

# The Vallabha Sampradaya and Pitchwai Painting of Nathdwara

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“Those who are resolute on religion are secured by God,” is one of the pious sayings in the land of Mewar. Situated in the western part of India, Mewar is spread over a large portion of Rajasthan. To the north of Mewar, about 30 miles away from Udaipur, Nathdwara is situated on the bank of river Banas in Rajsamand district. It is a big centre of pilgrimage for Vishnav devotees and is also a pilgrimage of art. Nathdwara is the Pradhan Peetha or the key centre for the followers of Vallabha Sampradaya.<sup>1</sup>

## The Vallabh Sampradaya

The Origin of Vallabh Sampradaya is known to be in the midst of the 16<sup>th</sup> century. Vallabhacharya, the founder of this sect, spread his religion and devotion (bhakti) to Lord Krishna throughout northern India, especially in Brajmandal. Apart from Brajmandal, this sampradaya also flourished in Gujrat and Rajputana. Laxman Bhatt the father of Vallabhacharya, was an intellectual person and was supposed to be the incarnation of Akshar Bhramashesh.<sup>2</sup> Vallabhacharya was greatly influenced by the religious rituals of his father, and at the early age of 13, he accomplished the task of studying the Vedas, Vedangas, Puranas and other religious books.<sup>3</sup> At the outset, Laxman Bhatt undertook teaching the Vedas to Vallabhacharya at home, but looking at his intellectual capability, he was sent to Swami Madhwananda on the Ashada Sudi 2 Pushyark Yoga for further studies. In a short span of four months, he astonished everybody by his profound study of the four Vedas and six Shastras.<sup>4</sup> In his youth, he went on a tour to the whole country. During the journey in the Southern India in the court of Raja Krishandev Rai, he argued intensively on the Shashtras in an assembly of learned pandits and triumphed over the Mayavad of Shankar. He was honoured by the king and was offered the seat of Vishnuswami. Later he succeeded Acharya Vishnuswami who was the founder of Vishnuswami Sampradaya (13<sup>th</sup> century).<sup>5</sup> Vallabhacharya created a lot of faith and confidence among the Hindus in Vaishnav literature and Vaishnav religion.

## The Concept

The philosophical ideas of Vallabhacharya are known as ‘Shuddhadwetavad’, and the path that was shown by him is called Pushti Marg or the path of grace. The main objective of Pushti Marg is to charm and glorify Lord Krishna (Krishan Kanhaiya). Here Shrinathji is worshiped as a symbol of Lord Krishna.<sup>6</sup> Vallabhacharya established Pushti Sampradaya in a different aspect from the Maryada Marg of his former acharyas, and this fact has been certified in the Pushti Margiya Granth *Sampradaya Pradeep*.

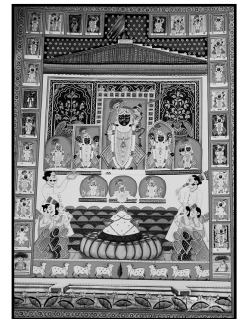


In other sampradayas (Ramanuj, etc.) the *Panchratra Narad*, etc. propagate a system of formulated worship. Although in the Vishnuswami Sampradaya, the devotion that was established was a self-requesting one, yet it shows the path of dignity. It is desired of Vallabhacharaya that he may propound, execute and enlighten the path of devotion and self-respect. Presently the devotees are being off tracked by the principles shown by Shankar.

Therefore, the blessings of Vallabhacharaya are essentially sought after. In the 4<sup>th</sup> Shloka of the 10<sup>th</sup> chapter in the 2<sup>nd</sup> volume of *Bhagwat*, special reference has been made to Pushti or nourishment. In the self-conserved universe, the benevolence showered on the devotees by the Almighty, is the nourishment of soul-Pushti. It is the concept of Pushti Marg, that when the devotees totally depend upon God, and completely surrender themselves to Him, then only the Almighty showers His blessings and enlightens their souls with His *lilas*. Achievement of this nitya-lila-swaroop is the final goal of Pushti Marg. Vallabhacharya emphasized the tendency to adore and love Lord Krishna by rising above all worldly pleasures and sorrows. He takes into account all the three: Work (Karma), Knowledge (Gyan) and Devotion (Bhakti). He gives great importance to Bhakti. According to him only the pundits and karm-kandi (those who toil) get heaven; scholars only. Achieve akshar-bhrama but an ardent devotee attains purna purooshottam, the supreme power and becomes immortal with supreme and eternal power.

### Nathdwara

Shrinathji is said to have appeared at Mount Govardhan near Mathura. Vallabhacharyaji established the *paat* in 1520 and started daily worship. Since that time the service or seva of Prabhu the Lord continued to be performed on Mount Govardhan. Mughal emperor Aurangzeb, on 9<sup>th</sup> October, during the twelfth year of his reign, ordered the demolishment of the paat. He ordered his subedar, Abdul Nabi to go to Mathura and destroy the But-khana (the place of idol worship) of Katra.<sup>7</sup> In compliance of this order, many temples in the whole of India were demolished. Situated on Mount Govardhan, the main temple of the Vallabha sect, the temple of Shrinathji also faced the threat of demolition. On October 10<sup>th</sup> 1669, Goswami Damodar ji and his uncle Govind ji, Balkrishna ji and Ganga Bai left for Mathura, took along with them idol of Shrinathji.<sup>8</sup> Many kings refused to give protection



to Shrinathji due to fear of Aurangzeb and Mughals. At last, Rana Raj Singh of Mewar fortunately accepted Shrinathji in a very courageous manner. On 10 February 1672, the paat of Shrinathji was established in Singad village, presently known as Nathdwara.<sup>9</sup>

With Shrinathji, some devotee artists of the nearby places of the Mount Govardhan, came to Nathdwara and started painting the divine form of separation (vigrah) of Shrinathji.<sup>10</sup> With this the art style of Nathdwara, reached the other areas of Mewar also, but Udaipur became the most significant centre of this art.<sup>11</sup> The city of Nathdwara has been known as an art city, along with its recognition as a religious destination, for the last two hundred and eighty years. The devotees, who indulged in the decoration of Shrinathji, began painting the image of the Lord in the traditional style. The divine picture of Shrinathji had a great influence on the devotees and so the demand of these paintings increased considerably. As a result a large number of renowned artists from Jaipur, Udaipur, Marwar and Pali areas decided to settle down in Nathdwara. With their artistic abilities they began painting the form of Shrinathji. Thus a new style of painting came into being which continued to flourish as 'Nathdwara style of painting.' The famous art historian, A. Coomarswami, in the year 1926, described Nathdwara Style of Paintings as a key style of painting of Mewar. In those times, the paintings prepared by the Nathdwara artists were distributed to the travellers, the followers of Vaishnav Sampradaya and the followers of Vallabhacharya in Rajasthan and Gujrat too.<sup>12</sup>

### The Seva and Celebrations

The most eminent exponent of Vallabha sect, Shri Harirai writes about Pushti Marg that :

...the attainment of the form of Lord Krishna itself is both the contemplation and the achievement of the Almighty, and this is known as Pushti Marg. In the 4<sup>th</sup> shloka of the 10<sup>th</sup> chapter of the 2<sup>nd</sup> volume of *Shrimad Bhagwat*, the Pushthi Poshan has been analyzed. The creatures on earth get nourishment and they flourish (poshan) by the grace of the Almighty. On the basis of this shloka only, Vallabhacharya ji has termed the sect propounded by him, as the Pushthi Marg. This sect does not permit meditation for the attainment of personal desires and yearnings. It does not propound worship (puja) and deeds (karma kand). The sect considers devotion of God through service (seva) only.<sup>13</sup>

In the Pushti Marg, the seva of Lord Krishna is divided into two parts:

1. Activity service or Kriyatmak seva 2. Emotional service or Bhavnatmak seva. Activity service can be undertaken in two ways :
  - a. Vittija to serve financially. This includes the construction of the temple, providing financial assistance to assemble the material for decorating the temple and other donations.

- b. Tanuja to serve with body, i.e. doing service with hands. This includes cleaning the temple, stitching the dress for the Lord's idol (Thakurji), bathing the idol, decorating the idol of the Lord (shrinagar), decorating the floor (rangoli) by making pitchwai paintings, wall paintings and wall hangings, etc.

Emotional service is spiritual service. This intellectual service is undertaken through heart (Mana), speech (Vachana) and deeds (Karma). The devotee surrenders himself or herself completely to the Lord Krishna. He finds himself totally engrossed in the lilas of Krishna.

This is the Pushti-Pushta Mansi Seva. This type of service is performed in two ways:

1. Daily Service: From early morning till the time of siesta, the devotee remains in the service of the Lord. This comprises of eight parts – Mangla, Shrinagar, Gwal, Rajbhog, Utthapan, Sandhya, Bhog aarti and Shayana.
2. Yearly Celebrations: In Yearly seva the festivities of six seasons are undertaken. Some important festivals are celebrated on a very large scale. These are Janmashtami, Annakoot, Goverdhan pooja, Dol, Nandotsav, Maharaas, Akshya Tritiya, etc.

### **Service to the Lord (Thakurji)**

The Pushti Margiya service has three main parts, viz. the Raga, Bhog and Shringaar seva. According to Acharya Shri Vallabhacharya, every human being is captivated by the worldly pleasures. In order to get rid of these pleasures, he suggests the service of God through these three seva methods which can help in achieving total devotion to Lord Krishna.<sup>14</sup>

In the Raga seva, Thakurji is served by songs, practice of which still persists. With the advent of Lord Govardhanath on this earth, his eight associates also came into being. All the eight sang together in praise of Lord Krishna describing the different lilas performed by Him from time to time. These eight associates were Kumbhandas, Surdas, Krishnadas, Parmanand Das, Govind Das, Chit Swami, Chaturbhuj Das and Nanda Das.<sup>15</sup>

The next seva is Bhog seva, which is an incessant process that begins with the waking up (Mangala aarti) and continues till the nap time (Shayan) of Lord Krishna. Shringaar is also a major part of the Lord's routine. The Lord and His abode are decorated differently at different times of the day. Decorating the temple with paintings of the Lord Krishna is considered to be equally important. To adorn the abode of Lord Krishna, pitchwai paintings are used. In the yearly celebrations, pitchwai occupies a vital place. The decorations match the sentiments and the songs are also sung in accordance with the sentiments. All these expressions are depicted in the pitchwai paintings. Pitchwai paintings therefore add to the overall decoration of the Lord and his abode.

## The Expressions and Techniques of Pitchwai

The main aim of the service method in the Vallabh Sampradaya is to show the different activities of Lord Krishna (lilas) and to re-enact these activities as though they were real.

According to Pushti Marg, the devotees who surrender themselves totally in the service of the Lord are protected by God. The painters always try to show the emotions of dedication and devotion in the paintings and creations of pitchwai art. Every part of pitchwai art is full of expressions (*bhav*).

All the three aspects of Pushti Marg are dominantly expressive. The singer keeps some particular expression in mind when he/she performs in the service of Lord Krishna. Emotions can be felt when Krishna is being served meals and whatever is offered to the Lord is taken by all the devotees as *bhog*. An artist too, in his creation, tries to depict some heartfelt expressions in relation to God. It is the combined effort of all which enables the devotees to sense the proximity to the Lord. The devotees involve themselves as a female friend (*sakhi*) of Lord Krishna. Lord Krishna is the manifestation of 64 arts. He is the greatest musician and the creator of the world. The devotees of Lord Krishna make ardent efforts to attract the Lord with all those activities which are performed by the Lord Himself. These include all parts of service.

## The Technique of Preparing Pitchwai

Pitchwai making is accomplished in many stages. Pitchwai is made on cloth. So fabric is the essential component, together with colours and brushes. Making of pitchwai is completed in the following steps:

- **Stitching Work**

100% cotton fabric is the best for making pitchwai painting. Fabric is stitched on both sides so that a wooden or iron pipe can be placed in it. This work is known as *kholi* stitching. If a large pitchwai painting is to be made, there is a need to join two separate pieces of fabric. The sides of the cloth are placed in such a manner that about half an inch of each part remains over the side of the other part, then fine stitching is done in the centre. After stitching, both the parts are pasted with *lai*, (a kind of traditional adhesive made from wheat powder cooked in water till it achieves a consistency, a little thicker than the present day adhesives) and thus the pitchwai cloth is prepared.

- **Kadap (Starch) or Coating the Pitchwai**

To make starch a fine paste is prepared with the mixture of copper sulphate (*neela totha*) with maida or fine wheat powder. Some artists prepare *lai* with wheat powder called *atta* which is strong and durable. Both top and bottom of the fabric are fixed with bamboo and hanged. Then *lai* is applied on the fabric with the help of a small rag cloth and weight is placed on the



lower side on the iron rod to avoid creasing on the cloth. In another process the cloth is held tightly on all the four sides and then lai is applied with a small rag cloth. Once the coating is applied, it is left over to dry properly.

- **Starting the Outline Work**

At first the center of a fabric is marked, then one inch border is left on all the four sides for ornamentation. To do this cotton thread is dipped in saffron colour (*geru*) and is stretched over the cloth and light marks are drawn on the fabric. This process is also known as *soot-jhadna* or marking with thread. This work is done on the upper side of the starched cloth. After this it is ready for the outline work. The twig of tamarind (*imli*) is burned to derive coal stick. All the outline work is done with the help of a coal stick. After the outline work the cloth is jerked off in order to clear all unnecessary carbon from the fabric. Then the outline of the final drawing is done with *geru* colour. This is also known as *kacchi likhai* or rough drawing.

- **Preparing the Colour**

The first step of preparing colour solid and natural colours is to grind them on stones. Some colours are grounded dry and some wet. Before using them, these colours are sieved with a fine fabric. In *pitchwai* painting gold and silver colours are used extensively. These colours are prepared by the artists themselves. This technique of preparing silver and gold colours is known as *hal of gold and silver*. Gum of *dhawda* is mixed to prepare these colours.

### **Filling Up the Colour**

Colour is filled in the outline on the fabric. For this purpose a very special brush is made with hair taken from the neck of goat, squirrel or horse. When all the areas are filled with colours, then *ghutai* of *pitchwai* is undertaken. In *ghutai* or grinding work, an oval shaped wood is used on which *hakeek* stone is fixed. For grinding, the *pitchwai* is spread evenly on the floor. Wooden *ghota* is then placed on the back side of *pitchwai* and grinding is done. Through this process, the surface of painting brightens up. When this process is complete, the lining work is taken up on *pitchwai*. Face, nose, lips, etc. are drawn with dark lines. This is called *pakki likhai*. In *pitchwai* painting, this line drawing work is of utmost importance. The specialized skill of the artist in line drawing can be visualized. After the outline drawing, the artist embarks on the work of *pardaj*. In this, shades are given to the forms. The painting gives an effect of light and

shade. Then, with a very fine brush, the work of making face, nose and mouth is done which is known as *likhai* (drawing) or *ekharika*. In the end *wark chapna* or pasting of gold and silver leaf is done. At last, to make the gold and silver work brighter, *opni* (a special instrument) is used for *opai* (to make colours bright) work.

In this way, the process of pitchwai making is completed. It takes 15 to 20 days or even a little more to make one pitchwai.<sup>16</sup>

### Conservation of Painting by the Pithadeeshwars

The Pithadheesh or the chief priests of the (Pradhan Peeth) main temple, have played an important role in the development of this unique art of Vallabha Sampradaya. In Rajasthan different art styles flourished with the support and protection given to them by their rulers. In the same way due to the conservation, strict supervision and control of the priests this art acquired its identity not only in Nathdwara but also in the other states of India and even in foreign countries.



In Nathdwara, it was essential for the artists to draw each and every small or big object according to the set pattern which was already laid down.<sup>17</sup> To make any change in the making of the picture of Srinathji, permission from the chief priests or Tilkayats was compulsory.<sup>18</sup> It has been a tradition to appoint a chief artist for the supervision of all kinds of artistic activities in the temple. The frescoes of the temple-palace are renovated every year by some expert artists. Especially during dashera and deepawali festivals the work is done under the supervision of the Tilkayat himself.<sup>19</sup> Apart from the social and political situations of the country, the personal life of the chief priests and their interest in art, have directly influenced the Nathdwara style of painting from time to time.

Initially we did not know much about the Pushti Margiya art activities. The art activities started in this sect during the period of Gopinathji (1517-1534), the eldest son of Shri Vallabhacharya. He encouraged the chitra seva (service through paintings).<sup>20</sup> During his period chitra seva was started as a regular duty (seva).

Vitthalnathji (1516-1586) became Tilkayat or chief priest after the untimely demise of Gopinathji, who was himself a good artist and art lover. One of his paintings that depicts the infant Lord Krishna is still preserved in the Kandivali temple at Mumbai.<sup>21</sup> After Vitthalnathji's demise, the period in which Purushottamji (1532-1550), Girdharji (1541-1621), Damodarji (1576-1638), Vitthaleshrajji (1601-1656)

Lal Girdharji (1633-1667) and Damodarji (Bade Daoji) (1655-1704) held the charge of the head Tilkayat, no such development in the field of art was seen. Damodarji (Bade Daoji) brought Shrinathji to Mewar from Brija and re-established the idol permanently in Sinhaad village near Udaipur.

The artists have been painting the frescoes which are symbolic of the main darshan of the Lord, on the walls of the haveli of Shrinathji, in accordance with the main philosophy of the sampradaya, from the initial time of the construction of the temple. It is believed that some artists of the Adi Gaur caste came to Nathdwara along with Shrinathji and started the painting work here. Gradually the artists from the Jangid and Mewara society also came in search of jobs and settled here.<sup>22</sup> Tilakayat Govardhaneshji (1707-1763) was born in Nathdwara and during Shrinathji Padagrahan (office taking) festival of Govardhaneshji, a painted pitchwai was displayed behind Shrinathji's. In that pitchwai, Lord Shri Krishna and Balrama were shown taking their cattle to the field for grazing. It was for the first time that a painted pichwai was displayed behind Shrinathji.<sup>23</sup> After this, it became a tradition of painting pichwais not only in Nathdwara but also in other temples of the sect. New dimensions were added to the painting style of the sampradaya, by various artists, under the able guidance of Tilakayat Govardhaneshji.<sup>24</sup> After Govardhaneshji, Govindji (1713-1776) and Bade Girdharji (1769-1807) became Tilakayats. They maintained the tradition that was started by the Govardhaneshji and also supplemented other techniques and emotional feelings (bhav rupas) to it. In this tradition, the contributions of Damodarji (1797-1826) who was popularly known as Dauji, are remarkable. During his time, a new era began as far as the development and wealth of Nathdwara was concerned. Many pitchwais were painted during Dauji's tenure and these were placed in the seva (service). Many of the paintings of that era can still be seen in the seva.<sup>25</sup>

After Damodar ji, Govind Lalji (1821-1846) and after him Girdharji (1843-1900) became Tilakayat and without any significant change they continued the tradition of painting work. During this time many expert artists came to Nathdwara and among them the very prominent artist was Shri Ramchandra "Baba", *seelakh* by caste. Other artists like Hardevji and Omkarji were also of great importance and contributed a lot to the development of this art work at Nathdwara.<sup>26</sup> Govardhanlalji (1863-1934) became Tilakayat and his period is considered to be the golden period of Nathdwara art styles. On his birthday, a painted pitchwai was presented to Shrinathji in which many Goswami family members were painted as Braja Bhakta (devotees) in Sakhi Bhava. The deep attachment and interest of the Tilakayat in art was clearly demonstrated by this incident.<sup>27</sup> During this period, artist Veniram, son of the Shri Nanalal and artist Narayanji remained prominent. Other artists of this period Ghasiramji, son of Hardevji, Sukhdevji, Devilalji, Eklingji, Matthulalji are worth appreciating. During Govardhanji's period, Nathdwara's art style was at its zenith. At this time Ghasiramji was the chief artist. In his workshop many great artists were trained to the level of perfection. Even today the pitchwai prepared by Ghasiramji is displayed behind Shrinathji, on the occasion of Thakurani Teej. A great number of artists and disciples gather to see this pitchwai.



During the period of Tilkayat Govardhan Lal ji, many rules and regulations related to art were incorporated. The art of the sect was at its pinnacle at this time. During his tenure, the most talented artists were honoured for their art work with special gifts and cash prizes. He used to honour the artists who came from outside in a traditional manner, by presenting them "turban" decorated with gold jari, gold bangle, uparna or shoulder cloth and paan ka beeda.<sup>28</sup> He made many changes in the creation of the form (swaroopta). The face (Mukharbind) of Shrinathji began to be drawn a little longer than earlier. The open foot (charnarbind) is now in frontal position which looks more natural.

Damodar Lal ji (1897-1936) inherited the seat from his father, Govardhan Lal ji. Following the steps of his ancestors he too gave protection to the artists. He presented different types of pitchwai of diverse bhavas during different festivals. The Tilakayat family members were depicted in the pitchwais during his era, which was a great experiment. The Vaishnav disciples and followers also followed the same style of pitchwai-making. Due to this, many artists got plentiful opportunities to work. Heeralalji, Ambaramji, Shankarlalji, Narottamnarayanji, Damodaralalji, Nandalalji, Kaluji and Jaggannathji were the main artists of this period.

After Damodarji, Govindlalji (1928-1995) became Tilakayat. He was stripped off his ruling power and the financial condition also worsened.<sup>29</sup> It affected the art field adversely. In spite of this he initiated many developmental works in the field of art.<sup>30</sup> The artists were in search of possibilities in the field of portrait drawing, calendar drawings and scenery paintings. Govindlalji, Dwarkalalji, Narottamnarayanji, Ghanshyamji, Bhooralalji, Vitthalji, Ghanshyamji (Master Sahab), Chimanlalji, B.G. Sharma, Inder Sharma, Nainsukhji, Tulsidasji, Rewashankarji and other artists initiated new experiments while continuing with the traditional painting style of pitchwai painting.

Dauji (Rajeevji)(1949-2000) became the next Tilakayat. He was also an art lover. With the improvement in the transportation facilities in Nathdwara, the number of Vaishnav bhaktas (devotees) has increased in recent years. Tourists from all over the world have started coming here. Many art merchants opened up art shops in the Nathdwara market, but the ratio of pitchwai painting has decreased. The interference of the Tilkayats also has come down. The influence of this great style of Rajasthan is gradually decreasing. In the nearby cities copies of Nathdwara paintings are being sold at a very cheap price, which has affected the Nathdwara artists. Rakeshji (Indradamanji) (1950) became Tilkayat in 2001. Presently the conservation by the Tilkayats is absent especially in pitchwai painting.

The style which was once the pride of province is presently losing its past glory; as a result many artists now have started making handicraft items leaving their traditional art. The art of pitchwai painting is dying. Few artists like Ghanshyamji Gagonia, Raghunandanji, Kanhaiya Lalji, Amritlalji, Parmanandji, Vishnuji, Kanhaiya Lal ji are putting their efforts to keep this style alive.

## Endnotes

- <sup>1</sup>Lyons, Tryna. *The Artists of Nathdwara*. New York: Mapin Publication, NY. 29. Print.
- <sup>2</sup>Girishchandra presented *Bharatendu Babu Harishchandra*. Nathdwara: Sahitya Mandal, 1997. 35. Print.
- <sup>3</sup>Jhari, Dr. Krishnadev. *Ashtachap and Parmananda*. New Delhi: Sharda Prakashan, 1976. 25. Print.
- <sup>4</sup>Girishchandra presented *Bharatendu Babu Harishchandra*. Nathdwara: Sahitya Mandal, 1997. 37. Print.
- <sup>5</sup>Jhari, Dr. Krishnadev. *Ashtachap and Parmananda*. New Delhi : Sharda Prakashan, 1976.27. Print.
- <sup>6</sup>Pratap, Dr. Rita. *Bharatiya Chitrakala Evam Murtikala Ka Itihas*. Jaipur : Rajasthan Hindi Granth Academy, 2007.190. Print.
- <sup>7</sup>Quoted in *Panchajanya*, 1 April 1984.
- <sup>8</sup>Gurjar, Fatehlal. *Anokha: Heerak Jayanti Grantha*. Nathdwara:Sahitya Mandal, 1997.218. Print.
- <sup>9</sup>Pratap, Dr. Rita. *Bharatiya Chitrakala Evam Murtikala Ka Itihas*. Jaipur : Rajasthan Hindi Granth Academy, 2007.189. Print.
- <sup>10</sup>Tod, Col. James. *Cultural History of Rajasthan: First Part*. Delhi:NP, 1829.145. Print.
- <sup>11</sup>Quoted in *Catalogue of Indian Collections, Part V*, by Ananda Coomarswami, 4.
- <sup>12</sup>Varma, Dr. Avinash. *Bharatiya Chitrakala ka Itihas*. Bareli : Prakash Book Depot. 1992.189. Print.
- <sup>13</sup>Quoted in *Shreeji Darshan*. Nathdwara:Nathdwara Mandir Mandal. NY.15.
- <sup>14</sup>Jhari, Dr. Krishnadev. *Ashtachap and Parmananda*. New Delhi: Sharda Prakashan, 1976. NP.
- <sup>15</sup>Rai, Shri Hari. *Shrinathji ki Prakatyta Varta*. Nathdwara : Vidya Vibhag, Mandhir Mandal, 2008.19. Print
- <sup>16</sup>Information obtained from Ghanshyam Gadoria and Parmanand, the Chief Artist.
- <sup>17</sup>Mehta, Dr. Subhas. *Vallabh Sampradai : Chitrakala ke Vikas Me Tilkayat Wa Acharyaon ki Bhomika*. Nathdwara:Heerak Jayanti Grantha, Sahitya Mandal, 1997.458. Print.
- <sup>18</sup>Ambalal, Amit. *Krishna as Shrinathji*. New York:Mapin Publication, 1987.63. Print.
- <sup>19</sup>List of the chief artists [mukhiya chitrakar], of Nathdwara- 1. Chatura [Adi Gaur, Jhamoriya Clan], 2. Chiman [Adi Gaur], 3. Chotu [Adi Gaur], 4. Jagannath [Adi Gaur], 5. Nathu [Adi Gaur], 6. Sukhdev [Adi Gaur, Kakosia], 7. Ghasiram [Jangir], 8. Devkishan [Jangid], 9. Bhagwandas/ Nathu [Adi Gaur], 10. Heeralal [Adi Gaur], 11. Jamnadas, [Adi Gaur], 12. Tulsidas, [Adi Gaur], 13. Parmanand, [Adi Gaur].

- <sup>20</sup>Ambalal, Amit. *Srinathji Swarop Chitran ka Vikas Kram*. Nathdwara:Heerak Jayanti Grantha, Sahitya Mandal, 1997.465, details in *Vaishnavo Parivar Patrika*. August 1984.20.
- <sup>21</sup>Vashisth, Dr. R.K. *Mewar ki Chitrangan Parampara*. Jaipur : Unique Traders, 1984.8-15. Print.
- <sup>22</sup>Lyons, Tryna. "Women Artists of Nathdwara School". *Representing the Body, Gender Issue in India*. Ed. Vidya Dahiya. New York : Paul's Press, 1997.102. Print.
- <sup>23</sup>Sharma, B. *Srinath Seva Rasodadhi*. Mumbai:Rukminibai V. Karni, 1981.201. Print.
- <sup>24</sup>Mehta, Dr. Subhas. *Gagananchal* Oct-Dec.2008.64. Print.
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