



PLATE 25. VISHVARUPA, THE UNIVERSAL FORM OF KRISHNA. This painting, gouache on paper (?), from Jaipur, Rajasthan, is dated eighteenth century by Philip Rawson, *Tantra: The Indian Cult of Ecstasy* (London: Thames and Hudson, 1973), pl. 48. It relates to an account in which Lord Krishna demonstrates his power to Arjuna by manifesting "the whole Universe—both animate and inanimate—within his body. . . . Here, in the centre of his cosmic form, Krishna multiplies himself by the silvery banks of the river Jamuna to dance . . . with

the *gopis* [milkmaids]. The armies of the Pandavas and Kauravas [supposedly recruited from throughout the earth] are poised on opposite sides. Below the feet [of Krishna] is the hood of Sheshanaga, the cosmic serpent on whom the Universe is said to rest" (Aman Nath and Francis Wacziarg, *Arts and Crafts of Rajasthan* [London: Thames and Hudson; New York: Mapin International, 1987], 167–68). Size of the original: 53 × 36 cm. From Nath and Wacziarg, *Arts and Crafts of Rajasthan*, 168.



PLATE 26. CONTAINER IN THE FORM OF A COSMOGRAPHIC GLOBE. This beautifully engraved hinged globe, dated Śaka 1493 (A.D. 1571) and possibly from the Saurashtra region of Gujarat, is inscribed brass. It served not only as a cosmography but also as a container, perhaps for condiments. The northern hemisphere conforms generally to the Puranic conception of Jambūdvīpa portrayed in figure 16.3, whereas the southern hemisphere shows essentially the same succession of

ring oceans and continents as those shown on figures 16.2, 16.15*b*, and 16.17. In the left portion of the northern hemisphere one sees a set of rhomboids representing the major *khaṇḍas* (regions) of Bhārata (India).

Diameter of the original: 25.8 cm; height: 22.1 cm. Museum of the History of Science, Oxford (acc. no. 27-10/2191, Lewis Evans Collection). By permission of the Bettman Archive, New York.



PLATE 27. TABLE OF ASTERISMS (NAKṢATRAS). The asterisms depicted here are groups of stars seen near the plane of the ecliptic that are used to separate the twenty-eight mansions of the lunar zodiac. They are shown here in a customary order beginning with Kṛittika (Pleiades) at the top of the chest of the

figure in whose body they are frequently portrayed. The artifact is gouache on cloth, from Rajasthan, and dates from the eighteenth century. Size of the original: not known. By permission of Ravi Kumar, Basel, Switzerland.



PLATE 28. ANTHROPOMORPHIC REPRESENTATION OF THE JAIN UNIVERSE. Suggested in this and in many similar views (compare fig. 16.6) is the relation between microcosm and macrocosm. Jambūdvīpa, the middle world, is here shown rotated ninety degrees from its horizontal plane. Below are various levels of individually identified hells (normally seven). The squares within both the heavens and the hells indicate (on more carefully drawn diagrams) their dimensions in *khaṇḍakas*, a Jain unit of measurement of stupendous length. The artifact is gouache on paper, Gujarati, sixteenth century. Size of the original: not known. By permission of Ravi Kumar, Basel, Switzerland.



PLATE 29. DETAIL OF AN ECLECTIC WORLD MAP. This detail from figure 17.4 shows India and adjacent regions. Despite an abundance of detail for India, the knowledge of Indian geography this map displays is not very impressive. Proportionally, India occupies less map space here than in figures 17.2 and 17.3. Sri Lanka appears twice, as in many older European maps. The large lake toward the right is the Caspian Sea. The vignette

along the bottom edge shows Alexander directing construction of a wall to protect a population against the giants Gog and Magog. The large vertical island, within which one sees dog-faced people, is Japan.

By permission of the Museum für Islamische Kunst, Staatliche Museen Preussischer Kulturbesitz, Berlin (inv. no. I. 39/68).



PLATE 30. GEOGRAPHIC PORTION OF HINDU COSMOGRAPHIC GLOBE. The essentially geographic portion of the globe represented in figure 16.15 falls in the northern hemisphere, mainly within a semicircular arc drawn  $45^\circ$  distant from *Lañkā* ( $0^\circ$ ,  $0^\circ$ ). The attempt on this map to make India fit into the arc between the equator and the Himachal Mountains inevitably distorts the country's shape; nevertheless, the lack of a peninsular shape is surprising. Of the places shown, those in

the east are in better topological relation to one another than those in the west, over much of which the paint has flaked away. Beyond the Himachal only a few known geographic place-names appear before the globe gives way entirely to a mythical presentation.

Diameter of the globe: ca. 45 cm. By permission of Bharat Kala Bhavan, Varanasi. Photograph by Joseph E. Schwartzberg.



PLATE 31. BRAJ YATRA PICHHVĀĪ. This *pichhvāī*, from the Nathdwara school, Rajasthan, early nineteenth century, is painted on cloth. Though it is completely different in style from figures 17.20 and 17.21, its purpose is similar: to guide Krishna

devotees on their eighty-four-*kos* pilgrimage to all the many sacred sites of the region of Braj where Krishna spent his youth. Size of the original: 275 × 259 cm. By permission of the Doris Wiener Gallery, New York.

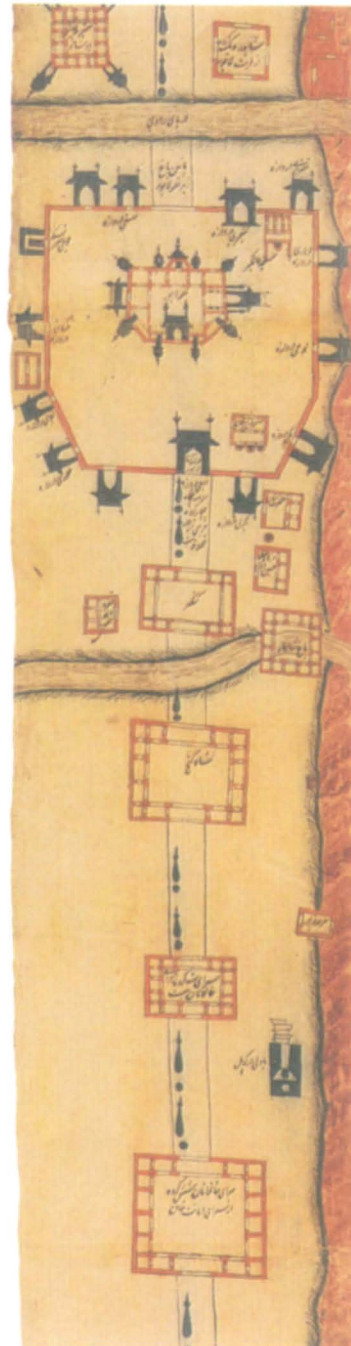
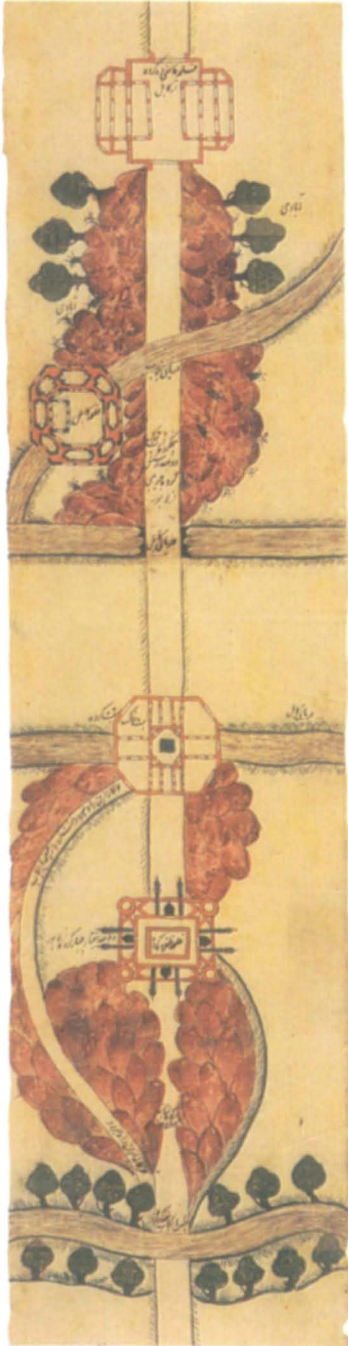


PLATE 32. SECTIONS FROM A MUGHAL SCROLL ROUTE MAP FROM DELHI TO KANDAHAR. Probably from the period 1770–80, the scroll is cloth with text in Persian. The panel on the right shows the city and fort of Lahore, within which prominent features are identified. Below the city one sees a number of other settlements, a *baoli* (large stepped well) near the lower right corner, the Ravi River, and along the eastern edge, the hills marking the edge of the Indus Plain bearing carefully rendered characteristic vegetation. The hills are made to appear much closer to the road than they really are. Along the road one sees *kos minar* (stone pillars set at roughly two-mile intervals that marked much of the road's length). In the left-hand panel Kabul fort appears to the left of the upper of

the hilly areas through which the road passes. Nearby (below) a bridge is shown across the Kabul River, which is shown again with another crossing before the ascent to Zafar fort, below (east of) which some possible alternative bypass routes are depicted. Of note are the various types of vegetation in relation to the changing terrain and the tree-lined Barik River at the bottom of the panel. (Notes taken from description in Susan Gole, *Indian Maps and Plans: From Earliest Times to the Advent of European Surveys* [New Delhi: Manohar Publications, 1989], 94–103.) Size of the original: ca. 2,000 × 25 cm. By permission of the India Office Library and Records (British Library), London (Pers. MS. I.O. 4725).





PLATE 33. SRINAGAR. From Kashmir and dating from the third quarter of the nineteenth century, this map is embroidered in fine wool on cloth. It has exceedingly detailed (though not necessarily accurate) representations of canals, bridges, lakes, gardens, and other features for which the city is famous. Also

depicted are humans engaged in various activities, animals, and vegetation. Size of the original: 230 × 195 cm. Courtesy of the Board of Trustees of the Victoria and Albert Museum, London (I.S. 31.1970).



PLATE 34. JODHPUR. This map of Jodhpur is from Rajasthan, nineteenth century (?), painted on paper backed with cloth. Of particular note on this map is the treatment of the city wall so as to maintain a frontal perspective from the exterior in the foreground and from within the city in the rear. The map is fairly detailed but may have served no particular utilitarian end.

The orientation to the north and the consistent alignment suggest a relatively recent date.

Size of the original: ca. 126 × 109 cm. Courtesy of the Maharaja Sawai Man Singh II Museum Trust, Jaipur (cat. no. 121). Photograph courtesy of Susan Gole, London.



PLATE 35. SHRINATHJI TEMPLE COMPLEX. This twentieth-century map is painted on paper. It depicts the temple complex (*haveli*) of the Vallabhacharya sect of Krishna devotees whose center is at Nathdwara, Rajasthan. Hereditary painters of the sect, attached to the temple complex, are entrusted with embellishing the complex throughout the year. Painted maps, mainly rendered on large cloth hangings (*pichhvāis*), are but

one form of embellishment. The paintings exhibit an exceptionally high degree of fidelity—in content, if not in scale—in depicting the buildings, rooms, courtyards, gardens, gates, lanes, and other features within the *haveli*.

Size of the original: 49 × 67 cm. By permission of Amit Ambalal, "Sumeru," Near Saint Xavier's College, Navrangpura, Ahmadabad 380009, India.

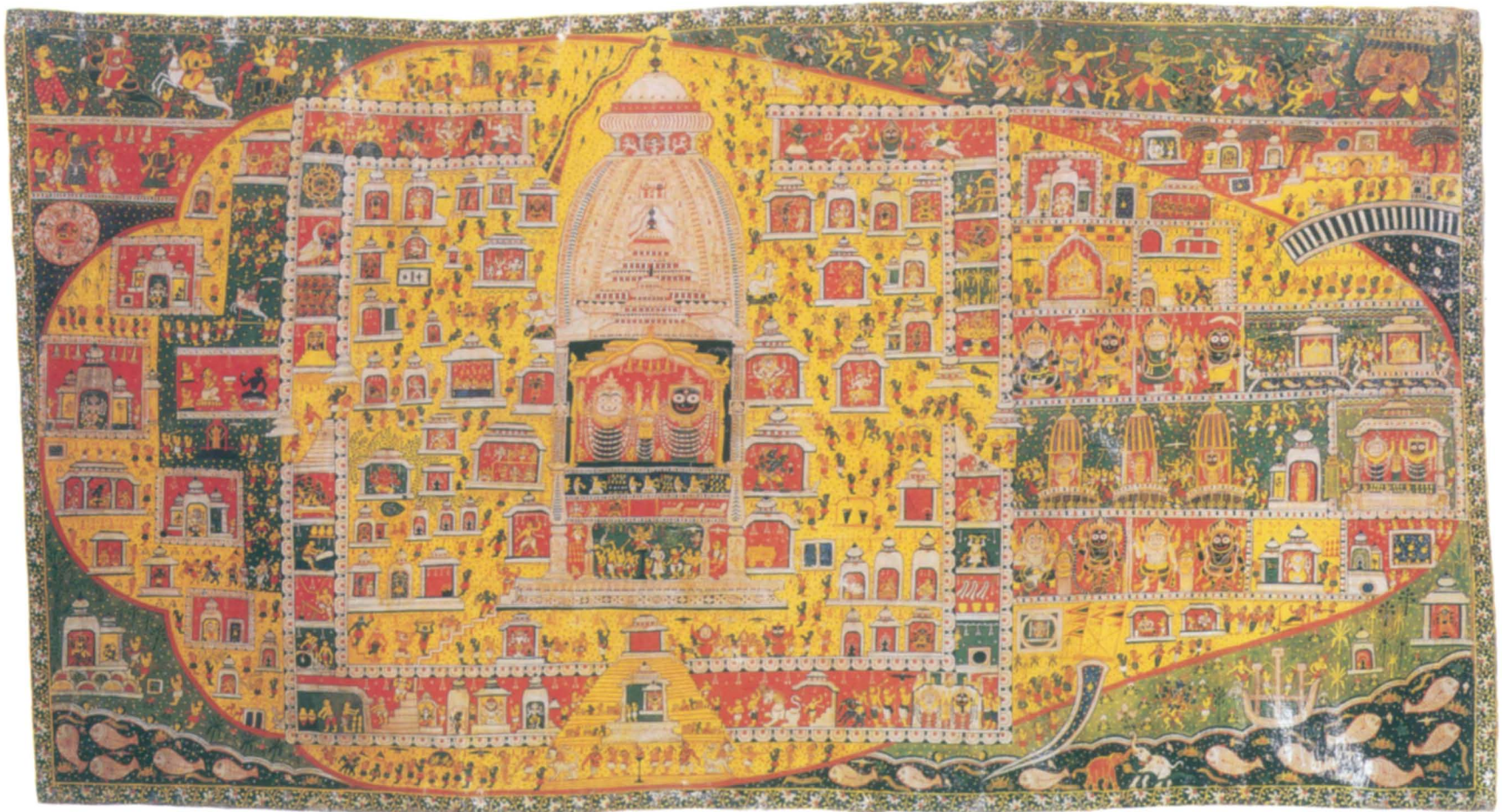


PLATE 36. JAGANNATH TEMPLE AND CITY OF PURI, ORISSA. This map in Puri style, painted on cloth and lacquered, dates from the nineteenth century. Jagannath, one of India's most sacred temples, is shown within a large square enclosure, and it and other temples are portrayed within the form of a

conch, by which the city of Puri is conventionally shown. The map has brilliant colors and profuse detail. Size of the original: 150 × 270 cm. By permission of the Bibliothèque Nationale, Paris (Département des Manuscrits, Division Orientale, Suppl. Ind. 1041).

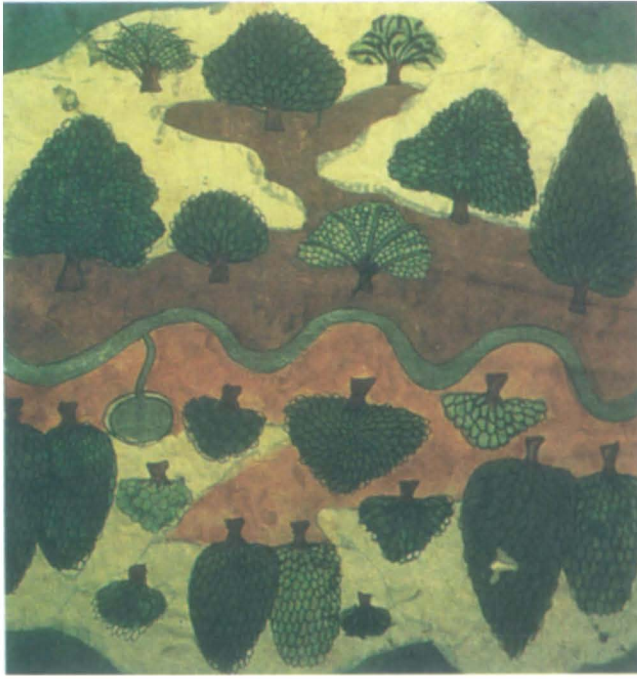


PLATE 37. *TĪRTHAS* IN KASHMIR. The four *tīrthas* depicted here are from Kashmir and dated mid-nineteenth century. They are painted on paper and rendered in a variety of charming, primitive styles. Each map shows a very limited area, with details of temples, springs, streams, hills, and vegetation. For additional details, see appendix 17.6, item o.

Size of the originals: ca. 36.5 × 32 cm. Sri Pratap Singh Museum, Srinagar (2063). Photographs courtesy of Joseph E. Schwartzberg.

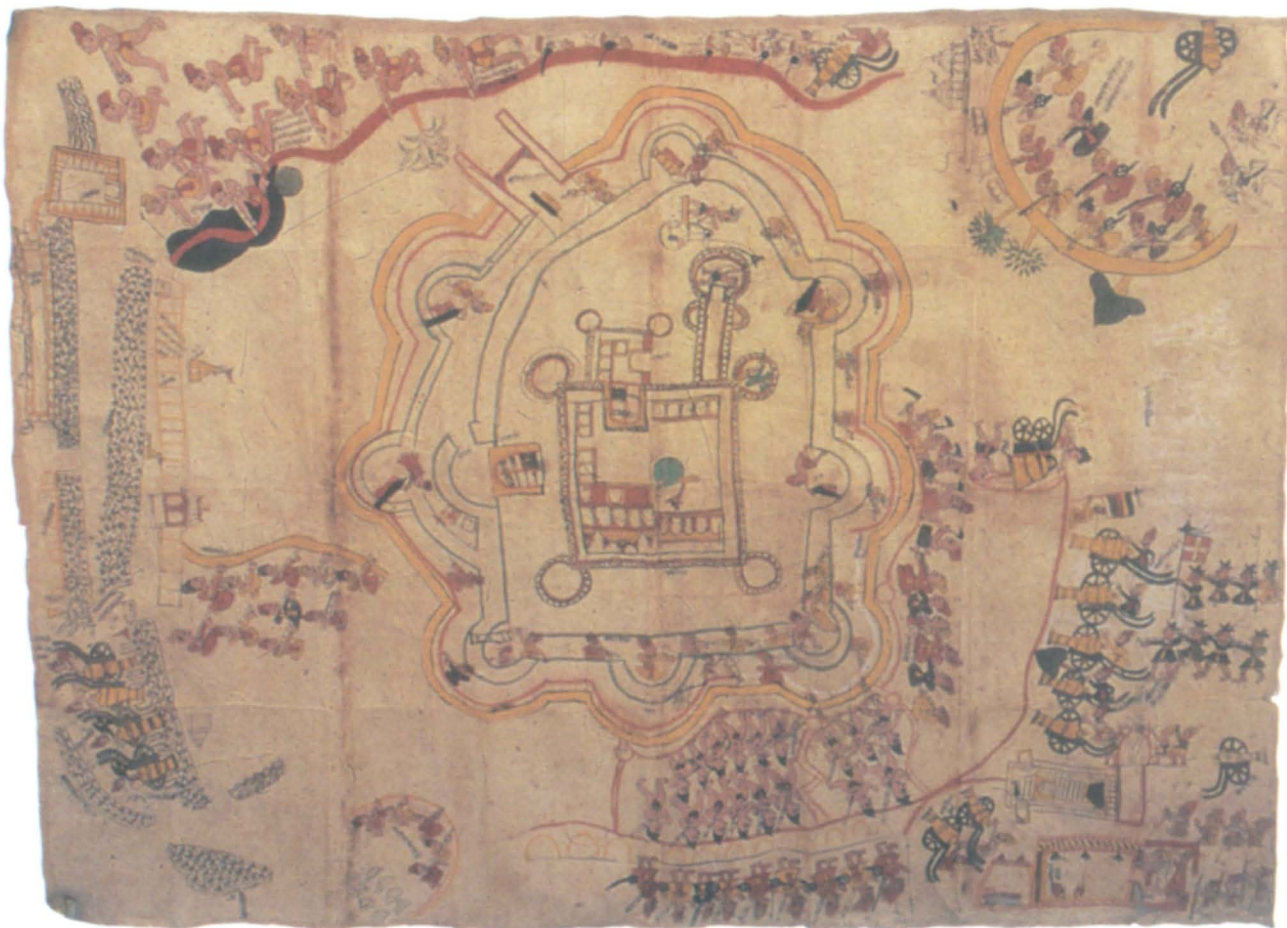


PLATE 38. A SIEGE AT BHIWAI FORT, SIKAR DISTRICT, RAJASTHAN. This lively depiction of a siege of a fort is Rajasthani, dating from the early nineteenth century, painted on paper backed with cloth, with text in Dhundari. Troops of various units are pictured in distinctive garb, trenches, ramparts,

siege tunnel, artillery, and flags are shown, and commanders are named.

Size of the original: 123 × 168 cm. Courtesy of the Maharaja Sawai Man Singh II Museum Trust, Jaipur (cat. no. 48). Photograph courtesy of Susan Gole, London.



PLATE 39. DIWALI CELEBRATIONS AT THE ROYAL PALACE AT KOTAH, RAJASTHAN. The seemingly chaotic arrangement of several major elements within this painting underscores the levity associated with festivities it depicts, but it does so without masking the architectural details of the Kotah

palace and gardens. Painted on paper, from Udaipur, Rajasthan, the painting is dated ca. 1690. Size of the original: 48.5 × 43.4 cm. By permission of the National Gallery of Victoria, Melbourne (cat. no. 52), Felton Bequest 1980.

