As seen from earlier chapters it is very apparent that the Rāsa dance has been a very popular dance of Gujarāt. It would be interesting to examine the world of song, dance and movement being transformed by craftsmen into the vibration of colour and line. A large variety of Rāsa dances are depicted in the painting, sculpture, wood-carving, embroidery, tie-dyed fabrics and printed textiles of Gujarāt. A few are analysed here so as to understand the visual form and its many variations.

The textiles of Gujarāt have a noteworthy history. Their tradition identifies itself with poetic beauty and charm where craftsmanship and creative art seem to merge into one another. The printing textiles of Calico and weaving dates back to at least 10th century A.D. Mandelso (1638) says In Pātaṇa good cotton clothes were woven and taken to distant lands as gifts of value. The brilliant colour schemes and richness of decorative designs made them unique. The silk Patola weavers hailed from Lāta, Saurāstra and Aṇhilvāḍa Pātaṇa. The patola
are fine, soft to touch in texture with rich and harmonious colours. They are much coveted because of extremely difficult workmanship, gorgeous colouration and attractive appearance. The most popular designs known are Nārī-kunjara bhāta (dancing girl and elephant design), Pāna-bhāta (leaf design) Atancauki bhāta (cross of diamonds design), Phūlāwāği-bhāta (floral design), Rāṣa-bhāta (dance design) etc. This Patola from the Baroda museum collection has ladies wearing Maharāṣṭrian nine-yard saree. They have cross (swastika) of the legs and form a continuous chain by holding and hitting the sticks with each other. The position of the hands suggests Dandapatāsha hasta (N.S.)

There are very few examples in poetic descriptions wherein women perform with the sticks, But in the contemporary Gujarāṭī girls and women alone dance the Danda rasa as portrayed in the Patola.

Tie-dye and silk weaving was known at least by 7th A.D. as referred in the Harṣacarita of Bāna. In the tie-dye odhani-s (vail cloths) of Kutch and Saurāstra, it was customary to have, in the field, a large circle formed by dancing women. There are six women in this Bandhani circle-(2) Each with one hand fully raised upwards and other extended downwards (both diagonally) As the motifs are constructed by dots, they are more stylistic than realistic. The odenhi-s of Bhātiā-s Lohana-s etc. usually have depiction of
Rāsa or garbā either in circle or in the linear form.
As there are no sticks held by women it is possible that
the Rāsa is of Tāla-rasa or Garbā variety. The artist has
been able to show the sway of the torso with such a limited
form.

The depiction of Rāsa-dance in the Jari-bharata or gold-
silver thread work is rarity (3) Surat and Ahmedabad were
and to extent are the popular centers of this craft. The Rāsa-
circle comprising four Kṛṣṇa-s and four gopī-s is in the
Māthavatī (the part of the saree which covers the actual head).
Instead of standing alternatively as depicted in the Aurāga-s
and later Rāsa literature, there are two Kṛṣṇa-s standing with
two gopi-s. Each pair is seperated by a tree (Perhaps Banana
of Palm, with straight trunk and long leaves at the top) and
alternatively left hand of Kṛṣṇa and the right of the gopi
hold a large leaf or perhaps a camara (flying whisk) which are
crossed. Here is perhaps the most unusual variation of Danda-
rāsa. The other hands hold together. The trees surrounded
the whole circular area and the flying garments of Kṛṣṇa-s
give a feeling of their dancing in a forest.

The block printing is also one of the arts practiced
in Gujarāta and Rājasthāna for atleast five centuries. In
some printed domestic floor-spreads, canopies and ritual
wall hangings (Pachedi) one often sees Rāsa dance depicted
in a straight line rather than a circle. We have two photographs, the first having only linear representation (4), (5) and the other having a circle dance printed in the centre along with the boarder of straight line. The same blocks are repeated in the circle and the straight line, which shows that such a representation of Rāsa is only a manner of pictorial expression. Each participant is holding one stick instead of the usual two. This form of dance with one stick which probably was in vogue in earlier times in Gujarāta is not described in the literature. Today, in the cities, when there are a large number of people performing Rāsa, and the sticks or Danda-s are provided by the organisers, it is usual practical custom to use only one stick so that a large number could have at least one. We have here an example to demonstrate that the depictions of dance in visual arts can bring to light those forms which are not perceptible through any other source or extinct. The left hand of Kṛṣṇa and right of the gopī hold the sticks and are raised to shoulder level where both the sticks are stuck. The other corresponding hands meet at thigh level. This is repeated in the whole band and the central medallion. The left foot of Kṛṣṇa-s and the right of gopīs seem to be in motion as both are raised from the ground with a bent knee seemingly in the Ekajñamata sthāna. ( Sa.Rat. Deśī sthāna no.11, Sh. 1083 Chap.7 ) This 19th Cen. spreads have a Marātha touch in the costumes
with the sarees tucked in at the back, the hair-style and ornaments of women resembling the typical Maratha woman.

Due to a natural aesthetic reaction to the environment, the people living in temperate zone and deserts love bright colours. This inner usage expresses itself in creative efforts, specially noticeable in everyday attire of the people, house decorations, toye etc. Women delight in wearing the most astonishing coloured costumes, bringing beauty and joy to otherwise dull and drab atmosphere. Every piece of cloth made is a real work of art, the result of age-long tradition, in-born aesthetic sense and skill of hands. Also the conquests, annexations, trade, commerce and cultural contacts are responsible for the development of art of embroidery in Gujarat specially in Kutch and Saurashtra. It is used on personal clothing like skirt (Ghaghara on Camla) Kapadia (blouse with open back), house decorations cakla, Torana, Todla, Cakidarvo and as decorations for the cattle. The community could be identified by the kind of embroidery work used. But the art is dying slowly in face of severe competition from machine-made goods. The embroidery has distinct pastoral origins. Though the embroiderers are mainly cowherds and peasants, neither the milk-maid nor the cow is usually included among the motifs which are buth-s, peacocks, and other birds, gods-d goddesses etc. Krsna
dancing with the gopi-s in a circle has a peculiar composition in painting and in embroidery. This peculiarity is apparently due to compositional difficulty in delineating profiles and shaded figures. Of all the items in love sports of Kṛṣṇa, the Rāsamandala because of its circular symmetry and its scope for variegated colours in the costumes and poses of the figures resp, of the individual gopi and of the numerous figures of Kṛṣṇa-s has an appeal of its own in paintings and in embroideries.

In one of the embroidered wall hangings (Bhīṣṭiyā) of 19th Cen.A.D. (6) belonging to Kāthi-s of Saurāstra, the centre medallion has Rādhā and Kṛṣṇa engaged in a Phudāti, standing on lotus. The gopi-s are shown dancing around with multiple images of Kṛṣṇa, alternatively in the outer ring, with interlocked hands and feet spread out in Vaisākha (sthāna for men, San. Rat. Chap.7, Sh.1043, 44) sthāna. The uneven number of dancers i.e. eleven makes one gopi alone and she is shown below the group in the upper left corner. Also this breaks the continuity of the chain or creeper or Latarāsaka and the harmony of this geometric design of squares and triangles is disrupted. A cowherd is seen beating the time on the lower right corner where as diagonal to him a woman is perhaps playing a musical instrument like Bhuvigal. One is unable to identify the people from the costume, though they are distinct.
The detail of dancers look fuller and rich on this Torana of early 20th Century of Saurashtra due to chain stitch embroidery. The dancers in line, alternate a female gopi and a Krsna are in varying degrees of lifting up one leg with a knee bent, where as the other is flat or slightly raised on front part as in Ekajana natam sthana (Sa. Rat. Chap.7, S ) They are about to join hands either for clapping or holding completing the creeper or Lala rasa. There is a point of contact on each rhythmic beat when the circle is completely formed and then in the course of movement broken up which is repetative. The presence of peacock perhaps symbolises sensuality as it is an accepted symbol of sensuality or Kama in the folk idiom.

Not only embroidery with cotton and silk threads, mirrors but with beads is also popular. Here we have a canopy of chariot of early 20th cen. with bead embroidery. The different bands portray various activities of daily life and animals. There are two bands showing the Rasa dance of Krsna and gopi-s. The upper band dancers join hands to form a creeper or latā where as the lower group just raises them straight high. Perhaps the bands show two different moments of the same dance. Because of the difficulty of the medium, the figures are simplified. A simple cone forming upper body, arms fixed on sides, a lower triangle with two straight lines as feet. The figures of Krsna-s and gopi-s are contrasted by using beads. The triangles light and dark squares and straight
lines give a very sophisticated yet primitive look to the piece.

A part of the embroidered skirt of Mochī School of Kutch gives a good expression to Tālī rāsa. Though actual clapping is not shown, position of both hands suggest that the next beat will bring them together in a clap with the forward band of the torso. The dancing figures appear just above the hem boarder of the skirt, forming a circle along the boarder. Each figure is framed in an arched torana, their skirts individually patterned with detailed work of ornaments, odharū-s etc. Each two dancers face each other making pairs and suggest two possibilities, a choreography of con-centric circles in linear form or a simple circle.

The art of patchwork is also popular in Gujarātā. In this patch-work chālka Viṣṇu is sitting in the centre on lotus (10) where Kṛṣṇa-s and gopi-s dance around him with joined hands, forming a chain or śinkhalā. Due to lack of fluidity of the medium, the faces look half human and half bird like, giving a primitive quality to the overall harmonious composition.

Usually in such embroidered, printed or painted textiles, the dancers stand in the circle in various attitude. But we have a few examples where the artist shows a different
movement of the dance i.e. sitting dancers. A cākli of Kāthi community of Saurāstra (11) has four Kṛṣṇa-s and same number of ladies, sitting with feet tucked under i.e. in Jānugata sthāna (San. Rat. Chap. 7, Sitting postures, Sl. 1103) They face each other with a slight inward turn of the torso and clap on both the sides with raised hands. This movement and its variations are in vogue for Rāsa and Garbā today. Another more interesting cākla (12) showing the sitting dancers is from the same community, embroidered in the first quarter of 20th cen. Out of the sixteen male female dancers in the circle, seven face to the centre from their left and the other nine face the centre from their right. The sitting postures could be Khandasuci (S. R. Desī sthānaka-no. (15) Sh. 1087), Garuda (S. Ra. Desī, sth. no. (19) Sh. 1091) or Madālasa (S. Ra. Sitting Postures no. (2) Sh. 1096) where in one leg is stretched back, bent at the knee at times and the other is pulled closer to the body and bend in varying degrees. Also the idea of Rāsa being the cosmic dance of heavenly bodies around the sun and moon or Rādhā and Kṛṣṇa perform Rāsa in presence of sun and moon has been beautifully depicted in this unusual cākla (Cānda suraj ni sākhe kāna Gopī rāsa rame che).

The dark background is indicative of the sky. Sun and moon are patched in the centre where usually one has Rādhā-kṛṣṇa or Viṣṇu. Females wearing trousers are seen often in
embroidery pieces, though no community of Gujarat except, the Muslims wear trousers and that too without any cover. Yet another cakla (13) with sitting dancers is from Baroda museum collection, embroidered in early 20th cen. Instead of eight here are sixteen dancers, sitting in pairs, turning on other side to face the partner of other side and clap him or her. Here is couple dancing with itself and also dancing with the next pair.

One more variety of Lata Rasisaka or Srinkhala formation is seen in this cakla from a private collection (14). Twelve dancers, Krishna-s and six gopi-s alternate in the circular field, encircled by a floral creeper and butties at the corner. But instead of holding hands and forming the chain, each pair is holding a kind of shawl or dupatta or a piece of cloth, forming an unbroken chain. The graceful dancers look vibrant and the movement is free as seen by the various bends of the torso, sway of the hands and feet. Similar portrayal is also seen in a cakla of Kathi school of mid 20th cen. (15) where eight dancers holding pieces of rope or dupatta-s form the srinkhala. The costumes of the women are very curious as they have very short blouses or karpdu, an odhan which covers the head and the back portion up to the hip region and trousers like flared pants or Harem pants instead of usual Cania or Ghaghara, but Radha in the centre is wearing a Cania. The males also have very clownish attire. It is
difficult to judge which factors prompted the traditional Kathi artists to create such a bold but crude piece.

As seen from the above example, the social and cultural changes do affect the artist. But at the same time the rich repertoire of embroidery may now be utilized for the creation of new forms of art. Here is an machine embroidered bed-spread from Kutch (16) made this year, where using the popular myth of Radhā-Kṛṣṇa dancing the dandia-rāsa the worker has imaginatively shown through the costumes the cowherds of the region.

The Rāsa-dance is used in its various manifestations in stone and in wood, mainly on the ceilings of temples and houses by the artisans from at least 10th cen. A.D. (17) In a sculptured panel from Kotai temple in Kutch, now in Bhuj museum, the three fourth of the circle shows a dance and music party of sixteen ladies. One in the right hand corner and other opposite to her are playing flute with swastika pāda, with turn of the torso and almost tribhāva pose. The central figure is holding a long rod like instrument in right hand where as the figure next to her, on right and next to the flute player (of the right) is playing the cymbals. Three of the group are about to clap and the rest are difficult to identify. The Rāsa always had musicians accompanying the dance and usually they did dance with the group as even today the drummer moves in the circle and the singers are dancing
then$$gLves. So this is perhaps the group performing the Tała-rasa. The sculptor has used the classical idiom to portray the folk dancers. We have another example of Rāsa dance from a S'iva temple in Kutch of 10th Cen.A.D.(18)
The sixteen ladies are holding sticks (Daṇḍa) in both their hands which seem to be as thick as their wrists, and about a foot long. The right leg is crossed in front of the left (swastika) and there is a deflection of the left hip with straight torso, nimāti drāstī with a very slight bend of head to the left. The posture is almost the Dwibhayādi. The stick in the right hand is held at the head level horizontally, where as the left hand passing at the shoulder level through the right hand of the dancer standing to the left, holds the stick slightly diagonally. The figures are firm but graceful. One can visualise the continuous flow of movement to the right and to the left with intervening hands and crossed feet, striking the sticks and raising them at the point of crossing of the feet.

In the ceiling panel at Vadnagar or Anaṇḍapura (19) the sixteen men dancers are dramatically arranged in the circular form. The central circle, within a boarder of rosette, is filled with these men arranged with legs intertwined towards the centre. Some of them look in the process of movement with śṭhitāvarta cāri (S.Ra.Chap.7, Earthly Mrgie Cari, Sl.919) and others have swastika or crossed legs.
Each is holding a double edged sword in his right hand, which passes behind his head, whilst with the left, he claps the right wrist of his left-side neighbour with Mūsthi hasta. The arrangement of the feet look as if the rays are coming from a centre. The dancers seem to be belonging to a martial class. We have seen earlier that at many places, knief flying whisks, swords, lotus stems etc. were used to substitute the sticks in a Danda-rāsa. (Indian art - Technical art series of illustrations of Indian architectural decorative work, Vol.I, Pl.IV)

The circular arrangement of dancers not necessarily shows Rāsa-dance. Many artists have used the fascinating circular form for its visual effect. In the white marble sculpture of the ceiling in the Vimalvās temple at Abu,(20) the dancers and musicians are arranged in three circular layers like a lotus flower. The dance is not Rāsa, but various classical postures used in a stylised form are put in the popular circular design. The dance of eight Kṛśna-s and eight gopī-s is beautifully sculptured in the Vitāna of Rakheswara Mahādeva temple, Vinizia built in early seventeenth century. A similar kind of sculptured is also found in Trīkamrāji temple at Nārāyana Sarovara, Kutch built around 1734 A.D. The Sāmalāji Godadhar temple is full of beautiful sculptures. Here also the Vitan is decorated with eight Kṛṣṇa-gopī circular carving. In the step-well at Aḍālaja, built around 1499,
there is stone carving of nine pots of Garbā, representing the Navadurga. (21) Quite often the villagers come here to complete the marriage ceremony in front of this sculpture. They open the notes tied on shoulder cloths of bride and groom in front of this depiction of Goddess Durgā. After this, they perform Garbā in the entrance pavilion of the well.

The most famous school of wood sculpture in India was that of Gujarat. It is usually part of the decoration of temples, Ghara Deherasara-s, and private building, Havelī-s. The centre of development and diffusion of this art form was North Gujarāt, the hub of Gujarātī culture. In the Vādī Pārāvanātha temple at Pātana, built in Sam. 1651, during Akbar's time, the Rāsa-dance, accompanied by musicians is depicted on the wooden balcony or Zarukhā. There is a very beautiful and vibrant presentation in wood of Rāsa-dance in the Havelī at Vaso (near Nadiad) built about a hundred and fifty years ago. It is on the ceiling and around the door-frame (Bārāśakha). In the carved wooden bracket in the Śvāmīrāraya temple at Mulī (22) (19th Cen.) three tiers of Dāndia-rāsa of men are shown in a space not bigger than two by two feet. The dancers are all men. Almost all of them have one leg in Samapāda and the other in Kuṭcita position, giving a feeling of sideway movement. The uppermost group seems to be moving to the left whereas the middle one to the right. Thick short sticks are stuck with the dancers on both the sides. The short
dhotis (lower garment) the paghadi (turban) and the physical structure suggest them to be of a pastoral community of Saurashtra. The circular shape of the pendent has been aesthetically utilised by the artist to portray the dance with similar circular form.

Garba or Tali-rasa has been associated with pots. We have a unique carved wooden chest from Saurashtra (23) where two dancers are shown flanking the pot on two sides. They actually represent the whole dance, as they are the pars pro toto. The carving looks very crude and primitive.

The Western Indian art of miniature painting, flourished from 11th to 17th A.D. in the region of old Gujarata which was integrally a part of Rajasthana. The Rasa-dance in its manifold variety found expression on the temple walls and ceilings, on palm leaf and paper manuscripts of Jaina Rasa-s, on Pichhavai-s and the like in the hands of painters in all ages. The earliest existing painting of Halliaska dance of Sri Krsna and gopi-s is found in the Bagha caves, the Buddhist cave temples of classical Gupta renaissance period i.e. 4th - 5th cen. A.D., situated on the boarder of Gujarata and Madhya-Pradesh near old Malwa. (24) (25) The lithe, supple, ripe-coloured Bhils of the area were painted on the walls by the Buddhist monks, showing the ritual of senses which the Bhils celebrated, generation after generation, through song and music.
The group dance scene is painted in two phases. The inspired central figure of the dancer, with plaits of hair spreading, the hands in subtle Arāla gesture, with right leg in an emphatic thumping Kshipta stance of the knee, expresses the core of splendour to the accompaniment of Bhīla females, who are striking sticks, clapping hands and cymbals the rhythm of the pot drummer. The dancing figure on the right, with other female companions, seem involved in ecstatic dance. The hands and torsos seem to be moving with the vibrant rhythm of the drum. The half curved position of the group definitely indicate a circular formation. The turn of the head on the side, down caste or side-long glances, bend of the bodies suggest a very graceful dance. The cymbals and small rounded sticks are held with Kapitha mudra.

In the 15th Cen.A.D., secular as well as religious Vaisnava, Sākta and Jaina themes have been illustrated in the Western Indian style of painting with identical conventions, identical accessories, landscape, background and colours. The 'Bālagopāla stuti' of Bilvamārigala swami (1250-1350 A.D.) describes the dance of Kṛṣṇa with gopi-s in one of the aşṭaka verses. Five illustrated mss. of the same are available till today. One of the folio-s have the linear representation of the circular dance with distinct couple formation. (26) This is perhaps the only illustration of its kind showing the Lata or creeper rāsaka with entwing
couples. The men on the right in each pair, hold the women from the waist with his left hand, while right falls down in Dolā mudra. The right leg with the Kshipta of knee and left has Urdhvajānu (raised leg). The females hold Hamsāsyā with both hands, the right going behind the back of the man, raised to shoulder height and left at nose level. The left leg of females in Kshipta and right in Urdhvajānu position. Both the partners face opposite couples. The painting illustrates the verse "Aṅgane Aṅgane anta-re Mādhava......." which is written on the side. Another folio (27) illustrates the clap dance of women with graceful circular or Recita movements.

The Gujarāt or the Western Indian School has got certain characteristic features regarding painting, architecture, sculpture and dance. What is Gujarāt at present is only an administratve arrangement and has nothing to do with either its real and cultural extension in space and time. With coming of Bhakti cult, Śri Kṛṣṇa became the central figure about 10-11th A.D. The way of salvation was open to all irrespective of birth, rank or sex. The Mewar painting of 1650 A.D. (28) has Kṛṣṇa at the centre playing on his flute around whom eight gopī-s indulge themselves in the circular Latā-rāsaka dance. They are almost in Maṇḍala sthāna. (Sa.Rat.Chap 7, Postures for men(4) Sh. 1046,- 1048) By holding hands with Karkata mudra, a chain is formed. The dancing gopī-s are beautifully attired in knee
length skirts or pāyajāma style dress as lower garments and blouse, dupattā. The dark circle with stars and Kṛṣṇa in the centre perhaps represents the star studded full moon light when Kṛṣṇa danced Hallisaka with the gopī-s on the bank of Yamuna, witnessed by the Gods from the Heaven.

Two aspects of Kṛṣṇa's love dance namely his being in the centre with the Rādhā, with gopī-s dancing around and himself joining the circle with multiple forms so that each gopī feels his presence is the subject of the Mālwa painting of 1790 A.D. ( J.P. Goenka Private Collection, Calcutta ) (29) The concept of Rādhā was introduced in the later purāṇa-s by Bhāgavata purāṇa. The first circle of dancers have them in the centre and women dancing around with joined hands and distinct Māṇḍala sthāna postures of the feet.

In the second circle of Rāsa, with imagination the painter has made groups of three's with the Kṛṣṇa in the centre surrounded by a gopī on his either side. Five such groups complete the circle, with hands crossed at the back and Māṇḍala sthāna posture. The absence of anything or Kṛṣṇa marks a new feature, making this Rāsa dance purely a dance form to be enjoyed by young men and women and not a fertility rite. Similar kind of formation and painting style is seen on a wall painting of Rājasthān. (30) Kṛṣṇa-Rādhā dance in the centre circle surrounded by gopa-gopī-s in the outer circle. Some of the dancers are in the
Mandala sthāna where as others have just began a movement to their right, holding hands and forming a chain. The musical party outside the circle on lower right and left Žanza, duff, where as Brahma and Viṣṇu look on the cosmic dance.

"Between each two gopī-s is Mādhava and between each two Mādhava is a gopī the son of Devaki plays flute in the centre". The verse from Rāsāsthaka of Bilvamārīgala svāmī is beautifully visualised by the inspired artist of 18th cen. in Basholi Kālam. To the intoxicating sounds of flute, they danced holding each other closely, forming a tight-ring having multiple relationship with the outer and inner energies, on a river bank full of lotuses. The heavenly musicians stood around playing the drum, Khanjari, cymbals and Tānpura. The fascinating dance was watched by Brahma, Viṣṇu and other Gods. The costumes are distinctly Rajasthani for both Kṛṣṇa and gopi-s with Ghaghara, Odhani and blouse and the Dhoti resp. Yet another miniature painting of Rajasthāni style from an unknown source. In the forest of Vrindāvana, Kṛṣṇa in his Śrīnāthaji Swarupa is playing flute in Tribhaṅga stance, flanked by Śri Rādhāji and Cāmaradhārini-s on sides. The painter has beautifully projected the various different designs of material through the skirts, Odhani-s and blouses of the dancing gopī-s in the circle. The dance with eight Kṛṣṇa's and same number of gopī-s is yet another form of
Latārāsaka. The women orchestrians sitting on two side provide the musical accompaniment with Nagāra, dhol, Sehani, manjira and clapping of the hands.

The eye-catching yet subtle and soft colours enhance the grace and beauty of the female dancers in the Rāsalīlā painting of Jaipur school, (33) painted around C. 1779. Perhaps this is one of the most illustrative pictorial representations of Hallīsaka, the circular dance of women with a leader at the centre. Hallīsaka is also referred as the dance of Kṛṣṇa performed on the hood of serpent Kalia. Though they are two figures in the centre i.e. that of Kṛṣṇa and Rādhā, they are the inseparable duo, one in spirit. The flying skirts of the gopī-ś indicate continuous swaying movement of the bodies and the hands. Though executed differently they give a feeling of oneness in their diversity. I think this is the most unique character of the Rāsa variety of dances where an individual without losing his/her identity becomes part of the moving group. The dancers look in the process of clapping the hands. If a photograph of girls performing Garbā on Tāli-rāsa of today is compared to this painting, one would find similar movements and grace, except in the centre there is either nothing or a picture or image of mother Goddess. In put.

The Kṛṣṇa and Rādhā seem to be moving in the inner circle by themselves with Atikrānta Cāri (S. Ra.Chap.7, Aerial Cari Sh. 942, 43) when one Kuścita foot is raised to ankle of
other foot, and put forward, and then raised and made to fall on the ground. They are about to clap or join each other's one hand. This is seen even today as one of the variations of actions in Garbā, when two partners facing each other move around in circle and clap each other's opposite hands. The gopī-s with feet moving in clockwise direction, sway gracefully the body with a slight turn of the torso and hands in the opposite direction, creating a swift swinging action. Here is the choreographic pattern of concentric circles. The artists has painted keeping the actual performance in his vision as the inner and outer circles as well as the spectators of the lower centre are shown with their backs. The spectators look as engrossed and ecstatically moved as the dancers themselves with joy. The keen sense of participation of the performer and the spectator is shared. The lady musicians are all around the periferi of the circle playing Mridanga, Khanjari, Duff, Sehnai, Tanpura, Bhuvigala. The heavenly being shower flowers on this beautifully dancing group.

A painting in Western Indian folk style with huge faces and small angular bodies show five pairs of Kṛṣṇa-gopī-s engaged in the Danda-rāsaka dance where Kṛṣṇa-Rādhā in the centre are engaged in Phuḍāṭī (whirling) dance. (34) Phuḍāṭī as such is not a dance but a popular game for young girls where in two or more hold their hands after crossing,
with feet close together, beginning with slow tempo whirl around a central axis as fast as they can. The bodies are pulled back in a straight line due to the force of the movement. This painting is a illustrative folio of Bhālaṇa's Das'maskaṇḍha. He was a Gujarāṭī poet of late 16th Cen. The illustrated script has fifty pages painted in mid 17th cen. The colouring is simple and no frame or background is provided for the miniatures. The figures stand out clearly outlined. The length of the danda-ṛṣa is about 18" and they are as thick as the hands of the performers. Even though the painting has not much style, the dynamism and spontaneity of this pastoral dance form is captured in a maze of squares, triangles and the circle.

We have another illustration of the danda-rāsa from the mss. of Madhu-mālāti from 19th cen. A.D. Gujarāṭī-(35) The dancers are all women. Five dancers complete the circle which actually looks like two straight lines. The raised back leg, with force on the front leg give a feeling of running or fast movement with vigour. The contrast in style of costumes of the dancers wearing odhaṇi, blouse and trouser like lower garment and that of musicians wearing odhaṇi, blouse and a Ghāghara is interesting and significant.

The famous "Gītā-govinda" of 12th cen. A.D. poet has been beautifully illustrated in the Western Indian painting style.
The collection of N.C. Mehta at Ahmedabad has such a set painted in late 16th cen. where in there are two folios actually showing the Rāsa-līlā. The drawing is swift, precise and vital. The artist moves from one to another incident with a sense of confidence and sure improvisation.

Vallabha, his doctrine of Pūsthī mārga based on the Bhaktī cult, the worship of Kṛṣṇa takes place in Haveli-s. The shrine in which the image is housed is decorated with wall hangings at the back called Pichhavāi-s which may be printed, painted, embroidered with cotton silk thread or jari work. (One of the popular and much used subject matter is the depiction of Rāsa-dance). These large and spectacular cloth hangings have exited appreciation for their aesthetic qualities. The gopi-s dance around the Kadamba tree, symbolising Kṛṣṇa, in Vrindāvana to the accompaniment of Mridanga, Cymbals and vocal singing in this Pichhavāi from calico museum, Ahmedabad collection. (36).

The grazing cattle, birds and other animals, trees as well as the heavenly gods admiriling watch this graceful dance of the gopi-s. With one hand raised and another lowered, they hold each other by wrist with out turned torsos and Maṇḍala Sthāna. In another Pichhavāi (37). Radhā-Kṛṣṇa are engaged in the Phudadi dance in the centre of the circle. These are 8 groups of Kṛṣṇa-s holding two gopi-s on shoulder on his side in the outer circle in all twenty four dancers. The two gopi-s hold their one hand in his front and other with the next gopi on the side forming a real chain. Because of the length of the skirt and their Ghera, one
is unable to make out the exact feet positions but the sway betrays the agitating emotions of the gopī-s. The picture is framed with the Kṛṣṇa calendar. The similar composition i.e. the groups of three is also seen in the Rāsalīlā Pichhavāī from Nāthadwāra of second quarter of the 19th cen. (38).

Instead of holding hands, the gopī-s are busy dancing in abundance with a raised hand and swaying body. Kṛṣṇa is represented as Śrī Nāthajī in the outer circle and Śrī Madanamohanji play flute at the centre flanked by Cāmardhārini-s.

The musicians are at the lower edges, where as in the star filled sky the celestial chariots carry Gāndharvā-s. A late 19th cen. Nāthadwāra Pichhavāī (39) simultaneously shows a number of episodes of the Kṛṣṇa dance with the gopī-s in the wooded glades by the edge of the river Jamuna. The central scene has Kṛṣṇa playing the flute with groups of entranced gopī-s on his either side. On the right, he dances with each two gopī-s on his either side with his eight forms, while he and Rādhā dance in the centre. On the left, he multiplied eight times with Yogic powers is partnering each gopī. There is nothing at the centre.

The gopī-s provide music for the dance in all three cases and in the foreground a peacock struts as a metaphorical allusion to the Kṛṣṇa's presence. The līlā-s take place in the autumn moon-light in presence of celestial beings and Gods showering flowers on the group.
Along with miniature paintings, the art of painting on temple walls and ceilings, painting on inner and outer walls of houses in the cities and villages was in vogue and favoured by the Mahājana class. One very interesting observation that has come to light is that most of the temples with the Rāsalīlā paintings on the ceilings are Śiva temples. The ceiling of Hāreswara Mahādev (40, 41) in Chhotaudaipur has dāndī Rāsa-dance of men and women. They all are moving in clock-wise direction, striking the sticks to partners on both the sides with Garuda postures. The lowest belt has circular sculptured panel of men with swastika leg performing the danda-Rāsa. The circular dome is usually divided into many concentric circles which are ideally suited for the depiction of Rāsa and Garba. The Vaijanatha Mahādev (42) of mid 19th cen. has a formation of groups of three, the circle performing the danda-Rāsa with small thin sticks. The figures seem to be very docile. But curiously enough each gopi is shown as a winged fairy. Such figures appeared under the influence of christian and Islamic culture in the local art forms of Gujarāt. Such a group of fairies dancing and playing on instruments were painted on the dome of Nilkantheswara Mahādev, Kotārpur, near Ahmedābad (43). The late 19th cen. painting is destroyed in ignorance. The dāndī Rāsa of Kṛṣṇa-gopi is influenced by the Marāṭhā culture which is seen in the costumes of both them wall paintings (44). Each dancer is captured in a freeze with different feet, torso and hand movements making it look
very lively and graceful. The Ranamukteswara Mahadev temple at Nandoda built in sam 1904 (45) has the usual dandia-rasa of men and women. The sticks are thick and long. Krsna is painted in the popular style the gopi-s in the usual attire of a village woman. The ceiling of Ranamukteswara Mahadeva at Bhadarva (46) has dancers, Krsna-gopi-s, holding hands and forming a chain showing Lata-rasaka. It has pāyajāma kind of costume for both the sexes. They have caturśra sthāna (S. Ra. Chap. 7, Deśi Sthāna (7) Sh. 1081) of the feet. A group of female musicians and dancers are painted on the dome of Antālia Mahadev, near Lāthi, Saurasūtra (47). It is the example of Mandala Rāsa.

The celestial dance is seperated from the worldly events of wars and royal procession by an ocean. A mural of men performing Rāsa dance was painted on a wall of a Śvetāmbar Jaina temple at Pydhonie in Bombay (48) which was demolished in 1976 due to lack of specific legislation. The Derā had visually sumptuous interior including priceless late eighteenth and early 19th cen. decorative murals. Instead of preserving as an historical building with potential for cultural history, it was destroyed. Here one of the most unusual murals of Rāsa dance was discovered which portrayed the actual style of performing Rāsa and not poetic imagination. The dancers dance around the musician sitting on a central platform, playing Nagara and sahanāi. Eighteen royal Marathas perform the Danda-
Rāsa. The stance (Caturśra) with feet about eighteen inches
apart is firm. The feel of the body while striking thin, long sticks to the partners on either side, is strong and firm. The two central figures on the two cardinal points of the circle on the sides are sitting in Maṇḍi (sitting with knees above the ground, heels raised and base of the hip touching the heels). Their raised hand with tilt of the torso and body suggest the beginning of a whirling movement, with sitting down and turning with a jump. The two, though in circle, show their virtuosity by performing an aerobatic trick. This is seen many times in the dāṇḍī-ṛasa performed by men today in the villages. In Lupāśā, the Anuśwara Mahādev has a mural of Paṇca-sarera (five bodies) Eka-mukha (one face) with Sword and Sheild dance (49). The Mers of Porbandara area perform such a martial variety of the dāṇḍa-ṛasa even today. The ceiling dancers of Nilakantha-Mahādev (50) Sam 1936 at Adālaja, now extinct, hold decorated dāṇḍī-ś in the Ṛṣa-dance. Also here for the first time I see the performers wearing shoes while dancing. The 20th cent. painter is inspired by the rhythm, grace, beauty and form of the Tāḷā-ṛasa or Garbā of women of Gujarāta (51). The figures of the dancing women, their body movements and sway of the skirts, due to rhythmically moving feet, remind us of the Ṛṣa painting of the Jaipur school. The ladies of the city with hair tied in bun, a string of flowers around, wearing boardered sarees dance with gaiety in the court-yard to the rhythm a drum. The dholi is in the centre also moving, dancing with the group. The absence of Kṛṣṇa or the Mother Goddess is conspicuous, making the dance free for all.
An amazing variety of textiles and costumes are depicted in the Rāsa dance scenes on the wall paintings of Gujarāta.

Not only in sculpture, painting but even in the house decorations of different ethnic groups of Gujarāta the Rāsa-dance motif is freely used. The most appropriate example is the mīnār-mud work of the Jats of Kutch. The intricate clay relief work is neither expensive nor very time-consuming to make. The motifs consist of floral designs, geometrical patterns usually studded with mirror pieces. The dancers holding a kind of flowers in their hands form a chain (52). It is the linear representation of the circular dance. The simple design and lack of artistic minute work does not bar the aesthetic appeal of this simple yet beautiful form.

The various plastic art forms, folk and stylised, painting, sculpture, embroidery, etc. freely use the popularity of Kṛṣṇa image as the subject matter not only in Gujarāta but all over India. Let us see now a few illustrations of various kinds of Rāsa dances from other parts of India as well.

On the outer wall of the 16th cen. A.D. Hazara-rāma temple at Vijaynagar (Karnātaka) along with many episodes of Ramāyaṇa, there is a sculptured panel of daṇḍa-rāsa in the linear form. Various movements of the rāsa look very stylised and could be easily identified with the classical dance terminology. The dancers of no. (56) seem to be executing the Purāṅkṛṣṇa Cāṛī (S.Ra.Chap.(7), Aerial Desī Cāṛī no. (2)
Sh. 1002). Where in one Kūñcita leg is stretched, raised from the hip joint and thrown in the air in front and then put on the ground. The torso and head are bent opposite to the stretched leg while the dancers in pairs remain in the same circle. One stick is struck to one's own partner facing her, the other after taking over one's head is struck with the next dancers in the circle. They might be dancing with the same partner at the same place, going around in circles or changing the partners alternatively remaining at the same place or changing and moving in the circle. In (58) upper panel with the similar movements of the torso, head and hands, the raised leg is put on the ground about 18" away, with knee bent. The dancers of panel in (57) are shown sitting on one leg, its knee and four part of the feet resting on the ground, the tāla turned out. The other leg with bent thigh is in Kūñcita above the ground executing a movement similar to Parāyata-tala (ibid, Earthly Desi cārī No.(2) Sh. 973) The partners execute opposite feet movements very closely. The sticks are struck similar to the previous panels. Because of the change in posture the final effect is very different. In (54) and (55) with the bodies bent towards the partner, the leg on which side the body is bent is in Kāipta position of the knee and the other one is raised from the thigh to the level of hip on the same side, its toe touching the shank of the other leg. The posture could be identified as "Aindra sthāna" (N.S.)

The bodies are bend from the side, inside, faces turned
slightly down. The danda held by the raised leg-side hand is struck to that of the partner after the hand is taken around and about the head. The other hand is crossed at the chest and two partners strike. It is the Bhujangātrasita carī (ibid, Aerial carī No. (13) Sh. 959, 60) (53) has the graceful ladies dancing to the accompaniment of musical instruments. The costumes are very similar to contemporary Bharatnatyam dancers with a pajama and fan in front. The ladies are performing stick dance. The stances of the individual dancers and their placement in the panel suggest various choreographic patterns and whirling movements.

As a result of new Vaishnavism, most temples of late 16th and 17th Cen.A.D. were dedicated to Kṛṣṇa-Rādhā in Bengal. The mood of sensuous abandon accompanied by music and dancing was captured by the sculptors who concentrated on decorative themes that communicated something of the ecstatic spirit. The evaluation of temple sculpture in terracotta, thus provided a visual accompaniment, as it were, to the development of a vivid literary tradition in Bengal with Jayadeva, Vidyāpati, Candīḍāsa and Śrī Caitanya Mahāprabhu. The terracotta or stucco sculpture also functioned as a kind of permanent record of many dramas, songs, dances that were performed in front of the temple, at festival times. Nowhere is this more apparent than on the temples of Bisanpur in Bāṅkura district. The Śyām-rāi
temple of 1643 A.D. is literally covered inside out with hundreds of tiny agitated figures, with raw after raw of frenzied dancers and drummers. The interior of the central dome consists of concentric receding circles of such Rasa dancers. On the outer façades and at the back of the Shrine-chamber are large rasamandala-s with Krsna at the centre encircled by dancers holding hands, either in Samapāda, in Maṇḍala sthānaka, with both leg Kuścita, or in Vaiśākha sthāna (59), (60), (61) Kṛṣṇa may stand alone playing the flute at the centre or lean on his staff or be often with Rādhā, with various choreographic patterns of two and even three concentric circles of dancers around. The dancers are all male, all female and both together with musicians at times forming a chain by joining their hands. In (60), six women dance around a Cakra, almost similar to a Garbā. The similar profusion is found on the near-by Keṣa-ṛai (Jorbhājita) and Madana-Mohana temples of 1655 A.D. and 1894 A.D. resp. The Vaiṣṇavite and Śākta revival of the late medieval times saw an upsurge of religious fervour of astonishing degree in Bengal. The Rāsa-līlā panel (62) with pairs of gopī-Kṛṣṇa dancing with ecstasy and abandon; not only illustrate the thematic and stylistic change specially in the costumes, ethnic peculiarities but also betray the influence of central Asiatic nomadic art of the Muslim invaders. Dramatic surging rhythm and harmonious balance is the key-note of this
remarkable medallion of Purpā-Rāṣa from Burdwana, (63) designed as a lotus with full blown petals, sharply out-lined figures looming out of the encircling darkness are strangely reminiscent of stone technique. Here is one of the rare examples of the Mandala Rāṣa in concentric circles similar to the performance of Garbā.

The linear representation of the circular Rāṣa with Kṛṣṇa in between two gopī-s and vice a versa is painted with a lyrical grace on the wooden book cover of late 17th Cen. A.D. from West Bengal (64) The right and left swing of the body, holding hands at various levels and sidelong glances suggests the grace and lucidity of the movements.

The love-sport of Rādhā-Kṛṣṇa described in the poem of 12th Cen. was inspiring force to the artists. Of all the items in love-sport, the Rāsamandala, because of its circular symmetry and its scope for variegated colour and patterns in the dresses and poses of the figures respectively of the individual gopī and of the numerous figures of Kṛṣṇa has an appeal of its own in paintings and embroidery. The chamba rumal (65) depicting Rāsamandala has four armed Lakṣmi Viṣṇu sitting on a lotus in centre flanked by an adoring monkey on each side. The eleven dancers, five Kṛṣṇa-s and six gopī-s dance the latā-rāsa holding hands, in the circle. The feet movements and flow of the odhani-s, put-on in various
styles, indicate a lively, playful and dynamic dance. There is the usual musical accompaniment, of dhol, Tanpura, Manjira and Ranasinga.

Many illustrated manuscripts of the Bhāgavat purāṇa or its Rāsa-kṛīḍa section have been discovered. We have one such palm leaf mss. from Orissa dating back to the 18th Cen. (66) The Drissan painting has figures with immensely ponderous limbs, sharply pointed features and profusion of ornaments. The lower folio shows the groups of three with Kṛṣṇa at the centre. Another palm leaf mss from Assam dating 1836-37 A.D. (67) has the rāsamandala or the circle of love. Out of five Kṛṣṇa-s the three are dark and two fair, and all of them in motion captured at different points. Two of them with Swastika pāda are playing on the flute, holding it differently then the usual, which is shown on the right. Here it is played on left and in the front. The third has Mandala sthāna with Suchi hasta and the other two are in motion being in Eka junanatam sthāna, one playing a flute, other having Kṣiptra hasta, indicating the holding of sticks. The females are in softer, subdued postures, with suci hastas and in the process of moving. This actually looks like the actural performance of rāsa by a pastoral group.

The tradition of painting on the walls dates back to earliest times in India. The purpose is not only to adorn
the walls but also to provide visual education from which one learns one's artistic, cultural and literary heritage. The mural paintings are records of expression of human sentiments of wanting to survive through the ages. We have two wall painting from Karnataka from Subharay Maharaja Palace. The ladies are performing the dānda-rāsa or Kollāttama as is known in the region (68) They seem to be moving in the Spandita and Avaspandita Čāri (S. Ra. Chap.7. Earthly Margi Čāri No.(12), (13) Sh. 935, 36.) with the out turned torsoes give a graceful bend to the body while striking the sticks to each other. Their positions suggest one or two concentric circles with a straight or criss-cross movement. The child Kṛṣṇa of the Bhāgavatapurāṇa is seen dancing joyfully by holding hands of the two gopis on his side in (69)

Traditional in form and style, religious in subject matter, the murals of Punjab, more or less represent the last phase of the tradition, of Hindu mural painting. The symbolism of the amour of Rādhā and Kṛṣṇa finds wide expression. The dancing figures are drawn with considerable verve and animation, unique clarity and high competence. Plasticity and movements are conveyed by sureness and expressiveness of line. The Hallūsaka with women clapping around in the distinct outer circle and Rādhā-Kṛṣṇa at the centre are painted on the facade of a mention in Kurukṣetra (70) where as dāndiā-rāsa is found in Betala (71) The surging pulsating dance finds the
expression through the creative consciousness of the artist on the wall. Kṛṣṇa-gopī-s dance around Lākṣmi-Viṣṇu striking long their sticks to the accompaniment of Nāgarā, Zariza, Bugles etc.

The Baroda Museum has a beautifully made metal plate of copper encrusted with silver work showing the marriage of Śiva and Parvati, Kalyānasundaram of late 19thCent.A.D.(72) The two concentric circles have women performing Hallīsaka, or Mandala-rasa with various feet, hand and body positions.

The artists of Mithilā see the aesthetic circle of rūsa as the wheel of life, the eternal revolving of appearances. One of the Mithilā folk paintings has Kṛṣṇa; playing flute, standing with Rādhā, surrounded by fourteen gopī-s. (73) They dance around him, holding lotus flowers in the right hand with left kept free. The saree is worn in the Gujarāti style, with head covered and embroidered skirt. The minute details style of painting and precision makes the circle look like a beautifully bloomed flower. The other painting (74) has Rādhā-Kṛṣṇa engaged in Phudadi where as others dance around, forming a chain by holding hands with the Karkata mudrā. They move in clockwise direction. The thick and thin wavy lines fill the figures with an unusual innocence and charm.

In the end I have a pictograph of a Warli folk painting (75) illustrating the rasa-dance as a part of the
group and social activity, a fertility rite. The centre circle has a pillar symbolising the phallus. The dancers form a chain by interlocking hands on shoulders. The feet are in Mandala sthāna. The upper circle has eight dancers surrounding one figure, with hands joining above the head. This is definitely Hallīsaka or Mandala-ṛasa,

Through various illustrations of the rāsa-dance as depicted in the other plastic art forms, we have been able to establish its inter-relationship to these forms and ultimately to the people of Gujarāt. As far as dance is concerned, tradition has brought to light various new choreographic possibilities, uses of old movements in the contemporary context and established rāsa as a popular dance-form.
List of Illustrations

1) Paṭola from Paṭaṇa - Bāroda Museum, Photo: Parul Shah
2) Bāndhaṇi - Personal Collection, Photo: Parul Shah
3) Jaribharata of Surat - Personal Collection; Photo: Parul Shah
4) Cotton Printed domestic canopy - Calico museum of textiles, Ahmedabad
5) Cotton printed domestic canopy - Indian Painted and Printed fabrics, John Erwin & Margaret Hall, plate 32.
7) Details of embroidered Tāraṇa - early 20th Cent. collection; Calico Museum of textiles, Ahmedabad.
8) Bead embroidered canopy of a chariot, Saurāstra, early 20th Cent., Calico museum of textiles, Ahmedabad.
10) Cut work Cēkla - 'Embroidery and Bead work of Gujarāṭa and Saurāṣṭra' by J.M. Nanavati, Vora & Dhaky.
11) Cēkli - Kāthi school. 'The embroidery and Bead work of Kutch and Saurashtra' by J.M. Nanavati, M.P. Vora and M.A. Dhaky.
14) Embroidered Cākla - Private Collection of Chittarañjan Rājś, Jumagadha.

15) Embroidered Cākla, mid 20th cen, Saurāshtra, Collection, Calico museum of Textiles, Ahmedabad.


18) Ceiling of Śiva temple - Kotāi, Kutch. JISOA, Western Indian Art, 1965-66, Plate no. XLV.

19) Ceiling at Vadnagar - from Indian art. Technical Art series of illustrations of Indian architectural decorative work, Vol. I, Plate IV.


23) Wooden Chest, early 20th cen. (ibid.).


25) Details Bagh Caves (ibid.)

27) **Bhāgopala stuti mss.**, Gujarāta and its art heritage, M.R. Majumdar, Plate XX.

28) Rasamandala, Mewar 1650 A.D. J.P. Goenka Collection, Calcutta.

29) Rasamandala, Mālwa, 1790, A.D. J.P. Goenka Collection, Calcutta.

30) Painting on wall - 'Krīṣṇa theatre in India' by M.L. Varadpande.

31) Painting, Basholi Kālam, 18th cen. A.D. Lambargraon Durbar collection.

32) Painting on cloth, Nathadwāra, 19th cen. from Karl Mann Collection.


34) Bhālana's Das'maskandha, illustrated mss. of Bhālana's Bhāgavat Das'ma, 'Gujarat and its art heritage,' M.R. Majumdar.


37) Pichavāi-STRHI (Steps) used in conjunction with a Pichavāi of Rasāḷīḷā. 'Rājasthāni Temple hangings of Kṛṣṇa cult from the collection of Karl Mann' Robert Skelton.
38) Pichavāi-Nāthādvāra, mid 19th cen. Rājasthāni temple hangings of Kṛṣṇa-cult from the collection of Karl Mann by Robert Skelton.

39) Pichavāi-Nāthādvāra, late 19th cen., ibid.


41) ibid.

42) Vaijanath Mahādev near Gandhinagar, mid 19th cen. Photo : Dr. Haribhai Gaudāni, Ahmedabad.

43) Painted ceiling Nilakaṅtheswara Mahādev, Dancing angles, Kotarpur, Ahmedabad, early 19th cen. Photo : Dr. H. Gaudāni, Ahmedabad.

44) Rāsa painting - 'Krishna theatre in India'.

45) Painted ceiling Paṇḍamukteswara Mahādev, Nānḍōga, Saṁ 1904. Photo : Dr. H. Gaudāni, Ahmedabad.

46) Painted ceiling Paṇḍamukteswara Mahādev, Bhādarvā, Photo : Dr. H. Gaudāni, Ahmedabad.

47) Painted ceiling. Antalīa Mahādev, near Lāthī, Saurāshtra, 19th cen. Photo : Dr. H. Gaudāni.


49) Paṇca - Sarir eka mukha, - ceiling, Lūneswara Mahādev, Lūmawāda Photo : Dr. H. Gaudāni.

50) Painted dome. Nilakantha Mahādev, Adālaj, Saṁ 1936, Photo : Dr. H. Gaudāni.
51) Garbā—by modern Gujarāti painter. Archives, Faculty of Fine Arts, M.S.U., Baroda.

52) Clay-mIRROR in lay work, Bhuj, Kutch. Photo: Parul Shah.

53) to 58) Outer wall, Hajara-rāma temple, Vijayanagar, Karnāṭaka, 16th cen. A.D. Archives, Faculty of Fine Arts, M.S.U., Baroda.

59) to 63) Bengal terracotta from the temples of Bishnupur and Kesta Rai at Jorbaṅga. JISOA. new series Vol. VII 1975-76.

60) to 64) Bengal terracotta from the temples of Bishnupur and Kesta Rai at Jorbaṅga. JISOA. new series Vol. VII 1975-76.

64) Rāsamandaḷa, Wooden book cover, West Bengal, late 17th cen. Collection; Archives, Faculty of Fine Arts, M.S.U., Baroda.

65) Chamba rumal - Rāsamandaḷa with Lakṣmi - Narayana at the centre, collection; Indian Museum, Calcutta.


68), 69) Wall Paintings, Subharay Palace, Mysore 18th cen.

70) Mural painting. Facade of an old mansion at Kurukeshetra, Haryana. 'Punjab Murals' K.C. Aryan, illustration VII.


73) Folk paintings from Mithila' by Yves.

74) Folk paintings from Mithila' by Yves.