
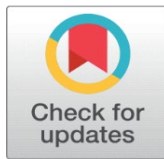


RENDERING OF RAGHUVANSHAM IN MODERN INDIAN PAINTING: A STUDY

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ABSTRACT

This research paper explores the rendering of Raghuvansham, a classical Sanskrit epic by Kalidasa, in modern Indian painting. The study examines how Indian artists have reinterpreted the themes, characters, and motifs from Raghuvansham, reflecting the cultural, social, and artistic sensibilities of their time. Through a critical analysis of select artworks, this paper highlights the diverse visual languages and stylistic approaches employed by modern Indian artists to depict the epic's narrative. The paper discusses the significance of Raghuvansham's themes, such as duty, love, and morality, in contemporary Indian art. It sheds light on the epic's enduring influence on Indian artistic traditions, demonstrating how modern artists have drawn upon and reimagined the Raghuvansham's characters and stories to comment on contemporary issues and concerns. The study also touches upon the ways in which modern Indian artists have blended traditional and Western influences to create unique visual representations of the epic. By examining the intersection of literature, art, and culture in modern India, this research aims to contribute to a deeper understanding of the evolving nature of Indian artistic traditions and the ongoing relevance of classical themes in contemporary art.

Keywords: Raghuvansham, Kalidasa, Modern Indian Painting, Epic Narrative, Cultural Heritage, Visual Language, Indian Art, Mythology, Tradition

1. INTRODUCTION

"Indian painting has historically been influenced by literature. From Ajanta to Bagh and miniature paintings, all have depicted literary narratives. We view art and literature as complementary to each other. Since ancient times, literature and art have reflected the benevolent sentiments of society. This research paper discusses the significance of Kalidasa's

epic Raghuvansham and its relevance in modern art. Raghuvansham describes 29 generations of Lord Rama, along with excellent descriptions of human duties, values, and natural beauty.

This paper will explore the following points:

Raghuvansham's uniqueness and literary value. The depiction of art within the text. Artists' interpretations of Raghuvansham's narratives. The relevance and importance of Raghuvansham in contemporary Indian Painting as well as times."

"This epic of Kalidasa is a unique artistic expression of the character of Ram in which he has presented the Suryavanshi kings of Awadh as a necklace of gems and has employed the

Ram Katha as the central gem. Many scholars have described this epic as a gallery of beautiful paintings.

In Indian painting, many important painters have made paintings based on Raghuvansham and have succeeded in conveying the characteristics described in this epic to the Indian masses. Some important paintings based on

Raghuvansham are being described which have been included in the present

Paper.

2. RESEARCH METHODOLOGY

The present study, "Rendering of Raghuvansham in Modern Indian Painting: A Study," adopts a qualitative, analytical, and interpretative research methodology. The research is primarily based on both primary and secondary sources. Primary sources include selected paintings by modern Indian artists inspired by the works of Kalidasa, along with visual documentation from galleries, museums, and private collections. Secondary sources comprise books, research articles, exhibition catalogues, and scholarly writings related to Indian art and literature.

The study follows a thematic and comparative approach to analyze how episodes from Raghuvansham are visually translated into modern artistic expressions. Formal analysis is employed to examine composition, color, technique, symbolism, and stylistic variations. The research also considers socio-cultural and historical contexts influencing the artists. A critical review of literature helps identify research gaps and provides a foundation for interpretation. This methodology ensures a systematic and in-depth understanding of the interaction between classical literature and modern Indian painting.

3. RESEARCH OBJECTIVE.

- To study the themes and narrative structure of Raghuvansham by Kalidasa.
- To analyze the visual representation of Raghuvansham in modern Indian painting.
- To examine the stylistic features, techniques, and symbolism used by artists.
- To explore the role of modern Indian artists in interpreting classical literature.
- To evaluate the cultural and contemporary relevance of Raghuvansham in modern Indian art.

4. "SHIVA-VANDANA

(Artist - Kailash Chandra Sharma, Tempera, 12x18 inches, Private Collection)

The present painting was created by the artist Kailash Chandra Sharma, who has based it on the opening verse (Shiva-Vandana) of the Raghuvansham." Oganyan and Martynenko (2026)

वागर्थविव संपृक्तौ वागर्थप्रतिपतये।

जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ॥1/1

This verse expresses reverence to Lord Shiva and Goddess Parvati, acknowledging them as the divine parents of the universe. The reference to "words and meaning" signifies the profound wisdom and understanding they impart, and the prayer is for blessings related to speech (communication) and Siddhi (spiritual attainment or wisdom).

"Words and meanings are always intertwined, and I bow to Lord Shiva and Parvati, the parents of the world, for speech and success. In the above context, Kalidasa expresses his gratitude and admiration for Lord Shiva through praise.

Kalidasa considers Lord Shiva as his revered deity. This is why his works are filled with deep devotion for Lord Shiva. The artist Kailash Chandra Sharma has made an effort to bring Kalidasa's prayer to life, where Lord Shiva is depicted sitting with Parvati. Along with them, Ganesh and Kartikeya are also shown seated. In front of them, Nandi and a lion, who are the vehicles of Shiva and Parvati, are seated. Additionally, the vehicles of Ganesh and Kartikeya are also depicted. In the foreground, Kalidasa is symbolically shown with folded hands, praying to Lord Shiva. The background features Mount Kailash, painted in the artist's own style. This painting is created in the Jain style, and the clothing and jewelry are also depicted accordingly. The trees and plants are adorned with calligraphy, which includes the verse on which this painting is based. The artist has used vibrant colors, mainly saffron and white, along with shades of brown and gold. This painting by Kailash Chandra Sharma highlights the glory of the Shiv Stuti (Shiva praise) mentioned in the Raghuvansham."



5. "INDUMATI'S SWAYAMVAR

(Kailash Chandra Sharma, Tempera, 12x18 inches, Private Collection)

The present painting was created by the artist Kailash Chandra Sharma, based on a scene from the 7th Canto (Sarga) of the Raghuvansham."

इत्युद्गताः पौरवधूमुखेभ्यः शृण्वकन्थाः श्रोतसुखाः कुमारः।

उदभासितं मंगलसंविधाभि सम्बन्धिन सद्म समाससाद।। रघुवंशम् 7/16

"Hearing such pleasant and delightful words from the women of the city, Prince Aj arrived at the royal palace of his relative, King Bhoja, which was glowing with the decoration of auspicious materials."

"The above-mentioned scene has been depicted by the artist Kailash Chandra Sharma with great dedication, which describes the Swayamvar (self-choice ceremony) of Indumati. The artist has portrayed Prince Aja entering the beautifully adorned palace of King Bhoj. His face reflects excitement and grandeur. He is dressed as a groom. Surrounding him are attendants and doorkeepers who are welcoming him with flower garlands as they move forward. From the palace balconies, young women are shown praising the beauty of Prince Aj and showering him with flowers. They all admire the royal youth of the prince from Awadh, gazing at him with astonishment, and with great enthusiasm, they are also complimenting him to one another, which the artist has portrayed vividly. On the auspicious occasion of the Swayamvar, all the women are adorned in beautiful attire and their faces reflect happiness.



Due to being created in the Jain style, one of the eyes of the figures is depicted as protruding from the face. Additionally, there is a kind of rigidity in the figures, which is characteristic of this style. The artist has primarily used bright red and white colors in the painting, along with yellow, blue, and black tones. In addition to the human figures, the decoration of the palace and the background are also significant, and the artist has skillfully portrayed them. The verse on which this painting is based is also included in the artwork."

6. "PUTRESHTI YAJNA

(Kailash Chandra Sharma, Tempera, 12x18 inches, Private Collection)

The present painting was created by the artist Kailash Chandra Sharma, based on a scene from the 10th Canto (Sarga) of the Raghuvansham."

प्राजापत्योपनीतं तदन्नं प्रत्यग्रहीन्पुत्रः।

वृषेव पयसां सारमाविष्कृतमुदन्वता॥10/52

"Just as Indra had accepted the pot of nectar given by the ocean, in the same way, King Dasharatha accepted the pudding (kheer) given by that man, who was related to the Prajapati."

"The artist has skillfully depicted the above-mentioned scene, which refers to King Dasharatha performing the Putreshti Yajna (a yajna for offspring) and the yajna priest offering the kheer (a sweet dish) to the king. In the center of the painting, the yajna hall is constructed, and a divine person is shown offering the bowl of kheer to King Dasharatha. The king is humbly accepting the prasada (sacred offering). Surrounding them are sages and other men, depicted with folded hands in a gesture of greeting. All of them are dressed in yellow robes.



In the background, a palace is shown, adorned with white and red decorations. To depict the ritual, the artist has also included a torana (a decorative arch), which is still used in modern times during auspicious occasions. The painting, with a deep blue background, is known for its vibrant color scheme and the important narrative it represents.

Created in the Jain style, this painting is particularly recognized for some of its unique characteristics, such as the portrayal of a single eye protruding from the face, rigid figures, and uniformity in the clothing and adornments. The painting predominantly uses yellow, red, white, and blue colors, along with gold and black, in accordance with the theme."

7. DHANUSH BHANGA

(Raja Ravi Varma, Oil on Canvas, 1906, Jagmohan Palace, Mysore) The present painting was created by the artist Raja Ravi Varma, based on a scene from the 11th Canto (Sarga) of the Raghuvamsa."

भज्यमानमतिमात्रकर्षणात्तेन वज्रपरुषस्वनं धनुः।

भार्गवाय दृढमन्यवे पुनः क्षत्रमुद्यतमिव न्यवेदयत्। 11/46

"Rama drew the bow so forcefully that it made a terrifying sound like thunder, cracking as it broke. It seemed as if the bow was signaling to the furious Parashurama that the Kshatriyas had once again begun to rise."

"In the above-mentioned scene, Ravi Varma has depicted the moment with great realism. He has shown Ram in his youthful form, holding one part of the Shiv bow, while the other part has broken and fallen to the ground. Ram's physique is well-defined, and he is gazing upwards. Behind Ram, Lakshmana is depicted holding a sword, standing beside him. In front, Sage Vishwamitra is shown, extremely pleased with his disciple Ram's valor. In the palace, King Janaka is depicted standing from his throne, greeting Ram with respect. Sita, in Janaka's lap, is shown startled by the sound of the bow breaking. Surrounding them is the general populace, who are overjoyed by Ram's glorious feat.



Thus, Ravi Varma has beautifully and vividly depicted this important event. Along with the humans, the architecture is also realistically portrayed, showing the influence of Ravi Varma's contemporary style. The artist has based this painting on the stage rendition of the Ramayana, a type of play or performance that is still staged today. Therefore, the clothing, adornments, and decorations in the painting reflect folk influences. The artist has used classical colors, especially drawing on European techniques. A beautiful and harmonious use of yellow, red, white, blue, and green has been made, making the painting come alive and imbued with meaning."

8. "ARRIVAL OF BHARAT IN CHITRAKOOT"

(Nathulal Verma, Tempera, 18x24 inches, Private Collection) The present painting was created by the artist Nathulal Verma, based on a scene from the 12th Canto (Sarga) of the Raghuvamsa."

चित्रकूटवनस्थं च कथितस्वर्गतिर्गुरोः।

लक्ष्म्या निमन्त्रयाचक्रे तमनुच्छिष्टसम्पदा॥12/15

"While living in the forest of Chitrakoot, Bharat went to Rama and informed him about the death of King Dasharatha. He said, 'I have not touched the throne of Ayodhya, nor will I accept it. You should go and take charge of it.'"



"The artist has depicted the above-mentioned scene with great vividness, showcasing Bharat and his relatives who arrived in Chitrakoot to persuade Ram. In the picturesque setting of Chitrakoot, Ram's hermitage is shown, where Sita stands, watching the unwavering affection between Ram and Bharat. Ram lovingly embraces Bharat. Above them, Lakshmana and Shatrughna are also depicted meeting each other. In this sequence, Guru Vashishta is shown blessing them, and behind him, the boatman (Kevat) is seen with his hands folded.

This painting, created in the Rajasthani style, is highly emotional, with a sense of compassion and affection reflected on everyone's face. The expressions and bodily postures of each character are portrayed naturally and appropriately for the subject. The hermitage and dense forest surroundings are beautifully depicted. In the background, an army coming from Ayodhya is shown, with people sitting on elephants and horses. The sky is also portrayed, with clouds, showing the European influence on the painting.

Despite the dominance of bright colours, the painting is balanced and harmoniously composed. The artist primarily uses red, yellow, green, and brown colours, with blue, white, and saffron used as needed. Near Sita's hermitage, a peacock is also depicted, intently observing this poignant scene. This emotionally rich painting is well-known for its excellent style and colour scheme."

9. "THE HUNTING OF THE GOLDEN DEER

(Raja Ravi Varma, Watercolour, 12x18 inches, Private Collection)

The present painting was created by the artist Raja Ravi Varma, based on a scene from the 12th Canto (Sarga) of the Raghuvamsa."

रक्षसा मृगरूपेण वचयित्वा स राघवौ।

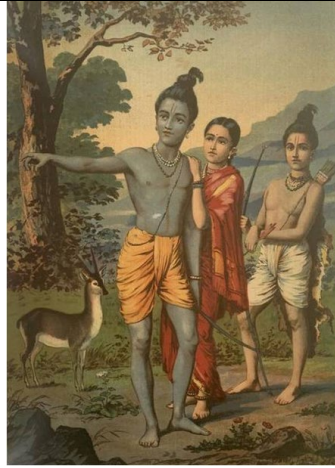
जहार सीतां पक्षीन्द्रप्रयासक्षणविघ्नतः॥12/53

"That Ravana, using his illusionary powers, transformed Maricha into a golden deer and deceived Rama and Lakshmana. As a result, Ravana abducted Sita. On the way, Jatayu, the king of vultures, fought for a while, but he was unsuccessful."

The artist, Raja Ravi Varma, has depicted the above scene in his realistic style, showcasing Ram, Lakshman, and Sita in the serene atmosphere of Panchavati. Sita is shown clinging to Ram's shoulder, insisting on capturing the deer. Ram is also depicted looking at the deer, signaling with his hand to catch it. Behind them, Lakshman is shown holding a bow and arrow, attentively watching the deer.

Ram and Lakshman are portrayed in the attire of ascetics, while Sita is adorned in a red saree, richly decorated. The expressions on their faces convey a sense of wonder, a trait often seen in Ravi Varma's other paintings as well. Ram is depicted with a dark complexion, while Lakshman and Sita are portrayed with fair complexions.

In the background, a deer is shown standing still in its place, surrounded by trees, a lake, and mountains, which add depth to the painting. The artist has primarily used shades of blue, yellow, red, and green, along with some secondary colors, applying them skillfully. Along with the human figures, the natural environment is beautifully and realistically depicted.



This painting reflects Ravi Varma's mastery in blending human emotions with nature, capturing both the essence of the characters and their surroundings in a vivid, realistic manner.

10. "PANCHAVATI

(Nathulal Verma, Tempera, 12x24 inches, Private Collection)

The present painting was created by the artist Nathulal Verma, based on a scene from the 12th Canto (Sarga) of the Raghuvamsa. It has been mentioned in the description of the previous artwork."

रक्षसा मृगरूपेण वचयित्वा स राघवौ।

जहार सीतां पक्षीन्द्रप्रयासक्षणविघ्नतः॥12/53

"The painting depicts a beautiful scene of Panchavati, with the central focus being the hut made of leaves, where Rama, Sita, and Lakshmana are spending their remaining days of exile. A significant event, the 'Hunting of the Deer,' takes place here, and it has been prominently featured in the painting."

The artist has skillfully depicted the picturesque environment of Panchavati with great attention to detail, capturing both the story and the natural beauty. In Kalidasa's view, nature holds a supreme place, and this is evident in the portrayal. The painting beautifully presents a scenic view of Panchavati, with the central focus on the "hermitage" where Ram, Sita, and Lakshman are spending their remaining days in exile. This is also the location where a significant event, the "deer hunt," takes place, which is portrayed as the main subject of the painting.



The artist has illustrated this pivotal moment with a sense of motion, bringing the story to life. In the center, the hermitage is shown with Sita standing, anxious and watching, while she sends Lakshman to assist Ram, who is hunting the golden deer. Lakshman, obeying Sita's command, is depicted drawing the Lakshman Rekha (boundary line) before

departing, ensuring Sita's safety by preventing anyone from crossing it. In the background, the scene transitions to Ram hunting the golden deer, which is depicted in motion as it is struck by Ram's arrow and falls. This action, combined with other elements of the narrative, is effectively captured in this vibrant and dynamic composition.

The expressions on the characters' faces convey deep emotions, and the figures are dressed in period-appropriate attire and adornments, reflecting the traditional style with some influence from Rajput painting. The painting also includes various types of trees covered with blossoms, depicting the richness and vitality of the surroundings. Notably, banana trees and lotus flowers are shown near the hermitage, with peacocks wandering near the lotus flowers. The artist also includes some modern trees, which add a unique touch and reflect their influence in other works of the artist. The sky is painted in blue, creating a sense of depth in the scene. The artist has applied vivid colors in his usual style, using shades of red, green, blue, and white, as well as secondary colors, blending them beautifully. This combination enhances the liveliness and realism of the painting, making it both visually appealing and rich in meaning.

11. SITA – HARAN

(Raja Ravi Varma, Oil on Canvas, 24x30 inches, Trivandrum Art Gallery)

The present painting was created by the artist Raja Ravi Varma, based on a scene from the 12th Canto (Sarga) of the Raghuvansa, which has been mentioned earlier." 12/53.

This painting truly presents a highly emotional and impactful scene, depicting Ravana's abduction of Sita and the heroic struggle of Jatayu. Through this artwork, the artist not only portrays Ravana's monstrous form but also highlights Sita's fear and Jatayu's bravery.

The painting prominently shows Ravana's cruel face and the pain of Jatayu, whose wing is being severed by Ravana's sword. Sita's fear and Jatayu's valor are powerfully conveyed. Her face expresses her terror, while Jatayu's courage signifies his self-sacrificial spirit. Additionally, the artist adds to the scene by illustrating Ravana's crown falling and his ornaments being disheveled, which adds a dynamic element to the painting.



The use of colors in this artwork is particularly effective. The combination of yellow, red, brown, and grey enhances the depth and emotional impact of the scene. These colors not only create a vivid composition but also add a realistic touch, connecting the viewer to the emotion of the scene.

This painting is significant both from a historical and emotional perspective. It not only showcases the artistic style of its time but also leaves a lasting impression on viewers today.

12. "ASHOKA VATIKA

(Kailash Chandra Sharma, Tempera, 12x18 inches, Private Collection)

The present painting was created by the artist Kailash Chandra Sharma, based on a scene from the 12th Canto (Sarga) of the Raghuvansa."

दृष्टा विचिन्वता तेन लंकायां राक्षसीवृत्ता।

जानकी विषवल्लीभिः परीतेव महौषधिः॥ 12/61

"Upon reaching Lanka and searching for Sita, Hanuman Ji saw that she was surrounded by demons at a place, looking as if she were a life-saving herb amidst poisonous vines. The artist has beautifully depicted this scene, where Sita is surrounded by demons in the Ashoka Vatika."

The artist has skillfully depicted the above scene, showing Janaki (Sita) surrounded by rakshasis in Ashoka Vatika. In the painting, Sita is portrayed sitting on a platform under a tree, her head bowed in sorrow. The Ashoka Vatika is surrounded by the walls of Lanka, and a fearsome rakshasi, taking a monstrous form, is attacking Sita. Several terrifying-faced rakshasas and rakshasis are patrolling around Sita, ensuring her security, while they are moving around her. At the distant main gate, some demons are seen guarding the entrance.

Hanuman, witnessing Sita's pitiable condition, is observing from the roof of a palace. In his hand, he holds a mace, and his face reflects a deep sorrow, along with eagerness to meet Sita. The garden is filled with trees and plants of varying sizes, depicted in a way that creates an atmosphere of a lush garden. The ground of the Vatika is painted in red, with a yellow pathway running through it.



This painting is done in the Jain style, known for its unique characteristics, and the attire, adornments, and decorations are designed accordingly. Bright colors, such as red, yellow, and blue, have been used, along with brown, black, and white, all blended harmoniously. The painting also features a verse that forms the basis of this depiction. As a result, this painting is recognized for vividly expressing a significant episode from the *Raghvansham* (the lineage of the Raghu dynasty).

13. "YUDHA KE LIYE PRASTHAN.

(Kailash Chandra Sharma, Tempera, 12x18 inches, Private Collection)

The present painting was based on the 12th Canto (Sarga) of the Raghuvamsa."

स प्रतस्थेऽरिनाशाय हरिसैन्येरनुद्भूतः।

न केवल भुवः पृष्ठे व्योम्नि संबाधवर्तिभिः॥

"Rama, along with the vast army of monkeys, set out to destroy the enemy. The army was so immense that it was difficult to move even in the sky, let alone on earth."

The artist has depicted the above scene in a very vivid manner, showing Lord Rama and his army attacking Lanka. In the painting, Rama, Lakshmana, Sugriva, Jambavan, Hanuman, Angada, and the entire monkey army are marching towards Lanka under Rama's leadership. They are shown in a line, advancing together. In the corner of the painting, Lanka is depicted, with a small river in front of it, filled with several ferocious creatures, preventing easy entry into Lanka.



Rama and Lakshmana are shown holding their weapons, the bow and arrows, while other warriors carry maces. In the foreground and at the bottom of the painting, monkeys are depicted moving energetically between small trees, heading towards Lanka. All the characters are appropriately adorned with attire and ornaments according to the theme and style.

The painting has a red background and is known for its bold color scheme and variety, with prominent use of red, yellow, blue, and white. Additionally, the painting includes a verse from the scripture, which serves as the basis for the composition. This painting, created in the Jain style, is highly effective and relevant, with its strong visual impact.

14. "SITA'S ABANDONMENT"

(Raja Ravi Varma, Oil on Canvas, 18x20 inches, Private Collection)

The present painting was created by the artist Raja Ravi Varma, based on a scene from the 14th Canto (Sarga) of the Raghuvamsa."earth."

ततोऽभिषंगानिलविप्रविद्धा प्रभ्रश्यमानाभरणप्रसूना।

स्वमूर्तिलाभप्रकृति धरित्री लतेव सीता सहसा जगाम॥14/54

"Just as the flowers of a creeper fall and wither when struck by the scorching heat of a hot wind, in the same way, upon hearing this humiliating statement, Sita's jewelry fell, and she too fell into the embrace of her mother, the earth."

The artist has faithfully followed the above scene while also incorporating his own insight, which is not mentioned in the verse. After being abandoned by Rama, Sita is depicted sitting on the ground, immersed in sorrow, holding her head with her hands. She is adorned as a queen with beautiful clothes and jewelry, but her ornaments have broken and scattered due to the humiliation she has suffered. Her sari is in disarray, and Sita is so overwhelmed with grief that nothing remains in her except profound sorrow, which is evident on her face. The artist has also depicted that at the time of her abandonment by Rama, Sita was pregnant, which is beautifully illustrated in the painting.



Sita's clothing, ornaments, and physical appearance are consistent with Raja Ravi Varma's style, as seen in his other paintings. The background depicts a dense, desolate forest, painted with darker shades to create a somber atmosphere. The artist has primarily used brown, wheat, golden, and deep colors in this painting, which adds depth and intensity to the scene. From the perspective of theme and composition, this is an important painting that remains highly popular even today.

15. SITA KA BHUMI PRAVESH.

(Raja Ravi Varma, Oil on Canvas, 56x40 inches, 1880, Maharaja Fateh Singh Museum, Baroda)

The present painting was created by the artist Raja Ravi Varma, based on a scene from the 15th Canto (Sarga) of the Raghuvamsa."

सा सीतामङ्कमारोप्य भर्तृप्राणिहितेक्षणाम्।

मा मेति व्याहरत्येव तस्मिन्पातालमभ्यगात्॥ 15/84

"Mother Earth, taking Sita into her embrace, sank into the netherworld, while Sita gazed at Rama intently. Rama, witnessing this event, could only exclaim, 'Oh! What is she doing? What is she doing?'"

Raja Ravi Varma has portrayed the above scene in a highly realistic manner, with the influence of contemporary dramas also evident in the depiction. This is an extremely poignant moment from the Ramayana, showing Sita entering the royal court of Ram. Mother Earth is ready to embrace Sita and take her to the netherworld (Patal Lok).

Sita's face is filled with compassion and anxiety, and she is gazing intently at Ram. Her saree is fluttering, and she is holding it carefully. In the foreground, Ram, although seated on his throne, is distressed by this event and is desperately trying to stop Sita, holding a sword in his hand, which reflects his inner turmoil. Luv and Kush are also shown near Ram, deeply hurt by this heartbreaking incident, calling out to their mother. Along with them, the sages are depicted, stunned by the astonishing scene unfolding before them.



The background is dark, with only a glimpse of the royal court visible. While Ravi Varma has chosen the subject from Kalidasa's Raghuvansham, the clothing, adornments, and the body language of the characters reflect Persian influences as well as the theatrical style of the time. The color scheme used is beautiful and natural, in harmony with the subject, with shades of pink, yellow, green, and dark tones being prominent. Thus, this painting based on Raghuvansham is a remarkable piece of art.

The epic *Raghuvansham* was written by the great poet Kalidasa, based on the *Ramayana* of Sage Valmiki. However, Kalidasa made it unique through his keen observation, love for nature, and the use of metaphors. Especially, the life and character of Ram are depicted in a profound and beautiful way. Upon studying this epic, it feels as if we are witnessing the scenes with our own eyes. This is why artists have also portrayed this significant epic through their individual perspectives in different styles, spreading it to the masses. Initially, Raja Ravi Varma depicted Ram in a human form, and subsequently, other artists also portrayed Ram's life in their paintings. While the styles, techniques, and colour schemes may differ, the core of these artworks remains the same: to present Kalidasa's Ram and his life as a source of inspiration. All modern paintings based on *Raghuvansham* are deeply emotional and significant, and they remain relevant even today.

CONFLICT OF INTERESTS

None.

ACKNOWLEDGMENTS

None.

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