



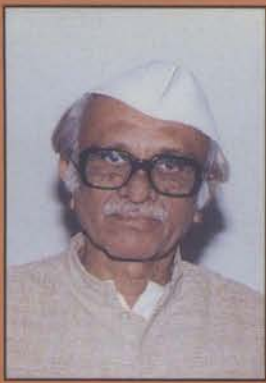
Jain Kashthapat Chitra

Survey and Documentation of Mural Paintings
in the Jain Temples of South Gujarat



Vasudeo Smart





Shri Vasudeo Smart
(1925 - 1999)

He was a diploma holder in painting from the J. J. School of Arts, Mumbai.

He has also been a teacher in many educational institutions like C. N. Vidyalay, Ahmedabad and Benaras Hindu Vishwavidyalay.

The Indian government assigned him the documentation of wall paintings of caves, temples and palaces. He worked on Bagh, Badami, Sittanvaasal, Ajanta, Kusum Sarovar, South Gujarat Temples and Rajasthan wall paintings. His deep interest and extensive research work in the field of art led him to become a recipient of many awards in his career. The National and State Lalit Kala Academy, The All India Fine Arts and Craft Society, The Bombay Art Society and The Kalidasa Academy are a few of the many sources which have awarded him for his brilliance.

He has a number of publications to his credit like "Kala Darpan", "Rasik Priya", "Pushpa-Vaatika", "Roop Samhita" (I & II edition) and "Bharatiya Bheeth Chitra".

He was a member of the Gujarat State Lalit Kala Academy and The Kalidasa Academy and West zone cultural centre, Udaipur.

Last few years of his life Vasudeo Smart masterly copied and documented the fresco and Jain Kasthapat Chitra from Surat, Bharuch & Ankleshwar and try to preserve and value the Jain Art.



Jain Kashthapat Chitra







Acharyashri Omkarsuri Gnanmandir Granthawali-20

Jain Kashthapat Chitra

The Mural Paintings in the Jain Temples of South Gujarat
A Survey, Research and Documentation

Vasudeo Smart

Edited by
Jagdeep Smart

English Version:
Sanat Bhatt



Acharyashri Omkarsuri Aradhna Bhavan, Surat
Shri Vav Jain Sangh, Vav (Banaskantha)



At the feet of my teachers
with love and affection



On the auspicious day of the beginning of the Diksha-centenary-year
(Vikram Samvat 2058, Vaisakh Sud 15 - Vikram Samvat-2059, Vaisakh Sud 15)

With all respects
at the feet of
Pujyapad, Sangh-sthavir Acharya Bhagwant
Shrimad Vijaybhadradasurishwarji Maharaj



On the auspicious day of the beginning of the Fourteenth Death-anniversary
(Vikram Samvat 2058, Vaisakh Sud 5)

With all respects
at the feet of
Pujoyapad, Shashandhurin, Vav-pathak Uddharak
Acharya Bhagwant Shrimad Vijay Omkarsurishwarji Maharaj



Jain Kashthapat Chitra : Vasudeo Smart
Survey, Research and Documentation of Mural Paintings
in the Jain Temples of South Gujarat

Edited by : Jagdeep Smart
11, Jay Somnath Society, Icchanath, Surat-395007
Ph.: 3227814.

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English Version : Sanat Bhatt

Advisers : Dr. Shirish Panchal, Jaydev Shukla

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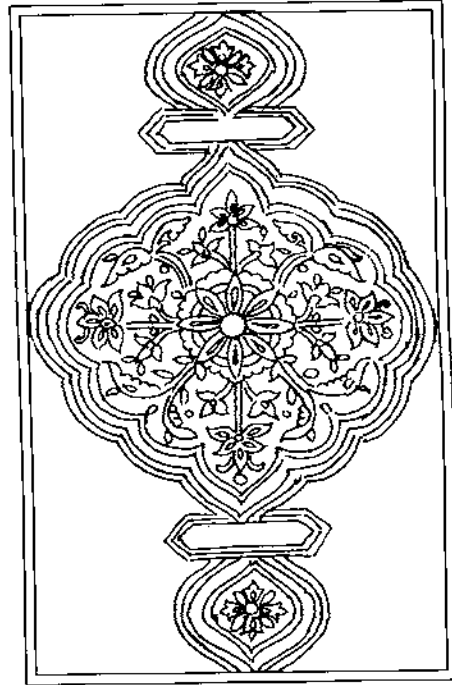
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On the Foot-steps of the Glorious Traditions of Religious Arts....

India has offered three major religions to the world community viz. Hinduism, Buddhism and Jainism. Jainism cannot claim to have a very large following. Nevertheless, Jainism is, by far, the most important and impressive of the three.

With a view to lead humanity on the path of salvation, Jainism has offered clear and well-defined doctrines of *anekantvad*, biology, astronomy, geography, astrology, medical science and last but not least an extremely rich literature. This rich contribution has been hailed by many leading thinkers of the world as one that has gone into laying the foundation of the culture of the present world.

Its contribution in the fields of sculpture, architecture and painting (including murals) has established glorious landmarks in the fields of all visual arts.

The Jains have not stopped at merely laying down tenets that are among the best. They have inspired and fostered for centuries rich traditions of religious arts in various parts of India. The best that India has to offer to the world in the field of sculpture can be seen in the Jain temples of Delwada (Abu). Similarly the best in the field of architecture can be seen in the Jain temple with its innumerable magnificent pillars at Ranakpur (Rajasthan). Also noteworthy are the wall paintings in the cave temples at Sittannavasal (South India) belonging to the seventh century, equalling the highest glory of the Ajanta paintings and the paintings of *Kalp Sutr*s at Devshanapada (Patan, Gujarat). The Jains spend lavishly for adorning their places of worship such as temples and monasteries; for such adornments, they believe, help them go near God. Arts and faith, thus, become inseparably one for them. According to this tradition, the creation of Kashtapat paintings is the creation of religious arts.

This is, then, the most appropriate perspective for looking at many extremely exquisite wooden pat paintings in a number of Jain temples. Here we offer an art book on the pat paintings found in the temples of South Gujarat i.e. from Vapi to Amod and Bharuch. By a happy stroke of luck, I was present one fine morning, when Acharya Shri Shilchandrasuriji, a great connoisseur of art and the Kala-guru of Gujarat, Shri Vasudeo Smart, happened to discuss the excellences of Jain art. A sad note of deep concern and apprehension could easily be discerned when they started talking about the exquisite wooden pat paintings in the temples of South Gujarat. "Will they be preserved?" -was the question that worried them both. The meeting ended with the germination of a thought : "Let us do something to preserve this rich heritage." I talked to my fellow trustees of Shri Sangh. They whole-heartedly welcomed this thought and the result is what you have in your hands now.

Shri Vasudeo Smart was not only a veteran artist but also a man with an enlightened vision and an enthusiast with a missionary zeal. We cannot but express our deep sense of gratitude and pay our homage to Shri Vasudeo Smart, a true gem of Surat and a great connoisseur of Jain art, for his yeoman's services to this noble cause and to the Jain community at large.

For the last three years, Acharya Shri Shilchandrasuriji has made all possible efforts to ensure that the monograph sees the light of the day. Thereby he has helped to present before the world the rich treasures of Jain art that has hitherto remained cloistered in the Jain temples of South Gujarat and hence unknown to the outside world. We are deeply grateful to him for taking us with him in this pious task.

This work is happily completed in the auspicious year of the hundredth *Diksha* anniversary year of Acharya Shri Bhadrasuriji, with the divine blessings of Acharya Bhagwant Shri Omkarsuriji Maharaj and with loving encouragement from Acharya Shri Yashovijaysuriji.

At this moment, I remember with love Shri Jagdeep Smart for his accomodating considerations.



(Sevantilal A. Mehta)
For the Board of Trustees

Gnanpanchami, 2058, Surat.



A Great moment to rejoice at....

Shri Vasudeo Smart was a highly accomplished artist, a dedicated teacher and a great connoisseur of art who brought to light some of the rarest works of art that lay undiscovered in the Jain temples of South Gujarat. In fact, he was a great 'Kala-guru' of Gujarat in the truest sense of the term. It is a moment of great joy and satisfaction for me that his valuable work on the Jain temples of South Gujarat sees the light of the day today.

Religion is the supreme way of life for me and art is what I cherish most in life. In its own way, this art book strives to bring about a synthesis of the two things I value most in my life, viz religion and art. That I have been instrumental in getting it published is perhaps no less than a divine accident.

The thrill one experiences on occasions like this is, in most cases, a live record of one's own sensibility. So without saying a word more, I quote below an excerpt from a letter Shri Vasudeo Smart wrote to me more than two years ago.

"I always feel highly elated and blessed whenever I happen to receive your sweet letter charged with love. It seems to me that our relationship stretch back to our past lives. I long to meet you in person, if and when god wills it so.

'We have planned to get published my work on the Jain temples of South Gujarat. But I would like to add a few details and be sure about certain other details, before it gets published. I keep constantly musing over certain things in my mind. I have already made a few additions and now I would like to make up my mind to work harder on this project.

I have emotions, but no language. Kindly read this letter not as an ordinary letter. What I would like to do here is only to convey my feelings to you." (25-3-1999)

Shri Vasudeo Smart certainly ranks very high in the galaxy of artists of Gujarat and also of the whole of India. His devotion to and love for art and its values, his deep preoccupation with the esthetics of Indian art, his tireless travelling in the pursuit of excellences of Indian art and his care-free and happy-go-lucky nature that facilitated such a pursuit and his unflinching faith in Gandhian values and ways of life were some of the qualities that invested the artist with an unostentatiously unique personality and helped him to develop a characterisic style of his own as an artist. He was a zealous student of Indian art and all its beauties and niceties as if came to life with every stroke of his brush. In all that he did, he tried to protect and preserve its rich legacies and make it known to the outside world. One of the chief contributious of Shri Vasudeo Smart lay in the field of the art and architecture of Jain temples of South Gujarat. These temples are rich treasure houses of ancient art. He made beautiful copies and drawings of the pat paintings and wood carvings found in these temples. A part of his valuable work goes into the making of this art book which is perhaps the first of its kind. Some of the rare pieces of art he has documented with great care and love are in a highly damaged condition and will soon be lost to the future generations. The monograph will be of great value to all those who are students of or interested in the art and culture of this region.

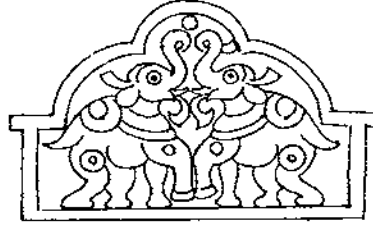
Let us all rejoice at and welcome the publication of this great work of a highly dedicated artist.

Vikram Samvat, 2058, Kartik Sud 1st

New Year Day, Surat.

- Shilchandra Vijay





From Form to the Formless

Let our eyes loiter through these pages lavishly adorned with charming forms, figures and photographs. At times, quite a few charming forms will flabbergast us. And we shall stand dumbfounded. In this moment of silence, the beauty of the form will lead us towards the formless. This would also be a moment of deep egagement with the self and a moment of supreme bliss. You can have a feel of it, but cannot frame it in words.

These forms and figures printed on paper look so charming - But what must be their charm where they really are in the temple complexes at some serene and secluded places as the integral parts of the temples themselves ? When you happen to look at these domes, recesses, pillars, celestial damsels and wooden beams adorned with exquisite carvings, words simply recede back and you enter into the domain of direct and unmediated experience.

I have experienced this in the temples adorned with beautiful wooden sculptures at Patan. I could not just take my eyes off the domes and recesses. These sculptures can vie with the delicate ornamental sculptures we find in the royal *havelis* at Jaisalmer. I could not but continue to look at them for hours together.

While walking around for hours in the *havelis* at Jaisalmer clad under the thin film of age old dust, I have inhaled the smell of the dust or the smell of that age as I kept on looking at those sculptures. Bholabhai Patel's travelogue *Vidisha*, I hope I remember the title right, made me go through that experience once again. And so did the books of the renown photographer Raghu Rai, while I was leafing through their pages containing the photographs of these *havelis*.

A centuries-old Jain temple is seated with a lot of experiences burried deep inside it..... the thrills and agitations that revive the experiences.....

Once I went to a village that has a small but beautiful temple in a cave. I sat at the exquisite idol of the Lord. Divine waves so engulfed me that my devotion as if began to flow freely in a cascade. My devotion as if was riding on the helm of the waves and it began to stride forward effortlessly.

In the afternoon, the leaders of the Sangh came to me with a proposal to rebuild the temple and sought my opinion about it.

I said to them, "You wish build a new temple. That is fine. But how would you accomodate these divine waves?"

When I happen to go to an ancient place housing rich legacies of the past e.g. a place such as Vanod (near Sankheshwar tirth), I would definitely wish to spend some time in the presence of Acharya Shri Shilgunsuriji even when I was staying at some other monastery. It is indeed a pleasure to sit in that monastery with its tile-clad roof resting on wooden pillars and to relate oneself to the past.

I do not know why, but I do like places that have an atmosphere of the past.... An invisible end of an unknown past as if reaches out for us there. Mystery does have a charm of its own.

The underground cellar in a temple.... the thick darkness engulfing the cellar... the flickering lamp with ghce made from cow-milk in the pot... we are in an ethereal atmosphere. The experience of centuries form the basis of the charm of these architectures.

Intricately designed silver lamp-stands in the sanctum sanctorum, beautiful brass lamps, the chandeliers and hanging lamps in the pendal, wall-paintings, beautiful brass-doors with frames etc. do take us in a totally different world.

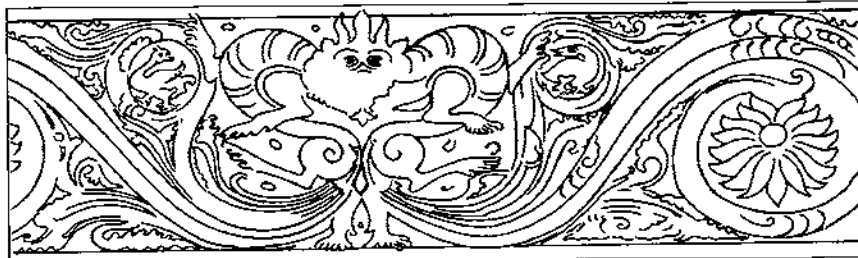
I have looked at the temples at Khambhat and Radhanpur to my hearts content. The paintings in gold on marble in the temples of Shri Chintamani Parshwanath and Shri Adinath... What a supreme embodiment of emotions !.. The paintings in gold on the embossed ceiling of Shri Shantinath in Bhani Pole and the temple in Akhi Doshini Pole... all these were so bewitching indeed! I can still feel the thrill of their first powerful impact, when I close my eyes. For I have spent good long time at Radhanpur. In this town again, there used to be a huge wooden *Samavasaran* in the temple of Ajitnath in Bhonyara Sheri.. what exquisite pieces of art we had in our temples!...

Shri Vasudeo Smart needs neither detailed introduction nor laudatory epithets. It is a matter of great joy for us that we have been able to get some of his valuable work in the form of this collection.

Learned Acharya Shri Shilchandrasuriji has been a source of great inspiration behind this project. It has also benefited form the esthetic insight of Shri Sevantibhai Mehta. Archer's commendable printing has brought it to a perfect realization.

Kartik sud 1, Vikram Samvat 2058, Palanpur.

-Acharya Yashovijaysuri





Blessings

This art book enriched with the photographs of the wooden pat paintings in the Jain temples of South Gujarat makes us remember our past glory once again.

The publication of this art book by Shri Vav Jain Sangh and Acharya Shri Omkarsuri Aradhna Bhavan, Surat, will make us have a few glimpses of our rich heritage.

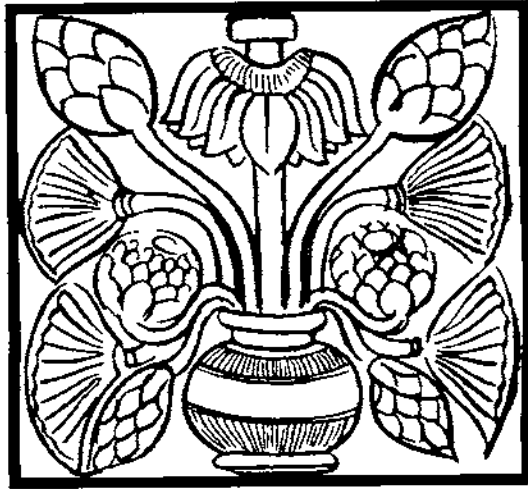
If the expression of faith and dedication in the form of this charming book is so enchanting, how much conducive would it be to the devotion of the people to see these artefacts at their original places?

Let Shri Sanghs come out with more of publications to match this work in nature, depth and quality.

Kartik Sud 2, 2058

Vankadiya, Vadgam.

Acharya Vijayarvindsuri



Editor's Note

I feel elated to put in the hands of art lovers, this art book containing Shri Vasudeo Smart's researches, sketches, drawings and copies based on the traditions of Jain art in South Gujarat. At the same time I miss my dear uncle Shri Vasudeo Smart very much. He undertook this work of reserch and copying with great love and interest in 1993-94. He travelled extensively from Amod to Vapi, made copious notes, saw paintings and made sketches, took photographs, wrote articles and prepared with great care two typed books in the end . He was not a historian. He was an artist. His original interest lay in documenting and preserving the great works of Jain art which he found very much on the verge of being lost. Even when he was engaged in this laudable work his approach was basically esthetic. He was inspired not by the art of a religion but by the religion of Art.

Acharya Bhagwant Shri Vijayshilchandrasuriji and Acharya Bhagwant Shri Pradyumnavijaysuriji, holy men of vast erudition and endowed with great interest and insights in art, saw and praised the valuable work being done by Shri Vasudeo Smart and encouraged him to carry on with it with their kind blessings. It is a matter of great joy that Acharya Bhagwant Shri Vijayshilchandrasuriji expressed his desire to publish this work. One fine morning in 1998 Acharya Shri Vijayshilchandrasuriji graciously visited the studio of Shri Vasudeo Smart at his residence and talked about publishing the work once again. Shri Sevantilal Mehta, one of the leading men of the Jain community in Surat and a man with a very live interest in art, was also present at the meeting. He took up this idea as a challenge and thus I had the proud privilege of witnessing a rare occurence that would help preserve in its own small way the rich legacy of the glorious traditions of Jain art.

But before this idea could take a concrete shape Shri Vasudeo Smart suddenly passed away on August 24, 1999. In his letter of condolence, Acharya Shri Shilchandraji reiterated his desire to get the work published and inspired and urged me to get the work complete for the purpose. The Acharyashri was putting up in Suart for the *chaturmas* in 2001. This happily accelerated the pace of the work. I had the opprtunity of meeting him several times in this connection and have been overwhelmed by his genuine concern for the cause of art and his regard for my uncle and his work.

With a view to verifying the researches undertaken by my uncle, to having a second look at the temples he had visited and to making necessary changes and additions, I visited all the places once again. I too made notes as I moved on from temple to temple and passed through my uncle's process of documentation and re-creations. Writer-critic Dr. Shirish Panchal and poet-critic Shri Jaydev Shukla joined me in this task and helped me a lot in organizing, recasting and rewriting the text of book. I am grateful to them for extending kind help even under unfavourable circumstances. I am also grateful to Prof. Sanat Bhatt for preparing within a very short period of time, an almost creative translation of the monograph for the publication of its version in English. I thank Dr. Mohan Meghani for checking, correcting and adding historical references in this work.

My task as an editor was rendered all the more difficult by the absence of my dear uncle. He had noted the minute details and characteristic features of the pat paintings. But a few of the developments facilitated by the social and economic changes in the last few decades must be noted here. Naive enthusiasm and unthoughtful haste have taken a great toll. Pat paintings in some of the temples of Surat have been retouched by inadvertent hands in recent times. This has resulted into a great loss of the beauty and the charm of the original paintings. Some of the pats have been heavily damaged because of termites or because of the lack of proper care.

Besides the wooden pat paintings, there are two wall paintings done in Frescoe style. Shri Vasudeo Smart made copies of these frescoes too. The painting of Nandishwar dwip' in the temple of Adishwarnath at Rander is a frescoe. The second is Dhai dwip in a temple at Ankleshwar. Both these frescoes have been accommodated in this book; for both of them are in a highly damaged condition and on the verge of being lost soon.

I may note here a new trend that has been emerging in the field of pat painting. As the society gets more ostentatious, the sensibility of the artist gets more blunt. The monograph contains photographs of two pat paintings under the title Amod. The pats prepared nearly seventy years ago incorporate more of carvings in wood than real painting. The change is crucially significant for it involves a change of the medium. The pats in this case are carved in low-relief. Themes and motifs, no doubt, continue to be the same; but trees and mountains tend to multiply and human figures tend to become less in number. The delineation lacks fine details. Motor-cars and men in western dresses begin to figure on the pathways to the centres of pilgrimages. Fewer colours tend to be used now. The atmosphere is getting more urban. In the last fifty years or so a number of old Jain temples were either radically renovated or completely demolished and new temples were

built in their places. Most of the newly built temples are marble temples and they have marble pats or mosaics made of pieces of coloured glasses. And these pats lack the artistic excellences of the older ones.

The monograph aims at incorporating in itself all that has been fortunately saved till now. It was necessary to add photographs at appropriate places to make Shri Vasudeo Smart's work of documentation more authentic. I am happy that a number of photographs have been included in the book. The posterity will have to take a special note of the yeoman's services rendered to the cause of the art in general and Jain art in particular by this artist.

I am grateful to Shri Prafullbhai Shah and Shilpaben Shah (Garden Silk Mills, Surat) for making available for our use in this art book the photographs of an old pat from a temple in Bharuch and its copy made by Shri Vasudeo Smart from their private art collection. I am equally grateful to my dear friends Shri Anil Relia and Shri Bimal Relia (Archer, Ahmedabad) for undertaking the work of designing and printing the book.

Shri Sevantilal Mehta has been inseparably associated with the whole project since its very inception. He has been a source of great help and rock support to me during my periods stresses and strains. I am thankful to the trustees of Shri Omkarsuri Aradhna Bhavan and Shri Vav Jain Sangh for their whole-hearted help. Lastly, I thank many unnamed devotees and the trustees of the various temples and all those who have helped us to make this dream come true.

I remember dear Neeta, Rajarshi and Krushnapriya with lots and lots of love.

I have had the proud privilege of visiting a number of Jain temples and be in the immediate presence of the rare pieces of art there, first with Shri Vasudeo Smart and then alone or together with a new set of friends. But during my second round of visits and even while I was trying to cope up with a number of problems that kept constantly popping up every now and then, I have felt my uncle's invisible presence beside me quite often. In all humility, I bow down to that invisible presence and feel elated to put this art book in the hands of art-lovers.

Vakbaras, November 12, 2001

"Roopayan"

11, Jai Somnath Society, Icchanath, Surat.

Jagdeep Smart



A Note to the English Version

Shri Vasudeo Smart was an accomplished artist and ardent connoisseur of the extremely rich traditions of ancient Indian art and culture. Throughout his life, he cherished an unbound admiration for the temple architecture, pat paintings and murals of ancient India. His thoughts and perceptions were those of an artist. When he looked at something, for example a painting, he looked at it not as an art critic or a historian of art. Though he did write a number of articles and quite a few books, language was never his medium of expression and its written form never his principal forte.

The Gujarati version of this monograph, as he had originally penned, was no more than rambling notes in margins, much in the nature of an initial sketch that could be developed into a full-fledged and finished copy of the original at a later and more convenient time. The learned editor of the Gujarati version has tried his best to recast the original draft so as to give it the semblance of a monograph. The main thrust of what Shri Vasudeo Smart wrote was to point out certain beauties and excellences to us as if we too were standing side by side with him and eying those marvels of Jain art with admiration and awe. At times he seems to have been carried away by this or that fascinating detail regarding the places he had visited or the artifacts that had enthralled him. But he aimed at conveying to us the vibrancy and force of the immediacy of an esthetic experience.

The very nature of the monograph, then, calls for not a verbatim translation but a very free rendering. At times one needs to read between the lines to have a glimpse of the spirit informing his writing. And this is exactly what I have tried to do in the pages that follow.

The work has been a race with time and a race against odds. But His Holiness Shri Vijay Shilchandrasuriiji has been a great source inspiration and guidance. Jagdeep Smart kept constantly goading me into action and came up with many clarifications I needed. My dear friends Dr. Shirish Panchal and Jaydev Shukla, my wife Niranjana, my son Eugene and my daughter Purvi have always stood by me with love and affection in all that I have done as also in all that I have failed to do.

December, 31, 2001,
Chhota Udepur.

Sanat Bhatt



Shri Vasudeo Smart : A veteran artist and a great connoisseur of Jain Art

Shri Vasudeo Smart is veteran artist and a great connoisseur of Jain art of Gujarat. Throughout his life he remained a great admirer and promoter of the glorious traditions of Indian art. He studied it with great love and devotion and incorporated its best elements into the very fibre of his characteristic expression and style.

He spent his childhood in the Kayastha street of Gopipura, Surat. Many of the families living in the street were Jains. Many of his school-mates and play-mates came from Jain families. He received his schooling in Shri Nagin Ghela Jain High School. There were many Jain temples and private house-temples in the area at that time. Very often he would go to the temples and apply a tiny yellow sandalwood mark on his forehead in the manner of the Jains. He would enjoy the sweet aroma, the serene calm and the coolness of the inside of the temples and it was here that he was first exposed to the beauty and the magic of the paintings and sculptures of these temples.

Shri Vasudeo Smart then went to Bombay to join Sir J. J. School of Arts where he became a student of Shri Jagannath Ahivasiji who was himself a veteran artist with a great love and admiration for the traditional art of India. It was here that the foundation was laid for his life-long interest in and his devotion to the cause of Indian art and he began to mature as an artist.

After having finished his studies at the J. J. School, he came back to Suart to get settled in work and in life. He had not forgotten his childhood visits to the Jain temples. He started visiting them again. This time, the wealth of art treasured in the celebrated Chintamani Jain temple of Suart fired his creative imagination. He made extensive copies and tracings of the human figures of the pat at the enterance and on the pillars, and of the animal figures and the floral designs on the beams of the temple. This work left an indelible impact on the characteristic style of his painting. The rhythm and force of lines is an inalienable characteristic of Jain paintings. And the same characteristic gives a distinct identity to the work of Shri Vasudeo Smart.

He did these tracings and made copies during 1940-50. But at that time he never seemed to realize that eventually he would grow into an ardent student, a devoted admirer and a great connoisseur of the Jain art in the temples of South Gujarat. He got a fellowship from the Government of India for studying art in Banaras in 1958. There he came in close contact with great scholars of Indian art Shri Raikrishnadasji and Shri Vasudevsharan Agrawal. Shri Raikrishnadasji took Vasudeo Smart to Bharat Kala Bhavan founded by him. In this museum of art Shri Vasudeo Smart got an opportunity to look closely at the rich collection paintings and sculptures of India and other countries. He lived in Banaras for nearly 35 years. During this long period, he had the advantage of attending and participating in a number of seminars, talks, work-shops and exhibitions organized at or by the University and Bharat Kala Bhavan. Things turned out for him in such away that he came to be in a very close contact of the various aspects and schools of Indian art. And thus his creativity came to find his very own idiom of expression. He was never carried away by the modern and modernist movements in arts. He was always happily at home with the age-old traditions of Indian art and aimed at expressing what was essentially and characteristically Indian in these traditions.

After having retired from Banaras University in 1985, he came back to Surat. Soon he lost his dear wife Smt. Pramila Smart. It took nearly three to four years for him to come out of this shock. But in 1990, he took out the copies and tracings he had made at the temple of Shri Chintamani Parshwanath, Ajanta, Sittannavasal caves, Orchha Datia and other places. He would look at them, be pleased with his work, tell me about the difficulties he had faced and the obstacles he had to overcome and at the same time would explain to me at length this or that esthetic aspect of his work. Somewhere during this period he was appointed as an honorary member of the West Zone Cultural Centre of the Government of India. He also got a fellowship for the study of and research in the Jain paintings. The artist and the reserch scholar in him woke up from deep slumber and he soon became his original self again. He started visiting Jain temples in South Gujarat, and making extensive notes, sketches and documentations.

He wrote a number articles on the basis of the notes and copies he had made in the course of his visits to the temples, cave temples and Jain temples in the various parts of

India. *Bharat na Bhit Chitro* is a collection of his articles on the subject. The book contains some of his exquisite copies of these wall paintings. But it also contains his valuable observations and opinions on a very important aspect of Indian art, i.e. the narrative element in Indian painting.

The way in which he went on with his work needs a special mention here. Even when he was in his early seventies, he would go to a temple early in the morning and work there for hours together at a stretch. He would pay little heed to the demands of his aging body and continue to make copies or tracings of the pat he found there. At times he would make a direct sketch with perfect scale. He went on with his work with undaunted enthusiasm and with meticulous care without missing even a single minute detail.

His most cherished ideal was to be faithful to the original always and in all ways. He would take into account the condition of a painting and would try his best not to miss the delicate turns of the lines and the shades of the colours of the original. After years of meticulous work, he had acquired a rare expertise in making tracings. In most cases the original pat painting or mural would be in a highly damaged condition. He would put a tracing paper on the original with great care so as not to damage the original any further. Then he would start making tracings in pencil. He would come home and prepare a finished tracing from the first one. Then he would make a copy of the finished tracing on a special roll of cloth-lined paper. He would then sit before the original and give the final and finishing touches to the line work before taking up his brushes and colours. He would never make any compromise with respect to the shades of the colours. He used water colours and wash-technique. At times it would take days and weeks for Vasudeo Smart to perfect just one roll like this, but the roll would be nothing less than an exact replica of the original with its human figures and their cloths and ornaments, the colours in the background, the line work and all its beauty and charm.

At seventy, the artist with a heavy roll of paper tucked under his arm and a sheaf of papers and a number of brushes and colour-tubes jostling in his hanging shoulder-bag, going to the temple of Adinath at Rander or coming back from his work or standing on a

make-shift wooden plank and engrossed in his work, looked like a veritable Jain monk himself. And after a highly strenuous work for three long years (1993-94-95) Shri Vasudeo Smart could complete his work which sees the light of the day in the form of this monograph now.

Vasudeo Smart worked with meticulous care even when he was working on his own paintings some of which have won national and international recognition. Beauty of form is the soul of Indian art and the same beauty of form informs all his work too. And he had acquired a rare mastery over the strokes of brush. Centre-heavy composition, flat-perspective, forceful line-work, traditional Indian themes and figures and scenes from folk-life are a few characteristics that lend a distinctive mark to his work. He loved and admired Jain and Rajasthani traditions which characterize the compositions, colour-schemes and style of his paintings. His style also became narrative on account of the reasons discussed so far.

In many of Shri Vasudeo Smart's paintings, there is a dense delineation of human figures often overlapping one another. The influence of Jain pat paintings can clearly be seen here. He painted *The First 15th August* in 1948, *Krishna Navras Darshan* in 1958 and *Sita Charitra* in 1960. Under the influence of Kalidas and Tulsidas he painted *Meghadutam* and *Pushpavatika*. He showed great artistic insight in depicting various events from the life of Krishna in *Nav Ras Darshan*. *Pushpavatika*, a landmark in his artistic career, incorporates into its composition more than three hundred Indian trees.

He was extremely fond of travelling. Thus he had visited a number of places in India, undertook an excursion in Narmada in a canvas-boat and did traking in the Himalayas. And he never went out without a sketch-book in hand. Some of his sketches have been reproduced in this book.

Wherever he went and whatever he saw... a ghat on Ganga, a Ramlila performance, a tank on the outskirts of a village in Rajasthan, the great Kumbha-mela or the Tarnetar Fair, a flower market in south, the kite-market in Suart, exquisite wood carving in a Jain

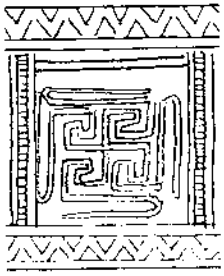
temple or an unadorned wooden image of a tribal god... his enthusiastic hand would never stop sketching people and places and objects that caught his imagination and he was never satisfied with what he had done or achieved. His monumental work '*Roop Samhita*' is highly acclaimed as an encyclopaedia of designs. The seed of this work was perhaps sown in the mind of the artist when he was making sketches of the wooden lattices with intricately reticulated designs at the Chintamani temple in early fifties. This voluminous work contains more than 2000 thousand designs collected and preserved with meticulous care over decades. The work, with hardly any comparable parallel in India, is a rare achievement in itself.

Vasudeo Smart brought to light and introduced to the outside world the art-treasures hidden in the Jain temples of South Gujarat for the first time in his books *Bharat na Bhit Chitro* (The Murals of India) and *Kala Darpan* and various articles published in 'Kumar' and other periodicals. Sometimes he urged the trustees to see that rare artefacts are not lost or damaged at the time of renovating an old temple or constructing a totally new one at the site of the old one. He wrote articles to make people aware of the loss such a carelessness would entail. Sometimes he would make use of his personal relations and appeal his friends to purchase a pat or a wooden sculpture from a demolished temple. And thus he did all that he could to help preserve these treasures.

I have been an assistant and an associate to this great artist for more than 35 years. I began working with him in 1977 when he was making copies of the murals of Kusum Sarovar Govardhan in Mathura and I continued to work with him till 1994-95 when he was making copies of the pat paintings in the temple of Shri Chandraprabhu. I have immensely benefitted from my association with him. What I am today and what I have achieved so far can easily be traced back to my long and intimate association with him.

Vakbaras, November, 12, 2001
Surat

Jagdeep Smart



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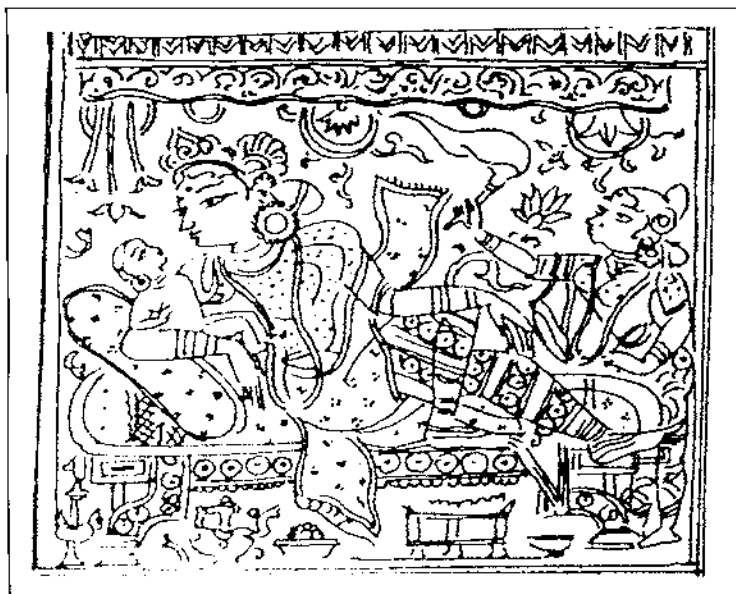
other trustees of Shri Adinath and Shri Neminath Temple, Rander, Surat

Trustees of the Swetambar and Digambar Jain temples of

Bharuch, Amod and Ankleshwar

Trustees of all the Jain temples of South Gujarat





Jain Architecture, Sculpture and Painting

Indian art has an essential unity that goes into the making of its very core and that consequently characterizes all its expressions and manifestations throughout centuries. At its best it becomes an expression of all that is noble in human life and the highest aspirations of human beings. The rulers in India as elsewhere have always been great patrons of arts. Naturally, the faith of the ruling classes would colour and shape the kind and style of art that flourishes under them and hence the various schools of Indian art such as Hindu art, Jain art, Buddhist art, Rajput art, Mogul art and so on.

Some of the best examples of Jain architecture, sculpture and painting can be found in the places of pilgrimage for the Jains. Ajanta is at the highest peak of the Buddhist art, architecture and sculpture. But by the end of the seventh century it was definitely at a very low ebb. We find a few frescoes in the major temples of Kailashnath, Lankeshwar, Indrasabha and Gancshlen. But these wall paintings are stray ones and in extremely damaged condition. In all probability they belong to the later half of the eighth century. The human figures with their sharp and pointed faces drawn as if seen from the three-fourth angle, that is drawn in such a way that one of the two long eyes seems projecting forward, their sharp noses, their stiffness of postures and the ornaments that adorn the bodies of the human figures are decidedly different from those we find in Ajanta figures. These paintings have direct links with those Jain paintings we find in the centuries that followed. Some of the historians label this Jain art as the Apabhraṃś School or the Gujarat School of painting.



Lotus pond, Sittannavasal

Hinduism, Buddhism and Jainism are the three major religions in India. Jainism branched off into two sects. The Svetambar sect has a large following in the Western and Northern India, whereas the Digambar sect has a large following in the Southern India. I had the opportunity of visiting some of the major centres of Jain pilgrimage in the Southern India. I made copies of the paintings in the Sittannavasal caves in 1956. The copies can now be seen in the National Museum, New Delhi.

Sittannavasal means the abode of the *Siddhas* or the *Yogis* of the highest order. It is 350 miles away from Chennai, 33 miles from Trichinopalli and 12 miles from a small town called Pudukutta. Here in the midst of a very thick forest we have a small Digambar Jain temple carved out in black rocks. The temple was built during the reign of the Pallava king Mahendravarman (640-670). There are paintings and sculptures inside the cave temple and the idols are at the outside.

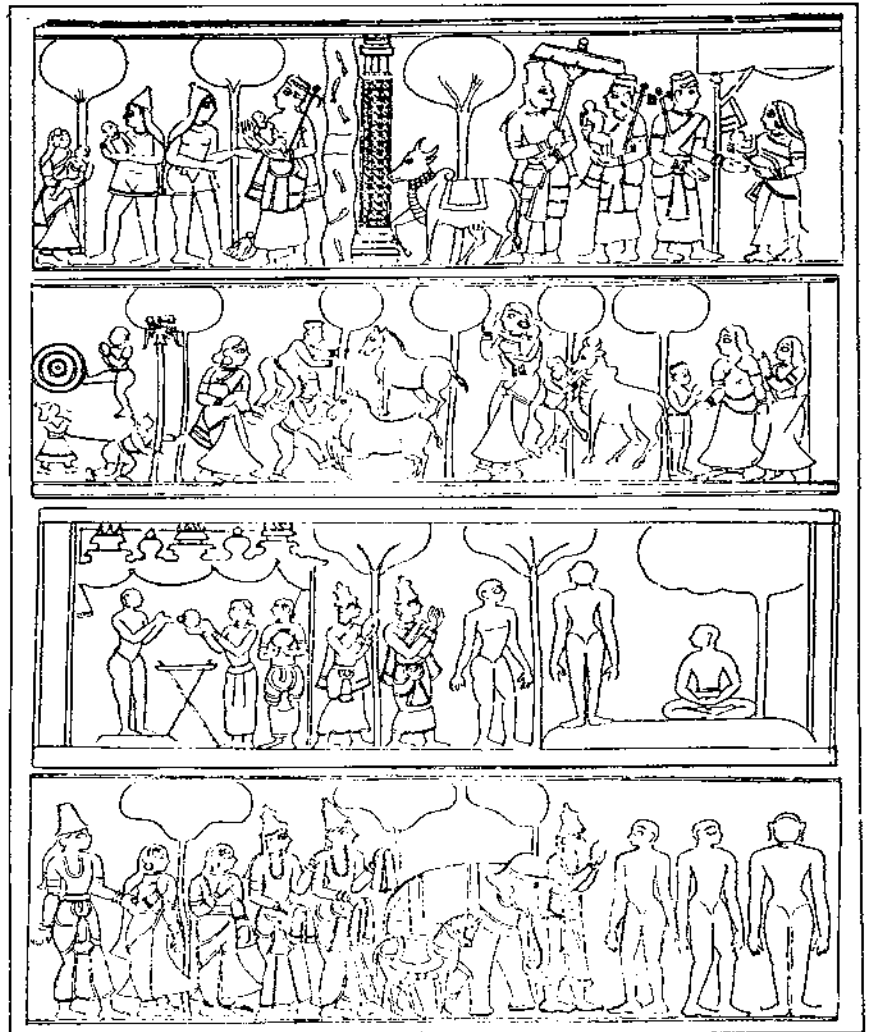
There is an idol of the Tirthankar Parshwanath sitting on the serpent in the *dhyānmudra* or the meditative posture. There is a sculpture of a Jain Acharya on the opposite wall. There are three idols at the innermost centre of the cave temple. There is a design on the ceiling of the open pendal, *rang mandap*, and the outer surfaces of the pendal have beautiful and lively paintings of lakes full of lotus flowers and lotus leaves, with fish of different sizes and shapes, and buffaloes, elephants and several pairs of swans bathing playfully in the water. There are two celestial male figures. The dancing damsels on the pillars are among the best of their kind generally portrayed in Indian paintings.

Shravan Belgoda is a very old place of Jain pilgrimage. It has been known around ever since the third century. Chamundray of the Gang dynasty got a gigantic icon of Bahubali sculpted on the Indragiri hill in 981 A.D. This colossal icon, about 60 feet in height and carved out of a single rock, is one of the stupendous achievements of Indian sculpture. The entire artistic

structure is executed in strict accordance with the tenets of Jain iconography. There is a temple at its feet, the walls of which are adorned with beautiful paintings. The library here has some rare manuscripts among other books. But the rarest amongst all are the nine exquisite images of Lord Mahavir, each about two inches and a half in height, made out of different jewels. Here I had a rare opportunity of meeting a Jain monk Charukirti Bhattarak who is a great scholar.

Jain Kanchi: Tirupati Kunnaram

There is a small village on the bank of the river Vegvati. It is about 12 miles away from Kanchi. The village is known as Jain Kanchi. It is a place of pilgrimage for the Digambars. Beautiful paintings of various scenes from the lives of Lord Mahavir and other Tirthankars, as also scenes from the lives of Krishna and from the Ramayana and the Mahabharata are portrayed on the ceiling of the *rang mandap* or outer parlour of the temple. The style of the paintings has close parallels with that of the ones in Sinhgiri or Sigiriya in Shri Lanka and some links with the ones in Ajanta. These paintings belong to the fourteenth century or the first phase of the empire of the Vijaynagar. Some of them seem to belong to 16th or 17th century. The paintings are characterized by the portrayal of tall and lush green trees, simple but deftly executed figures, sparse but apt ornamentations and bold lines. The colours used are white, black, red, chalk ochre, teraverte and yellow ochre.



Jain Kanchi : Tirupati Kunnaram



Jain Art in Gujarat

Jain art flourished in Gujarat under the patronage of those who practiced Jainism. A number of Jain munis were painters of various degrees of accomplishments. Some of the artists themselves were Jains but it is certain that not all were Jains.

The form of Jain art is basically Gujarati in nature. The themes were Jain ones and the tastes of the patrons went a long way in giving it a character and identity of its own. Hence a close acquaintance with Jainism is necessary for us to understand and appreciate Jain art in Gujarat.

From time immemorial, Gujarat is known both for its natural beauty and prosperity, for its land that is very fertile, for its flowing rivers, for its green-corn fields, for moderate and healthy climate, for its beautiful mountain ranges and for the long stretch of sea on the west. Divine personalities like Rushabhnaath, Neminath and Krishna lived in Gujarat. The northern boundaries are marked by mountain ranges of Arbudachal and its vast expanses of fertile land are chequered with rivers like Saraswati, Shwabhramati (Sabarmati), Mahi, Narmada, Tapi and a host of others long and short. With the Arabian Sea in the west, Gujarat has a very long sea coast dotted with a number of natural ports that have unfortunately lost much of their operative value. Gujarat has been an excellent host to a large number of communities practising different faiths. Thus, we have Hinduism, Vaishnavism, Jainism, Buddhism, Zoroastrianism, Islam, Christianity and their followers living in an atmosphere of tolerant and peaceful co-existence.

Business and commerce is in the very air people breathe here. Hence Gujarat has always been one of the most favoured destinations with traders and businessmen not only from different parts of India but also from different countries abroad. Thus trading communities of the ancient ages like Greeks, Chinese, Parsis, Gandhar, Kamboj, Malav and trading communities of the modern history such as the Dutch, the Portuguese, the French, the German, the British etc. have come to Gujarat and some of them have settled here too.

Let us now focus our attention on Jainism. The Jains have greatly contributed to the formation of the moral fibre of the people of Gujarat and their contribution in the fields of art, architecture, literature and culture can never be overestimated.

When the grip of the Mauryan empire on Gujarat became weak during the reign of Chandragupta Maurya, the kingdom of Vallabhipur rose to eminence during the reign of Maharana Shiladitya of the Solar dynasty, *Suryavansh*. And after the fall of the kingdom of Vallabhipur, Chavada rulers of Panchasar enjoyed a considerable sway over a large part of Gujarat. Inspired by Shri Shilgunsuriji, the Chavda

rulers founded the city of Patan. Maharaja Vanaraj Chavada was a devotee of Shri Devchandrasuriji with whose blessings he built the majestic temple of Panchashwar Parshwanath in Patan. Maharaja Siddharaj was a great patron of Jainism. Kumarpal embraced Jainism and enjoyed the blessings of a number of Jain munis and acharyas. *Kalika Sarvagna* Shri Hemchandracharya wrote the first systematic grammar of Gujarati language *Siddhahaim* during his rule. A number of temples were built and great libraries were founded. These libraries are wellknown for their rich collection of rare manuscripts and ancient texts even today.



The muslim invaders brought about a wide spread destruction of temples and treasures of Gujarat. Two ministers of king Bhimdev, Vastupal and Tejpal were persons of great vision and determination. As a result of their tireless efforts, Gujarat enjoyed a brief spell of independence and peace. But Gujarat lost its independence once again as a result of the evil policies of Karnadev.

During the days of the Great Mogul empire, Jainism began to recover its former glory. Akbar, the great, was highly enamoured of the ascetism, austerity, integrity, strength of character and unflinching faith of the Jain munis. He respectfully invited Shri Hirvijaysuriji from Gujarat and honoured him with the title *Jagad-guru*, the teacher of the world. He handed over to the muni, Shatrunjay, Girnar, Sametshikharji and Tarangaji by way of offering for all the time to come. Jahangir too had a great respect for the Jain acharyas. As against Akbar and Jahangir, Aurangzeb caused to destroy this good tradition.

That Jain art has a distinct course of evolution is not tantamount to saying that it has no thematic and stylistic correspondences to the kind of art that developed during the Gupta and Post Gupta eras. There is a magnificent Jain temple among the cave temples of Allur - Ellora which belongs to the eighth century. Here the form of the Hindu God Indra takes on a slightly newer form. It reminds us of the style of Chalukya sculptures as in Badami, the Rashtrakuta style as in Elephanta and the Pallav style as in Mahabalipuram. It is characterized by meticulous and delicate carvings, an eye for proportion, magnificent pillars and delicately carved floral designs and a large and bulky Indra sitting on an elephant.

Jain sculptures are short in stature. In the initial stages, we have the idols of the Tirthankaras sitting in the *yog mudra* or standing in *kayotsarg mudra*. The idols are simple, straight and with no allusion to movement. Both the hands are straight and the knees both straight and stiff. The perfection of the body of the Tirthankaras is often compared with that of the body of a lion. These sculptures are characterized by strong and high chest, straight hands and highly polished broad shoulders forming a

straight line. This kind of holy persons are called *veer* or the brave. The unadorned postures of the sculpted images remind us of highly accomplished *Yogis*.

The Jain art has a distinct style of its own. The sculptures of the Tirthankaras follow a set pattern of stylization, the origins of which may well be traced back to some tradition which might not be directly linked to India. The architecture of the Jain temples by and large follow the architecture of the Hindu temples. Thus the magnificent edifices of the Jain temples of Gujarat and Rajasthan belonging to a period ranging from 10th to 13th century i.e. before the muslim invasions and the resultant damages they have suffered from, have close correspondences with the temples in Khajuraho.

Indian architecture is characterized by its delicately executed highly intricate designs that adorn it. These include decorative designs carved in wood, marble and elephant tusks. The most exquisite examples of such decorative designs are to be found not in the Hindu temple architecture but in the Jain temple architecture of Gujarat. The magnificent Jain temples on the mount Abu are among the most exquisite examples of the kind. These pinnacles of Jain architecture were built during 1032 to 1234.

These temples are a symbol of the indefatigable spirit and great tenacity of the Indian people which enable them to rise up in unison and scale newer heights of excellences and achievements every time after being attacked and ravaged by outside invaders. Mahammad Gazni looted the treasures of and destroyed the great temple of Somnath. A number of edifices were erected in North India as a protest against this act of barbarism. But this time, the patrons were not kings but businessmen and the common men. The temples of Abu were built not by kings but by business men and the men in the street. The chief temple here is dedicated to Shri Rushabh Nath. It was built by Vimal Shah in 1031 at



the behest of Shri Vardhamansuri belonging to the Svetambar sect of Jainism. The whole temple is built using white marble. The artistry and the carvings are of the highest order of excellence. The entire structure abounds in magnificent *Kalpavrukshas* (*Kalpavruksha* is a celestial tree that has the capacity to grant all that one wishes under it), delicate damsels of heaven and shapely human figures. And we have some intricately carved forms in the shape of chandeliers hanging from the ceilings above. Opposite to the temple of Rushabh Nath is the temple dedicated to the twentysecond Tirthankar Shri Neminath which was built by Tejpal and Vastupal in 1232. Instead of amassing huge amounts of wealth only to bury it unproductively under the earth, the leading businessmen and the ardent devotees of the period depleted their treasures in helping to erect magnificent temples and other sacred edifices on the mountains of Abu, Shatrunjay, Girnar, and so on.

Beautiful paintings and carvings in woods are preserved even today in some of the Jain temples in the major cities and small towns of Gujarat such as Ahmedabad, Patan, Surat, Radhanpur, Khambhat and so on. Jain architecture in Gujarat is noted for beautiful paintings and/or carvings on walls, pillars, doors and the artistically structured arches or *torans*. Special mention has to be made of the beautiful pat paintings found in these temples.

Pat Paintings

We have many references to the paintings on cloth in ancient Sanskrit literature. These pat paintings are religious and ritualistic in character and are associated with this or that sect of a major religion. For example, a Buddhist text *Sanjuttanikay*, has a reference to *Chitra Patikas* (paintings on long rolls of cloth) or *Dushyapata* that is a length of cloth which is polished. Thus, in simple language, *Pat Chitra* is a painting on a length of cloth. Pat paintings have to pass through four stages of preparation, viz. *Dhaut* - washed, *Ghatit*-rubbed and polished, *Lanchhit*-stretched and *Rangit* - dyed.

A long and narrow piece of pat was hanged on a bamboo for expounding some moral principle or a text to masses e.g. *Sansarchakra pat* or a pat painting on the cycle of life and death or cycle of worldly affairs, *Pap punya pat* - pat painting of sin and merit, pat painting on heaven and hell and so on.

We find references to pat paintings in ancient literature but no pat painting belonging to ancient period. This is obviously because cloth is perishable. It does not last for centuries. Or perhaps they have been lost to us because of the inadvertance of our people or because foreign invaders have destroyed them long ago. In his *Jain Miniature Painting From Western India*, Dr. Motichandra refers to the three pat paintings that belong to the fourteenth century. We have a number of pat painings preserved in Jain temples and in the art collections of institutions or individuals. But none of them is older than these three. All of them belong to a period ranging from the fourteenth to the eighteenth century.

The preparation of pat chitras

Traditionally, *khadi* or handwoven cotton cloth was used for the purpose. Firstly, a thick coating of the paste of rice flour was applied on the cloth so that all the fine holes in the cloth were sealed off. When it became completely dry, it was polished with the help of a stone muller. Thus it became extremely smooth and hence ready for the artist to work on. And the artist would begin his work first with sketching lines in red ochre, fill it with different colours and end it with decorating the whole painting with gold and silver.



The pats can be divided in four major types, in accordance with their themes and purpose.

1. Maps of Jain astronomy and geography.
2. Spiritual or *tantric* pats.
3. Places of pilgrimages.
4. Miscellaneous pats of appeals or requests, flags and flaglets.

The first type includes the following pats :

1. The map of the Island of *Jambu*. (*Jambudwip* is a mythical island or continent in Jain cosmology).
2. The map of the Two islands and a half-*Dhaidwip* (this again is mythological)
3. *Ashtadwip* or *Nandishwardwip* pat (Map depicting the eight islands of ancient mythology)
4. *Lok Purush*, This is a concept in Jainism of the Supreme Being that comprises all time and space and all that is created within it. Nothing exists beyond *Lok Purush*. The concept is very much akin to *Vishwarup* - All pervading form of the Supreme Being.

The purpose of the first type of pats is to instruct the Jain Munis and followers. These pats which are highly symbolic in nature follow a set tradition. The style of the paintings is much the same as that of other paintings of the Western India. The background is generally white and the other colours used are sky blue, red, yellow and black.

The second type of pats include the following :

1. Surimantra pat
2. Vardhaman Vidya pat
3. Parshwanath Chintamani pat
4. Parshwanath Padmavati pat
5. Hrinkar patra pat

These pats make ample use of geometrical forms such as squares, rectangles and circles. There always is the form of a Tirthankar at the centre. Some of the pats depict *Samavasaran* and are highly decorated. The purpose of these *tantra*-based pats is spiritual or worldly benefits. Mystical symbols and letters of the *mantras* are written in Devnagari script in red. They are also known as *Yantras*.

The third type of pats is also known as Tirtha pats. These include the following :

1. Panchtirtha pats
2. Miscellaneous Tirtha pats
3. Shatrunjay Tirtha pats and others.

According to a common Jain belief, every common man following Jainism must undertake a pilgrimage to Shatrunjay Tirtha at least once in his or her life. And he must offer his prayers at the five



major Tirthas viz. Abu, Girnar, Ashtapad, Sametshikhar and Shatrunjay. The follower must offer his prayers every day before the pictorial representations of these major Tirthas. The ancient examples of the Panchtirtha pats are painted in the traditional Jain style.

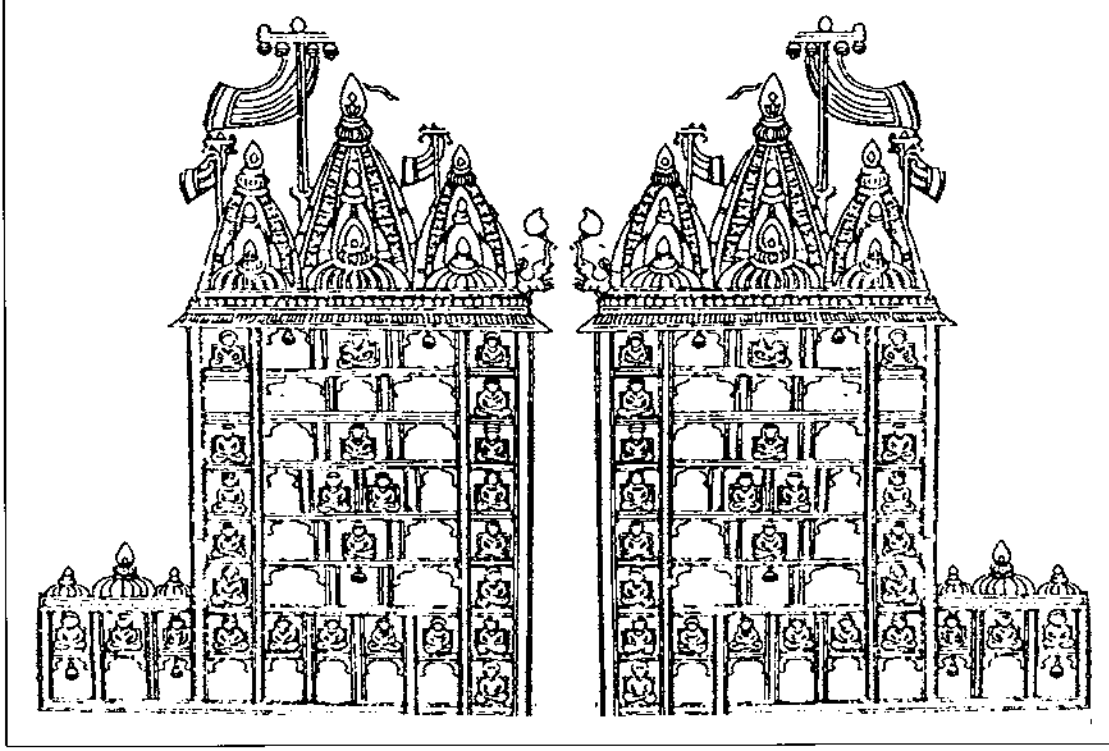
In the later period, the Tirtha pats become more or less deftly drawn maps interspersed with a number of captions here and there. The Tirtha pats done during the last century go a step further in that some of them are done keeping in view two or three dimensional perspective. The pats of this kind are carved in wood or stone at present. We have quite a few pats done with the help of small and thin pieces of stone or coloured glasses. Some of them depict more than the five major Tirthas. The Tirtha pats painted in 1641 in Ahmedabad are highly valuable not simply from the point of view of religion but also from the point of view of art in general. For, they are among the best examples of Jain art of the 17th century. At Shatrunjay, we have a number of pats of various sizes and done in various mediums. These pats depict revulets, hills, rivers and temples with their typical flags flapping on high masts at the top of their high domes, small temples, houses, way-side inns for the travellers, trees, small tanks with steps circling all around them, Jain monks and nuns, Jain devotees, animals and birds that one comes across or sees in the course of his or her pilgrimage to Shatrunjay Tirtha. These depictions are of high artistic merits as they are done in with delicate line work and in many colours and are highly decorative in style.

The last or the fourth type of pats include the following :

1. Vignapti patra pats or the pats prepared with a specific purpose of inviting some Jain Muni or Acharya to come to spend *chaturmas*. 2. Kshamapana Patrika - a letter expressing an earnest desire to be forgiven or pardoned. 3. Chitra Kavya pat 4. Gnanbaji or Sapsidi pat 5. Horoscopes of individuals 6. Pats depicting other themes. 7. Pat depicting the records of the names of the pilgrims and other information regarding their families. These records were maintained by a special kind of professionals known as *vahivanchas*. *Vahi* is a record book. These pats depict the geneologies of Jain families.

Vignapti patra pats are generally very long but not very broad. They are first prepared on separate pieces of paper and then pasted on a narrow length of cloth. They would include poet's descriptions of beautiful sights worthy of being seen by visitors. They are done in a set traditional style by local artists.





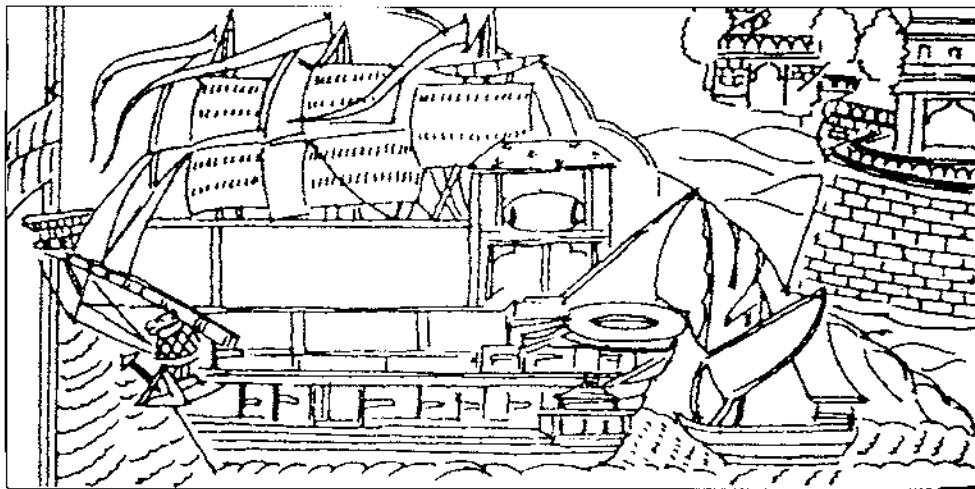
JAIN TEMPLES OF RANDER AND SURAT

We have no written documents about Surat that belong to ancient ages. Nevertheless we find a number of allusions and references to the city in old Sanskrit and Gujarati poems. Besides, we have quite a few inscriptions on and documents regarding the metal images and idols in the Jain temples that belong to the fifteenth to the nineteenth century. All of these point out that from times immemorial, Surat has been referred to and known as Suryapur that is a city dedicated to the God of Sun. Some of the places in and around Surat have close links with one another and with the deity presiding over the city. Surat is situated on the bank of the river Tapi which is believed to be the daughter of the Sun. Rander, situated on the northern bank of Tapi derives its name from Rannade who is the wife of the Sun god. Ashwanikumars were the two sons of the Sun god and Ashwani kumar is the name of a renowned *ghat* on the bank of Tapi. Utran, a small town in the northern vicinity of Surat, derives its name from Uttarayan which is the day when the Sun begins to move towards the tropic of Cancer. Etymologically the name Surat can be derived like this : सूर्यपुत्री > सूर्यपुत्री > सूर उत्ती > सुरूती > सूरती > सुरत > Similarly the name Rander can be derived like this : रत्ना Prakrit रत्ना+णअर (णअर or city) > रत्नेअर > रत्नेर > रानेर > रान्देर.

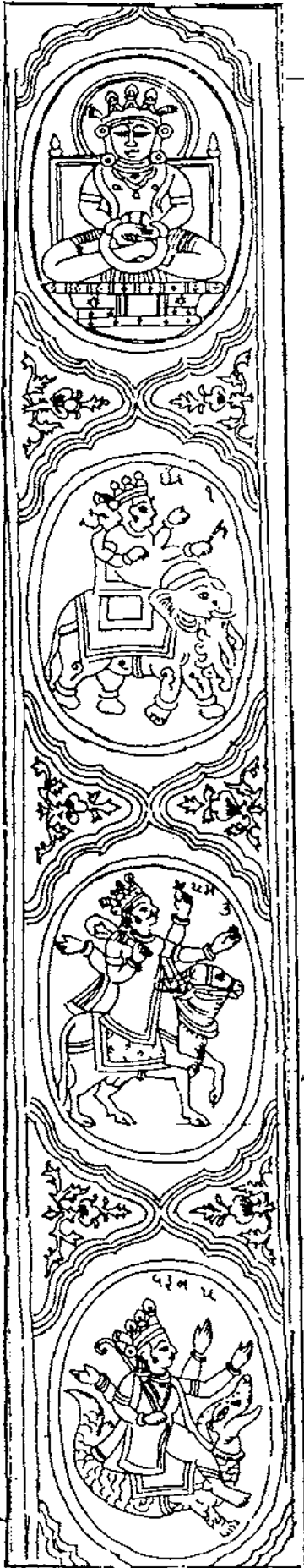
Rander has become almost an integral part of Surat now. But it was not so all through out the past. Rander is undoubtedly more ancient than Surat. Its links with the past can be traced back as far as

a goddess called Rannade who belonged to the place now known as Rander. For, this is the place where the goddess performed her penance to please the Sun god and get him as her husband. Even today there is temple here dedicated to the goddess Randhani, a form of Rannade. The Sun god himself performed an austere penance at a place called Kantareshwar which was in the thick forest around Surat. Kantareshwar is now known as Katargam. The Sun god eventually settled in the area. He had a daughter Tapi and two sons Ashwanikumars who were the *vaidyas* (that is doctors practising Ayurvedic medicines) to the gods. There is a place called Vaidyanath in Surat even today. According to an old Jain tradition, Rander is also believed to be associated with an ancient king called Samprati belonging to the dynasty of Ashok, the great.

Thus, Rander has a very long history stretching back to a distant mythological past. It was a highly prosperous city when Surat was no more than a mere settlement of fishermen living in poor hutments. During the first quarter of the third century, a number of Jain temples were built in Rander and the Jain books of the subsequent period tell us about a large population of Jains belonging both to the Svetamber and the Degamber sects. In the meanwhile, the older ports like Kamrej and Variav were rendered out of operation and hence useless on account of the significant changes in the course of Tapi, the changes in the course of the river in turn being brought about by the heavy deposits of sands and mud changing the very topography of its bed. On the other hand Rander started emerging fast into a major port in the area. This fact is amply born out by some ruins found near Rander.



Al Beruni, an Arab traveller who came to India in 1030 refers to Rander as Rahanjul which, according to him, was a major port in this part of the South Gujarat known as *Lat* region at that time. During the two centuries that followed, Rander continued to become more and more prosperous day by day. As per many references to the city made by the renown Gujarati poet Padmanabh in his *Kanhadade Prabanth*, Surat existed in the 13th century and had started growing into a city. In 1225 an adventurous group of Kufani Arabs acquired control over the city of Rander. These people were Shiya Arabs that belonged to Kufa. They were expert navigators and sea-faring people. They were known as *Nawayta* or *Nayta* because they were new-comers in Rander. They carried on trade with countries such as Malakka, China, Tenasarim, Pegu and Sumatra. The German traveller Mendleslow who came to



Surat in 1638 spoke highly of the *Navaytas* as expert businessmen. These *Navaytas* harassed the Jains and damaged their temples. Kavi Narmad also refers to the persecutions inflicted by the Arabs.

Even after the fall of the *Navaytas*, the Jains continued to flourish in Rander. It was still a prosperous and a safe city in 1405 when the seat of Bhattarak of the Jains belonging to the Digambar sect was transferred from Gandhar to Rander by Shri Devendrakirti. Again we have a record that shows that the old seat of Balatkaragan of the Digambar sect of Jainism was transferred from Rander to Surat in a temple situated in place known as Dandia near Khapatia Chakala by Bhattarak Vidyanandji in 1462. A traveller named Barboza makes a reference to Antonio D. Sylveria, a captain of the Portuguese navy who had first invaded the port of Gandhar in 1530 and then, after having heard about the wealth and prosperity of Rander, invaded and looted the port and the city. Ratnamanirav Bhimrav Jote has noted this incident and described how the invaders ravaged and looted the city for days together. He writes that Rander was subjected to Portuguese lootings not once but twice and it was almost broken after that. It could never regain its former glory again. As a result, the Jains began to migrate from Rander to Surat.

The temple of Neminath and that of Adishwar in Nanigali and that of Adinath Bhagwan in the Nishal falia, are the temples in Rander which are at least 400 years old. Shri Vinayvijaysuri stayed in Rander for four months of the monsoon in 1682. He began writing a long poem titled *Shripal Rajano Ras* at the earnest insistence of the Jain community of Rander and composed as many as 750 *gathas* or verses. But he died before he could complete the poem. It was then completed by his dear student Nyayacharya Shri Yashovijaygani, who was a prolific writer. His *paduka* or foot mark (10" x 7.5") with an inscription is in the temple of Neminath in Rander. *Suryapur Chaitya Paripati* written by him contains a reference to the three temples of Rander belonging to the thirteenth century. The *Mul nayaks* of these temples are Neminath, Shamlaji and Rushabhdev.

Mogul Emperor Jahangir visited Rander in 1624 and was given a royal reception by the the leader of the business community of the city. The entire road from Surat to Rander was covered with carpets of silk in honour of the royal visitor. The artistry of the mosques in Rander bears out the fact that even the muslim community of the city was fairly rich and prosperous.

Jain Temples of Rander

There are five Svetambar Jain temples and one Digambar Jain temple in Rander. 1. Temple of Shri Adishwar Bhagwan, Uttamram Street. 2. The Temple of Shri Neminath Bhagwan, Lala Thakor's Pole, Nanigali. 3. Temple of Shri Adishwar Bhagwan, Nanigali. 4. Temple of Shri Manmohan Pashwanath (new), Bhagubhai's Pole, Nishal Falia. 5. Temple of Shri Ajitnath Bhagwan 6. Temple of Shri Chandraprabhuji (Digambar).

The Temple of Adishwar Bhagwan

This temple, situated in Uttamram's street, is one of the oldest and the best in Rander. Many other temples built in the subsequent period follow the architectural design of this one. It appears to be a private house temple, for it does not have a dome. It has a sanctum sanctorum, a *rang mandap* and first floor. The *Mul nayak*, Adishwar Bhagwan is installed in the *garbh gruh* or the sanctum sanctorum. There are marble idols of Shantinath Swami, Vimalnath Swami, Munisuvrat Swami, Varikhen Swami and Vighnahr Parshwanath too in it. Besides, there are images made of an alloy of five metals and a *Siddha Chakra*. The *rang mandap*, decorated with beautifully carved wood is quite spacious. The pillars and the ceiling are adorned with carved and painted figures of celestial damsels with wings playing upon different musical instruments. *Chaumukhiji* and idols of many Tirthankars are on the first floor which is highly decorated with beautiful wood carvings. Pat paintings are affixed on the wall. The second floor too has many idols of Tirthankars and a beautifully carved *mandap*. The recesses on the wall here are decorated too. There are a few miniature paintings here.

It is believed that on account of some unknown reason two idols were wrapped up in hay and thrown into the sea at Ghogha port in Saurashtra. A fisherman found the idols at Olpad and handed them over to the Jain community. The idol of Adishwar Bhagwan was then installed in a temple at Rander and that of Shantinath Bhagwan was installed in a temple at Olpad.

The Wood-craft and Pat painting in the Temple

On the northern wall of the *garbh gruh*, there is a pat of Nandishwar dwip in a large circle. The diameter of the circle is 6'. At the top of the pat there is a writing in Gujarati. *Nandishwar dwip Samvat 1923, Fagan sud 11 ne var Shani, Karbhari set Bhikha Jesang, Chitaro Anandrao, Vadodra.* (Nandishwar dwip; Donor: businessman Bhikha Jesang, Painted by Anandrao of Baroda on Saturday, 11th day of the bright half of the month of Falgun, Vikram Samvat 1923)

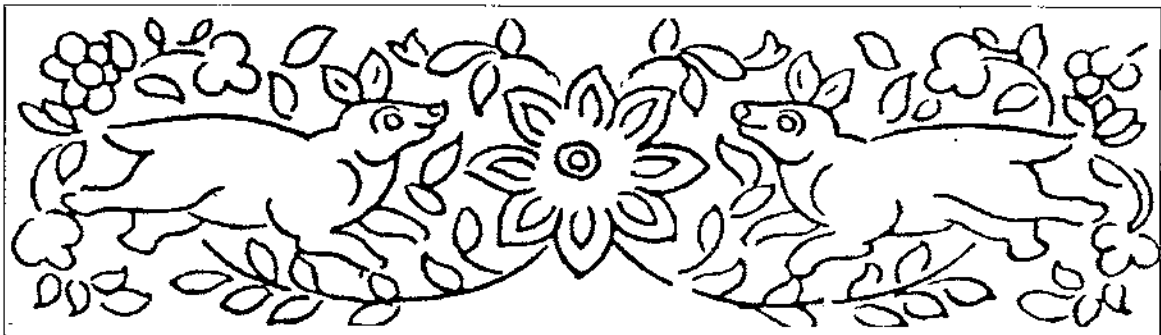


This wall fresco which depicts the subject of Nandishwar dwip is unique in the whole of South Gujarat. It is in a highly damaged condition. It is nearly 127 years old. But it is not repainted or retouched by anybody at a later time. The explicit mention of the painter's name is extremely rare and hence of a great historical significance here.

Nandishwar dwip or the island or the continent of Nandishwar is the eighth of the mythological islands. At the centre of the pat is painted a temple with a flag flapping merrily at the top of its high dome and with the images of Tirthankars inside it. Gods with their hands folded in prayers are standing at the temple. There are figures of celestial damsels playing upon pipes and flying in sky above the temple which is flanked on both the sides with mountain ranges with high peaks. The high mountains are clad with trees. Figures of carnivorous animals like tigers and herbivorous animals like deers and rabbits are painted in the valleys and caves. Three circles each on both the right and on the left below the temple, symbolically represent the mountains of *Manushyeta* and *Dadhimukh*. There are wells with steps of stones to go down to reach the waters. Gods seated in their flying chariots come to offer their homage to the Lord. The gods include the god of Sun in a chariot with seven horses yoked to it. One of such chariots is drawn by a large serpent, one by an elephant, one by a wild boar, one by an eagle and so on. Indra seated on an elephant with seven trunks is here to offer his prayers too. Each of the chariots is decorated with flags flapping merrily and hanging bells. At the centre of the pat is depicted the *Mul nayak* engrossed in meditation while sitting in *padmasan*. There are more than 250 domed temples around the central one. Each of these small temples has a figure of a Tirthankar in it. Down at the bottom, one god is seated on a large fish on one side and another one on a peacock on the other side. One god is seated on a deer and another on a tiger.

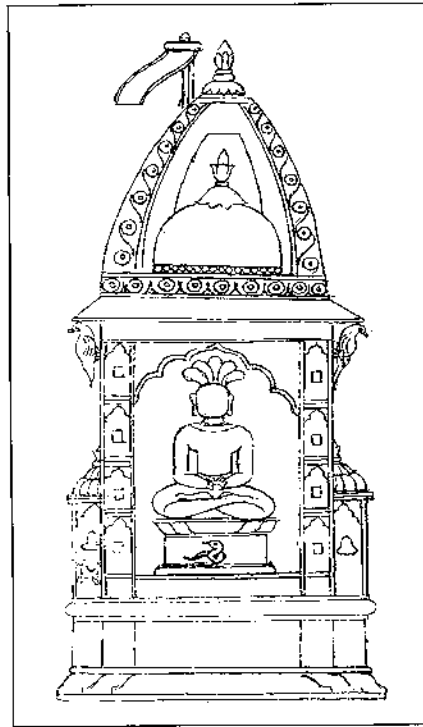
The fresco is remarkable for its masterly and balanced composition, careful delineation of minute details of the figures painted in bold lines and the use of very limited number of colours such as red, yellow, white, black and gold. The entire fresco is decorated with tiny dots of colours.

The *rang mandap* has six pillars and there are six paintings on each side of every pillar. Thus there are 24 paintings on every one of the pillars. In all there are 144 paintings depicting devinities and celestial damsels. There are figures with four hands holding various weapons or musical instruments. The winged damsels are playing upon different musical instruments like *kartal*, *zanz*, *ghant*, *nagara*, *shehnai*, *mrudang*, *tambur*, *veena* and *bhungal*. The ceiling over the *rang mandap* is adorned with beautiful wood carvings.



There is a beautiful pendal of *Chaumukhiji*, carved wooden pillars and a number of idols on the first floor. The doors of the temple are covered with sheets of german-silver with floral designs embossed on them.

Two pat paintings (6' x 6') are framed in glass and afixed on the northern wall. Both the pats are Panchtirtha pats and are in highly damaged condition. The composition of these pats is remarkably different from that of the others. The pats are divided in different sections with each of them delineating one *Tirth*. They have been retouched by other artists at later stages and hence their original beauty is lost to us for the good.



The temple of Neminath (Nani gali, Lala Thakor's Pole, Rander)

The design of this temple follows the set tradition of the architecture of Jain temples. They look like an ordinary house from outside. None of them has a dome and all of them have a sanctum sanctorum, a ceremonial pendal and a cellar.

The wooden pillars of the *rang mandap* (8' x 8') of this temple are adorned with figures of gods and planets. The paintings are characterized by bold line work and use of a limited number of colours. The beams over the pillars are decorated with floral designs with large flowers. Four upper strips of the *rang mandap* depict the wedding procession of Neminath. Men riding horses and elephants, soldiers, musicians playing upon different instruments, palanquins, gods seated in their chariots and birds and animals are beautifully painted. One scene depicts Neminath who has come back from the entrance of the wedding pendal and is now seated in a temple. Jain monks are offering their prayers to him. The entire procession which is now moving forward with all its dignity and simplicity is delineated with delicate strokes of the brush. The artist has used very few colours here.

This ancient temple was demolished in December, 1993 with a view to building a new one in its place.



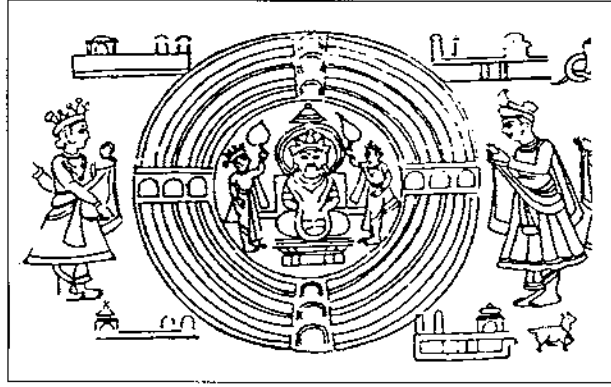
Pat Paintings:

All the pat paintings are 6'x8' and affixed on walls. They are marked by their very complex and highly imaginative compositions. The colour-scheme of the pats is characterized by simplicity and the use of a limited number of colours viz. red, white, yellow, black, brown and golden. The temples depicted are of various sizes and shapes. The ornaments decorating the human figures are full of variety. The *Panchtirth* pats depicting Palitana, Girnar, Abu, Ashtapad and Sametshikharji evince a broad uniformity of themes and subjects. But they have a great variety in their compositions. In all probability, all these pats belong to the same period of time. The pats in the temple of Nemnath in Rander have been retouched or repainted and have lost much of their original charm. Nevertheless, if we look at them from a distance, they stun us as magnificent specimens of the rich tradition of the murals in Jain temples in this part of India.

The original wood carvings on the ceilings of these temples have been lost to us because they have been rebuilt or renovated. Lost also are the exquisitely carved wooden pillars which were adorned with large doll-like figures of celestial damsels.

The temple of Chandraprabhu Swami of the Digambara houses idols made of an alloy of five metals. The idols are characterized by their sharp noses, slanting eyes, squarish faces and high busts. Jain temples have a large number of different tools, implements, pots and vessels and a large variety of highly decorative items used at the time of prayers or at religious festivities. All of them are very beautiful artefacts.

It is unfortunate that the age-old traditions of Jain art is fast disappearing. Priceless pieces of art are simply destroyed or sold at the time of renovating or rebuilding the old temples. The temples built in recent past have large pats in glass mosaics or in oil paints done by lesser artists and in low taste. The old hanging lamps of glass, pat paintings, wooden pillars and bases with exquisite carvings or paintings, celestial damsels and other ornamental pieces, beautiful lattices of cast or wrought metals, beautifully painted or carved doors and door frames etc. are fast disappearing from Jain temples.



Chintamani Parshwanath

This temple is near the Mission High School in the Shahpor area of Surat. Originally this 52-Jinalay Shwetambar temple was situated on the road leading from the Mission School to the Variavi Bhagal. It is said that the muslims demolished this temple and built a mosque on its place. This mosque is now known as Sami Masjid. The Jains in their turn built a new temple at a nearby place. *Shri Sambhav Jin Stavnavali* gives us valuable information regarding the Shwetambar Jain temples in Surat. According to the information given in this book the ceremonial installation of the principal idols of the temple was completed with due rites on Thursday on the full moon day of the month of Chaitra in Vikram Samvat 1699 during the reign of the Mogul Emperor Aurangzeb at the hands of Shri Vruddhisagarsuriji. It was renovated again around 1902. This newly built temple does not have any dome and hence seems to appear like an ordinary house belonging to an ordinary man. Hundreds of Jains come to offer their prayers in this temple on the first day of every lunar month even to day.

This temple belongs to the *Vadi Poshal Gachchha*, a minor faction of the Swetambar sect. Originally there were fifty two small temples in this complex. But when the temple was renovated, the idol of the principal deity, Shri Chintamani Parshwanath, was installed in the innermost part of the temple and *Chovishi* - twenty four images of the Tirthankars were installed around this most sacred part. This temple is absolutely unique in the sense that it is the only temple in the whole of the western India where most exquisite examples of the rich tradition of wood carvings, of paintings on wood and of temple architecture in wood are comparatively well preserved even after centuries. Upadhyay Maharaj Shrimad Vinayvijayji has written many *stavans* or invocatory poems in honour and praise of this temple. A unique feature of the paintings we see on wooden surfaces in the temple is the depiction of the *Vyal* figure. The *Vyal* belongs to the realm of fantasy and mythology. It is an extremely strange animal that is conceived of having a combination of the features of an elephant, a lion and a horse.

The idol of Shri Chintamani Parshwanath is believed to be alive with miraculous powers. According to a tradition prevalent among the older devotees of the city, the doors of the temple were closed automatically when the muslims went there to destroy it. At night a poor devotee had a strange dream



in which he was informed that the idol of the Chintamani Parshwanath was lying down at the bottom of a well. He was urged to take the idol out, and install it in a new temple. This man went to a Muniji who was temporarily staying in Surat. He also told the monk that it was impossible for him to build a new temple for the deity for he had only one rupee and a *kodi*. (A *kodi* or a sea-shell was a coin of a very small denomination.) The monk gave a small purse to the devotee asking him to put his rupee and the *kodi* in it. The Muniji told him that he could take out from it as many rupees as he needed one by one for the building of the new temple. At the same time, he also warned the devotee not to empty the purse by turning it upside down. The idol of the deity was then taken out of the well and a new magnificent temple was eventually built. The well is still there in the complex of the newly built temple, but it is sealed off and completely covered now. It must be admitted, however, that there is no historical evidence to support this Jain *anushruti* or legend.

The compiler of *Gujarat Sarva Sangrah* mentions that the tomb of Merza Sami was built around 1560 when Rajab Rumikhan alias Khudavandkhan was the administrator of the city. The wooden mosque near the tomb was in fact the site of the original Jain temple. It follows then that the original temple of Shri Chintamani Parshwanath must have been in existence in the fifteenth century. This also shows how prosperous the Jain community was and how the Jain art and culture was subjected to the ravages of time and history.

In his *Samayankit Krutikalap* Shri Vinayvijaygani mentions for the first time that there are eleven Jain temples in Surat and he mentions and offers his humble prayers to each of the *Mul Nayaks* i.e. the principal deities of these temples. The *Mul nayaks* are Adinath (Rushabh dev), Shantinath, Parshwanath, Dharmanath, Suratimandan Parshwanath, Sambhavnath, Umarwadi Parshwanath, Abhinandannath, Kunthunath, Ajitnath and Chintamani Parshwanath. He also mentions that there are three Jain temples in Rander, the principal deities of which are Neminath, Shamalaji and Vrushabhdev. Shri Vinayvijaygani refers to Surat as 'Suratipur' or 'Surati Bander' or the port of Surati.

There are 26 Jain *upashrays* or monasteries, 10 Jain *dharmashalas* or caravansarais and 46 Jain temples in Surat. There are a number of private temples in the houses of the Jains. Gopipura and Nanawat are the two posh areas where a large number of highly rich Jain families live in their luxurious houses. The temple of Chintamani Parshwanath is one of the major temples in the city. On the three



sides of the sanctum sanctorum of the temple there is *bhamati* or the path for circumambulation. There are six recesses each on the eastern and the western side of the structure and twelve more of recesses at the back of it. Each of the recesses houses one beautifully painted figure of a Tirthankar. The portico at the front is entirely made of wood every inch of which is exquisitely carved. Beautifully carved lower panels have been adorned with figures of different kinds of birds and animals and of human beings. Small pillars with arches are also delicately carved. The original paintings on the wooden ceiling over the entire *bhamati* or *pradakshina path* were eventually disfigured or completely lost in the course of time. Then the ceiling was repainted at some later stage by some lesser artists. On the ceiling over the western side of the *bhamati* are painted in bold and dynamic lines the figures of 96 *Dikumarikas* or the celestial virgins presiding over different directions and of 40 divinities as also those of musicians, gods sitting in their celestial chariots, monks and nuns, birds and Jain devotees both male and female.

The sculpted figures on the three doors and on the pillars of the sanctum sanctorum are of the highest order of excellence. Similarly the carved figures of human beings adorn the recesses here. Colours like red and golden are amply used. On one side of the main door there are figures of Jain monks and male devotees and on the other side those of Jain nuns and female devotees. A figure of Indra sitting on *airavat*, a mythological elephant having seven trunks, is painted at the bottom.

The temple is facing the north. After entering through the main door, we have yet to cross another door and pass through a narrow passage leading us to the third door. On the right hand side of the third door, there is an idol of the goddess Mahalakshmi and in the corner, the well now fully covered from which the idol of Chintamani Parshwanath, the *Mul nayak* or the presiding deity of the temple was recovered centuries ago. We have absolutely no idea of where we are going or what is in store for us before crossing the third door. But once we cross it, we enter into an etherial world of celestial beauty, magnificance and divine serenity. It is enough to say that no words describing the matchless grandeur one sees all around can match with the enthralling experience one actually has at the time.

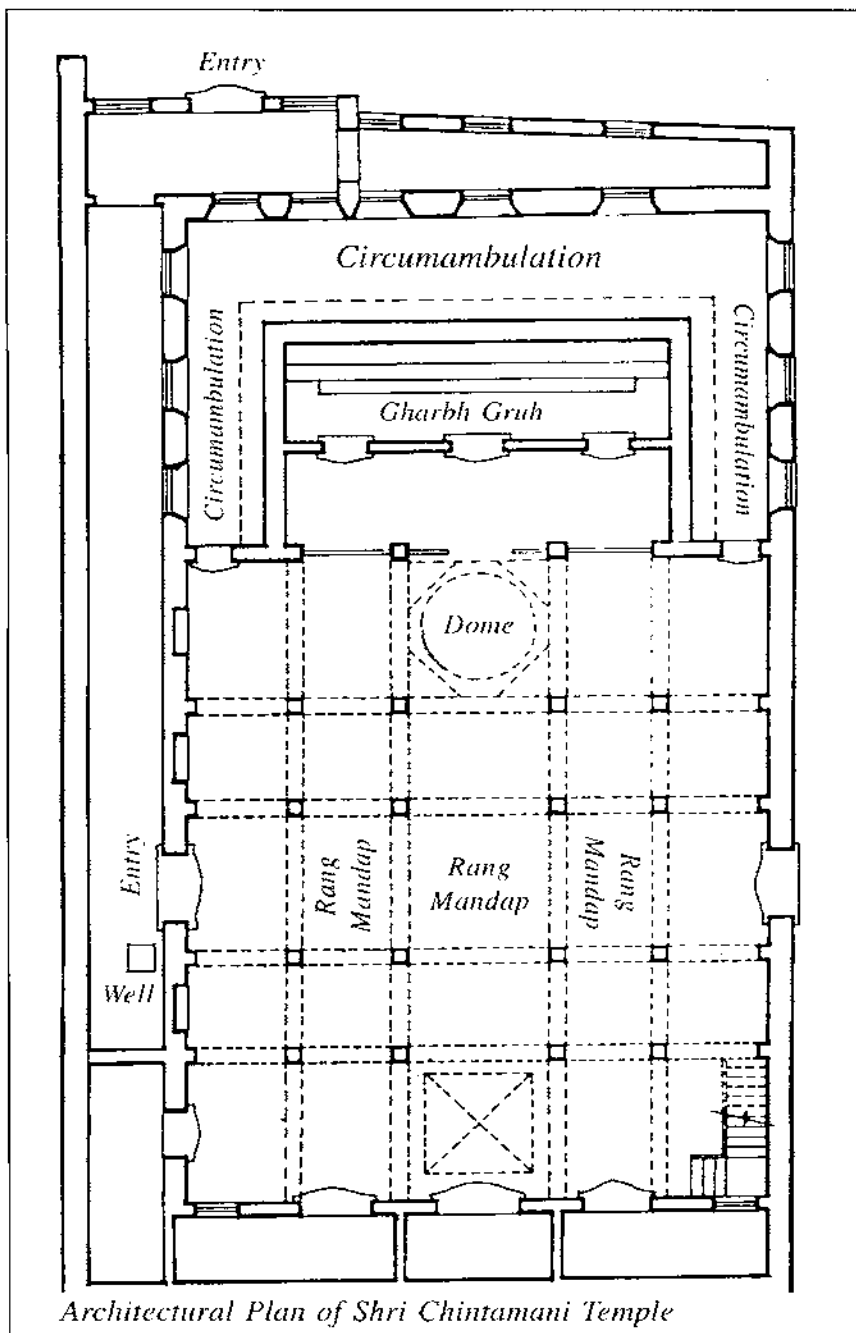
On entering the *rang mandap* or highly ornamented pendal in the front of the *garbh gruh* one sees extremely beautiful glass lamps and chandeliers hanging from above the ceiling. There are as many as forty beautifully carved wooden pillars resting on wooden bases carved with equal deftness. One also sees exquisitely painted figures of musicians with their several instruments and dancers in different

postures on some of the pillars. On each of the eight parts of the octagonal ceiling are painted the figures of divinities, different gods sitting in their flying chariots of various shapes and different vases or pots full of flowers and fruits. The doors of the store-house are also artistically painted.

The paintings on the beams of the *rang mandap* are essentially narrative in style and miniature in size. The scenes depicted here are related to the story of Sati Subhadra, the life of Rushabhadev Bhagwan, Shripal-Mayana Sundari Charitra, The story of the Dasharnabhadra raja, the birth of Bhagawan Mahavir on the mount of Meru, scenes from the life of Neminath, *Samavasaran*, forms of different gods and goddesses and also a group musicians, singers and dancers. The slanting pieces joining the pillars and beams are in the form of delicately carved figures of fairy dolls with wings who are playing upon

different instruments. The variety of the head-gears, ornaments, musical instruments and designs in their clothes; the harmonious blending of different colours used, the dynamism and the force of the forms etc. engage our eyes by their sheer excellence. The wooden strips of the lattices on both the sides of the *garbh guruh* are composed of uniform squares. Floral designs and different animals and birds such as elephants, horses, tigers, rabbits, hens, parrots etc. are painted in gold on the strips of the lattices.

The two pats in the Chintamani Parshwanath temple deserve a special mention here. Ashtapad pat is on the left hand side of the *garbh guruh*. The artistic excellence of this pat is of a very high order. Sadhus are shown seated in different yogic postures or *asanas* or *mudras* in caves and valleys in thick forest where we also see wild animals and flying birds. Mountain ranges are painted in bold golden lines. The sun is shining brightly in the sky. The Tirthankars are depicted as sitting in the high domed temples with flags flapping high on the top. The Ashtapad steps,

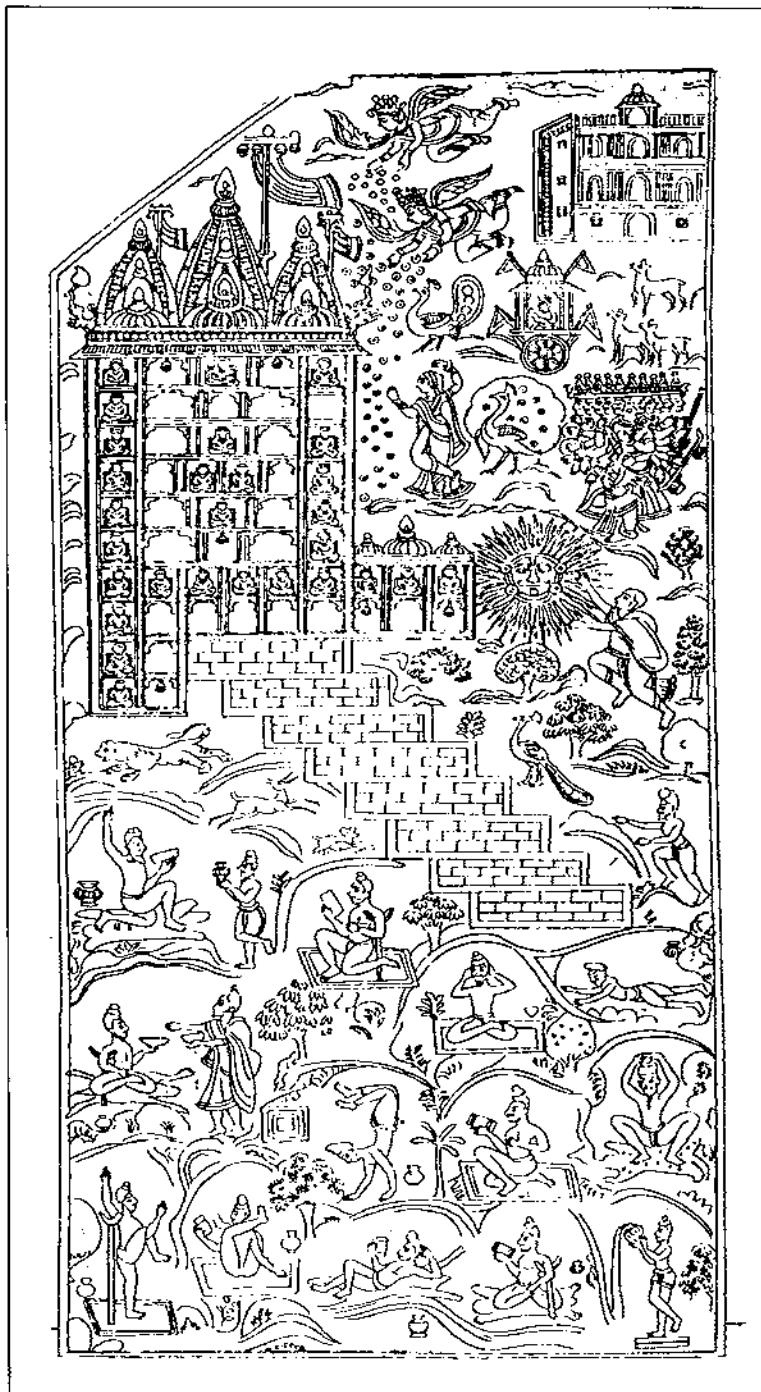


Architectural Plan of Shri Chintamani Temple

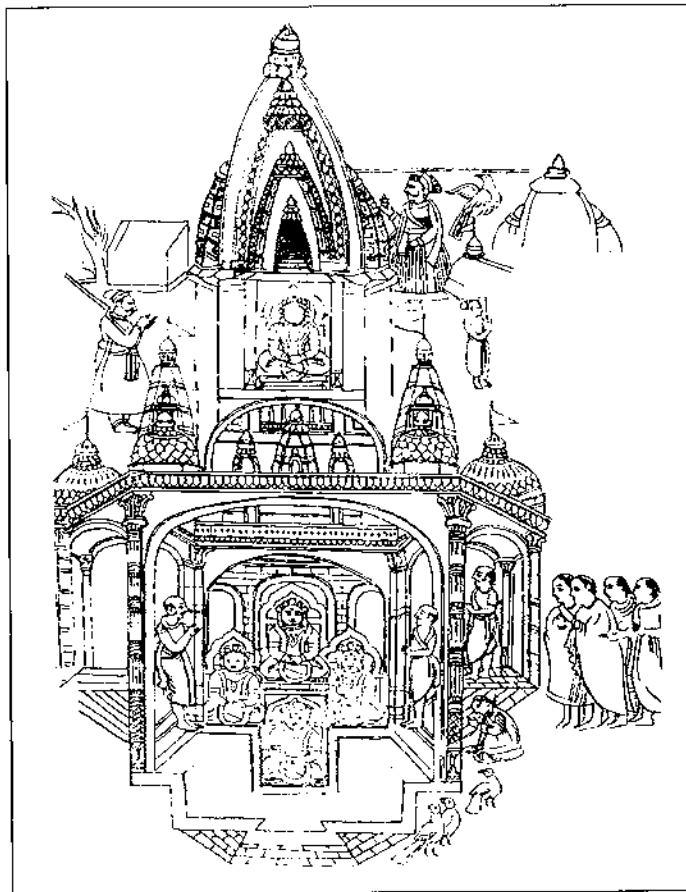
the rounded pinnacles of the domes as also the mountain ranges in the background and the flags - all are flushed with bright gold. The bulky Gautam Swami catches hold of the golden rays of the sun to reach the Tirthankar. Celestial damsels shower flowers from the sky. Gods appear in their flying chariots. The ten-headed Ravan is playing upon *veena* and Mandodari is dancing before the Lord. As the story goes, a string of the *veena* of Ravan is broken. Ravan takes out a vein from his leg and fixes it on the *veena* in place of the broken string. Various scenes painted from the lives common men such as a working woman, a farmer with a plough, a man with a basket on his head, a woman selling flowers etc. provide a novel type of framing to the painting and highlight its central theme. For the mundane scenes are in direct contrast to the spiritual theme of the pat. The magnificent composition of the pat, the deft rendering of forms in delicate touches, the skilful use of colours and the innate dynamism of the composition that facilitates the eye of the beholder to move smoothly from place to place, give it a rare quality of artistic excellence. The pat is highly damaged at many parts at present.

The second pat, is on the right-hand side of the *garbh gruh*. It is that of Sametshikharji. Unfortunately this pat is also damaged and hence indistinct in parts. The pat is composed of fifteen temples and the flags flapping freely over their high domes, which are painted in bright gold. All the temples are dedicated to one or the other Tirthankar depicted in either *padmasan mudra* or *kausagga mudra*. Five more temples are painted at the middle of the pat. A number of devotees, kings, business magnets and women wearing ornaments stand with their hands folded near the temples. A river with fish swimming in it divides one group of temples from the other. There is a fort with four gates on the left hand side of the pat. A king and his queen have come to offer their prayers at the temple of a goddess.

Figures in a hut above cannot be discerned clearly. A royal personage is seen dipping a pitcher into the river. Two temples, one being that of a goddess and another being that of Humananji, are on the right hand side



of the pat. Men and women have come here to offer their prayers. Slightly above, a man with royal visage is standing with folded hands before Tirthnkars. A temple of Lord Shiva is in the lower part. A woman lying in the pendal is seen trying to tell something to her maid by raising her hand. A man on a horse is seen before a royal personage seated on an elephant. The entire pat is interspersed with a number lush green trees and peacocks. The pat is framed in with a narrow strip filled in with floral designs. The Sametshikharji pat in the Chintamani Parshwanath temple is perhaps the oldest and the rarest of its kind. It seems that a lesser artist has tried to touch some of the parts of the pat at some later date. Nevertheless, the essential vibrancy of the original pat has remained undiminished. The line-work that is neat and bold, beautifully drawn figures of both human beings and divinities, charming women laden with ornaments and the designs on their clothes are especially remarkable. The composition of the pat, exquisite delineation of forms and the use of a few colours make it an excellent specimen of the tradition of Jain paintings.



Shri Chandraprabhu Swami Temple

Shri Chandraprabhu Swami Temple is unique in the sense of being both grand and unostentatious. It is situated in the Shravak street of an area called Saiyedpura in Surat. It is said to have been built by a devotee called Sakalchand in Vikram Samvat 1604, 1660. The temple is also known as the temple of *Nandishwar Dwip* because it has an intricately constructed composition of specially prepared wooden pieces. As one enters through the main door, there is an airy open space on the western side on the left of which is a small shrine or *Samadhi* and the foot-marks of Shri Gnanvimalsuruji. There is an inscription

on the foot marks which reads: *Samvat 1782 Varsha Shake 1647 thi Bhattarakshri Shri Vijayprabhsurishwar Patta Prabharak Bhattarak Shri Pan. Shri Shri Gnanvimalsurishwar Pudukebhyo namah Pratishthitam Bha. Shri Saubhagyasagarsuribhihi shri.*

Chandraprabhu Swami is the *Mul nayak* or the presiding deity of the temple. The idol of the deity is installed in the *garbh gruha* or the sanctum sanctorum together with nine other small idols of marble. There are again a number of small metal images here. The image of one Tirthankar is unique of all in that it has another small image sitting on the lap. The inscription on the image reads: *Samvat 1780 Sud 9 Bhaum Adinath bimbam pratishthitam Shri Gnanvimalsuribhihi.* The larger image is that of Adinath and the smaller image sitting on the lap seems to be that of his grandson, Marichi who would be a Tirthankar known as Mahavir Swami in future.

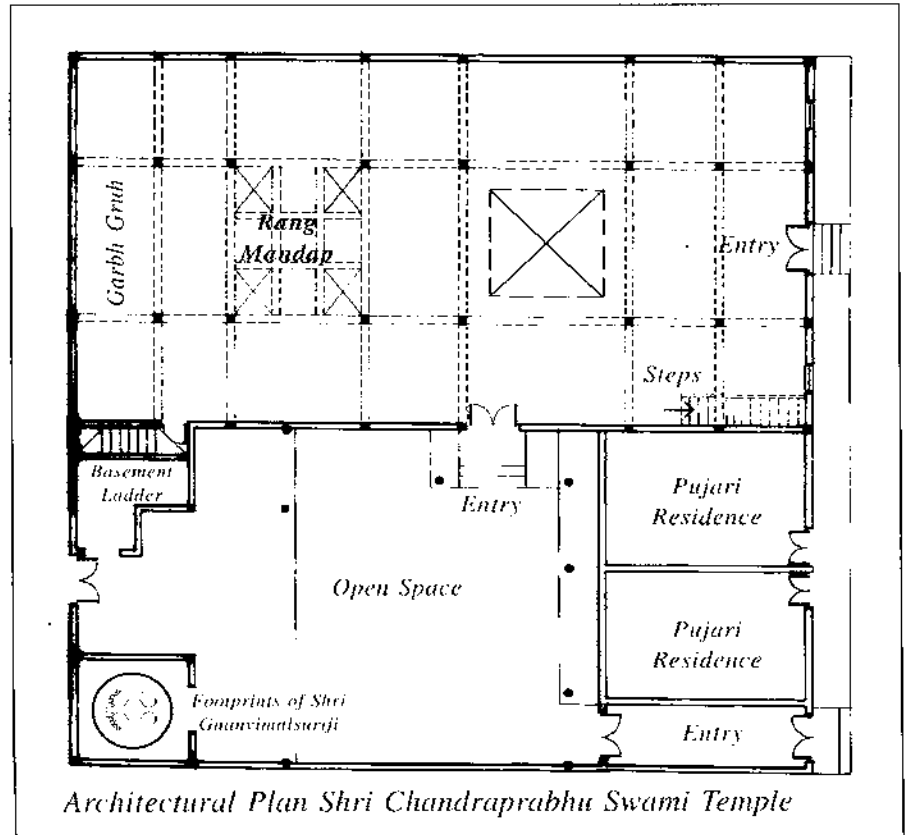
There is a marble *Siddha Chakra* in the *garbh gruh*. There is also a metal lotus with sixteen petals on each of which is engraved the figure of a Tirthankar. Besides, there are twentyfour metal images of *Chaumukhji*. There is a marble idol of the eighteenth Tirthankar, Shri Arnathji together with two other idols in the underground cellar of the temple.

The temple was built under the direct supervision of Shri Gnanvimalsuriji who was the chief source of inspiration both to the devotees and the artists at their work. The entire temple is full of rare specimens of artistic excellence in visual arts. As we have noted in the case of the Chintamani Parshwanath temple, we have absolutely no idea of the magnificent pieces of art we are about to see when we enter the temple after passing through a narrow lane for the first time.

We note below some of the major excellences of visual arts that engage our attention here.

1. The architecture of the temple
2. The paintings on the ceiling of the temple.
3. The two wooden pat paintings.
4. Fifteen small paintings in the recesses on the first floor of the temple.
5. Wooden Nandishwar dwip and Samavasaran.

The exterior of the temple is extremely simple. In spite of its being situated in the midst of a thickly



populated area, great care has been taken to make the temple open, airy and well lit with sun-shine. In accordance with the set tradition of the Jain temple architecture, this temple also has a *rang mandap*, a *garbh gruh*, an underground cellar and first floor.

There are twenty two small wooden images of puppet dolls in stiff postures on the beam of the entrance door. The images seem to have lost much of their original colour and details and hence their original charm. This could have been on account of the weather effects and or of the lack of proper care. These images are shown as playing upon different musical instruments.

As we enter into the *rang mandap*, we see four pillars on all the four sides at the top of which there are exquisitely carved images of celestial damsels with wings. They too are playing upon different musical instruments like *kartal*, *sarangi*, *been*, *sankh* (conch), *mrudang* and *dhol*. Some of them are shown as folding their hands to welcome us. There is a rhythmic movement in their wings and also in their clothes. A great artistic insight and care is shown in carving the details of the postures, the head-gears and the clothes of these damsels. The artists who painted these images did not lag behind those that sculpted them. The painting of the eyes of the damsels as of the plaits of their hair, their ear-rings, the vermilion red mark on their foreheads and skilful use of the gold tell us of a curious blend of the Rajasthani and the Maratha styles of painting.

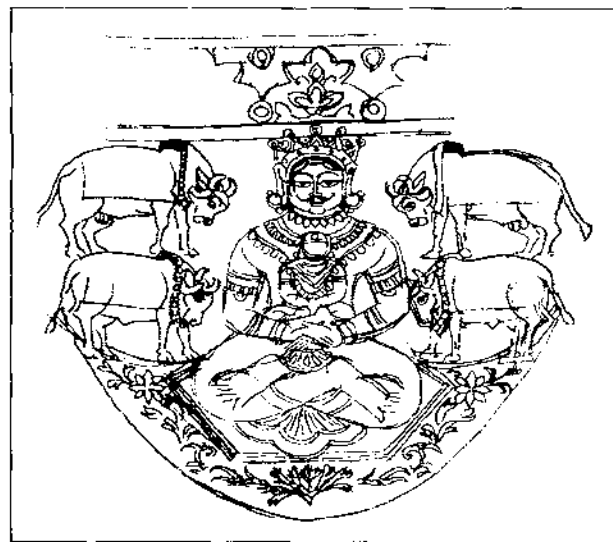
The nine ceilings of the *rang mandap* are painted in a totally different style. We can see a remarkable influence of folk art here. The ceilings are painted as if on wooden canvas. As we carefully look up at the ceiling from below, we can feel the charm of these paintings. There is a symbolic representation of the sun at the centre which is encircled with floral designs. Then we have different figures of men and women engaged in *ras* or *garba*. The painting on each ceiling has eight figures in all. Some groups consist entirely of male figures and the others of female figures. Delineation of profile figures generally dominate Jain paintings. But here we have quite a few figures directly facing us. Similarly tall and thin figures generally dominate Jain paintings. But the figures on the ceilings are slightly bulky and short. It is here that we see the remarkable influence of folk art. The use of bright gold and yellow ochre, the head-gears and the ornaments on the neck and hands, vermilion red mark on the forehead, the uniformity of designs on the clothes worn by women and on the pleats of the *dhotis* worn by men and the use of black in painting the clothes of women are remarkable. The thick mustaches and the long whiskers on the faces of the male figures give them a royal look. The space between the two



dancing figures is filled with small human figures both male and female who are playing upon *shehnai*, *dhol* or *manjira* and with birds with sharp beaks flying here and there. Light yellow ochre and light brown colours are used while painting the dancing figures. The entire background is painted in muddy red. The whole painting is again framed in a squarish floral pattern parts of which intrude into the empty spaces on the canvas.

The conception and the execution of the composition of the painting is highly imaginative and creative. The size of each of the nine ceiling-pats is also unusually large. The depiction of the sun at the centre and the conglomeration of the human figures, winged divinities, celestial damsels, musicians and flying birds all moving around the centre in gracefully rhythmic movements give a cosmic dimension to the painting.

Here a special mention has to be made regarding the significance of some of the dancing figures having four hands. On one hand the four-handed figures can be taken as divine figures. On the other hand the addition of two more hands are symbolic in the sense that they represent various stages in the dance movements of the dancing figures. Paintings on ceilings are a rarity in South Gujarat. But a painting of such a high order of excellence and done in a style incorporating the best elements of folk art is a rarity among rarities.



The Design and the Structure of Nandishwar Dwip

The unique piece of composite art known as Nandishwar dwip in Shri Chandraprabhu Swami temple is one and the only one of its kind and not even a distant parallel corresponding to it can be found anywhere in India. Shri Vimalgnansuriji was the chief source of inspiration behind this marvellous work of art which was created under his constant and careful supervision. The chief artist who might have conceived and executed the project must have been a man of vision, a master craftsman and a consummate artist who was equally at home in the fields of architecture, sculpture and painting. The imagination of the artist keeps constantly gliding smoothly from the realm of two dimensional depictions into the realm of three dimensional forms and back again. The theme of the composite artefact is

abstract, etherial and spiritual, in the sense that the artist is trying to come to grips with some abstruse thoughts and concepts related to the Jain order of the universe or Jain cosmology. At times the artist seems to let his imagination run wild and enter into the lighter and brighter world of make-believe and of child-like fancy. It is strange that this unique and composite piece of art has escaped the notice of many of the historians and scholars of Indian art or even Jain art.

The Outline of Nandishwar Dwip in Jain Tradition

In Jain cosmology, we find detailed descriptions of a series of dwips or cosmic islands. They are eight in number and their names are as follow :

- | | |
|-----------------------|--------------------|
| 1. Jambu dwip | 5. Kshirwar dwip |
| 2. Dhataki Khand dwip | 6. Dhrutwar dwip |
| 3. Pushkarwar dwip | 7. Ikshuwar dwip |
| 4. Varuniwar dwip | 8. Nandishwar dwip |

Jambu dwip is situated in *Tiryag lok*. Nandishwar dwip is the eighth one which lies beyond the seventh dwip known as *Ikshuwar*. There is one black mountain called *Anjangiri* on each of the four directions of the dwip. Each of the *Anjangiris* is 84000 *yojan* high and has a Jain temple at its top. Each *Anjangiri* has at the distance of one lac *yojan* on each of its four sides, a large well of the same length and width with steps leading down to the water. Each of these sixteen step-wells is encircled by a mountain range called *Dadhimukh* which is 64000 *yojans* high. Each of the *Dadhimukh* mountain-ranges encircles a step-well in the same manner as that of the *Manushottar* mountain range. On the top of each of these sixteen *Dadhimukh* quartz mountains there is one *Shashwat* or eternal Jain temple. Each of these step wells is divided from the nearest one by two *Ratkar* mountains. Each of the 36 *Ratkar* mountains is 1000 *yojans* high and has an eternal Jain temple at its top. Thus Nandishwar dwip is adorned with $4+16+32= 52$ eternal temples in all. Gods go there to celebrate at the time of *Shashvat Ashtahikas* and the *Kalayanks* of the Tirthankars.

From the point of view of art, Nandishwar dwip is a complex construct of composite art and is thus in the nature of a highly imaginative three dimensional model fraught with dense symbolic overtones. At its very centre is a mountain called *Meru* with trees and rocks carved in low relief. There is a small throne at the highest peak of the mountain. And we see two dimensional and three dimensional representations of a river and an ocean in a large and flat tray-like form at the feet of the mountain. A number of human beings and fish are painted as swimming in the river. The whole dwip is divided into four sectors. There are four major and four minor 'dwips' or islands on the four sides of Nandishwar dwip represented in two dimensional and three dimensional forms. Beautiful figures of divinities are painted in bright gold on four wooden cylinders. Besides these, are also painted on its upper half, holy temples with bells and flags fluttering high, demi-gods moving amidst the clouds and on the lower half, royal forms, mendicants and water tanks surrounded by stone steps. Imposing figures of Jains belonging

to royal families are painted on the central cylinder. They are wearing crowns. Their large eyes, long mustaches and their clothes are painted in the Rajasthani style. They are shown in acts of worship. One of them is seen preparing a paste of sandalwood, another one has a plate (containing flowers etc.) in his hand; one is applying a mark on his forehead, still another is playing upon cymbals. One has to move around in circular manner to have a look at the entire Nandishwar dwip. Some of the figures, e.g. idols of gods and clothes, ornaments etc. are beautifully overlaid either fully or in parts with thin sheets of gold. The work of overlaying deserves our special praise. The artist who worked at this project was definitely a master artist and a very skillful craftsman with equal expertise in painting, sculpture and architecture. The colours are bright, clear and skillfully used. The figures are painted with ample of details and in very bold strokes. Special mention has to be made of the figures of the gods and goddesses which are painted with ample of details. Floral patterns frame the paintings on the cylinders. The whole artefact is more than 275 years old. But it is extremely well preserved and taken good care of.

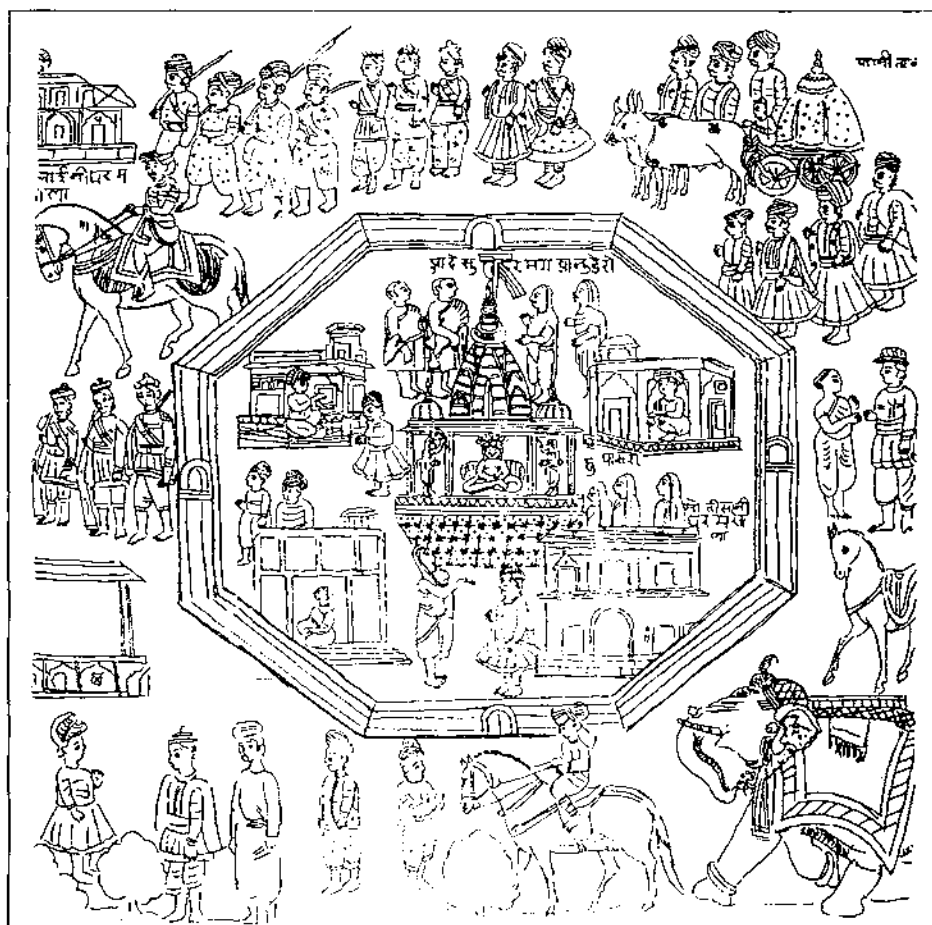
The main cylinder has at its top a canopy on four pillars and a small temple. There are beautifully carved arches and paintings on the dome. Door-guards and divine figures are painted on the entrance of the temples on the other parts of the Nandishwar dwip. The artists who painted the dwip are more matured and accomplished than and their rich and dignified style remarkably different from those who worked at the wooden pat paintings and the paintings on the ceilings inside the temple.

There are two wooden pat paintings in Shri Chandraprabhu temple. One is that of Shatrunjay pat and the other is *Chaudbhuvanni Akruti* which incorporates in its body the intricacies of Jain Tantra. The Palitana Shatrunjay pat, painted on a very large canvas of 7'5" x 5'5", is by far the best of its kind we have in this part of India. The essence of its excellence lies in its composition and in the detailing of the human figures.

We cannot but discern a powerful impact of the Rajasthani miniature paintings here. Our eyes begin to glide smoothly from place to place. At the top the pat, angels with wings are portrayed as flying in the sky in the direction of the flags at the top of the temple, near which are portrayed five Pandavas and a well with steps of stone. Our eyes then move in the direction of the temple. The entire architectural design of the temple with the angles and the dimensions, the flight of stairs, the inside of its dome etc. are painted with perfect mathematical calculations, and keeping the principles of perspective drawing fully in mind. The other structures are also painted with the same mathematical precision. The images of the Tirthankars are painted in bright gold in small squares. The mount of Shatrunjay is



surrounded by a fort with a number of canopy like structures on its rampart. At the foot of the mountain, we have a thick row of pilgrims. Some of the pilgrims are seen bathing in wells with steps of stones beyond the hills overgrown with thick forests in which are seen ascetics both male and female engaged in auster penance, and many birds and animals roaming or flying here there. Right below, there is an assorted sample of a village landscape that includes a well with steps of stone, a garden and cows sitting at rest. At the centre of the pat, we see the image of a Tirthankar in a temple, and devotees engaged in several activities such as preparing the sandalwood paste, purchasing flowers for offering them to the deity, and climbing up the steps of the stair of the temple. The lower part of the pat shows a king with all his royal pomp going on a pilgrimage to the holy mountain. And the king is seen with all his royal retinue seated in chariots and palnquins or riding horses or elephants. The picture is still variegated with the portrayal of a person selling flowers near the shrine, a mendicant with cymbals in hands, a washerman or a shepherd, a soldier in a way-side tent, a sadhu, a rich man, a business man,



women drawing water from a well, the royal tent of a king, and so on. The unknown artist has painted all of these figures with delicate artistry.

Excepting the image in the temple, the whole painting is infused with a rhythm of movement. Here we cannot but mark one crucial characteristic of the composition of the piece. The human figures are painted in full in the central parts of the pat. But the figures composing the royal retinue on the



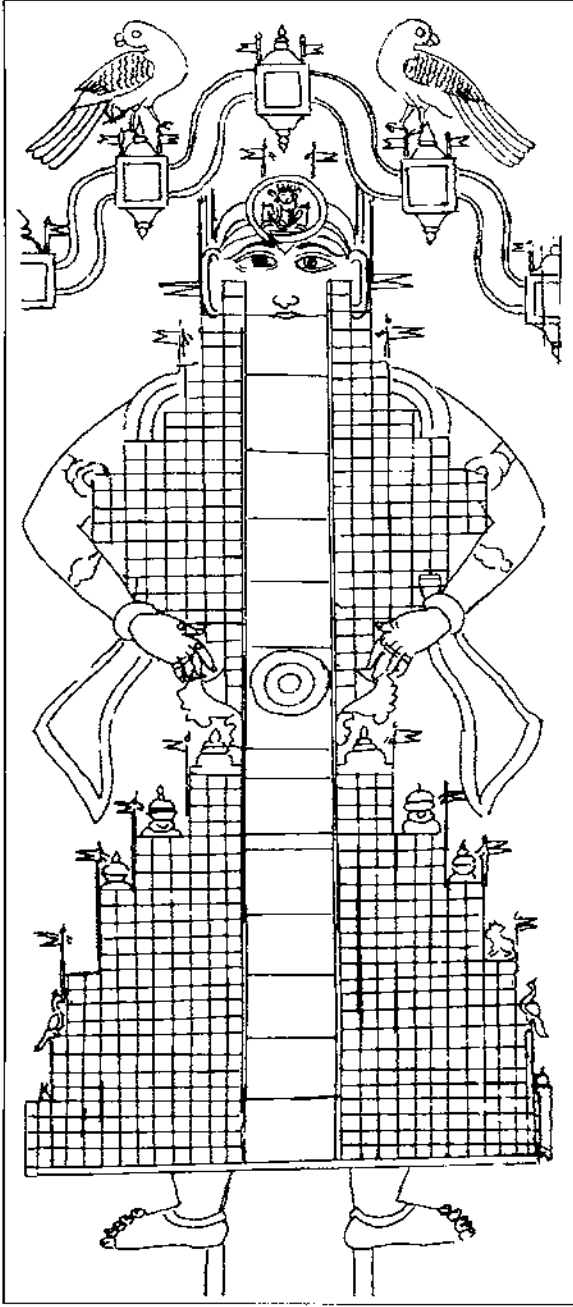
pilgrimage generally overlap one another so that we can hardly see any figure in full. The dense crowd portrayed here definitely makes us remember the density of the war-paintings of Rajasthan. The motely crowd is standing at the gate. The theme of the pat thus seems to transgress the narrow bounds of traditionally ritualistic portrayals and encompasses the entire social and cultural milieu of the

contemporary society. This pat painting, thus being informed with an unmistakable secular thrust, has hardly any parallel elsewhere.

The pat is remarkable in one more sense that the artist seems to be in full control of the parts sparsely filled in as well as those densely filled in. The temple at the centre is framed in with a pattern of images of Tirthankars in small squares. The surrounding walls of the fort with small temples popping up at regular intervals lead the eyes of the beholder in a continuous glide from place to place. The colours used also require a special mention. The brownish yellow in the central background is relieved with the yellow ochre and white in the turbans. Women and other pilgrims wear dresses of Rajasthani colours. The white used in the marble architecture of the temple, the robes of the priests and nuns, and in horses and cows, the bright gold used in the domes of the temple, idols, in some of the ornaments, flags and flaglets, howdah, and the frills of the palanquins give the pat a bright look. The Shatrunjay pat is then an extremely rare piece of art fraught with unmatched excellences all over. It is indeed unique of its kind in South Gujarat.

The second wooden pat is on the right-hand-side wall of Shri Chandraprabhu Temple. It is that of *The Akriti (Map) of Chaud Bhuvan*. According to a Jain belief, the infinite space or cosmos can be divided into *Alokakash* and *Lokakash*. *Alokakash* is a mere empty space or an absolute void. *Lokakash* is the space that also contains all living beings, *Jiv* and *Pudgal* or objects having different *rup-rasas* or forms and constituents. *Lokakash* is also known as *Lok* or the world and is surrounded on all sides by *Alokakash*.





The shape of *Lok* is that of a man standing erect with both his legs stretched apart and his hands resting on the waist. The entire *Lok* can be divided into *Adholok* or the nether world (from foot to the waist), *Tiryaglok* or the mid-world (from the waist to the navel) and *Urdhvalok* or the etherial world (from the navel to the head).

The shape of the *Adholok* is that of a bowl turned upside down, that of the *Madhyalok* is like a fringe and the shape of the *Urdhvalok* is like a drum. The shape of the *Madhyalok* and the *Urdhvalok* taken together is that of a bowl. *Adholok* is more than seven *rajju* high. The *Urdhvalok* is less than seven *rajju* high. The *Madhyalok* is as high as 1800 *yojan*. The table land of the mount of *Meru* bisects the *Madhyalok* in two halves.

Adholok is the abode of *Bhuvanapati* and *Vyantar*. Below it are the seven hells such as *Dhanodadhi*, *Dhanvat*, *Tanuvat* and so on. The first is below the second and so on with great distances separating one from the other.

There are many islands and oceans in the *Madhyalok*. *Jambu dwip* is at the very centre of this *Lok*. There are oceans like *Lavan Samudra* (the Ocean of the Salts), *Kalodadhi* (Black Ocean) and so on and islands like *Dhatki khand dwip*, *Pushkar dwip* and so on. Of all the dwips, only the first two dwips and a half have human population. This expanse is called *Manushya lok* or the Continent of Mortals. *Jyotish Chakra* comprising of planets like the sun, stars and constellations, is above the *Manushya lok*. Far above this *Chakra* is the *Urdhvalok* which is the abode of divinities with heavenly chariots. The *Dev loks* are twelve in number. Above them are nine *Gaivaiyaks* and still above are 5 *Anuttars*. Above these *Anuttar vimans* or heavenly chariots is the *Siddhashila*, the shape of which is that of a crescent. Above the *Siddhashila* in the topmost part of the *Lok* reside *Shiddha Parmatmas*. A large expanse called the *Trasnadi* as high as 14 *rajju* and as wide as 1 *rajju*, is exactly in the middle of the entire *Lok*. The shape of the *Trasnadi* is that of a verticle cylinder. No *Tras* originates outside it.

The pat painting is an artist's delineation of the complex composition of the 14 *Rajloks*. The entire background is painted in green. The entrance has an arch delicately carved. On both the sides of the arch are seated two parrot like birds. Below this arch there is a large figure of a man standing upright, with both his hands resting on his waist. The whole body of the man is divided in 14 sections each of which is a square containing a human figure. Each square deployed in the human body symbolically depicts various internal or *yogic* processes. Flowers and golden flags are portrayed in small golden squares. The artist has painted an image of the Lord in the forehead of the human figure. The artist has given free reins to his imagination here. This pat painting (6'9" x 2'6" in size) is unique in the sense that we do not have a single pat like this in any other Jain temple of South Gujarat.

There are fifteen recesses covered with glass doors on the first floor of Shri Chandraprabhu temple. Each of them houses a pat painting of 31" x 21.5" portraying some practices and precepts of Jainism. These paintings cover a wide range of subjects and themes such as the places for achieving Tirthankarhood, 170 Tirthankars, Dwarka being set ablaze, the death of Krishna Vasudev, Baldev's *diksha*, twentyseven *bhavs* (lives of Shri Mahavir Swami), his wedding ceremony and *Kevalgnan* or supreme realisation, the childhood of Shri Mahavir Swami, the *Gandhar Padv*i of the twenty four Tirthankars including Shri Rushabhdev, Anathimuni and king Shrenik, the austerities practiced by Champa Shravika, and king Akbar. The style of these paintings is praiseworthy but they fail to achieve a high order of excellence. Two of the paintings need special mention here. One is the austerities practiced by Champa Shravika and Akbar. The theme of the appearance of Muni Hirvijaysuri in the court of the emperor Akbar is historical. The style here is that of Mogul paintings. But it lacks in detailing and subtleties. The composition of the painting and the selection of colours used do evince the skill of the painter. But the painting falls far short in excellence to the paintings on the ground floor.

There is again a wooden construct representing the mount *Meru* on the first floor of the temple. It is carved in a style that is both simple and half-abstract. Forest with trees of different size and shapes, caves, deers, animals and birds etc. are painted in folk style on the slopes of the mountain. Sages and ascetics are seen practicing penance. The underlying theme of the piece is *Samavasaran* or the Manifestation of the Lord. We have to move around to see it in full. A similar *Samavasaran* piece is there in the outer quadrangle of the temple on the ground floor. This *Samavasaran* piece is 6' high and the whole of its three stratum structure is beautifully painted.





Jain Temples of Bharuch

Like Buddhism, Jainism also enjoyed a considerable following in Gujarat at the onset of the age of the Maitraks. In a sense we can say that Jainism began to spread in Surashtra during the life of the twentysecond Tirthankar Shri Neminath. There were a number of very important centres of Jainism in Gujarat. One of such centres is Girmar which was known as "Ujjayant Raivatak Tirth" because this is the place where the Lord got His *Diksha*, *Kevalgnan* and *Nirvan*. Similarly Vimalgiri was associated with Shatrunjay Tirth and Palitanak or Palitana tirth derived its very name from a great muni Shri Padliptacharya. Madhumati tirth or Mahuva was the place where a great Jain business magnet named Bhavad lived. The name of Muni Suvrat, the twentieth Tirthankar, is associated with Bharukachchha (Bharuch) Ashwabodh tirth. Nagarjun founded Stambhanak (Thamna) tirth. Arbudachal tirth was a place very favourite with the wealthy devotees of Jainism for practising severe austerities. Shankhpur tirth in Kachchha, Vallabhi, Shrimal, Modhera, Vadhvan, Taranga and Arbudachal, where Shrimata practiced her penance, were also very important centres of Jainism in Gujarat.

Bharukachchha or Bharuch was highly acclaimed as an important centre of culture in Gujarat from the age of the Mauryas to the age of the Guptas. Sacred books of Jains such as *Vividh Tirth Kalpa* and *Prapthavak Charit* contain a number of references to many temples built by king Samprati at Shatrunjay and Bharukachchha.

When the celebrated Chinese traveller Hu-en-tsang visited Bharukachchha, the local rulers of the state had accepted the tutelage of the Chalukyas. His travelogue contains a derogatory reference to the people of the city. He wrote that the people of the city were cold and indifferent. They were both crooked and cynic. They did not love learning and knowledge and would treat their own duties and delusious as one. There were nearly 10 *Sangharams* in the city and nearly 300 mendicants and munis lived in them. There were many temples. And communities belonging to different religions resided here.

Available manuscripts bear out to the fact that Siddharaj Jaysinh (1094-1143) ruled over a large part of Gujarat that included the region around the present Bharuch known as *Lat*. Kumarpal (1143-1172) lived incognito in Bharuch before he ascended on the throne of Patan. An astrologer in the city had assured Kumarpal that he would soon become a king. Hence Kumarpal built a strong fort with towers around Bharuch after he had become king. Amrabhatta, a minister of Kumarpal, renovated the ancient Shakunikavihar (associated with SuvratSwami) for the spiritual good of his father.

A well-known poet named Kaul lived in Bharuch in the first half of the eleventh century. Jain muni Shri Chandrasuri wrote *Muni SuvratSwami Charit* in this city in 1137. The poem contains many references to Bharuch in those times.

Mogul emperor Jahangir gave Sir Thomas Raw the permission to start business in Bharuch in 1616. So the English came to the city and established a *Kothi* here. The Dutch too established their *Kothi* here in 1618. The Governor General Lord Ray came to Bharuch from Bombay in 1886. In his laudatory speech here he made a reference to the prosperity of Bharuch: "When I saw Bharuch from the opposite end of the river for the first time, I had a feeling that I was looking at a part of London on the bank of the river Thames".

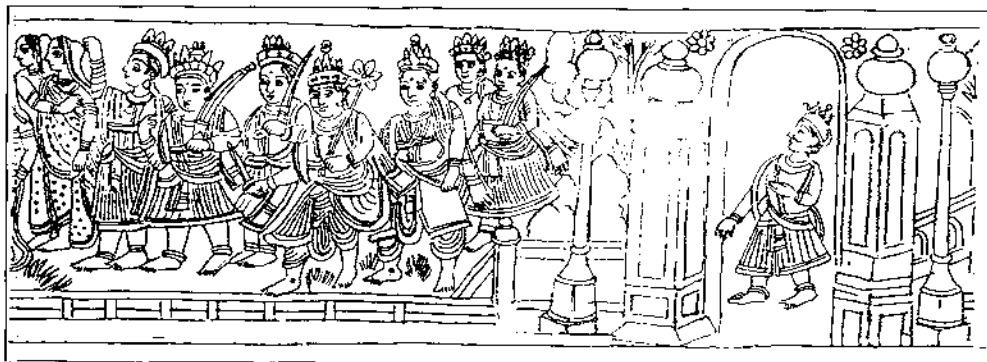
Thus Bharuch has been an important centre of Jainism throughat ages. A large number of Achary Bhagawants visited the city and their presence here were a source inspiration for a great many devotional activities as also for the development of literature, architecture and art in general in this region.

The following are the five major centres of Jainism in and around Bharuch :

1. Bharuch tirth : Shri Munisuvrat Swami's monastery. 2. Kavi tirth : Shri Rushabhdev, Shri Dharmanath 3. Gandhar tirth : Shri Parshwanath Prabhu, Shri Mahavir Prabhu 4. Dahej tirth : Shri Mahavir Prabhu 5. Jaghadia tirth : Shri Adishwar Prabhu

Besides the ancient Jain monastery of Shri Munisuvrat Swami, there are many other temples in Bharuch.

1. The temple of Shri Adishwar Prabhu : opposite Seth Anupchand's pole. 2. The temple of Shri Anantnath Prabhu : opposite Seth Anupchand's pole. 3. The temple of Shri Shantinath Prabhu : opposite Seth Anupchand's pole. 4. The temple of Shri Muni Suvrat Prabhu : Undi Vakhar 5. The temple of Shri Adishwar Prabhu : Vejalpur. 6. The temple of Shri Ajitnath Prabhu : Kabirpura. 7. The house temple of Shri Shantinath Prabhu : Pritamnagar Society - 2. 8. The house temple of Shri Shantinath Prabhu: Bhrugupur Society. 9. The pat painting of Shri Shiddhachaladi tirth pat; The foot marks: Panjarapole.

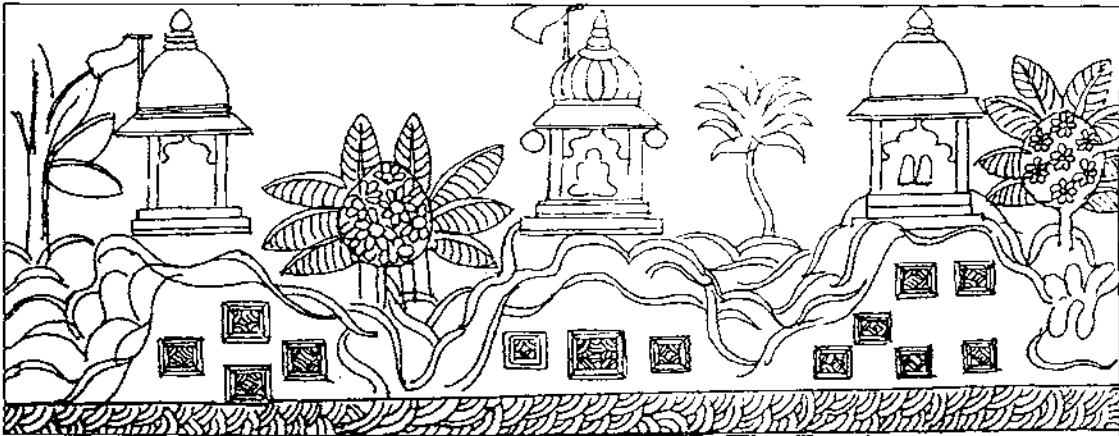


Acharya Mahamahopadhyay Shri Vinayvijayji, a scholar well-versed in many disciplines and commanding prodigious knowledge, stayed at Jodhpur during one *Chaturmas* (i.e. the four months of a rainy season). He wrote a long poem **Induduta** addressing it to his honourable Guru Shri Vijayprabhsurishwarji, then staying at Suryapur or Surat. The poem which is addressed to Indu or the Moon, has many close correspondences to Kalidas' *Meghdut*. **Indudut** contains very poetic descriptions of the various places one would come across while passing on the road leading to Surat. Thus **Indudut** contains many interesting references to places like Songadh, Shirohi, Abu, Achalgadh, Siddhapur, Rajnagar, Amadavad, Vadodara, Bharuch and so on and the rivers like Sabarmati and Narmada. We get beautiful descriptions of the river Tapi and the city of Surat at the end. It is interesting to note that the poem also contains some very interesting descriptions of the Jain temples and monasteries in Gopipura in Surat.

The following lines describe the city of Bharuch.

अत्यासन्नं भृगुपुरमितो यास्यसि प्रौढदुर्गम्
 दुर्गन्धांशो ज्झितमतिसुरैः भूरिपौरैः परीतम् ।
 भूषीठे मत्सदृशमपरंवर्तते वा नवेति,
 द्रष्टुं द्रङ्गान्तरमिव समारूढमुच्चप्रदेशम् ॥ ८२ ॥

At a very short distance is situated Bhrugupur or Bharuch. Please do go there. The city, surrounded by a strong fort, is absolutely neat and clean. The townspeople are as charming as gods themselves. The city is built on a high hill as if it has climbed upon the hill to see if there was any other city like it.



The poet describes the river Narmada in the following verse.

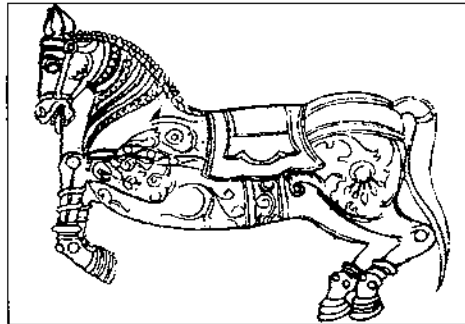
तस्योपान्ते सुखयति नदी नर्मदा नर्मदोर्मि
स्तौमै रोमो दगममतिहिमैः कुर्वति नौस्थितानाम् ।
क्रीडद्गन्ध द्विपमदरसो दामगन्धिप्रवाहा,
चञ्चत्क्रीडा वनघनतटा नाव्यनीरा गभीरा ॥ ८३ ॥

Close by the city flows the grave river Narmada with its waters made aromatic with the rutting of the elephants engaged in amorous play; the waters keep swelling high and making sweet noises as the flow. Both the banks of the river are lined with thick groves of trees and the waters are deep enough for large ships to sail.

We find a direct reference to the great guru Shri Vijayprabhsurishvarji in another verse which can be translated as under.

O you moon, that shower your sweet nectar all over the world ! Your daughter Narmada will be very happy on seeing you coming; and you will be excited on seeing her too. Great is the loving tie between a father and his daughter, and the affection for one's offspring is the greatest, indeed. Your daughter will be delighted at seeing you and after being highly delighted at having seen her from a small balcony in the fort of Bharuch, with the waves of her waters splashing high as they flow, you will enter into the vicinity of Suryapur where sins cannot enter because His Holiness is putting up there at present.

These descriptions in *Indudut* give us an idea of the importance of Bharuch and Narmada.



Ashwavybodh : Shakunika Vihartirth

This is a very ancient holy place and its history can be traced back to the times of Shri Ajitnath. In fact, the whole of the Western India is particularly blessed by Shri Adishwarnath, Shri Neminath and the twentieth Tirthankar Muni Shri Suvrat Swami.

Thousands of years ago, Emperor Jitshatru was the ruling king of the vast empire of Bharuch. His darling horse had a very short life, but he was a very worthy being and deserved to be given higher knowledge. The Lord travelled from Pratisthanpur to Bharuch i.e. approximately 60 *yojans* in one night just for the sake of enlightening the horse. Thus, the whole of the city was fortunate enough to see the Divinity in person. The Lord manifested Himself, a *Samavasaran* occurred and there was wild

jubilant all around. The horse too was present at the steps of the *Samavasaran*. He remembered his past lives when he heard the words of the Lord. He was instantly enlightened and started neighing with blissful joy.

Bhagwan Muni Suvratji declared, "This horse is not an ordinary creature any more. He is a realized soul now. For he has attained *Samyakatva*, the right knowledge, today. In fact, he was a friend of mine in his previous birth". From that day onwards, Bhrugukatchha came to be known also as Ashwabhodh Tirth. Later on, the place acquired the name of Shakunika tirth. As the story goes, a hungry mother kite was in search of food to feed her young ones. At that time, the deadly arrow of a hunter killed her. But the mother kite was very fortunate in that she fell at the feet of some wandering Jain muni. The great muni took pity on her and recited the *Navakar mantra* at the time of her last breath. And the kite was saved on hearing the mantra.

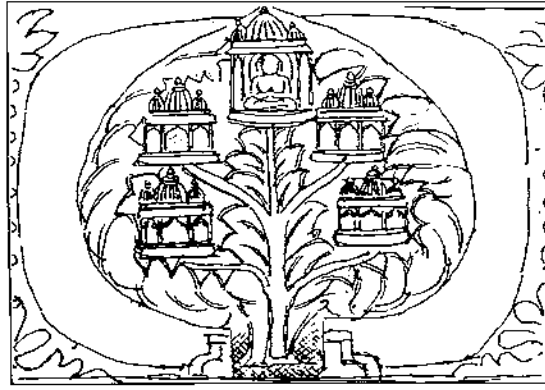
The kite was born in her next birth as Sudarshana, a daughter of the king of Sinhal dwip. In this birth she again listened to the recitation of the *Navkar mantra* and remembered her past birth. She then began to lead a very pious life. She came to Bhrugupur. With the help of king Jitshatru and her god father Rushabhdev Seth, she renovated the ancient temple of Ashwabhodh and built a magnificent seven-storied temple and gave it the name of Shakunika Vihar. Thus, a kite turned a princess, Sudarshana, built a magnificent temple where all could get their salvation at a place where she had got her own salvation.

We have a very beautiful idol of the *Mul nayak*, Shri Muni Suvrat Swamiji in this temple.

A minister named Ambad built this magnificent temple of wood at the expense of 32 lac *Sonaiya* i.e. gold coins. *Kalikal Sarvagna* Shri Hemchandracharya himself performed the consecration ceremony of the idol of the temple and king Kumarpal performed *Arti* or the ritual waving of small lamps before the idol at the end of the ceremony. A minister named Tejpal offered golden flags to the twentyfive *Devkulikas* of this temple. There are records that show that many other Jain temples were also built here. But muslim invaders destroyed nearly all of them and some of them were turned into mosques.

The original temple does not exist any more today. A new temple made of marble has been constructed on the site of the ancient one. But certain objects such as a well preserved pat painting and other wooden artefacts recovered from the ruins of the ancient temple have been with Shri Prafull Shah, a leading industrialist and business magnet of Surat at present. He has some beautifully carved wooden pillars, their wooden bases and large wooden pegs on both the sides of the door frame, in his collection.





Panch-tirth Pats : Shri Suvratswami temple

A special mention has to be made of the two pat paintings on wooden planks. Both of them are the paintings of Panch Tirths.

The larger of the two is a painting of Sametshikharji. It is painted on the pat of 8'.3" x 7'.00 and contains the paintings of 18 temples. Each of the temples contains the foot-marks of the Lord. Jain devotees both men and women and Jain monks and nuns are coming for offering their prayers. These temples are surrounded by hills and trees (mango-trees in particular) and there are animals and birds like tigers, deers, rabbits, peacocks, herons and Indian cranes. Female figures wear Gujarati or Rajasthani clothes such as blouse, petticoat, upper garment and sari. The carefully varied designs on the tie and die saris of the women make them look very charming. They wear ornaments like the hanging pieces on the forehead, nose-rings, ear-rings, bangles and waist bands. Some of them carry their children on their waists. They are folding their hands in prayer. They also have flowers and flower-petals in their hands.

The males wear long coat, dhoti, turban and upper garment. The turbans on their heads are Marathi in style. They pray with flowers in their hands. Each of the monks and nuns is clad in a large single piece of cloth. There are *Rajoharans* or the typical Jain brushes tucked under their armpits and *Dands* or sticks in their hands.

The temples have large domes with rounded pinnacles of gold and golden flags are flapping on their tops. There are hanging bells in the temples. Mountains are painted in green or ash-green. The background is red. Yellow ochre, off-white, light brown and green are also used in places. Figures are decorated with tiny dots. On the right hand side, a stream is flowing with various aquatic creatures swimming in its wavy current.

The temple of Ashtapadaji has a high dome. It houses seven Tirthankars. Besides, there are seven more temples all of which are decorated with pinnacles of gold on the domes, flapping flags and hanging bells. Foot-marks of the Lord are in all of these temples. There are temples dedicated to Hanumanji, Marudevimate, Laxmi seated on an elephant, Shankar and Shymala Parasnathji. There is Mevalchand's caravanserai on one side.

Centrally located is a five-domed temple having an image of Shri Adishwarnath and the images of four other Tirthankars. There are men with *chamars* or fly-drivers in hands and one gate-man each on all the four corners of the painting. In the balconies are seen a king, a queen and a guard. Royal



personages riding on elephants pass by the village of Madhuban. Men and women are seen climbing up or climbing down the mountain. Women are seen drawing water from a nearby well and down below, fish swim in a flowing stream.

The second pat depicts a pilgrimage to Girnarji. In the first section are seen mountains, trees, flowing rivers, many tanks, temples and birds such as peacocks, herons and so on. Jain devotees of either sex and monks and nuns and brahmin sadhus are seen going to and fro. Besides a temple with the foot-monks of Neminathji and the other devoted to Ambaji, there is Rajulmati's cave. In the second section, there is a magnificent temple of Shri Neminath. There are small shrines with images of Tirthankars in them. The image of Shri Neminathji is at the centre in a magnificent

temple adorned with golden domes with golden pinnacles, golden flags, and hanging bells. There is a devotee bearing the name of Laxmidas. Down in a row we see foot marks, Sadhus reading manuscripts, businessmen in a caravanserai and a tank. Third section has a temple of Lord Vishnu and another one of Lord Mahadev. On the other side, we see a nun preaching devotees. Down below, we see the wedding procession of Shri Neminath, his wedding pendal, the mother-in-law applying a vermilion red-mark on the forehead of Neminathji, men and women in the wedding procession wearing beautiful clothes and ornaments etc. As Neminathji alights from the back of the horse, drums are being beaten and the groom is given a ceremonial welcome. Another section depicts Neminathji being initiated (being given *Diksha*) and Neminathji in the act of plucking out his own hair. Below this palacial building, we see birds, animals and mango trees.

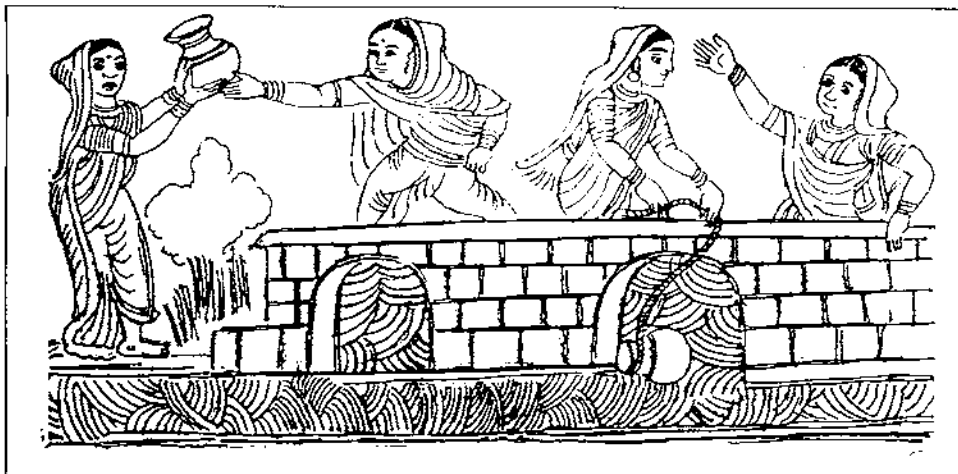
A selection of some other pat paintings can also be mentioned in passing. In the first section of one of these paintings we see a large temple with five domes and with four Tirthankars at its centre. At the gate of the temple, four-handed male figures are seen having flowers, fly-drivers, pitchers and so on in their several hands. Twentyfour Tirthankars are seated in temples decorated with flowers and hanging glass-lamps. Heavenly damsels are showering flowers from the sky. The flags of golden chariots are flapping merrily. Peacocks are dancing. Ten-headed Ravan is playing upon *Veena* and Mandodari is dancing in front of the Lord. Peacocks are standing with garlands in their beaks. Deers are running here and there.

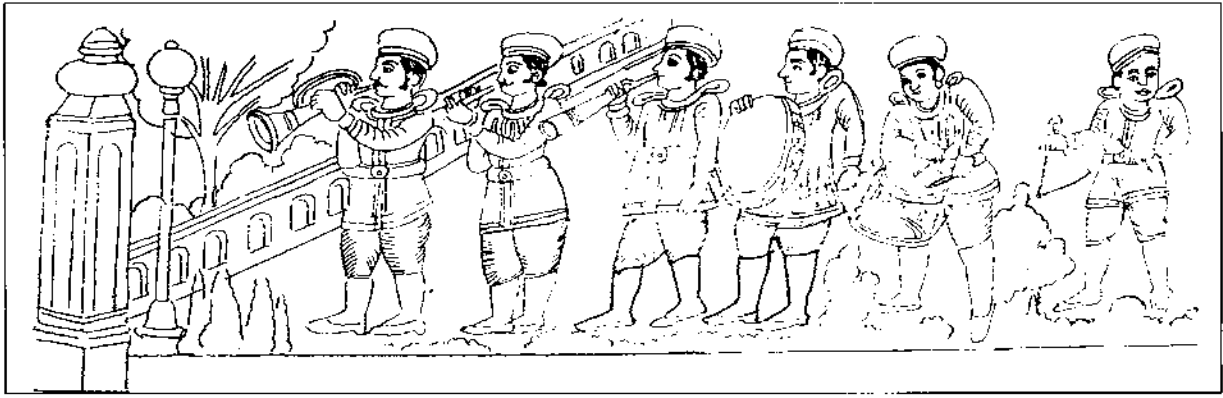
In the second section, we see steps studded with gold. The sun is shining brightly in the sky. Gautam Swami is moving up towards the Lord by touching the rays of the sun. Down below, a number of sadhus are seen assuming different yogic postures. We see Kabir, Tulsidas, Gopalgiri etc. among the sadhus. One of them is standing with his hand resting on a tiger. *Rushis* or sages are seated on tiger-skins. The mountains around are clad with trees. Animals such as deer, rabbits and tigers are seen roaming around. A Tirthankar is entwined with serpents. A sadhu is drawing water from a well.

In the third section, Ravan is seen bowing down with folded hands before the Muniraj. Gautamswami is giving milk with sugar and rice to an ascetic. Many ascetics are seen assuming different yogic postures like *Shirshashan*, *Padmasan*, *Pranayam* and so on. One is seen accepting milk with sugar and rice. Some men are digging at the mountain. Down below, large ships are sailing in the ocean with large fish swimming in it.

Yet another pat portrays a pilgrimage to mount Abu. The first section of the pat depicts large temples with images of Tirthankars in them. Rounded pinnacles of gold, flags and hanging bells adorn these temples. The Tirthankars with smiling faces are seated in *Padmasan* and are engrossed in meditation. Devotees are seen fanning them with fly-drivers. A temple with three domes with the images of Tirthankars is at the centre of the second section. The temple is surrounded by a number of small temples. Devotees are seen climbing up the mountain. Royalties are seen seated in howdahs. There are temples of Lord Mahadev and Devis. There are tanks and mountains clad in trees. Delicately drawn young and charming women wearing colourful clothes and ornaments are showering golden flowers from above. The third section depicts men and women in the houses of a village called Achalgadh, a temple dedicated to a goddess, sadhus climbing up the mountain, a host of devotees and a soldier with a gun. There is a temple of Lord Adishwar. There is also the city of Abu with a fort surrounding it, large gates, magnificent palaces, horsemen, a businessman seated in a palanquin, large trees, a gigantic elephant with a king sitting in a highly decorated howdash on its back and two fully armed smart horsemen piloting the king.

The last pat painting depicts Shatrunjay tirth. At the centre of the first section of the pat is a magnificent temple also known as the temple of *Chaumukhji* with five domes housing the images of four Tirthankars in gold and mace-bearers. The images of the Tirthankars are faded and the figures of





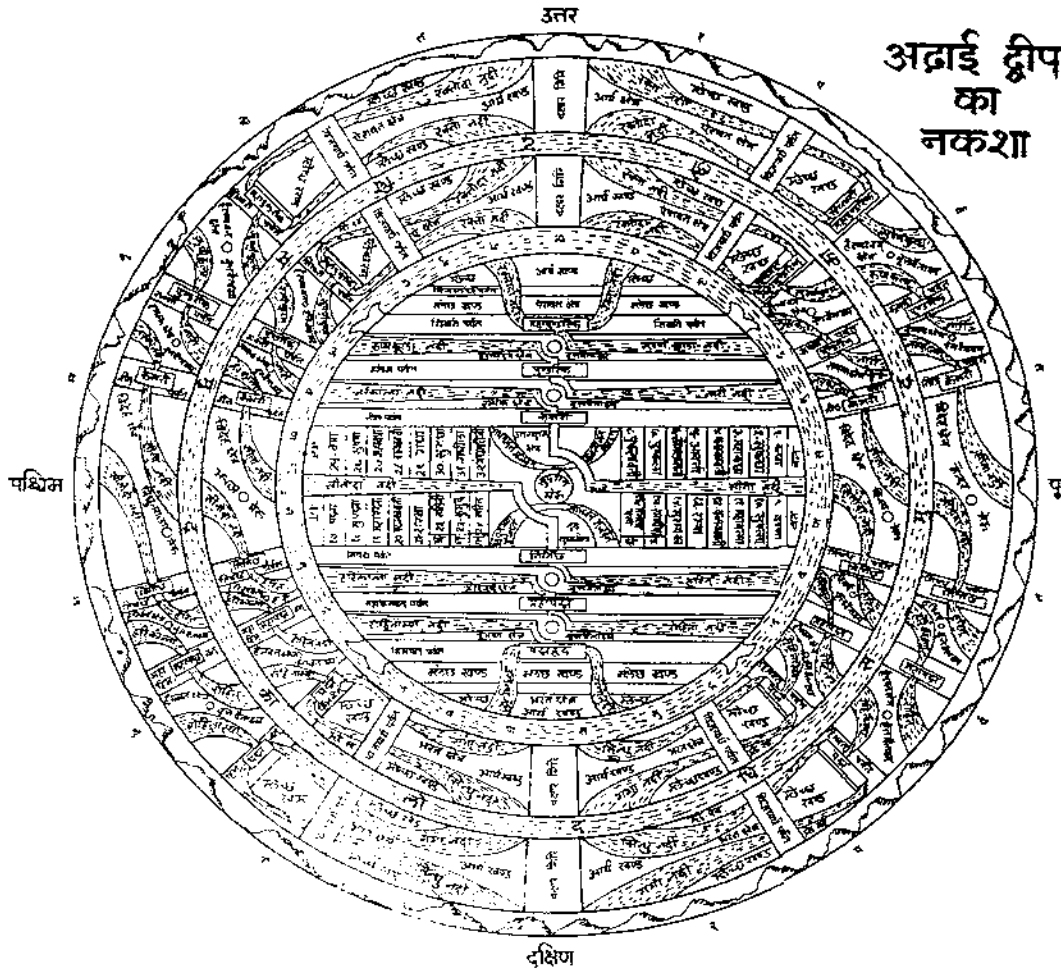
the mace-bearers are comparatively longer ones. A figure of an elephant and that of a tiger are delicately painted with minute details and hence very charming. These two are perhaps the best drawn figures of the pat. The second section depicts the temple built by Seth Narshi Nartha with Marudevimata in it. The second section is perhaps the oldest of all. The figures of men and women have not been retouched at any later stage. Even the gold has not been retouched. The delicately drawn figures of the women, the designs on their clothes and the ornaments which adorn them have retained their original beauty and charm even today. The temple of the king Samprati has five domes and we also see a large number of pilgrims.

Most notable here is the 51" magnificent idol of Lord Adishwar. The *torans* or the highly decorative arches over *Devkulikas* and the exquisite carvings on the windows are quite remarkable. The figures of Omkar, Swastik, lamp and pen are full of varieties. We have to climb some steps to reach the main temple. On the right hand side of the ceremonial dance-pendal we see beautiful idols of Chakreshwari devi and Padmavati devi. This temple has seven sancro sanctums. The chief among them houses a 27" ancient idol of Muni Suvratswami.

SHRI PANCHTIRTH

There are extremely beautiful idols housed in the five summits on the first floor of the temple. There is a 41" idol of black marble of Muni Suvrat Swami. There is an idol of surpassing beauty in the central summit. The whole of the temple is built with marble by Sompura architects in accordance with the traditions of Indian temple architecture and under the close supervision of the Acharyas. The temple has no paintings or wood-carvings generally associated with ancient Jain temples. But among the modern temples it is well-known for its exquisite architecture and beautiful carvings.





JAIN TEMPLES OF ANKLESHWAR

Ankleshwar is an ancient city too. It was known as Ankuleshwar in ancient period. There are four Jain temples of the Digambar sect viz. (i) Temple of Mahavir Swami (ii) temple of Adinath (iii) temple of Chintamani Parshwanath and (iv) temple of Neminath.

The inscriptions on the idols of these four temples tell us that the idols are as old as one thousand years. There are many ancient *Yantras* and idols. Shri Gunbhadracharya stayed here nearly one hundred years ago and wrote *Siddhantashastra Dhaval*, *Jay Dhaval* and completed an incomplete work called *Maha Dhaval*. All these works were written on palm-leaves. There is a large and rich collection of manuscripts here.

The temple of Adinath and the temple of Chintamani Parshwanath have an idol of Shri 108 Munimaharaj in *Khadgasan*, a yogic posture and the temple of Neminath has a Chomukhi idol of Shri 1008 Parshwanath Swami seated on a lotus or *Kamalasan*.

According a tradition prevailing around here till today, two highly intelligent Jain munis came to Ankleshwar once upon a distant past. Now intelligence can be translated in Gujarati as *akkal*. Hence



the name of the town *akkal+Ishwar* (god) i.e. Ankleshwar. They propounded that *Ishwar* (god) resides in every *Jivatma* (individual being).

One of the temples in the Mevada talia of Ankleshwar has an idol of Shri Mahavir Swami. In the complex of this temple, there is a small temple of Shashandevi. There is a wooden pillar covered with sheets of silver in the large open space in front of the temple. Shri Pushpadanta and Shri Bhutbali stayed here during a *chaturmas* and wrote *Shatkhadagam* Shashtra on palm-leaves. Hence Ankleshwar is also known as *shrut-dham*. The devotees erected the wooden pillar to commemorate this event. Seventeen manuscripts completed here are safely preserved in Mudbindri in Karnatak.

A great Jain sage Shri Dharmasenacharya lived in Girnar around the same time i.e. nearly 2200 years ago. He believed that all knowledge must be codified into *shastras* or systematized knowledge. When Shri Pushydanta and Shri Bhutbali came to Girnar from south, Dharmasenacharya urged the two men of stupendous learning to write books to systematize knowledge. Books used to be written on palm - leaves in those days and there was a large forest of palm - trees near Ankleshwar stretching as far as the sea.

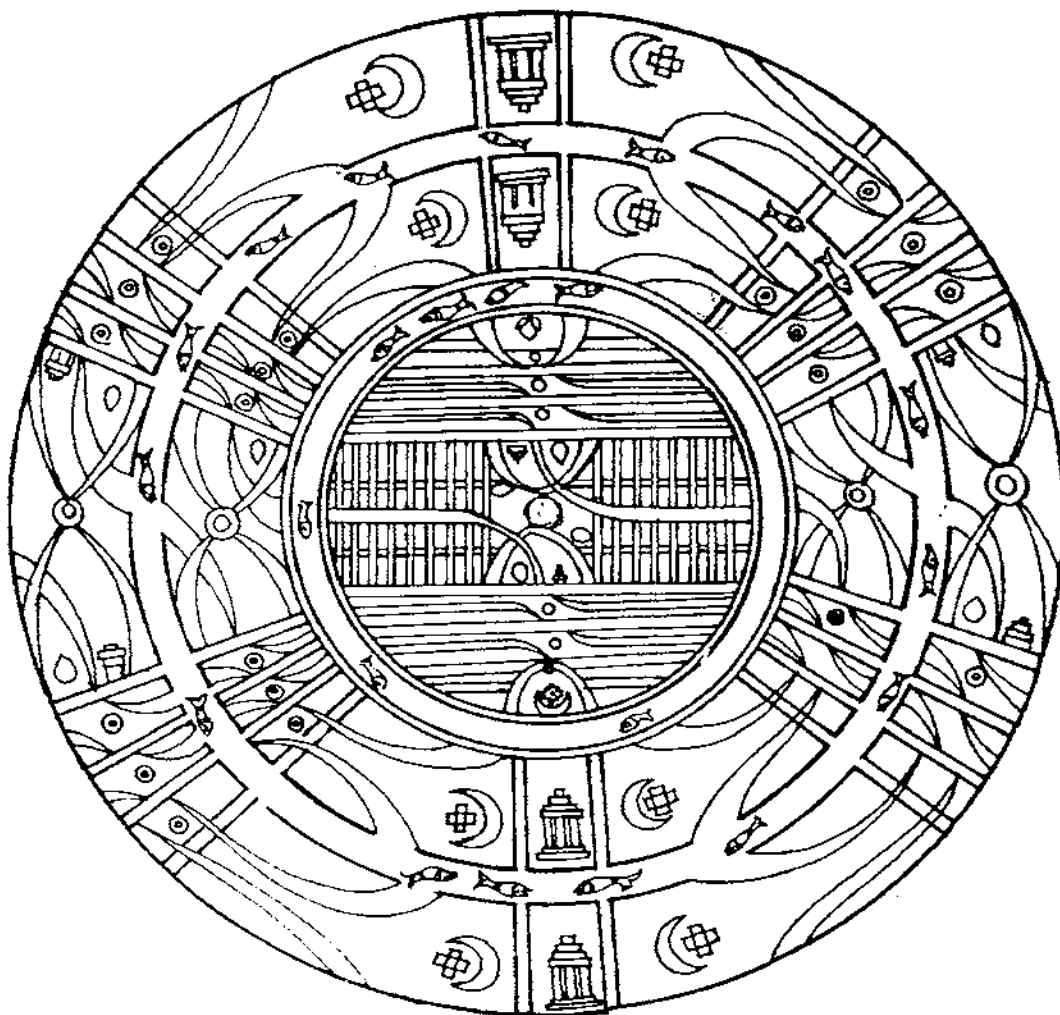
One of the four temples in Ankleshwar houses an idol of Shri Chintamani Parshwanath. This sand-stone idol carries an inscription. The idols in the temples of Shri Neminath and Shri Adinathswami are made of black touch-stone. The temple Shri Mahavir Swami has an idol made of an alloy of five metals.

Chintamani Parshwanath Digambar Jain Temple

This temple houses a number idols made of stone and metals. Some of the idols need to be mentioned here.

The idol of Khadagasan Muni Maharaj is made of stone. It is 19" high. The Muni is holding a bowl in one hand and a *rajoharana* in another. The idol of Ajitnath is made out of white marble. There are five female door-guards too. The main idol is 16" high. In the lower part are carved Padmavati, two elephants and two tigers. The idol is considerably old.

The white marble 11" idol of Neminath bears a birth mark. The 12" white marble idol of Parshwanath is with a five-hooded serpent. The underground vault of the temple houses a 48" idol seated in *Padmasan*. The idol, painted in brown was originally recovered from Ramkund - a tank with steps of stones built all around it. The idol is very old. There is a 13" high metal image of Shri Parshwanath with a nine-hooded serpent on the first floor of the temple. There are a number of metal images and two images made of precious stones. There also is an ancient *Khadgasan* idol of black marble. It is 22" high.



Adhai Dwip

There is a coloured map of Adhai Dwip on the wall of the Shri Chintamani Parshwanath Digambar Jain temple. The painting which is nearly 125 years old is in a highly damaged condition. Unfortunately, it seems to have been retouched more than once. It contains many oceans, mountains, forests and rivers. There is a marvellous configuration of straight lines and curved lines. The colours used are yellow, coffee, dark green and black. Straight lines depict various *kshetras* or continents, *khands* or subcontinents and mountains; curved lines depict rivers and circles represent oceans. Large fish swim in the oceans. *Sudarshan Meru* is at the centre. *Lavan Samudra* or the Ocean of the Salt encircles the *Sudarshan Meru*. Fourteen *Maha Nadis* (Great rivers) represented by curved forms and lines that criss-cross the space between the Ocean of the Salt and *Kalodadhi* or the Black sea. Ganga and Sindhu are two of the fourteen rivers. This space is also interspersed with hills, mountains, sub-continents, Meru and continents. Again rivers, continents, sub-continents etc. are depicted in the circular space surrounding the Black Sea. *Kshetras* or the continents include, *Bharatkshetra*, *Aryakhand*, *Malechchhakhand* *Videhkshetra* and so on.

Adhai Dwip and Jambu Dwip contain two different sets of *Bhogbhumis*. Jambu Dwip contains six *bhog bhumis* whereas Adhai Dwip contains as many as thirty. Adhai Dwip is populated by human

beings. Farther from this, there is the eighth Dwip or Nandishwar Dwip. This is the abode of gods and goddesses who get everything they want from *Kalpavrukshas*.

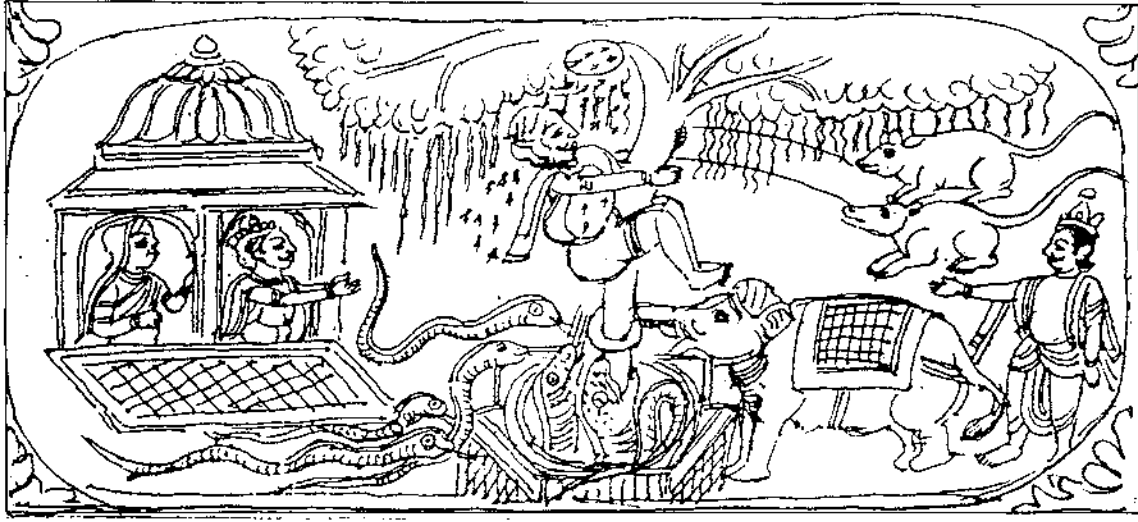
Coloured paintings on all the four wooden beams in the temple depict various scenes of excruciating pains and tormentations inflicted by way of punishment in hell. The punishments are splitting head with the help of an axe, piercing the back with a trident, slicing with a sword, milling a *jiva* or self, yoking a *jiva* to a cart, extracting the tongue out, beating with a mace, sawing one while making him stand in an unnatural posture, piercing chest with a lance and holding one high with the lance itself etc. There are many other punishments inflicted by the angels of Death. Besides, there are scenes of heaven depicted in forceful lines and dim colours. The impact of folk art can also be discerned in these paintings.

The Temple of Mahavir Swami of Digambars

The idol of *Mul Nayak Mahavir* is 16" high and bears the mark of lion. It was ceremonially installed in 1615. The inscription on its front reads "*Shri Kasthasanghe Om namah*". There is an idol of *Padmavati* flanked with one lion and one tiger on each side at its foot. The 19" idol of *Adinath* is of white marble. There is a 3" silver image of *Parshwanath*. Besides, there are small images such as one made of coral, three made of black touch-stone, quite a few made of metal and *Yantras* and a *Siddhachakra* made of silver and copper in the underground cellar of the temple.

The wooden alter is adorned with beautifully carved dolls, fourteen dreams and *Ashtamangal*. Figures of celestial damsels playing upon different musical instruments adorn the wooden pillars. The paintings on the wooden beams are small in size but rich in delicate line-work. Very limited number of colours are used in beautifully drawn figures that include police-men and players of musical instruments. We can clearly see the influence of the Maratha paintings or even European paintings. Each painting bears a caption such as *namkarma*, *gotrakarma*, *antaraykarma*, *ayukarma*, *vadani karma*, *mohanikarma*, *dadarashnakarma* and *guanvanikarma*. One of the paintings depicts the wellknown story of six blind men and an elephant.





The Temple of Adinath

A black idol of *Mul Nayak* Adinath is in the underground celler of the temple. The 33" idol of the Lord in the *Yogic* posture of *padmasan* is very ancient. There is yet another ancient idol of Padmaprabhu of black stone which is 29" high.

An ancient 18" idol of Chandraprabhu of white marble is on the first floor. Besides, there are a number of idols of metal and *Yantras* and *Siddhachakras* too. The wooden altar is again adorned with celestial damsels. There is a framed painting of Sametshikhar.

The Temple of Neminath of Digambars

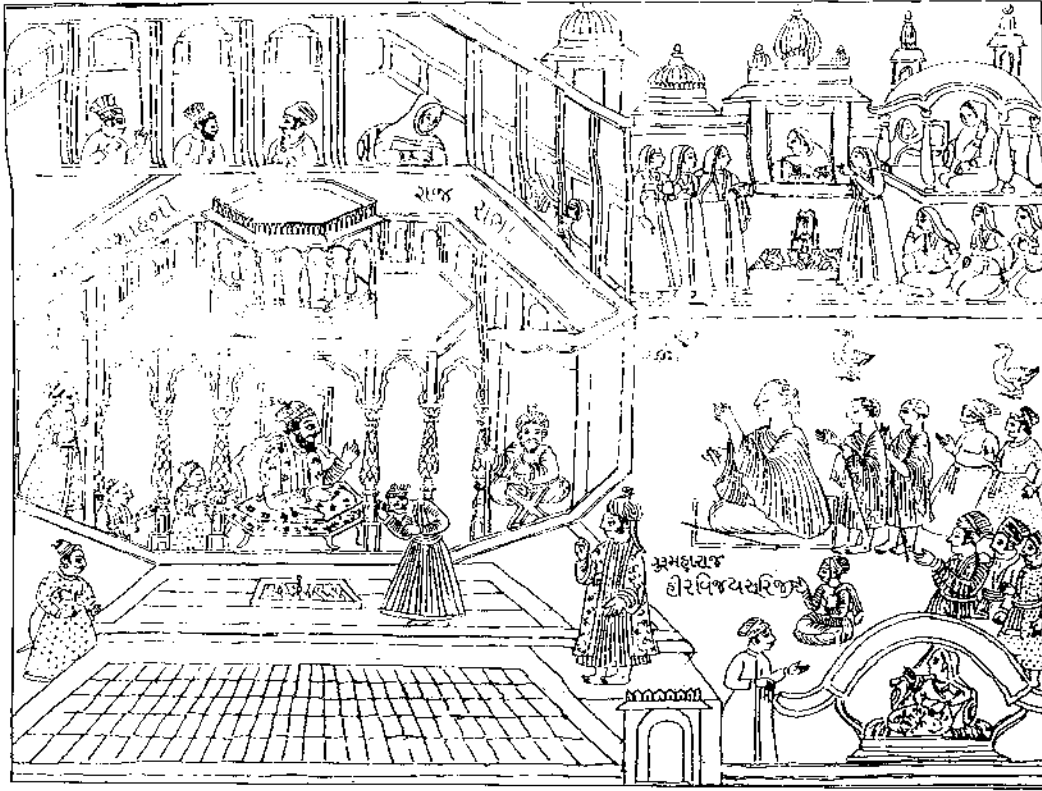
The idol of *Mul Nayak* Shri Neminath Swami is seated in the *Yogic* posture of *Padmasan*. Besides this 28" high and 20" wide idol of black stone, there are a number of metal idols and *Yantras* of silver, copper and bronze. There is also a Swetamber Jain temple of Shantinath here. The temple is a newly built one. The inside of its dome is decorated with oil paintings of the twentyfour Tirthankars. Though these paintings are comparatively modern they are beautifully drawn. On the left hand side of the main entrance, there is a large pat painting which is full of a number of details. The style of the pat clearly reminds us of the one we have seen in Bharuch. In all probability both the pat paintings are painted by the same artist.

The Digambar Jain Temple of Shitalnath Sajod.

Sajod is a small village nearly 9 k.m. away from Ankleshwar. According to an old tradition the idol of Shri Shitalnath swami was recovered from Ramkund in the vicinity of Sajod. When this *kund* or tank was dug, two idols and a *nandi* or the bull figure, generally found in the temple of Shiva, were unearthed. One of the two was an idol of Shri 1008 Shitalnath swami and the other was that of Shri 1008 Chintamani Pashwanath swami. Originally the Jains wanted to take both the idols to Ankleshwar and install them in temples dedicated to them. But it was so decided that the bullocks of the carts carrying the idols would be allowed to go in the direction they liked. One cart carrying the idol of Shri Shantinath swami came to Mewada street in Ankleshwar. But the other carrying the idol of Shri Shitalnath swami went to

Sajod. Thus one temple was built in Ankleshwar and another in Sajod and the idols were installed in the underground cellars of those temples.

The white marble idol of Shri Shitalnath is in the *Yogic* posture of *baddhapadmasan*. It bears no inscription. The master artist has invested the face of the idol with divine serenity and the idol has a remarkable symmetry of form. The marble is so transparent that we can see the light of a lamp through it.



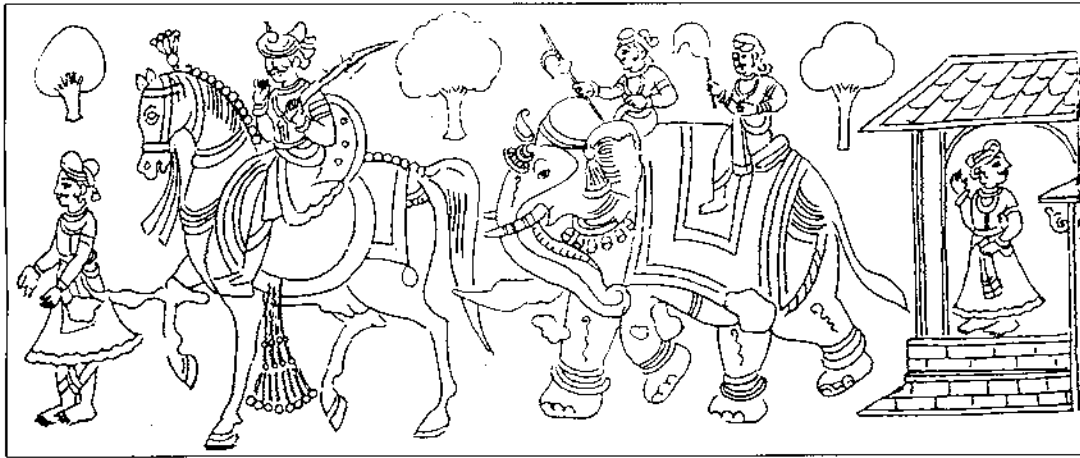
Gandhar

Gandhar is a small village situated on the left bank of the river Dhadhar. It is ten miles away from Dahej and the bay of Khambhat is more than four miles away from it. There is a very old temple here which reminds us of its rich past. The very richness of Gandhar was perhaps the principal cause of its destruction. The muslim governor of Sindh invaded the city in 769-70. He demolished many temples and built a mosque here. Towards the end of the sixteenth century Gandhar was known as a port near Bharuch.

Gandhar had been a major centre of Jain religion in the past. There is a beautiful idol in the ancient temple of Amizara Parshwanath here. The idol was installed with due rituals in 1659. Once upon a time, when Jain Acharya Hirvijaysurishwarji was staying at Gandhar during a *chaturmas*, Emperor Akbar sent a special invitation to him. The muni accepted it and went to Fatehpur Sikri on foot. Akbar honoured him with a title *Jagadguru* - the teacher of the world. He waved all taxes on the Jains in his empire. A new temple was built here in 1972. Muni Shri Hirvijaysurishwarji undertook a pilgrimage to Shatrunjay tirth in 1593-94. A large group of followers joined him. This shows that Gandhar was a highly prosperous city and an important centre of Jainism.

Kavi

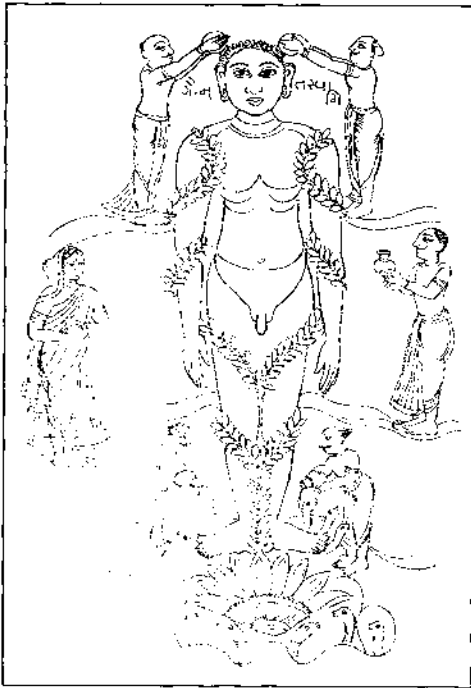
Kavi, situated on the west bank of the river Mahi is yet another centre of Jainism. There is an interesting story associated with the two very beautiful Jain temples found here. The first of the two was built by an elderly woman of an extremely rich family. When it was complete and the idol of the deity was ceremonially installed in it, she went there to offer her prayers together with her daughter-in-law. The main entrance was very low and so the head of the daughter-in-law collided against the upper frame of the door. She told her mother-in-law that it would have been better if the door had been a little more high. The mother-in-law in her turn chided the daughter-in-law for her comment and asked her to get another temple built with a high door. The daughter-in-law asked her father to give her money for building another temple. The father promised to give her all the profits that would accrue from his business involving a seven-ship fleet. And so the second temple was built at the expense of 11 lac rupees. The first temple then came to be known as the mother-in-law's temple and the second one as the daughter-in-law's.



EPILOGUE

The paintings in the Jain temples can be divided into three major groups, viz. murals or paintings on the walls, wooden pat paintings and pat paintings on cloths. The back-drop pieces exquisitely woven and embroidered with gold and silver threads, were hung behind the idol of the *Mul Nayaks* in the sanctum sanctorum of the temples. After visiting a number of Jain temples in South Gujarat, I have come to the conclusion that all the paintings on the walls have been lost to us. The only exception here, I believe, is the wall painting in the temple of Adishwar Bhagwan in Rander. The painting is nearly 125 years old and in a highly damaged condition. There are newly prepared pats carved in half relief in marble or murals done with pieces of coloured stones or glass and oil paintings on the walls. But they fall much short in excellence to the ancient ones, and are done in a different style.

Ancient temples are very few in number. Wooden pat paintings have been affixed on the walls themselves. The wooden pillars are adorned with exquisitely carved human figures playing upon different musical instruments and floral designs are painted on them. The heavenly damsels playing upon different musical instruments are simply marvellous and are painted in bright gold.



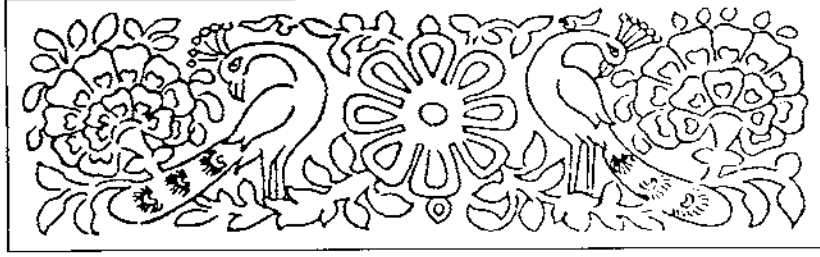
The theme of Panchtirth dominate the pat paintings. The Tirths depicted are Shatrunjay Mahatirth, Girnar, Ashtapad, Sametshikhar and Abu. The composition of each of these paintings varies greatly from one another. Artist's creativity is definitely reflected in the composition of each painting. But by and large, the compositions follow a set tradition and the expression is highly stylized. Squares, circles and triangles are the geometrical forms that are commonly used. Paintings and sculptures are highly decorated. At times, small dots are used to highlight the figures. The clothes these figures wear are full of variety. They wear a number of ornaments too. The figures are as if infused with the vibrancy and vivacity of living creatures.

The wood carvings in the temple of Chintamani Parshwanath is of an extremely rare order of excellence. The pillars, the doors and their frames are exquisitely carved with beautiful figures of birds and animals and floral designs. There are wood carvings in quite a few other temples too. But the carvings in the temple of Chintamani Parshwanath remain simply unmatched.

The themes of paintings

We find paintings on the ceilings of the outer pendals, walls, pillars, beams, doors and door-frames. The paintings depict events, activities and festivities related to Jain way of life and thought. Tirthankars, Panchtirths, the wedding procession of Neminath, the pendal where the wedding ceremony was performed, Jain monks and munis, Jain laities, different incidents in the lives of Rushabhdev and Neminath, *Samavasaran* or the manifestation and sermonising of the Lord, different activities of the village people, presiding goddesses of different directions, divine figures, forms of gods and goddesses, musicians playing upon various musical instruments, gods seated in their havenly chariots, birds, animals and so on keep on figuring in these paintings. Besides, we see dense groves, wells, tanks, large ponds, magnificent temples and forts too. Again there are highly decorated bullock-carts, horse carriages, camel-carts, flying chariots and elephants with howdahs on their backs and golden palanquins.





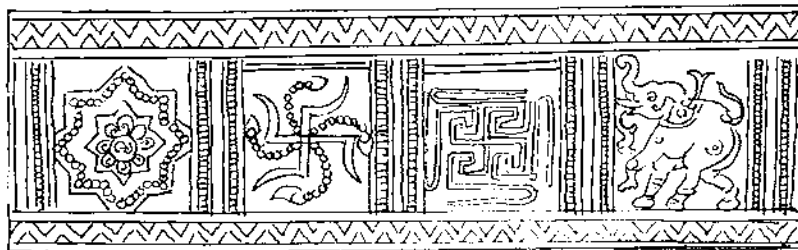
Style

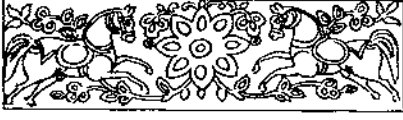
The influence of Rajput, Mogul and Maratha styles can clearly be seen in these paintings. The Shatrunjay pat painting in the temple of Shri Chandraprabhu in particular and many other pat paintings in general are some of the best examples of miniature paintings in western India. According to the writing on the Nandishwar dwip mural in the temple of Adishwar Bhagwan, the painting was painted by Anandrao of Baroda nearly 125 years ago. And I have a reason to believe that in all probability many other pat paintings in the temples of this region were also painted either by Anandrao himself or by his co-artists working with or under him. The clothes and the ornaments men and women wear in these paintings lead us to believe that the artists were Maharashtrians and so was the style of their paintings.

The influence of the folk paintings of Gujarat and that of Rajasthan can also clearly be marked in the paintings on the ceilings of the temples of Shri Chandraprabhu swami. The large figure of Chaud Rajlok in the temple of Suri Chandraprabhu swami with its forceful and dynamic lines and remarkable use of red and white is clearly done in the *tantric* tradition. The composition of the pat is especially praiseworthy.

The idols in Jain temples follow a set tradition of stylization. Some of them seated in meditative postures have a serene magnificence about them. Their eyes are sparkingly bright. Quite a few of them are sculpted in crystal-rock. Small images made of an alloy of five-metals, Siddhachakra, Yantra, Samvasaran and many other miscellaneous objects too are invested with high artistry.

Thus many of the Jain temples are store-houses of rare pieces of high artistic value. But we are losing them fast now. The renovating-spree has done incalculable damages to these rich treasures of ancient art. That which we still have must be guarded and preserved with constant and zealous care. Experts must be consulted and their services be availed of on every possible occasion and all possible steps must be taken to safeguard them for posterities.





APPENDIX

Jain temples visited during this project :

1 Bilimora

- Known as Balwarkot in ancient period
- Temple of Shri Shantinath-Shri Shankheshwar Parshwanath
- First Installation, 1821
- Renovation, 1964.
- Mul Nayak; Shri Shankeshwar Parshwanath, Anjan Shalaka Ceremony, 1977

2 Gandevi

- Shri Chintamani Parshwanath
- Mul Nayak : Shri Adinath and Shri Neminath
- Approximately 600 years old

3 Madhumati, Navsari.

- Mul Nayak : Adishwar and Ajitnath (idols of black marble)

4 Sajod

- Digambar Temple of Shri Shitalnath

5 Ankleshwar

- Shri Adishwar Digambar Jain Temple
- Shri Mahavir Swami Digambar Jain Temple
- Shri Neminath Digambar Jain Temple
- Shri Chintamani Parshwanath Digambar Jain Temple

6 Jagadia Mahatirth

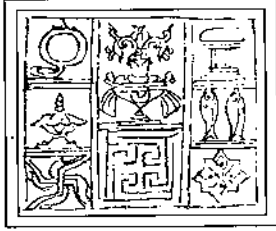
- Temple of Shri Adishwar Bhagwan
- (a renovated temple)

7 Bharuch

- Very ancient Jaintirth
- Muni Suvrat Swami Jain temple
- Mul Nayak : Muni Suvrat Swami
- Idol of Adinath in the cellar
- Adishwar Swami, Shrimali Pole,

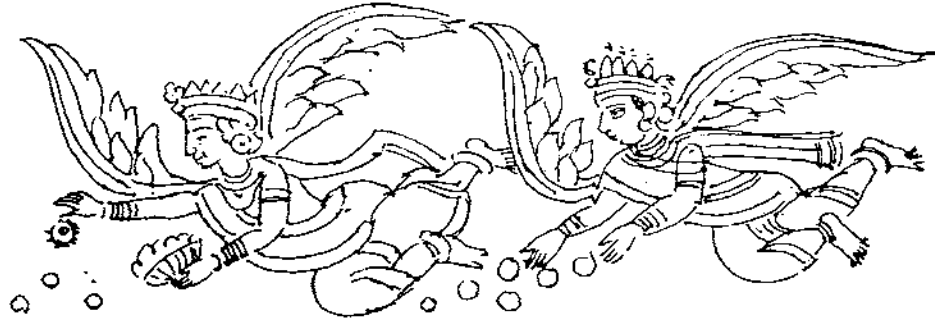


- 8 **Buhari**
 - Temple of Shri Vasujpujya Swami
- 9 **Valod**
 - Old house Temple
- 10 **Vyara**
 - Temple of Shri Ajitnath Bhagwan
- 11 ● House-temple of Abhinandan Swami
- 12 **Alipor**
 - Shri Godi Parshwanath (900 years old idol)
- 13 **Palej**
 - Shri Mahavir Jinalay
 - Idols of Muni Suvrat Swami and Shri Rushabhdev in the cellar.
- 14 **Miyagam**
 - Temple of Shri Shantinath
 - Temple of Shri Sambhavnath
 - Temple of Shri Udayratnaji
- 15 **Karjan**
 - Temple of Shri Manmohan Parshwanath
- 16 **Anasthu**
 - Temple of Shri Shankheshwar Parshwanath
- 17 **Gandhar**
 - Temple of Shri Amizara Parshwnath
- 18 **Kavi**
 - Temples of Sasu-Vahu
- 19 **Jain Temple Amod.**



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*Photographs and Documentation of
Mural Paintings in the Jain Temples of South Gujarat*



દક્ષિણ ગુજરાતનાં જૈન મંદિરોનાં પટચિત્રોનું દસ્તાવેજીકરણ અને તેની છબિઓ

Shri Chintamani Parshwanath Temple
Shahpor, Surat

શ્રી ચિંતામણિ પાર્શ્વનાથ જેન મંદિર

શાહપોર, સુરત



Shri Chandraprabhu Swami Jinalaya
Shrawak Sheri, Saiyadpura, Surat

શ્રી ચન્દ્રપ્રભુ સ્વામી જિનાલય

શ્રાવક શેરી, સૈયદપુરા, સુરત



Neminath Temple
Lalathakor ni pole, Rander, Surat

નેમિનાથનું જેન મંદિર

લાલા ઠાકોરની પોળ, રંદેર, સુરત



Shri Adishwar Bhagvan Temple
Uttamram Street, Rander, Surat

શ્રી આદીશ્વર ભગવાન મંદિર

ઉત્તમરામ શેરી, રંદેર, સુરત



Shri Kalhar Parshawanath
Bharuch

શ્રી કલ્હાર પાર્શ્વનાથ

ભરૂચ



Shri Mahavir Swami Digambar Jain Temple
Ankleshwar

શ્રી મહાવીર સ્વામી દિગમ્બર જેન મંદિર

અંકલેશ્વર



Samkalin Pat
Amod

સમકાલીન પટ

આમોદ





Shri Chintamani Parshwanath Temple

Shahpor, Surat



શ્રી ચિંતામણિ પાર્શ્વનાથ જૈન મંદિર

શાહપોર, સુરત



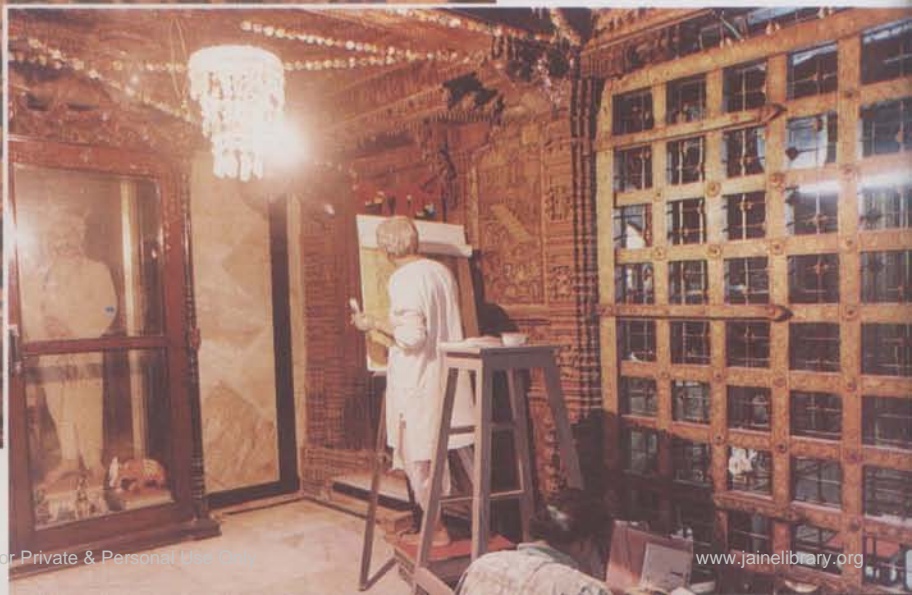
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Shri Chintamani Parshwanath, Jain temple Shahpor, Surat



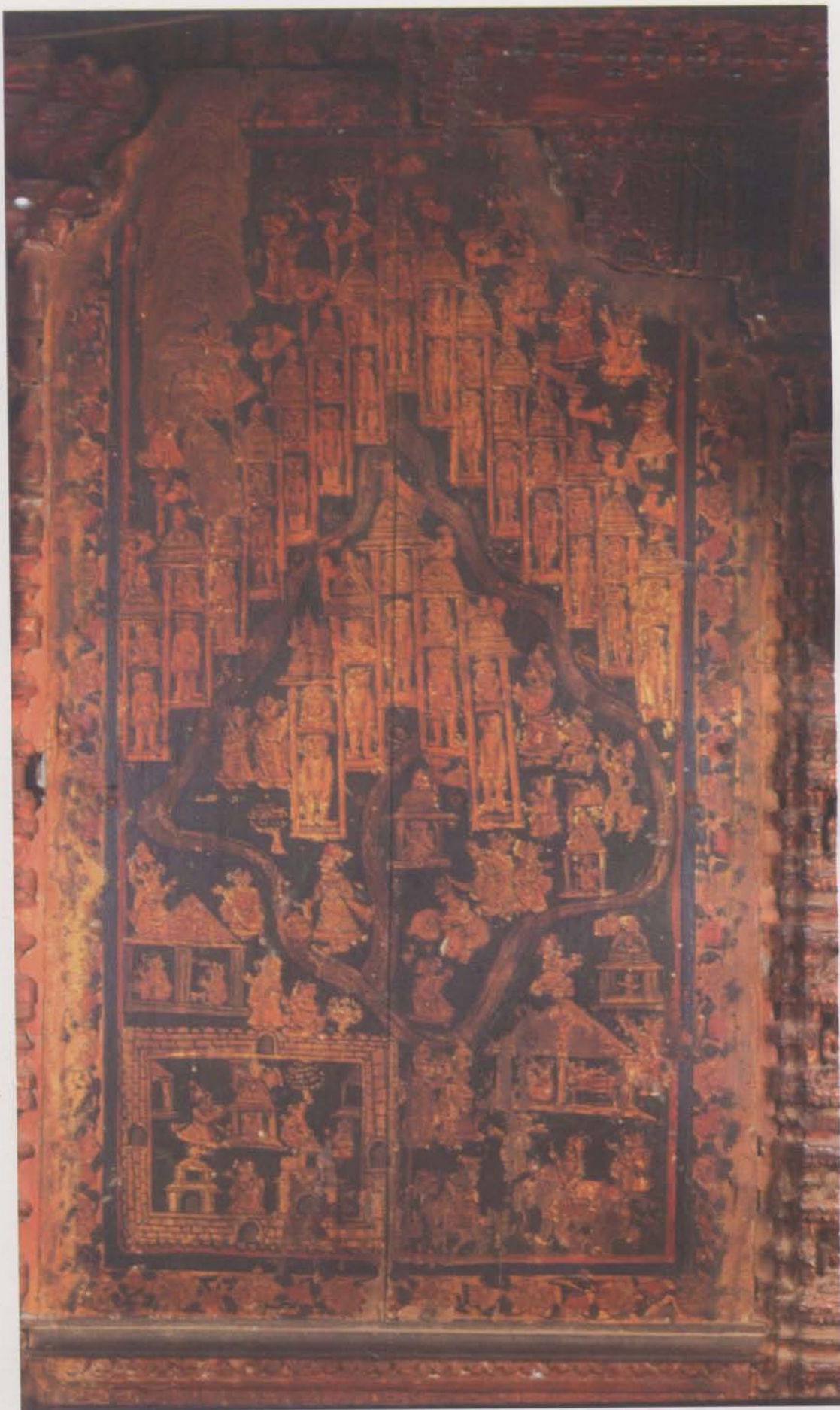
Artist at work
અનુકૃતિ કરતા વાસુદેવ સ્માર્ત



Ashtapad
અષ્ટાપદ



Ashtapad documentation by Vasudeo Smart
અષ્ટાપદની અનુકૃતિ: વાસુદેવ સ્માર્ત



Samet Shikhar pat
સમેત શિખર પટ



Samet Shikhar pat by Vasudeo Smart
સમેત શિખર પટની અનુકૃતિ: વાસુદેવ સ્માર્ત



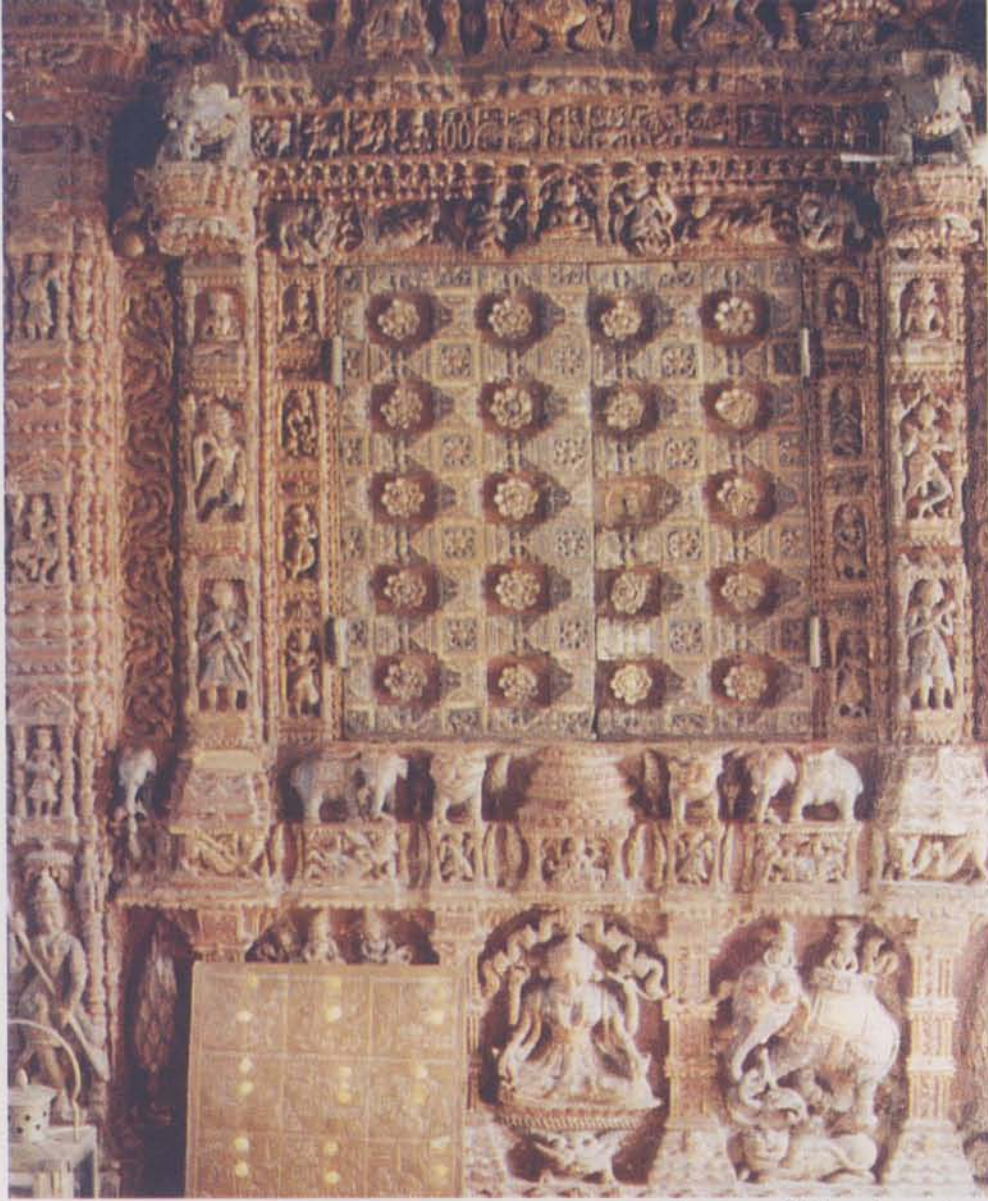
Door frame of santum
ગર્ભદ્વારની કોતરણી



Wood ceiling
કાષ્ઠનો ગુંબજ



Detail,
divine demsels of ceiling
મંદિરના ગુંબજમાં ચિત્રિત દેવાંગનાઓ



Frame of Wood carving
ભીત પરનું કાષ્ઠસુશોભન



Bhamati, Colonnaded cloister
ભમતી



Santum details of Rang mandapa ceiling
રંગમંડપની છત પરની વિગત



Mythical images of Jain religion
જિનાલયના થાંભલા ઉપર ચિત્રિત જૈનકથાઓ



Marriage scene of Neminath, documentation by Artist
 નેમિનાથનો વરધોડો, ચિત્રકારે કરેલી અનુકૃતિ



Paintings on Beams
જિભાલયના ભારોડિયા પરની જૈનકથાઓ

Shri Chandraprabhu Swami Jinalaya

Shrawak Sheri, Saiyadpura, Surat



શ્રી ચન્દ્રપ્રભુ સ્વામી જિનાલય

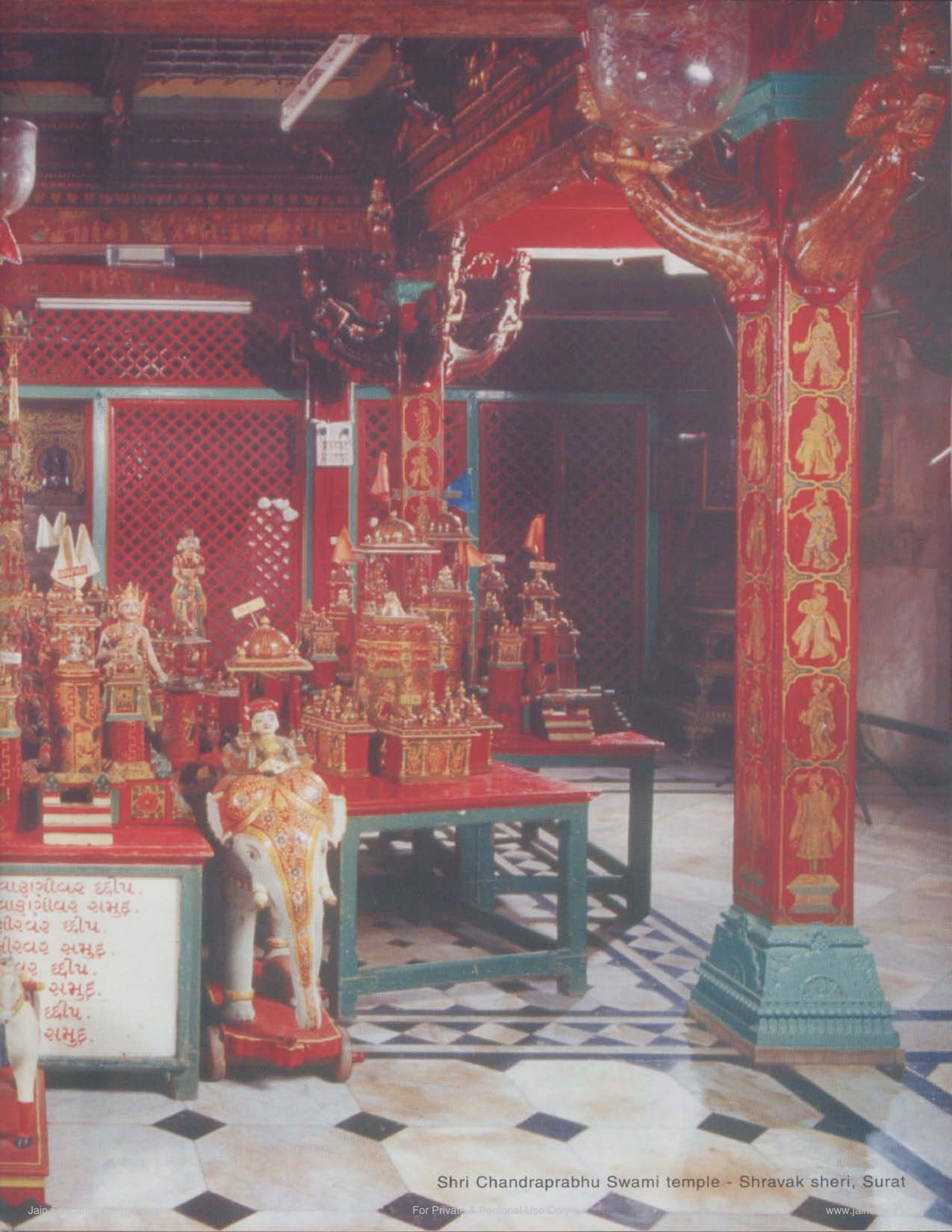
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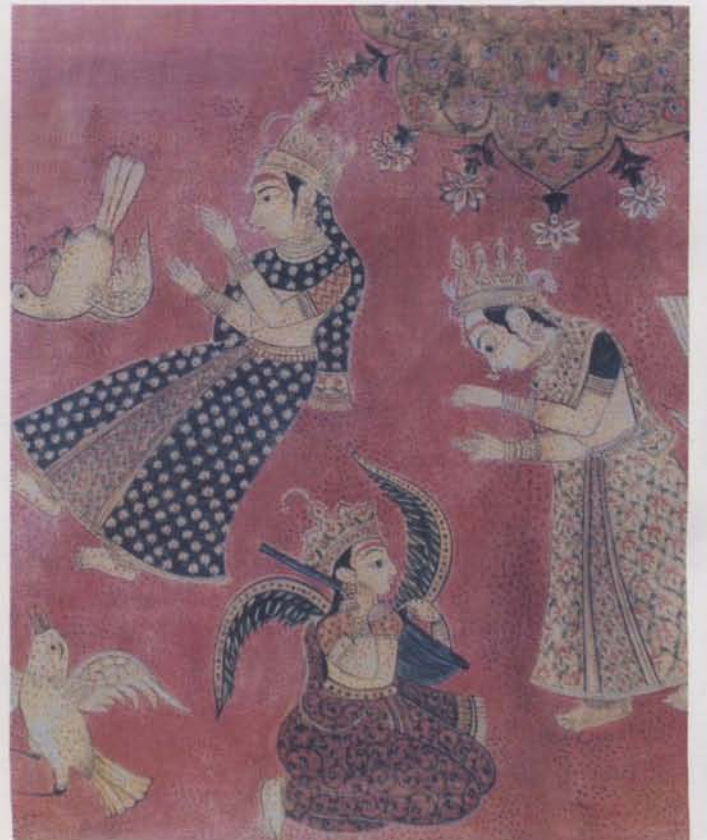
Detail of divine demsels of pillars
સ્તંભ ઉપરની દેવાંગનાઓ



શ્રી ચન્દ્રપ્રભુ સ્વામી જિનાલય, શ્રાવક શેરી, સુરત



Shri Chandraprabhu Swami temple - Shravak sheri, Surat



Paintings on ceiling
છત ઉપરનાં ચિત્રો



Detail of ceiling
છતચિત્રની વિગત



Detail of ceiling
છતચિત્રની વિગત



Artist at Work
અનુકૃતિ કરતા કલાકાર



Chaud Lok ni akruti
ચૌદલોકની આકૃતિ





Shatrunjaya Pat
શત્રુંજય પટ



Detail, Shatrunjaya Pat
શત્રુંજય પટની વિગત



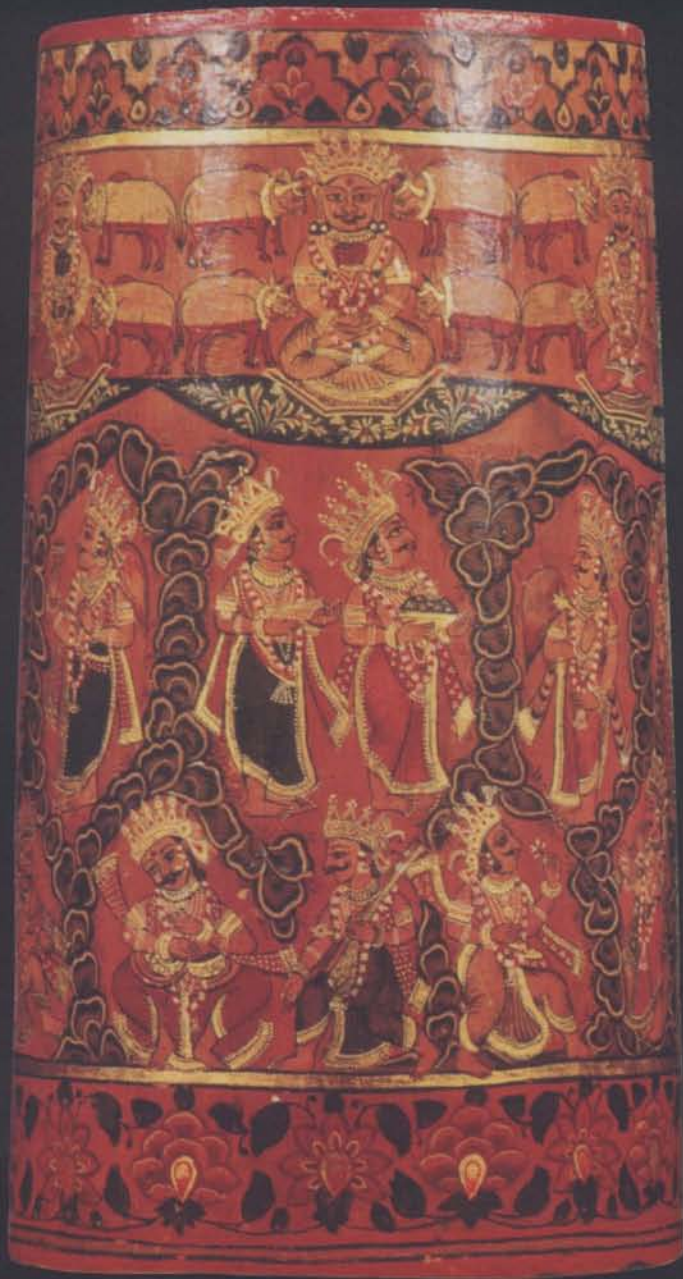
Detail, Shatrunjaya Pat
શત્રુંજય પટની વિગત





Detail, Nandishwar Dwip Rachna

નંદીશ્વર દ્વીપ રચનાની વિગત





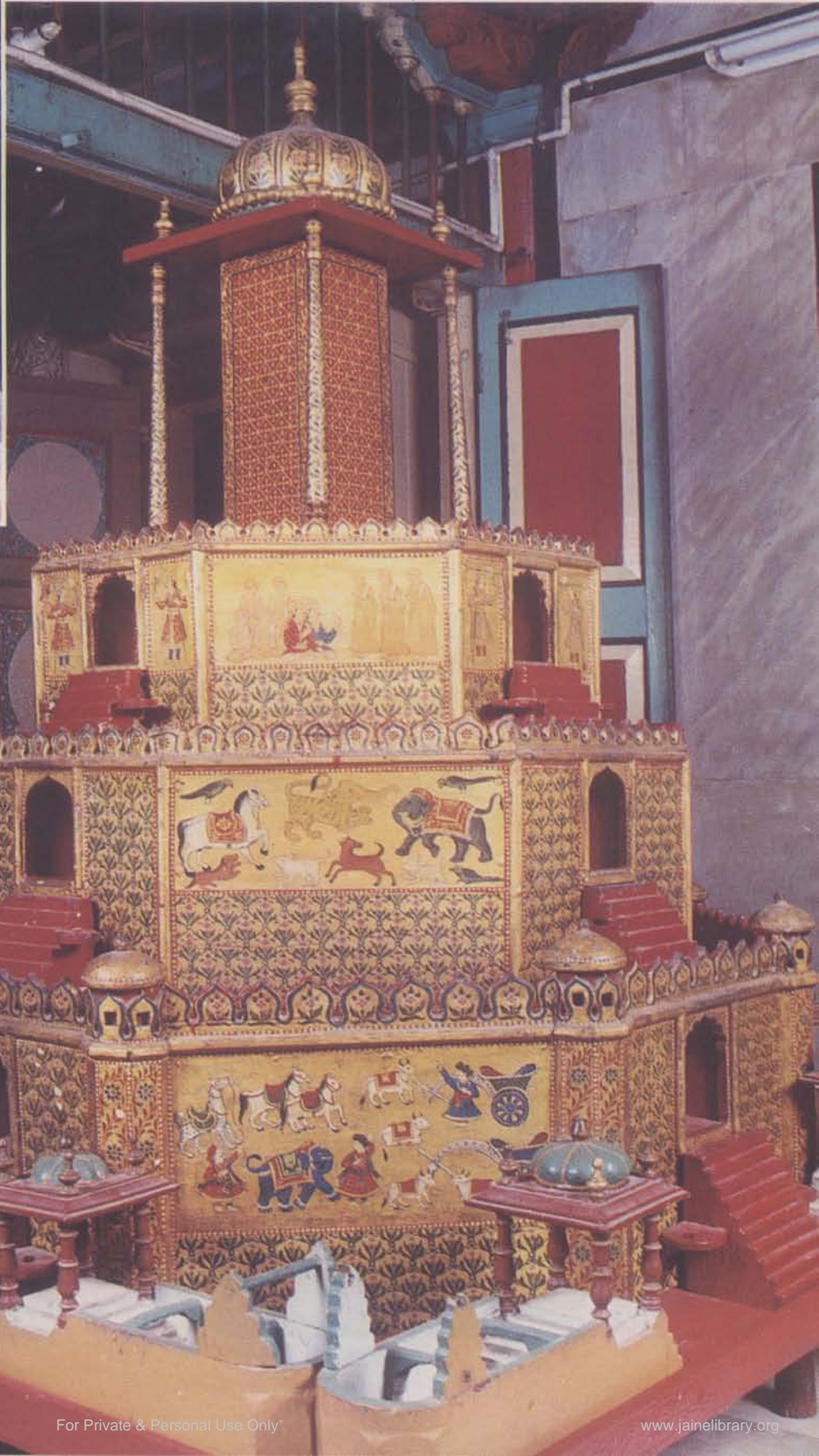
Detail, Nandiswar Dwip
નંદીશ્વર દ્વીપની વિગત



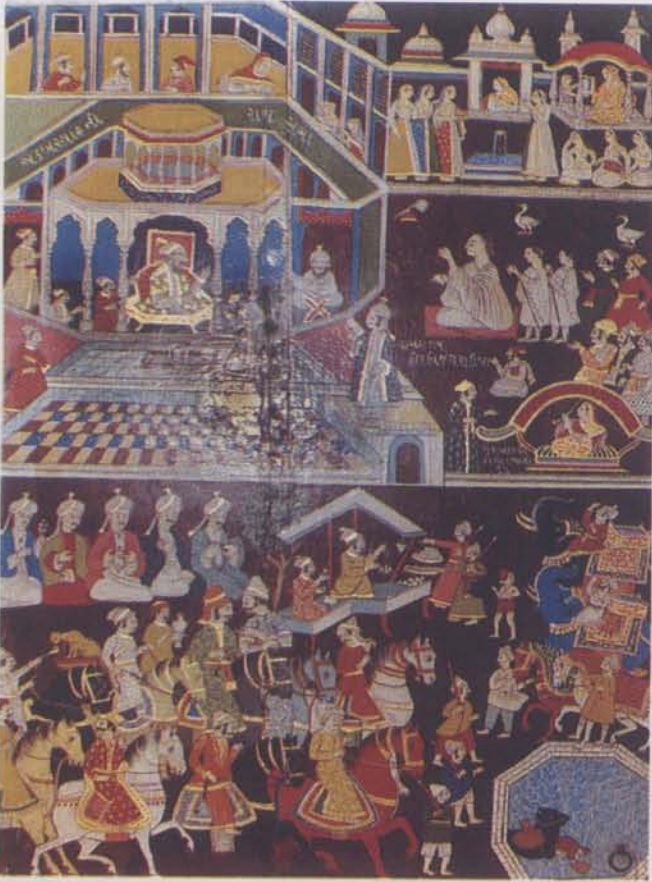
Nandishwar Dwip Rachna
સમગ્ર નંદીશ્વર દ્વીપ



Ashtapad
અષ્ટપદ



Samvasarana
સમવસરણ



Shri Hirvijaysuriji in Akbar's Court
અકબરની રાજસભામાં મુનિ શ્રી હીરવિજયસૂરિજી



Tirthankar
તીર્થંકર



Story of King Shrenik
શ્રેણિક રાજાની કથા



Story of Santyakumar
સનત્યકુમારની કથા



Detail
વિગત



Detail, divine demsels and paintings on the pillars
કાષ્ઠની દેવાંગનાઓ અને સ્તંભ પરની વિગત



Neminath Temple

Lalathakor ni pole, Rander



નેમિનાથનું જૈન મંદિર

લાલા ઠાકોરની પોળ, રાંદેર

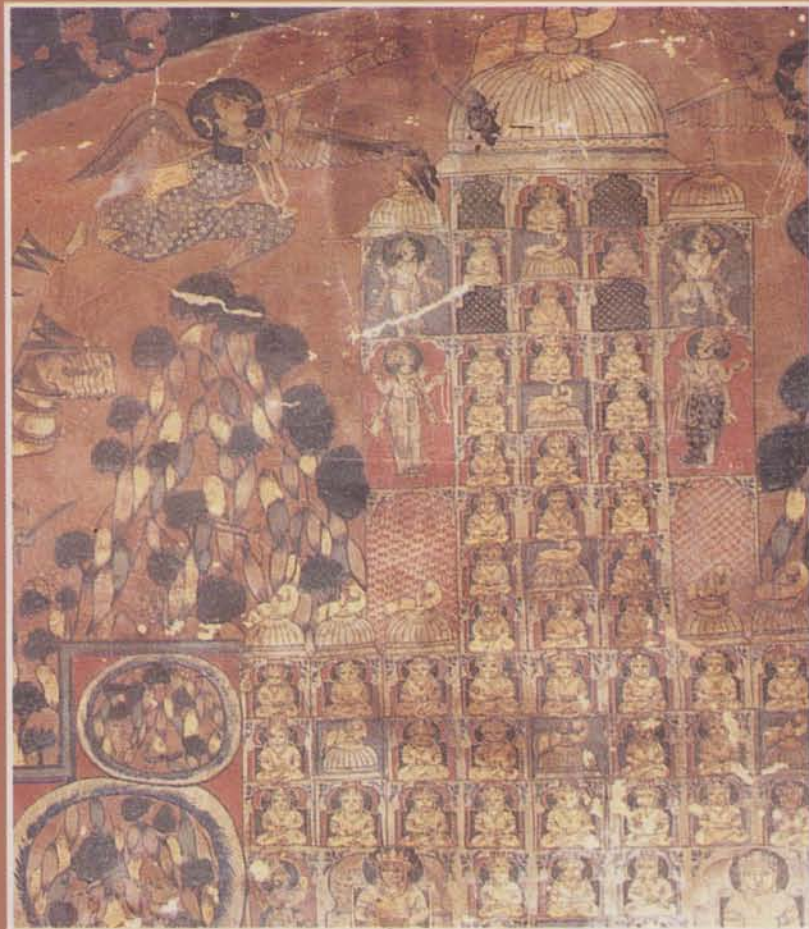




Detail of Beams, Neminath temple
नेमिनाथ जिनालयना भारोडिया परनां चित्रोनी विगत



Detail
विगत



Detail, wall fresco
ભાતચિત્રની વિગત

Shri Adishwar Bhagvan Temple

Uttamram Street, Rander, Surat



શ્રી આદીશ્વર ભગવાન મંદિર

ઉત્તમરામ શેરી, રંદેર, સુરત



Nandishwar Dwip, wall fresco
નંદીશ્વર દ્વીપ, ભીતચિત્ર



Artist at work
અનુકૃતિ કરતા ચિત્રકાર



Documentation by Artist
ચિત્રકારે કરેલી અનુકૃતિ



Detail, Pat, Adinath temple
પટચિત્રની વિગત



Detail,
Samet Shikhar Pat
સમેત શિખર પટની વિગત





Detail, Pat, Adinath temple
પટચિત્રની વિગત



Documentation of Panch Tirth Pat by Artist
પંચતીર્થ પટ, ચિત્રકારે કરેલી અનુકૃતિ

Suvrat Swami Temple
Shri Kalhar Parshawanath
Bharuch



સુવ્રતસ્વામી મંદિર
શ્રી કલ્હાર પાર્શ્વનાથ
ભરૂચ



Artist at work
અનુકૃતિ કરતા ચિત્રકાર



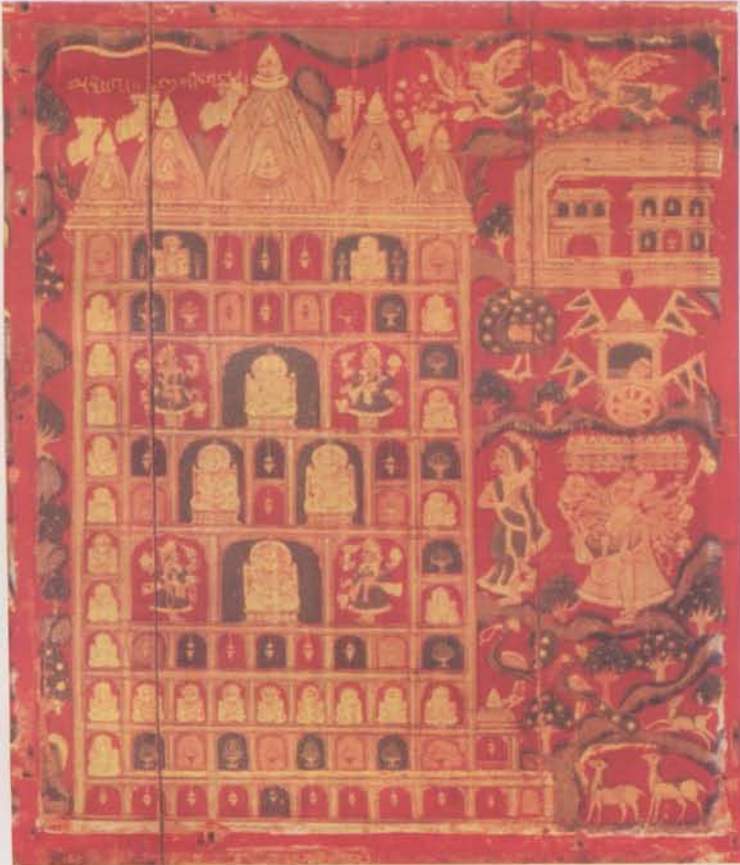
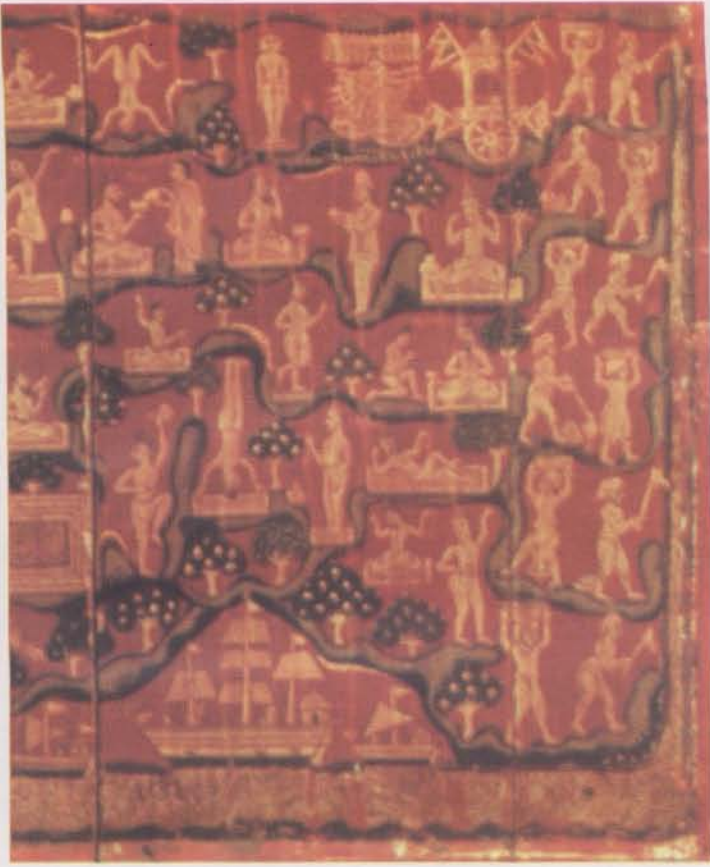


Detail
વિગત

Pancha Tirth Pat, Bharuch
(Collection: Shri Praful Shah, Garden, Surat)
પંચતીર્થ પટ, ભરૂચ (શ્રી પ્રફુલ શાહ, ગાર્ડન, સુરતના સંગ્રહમાં)



Detail, Mandodari dancing on tunes of Ravana's Vina
 વિગત, રાવણનું વીણાવાદન અને મંદોદરીનું નૃત્ય



Detail, Panch Tirth Pat
વિગત, પંચતીર્થ પટ





Wall Fresco Adhai Dwip,
Chintamani Parshwanath temple, Ankleshwar
ભીતચિત્ર, અઢાઈ દ્વીપ, ચિંતામણિ પાર્શ્વનાથ મંદિર, અંકલેશ્વર



Adhai Dwip documentation
by Artist
અઢાઈ દ્વીપ અનુકૃતિ

Artist at work
અનુકૃતિ કરતા ચિત્રકાર



Detail, Chintamani Parshwanath Digambar Jain temple, Ankleshwar
 વિગત, ચિંતામણિ પાર્શ્વનાથ દિગમ્બર જૈન મંદિર, અંકલેશ્વર



Detail
વિગત



Panch Tirth Pat, Digambar Jain temple, Ankleshwar
 પંચતીર્થ પટ દિગમ્બર જૈન મંદિર, અંકલેશ્વર

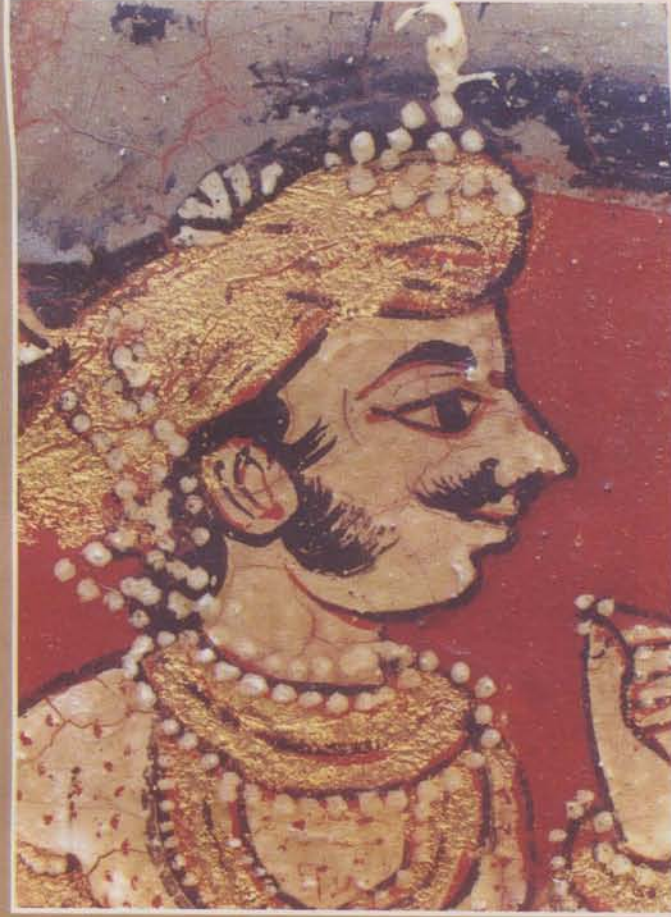
Shri Mahavir Swami Digambar Jain Temple

Ankleshwar

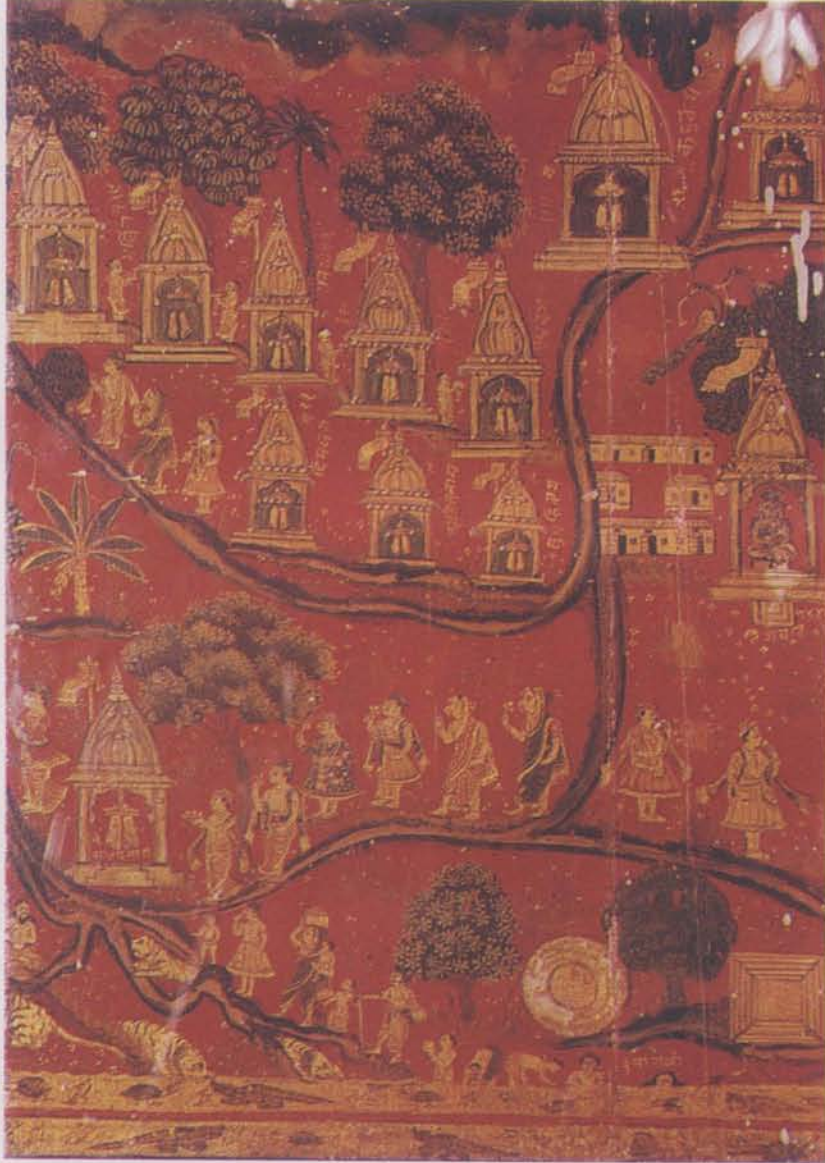


શ્રી મહાવીર સ્વામી દિગમ્બર જૈન મંદિર

અંકલેશ્વર



Detail
વિગત



Detail, Panch Tirth Pat, Digambar Jain temple, Ankleshwar
 વિગત, પંચતીર્થ પટ દિગમ્બર જૈન મંદિર, અંકલેશ્વર



Detail, Panch Tirth Pat, Digambar Jain temple, Ankleshwar
 विगत, पंचतीर्थ पट दिगम्बर जैन मंदिर, अंकलेश्वर



Samkalin Pat

Amod



સમકાલીન પટ

આમોદ

Pat, Jain temple, Amod
પટ, જૈન મંદિર, આમોદ





Pat, Jain temple, Amod
પટ, જૈન મંદિર, આમોદ

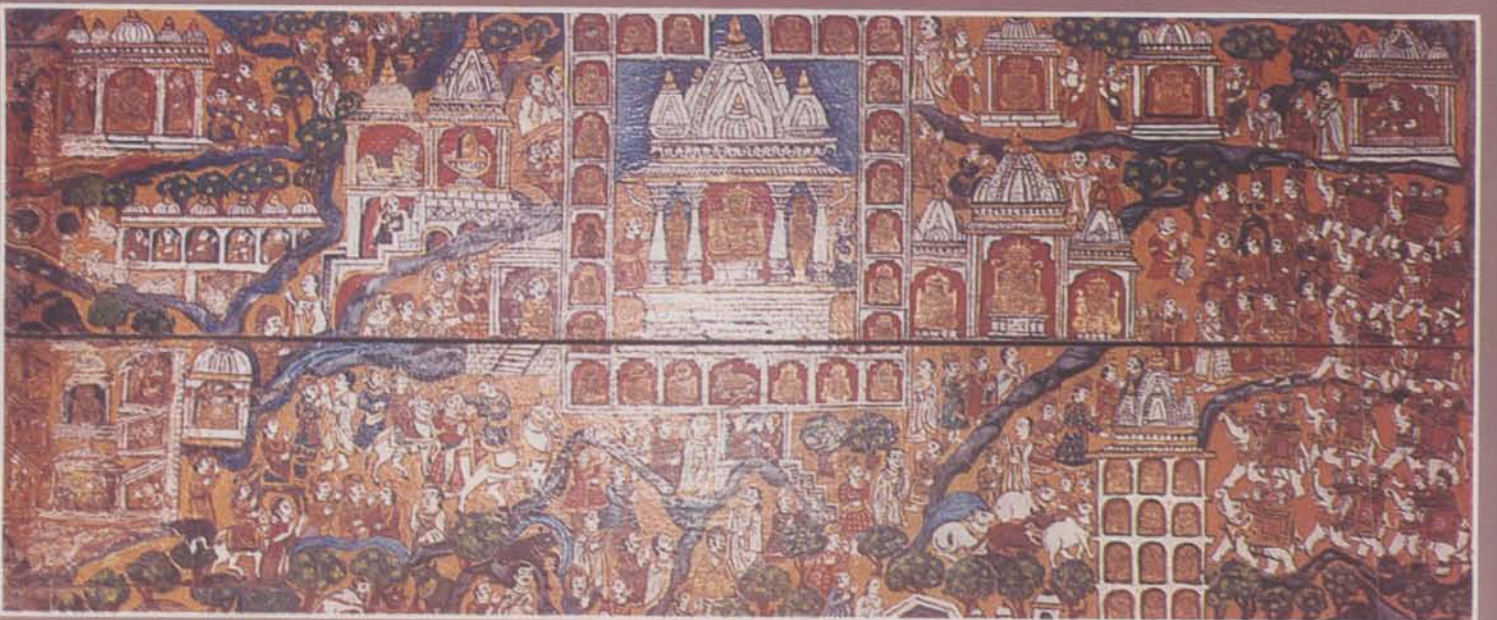


Linework by Vasudeo Smart
શ્રી વાસુદેવ સ્માર્તે કરેલાં રેખાંકનો



Photographs found from Vasudeo Smart's Collection

વાસુદેવ સ્માર્તના સંશોધન સંગ્રહમાંથી પ્રાપ્ત થયેલા દક્ષિણ ગુજરાતના પટની છબિ





Shri Vasudeo Smart certainly ranks very high in the galaxy of artists of Gujarat and also of the whole of India. His devotion to and love for art and its values, his deep preoccupation with the esthetics of Indian art, his tireless travelling in the pursuit of excellences of Indian art and his care-free and happy-go-lucky nature that facilitated such a pursuit and his unflinching faith in Gandhian values and ways of life were some of the qualities that invested the artist with an unostentatiously unique personality and helped him to develop a characteristic style of his own as an artist.

A part of his valuable work goes into the making of this art book which is perhaps the first of its kind.

- Shilchandra Vijay



