, is beautifully worked out. It is the megh rasa, the rasa of love, desire and joy, in each example all the way, once
again an quintessence is given a masters painterly attention, in colour, line and form.

**Raga Bhairav—**

This *raga* is the first in Hanuman system. *Bhairav* is god, the creator. Significantly, this *raga* is devoted to him. The *rasa* is *schanta*. There is tranquility and calm in the painting, contrary to *bhairav's* temperament of fury and anger. The *ragamala* painting contains a sweeter aspect of *Bhairov's* nature. The colours are lush and rich. The forms are lyrical and rhythmic.

The dramaturgy has *bhairav* himself staged as one of the components of the painting. The *striking portrayal* of the god is more obvious in the Rajasthan example as compared to the Deccan illustration. The colours are subdued but convey the ethos of the *raga*. There is intelligent use of line to depict form. Space has been distributed well, though some thought to perspective would have helped.

To begin with, the Deccan School. It is plate-27. *Bhairav* sits on a throne, outside his chamber. He is painted light blue, probably, like Krishna. The *dhoti* he wears is yellow suggesting happiness. He has beautiful eyes, and the gaze of his eyes meet that of his wife. His hand rests on his wife’s shoulder. The *wife* is supposedly, the *nayika* dressed in golden. She is in full *shringar*. She is applying *sandal* paste to *Bhairav’s* body. She is slightly bent, the gesture of her body and hand abundantly demonstrate the use of the drawing-line, now in sensuous use in the Deccan School. There is another beautiful lady behind the *nayak*. She holds a utensil in one hand while another lady on the left sits on the ground. She prepares *sandal*-paste for the lord.
There is a fountain running. The shape of the fountain is that of a shivling. An impressive Deccan architecture example can be seen in the chamber. The small boundaries erected to determine the dimensions of the fountain and the flower beds have intricate design. A beautiful garden, with flowers aplenty covers the back space. A tree is painted on the left. It is tall and sturdy. The composition is emphatically Deccan.

It is a night scene. There is a full moon, and the white of the painting suggests moon light. Therefore, there is light in the painting. The horizon is high. An expansive dark blue sky with its white moon implies intensity of power and strength. There are clouds in the sky. A small white coloured door in the corner has helped create perspective.

The light colours of the surroundings in the Deccan bhairov suggest rest and airiness. There is liquidity in colour depiction. The colours have enamel-like precision.

The Rajasthan bhairav (plate-28) is different from that of the Deccan. Reds, blues, and black have been lavishly applied. The Rajasthan painting has been divided into two segments. The first segment includes bhairav and his wife. They occupy center space in the painting. Bhairav is shown under a roof of a qanaat', because strings appear tied at the edges of the qanaat'. He sits on a tiger skin. He has snakes tied to his arms. A skull chain hangs around his neck. A river runs from his head. Also, a third eye has been painted on his forehead. These qualities, significantly, portray bhairov. A nayika, probably his wife accompanies him. An ascetic stands on the left. He holds a morchal to fan the couple. Trees cover the background. Tree trunks are visible through the qanaat' entrances.
The next segment has musicians. The musicians on the left are appointed for clapping, while the musicians on the right had musical instruments in their hands as if they play. One holds a vina, while the other a dholak. Also, there is a male chief musician and a female to assist him at the dholak. The chief musician looks up to the god while singing. Various meanings can be read into this. There is a fountain at the centre.

There is no perspective in the foreground, but still the expressions of the human figures, their gestures, as also the intricate floral design of the carpet have delicacy in form. However, the colour division is ethnic, in typical Rajasthan style, and, more particularly its Amber variety.

The raga is Shiv worship in sonal dramaturgy, and, in its painterly dimensions, both in Deccan and Rajasthan, communication of this sentiment is effective.

*Asavari Ragini—*

According to Coomarswamy, the ragini in effect is a pleading for the just redress of a grievance. The ragini is also a snake charmer. Therefore, karuna and hasya rasa can be attributed to it. According to its emotive value, the main colours are Indian rock, red and white. The painted version of the ragini is always recognized by its snakes and its show of the art of snake-charming. The colours are lush and sensational, since clear and rigorous. Form in general, and more particularly in asavari is magnificent. The colour intensity and lyrical form further intensify and accentuate the emotive iconography in this particular ragamala miniature painting.
The Deccan asavari (plate-29) has a clear format. The aesthetic quality inherent in this miniature is attractive and always invites and appeals.

The nayika dressed in white, bejewelled with ethnic jewellery sits on a hillock. She has sharp features and a beautiful body. She is probably lost in thoughts of her beloved. A snake swirls in one of her hands, and in the other she holds a wisk. This is so because, the snakes appear so fascinated by her music, her beauty and her charm, that they are attracted towards her.

The nayika sits on a hillock under a tree. The hillock is painted in a variety of greens. The combination of green with yellow creates freshness, and together with light blue of the sky, further accentuates the freshness. Even the tree, which has a dark green hue, stands firm and sturdy. Snakes hang on the tree. Infact, the trunk is intelligently covered with snake forms. The movement and swirl of their bodies add meaning to the ragini sentiment. Impression of rock-formation has been created by dark and light shades of mauve. There are rocks, also, spread around the tree, on the surface of hillock slope and beneath them separating the boundary of the hillock from its centre. Shadows are also visible in the water-stream that runs beneath the hillock. The atmosphere, as well as, environment is invoked with apt use of line, colour and form.

However, the Rajasthan asavari (plate-30) differs from its Deccan version. There is a great primitive vigour in these example. Primary colours—reds, yellows and greens are lavishly used. Here the nayika is painted in Indian red rock, and a white coloured patta is spread over her knees. The nayika, makes a snake drink from
a bowl. She holds the snake in one hand and the bowl in another. She sits under a tree, which is slightly bent towards her. There is another snake at a distance from the nayika. Snakes hang from the tree trunk. Some are on branches of the tree too.

The hillock the nayika sits on is different from the Deccan example, but the impression of rock-formation is also exhibited. The colour is mauve, outlined with brownish red. A brush at the horizon has also been tried. But it is high. Patches of clouds are shown in the sky. The horizon and the sky do meet but on a higher periphery.

These asavari, examples, one each from Schools, are different in colour-schemes, and the arrangement of form. But, both do successfully portray the emotive quality of grief, and the desire of its redress, the characteristic feature of the asavari melody.

Kakubha—

The melody is of separation. The rasa could be shringar. Therefore, the colour is brown. The expressions are of separation, pathos and longing. The nayika has come out all alone, probably, in search of her beloved. The intensity of her longing has made her oblivious to her being alone, and, even of her surroundings. This separation, yearning and loneliness, the painting abundantly communicates, through its colours and forms.

The form of the nayika creates an impression of a search for the beloved. And, therefore, what is depicted is a lack of bother about her surroundings. She appears on an endless walk in this search for him. The form suggests her yearning and colours add more to it.
The Deccan *kakubaha* is plate-31. It is a *nayika*, tall and lissome, standing beside a river, or a stream in a forest. She possesses the descriptive traits of a Deccan lady of Bahamani days. She has a thin waist, long hair, and an attractive body. She holds a *barchi* in her hands. The *nayika* wears an ethnic orange-and-brown coloured *lehnga*. The frills and folds of her transparent *orhni* are typical of the Deccan style of the day, which was delicate, as well as, intricate.

The receding, pale-green small mountains create perspective and space. The tree which is right behind her is in full bloom. It stands tall and sturdy implying that the *nayika* has just to turn back and she would, supposedly, find her beloved. But she is unable to respond to its welcome freshness.

There are some trees of smaller shape also that help to create perspective. The horizon is low. But the sky which appears silent tells the whole story. It has been painted in different hues. The shades of orange, blue, and pinch of white are youthful and are very suggestive.

On the contrary, the Rajasthan *kakubha* appears simpler. It is plate-32. The format is clear. But the *nayika* is painted more delicate as compared to the *nayika* of the Deccan illustration. The Rajasthan *nayika* has sharp, and beautiful features. She is short but has an elegant body.

However, the background space has been taken up by a single, huge and big mountain. Therefore, *vis-a-vis* the mountain, the size of the *nayika* appears reduced. She holds two garlands. The two garlands are probably for her beloved and herself. Two birds a
peacock and a peahen, are on the either side of her. These two birds look up to the nayika and seem to approach close to her. There are suggestions of trees which convey the half-heartedness of the maiden. But the sky above seems to know quite a bit, and yet, appears helpless. The movement and the grief of the clouds also appear evident in the Rajasthan example.

The colour-schemes are cautious and intelligent, and are used to provide hints and create sensation, inherent in a ragini kakubha portraiture, be it in sonal dramaturgy, or, be it visualized as a ragamala painting.

Ragini Bengal—

She is one of the wives of raga bhairon, and has all the qualities significant of such a ragini, since she appears related in direct terms to the lord himself. The devotion in her and its culmination is for bhairon. The emotions included in it are schaantta and even bhayank. However, colours are soft and gentle. The arrangements of human motifs differ. All other forms suggest the impression of the presence of the lord.

The Deccan version of ragini bengal, plate-33, has a temple in the middle of the painting. An ascetic sits outside the temple. The temple architecture is completely Deccan. The pillars, the high raised dome, the intricate minars are purely Deccani. The colour of the temple is subdued, but the patterns on the walls are in rich colour-schemes. The door is yellow. The platform on which the ascetic sits is slightly of a different shade than that of the walls. The ascetic appears to possess all the qualities of bhairon also. He has long dark brown hair. He has been painted blue like the lord. He wears a tiger
skin and holds a kanwar in his hand. A disciple sits outside, and holds a takhti. The inscription on the takhti is being read out to the lord. The disciple is bare at the top but wears a red coloured dhoti. His legs are folded. He appears a devoted disciple.

The background is made full of trees. There is variety in the depiction of leaves. Use of light and shade is abundant. The trees are painted smaller, as compared to the temple to create distance. Further still, perspective is created by the lighter shades of trees distinctly painted in the background. The sky above is shaded. The colour of the sky has variations. They are light and give an elegant look. Together, the arrangement of the entire composition, that is, its forms and colours are brilliant, and appear to be blended into such a variety especially for ragini bengal.

The Rajasthan bengal, plate-34, has a different composition. The contents of this painting have been arranged on a different format. Side-view architecture of the temple has been depicted. The temple covers almost half of the miniature painting. The dome of the temple is slightly on a flatter side as compared to its Deccan version. The second half of the painting has a devotee completely engrossed in prayer. He sits on a black-coloured skin. A tiger sits outside the platform, near the temple, quiet and very calm.

The background has a lush green tree, adding to the painting abundant freshness. A darker green depicts the garden area. The small segment of horizon conveys distance. The sky is plain and simple. The sky begins with the temple chadja. The dome is painted, and the dark coloured line on the dome conveys movement.
Altogether, both Deccan and the Rajasthan *ragini bengal* have all the elements necessary to depict the primary sentiment in the *ragini*. The bond between devotion and a devotee necessary for *bhairon puja* is apparent in either painted version. It is a sentiment, earlier sung as sonal dramaturgy as a *ragini*. It is an archetype indeed, in Hindu terms, of worship and devotion.

*Ragini Todi*—

The main *raga* is *malkaus*. The *rasa* is *shringar*. It is once again the anguish of separation. The colours are golden yellow and white like a *kunda* flower. The solitary maiden is so depressed by the separation that only music can be a healer. Yet again, the maiden is so engrossed in her music that the most sensitive of animals come close to her. It is the beautiful music of the maiden that attracts the deer and the gazelle. Painterly rendering of the human and animal forms themselves communicates the primary sentiment of the yearning because of separation.

The colours of *ragini todi* are resplendent. They are lush, and attractive. The wavelength of a colour blends with that of the microtones of music. The form given the solitary maiden is elegant. Nature depictions, as also, architecture are significantly placed.

First, the Deccan *ragini todi*. It is plate-35. It is on a horizontal format. It is awell composed composition. It is filled with pathos. This Golconda version has a lissome maiden reclining by a tree, with a *vina* in her hand, deeply engrossed in her music. There are, also, two other maidens, probably her *sakhis* who appear interacting with each other. Their facial expression and hand movements suggest a search for their friend, the *utka nayika* in the building itself, while
she was out in the garden. They are surprised by the gazelle, deer and peacock, who surround the yearning nayika musician. All animals, by their gaze, it seems, are struck by the nayika's presence as well. The sky is dark and clouds auger rain and thunder. The thunder is depicted by a golden outline. The colours of the sky create a dramatic impression, suggestive of what is happening on earth. The white and red dress of the maiden against a dark blue of the sky suggest strong emotion. These colour-schemes successfully represent the emotional overdrive. It is an example of fine sensitiveness of observation.

On the other hand the Rajasthan todi example has a clear different format. It is plate-36. The semicircles created by the trees suggest a forest. The maiden, lost in her music and unaware, comes near a pond in a forest. The pond has lotus flowers in it. The colour of the pond is light blue and its water is painted to appear clear. The nayika, by her music, has attracted deers near her. Animals in the Rajasthan example are often restricted to gazelle and deer, while in a Deccan version, there are peacocks and other birds also.

The colour of the trees is novel in the Rajasthan variety of ragini todi. A sense of freshness is felt. The stark dark greens of the trees against a white of the clouds in the sky suggest health and prosperity. Also, the white and blue of the sky give a calming and restful effect. However, the utka nayika seems oblivious to all movement and gesture, for, she appears engrossed in her music.

The emotive-quality of ragini todi has been effectively portrayed in the two different visualizations of it of the two Schools. The prominent forms of the solitary nayika, and the sympathetic gazelle and deer are central to ragini todi. Visual expression is given
to yearning, loneliness and expectation, earlier sung as *dhyana shloka* to welcome the *ragini deity* to descend to earth.

The two identical themes have been beautifully depicted with different lines, forms, and colours, so that, it is difficult to decide which one of the two, that is the Deccan or the Rajasthan example is the better in its line, form and colour visualization. In both illustrations the situation visualized is given very apt idyllic interpretation.

*Ragini Bhairavi*

*Bhairavi* is the melody of worship and devotion. It is in fact, Vishnu worship. And so, the *nayika* has to be very particular about herself, before offering her prayers. The *rasa* value inherent are *schaantha* and *shringar*. Therefore, the emotive quality is of calm and tranquility. The maiden is as it were, all decked up, dressed and ornamented and even in terms of thought and emotion, prepared for worship. Emotionally, as well as physically, she should be perfect before she gets into the spiritual cast. Therefore, painterly attention to colour arrangement is exclusive. It very well catches the sentiment of the *ragini*. The supple lines help draw human figures. Nature and architecture in general are delicately portrayed.

In the Deccan, example, which is (plate-37), a tall and lissome lady sits before a *shiv mandir*. She is elegant and beautiful with delicate features. She has long eyes, a pointed but delicate nose, and thin lips. The *nayika* image satisfies the demand of what was standard Deccan beauty. Dressed in orange and green, she holds a *majirah* in her hand. A *shivling* is in her front. The temple too has Deccan architecture with its long triangular domes. Besides her, is
probably her sakhi. The colour of the sakhi’s dress is changed to contrast with the colours of the nayika’s own dress. A basket full of lotus petals is kept near them. There are animals seen in the foreground. A cow sits comfortably near the platform of the mandir. The platform is a designer one. It is decorated with green and yellow floral motif, and has a border of rich yellow. Even the general border has a red floral motif. A boundary wall is at the back of the nayika. This is so, to give the impression of a temple enclosure. Furthermore, this wall separates the temple from the garden area. The boundary has a variety of trees. To create distance, trees are painted smaller. The sky is blue with a small band of clouds. The horizon is high.

In general, the use of colour red is aplenty. Its contrast with green and yellow is elegant. Passion and energy at devotion are indicated in the Deccan bhairavi. The workmanship is bold and precise, and the composition very imaginative and emphatically Deccan.

On the contrary, the Rajasthan bhairavi, (plate-38), is on a clear format. Space has been used for architecture. The nayika sits before a temple. Her sakhi stands besides her and holds the puja thali.

The nayika has beautiful features. She has large eyes and a long nose almost in a straight line with the forehead. Lips are thin. The dresses of both ladies are colourful. However, the temple is small and the shivling is kept inside. The white of the temple architecture and that of the jalee are typical Rajasthan characteristics. The colour white implies tranquil and calm and the effect is serene and quiet. The black of the shivling, stands out against a white platform.
Behind the temple are trees lined up in a row, suggesting greenery. They are thick and in small clusters. Besides the trees, is a hillock, again in white. The river, which is almost white, is on the left. Still on the left are small mountains. Strokes of green on the mountain appear to be far off trees, and are used to provide depth and perspective.

Thus, a comparison between the two *Ragamala* Schools, Deccan and Rajasthan, becomes obvious. However, both have successfully depicted the emotional quality of *ragini bhairavi*, which is devotion and worship. But the Deccan version is more colourful and its lush colour contrasts with its Rajasthani counterpart.

*Ragini Basant—*

As has been said earlier *ragini basant* is a human reaction to the season of spring. More so, because the *nayika's* presence has made the season more live and exciting. Exuberant use of colour, line, and delicate handling of form adds substance to the visualized *ragini*. The colour-schemes used in this particular *ragamala* miniature are fabulous, and together, with the iconography; hold up the painterly strength of the visualized *ragini*.

In the Deccan *basant* version, the *Nayika* dances with a beautiful *nayika* in his arms. It is plate-39. The two are deeply involved in the dance. Their postures evidence it. They wear resplendent dresses and have delicate features and shapely physiques. The zigzag lines created in their dress are suggestive of the movement. The figures are tall and beautifully proportioned. There are two more ladies, each holding and playing a music instrument. One has a *vina*, while the other holds a *mridangam*. The other two
female beauties, very near the couple probably hold the puja preparation utensils. One has the mala and a dipak, while the other holds a flower vase with a plant in it.

Red colour is spread on the foreground. The platform where the festive occasion takes place is black in colour. A small marbled wall painted grey is at the back. Above it is the red frame that has a qana'it tied to it. But a fence separates the background from the foreground. There are trees seen in the background and contrasted colour birds are perched upon them. The sky is light blue and clear. It also appears to enjoy itself. Thus, every form becomes a part of a grand festive occasion.

On the other hand, the Rajasthan version, (plate-40), has Krishna himself, playing the nayaka. This participation of Krishna appears authentic, as the longing has ended and the beloved incarnated as Krishna, is the happy consequence. Krishna is painted blue. His dress is in rich contrast with his body colour. The dance posture of Krishna is rhythmic and vigorous. The human figures are less in number as compared to the ragamala’s Deccan variety.

Each female musician holds a musical instrument. One has a majirah, but the mridungum in the Deccan example is replaced by a daphli. The third lady holds a gulal-spray in her hands and is spraying it on others. The gaze of all three is focused on Krishna.

The background in painted high and in lush red. There are peacocks perched on the top of a red hillock. Much of the space is taken up by the colour red. There are trees also against a dark black panel, that helps the green come out as attractive as ever. The sky is
silent. It appears that the rain has stopped and a new clear and clean sky also participates in the season’s festivity.

The use of colour red is intelligently handled in both Schools. However, the Deccan version stands out because its stark colours sharply contrast each other, giving full opportunity to its forms to look elegant.

*Ragini Vilaval—*

The *nayika* decorates, puts *shringar* on her, while she waits for her beloved. The *nayika* expects him any moment. She should put on all ornaments and complete her *shringar* before his arrival. *Shringar*, as has already been studied in detail earlier, is applied to attract the beloved, and at its highest, is itself a *rasa*.

The colour-schemes, naturally are resplendent and the forms are lyrical and sensuous. The scenes are much simpler, but drawn with a sure hand. Emphasis has been given to the beautiful *nayika*, her dress and her posture.

The Deccan *vilaval* is precise, but conveys its emotive quality brilliantly. It is plate-41. It has the tall, sharp-featured, elegant *nayika* sitting on a *mondha*, putting on *shringar*, as she looks at her reflection in the mirror, while attaching her ear-ring. The *mondha* she sits on is round in shape. Its green coloured table-cloth has white frills on it. The *nayika* inclines over a blue *gao-takia*. Beside her, are her attendants. The one on the left holds the mirror and her facial features are in profile. Another, who holds the *shringar* *thaali* is painted in half-face profile. The *nayika* sits outside her chamber under a *qanaa’t*. The architecture is simple but the floral design has
Deccani traits. The qana'a't painted red, has a yellow coloured border. The sky is getting dark. It is in monochrome.

However, the nayika in the Rajasthan version, which is plate-42, is being decorated by others. Her female friends are putting shringar on her. The nayika sits outside her chamber on a square mondha. The platform of the mondha is white. She rests on the blue coloured gao-takia. The dresses of the ladies are all different from those in the Deccan vilaval. In the Rajasthan illustration they wear peshwaz which are rich in colour and the texture of their clothes too is revealed. It appears that it is brocade cloth. Paint works out the brocade design. Another attendant holds a mirror, in which the lady, i.e., the nayika looks up to her shringar.

The nose of the nayika is pointed and long. The shape of the eyes is done in an earlier style. A barricade divides the foreground from the back. Trees are planted in a row. And the rest of the space has been utilized in a colour-scheme. A large part of the painting is painted dull red. Sun shines above this painted wall. A strip of white spreads the blue of sky. The white in the sky is suggestive of the time, probably, when the yearning ends. Once more in both examples an archetypal context earlier in sonal dramaturgy as ragini vilaval is given superb painterly expression.

*Ragini Gunkali—*

The main sentiment of ragini gunkali is longing and pathos. The nayika yearns for her beloved. The colour wavelength, according to its rasa-value could be Indian rock dove.
The Deccan *gunkali* (plate-43) differs substantially from the Rajasthan version (plate-44). In the Deccan illustration, the *nayika* sits outside her chamber on a yellow carpet, depressed, but still arranging flowers for the beloved. The *nayika* is beautiful and has delicate features. The open space outside the chamber is painted Indian rock dove and has a geometrical pattern drawn on its floor. Each pattern is equidistant from the other. The design of the floor and the pattern of the building reveal Deccan elegance and creativity. In the corner are two pots on a pot stand. The *nayika* is busy plucking flowers from the garden. A small boundary wall separates the outside world from that of the beautiful lady. Vegetation is painted thick and lush. Trees stand as if to form a wall. The sky has its shade of light but a sudden spurt of blue takes over. The brown lines of the sky and its silence reveal the whole story. The sky is evidence to the pathos of the *nayika*.

The Rajasthan *gunkali* is completely different from its Deccan visualization. It has the *nayika* yearning in her garden, under a tree. The tree shields and protects her from the outer world. Conscious of beautiful nature around her, she sits with a bent head. Her posture reveal her yearning. The sky above is silent. In the Rajasthan version, the sky appears to be sad, quite in empathy with the sadness of the *nayika*. The *nayika* has beautiful eyes, a sharp nose, and thin lips. She sits quietly, withdrawing herself from the rest of the world.

The evident difference in the Deccan and Rajasthan *gunkali* versions is due to their use of colour. In the Deccan *gunkali*, lush colours are used, while in the Rajasthan version, subdued colours are applied. The difference in form is also clear. There is also a vast difference in both colour and form arrangements between the two
compositions. However, in both instances *sonal* drama of *ragini gunkali*, as an archetypal expression of the sung emotion of longing, is equally well visualized in the drama of line, colour and form.

*Ragini Vibhasa—*

*Vibhasa* is the celebration of love. Both lovers enjoy each other’s company and they are happy and contented. The *nayak* seems to want time to standstill. The enthusiasm is reflected in the pictorial composition. Colours and forms are elegant. And so, do colours and forms complement each other and thus successfully capture the emotive quality inherent in *ragini vibhasa*.

The Deccan *vibhasa* (plate-45), has both the *nayak* and the *nayika* sit under a *qanaat*. The straight lines of the *qanaat*, as does its rod, significantly stand firm. The *nayak* holds a flower studded bow. He wants to seize this moment of ecstasy. He wears an orange coloured *angarkha* and a white *churidar*. His *angarkha* is open, and the folded collar is painted yellow while the hanging ribbons are green. The colour application makes him look energetic and handsome. His cap is black. The style of his turban, cap, and the floral print on the *gao-takia*, are typical *Tarif* style. The beautiful maiden is dressed in black. The *orhini* is red. Her skin appears to glow with passion. There is another lady, supposedly the attendant, who holds a fan. This lady’s dress is simple but colourful. All three faces have been depicted as a half-face view.

The chamber behind the couple divides half of the background in the picture. The barricade is painted red. The barricade separates the garden from the front view. Two trees, significantly painted very
close to each other, are sturdy and yet appear delicate. The sky behind has been painted light red, white and blue.

The Rajasthan vibhasa ragini has architecture cover the entire miniature format. It is plate-46. The architecture is Rajasthani. It is a huge big building. The white of the building suggests tranquility and peace. There is clarity. Still, some suspense appears suggested. The chamber of the nayika is on the left. She is lying on her bed and an attendant sits besides her being at her service. There is an air of a waiting-preparedness.

The tall beautiful maiden, dressed in brown attire with shringara in place, lies in her bed. The gaze of all three maidens is on Krishna who stands in a door on the right. The nayaka, supposedly, Krishna, has his flower studded bow aimed at the nayika. The Nayika painted blue is dressed in white and golden colours. His sandals are given a folk look. Two musicians sit on the steps. One of them holds a vina. Flowers in bright colours are painted in a row in the foreground. These flowers have variety in colour, as also, in form.

There is a marked difference in the Deccan and Rajasthan versions. The Deccan vibhasa has rich and lush colour schemes and orange dominates, while the Rajasthan counterpart has white dominate the whole painting. The arrangement of forms is superb. The architecture lines are clear and sturdy and human figures possess the vigour and strength of the drawing-line where required. Though markedly different, both examples depict in appropriate visual terms of line, colour and form what in sonal dramaturgy was interpreted as the dhyan rupa of an archetypal human context: the celebration of love.
Ragini Sarang—

This ragini is at some places associated with Sarangdeva, the renowned musician, poet, and painter. The emotion inherent, is that of happiness, love and peace. Krishna is the nayak. The presence of the lover has made the nayika respond in this fashion. The emotive response is reflected in her gestures, her expression, as also, the lush clothes she wears.

Sarang, is an old ragini also. According to Rajasthani tradition, ragini sarang has been replaced by ragini bhopali. But, it appears a very ‘common name’ in Deccan. Thus, the Krishna iconography is similar in both Schools. Colour-schemes in the Rajasthan illustration are rich and earthy as compared to those in the Deccan example.

But form in Deccan is more refined, lyrical and rhythmic, and is manifest in the drawing line for which a miniature painting is known.

To begin with, the Deccan sarang first. It is plate-47. Krishna has been depicted as the nayak of the painting. He was also one of the favourite heroes with the Deccan artist. Krishna dressed in yellow dhoti stands with his flute under a tree. He is painted blue. The orhni is green. He stands cross-legged. His posture reveals the Deccan characteristic in the supple flow of the drawing line. It is lyrical. Together with this lyricism in particular, and the colour contrasts in which he has been painted, what is implied is freshness, energy and movement. The hillock, on which Krishna stands accompanied by his gopis, is painted light mauve. The curves and flows of the hillock, and the small green plants, consciously put into positions in the painting, are generous. They breathe freshness into
the miniature. The orange of the nayika’s lehnga, her transparent orhni, as also the golden dress of her sakhi, are resplendent.

The expressive eyes, the curves of her body, the colour of her skin are elegant. Added to her elegance is the shringar she has done, just for the sake of Krishna. The shringar adds grace to her posture.

Behind the hillock, it seems, is a river, which has lotus flowers blooming into it. There are ducks also. Perspective is provided by the river. Hillocks reduce in size as they recede in the background. Horizon is high but the space between the sky and the horizon has been painted in light brown, as if, to suggest a haze in the atmosphere. It also suggests that the day has come to an end. The white birds’ flight implies this. Stark white clouds imply rest and calm. But the dark blue of the sky, it appears, is made to reflect power.

On the contrary, the Rajasthan sarang has its sky painted light blue. A golden coloured sun has also appeared. It is plate-48. Clouds are at a zigzag, as if, receding. The background is painted red. The motifs of the green trees are appealing. An implication of festivity is created. Krishna, as usual is painted blue. He has got four hands, and in each, he holds a musical instrument. The tall, beautiful nayika, holds a thali, probably to ring a welcome. She has put on shringar for his sake. The gaze of the eyes of both the nayak and the nayika has typical folk elements. Krishna’s shoes and the lady’s pom-poms have a traditional look.

The hillock in the Deccan illustration has been replaced by huge stones in the Rajasthan example. Krishna’s cowherds almost cover the entire foreground space.
Thus, the Deccan and Rajasthan examples of sarang comparatively differ. The reason could be, that the Rajasthan sarang is a 17th century painting, therefore, folk elements are evident. However, both school examples successfully express the emotive quality inherent in ragini sarang. This, they could do because of rich colour-schemes, as also, because the vigorous outline of their forms gives profound help.

*Ragini Gujari—*

*Gujari* has been interpreted in various versions in both Deccan and Rajasthan schools. Its main raga also varies. Infact, they even contradict each other. In Deccan, the main raga is malkaus, while in Rajasthan the raga is megh. The depiction of gujari depends upon its sentiment, that is, whether it is treated a malkaus or a megh.

Krishna is the nayak, the hero in these paintings. In the Deccan example Krishna is present with the nayika, so the amazement and happiness is reflected on her face. In the Rajasthan illustration, Krishna’s presence has been implied by the animals he grazes as a cowherd, the implication is of scores and hundreds as Vaishnav devotees.

The colours in both miniatures are exclusive and rich. The form too is more refined and lyrical. And together, colour and form bring out the emotional content inherent in their respective ragas.

The Deccan gujari, which is plate-49, has Krishna distracting women fetching water. Krishna has been painted on the left and the tall, lissome, elegant maidens line up in a row. These beautiful maidens, supposedly, had come to fill their water pots. Suddenly,
they were taken aback by Krishna’s flute. The face, posture, and the movement of their eyes, gazing at each other in surprise, are evident. The vigorous drawing line of a miniature is once again manifest. The flow of the body language, including Krishna’s is awesome and strikes amazement. Observation gets diverted recurrently, and eyes get stuck to the fluent body language, the rich colours of the clothes of the nayak and the nayika. The white of the background further helps generate the emotive quality so aptly represented by colours and forms.

The Rajasthan gujari has the nayika’s remarkable beautiful female form, sit under a lush tree, outside her chamber. The plate is 50. She sits on a green coloured flower and looks divine, not any less than a goddess. She is drawn somewhat small but appears a queen musician who awaits her lover. The sakhi behind her, shapely and as beautiful as the nayika fans her. There is another lady on the left, holding a vina in her hands. She is made to sit in the foreground. The cow and her calf on the right balance the foreground. The gaze of all three maidens is of yearning.

The weather appears too to have changed. The nayak has not arrived. The architecture is typical Rajasthani. The heavy-leaved tree, also significantly Rajasthani, has been painted in various shades of green. Its form is sturdy, and is as high as the chamber roof. The light-hue leaves, blooming as they do, emerge as the emotion of the nayika.

The pictorial compositions sufficiently match the emotive qualities of the ragini. The arrangement of forms reveals the ethnic and the traditional elements of art and of miniature painting in India.
Finally, both School ragamala examples of gurjari are masterpieces. They intelligently and elegantly reveal the archetypal human context of a yearning which the ragini depicts, be it as music or be it as painting. The visual depiction may be different in both Schools, but the emotive quality inherent in the ragini is given abundant artistic expression in both painted depictions through there use of line, colour and form.