

श्रीगणेशायनमः॥ ॐ ३ म् ॥ अग्निः इति॥ पुरः इति॥ यज्ञस्य॥ देवं॥ ऋत्विजं
 ॥ होतारं॥ रत्नं॥ धातमं॥ अग्निः॥ पूर्वभिः॥ ऋषिभिः॥ इत्यः॥ नूतनैः॥ उत॥ सः॥ देवा
 न्॥ आ॥ इह॥ वक्षति॥ अग्निना॥ रथिं॥ अश्रवत्॥ पोषं॥ एव॥ इति॥ देवे॥ यज्ञसं॥
 वीरवत्॥ तमं॥ अग्नेयं॥ युक्तं॥ अचरं॥ विश्वतः॥ परिभूः॥ अरिः॥ सः॥ इत्॥ देवेषु॥ ग
 छति॥ अग्निः॥ लेता॥ कविः॥ ऋतुः॥ सत्यः॥ चित्रश्रवः॥ रतमः॥ देवः॥ देवे॥ आ॥ गम् ॥ भिः
 त्॥ १॥ यत्॥ अंगः॥ दाम्बुर्षे॥ त्वं॥ अग्ने॥ भद्रं॥ करिष्यसि॥ तव॥ इत्॥ तत्॥ सत्यं॥ अग्नि
 रः॥ उर्षा॥ त्वा॥ अग्ने॥ देवे॥ देवे॥ दोषा॥ वस्तः॥ धिया॥ वयं॥ नमः॥ भरतः॥ आ॥ इमसि
 राजते॥ अधराणां॥ गोपां॥ ऋतस्य॥ दी॥ देविं॥ वर्धमानं॥ स्व॥ हमे॥ सः॥ नः॥ पिता॥ इवा
 सुनवे॥ अग्ने॥ सु॥ उपायनः॥ भव॥ सर्वस्वानः॥ स्वस्तये॥ २॥ गायो॥ इति॥ आ॥ यहि॥

CHAPTER 2

REVIEW OF LITERATURE

हवीत॥ इमे॥ सोमाः॥ अरुं॥ कृता॥ तेषां॥ पाहि॥ श्रुधिः॥ हवं॥ वायो॥ इति॥ उक्तेभिः॥ जरते॥
 त्वां॥ अर्च॥ जग्नेतारः॥ सुतः॥ सोमाः॥ अहः॥ रविदः॥ वायो॥ इति॥ तव॥ प्र॥ पुं॥ च॥ ती॥ येना॥
 जिगाति॥ दाम्बुर्षे॥ उरू॥ ची॥ सोमं॥ पीतये॥ इ॥ इवा॥ यूरति॥ इमे॥ सुताः॥ उर्षा॥ प्रयः॥ रभिः॥
 आ॥ गतं॥ इ॥ देवः॥ वां॥ उ॥ न्ति॥ हि॥ वायो॥ इति॥ इ॥ इः॥ च॥ चेतथः॥ सुतानां॥ वा॥ जिनीव
 स्स॥ इति॥ वा॥ जिनी॥ वस्स॥ तो॥ आ॥ यातं॥ उर्षा॥ इवत्॥ ३॥ वायो॥ इति॥ इ॥ इः॥ च॥ सु॥ नवः
 ग॥ आ॥ यातं॥ उर्षा॥ निः॥ रक्तं॥ म॥ श्रु॥ इत्या॥ धिया॥ नरा॥ मित्रं॥ इवे॥ पु॥ तः॥ इ॥ सः॥
 वरुणं॥ च॥ मि॥ शा॥ इ॥ सः॥ धिया॥ घृ॥ तानीं॥ सार्धता॥ ऋ॥ तेन॥ मि॥ त्रा॥ वरु॥ णो॥ ऋ॥ तः॥ वृ
 धो॥ ऋ॥ तः॥ स्पृ॥ शा॥ ऋ॥ तु॥ वृ॥ हंतं॥ आ॥ शा॥ ये॥ इति॥ क॥ वी॥ इति॥ नः॥ मि॥ त्रा॥ वरु॥ णा॥ तु
 वि॥ जा॥ तौ॥ उरू॥ क्षया॥ द॥ सः॥ द॥ चा॥ ते॥ इति॥ अप॥ सः॥ ४॥ अ॥ श्वि॥ ना॥ य॥ ज॥ रीः॥ इ॥ पः॥

“Skilled critics, in their analysis, reveal those secrets of the books they review that readers of an average intellect fail to notice. Sometimes they articulate an author’s intentions so clearly that the author himself is surprised” (Mody 119)

CHAPTER 2

REVIEW OF LITERATURE

From painstaking research work undertaken by eminent scholars and art historians, one gets up to date with current literature on a topic and forms the basis for another goal, such as future research that may be needed in the area. In writing the literature review, the purpose is to convey what knowledge and ideas have been established on the topic that have been chosen, and what are their strengths and weaknesses. As a piece of writing, the literature review must be defined by a guiding concept (e.g., our research objective, the problem or issue we are discussing or our argumentative thesis).

As we all know that literatures help in studying the trend of the research already done in or related to the specific area of interest and in streamlining the present plan of work. In my study they helped in getting the knowledge of relevant references with consistent, appropriate referencing style; proper use of terminology; and an unbiased and comprehensive view of the previous research on the topic. Thankfully there are many literary records having a direct bearing on art which serve to illustrate that 'Art was an important mode of communication'. Thus it will be correct to say that previous texts, books, articles, journals and literatures remained very helpful for sourcing the information while doing the present research.

CHAPTER 1

- (Daljeet and Jain 166) cites a quotation that painting comprises of lines and colours like the poetry that is expressed through a rhyme or piece of prose, written or oral.
- The ‘Pictorial Values’ of *nayikas*, means assessment of “the components having or suggesting the visual appeal or imagery of a picture” (Dictionary).
- “*Pictorial representation is of a less and more common variety, first being symbolism and second depiction. Resemblance is not sufficient for representation and even resemblance plus representation do not add up to depiction*” (Goldman 297).
- (Hans Hofmann; Ross 125-27; Elkins 244-50; Buhler 186-87) were referred to understand the term pictorial values and find them in the paintings.
- The *riti* poets for their schemes of classification of *nayikas*, drew ideas from several sources like *Kama-shastra* texts on erotic, *Bharata’s Natyashastra* and his successors of dramaturgy and whole *Kavya shastra* tradition of poetics which resulted in many different typologies of *nayikas* being variously classified according to physical type, situation, circumstances, emotional state, behavior and so on (Hawley, Stratton, and Wulff 91). (Dehejia and Sharma 37) also stated that *Bharata* in his *Natyashastra* had touched upon the subject of *nayika-bheda* and provided a typology of the different types of romantic heroines that was left to *ritikal* poets to give body to it and enlarge it to a delightful arrangement.

- According to (McGregor and Stuart 123-124), the ideas and motifs are part of a traditional analysis of categories of women, her emotions and relationships to husbands and lovers, called *Nayika bheda*, which grew by the concept of *rasa* derived from early Indian aesthetics, over centuries.
- (Mohanty 43-44) commented that following the traditions of Sanskrit rhetoric, *Radha* in *Vaishnav* lyrics and particularly in *Banamali Das's* songs have been painted in eightfold manner. And in his songs, *Radha* is depicted as *Abhisarika Nayika* in following manner: 'Unaccustomed as she is *Radha* gets bewildered when she goes to meet *Krishna* secretly in her love tryst and requests one of her lady companions to go with her to the appointed place to meet his *nayaka Krishna*'.
- On *Nayika*, poets like *Matiram* quoted that, "*Nayika is one on beholding whom erotic feeling or the feeling of sexual attraction is aroused*" and according to *Dev*, "*On seeing a Nayika one loses his balance only, but while in love he completely loses himself*" (Pande 22).
- (Sorensen 18-19) throws light on a fact that the allusion of a painting helps the reader visualize something by evoking a mental picture and a poet's brief reference to the contents of a painting can draw into a reader's mind additional descriptive details that have been left unstated.

CHAPTER 3

- *Padmini nayika's* beauty has been admired by (Bahadur xx), that she wears white neat and clean garments, fine jewels and wealthy attire. She has less of arrogance, anger and desire for love- making. Her private parts are hairless. *Shankhini nayika* is expert in showing displeasure and is shameless, fearless, short tempered, clever, hard hearted, rude and is much inclined for love making. Texts like *Ananga Ranga* and *Rasikapriya* says that *Hastini nayika* is short and fleshy, having crude face, white coloured skin with thick large lips, and ruthless voice. She walks slow and seems restless all time
- (Bahadur, *The Rasikapriya* xxi) put forward the four sub-divisions of *Mugdha Nayika* given by *Keshavadasa* as- *Navavadhu*, *Navayauvanabhusita*, *Navalananga* and *Lajjaprayarati*. *Vishvanatha* has given five classifications of *Mugdha* and *Bhupala* six types but they are on the whole different despite of the few resemblance.
- (Bahadur, *The Rasikapriya* xxii) also mentions four kinds of *Madhya Nayikas* according to *Keshavadasa* as- *Madhyarudha-yauvana*, *Pragalbhavacana*, *Pradurbhutamanobhava* and *Vichitrasurata*. Of the *Praglabdha* or *Praudha Nayika*, *Keshava* has mentioned four types- *Samastarasakovida*, *Vichitravibhrama*, *Akramati* and *Labdhapati*. *Bhupala* has given only two types of *Praglabdha* as *Sampurnayauvanonmatta* and *Rudhamanmatha*. According to *Bahadur*, *Praglabdha* is divided into four types: '*Samastarasakovida*, *Vichitravibhrama*, *Akramati* and *Labdhapati*'. (Randhawa and Bhambri 15- 85) also suggested classification of the *Nayikas* depending upon the 'Maturity' or the age, as: *Mugdha* (Innocent) who is young, inexperienced and shy in love and

unable to give expressions to her thoughts and feelings. *Madhya* (Adolescent) who is partly experienced in love and possesses desire and shyness in equal measures. *Praglabdha* or *Praudha* (Mature) is a woman who is mature in the art of love. Bahadur and (Thakura Jaiva-dharma) also reveals the further three categories of *madhya nayika*, according to their behavior when *mana* arises: *dheera*, *adheera* and *dhiradheera*. Similar classification of *Praglabdha nayika* is also revealed from the same text as: *dheera*, *adheera* and *dhiradheera*.

- ‘Sanskrit scholars have classified *nayikas* finally according to situations as being of eight types’ (Bahadur, *The Rasikapriya* xxiii-xxiv) as *svadhinapatika*, *utka* or *utkanthita*, *Vasakasajja*, *Kalahantarita*, *Khandita*, *prositapreyasi*, *vipralabdha* and *Abhisarika*.
- (A. Banerji 67; Gaur; Sodhi 49) provides the name of few poets like *Deva*, *Surti Misra*, *Sripati*, *Tosha* and *Raghunatha* whose works gave a new direction to the *nayika* theme. (Mody 116) focusing on the views of *Dwivedi*, a translator and critic of essay ‘*Nayika Bheda*’, condemns the practice of *nayika-bheda*, in which poets gave details of the virtues and physical attributes of their heroines.
- According to (P. Banerji 10-11) and an article (Nayaka and Nayikas), *Vishvanatha* gave five kinds of *Mugdha nayika*- *Prathama vatirya yauvana*, *Prathama yauvana*, *Prathamvatirya Madhyama vihara*, *Rativama*, *Mamruta* and *Samadhika Lajjavati*. Also that *Bhanudatta* divided *Mugdha* into three- *Anukrit Yauvana*, *Navorha* and *Vipralabdha navorha*. Whereas *Bhupala* gave six types and they are on the whole different despite of the few resemblances. (Nayaka and Nayikas) mentions two main types of *Parakiya*, married (*Uurha*) and spinster (*Anurha*). She has also been subdivided as: *Udbuddha*, *Udbudhita*, *Surata Gupta* (*Bhuta*

surata sangopana, Vartman surata sangopana, Bhavishya surata sangopana), Vidagdha (Vachana vidagdha, Kriya vidagdha), Lakshita (He tu Lakshita, Surata Lakshita), Kulata, anushayana (prathamasnushayana or sangata vighatana and dhtiyanushayana or Bhavi sankatanashta), mudita.

Banerji also stated that *Vishvanatha* has given five classifications of *Madhya Nayikas*- *Vichitra sutra, Prarudalmara, Praruda Yauvana, Ista Praglabdha Vachana, Madhyama Vradita*. *Keshavadasa* must have followed *Vishvanatha* because his *Vichitrasurata* is alike as *Vishvanatha's Vichitra sutra* as both described her in a same vein. And for *Praglabdha*, *Vishvanatha* gave six classifications as- *Ismarandha, Garha- Tarunya, Samasta Rata Kovidha, Bhavonnata, Dravira, Akranta*. Parallel to *Keshava's Vichitravibhrama* is *Vishvanatha's Bhavonnata*. *Bhanudatta* has not classified *Madhya nayika* and for *praglabdha*, he provided only two types as *Rati prita* and *Anandat Sumoha*.

- (P. Banerji, *Dance in Thumri* 12) gave a categorization of *Samanya Nayika* into three: *Janani Adhina* (under the tutelage of mother), *Swatantra* (independent) and *Niyama* (regular).
- (Bhatnagar 81) supported *Kalidasa's* views on the beauty of *nayika* mentioned in his *Meghadoot*, saying that- “Behold before you the beautiful slender young lady, Appearing as first creation of god with red lips like ripe blimb, Shining sharp teeth glance like a doe, Slender waist and a deep navel walking slowly her hips being heavy, Slightly bent with the weight of her full grown breasts”.
- In (Busch 111), it is revealed that *Keshavadasa* giving his own reasoning omits the category of *Samanya nayika* or courtesan, saying that:

“And for the third type of *Nayika*, why should I describe her here?
 The best poets have said that one should not ruin good poetry by
 including tasteless (*birasa*) subjects. Here I have described all the
Nayikas according to my own understanding of them”

- (Coomaraswamy 2) proposed that almost 10 centuries later *Pandit Koka* in his text, *Kokashastra* and *Keshavadasa* in his *Rasikapriya* has classified *nayika* into a better- known four types on the basis of physical and emotional characteristics: The Lotus (*Padmini*) Variegated (*Chitrini*), Conch (*Shankhini*) and Elephant woman (*Hastini*). (Siddha) & (Bahadur *The Rasikapriya* xx) too provided same four types of female from best to worst, *Padmini*, *Chitrini*, *Shankhini* and *Hastini*.

(Upadhyaya 20-22) discussed that in addition to this classification later *Kamashastra* authors like *Kokkoka* delineated women according to the size of their vagina, their bodily humours, their age and their natures. (Singh and Gaur 321) also divided woman into three classes according to the depth of her *yonis*, a female deer, a mare, or a female elephant.

- (Coomaraswamy, *The Eight Nayikas* 3; Bahadur, *The Rasikapriya* xxi) categorized *nayika* according to her behavior as *Svakiya* (one’s own), *Parakiya* (another’s) and *Samanya* (anybody’s). *Keshavadasa* has given three kinds of *svakiya* on basis of age - *Mugdha*, *Madhya* and *Pragalbha*. This division is also traditional and followed by all scholars.

(Benegal, Far Away, a Kokila Sings...The Ashtanayika in the Poetry of Music) about *ashtanayikas* says that these have been recurrent favourites in art, literature, dance, and music since classical times and according to *Vatsyayana*

(author of *Kama Sutra*), *Jaideva* (*Gita Govinda*) and *Keshavadasa* (*Rasikapriya*), *nayikas* are categorized into types by Age- (*Praudha*, older and experienced; *Mugdha*, young and innocent). Body type- (*Hastini*, stocky; *Padmini*, slender and beautiful). Character (*Praglbha*, bold). Sexual prowess and Emotional attitude (*Khandita*, jealous; *Abhisarika*, aroused; *Vipralabdha*, disappointed).

- The *ashtanayikas* classification or the eight states of *nayika* in relation to *nayaka* first met within *Bharata's Natyashastra* and then according to (Datta 1203) the same classification continued to be followed by his successors such as *Vatsyayana* in his *Kamasutra* who followed a purely sexual classification of woman. (Kachan Chander) says that the *Nayikas* have been discussed in sacred as well as secular texts, which go on to expound the different categories in which these heroines can be delegated. The *ashtanayikas* refer to the eight divisions shown in different situation she may find herself in, the plethora of emotions she may experience and her response to her various romantic dispositions.
- (H. V. Dehejia 46) remarked a beautiful and detailed description of *Padmini nayika* saying that she is a woman beautiful in appearance like full moon and as soft as lotus with gentle skin and complexion of golden hue colour. Her neck is beautifully shaped with delicacy like a conch, walks like a swan. *Chitrini nayika* according to him is an artistic woman, who has a liking for dance, music and poetry. She has a slender shell like neck and a tender body with lean and slim waist like a lion's and hard and full breast.
- (Dhanamjaya 48-49) quoted "*Sva nya sadharanastri ti tadguna Nayika tridha*", meaning that the heroine is of three kinds- The hero's own wife (*sva*), a woman who is another's (*nya*), or a common woman (*sadharanastri*) and she has his (the

hero's) qualities. Of *Sviya Nayika Dhanamjaya* says that: “*mugdha madhya pragalbheti sviya silar javadiyuk*”, the hero's own wife (*sviya*), who is possessed of good character, uprightness and the like, may be inexperienced (*mugdha*), partly experienced (*madhya*) or experienced (*pragabdha*).

Of *Mugdha Nayika Dhanamjaya* says that: “*mugdha navavayahakama ratau vama mrduh krudhi*”, the inexperienced kind of wife (*mugdha*) has the desire of new youth, is coy in love and gentle in anger.

Of *Madhya, Dhanamjaya* quotes: “*madhyodyadyauvanananga mohantasurataksama*”, the partly experienced kind of wife (*madhya*) has the love of rising youth and permits its indulgence even to fainting.

Of *Praglabdha Dhanamjaya* says that: “*yauvanandha smaronmatta pragalbha dayitangake viliyamanevanandad ratarambhe py acetana*”, the experienced kind of wife (*praglabdha*) is blinded by youth, crazed with love, infatuated and clinging, as it were to the body of her husband for joy even at the beginning of love's pleasures.

(Randhawa and Bhambri, *Bashohli Paintings* 9) provides the same classification of *nayikas* giving the reference of *Bhanudatta's Rasamanjari* into three as *Sviya, Parakiya* and *Samanya*. And (Lienhard 74; Kothari and Pasricha 101) too mentions that the *nayika* is categorized into three with reference to the science of love (*Kamashastra*) as- *Sviya* (the subject's own wife), *Parakiya* (another man's wife) and *Samanya* (the common wife i.e. courtesan). (Bhatnagar 81-84), thesis (Andal 24; Roshni 150-51) also gave same categorization and three types of *Svakiya nayika: Mugdha, Madhya* and *Pragalbha*.

(Dhanamjaya, *The Dasarupa* 52) mentions that a woman who is another's (*anyastri*), is either a maiden or a married woman. Of *Parakiya* or *Anya nayika* Dhanamjaya says that: “*anyastri kanyakodha ca nanyodha ngirase kva cit kanyanuragam icchatah kuryad angangisamsrayam*”, the woman who is married to another should never figure in the principal sentiment, but love for a maiden one may employ at will, in connection with the principal or the subordinate sentiments. The commonly used designation for her is *parakiya* but *anya*, *anyadiya*, *anyastri* are also found.

Of *Samanya nayika* (Dhanamjaya, *The Dasarupa* 53) quoted: “*Sadharanastri ganika kalapragalbhyadhaurtyayuk*”, meaning a common woman is a courtesan skilled in the arts, bold and cunning.

- (D. P. Dwivedi 322-30) cites total 144 types of *nayaka* and 384 types of *nayikas* that have already been stated in the *Bharata's Natyashastra*.
- (H. P. Dwivedi 497) reported that *Nayaka-nayika* theme were composed by known and unknown poets and illustrated by the painters of Rajasthan such as, *Hitatarangini* by *Kriparama*, *Bharava-Nayika-bheda* by *Rahim*. Similarly (Snell 35; Trivedi 85-96) also mentions various court poets working upon *Nayikabheda*.
- *Praudha Dheeradheera nayika* is a matured heroine who is always eager to unite in love but pretends self-controlled in front of her lover and turns her face away acting as if is ashamed and very innocent. “*Bhanudatta* describes her gesture of turning her eyes away from the *nayaka* as a fish, all red as dipped in molten *lac*, turns its back” (Exotic India).

Poets of later medieval literature such as *Bhanudatta*, who wrote *Rasamanjari* and *Keshavadasa*, who wrote *Rasikapriya* elaborated on the *ashtanayika* theme that motivated an immense number of paintings containing the theme of love. An Article from the website (Exotic India) propounds that the earliest *Rasamanjari* illustrations is done by *Kirpal*, the father of *Devidas*, *Basohli's* legendary painter who is credited to have painted another, more intact and full, *Rasamanjari* set in 1695.

- (Ghosh 487; Coomaraswamy, *The Eight Nayikas* 3) mentions the three types of women by nature of three classes: Superior (*Uttama*), Middling (*Madhyama*) and Inferior (*Adhama*). (Classification of Nayika-s (heroines) and Nayaka-s (heroes)) & (Busch 80) also gave same classification of *nayika* according to her character and temperament into three: *Uttama* – self-controlled and tolerant, *Madhyama* – literary the middle one, who gives as she gets and *Adhama* – literary, the low one, who has no self-restraint. (Nayika) too presented the characteristics depending on her status in society (such as a queen, a princess, a woman of a noble family or of divine descent) and her personal qualities as *uttama*, *madhyama* or *adhama* which are translated as high, middling and low categories and are applied to other character types as well.

Also, (P. Sharma 3-4) states that in the 24th chapter of *Natyashastra*, 8 kinds of women are categorized and based upon their position in love affairs and in the 25th chapter of *Natyashastra*, women are categorized again into three types; *Uttama*, *Madhyama* and *Adhama* on the basis of their traits. A detailed description of each is provided in this text.

- (Gupta 42) quotes- “The embodiment of beauty, young, intelligent, graceful, lovely, brilliant-thus is the *nayika* described by all”.
- (Hawley, Stratton, and Wulff 91) mentions that *Rasamanjari* of *Bhanu Misra*, a work which attempted to harmonize all the prevalent typologies of *nayika*, came up with a 384 possible kinds of *nayikas*.
- Article (Janardan) stated that the *Natyashastra* mentions the categories of *nayikas* by birth as *Divya* of divine origin (E.g. Indrani), *Maanava* of human origin (E.g. Kannagi), *Mishra* are a mix of both categories, *Divya* and *Maanava* (E.g. Sita), *Nrpatni* of royal lineage, i.e. king’s wives (E.g. *Mandodhari*), *Kulastri* of respectable families (E.g. *Damyanti*) and *Ganika*, the courtesans (E.g. *Chandramukhi* in *Sarat Chandra Chattopadhyay*’s highly acclaimed Bengali novel *Devdas*).

(Sommya, Kothari, and Madangarl 1953) also cited that the *Natyashastra* has categorized heroines by birth, behavior and character. About *Ganika* it is written that she is a courtesan. (Feldman and Gordon 162) suggests that the exceptionally civilized public woman, proficient in arts and endowed with winsome qualities, is called a *ganika*. She is a secular courtesan, often associated with royal court. (U. Singh 506) too wrote a complete chapter on *ganikas* stating that apart from the art of love, the *Kamasutra* gives a long list of the arts to be learnt by a *ganika*- etiquette, singing, dancing, playing musical instruments, painting, performing conjuring tricks, narrating riddles, staging plays, improvising poetries, and knowledge of literature and gambling.

- (Keay 41-42) talks about *Matiram* a fine poet who deals with *rasa*, *shringar* and rhetoric and is the first poet since *Keshavadasa* to treat the subject matter of *shringar*, mainly *nayika-bheda* extensively. Two small collections of verses on *nayika-bheda* entitled *Sahitya-sar* and *Lakshan-shringar* are ascribed to *Matiram*. The *Ras Raj* which is considered to be very excellent work is another treatise on lovers containing a *nayika-bheda*.
- (Malla 23) referred the four orders of women, Padmini, *Chitrini*, *Shankhini* and *Hastini*, which may be subdivided into three kinds, according to the depth and extent of the *Yoni*. These are the *Mrigi*, also called *Harini*, the Deer-woman; the *Vadava* or *Ashvini*, Mare-woman; and the *Karini*, or Elephant-woman.
- (Mehta 105) states that with permutations and combinations, *nayika-bheda* came to 128 types of heroines. Later rhetoricians gradually arrived at a grand total of 384 types (as stated in *Natyashastra*).
- The theme of the *Nayika-bheda* was further elaborated by *Keshavadasa* in his *Rasikapriya*, which is the most important work in dialect literature having poetic quality, as a number of Rajasthani and Pahari miniatures are illustrative of its verses. And thus (Misra 18) reported that most of *nayaka-nayika-bheda* paintings of Rajasthan are based on the poetry of *Keshavadasa*.
- According to (Nayaka and Nayikas) *Keshavadasa* must have followed *Vishvanatha* because his *Vichitrasurata* is alike as *Vishvanatha's Vichitra sutra* as both described her in a same vein.
- (Phadke) in his article says that *nayika* has always been a topic of interest from *Bharata's Natyashastra* to the later texts on dramaturgy and poetics. In fact the

later texts identified surprisingly many more. And in spite of so many classifications, it is a fact that *nayika* is a purely male point of view. May it be the *Natyashastra* or the *Kavyasastras*, we see the classification to suit the male sex. It goes without saying that all these *shastras* were written by males.

- (Randhawa and Bhambri, *Bashohli Paintings* vii) indicating *Bharata Muni's* classification of men and women, who are referred as *nayaka* and *nayika*, that is, lover and his beloved, gave a subtle classification of women according to their age or experience, physique, talent, mood, sentiment and situation calling it as *Nayika-bheda*. *Rasamanjari* of *Bhanudatta* proceeded and acted in many ways as a significant turning point in the classification of *nayakas* and *nayikas* because no author before him exclusively wrote a treatise dealing with the classification of *nayakas* and *nayikas* only. "In *Rasamanjari*, the subject of *Nayika-bheda* is treated for its own sake for the first time in Indian literature which has a unique place in Sanskrit love poetry".
- (Randhawa and Bhambri, *Bashohli Paintings* 9) mentions *Sviya nayika* as of three types: the artless (*Mugdha*), the adolescent (*Madhya*) and the mature (*Praudha*). *Mugdha* is then divided into four types: *Ajnata-Yauvana-Mugdha* (*Nayika* who is very young, unaware and unconscious of her youth, *Jnata-Yauvana-Mugdha* (*Nayika* who is a young heroine with awareness and who is conscious of her youth, *Mugdha-Navodha* (*Nayika* newly married), *Vishrabdha-Navodha* (*Nayika* who has just begun to love and trust) and *Ativishrabdha Navodha Nayika* (*Nayika* with full trust and love).

Madhya is categorized into six: *Madhya-dhira* (youthful *Nayika* who expresses anger ironically but remains firm in love), *Madhya-Adhira* (youthful

Nayika who expresses anger bitterly), *Madhya-Dhiradhir* (youthful *Nayika* who expresses anger ironically and bitterly), *Praudha-Dhira* (mature *Nayika* who expresses her anger ironically but remains firm in love), *Praudha-adhir* (mature *Nayika* who expresses her anger bitterly) and *Prauda-dhiradhir* (youthful *Nayika* who expresses anger ironically and bitterly).

According to (Randhawa and Bhambri, *Bashohli Paintings* 9), *Praudha* has been divided into two: *Rati-priya-praglabdha* (Mature *Nayika* who delight in love and gives pleasure) and *Ananda-sammohavati-praudha* (Mature *Nayika* excessively delighting in love).

In most of the rhetorical *mugdha* is not further subdivided. (Dhanamjaya, *The Dasarupa* 48-49) too didn't categorized *mugdha nayika* anymore but gave three further sub divisions of *Madhya* as- (*dheera*) self controlled, (*madhya*) partly self controlled and (*adheera*) one lacking in self control. And *praglabdha* has been given four subdivisions: (*dheera*) self controlled, (*adheera*) one lacking in self control, (*madhya*) partly self controlled (*madhyadheera*) one who is lacking in self control.

- Bhanudatta categorized *Parakiya* according to her intelligence and skill of getting involved in with another man in (Randhawa and Bhambri, *Bashohli Paintings* 28) as: *Parodha*, *Gupta*, *Vada-Vidagdha*, *Kriya-Vidagdha*, *Lakshita*, *Kulata*, *Anushayana Prathama*, *Dvitiyanushayana*, *Tritiyanushayana*, *Mudita*, *Kanyaka*, *Samanya Vanita*, *Anya Sambhoga Dukhita*.
- (Randhawa and Bhambri, *Bashohli Paintings* 42) remarked that various scholars and writers classified *nayika* on account of jealousy, pride or behavior also. A

nayika who is proud is known as *Garvita nayika*. The one who is proud of her lover's love for her is *Prema Garvita* and the one who is proud of her beauty is *Rupa Garvita*.

- (Sarma 30) stated that poets like *Bihari* borrowed the matter of *Nayika-bheda* from the secular traditions of *Dasarupaka* and *Sahitya Darpana* and above all *Kamasutra* of *Vatsayana*. And *Bihari's Satsai* contains a large numbers of couplets that had love theme which offered a visual picture of a *nayaka* or *nayika* in many ways at various situations whether the separation or the union with a lover. Such work laid emphasis on *shringara-rasa* which is associated with a *nayika* and her state of love.
- The painting taken for discussing Figure V of *Svakiya Nayika* has also been titled as '*Satha Nayaka*' in (Satha Nayika)- The 'false gallant' Krishna, attempting to loosen the knot of *Radha's* skirt. Similarly, many more were found with more than one title.
- (Upadhyay 99) in his book acclaimed *Bharat Muni's Natyashastra* as a first authorized treatise of Indian poetics for the creation of *nayika* in Sanskrit literature. And (Banham 517) too cited the date of *Natyashastra* authored by *Bharata Muni* between 200 BC and AD 200.
- *Amrapali's* earlier life in terms of a sin is associated with *ganika* according to (Verma 109).
- The literature of the *Bhakti* cult and the *shringar* (love) poetry inspired patrons and poets alike to have these works illustrated with paintings. Article from a website (Women in Love- Love Paintings) provides very useful information that

works like *Bhanudatta's Rasamanjari* and *Keshav Das's Rasikpriya* and *Kavipriya* were a gold mine for painters who appreciated graphic descriptions of *Krishna* and *Radha* whose endearing divine qualities were fashioned after familiar human likenesses.

CHAPTER 4

- *Vipralabdha Nayika* is the one who is greatly offended that her lover has not come to the rendezvous agreed upon and thus expresses her deep anguish. For this situation *Keshavadasa* in his *Rasikapriya* said that “*Flowers are like arrows, fragrance becomes ill-odor, Pleasant bowers like fiery furnaces, Gardens are like the wild woods, O Kesava, the moon rays burn her body as though with fever, Love like a tiger holds her heart, no watch of the night brings any gladness, Songs have the sound of abuse, pan has the taste of poison, every jewel burns like a firebrand*” (Auctions).
- (Bahadur xxiii-xxiv) stated that Sanskrit scholars have classified *nayikas* according to situations as being of eight types. (Dehejia and Sharma 39) quotes that while painting the variegated and tender emotions of the *ashtanayikas*, *Keshavadasa* shows an understanding of feminine Sensitivity.
- *Kalahantarita Nayika* is the one who insults her lover and abuse him in front of her *sakhis*. Lines of a Hindi poet *Chiranjeeva* has been taken into the study to describe this particular *nayika* from (P. Banerji 14).
- Another lines from (Benegal 53) of *Chota Khayal* in *Rag Deshkar, Tintal* have been included which fits to *Khandita nayika* and her condition.

- (Coomaraswamy 8) suggested that there are minor differences between various scholars in their descriptions about eight *nayikas*, but they follow the same pattern. Keshavadasa also followed this classification but in different order as- *svadhinapatika*, *utka* or *utkanthita*, *Vasakasajja*, *Kalahantarita*, *Khandita*, *prositapreyasi*, *vipralabdha* and *Abhisarika*.

The same eightfold category of *nayikas* is mentioned in (Nayar 257) as *svadhinapatika*, *Virahotkanthita*, *Vasakasajja*, *Kalahantarita*, *Khandita*, *Proshitapriya*, *vipralabdha* and *Abhisarika*. (Das 87) classifying the *ashtanayikas* says that from the 17th century, *Rasamanjari* and *Rasikapriya* became favourite texts of the rulers of *Rajputana* and hill states and series of paintings based on these lore came to light. The *ashtanayika* theme has numerous pictorial versions from the brush of hill artists.

- According to (Coomaraswamy, *The Eight Nayikas* 4), few scholars added two or three to these *ashtanayikas* as *Bhasha Bhushan* provides eleven *nayikas* in total by adding three: *Pravatsyapatika*, who anticipates separation, *Agamapatika*, whose beloved is on the way to his home, and *Agatapatika*, whose beloved has just returned. (P. Banerji, *Dance in Thumri* 12; Kumar 49) also proposed that *Pravatsyatpatika* and *Agatapatika* are added to the *ashtanayikas* counting them ten in total.
- (Chaturvedi) referred that *Bharatamuni* in his *Natya Shastra* gave beautiful verses on the eight *nayikas* and thus the verses are incorporated into the thesis when each of the *astanayikas* is discussed. Also *Soordasa's* few lines that are appropriate to *Proshitabhartruka Nayika* painting are taken in the thesis.

- *Svadhinapatika* is the *nayika* who is proud of her husband or beloved's love and loyalty. Both are usually illustrated together enjoying seasons. (Dehejia, 151) also describes that month of *Kartika* features a *svadhinapatika nayika* and her beloved seated gazing at each other.
- According to (Dehejia, *Celebration of Love* 167) the works produced in the Deccan had influence of Rajasthani paintings from about 1650 onwards which are lyrically and mystically passionate.
- In (Dhanamjaya 55), *Dhanamjaya* too presented beautiful verses on the eight *nayikas*.
- In (Ghosh 467), the eight kinds of heroines are described by *Bharatamuni* in the following order: One dressed up for the union (*Vasakasajja*), one distressed by separation (*Virahotkanthita*), one having her husband in subjection (*Svadinabhartruka*), one separated from her lover by a quarrel (*Kalahantarita*), one enraged with her lover (*Khandita*), one deceived by her lover (*Vipralabdha*), one with a sojourning husband (*Proshitabhartruka*) and one who moves to her lover (*Abhisarika*).

(Saraswat 43-44) talking about the eight *nayikas* represents eight different states of women in relationship with her beloved. The *ashtanayikas* are discussed in few lines providing clear description of each as about *Vasakasajja nayika* it says that she is depicted in her bed chamber filled with lotus leaves and garlands. *Virahotkanhita* is depicted waiting for her *nayaka*, sitting on a bed or standing out of the pavilion. *Svadinabhartruka* controls her husband and she is loved by him. *Kalahantarita nayika* is depicted quarrelling with her lover and the *nayaka*

leaving her place disheartened. *Khandita* is the one depicted offended, rebuking her lover for his infidelity. *Vipralabdha* is depicted throwing her jewellery away as he did not keep his promise. *Proshitapatika* is shown seated mourning, surrounded by her maids, but refusing to be consoled and *Abhisarika* is depicted at the door of her house and on her way to the tryst.

- It is stated in (Jain) that ‘*Nayakas*’ or heroes do appear on the scene but were not given much importance, as we do not find a detailed classification of them. The poet *Keshavdasa* mentions just four types, viz: the agreeable, the dexterous, the deceitful and the brazen.
- For *Kalahantarita nayika*, (Janardan) quotes that “*Kala* is anger while *anta* means end, and *aritha* is to repent or apologize”.
- (Jose 220; Santideva 204) stated that the *nayikas* are further classified in two varieties of *shringara rasa*, related to love: *Sambhoga* (love in meeting) and *Vipralambha* (love in separation). *Vasakasajja*, *Svadhinabhartruka* and *Abhisarika* are associated with *Sambhoga*; the others with *Vipralambha*.
- (Jose, *Semiosis* 294) cited that both *Kalahantarita* and *Khandita nayika* are enraged at their lovers, *Khandita* however has her lover close by, but she rejects him for his fault.
- *Abhisarika nayika* has been described by various scholars as a *nayika* planning to go out and meet her lover. And reflecting this idea of reckless love are the lyrics of a *dhamaar*, a genre of composition related to theme of *Holi* festival (Jose, *Semiosis* 346).

- Many paintings found from the Guler region are oval framed by foliate arabesques in the spandrels. And according to (Museum and Findly 72), vertical oval border giving the appearance of ornamented frame, first appeared in Guler painting and became widespread throughout the Kangra valley by 1800.
- *Nayaka* in painting titled *Svadhinapatika Nayika* figure XV from chapter 4 is in Jodhpur style, and (Neeraj 23) suggests the principal style of Marwar School with curved mustache touching his throat, raised turban and dress decorated with royal splendor, which fits to our *nayaka* of this particular painting.
- According to (Pal, 218-19), the eight *nayika* series which are now in the Norton Simon Museum in Pasadena, few things are commonly found like- a Sanskrit verse describing her sentimental situation in which a woman commonly finds herself at the top of each painting and the multicoloured lotus found in the foreground of this series is typically Nepali in character.
- (Pal, *Art of Nepal* 220) quotes that the artist in this series has used a colour closer to claret or dark red.
- In (Pal, *The arts of Nepal II* 121), *Abhisarika* is described as a woman burning with the fever of love, impatient and somewhat bold, ventures forth herself in search of her lover.
- The figure no. XI of *Vasakasajja nayika* from Bundi, Rajasthan appears to be illustrated upon the lines from *Keshavadasa's Rasikapriya* taken from (Pande 22), where *nayika* is shown elegantly seated on a well prepared bed in a bower or *kunj* decorated by her waiting for her beloved.

Also *Keshavadasa* enhancing *Virahotkanthita nayika*'s keen desire to meet her lover has been beautifully mentioned, which fits into the figure XIII from Uniara, Rajasthan.

- (Sodhi 52-53; Datta 1203; Ray 128) stated that foundations of the literary tradition of analyzing and classifying the emotional states of men and women in love with zest and precision were laid down by *Bharata Muni* and carried forward by his successors in a well-defined expression like the *Dasarupaka* (10th century), *Sahityadarpana* (14th century) and various other treatises on poetics as well as erotic *Kamashastra* texts like *Kuttanimata* (8th-9th century) based on courtesans, *Panchasayaka*, *Anangaranga* and *Smaradipika*.
- (Sodhi, *Bundi school* 52-53) discusses the characteristics of *ashtanayikas* magnificently as for *Virahotkanthita* he states that she is depicted sitting or standing on a bed or outside in the pavilion waiting for her husband, who is held up by some unknown circumstances, hence fails to come home. For *Svadhinabhatrika* it is mentioned that she is generally depicted with the *nayaka* applying *mahawar* on her feet or applying vermilion mark on her forehead. *Kalahantarita* is separated from her lover owing to her own arrogance. The hero is generally shown walking away from her apartment in a dejected mood. After fighting with her lover and insulting him she becomes despondent without him and then is filled with remorse. About *Vipralabdha nayika*, Sodhi says that 'She waited for her lover for the whole night and is shown throwing away her jewels because her lover has failed to keep the promise'. In miniatures, *Prositabhartruka* is depicted sitting and mourning the separation of her lover surrounded by her maids and refuses to be consoled. *Vasakasajja*'s beauty is always compared to *Rati*- the Hindu love goddess, waiting for her love god *Kamadeva*. *Abhisarika*

braves the night and other dangers of the forest to meet her lover and is generally shown at the door of her house or on the way to her tryst. *Khandita nayika* is offended and is usually seen reproaching her lover for his lack of faithfulness (Sodhi, *Bundi school* 347).

(Dhananjaya, *The Dasarupa* 54-57) also gave a very beautiful description of *Ashtanayikas* in brief. According to the text, *Svadhinapatika* (as named by *Keshavadasa*) is the woman who is proud of her husband or beloved's love and loyalty. *Vasakasajja* is the one that is dressed up to receive, who adorns herself for joy when her lover is about to come. *Virahokanthita* is distressed at her lover's absence and gets disturbed when he tarries without being at fault. *Khandita* is the one that is enraged and filled with jealousy on discovering her hero to be disfigured through his relations with another woman. *Kalahantarita* is one who suffers remorse after she has repulsed him in indignation and is separated from her lover by a quarrel. *Vipralabdha* is one who is deceived and is greatly offended that her lover has not come to the rendezvous agreed upon. *Prositabhartruka* is the one whose beloved is away in a distinct land on business. *Abhisarika* is the one that lovesick goes after her lover or makes him come to her.

- (Topsfield 43) suggests that *Asavari* is a plaintive musical mode of Hindustani music said to originate in snake charmer's melody, hence perhaps the iconography is of a lady charming snakes.
- *Radha* imagined as *Vipralabdha Nayika* in (Varadpande 38), who in an emotional soliloquy expresses her deep anguish as *Krishna* fails to appear at the appointed place on time and starts feeling that her youth and beauty are of no use.

- (Women in Love- Love Paintings) and (Losty 36) quoted about *Vipralabdha nayika* that she has been disappointed by the *nayaka*. She throws away her ornaments in disgust. To her, 'flowers are like arrows, fragrance becomes ill-dour, pleasant bowers like fiery furnaces...' says *Keshavadasa* she is the jilted heroine, in the throes of disappointed love, dejected and inconsolable.

CHAPTER 5

- Miniature paintings have whole lot of examples of eroticism in their subject. And a very useful information is gathered from (Agarwal 327) that few scenes were prohibited like downfall of a King, a national calamity, bathing, eating, and killing an animal but kissing and embracing scenes were not banned, which shows the advanced and mature approach on the part of society. And thus it can be said that society enjoyed and appreciated the scenes of love making during the early period of Indian art.
- The Miniature artists made *Krishna* the central figure to celebrate him and according to (Archer) *Krishna* is the most skilled lover just to put in a variety of romantic and poetic situations. As a result *Krishna* was portrayed in a number of highly conflicting roles- as husband, rake, seducer, paramour and gallant.
- (Bahadur, xxv) mentions that there are some places mentioned by *Vishvanath* and *Keshavadasa* in their literatures where *Abhisarika* meets her lover like fields, large wells in which there are steps to descend and bathe, funeral places and cemeteries, forests, temples, the house of a female messenger, riversides, lonely houses far from the city or town, and so on.

He also stated that the places and occasions where lovers meet for the first time have been enumerated by *Keshavadasa*. These are the homes of a servant, bosom companion or nurse, or some other lonely house, on pretense of merry-making or disease, on the occasion of invitation to a feast or in a forest abode.

- Further speaking of *Mugdha* in general *Keshavadasa* says that even in a dream she finds no pleasure in entering into amorous dalliance, and that mostly she does not show any arrogance, and even if she should, her arrogance can be removed like that of a child's by frightening her (Bahadur, *The Rasikapriya* xxi).
- Discussing upon *Madhya Abhisarika nayika*, (Bahadur, *The Rasikapriya* xxii) says that at the time of lovemaking that lustful woman, whose passion was aroused, showed such uncommon ingenuity, that many a time her tamed pigeons, imitating her cries of ecstasy, seemed as if they were her disciples. And about roles of the lovers *Keshava* says that while making love bashfulness is forgotten, clothes and ornaments lie scattered, hearing the shouts of ecstasy of which even the birds begin to shout- that indeed is true lovemaking, all else is mere observance.
- And for *Praglabha abhisarika nayika*, (Bahadur, *The Rasikapriya* xxiii) quotes that *Vishvanatha* described her as chiding by her soft words, contractions of her eyebrows, and by her fingers that *nayika* assists *Kamadeva* in winning all the three worlds by various contacts of her body, by her love cries at the time of lovemaking, and by her sidelong glances. *Keshavadasa* also describes her *praudha* by saying that her gait is gentle and bewitches the mind, seeing which desire arises in the heart of *Krishna*. He is attentively viewing the playfulness of her eyebrows, her soft laughter, and the splendour of her limbs. Seeing her

sidelong glance, *Krishna* is becoming verily *Kamadewa*, who forgetting his arrows of flowers thinks that her eyes themselves are passion's darts.

- As reported in (Bhatia, Khanna, and Sharma 79), according to Mark Zabrowski, the famous author of Deccani paintings, the Maratha school of art was developed in the 18th century which was the derivative of Deccan painting and its main centers were Satara, Nagpur and Tanjore and artist *Venkatachalam* was the pioneer of this school.
- Figure XLIII of *Suklabhisarika nayika* resembles to the very passionate and provoking description of the body of *nayika* by *Kalidasa* in *Malavikagnimitra* which is well knitted in the realm of poetic fancy, quoted in (Bhatnagar 70).
- A beautiful *doha* of *Bihari* has been included in which he describes the beauty of *nayika* who goes out on a bright moonlit night to meet her lover from (Black Peacock- Indian art and Vedic philosophy) suits the figure XLII of *Suklabhisarika* of Classical Kangra.
- In *sviya nayika's* case, poet was to emphasize a woman's modesty, and Mughal poet *Rahim's* couplet mentioned it in (Busch 267- 309).
- The stems and leaves are boldly stylized and each leaf is picked out vividly and its contours precisely drawn with the flora appearing as if they belong to a past geological epoch. These lines describing the artist's vision towards vegetation's exquisiteness are taken from (Chaitanya 115).
- In Figure LV of *Krishnabhisarika nayika* one strange thing I observed are the feet of ladies standing behind the main *nayika* which appear reversed going backward

and *Churel* or witches are supposed to have a form of a beautiful young woman with their head covered and it is stated in (*Churel*) that her feet are backward; her toes in the back and heel in the front.

- (Coomaraswamy, *The Eight Nayikas* 25) about *Abhisarika* gave a beautiful quotation that describes her situation and tryst.
- Figure XLVII of *Krishnabhisarika nayika* from Mewar, Rajasthan is an illustration in which *nayika's* journey includes not only snakes that wrap around her ankles, but also wild animals, naked ghouls, ferocious demons and a holy man in his cave. (Dehejia 79) quotes that this type of very literal illustration of all the elements listed in the accompanying verse is typical of the manner *Sahibdin* and his studio approached the illustration of *Rasikapriya*, which was very unlike the more sparsely expressed 'mood' pictures of.
- (Dimock, Edward, and Levertov 21) quotes very beautiful lines about *Abhisarika nayika's* journey, which she explains in detail to her beloved.
- Few lines from (Garhwal Painting) provides the visuals to an artist to work upon *Abhisarika nayika*.
- (Ghosh 469) propounded a description of *Abhisarika* by saying that a woman, who due to love or infatuation is attracted to her lover and gives up modesty for going out to meet him, is called *Abhisarika*, a heroine secretly moving to her lover. (Sinha 269) about *Abhisarika* says that none of the other *nayika* is treated with as much flair as *Abhisarika*. (Chabria) suggests that the overlapping and intertextuality of the *Abhisarika Nayika's* myth speaks of more than a fluid entwining between the traditions and the arts. (Bhardwaj) examines the *Abhisarika Nayika* as an archetype from *Bharatmuni's Natya Shastra*, an unmarried woman,

boldly chooses to explore her sexuality by seeking love outside marriage. She is a woman bold enough to brave the night and other obstacles to unite with her lover. She goes out in the early hours to avoid people's enquiring eyes.

- Figure XXXII of *Parakiya Abhisarika nayika* from Basohli appears on the way to meet her lover portrayed with the right hand raised and head turning back in the gesture of conveying some words to her *sakhi*. About her stance (B. N. Goswamy) states that it appears as if her *sakhi* is arguing her and warning her of night's dangers and *Abhisarika* is turning back haughtily, saying that when one is eager, 'even the clouds are like the sun, nights as day, darkness as light, the forest as a home...'
- In depicting *Krishnabhisarika nayika*, painter portrayed her crossing all risks and walking through the lonely path courageously in dark night. Seeing the stance of the *nayika* according to (Goswamy and Bhatia 128), witches speak to each other, the poet says, and wonder what kind of yoga it is that the *nayika* is practicing for nothing appears to shake her concentration. And actually artist too rendered the scene like this by adding ogresses standing behind the rocks or bushes lurking their tongues to frighten the *nayika* but fails to scare her.
- (Guy, John, and Britschgi 176) quotes that Kangra artist *Purkhu* tended to work in a style best described as journalistic.
- (Jeratha 89) stated that Kangra paintings have brilliant colours that spellbound the onlookers, minute details in colours and lines are other features of these paintings. And as *Coomaraswami* speaks, 'vigorous archaic cut in the bases of its language', Kangra features of delicate curvatures highlighting the body lines and brilliant use

of colours can be noticed in the figure LI of *Krishnahisarika nayika* (a) from Kangra clearly.

- *Krishnahisarika nayika* from Kangra has Ajanta like gaze and facial expressions with linear beauty and use of fine lines to add rhythm and smoothness in female figure that is noticeable here in the painting. Few lines in (Kangra Arts Promotion Society (KAPS)) seems appropriate to the painting in which *Ananda Coomaraswamy* remarks *nayika's* beauty enhancing charm of her body, facial features and her gait.
- According to (Kangra Paintings) & (Singh 137) the real aestheticism of *Radha* as *Suklabhisarika* is thus described by *Guru Govind Singh* in *Dasam Granth*, “*Radhika* went out in the moonlight in the light of the white soft moon, white everywhere, wearing a white robe to meet her lord. She thus concealed herself in the white and roamed as the light itself in search of him”.
- “Guler artists used to paint their subject matter by planning the scene to be painted and these qualities were brought to Kangra School of painting by them” (Kanjilal 41). This is the reason that in the figure XLIX of *Krishnabhisarika nayika* from Kangra, lady's form and other figures has fine senses of beauty, clarity and maturity, artistic and poetic sensibilities all together which reveal the power of observation of the artist.
- Two paintings of *Mugdha Abhisarika nayika* have been compared from Pahari region and as stated in (Kumar 59), it appears that Basohli School of painting is entirely different from other Pahari school in technique, colours, features of men and women.

(Kumar, *Lifestyles of Jammu* 48) also gives a detailed account on how Jammu artists painted the picture of *nayika* theme in different moods and emotions and keeping the social life of dogras in mind. Several illustrations of Jammu style reveals the various aspects of the Dogra Romanticism in the form of a *nayika*'s love in union, waiting for her beloved, on the way for the meeting, etc.

- Figure XXXVIII from Mewar style is different as bold lines, emotionally charged faces, sharp features, robust figures and basic bright colours like brilliant red, green, bright-blue colours have been profusely used in the painting. It is reported by (Mathur 28) that “Prof. Goetz finds conventionalized and mannered, over-elaborate, rather crude execution, petty and neurasthenic in this style and W.G. Archer saw them as a style of virile intensity, characterized by glowing passionate colour, deft rhythm and robust simplification”.

(Condra) says that colours in the Rajput school including Kangra and Bundi constitute an important factor in conveying to the observer, the fleeting psychological mood of the subject, of a portrait or the atmosphere of the scene depicted. The Kangra school distinguished itself by vivid use of color. The backgrounds in Bundi paintings possessed a lush exuberance with a predominant use of orange and green color.

- (Nersessian, Der, and Agemian 124) mentioned that the original talent of the painters appears particularly in the ornamental compositions where they were free to follow their fancy. The human and animal figures intermingling with the scrolls or with the linear interlaces, these naked bodies riding real or imaginary animals, suggest acquaintance with the art of Western Europe.

- It is discussed in (Pahari Painting) that Pahari School developed and flourished during 17th-19th centuries stretching from Jammu to Almora and Garhwal, in the sub-Himalayan India, through Himachal Pradesh. And each created stark variations within the genre, ranging from bold intense Basohli Painting, originating from Basohli in Jammu and Kashmir, to the delicate and lyrical Kangra paintings, which became synonymous to the style before other schools of paintings developed. This reached its pinnacle with paintings of *Radha* and *Krishna*, inspired by *Jayadev's Gita Govinda*.
- The mango blossoms have been a significant erotic symbol in paintings as well as poetry. In many miniature paintings of *nayika* subject, such elements are comprised because they are favorable to lovemaking scenes. In (Pande 22), ripe mangoes are used as an analogy for a woman's full breasts.
- *Abhisarika nayika* is the most beautiful woman category according to (Rahi 53) defined with her actions classified in classical language.

(M. L. Varadpande 94) about *Abhisarika nayika* says that a girl hurrying herself to meet her lover is the favourite theme of poets and the painters. There are a number of miniature paintings on this theme.

- Figure XL of *Praudha Abhisarika Nayika* from Basohli region has been discussed in (Rahi 175) with a verse
- There are three categories of *Abhisarika nayika* on the basis of her meeting time: *Jyotsnabhisarika*, *Divabhisarika*, *Tamobhisarika* (Rahi, *Pahari Miniature* 176).
- As reported in (Rajputana Paintings), Kota School of miniature painting owes their origin to the Bundi School. Stylistically they are similar. But there are certain

differences. The Kota figures are also squat, but the linear quality is less pronounced. The female figures neither wear the translucent *chunnis*, nor keep their hair open, as do the Bundi women.

- A conversation between *sakhi* and *nayika* given in *Bhanudatta's Rasamanjari* from (Randhawa and Bhambri 20) is used and explained in the chapter .
- *Bhanudatta* in *Rasamanjari* gave the style of language applied with the tinges of sensation and expressions. This holds the reader providing a sensitive imagery of romantic heroine in various situations and moods. *Madhya abhisarika* of figure XXXVII resembles to the verse taken from (Randhawa and Bhambri 91).
- According to (Randhawa and Bhambri, *Basohli Paintings* 92), literature and verses about *Abhisarika nayika* says that, 'How could the *nayika* who is burdened with the weight of her swelling bosom, bear to go out in the night to meet her sweetheart, unless it were with the help of the chariot of her longings? Few lines from a song sung by Telugu poet saint of India *Annamacharya* has been taken from (Roy 148) in which *Abhisarika Nayika* gives fake reason or excuse to go out and meet *nayaka*.
- *Keshavadasa* in his *Rasikapriya* described *Krishnabhisarika* in such a manner that the text provided numerous elements that could have been added to her painting (Sharma 63).
- An atypical Basohli style of displaying a crowded forest by the introduction of few trees together can be seen in figure XXXII of *Parakiya Abhisarika nayika*. And as minute observations of each fold or movement of leaf can be studied discussed by various scholars, it is stated in (C. Singh, A review of Basohli style

136) that some of the symbolic representations of trees have broad leaves which take an oval form and bend slightly at the top.

- All the features of *nayaka* and *nayika* are carefully observed and discussed in (C. Singh, Centres of Pahari Painting 51) which quotes that the *nayaka* and *nayika* looks very pleasing in their appearance, yet their large eyes and a lock of curly hair beside the *nayaka*'s ear are strong descendant treatments of Basohli tradition.
- Verses of *Vidyapati*, the great renowned *Vaishnava* poet of Hinduism fits to the *Krishnabhisarika nayika* portrayed in figure L of Kota region mentioned in (N. Singh 67).
- Demons in figure XLVI and XLVII seem very Mughal looking with serrated eyelids, witches naked to the waist standing behind plants or peculiar rock forms pointing to a Deccani provenance. (Steven 66; Haidar and Sardar 102) states that the fantastic creatures of this type originated in Central Asian manuscripts, which were copied in Persia and served as models for Islamic court ateliers.
- In (Thakura), *Vaishnava* poet of Hinduism *Vidyapati Thakura* writes about his *nayika*'s (*Radha*'s) *Abhisara* as of a lady going hurriedly to meet her lover reckless of any path, leaving her ornaments along the road and way fraught with the dangers of night. In this manner many poetries helped artists in imagining the situation of *nayika*.
- According to (Vasishtha 28), the special form of nose, round face, fish type eyes in the final depiction and short statured females and various types of animals and birds deserve special mention in miniature paintings. The costumes of males constitute *Akbari-jama* and embroidered *pataka* and *pugrees* (head- dress) effect of *Jahangir* and

Shahjahan's period is visible. In the female dresses, the depiction of *choli* (bodice) with floral and transparent embroidery, black *phundke* and threads on arms create a stir in the picture.

- Quotation in conclusion is cited from (Salman Rushdie) – *“It is literature which for me opened the mysterious and decisive doors of imagination and understanding. To see the way others see. To think the way others think. And above all, to feel.”*
- (Kramrisch) has a collection of paintings from 15th to 19th century with a beautiful and rich written text that accompanies them and as *Painted Delight* is considered as the most recent in a remarkable text devoted to the art of India, it helped me a lot while analyzing the paintings of same period and specially talking about *nayikas*, their appearance, their stances etc and delight of the artists of that period which differs region to region. And one point at which she focused was same as mine, ‘experiencing and predicting the moments of creativity and aesthetic delight of creativity’.
- (Gupt 120-121) reported that when many poets were studied having fondness towards *nayika* subject admiring her beauty. A renowned poet like *Maithilisharan Gupta* the ‘*Rashtra Kavi*’ criticized the poets who inclined towards the *nayika* theme and thus lamented in his leading work *Bharat Bharti*, published in 1912 that:

“The literature of our community was filled with noble precepts,

But now we are just filled with lust and desire.

Shastras, Ramayana and Mahabharat have been replaced by Nayika bhed

Obscene literature is causing great harm to our character

Shringar ras has become the object of poetry....

For long you have sung the tune of union and separation,

Now fill yourself with moral strength and endeavour.”