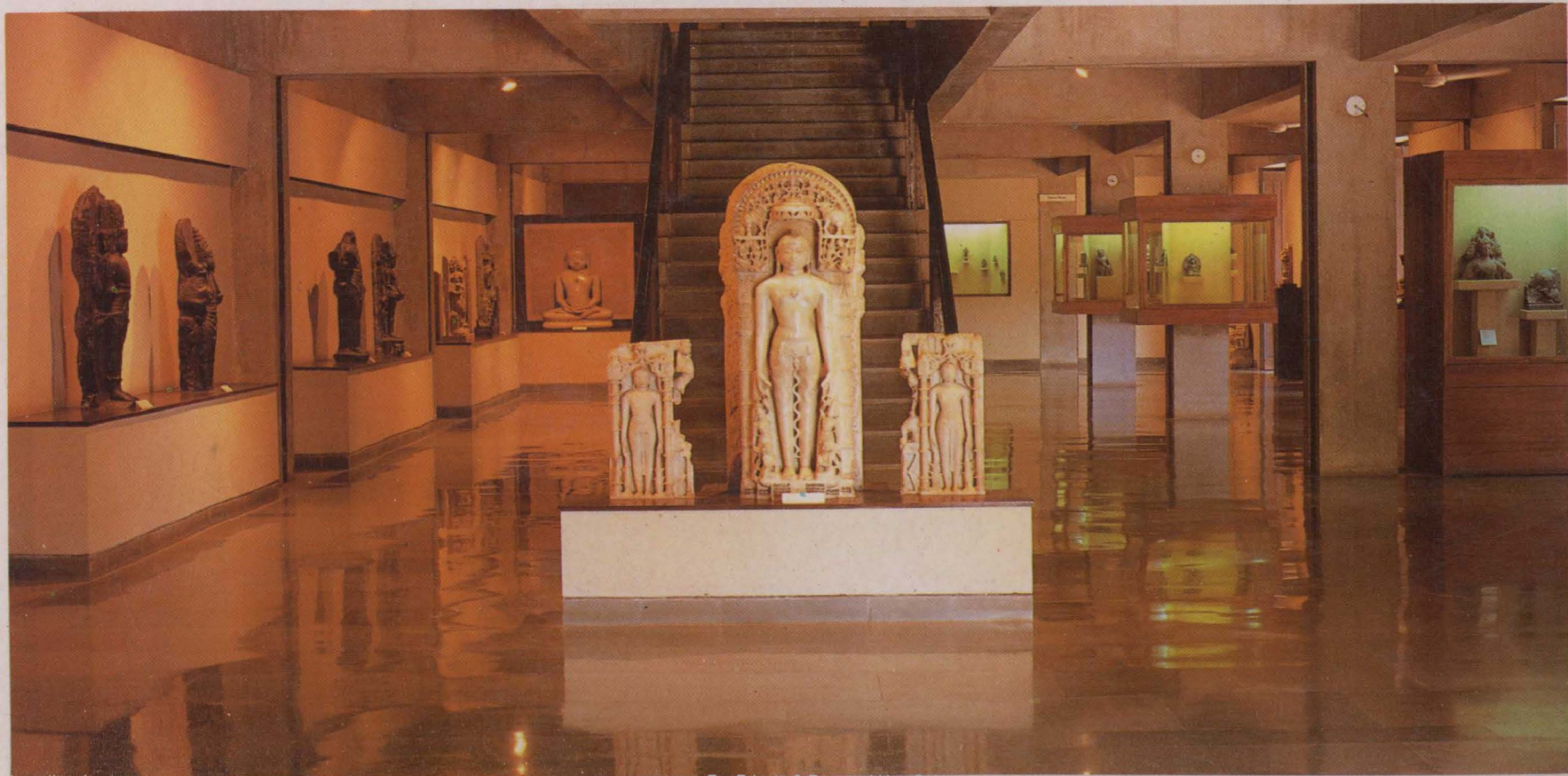


TREASURES FROM THE LALBHAI DALPATBHAI MUSEUM



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**TREASURES
FROM THE
LALBHAI
DALPATBHAI
MUSEUM**

SRIDHAR ANDHARE

L.D.Museum, Ahmedabad

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Shridhar Andhare

Director
L. D. Museum

INTRODUCTION

This brochure is to assist visitors during their visit to the galleries. It introduces them to various cultures and periods in art history spanning several centuries. It will broaden their perception of fine art and thus enhance the understanding of human creativity in its varied forms. Above all, it will help them appreciate the Museum as a source of learning and a place of aesthetic joy.

Illustrations of twenty-two masterpieces will introduce the public to the content and calibre of the permanent collection of the Lalbhai Dalpatbhai Museum, a division of the L.D. Institute of Indology, Ahmedabad. The publication also serves discerning specialists, scholars, librarians and students of all levels as a tool and a visual reminder that this museum holds collections of great strength and of art historical importance.

THE MUSEUM AS A SOURCE OF LEARNING AND A PLACE OF ENJOYMENT

The L.D. Institute of Indology at Ahmedabad in Gujarat and its new Museum are recognised leading repositories of Jain Art in general and Jain miniature paintings and manuscripts in particular. Since the inception of the Lalbhai Dalpatbhai Museum as a division of the L.D. Institute of Indology in 1984, there has been a steady increase in its collection through gifts, bequests, long term loans, purchases, etc. This has tended to cross the frontiers of Jain art and to give a much wider perspective through adding a variety of non-Jain objects.

The credit for collecting and preserving the

antiquities goes to two outstanding personalities. The late Muni Sri Punyavijayji, a revered Jain *muni*, an outstanding scholar, a tireless researcher and a person of noble qualities; and Sri. Kasturbhai Lalbhai, a patron of art and learning and a devout Jain. The Muniji on his *viharas* went on collecting rare art pieces and manuscripts from remote villages and towns, where they lay unattended and neglected. He then stressed to Sri. Kasturbhai the need for a suitable institution where the collection could be properly housed for preservation and research. Sri. Kasturbhai responded by visualising and establishing the now renowned Lalbhai Dalpatbhai Institute of Indology to which Muniji entrusted the entire collection. This included a number of stone sculptures, metal images and artifacts, miscellaneous curios, a large number of illustrated manuscripts and specimens of excellent calligraphy, painted *patas* on cloth and paper and wooden objects which eventually found a suitable place in the Museum. The first notable addition of a valuable gift of non-Jain sculptures, Jain wood carvings, terracottas and a few textile pieces from the collection of the late Smt. Madhuri D. Desai of Bombay, enriched the quality and prestige of the contents and led the Governing Body of the L.D. Institute to form this new museum division to suitably house, and exhibit them. Thus the nucleus of the collection presented in the new building was formed and the two main galleries exhibiting sculptures and bronzes on the ground floor and paintings, manuscripts, painted *patas*, woodwork, coins, etc. on the first floor are named after Madhuri D. Desai and Muni Sri Punyavijayji, respectively.

Between 1970 and 1975 a substantial collection of about 1850 art objects was gifted to the L.D. Institute of Indology by the Kasturbhai Lalbhai family. This includes a large number of Pahari drawings, sketches and line drawings of the Late Mughal and Company Schools, and stray sets of *Barahmasa*, *Ragamala* and other paintings. Among the Jain cloth paintings, the one of the *Astadwipa pata* of the 15th century is noteworthy.

In the year 1989, a sizeable collection of about 1600 Indian coins, including some of gold, were received as a long term loan from Smt. Nandiniben and Sri P.T.Munshaw of Ahmedabad and are displayed on the first floor. At the same time a unique gallery presenting the Indus Valley Civilization has also been established as a "Teaching Gallery" for school children as an activity of School Service.

The contents of the Museum have been further enriched by the art collection of the late Shrimatiben (Soniben), wife of Shri Saumendranath Tagore (Rabindranath Tagore's nephew) as a long term loan via the Ahmedabad Education Society, and a gift of wooden and metal objects and books on Indian art and culture from the late Smt. Lilavati Lalbhai.

SCULPTURES

As one enters the Museum, a group of shining white marble figures confronts us. It consists of a standing figure of Shantinatha, the sixteenth *tirthankara*, with the deer as his symbol on the pedestal. It bears an inscription giving a date

equivalent to A.D. 1269, and the place name as Nadol, in South Gujarat. The central figure of Shantinatha stands in *Kayotsarga mudra* flanked by a standing Jina on either side giving an appearance of a *Tritirthi* in a typical Jain manner. Its serene appearance lends a semi-religious background to the Museum and indicates a left-hand routing for the visitors.

The aesthetic awareness of Smt. Madhuri D. Desai are amply revealed through her collection exhibited in the sculpture gallery. It is a very varied collection but contains at least five Chola sculptures from South India of a period ranging from the 9th to 12th century which are very rarely found in Gujarat. These include three great Brahma figures hitherto unknown. Among other sculptures, the first important sculpture, against the left wall, mounted on a double pedestal, is an ideal piece of an attendant figure of the Post-Gupta era, though it poses some problems of identification. This figure has a marked Gupta influence including the type and colour of the stone. A number of important scholars in the field of Indian sculpture have been consulted on this piece but none could reach a conclusive decision. It is perhaps a piece from the Nachna area in Central India belonging to the 6th century A.D. (See fig.5).

Among the important fragments displayed in showcases is a Bharhut fragment of a coping stone, a Gupta flute player, an excellent bust of Kartikeya of ca. 7th century and a pair of *Chakrapurusas* which represent the style and period adequately. The collection also includes

some Eastern Indian sculptures, a fairly representative Gandhara head and a few terracotta figurines of an early period from Ter, Mathura and elsewhere.

A black stone bust of a female goddess from Tintoi (Gujarat); a few specimens from Shamalaji and a rather mutilated image of Indrani from Bhinmal are also displayed. Noticeable is a set of four figurative architectural fragments from Kutch, presently displayed in a garden. These probably belong to a Siva temple and include two lintels; one depicting the *saptamatrikas* and the other depicting three principle deities, Brahma, Vishnu and Siva with their consorts, and two door jambs one full size with several manifestations of the Mahisaśuramardini figures and the other half jamb with unidentifiable figures of deities. These represent the cream of sculptural art in Gujarat of the 10th century. Some of the later Gujarat sculptures represented here include a set of three white marble portrait sculptures of Jaisimha Siddharaj (and his queens) who ruled Gujarat in the 12th and the 13th centuries. This group of eight pieces was acquired from Hareej, Gujarat, long ago, and it bears a date of A.D. 1228. A large white marble Vaikuntha Vishnu from Palanpur of the 13th century which confronts us in the beginning of the gallery is also worthy of note.

Being predominantly a Jain museum, the presence of some Jain icons in white, black and green marble; interesting architectural fragments including large number of *pabhasanas* and *parikaras* of Jain *tirthankaras*, pronounce the

grandeur of the medieval sculptural tradition of Gujarat.

METAL SCULPTURES

The collection includes a handful of important Jain bronzes which can claim to be landmarks in the chronology of metal sculptures. The *piece de resistance* in this group is a seated image of Adinatha, the first *tirthankara*, with Brahmi inscription on the back of the pedestal and ascribed to the 7th century A.D. from Sirpur in West Khandesh, Maharashtra (see Frontispiece). A large group of bronze images of *tirthankaras* found from a hoard at Ghogha, South Gujarat, contains a number of dated images, stylistically akin to the hoards from Akota and Vasantgarh in Gujarat. Notable in the group is a large Jain *chovisi*, *Chaturvimshatipatta* (in Sanskrit) a group of 24 Jinas cast in one bronze dated V.S. 1123 or A.D. 1066 (Fig. 9).

The collection of non-Jain images includes smaller but significant images from Gujarat, South India and other regions. Amongst them a small image of Mahisasuramardini from Gujarat, attributed to the 12th century (Fig.12) and another a standing Sarasvati of 14th century, are typical of the medieval trend of metal sculpture in Western India.

Apart from these masterpieces, the collection also has a large number of miscellaneous antiquities and curios related to the Jain pantheon. The personal belongings of the late Muni Shri Punyavijayji and his assorted specimens and implements for calligraph, are

unique in India's museums. A crystal and jadite (stone) image of a *tirthankara* - a propagator of the Jain faith, or Tirtha - comprising four sections - monk, nun, layman and lay woman (*sadhu*, *sadhvi*, *shravaka* and *shravika*); painted book stands; manuscript holders or (*puthas*) of various materials and kinds, including some of sandalwood, beadwork, lacquered and painted, embroidered in gold and silver on silk or cotton are all rare items. A flywhisk (*chauri*) made out of thin strands of sandalwood, (*thavani*) , decorative ivory sticks for placing religious objects or books for worship in front of the *tirthankara* , dated and inscribed metal replicas of *samavasarana* (congregation halls built by celestials when a *tirthankara* delivers his sermon) (Fig. 11); a Jain temple, as well as some symbols in wood representing the fourteen dreams also find a place in the reserve collection.

Among the non-Jain objects there is a varied collection of antiquities from Nepal, Tibet, Ladakh and Eastern India. Architectural and figurative Buddhist woodwork from Nepal and a large metal image of a standing Avalokitesvara are some of the best examples displayed in the gallery. Similarly there is a large number of ritualistic and domestic metalware objects including a variety of lamps which is rare in Western India. It has been proposed to create a new gallery for 'Eastern Metal Ware' shortly.

JAIN MANUSCRIPT ILLUSTRATIONS AND OTHER WORKS OF ART

The majority of the collection housed in the museum and in the reserve collection of the L.D.

Institute of Indology, consists of illustrated manuscripts on Jain as well as non-Jain subjects, paintings of various schools, *chitrapatas* , cloth paintings; *patlis* or wooden bookcovers of palm-leaf manuscripts, decorative manuscript holders *puthas* , painted boxes in which to keep manuscripts, long painted scrolls such as *vijnyaptipatras*, letters of invitation, *kshmapanapatras* of the Jains, letters of pardon, *vamsavalis* , horoscopes and other works of art including the world famous *vijnyaptipatra* scroll painted by Ustad Salivahana of the Popular Mughal School at Agra in A.D. 1610 (Fig. 17).

It has now been universally acknowledged by scholars that with Jain miniature painting of the miniature tradition in India commenced. Its principle regions have been Western India and Rajasthan as far as the Svetambara sect is concerned. The artistic and painted materials obtained from these regions and corroborative textual evidence available in the Jain libraries speak volumes for the importance of this painted treasure of which a sizeable share is preserved in this Museum and the Institute.

This collection has many splendid specimens of aesthetic and historical merit which can claim to be prominent landmarks in the history of Indian miniature painting. Among the earliest painted book-covers, the Jinadatta Suri *patli* , datable to the 12th century, and the famous one of the sixteen *vidyadevis* , of the same date, have become important in the chronology of Jain painting. In addition to these bookcovers there are others which claim their importance in other

aspects of painting. This material, being unique, has been published by scholars in reputed books and journals in the past.

Among the earliest palm-leaf manuscripts - both with and without paintings, there are some examples which exhibit the early art of Jain calligraphy and painting. The manuscript of *Dharmottara Tippanika* is dated V.S. 1116 (A.D. 1059) written at Gopagiri (modern Gwalior); the manuscript of *Patanjali Mahatmya* dated A.D. 1059 and a very long palm-leaf of the *Vasudevahindi Madhyamakhand* of ca. 12th cent. are exquisite specimens of Jain calligraphy of that period.

Also on show is a galaxy of illustrated Jain manuscripts which starts with the most important copy of *Kalakacharya Katha*, popularly known as 'Munijis' *Kalakacharya Katha* (Mandu type) of ca. 1430. Also displayed are the *Satrunjaya Mahatmya* of A.D. 1468. The *Santinatha Charitra* of A.D. 1396, The *Chandraprabha Charita* of A.D. 1498, the *Sangrahani Sutra* painted at Matar in A.D. 1583 by Chitara Govinda and others which have been published by Dr. U.P.Shah in his book *Treasures of Jain Bhandaras*.

The Museum has acquired some folios of Rajasthani painting including Mewar, Marwar, Bikaner and other schools. They include some folios of Malwa *Bhagavata Purana* of the early eighteenth century, (Fig. 16) a Mewar folio of *Rasikapriya* of Rana Amar Singh II period (A.D. 1690-1710), an elephant procession of Rana Bhim Singhji (A.D. 1778-1828) of Mewar, a large battlescene (Fig. 19) in Marwar style, a portrait group from the *thikana* of Ghanerao,

Marwar and a splendid line-drawing from Deogarh painted by Bagta in A.D. 1811 (Fig. 20).

The Museum has also recently acquired a manuscript of Kota, *Bhagawata* painted at Kotah in A.D. 1799 and a manuscript of *Sadayavachha Savalinga* of the eighteenth century. Two illustrated copies of the *Madhu- Malati Chaupai*, one from Kulu painted by Jagannath in A.D. 1828 and the other in Sirohi style of the 18th century have come as long-term loan to the museum from the Shrimati Tagore Collection via the Ahmedabad Education Society. The collection of *Mantra Patas* (mystic diagrams on cloth and paper), hitherto mostly unpublished, individual *tirthapatas*, pilgrimage paintings in cartographic or symbolic form, *panchatirthi patas* - depicting more than one centre of pilgrimage in a scroll or rectangular form, are worthy of mention. The letters of invitation (*vijnaptipatras*) intended for inviting the Jaina sadhus to spend *chaumasa* (four months of the rainy season) at a particular town, and other miscellaneous works such as *aspatas* of *jnanabazi* (snakes and ladders); scrolls of *chitrakavya*, illustrated poetry in a scroll form; horoscopes letters of pardon and known as *kshamapana patrikas*, are preserved. Some representative samples of each variety are displayed in the gallery.

The most important among this material is a painted scroll by the Ustad Salivahana painted at Agra in A.D. 1610. This popular Mughal style of the Jehangir period is intrinsic to the development of the popular Mughal Painting in India. For a detailed description see (Fig. 17).



1 Adinatha

Bronze, Sirpur (W. Khandesh)

Ca. 7th/8th Century A.D.

35.0 x 25.5 x 17.0 cms.

Acc. No.463

Adinatha, or Rshabhanatha, the first *tirthankara*, is seated in *padmasana* on a double lotus seat placed on an elaborate throne. The flanking figures of the *yaksha* and *yakshi* are lost except for their respective vehicles, the elephant (right) and lion. A vertical *chakra* seen in the centre of the throne is flanked by a bull on either side, being the distinctive symbol of Adinatha. In between the two legs of the *simhasana* there appears a decorative projection touching the ground where five out of the nine planets, *navagrahas*, are seated, while four appear on either of the two front legs. On the inside corners of the legs are seated a male on the right and a female on the left with one hand supporting the *simhasana*. The rear legs of the *simhasanas* are missing, two rectangular sockets on the *asana* at the back and a tenon with a hole for placing *prabha*. There is dark brown and reddish patination with eyes, *urna* and the *srivatsa* mark, inlaid with silver.

The inscription, in Brahmi script, on the back of the pedestal reads: Fig. 1

1. *Gaccha Vidyadharanam Nijakulatilakah Sravakah*
2. *Sresthimukhyah Sriman tirthaisva (thesva) ranam niya (ja)- jina-*
3. *(bha) Vanam Cakradevea (ddeva) Kosam Krtasam (sca) Snatrahetoscaturudadhi.*
4. *Samana punyaparnau (parna?) nidhi (dhi)nvam (nam) Sasthaova Sam (sam) yutaulau (tosau) Jananya namanoharina (nam) Durggaka Khyah meaning "That Durggaka, the leader of merchants or the best of merchants, along with Sasthavva, erected a temple of jina and established a Devakosa i.e. a fund of Devadravya, or money to be spent for the lord, and also he made a lake, (vast) like the four oceans for bathing. Durggaka, the pride of his family, was a Sravaka in the Vidyadhara Gaccha".*

Published :U.P. Shah - *Treasures of Jaina Bhandaras*, L.D. Series-69,Ahmedabad, 1978, pp. 55-58, Col. plate, frontispiece and figs. 181-181 A.



2 Fragment of a coping stone (*ushnisha*)
Red Sandstone, Bharhut Satna District,
Madhya Pradesh.
Ca. 2nd Century B.C.
41 x 32 x 10 cms.
Acc. No. 1105
Donated by Mrs. Madhuri D. Desai, Bombay.

A fragmentary sculpture carved in low relief depicts an ascetic in a short loincloth, holding a staff. There are two more figures in the background. It is perhaps a representation of some Jataka story.

See: Moti Chandra, *Stone Sculpture in the Prince of Wales Museum*, Bombay 1974 Introduction P. X

The above piece belonged to a group of at least 10 such pieces gifted to the Prince of Wales Museum. This last piece, which was left in Mrs. Desai's collection, was gifted to the L.D. Institute. Experts consider that it may belong to a later period.



3 Siva-Parvati with Nandi
Mottled sandstone
Mathura region
Ca. 5th Century A.D
17.5 x 12.5 x 5.0 cms.

The haloed couple, Siva and Parvati, is standing close together, with Siva's left hand on Parvati's shoulder while Nandi, the vehicle of Siva, sits on the ground behind them facing to the right. Legs of all the figures below the knees seem to be mutilated. Due to even ageing the sculpture has assumed a smooth and rounded appearance which links its ancestry to the Mathura sculptures of that period.

कर्मणो भि देवस्य सागर एतुि ज्ञानं तन्कि
श्री महावीर जैन आराधना केन्द्र,
श्रीका, वि. गांधीनगर, पिन-२८१००१

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**4 Bust of a Mother-Goddess
Greenish Schist, Tintoi, Shamlaji region,
Gujarat.**

Ca. 7th Century. A.D.

33 x 31 x 20 cms.

Acc. No. 1120

Gift of Smt. Madhuri D. Desai, Bombay

A full-breasted bust of the mother goddess (cut away from the bottom of the breasts) wears an ornamental necklace, one of its central strands hanging between the breasts, armlets and ear ornaments resembling *padma kundalas*. The hair is tied in an elaborate bun above the head with a decorative ornamental hair-band. Her face is mutilated and the arms are broken.

See: U.P. Shah, *Sculptures from Shamlaji and Roda* Bulletin of the Baroda Museum and Picture Gallery (Ed. V.L. Devkar) Baroda, 1960



**5 Unidentified Deity,
Beige Sandstone, Madhya Pradesh
(perhaps from Nachna area)
Ca. 6th Century A.D.
89 x 54 x 22 cms.
Acc. No.1114
Gift of Smt. Madhuri D. Desai, Bombay**

A two-armed standing male deity with a halo wears a *kirita-mukuta* , a *dhoti* , a waistband and various ornaments including a cross-belt, a broad necklace, ear ornaments and armlets. A dagger is tucked in his waistband. The face is eroded and the arms and legs below the thighs missing.No conclusive opinion has been reached as to its identification.



6 Kartikeya

Buff Sandstone, Madhya Pradesh

Ca. 7th Century A.D.

35 x 35.5 x 18 cm.

Acc. No.1119

Gift of Mrs. Madhuri D. Desai, Bombay.

The bust of a three-faced and six-armed Kartikeya wears a small crown, necklaces, armlets, circular ear ornaments and a *yajnopavita*. Some locks of hair dangle on his shoulders. The bust represents a youthful body with placid faces and a juvenile beauty. Three small hair meshes (*sikhandaka*) arranged on top of the head can be seen through a small jewelled crown. The figure shows late Gupta characteristics and thus it can be dated to ca. A.D. 650.

Published : Lalit Kumar, A Note on Sanmukha Kartikeya, *Sambodhi*, Vol. 12, Ahmedabad, 1984



7 Standing Brahma
Granite, Chola style, South India
Ca. 9th Century A.D. (Pallava-Chola transition)
150 x 44 x 23 cms.

Acc. No.1099

Gift of Mrs. Madhuri D. Desai, Bombay

A three-faced Brahma is standing erect on a lotus pedestal. He is wearing a tall *jata mukuta* and a *dhoti*, clinging to his legs. His upper right hand shows *abhaya mudra* whereas the upper left is resting on his pelvis. The other two hands are folded on the back. He is wearing ear-ornaments, a necklace, *yajnopavita*, *udarabandha*, *kamarbandha*, armlets and bracelets. The stylised ends of his *dhoti* appear on either side.

See : P.R. Srinivasan, Rare Sculptures of the Early Chola Period, Lalit Kala No.5, April, 1959, Bombay.



8 Seated Neminatha
Greenish Marble, Gujarat
Ca. 12th Century A.D.
88 x 72 x 39 cms.
Acc. No.49

A beautifully modelled seated figure of Neminatha, the tenth *tirthankara*, is seated in *padmasana* on a decorative cushion, vertically divided by four floral bands. In the centre appears a large *srivatsa* mark, the identifying symbol of Shitalanatha, flanked by a circular medallion on either side having a mythical animal and other figures. The mythical figure has the upper portion of a human playing on a flute while the lower body appears to be that of a lion or bull. It has a pronounced lustre on its surface.

Note: Although the *srivatsa* symbol is clearly visible on the cushion we cannot attribute this image to Shitalanatha, the tenth *tirthankara* because the original colour of this *tirthankara* is golden. According to tradition only 3 *tirthankaras* were made in black or dark blue in earlier times. Therefore the dark green marble colour is representative of Neminatha and not Shitalanatha.



9 Chovisi of Adinatha

Brass, Ghogha, Dist. Bhavnagar, Gujarat.

Dated V.S. 1123 = A.D. 1066

36.5 x 25.0 x 14.0 cms.

Acc. No. Gho.1

Donated by Ghogha Jain Sangh, Bhavnagar

A Jain shrine incorporating twenty four *tirthankaras* in the *parikara* is known as a *chovisi*. Adinatha, the first *tirthankara*, is seated on a cushion placed on a *pabhasana* having a decorative temple-shaped *parikara* on which are shown 24 miniature *jinas*.

The *mula-nayaka*, central figure, is flanked by a standing *jina* on either side; flying garland bearers and Indras on the recessed base can be seen. Yaksha Dharanendra and Yakshi Padmavati are seen riding their vehicles.

On the floor of the *simhasana* can be seen the *navagrahas* in pairs and the donors on the corners. The shrine rests on six strong legs. Eyes and other parts are inlaid with silver and copper.

There is an inscription in Devanagiri at the back of the pedestal giving the date as A.D. 1066.



10 Jaisimha Siddharaj
White Marble, Maka, Harjeej
Dist. Palanpur, Gujarat
Dated V.S. 1285 A.D. 1228 A.D.
39 cms. 24 x 13
Acc. No. 1178

Jaisimha Siddharaj is seated in *lalitasana* in *anjali mudra* under a *chhatra* held by an attendant, standing to his left. He is wearing a *dhoti*, a scarf over his arms and a piece of cloth on his head. His ornaments include a circular ear ornament, necklace and a *yajnopavita*. He has a beard and a moustache. A male figure carrying a bag on his right shoulder and a certain object in his raised left hand, is seen standing on his right.

There is a Devanagari inscription on the pedestal. This portrait sculpture is one of the fifteen other pieces discovered from Maka village in Harjeej. The other notable pieces include the portrait sculpture of the minister, Santuk, and several figures of the royal noblewomen giving a date of V.S. 1285 = A.D. 1228.



11 Samvasarana of a jina
Brass, Gujarat
Dated V.S. 1534 / A.D 1477
34 x 21 x 21 cms.
Acc. No.464

A pyramidal form of the *samvasarana* is erected on a square pedestal, each side of which shows donors in *anjali mudra* at the two corners, and a female deity in the centre, and *navagrahas*. On the top of three circular tiers is installed a *caturmukhi* provided with a *sikhara* and a *stupi* on the top. Each side of the *caturmukhi* shows a *pancatirthi* composition. There is an inscription on the eaves which gives the date and other details.

Published : U.P. Shah, *Treasures of Jaina Bhandaras* , Fig. 170



12 Mahisasuramardini
Brass, Gujarat
Ca. 12th Century A.D.
17.0 x 9.0 x 6.0 cms.
Acc. No. 85.136

Four armed Mahisasuramardini holding a sword and a shield in her upper hands stands with her right leg placed on the headless body of a buffalo from whose neck emerges the human form of the demon Mahisasura. With her right hand she thrusts her trident in to the body of the buffalo while with the left she pulls the hair of the demon. The lion attacks the buffalo from behind. The *shikhara* type of *parikara* has a *stupi* and a *torana-like* decoration inside. The head of the slain buffalo is lying on the ground.



13 Vidyadevi *patli* (detail)

Painted wooden book-cover of a palm-leaf manuscript.

Western India, Ca. 12th Century. A.D

58 x 7.8 cms.

Out of the 16 *vidyadevis*, goddesses of wisdom in the Jain tradition, eight *devis* and two female devotees are illustrated here. The *vidyadevis* appear to be common to both Buddhism and Jainism. This is the detail of one of a pair of covers, the other being badly damaged. The names of eight *devis* are labelled in Devanagari in addition to two female figures at the end as Devasri *Sravika* and Padmini. There appears some Pala Buddhist influence on the rendering of the figures and the backgrounds, though the

Western Indian style is apparent. For more discussion please see:

Published :

1. Muni Punyavijayaji and U.P.Shah, "Some painted Wooden Bookcovers from Western India," *JISOA*, Special No. 1966, pp. 34 - 42
2. Karl Khandalavala and Saryu Doshi, 'Indian Miniature' *Jain Art and Architecture*, Vol. III, Bombay, 1975, pp. 397-398, Col. pl. 265 B.
3. Saryu Doshi, 'Masterpieces of Jain Painting,' *Marg*, 1985, p. 43. Fig. 21
4. J.P.Losty, *The Art of the Book in India*, British Library, London 1982 - p. 36



14 Kalaka and the Sahi Chief

Gouache on paper

A folio from the manuscript of the *Kalpasutra* and the *Kalakacharya Katha*, Western Indian Style (Mandu type)

Ca. A.D. 1430-40

29 x 10 cms

Acc. No. MS. 103.7

Collection : Muni Punyavijayji

The correct title of the manuscript in Prakrit is *Pajjosanakappasutta*, i.e. the book of Paryushana Ritual composed by Bhadrabahu ca. 3rd Century, B.C.

Usually the *Kalpasutra* contains three parts.

1. *Jinacharitra*, the lives of the 24 tirthankaras (24 founders of the Jain religion).
2. *Sthaviravali*, the succession lists of the Jain pontiffs and
3. *Sadhu-Samachari*, rules of conduct during the Paryushana festival.

An addendum to this book is known as *Kalakacharya katha* - which deals with stories

from the life of Kalaka. Both these books are illustrated profusely in the style of Western Indian paintings - having pointed noses, double chins and a farther eye projecting in space against a red background. These are the prominent, characteristic features of Jain painting.

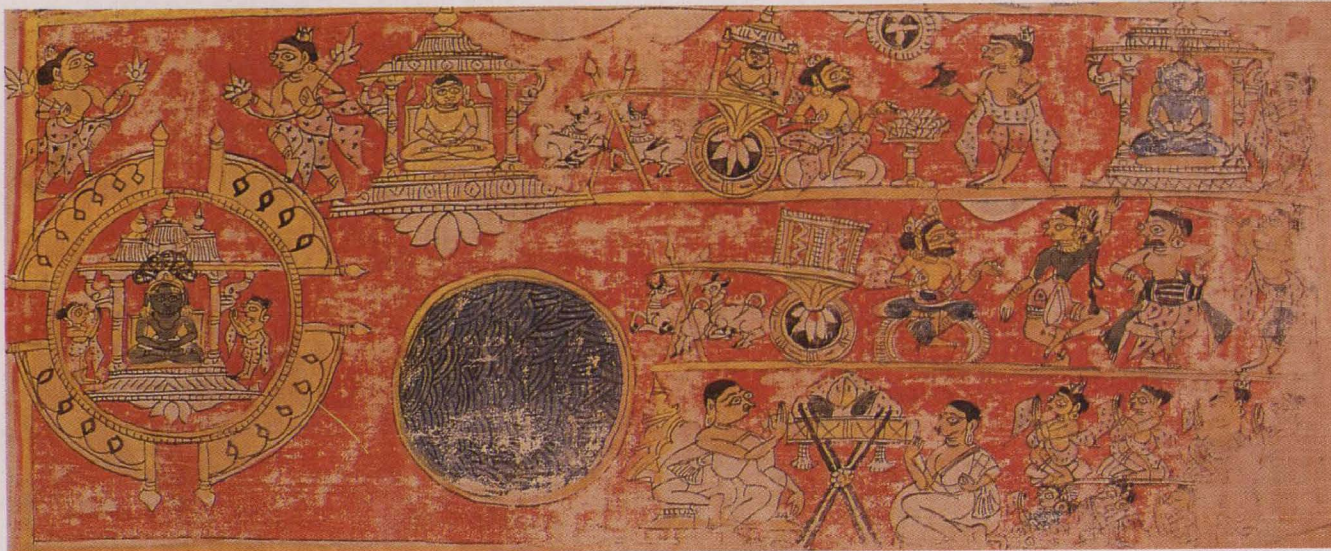
The episode illustrated above relates to Kalaka and the Sahi Chief.

Published :

Pramod Chandra, A Unique Kalakacharya MS. in the style of the Mandu Kalpasutra of A.D. 1439,

Bulletin of American Academy of Banaras, Vol. I Nov. 1967, pp. 1 - 10

J.P. Losty, *The Art of the Book in India*, British Library, London, 1982, pp. 58, 59.



15 Detail from a Panchatirthi pata depicting Satrunjaya, painted cloth, Palanpur dated A.D. 1433 (Gujarat) 30' x 32" cms.

This *pata* painting (cloth painting) incorporates five or more *tirthas* (pilgrimage centres) of the Jains - therefore called *panchatirthi pata*.

A pilgrimage to Satrunjaya hill at Palitana in Gujarat is considered an act of merit by the Jains. Small *panchatirthi pata* are made for home worship, but the larger ones are intended for exhibiting in front of the temples on the full moon day of the bright half of Kartika (Oct-Nov) for those who are unable to ascend the hill.

This *pata* is a unique example as it is a long and narrow scroll of a very early date and provenance. A portion of this *pata* is cut away and is in another private collection.

The scene here illustrates a congregation of pilgrims assembled at the foot of Satrunjaya hill. On the left is a *samavasarana* of Parsvanatha, meant for the edification of the devotees. The round *kunda*, tank, may be identified with Lalitasarovara built by Vastupala-Tejapala at Satrunjaya. The pavilion by the side has a figure of a *tirthankara*. Such images are carried in processions even today. Near the chariot, a man picks flowers from a flower stand while a servant is ready to pour water over them to clean them. There are other scenes of dancing and music, preaching scenes, etc., which remain common to other *patas* of this category.

Published : Moti Chandra, *Jain Miniature Paintings from Western India*, Ahmedabad, 1949.



16 Dancing and music
A folio from Sangrahani Sutra
Gouache on paper
Western Indian style, Dated A.D. 1583
Painted at Matar (Kheda District) Gujarat;
Artist Govinda
26.5 x 11.0 cms

The *Sangrahani Sutra* is a compilation of Jain concepts, summarised by Maldhari Chandra Suri in Prakrit. It illustrates Jain concepts of cosmology, the nature and number of the upper and lower worlds and their inhabitants, etc. Chandra Suri is said to have composed the text in A.D. 1136.

The folio shows male and female figures clad in contemporary Mughal costume for the first time and it continues in several versions of the same work up to at least A.D. 1700. We believe that it is from this period onwards that a marked

Mughal influence comes into paintings at Ahmedabad and its neighbourhood. A number of precisely dated examples of Mughal manuscripts have been discovered which were painted in Ahmedabad during this period.

Published :

1. Moti Chandra and Umakant Shah, *New Documents of Jaina Painting*, Sri Mahavira Jaina Vidyalaya, Bombay, 1975.
2. J.P. Losty, *Art of the Book in India*, British Library, London, 1982.
3. Shridhar Andhare, *Painting Activity in and Around Ahmedabad*, Anarta Vol. II November, 91, North Guj. University, Patan, 1991.

**17 Details of an Illustrated *Vijnaptipatra*
(letter of request) in two parts.
Paper pasted on cloth, Popular Mughal
School, painted at Agra in A.D. 1610 by
Ustad Salivahana.
(Total) 285.7 x 32.2 cms.**

Letters of invitation called *vijnaptipatras* or *vinantipatras* were issued by Jain institutions of one town to another, inviting Jain monks to spend the four months of the rainy season (*chaumasa*) at a particular town. These invitations are usually long, narrow scrolls of paper or cloth with series of paintings beginning with the *astamangalas* and the fourteen dreams, the auspicious symbols of the Jains. They are followed by scenes of royalty, prominent landmarks of the town, bazaar scenes, etc., drawn and painted with mediocre draughtsmanship. The latter half of the scroll (text) throws light on the social, religious and political life of that town.

The above letter of invitation however, is more of a letter of request than an invitation. This is a unique pictorial record made by Ustad Salivahana the painter, at Agra in A.D. 1610. This letter is sent by the Jain community of Agra to Vijayasena Suri, then residing at Devakapatan (Patan in Saurashtra, Gujarat) requesting him to grace the town of Agra with his presence for the installation ceremony of an image in a temple being built by one Sah Chandu.

To a request made by the Jain community of Agra to stop the killing of animals during the twelve days of Paryushana , Emperor Jehangir issued a *firman* stating that "His Majesty ordered in this connection with the coming of Paryushana in the presence of Ramdasa, it was to be proclaimed by beat of drum, the merciful one ordered that non-killing be observed for all the twelve days.

When the command was given His Majesty was seated in the balcony;

Raja Ramdasa was in front; behind him Pandit Udayaharsha; then our request for his favour was made; the Emperor issued an order, immediately, at that very moment. As the assembly was in a hall just so has it all been represented in the picture. Ustad Salivahana, an artist of the Imperial atelier; what he saw then, the impression of that he has kept in this picture .

Published :

1. Pramod Chandra, Ustad Salivahana and the Development of popular Mughal Art, *Lalit Kala* No.8, 1960.
2. Shridhar Andhare, *An Early Ragamala from Kankrolli Collection*. Bulletin of the Prince of Wales Museum, Bombay No.12, 1972.
3. R. Pinder Wilson, *An Illustrated Mughal Manuscript from Ahmedabad*. Paintings from Islamic Lands , Oxford, 1969.



**18 Folio from the manuscript of *Bhagavata-Purana* ,
Gouache on paper, Malwa (Central India)
Perhaps from a dated series of A.D. 1689.
36.5 x 19.6 cms., Folio 66
Collection : L. D. Museum**

The horizontal format of the painting is divided into twelve smaller registers depicting incidents from the *Dasamskanda* , X Canto. Each vertical register is supposed to be a building with different domes against a dark blue sky. Incidents are depicted against coloured grounds in these registers, in a series of continuous

narrations in a typical Malwa style with bright colours.

Devanagari texts comprising six lines appear in a rectangle on the reverse.

Published :
Anand Krishna, *Malwa Painting* , Banaras Hindu University,
Varanasi, 1963.



19 Battle Scene
Gouache on paper,
Rajasthani, perhaps a *thikana* of Marwar
Ca. A.D. 1850
52 x 26 cms.
Acc. No.87. 13
Collection : L. D. Museum

The scene is laid against a deep chocolate-brown ground where a host of cavalry and infantry is engaged in a fierce battle. The attackers from the right are mounted on highly caparisoned horses with decorative coverings, carrying matchlocks, lances, swords, daggers, etc., and with cannons mounted on bullock-carts.

The footmen from the right, mostly clad in white, are facing an attack with a few mounted soldiers

with bows and arrows. On the top right can be seen flocks of sheep, goats, camels, cows and buffalo fleeing the ground in despair. It appears to be a minor battle between the *thakors* of Marwar (perhaps for cattle). Stylistically, the painting falls into the category of pictures produced by Chitra Pemji (?) of the Marwar area who excelled in scenes of this genre.

Published : Stuart Cary Welch, *A Flower From Every Meadow*, Asia Society, New York, 1973, See Fig. 14.



20 A bird of prey attacking a crane (an allegory) Paper, Deogarh *thikana* of Mewar (Rajasthan)
Inscribed in Devanagri and dated V.S. 1871/ A.D.1814
Painted by the artist Bagta
30 x 22.5 cms.
 Acc. No.84.3

This partially painted sketch in the *nim-kalam* technique depicts a strong bird of prey resembling a hawk, attacking a crane-like bird.

The sketch is painted in typical Deogarh style with two lines of text on the top and bottom giving the name of the artist as Bagta and the date as A.D. 1814. It also mentions the name of Ravat Gokul Das, the chief of Deogarh, who figures in almost all paintings of Deogarh as a

strong powerful and towering personality, personified here by a hawk, overpowering the crane. It may be an allegory to show the strength of Ravat Gokuldas over his rival Raja Udaibhan, the Chief of another *thikana*.

Published :

1. B.N. Goswamy, *Rasa* - (French) *Les neuf visages de l'art Indien* 1986.
2. Shridhar Andhare, *Paintings from the Thikana of Deogarh, Bulletin of the Prince of Wales Museum of Western India, Bombay No.7, 1967.*

