

Indicators of Musical Instruments in Ragamala Paintings

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Abstract:

Northern India's mountainous highlands, traditionally separated into several petty Rajput kingdoms, generated some of Indian painting's most lyrical expressions of devotional and worldly love. Eva and Konrad Seitz have always been passionate about this. This exhibition focuses mostly on Kangra, as well as its key patrons and their religious and cultural practices. activities that are not religious Paintings from the 'Tehri Garhwal' and the 'Lambagraon' Gita are among the highlights. Rare portraits of Sansar Chand and his family, as well as Govinda. On the reverse of our Ragamala painting, Vijay Sharma discovered a date that corresponds to AD 1688. Devidasa's circle at Nurpur or Basholi, according to legend. This is a lively disco.

Keywords: Ragamala, Ragamala Paintings, Musical instruments, Raga-Ragini

I. Introduction:

The ragini is sitting in the open air between two trees on a lilac mat, fondling what appears to be a rabbit. Mat, bolster, and ragini pop on a saffron yellow background and are framed by two very original stylized trees. At the bottom of the painting, the trees rise from an olive green ground dotted with tufts, while a blue sky streaked with white clouds closes the ground at the top.

Suhavi ragini is clothed and bejeweled in the style of nayikas from Basohli, Nurpur, and Mankot in the late seventeenth century.

The ragini is sitting on a lilac mat in the open air, fondling what appears to be a rabbit, between two trees. Mat, bolster, and ragini stand up against a saffron yellow background, framed by two unique styled trees. The trees climb from an olive green ground speckled with tufts at the bottom of the image, while a blue sky streaked with white clouds closes the ground at the top.

Suhavi ragini is dressed and bejeweled in the late seventeenth-century manner of nayikas from Basohli, Nurpur, and Mankot.

Only a few surviving instances of the first three ragamalas exist, but Archer's Basohli 14 is part of a sequence that is extensively distributed. It is smaller and has inscriptions in Takri in the middle of the top margin than those attributed to Devidasa (for the example in the Hodgkin collection, see Topsfield 2012, no. 58, who dates it c. 1695, with references to other examples; and for the one formerly in the Archer, now in the Moscatelli collection, see Glynn et al., who dates it c. 1680).

Both of the Seitz collection's specimens from this series (see also Galloway 2016, no. 6) are definitely by separate artists. Our ragini's most striking resemblance appears to be to the nayika in Devidasa of Nurpur's 1695 Rasamanjari series (Archer 1973, Basohli 15i-v; Goswamy and Fischer 1992, nos. 22–26), whose profile, with its gentle S-curve, eye treatment (leafshaped, straighter top line, top of the eyelid gently marked, and severe eyebrow), hair with loose tress. However, there are major discrepancies in the treatment of trees and architecture that exclude a straightforward attribution to Devidasa, hence the series can be attributed.

II. What is Ragamala Painting?

Ragamala is a Sanskrit word that means "a garland of melodies or ragas." "Something that tints the mind with emotion" is what the word raga signifies. 1 The meanings of these words demonstrate how closely painting and music are intertwined. The Ragamala is a collection of paintings illustrating ragas, or musical melodies. Ragamala paintings are visual renderings of Indian musical modes that musicians and poets have previously imagined in divine or human form. 2 Each artwork is accompanied by a small text that conveys the raga's atmosphere, which is most often love - in all of its forms – and devotion.

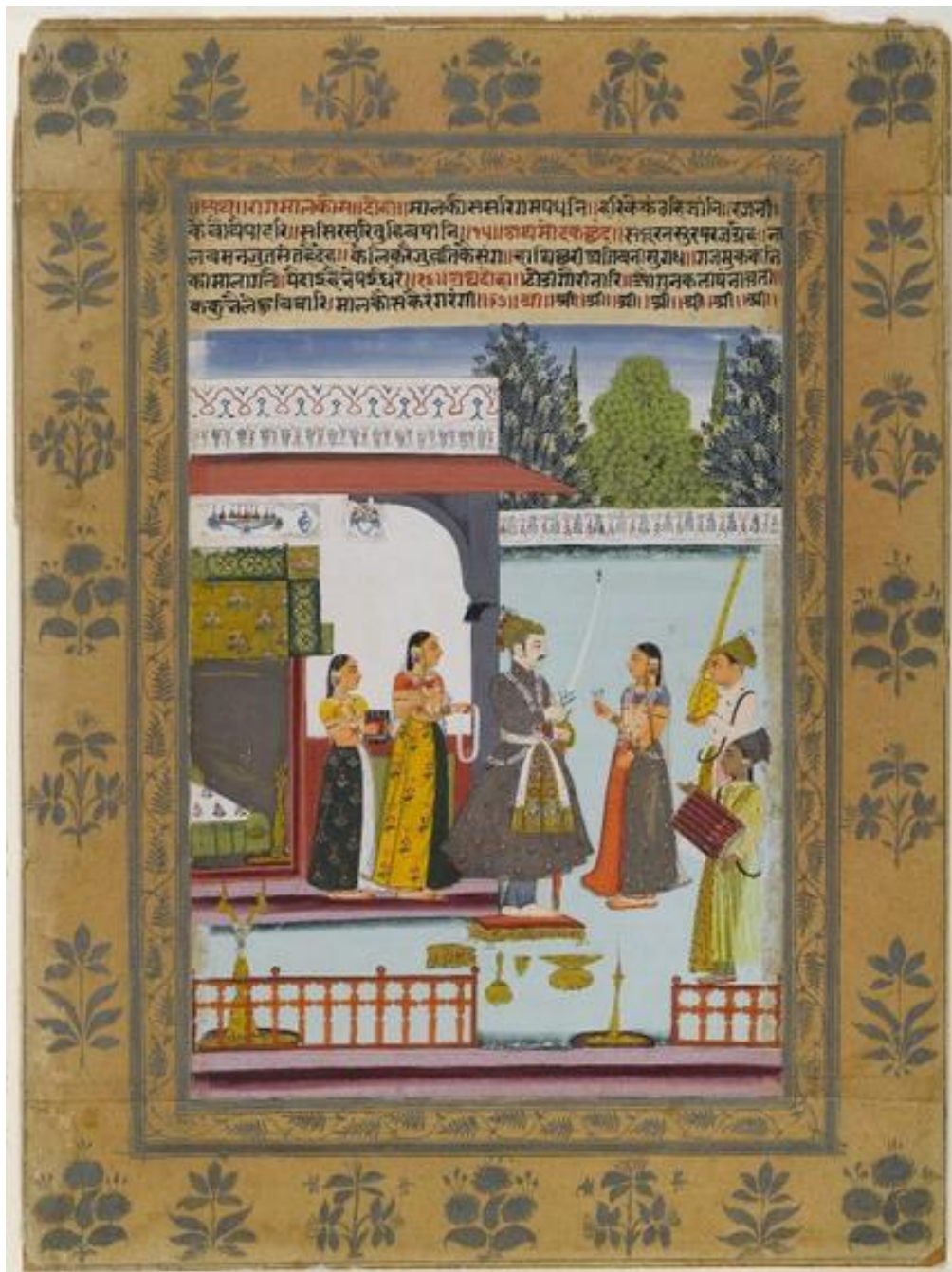
III. Raganala Painting Overview

RĀGAMĀLĀ The phrase "a garland of tunes" literally means "a wreath of melodies." Ragamala paintings depict Indian melodic forms, also known as ragas and Raginis. This phrase is also used by Indian musicians while performing many tunes in a continuous series. An Indian melody, or raga, is a composition of musical modes with a certain mood or meaning and a sequence or pattern. Such tunes are depicted in Ragamala paintings in graphical form.

Ragamala paintings are a synthesis of three Indian art forms: classical music, poetry, and miniature painting. Ragamalas are arranged into families and are made up of an album of between 36 and 42 painted folio sheets. Six male Ragas, who represent the six major musical modes, each have a harem of five Raginis (women), or minor musical modes, and frequently lead a family of Ragaputras (sons) and Ragaputris (daughters) (daughters).

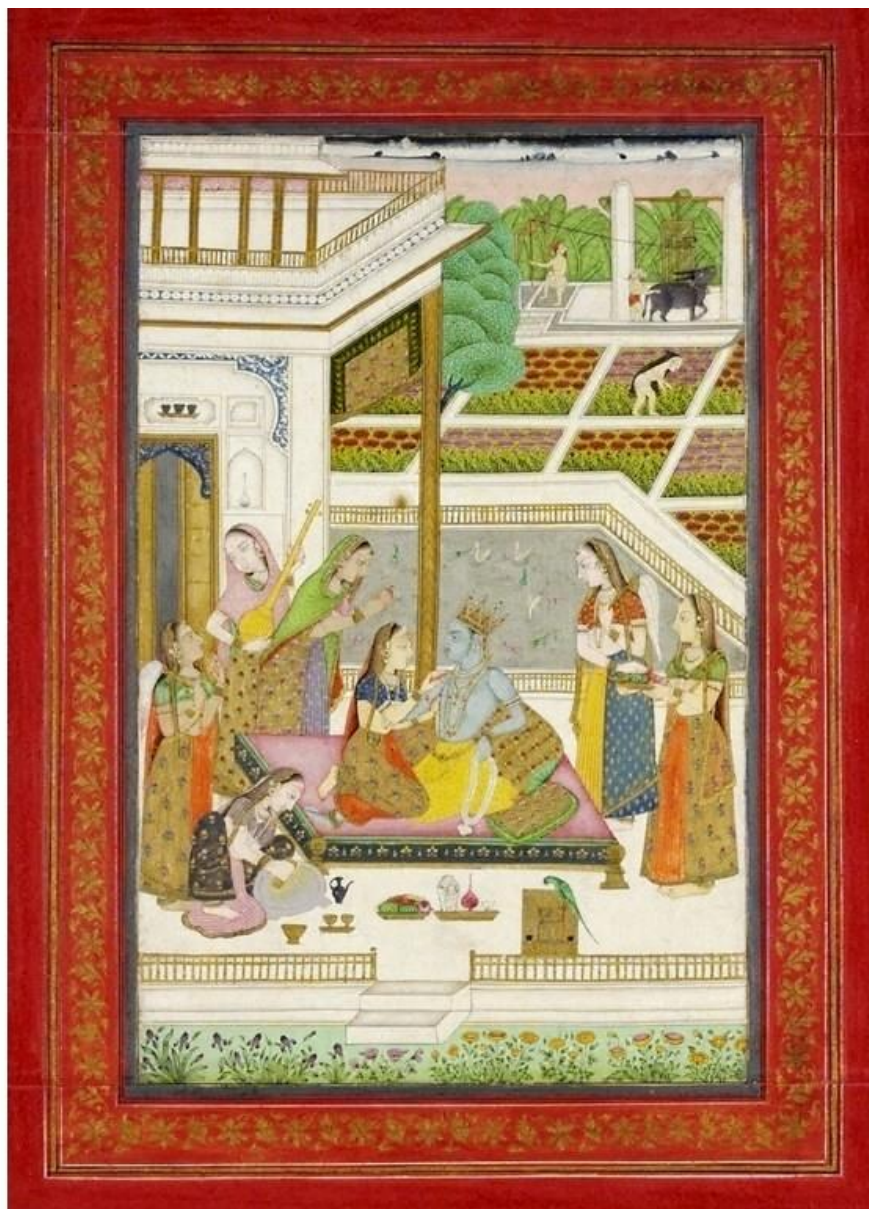
Ragini savar is associated with the music of the saper, or members of a snake-charmer society, who use their particular instrument, the bin, to seduce snakes. As a result, Ragini savar portrays a girl clutching snakes in her hands after luring them to her.

Raga Vasanta, which means "spring season," shows the springtime celebration of colours, whereas Raga Megha-malhar (megha meaning "cloud") depicts the monsoon season. Raga Maru (maru, which means "desert") has a geographical setting and is shown by camel riders or camels. This raga must have originated in Rajasthan's arid regions. Melodies are also linked to the emotions of heroes.



Pic: Malkosa Raga (Malkauns) Opaque watercolour on paper with gold and silver Brooklyn Museum, New York City

Raga is a traditional Indian musical melody. Every song has a distinct vibe. Each raga was composed to be performed at a specific time of day or night. Each raga, or tune, has a colour ascribed to it. These songs are split into seasons to be performed at specific times of the year. Each raga is assigned a time, whether it is to be performed in the morning, evening, or night. As a result, Indian classical music is a vast subject that encompasses numerous genres and disciplines of art.



Pic: Bhairava Raga, Ragamala, Chunar, Near Varanasi 1591 Opaque water colour on paper

Bhairava is another name for Lord Shiva; hence, this raga's name comes from Bhairav, Shiva. In Hinduism, Lord Shiva is also revered as the God of Music and Dance.

He is carrying a musical instrument and visibly singing with his wife in this artwork. The artwork is said to have been created by one of the master artist's disciples, Mir Sayyid Ali. He was a well-known painter in Emperor Akbar's court. This piece of art is a water colour on paper that was painted in the year 1591. The miniature paintings of India have become rich in topics during Emperor Akbar's reign. Figures resembling a peacock and trees as representatives may be seen here.

Rajasthani Painting Style. Ragamala Paintings Are Inspired By Ragas, Indian Classical Music Melodies. Musical elements were skillfully exploited as a topic for paintings by mediaeval Indian painters. One of these initiatives is the creation of ragamala paintings. Ragmala was the name given to the ragas (musical

characters) that mediaeval artists used to portray them in their paintings. This is a one-of-a-kind attempt to portray the art of music.

IV. Musical Instruments depicted in Ragamala paintings

A ragamala, which means "garland of ragas" in Sanskrit, is a collection of paintings illustrating a variety of musical melodies known as ragas. The representation of these emotions was a popular subject in later Indian court paintings, and its fundamental word, raga, denotes colour, mood, and delight. Paintings that celebrate music are a uniquely Indian obsession. Ragamalas were first recognised as a distinct painting genre in the second half of the fifteenth century, but their origins can be traced back to a fifth- to seventh-century Brihaddeshi treatise, which states: "A raga is called by the learned that kind of composition which is adorned with musical notes... which have the effect of colouring the picture."

A ragamala's unifying subject is love, which is expressed as a range of particular emotions (rasa) with associated musical forms. In paintings, these are typically the hardships and emotions of lovers, which are portrayed through sound (raga) and comparable imagery, with a raga denoting the male protagonist and a ragini denoting the female protagonist. These musical modes are also associated with six seasons—summer, monsoon, autumn, early winter, winter, and spring—as well as different periods of the day, such as dawn, dusk, and night.

It is shown in Bhairava Raga and Gauri Ragini of Malwa Ca. 1650 A.D., Bhairava Raga and Panchama Ragini of Jaipur 18th century A.D. and Amber dated 1709 A.D.; Megh malhara of Marwar Ca. 1650 A.D., Ragini Madhu Madhavi of Amber Ca. 1710-15 A.D.; Vasanta Ragini, Bundi 18 Tambura is a drone with four strings. Three steel strings and one brass string are plucked continually with the finger. Unlike the gourd-bowl, this bowl is hollow. It looks a lot like the Veena, but it's less intricate, with no frets calabash attached to the stem, and it's mostly used for accompaniments. The bridge can be moved.

V. Contribution of Masit Khan and Raza Khan

Ustad Masit Khan, the legendary tabla maestro of his time, essentially performed with all of the world's greatest musicians, including Ustad Fayyaz Khan Sahab, Ustad Hafiz Ali Khan, Ustad Enayat Hussain Khan, and Ustad Wazir Khan.

Ustad Masit Khan was primarily responsible for popularizing the "Farukkabad Gharana" in West Bengal through his disciples, including the late Pandit Jnan Prakash Ghosh, the late Rai Chand Boral, the late Montu Bannerjee, the late Kanai Dutta, and his son, the late Ustad Karamatullah Khan, who has given a new dimension of accompaniment, with vocal, instrument, and dance, and of course in West.

VI. Conclusion

Indian classical music, which contains both instrumental and vocal elements, is well-known throughout the world. There is still considerable debate about whether these four plucked instruments (Sitar, Sarangi, Sarod, and Tanpura) were invented by Indians or invaders from other countries. The people of India should support the four musical instruments described above by saving them from extinction and providing opportunities for others to learn how to play them. Indian classical music exemplifies Indian culture, and now is the time for our culture and identity to flourish.

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