



# MORE DOCUMENTS OF JAINA PAINTINGS AND GUJARATI PAINTINGS OF SIXTEENTH AND LATER CENTURIES

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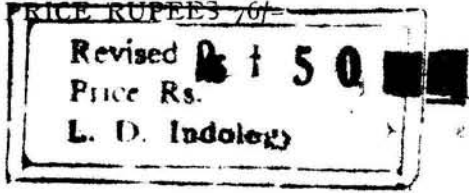
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## FOREWORD

It gives me great pleasure in publishing the 'More Documents of Jaina Paintings and Gujarati Paintings of Sixteenth and Later Centuries' by Dr. U. P. Shah. This embodies a lecture delivered by him on 22nd February 1972 at the L. D. Institute of Indology under the 'This year's University Lecture' Scheme of the Gujarat University. More than eighty illustrations are given in this monograph from the various sources selected by the learned lecturer. We are thankful to their custodians or owners. We have mentioned which illustration belongs to whom.

In the field of Indian Miniature Paintings much work has been done by Dr. Coomaraswamy, Motichandra, Karl Khandalawala, U. P. Shah and others but still there remains much to be done, especially so far as mediaeval Gujarati Painting is concerned. How much field remains unexplored will be clear from this monograph. No doubt, the general survey has been done by various experts but deeper studies of the various styles developed in various parts of this great country during so many centuries is a desideratum. In this present work Dr. Shah has very ably explained and demonstrated the special features of the late mediaeval style of Gujarat paintings. As a preface to the Sixteenth century documents Dr. Shah has brought to light some new examples of Western Indian Paintings from the twelfth century onward, and has added an important chapter by discussing line engravings from copper plate charters which are dated, thus giving a better and surer understanding of the beginnings of the Western Indian miniature paintings.

At the end he has given a list of the vast variety of illustrated materials available mainly from various Jaina sources for the guidance of the interested scholars working in the field of Indian Miniature Paintings. This list shows the vast variety of available Jaina book-illustrations.

We are very much grateful to Dr. U. P. Shah for collecting very rich material for his lecture. Our thanks are also due to Shri Bachubhai Rawat of Kumar Karyalaya for carefully printing this book.

L. D. Institute of Indology,  
Ahmedabad-380 009  
15th April, 1976

**Nagin J. Shah**  
Director





## Āmukha

The present monograph is the revised and enlarged version of a lecture delivered at the L. D. Institute of Indology. The object of this monograph is two-fold as its title suggests—to bring to light some more documents of miniature paintings from Western India and to bring to the notice of the scholars materials that would in future help understanding the new trends of painting in different parts of Gujarāt during the last three to four centuries. I am of course aware that much more material is available than what is presented here; not only that future systematic search and studies would reward a patient worker in a big way.

Even today there exists (though fast disappearing) a number of murals in temple ceilings, walls of private houses (mainly in villages) which show the painting of at least the last two centuries. Of these, the murals depicting the battle of Chittal, the battle of Pāṭaṇ, at Sihor in the territory of the old Bhavanagar State, Saurashtra, Gujarat or the paintings in Baroda in Shri Sitārāmbuvā's vādā or the paintings on the wooden door-frames of temples (as in Viṭhala-mandira, Baroda) can be cited as noteworthy examples. Some years back Padma-Shri Ravishankar Raval published a few murals from Pādaraśingā.

Recently the undersigned has come across a hand-written *guṭakā* of *Pañcaratna-gītā* from Samkheḍā (wellknown for its lacquer-work paintings on wooden furniture), in Central Gujarāt, which shows a typical local style of eighteenth century. Another such *guṭakā* from South Gujarāt, recently obtained, is equally interesting and typical.

No critical study or analysis of all these later trends is attempted here in this short introduction to the hitherto neglected aspect of the history of painting in Gujarāt for the last three to four centuries.

I am thankful to the late Āgama-Prabhākara Muni Sri Punyavijayaji for making available to me any number of manuscripts from his as well as other Jaina collections and to Prof. Dalsukhbhai Malvania for continuing the same generous tradition of the late Muniji and for his readiness to publish this in this form.

September 10, 1973.

Umakant P. Shah



MORE DOCUMENTS OF JAINA PAINTINGS  
AND  
GUJARATI PAINTINGS  
OF SIXTEENTH AND LATER CENTURIES





## More Documents of Jaina Paintings & Gujarati Paintings of Sixteenth & Later Centuries

THE earliest known examples of Western Indian Miniature Painting (with the characteristic pointed nose, three-quarters profile, and the squarish broad jaw or cheek-bone) are the Viṣṇu on Garuḍa at Kailāsa, Ellorā,<sup>1</sup> the standing Sarasvatī in the plamleaf manuscript of the *Jñātā* and other *Aṅga* texts, dated in V. S. 1184 / 1127 A. D.,<sup>2</sup> from the Sāntinātha Bhaṇḍāra, Cambay, and the painted wooden book-covers from Jesalmer with paintings of Jinadatta sūri.

Still earlier, we have the painted roundels (with lotus and animal figures) in the palm-leaf manuscript of *Niśīthacūrṇi* dated in V. S. 1157 / 1100 A. D.<sup>3</sup> from the collections of Saṅghavī-nā Pādā-no Bhaṇḍāra, Pāṭaṇ. Recently, M. R. Majumdar brought to our notice the incised figure of Garuḍa in human form, with three-quarters profile, somewhat farther projecting eye and pointed nose, in the copper-plate grant of Paramāra Vākpatirāja, dated 974 A. D.,<sup>4</sup> (fig. 3), and another figure of Garuḍa with somewhat more developed similar traits, in the charter of Paramāra Bhojadeva, dated in 1022 A. D., (fig. 4),<sup>5</sup> showing clearly that by the last quarter of the tenth century and the first quarter of the eleventh century these traits had already gained currency in art.

Besides the two engraved figures noted by M. R. Majumdar, we may here note some more such incised figures. One is in the Bānswārā copper plates of Bhojadeva dated in Saṁvat 1076/1019-1020 A. D.,<sup>6</sup> where Garuḍa shows the long pointed nose, as well as the extended farther eye, and can be looked as a figure in the style of Western Miniatures (fig. 5). In Vākpatirāja's charter of 974 A. D. referred to above, the farther eye is only slightly projected while the face of the eagle is more oblong and not squarish as in these two charters of Bhojadeva.

A second noteworthy charter is that of Paramar Siyaka, dated in Saṁvat 1026/969 A. D., published by Diskalkar (fig. 2). This may be compared with fig. 3 of 974

1. Moti Chandra, *Jaina Miniature Paintings from Western India*, Ahmedabad 1949, fig. 4, Kailāsanātha temple, Ellorā, and pp. 11-12.
2. *Ibid.*, fig. 16, p. 28. Fig. 15 illustrates a miniature of Mahāvīra with attendants from the same manuscript.
3. Copied at Broach. Moti Chandra, *op. cit.*, fig. 14, pp. 28-29.
4. Kirtane, N. J., 'Three Malwa Inscriptions', *Indian Antiquary*, Volume VI. pp. 48 ff. and pl. facing p. 52. Very similar in style to the figure of Garuḍa in the grant of Vākpatirāja d. 974 A. D., and probably incised by the same artist, is another full standing figure of Garuḍa in the grant of Vākpatirāja, dated in V. S. 1038 (July, 982 A. D.), published by Rao Bahadur K. N. Dikshit, 'Three Copper-Plate Inscriptions from Gaonri', *Ep. Ind.*, Vol. XXIII. pp. 101 ff. and plate B. Gaonri is about 3 miles from Narwal, about 11 miles south-east from Ujjain. Here the farther eye, though shown, is not projecting beyond the face in space.
5. *Ibid.*, pp. 53-55 and pl. facing page 54.
6. Hultzsch, E., *Banswara Plates of Bhojadeva*, *Epigraphia Indica*, Vol. XI pp. 181 ff. and plate facing p. 183.

A. D.<sup>7</sup> The charter is in Muni Punyavijaya Collection of the L. D. Institute of Indology, Ahmedabad.

But the third charter, namely, the Harsola copper plate grant of Paramāra Siyaka, dated in V. S. 1005 (January 949 A. D).<sup>8</sup> is more important because of the beautifully incised figure of Garuḍa in human form but having wings: fig. 1. The treatment of the figure in graceful swift curves, and of the face in three-quarters profile but without the pointed nose or the 'extended farther' eye, suggests the existence of an earlier style derived from the style familiar in the region under the Gurjara-Pratihāras, or we might better say, Western Indian style during the ninth and tenth centuries. The existence of an earlier style is supported by another evidence of miniatures in the palm-leaf manuscript of *Ogha-Niryukti-Vṛtti*, dated in V. S. 1117/1060 A. D., now in the Jaina Bhāṇḍāra at Jesalmer and painted in Rājasthān or Gujarāt.<sup>9</sup> For comparison are attached here the photoplates of these miniatures (figs. 6-8, 10). From the format and the names of monks, donor and the scribe mentioned in the two almost identical colophons on folios 105 and 212 respectively of *Ogha Niryukti* and *Daśavaikālika-sūtra-ṭīkā*, it is certain that this manuscript was written in Gujarāt or Rājasthān, probably the former.<sup>10</sup> Both the manuscripts form one bundle and the pagination being continuous, they belong to the same age.

This new dated find of painted palm-leaf MS. takes back our history of miniature painting in Western India to the middle eleventh century. But the Harsola plates of Siyaka found from Harsol in Sābarkānṭhā district, Gujarat, take it still earlier, in the first half of the tenth century.

In an earlier paper I published,<sup>11</sup> it was shown that some wooden book-covers of palm-leaf MSS. at Jesalmer can be assigned to the tenth and eleventh centuries A.D.<sup>12</sup>

7. Also see Majmudar, M. R., *Gujarat: Its Art Heritage* (Bombay 1968), pl. XIII. and Pl. I.
8. Dikshit, K. N. and Diskalkar, D. B., 'Two Harsola Copper plate Grants of the Paramāra Siyaka' of V. S. 1005, *Ep. Ind.* Vol. XIX pp. 236 ff. and pl. facing p. 242.
9. S. M. Nawab, in his *Nivedana* (short statement as foreword) to the *Pavitra-Kalpa Sūtra* (critically edited text with illustrations from various MSS.) edited by Muni Punyavijayaji, refers to a palm-leaf MS. of the *Bhagavatī Sūtra*, dated in V. S. 111 x (= A. D. 1053 to 1062) having six miniatures, preserved in Dabhoi. I have not been able to see it as yet.
10. The new find, first referred to by Satya Prakash Shrivastava in a small article in his Hindi Journal *Ākṛti*, was published without the discussion as to its importance in the history of art, and the photograph reproduced was not clear enough to enable a closer study. Dr. Satya Prakash was kind enough to give me better enlargements from his negatives but even these being not so satisfactory, the photographs for the present illustrations were kindly obtained for me by Muni Punyavijayaji to whom I am grateful. Since I have not been able to see the original or its colour transparencies I cannot say more about its style, shading, colour scheme etc.
11. Shah, Umakant P., and Muni Punyavijayaji, 'Some Painted Wooden Book-Covers from Western India', *Journal of Indian Society of Oriental Art, New Series Vol. 1*, Special No. on Western Indian Art, pp. 34 ff.
12. A bibliography of published Jaina painted Wooden book-covers is given in a foot-note in the paper referred to above, along with revised dating.

One of the *Paṭṭikās* of Jinadatta Sūri, from Jesalmere, was already assigned by Moti Chandra to c. 1112-54 A. D., and another to c. 1130 A. D. Umakant Shah has assigned the two *paṭṭikās* (wooden book-covers) with painting of Vidyādevīs to c. late tenth century A. D. The *paṭṭikā* illustrated as figures 3, 4 and 5, in *JISOA*, N. S. Vol. I (Western Indian Art), pp. 34 ff., from collections of Muni Punyavijayaji, is clearly assignable to c. 1030-1060 A. D., while the *paṭṭikās* nos. 13 and 14 (in the list of published *paṭṭikās*, given in *JISOA* p. 41) from Jesalmer<sup>13</sup> are assignable to c. 9th-10th centuries A. D. and show decorative designs of creepers, lotus etc., and figures of dwarfs, elephants, fishes, etc., which have their parallels in Gurjara-Pratīhāra art.

From a study of all these paintings, it is now safer to conclude that a few examples of the tenth and eleventh century paintings in Western India are now available and have their affinities with contemporary relief carvings in stone obtained in the Gurjara-Pratīhāra art in Western India.

Miniatures of *Ogha Nirvyukti* and the *Daśavaikālika-ṭīkā* (figs. 6-8, 10) depict an incense-burner, lotus, figures of elephants and lion, of Lākṣmī seated in *padmāsana* and an exquisite painting of Kāmadeva in the act of shooting an arrow.

What is much more important, however, is the style of these miniatures. The rendering of the elephant is certainly superior to later examples hitherto known, while the figures of the Goddess Śrī and Kāmadeva (with bow, arrow and his *makara-dhvaja* planted beside him) call for special attention. These do not show the pointed nose or chin, or the face in the typical three-quarters profile. The rendering of the figure of Kāmadeva is certainly of a superior type, in the tradition of the rendering of figures (on stone) in the age of the Gurjara-Pratīhāras. From the black and white photographs supplied to me, it is difficult to say whether there was any attempt at shading (and one would not venture unless the original or its transparencies are available). But the style of the miniature of Kāmadeva is different from the one found in the Sarasvatī of 1127 A. D., and probably belongs to a tradition which was existing in Western India at least in the age of the Gurjara-Pratīhāras, in c. 8th-10th centuries A. D.

True, it is in the *Viṣṇu* on *Garuḍa* at Kailāsa that we had a first glimpse of the pointed nose and other beginnings of the Western Indian Miniatures-style; it is also true that on the copper-plate grant of Paramāra Vākpatirāja dated in 974 A. D., we have an incised figure of Garuḍa with three quarters profile, somewhat farther projecting eye and pointed chin, all reminding us of Ellorā Garuḍa, and in the charter of Paramāra Bhojadeva, dated in A. D. 1021, we again have a Garuḍa with similar traits, with the face more squarish, showing clearly that by the last quarter of the tenth century and the first quarter of the eleventh century these traits had already been current; but the Jesalmere palm-leaf MS., dated in 1060 A. D., now suggests that the older style was co-existing though it was gradually being influenced and replaced by the linear Western idiom in the eleventh century. The Garuḍa of Harsola copper plate of Sīyaka (fig. 1) dated in 949 A. D. seems to be in this older style.

13. Discovered by Muni Punyavijayaji and published in *Jaina Citrakalpadruma*, Vol. II, figs. 3-5, 6-8.

Incidentally, I wish to make it clear here that in the *Sarasvatī* of 1127 A. D., we have a very close parallel, in style, of the frescoes of the Jaina caves at Ellorā, assigned roughly to the ninth-tenth centuries. It would be interesting to note that in these caves at Ellorā, the artists have usually painted faces in three quarters profile as in the *Sarasvatī* of 1127 A. D. The faces are generally oblong, not squarish, though with prominent noses. A little slip on the part of the painter would project in space, the farther eye. The human figures are tall, with long somewhat slim legs, and thus totally different from the figures with stunted torsoes and thick-set bodies of Western Indian style. The *Sarasvatī* of 1127 A. D. does not represent the typical human form of other Western Indian miniatures and should be regarded as more akin to the style of Ellorā Jaina frescoes which probably represent regional Deccani form under the Rāṣṭrakūṭas. We must remember here that Minaladevī, mother of Caulukya Jayasimha Siddharāja was probably a Kadamba princess and dominating, ambitious, assertive personality, might have patronised in her kingdom several artists, scholars and others from her own homeland. It is only the linear conception and the gradual disappearance of shading that are common with other miniatures from Gujarāt. Probably the *Sarasvatī* of 1127 A. D. is a work of an artist from the Deccan painting in Gujarāt. It is equally possible that this form is influenced by the art of the Paramāras of Mālva; (cf. the *Sarasvatī* from Dhārā now in the British Museum )

In the Māndhātā plates of Jayasimha of Dhārā dated in Saṃvat 1112=1055-1056 A. D. we have a small figure of *Garuḍa* with the farther eye very much subdued (fig. 11).<sup>14</sup>

Dated in V. S. 1214 (1157 A. D.) are the Bhopāl Plates of Mahākumār Haricandradeva<sup>15</sup> which show *Garuḍa* in human form with a small three-peaked crown, long pointed nose, and slightly projected farther eye. The style is fully developed and mature and the figure of *Garuḍa* in human form is not without a realistic appeal (fig. 8). The Bhopal Plates of Mahārāja kumāra Udayavarman, however, show *Garuḍa*'s face turned on one side in complete profile, the farther eye and the pinched cheek are absent<sup>16</sup> (fig. 16). They are dated in 1256 V. S. (1200 A. D.).

Since we now have evidence of at least the tenth and the eleventh century painting in Western India, it will not be out of place to refer here to some literary evidence from the selfsame region.

About the art of painting in Western India, we have some interesting early literary evidence. The *Kuvalayamālā-kahā*, a Prākṛit work composed in 778-79 A. D. by Uddyotana Sūri, the grand-pupil of Haribhadra sūri,<sup>17</sup> is a treasure house of cul-

14. Kielhorn, F., 'Māndhātā Plates of Jayasimha of Dhārā' Saṃvat 1112, *Epigraphia Indica*, Vol. III pp. 46 ff. and plates.

15. *Ep. Ind.* Vol. XXIV. pp. 225 ff.

16. Fleet, J. F., 'Bhopal plates of Udayavarman' (d. V. S. 1256=1200 A. D.), *Indian Antiquary* Vol. XVI. pp. 252 ff. and plates.

17. See, Shah, U. P., 'Cattānām Maḍham', *Golden Jubilee Volume*, A. B. O. R. I., Poona, 1968. pp. 247 ff.



tural data for the seventh and the eighth centuries A. D. A whole chapter (No. 29) is devoted to the description of an elaborate *Samśāra-Cakra-Paṭa*, a painting on canvas depicting the miseries, inequalities, futilities etc., of human life, the conditions of lower animals, insects etc., and of heavenly beings. Another *paṭa* shows the futility of human efforts. In spite of poetic fancies and exaggerations, it is obvious that large scale paintings showing various aspects of life with all its different sentiments and emotions, landscapes included, as also representations of torments of hell and pleasures of heaven, were popular. Translation of the whole chapter is not necessary for our purpose. It is sufficient to note here that painting on large scale, covering narration of stories through a chain of events depicted in succession, were practised. The whole description makes it quite clear that the efficiency of a painter lay in successfully depicting the different *rasas* (sentiments) and *bhāvas* (moods, passions), with clear outlines and appropriate use of pigments.

*The Painter of this paṭa was Bhānu, prince of King Simha of the ancient city of Dvārikā situated in the Lāṭa-deśa.* Uddyotana sūri, who composed his work at Jālōr in Western Rājasthān (Mārvāḍ) and whose field of activity along with that of his teacher, grand-teacher, great-grand-teacher and others was Mārwār and modern Gujarāt, includes Dvārikā (on the west coast of Saurashtra) in the Lāṭa-deśa. If we remember Lārakhand of Sindh, Lāri dialect, and Larike of Ptolemy, we are led to the conclusion that the Lāṭa-deśa once possibly included the whole west coast from Sindh, Saurāṣṭra upto Narmadā or Tāpī. *The author thus describes painting as practised in this Lāṭa-deśa (and Mārwār) from personal knowledge.*<sup>18</sup> Bhānu, the royal painter of the *paṭa*, here says that he knew *citra-karma* which was accomplished with proper lines, composition, and portrayal of *bhāvas* with appropriate selection and application of colours (*varṇa*); he also knew how to look at, study and appreciate a painting; cf. :

रेखा-ठणय-भावेहिं संजुयं वण्ण-विरयणा-सारं ।  
जाणामि चित्तयम्मं णरिंद ददुं पि जाणामि ॥

(*Kuvalayamālā*, ed. by Upadhye, p. 185).

Thus the ideal painter was one who not only knew how to paint well but who was also well-versed in art-criticism.

The *citra-paṭa* painted by Bhānu looked as if it was a celestial painting i. e., of an extraordinary, inspired, superhuman workmanship; it very vividly represented a large variety of incidents, and it was *atisaṅkula*, i. e. crowded with a large number of compositions, of figures, scenes etc. Thus excellent workmanship lay in making the *citra* true to life, inspired and successful in the proper depiction of various scenes and figures on one canvas (cf. *divva-lihiyayaṃ piva aisaṅkulam savvavuttanta-paccakkhi-karaṇam... etc.*).

18. The reference to the *Lāṭa-ḍiṇḍinaḥ* in the *Pādatāḍitakam* (a *Bhāna* type of drama of C. 6th cent.) is interesting. The *Lāṭa ḍiṇḍinaḥ* (*Ḍaṇḍys of Lāṭa*) were fond of and versed in the art of painting. Their painting is ridiculed in this farce.



Uddyotana was a pupil of Vīrabhadra, who was a pupil of the great Jaina monk and scholiast Haribhadra sūri. The main fields of activity (*vihāra*) of Haribhadra were Chitoḍ (Mevād), Mārwar and Rājasthān. Haribhadra wrote his famous *Samarāiccakahā* in c. early eighth century.

This work again speaks of a *painting of Vidyādhara-yugala* done with bright colours (high lights) appropriately used, and made up of fine clear lines drawn with very fine brush (*gulikā*). People also excelled in Portraits, that is, in *Paḍicchandaya* (skt. *Praticchandaka*). In later texts we find the term *Viddhacitra*, but it seems that in the days of Bhāsa *praticchandaka* was possibly used for such portraits.<sup>19</sup>

The act of painting was *ālekhana*, *lekhana*, as we also find in other texts including the *Pādatāḍitakam*. A portrait of a princess Ratnāvatī of Sāṅkhāyanapura was drawn on a canvass (*ālikhito abhimatapataḥ*). This was shown by the artists to a prince named Guṇacandra with due humbleness. On seeing it, Guṇacandra remarks (I quote the Sanskrit *chāyā*):

यद्येष कलाया लवस्ततः सम्पूर्णा तु कीदृशी भवति ।  
सौन्दर्यासम्भव एव अतः परं चित्रकर्मणः ॥  
अस्माभिरदृष्टपूर्वोऽन्यैरपि नूनमत्र लोकैः ।  
एवंविधो सुरूपो रेखान्यासोः न दृष्ट इति ॥  
यद्यपि च रेखान्यासः प्रत्येकमपि सुन्दरः कथमपि ।  
तथाऽऽपि समुदायशोभा नेदृशी भवत्यन्यस्य ॥

(*Samarāiccakahā*, ed. Jacobi., chp. VIII, p. 603)

It will be seen here that while appreciating the portrait, emphasis is laid on the skill in drawing the outlines (*rekhānyāsa*). Did this emphasis on the line later develop into what we know as 'linear conception' of painting, almost invariably seen in Western Indian miniatures?<sup>20</sup>

Later, during the time of *Citrakarma-vinoda*, Guṇacandra himself draws some painting. This is described as under (Sanskrit *chāyā*):

19. Cf. - धनुःशतमात्रेण दृष्टः स दिव्यवारणप्रतिच्छन्दः ।

—*Pratijñā*, I.

प्रतिच्छन्दं धात्रा युवतिवपुषां किं नु रचितम् ।

—*Avimāra*, II. 3.

Haribhadra has used *Praticchandaka* in this sense in other passages also cf. : पेसिओ य णार मयणमंजुयाहत्थम्मि कुमारपडिच्छंदओ रयणवईए ।

—*Samarāiccakahā*, p. 622

20. It may be remembered that some of the tendencies of Western Indian mediaeval sculptures already appear in the eighth century Nṛsiṃha from Devāṅgaṇa illustrated by Kramrisch as well as Pramod Chandra, and in the middle layer paintings in Kailāsa at Ellorā we find similar beginnings of Western Indian Miniature paintings. 'Linear conception' could have been in vogue by c. 8th-9th centuries A. D.

आलिखितः कुमारेण सुविभक्तोज्ज्वलेन वर्णकर्मणाऽलक्ष्यमाणैर्गुलिकाव्रजैरनुरूपया सूक्ष्मरेखया प्रकट-  
दर्शनेन निम्नोन्नतविभागेन विशुद्धया वर्तनया उचितेन भूषणकलापेन अभिनवस्नेहोत्सुकत्वेन परस्परं हास्योत्फुल्ल-  
बद्धदृष्टिरारूढप्रेमत्वेन लङ्घितोचितनिवेशो (लक्षितोचितनिवेशो) विद्याधरसङ्घाटक इति ॥

The pigments were properly mixed and the colours appropriately differentiated in various shades (*suviḥakṭa*) and were bright (*ujjvala*, or showed proper high lights), the brushes (*gulikā-vraja*) were extremely fine (almost imperceptible) with which were drawn extremely fine lines; the relieve was shown (heights and depths properly differentiated and suggested clearly), the *vartanā* or shading and modelling was *viśuddha*, i. e., faultless; the element of ornamentation (*bhūṣaṇa*) was appropriately introduced, and the element of joy and affection towards each other (*bhāva*) properly executed. Siddharṣi, another Jaina monk from Western India, who composed his allegorical story of *Upamitibhava-prapañcā* in c. early 10th century A. D., almost uses the same words in a passage recently quoted by Sivarammurti in his South Indian Paintings.

The painting was drawn on a *paṭṭikā*. The two painters of the portrait of Ratnāvatī were asked by Guṇacandra to study and criticize the *Citra-paṭṭikā* of *Vidyādhara-yugala*, executed by himself (Guṇacandra). The technical term used for art-criticism is *nirūpaṇa* (cf. *niruveha tubbhe sayameveti* and *niruviya Cittamaibhuṣaṇehim*. (*Ibid.*, p.615).

The *nirūpaṇa* of the *Citra-paṭṭikā*, done by these artists is noteworthy: देव! अपूर्वेषा चित्रकर्मविच्छित्तिः कथयतीव निजभावं स्फुटवचनैः। चित्रकर्मणि देव! दुष्करं भावाराधनम्। प्रशंसन्ति इदमेवात्राचार्याः अभिनवस्नेहोत्सुकैनापि परस्परं हास्योत्फुल्लदृष्टित्वं तथाऽऽरूढप्रेमत्वेनापि च लङ्घि(क्षि)-  
तोचितनिवेशकं चात्राकथितमपि देव! चित्रशास्त्रे पठ्यते, यथा विना चरितादिना अधिकारेण यथाकथञ्चित् किल यादृशभावयुक्तं चित्रकर्म निष्पद्यते तादृशभावसंपत्तिर्नियमेन चित्रकारिणः। ततो देव! आसन्नो देवस्य प्रियदर्शनेन ईदृशो भाव इति × × × (*Ibid.*, p. 615).

It is likely that here we have a quotation from a lost *Citraśāstra*, in 'vinā caritādinā.....Citrakārīṇaḥ'. It is important to note here that success in suggesting the *bhāvas* in a painting was regarded as a great accomplishment of artist. We must note that the expression *Citrakarmavicchittih*, is possibly used here in the sense of both proper arrangement (composition) and colouring with suitable pigments.

I am not repeating here the evidence from *Tilakamañjarī*, *Udayasundarī-Kahā* etc. already discussed by Sivarammurti. But I should like to quote here an interesting reference to a *Citraśālā* (Hall of Paintings) attached to the Jaina shrine called *Kumāra-vihāra* (now not extant) at Pāṭaṇ built by Kumārapāl, some time in the third quarter of the twelfth century. Rāmacandra sūri, the famous author of *Nāṭyadarpaṇa* and several plays, etc., who was a contemporary of Kumārapāla, gives a poetic description of this *Citraśālā* which had paintings of *vyālas*, elephants, monkeys, camels, chariots, lives of divinities, scenes of several *nāṭyas*, and of the battles between gods and demons.<sup>21</sup>

21. Cf.

व्यालैर्वालानाजेन्द्रैः कपिकरभरथैर्ग्राम्यसाथैश्चरित्रैः

श्रद्धालुदेवतानां नृपतिमृगदृशो वासवान्तःपुरीभिः।

नानानाद्यूयैर्नटौघान्मरुदसुरभवैः संगरैर्वीरवर्गान्

एकाकिन्येव लोकैस्तरलयति मुहुर्न चित्रस्य संसत् ॥ ११० ॥

—*Kumāravihāraśataka*, published by Atmananda Jaina Sabha, Bhavnagar.

At another place, paintings of horses, *Kalpa-vṛkṣas* (wish-fulfilling trees) Moon, Kāmadhenu, Lakṣmī and the elephant Airāvata are referred to: (cf. *Samkramadbhistu-rangadrumaśaśisurabhiśrīgajaiḥ bhitticitraiḥ* – *Ibid.* v. 10).<sup>22</sup>

There are as yet a number of illustrated manuscripts in various Jaina collections which await publication. A few only, mainly from the collections of Pravartaka Muni Sri Kāntivijayaji, and his colleague Muni Sri Hamsavijayaji, preserved in the Ātmārāmaji Jaina Jñāna-mandira, Baroda, and some more from Āgama-Prabhākar Muni Sri Punyavijayaji's collections in the L. D. Institute of Indology, Ahmedabad, are reported here.

The first is an interesting palm-leaf MS. of the *Kalpasūtra* and the *Kālaka-kathā* from Baroda, dated in Saṃvat year 1377=1320 A. D. (fig. 14) with a few miniatures still preserved. The figures (fig. 12, 13, 15) show small roundish eyes, pointed nose; the faces, in three-quarters profile, are not static and are slightly bent.<sup>23</sup> They remind us of the paintings of the *Subāhu-Kathā* published in *Jaina Citrakalpadruma*, Vol. I. fig. 52-59, pp. 40-41. But a fragmentary leaf in this manuscript preserves a much more interesting miniature with figures having long eyes with pointed ends, and seems somewhat realistic (fig. 15.) The figures, painted yellow, on a dull red back-ground, are full of life and action. Though there is no attempt at shading, the rendering of the eyes gives life to the figures. A very limited palette is an important feature of these paintings.

Of an earlier date, are the miniature paintings, hitherto unpublished, in a manuscript of a Jaina work (in 'questions-answers' form) called *Śatapadī* composed in V. S. 1294/1237 A. D. and copied in Aṇahilavāḍapāṭaka-Pattana by Sāmantasimha, son of Vayajā, in V. S. 1328 (1271 A. D.). The palmleaf manuscript (size 38.5 x cm. approx.), of 245 folios, with folio 244 (also containing some miniatures, now missing, perhaps stolen some years ago) is preserved in Pravartaka Sri Kāntivijayaji collection (MS. no. 11 Palm-leaf MS. group) in Srī Ātmārāmaji Jaina Jñāna-mandira, Baroda. A miniature, illustrated here (from folio 245) shows in the upper panel a princely figure conversing with two persons sitting in front to his right, and in the lower panel, divided in two sections, a boat in a river or sea, and a lady carried in a palanquin by two persons (fig. 18). The painting (size 7.6 x 6 cm. approx.) shows red ground for the upper panel and for the lower right side section with the palanquin. Water in the other section is indicated by straight blue lines. All figures are painted in yellow carnation. Colours used are green, blue, yellow and black.

22. Paintings on walls of shrines and halls of paintings were common in Jaina shrines. Jināsena I (c. 830 A. D.) refers to *Paṭṭa-sālā* in a Jaina shrine *Ādi-purāṇa*, parva 6, v. 188).

Earlier still, Jaṭāsīmhanandi (c. seventh century A. D.) in his beautiful work *Varāṅgacarita*, describing a Jaina temple also refers to a *Paṭṭaka-sālā* in a Jaina temple wherein were *paṭṭakas* (scrolls or boards) with painting of the lives of *ūrthan̄karas*, great monks, *cakravartins* and *vidyādhara*s. (VC. xii. vv. 67, 93). The references from Jināsena and Jaṭāsīmhanandi pertain to South Indian Jaina shrines.

23. Cf. with this, Nawab, *Masterpieces of Kalpa-Sūtra Paintings* figs. 9-10 from a MS. of *Kalpa-Sūtra* and *Kālaka-kathā*, d. saṃvat 1336=1279 A. D. in the Sanghaṇo Jñāna-Bhaṇḍār, Pāṭaṇ.

Figs. 17, 17a are from a palm-leaf MS. of *Uttarādhyayana Sukhabodhā-vṛtti*, in the Śāntinātha Bhāṇḍara, Cambay, assigned by Muni Sri Punyavijayaji to first half of the fourteenth century V. S., i. e. between 1250-1300 A. D.

Fig. 17 deserves special notice for a miniature of Pārśva with attendants in a shrine with two banana bushes on two sides. Fig. 17a shows the temple of Ādinātha at Śatruñjaya and the *Rāyaṇa* tree nearby.

Fig. 22 is an example of a long miniature from a palm-leaf MS. of *Āvaśyaka Laghuvṛtti*, copied in Saṃvat 1445 (1388 A. D.), preserved in Śāntinātha Bhāṇḍara, Cambay, representing in eleven sections, the *gaṇadhara*s of a Tīrthaṅkara who is represented in the centre in a Samavasaraṇa. The painting is done on red ochre background. The format is  $7\frac{1}{2}$  inches long  $\times$   $2\frac{1}{2}$  inches broad.

Some years ago from Muni Punyavijayaji's collections (now in L. D. Institute of Indology, Ahmedabad) was published by U. P. Shah and Moti Chandra, a *Kalpa-sūtra* dated in V. S. 1403=1346 A. D.<sup>24</sup> which shows greater use of green and gold. It was given as a gift to him from a collection in Gujarāt.

The date of the above manuscript, though given in margin by a later hand, as the last folio was perhaps mutilated (and now lost), must be regarded as genuine for this paper manuscript and the old theory of dating on the basis of size following the earlier palm-leaves need not be regarded as an absolute guide in view of the format of a paper MS. of *Sālibhadrakāhula*, dated in Saṃvat 1358 (see fig. 25), in the collections of the Oriental Institute, Baroda, and another of *Daśāśrutaskandha*, eighth chapter (*Kalpa-sūtra*), written in the V. S. 1443 (1386 A. D.), from the same collections (see fig. 26). Also may be compared a manuscript of *Mahīpa-kośa* (from Oriental Institute, Baroda) dated in V. S. 1493 (1437 A. D.).<sup>25</sup>

Fig. 23 illustrates a page from a palm-leaf of *Jñātā-dharmakathā-sūtra-vṛtti* edited by Droṇācārya in V. S. 1120 = 1063 A. D. A later entry on the page (fig. 24) shows that the MS. was at some later date purchased and donated by a lady in Saṃvat 1411 (= 1354 A. D.). The manuscript is somewhat earlier and perhaps dates from the beginning of the thirteenth century. The miniature shows the four-armed yakṣī Ambikā. The figure of the standing child to her right and the modelling of the face of the goddess shows traits nearer to the twelfth century rather than the fourteenth. It is a beautiful miniature with mango-trees represented, on two sides, with trunks bent in a wavy zig-

24. Moti Chandra and U. P. Shah, *New Documents of Jaina Paintings*, Mahavira Jaina Vidyalaya Golden Jubilee Volume (Bombay, 1966) pp. 359, 374-376, figures 1-3 and colour plate 1.

25. The style of the *Kalpa-Sūtra* dated V. S. 1403 can also be compared with that of another *Kalpa-Sūtra*, painted at Pāṭaṇ and dated V. S. 1438 (1381 A. D.) from Khajānchi collection, now in the National Museum, New Delhi; (see catalogue of Miniature Paintings from Motichand Khajānchi collection, New Delhi, 1960, p. 22, figs. 1, 2, 3.) The type of face with a typical long straight-nose of the Tīrthaṅkara, is also seen in the *Kalpa-Sūtra* of V. S. 1403. Even the format and script of both these manuscripts are related. The National Museum has a *Kalpa-Sūtra* dated V. S. 1474 (= A. D. 1427) whose format is also noteworthy.



zag manner (fig. 23). This page is preserved in the collections of late Shri Rajendra-simhji Simghi of Calcutta.

The palm-leaf MS. of *Śāntinātha-caritra*, also from Pravartaka Sri Kantivijayaji's collection at Baroda, (figs. 19, 20, 21), is less interesting. Written in Samvat 1412=1356 A. D. at *Anahilwād-Pāṭaṇ*, it demonstrates the beginning of the style of what had been once called the fifteenth century Gujarātī style illustrated by the *Vasanta-vilāsa* scroll. A Hindu manuscript of about the same age, painted also at Pāṭaṇ is reported to have been acquired sometime back by the Bharata Kala Bhavan, Varanasi, and a page from it, in Sri Kanodia's collection, was exhibited in the National Museum on the occasion of the International Sanskrit Conference in 1972. This manuscript is dated in V. S. 1443=1386 A. D. Especially important however is the small sized palm-leaf manuscript of the *Kalpa-sūtra* from Ujamphoi collection in Ahmedabad, (already published) datable in c. A. D. 1370.<sup>26</sup> For neat and fine workmanship it has few parallels.

This style, already fully developed in at least the latter half of the fourteenth century A. D., was very popular in the whole of Gujarat in the fourteenth and fifteenth centuries and now with several documents giving place-names discovered, it might be designated as *Anahilwād-Pāṭaṇ style* or *Gujarātī style*. The style became so popular throughout Western India and even in Mewād that we have, as a result, a beautiful manuscript of *Supārśvanātha-caritra* painted in 1481 V. S. = 1424 A. D. at *Devakulapātaka* (modern Delvādā) near Ekaliṅgji. This has been published by Muni Punyavijayaji in the *Vijaya Vallabh sūri Smāraka Grantha*.<sup>27</sup>

That the style was not confined to Jaina theological works and manuscripts is demonstrated by the recently acquired Hindu text of some hymns by the Bharata Kala Bhavan, noted above, by the secular *Vasanta Vilāsa* scroll published by N. C. Mehta<sup>28</sup> and later by Norman Brown, by a painting of *Kāmadeva* from a Ms. of *Rati-rahasya* published in *Jaina Citrakalpadrum*, Vol. I<sup>29</sup> and by *Bālagopāla stuti* published by W. Norman Brown and *Devī-Māhātmya* published by M. R. Majumdar.<sup>30</sup>

One more non-Jaina work in this style, assignable to c. 1400-1420 A. D. and illustrating themes from Hindu mythology, mainly from the *Mahābhārata*, has been

26. Moti Chandra, *Jaina Miniature Paintings from Western India*, figs. 54-58, p. 33.

27. *Vijaya Vallabh Sūri Smāraka Grantha*, pp. 176-181 and plates. Muni Punyavijaya, *सुवासनाहचरियं नी हस्तलिखितपोथीमांसां रंगीन चित्रो*.

28. Mehta, N. C., *Studies in Indian Painting* chp. II.

29. *Jaina Citrakalpadruma*, I. p. 85, fig. 155.

Moti Chandra, *Jaina Miniature etc.*, fig. 174, p. 44.

30. W. Norman Brown, *Early Vaiṣṇava Miniature Paintings from Western India*, *Eastern Art*, Vol. II (1930), pp. 167-206. Majumdar M. R., *Some Illustrated Mss. of the Gujarati School of Painting*, Proceedings, VII All India Oriental Conference, (Baroda, 1933), pp. 827-835; *A 15th Century Gitagovinda with Gujarati Paintings*, Bombay University Journal, May, 1937; *Earliest Devī-Minatures with special reference to śakti-worship in Gujarat*, Journal of the Indian Museum (1938); *A Newly discovered Gita Govinda Ms. from Gujarāt*,



recently discovered. It is an incomplete manuscript of a work called *Itihāsa-Samuccaya*, which was profusely illustrated but unfortunately a number of folios are missing and only about twenty paintings, somewhat worn out, are preserved. The background in most cases is red no doubt, but not brick-red. It is more rosy and must have shown a bright rosy colour. A few miniatures from this newly discovered manuscript are illustrated here in *figs. 28-29* from the collections of the Oriental Institute, Baroda.

Paintings of the *Pañca-tīrthī* scroll painted in *Campakadurga* or Cāmpāner in saṃvat 1490 (=1433 A. D.), first published, from Muni Punyavijaya collection, by N. C. Mehta and later again by Moti Chandra,<sup>31</sup> viewed in this context, deserve further attention of scholars. The lively figures of monkeys and the two groups of three figures each forming a musical party show that this art was not confined to set formulas of *Kalpa-sūtra* or *Uttarādhyayana* miniatures or to theological themes and usage. It was dynamic and not static, imaginative and creative, and represented life in various aspects. Fortunately some murals from residential buildings of Campakadurga have been recently discovered by the Department of Archaeology, M. S. University of Baroda. Though linear in conception and treatment this art had its own typical appeal and had become very popular. In the delineation of animals, birds, trees and flowers it had achieved great success as is suggested by the Cāmpāner scroll (*Pañcatīrthī-pāṭa* and the *Devakula-pāṭaka Supārśvanātha Caritra*. The bright colours and the fine brush work of the Ujamploi *Kalpa-sūtra* of c. 1370 A. D. should also be noted.<sup>32</sup> A paper manuscript of *Kalpasūtra* of the early fifteenth century (c. 1410 A. D.) in the collection of the Oriental Institute, Baroda, is in these best fourteenth century traditions.

This incomplete manuscript with only 19 paintings, of fine workmanship, has been preserved. The latter show two circular red dots in two margins and a third in the centre of each page. Folio numbering in the left side red-dot is reminiscent of palm-leaf period. Size of Ms. 25.5 × 11.2 cms.

Paintings are done beautifully with fine brush by a steady hand, in bright colours, practically without the use of gold, on brick-red back-ground. Female forms are both graceful and charming. Especially noteworthy are the pompons on hands of ladies and textile patterns of the lotus, the swan, the criss-cross designs, etc. The format with three red dots, method of numbering, patterns on garments, very sparing use of gold (occasionally in crowns etc.) and the use of yellow as carnation (which was popular in the fourteenth century miniatures) suggest that this manuscript cannot be later than c. 1400 to 1410 A. D. Experiments were taking place in various sizes and formats of paper manuscripts, during this period as is evident from a manuscripts of *Śālibhadra-kākakula* and *Kalpa-sūtra* from the collection of Oriental Institute, Baroda, noted above. Amongst colours used in this undated *Kalpa-sūtra* are green, blue, pink, white, magenta and pearl-shell or conch-shell for white.

31. Moti Chandra, *Jaina Miniature Paintings from Western India*, *figs. 177-182*, pp. 48-51; Mehta, N. C., *A Painted Roll from Gujarat* (A. D. 1433), *Indian Art and Letters*, Vol. VI pp. 71-78.

32. Nawab, S. M., *Masterpieces of the Kalpa-sūtra Paintings* (Ahmedabad, 1956), Pl. IV, *figs. 12-16* and pl. VI *fig. 21-23*, pl. VIa, *fig. 26*.

Fig. 33, from folio 17a of this manuscript, (enlarged and reproduced here), is divided into two panels, the upper one showing the Mother of Mahāvīra sitting on a stool and attended upon by a lady, at her back, holding a fan-like object, and by two ladies in the front. The mother is shown in a dejected pensive mood as the foetus of Mahāvīra in her womb did not move. In the lower panel, she is again shown, but in a happy mood, after the child, taking cognizance of the mother's grief, moved. The lady behind the mother is waving a fly-whisk.

Circular *tilaka*-marks on foreheads, the various designs of garments and the tapestry hanging overhead (*candaravo-vandanavāra*) may be noted. The painting shows all the characteristics of the fifteenth century painting fully developed. Lower garments of ladies show pointed ends comparable with such *sāri*-ends in the Jaunapur *Kalpa-sūtra*. Though the treatment is different, the close relation of the Jaunapur manuscript with Western Indian or Gujarātī style is obvious. Several compositions in this manuscript are in the manner of such compositions, in single miniatures, of the *Kalpa-sūtra* dated Samvat 1403 from Muni Sri Punyavijaya's collection. The attempt to regard such *sāri*-ends, or the balloon-like scarf at the back of heads of ladies, or the way of showing the bed-spread, as peculiarities of the U. P. style is not convincing. Figures of wives of Vastupāla and Tejapāla, set up in the early thirteenth century in the Lūṇava-sahi, Delvādā, Mount Ābu, and the figures of ladies on two architectural pieces from Ladol, North Gujarat, (dated in V. S. 1356=1300 A. D.) now in the Prince of Wales Museum, Bombay (fig. 27), show such balloon-like scarf. The mode of representation of bed-spread is also obtained in other manuscripts from Gujarāt and Rājasthān, e. g. in a *Kalpa-sūtra* dated in V. S. 1474=1417 A. D. now in the National Museum, New Delhi. So far as fine brush work and bright colour scheme are concerned, this manuscript in the Oriental Institute, Baroda, can be compared with the Prince of Wales Museum *Kalpa-sūtra*, assigned by Basil Gray and Douglas Barrett to c. 1400 A. D.

There is an undated *Kalpa-sūtra* in Śrī Ātmārāmji Jñānamandir, Baroda, which in format as well as in the style of paintings, is closely similar to the *Kalpa-sūtra* dated in 1428 A. D., preserved in the India Office Library, published by Coomaraswamy, Brown and Rawson.<sup>33</sup>

Rājasthānī painting has its roots, rather deep, in such earlier paintings and though it is influenced by the Moghul Court, and Persian paintings, in the fifteenth and the sixteenth centuries, yet it is not evolved from the Moghul School.

Comparable with the *Campaner scroll*, the *Vasanta Vilasa* scroll and the *Supārśvanātha-caritra*, is a beautiful canvas *paṭa*, now in the Victoria and Albert Museum, London. It is dated in the year V. S. 1504=1447 A. D. and contains some excellent paintings of divinities, animals and birds like the elephant and the peacock, lake, palm-trees, plaintain tree, weeping-willow-like trees etc. Known as *Jaitra-Yantra* or as *Vijaya-*

33. First published by Coomaraswamy, A. K., *Notes on Jaina Art*, *Journal of Indian Art*, July 1914; also see Philipps S. Rawson, *Indian Painting*, Paris and New York 1961, plate 89 and p. 88.

*yantra*,<sup>34</sup> and painted for a Jaina monk of *Kharatara gaccha*, it shows representations of Gaṇeśa and Brahmanical gods also.

This *paṭa* was painted in Gujarāt, probably in a centre like Ahmedabad or Pāṭan and is a very beautiful example from which are illustrated here in figs. 30–31–32 some painted portions through the courtesy of Dr. John Irwin of the Victoria and Albert Museum, London. The *paṭa* was originally in possession of a gentleman in Pālanpura, North Gujarat.

Of the new discoveries from the collection of late Muni Śrī Punyavijayaji, are the miniatures in a paper manuscript of *Satruñjaya-māhātmya*, written in V. S. 1525=1468 A. D. (figs. 35, 35a). The typical figures of Gaṇeśa in fig. 35a is noteworthy. The type may be compared with that of the Gaṇeśa in *Vijaya-yantra* (fig. 30) painted in V. S. 1504=1447 A. D.

Incidentally, one may note here the profusely illustrated *Kalpa-sūtra* and *Kālaka-kathā* manuscript in the Añcala-gaccha collection at Jamnagar, painted in Pāṭan in 1558 V. S.=1501 A. D. which is recently published by Moti Chandra and U. P. Shah in *New Documents of Jaina Paintings*. Fig. 34 illustrates a full page from this *Kālaka-kathā*. On the top of right margin over the head of a princely figure we find a label, कूप (तुख = Turkish ?) मूल राजा. Perhaps this label for the first time explains to us as to whose dress and figures were copied in the paintings of Śaka king and his armies in this manuscript.

Two more texts, composed in Gujarātī by the poet Bhīma, originally bound in one book form, but later the different folios separated and sold, were copied in 1526 A. D. on the reliable evidence of Shri Jagdish Mittal who was fortunate in seeing the last page. One is Bhīma's Gujarātī version of the Sanskrit *Harilīlā-śoḍaśa-kalā* and the other a Gujarātī version of the famous Sanskrit allegorical play *Prabodha-candrodaya* (called *Prabodha-Prakāśa* in Gujarātī). A painting from each of them is illustrated here in figs. 37 and 38 respectively as contemporary examples of non-Jaina texts. The two pages are in the collections of the Oriental Institute, Baroda.

#### Gujarati Styles of Sixteenth and later centuries

Two very interesting documents are in the collections of Agama Prabhakara Muni Punyavijayaji to whom I am indebted for the permission to study and publish them. The first is a rare illuminated paper manuscript of the Jaina canonical text *Rājaprasaṅgīya sūtra*. It contains only six paintings. It is a complete text of 62 folios. The size of each folio is 25.3 × 11 cm. approximately. The miniatures are found on folios 1b, 26b, 14a, 46b, 61b and 62a respectively. Those on f. 26b and f. 46b are miniatures of the full length of the folio excluding the margins. These miniatures are unusual. Firstly, this is the only manuscript of this text so far known to have illustrations bearing upon the theme of the text. There are one or two unpublished manuscripts of this text which are known as having illustrations, but they are the usual miniatures of

34. Basil Gray in *The Art of India and Pakistan* (ed. by Leigh Ashton) first published two photographs from this *paṭa*, and called it Gujarātī Painting.



a Jina figure with full *parikhara*. Secondly the miniatures in this newly discovered manuscript are in a style different from the usual style found in hundreds of Jaina miniatures dating from about 1157 A. D. to about 1550 A. D.

The format of the manuscript, the script etc., suggest a date c. 1600 A. D., or a little earlier. There is no colophon at the end giving the date or place of writing etc.

Fig. 44 from folio 1b represents a Tirthaṅkara sitting and having on each side a standing *gaṇadhara* with folded hands.

Fig. 38 from folio 14a. Scene of music and dancing. This long panel painted on a red background is framed in yellow lines.

On the right end a princely figure wearing a long *jāmā* and crown is sitting on a throne with an umbrella and back-rest behind which is standing an attendant *chaurie*-bearer wearing a long coat held by a sash and a typical turban with red stripes. In front of the royal figure is a female dancer wearing green trousers, blue *colī* and a fine scarf. The pompons on the right arm may be noted. Behind her are a male drummer (playing on *mrdaṅgam*), a cymbal-player and a *rabāb*-player, all males wearing turbans and long coats. The *mrdaṅga*-player wears a blue *jāmā* and a white turban with red stripes, the cymbal-player a white *jāmā* having reddish design and a blue turban. The last figure playing on a *rabāb*-like instrument wears blue trousers, green *jāmā* and a white turban with red stripes. The full profiles with fish-like eyes, typical foreheads may be noted. The noses are not pointed as in the earlier Jaina miniatures of *Vasanta-Vilāsa*, *Kalpa-sūtras* etc.

The treatment of the scene reminds one of a similar treatment of the scene of music and dancing in the court of Indra depicted in the famous *Samgrahanī* dated 1583 A. D., painted in Mātar (Central Gujarat) by the painter Govinda. Size of miniature: 20.2 × 7.2 cms.

Fig. 39 from 46b represents King *Paesi* (*Pradeśī*) visiting *Mahāvīra*. Long panel with red background and enclosed in a yellow frame. On the right end is sitting a Jaina *ācārya* discoursing with his disciple in front with the *sthāpanācārya* (cross-legged stand) between them. Both are sitting under a canopy hanging over them. In the left half of the picture is shown a king arriving in a chariot drawn by two horses and driven by a charioteer wearing a coat and a turban. All faces are shown in profile with only one eye. The monks wear fine white garments, the charioteer wears a blue coat while the king wears a pinkish *jāmā*. All the figures are shown with deep bright yellow complexion. Size of picture: 20.4 × 6.4 cms.

Fig. 40 from folio 62a (the last page) represents a Jaina monk sitting on a big stool and giving lessons to two disciples in front. All the figures are painted as having a bright reddish yellow complexion, and wearing white garments. The typical faces in profiles, with flat heads, fish-like eyes, are especially noteworthy. Red background. Size: 7.4 × 11 cms.

The figures of the monks in these miniatures are especially comparable with similar figures of monks in the *Uttarādhyayana sūtra* (Figs. 41,42,43) dated 1591 A. D.,

now in the Baroda Museum, and first published by W. Norman Brown in his *Miniatures of the Uttarādhyayana Sūtra*, also later discussed by Ananda Krishna,<sup>35</sup> Khandalawala and others.

It will be quite obvious that the miniatures of this *Rājaprasānīya* are in the same style as those of the *Samgrahanī Sūtra* painted at Mātār in A. D. 1583 (figs. 51, 52, 53, 54) and the *Uttarādhyayana Sūtra* dated 1591 A. D. (figs. 41, 42, 43). Both the *Samgrahanī* and the *Uttarādhyayana* represent a new style with typical profiles and eyes etc., but while we know definitely that one was painted in Mātār, Kheda district, Gujarāt, we do not know where the other MS. dated 1591 A. D. was painted. However, when Norman Brown first published it, it was known to have originally belonged to a Jaina collection in Surat.

Even though there is no colophon at the end of this *Rājaprasānīya* giving the place where it was written and painted, it is interesting to note that Muni Punyavijaya was presented this manuscript from a Jaina collection in Peṭlād, which again is in Central Gujarat and not very far from Mātār. We would, therefore, be inclined to think that this new style represented in these three manuscripts was popular in Gujarāt of the late sixteenth and early seventeenth centuries and perhaps for some more decades at least.

The *Bhāgavata Daśamaskandha* (i. e. Book X) of 1610-11 A. D., painted by Govinda, son of Nārada published by M. R. Majumdar,<sup>36</sup> shows the same style. Some pages in this style and from the same MS. possibly are in the collections of the Bharata Kala Bhavan, Varanasi, along with folios from another *Bhāgavata* MS. painted at Ahmedabad in 1598 A. D. A page from *Bhāgavata* dated 1598 A. D. and another from *Bhāgavata* painted in 1610 A. D., acquired by the Oriental Institute, Baroda, are illustrated in fig. 49, 50 respectively. Some more paintings of the *Bhāgavata* chp. X painted by Govinda in 1610-11 A. D. are in U.S.A. in the Earnest C. and Jane Werner Watson Collection etc.<sup>37</sup>

Of this sixteenth century style of Gujarāt, another set of *Bhāgavata* paintings existed, of which a few pages are in the collection of Shri Jagdish Mittal (Hyderabad-A. P.) (fig. 61) and in U.S.A. in the Binny collection.

Recently I was shown by a dealer from Jaipur a page of a *Bālagopāla-Stuti* in exactly the same style as the *Uttarādhyayana* of 1591 A. D., the *Rājaprasānīya* of Muni Punyavijayaji collection referred to above (now in the L. D. Institute of Indology; Ahmedabad) and the *Bhāgavata Daśamaskandha* MSS. dated in 1610 and 1598 A. D.

35. Ananda Krishna, *A Stylistic study of the Uttarādhyayana sūtra Ms. dated 1591 in the Museum and Picture Gallery, Baroda*, Bulletin of the Baroda Museum and Picture Gallery, vol. XV (1962), pp. 1-12 and plates; also see, Karl Khandalawala, *Leaves from Rajasthan, Marg*, vol. IV no. 3. (Dīpāwali, 1950), pp. 1-24 and plates.

36. Majumdar, M. R. "Two Illustrated MSS. of the *Bhāgavata Daśamaskandha*" *Lalit Kalā*, No. 8 (1960), pp. 47-54 & plates; "The Gujarāti School of Painting & some newly discovered Vaiṣṇava Miniatures", *Journal of the Indian Society of Oriental Art*, vol. X (1940).

37. Cf. *Indian Miniature Painting* by Pramod Chandra, pl. 83, p. 52.



The *Gīta-Govinda* of N. C. Mehta collection has been assigned to c. 1525 by N. C. Mehta<sup>38</sup> and to c. 1540 A. D. by Motichandra and Khandalawala. The landscape, spray-like trees, etc. or the profiles showing one fish-like eye show the beginning of Rājput paintings. He is said to have acquired the manuscript from a gentleman in Rajkot. The somewhat long noses and a little longish faces are closer to the faces in a single page of *Bhāgavata* published by M. R. Majmudar<sup>39</sup> from collections of the Vaiṣṇava sect at Kankroli (Mevād) near Nāthadwārā, and with the old Gujarātī manuscript of the *Pañcākhyāna* in the collections of the Gujarātī Department of the M. S. University of Baroda. The *Pañcākhyāna* miniatures, which I formerly assigned to c. 1600-1625 V. S. or circa 1550-1570 A. D.<sup>40</sup> show a similar tradition and are certainly earlier than the *Bhāgavata* folio of Kānkroli collection referred to above. The *Pañcākhyāna* miniatures do not seem to be later than 1530 A. D. and may be somewhat earlier. A few miniatures from *Pañcākhyāna* are illustrated here through the kind courtesy of Dr. B. J. Sandesara, (figures 56, 57, 55, 51A).

The Vaiṣṇava seat of Shrimad Vallabhācārya at Baroda (known as *Beṭhaka*) was regarded as the property of the *ācāryas* of Kānkroli till to-day and they have been staying at Baroda for several months every year. Their ancestors stayed at Ahmedabad for sometime in 17th cent. A. D. Under the circumstances, paintings from Kānkroli collections need not necessarily be regarded as hailing from Mevād. Even the *Gīta-Govinda* of N. C. Mehta, though acquired by him from a dealer in Saurashtra is likely to have originally come from Kānkroli collection. But stylistically the miniatures do differ from several other miniatures of *Bhāgavata* etc. in the Kānkroli collection edited by Prabhudas Patwari.<sup>41</sup> Some of these miniatures illustrated by Patwari belong to the third *skandha* of the *Bhāgavata* and are of course of a later date. These later Mevād paintings can hardly be regarded as derived from the *Gīta-Govinda* (N. C. Mehta collection), the *Bhāgavata* page (Kānkroli, published by M. R. Majmudar) or the *Bhāgavata* tenth *skandha* miniatures of 1598 and 1610 A. D.

There is, however, a complete *Bālagopāla-stuti*, still unpublished, of 66 folios, in the Kānkroli collection which is of the same style as the *Ratirahasya* page from Muni Punyavijaya collection (figs. 58, 60), the *Bhāgavata* pages of 1598 and 1610. Profusely illustrated, it has many interesting characteristics which will be discussed in

38. Mehta, Nanalal Chamanlal, "A New Documents of Gujarati Painting," *Journal of the Indian Society of Oriental Art*, vol. XIII (1945), pp. 36 ff. and plates. "A New Document of Gujarati painting version of Gita-Govinda," *Journal of the Gujarat Research Society*, Vol. VII. no. 4 (Oct., 1945) pp. 139-146. Moti Chandra, *Jaina Miniatures from Western India*, pp. 43-44. Motichandra & Khandalawala, *New Documents of Indian Painting*, p. 21.
39. Majmudar, M. R., *Discovery of A Folio of Bhāgavata Daśamaskandha illustrated in the Gujarātī style*, *Journal of the University of Bombay*, September 1943, pp. 41-66 and Colour plate.
40. Shah, U. P., *Citrāparicaya*, p. 20 with some more plates in the *Yaśodhira Kṛtā Pañcākhyāna Bālāvabodha*, Vol. I, edited by B. J. Sandesara and S. D. Parekh, published as *Prācīna Gurjara Granthamālā*, no. 9, Baroda (1963).
41. Patwari, Prabhudas *The Divine Flutist*, published by the Vaiṣṇava seat at Kānkroli (1963).

another special study. The first and the last pages are illustrated here in figures 45 and 46 respectively. Fig. 47 is the only miniature in this manuscript showing a *Kulādhra* turban. Figure 48 shows another full page illustration from this manuscript.

Paintings of the *Rājaprasnīya*, the *Uttarādhyayana* of 1591, and the *Mātar Saṁgrahaṇī* of 1583, the *Bhāgavata* Book X dated 1610 and 1598 and the *Kāṅkroli Bālagopāla-stuti* have many common elements and can be definitely said to represent the Sixteenth Century Painting of Gujarāt. The relation of the N. C. Mehta *Gīta-Govinda*, the *Pañcākhyāna* (in old Gujarātī) of M. S. University of Baroda collection and of the single *Bhāgavata* folio from Kāṅkroli is also obvious and since the *Pañcākhyāna* in old Gujarātī was very probably written in Gujarāt, we can also take this group as representing Gujarātī painting of c. 1520 to c. 1600 A. D.

The *Caurapañcāsikā* (N. C. Mehta collection) the *Bhāgavata* page in the Madhuri Desai collection, the *Bhāgavata* pages in the Cleveland Museum published by Sherman Lee, and the Prince of Wales Museum *Gīta-Govinda* from a group which, as Gray and Barrett suppose, could have originated in Mewār, and, we might add, in the adjoining territories of Iḍar.

A single page from a manuscript of *Rati-rahasya*, a text on *Kāmasāstra*, is preserved in the collections of Muni Sri Punyavijayaji. It is reported to have been discovered in Pāṭaṇ some 30 to 40 years ago. Both the sides have paintings of the full-length of the folio (excluding the margins), neatly drawn in bright colours and fortunately well preserved. They are illustrated here as figs 58 and 60.

Fig. 60 (Size : right side picture : 10.5 × 7 cm., left side, 10.7 × 7 cm.)

Divided into two sections, each section illustrating the verse quoted on its top. The section on the right shows a disciple wearing a turban, white *dupaṭṭā* and red *dhoti* and taking lessons from a *paṇḍita* wearing turban, white *dupaṭṭā* and red *dhoti*. The teacher has long moustaches and his *dupaṭṭā* shows printed design. A cross-legged stand with a book atop is shown between the teacher and the pupil. Light green background: The second section shows two ladies standing with folded hands in front of a *paṇḍita* wearing a turban, a *dupaṭṭā*, and a lower garment with a red printed design. The long pointed hair at the back of the ladies are noteworthy. The blue lower garment of the ladies has a pointed end. Ladies wear white *Oḍhaṇīs* with red designs.

Fig. 58 shows in the section on the right two persons engaged in a talk and wearing white turbans with black stripes, white scarfs and *dhoti*. The long moustache with curved end may be noted. Both the *paṇḍits* have yellow complexion. The other section shows a lady sitting in a front of a cocoanut tree on the other side of which is beautifully drawn figure of a monkey. Some fine studies of monkeys are found in Jaina MSS. like the *Maṇḍāpadurga Kalpasūtra* in Baroda Jñānamandira collection (different from the Māṇḍu style MS. in the National Museum), the *Jamnagar Kalpasūtra* painted at Pāṭaṇ in 1558 and especially in the *Cāmpakadurga* (Cāmpāner) scroll of Saṁvat 1490 (=1433 A. D.) published by N. C. Mehta. The monkey has a

light yellow body colour and red face. The lady also has yellow complexion, and wears red *colī* and lower garment.

The painting on the right has red background, the other one on the left half of the folio is with blue background. Each of these paintings illustrates the verse written on top.

The page can be assigned to c. 1580–1600 A. D. from its format, script etc. The paintings clearly belong to the Gujarātī group referred to above. Treatment of figures of ladies as also of their dress has its parallels in the *Uttarādhyayana* dated 1591, and the *Mātar Saṃgrahaṇī* of 1583. The discovery of this page suggests the possibility of more secular paintings coming to light from Jaina collections. The style was not confined to religious texts and must have been popular in Gujarāt.

Shrimati Sarayu Doshi has discovered a profusely illustrated Digambara Jaina *Ādipurāṇa* from Jaipur. The paintings are in two styles, one of which resembles the *Mātar Saṃgrahaṇī* style. Unfortunately the Ms. bears no date, but seems not far removed from the *Saṃgrahaṇī* painted by Govinda. It is not known where this Jaipur MS. was written and painted. Perhaps one of the painters belonged to the new school of sixteenth century in Gujarāt.

Mention may be made of the paintings of *Rāga Dhanāsrī* and others in the Sarabhai Nawab's collection, referred to by B. Gray<sup>42</sup> and published by Nawab in his *Master-pieces of Kalpa Sūtra Paintings*, plates H–J. These have been assigned by Gray to Gujarāt, early sixteenth century. He has rightly noted their relation to the *Bhāgavata* paintings published by M. R. Majmudar. Recently the Baroda Museum has acquired three *Rāgamālā* paintings of one set, a painting from these bears a date, V. S. 1665=1608 A. D. The style of these paintings is allied to the above style.

It does not seem desirable to date some of the abovementioned paintings on the basis of the occurrence or otherwise of the pointed *jāmās* which are taken as innovations of Akbar's court from some outside source.<sup>43</sup> An argument in favour of Gray and Barrett's views on the problem is the fact that such *jāmās* are popular in temples of the *Puṣṭisampradāya*, founded by Vallabhācārya, with its two principal seats at Nāthadwārā and Kāṅkroli in Mewād. The sect would not have preferred the purely Moghul court dress for the deity in its sanctums. The whole argument based on *cāka-dāra jāmās* should not be pressed too far. A garment with pointed ends is found on a *yakṣī* in the Mathura Museum, assignable to c. first century B. C. or A. D. Perhaps introduced by *śakas* and or *Kuṣāṇas* or even earlier it might have been adopted in Indian dress several centuries before Akbar.

Incidentally we might refer here to the argument about balloon-shaped *sāris*. In the *Māṇḍu Kalpa-sūtra* of 1439 A. D. (now in the National Museum), as noted by Khandalawala and Moti Chandra, "the *oḍhanī* when covering the back of the coiffure, stands

42. Basil Gray in *The art of India and Pakistan*, p. 106, no. 385 (415)

43. Compare, for example, Khandalawala's view noted in *New Documents of Indian Painting*, Bulletin of the Prince of Wales Museum, No. 7, pp. 26–27.



out balloon-like behind the head,"<sup>44</sup> Commenting on this they further note, "..... the *Oḍhaṇī* standing out balloon-like behind the head is seen in Jaina manuscript illustrations even earlier than the *Māṇḍu Kalpa-sūtra* of A. D. 1439 and the Jaunpur *Kalpa-sūtra* of A. D. 1465. The treatment of this mannerism in the sixteenth century North Indian style is closest to the treatment of the balloon-like *Oḍhaṇī* as seen in the above-mentioned *Māṇḍu* and Jaunpur *Kalpa-sūtras*."<sup>45</sup> This is a departure from their earlier remarks in the *Lalit Kalā*, no. 6, p. 13 where it was stated: "There can be no doubt that the convention of the balloon-like *oḍhaṇī* as practised in the *Mahāpurāṇa* of 1540 A. D., was borrowed from MSS. such as the *Māṇḍu* and Jaunpur *Kalpa-sūtras*." It may be noted here that this practice of balloon-like *Oḍhaṇīs* behind coiffure is a typical Gujarātī trait of at least the thirteenth century *elite* of Gujarāt as can be seen on the portrait-sculptures of minister Vastupāla and his family in the temple built by him at Delvādā, Mount Ābu, and on a dated pedestal of a Tīrthaṅkara sculpture from Lāḍol (N. Gujarat) preserved in the Prince of Wales Museum, Bombay. It is, therefore, not unlikely that this style was borrowed from Gujarat and/or Rajasthan by other centres in different paintings. It is good indeed that Moti Chandra and Khandalawala have modified their earlier views expressed in *Lalit Kalā* no. 6.

It may be noted that the balloon-shaped *sāri* is seen in the miniatures of *Mādhavānala-Kāmakandalā-Kathā*, of Samvat 1500=1443-44 A. D., written at Paṭaṇ published by U. P. Shah and Moti Chandra in *New Documents of Jaina Paintings*, *op. cit.*

In the Golden Jubilee Volume of the Mahavira Jaina Vidyalaya, are published for the first time, some New documents of Jaina paintings, by Moti Chandra and U. P. Shah, mainly from Jaina collections, which the second author selected from two main points of view: (1) bringing to light unpublished noteworthy miniatures and (2) selecting documents which bear at the end dates and/or place-names. This method has helped in fixing the provenance and age of different styles.

Several new trends in paintings of the sixteenth, seventeenth and eighteenth centuries led to the creations of different schools or styles, which are at present classed as Bundi, Mewād, Kishangadh, Basoli, Māṇḍu, Mālwa, etc. Similarly, some new creative urge must also have inspired artists from Western India, mainly Gujarāt and Western or South Western Rājasthān. Gujarāt and Western Rājasthān (including South-Western Rājasthān) were known as the home or chief centres of what is variously styled as Western Indian, Gujarātī, or Apabhramśa style of painting from c. 1100 A. D. to about c. 1500-1600 A. D. An area which had so much patronised and kept alive the art of painting could be expected to have created its own style in the sixteenth, seventeenth and eighteenth centuries when other schools of "Rājasthānī Painting" (such as the Bundi, Kishangadh, Mevad etc.) came into being. Quite a large number of loose paintings were doubtfully called Mālwa or Mārwar or Mewād etc. with a question mark. Identification and provenance of styles of several such paintings can

44. *New Documents of Indian Painting*, p. 21, and colour pl. 2, and fig. 11.

45. *Ibid.*, p. 21.

be done with the help of similar miniatures of manuscripts bearing dates and or names of places of copying. With this view, the present writer tried to find out from the collections of the late Muni Sri Punyavijayaji and, through his kind co-operation, from some other collections, illustrated manuscripts which could be definitely assigned to Gujarāt and which could be either accurately dated or could be assigned to a fairly reliable date with the help of the format etc. in which matter, there was no other scholar who had more experience than Muni Sri Punyavijayaji. Such attempts in future are likely to be rewarded with more success and will help us in deciding the provenance of different styles and in rewriting the history of North Indian Painting with a clearer perspective.

Take for example, the *Śrī-Candra Rāsa* painted at Surat in 1716 V. S. = A. D. 1659 (figs. 70-71)<sup>46</sup> For the first time we are on firm grounds regarding a Gujarātī style (or Surat if one may like to call it so after the discovery of some more evidences of different local sub-styles from Gujarāt) of the seventeenth century. Surat was an important trade centre in the Moghul period and certainly had patronised art and literature. When I showed this new evidence to Dr. Moti Chandra, he showed me a complete *Devī-Māhātmya* painted some years later (in V. S. 1776) in Surat.<sup>47</sup> The style in both the above manuscripts is related. Further evidence of the art activity at Surat is preserved in a Persian manuscript in the Prince of Wales Museum, Bombay; it is still unpublished and I hope the Museum will soon publish it. This manuscript, said to have been written in the age of Aurangzeb, is full of paintings in popular Moghul Style. Recently a *Śrīpāla-rāsa* painted at Surat in 1831 A. D. has been found.

The *Śrī-Candra-rāsa* of 1659 seems to have been the work of a mediocre artist, or we might say, it possibly represents (to some extent at least) the popular or the folk-art. Similar paintings on walls of private houses were very popular in Gujarāt till the beginning of the twentieth century. We must await future discoveries of better examples of miniatures done by superior artists at Surat. But the *Devī Māhātmya* of V. S. 1776=A. D. 1719 and the *Śrī-Candra-Rāsa* of 1659 are examples enough to give us an idea of some of the characteristics of Gujarātī-Surat-painting of the latter half of the seventeenth century. Big, heavy, healthy, heads on stunted figures are peculiar to this style. The backgrounds are simple, lines are thick and swiftly drawn, eyes are big, the farther eye is dropped, the squarish jaw-bone is now not popular. Turbans are heavy and typical, they are comparable with the undated *Ārdrakumāra-Rāsa*<sup>48</sup> and the *Upadeśamālā* miniatures. It seems that the *Ārdrakumāra-Rāsa* is also a product of the Gujarātī school, but possibly from Northern or North-Eastern Gujarāt, and, if I may hazard a guess, from the Īḍar region. Treatment of the figure of the Jaina monk in the *Ārdrakumāra-Rāsa* has parallels with similar treatment in a manuscript recently discovered by Mrs. Sarayu Doshi, which according to its colophon was painted for some residents of Īḍar, by an artist called Nānji.

46. Moti Chandra and U. P. Shah, *New Documents of Jaina Paintings*, *op. cit.*, pp. 417 ff., 371 ff., fig. 34.

47. *Ibid.*, p. 372, fig. 28.

48. Moti Chandra and U. P. Shah, *New Documents of Jaina Paintings*, figure 30, and pp. 414-415.

The undated *Samgrahanī* (illustrated by us in the above volume),<sup>49</sup> from collections of Muni Śrī Punyavijayaji also seems to have been originally painted in some part of the old Ḍdar state. This will be more clear when Shrimati Sarayu Doshi publishes the Digambara Jaina documents she has recently discovered. But the style of this *Samgrahanī* was common throughout Gujarāt. Recently the Baroda Museum has acquired a *Samgrahanī* in this style, written in Bhuja in Kaccha. It is quite reasonable to conclude the existence of a Gujarātī school of the sixteenth-seventeenth century which had broken away from the old conservatism of the *Kalpa-sūtra* and other miniatures of the preceding centuries so well-known to scholars.

The tendency to break off from the earlier traditions is seen in the bold attempt of Citārā Govinda who painted the beautiful *Samgrahanī sūtra* at Mātār (Kheḍā district, central Gujarāt) in 1583 A. D., which perhaps began in the still earlier scroll from *Champakadurga* (modern Chāmpāner, to the N. E. of Baroda), dated in Saṃvat 1490 (=1433 A. D.),<sup>50</sup> whose importance is not so properly emphasised in this light. This is also seen in the *Kālakācārya-Kaīhā* attached to the Jamnagara *Kalpa-sūtra* painted at Pāṭaṇ in 1501 A. D. published for the first time in the *Mahāvīra Jaina Vidyālaya Golden Jubilee Volume*.<sup>51</sup>

The Mātār *Samgrahanī* of Citārā Govinda is the most important document as it is dated and bears a place-name. This *Samgrahanī* seems to have set a standard for several later manuscripts of the *Samgrahanī* and an undated *Samgrahanī* in Muni Punyavijayaji's collection, of about the same age as the Mātār *Samgrahanī*, (and not earlier of c. 1550 A. D. as suggested by Anand Krishna), first published by Anand Krishna,<sup>52</sup> obviously follow the Mātār *Samgrahanī* in the composition and mode of representation of several scenes and diagrams.

This can now be supported by more evidence from Jaina Bhaṇḍāras. The Ātmārāma Jñāna-mandira collection at Baroda preserves an undated *Samgrahanī* of circa seventeenth century in an inferior style which definitely seems to follow the Mātār manuscript in the selection and general convention or mode of representation of the subject matter of its miniatures. The manuscript dated 1644 V. S. = 1587 A. D. painted at Cambay (fig. 62) and two more later ones, of the seventeenth century painted at Pāṭaṇ (fig. 63) and Cambay (fig. 64) follow this tradition. Just as in the *Kalpa-sūtra* miniatures certain formulas became popular and were adopted in selection and representation of scenes (*dīkṣā* scenes, *samavasaraṇa*, Mother of a *Jina* dreaming the conventional dreams, and so on). Similarly the Mātār *Samgrahanī* was perhaps the pioneer in introducing several types of illustration for the *Samgrahanī-sūtra*. But the Cambay *Samgrahanī* of 1587 uses bright colours with a preference for bright green prominently used.

49. *Ibid.*, pp. 415-416, fig. 32

50. First published by N. C. Mehta, *A Painted Roll from Gujarāt, Indian Arts and Letters, (New Series)*, Vol. VI. pp. 71-78 and plates.

51. Moti Chandra and U. P. Shah, *New Documents of Jaina Paintings*, op. cit., figs. 12, 13, pp. 387-389, 364-365.

52. Rai Ananda Krishna, *Some Pre-Akbari Examples of Rājasthāni Illustrations*, *Marg*, Vol. XI. No. 2, pp. 18 ff., and figs. 6-8 on page 20.



Apart from this, a comparative study of only a few dated *Samgrahaṇī* manuscripts will also reveal to us the new trend in Gujarātī painting of the seventeenth century.

The miniatures in a *Samgrahaṇī-sūtra* manuscript can be divided into two groups: first a group of diagrams of the Cosmos, two and half continents, etc., second and the more important group includes scenes of dancing before Indra by the various gods and goddesses, figures of the various jewels of *Cakravartins*, *Vāsudevas* and others, and scenes of hell-tortures and so on. These contain very interesting data for a study not only of the art style but also the costume etc. of the age; this data had not been explored so far. With this view I am adding here a few more photographs from different *Samgrahaṇī* manuscripts (figs. 65-68, 72-73).

Since this text had been very popular with monks, we are fortunate in having evidence of art traditions from late sixteenth upto the middle of the nineteenth century. In the Muni Punyavijaya collection (now in the L. D. Institute of Indology, Ahmedabad), is an eighteenth century manuscript of *Samgrahaṇī painted at Rājanagara* (Ahmedabad). In the collections of the Baroda Museum, is another *Samgrahaṇī copied at Bhuj* in Kaccha, and having miniatures similar in style to the *undated seventeenth century Samgrahaṇī* of Punyavijaya collection (published earlier by us in New Documents of Jaina Paintings), and referred to above. Figures 72-73 are miniatures from a *Samgrahaṇī manuscript painted in Bombay in Samvat 1914 (=1857 A.D.)*. The variety of costume, in this *Samgrahaṇī* are especially noteworthy. Male and female figures throw light on the mixed population of Bombay of 1857.

It is hoped that all this new evidence will receive more attention of scholars from various points of view.

The style of Govinda as seen in the *Mātar Samgrahaṇī* can now be regarded as a typical style which became very popular in Gujarāt. It is the new Gujarātī style of the Sixteenth century. Of this style a few noteworthy examples discovered so far are as under:

- (1) *Bhāgavata Daśama-Skandha*, painted in 1610 A. D. by Govinda son of Nārada (fig. no. 50), from collections of the Oriental Institute, Baroda.
- (2) *Bhāgavata with commentary* painted at Ahmedabad in 1598 A. D. (fig. No. 49). From collections of the Oriental Institute, Baroda.
- (3) *Rājaprasāṇīya Sūtra* (figs. 38, 39, 40, 44) from Muni Punyavijaya's collection in the L. D. Institute of Indology, Ahmedabad.
- (4) *Bāla-Gopāla-Stuti of Kāṅkroli collection* (figs. 45-48).
- (5) *The Uttarādhyayana sūtra of 1591*, published first by W. Norman Brown, now in the Baroda Museum.

The *Bhāgavata Daśamaskandha* painted in 1610 at Ahmedabad about 30 years after the *Mātar Samgrahaṇī*, is in the same style eliminating the farther eye (extended in space) and the long pointed nose. The turban used by several male figures is a peculiar sort commonly found in all these manuscripts (see fig. 38). The *Bāla-*

*Gopāla-Stuti* from Kāñkroli illustrated here in figs. 45-48 dates from c. 1620-1650 A. D. Of the Gujarātī painting of the seventeenth century an interesting *Samgrahanī sūtra* from the Khajanchi collection, now in the National Museum, is dated in A. D. 1638.<sup>53</sup> It was painted at Wadhwan in Saurashtra (Gujarāt). A few pages from this are illustrated here through the courtesy of the National Museum, New Delhi (figs. 67-68). A beautiful eighteenth century *Samgrahanī* imitating the themes of *Mātar Samgrahanī*, is preserved in Ujamphoi collection of the L. D. Institute of Indology. The bright colours used remind one of the *Upadeśamālā-Bālāvabodha*, published in the New Documents of Jaina Paintings.

Closely allied to these paintings and also probably painted in Saurashtra, are the miniatures of a complete *Samgrahanī*, with Gujarātī commentary, written in Samvat 1720=1663 A. D., from the Philadelphia Museum of Art (figs. 74-75).

The elimination of the farther eye and the omission of three-quarters profiles, representing human figures in full profiles seem to have started much earlier than c. 1500 A. D. This is seen in the figure of Garuḍa incised on the Māndhātā Plates of Paramāra Jayasimha-Jayavarman, d. V. S. 1331 (=1274 A. D.) published by D. C. Sircar, *Epigraphia Indica*, Vol. XXXII pp. 139 ff. and in the plates of Mahārāj-kumāra Udayavarma Deva, d. V. S. 1256=1200 A. D., published by Fleet in *Indian Antiquary*, Vol. XVI pp. 252 ff. and plates (fig. 16).

Of perhaps the eighteenth century are the numerous, now dispersed, pages of what is known as *Tularam's Bhāgavata*. The Philadelphia Museum of Art has six such paintings, some more are in various collections in Boston and elsewhere in the U.S.A. Of this group one painting from Watson collection is published by Pramod Chandra (*Indian Miniature Painting*, p. 54, fig. 85); another by S. C. Welch and M. Beach, in *Gods, Thrones and Peacocks* (New York 1965), no. 15. A painting from the collection of the Philadelphia Museum of Art collection is here published as fig. 39, by the kind permission of Dr. Stella Kramrisch. These paintings show a popular style, somewhat folkish, of the late seventeenth and the early eighteenth century A. D.

The search for dated manuscript or manuscripts with place names produced one very interesting result. Muni Sri Punyavijayaji discovered a profusely illustrated *Upadeśamālā-Bālāvabodha*, from the Devaśā nā pāḍa collection, which is discussed by Moti Chandra and Umakant Shah in *New Documents of Jaina Paintings*. The beautiful paintings in bright colours illustrate various stories of a didactic nature. The illustrations are almost like secular paintings and represent a mature style. Parallels of this style could be traced to two dated *Vijñaptipatras* written in Sirohi, now in the National Museum, to a Sapta-Satī MS. also from Sirohi in the National Museum, and to a few pages of Sapta-Satī in the Prince of Wales Museum. This style was therefore called Sirohi School. But a painting in the Los Angeles Museum has in margin some writing in Gujarātī language (fig. 76). Sirohi was also

53. *Miniature Paintings from Shri Moti Chandra Khajanchi collection*, figs. 97-98.



once a Gujarātī area. It would not be surprising if we later find that this (Sirohi) school was current in some other parts of Gujarāt in the late seventeenth and the eighteenth centuries.

A *Śrīpāla-rāsa* in Gujarātī, copied in Surat in V. S. 1886=1829 A. D. has paintings reminiscent of certain characteristics of this *Upadeśamālā Bālāvabodha* which latter was originally composed in Surat, and since the last page of *Upadeśamālā Bālāvabodha* seems to have been a replaced one, it is difficult to say where it was copied and painted.

For the information of scholars of the history of painting in Gujarāt I am illustrating here painting from a *Vijñaptipatra* written from Rājanagara (Ahmedabad) in 1853 A. D. (fig. 78) from collection of Muni Sri Punyavijayaji in the L. D. Institute of Indology, Ahmedabad, and from another *Vijñaptipatra* sent by the Jaina community of Surat to an ācārya at Baheḍānagar, written in the nineteenth century (fig. 79) also from the same collection. More interesting is a *Kalpa-sūtra* painted at Ahmedabad in Samvat 1727=1670 A. D. from which a page is illustrated here in fig. 77. An artist *Chavārā Rajebaji* from Palanpur, N. Gujarat, painted a *Madhumālatī Chaupai* in c. late nineteenth century A. D. and inserted his own portrait in it, illustrated here in fig. 45.

During the last forty years a very large member of illustrated manuscripts, scrolls, wooden-book covers, canvass *paṭas* etc. have come to light from Jaina collections in Western India. They not only throw light on the art of painting from the eleventh century to the twentieth century in Gujarāt and Rājasthān, but also incidentally supply a good deal of data concerning the life and culture of their times. For example, the beautifully illustrated *Upadeśamālā Bālāvabodh* from Devaśā-nā Pādāno Bhandar has a miniature showing the runner postman in the late seventeenth and early eighteenth century; another miniature shows a goldsmith's workshop; a *Pañcā-khyāna* miniature shows a weaver on handloom: The various *Vijñaptipatras* represent the main bazars of various towns and cities like Baroda, Jesalmere, Surat, Vadnagar etc.

It would be interesting to give here a glimpse of the vast variety of illustrated material now available. I give a small list: (1) *Kalpa-sūtra*, several manuscripts, of which the *Māṇḍū Kalpasūtra* in the National Museum, the Jamnagar *Kalpa-sūtra* painted in Pāṭaṇ, the Jaunpur KP Sū. now in Baroda Jaina Jñānamandir, the Devaśā nā Pādā KP Sū., etc. are amongst the most noteworthy ones. (2) The *Kālaka-kathās*, the Māṇḍu style *Kālaka-kathā* of Punyavijaya collection, and several others published by Brown, Nawab, and Moti Chandra are noteworthy. (3) The MSS. of *Uttarādhyayana sūtra*—note the *Uttarādhyayana* ms. dated 1591 in Baroda Museum, the *Añjāra Uttarādhyayana* in Punyavijaya collection, two more in Devaśā nā Pādā collection not yet published, and several others. Besides the above more popular books, following varieties of illustrated manuscripts are discovered so far.\*

\* Place names in brackets against titles in the list refer to the present location of the manuscript or manuscripts.

- (4) *Jñātāsūtra* and other *Aṅga* texts, (Palm-leaf, Cambay)
- (5) *Ogha-Niryukti*, (Palm-leaf, Cambay and Jesalmere)
- (6) *Supāsanāha Cariyam* (painted at Delvādā, Mevād, now in Pāṭaṇ)
- (7) *Śāntinātha-caritra* (Baroda and Ahmedabad)
- (8) *Candraprabha-caritra* (Ahmedabad)
- (9) *Upadeśamālā-vṛtti* (Cambay, palm-leaf)
- (10) *Śatruñjaya Māhātmya* (two in Ahmedabad)
- (11) *Pārśvanātha-caritra* (Ahmedabad)
- (12) *Upadeśamālā-Bālāvabodha* (Ahmedabad)
- (13) *Triṣaṣṭiśalākāpuruṣacaritra* (Cambay)
- (14) *Niśītha-cūrṇi* (Cambay)
- (15) *Sthānāṅga-sūtra* (Baroda, Pāṭaṇ)
- (16) *Upāsakadaśāṅga-sūtra* (Ahmedabad, Baroda)
- (17) *Rājaprasnīya-sūtra* (Ahmedabad)
- (18) *Samavāyāṅga-sūtra* (Baroda, Pāṭaṇ)
- (19) *Subāhu-kathā* (Pāṭaṇ)
- (20) *Dīpāvali-kathā* (National Museum)
- (21) *Ādrakumāra-Rāsa* (Ahmedabad)
- (22) *Nala-Davadantī Rāsa* (Ahmedabad)
- (23) *Priyamelaka-Rāsa* (Baroda, Ahmedabad)
- (24) *Dhanya-Śālibhadra-Chaupai* (Ahmedabad, Calcutta, Delhi, Baroda etc.)
- (25) *Śrīpāla-Rāsa* (Ahmedabad, Baroda, Bombay etc.)
- (26) *Śrī-Candra-Rāsa* (Ahmedabad)
- (27) *Simhalakumāra Caupai* (Ahmedabad, Baroda)
- (28) *Pañcākhyāna Bālāvabodha* (Baroda)
- (29) *Hitopadeśa* (Ahmedabad)
- (30) *Meghadūta* (Ahmedabad)
- (31) *Kumārasambhava* (Ahmedabad, Baroda, Boston, New Delhi)
- (32) *Abhidhāna-cintāmaṇi Kośa* (Baroda)
- (33) *Śatapadī* (Cambay, Baroda)
- (34) *Sāvaga-Paḍikkamaṇa-sūtra-vṛtti* (Boston)
- (35) *Mānatuṅga-Mānavatī Rāsa* (Ahmedabad, Baroda)

- (36) *Madhu-Mālatī-kathā* (Ahmedabad)
- (37) *Mādhavānala-Kāmakandalā-kathā* (Ahmedabad)
- (38) *Damayantī-Kathā-campū* (Ahmedabad)
- (39) *Kākaruta* (Baroda)
- (40) *Aśvalakṣaṇa* (Ahmedabad)
- (41) *Samgrahaṇī-sūtra* (Ahmedabad, Baroda, Cambay etc.)
- (42) *Siddhahema-Laghu-vṛtti* (Cambay, Patan)
- (43) *Kathā-Ratnasāgara* (Patan)
- (44) *Praśna-Sakunāvali* (Ahmedabad)
- (45) *Gautama-pṛcchā* (Ahmedabad)
- (46) *Pārśvanātha-vivāhalu* (Boston)
- (47) *Pārśvanātha-nisānī* (Ahmedabad)
- (48) *Śakunāvali* (Ahmedabad)
- (49) *Lokanāladvātrimśikā* (Ahmedabad)
- (50) *Laghu-Kṣetrasamāsa* (Ahmedabad)
- (51) *Haribala Cauṇḍai* (Ahmedabad)
- (52) *Candana Malayāgiri vārlā* (National Museum, Khajanchi collection)
- (53) *Nārakī nā citro* (Hell Scenes) (Ahmedabad)
- (54) *Kutubuddīna-nī-vārttā* (Ahmedabad)
- (55) *Vijñaptipatra* painted by Śālivāhana (Ahmedabad)
- (56) *Vijñaptipatra* from Sirohī, d. v. s. 1782 (National Museum)
- (57) *Vijñaptipatra* from Devās (c. 18th century A. D.)  
Different *Vijñaptipatras* noted by Hirananda Shastri.
- (58) Do. undated fragment c. 18th cent. A. D.
- (59) Do. from Jodhpur d. v. s. 1848
- (60) Do. from Baroda d. v. s. 1852
- (61) Do. from Jodhpur d. v. s. 1892
- (62) Do. from Jodhpur d. v. s. 1897
- (63) Do. from Jesalmer d. v. s. 1916
- (64) Do. from Surat d. v. s. 1845
- (65) Do. from Sinor d. v. s. 1827
- (66) Do. from Āmodanagar d. v. s. 1862
- (67) Do. from Saujat d. v. s. 1903
- (68) Do. from Chhāṇī d. v. s. 1912
- (69) Do. from Rājanagar (Ahmedabad) d. v. s. 1853
- (70) Do. from Ghoghā d. v. s. 1717

- (71) Do. from Desurī now in Baroda Museum.
- (72) *Pañca-tīrthi-ṭaṭa* painted at Campakadurga, 1433 A. D. (Ahmedabad)
- (73) *Samgrahanī-Tippanaka-ṭaṭa* d. v. s. 1453 (Patan)
- (74) *Vijaya-Yantra-ṭaṭa* (London)
- (75) *Varddhamāna-Vidyā-ṭaṭa* (Ahmedabad)
- (76) *Sūri-Mantra-ṭaṭa* (Ahmedabad)
- (77) *Sahasraphaṇā-Pārśvanātha-ṭaṭa* (Ahmedabad)
- (78) *Pārśvanātha-ṭaṭa* (Ahmedabad)
- (79) *Aṭṭe-Matṭe Yantra-ṭaṭa* (Ahmedabad)
- (80) *Ṭaṭa* painted for Taruṇaprabhasūrī (Bikaner)
- (81) Several Canvas Paintings of 2½ Dvīpas and continents in various collections in Gujarāt and Rājasthān.
- (82) Several Wooden book-Covers most of them listed in JISOA new series Vol. I on Western Indian Art.

**Illustrated Manuscripts from Digambara Collections mostly  
discovered by Mrs. Sarayu Doshi**

- (83) *Yaśodhara Caritra* (Nagapur, Karamsad, Idar, Surat, Beawar)
- (84) *Neminātha-ṭaṭa* Scroll (Kārañjā)
- (85) *Ādipurāṇa* (Jaipur)
- (86) *Mahāpurāṇa* (Jaipur, Delhi, Mojhāme)
- (87) *Bhaktāmara-stotra* (Beawar etc.)
- (88) Painted wooden covers and manuscripts of *Dhavalā, Jayadhavalā* (at Mūḍabidri) (first publ. by editors of these texts)
- (89) *Jaina Rāmāyaṇa* (Arrah)
- (90) *Sugandha-Daśamī-Kathā* (Kārañjā)

This is but a tentative small list. Out of the above, the beautifully illustrated *Yaśodhara-caritra* from Karamsad (in Gujarat) was painted at Sojitrā (near Karamsad) in Samvat 1555, with profuse use of gold. It is a very important document of Gujarātī painting of the end of the fifteenth century. Similarly the *Yaśodharacarita* painted by Citārā Nānji at Idar in 1636 A. D. discovered by Mrs. Doshi from a Digambara collection is important for the history of Gujarātī painting. The profusely illustrated *Ādipurāṇa* from Jaipur with about 500 paintings is a very interesting document done in the style of Mātar *Samgrahanī of citārā* Govinda and when published it will certainly throw much more light on this style of Gujarāt.

Before concluding we might note here some less known sources for study of painting patronised by the Jainas. They are the folders or holders of paper manuscripts which Jaina monks hold in their hands and read while giving discourses from texts. The sides facing the audience are artistically decorated and painted with figures of eight auspicious symbols, or of scenes from Jaina Jātakas etc. There are some good examples in Muni Śrī Puṇyavijaya's collection in the L. D. Institute of Indology, Ahmedabad and in the collection of the Oriental Institute, Baroda.

The wooden or paper-maché boxes, in which bundles of manuscripts were stored and catalogued according to box-numbers, were also decorated with paintings of floral designs and with other scenes. Two very rare examples of such boxes with Mughal paintings exist in Muni Śrī Puṇyavijaya's above-mentioned collections. *Fig. 81* illustrates a (court) scene of Music and dancing on one of the sides of one of the above mentioned two boxes, painted on cloth and pasted on the paper-maché box. It dates from c. seventeenth century A. D. *Fig. 82* is another scene of a lady playing an instrument before a prince, obtained on the smaller side of the box. *Fig. 83* introduces a hunting scene.



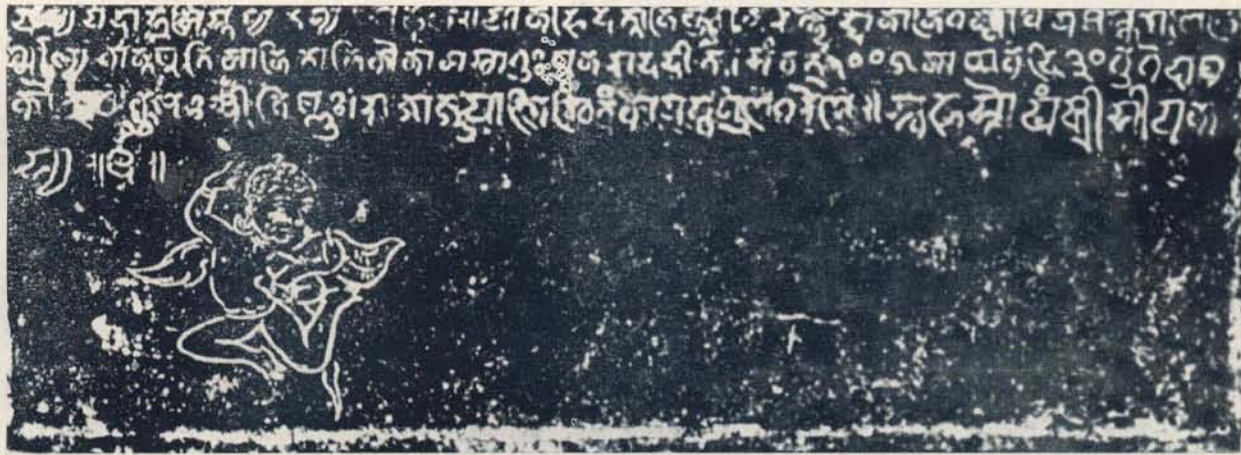


Fig. 1. Harasola Plates of Paramāra Siyaka, d. 949 A. D.  
(Reproduced from Epigraphia Indica, Vol. XIX)

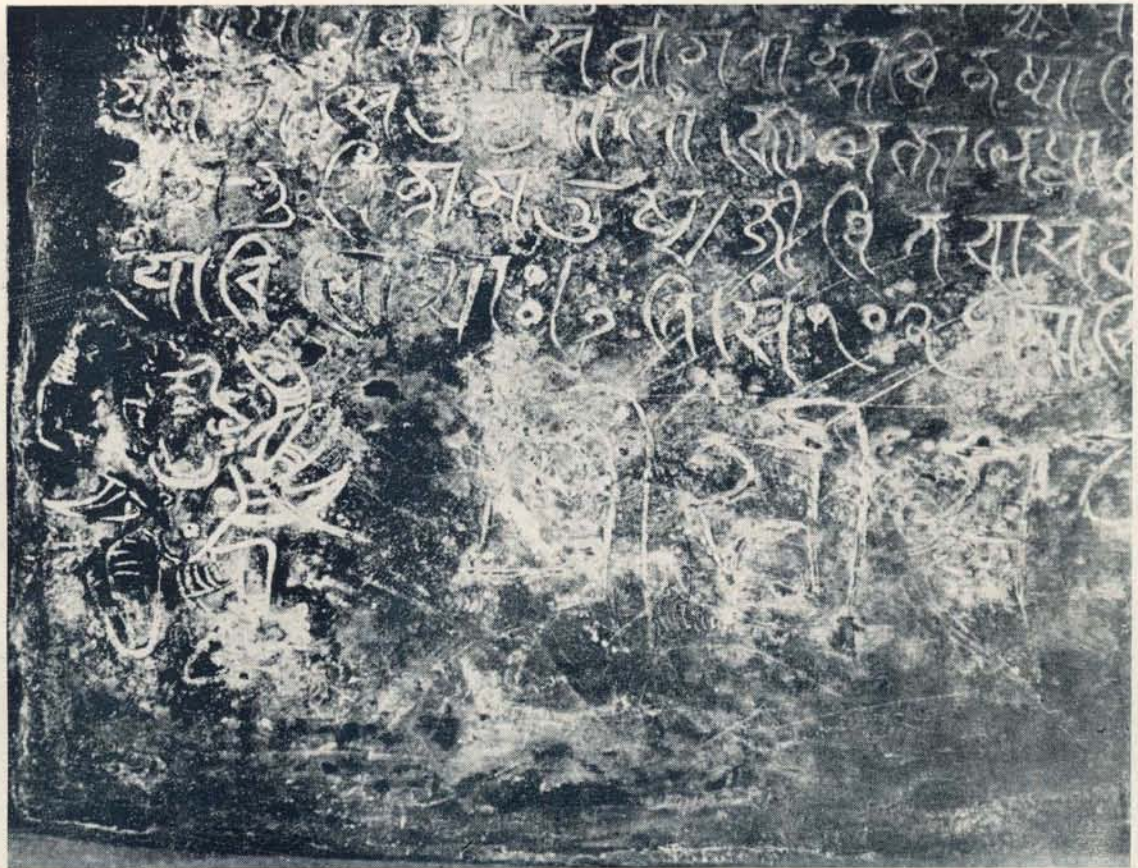


Fig. 2. Grant of Paramāra Siyaka, d. 969 A. D.  
(Collection of Muni Puṇyavijaya, L. D. Institute of Indology, Ahmedabad)





Fig. 3. From Copperplate Grant of Vāḱpatirāja, d. 974 A. D.



Fig. 4. From Grant of Paramāra Bhojadeva, 1022 A. D.

(Both reproduced from Indian Antiquary, Vol. VI)





King Amaraśakti, his sons, minister and Viṣṇuśarmā. (Fig. 57)  
(From Pañcākhyāna, University Library, M. S. Uni. of Baroda)



Fig. 5A. First Folio of Pañcākhyāna  
(From University Library, M. S. Uni. of Baroda)







Fig. 5. Banswara Plate of Bhojadeva, 1019-20 A. D.  
(Reproduced From Epigraphia Indica, Vol. VI)



Fig. 6. Ogha-Niryukti, d. 1060 A. D.

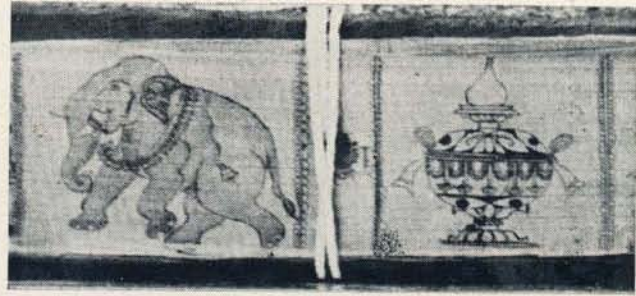


Fig. 7. Ogha-Niryukti, d. 1060 A. D.



Fig. 8. From Ogha-Niryukti, d. 1060 A. D., Jesalmere.



Fig. 10. Ms. of Ogha-Niryukti Vritti  
and Daśavaikālīka-ṭīkā





Fig. 9. Bhopal Plate of Mahārājā Kumār Haricandradeva.  
(Reproduced from Ep. Ind. Vol. XXIV)



Fig. 11. Māndhātā plate of Jayasimha of Dhārā, 1055 A. D.

(Reproduced from Ep. Ind. Vol. III)



Fig. 12



Fig. 13



Fig. 14

Figs. 12-14. Palm-leaf ms. of Kalpa-Sūtra and Kālaka-kathā, d. V. S. 1377 (=1320-21 A. D.)  
(From Shri Ātmārāmji Jaina Jñāna Bhaṇḍāra, Baroda)





Fig. 15. Loose mutilated folio lying in the Kalpa-Sūtra ms. noted in figs. 12-14.



Fig. 16. Bhopal plates of Mahākumāra Udayavarmmadeva, d. V. S. 1256 (=1200 A. D.)  
(Reproduced from Indian Antiquary, Vol. XVI)



Fig. 17 and 17 A. From Palm-leaf Ms. of Uttarādhyayana Vṛtti, Cambay.



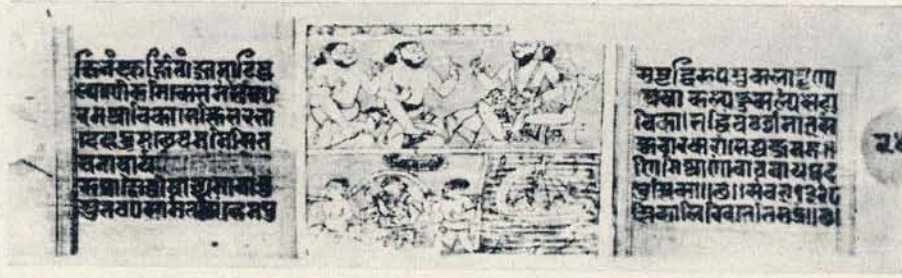


Fig. 18. Palm-leaf Ms. of Śatapadī, d. V. S. 1328.  
(Jñānamandira, Baroda)



Fig. 19



Fig. 20



Fig. 21

Figs. 19-21. Palm-leaf Ms. of Śāntinātha-Caritra, d. V. S. 1412  
(Pravartaka Śrī Kāntivijayaji's Collection, Jñānamandir, Baroda)

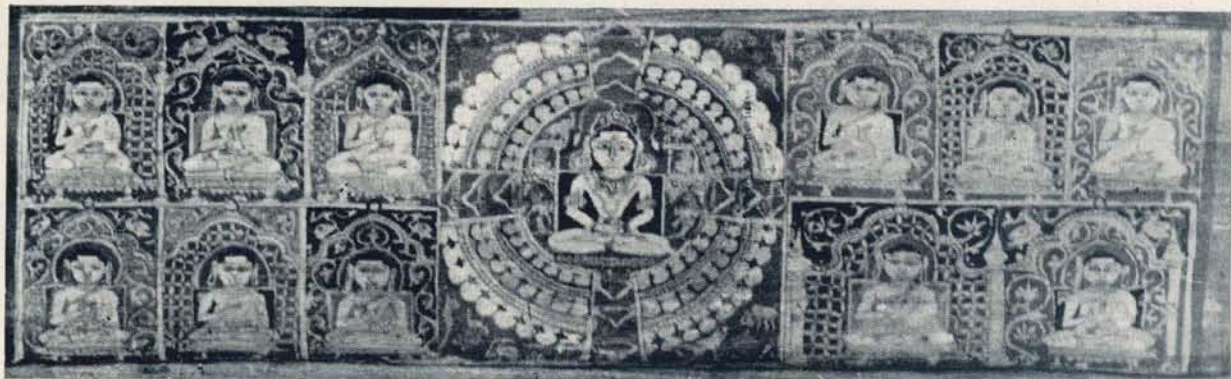


Fig. 22. Palm-leaf Ms. of Āvaśyaka-Laghuvṛtti, d. V. S. 1445  
(Śāntinātha Bhaṇḍāra-Cambay)



Fig. 23



Fig. 24

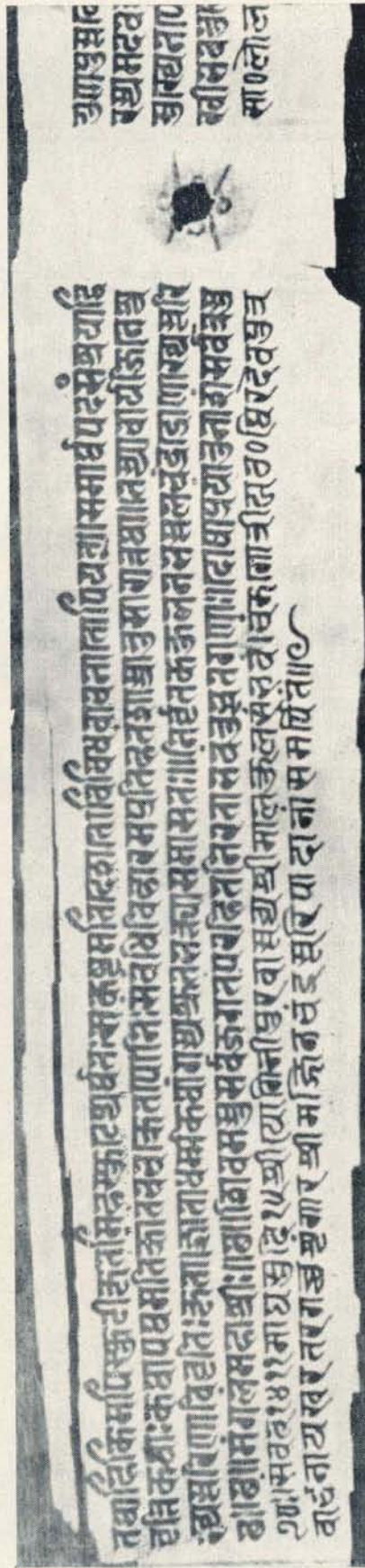
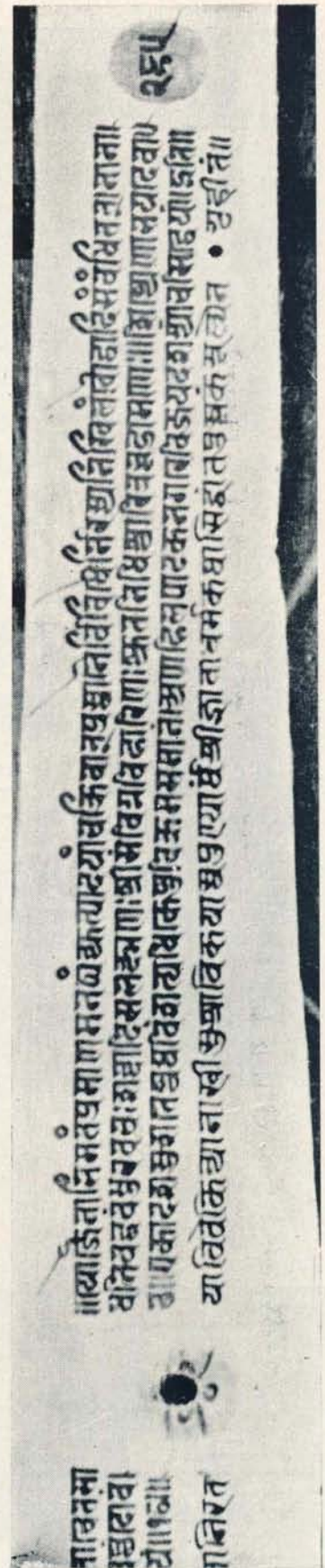


Fig. 24A



Figs. 23-24A. A page of palm-leaf Ms. of Jñātā-Dharma-Kathā-Sūtra.  
(From Shri Rajendra Singh Singhi's collection, Calcutta. Photographs Courtesy, Prof. Ernst Bender.)





Fig. 25. A folio of Śalibhadrakākakula, d. V. S. 1358  
(Oriental Institute, Baroda)

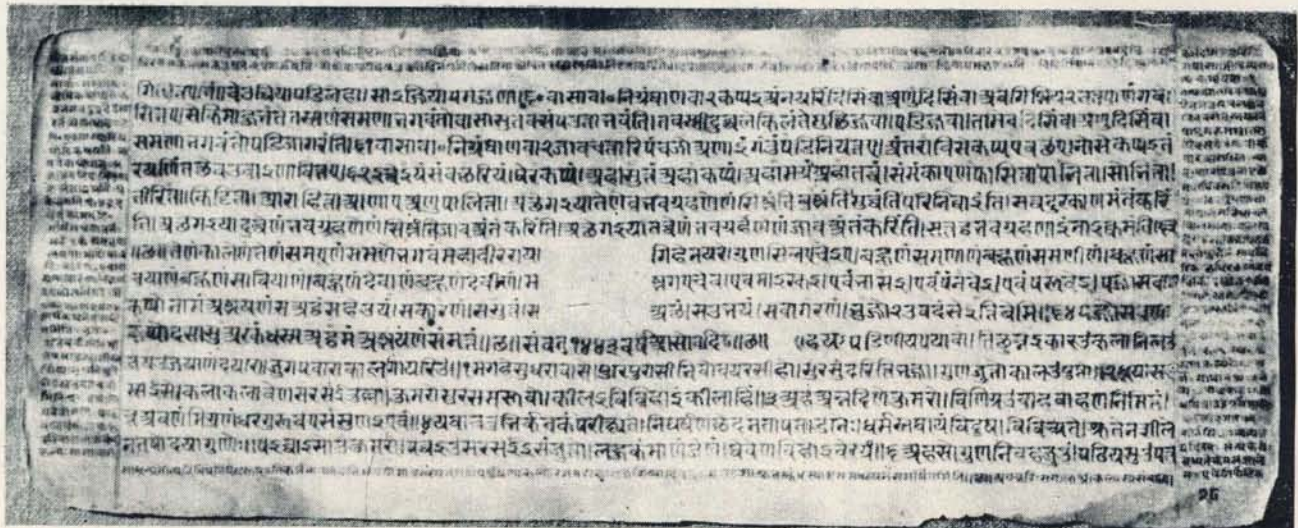


Fig. 26. Page of Daśāśruta, eighth adhyayana, d. V. S. 1443  
(Oriental Institute, Baroda)



Fig. 27  
Pedestal of a Jina image, from Ladol,  
now in Prince of Wales Museum, Bombay.  
(Courtesy, Prince of Wales Museum, Bombay)





Fig. 28. Paper Ms. of Itihāsa-samuccaya,  
(Oriental Institute, Baroda)

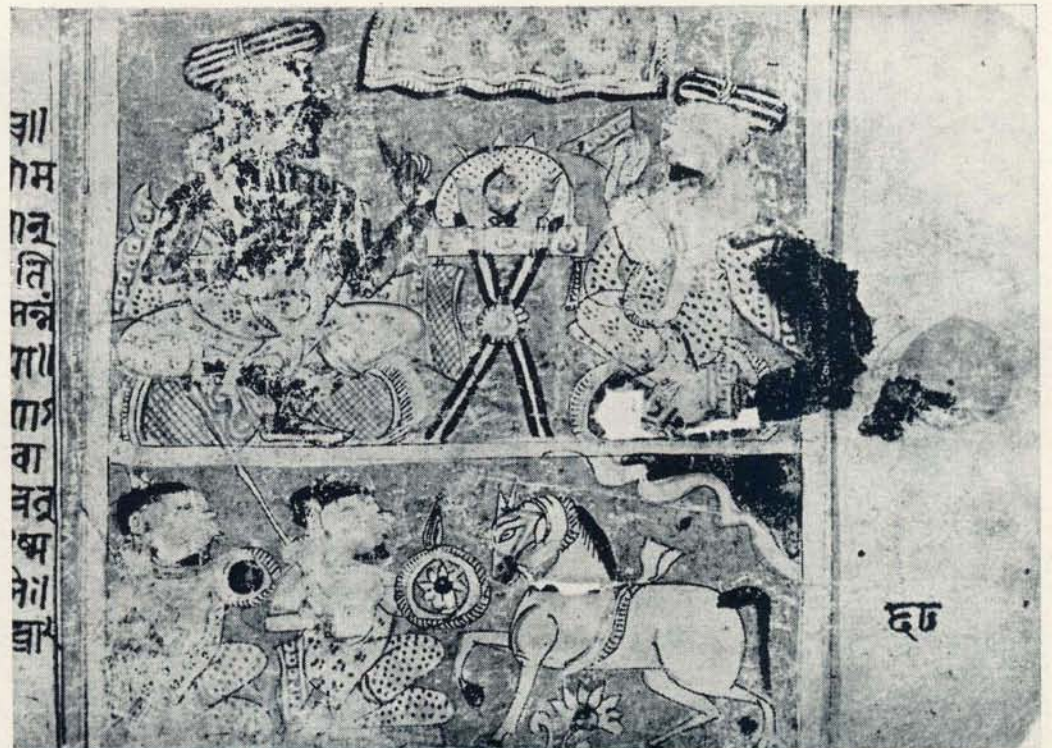


Fig. 29. Paper Ms. of Itihāsa-samuccaya,  
(Oriental Institute, Baroda)



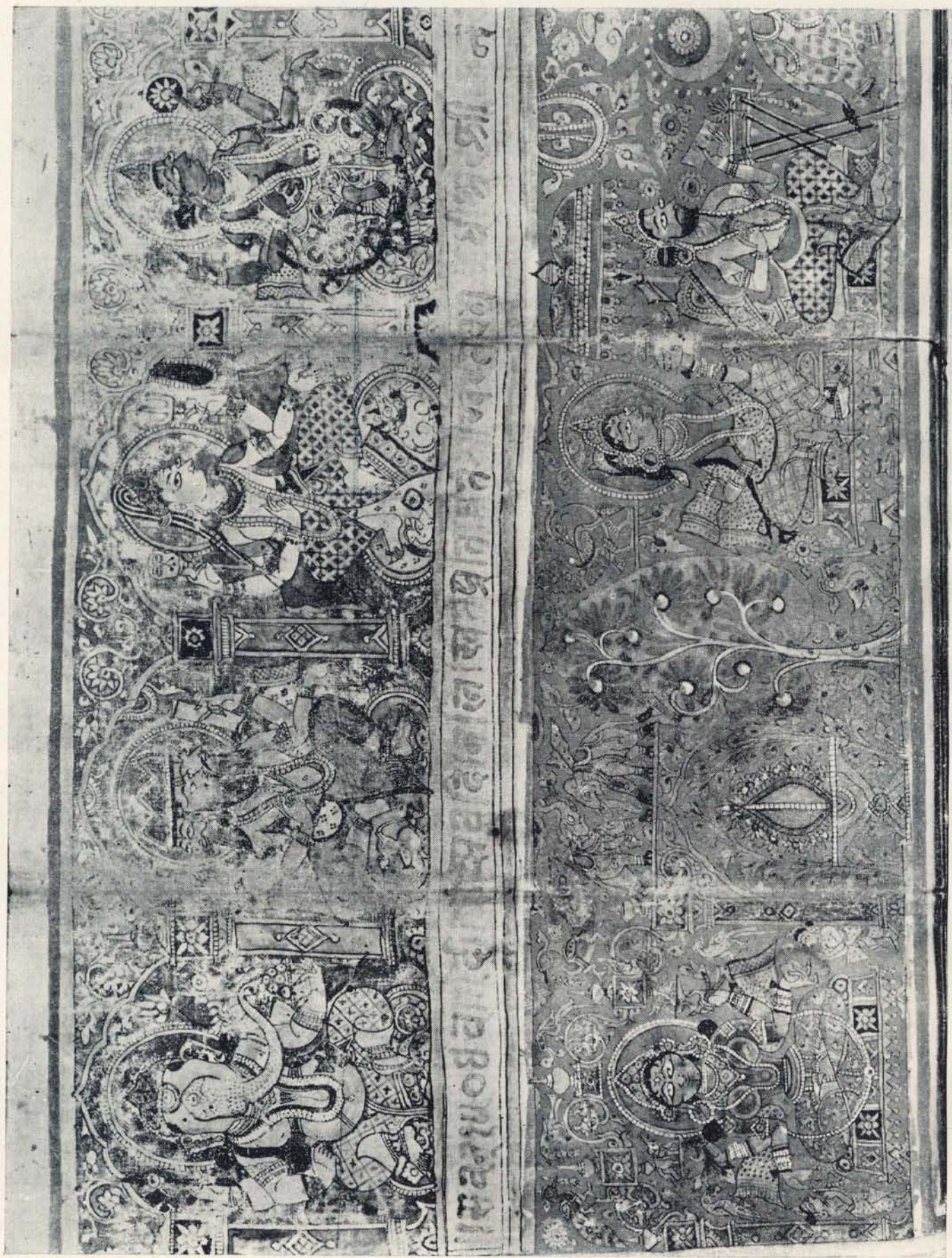


Fig. 30. Jaitra-Yantra, Cloth, d. v. s. 1504 (Copyright and Courtesy of Victoria and Albert Museum, London).





Fig. 31. Jaitra-Yantra, d. v. s. 1504 (Copyright and Courtesy of Victoria and Albert Museum, London).



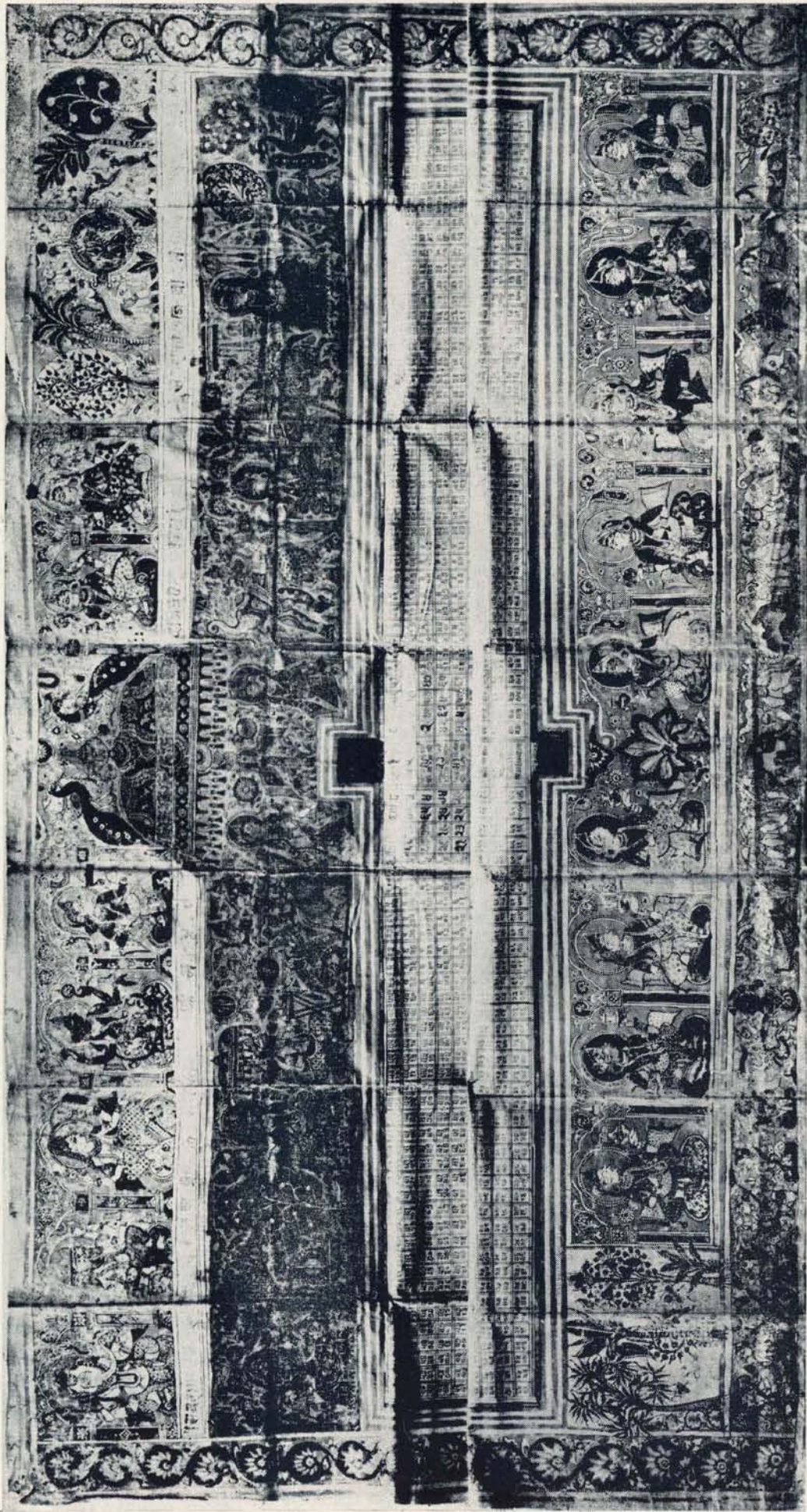


Fig. 32. Jaitra-Yantra (Vijaya-Yantra)

Copyright & Courtesy of V. & A. Museum, London.





Fig. 33. From a paper Ms. of Kalpa-sūtra in the collection of the Oriental Institute, Baroda. c. 1400-1420 A. D.  
(Courtesy: Oriental Institute, Baroda)





Fig. 34. Page from Kalpa-Sūtra & Kāṭaka-Kathā Ms. painted at Pāṭan in V. S. 1558 (1501 A. D.).  
(Photo : Courtesy of Sheth Amritlal Kālidās)



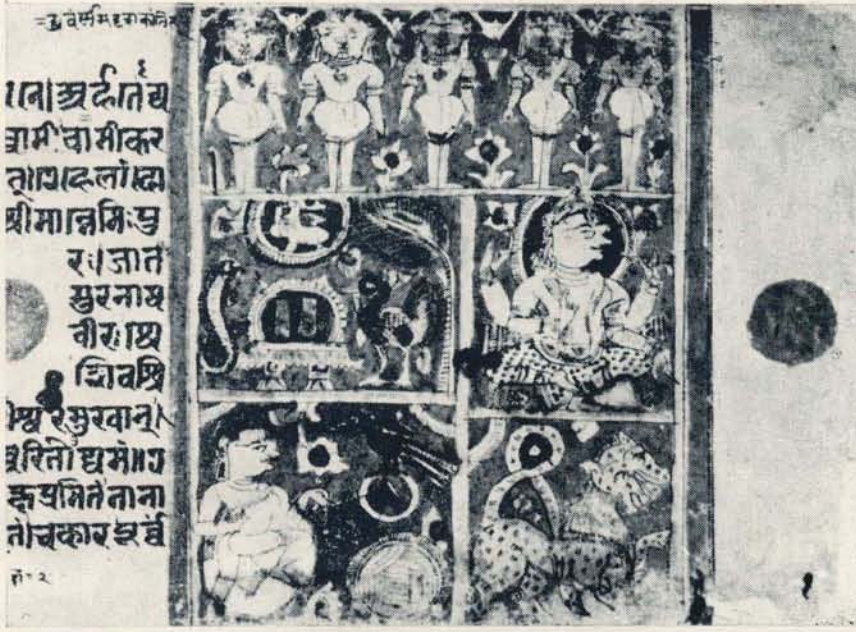


Fig. 35

Fig. 35 and 35A  
From Śatruñjaya Māhātmya Ms.  
d. 1468 A. D.  
(L. D. Institute of Indology, Ahmedabad)

Fig. 35-A

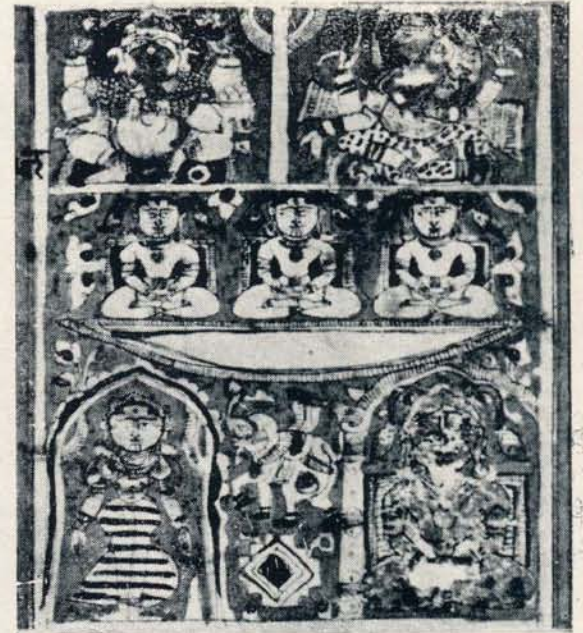


Fig. 36. Śāka-king and Kālaka.  
Kalpa-sūtra Ms., d. v. s. 1403.  
(Muni Puṇyavijayaji Collection-Ahmedabad)





Fig. 37. From Harilīlā-ṣoḍaśa-kalā, d. 1520 A. D.  
(Collection of Oriental Institute, Baroda)



Fig. 38. From Prabodha-Prakāśa by Bhīma, d. 1526 A. D.  
(Collection of Oriental Institute, Baroda)





Fig. 38. From Folio 14 a.

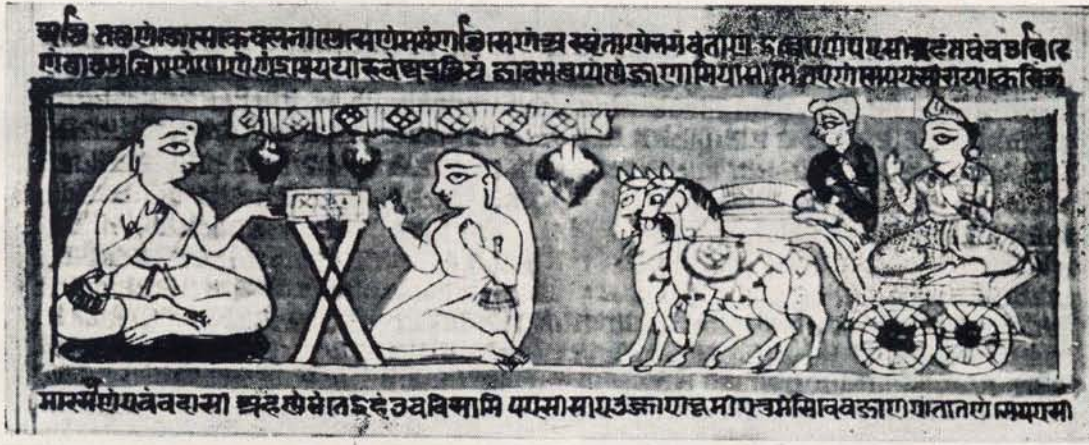


Fig. 39. From Folio 49 b.

Below: Fig. 40. From Folio 62 a.



Figs. 38 to 40. From Paper Ms. of Rājaprasāniya sūtra.  
(Muni Puṇyavijaya Collection, Ahmedabad)





Fig. 41



Fig. 42

Fig. 43

Fig. 44



Figs 41 to 43. Ms. of Uttarādhyayana-Sūtra, d. 1591.  
(Copyright & courtesy of Museum and Picture Gallery, Baroda)  
Fig. 44. Ms. of Rājaprasāniya-Sūtra, Folio 1b.









Fig. 47. Bālagopāla-Stuti, Kānkroli Collection  
(Courtesy of Pūjya Shri Vrajeshkumarji)

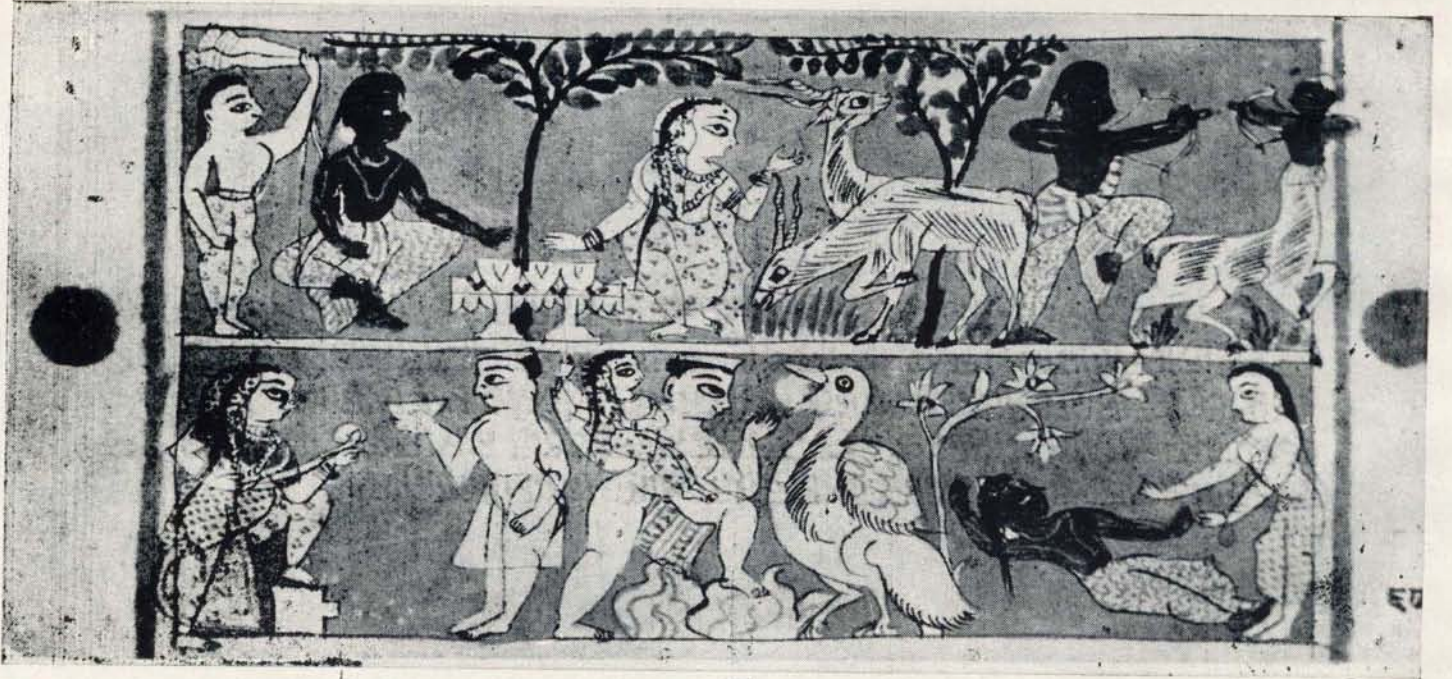


Fig. 48. From Folio 60b, Bālagopāla-Stuti, Kankroli Collection  
(Courtesy of Pūjya Shri Vrajeshkumarji)





Fig. 49  
A page from Bhāgavata  
Daśamaskandha  
painted at Ahmedabad  
in 1598 A. D.  
(Courtesy Oriental  
Institute, Baroda.)



Fig. 50. Page from Bhāgavata Daśamaskandha written in 1610 A. D.  
(Courtesy Oriental Institute, Baroda.)





Fig. 51. From Samgrahaṇī Sūtra, painted at Mātar in 1583 A. D.



Fig. 52  
Samgrahaṇī-Sūtra, painted at Mātar,  
folio giving name of Citārā (painter) Govinda.



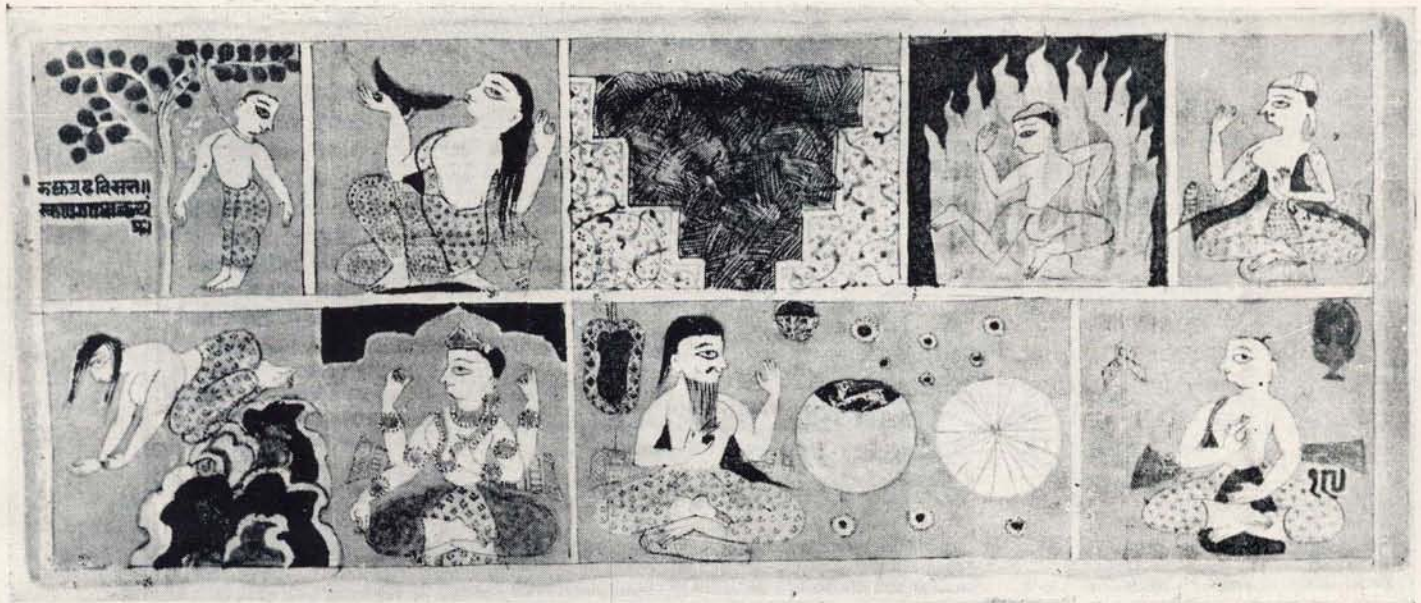


Fig. 53. Life after death according to different actions  
Saṃgrahaṇī-Sūtra painted at Mātar.



Fig. 54. Hell scenes. Saṃgrahaṇī-Sūtra painted at Mātar.  
(Figs. 51-54. From Saṃgrahaṇī-Sūtra, Mahendravimal Collection of Devasāno Paḍo,  
now at L. D. Institute, Ahmedabad)





Fig. 55. A weaver on hand-loom. A page from Pañcākhyāna Bālāvabodha  
(Courtesy of Gujarati Department, M. S. University of Baroda)



Fig. 56. From Pañcākhyāna Bālāvabodha  
(Courtesy and Copyright, Dept. of Gujarati, M. S. Univ. of Baroda)





Fig. 58. A page from Rati-Rahasya (Muni Shri Punyavijaya collection)



Fig. 59 A page from Bhāgavata Daśamaskandha. Mevād or Gujarāt, c. end of 16th Cent. A. D.  
(Copyright & Courtesy, Shri Jagdish Mittal)





Fig. 60. A page from Rati-Rahasya  
(Muni Shri Punyavijaya Collection)



Fig. 61. A page from Bhāgavata Daśamaskandha  
(Collection of Shri Jagadish Mittal. Photo copyright and Courtesy Shri J. Mittal)









Fig. 64. From Saṃgrahaṇī-Sūtra, Painted in V. S. 1694 = 1637 A. D. at Cambay  
(Collection of Muni Shri Punyavijaya)



Fig. 65. From a Saṃgrahaṇī-Sūtra, painted in Gujarāt, C. 1600-1650 A. D.  
(Collection of Muni Shri Punyavijaya)





Fig. 66. From a Samgrahani-Sūtra, painted in Gujarat, C. 1600-1650 A. D.  
(Collection of Muni Shri Punyavijaya)



Fig. 67. From Samgrahani-Sūtra written at Wadhwan (Saurashtra) in A. D. 1638  
(Courtesy, National Museum, New Delhi)



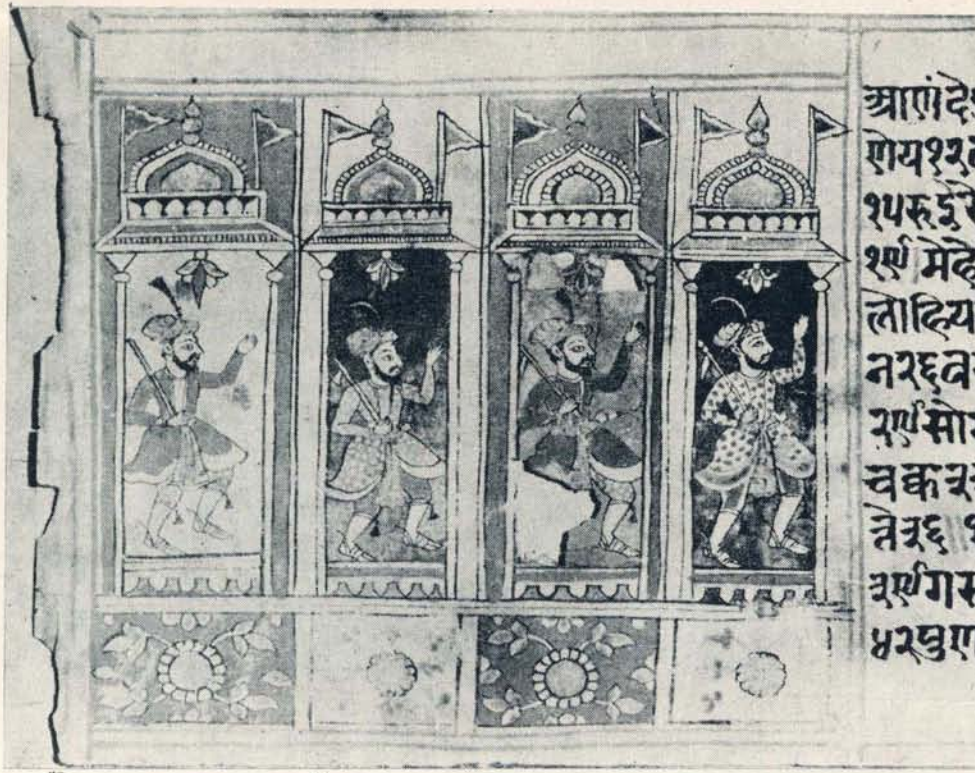


Fig. 68  
From Samgrahani-Sūtra,  
written at Wadhwan  
in 1638 A. D.  
(Courtesy :  
National Museum,  
New Delhi)



Fig. 69  
From  
Uttarādhyayana-Sūtra,  
written at  
Kaccha.  
C. 1625-1640 A. D.





Above Fig. 70 • Below Fig. 71



Fig. 70-71. From Śrī-Candra-Rāsa, painted at Sūrāt in 1716 V. S = A. D. 1659  
(Collection of Muni Shri Punyavijaya, L. D. Institute of Indology, Ahmedabad.)





Fig. 72 and 73: From Samgrahani-Sūtra, painted in Bombay in 1857 A. D.  
(Collection of Muni Shri Punyavijaya, L. D. Institute of Indology, Ahmedabad.)





Fig. 74 and 75. Samgrahaṇī-Sūtra, painted in Samvat 1730 = 1673 A. D., in Gujarat.  
(Copyright and Courtesy of Philadelphia Museum of Art.)







Fig. 76. A lesson. Miniature painting, Sirohi School, mid-17th Century A. D.  
(Photograph, Copyright and Courtesy, Los Angeles County Museum of Art,  
The Nasali Heera-manek Collection, U. S. A.)



Fig. 77. Kalpa-Sūtra, d. V. S. 1727 = 1670 A. D., painted in Rājanagar (Ahmedabad)  
(L. D. Institute of Indology, Ahmedabad.)





Fig. 78. Vijñaptipatra sent from Rājanagar, 1853 A. D



Fig. 79. Vijñaptipatra sent from Surat, c. 19th cent. A. D.



Fig. 80. Self-portrait of Chavārā Rāebji of Palanpur, Painter of (Fig. 81) Madhumālāti Kathā (Gujarati)





Fig. 81. Painting on a box for preserving manuscripts. (Muni Shri Punyavijaya Collection)

Fig. 82  
Painting on the smaller side  
of the box for preserving  
manuscripts.  
(Collection of Muni Shri Punyavijaya)



Fig. 83  
Painting on a box for  
preserving Manuscripts.  
(Collection of Muni Shri Punyavijaya)





