

HARC0227: Indian Painting

Painting of the Central Indian Courts: *Rasa, Ragamala, Romance, and the Ramayana*

31 March 2015

NATYASHASTRA By Bharatamuni, a Sanskrit (classical language of India) dramaturgical text on the performing arts, ca. 4th-6th c. CE
Rasa "essence," "sap," "juice" i.e, *rasa* means that which is being tasted or enjoyed.

NINE RASAS

Shringara: eroticism

Hasya: comedy, joy mirth

Karuna: compassion

Raudra: fury

Shanta: peace, serenity

Vira: heroism

Bhaya: fear

Adbhuta: amazement

Bhibatsya: revulsion, disgust

An Illuminated Folio from the Kitab-i Nauras of Ibrahim Adil Shah, 1617
India, Bijapur, Deccan , 17th century

Sahibdin, *Gita Govinda: Krishna awaiting Radha*, Mewar, Rajasthan, ca. 1629
Vasanta raga: spring melody
Shringara rasa: erotic emotion

Sahibdin, *Bhairava Raga*, Mewar, Rajasthan, 1628

Kalyana Ragini, Mewar, Rajasthan, 1680

Todi Ragini, Kota, Rajasthan, 1760

Todi Ragini, Malwa, Central India, ca.1640-50

Manohar, Rama breaks Shiva's bow, Jagat Singh *Ramayana*, Mewar, mid-17th c.

Wedding Ceremony of Rama and Sita: Folio from *Ramayana*, Early Master at the Mandi Court, Himachal Pradesh, 1635-50

Rama, Sita, and Lakshmana at the Hermitage of Bharadvaja, *Ramayana*, artist is from first generation after Nainsukh, ca. 1780, Kangra, Himachal Pradesh

The Abduction of Sita, Folio from a *Ramayana* India, Rajasthan, Mewar, 1675-1700

Ravana with his Ministers; Sita in the Asoka Grove, by Manaku (1700-1760)
Indian, Guler, Pahari, Punjab Hills, ca. 1725

Sita's ordeal by fire, sub-imperial Mughal, ca. 1600