TREASURES OF JAINA BHANḌĀRAS

L. D. INSTITUTE OF INDOLOGY, AHMEDABAD 380009.
TREASURES OF JAINA BHANḌĀRAS

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GENERAL EDITORS
DALSUKH MALAVNIA
NAGIN J. SHAH

EDITED BY
UMAKANT P. SHAH

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The L. D. Institute of Indology has great pleasure in publishing "Treasures of Jaina Bhandaras". Credit goes to Jaina Bhandaras for preserving, besides important Sanskrit, Prakrit and Apabhramśa works on all subjects — secular and religious, art pieces like miniature paintings, Vijñaptipatras (invitation letters to Jaina Monks), scrolls, pāṭas, artistic book-covers (pāṭhum), etc. Opportunity was seized to arrange an exhibition of all such antiquities from different Jaina Bhandaras of Gujarat on the occasion of the 2500th Nirvāṇa Celebrations of Lord Mahāvira under the auspices of 'Gujarat State Committee for the celebration of 2500th Anniversary of Bhagavān Mahāvira's Nirvāṇa.' Exhibits were collected from different Jaina Bhandaras. But due to unfavourable circumstances we could not arrange the exhibition during the celebration year; it was postponed and was arranged in the L. D. Institute of Indology from 16.11.75 to 30.11.75. Visitors and scholars showed much interest in the exhibits and we had to extend the period which was originally of eight days. In order to make the material known to all interested in the subject, decision was taken to prepare and publish the catalogue of the exhibits, with the description of all and the photographs - coloured and black-and-white - of the selected ones. Dr. Umakant P. Shah, an expert in the field of Indian paintings and sculptures, gladly complied with our request and selected the items for photographs and prepared Notes on Art which bring out the importance of the items under description. We are grateful to him.

The importance of this work lies in the new vista that it opens. It reveals so many hitherto unknown paintings which throw a flood of light on the Art activities in Gujarat in Medieval period. It will fill up gaps and link up broken traditions.

We are extremely grateful to the Trustees of the following Jaina Bhandaras, who extended their kind cooperation to us in this task:

1. Jesalmer Collection, Jesalmer.
3. Śāntinātha Jaina Bhandara, Cambay.
7. Śrī Kantivijaya Bhāṇḍāra, Chani.
8. Śrī Śāmvegī Upāṣraya, Ahmedabad.
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12. Vimalagaccha Upāṣraya, Bhābhāno pāḍo, Patan.
13. Shri Dosabhai Abhechand Pedhi, Bhavnagar.
17. Vijayanemisūri Collection, Cambay.
20. L. D. Institute of Indology, Ahmedabad.
21. Shri Vijayanemi-Vijnāna-Kastūrasūri Jānāmamandira, Surat.

We express our sincere thanks to the Government of Gujarat for bearing the entire expenditure on the exhibition and the publication of this work which no individual or educational institution can undertake. We are especially thankful to Sheth Kasturbhai Lalbhai who took active interest in promoting such academic activities and study and publication of Indian art and culture as a whole, and Jaina art and culture particularly. Our thanks are also due to Shri Bhupendra Thakore of Creative Printers Pvt. Ltd. for the excellent and prompt printing. We are thankful to Shri Ramesh D. Malvania for his ungrudging cooperation. Most of the photographs for this volume are taken by him.

L. D. Institute of Indology, Ahmedabad-380009.
20th March 1978

Nagin J. Shah
Director

Two
CONTENTS

Introduction
Abbreviations
Notes on Art
Coloured plates I-XVI
Black-and-White plates No. 1-82
Catalogue

1 Palm-leaf Manuscripts

Nos. 1-8 Ågama and Commentaries. 3
9-28 Non-Canonical Prakaraṇas. 3
29-33 Jaina Philosophy. 5
34-45 Carita and Kathā. 6
46-60 Jaina Stotras. 7
61-94 Non-Jaina Works. 8
95 Ms. Copied by Vastupāla. 12

II. Paper Manuscripts:

96-97 Series of Jaina Canonical literature. 15
98-101 Jaina-Nigama. 15
102-108 Chanda, Vyākarana and Koṣa Composed by Jainas. 15
109-135 Jaina Kāvyā, Nāṭaka, Carita, Kathā, Alaṅkāra, Darśana,
Stotras, Subhāṣitas etc. 16
136-140 Saṅgīta, Jyotiṣa by Jaina Authors. 19
141-150 Works of Maṇḍana Mantri and his son and of Maheśvara. 20
151-181 Jaina Commentaries on Non-Jaina works. 21
182-186 Veda, Gitā, etc. 24
187-202 Non-Jaina Works on Vyākaraṇa and Koṣa. 24

Three
Contents

203-214  Non-Jaina Works on Śilpa, Saṅgīta and Nrtya.  26
215-245  Non-Jaina Works : Kāvya, Nāṭaka, Alāṅkāra, Kāmaśāstra and Chanda.  27
246-283  Non-Jaina Philosophical Works.  30
284-295  Non-Jaina Works on Āyurveda, Jyotisa, and Svapna etc.  34
296-317  Mss. of Historical Importance.  35
318-346  Mss. Copied by the Authors.  38
347-355  Mss. Copied by Prominent Persons.  42
356-366  Non-Jaina Works in Gujarati and Vrajabhāṣa.  43
367-368  Works in Gujarati with Commentary in Sanskrit.  45

III. Paper Manuscripts having Citralipi  47-50
369-372  Mss. with Citralipi and Riktalipicitra.  49

IV. Book-Covers etc.  51-56
373-375  Wooden Book-covers.  53
376-387  Pāṭhum and Pāṭalī.  54

V. Illustrated Mss.  57-84
388-416  Palm-leaf mss.  59
417-440  Illustrated mss. on paper using golden or silver ink.  68
441-517  Illustrated Mss. on paper.  72
518-525  Manuscripts copied on cloth, some with illustrations.  82

VI. Painting on Cloth (Pataṣ), Mantra, Yantra etc.  85-92
526-550  Mantra, etc. Paintings on cloth.  87
551-564  Viṇāaptipatras.  90
565-570  Paintings on paper.  92

VII. Bronzes and other Art Articles  93-98
571-579  Bronzes  95
580-  Tantric Armour  96
581-591  Wooden and other art articles.  96

Addenda

592-597  99
INTRODUCTION

Collections of manuscripts preserved by the Jaina Sāṅgha and individual monks are found in India at various places in Gujarat, Rajasthan, Bihar, Karnataka etc. Nowadays they are called Bhaṇḍāras but in olden days they were called Cītkāsas, Bhāratibhaṇḍāgaras, Sarasvatibhaṇḍāgaras and Sarsvatibhaṇḍāras.¹ These collections are very rich in their contents and some of them preserve most ancient copies of manuscripts on palm-leaves, paper and cloth on all subjects, secular and religious. Not only that but mss. written in golden and silver ink and with illustrations are also found in good number in these collections. In view of these valuable treasures available in the Jaina mss. collections, the authority of the L. D. Institute of Indology wisely decided to arrange an exhibition of important mss., sculptures and other antiquities of Jaina Art during the celebrations of 2500th years of Lord Mahāvīra’s Nirvāṇa. Through the good offices of Gujarat State Committee for the Celebration of 2500th Anniversary of Mahāvīra Nirvāṇa, the Govt. of Gujarat State gave liberal financial assistance of Rs. 1,50,000 for the purpose. Due to some difficulties the exhibition had to be postponed during the celebrations but it was held from 16–11–75 to 30–11–75 after the celebrations were over.

We were able to procure some of the best mss. and other material from the various collections and we are grateful to the trustees of all those collections. As the exhibition was postponed some of the mss. borrowed from these collections had to be returned before the exhibition. However, photographs and transparencies were prepared of several selected illustrations of antiquities for a future study. The present catalogue lists the thus exhibited antiquities and also some important ones which had to be returned after taking photographs, as they were originally borrowed for a limited time.

The present Catalogue therefore does not aim at a full study of all the manuscripts and miniatures once borrowed. But some notes are added from whatever

¹Tripathi, Chandrabhal, Catalogue of the Jaina manuscripts at Strasbourg, Introduction, p. 4
Introduction

study could be made of these antiquities, some of which the undersigned writer of
Notes on Art had no occasion to examine in the original. The aim of this Catalogue
is to bring to the notice of scholars the wealth and value of new material that could
be collected and exhibited from various viewpoints. Still there are several important
Jaina collections which, it is hoped, will be available to us in future for study.

Besides the texts of manuscripts on palm-leaf, paper and cloth and the pāras on
paper and cloth, as also scrolls of Vījñapī-patras etc., there are in the Jaina Bhandāras
of India, and especially of Rajasthan and Gujarat, several manuscripts of Jaina
and non-Jaina works which, because of their antiquity and illustrations are very
valuable to students of miniature paintings of Western India.

In one of his recent works, (entitled More Documents of Jaina Painting etc.), the
undersigned attempted a list of different Jaina texts whose manuscripts are known to
contain book-illustrations. The present Catalogue further adds considerably to our
knowledge of illustrated mss. available in Jaina collections.

This Catalogue could be published because the Gujarat State Government financed
the whole project, including cost of publication of Catalogue. We are indeed
very thankful to the Government of the Gujarat State for the liberal grant given
for this cause to the L. D. Institute of Indology.

I am very thankful to my friends Prof. Dalsukhbhai Malvania and Prof. Naginbhai J.
Shah for giving me an opportunity to study this rich new material. The whole
staff of the L. D. Institute has extended whole-hearted cooperation in various
ways. I am especially thankful to Shri Laxmanbhai H. Bhojak, the Keeper of all
mss. etc. in the Institute for his valuable cooperation. Shri Laxmanbhai himself
is a good student of Jaina texts and manuscriptology. The Catalogue appended
here was kindly prepared by Prof. Malvania, Prof. Naginbhai Shah and Shri
Laxmanbhai.

I must apologise for some photographs which are not upto the standard. Since
the manuscripts had to be returned soon, the Institute had to seek services of
different photographers and before I could check the results the originals had to
be returned. I have not been able to study several miniatures in the original. I
must especially refer here to the palm-leaf mss. of Kalpa-sūtra dated in V. S. 1439
Six
Introduction

from Pālitāna which I could not see in the original and the transparencies when processed turned out to be of an inferior quality.

My object in writing these notes is to emphasise the importance of this new material in the context of Western Indian Miniatures already published. I hope that I have been able to point out the need for a new history of Jaina Miniature Paintings from Western India. Unfortunately Dr. Moti Chandra who would have done justice to this material and would have revised his old work is no more with us.

Another object in writing these notes was to point out to the students of art that now we have with us enough new material to show the existence of various centres of arts, with their own peculiarities and styles, in different parts of Gujarat State, during the four centuries from sixteenth to twentieth centuries A. D.

I hope detailed studies in these directions will be undertaken in near future by scholars working in the field of Indian art.

Baroda

Umakant P. Shah

Seven
ABBREVIATIONS

ASB. Ātmānāda Jaina Sabha Collection, Bhavnagar.
DA. Delhi Jaina Upāśraya Collection, Ahmedabad.
DB. Dosābhai Abhecand Peḍhi Collection, Bhavnagar.
DLP. Devacandra Lalbhai Pustakodhāra Fund Series, Surat.
Fl. Folios
G. Gujarati
GOS. Gaekwad's Oriental Series, Oriental Institute, Baroda.
HB. Hamsavijayaji Collection, Śrī Ātmāraṇa Jaina Jñāna-mandira, Baroda.
HH. Hiralal Hamsaraj, Jamnagar.
HJP. Hemacandrācārya Jaina Jñānamandira, Patan.
JDPS. Jaina Dharma-prasāraka Sabha, Bhavnagar.
JGK. Jaina Gujar Kario, M. D. Desai, Jaina Śvetāmbara Conference, Bombay.
JK. Jinaratnakosā, Bhandarkar Oriental Research Institute, Poona.
JP. Jaina Prācya Vidyabhaṅga, Paldi, Ahmedabad.
JSI. Jaina Sāhitya no Sanksipta Itihāsa, by M. D. Desai, Śrī Jaina Śvetāmbara Conference, Bombay, 1933.
KB. Kantivijayaji Collection, Śrī Ātmāraṇa Jaina Jñāna-mandira, Baroda.
KBG. Kantivijayaji Collection(Gujarat), Śrī Ātmāraṇa Jaina Jñāna-mandira, Baroda.
KC. Kantivijayaji Collection, Chani.
KHP. Khetaravasi Collection, Patan.
KP. Karl H. Potter, Bibliography of Indian Philosophies, Vol 1
LD. L.D. Institute of Indology Collection, Ahmedabad.
MS. Manuscript
NSP. Nīrṇaya Sāgara Press, Bombay.
P, Pr. Prakrit

Eight
Abbreviations

PTS. Prakrit Text Society, Varanasi-5 and Ahmedabad
PUM. Parśvacandra-gaccha Upāśraya, Māṇḍal.
Ref. Refer to
S. Sanskrit.
SA. Śāmalī Pole, Parśvacandra gaccha Upāśraya, Ahmedabad.
SC. Catalogue of Palm-leaf MSS. in the Śāntinātha Jaina Bhandāra, Cambay.
G. O. S. Baroda.
SUA. Samvegī Jaina Upāśraya, Ahmedabad.
VBP. Vimala-gaccha Upāśraya; Bhābhāno Pādo, Patan.
V.S. Vikrama Samvat.
YIJG. Yaśovijaya Jaina Granthamālā, Bhavnagar.
TREASURES OF JAINA BHANDÅRAS

NOTES ON ART

Jaina Bhandâras and temples have preserved for us rich treasures of Indian art and culture. The objects are both old and varied and include, besides manuscripts (palm-leaf, paper, etc.) on various subjects, painted manuscripts on palmleaf and paper, painted pañças (on cotton as well as paper) of tantric worship (like the Vardhamâna-Vidyâ-pâta or the Sûrimantra-pâta), or pañças with diagrams and illustrations of Jaina cosmographical concepts (like the Jambûdvipa-pâta, the Lokapurusa and hell-scenes, the Aṣṭai-dvîpa pâta etc.), Citrapañça, (like the Pañca-tirthi-pâta, or the Vividha-tirtha pâta), scrolls with illustrations of texts on Śilpa (mainly Vâstu-pûjana etc.) and Jyotiṣâ (mainly nimitta, astrology) or Vijñâapti-patras (letters of invitation to monks), painted or embroidered pâñjâms¹, painted wooden book-covers of palm-leaf and paper manuscripts, embroidered wall-hangings etc., painted wooden boxes for preserving manuscripts, as also, in shrines, images in stones, metals, semi-precious stones and costly jewels, woodwork, wall-paintings and so on. For any serious student of Indian art and culture, a study of such varied and old Jaina materials is indispensable.

This very valuable heritage of Indian art and culture preserved in Jaina Bhandâras (Libraries of manuscripts) and shrines was not much known till about 1914-1920 A.D. Since Coomaraswamy and W. Norman Brown published their pioneer articles and works on Jaina paintings of the Kâlpa-sûtra, the Kâlaka-kathâ, the Uttarâdhâyana sûtra, etc., quite a large number of painted Jaina manuscripts, pañças, book-covers etc., especially of Śvetâmbara Jaina origin², have been brought to light and published. Most of this material became freely available to art-historians.


²About two decades ago, Prof. Hiralal Jaina first published palm-leaf and book-cover miniatures, of Digambara Jaina patronage, from manuscripts of Dhavalâ, Jaya-Dhavalâ, Mahâ-Dhavalâ etc. from the Jaina Bhandâra at Muladi in Karnataka. Since then Dr. Sarayu Doshi explored and
mainly through the generous cooperation of the late Agama-Prabhākara Muni Śrī Punyavijayaji. This resulted in a wider and deeper interest in Jaina Art and culture and, with the main help and cooperation of the late Muni, Sarabhāi Nawab published Jaina Citrakalpadruma, Vol. I (in 1935 A.D.) Moti Chandra’s monumental work on Jaina Miniature Paintings from Western India (1949 A.D.) is still a standard scientific work on the art and technique of Western Indian miniature paintings. But even then, the Śvetāmbara Jaina collections in Gujarat and Rajasthan were not fully explored, and fresh material has been steadily coming to light in the last quarter-century or so. With this new material, a new approach or rather emphasis in exploitation of Jaina sources is started by Moti Chandra and U. P. Shah in their New Documents of Jaina Paintings (Bombay, 1962) and in U. P. Shah’s More Documents of Jaina Paintings (Ahmedabad, 1975) by trying to find out and publish especially those documents which bear a date and/or the name of the place of copying. With the help of the material so far published, and with several new documents discussed in the present work, one can now form a better idea of several centres of painting and styles in Gujarat and Rajasthan, especially from fourteenth to the twentieth centuries A.D. The present work aims more at presenting new material and pointing out their relevance in Indian art studies, rather than giving detailed discussions on every document and its illustrations.

brought to light, only a few years ago several Digambara Jaina illustrated manuscripts, mainly of Yāsodhara-Carita and Adi-puṣpa from Dig. Jaina Bhaṅgāras or temple collections at Karanja, Jaipur, Amber, Beawar, Delhi, Gwalior, Idar, Karamsad, Surat etc. Unfortunately, in her recent article in Jaina Art and Architecture, Vol. III pp 411-427, she has not given details of her sources and has usually referred to them as merely “private collections.” Before Mrs. Deshi’s new finds, Pramod Chandra, Moti Chandra and Karl Khandalawala discussed and published Mahāpurāṇa from Digambara Jaina Nauḍ Mandir collections at Delhi and from Dig. Jaina Bhaṅgāra at Jaipur, vide, Khandalawala and Moti Chandra, New Documents of Indian Painting : a reappraisal, pp. 69-78, colour pls. 17-19 & Figs. 141-143, 147, 148, 150-151 etc.; Moti Chandra, An Illustrated Ms. of Mahāpurāṇa in the collection of Digambara Jaina Nauḍ Mandir, Delhi, Lalit Kala no. 5, pp. 68-81.

1Muni Śrī Punyavijayaji was the main source of inspiration in the founding of the L. D. Institute of Indology, Ahmedabad, and was till death, the chief architect and guide of all projects of this Institute which was started with the precious gift of over ten thousand manuscripts etc. from his collections and with the very generous Trust founded by Sheth Kasturbhai Lalbhai.

Notes on Art

When the documents are not dated and when they do not name the place of copying, a study of script, style of writing, format of the manuscript, etc., would help to a considerable extent. Sometimes, especially in Jaina manuscripts we get the names of donors, and especially the copyists. A person like Vāchāka of Patan whose name as copyist is inscribed in several manuscripts scattered in different and distant bhanḍāras, helps us in locating the style of miniatures in such manuscripts. The style or school of Pāṭaṇa can now be identified with confidence. The miniatures of Mādhavānala-Kumakandalā, for example, illustrated in New Documents of Jain Paintings, figs. 22-24 painted in Patan, are in this style. Also we know that the miniatures of the Jamnagara Kalpa-sūtra, illustrated in Ibid., figs. 26-29 were painted in Patan. It will be seen that the Māṇḍal Uttarādhyayana sūtra of V. S. 1505 = 1448 belongs to a different school. This document is one of the finest specimens of Western Indian miniatures, showing very delicately drawn graceful and lively figures in various actions. Details are minutely drawn with fine brush. The Māṇḍal Uttarādhyayana is illustrated here for the first time in figs. 42, 60. Colour fig. P. Of this tradition and somewhat later is another Uttarādhyayana recently found from Nemi-Vijñāna-Kaṭūrasūri Jñāna-mandir, Surat. The treatment of themes as well as the style of drawings follow those of the Māṇḍala Uttarādhyayana. A document of this school exists in the collections of Śrī Karl Khandalawala.

Paintings of palm-leaf miniatures in the Śaṅkinātha Jaina Bhanḍāra, Cambay, show a variety of ‘schools’ or ‘sub-styles’ of the Western Indian style, and need a more careful analysis along with other specimens from Patan, Jessalmer, Ahmedabad, etc. Several artist families worked in such centres and with the large number of palm-leaf and a far greater number of paper manuscripts discovered, a certain grouping and classification of different schools or sub-styles should now be attempted again since, after the classification attempted by W. Norman Brown, much more and varied material has come to light. Vaḍnagara and Kaṭcha artists, for example, discarded the traditional red back-ground and preferred a deep blue background. Also we find certain typical ethnological features reflected in different centres. The paintings of Subāhu-kathā show typical features and in this tradition several later miniatures are now available. Also, a closer scrutiny will show different textile patterns having been favourites of different centres and varying with different periods. Identification of some of these textiles again can now be under-
Treasures of Jaina Bhanḍāras

taken. Some of these textiles are imported in Gujarat and Rajasthan from other parts of India.

As a pre-requisite for all such studies knowledge of manuscript traditions and a certain judgement in approximately deciding the age of any undated manuscript are necessary. It is, therefore, necessary and perhaps overdue that we make a more scientific study of the format etc. of our manuscripts, not only from Western India, but also from other parts of India. It is advisable to collect and furnish data of format etc. and especially of scripts of dated manuscripts from different regions of this country, preserved in different collections. For a history of paper manufacture, the Jaina Bhanḍāras can provide several dated manuscripts for chemical analysis. Some very interesting material helpful in such studies of format etc. was presented in the Exhibition held in Ahmedabad, (L. D. Institute of Indology) in November 1975 towards the end of celebrations of 2500 years of Mahāvira’s Nirvāṇa. At the end of this work is given a Catalogue of all the antiquities displayed in this exhibition.* Illustrations in this work are from this exhibition.

As a small beginning towards a study of scripts, format etc. of such manuscripts, we are illustrating here a few pages only from different palm-leaf and paper manuscripts from Jaina Bhanḍāras (figures 1-11).

Fig. 1 shows the last page of a paper manuscript of Kāraka-sambandhodaya copied in V. S. 1286 = 1229 A. D. The size is 17.5 x 7.5 cms. It belongs to the Collection of Muni Pūnnavijaya, L. D. Institute, No. 27573. It will be seen that when paper was introduced for copying manuscripts the paper was not always cut according to the size of palm-leaf manuscripts used before. It would, therefore, be difficult to assign an age to a paper manuscript, merely on the evidence of its size.

Fig. 2 illustrates the last page of Vandana-cūrṇī, a palm-leaf ms. in Pravartaka Kāntivijayaji’s collection, Śri Ātmārāma Jhānandindra, Baroda. It is dated in V. S. 1178 = 1121 A. D.

Fig. 3 represents the last page of a palm-leaf ms. of Śri Śānti-Vṛttam, copied in Patan in V. S. 1412 = 1355 A. D., preserved in the Ātmārāma Jhānandindra, Baroda. Fig. 4 shows a part of a page from the palm-leaf ms. of Triṣaṣṭilakāpurusā-carita, copied in V. S. 1297 = 1240 A. D., preserved in Śri Śāntinātha Bhanḍāra,

* Entries in this Catalogue are referred to here as Cat. no.
Notes on Art

Cambay. The system of numbering folios by letters is noteworthy. Catalogue no. 391.5

*Fig. 5* again is an important document on paper of a text called Ṛṣidattacariya in Prakrit language, and assignable to in C.V.S. 13th century. The size is 20 x 6 cms. Preserved in the L. D. Institute, Ahmedabad.

*Fig. 6* shows the last folio of a palm-leaf ms. from Cambay, of Dharmaḥvyapāya-kāvya. This is a document of historical importance as it was transcribed in V.S. 1290 = 1233 A. D. by the famous minister Vastupāla of Gujarat who was a patron of learning. Script of Jaina manuscripts of this period is typical and can be well studied from this document. Catalogue no. 95. p. 12.

Some manuscripts are noteworthy as autograph copies prepared by authors themselves. *Fig. 7* illustrates one such specimen of Kathamahodadhi copied by its author Pratiṣṭhāsoma in V.S. 1504 = 1447 A. D. Catalogue no. 318, p. 38.

*Fig. 8* is another early document on paper of Śaṅtinātha-boli, copied in V.S. 1350 = 1293 A. D. The document is noteworthy both for its size (21 x 8cms.) and for its script. Preserved in the collections of the L. D. Institute, Ahmedabad.

*Fig. 9* again is an early paper ms. of Rudraṭālaṅkāra, copied in V.S. 1455 = 1398 A. D. Size: 22.5 x 8.3 cms., preserved in the L. D. Institute, Ahmedabad. Cat. no. 239, p. 29.

In copying manuscripts, scribes sometimes displayed their artistic skill and taste. For example, in *Fig. 10* we find some letters in each line written in red ink with the rest in black in such a way that the red ink portions form a letter or a motif or a design.

Sometimes lines and letters are written leaving some intervening blank spaces in such a way that the left out blank or white spaces go to form a design or a symbol. See *fig. 11*.

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5Catalogue no. and p. refer to the entry no. and page no. in the Catalogue of antiquities printed at the end of this book. This is a list of exhibits in the exhibition referred to above. Fig. nos. unless specified refer to illustrations in this book.

Cambay Cat. no. refers to the number given to the manuscript described in the Catalogue of Palm-leaf manuscripts in Śri Śaṅtinatha Jaina Bhukṣara, Cambay, edited in two volumes by Muni Śri Pūnyavijaya and published as G. O. Series, Baroda, nos. 135 and 145.
Fig. 11 illustrates what is called a Pañcapātha manuscript. Here, the main text is written, as usual, in the central portion of a page while in the four marginal spaces are transcribed notes or commentary on the text, thus making a total of five pāthas or written matter on a page. The main text is usually written in bolder characters. When only two margins (usually the upper and the lower ones) are transcribed, it is called a tri-pātha manuscript.

Often in Tripātha manuscripts, all the four marginal spaces are left blank and the usual space for writing is split up into three parts, the central having the original text and the other two parts containing commentary in somewhat smaller handwriting.

Fig. 71 illustrating the last folio of Śrēṣṭhika-Samyaktvarāsa, from Pravartaka Śri Kantivijaya collection, Jiñānamandir, Baroda, no. 4565, gives data about the author of the text, the place and age of composition, along with a miniature painting of the author reading this text before devotees. Obviously, the manuscript seems to be one of the first few copies of the text, contemporaneous with the author. The view is further supported by the script of the manuscript. Cat. no. 470, p. 76.

Each palm-leaf ms. was tied with thread passing through three holes (one in centre and two in two margins on the sides) and a wooden board cut to size was placed on top and underneath; the thread passed through holes bored also into these wooden-boards. Paper manuscripts were also similarly protected between two wooden boards in the beginning with string but afterwards without string. The practice of using wooden pātalas has been replaced by the use of hard card-boards, often decorated with painted or printed cloth pasted on them. Some of these card-boards-pāṭhām (plural, pāṭham, singular) - are decorated with fine satin or muslin or silken cover, and have embroidered representations of aṣṭamaṇ-

*For another specimen of Pañcapātha as well as what may be called Rikta-lipi, see Coomaraswamy, A.K., Catalogue of the Indian Collections in the Boston Museum, Vol. IV (Boston, 1924) pl. XXXI.

*For more exhaustive information on Manuscriptology (lekhanaśāstra) see Muni Punyavijayaśī’s paper referred to in tt. note 1 above. The various implements for writing, and the symbols, etc. used by scribes are also discussed in the above paper.
Notes on Art

galas\(^8\) (eight auspicious marks or symbols) or the fourteen dreams seen by a would be Jina's Mother.\(^9\) Fig. 165 (Cat. no. 378) is a specimen of fourteen dreams made of tiny pearls, while fig. 166 (Cat. no. 386) shows the aṣṭamaṅgalas also of tiny pearls.

Palm-Leaf Manuscripts:

Of the illustrated palm-leaf manuscripts from W. India, the earliest dated, so far known, is the ms. of Ogha Niryukti from Jesalmer, dated in V.S. 1117 = 1060 A.D.\(^10\) Next in age are the decorative roundels filled up with floral and geometrical designs, in the palm-leaf ms. of Niśadacārīṇī, painted in Bhīṣukaccha, in V.S. 1157 = 1100 A.D., now preserved in the Samghavino Bhanḍāra, Patan. Then follows the Ms. of Jñāta and other Aṅga texts from Śāntinātha Bhanḍāra, Cambay no. 12 (Cat. No. 388, pp. 59-61), dated in V.S. 1184 = 1127 A.D., with miniatures of a Jina and Sarasvatī which are well-known. There are some beautiful roundel decorations, one of which with a male and a female figure in it is illustrated here in fig. 12\(^12\), Cat. no. 388. Next in age are the partly preserved miniatures of Daśarathikālīka Laghuṣvāti, d.V.S. 1200 = 1143 A.D.\(^13\) As we have shown elsewhere,\(^14\) the Chāṇi ms. of Ogha-Niryukti and other texts, assigned to 1161 A.D. by Brown, Nawab and Moti Chandra belongs to c. late 13th century, A.D. A ms. of Śivasaṃsāprakaraṇa-saṅkhāra from Cambay, no. 142, dated in 1165 V.S. = 1108 A.D., contains on Folio 194 two nice decorative roundels (Cat. no. 11). Also, in the same Bhanḍāra at Cambay, no 87, in the ms. of Niḥśesasiddhiṁa-paryāya, dated in V.S. 1212 = 1155 A.D. we have some notewrothy roundel decorations (Cat. no. 17).

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\(^9\)For fourteen dreams, see, Ibid., pp. 105-108.

\(^10\)Shah, U. P., More Documents of Jaina Paintings, p.2-4 figs. 6-8, 10. These illustrations, as we have shown, do not exhibit, the style with pointed nose and projecting farther eye. For some eleventh century and earlier examples of this style with extended farther eyes, from copper-plate grants, see, ibid., pp. 1-4, figs. 2-5.

\(^11\)Moti Chandra, Jaina Miniature Paintings from Western India, pp. 27-28, figs. 13-14.

\(^12\)For our note on the miniatures of this ms. see, Catalogue no. 388. pp. 59-61.

\(^13\)Jaina Citrakalpadruma, 1 figs. 10-11, Moti Chandra op. cit p. 29.

Treasures of Jaina Bhaṇḍāras

the Cambay no. 160 of Yogāśīstra with Svopajñavṛtti, dated in V.S. 1251=1194 A.D. (Cat. no. 18) and in the Bhuwanasundarīkāthā (Cat. no. 392, p. 62) of c. 1150–1200 A.D. (from Cambay no. 213) we have decorative roundels. The beautiful, but partly defaced figure of Sarasvati from the ms. of Siddha-Haima in Sarabhai Nawab’s collection, has been rightly assigned by Moti Chandra to the first half of the twelfth century A.D.\textsuperscript{15} Nawab and Moti Chandra have referred to a Paryuṣaṇa-kalpa (Cat. no. 406, pp. 64–65) ms. from Cambay giving two miniatures, one of which represents Jineśvara Sūri.\textsuperscript{16} This is not dated and is assigned by Moti Chandra to this period but seems to date from c. early fourteenth century A. D. Cambay Cat. no. 256 entitled Kātantra-pañjikā etc., and dated in V. S. 1287 = 1230 A. D., and a ms. of the Bhagavatīsūtra from Hemacandracārya Jānānamandira, Patan, no. 4, also contains beautiful decorative roundels (Cat. no. 8) The manuscript of Mahāvīracarita of Triśaṭṭalakāpurūṣacarita, dated V. S. 1298=1241 A. D. from Patan, containing three miniatures, has been noticed by Nawab and Moti Chandra.\textsuperscript{17} The Nemināthacarita of Triśaṭṭi from Cambay no. 186 (Cat. no. 391) dated in V. S. 1298 = 1241 A. D., contains four miniatures of better workmanship,\textsuperscript{18} see fig. 4 and colour fig. A. Of about this period, are the five miniatures from an incomplete ms. of the Uttarādhyayana sūtra, from Cambay, no. 78 of Cambay Catalogue, assigned by Muni Punyavijayaji to the second half of the thirteenth century V. S. = c. 1200=1150 A. D. The paintings are of Sarasvati, Ambikā, Pārśvanātha, Čakreśvari (fig. 13) and a Jain nun (fig. 16) and a female devotee. The last one seems to have been better drawn than the rest of the miniatures in this manuscript. It is interesting to note that against the usual practice of this period, there is no odhaṇḍi on the back of the head of this Śrīvīkā. This period

\textsuperscript{15}Moti Chandra, Miniature Paintings from Western India, p. 31 fig. 53. Sarabhai Nawab and Moti Chandra have listed in chronological order the known Jaina palm-leaf mss. with illustrations. We are here repeating some of these with additional information about others not listed by them, and displayed in this exhibition.

\textsuperscript{16}Moti Chandra, ibid., p.30; Nawab, op. cit., p.40, fig. 104.

\textsuperscript{17}Moti Chandra, ibid., p.30 figs. 43-45, Nawab, op. cit., p.40, figs. 12-14.

\textsuperscript{18}Also noticed by Moti Chandra, ibid. p. 30, figs. 46-47, and Nawab, op. cit., p. 40. For Ambikā from this ms., see, Shah, U. P., Iconography of the Jaina Goddess Ambikā, Journ. of the Univ. of Bombay, Vol. IX, part 2, p. 156, fig. 15.
shows a new attempt at portraying lively figures, of small size, and with minimum use of pigments as can be seen from figs 16-17 and from the illustrations of the palm-leaf ms. of Kalpa-sūtra and Kālaka-kathā, d. in V. S. 1377 (=1320 A. D.) in the Pravartaṅka Śrī Kantivijaya collection, Śrī Ātmarāmji Jaina Jñāna-mandira, Baroda. The eyes are small and roundish, the lines are bold, and the figures are made lively with heads and limbs turned in different postures.

Paintings of Rśabhacarita dated in V. S. 1298 (=1241 A. D.) from Hemacandra-rācārya Jñāna-mandira, Patan, no. 41 (Cat. no. 390, p. 61), and of an Uttarādhiyayana, no. 83 of Cambay Catalogue, dated V. S. 1308 = 1251 A. D. (Cat. no. 393, p. 62) are however of superior workmanship (fig. 15). The partly defaced miniature of a teacher with the better preserved figure of his pupil is a beautiful painting on folio 2 of this document. The pupil’s posture, his attentive facial expression, his young figure, etc., speak well of the skill of the artist.

Cambay Cat. no. 101, entitled Upadeśmālā-prakaraṇa (Cat. no. 395, p. 62), dated in V. S. 1308 = 1251 A. D. has a miniature painting of Mahāvīra on folio 219 and one of Rśabha on folio 1, both without parikara, but showing dhoti up to a little above the knees as in Cambay Cat. no. 78 of the Uttarādhiyayana. On folio 220 is a figure of Sarasvatī in the same style as the Uttarādhiyayana just referred to. The background colour in various miniatures of this age is in different shades of brown etc., instead of red of miniatures of other periods.

Paintings of the Kathārnatmasāgara ms. d.=1256 A. D., from Sanghavi Bhaṇḍāra, Patan, are, as noticed by Moti Chandra, of inferior quality. The miniatures of Śrāvakaprakramaṇa - Cūṇī dated in V. S. 1327 = 1270 A. D., from Boston Museum Collection, are badly rubbed and hali from near Udaipur, Mevād.

Miniatures of two nuns and two Śrāvikās from Kalpa-sūtra and Kālaka-kathā ms. of Sanghavino Bhaṇḍāra, Patan, are good studies of Jaina nuns and laywomen,

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19Shah U. P., More Documents of Jaina Painting, figs. 12-13. The Ācārya, in fig. 12, sits, on a chowki, with both legs hanging, in what may be described as European fashion (Pralamba-pāda posture).
20Moti Chandra, Miniature Paintings from Western India, p. 30; Nawab, Jaina Citrakalpadruma, I figs. 46-47
21Moti Chandra, ibid., p. 30; Norman Brown, Story of Kālaka, p. 18.
Treasures of Jaina Bhaṇḍāras

achieved with few colours. The ms. is dated in 1335 V. S. = 1278 A. D. Five miniatures of another Kalpaśūtra ms. from the same Bhaṇḍāra, Patan, noticed by Navab and Moti Chandra,23 are dated in 1336 V. S. = 1279 A. D.

Miniatures of Lakṣmī, Sarasvati and Śri Deva sūrī from the Cambay no. 94, entitled Yogaśūtra (Cat. no. 405, p. 64), assigned to latter half of thirteenth century V. S. = c. 1200 - 1250 A. D., though of a narrow size like Cambay no. 78 of Uttarādhāyana noted above, are interesting. The figures of Lakṣmī and Sarasvati bear a certain relation, in style, to the Chāni Vidyādevīs, but the figure of Deva sūrī (from folio 198) is more interesting and realistic. He sits with right hand in Jñāna-mudrā, under a beautiful arch on a seat, but with the back-rest remaining on his left side. The broad borders of his two garments are noteworthy (fig. 17)

Paintings from Daśaivalikāśūtra (Cat. no. 396, p. 62) from Cambay no. 80, dated in V. S. 1314 = 1257 A. D., of Neminātha and a Jaina monk, are some more good specimens of the style of the latter half of the thirteenth century A. D. To this period also belongs the ms. of Pārśvanātha-stotra (Cambay no. 101 / 14) d. in V. S. 1308 (1252 A. D.) which unfortunately the present writer could not see. (Cat. no. 394)

Miniature paintings of the palm-leaf ms. of Viveka-Maṇjūrī from the same Śāntinātha Bhaṇḍāra, Cambay, no. 176 (Cat. no. 397, p. 63) are however more interesting. The document is securely dated in V. S. 1322 = 1266 A. D. The figure of Sarasvati, while on brick-red dull background, sitting under an arch is neatly drawn. She wears a colī of dull blue, a lower garment of white and black stripes, a scarf with broad flying ends of green borders, a crown, ornaments etc. The modelling of the face is different from those of figures in Cambay Cat. no. 78, Cambay Cat. no. 94 etc. referred to above. Here Sarasvati24 shows almost all the features of fourteenth and fifteenth century style so far as the modelling of

22Moti Chandra, ibid., figs. 49-49, p. 30
23Moti Chandra, ibid., p. 30; Nawab, op. cit., figs. 48-49.

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face and body are concerned. On folio 2 of this ms. we have a miniature with red background, divided into two panels, the upper showing an ācārya teaching his pupil, full of life and expression, and in the lower a śrāvaka and a śrāvikā humbly attending to the discourse with folded hands. The modelling of the faces of the teacher and the taught in this miniature is nearer to the style of the famous Subāhu-kathā on the one hand and the Jesalmera palm-leaf Kalpa-sūtra no. 82 (6) on the other. The red-complexioned figure of Padmāvatī on folio 239 of Vivekamañjari follows the style of the figure of Sarasvatī on folio 240 just discussed. The Jina figure on folio 1 is also a good specimen. The illustrating elephants on top are painted green.

Moti Chandra has discussed in detail the miniatures of Subāhu-kathā, dated = 1288 A. D. 23 Several characteristics of these miniatures, including facial types, love of nature, etc., are later found continued and developed in the paper manuscript of Mahāpurāṇa in the Digambara Jaina Nayā Mandir collection, Delhi. They are somewhat manifest in the Jesalmera palm-leaf Kalpa-sūtra no. 82 (6) just referred to (colour plate 1, figs. B and C). The problem requires further investigation. It may only be noted here that the Subāhu-kathā seems to represent a "school" or "sub-style" by itself.

Of this period is also the miniature of Sarasvatī from Śāntinātha-Carita-Mahākavya (Cat. no. 399, p. 63), from Cambay Bhanḍāra no. 201, copied in c. early fourteenth century V. S., i.e., in c. 1270-80 A. D. A ms. of the Uttarādhyayana dated in V. S. 1347 = 1290 A. D., now in Hemaśendrācārya Jhāna-bhanḍāra, Patan, no. 27, was copied in Patan itself and has three illustrations now badly damaged. No. 85 of Śrī Śāntinātha Bhanḍāra, Cambay, is manuscript of the Uttarādhyayana-sūtra with Sukhabodhā-ṛṣṭi (Cat. no. 407, p. 65 where we have described some of its miniatures) containing a neatly executed miniature painting of Gaṇadharā Sudharmā with Jambūkumāra and Prabhava on folio 1 (figure 18). 24 Another miniature from this ms., illustrated in fig. 19, represents the four-fold Jaina Sangha in devotional attitude. Besides the miniatures noticed on Cat. p. 65,

23Moti Chandra, ibid. pp. 30-31, figs. 30-33; Nawāb, Jaina Cītra-kalpadruma, 1, pp. 40-41, figs. 52-59.
24Two miniatures from this ms. were published by Shah, U. P., More Documents of Jaina Paintings, figs. 17 and 17 A.
this document contains three miniatures on folio 439, one of them being ten-armed Mahīśūsuramardini whom the Jainas are worshipping as Saceiyă-Mātā or Saceikā-devi in a shrine at Osiā in Marwad. The figure of Pārśvanātha on this folio has plainslain trees represented on two sides whereas the representation of Śatruṇjaya-tirtha on folio 438 also shows another tree with small leaves, besides miniature representations of Jaina shrines. All the miniatures of this manuscript, dated in V. S. 1352 = A. D. 1295, have red background, and are noteworthy for the style of late thirteenth century A. D.

No. 220 of Śāntinātha Bhanḍāra, Cambay, is a manuscript of Pāṇḍavacaritra-Mahākāvya (Cat. no. 404, p. 64), assigned to first half of fourteenth century V. S. c. 1245-1295 A. D., containing nine paintings—4 of Tirthaṅkaras, 1 each of Ambikā, Padmāvatī and Lakṣmi and 2 of Pāṇḍavas. Miniatures of this manuscript, especially the one of Yudhiṣṭhira with Draupadi (figure 20) and the other of Bhīma, Arjuna, Nakula and Sahadeva (on folio 263) show long eyes, narrow with pointed ends. Treatment of faces with typical noses is precursor of fourteenth century paper ms. of Kalpa-sūtra, such as the one dated in V. S. 1403 = 1346 A. D. in Muni Punyavijaya collection, L. D. Institute, published by Moti Chandra and U. P. Shah. In the thirteenth century miniatures, however, we also find another idiom of rendering the eyes as small and roundish, especially in representations of Tirthaṅkaras.

Of perhaps the last quarter of the thirteenth century is preserved a page of Jñātādīharmakathā in the late Śrī Rajendra Singh Singh’s collection which he obtained from the late Muni Jinaṇivijaya who possibly obtained it from Jasalmer. It is a beautiful miniature of Ambikā with mango trees on two sides. A manuscript of Satapādi, copied in Pāṇḍaṇa in V. S. 1328 = 1278 A. D., from Pravartaka Śrī Kāntivijaya collection, Jhāna-mandira, Baroda, is recently described by U. P. Shah. The miniatures of this ms. are especially noteworthy since the place of copying is given which gives us definite idea of the style at Pāṇḍaṇa in the thirteenth century.

Shah, U. P., Studies in Jaina Art, fig. 71 and p. 33
More Documents of Jaina Paintings, figs. 23-24 A.
Ibid., p. 8, fig. 18. Of about the same age there is one more ms. of Satapādi, in the Śāntinātha Bhanḍāra, Cambay Cat. no. 199, having three miniatures.
Notes on Art

Two bundles of Padmānanda-Mahākāvyā, nos. 200 (1) and 200 (2) in Sri Sāntinātha Bhaṇḍāra, Cambay, are assignable to c. 14th cent. V. S. = 1243-1343 A. D. Miniatures of these mss. may be regarded as dating from early fourteenth century A. D. (Cat. nos. 401-2, pp. 63-64). These miniatures, though partly damaged and defaced, are of a superior quality. The miniature of Mantri Padma requesting Amaracandra sūri, drawn on folio 99, is a beautiful work of art (figure 22). The attendant fly-whisk bearing yakṣas in the different paintings of Tirthāṅkaras (figure 21) are not stereotyped figures but lively and varied in both modelling and dress as also in their postures and expressions. Figures of Tirthāṅkaras, with beautiful round faces are also well-executed and display the work of skilled artist. The background is painted red, body complexions are either white or yellow, the other colours used are usually black, green, yellow, pink and red.

Of about this period is the boldly drawn miniature of Dvīśraya-Mahākāvyā (Cat. no. 403, p. 64) from Jesalmer Collection no. 340, representing Jineśvara sūri and Vimalacandra (Colour plate II fig. E). Of early fourteenth century A. D., there is a ms. of Daśavaiṅkāṭaka-sūtra (Cat. no. 408, p. 66) in the L. D. Institute, Ahmedabad. Paintings of the Mangala-kalāśa and the caitya-tree in this manuscript are not finely drawn but the latter one is noteworthy as Caitya-tree is not yet known to have been a special separate subject of a miniature.

The Kalpasūtra-tippaṇaka of Prthvicandra sūri (Cat. no. 409, p. 66) in the Jesalmer Bhaṇḍāra, no. 82 (6) has been fully illustrated by Nawab. The place of copying is not known and even though Nawab has called these oldest Rajasthani paintings, the problem of origin of the style of these paintings should remain an open question (Colour plate I figs. B and C). The manuscript is assignable to c. 1300-1350 A. D. Miniatures of the palm-leaf ms. of Kalpa-sūtra from Sheth Anandji Mangalji Pedhi Collection, Ídar, assigned to fourteenth century A. D. have been profusely illustrated and described by Moti Chandra. They show a more advanced style than the miniatures of the Jesalmer Kalpa-sūtra just referred to.

But a more attractive palm-manuscript of the Kalpa-sūtra and Kālaka-kathā

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The Oldest Rajasthani Paintings from Jaina Bhaṇḍāras, pls. Q,R,S. figs. 24-29.

Moti Chandra, Jaina Miniature Paintings from Western India, pp. 33-34, figs. 59-78.
Treasures of Jaina Bhaṇḍāras

has recently come to light. It was temporarily brought in the L.D. Institute, Ahmedabad and was very soon returned to the owner monk in Pālītānā (Cat. 411, p. 67). It belongs to Nemi Darśana Jñānāla, Pālītānā, and being securely dated in V.S. 1439 = 1382 A.D., it is a very important document for the history of Jaina miniature paintings in Western India, for several reasons. Firstly there are as many as 50 illustrations; the earlier palm-leaf manuscript so far known, have not shown so many illustrations of Kalpa-sūtra and Kālaka-kathā. Secondly they are all of superior workmanship. Thirdly, they represent the style of an age when we begin to get more and more paper manuscripts replacing the practice of copying on palm-leaves. We have illustrated some of these miniatures in figs. 23-28 and colour plate III. Fig. G.H.I. It will be seen that there is very little outside influence, except in the treatment of landscape in fig. 26 showing Mahāvīra meditating in the Kāyotsarga pose and in the depiction of mountain in figs. 25 and 27. Whereas trees in fig. 26 are stylised, the tree in fig. 25, is thin, sparsely lowered and with practically no foliage, bent like a semi-arch over Jina's figure. The bulls in fig. 27 are vigorously drawn. Brush work is fine and minute details of textile designs and ornaments are shown even in the limited space of a palm-leaf miniature. Representation of Hariṇegeṃśin under a maṇḍapa in fig. 28 is original and sets a new pattern. Figures 23 and 24 are shown enlarged. They remind us, along with other miniatures of this manuscript, of the miniatures of the Ídar palm-leaf Kalpa-sūtra referred to above. But miniatures of the Pālītānā Kalpa-sūtra are more refined and better drawn, so also do we find a better selection of colour tones. In neat and finer drawing and in beautiful colour scheme, these miniatures compare favourably with those of the palm-leaf miniatures of the Kalpa-sūtra from the collections of Ujamphoi Dharmaśālā, dated in 1370.32 Even the treatment of Nativity—the newly born Jina with his mother—or in the representation of the Samavasarana, we find close parallel between the two Kalpa-sūtras.

In the Pālītānā Kalpa-sūtra,33 human figures in various postures and actions show


33 Unfortunately this writer had no opportunity to study the miniatures in the original as the ms. had to be returned very soon. The colour transparencies made available for study were of a poor quality though a full set of photographs was useful.
Notes on Arts

vitality and expression. Lines are fine or thick according to requirements. In the small space of a palm-leaf miniature the artist has been successful in compressing a number of figures in various attitudes and actions. Garments and hangings are nicely depicted with figures of hamsas, elephants, flower designs etc. Curves and angles are drawn with confidence and in a naturalistic way. Pointed ends of a sāris or paṭkās appear in nativity scenes. Already in the latter part of the fourteenth century A.D. we see Western miniature painting at its best.\footnote{In this context see Moti Chandra’s remarks on p. 33-36 of his Jaina Miniature Paintings in Western India}

The discovery of miniatures of this Pālītānā manuscript further supports our view that the date V.S. 1403 = 1346 A.D. given in the paper ms. of Kalpa-sūtra in Punyavijaya’s collection must be correct. More use of gold is seen in the 1346 Kalpa-sūtra just referred to. We also find gold used in decorations in the Pālītānā manuscript, in the Ídar Kalpa-sūtra and in the miniatures of Āvaśyaka-Laghuvrīti, a palm-leaf ms., Cambay Cat. no.63, dated in V.S.1445=1388 A.D. Use of gold in the paper ms. of V.S. 1403 (1346 A.D.)\footnote{New Documents of Jaina Paintings, figs. 1-7, 9, pp. 17-18.} is indeed much more but it may just be due to the fancy of a rich donor (Colour plate IV, fig.K).

Paintings of the Pālītānā Kalpa-sūtra are drawn against a bright red back-ground, very like the one used in Āvaśyaka Laghuvrīti (Cat. no. 410, pp. 66-67). Drawings of Āvaśyaka Laghuvrīti are also of a superior quality (Colour plate II, fig. F). There is a long miniature of eleven gajadharas of Mahāvīra in this manuscript which is typical for the various arches and jāli-patterns depicted in it.\footnote{More Documents of Jaina Paintings, p. 9, fig. 22.}

Miniatures of an earlier palm-leaf ms., dated in V.S. 1412=1355 A.D., of Śāntinātha-Caritra from Pravartaka Śrī Kāntivijaya Collection, Jāna-mandira, Baroda, are, however, of inferior quality. The treatment of faces with typical noses and long eyes may be noted. Paintings of a paper ms. of Kalpa-sūtra and Kālaka-kathā dated=1381 A.D. from Motichand Khajanchi’s collection,\footnote{New Documents of Jaina Paintings, figs. 8, 8a; Khandalawala, Moti Chandra and Pramod Chandra, Miniature Paintings from Shri Motichand Khajanchi collection, figs. 1-4.} now in the National Museum, are better drawn and comparable with the V.S. 1403 Kalpa-sūtra and the V.S. 1439 Pālītānā Kalpa-sūtra.
Treasures of Jaina Bhandaras

Paper Manuscripts

Since Moti Chandra gave his chronological survey of palm-leaf and paper Jaina manuscripts, a number of important palm-leaf mss. have come to light as will be evident from a brief account given above. Also, a large number of manuscripts of fourteenth and fifteenth centuries have come to light which now give us a good idea of the development of the art of Jaina miniatures in these centuries. Since some of them show that they were painted at important centres like Patan, Ahmedabad, Gandhāra, Vādnagar, Broach etc., we now get a clearer picture of the art as practised in the various centres of Gujarat. It is impossible to list here all the known illustrated paper mss. of the fifteenth and later centuries but a brief survey of some of the dated early paper manuscripts is attempted to enable a future student to undertake a fresh critical analysis of the material now available. It is now quite clear that Patan was perhaps the most important centres of the style in the fourteenth and fifteenth centuries.

The earliest illustrated Jaina text on paper, so far known, is the Kalpa-sūtra and Kālaka-kathā ms., Muni Punyavijaya Collection (now in the L.D. Institute, Ahmedabad), dated in V.S. 1403=1347 A.D., published by Moti Chandra and U. P. Shah.34

Sarabhai Nawab has referred to a Kalpa-sūtra on paper, written in V.S. 1410=1343 A.D. in the private collections of Sheht Kiluchand Devchand, of Bombay, who originally hailed from Patan.35 Unfortunately Nawab has not published any painting from this document. The next ms. in chronological order, so far known, is the Kalpa-sūtra and Kālaka-kathā ms. of Khajanehi collection in the National Museum, New Delhi, dated=1381 A.D. already referred to. It seems that from about the middle of fourteenth century A.D., there was a spurt in the paintings of the Kalpa-sūtra and Kālaka-kathā and the number of the incidents and themes illustrated increased progressively. Fourteenth century has produced some very


35Khandalawala, argued that the date V.S. 1403, given in margin of one folio is not reliable, and that the date V.S. 1503 on the last folio referring to its depositing in a bhandāra is the date of the ms. But this date is also in a margin by another hand. The last page of original colophon is missing.

36In his Nīvedana (in Gujarati, Introduction), in Parītra Kalpa-sūtra, ed. by Muni Śrī Punyavijayāja published with plates by Sarabhai Nawab.
Notes on Arts

beautiful Jain miniatures and many characteristics of the fifteenth century seem to have developed in the later half of the fourteenth century, except of course the Persian influence and the increase in the element of border decorations and use of many costly colours. A typical beautiful specimen of the end of fourteenth century is the paper ms. of Pārśvanātha-carita Mahākāvyā dated=1398 A.D., (Cat.no.443, p. 73) from Patan. Colour reproductions of two miniatures from this ms. given by Sarabhai Nawab in Pavitra Kalpa-sūtra (ed. by Muni Punyavijaya) figs. 60–61, are noteworthy. The figure of Pādmāvatī (in fig. 61 of Pavitra Kalpa-sūtra) is very important since it shows that this form and style had already developed in Patan as early as the end of 14th century A.D.

A paper ms. of Kalpa-sūtra in the Bhāratīya Vidyā Bhawan, Bombay, Collection, noted by Nawab, was dated in 1424 V.S. as shown by the colophon published by Nawab.40 Nawab notes that the ms. contained ten paintings but published only one of a Jina which probably is not fully representative of the style.41 But the six miniatures of the palm-leaf Kalpa-sūtra from Ujamphol Dharmaśāla, Ahmedabad, and the 1439 V.S. Kalpa-sūtra from Pālītān, the 1403 V.S. Kalpa-sūtra of Punyavijaya collection, and the 1381 A.D. Kalpa-sūtra from Khajanchi collection, referred to above, prove the well-advanced state of the fourteenth century A.D.

There is one more undated paper ms. of Kalpa-sūtra, recently acquired in the L. D. Institute, as no. 27291, (See Cat no. 473, p. 77, where the age is printed as sixteenth century V.S. through mistake). This ms. has many beautiful miniatures. Since the script, format etc. agree with the 1403 V.S. ms. of Kalpa-sūtra, it is reasonable to assign it to the end of fourteenth century A.D. or at the most to c. 1400–1405 A.D. (see figure 30).

Before we refer to some manuscripts listed in our catalogue of exhibition, we would further like to mention here an undated paper ms. of Kalpa-sūtra from

40Pavitra Kalpa-sūtra, figs. 57–58. fig. 58 shows the last page with the colophon and date. There are two dates, 1424 and 1427 but a careful reading shows that 1424 V.S. is the date of copying of this ms.

41Some years back, when I went to see the ms., it could not be traced in the Bharatiya Vidya Bhawan. Probably Muni Jinavijayaji who seems to have owned it, took it away with him along with his Tārā bronze from Sirpur (now in Los Angeles museum) etc., when he retired from the Institution. The present whereabouts of the ms. are not known.
Treasures of Jaina Bhandaras

Patan, Sri Sangha Bhandara, referred to as Patan 2 by Sarabhai Nawab in his _Pavitra Kalpa-sutra_ (p. 18) and assigned to the end of the fourteenth century (Nawab, op. cit., figs. 62–71, 78–81). Treatment of arches in his figs. 62 and 67 (78 and 81 in colour), as well as in his fig. 65 of Surya, support Nawab's dating this manuscript in the end of the fourteenth century. Especially interesting is the rare treatment of trees in figs. 68–69 and 70–71 showing a few leaves and flowers and buds and branches of tall slightly bent trees with slender trunks. This reminds of the trend in Paitan Kalpa-sutra of 1439 V.S. discussed above. The Moon-god in fig. 64 and 79 sits on the farther end of his elliptical seat.

Another manuscript, also from Patan, assigned to the fourteenth century (though bearing no date) by Nawab, and referred to by him as Patan 3 also from Sri Sangha Bhandara, Patan, is still more remarkable, as can be seen from Nawab's figures 114–125, 150–159 and 186–187 in the _Pavitra Kalpa-sutra_. But the ms. is probably a little later and may perhaps belong to the early fifteenth century A.D. In absence of photographs showing the script of Patan 2 and Patan 3, a final opinion about age may be deferred.42

However, it may be noted that Patan 3 contains some of the best specimens of Kalpa-sutra miniatures and deserves a critical study.43 Treatment of trees with flowers in Nawab's figs. 152–153 (in _Pavitra Kalpa-sutra_ is new and rare in Jaina miniatures of the Kalpa-sutra.

Some of the finest miniatures assigned to c. 1380 A.D. are in the Kalpa-sutra and Kālaka-kathā of the Prince of Wales Museum, Bombay, published by Moti Chandra and by Barrett and Gray.44 Miniatures of the Kalpa-sutra dated 1415 A.D. in the collections of The Asiatic Society, Bombay, still await publication.45 In the Hemacandra-cārya Jñāna-mandira, Patan, box no. 47, ms. no. 896 is a manuscript of Kālaka-kathā, d. V.S. 1463=1406 A.D. written at the instance of a

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1In his Gujarati publication of _Pavitra Kalpa-sutra_, Nawab assigns both the mss. to the fourteenth century. In the English ed. of _Masterpieces of Kalpa-sutra Paintings_, he assigns them to the fifteenth century but does not specify V.S. or A.D.

2In his _Masterpieces of Kalpa-sutra Paintings_, Nawab refers to Patan 2 as HGP 1 (Hemacandra-cārya Jñāna Mandir, Patan, no. 378) and Patan 3 as HGP 2 in the same collections, no. 758.


4Moti Chandra, _Jaina Miniature Paintings in Western India_, p. 37.
Notes on Art

resident of Salakhanapura (modern Becharaji near Harij, N. Gujarat)\textsuperscript{46}. Ms. no. 577 in the Sheth Anandji Kalyanji collection, Limdi, is a Kālaka-kathā dated in V.S. 1473-1416 A.D. A beautiful miniature, very neatly drawn, illustrated by Nawab,\textsuperscript{47} shows dark wavy clouds with white lining comparable with similar treatment in the Manḍū style Kālaka-kathā of Muni Punyavijaya collection published by Pramod Chandra.\textsuperscript{48} Of the same date are two Kālaka-kathās, one from Nawab’s collection and the other in the collections of Śrī Fuchandji Zabak of Falodhi (Rajasthan) both copied in Patan.\textsuperscript{49} Nawab’s figures 21-22, 27-43 (in Kālakācārya Kathā-Samgraha) from the ms. in his collection and figs. 23-26 from the ms. from Śrī Zabak’s collection are noteworthy for a critical study of the style of the early fifteenth century A.D. Nawab’s fig. 21 shows Persian influence in the treatment of the horse, and the treatment of the landscape in the upper panel of the same miniature is possibly due to foreign influence. Trees are stylised as in other manuscripts of this period, c. 1400-1430 A.D. A Kalpa-sūtra copied in V.S. 1473-1416 A.D., at Patan, is also published by Nawab from the Jaina collections at Jirā (Punjab).\textsuperscript{50} The Jirā Kalpa-sūtra is another important document of the style of Patan. The Kālakācārya-kathā, dt. in 1414 A.D., in the collections of Shri Premchand Jain, Bombay, is another important document copied in Patan.\textsuperscript{51} A comparative study of all these documents and the Kalpa-sūtra of the India Office Library, London,\textsuperscript{52} dated=1427 A.D. will show that the India Office Kalpa-sūtra, though mainly following the Western idiom, yet belongs to another school or sub-style introducing a new pattern in the treatment of border decorations and in the treatment of various figures and themes. Very similar in treatment and allied in style, is an undated Kalpa-sūtra of similar format, in Haṃsavijaya collection, Jīśa-mandira, Baroda. 58. In minute treatment of details and in the selection of various shades of colours this Kalpa-sūtra testifies to the skill of the artist. This Haṃsavijaya collection Kalpa-sūtra

\textsuperscript{46}Nawab, Śrī Kālākācāryakathāsamgraha (Ahmedabad, 1949), p. 66, figs. 18-19.
\textsuperscript{47}Nawab, ibid., fig. 20.
\textsuperscript{49}Also, New Documents of Jains Paintings, pp. 44-45.
\textsuperscript{50}Nawab, Śrī Kālākācāryakathāsamgraha, figs. 21-22, 27-43; and figs. 23-26; pp.
\textsuperscript{51}Masterpieces of Kalpa-sūtra Paintings, figs. 72-77, 82-109, 112-113.
\textsuperscript{52}Khandalawala and Meti Chandra, New Documents of Indian Paintings, pp. 15ff., figs. 5-8.
\textsuperscript{53}Coomaraswamy, A. K., Notes on Jaina Art, Journ. of Indian Art and Industry, no. 127 (July, 1914), pp. 90-91, figs. 9, 12, 45, 50, 51, pl. 1
must belong to c. 1415-1425 A.D. (Cat. no. 417, p. 68). We have reproduced two miniatures here in colour pl. V figs., L., M. The incomplete Kalpa-sūtra in the Oriental Institute, Baroda, has beautiful miniatures of bright colours exhibiting fine brush work and steady draughtsmanship. It should be assigned to c. 1400-1420 A.D. Another landmark in the early fifteenth century painting is the Kalpa-sūtra dated c. 1417 A.D. in the National Museum, from Motiehand Khajanchi collection. The Śatruṇjaya-Māhatmya of c. 1420 A.D., is another important document of this period discussed by Moti Chandra and U. P. Shah. The Damayanti-kathā-Campū in the L. D. Institute is assigned to c. 1400-1425 by Moti Chandra and Shah. Perhaps its age is around c. 1400 A.D.

The Dehlī no Upāsraya, Ahmedabad has some very interesting and important illustrated Jaina manuscripts, paṭas, painted wooden boxes for preserving manuscripts, etc. DA no. 14 is a manuscript of Pārśvanātha-Caritra copied in V.S. 1463-1406 A.D. (Cat. no. 444) at Rānapur in Saurashtra. It has three illustrations on folios 1, 136 and 137. Of these the one on folio 1 of Pārśvanātha is illustrated in figure 29. Folio 137 has miniatures of Dharanendrā and Padmāvatī, both partially damaged since pieces of brittle paper have been broken and lost. Both Dharanendrā and Padmāvatī, green in colour, are depicted as bold and stout figures, unlike many other miniatures of the deities. Another Pārśvanātha Caritra (Cat. no. 445) from the same Bhāndāra (DA no. 4) is dated in V.S. 1467-1410 A.D. The figure of Pārśvanātha from this ms., illustrated in fig. 31, may be compared with fig. 29. Pārśva is painted green in these figures. This ms. has some beautiful miniatures illustrated in figs. 32, 33 and 34. Figure 34, on folio 213, represents a Gaṇadhara, probably of Pārśvanātha, sitting in padmāsana with one hand on the lap and the other carrying a rosary held in Pravacana or Vyākhya mudrā near the chest. Behind his head is the lotus halo and below the seat, a full-blown lotus. The gaṇadhara sits under a torana – arch decorated with lotuses. The back-rest has its borders

——Masterpieces of Kalpa Sūtra Paintings, p. 8, figs. 231, 279-286, 411, 413-415, 421-422. Moti Chandra, Jaina Miniature Paintings from Western India, figs. 139-147.
——Shah, U. P., More Documents of Jaina Paintings, p. 11, fig. 33.
——New Documents of Jaina Paintings, figs. 9a, 16a, 16b.
——Ibid., Colour Pl., IA., p. 46.
——Ibid., figs. 17-18, p. 48.
Notes on Art

decorated with a flowering creeper-design. To his right is a small attendant pupil. On top of the torana are two peacocks painted blue. The back-rest is also blue. Figure 32, representing, in two panels, male devotees, nuns and Śrāvikās, each with folded hands, is another beautiful miniature from this manuscript with minutely drawn designs and details. Fig. 33 represents an ācārya giving lessons to his pupil sitting in front and holding a long palm-leaf ms. Very little colour is used in the complexions of the monks and a slight attempt at shading is visible. The painting is remarkable for delicacy, and fine drawing. This manuscript is an important dated document of the first decade of the fifteenth century A.D. Another ms. of Pārvanātha-caritra, (old DA. no. 30, new DA. no. 74), dated in V.S. 1479=1422 A.D. shows profuse use of gold in body colours. The background is red, but the golden bodies are sometimes partly shown against blue. DA. no. 106 (old DA. no. 60) is a manuscript of Kalpa-sūtra and Kālaka-kathā copied in V.S. 1498=1441 A.D. in Ahmedabad, by one Somasimha, son of Mantri Kupā. DA. no. 45 of Candraprabha-caritra (Cat. no. 447, p. 73) is an interesting document copied in V.S. 1489=1432 A.D. at Patan. A figure of an ācārya (monk) giving discourse, and sitting on a stool with a back-rest, painted on folio 2, is executed by a skilled artist. The slightly bent head of the ācārya (figure 35) very aptly conveys his action of giving a discourse. The painting is slightly damaged, possibly due to some water action on the colours. DA. no. 9 is a manuscript of Samyaktva-Kaumudī (Cat. no. 441, p. 72) copied in V.S. 1479=1422 A.D. The painting of a Gañadhara from this manuscript, illustrated in Colour pl. II, fig. D, is a good specimen showing the use of light reddish pink in body colour and ultramarine in the background. Two beautiful white swans appear on top of the stepped pyramidal roof of the shrine under which the Gañadhara is shown seated in Vyākhyāna mudrā, and Padmāsana. DA. no. 20 is a manuscript of Pāṇḍava-caritra-mahākāvyā, copied in V.S. 1490=1433 A.D. at Selagunthā. The place of copying could not be identified. On folio 1 there is a painting of a Tīrthaṅkara, and on folio 2 is a miniature painting of Sarasvatī or Śrutiadevātā illustrated in figure 36. The goddess carries the book in her right upper hand, and the lotus in the corresponding left hand; the right lower hand is

58In the Cat. no. 441, p. 72, given at the end of this book, the date of copying is printed as V.S. 1409 through mistake. It has been verified as V.S. 1479.
Treasures of Jaina Bhandaras

held in the varada-mudrā while the left lower one is in the vyākhyaṇa mudrā. The painting does not show finer details and the colouring of her lower garment is not carefully done. Perhaps this is the local popular style of the age at Selagūṇṭha.\(^{59}\)

One of the finest examples of this period, dated V.S. 1480–1423 A.D., is however the Supāsanāha-caryāṇi, now in Hemacandrācārya Jāna-mandira, Patan, but originally copied in Devakulavāca identified with modern Delvāḍā near Ekalingji in Mevad, Rajasthan.\(^{60}\) (Cat. no. 446, p. 73). A number of paintings, (a few of them are full page illustrations) show beautiful representations of trees and foliage, mountains, etc. There is practically no Persian influence and illustrations of this manuscript are noteworthy as dated early specimens of painting in Mevad. A painting of 20-armed goddess (Kālī ?) is illustrated in figure 37. Figures in the lower panel, drawn in various actions are remarkable as work of a superior artist. A figure is shown flying or jumping with tremendous force. Of about the same age, and equally interesting with lively figures of monkeys, musicians, dancer, mountains, temples etc. is the Pañcatīrthī scroll painted in A.D. 1433 at Cāmpāner (Panchmahal district, Gujarat), first published by N. C. Mehta and discussed again with colour reproductions by Moti Chandra.\(^{61}\) Equally interesting and unlike most of the other known Jaina pataḥ the paṭaḥ of Jaitra-Yantra (Vijaya–Yantra), dated in V.S. 1504–1447 A.D., perhaps painted in Ahmedabad, now preserved in the Victoria and Albert Museum, London.\(^{62}\) Besides beautiful representations of several Jaina deities the paṭaḥ has beautiful paintings of trees etc. which show the love of nature the painting of fifteenth century developed. Another well-known example is the Vasanta Vilāsa scroll in the Freer Art Gallery, Washington,\(^{63}\) which gives us a glimpse of secular painting in the fifteenth century in Gujarat. A few miniatures illustrating a Brahmanical text called the Ithāṣa-samuccaya, in the collections of the Oriental Institute, Baroda, are of the same age as the Vasanta–Vilāsa, but the

\(^{59}\)It seems that the place name reads sālayuḥtha-sthāne and not Selagūṇṭha-sthāne. If this reading is correct, then Sālayūṭha is perhaps the modern Sālayūṭh in Saurashtra.

\(^{60}\)For references to plates published from this manuscript, see, Cat. no. 446.


\(^{63}\)This has been discussed by several writers. W. Norman Brown in his edition of Vasanta Vilāsa (Harvard Oriental Series) has profusely illustrated with colour and monochrome plates.
Notes on Art

miniatures are largely worn out. Amongst other Brahmanical texts, miniatures of
fifteenth century manuscripts of *Sapta-sati* published by M. R. Majumdar now
in the Baroda Museum and the Prince of Wales Museum, and the *Bala-Gopāla-
stuti* manuscripts in the Boston Museum and the Baroda Museum, are well-known.

To revert to the review of Jaina miniatures, an undated *Kalpa-sūtra* in the Dehlī
no Upaśraya, Ahmedabad, DA, no. 69 (Cat. no. 449) is a beautiful manuscript
showing all the characteristics of early fifteenth century A.D. Fig. 38 from this ms.
shows the mother of a Jīna fondling the son, and resting on a *chowki*. The treatment
of this theme is reminiscent of a similar miniature in the Pāltāṇā palm-leaf
*Kalpa-sūtra* dated in V.S. 1439–1382 A.D. The same may be compared with fig. 39
illustrating this theme from a gold-lettered *Kalpa-sūtra* d. V.S. 1516–1459 A.D.,
copied by Vācākā of Patan, now in the Jaina bhandāra in Śāmalā ni pole, Ahme-
dabad, no. 25/5. (Cat. no. 418). The pointed end of lower garment of Jīna’s
mother is pointing upwards in fig. 39 which is just the opposite of that in fig. 38.
It would seem that the whole bed-spread is shown behind the back of mother in
fig. 39 with a design of a flowing river with fishes in it. The presence of a tree in
one corner would however suggest that the Jīna’s mother is shown sitting on a
*chowki* by the side of an actual river while the scene in fig. 38 is laid in a palace
room. Fig. 40 from the DA. 69 (Cat. no. 449) represents the birth bath of a Jīna.
Treatment of overhanging clouds may be compared with the treatment in mss. like
the *Kālaka-Kathā* in Maṇḍu style, age, c. 1440, in the collections of Muni Puṇy-
avijayaji, or the *Śatruñjaya Māhātmya* of the same age in the I.D. Institute. Fig.
41 is another beautiful miniature from this ms. showing a neatly coloured drawing
of a Śakra paying his homage to the Jīna. The DA. 69 should date from the second
quarter of the fifteenth century A.D., i.e. c. 1430–1440 A.D. The Śāmalā pole

\[\text{Notes on Art}\]

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\[\text{Fig. 41 is another beautiful miniature from this ms. showing a neatly coloured drawing}\]
\[\text{of a Śakra paying his homage to the Jīna. The DA. 69 should date from the second}\]
\[\text{quarter of the fifteenth century A.D., i.e. c. 1430–1440 A.D. The Śāmalā pole}\]
Kalpa-sūtra (Cat. no. 418) is later, dated = 1460 A.D. Fig. 47 represents a page from it with border decorations. Colour plate VI fig. O shows another page from the same ms.

DA. no. 70 (Cat. no. 420) is another ms. of Kalpa-sūtra, dated in V.S. 1516 = 1459 A.D. copied at Gandhārapura, i.e. Gāndhāra in Broach district, on the western sea coast, where the famous Devasanā Pādā Kalpa-sūtra was copied. Written in golden-ink, the ms. was copied by Somā, son of Mantri Kupā and has 21 illustrations. The manuscript is noteworthy for its departure from the more popular colour scheme. Shades of brown are favoured by the painter. Fig. 49 is a typical example, representing, in the upper panel, Pārśvanātha with Dharaṇendra and Padmāvatī, and in the lower panel, Kāmaṭa practising the Pañcagni-tapa, and Pārśvanātha rescuing the snake-pair being burnt in a log of wood. Figure sculpture, though following the usual characteristics of the main school, yet shows a departure from the more popular idiom of Patan and Ahmedabad. A comparison with this manuscript will also show that the Devasanā pādā Kalpa-sūtra, painted at Gandhāra is later and by a different hand, with much more Persian influence. The Devasanā pādā Kalpa-sūtra is now generally assigned to c. 1475 A.D.

Of the same date as DA. 70 noted above, is a Svāntinātha-Caritra (Cat. no 453), in the same bhanḍāra, DA. no. 11, painted in the usual style. Fig 52 is a painting of a Gāṇadhara from this manuscript.

In the Jesalmere bhanḍāra, ms. no. 425 of Kalpa-sūtra and Kālaka-kathā, has 45 illustrations, published by Nawab, belonging to this period. Gold is used sometimes in body colours. Silvery wash on blue is given on some textile designs. The textile designs popular in manuscripts of fourteenth and early fifteenth century still continue along with later patterns of the fifteenth century. Perhaps more than one artists have painted this manuscript. Especially beautiful and in the early fifteenth century traditions is the miniature of Ṛṣabhadatta and Devānandā published in colour, by Nawab, from this manuscript. The ms. perhaps dates from c. 1430 A.D.

Maṇḍu was one of the Jaina centres of the fifteenth century A.D. Several manuscripts painted at Maṇḍapadurā are now known. They are in the usual style. But

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64Jaina Citrakalpadruma, Vol. 11 (Ahmedabad 1958 ), figs. 20–57, 60, 65, 70, 75, 78, 83, 86.
65Ibid., figs. 25, 30, 35
66Ibid., fig. 20

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the Kalpa-sūtra dated in 1439 A.D., now in the National Museum shows a regional variety which is well-known as Maṇḍū-style. Of this style, but perhaps a better example, is the undated Kālaka-kathā of Punyavijaya collection in the I.D. Institute, described in detail by Pramod Chandra.  

A very richly decorated and typical example of the school of Patan is the Jamnagar Kalpa-sūtra and Kālaka-kathā copied in Patan in V.S. 1558 = 1501 A.D. having beautifully decorated borders on each page, showing a large variety of themes of Jaina mythology, animals, birds, textile patterns, geometric and floral designs, mountains, etc., published by Moti Chandra and U.P. Shah. Border decorations of the Kālaka-kathā in this manuscript are especially useful in showing costumes of the Śaka army, the dress being obviously copied from that of the contemporary army of the Sultans of Gujarat. The paintings represent the full culmination of the fifteenth century style at Patan at the end of the century. The Devasānā Pāṇḍo Kalpasūtra and Kālaka-kathā are generally assigned to c. 1475 A.D. and there are scholars who have suggested a much later date. Prof. Norman Brown who is said to have been able to see the now stolen last page giving the date, but who unfortunately could not remember it, suggested its date in the Akbar period on other grounds. The painter of the Devasānā Pāṇḍo Kalpasūtra did not shirk of a drawing material for his decoration from carpets and textiles of Persian design. We must remember that the manuscript was copied (and therefore probably painted) at Gandhāra near Kāvi, Broach district, on the western sea-coast, where such

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88Karl Khandalawala and Moti Chandra, A Consideration of an Illustrated ms. from Manjapaulurga (Maṇḍū) dated 1439 A.D., Laṭa Kula, no. 6, pp. 886.

89See footnote 64 above. We hear that there was also a Kalpa-sūtra with this Kālaka-kathā whose whereabouts are not known. It disappeared during Muni Punyavijayaji’s life-time.

90One more Kalpa-sūtra in Maṇḍū style was reported to have existed in a private collection at Calcutta. It is hoped that the owner will some day permit somebody to publish it.

91New Documents of Jaina Painting, pp. 24-26, 55-57, figs. 25-29. More Documents of Jaina Paintings, fig. 34.


influence could have been natural even before Akbar's Court painters utilized it. The Kalaka-katha of Devasāna Pādo is nearer to an Uttarādhyaṇa sūtra ms., in the same bhandāra, dated in Samvat 1529 = 1472 A.D. (see, figs. 57, 58, 59, 45, 46) in its colour scheme etc. We have illustrated here in figs. some decorations and painting from this Uttarādhyaṇa sūtra. It would therefore appear that a date around c. 1475 A.D. is quite probable for the Devasāna Pādo Kalpa-sūtra. But the Jamnagar Kalpa-sūtra, painted at Patan in 1501 A.D. shows much less Persian influence and one might be inclined to regard it as almost contemporary or a little earlier than the Devasāna Pādo Kalpa-sūtra according as one is inclined to regard Persian influence as later or earlier. Whatever the date of the Devasāna Pādo Kalpa-sūtra might have been, it is quite clear that towards the end of the fifteenth century A.D., Jaina painting introduced a very large number of elements in decoration, and lavishly used costly colours. The Jamnagar Kalpa-sūtra has not only patterns and motifs known to us from Kalpasūtras like the India Office Kalpa-sūtra etc., but has also other patterns and motifs which we perhaps come across for the first time in Western India miniature paintings. It shows a number of elements which must have been already popular in secular art for a pretty long time. It also seems that scenes from Jaina stories appearing in border decorations of the Jamnagar Kalpa-sūtra were probably derived from some commentaries of the Kalpa-sūtra, Jaina story books and wall paintings in Jaina shrines.

Like the Devasāna Pādo manuscript, the Jamnagar manuscript originally painted at Patan has taken recourse to elaborate compositions. So far as the Kālaka-kathā is concerned, the themes treated are of much greater elaboration than known hitherto and camp life of soldiers is a special interesting feature. The material is so profuse that one wonders whether an indigenous school synthesising the Persian and Indian elements had not come into being at least a century before the Mughal School.\[19\]

A very important feature of the Devasāna Pādo Kalpa-sūtra is the representation with labels, in marginal decorations, of the various cāritis, karanas, etc., of Bharata Nātyaśāstra. Dance traditions in Gujarat and Rajasthan, in the fifteenth century, deserve a special study, based on the evidence provided by this manuscripts. Music

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\[19\] *New Documents of Indian Painting*, pp. 25-26.
and Dancing seem to have been so very popular in Western India that even in the illustrations of texts like the *Kalpa-sūtra* and the *Uttarādhyayana sūtra*, they were introduced in decorations of borders.⁷⁴ A comparative deeper study for several centuries from eleventh century onwards is possible with the help of several reliefs of scenes of dancing and music, and representations of gods and goddesses in various dancing postures, obtained in Jaina and Hindu shrines like the Vimala Vasahi and the Lūna Vasahi at Delvāḍa, Mt. Abu, the Ajitanātha temple at Tārāṅgā built by Kumārpāla in the twelfth century (fig. 184), earlier Hindu shrines at Abaneri and Sikar and Kīrāḍu in Rajasthan, the Lakulīṣa temple on the Pāvāgaḍh hill, the Sūrya temple at Moṭherā, etc. The *Sangītopaniṣad-sūroddhāra* of Sudhākalaśa Gaṇi, composed in the thirteenth century by a Jaina monk in Gujarat fortunately provides valuable literary evidence for such a study. A number of Jaina manuscripts contain several illustrations of dancing figures. We have illustrated here as specimens, a miniature in *figure 42*, from the *Uttarādhyayana sūtra* painted in V.S. 1505—1458 A.D. from Māndal, fig. 63 from another ms. painted at Patan in 1492 A.D., and a panel from *Kalpa-sūtra* painted in V.S. 1516—1459 A.D. from DB. no. 2991 (Cat. no. 459) in *figure 43*. The wealth of such evidence, available in Jaina paintings can further be demonstrated from a group of dancing Dikkumaris (Quarter-maidens), illustrated in *fig. 44*, from the *Pārśvanatha Padmavatī Vasāṭra-Paṭa*, datable in the fifteenth century A.D., and the dancing figures from the *Uttarādhyayana*, dated 1529 V.S. illustrated in *figs. 45—46*, in the collections of Devasāṇo Pado, Ahmedabad. Over and above the evidence of sculptures from Jaina Hindu shrines, and paintings from Jaina bhanḍāras, we further have such evidence from wooden architecture of secular buildings as well as Jaina shrines in Western India, mainly Gujarat. Two small plasters from a Jaina shrine, illustrated in *figs. 183—184*, have small dancing female figures on three sides of each of them, the fourth being covered up being attached to a wall. These, along with some other interesting pieces, originally probably from Gujarat, were lying in the collections of the Mahāvīra Jaina Vidyālaya, Bombay and are now transferred to the L. D. Institute, Ahmedabad. Assignable to c. sixteenth century A.D., some of the figures also suggest relations with Odissi dance traditions.

⁷⁴Also in miniature of full page size like the scene of Indra-Sabhā in *Masterpieces of Kalpa-sūtra Paintings*, fig. 278. Also see, *ibid.*, figs. 267, 273, 241, 1, pls. A—G. *fibs. 1—42, 279—284, 363—366.*
Treasures of Jaina Bhanḍāras

The Uttarādhyayana from Māṇḍal, dated in V.S. 1505-1448 A.D., illustrated in figs. 42 and 60 is a very important dated document produced by a very superior artist. In the general treatment of human figures and even of themes of the text it discloses a new pattern. This style is also found in a newly discovered Uttarādhyayana from a Surat bhanḍāra. A somewhat less refined imitation of the themes is seen in the Uttarādhyayana dated in V.S. 1549-1492, painted at Patan, now in Punyavijaya Collection, L.D. Institute, a specimen from which is illustrated in fig. 63. However, so far as the style is concerned, the Patan manuscript belongs to a school or tradition different from that of the Māṇḍal ms. The treatment of the horizon in fig. 60 from Māṇḍal manuscript, is rather rare in Jaina miniatures. Another rare miniature, illustrated in fig. 61, is from a Kalpa-sūtra in Muni Hamsavijaya collection, Jhāna-mandira, Baroda, and assignable to late fifteenth or early sixteenth century A.D. We do find such Persian influence in border decorations of Devasano Paño Kalpa-sūtra, but a mere landscape and a forest scene with animals, clouds etc., showing love of nature, forming theme of a separate miniature is hardly found in earlier manuscripts. The treatment of clouds showing Chinese influence is noteworthy in this miniature. This manuscript show several departures, from the stereotype treatment of Kalpa-sūtra miniatures, the depiction of the city of Dvārakā illustrated in fig. 64, from this manuscript may be noted. It is not possible to date this manuscript as late as the Akbar period.

Chinese or Central Asian influence in the treatment of landscape is found as early as 1382 A.D., in fig. 26 illustrated from the Palm-leaf ms. of Kalpa-sūtra from Pāliṭūṇa.

For a fuller appraisal of the fifteenth century style of Gujarat, and especially of the new trends and experiments carried out from about the middle of the fifteenth century a detailed study of the several miniatures of the Digambara Jaina manuscript of Yasodharasaratra painted at Sojītā (Central Gujarat) in V.S. 1551-1494 A.D. is necessary. We hope Mrs. Sarayu Doshi, who has published only a few

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9The ms. now belongs to a collection housed in a Digambara Jaina temple in Karamsad, near Sojītā. It was first brought to Surat by Sheth Mulchand K. Kapadia of Surat for an exhibition held at the time of an earlier session (fifth or sixth?) of Gujarati Sahitya Parisad held long time ago at Surat, and noted in the report of the same Parisad. Sheth Kapadia informed me about the same and spoke highly about the paintings with plenty of gold used in colours. Since Mrs. Doshi was working on Dig. miniatures I passed on the information to her and taking the aged Shri Mulchand Kapadia with us to Karamsad in Mrs. Sarayu Doshi's car, we could see the manuscript and with Sheth Kapadia's recommendations, Mrs. Doshi has borrowed it for study. See, the Chp. 51 on Miniature Paintings by Khandalawala and Mrs. Doshi in Jaina Art and Architecture, Vol. II, colour pls. 30A, 30B and Plates 276-277, figs. A & B.
paintings from this manuscript, will publish a more detailed studies of the various miniatures from this manuscript, now property of a Dig. Jaina shrine collection at Karamsad, near Sojitra. Since the illustrations refer to the story of Yasodhara, they are not stylised as in the theological texts like the Kalpa-sutra and therefore have a wider scope in reflecting the cultural life of the age.

A Kālakācārya-kathā, copied in V.S. 1516–1460 A.D. at Patan (Cat. no. 419), now in the Pārvacandra Gačcha Upāśraya, Śāmalā ni pole, Ahmedabad, is written in golden-letters and is another beautiful manuscript with fine and varied border decorations (fig. 47). Recently, the National Museum, New Delhi has acquired a richly decorated Kalpa-sutra painted in the fifteenth century at Maṇḍapadurga, which Shri Karl Khandalawala will be publishing in near future. These manuscripts are referred to here to show that in the fifteenth century there was a sudden progressively increasing activity to enrich the manuscripts with border decorations, to introduce illustrations of new themes and to assimilate foreign elements in painting while retaining the mainly Indian elements and character, Cf. Colour fig. P. from Maṇḍal Uttarādhyayana powerfully depicting a Persian horse.

One of the finest examples of Kalpa-sutra, dated in V.S. 1560–1503. A.D., is DB. no. 2991, now in Bhavanagar, but copied at Alavalapura, a place we are not yet able to identify. Figs. 50, 51, 53, 54, 55 and colour fig. R, illustrated from this manuscript will show that the style is very much allied to the school of Patan, but the creative genius of the artist has produced several beautiful paintings demonstrating his love of nature, and the figures are full of action and appropriate expression. Colours are bright, details are minutely drawn and new themes are introduced. Ultramarine is used in backgrounds with a few small white flowers scattered in several cases. Gold is lavishly used for body-complexions, in architectural and other decorative motifs, in thrones, garments etc. Bright white, probably of chalk is used in garlands, borders of ornaments, decorative patterns of garments of monks and nuns and in various other ways. Other colours used are light parrot green, red, pink, black, magenta, brown and carmine. Treatment of ends of lower garments of ladies (and sometimes of males but excluding monks and nuns) in some fifteenth and sixteenth century manuscripts calls for special notice. The lower garment, reaching a little above the ankles, may be golden or with stripes of various
colours, but it seems that an additional paṭkā (parvasatka) or scarf was attached from the centre with its lower end going straight and pointed and taking a big loop-like curve (balloon-like) on the other side, as if blown up with air (see, in this ms., folios 121a, 102a, the painting of a lady giving alms to a monk, folio 138b). Especially interesting is the nativity scene on folio 87a where the end of such a scarf points upwards. These paṭkās are sometimes of beautiful haṁsa-duṅkula or padma-duṅkula type, black, with swans or lotuses painted (or embroidered) in gold. The colis of ladies are generally of very light green, or brown, red, white or pink colour. Trees, generally tall, with long slim trunks, of plain trees and other trees look beautiful, though stylised, the leaves are of beautiful light green, or of golden and red colours all used on one and the same tree. Sometimes they have black and white beaded borders, the foreground landscape is brownish, the flowers golden and tree-trunks and branches white (folios 105b, 133b).

The fine white garments (caddars) of monks and nuns are especially noteworthy. These show white woven designs of stripes, wavy lines, flowers etc. A monk either leaves his right shoulder bare or covers both the shoulders (folio 133b). These must be costly caddars of fine texture. A nun covers both the shoulders, the garment reaches up to the neck, and also partly covers the back of the head. The nun has hair on head, cf. folio 122a showing scene of nursing child Vajrásvāmi in a cradle.

The painter of this ms. hardly succeeds in the treatment of animals like the lion, but the horse, prancing or running, is admirably drawn, so also the stag or the elephant.

The use of costly colours, especially profuse use of gold, though very much seen in the fifteenth and later centuries, is a criterion which should be used with caution in deciding the age of a manuscript. Rich donors may spend for gold, lapis lazuli, carmine etc. But in the same age we come across manuscripts with only an economical use of gold etc.

This manuscript, however, is a typical example of the style of the age, and being dated in the beginning of the sixteenth century its format style etc. are noteworthy. The manuscript still retains much of the beauty of productions of the preceding century.

Differences in styles of the middle and late fifteenth centuries can be marked by
Notes on Art

comparing fig. 52 of a Gaṇadhara, from Śāntinātha caritra (Dehla, no. 11) dated—1459 A.D., with fig. 51 of another Gaṇadhara from DB. no. 2991 discussed above and dated—1503 A.D. Similar differences in style and treatment of the same theme (of dikṣa of a Jina) can be observed by comparing fig. 56 from DB. no. 2992 (Cat. no. 430) with fig. 53 from DB. no. 2991 (Cat. no. 459). Fig. 67 of a Tirthaṅkara from a manuscript of Bhagavati Cūrṇi (Cat. no. 462) d. V.S. 1582—1525 A.D. (DA.no.50) shows further deterioration. But the painting of Sarasvatī riding on a big swan, from Bhagavati-sūtra manuscript (DA. no. 46) is much more interesting and beautiful. The face of the goddess is shown, in three quarter profile, and the further eye does not much extend in space. The textile patterns and the design of the neck ornament have changed. Figure 68 of Sarasvatī, riding on a peacock, with her face shown in complete profile shows further change in miniature painting. The small and partly shown figure at the back, carrying a big trident in one hand is a peculiar feature unknown to other representations of Sarasvatī. This miniature is from a manuscript of Kiratārjuniya-mahākārya, DA no. 141 (cat. no. 488) assignable to c. 1700 A.D.

The Praṇamakunāvalī (Cat. no. 472), assignable to c. 16th century A.D., illustrated in fig. 69, is in the usual tradition of showing the further eye, extended in space, beyond the line of the face.

The Śrēṇika-Samyaktva-rāsa, Kantivijaya collection no. 4565, Jñānamandira, Baroda, is a new find (figs. 70—74) of considerable importance. The work was composed in V. S. 1603—1546 A.D. in Śrī Śāntijina-Prāśāda, on the Kumāragiri hill, built by Kumārapāla, according to the colophon at the end of this manuscript, on folio 45 (see fig. 71). In the beginning, the author pays homage to Śrī Hemavimala Sūrī, in whose lineage he flourished, and then to 24 Tirthaṅkaras, Sarasvatī and Gautama Gaṇadhara. On the first folio of the text are found four small miniatures with labels of Śrī Tirthaṅkara-mūrti, Śrī Gautamasvāmi, Śrī Sarasvatī and Śrī Hemavimala Sūrī (see fig. 70). The background is in usual red of Jaina miniatures, while the body-colour in all cases is dull reddish yellow. The small figure of Sarasvatī, with book, vinā, rosary and lotus in her four hands, is beautifully drawn. The format of the manuscript (size : 10.4 X 4.2 inches) shows that the manuscript belongs to the sixteenth century A.D., and the fact that at
the end of the work, on folio 45, we have a small painted panel (size: 11 cms. x 2.5 cms.) showing (the author) Somavimala Sūri reading the book before his devotees, suggests that this manuscript was copied and painted during the life-time of its author Somavimala Sūri. The marginal label for this panel, deciphered, says: Śrī Somavimala sūri rāṣa vaṃcāt cha(1) Do. Kānhaji Sambhālai(?) thā.

The manuscript has 48 miniature paintings. The colours commonly used are brick-red for background, yellow for complexions, light blue, dark-blue, parrot green, black, pink and white. Faces are usually in three-quarters profile, with the further eye extended in space. Collyrium line in female faces extends from the eye upto the ear. Males sometimes have a red upright tilaka-mark on foreheads. Heads are flat and noses pointed. Males wear turbans, but princely figures wear small pointed crowns. Sky-line is plain blue, trees are stylised and green with black lines and yellow trunks. Horses yoked to chariots are forceful. They are green or white with red spots (folio 24a), so also are bullocks on folio 12b. The river is shown in dark-blue basket pattern on folio 7b. Human figures with small bodies have rather big heavy heads. Lower parts of bodies of monks in fig. 71 are treated in a rounded mango-shape.

Almost all paintings bear labels on top or in margins. They are all in Gujarati language. The painter, for whose guidances the labels were probably written, was perhaps from Gujarat. The manuscript, as shown above, was copied in the author’s life-time (as suggested by the panel depicting the author reading it) and perhaps for the author himself in C. 1550 A.D., soon after it was composed.

This manuscript is important because the style of its paintings has characteristics which follow the style of the Digambara Jaina Mahāpurāṇa from Digambara Jain Naya Mandir, Delhi, discussed by Moti Chandra and others.76 This has also affinities with the ms. of Bhavisayatta-kahā published by Mrs. Sarayu Doshi.77 It may be noted that Dr. Moti Chandra’s dating of Mahāpurāṇa in C. 1450 is

76Moti Chandra, *An illustrated Ms. of Mahāpurāṇa in the Collection of Śrī Digambara Jain Naya Mandir Delhi*, Lalit Kala, no. 5, pp. 68-81 and plates.
77*Hibid.*, colour ill 31, and plate 279 B. It would be better if Mrs. Doshi publishes colophon-pages of all her newly discovered Digambara manuscripts to enable us to arrive at a proper understanding of their format and age.
Notes on Arts

preferable in view of the later Śrenika—Samyaktvā-rasa which is closely related to it. With the discovery of this Rāsa, probably copied in Rajasthan at Kumāragiri, it is now quite clear that the style of the Nayā Mandir Mahāpurāṇa had a wider provenance. It may be remembered that all the labels to the paintings of this Rāsa are in old Gujarati language. Paintings on folio 1, fig. 70, follow the usual Western Indian style and differ in style from other paintings (e.g. figs. 72, 73, 74).

Most commonly illustrated Jainā Āgamas (canonical works) are of course the Kalpa-sūtra and the Uttarādhyayana sūtra. But we do find several more Āgamas illustrated with a few paintings. Of these, one very interesting manuscript of the Rāyapaśenāiya sūta (Rajaprāśīya sūtra) from Muni Punyavijñayaji’s collection was published in the Čhāvī by U. P. Shah.78 The manuscript is assignable to late sixteenth century A. D. A few years ago, the L.D. Institute of Indology, Ahmedabad, acquired another interesting Āgama work, entitled, the Upāsakadāśīgpa sūtra (Cat. no. 474) with a few interesting illustrations (see Fig. 75). The treatment of face is peculiar, especially of the eyes and is in close agreement with the treatment of figures in a manuscript entitled Pārśvanātha Vivāha (formerly noted as Rayana sāra) in the collections of the Museum of Fine Arts, Boston and assigned to 1576 A. D.79 The Upāsakadāśīgpa sūtra dates from about the same age, or at best from the beginning of the seventeenth century A. D. It seems that both these manuscripts were painted in a region around Maṇḍu in Malwa. Illustrations of this manuscript need a separate detailed treatment.

The Devaśānā pāḍā no bhanḍāra, has besides, the fleurles Kalpa-sūtra and Kāłaka-kathā of c. 1475 A. D., and the beautiful Uttarādhyayana sūtra of V. S. 1529—1472 A. D. referred to above, another Uttarādhyayana sūtra without date, which is an important document of the new Gujarati style of sixteenth century started perhaps by Cītārā Govinda of the Mātar Sanigrāhaṇi sūtra80 This Utta-

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80More Documents of Jainā Paintings, figs. 51-54. Cf. also for this style, Ibid., figs. 41-44 from Uttarādhyayana sūtra, d. 1591; and figs. 45-48 from Rāyapaśenāiya sūtra Kankroli Collection; figs. 58, 60 from a page of Rāirasāya; also see, Ibid, pp. 17 ff., 22 ff. New Documents of Jainā Painting, Colour plate VIII-IX-X and figs. 41-54.
rādhyayana sūtra (Cat no. 477) is unfortunately gradually deteriorating mainly due to chemical action of certain components of the black ink used in writing and the manuscript deserves immediate treatment for preservation. Paintings of this manuscript generally follow the usual popular pattern of the Uttarādhyayana miniatures insofar as the treatment of the themes is concerned. But the miniatures are noteworthy for two reasons: firstly for the elimination of the three-quarters profile and the farther eye and secondly for the treatment of the eye itself which is fish-like (figs. 76-77 colour fig. S). The style of paintings is folkish, use of colours is limited to green, yellow, rosy white and black on a red background. The artist has often erred in the proportion of limbs. Generally disproportionate big heads on small stunted torsos catch the eye. Foreheads are short, nose are generally not pointed at the ends, and in a few cases they hardly rise above the surface of the face, thus rendering a typical physiognomy. Usually men do not wear an upper garment and only a scarf is shown. But when people wear jāmūs, the artist generally prefers to paint them green. In a few cases, beautiful floral designs in red, on top or bottom of miniatures, remind one of Mughal influence.

There is no colophon giving the date of copying of this manuscript. But the format with circular big red dots in margins, and the script, suggest a date circa 1600-1650 A.D. Trees have long, slim curved trunks and the foliage is white or green with yellow flowers, treated in a stylised manner with a thick black outline. The painter delights in painting trees, birds, animals, etc. but their treatment is folkish (colour figs. R and S).

Of about the same age but more carefully drawn are the figures in paintings of a manuscript of Upadeśanālā prakaraṇa (colour fig. U) from Dehlā no bhanḍāra, Ahmedabad, no. 145 (Cat. no. 489), drawn with a very simple pallette on red background.

The paintings bear certain affinities with those of the Uttarādhyayana sūtra dated in 1591 A.D. (now in the Baroda Museum) and Bālagopāla stūti of Kankroli Collection.82 Though not so prominent as in the Devāsana pāḍā undated Uttarādhyayana just discussed, the eyes are still fish-like. This tendency of

82Especially in the treatment of loose hair at the back in one of the miniatures, cf. Ibid., fig. 45.
Notes on Art

drawing fish-like eyes had also been popular in Gujarat as is evident from the manuscript paintings of the Pāṇḍukhyāna discussed by U. P. Shah. This treatment of eyes, more prominently and beautifully drawn is found in a manuscript Yāsodhara carita from north Gujarat illustrated by Mrs. Sarayu Doshi, and dated in 1596 A.D. That this manuscript of Yāsodhara-carita hailed from Gujarat and that its style was popular in Gujarat is proved by another such manuscript with beautiful similar paintings drawn perhaps by the same artist or his pupil, seen some years ago by me in Jain collection in Surat. It has no colophon and seems to be somewhat later than the one published by Mrs. Doshi. The Yāsodhara Carita published by Mrs. Doshi was painted by Citārä Nānji, probably at Idar. It must be remembered that the territory of the old Idar State touched the Mewad border and had close cultural ties with Mewad. There does seem to be some relation of Nānji’s Yāsodhara carita with the Rāgamālā set from Chawad dated in 1605 A.D.

Cosmographical charts of two and a half continents (Aḍḍhāi-duipa-paṭas) were very popular in Gujarat and Rajasthān, with Śvetāmbara Jainas, during the sixteenth and seventeenth centuries and probably a little earlier. A section from one such paṭa, assignable to c. 1600–1650 A.D., is published here in fig. 78. Drawings of the human pair seen in this figure are typical and in a set pattern, with faces with extended farther eye. In some paṭas we occasionally come with a kulāḍāra turban. A detailed comparative study of all such paṭaś from different collections would be interesting.

Jaina bhaṇḍāras have also disclosed illustrated manuscripts of classical Sanskrit

83Ibid., figs. 5A, 55, 56, and 57 (in colour).
84Khandalawala and Sarayu Doshi, in chap. 31 of Jaina Art and Architecture, Vol. III, colour fig. 37. Mrs. Doshi has simply said “probably north Gujarat,” but she had shown me this manuscript when she brought it a few years ago from aDig. bhaṇḍārain Rajasthān (probably Beaular or Amber) and the colophon gave the name of the painter as Citārä Nānji. So far as I remember Citārä Nānji is reported in the colophon as hailing from Idar (Ilaḍūrā?) or that the ms. is said to have been copied at Idar. Mrs. Doshi was requested to send me a photo of the last page giving the colophon and I am still awaiting the promised photograph to check up the reference to the place name. But the fact that Mrs. Doshi has said “probably from north Gujarat,” leads me to believe that my impression is correct.
85I have a few coloured slides of this manuscript whose present whereabouts are not known. Unfortunately these could not be published in this volume but I hope to publish them later.
86See footnote 84 above.
Kāvyas like the Kumārasambhava and the Meghadūta. The discovery of an illustrated copy of Kirōṭarjunīya Mahākāvya from Dehlā no bhaṇḍāra (no. 141) Ahmedabad (Cat. no. 488), lends further hopes of future discovery of many more illustrated manuscripts of Classical Sanskrit works. Figs. 68 and 79–81 illustrate a few paintings from the Kirōṭarjunīya mentioned above. Drawn in a popular folkish style, the figures show Mughal influence in costumes of fighting soldiers and in the face of Śiva as Kirāta. The paintings may be assigned to the first half of the eighteenth century A. D. Arjuna is generally painted in light pink and Śiva as Kirāta is painted in blue with a red cap and a yellow tiger-skin on his person.

Fig. 82 represents a scene of fight from another manuscript of Kirōṭarjunīyam, recently acquired by the L. D. Institute, Ahmedabad. It is dated in V. S. 1825–1968 A. D. and was copied at Kharagaon, modern Khargaun near Indore in M. P. The soldiers wear different costumes and Mughal as well as Deccani turbans are seen. Unfortunately there is only one painting in this manuscript (Cat. no. 496).

In the Pravartaka Śīrī Kāntivijayaji collection in Śīrī Ātmārāma Jaina Jānānamandira, Baroda, there is a beautifully illustrated manuscript of Śālibhadra-Caṇḍa (Cat. no. 491) also called Śālibhadra-caṇḍapadikā which can be assigned to the first half of the eighteenth century A. D. (see figs. 83–86 and colour fig. 3C). The colours are bright, sometimes we have illustrations of the full length of the page, and almost every miniature bears a label in Rajasthani (Marwari). The colour scheme and turbans etc. suggest that the manuscript was painted in region of Marwar, perhaps in Bikaner. The turbans with white spots were also popular with the Maharao rulers of Kaccha but in Kaccha paintings the turbans are generally of a bright violet shade.

Fig. 87 represents a painting from another illustrated Jaina manuscript called Simhalakumāra-Caṇḍa, from Pūṇavijayaji’s collections in the L. D. Institute, Ahmedabad, and dated in V. S. 1826–1769 A.D. It was copied in Bikaner as stated in the colophon.

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81New Documents of Jaina Paintings, colour plate VII figs. A and B from Meghadūta and Kumārasambhava resp., figs. 31–34 from Meghadūta and figs. 33–39 from Kumārasambhava; also see, fig. 40 from another ms. of Kumārasambhava from National Museum, New Delhi. ibid.,

82Prof. Ernest Bender, Editor JAOS is preparing a critical edition of this text along with illustrations from this and other manuscripts of the Śālibhadra story.
Notes on Art

Gradually, from Jaina collections more and more manuscripts illustrating Jaina stories and dating from sixteenth to nineteenth centuries are being discovered. These stories afford ample opportunities to the painter of introducing various new elements and themes from day to day life of the age. Further exploration of such illustrated Rāsas, Caupāies etc. is likely to bring interesting results and throw light on the origin and spread of different schools in Rajasthan and Gujarat. An illustrated manuscript of Vijayaśetha—Vijaya-śethāni-rāsa (Cat. no. 490), composed in old Gujarati, has been recently found, for the first time, in the collections of the Jaina Prācyavidyā Bhavan, Paladi, Ahmedabad. Some of the miniatures from this work are illustrated here in figs. 88, 89, 91, 92 and colour fig. ZA. The costumes of ladies in figs. 88, 89 etc. suggest that this work was painted in Gujarat or Saurashtra. Costumes of males with jāmās and occasionally with a very high cap like headdress and some show Mughal influence in the dress of local population. Turbans of various types, similar to some Marwari-types are also seen. The manuscript may be assigned to c. 1700 A.D. It must be remembered that these were all popular throughout Gujarat, especially in trade centres like Ahmedabad and Surat. It is known that during this period Surat population included a number of residents from Jodhpur area.

Another rare illustrated Rāsa, found for the first time, is Śrī Jambūsūdni-Rāsa (Cat. no. 486), recently acquired by the L. D. Institute, Ahmedabad, and dated in V. S. 1775–1718 A.D. It has more than twenty illustrations, often on plain white background. The illustrations (see fig. 90) are less stylised and the narration of the story and the actions of various persons and animals are portrayed with considerable success. The manuscript seems to have been painted in Gujarat.

We have already stated that Surat like Ahmedabad was an important centre. This is further supported by two newly discovered manuscripts of Śrīpāla-rāsa giving the story of Śripāla and his worship of the Siddha-cakra and the Pañca-paramēśhins. Śrīpāla-rāsa has been very popular amongst Śvetāmbara Jains and illustration in Popular Mughal style from one manuscript was published in Jaina Citrakalpadruma, Vol. 1, fig. 272.

Figures 95, 96, 97, 98, 99, 100 illustrated from a Śrīpāla-Rāsa in the Vijaya-Nemi-Vijñānā Kasturasūrī Jhāna-bhandāra, Surat are in a popular style. The manuscript
is dated in V. S. 1780=1723 A.D. Males wear long jāmūs and turbans. The scenes of female dancers in figs. 95 and 100 are reminiscent of Mughal court influence. In fig. 96, the mahāvat or elephant-rider wielding a sword wears a European helmet. The marriage scene in the lower panel of fig. 96 is typical, the two Brahmans wear only a dhotī and a dupattā while the bridegroom has a long plumage attached in front of his turban. Narration of events is simple. The foreground and background are often covered with small shrubs, trees or flowering plants. Noteworthy is the typical two-storied building in the upper panel of fig. 98. Such structures were raised at the junction of four main streets and bazaars and were sometimes called Manḍapa or Manḍavi. These have gates on four sides.

Two embossed, golden-coloured Pāṭhās illustrated in figures 101–102 show better Mughal Paintings of seventeenth century in Gujarat. These are preserved in the L. D. Institute, Ahmedabad.⁹⁹

A more interesting and profusely illustrated Śripāla-Rāsa (cat. no. 503) was painted in Surat in V.S. 1886=1829 A.D. (see colophon in fig. 114). This is a very important document. Mughal influence is obvious in the treatment of various figures in fig. 116. But otherwise the paintings are in style of what Moti Chandra and U.P. Shah have called “Sirohi School” in the illustrations of Upadeśamālā from Devasānā pāḍa bhaṇḍāra.⁹⁰ Of this school were also published, by these authors, paintings from a Saptā-sati, dated=1719 A.D. and copied in Surat.⁹¹ The style continued in Surat in 1829 A.D. as demonstrated by this Śripāla-Rāsa which is a very fine example of this style in the early nineteenth century (see figs. 115–120). Some of the paintings in this manuscript are of the full length of a page. There are several illustrations

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⁹⁹ Still earlier Mughal Paintings of c. late sixteenth century on boxes for preserving manuscripts from the collections of Muni Punnavijayajī are illustrated by U. P. Shah in More Documents of Jaina Paintings, figs 81–83.

⁹⁰New Documents of Jaina Painting, pp. 35–37, 71–95; figs. 62–69 and colour plates XI–XIV.

⁹¹Ibid., fig. 71, also see fig. 70 from another Durgā-Saptāsati. Many more examples of this school have since been identified and published including some of Rāgas and Rāginis. A few years back the Baroda Museum has purchased about three interesting Rāga paintings of this school.

One interesting miniature, of a monk preaching, drawn in this style, now in the Los Angeles County Museum of Art, has marginal label in Gujarati language, see More Documents of Jaina Paintings, fig. 70.
Notes on Art

of ships. It must be remembered that in this age Surat port had a flourishing trade and the East India Company had its Koṭhi at Surat. The ships in these paintings illustrate contemporary ships visiting the Surat port. In the treatment of trees, or forest scene (fig. 119), the love of nature as found in Upadesamālā of this school, is obvious. The various drawings of persons playing on the vina (figs. 115, 120) demonstrate popularity of music. Two cows stand still, charmed by the vina played by a person in fig. 115, lower panel. The painter delights in various architectural settings. One of the long paintings portrays a scene of a big dinner party. Males wear jāmās and turbans or a dhoti, a dupattā (scarf) and a turban. Females wear a sari, a Colī etc., or a ghāgharā (skirt), a colī and an odhani. Some of the ladies wear nose-rings.

Paintings of this Śṛipāla-Rāśa prove that the "Sirohi style" was not confined to Sirohi and some of the paintings, like the one from Los Angeles County Museum of Art, referred to above, with a marginal label in Gujarati, and assignable to middle or late seventeenth century seem to have been done in Gujarat. The Upadesamālā according to its colophon on folio 210a is dated in V. S. 1765 = 1708 A. D. while the Durgāsaptasati in the Price of Wales Museum, Bombay, painted in this style referred to above, dated in V. S. 1776 = 1719 A. D., is painted at Surat. As was stated by Moti Chadra and U. P. Shah, "the Vijñaptipatra of 1737 A. D. from the Khaianchi collection now in the National Museum forms the sheet anchor for suggesting the provenance of a group of paintings to which may be added the illustrations from a manuscript of the Devimāhātmya in the collections of the Prince of Wales Museum, and a set of Rāgini paintings distributed in the various collections including the Prince of Wales Museum," compare for example, the Vibhāṣa Rāgini of c. mid-eighteenth century in the above museum. The problem of nomenclature of the "Sirohi School" should remain an open or unsettled question in view of the fact that whereas the Sirohi Vijñaptipatra is dated in 1737 A.D., the Devimāhātmya (Durgāsaptasati) painted

92New Documents of Jain Painting, p. 35 and fig. 74.
93See also, Ibid., p. 36, footnotes 37, 38.
Also see, Klaus Ebeling, Rāgamālā Painting (Basel, 1973), figs. C19, C32, C41, C45.
in Surat is dated earlier in 1719 A.D.94 Now it must be remembered that the last folio, no. 210, of the Upadeśamālā giving the date V. S. 1765 = 1708 A.D., is a replaced page, the quality of the paper is quite different from that of other folios of the text. In fact the first folio also, like the last one, is replaced. The date given in the last folio could therefore be the latest possible date when this manuscript came in possession of another monk and that the manuscript could be a few years earlier. Since the text of this manuscript, containing an old Gujarati commentary (Bālavabodha) on the the Upadeśamālā, was composed in Surat in V. S. 1723 = 1666 A.D., it is just possible that this Upadeśamālā manuscript was painted a few years earlier than 1708 A.D., but in or immediately after 1666 A.D., and was probably painted in Surat.95 Whatever the origin of this school might have been, it is certain that Surat remained a centre of this school from almost the known beginning of this school and hence it is advisable to recognise this school as Gujarati School of (late seventeenth and/or) eighteenth century A.D. We must again emphasise that prior to India’s independence and the merger of the old Sirohi State in Rajasthan, the official court language (used in State Gazetteer) of Sirohi was Gujarati. The presence of Marwari or Jodhpuri turbans in these paintings need not be an obstacle to this nomenclature since these turbans are found in miniatures painted at Surat and even centres like Ahmedabad.

Various shades of green, yellow, brown, pink, red, blue, etc. are used in the Sīrāṣa-Rāṣa. Jāmās of males are painted in green, pink, yellow, etc. Ladies wear blue, red or green sāris. Sky is painted in light blue. Trees are in various shades.

94About an illustration from a Devimāhātmya dated in 1710 A.D. at Sirohi, now in the Prince of Wales Museum, published in New Documents of Jaina Paintings, fig. 70, it may be noted that so far as I remember only a few pages of this manuscript are in Bombay while the rest are reported to be in the National Museum, New Delhi.

95New Documents of Jaina Painting, pp. 72-73, where it was already stated: “For the present we can only say that the illustrated manuscript should date not from V. S. 1765 (= 1708 A.D.) but at least a few years earlier.” It was also stated that, “Moti Chandra believes that the miniatures could not be much earlier than 1708 A.D. though Umakant Shah thinks that the last folio was possibly purposefully replaced when the manuscript came in the possession of other hands. A look at the last folio will convince that it is later replaced folio. The manuscript, according to Umakant Shah, could be about twenty-five years earlier.” It may be added that the numbering of the last folio is by a different hand, that the date is written in different ink and different hand leaving some more space between two lines.
Notes on Art

of green, brown, grey etc. Blue, green, yellow, grey etc. are used for various ground colours. Ocean is painted blue with wavy lines and box pattern. Fort wall of city, is sometimes in pink. A rich variety of shades of different colours is presented. Gold is also used in a few cases. Forms and costumes are typical of the population of Surat in the last century and in the beginning of this century.

Surat was not only a flourishing trade centre during the Mughal and Maratha periods of Indian history but was also a cultural centre as is known to us from several rare manuscripts copied in Surat and literary works composed in Surat during this period.

One more Śrīpāla-Rāsa, painted in V.S. 1878=A.D. 1821 at Pethāpur, near Gandhinagar and Mānasā in North Gujarāt, is illustrated here from collections of Dehā no upāśraya (DA), Ahmedabad (Cat. no. 502). It is not profusely illustrated like the Śrīpāla-Rāsa from Surat just discussed. But the paintings are typical and represent the style current in this area in the nineteenth century. Figures 110, 111 and 112 illustrate three out of eight paintings of this Śrīpāla-Rāsa. They are beautiful paintings, carefully drawn, cf, for example the trees, the horse etc. in figs. 110. The female in fig. 111 wears a dark brown odhani and a red lower garment. Her complexion is of cream colour. Background is green while the landscape in foreground is pinkish. Fig. 112 is also drawn against green background. The person shooting an arrow wears a red turban, dhoti of crimson colour and the complexions of the male and the female figures are of cream colour.

Nawab published, in Jaina Citrakalpadruma, Vol. I figs. 288-297, paintings from a Śrīpāla-Rāsa in his collection, painted at Ahmedabad in V.S. 1895=1828 A.D. Nineteenth century painting of Ahmedabad centre can also be studied from a profusely illustrated Kalpa-sūtra in Śāmalā ni pole collection, Ahmedabad (Cat.

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9Dr. Jyotindra Jain of Shrervas Museum, Ahmedabad, informs me that he has seen paintings in this style at Pethapur. Wall paintings and paintings on wood in private houses in various parts of Gujarāt deserve a special study before they are demolished and lost. Such studies would enlighten us further regarding painting in Gujarāt (including Saurashtra and Kaccha) from 17th to 19th centuries, e.g., wall paintings depicting the battle of Cittal, at Sihor near Bhavnagar, the paintings of Āyantī Mahātāl at Bhuj in Saurashtra etc.

no. 501), illustrated here in figs. 105-109 and colour fig. ZF. It will be seen that figs. 108 and 105 can easily be regarded as product of the so-called Sirohi school. The manuscript was copied in V.S. 1861=1804 A.D.

Floors of terraces in figs. 105-107. are paved with small flower designs or carpet designs. Men wear long whiskers and long moustaches spread in fan shape on the cheeks, mingling with whiskers. Male figures wear anīgarthās (jūmās) and big turbans of various shapes. They generally have long pointed big eyes, and sometimes pointed noses. Faces are big and squarish. Females wear cholis and saris or udhanīs and a lower garment.

An important feature of this Kalpa-sūtra is its revolt against the set formulas of treatment of Kalpa-sūtra themes. Here we come across a very great variety of themes treated in a novel and diverse manner. The artist’s creative genius has its full play and freedom. This Kalpa-sūtra is a good record of contemporary life and culture. The artist’s treatment of nature and landscape is illustrated in colour fig. ZF. The place of copying of this manuscript is not known but it is some centre in Gujarat, perhaps Ahmedabad itself.

Already in the later part of seventeenth century such departures and varieties of Kalpa-sūtra paintings were tried at Ahmedabad, as can be seen from another Kalpa-sūtra painted in Rajanagar (Ahmedabad) in V.S. 1727 (=1670 A.D.), now in collections of the L.D. Institute of Indology, Ahmedabad.98

Even earlier, we have certain documents to show how Ahmedabad was an important centre of painting in new styles and kept pace with growth of different schools in Rajasthan. A long pāṭa, painted on cloth in Ahmedabad in V.S. 1698=1641 A.D., and called Vividha-Tīrtha-Pāṭa, [cat. no. 535] exists in the collections of Sheth Anandji Kalyanji ni Pedhi, Ahmedabad (see colour figs. V and W). Another pāṭa, known as Paṭa of 904 Tirthaṅkaraśas and Vividha (different) Tīrthas (places of pilgrimage), painted also in V.S. 1698=1641 A.D., exists in the collections of the Sanvegi Upāśraya, Ahmedabad. A few sections from this Paṭa are illustrated in figures 131-133. These are beautifully painted long pāṭas deserving separate treatment.

98 More Documents of Jaina Painting, fig. 77.
Notes on Arts

A third pata, less refined and of a later date, painted in V.S. 1780-1723 A.D., illustrating a text of Pratīṣṭhā-kalpa (installation ceremony), is preserved as no. 146 in the collections of the Jaina Prācya-vidyā Bhavan, Paladi, Ahmedabad (see colour figs. Z and ZA). European influence is seen in caps of two figures in Colour fig. Z; Mughal influence is obvious in the costumes of the figures in Colour fig. ZA (Cat. no. 518). It was painted at Cambay.

Another interesting cloth painting of 17th century is the pata of Lokapuruṣa and hell from Samvega Upaśraya, Ahmedabad, illustrated in fig. 93. Fig. 94 illustrates only a section from Prāṣāda-Pratīṣṭhā-yantra in Dehlī no upāśraya, assignable to C. 1650 A.D. (Cat. no. 538).

These new experiments in painting at Ahmedabad in the seventeenth century are reflected in the profusely illustrated manuscript of Lokaparakāśa copied in V.S. 1714-1657 A.D. at Rajanagaria (Ahmedabad), now preserved in the collections of Dehlī no upāśraya (Cat. no. 482,) and illustrated here in figs. 103-104. Lokaparakāśa, composed by Vinayavijaya in V.S. 1708=A.D. 1652 at Junagadh (Jirnādurgā) near Girnar in Saurashtra afforded new scope and a variety of themes to the painter. It became so popular that another profusely illustrated manuscript was copied in V.S. 1837 = A.D. 1781 at Pātana (Cat. no- 498). A third manuscript copied in V. S. 1947 (A.D. 1890), very probably at Pātana99 is preserved in the Hamsavijaya collection, Śrī Ātmaramji Jaina Jāīna-mandira, Baroda (Cat. no. 513). This too is profusely illustrated. Fig. 163, possibly illustrating the Vījaya-dvāra of Jaina Cosmographical belief, is published from this manuscript in the collections at Baroda. Colour fig. ZE is from the Lokaparakāśa painted in Ahmedabad in 1657 A.D., noted above.

Figures 103–104, also from this manuscript, show affinity with the style of paintings of what is known as Tulārām’s Bhāgavata Paintings, now scattered in different collections in India and abroad. These Bhāgavata Paintings are assignable to c. late 17th or early 18th century A.D.100

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99 We know that both Pravartaka. Śrī Kantivijaya and Muni Hamsavijaya ordered copies of several old and rare texts and deposited them in the Jāīnamandira collections at Baroda. The Lokaparakāśa copied in V. S. 1947 could be one such copy made at Pātana.

100More Documents of Jaina Paintings, p. 23.
In the Lokaprajña miniatures several architectural drawings are available along with different paintings. Samgraha Sūtra dealing with cosmology had become very popular from at least the sixteenth century A.D. but Lokaprajña afforded more varieties of themes to the painter.

Fortunately we have one more document of Ahmedabad painting. It is a long scroll (Cat. no. 556), with several paintings, of a Paryusana-Kṣamāpana-patrika, sent from Rājanagara in V. S. 1853 = 1796 A.D. by the Jaina Samgha to Vijayalakṣmīsūri at Harai (Mārvāḍa). Like the Vijāaptipatras, such scrolls have several paintings including bazar scenes, paintings of agamangalas, dreams seen by a Jina’s mother and so on. Figures 134, 135, 136, 137, 138 and 121 illustrate some of the paintings from this scroll, now preserved in the L. D. Institute, Ahmedabad. Dancers with fan-shaped plumes overhead, in fig. 135, show Muslim influence in costumes. This influence is also seen in jāmās of some male figures. Females wear sāris and colīs or udhāni with a lower garment and colīs. Especially noteworthy are the various types of turbans of males and the facial features with sloping foreheads, long straight noses and long moustaches curling upwards at the ends. Males often wear a dupatta (scarf) over aṅgarakhas (jāmās) and tie an additional scarf at the girdle region. Elephants, horses and cows are well-drawn. Figures are not static. A bright red is used as background in certain cases. On the whole, this scroll is a beautiful representative of the painting at Ahmedabad towards the end of the eighteenth century.

Like the story of Šrīpāla, the story of Candarāja became popular with the Jainas and several manuscripts of Candarāja-no-Rāsa are found illustrated. One such manuscript, copied in Surat in V. S. 1716 = 1659 A. D. (Cat. no. 483) was published earlier. Another Canda-rāja-Rāsa, copied in Vyāghrasenapura (probably Vaghasi between Anand and Nadiad in Central Gujarat), in V. S. 1712 = 1655 A.D. shows a different style. Both the manuscripts are in folk styles, but the Surat manuscript of 1659 A. D. is of a superior quality. A profusely illustrated

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101 The Kṣamāpana-Patrikas are letters sent, during Paryusana day, asking for forgiveness for all misdeeds during the past year.
102 New Documents of Jaina Paintings, pp. 100-101, fig. 89, Colour pl. XV C, More Documents of Jaina Paintings, figs. 70-71.
103 New Documents of Jaina Painting, pp. 99-100, fig. 87.
Notes on Art

Candarājā-no-Rāṣa, also in the Punyavijaya collection, L. D. Institute, Ahmedabad, has beautiful paintings in bright colours. It was copied in Poona in V. S. 1869 = 1812 A.D., and shows a mixture of Deccani and Gujarati costumes.¹⁰⁴

The discovery of an illustrated Candarājā-no-Rāṣa (Cat. no. 500) from Dosabhai Abhechand collection, Bhavnagar, has shown for us another style, prevalent in Bhavnagar in the end of the eighteenth century A.D. The manuscript was copied by Jitakuśāla in Bhavnagar (Saurashtra) in V. S. 1855 = 1798 A.D. A few miniatures, from this profusely illustrated document, are published here in figures 122, 123, 124, 125, 126, 127, 128, 129, 130. The last four figures (127–130) show the different rendering of trees. Fig. 126, an almost full page illustration, shows a female ascetic playing on veṇā and wearing a high conical cap with plumage in front. Such high caps are worn by three figures in fig. 123. One of these is a winged figure high up in the sky. A type of plumage (with flowers?) is worn by the bridegroom as well as the bride in a marriage scene in fig. 125. Such scenes reflect local contemporary customs and traditions. Fig. 122 has in the foreground a river or ocean with fishes and a boat in it. Backgrounds in most of the miniatures are plain white, and the viewer’s attention is focussed on the characters and their actions in these miniatures. Paintings of this Rāṣa as well as of the Candarājā-Rāṣa painted at Surat in 1659 A.D. are in popular local styles, which were used in wall-paintings of private residences and temples. Paintings of the Canda-rājā-no-Rāṣa are in the style of wall-paintings done by Śīlavats (Salāts) or masons and stone-cutters in this region.

The narration is made vivid with the help of various gestures of hands and feet of figures in action, shown in different postures and with faces in various attitudes turned upwards, downwards etc., as the mood and expression demand. Moods and expressions are usually suggested with subtle renderings of eyes and pupils, which has been one of the principal factors that contribute to the appeal of even earlier Western Indian miniatures. Birds and animals are usually rendered realistically.

¹⁰⁴Cf. ibid., pp. 102 ff., fig. 91, Colour plates XVII A and XVII B.
Treasures of Jaina Bhagdāras

Animals are depicted in various actions, a few small shrubs and plants with flowers occasionally fill the foreground. Men wear three-peaked crowns, or turbans high and somewhat conical, with a feather-like attachment in front, and long jāmās, usually reaching somewhat below the knees but occasionally covering the legs completely; the jāmās are tied with a sash at the waist. Men have long thin whiskers widening fan-shaped on the cheeks and long moustaches, thinner and curved and pointed at the ends. Ladies either wear a long petti-coat (ghāghrā) and short-sleeved colī leaving the stomach region bare, and an oṭhāṇī, with either a long plaited braid of hair on the back, or the hair tied into a knot at the back of the head. Body colour is usually dull light pinkish, jāmās are often in red and sometimes in yellow, green, etc. Ladies often wear red lower garments. The colours used are red, green, yellow, grey, black, brown, white, pink, saffron etc. and are not very bright as in the case of the Candarāṣa copied in Poona referred to above. It is interesting to note that ladies sometimes have a horizontal double-lined tipuṇḍa-like red tilaka mark running across the forehead or have a circular red dot-like tilaka.¹⁰⁸

Mānatuniga-Mānavatī-Rāṣa is another Jaina story which became popular in the seventeenth and eighteenth centuries. A manuscript of this work (Cat. no. 506) also preserved in Dosabhai Abhechand collection, Bhavnagar, has but few illustrations sometimes two on one page. One interesting miniature is of a Jogāṇa (a Yoginī, an ascetic lady), a wandering nun, illustrated in fig. 153. Fig. 154 shows a warrior, with a sword, shield and a lance, riding on a dark-brown running horse, and wearing a greyish jāmā and turban. Men wear long jāmās and turbans (fig. 155). Figures are long and not stunted as in the Candarāṣa from Bhavnagar. Body complexion of males and females is reddish. The drawings are smooth and neatly done without any background colour. The colours used in these miniatures are red, light blue, grey, yellow, black, violet, pink, light green and white. The

¹⁰⁸Of different styles in Saurashtra so far known, one might also note the paintings of a Samgrahani-sūtra, painted at Wadhwan in 1638 A.D., from Sri Motichand Khajanichi collection, now in the National Museum, New Delhi. More Documents of Jaina Paintings, figs. 67–68 p. 23; Miniature Paintings from Shri Motichand Khajanichi collection, figs. 97–98.
Notes on Art

manuscript was copied in V. S. 1760 = A. D. 1703 at Vyāhāra in South Gujarat. Features of different figures are typical of the region in which it was painted though the general style seems to be the same popular style of Gujarat in the eighteenth century.

Fig. 142 is from a horoscope of one Haridāsa, son of Gulābdāsa, of Deesāvāla, caste; the horoscope was cast and written in scroll form in V. S. 1781–1724 A. D. at Ahmedabad. The illustrations contain representations of planets etc., of those which Mars (Māngala) and Mercury (Budha) are shown in fig, 142. The horoscope is preserved in the L. D. Institute, Ahmedabad (Reg. no. 27678), size 2425 x 15 cms.

Besides scroll paintings of Vijñaptipatras available on paper (or cloth) in Jaina bhāṇḍāras we also obtain other types of patas on cloth or paper in scroll form or otherwise. Some of the less known and unpublished patas and Vijñaptipatras are noted in Cat. nos. 518-564, pp. 82-92. One such interesting scroll is L. D. Institute, no. 27824 (Cat. no. 569) of Lokanālikā or Lokapuruṣa, on paper, profusely illustrated with paintings of Devaloka (gods in heavens), Madhyaloka, Hells and nether regions. It was painted in V. S. 1858 = 1801 A.D. Fig 156 represents a section from it showing Devaloka, Vimānas of Jyotiṣā region, and part of the Madhyaloka This pata seems to have been painted in Gujarat.

Figs. 157-158 illustrate two sections from another big pata, with text regarding Śīlpa and Jyotisha, from collections of the L. D. Institute (no. 6991, size : 493 x 21 cms.) painted in the nineteenth century with representations of asterisms (nakṣatras) signs of the Zodiac, planets, etc.

Fig. 159 is a diagram or chart on cloth of the Jambū-dvīpa circular in shape, surrounded by the ocean Lavaṇasamudra. Explanatory notes regarding continents, rivers, mountains, etc. of the Jambū-dvīpa are written everywhere in the chart. The language is Gujarati. The chart was prepared in V. S. 1888 = 1831 A.D. size : 95 x 84 cms. It is preserved as no. 28068 in the L. D. Institute, Ahmedabad (Cat. no. 540).

186 For a list of several Vijñaptipatras and other patas, see More Documents of Jaina Paintings, pp. 26–27. Also see Hiraman Shastri, Indian Pictorial Art as developed in book-illustrations, Gaekwad’s Archaeological Series, no. 1, Baroda, 1936; A pre-Mughal Cītrapaṭa from Gujarat, HQ., Sept. 1938, pp. 425–431, Moti Chandra, Jaina Miniature Paintings from Western India, pp. 45–56.

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Figs. 139–140 illustrate a hitherto unpublished Vījnāpatra written from Jodhpur in V.S. 1882 = 1825 A.D. This is a good specimen of Jodhpur painting of the first quarter of the nineteenth century. It is preserved as no. 200 in Dehlā no upāsraya, Ahmedabad (Cat. no. 559).

Two interesting Vījnāpatras written at Sojat in Marwād, near Ajmer and Beawar, present to us beautiful paintings done at Sojat in the late eighteenth and early nineteenth centuries A.D. One in the Dehlā no upāsraya, Ahmedabad (DA no. 201) was written in V.S. 1895 = 1838 A.D. (Cat. no. 561). 107 The other, more beautiful and written in c. 1750-1800 A.D., is illustrated here in figs. 150, 151, 152 and 141. Figs. 151-152 show details of fig. 141. Paintings of this scroll may be compared with the paintings of the Upadeśamālā of Sirohi school earlier published by Moti Chandra and U.P. Shah. 108 Even though the settings of Upadeśamālā stories are different, a certain relation is obvious in the treatment of horses (fig. 152) and the male and female figures. This Sojat Scroll is a beautiful specimen of art, there are obvious attempts at shading. Animal and human figures in various actions are vividly portrayed. This scroll needs chemical treatment to bring to light the beauty of original shades of colours used. However, a certain joy of life and grace and delicacy can be observed in these figures which have a charm of their own and the treatment of human figures is superior to that in the Upadeśamālā manuscript. Age of this scroll may tentatively be regarded as latter half of the eighteenth century A.D. Painting of Sojat awaits further exploration.

In fig. 150, we find red background, the Jaina monk wears a white caddar and a pinkish dhottī, his body is painted geyrish. The Śrāvaka (Jaina lay worshipper) wears white turban and a white jāmā with gold used in borders etc. The Śrāvaka next to him wears a pink jāmā and a greenish turban. Of two more Śrāvakas in the next row, the first one wears a yellow jāmā and greenish turban with red dots and golden decorations, his body colour is brown. The next figure of brown complexion wears a green jāmā.

107 Unfortunately we could not photograph it.
Notes on Art

The nun below the figure of the monk has a brownish complexion. The second nun, on a lower plain, wears a yellow upper garment and a white lower one. The nuns sit on a rosy carpet with yellow border. The first lady, in front of nuns, wears a green colī, a yellow ghāgharā (skirt) with red spots, the second lady also wears a green colī and a greenish skirt with rosy spots, the third lady wears a green colī and a pink skirt. In the second row, the ladies wear green, yellow and blue colīs and grey, green and yellow skirts.

Fig. 143 is a detail from a Vījnāaptipatra from Jodhpur written in V. S. 1892= A. D. 1835 and addressed to Devendraśūri at Surat (Cat no. 560). It is preserved in the L. D. Institute, Ahmedabad (Reg. no. 27644), size is: 1110 x 29 cms. The Jina’s mother rests on a cot with red bed and cushion. The Mother wears a yellow colī and orange coloured shirt with blue paryasaṅkha in centre. She wears a blue odhaṅī with yellow border. The attendant wears a yellow odhaṅī. Behind the arches the walls are green. This may be compared with figures 139-140 from another Vījnāaptipatra from Jodhpur in the collections of Dehlīno upāśraya, Ahmedabad, which is a more refined production of a superior artist.

Fig. 148 illustrates another detail of a portion from the Vījnāaptipatra from Jodhpur noted above, and dated in V. S. 1892=1835. A. D. Here an acārya is giving discourse to the fourfold Jaina sangha represented by figures of Jaina laymen, laywomen, monks and nuns. A lower small panel shows a female dancer in Muslim costume, accompanied by a group of musicians playing mdaṅga etc. The drawing is somewhat crude with very thick lines. It will be seen that the Vījnāaptipatra does not follow the style of Marwar represented by this Jodhpur Vījnāaptipatra. The other Vījnāaptipatra from Jodhpur in Dehlī no upāśraya collections no. 200 (Cat. no. 559) and dated in V. S. 1882= A. D. 1825 shows more refined taste of the artist (fig. 139–140).

Figures 145-146 are from a Vījnāaptipatra on paper, from Kṛṣṇagadha (Kisangadh) near Ajmere in Rajasthan, written in V. S. 1874=1817 A.D. and addressed to Pandit Rūpavijayaji at Rajanagar (Ahmedabad). It is preserved as no. 202 in the collections of the Dehlīno upāśraya, Ahmedabad. The first picture (fig. 145) represents a gateway of the Kisangadh fort showing love of nature of Kisangadh
artist. Fig. 146 illustrates part of a procession, with riders on elephants, horses and camels and an infantry carrying hand guns. This is a good typical example of Kisanagadh painting of nineteenth century deserving further study.

Fig. 147 illustrates a few panels from a Vijñaptipatra from Surat (Cat. no. 555) addressed to Ācārya Vijayārdhī sūri residing at Bakedā Nagarā. Bakedā is possibly Mori-Beḍā in Rajasthan. The scroll is 345 x 26 cms. in size and is preserved in L. D. Institute, Ahmedabad.

In the upper panel red and green backgrounds are used. The Jina is yellow in complexion. The Śrāvīkā on his right is dark in complexion and wears a yellow ochāṇī and green lower garment. The Jaina monk in the lower panel is greyish in complexion and wears a yellow garments. The first Jaina layworshipper facing him wears a red jāmā, the second figure wears a red turban and yellow jāmā. The first Śrāvīkā behind him wears a green colī and brown skirt, the second lady a brown colī and a red skirt. In the third panel is a boat with a yellow mast. The sailor in front is pinkish and wears a reddish coat, the sailor on the other end wears a brown coat. Both of them wear blue caps which seem to be European caps. The boat is painted red. There is no date in this scroll but it is assignable to nineteenth century V. S. or to 1780-1820 A. D. The scroll needs chemical treatment.

Figure 161 shows detail from a Hindu Paṭa entitled Gopicanda ki Sabadī. The size of the scroll is 970 x 15.5 cms. Preserved in the L. D. Institute as no. 6590, this scroll has paintings from the life of King Gopicand who turned an ascetic of the Nātha sect of Yogis. The text is written in Old Avadhi language. The text may be some popular account of Gopicand which mendicants might have been singing with instruments like the Rāvaṇahatthā.169 Paintings of this scroll are in a popular style of wall-paintings, though it is difficult to ascertain the provenance of this style which may be Gujarat or Rajasthan. The scroll seems to have been painted in c. eighteenth century A. D. (This is not included in the Catalogue)

169 About four decades back, many mendicants in Gujarat used to sing the story of Bhartṛhari (another Nātha-siddha), playing on this small simple string instrument.
Notes on Art

Another interesting Hindu pata in the L. D. Institute of Indology is a big pata (Cat. no. 547) which seems to depict, in different partitioned sections, scenes of celebration of enthronement or installation of a Dharmaguru (religious head) of some Hindu sect. It is a very interesting pata with several attractive scenes as can be seen from figures 164 and 164 A. Figure 164 depicts an acrobatic dancer balancing herself on two hands with face downwards and legs upwards and shooting an arrow with her feet. Figure 164 A represents another dancer with several pots (one above the other) on her head balanced without help of hands and holding with one hand an object which looks like a flowering plant. She is followed by two more dancers playing with chains and then a male figure playing cymbals, a female figure beating a drum and another male playing on a sarangi-like string instrument. The males wear jānas and turbans. Ladies in this pata are often seen wearing nose-rings along with other ornaments. The artist has drawn elephant, a chariot drawn by two bullocks, trees, thrones etc. in various scenes. The pata seems to have been painted, in some part of Saurashtra. An inscription painted in black gives the date as V. S. 1884 = A.D. 1827. The colours commonly used here are red, rose, grey, blue, yellow and black. Perhaps the Dharmaguru belonged to Kabira-sect as he is shown with a conical cap.

Figure 144 represents a page from the legend of King Vikramāditya and a clever thief known as Khāparā (Skt. Kharpāra)=Cora (thief). The illustrations are in very small panels, painted in a popular or folkish style in Gujarat. The language of the text is old Gujarati (Cat. no. 493). The manuscript dates from c. eighteenth century A.D.

Fig. 162 shows a page from Kuśāvarātina Māmerū composed by Gujarati poet Premānanda in V. S. 1739 = 1682 A.D. This manuscript was copied by Nāgaji at Sāṇavārāma. The colours are bright. The paintings seem to belong to c. nineteenth century A.D.¹¹⁰

The various Jaina Bhaṇḍāras had their own system of cataloguing and preserving manuscripts. They were and are still often stored in different wooden or papermache

¹¹⁰ One more manuscript of Kuśāvarātina Māmerū was seen a few years back by me in the collections of The Bharatiya Vidya Bhavan, Bombay. Another illustrated ms. of this work is reported to have been in the collections of the British Museum, London. I have not checked this information.
Treasures of Jaina Bhandāras

boxes painted on all sides from outsides. Several manuscripts of almost uniform size would be preserved in one box. In the catalogue or Register maintained, they would be given continuous numbers and entered under Box 1, Box 2, etc. One such old catalogue in scroll form was shown to me a few years back by the late Muni Śrī Punyavijayaji.

Colour figures X and Y illustrate two beautiful paintings on two smaller sides of such a wooden box, now preserved in the Dehlāno Jaina Bhandāra, Ahmedabad. Painted on a bright red background, colour figure X, shows a scene of two persons sitting under a pavilion, one against a cushion seems to be some princely figure, the other in front of him and holding a wine flask and a cup could be a magician talking with him, or he may be another high ranking visitor. In the foreground are ducks in a small reservoir of water, small creatures like a mouse, a squirrel and a cat. One person plays on a musical instrument while another seems to be opening the lid of some box, and looking on one side, gesturing to somebody. The scene is not identified. Turbans of most of the persons remind us of Persian and Mughal tradition, so also the costume of the various persons. This is a lively scene, neatly painted and dates from the seventeenth century A.D.

In colour Figure Y, again with a bright red back-ground, we have a hunting scene with a royal figure shooting with a hand-guns riding on a well caparisoned elephant trampling on a horse. In the landscape in the foreground are some animals running out of fear.

Two beautiful boxes, of paper-mache, exist in the collections of Muni Śrī Punyavijayaji, in the L. D. Institute, out of which, one with beautiful Mughal paintings was illustrated by U. P. Shah in the More Documents of Jaina Paintings, figures 81–83. These date from late sixteenth or early seventeenth century A. D.

After some direct Persian impact due to coastal trade in W. India (Gujarat) and after the rise of the Mughal School under Akbar, new experiments in painting had started in Gujarat. In fact some names of Gujarati artists in Akbar’s atelier, like Bhim Gujarati and others, suggest that this new impact also brought about fresh activities in Gujarati painting which tried to free itself from the older traditions
Notes on Art

of Jaina miniatures. Also with the growth of Rajasthani schools, there also grew, as might be expected, different schools in Gujarat, a proper study of which needs further exploration and research. The finds enlisted here, and in More Documents of Jaina Paintings as well as earlier in New Documents of Jaina Paintings point in this direction and we have now sufficient evidence\textsuperscript{111} to show the express need for further explorations and research.

Colour figures S, T, U, V, W, X, Y, Z, ZA, ZD, ZE and J are all results of this new activity. The various Śripālārāṣas and Canda-rāja-rūpas painted in Gujarat are also continuing this new activity.

One more interesting document of this activity came to our knowledge after the exhibition (mentioned in Preface) was over. We are illustrating here only one painting, in Colour figure ZD from a Kalpa-sūtra from Nemi-Vijñāna-Kastūrasūri Jñānamandira, Surat. The manuscript is profusely illustrated and dates from c. seventeenth century A. D. The painting represents the Jala-krīḍā of Kṛṣṇa and his queens from incidents from the life-story of his cousin brother Neminātha.

In this manuscript different background colours are introduced, the extended farther eye and the three-quarters profile are discarded. Figures are lean, but costumes show new elements including influence of Mughal costumes from contemporary society. In the treatment of three-peaked crowns contemporary Vaiṣṇava influence\textsuperscript{112} seems to have worked from Bhāgavata miniatures etc. Some of these miniatures show influence of what I once called "Sirohi school" from the beautiful Devasānā pāḍa Upadeśamalā, the Devi-Māhātmya painted at Surat in the early eighteenth century, now in the Prince of Wales Museum. The problem of nomenclature of Sirohi school is already discussed in the preceding pages. It is quite certain that this school had a wider provenance in the whole of Gujarat and parts of Rajasthan, especially southern-Rajasthan, and that this was one of the best creations of this new activity.

\textsuperscript{111}Besides the Jaina manuscripts, we have evidence of Hindu manuscript like the Bālagopāla-stuti of N. C. Mehta's collection (c. 16th century) the Bālagopāla-stuti of Kankroli collection, the Gita Govinda of Kankroli collection etc.

Treasures of Jaina Bhūnḍāras

There were many smaller schools or styles, localised possibly in smaller states who patronised different artists in Gujarat, just as it happened in other parts of India, e.g. the different "Thikānas" of Rajasthan or the different centres of Pahari schools. But much more exploration is necessary.

Figures 167 and 168 painted on a box for storing pens for writing manuscripts are pointers in this direction. Figure 168 representing a chariot-rider prince followed by his retinue of soldiers etc., the human figures show affinities with those in the Paryuṣaṇa-Kṣanāpana-patrikā painted at Ahmedabad in A. D. 1796 and illustrated in figures 136–138. But the painting of Ganeśa with two female attendants and figures of Sarasvatī and Ambikā drawn with a fine brush in minute details (fig. 167) would not exclude the possibility of this box having been painted at some other place in Gujarat.

An interesting example of incised line-drawing on the outer surface of a bathing vessel of copper, called Tāmba(copper)-kunḍī (a type of vessel) in Gujarat, is illustrated in figs. 179–180. The vessel is in the collections of the L. D. Institute of Indology. The provenance is not known but could be Gujarat because tāmbā-kunḍās of this shape had been very popular in Gujarat. In order that the vessel could be purchased for use by a follower of any sect, the copper-smith incised figures of Brahmā, Śiva-Pārvatī (fig. 179), a Jain ācārya (fig. 180) possibly representing a gaṇadharā, figure of a Jina and a figure of the Hindu goddess Kālī, and the goddess Gāyatrī on its outer surface. All the figures show good workmanship of a skilled artist. The vessel probably dates from late nineteenth century A. D. (Cat. no. 579).

Several bronze and brass images are preserved in the L. D. Institute of Indology Ahmedabad. Of these, a beautiful miniature brass shrine, open on four sides, with the image enshrined in it missing, is illustrated in fig. 178. The shrine was gold-gilt. Size-height 45 cms. x maximum width at base, 24.5 cms. It has an inscription underneath (see Cat. no. 574) which shows that this Caturmukha-prāśūda was the gift of a Jaina Saṅgha. The place-name is not given. The shrine was cast by Sutrādhāras Bhārmalla and Pratāpamalla of Mevāḍā caste.
Notes on Art

A Samavasarana sculpture in brass, preserved in the L.D. Institute, is illustrated in fig. 170. An inscription on it shows that this was consecrated in V.S. 1534, size 23 cms. x 19 cms. (See also Cat. no. 590). The Samavasarana belongs to the Digambara sect of the Jaina, as suggested by the inscription on it.

An earlier bronze figure of a standing Jina, of Digambara tradition, unfortunately broken from below the knees, is a beautiful piece of art, hailing from south India and assignable to c. twelfth century A.D. (fig. 175). Its height at present is 16 cms. (cat no. 573). Stylistically the bronze is similar to a standing Digambar Jaina bronze in the National Museum, also of about the same age. Both the bronzes seem to hail from Karnataka.

The L. D. Institute preserves several Jaina bronzes which cannot be discussed here for want of space. But one very interesting old bronze from W. Khandesh is discussed below.

A Brass Image of Adinatha from Sirpur, W. Khandesh

The late Āgama-Prabhākara Muni Śrī Punyāvijayaji was presented with a brass image of Ādinātha by the Jaina of Sirpur (Śrīpur?) in W. Khandesh. The image (Cat no. 571), along with all his other collections was given over to the L.D. Institute of Indology, Ahmedabad, according to wish of the late Muni.

The bronze is illustrated here in colour as frontispiece, with detail of Ādinātha in figure 181 while the inscription on the back of this image is shown in figure 181A. The bronze measures 28 cms. at base while its total height is 37 cms. It is in very good state of preservation excepting the fact that the yakṣa on the right and the yakṣi on the left are mutilated and lost with only a part of yakṣa-figure still remaining.

The inscription on the back, incised in five lines, in Brāhmī characters of c. seventh-eighth century A.D., reads as under :-

Line 1: - Gacche Vidyādhārāṇāṃ niṣakulatalaṅkāḥ śrāvakāḥ

111 For Samavasarana, see, Shah, U. P., Studies in Jaina Art, pp. 85-95 and fig. 76; Jaina Bronzes from Cambay, Lalit Kalā no. 13, pp. 31 ff. fig. 1.
Treasures of Jaina Bhāṇḍāras

Line 2: - Sreṿhinukhyah Śrīmā[n] tīrthaisva(thēṣva)rāṇi niya(ja)-Jina-

Line 3: - (bha)vanāṃ cākārdēva(ddēva)koṣam 115  kṛtaścaṃ(s'ca)snātraheścaturu-
dadhi-

Line 4: - samāna116 puṇyoparanau(parṇā?) niiddhi(dhi)nvām(nām) ṣaṣṭhavvā śam-
(sam)yuṭaunau(tosau) ja-

Line 5: - nanayananamohārīna(nam) Durggakākiyaḥ

There is some mistake in line 4, perhaps by one who incised the inscription, can we amend puṇyoparaṇau or puṇyoparṇā to puṇyasaraṇam=puṇyasaram? Also perhaps niḍhināṃ can be read as niḍhincāṃ=niḍhīn ca.

The inscription says that Durggaka, the leader of merchants or the best of merchants, along with Ṣaṣṭhavvā erected a temple of Jinas and established a Devakośa i.e., an account of Devadhravya, i.e., money to be spent for the Lord, and also he made a lake (?) (vast) like the four oceans, for bathing. Durggaka, an ornament of his family, was a Śrāvaka (pious Jaina layworshipper) in the Vidyādhara gaccha.117

In front on the lower end of the pedestal, on the right side of the image, is shown a bearded male figure wearing a neck ornament of pearls or gems and holding his right hand over his head, as if in honour of the Jina above. In his left hand he holds an indistinct object. On the corresponding left front end of the pedestal is a female figure in similar posture and wearing ornaments. A small inscription on the side of the male figure reads – Durgga-
mahattaro praṇamati (Durgga the headman bows or makes his obeissance). On the side of the female figure we have – Ṣaṣṭvā praṇamati (Ṣaṣṭvā pays her homage). As shown in the inscription on the back of this image, Durgga and Ṣaṣṭhavvā are the two donors. My friends Dr. K. V. Ramesh and Dr. Krishnan, of the Department of Government Epigraphist, who kindly read this inscription for me, inform me that Ṣaṣṭhavvā is a name which suggests that the donor lady was from Karnataka. Of course we do not know whether the name was also current in W. Khandesh

115 Kāram ca ?) Kram ca
116metrically defective.
117The Vidyādhara gaccha belonged to the Śvetambara sect.

56
Notes on Art

and the Deccan. It is presumed that the bronze was installed in W. Khandesh where this image was found.

This is an exquisitely cast image. The figure of the Tirthaṅkara, who can be identified as Ādinātha from the hair locks on his shoulders, with his robust and gracefully modelled body and silver-inlaid eyes, is indeed a beautiful specimen of art (Fig. 181). The typical arrangement of hairline on the forehead is known from bronzes and sculptures from Karnataka, of about ninth-tenth centuries A. D.118

The lower part of the yakṣa figure, still preserved, suggests that he was a two-armed Kuber-like yakṣa, carrying a long purse with his left hand. The corresponding yakṣī, now lost, can be inferred to have been a figure of the two-armed Jaina yakṣi Ambikā. Figures of both the yakṣa and the yakṣī rested on full-blown lotuses, that of yakṣa is supported by a beautiful crouching elephant while a terrific looking lion supports the lotus-seat of the yakṣī Ambikā who has the lion as her mount. The Kuber-like yakṣa is the Sarvāṅga (Dig.) or Sarvāṇubhūti (Śve.) yakṣa whose vāhana is the elephant.

The general treatment of the lower half of this bronze, including the Simhāsana and the pedestal, follows some of the traditions of Western Indian Jaina bronzes,119 and to some of Jaina bronzes from Karnataka and the Deccan.120 The small figures sitting in a row on the pedestal are the nine planets often seen on Jaina bronzes from W. India.

The modelling of the Jina figure is in a style different from the beautiful bronze from Chahardi, W. Khandesh, in the Prince of Wales Museum, Bombay. This bronze is earlier in the age than the Chahardi bronze as is clearly suggested by the script of the inscription (fig. 181 A.).

It seems, from all considerations, that this brass image was cast in W. Khandesh and dates from c. late seventh century A. D., or around c. 700 A. D. This was the period when W. Khandesh seems to have been under the Chalukyas of

118 Aspects of Jaina Art and Architecture, paper no. 26, fig. 60.
119 Cf. for example, Shah, U. P., Akota Bronzes
Navsari, a branch of the Chalukyas of Badami. Prior to this, the area was for sometime under the Kaṭaccuris and later under the Sendrakas.

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From some more bronzes in the L. D. Institute, one more is illustrated here in fig. 185. Pārīvanātha here sits on a big lotus with a thick, long stalk, attended by a two-armed yakṣa and the two-armed yakṣī Ambikā. The bronze is rather worn out due to long worship. It dates from c. ninth century A. D.

A loose brass or bronze Caitya-tree was discovered in the Chausa hoard now in the Patna museum. It dates from the Kuśāna period. A Caitya-tree associated with Ādinātha is worshipped at Śatruṅjaya, but this is a real tree. Separate worship of Caitya-trees in stone or bronze is otherwise not known from Jaina shrines. However, an interesting rare example of a big Aśoka-tree of brass or bronze, is preserved at Jaisalmer in Rajasthan (fig. 177). This is placed on top of a big Caumukha shrine.

A very rare example of a conch with figures of Tīrthāṅkara Mahāvīra and his eleven gaṇadhara engraved, on its surface, each under a separate shrine symbolised by a niche with a trefoil-shaped arch above, is illustrated in figures 171–172. This unique find is preserved in the L. D. Institute, Ahmedabad, as a gift from the late Śrī Acalmalji Modi of Sirohi. Śrī Modi had told me personally that it was found by a farmer from a field in a village about 16 miles from Sirohi. The rest of the surface of this conch is filled up by lotus-leaf, creeper and other decorative motifs. The carving of figures of Gaṇadhara etc. appears crude but the decorative motifs suggest a date not later than c. 14th-15th century A. D.

A very late Caumukha carved out of wood in c. 19th century is illustrated in fig. 169. It is in the collections of the L. D. Institute, Ahmedabad. Four seated Jina figures of a bigger size are facing four directions in the shrine on top while on the lower portion are carved several small figures of Tīrthāṅkara on four sides numbering 10+18+30+4. All told there are 66 figures of Tīrthāṅkara in this wooden sculpture

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58
Notes on Art

In the same Institute, there are several stone sculptures of various sizes, most of them brought from some Jaina temple at Ladol, North Gujarat. One such early image of a small size (24 cms height, x 20 cms. at base) is illustrated in fig. 173. It dates from c. tenth century A.D. Most of these figures are of marble.

Two beautiful big standing Jina figures, also from Ladol, are preserved in this Institute. Of these, one earlier is illustrated in fig. 176. Here Pārśvanātha is standing in Kāyotsarga pose with five snake-hoods surmounted by triple umbrella overhead. Above these are various heavenly figures met with in a Jina’s parikara. On the side of the Jina are five small seated Jina figures with one more standing Jina. To the left of Pārśvanātha are five seated Tīrthānikaras and a small standing attendant unidentified figure. Beside the legs of the Jina are two bigger figures of attendant fly-whisk bearers. This is a beautifully carved sculpture of c. eleventh century. A.D.

Jainas used to worship Tīrthānikara images made of precious and semi-precious stones. Images made of crystal are more common. One such big crystal image is in worship in Śrī Stambhana-Pārśvanātha temple, Cambay. A small crystal image of a Jina in padmāsana, dhyāna mudrā, from collections of the L. D. Institute, Ahmedabad, is illustrated in fig. 174. Age, c. 17 century, A.D. (Cat. no. 578), size 16x12.5 cms.

A very precious image of Pārśvanātha, made of light green jade has been gifted to the L. D. Institute, by Muni Śrī Punyavijayaji (Cat. no. 575). It is a small image of 12x8 cms. size, with a figure of Pārśvanātha, surmounted by snake-hoods. Its age is c. 16th century. A.D. (See Frontispiece)

In Gujarat especially there were several beautifully carved wooden Jaina shrines. Some still exist and are in worship. Smaller wooden-shrines for household worship (Gṛha-Cāityas) also existed. Two pilasters, with miniature figures of dancing

1Shah U. P., Jaina Bronzes—A Brief Survey, in Aspects of Jaina Art and Architecture, p. 269 and foot-notes 1–6 on pp. 289–290 for references from Jaina texts about various materials from which Jaina images are made and worshipped.

A silver image of a Jina installed by Hemacandra Sūri is discovered in a Jaina shrine at Tharad by Dr. R. T. Parikh. It is said that there are images of precious stones in a Jaina collection at Māḍabidri in Karnataka.

females on three sides of each. From such a Geha Caityas are in the collections of the L. D. Institute, Ahmedabad (Cat. no. 581–582). These are illustrated in 182–183. They date from c. sixteenth century A.D. and are important for study of history of dance traditions in Gujarat and W. India as a whole. Some of these postures are comparable with Odissi dance traditions.

Of about the same age there are beautifully carved wooden-panels in this Institute. fig. 187 illustrates a beautiful long panel with some unidentified scenes from Jaina mythology. Fig. 186 is a detail from this panel showing the Wheel (Cakra) of law (Dharma-cakra) of Jina being transported in a chariot. It probably represents the cakra-ratna of a world-conqueror (cakrawartin) of Jaina mythology. The panel (fig. 186) shows highly advanced skill in wood-carving in Gujarat. Fig. 160 illustrates a row of five Tirthankaras enshrined in niches with Hukā-valaya-turana arches on top of decorated pillars. The panel is not later than c. 16th century A.D. and is probably earlier.

One more panel, representing perhaps a scene from the life of Neminātha is illustrated in fig. 149 from the collections of the L. D. Institute. It is later and might date from c. late seventeenth century A.D.

Umakant P. Shah
A. Triṣaṅgākapuruṣacarita, Cambay Cat. no. 186, Folio 234. A donor lady.

B. A Jīna’s dīkṣā. Palm-leaf ms. of Kaṇḍaśāstra, Jesalmer Collection, c. first half of 14th cent A.D.

C. Teacher Preaching. Ms. same as B.
D. Gautama Ganadhar, ms. of Samyaktha Kaumudi, DA. no. 9. V.S. 1479=1422 A.D.

E. Palm-leaf ms. of Dvijaśrayavṛtti, Jaisalmer, no. 340

F. Teacher & Taught - from Palm-leaf ms. of Avavyaka Laghuśrīti, Cambay Cat. no. 410. d. V.S. 1445=1388 A.D.
G

H
Ms. same as G. Gardhābhiṣaṅka king captured and brought before Kālaka.

I
Ms. same as G. Nativity of Jina.

J
A painting from Śrīpāla-Rāsa painted at Surat in 1829 A. D.
K

L
Paper ms. of Kalpaśūtra c. 1425 A. D. Fig. of a Jina. Hansavijaya Collection,
Jijānamandira, Baroda.

M
A Jina’s dikṣā. Paper ms. of Kalpaśūtra, Hansavijaya Collection, Baroda,
c. 1425 A. D.
O
Nativity of a Jina. Gold-lettered Kalpa-sūtra, Śāmaṇā pole Collection no. 25(5) Cat. no. 418

P
Scene of hunting by a king and meeting of king and a monk, Uttarādhyayana Sūtra, Pārvacandra gaccha-upāsraya, Māṇḍal, V. S. 1505=1448 A. D.
Q. Child-Play of Mahāvira and Sangamaka’s Upasarga. Paper ms. of Kalpa-sūtra, DA. no. 70, V.S. 1516

R. Mahāvira giving away his garment to a Brāhmaṇa. Paper ms. of Kapla-sūtra, DB. no. 2991, A.D. 1303
S. From Uttarādhyayana Sūtra, c. 17th cent. A.D. Devaśāna pājana Bhaṇḍāra, Ahmedabad.

T. From Uttarādhyayana Sūtra c. early 17th cent. A.D. Devaśāna pājana Bhaṇḍāra, Ahmedabad.

U. From Paper ms. of Upadeśamālā-prakāraṇa, DA. no. 143. c. 1650 A.D.
Vividha-Tirtha-Vastrapata, Collection of Anandaji Kalyanji Pedhi, Ahmedabad, d V. S. 1698=1641 A. D.

W
Same as V
X
Wooden box for storing manuscripts, DA. Collection, Ahmedabad c. 17th cent. A. D.
Y.
Same as fig. X.
Z.
Pratiṣṭhākalpa-paṭa, Jaina Prācyā Vidyābhavana, Ahmedabad, no. 146 d.V.S. 1780 = 1723 A.D.

ZA.
Same as fig. Z.
ZB
Vijaya śetha-Vijaya-Śeṭhāni-Rāsa, Jaina Pracya-Vidyabhavana, Ahmedabad, no. 166,
Age, c. 1700 A. D.

ZC
Ṣalībhadrā Cātuśpadikā, Kāntīvijaya Collection. Baroda, no. 418 c. 1700 A. D.
ZD
Jala-kriṣṇa from Kalpa-sūtra of Nemi-Vijñāna-Kastūra-
Śuri Jñānamandira Collection. Surat, c. Seventh Century A.D.

ZB
From ms. of Lokapraṅa, DA. no. 165.
d. V S. 1714—1657 A. D. Painted at Rājanagara (Ahmedabad)
ZF.
From Kalpa-Sutra painted in V.S. 186=1804 A.D. SA. no. 27(13)
Cat. no. 501.
1. Last page, paper ms. of Kārakasambandhodyota, V.S.1286 = 1229 A.D. L. D. Institute, Ahmedabad. No. 27573, Size 17.5 x 7.5 Cm.

2. Palm-leaf ms. of Vandanaka-cūrṇi, V.S.1178 = 1121 A.D. Śri Kantivijaya collection, Baroda

3. Palm-leaf ms. Śri Śāntināthavṛttam, copied in Patan in V. S. 1412 = 1355 A.D.
4. Palm-leaf ms. of Triṣaṣṭīśālākāpurusācarittra, copied in V.S. 1297 = 1240 A.D.
Size : 24 x 2.2 Cms. Sāntinātha Bhāṇḍāra, Cambay.

5. Paper ms. of Ṛṣidattacariya (New) (in Prakrit) c.V.S. 13th century
Muni Punyavijaya collection, L.D. institute No. 10659 Size : 20 x 6 Cms.

6. Handwriting of Mahāmātya Vastupāla. Palm-leaf ms. of Dharmaśarmābhudyaya-kāvya, copied in
V.S. 1290 = 1233 A.D. Size : 44.1 x 5.5 Cms. SC.
7. Author's autograph copy of paper ms. of Kathāmahodadhī by Pratīṣṭhāsoma, V.S. 1504 = 1447 A.D. 
Size: 26.2 x 11.2 cms. L. D. Institute, Ahmedabad.

8. Paper ms., last page, of Śāntinātha-boli, copied in V.S. 1350 = 1293 A.D. 
Size 21 x 8 cms. L. D. Institute No. 8484

Size: 22.5 x 8.3 cms.
12. Decorative roundel showing a couple, Palm-leaf ms. of जीवनसङ्ग्रह सूत्रा and other texts, d. V. S. 1184=1127 A. D. SC no. 12.

13. Cakreśvari, Palm-leaf ms. of Uttarādhyayana sūtra, SC. no. 78, c. 1200-1250 A. D.

14. Sarasvati, Palm-leaf ms. of Upadeśamālā, SC. no. 101, V. S. 1308=1251 A. D.

15. A Tīrthankara (Dig. form), with a male and a female cāmaraadhara, Palm-leaf ms. of Uttarādhyayanasūtra, SC. no. 83, V. S. 1308—1251 A. D.
16. A teacher nun, SC. No. 78 ms. of Uttarā. sū., 1200–1250 A.D.

17. Śrī Devasūri, SC. No. 94, Yogaśāstra ms. c. 1250–1290 A.D.

18. Śrī Jambukumāra, Śrī Sudharmma svāmi & Śrī Prabhava. Ms. of Uttarā dhyayana with vr̥tti, palm-leaf ms. SC. no. 85, V.S. 1352 = 1295 A.D.

20. Yudhishtira & Draupadi, Palm-leaf ms. of Pana-vacaritra, SC. no. 220, age, c. 1250-1290 A.D.

21. A Jina with attendants, Palm-leaf ms. of Padmananda Mahakavya, SC. no. 200, age, c. 1300-1350 A.D.

22. Mantri (minister) Padma before Amarakandrasuri preaching. Same ms. as fig. 21. c. 1300-1350 A. D.
23. Father and Mother of a Jina. Palm-leaf ms. of Kalpasūtra. Paliṭāna, d.V.S. 1379 = 1382 A.D.

25. A would-be Jina plucking his hair with Indra in front. Ms. same as fig. 23. 1382 A.D.

26. A Jina in meditation. Ms. same as fig. 23. 1382 A.D.

27. Birth-bath of the newly born would-be Jina, by Indra on Mt. Meru. Ms. same as fig. 23. 1382 A.D.

28. Harinégameśin, the Commander of Indra's army. Ms. same as fig. 23. 1382 A.D.
29. Pārśvanātha, from paper ms. of Pārśva-
nātha Caritra, DA. 14, V.S. 1463
= 1406 A.D.

30. Ms. of Kalpa-Sūtra, paper, L.D.
no. 27291. Age, C. 1400 A.D.

31. Paper ms. of Pārśvanātha Caritra,
DA. no. 4, d.V.S. 1467 = 1410 A.D.
Pārśvanātha.

32. Catūrvidha-Samgha. Ms. of Pārśva-
nātha Caritra. DA. no. 4
V.S. 1467 = 1410 A.D.
33. Teacher and the taught, Pūrṇanathacaritra, DA. 4, V.S. 1467 = 1410 A.D.

34. A Gāṇadhara. Ms. same as fig. 33

35. Ācārya and pupil, Candraprabhacaritra, DA. 45. V.S. 1489 = 1432 A.D.

36. Śrutadevatā from Pāṇḍavacaritra, DA. 20, V.S. 1490 = 1433 A.D. Copied in selagunṭhā
37. Sixteen-armed Kālī-devī.
Supāsanāhacarita painted at Devakulavāṭaka (Mevāḍ) in V.S. 1480 = 1423 A.D. Cat. No. 446.
38. Nativity of a Jina, gold lettered Kalpa Sū., SA. no. 25(5)
Copied by Vāchāka in V.S. 1516=1460 A. D.

39. Nativity of a Jina, Kalpa Sutra,
D.A. 69, c. early fifteenth cent. A. D.

40. Birth-bath of Jina.
Ms. same as fig. 38

41. Śakra Praying to the Lord.
Ms. same as fig. 38.
42. Temptation of a monk, Uttarādhyayana painted in V.S. 1505 = A.D. 1448. From Mārţaḷ.

43. A dancing Scene panel in Kalpasutra, DB. no 2291. V.S. 1516 = A.D. 1459.
44. Dancing Dikkumāris (?), Pārśvanātha-Padmāvati-Paṭa, Cloth painting, 15th cent, A. D. Gift of Sheth Kasturbhai Lalbhai to L. D. Institute, Ahmedabad.

45-46 Border decorations showing various dancing postures, Uttarādhyaṇa, Devasāño Paḍo, V. S. 1529 = 1462 A.D.
47. A page from gold-lettered Kalpa-Sutra, Simaga ni pole, Ahmedabad, no. 28(5). V.S. 1322 = 1465 A.D.
49. Scenes from life of Pārśvanātha DA no. 70. Kalpasūtra, gold-lettered. V. S. 1516 = 1459 A. D.

50. Mahāvira giving away his devaduṣya garment DB. no. 2991. Kalpa-sūtra V. S. 1560 = 1503 A. D.

52. Gaṇadhara, Śāntinātha Caritra, DA. no. 11. V. S. 1516 = A. D. 1459

51. Gaṇadhara, Ms. same as fig. 50
54. From Kalpa-sūtra, DB. No. 2991
V.S. 1560 = 1503 A.D.

53. Padma-draha (Lotus lake) Kalpa
Sū, DB. No. 2991 copied at Allā-
valapura, 1503 A.D.

56. Dikṣā of a Jina. Kalpa-sūtra,
DB. No. 2992

55. Dikṣā of a Jina Ms. same as
fig. 53.
Late 15th or early 16th cent. A.D.

60. Utrādhiyayana sūtra, d.Y.S. 1505 = 1449 A.D., from Māndāl, Gujarat.

64. City of Dvārakā, with Samudravijaya and his queen in palace, Kalpasūtra, Hamsavijaya Collection, No. 1401. Baroda. c. late 15th Cent. A.D.

62. A Jina with parikara, Uttarādhyayana sūtra, DA. No. 32. V.S. 1519 = 1463 A.D.
66. Sarasvati. Bhagavatisūtra ms. DA. no. 46. V.S. 1652 = 1595 A.D.


68. Sarasvati. Ms. of Kirātārjunīya, DA. no. 141. c. 1700 A.D.

67. A Tīrthaṅkara from ms. of Bhagavati cūrṇī, V.S. 1582 = 1525 A.D. DA. 50.
69. A page from Praśnaśakunāvali, L. D. no. 27206 c. 16th cent. A. D.

70. First page, Śrenikasamyaktvarāsa, KB. no. 4565, c. V. S. 1605=1548 A.D.

71. Last page of Śrenikasamyaktva Rāsa, K.B. no. 4565, Age, c. V. S. 1605=1548 A. D.
72. First panel, a bhilla-girl in a village requesting Śrenika. Second panel, king Śrenika in a forest grove. Ms. same as fig. 70.

73. Ships arriving on banks of Bemnā river. Merchant Dhana receives them. Ms. same as fig. 70.
74. First panel – Śrenika is shown figure of Cillaṇā drawn on a board. Second panel – Maid-servant of Sujyeṣṭhā coming to Abhayaˈkumāra for purchasing clarified butter.
Ms. same as fig. 70

75. A Scene from Uπāsakadaśāṅga sūtra, L. D. no. 27290. c. early 17th cent. A. D.

77. Ms. same as fig. 76.
78. A section from cloth-painting of "Aṭṭhi-dvīpa" (two and a half islands-continents). Collection of Sheth Narottam Mayābhāi, Ahmedabad. Age, c. 1600–1650 A.D.
79. Arjuna and Śiva as Kirāta. Ms. of Kirātārjuniyam, DA. no. 141, c. 1700-1750 A. D.

80. Ms. same as fig. 79.

81. Fight between Arjuna and Śiva, Ms. same as fig. 79.
83. Śālibhadra in palanquin, with family, going to take dīkṣā. Ms. of Śālibhadracatuspadikā, KBG. no. 418. c. 1700–1750 A.D. Mārwāḍ or Gujārat.

84. From Śālibhadracatuspadikā. Ms. same as fig. 83

85. Dharmapālaka and Śālibhadra. Ms. same as fig. 83.
86. Royal procession of king Śrenika. Ms. same as fig. 83.

88. Scenes from Vijaya-ṣetha-Vijayā-ṣethāṇī-Rāsa, Jaina Prācyā-Vidyā Bhavan, Paladi, Ahmedabad, no. 166. c. 1700 A.D.

89. Ms. same as fig. 88.
90. Śrī Jambūsvāmī—Rāsa,
L.D. no. 34209
V.S. 1775—A.D. 1718

91. Śrī Vijayaśetha—Vijayā-
śethāni—Rāsa,
c. 1700 A.D.

92. Marriage—scene, Ms. same
as no. 88
93. Vastrapata (Cloth painting) showing Lokapurusa (cosmos) and hells. Samvegi Upasraya, Ahmedabad. c. 17th cent. A.D.

94. A section from Prasada-pratiṣṭha-Vastrapata, DA no. 186. c. 1650 A.D.
95. A dancing scene, Śripāla-Rāsa,
Nemi-Vijnana-Kastura-sūri collection Surat.
V. S. 1780—1723 A.D.

96. First panel—battle scene.
Second panel—marriage.
Ms. same as fig. 95.

97. Scenes from story of Śripāla.
Ms. same as fig. 95.
98. Scenes from Śripāla-Rāsa. Ms. same as fig. 95

99. Ms. same as fig. 95.

100. Ms. same as fig. 95.


104. Lokapraśa, copied in V. S. 1714–1657 A. D., DA. no. 165, Folio 290
105. From Kalpasūtra copied in V. S. 1861=1804 A. D.
Śāmaṇī pole, Ahmedabad.

106. Ms. same as fig. 105

107. Ms. same as fig. 105
108. From Kalpa-Sūtra, date V. S. 1861=1804 A. D. SA. no. 27 (13)

109. From Kalpa-Sūtra, Ms. same as fig. 108
110. From Śripāla-Rāsa, painted at Pethāpur V. S. 1878–1821 A. D.

111. Ms. same as fig. 110

112. Ms. same as fig. 110
113. From Śripāla-rāsa, painted at Surat in V. S. 1886=1829 A. D. KBG. No. 4512

114. Colophon of Śripāla-rāsa, copied in V. S. 1886=1829 A. D. Ms. same as fig. 113
115. From Śripāla-rūsa painted at Surat in 1829 A.D.
Ms. same as fig. 113

116. Ms. same as figs. 114-115.
A ship at port. Ms. same as figs. 113-116. Painted at Surat in 1829 A.D.
118. Ms. same as figs. 114-117.

119. Ms. same as figs. 114-118.
120. Ms. same as Figs. 114–119.

122. From Candarājāno-rāsā copied at Bhavnagar in V.S. 1855=1798 A.D.

123. Ms. same as Fig. 122.

124. Ms. same as Figs. 122–123.

125. Marriage scene, Ms. same as Fig. 122–124.
126. Candarājāno-rāsa, copied at Bhavnagar in 1798 A.D. DB. no. 2488

127. Ms. same as figs. 122-126
128  Ms. same as figs. 122-127

129. Ms. same as figs. 122-128

130. Ms. same as figs. 122-129

132. Same as fig. no. 131
133. Same as fig. no. 131
136. Parvusam-Ksanapanda Patika, written at Ahmedabad in V.S. 1853 = 1796 A.D.

137. Same as fig. 136
138. Same as fig. 136
139. From Vijñaptipatra from Jodhpur written in V.S. 1882 = 1825 A.D. DA. no. 200.

140. Same as no. 139.
141. From Vijnaptipatra written from Sojat (Rajasthan) in c. 1750 A.D. size of the scroll, 205 x 22 cms. L. D. No. 27647

142. Horoscope painted in V.S. 1781 = 1724 A.D.
143. Detail from Vijñaptipatra written from Jodhpur in V.S. 1892=1835 A.D. L.D. no. 27644, Size 1110 x 29 cms.

144. A page from Vikramāditya–Khāprā–Cora–Caupai, copied in c. 18th cent. A.D. LD. no. 4586.
147. Vijñānātipatra written from Surat, c. 19th century A.D.
L.D. no. 12382.

146. Same as fig. 145

149. Wooden Panel scene from life of Neminath c. 17th Cent. A.D.
150. From Vijnaptipatra written from Sojat (Rajasthan) in c. 1750 A.D. Size scroll, 205x22 cms. L.D. no. 27647.

154. Ms. same as fig. 153

155. Ms. same as fig. 153
156. From Patā (paper) of Lokapuruṣa, d.V.S. 1858 = 1801 A.D. L.D. no. 27824.
157. From Śilpa-Jyotiśa-Vastrapaṭa, L.D. no. 6991

158. Same as fig. 157.

161. From Gopicand ki Sabadi, Pata on cloth.
L. D. no. 6590.
Size: 970 × 15.5 cms.
Probably Saurashtra; c. 18th cent. A.D.

162. Kumvabai-nu Mameru, Cat. no. 511
C. 19th cent. A.D.

163. From Lokapракāśa, d. V. S.

164. A. Same as no. 161.
165. Pāṭhūm embroidered with tiny pearls. Fourteen Dreams seen by a Jina’s mother. c. 20th century A. D. L. D. Institute, Ahmedabad.

167 - 168. Box for storing pens for writing, c. 19th century A.D.
169. Caturmukha shrine, wooden.
c. 19th century A. D.
L. D. Institute, Ahmedabad.

Dated V. S. 1534–1477 A. D.
L. D. Institute, Ahmedabad.
171. Carved Conch, decorated with figures of Mahāvira and his eleven gaṇadhāras. 
c. 15th century A.D. From a village-field near Sirohi; gift of late Shri Achimalji Modi, 
L.D. Institute, Ahmedabad.

172. Same as fig. 171.
C. 10th century, A.D. L.D. Institute, Ahmedabad.

174. Crystal-image of a Tirthankara, Gujarat,
Size: 16 x 12.5 cms.
C. 17th Century, A. D., L. D. Institute
no. 475 (M).
175. Mutilated Bronze of a standing Jina, probably from Karnāṭaka, c. 12th century, A. D. Style Cola. Size: 16x5.5 cms.

176. Standing Image of Pārśvanātha, stone, from Laḍol, North Gujarat. Size: 142x54 cms. Age, c. 11th cent. A. D.
177. Caitya-tree of metal, on top of a Samavasa-ranā structure, Lodrava, Rajasthan.

178. Miniature Caturmukha Jaina shrine, inscribed in V.S. 1462 = A.D. 1402. L.D. Institute, Ahmedabad, no. 27930
179. Copper vessel for storing water for bathing. Incised figure of Śiva and Pārvatī, c. 18th century A.D. Gujarat. L.D. Institute, Ahmedabad.

180. Copper vessel for storing Bath-water. Incised figure of a Jaina Ācārya, c. 18th Century, A.D. Gujarat. Same as no. 179.
181. Detail of colour fig. of Ādinātha, from Sirpur, W. Khandesh. c. 7th cent. A.D.

181A. Inscription on back of fig. 181
184. Dancing Vidyādevi on the outer wall of Ajitanātha temple, Tāranga, built by Kumarapāla in 12th Century, A.D.
185. Bronze image of Pārvanātha with yakṣa and yakṣī, Gujarat, c. ninth century A.D.

186. Detail from wooden-panel in fig. 187. Cakra of a Cakravartin (world-conqueror) or the Dharmacakra of a Jina, being carried in a chariot, Gujarat, c. sixteenth or seventeenth century A. D.
Fig. 187 Procession of Dharmacakra or of a Cakra-ratna of Cakravartin.
I

PALM-LEAF MANUSCRIPTS
ÄGAMA AND COMMENTARIES

1. VIPĀKASŪTRA—Commentary in Sanskrit by Abhayadevastūri, composed in V. S. 1120, SC. No. 13 (12), folios 450–472, size 31.5”×2.5”; copied at Anahillapātaka in V. S. 1295.

2. DAŚAVAIKĀLIKASŪTRA of Sayyāmbhava in Prakrit with a commentary by Sumatīstūri in Sanskrit, HJP. No. 88, folios 162, size 15”×2”; copied in V. S. 1248.

3. KALPASŪTRA of Bhadrabahu in Prakrit, SC. No. 49 (3), folios 56–156, size 13.5”×2.2”; copied in Bhrgukaccha in V. S. 1247.

4. KALPASŪTRA of Bhadrabahu in Prakrit, HJP. No. 85, folios 107, size 12”×1.8”; copied in c 14th century.

5. PĀKSIKASŪTRA in Prakrit, with a commentary in Sanskrit by Yāsodevastūri who composed it in V. S. 1180, SC. No. 65, folios 199, size 17.5”×2.2”; copied at Āghaṭa in V. S. 1309.

6. OGHANIRYUKTI of Bhadrabahu in Prakrit; SC. No. 70 (2), folios 79–174, size 13.7”×2”; copied in V. S. 1284.

7. VIṢEŚĀVASYAKAMAHĀBHĀSYA (Pr.) of Jinabhadra, JC. No. 116, folios 284, size 16.5”×2”; copied in c first half of the 10th century; published by L. D. Institute, Ahmedabad.

8. BHAGAVATĪŚUTRAVRĪTTI of Abhayadevastūri in Sanskrit, composed in V. S. 1128, HJP. No. 4, folios 501, size 28.5”×20.3”; copied in V. S. 1187 at Anahillapātaka.

NON-CANONICAL PRAKARAṆAS

9. KARMAPRAKRĪTĪ-PRAKARĀNA of Śivasarmastūri, SA., folios 75, size 27×4.7 cms.; copied at Madhumati in V. S. 1313.

10. SAPTATIKĀ-PRAKARĀNA CŪRNĪ (Pr.) of Candrarśimahattara, HJP. No. 96, folios 116, size 11.9”×2”; copied in c the beginning of the 12th century.
Palm-Leaf Manuscripts

11. JīVASAṂASA–PRAKARAṆA with a commentary by Maladhārī Hemacandraśūri. The text is in Prakrit and the commentary in Sanskrit, SC. No. 142, folios 194, size 9"×1·5"; copied in V. S. 1165.

12. PĀṆCASĀṆGRAHA–DĪPAKA of Indra-Vāmideva in Sanskrit, SC. No. 139, folios 104, size 9·7"×2·5"; copied in the first half of the 13th century. This is the gist in Sanskrit verses of Nemicandra's PĀṆCA-SAṆGRAHA which was in prose.

13. SUKHAVODHĀSAṂĀCĀRĪ etc. of Śrī Candrasekārī, KC. No. 1123, folios 172, size 30"×5". It is in Prakrit and Sanskrit; copied in c 15th century.

14. SĀṂĀCĀRĪ etc., KC. No. 1121, folios 315, size 38·2×5·2 cms.; it is in Prakrit and Sanskrit; copied in c 15th century. 20 leaves are broken.

15. ĀGAMIKA–VASTU–VICĀRASĀRA–PRAKARAṆA (Pr.) of Jinavallabhagāni with a commentary in Sanskrit by Aśokacandraśūri, HJP. No. 95, folios 181, size 13"×1·3". Many kings of Gujarat are mentioned in this work; copied in c the first half of the 14th century.

16. DVĀDAṢAVRATĀLĀPAKĀDI, HJP. No. 168(55), folios 103–120, size 13"×1·8"; copied in c 13th century.

17. NIḤṢEṢAŚIDDHĀNTAVICĀRA of Candracīrti, composed in V. S. 1212, SC. No. 87, folios 24–111, size 14"×2"; copied in V. S. 1212.

18. YOGAṢĀSTRA of Hemacandraśūrya in Sanskrit with auto-commentary, SC. No. 160, folios 393, size 30·2"×2·2"; copied in V. S. 1251.

19. DHARMAṆATNAPRAKARAṆA of Śaṅtisūri in Prakrit, No. 91 (7), folios 151–160, size 16·2"×2"; copied at Vizapur in V. S. 1325.

20. DHARMOPADEŚAMĀLĀ–PRAKARAṆA in Prakrit, SC. No. 127 (l), folios 33–39; author's name not known.
21. **UPADEśA-KANDALI** (Pr.) of Kavi Āṣaṇḍa with a commentary by Bālacandrasūri in Sanskrit, HJP. No. 36, folios 284, size 32-5"x2-5"; copied in V. S. 1296.

22. **DĀNĀDIKULAKA** in Apabhraṃśa, HJP. No. 168 (33), folios 58-60, size 13"x1-8"; copied in c 13th century.

23. **DHARMĀDHARMĀVICĀRĀKULAKA** of Jinaprabhasūri in Apabhraṃśa, HJP. No. 168 (32), folios 56-58, size 13"x1-8"; copied in c 13th century.

24. **MAHĀŚATIKULAKA** in Apabhraṃśa, HJP. No. 168 (29), folios 49-52, size 13"x1-8"; copied in c 13th century.

25. **DHARMOPADEśAKULAKA** in Apabhraṃśa, HJP. No. 168 (28), folios 46-47, size 13"x1-8"; copied in c 13th century.

26. **BODHAPRADĪPA** in Sanskrit, SC. No. 264 (2), folios 14-19, size 33x4-4 cms.; copied in c the first half of the 15th century.

27. **JINAPŪJĀDYUPADEśA (RATNA-CŪḌĀDIKATHĀ)** of Nemicandasūri in Prakrit, Khetarvasi Bhaṇḍāra, Patan (Now in Simandhara Mandira, Mehsana), No. old 40, new 28(1), folios 172, size 14"x2"; copied in V. S. 1208.

28. **SNĀTRĀVIDHĪ** of Jivadevasūri with a commentary of Samudrācārya and ABHIṢEKĀVIDHĪ of Śantisūri with a commentary by Śīlaṭācārya, KC. No. 1122, folios 87, size 34x4-8 cms.; copied in c 15th century.

**JAINA PHILOSOPHY**

29. **SAMAYASĀRA** of Kundakunda in Prakrit with Sanskrit commentary ĀTMAKHYĀTI by Amṛtacandra; SC. No. 275, folios 189, size 37-3x5 cms.; copied in c second half of the 13th century.

30. **NYĀYĀVATĀRASŪTRA** of Siddhasena with Vṛtti of Siddhasadhu and Tīpanī by Jñānāsri Āryika; JC. No. 364 (1), folios 137, size 15-5"x1-9"; copied in V. S. 1490.
31. **ANEKĀNTAJAYAPATĀKĀ-ȚIPPAŅAKA** of Muni Candrasūrī, a commentary on **ANEKĀNTAJAYAPATĀKĀ** of Haribhadrāsūrī; JC. No. 352, folios 131; size 12-5”×1-9”; copied in V. S. 1171. Published in GOS., Baroda.

32. **PRAMĀLAKŚMALAKŚANA** with auto-commentary of Buddhissagarasūrī; JC. No. 369, folios 272, size 11-9”×2-3”; copied in V. S. 1201. Published.

33. **LAGHUTATTVASPHOTĀ** of Amṛtacandrasūrī in Sanskrit; DA. No. 205, folios 53; copied on palm-leaves in c 15th century; to be published by L. D. Institute.

**CARITA AND KATHĀ**

34. **TRIṢASTĪŚALĀKĀPURUSACARITA** of Hemacandrācārya in Sanskrit, SC. No. 195, folios 280, size 17”×2”; copied in V. S. 1318.

35. **MAHĀVĪRACARITRA** (Pr.) of Nemicandrasūrī composed in V. S. 1139, Katharvasī Bhaṇḍāra, Patan (now at Sīmādhara Mandira, Mehsana), No. old 37, new 7, folios 204+2, size 14”×2”; copied in V. S. 1238 in the times of Karnadeva.

36. **MAHĀVĪRACARITRA** of AbhayaDEVASTRī in Apabhṛṣṭa, SC. No. 127(2), folios nos. 39-47.

37. **PRATYEKABUDDHACARITA** in Apabhṛṣṭa, Katharvasī Bhaṇḍāra, Patan (now at Sīmādhara Mandira, Mehsana), No. old 60(5), new 32, folios 37-54, size 11”×1-3”.

38. **VAIRASVĀMICARĪJU** of Varadatta in Apabhṛṣṭa, SC. No. 94(14), folios No. 236-256, size 32-3×5-1 cms., copied in c first half of the 14th century.

39. **PRĪTHVICANDRACARITA** of Śāntisūrī in Prakrit, SC. No. 218 folios 183, size 70-3×6-5 cms.; composed in V. S. 1161 and copied in V. S. 1212. Published by P. T. S.

40. **NĀGAKUMĀRACARITA** of Ratna-Yogindra in Sanskrit, SC. No. 236, folios 14, copied in c 14th century.
41. **SIDDHAJAYANTI-PRAKARANA** or **JAYANTICARITRA** of Manatungastra with a commentary by Malayaprabhasuri in Prakrit and Sanskrit, SC. No. 153, folios 172, size 31”×2-2”; composed in V. S. 1260 and copied in V. S. 1261.

42. **ĀKHYĀNAKA-MANIKOSA** of Nemicandrasuri with a commentary by Āmradeva; composed in V. S. 1199, SC. No. 233, folios 483, size 76-7×5-5 cms. The text is in Prakrit and commentary is in Prakrit-Sanskrit-Abhāraṃśa. It was copied on palm-leaves in the first half of the 13th century. This is the only copy and is published by P. T. S.

43. **RATNACŪDAKATHĀ** of Devendragaṇi (Nemicandrasūri), in Prakrit, SC. No. 216, folios 109, size 67-8×5-5 cms.; copied in V. S. 1221 at Anahillapāṭaka.

44. **CANDRALEKHĀVIJAYA-PRAKARANA** of Devacandramuni, pupil of Hemacandrācārya, JC. No. 361, folios 203, size 9-3”×1-5”; copied in c 13th century.

45. **ANARGHARĀGHAVARAHASYADARSA** (S) of Devaprabhācārya, being a commentary on Murāri’s drama called **ANARGHARĀGHAVA**; Khetarvasi Bhanḍara, Patan (now at Simandhar Mandira, Mehsana), No. old 65, new 25, folios 217, size 13”×2”.

**JAINA STOTRAS**

46. **VĪTARĀGASTUTI** in Abhāraṃśa, HJP. No. 168(54), folios 99–102, size 13”×1-5”; copied in c 13th century.

47. **COVĪSAJINASTUTI** in Abhāraṃśa, HJP. No. 168(53), folios 98–99, size 13”×1-9”; copied in c 13th century.

48. **SĀDHARANAJINASTAVANA** in Abhāraṃśa, HJP. No. 168(10), folios 19–20, size 13”×1-8”; copied in c 13th century.

49. **RSABHADEVASTUTI-ARBUDAGIRIMANḌANA** in Abhāraṃśa, HJP. No. 168(13), folios 23–24, size 13”×1-8”; copied in c 13th century.
50. ANANTANĀTHASTOTRA—PAÑCAKALYĀṆAKAMAYA in Apabhramśa, HJP. No. 168(14), folios 24–25, size 13"×1·8"; copied in c 13th century.

51. ANANTANĀTHASTOTRA in Apabhramśa, HJP. No. 168(14), folios 24–25, size 13"×1·8"; copied in c 13th century.

52. ŚANTINĀTHA—PAÑCAKALYĀṆAKASTAVANA, HJP. No. 168(12), folios 21–23, size 13"×1·8"; copied in c 13th century.

53. ŚANTIJIJNASTUTI of Vitaprabhasūrī in Apabhramśa, HJP. No. 168(11), folios 20–21, size 13"×1·8"; copied in c 13th century.

54. MAHĀVĪRAJNASTOTRA in Apabhramśa, HJP. No. 167(15), folios no. 25th, size 13"×1·8"; copied in c 13th century.

55. MAHĀVĪRA-PĀRANU of Vardhamānasūrī in Apabhramśa, HJP. No. 168(64), folios 153–156, size 13"×1·8"; copied in c V. S. 13th century.

56. STHŪLIBHADRASTUTI in Apabhramśa, HJP. No. 168(46), folios 84–87, size 13"×1·8"; copied in c 13th century.

57. DHARMAGHOSASŪRISTUTI of Raviprabhasūrī in Sanskrit, HJP. No. 119(18), folios 209–216, size 14·8"×2"; copied in c 14th century.

58. DHARMASŪRISTUTI in Apabhramśa, HJP. No. 119(19), folios 216–221, size 14·8"×2"; copied in c 14th century.

59. BHAYAhARASTOTRA of Jinarabhasūrī in Apabhramśa, HJP. No. 168(26), folios 40–41, size 13"×1·8"; copied in c 13th century.

60. KALYĀṆAKASTOTRA in Apabhramśa, HJP. No. 168(25), folios 38–40, size 13"×1·8"; copied in c 13th century.

NON-JAINA WORKS

61. BHAGAVADGĪTĀ with a commentary by Śaṅkarasvāmi, JC. No. 388(2), folios 130, size 24·5"×2·3"; copied in c end of the 13th century. Ref. KP., p. 89.
62. ISTASIDDHI of Paramahamsa Vimuktatmācārya with auto-
    commentary, JC. No. 388(1), folios 89, size 24.5" × 2.3"; in-
    complete; copied in c end of the 13th century. Ref. KP., p. 146.

63. PĀTANJALAYOGADARŚANABHĀSYA of Vyasarśi, JC. No.
    395(2), folios 161-217, size 12.5" × 2.3"; copied in c first half of
    the 12th century; incomplete. Ref. KP., p. 17.

64. PĀTANJALAYOGADARŚANA-BHĀSYA-VRTTI of Vvacspati
    Miśra, JC. No. 395(1), folios 160, size 12.5 × 2.3 cms.; copied in
    c first half of the 12th century. Ref. KP., p. 17.

65. NYĀYAPARiŚiSTA-TippAñAKA (S) of Vamadhvaja, LD. No.
    18802, folios 93, size 37.7 × 4.5 cms.; copied in c 14th century.
    Ref. KP., p. 272. This is published at Tirupati-Central Sanskrit
    Vidyapitha. Author's another work is a commentary on
    Nyayakusumānjali and is being edited by Dr. Nagin Shah for
    L. D. Series, Ahmedabad.

66. TATTVASAÑGRAHA-PAÑJIKĀ of Kamalaśila, JC. No. 378,
    folios 313, size 25.5 × 2.5 cms.; copied in c second half of the
    13th century. Ref. KP., p. 129.

67. NYĀYABINDU of Dharmakirti, JC. No. 364(5), folios 350-359,
    size 16.5" × 1.9"; copied in V. S. 1490. Ref. KP., p. 68.

68. DHARMOTTARA-TippAñAKA of Mallavādi, HJP. No.
    144, folios 83, size 14" × 1.5"; copied in V. S 1231. It should be
    noted that Tippāṇi of Mallavādi on Nyāyabindūṭikā edited by
    Th. Stcherbatsky (1909) is wrongly ascribed to Mallavādi. This
    MS is being edited by Dr. Kamalesh Bhattacharya. Ref.
    JK., p. 220.

69. KHANDANAKHANDAKHĀDYA's Com. ŚiṣYAHITAIŚIŅI by
    Anubhutisvarūpācārya in Sanskrit, HJP. No. 143, folios 304-
    452, size 14" × 2.2"; copied in c the first half of 13th century.
    Ref. JC., p. 162; for its Tippāṇi see KP., p. 203.
70. KĀṬANTRA-VYĀKARĀNA-PĀÑJIKOPAYOGI-PARA-SŪTRA-KADAMBĀ, SC. No. 256, folio nos. 1–52, size 39.3×3.1 cms.; copied in V. S. 1287.

71. KĀṬANTROTTARA (S) of Vijayānanda, KHP. (Now at Śīmandhara Mandira, Mehsana), No. old 7, new 113, folios 31, size 12"×2"; copied in V. S. 1178 (?).

72. KĀṬANTRA–UṆĀDI, SC. No. 256, folio nos. 53–62, size 39.3×3.1 cms.; copied in V. S. 1287.

73. LIṆGĀNUŚĀSANA of Vāmana, SC. No. 256, folio nos. 63–66, size 39.3×3.1 cms.; copied in V. S. 1287.

74. VAKROKTIJJVITA (Kāvyalāṅkāra) with a commentary (S) of Kuntaka, JC. No. 327, folios 234 (incomplete), size 16.5"×2.3"; copied in c 13th century.

75. VAKROKTIJJVITA (Kāvyalāṅkāra) with a commentary of Kuntaka, JC. No. 328, folios 300 (incomplete), size 12.9"×1.9"; copied in c 14th century.

76. RUDRAṬĀLAṆKĀRA–TIPPANAKA of Namīṣādhu, JC. No. 332, folios 46, size 13"×2.3"; copied in V. S. 1206.

77. KAVĪŚIKĀ of Jayamaṅgalacārya, SC. No. 261, folios 13, size 35.5×5 cms.; copied in c 14th century.

78. KAVIRAHASYA of Hāḷaṅyudha with a commentary by Raviḍharmā, JC. No. 337, folios 74, size 11.5"×2.3"; copied in V. S. 1216.

79. KĀVYAPRAKAŚA-SAṆKETA (Kāvyādārśa) of Somēśvara in Sanskrit, HJP. No. 141, folios 101–122, size 14"×2"; copied in c 13th century.

80. KĀVYĀNUŚĀSANA of Vāgbhaṭa with auto-commentary ALAṆ-KĀRATILAKA, HJP. No. 139, folios 187, size 12.3"×1.9"; copied in c 13th century.
Non-Jaina Works

81. NĀGĀNANDA of Hārsha, HJP. No. 140, folios 90 (many folios missing in-between), size 12.5"x1.9"; copied in V. S. 1258 at Anahillapātaka.

82. KĀDAMBARĪṢEṢA (Uttarārdhā) of Pulindra, Khetarvasi Bhaṇḍara, Patan (now at Simandhara Mandira, Mehsana), No. old 42, new 33, folios 148; copied in V. S. 1282.

83. GAUḌAVAHO-MAḤĀKĀVYA of Vākpatiraja in Prakrit, HJP. No. 134, folios 204, size 13"x1.5"; copied in V. S. 1264.

84. GAUḌAVAHO of Vākpatiraja, in Prakrit SC. No. 263, folios 232, size 31x4.4 cms.; copied in V. S. 1289.

85. RĀVAṆAVAHO in Prakrit, Khetarvasti Bhaṇḍara, Patan (now at Simandhara Mandira, Mehsana), No. old 66, new 1, folios 13, size 12"x2".

86. KUṬṬANĪMATA-ŚUMBHALIMATA of Dāmodaragupta, SC. No. 272, folios 93, size 36x5 cms.; copied in c second half of the 13th century.

87. SUBHĀṢĪTAṢAGRAHA in Sanskrit, SC. No. 265(2), folios nos. 37-97, size 33x4.4 cms.; copied in c the first half of the 15th century.

88. SUBHĀṢĪTAVALĪ (LOKASAṂVYAYAVALAHĀRAVRṬTI-KĀVYA) of Raviguptacārya in Sanskrit, SC. No. 266(1), folios nos. 1-25, size 31x4.4 cms.; copied in c second half of the 12th century.

89. SUBHĀṢĪTAVALĪ in Sanskrit, SC. No. 266(2), folios nos. 26-33, size 31x4.4 cms.; copied in c second half of the 12th century.

90. SŪKTASAṂGRAHA of Laksmanakāvi in Sanskrit, HJP. No. 160(3), folios 66, size 13.5"x15"; copied in c 13th century.

91. SŪKTIRATNAKOṢA of Laksamana in Sanskrit, SC. No. 265(1), folios nos. 1-37, size 33x4.4 cms.; copied in c first half of the 13th century.
92. SUBHĀŚITARATNAKOŚA of Mummuṇideva in Sanskrit, SC. No. 264(3), folios nos. 20-39, size 33×4-4 cms.; copied in c the first half of the 15th century.

93. SŪKTĀVALI in Sanskrit, SC. No. 264(1), folios 13, size 33×44- cms.; copied in c the first half of the 15th century.

94. SŪKTASAŃGRAHA in Sanskrit, SC. No. 264(4), folios nos. 39–58, size 33×4-4 cms.; copied in c the first half of the 15th century.

MS. COPIED BY VASTUPĀLA

95. DHARMĀBHYYUDAYA–MAHĀKĀVYA (SĀM GHA PĀTI VASTUPĀLACARITRA) of Udayaprabhasūri in Sanskrit, SC. No. 230, folios 385, size 44-1×5-5 cms.; copied in V. S. 1290. This MS. is copied by Vastupāla himself. Published in Singhi Jain Series, no. 4.
II

PAPER MANUSCRIPTS
SERIES OF JAINA CANONICAL LITERATURE

96. JAINĀGAMA SERIES, HJP. Nos. 9986 to 10094. These nos. include series of all Jaina Āgamas. Size 13-5"×5-3". The first folios of most of them are illustrated. They were copied during V. S. 1569-1574. Only Sumati's commentary of Daśavaikālīka was copied in V. S. 1499.

97. RĀYAPASENIASUTTA in Prakrit, SUA. No. 2752, folios 39, size 29-4×10-4 cms.; copied in V. S. 1572. This is one of the complete canonical set of Aṅga and Upāṅga got written by Sanghavi Pāsa and his family by the advice of Nandivardhana-sūri.

JAINA-NIGAMA

98. NIGAMAVĀKYAVIVARAṆOPANIŚAD in Sanskrit, Kantivijayaji collection, Chāpi, No. 719, folios 164, size 26×11-2 cms.; copied in c 16th century.

99. NIGAMAPRAVACANE NAYASĀRODDHĀRI ŚĀSANĪ (Eighth Chapter), ASB. No. 262, folios 24, size 29-1×11-1 cms.; copied in c 17th century.

100. DARŚANARATNĀKARA (Nigama) of Siddhantasāra in Sanskrit, HJP. No. 2612, folios 508, size 10-9"×5"; composed in V. S. 1570 and copied in c 20th century.

101. CATURVARGACINTĀMANI (NIGAMOPANIŚAD), KB. No. 2200, folios 18, size 30×12 cms.; copied in c 20th century. It is in Sanskrit.

CHANDA, VYĀKARAṆA AND KOṢA COMPOSED BY JAINAS

102. CHANDOMANOJARĪ in Sanskrit, HB. No. 1068, folios 17, size 25-7×11-5 cms.; copied in V. S. 1647 by Bhānuprabha.

104. VĀKYAPRAKĀŚA of Udayadharma, composed in V. S. 1507, with a Vārtika by Jinavijaya who composed it in V. S. 1694; SUA. No. 2886, folios 34, size 25.1×11.4 cms.

105. ABHIDHĀNACINTĀMANI of Hemacandra with a commentary by VallabhaVācaka, SUA. No. 84, folios 162, size 26×11.5 cms. The MS. was copied at Paṭṭanapura in V. S. 1767. It deals with Sanskrit Kośa. The text was published in YJG. Series (No. 41), Bhavnagar and at NSP., Bombay by Mahāvīra Jaina Sabha, Cambay.

106. ABHIDHĀNACINTĀMANI of Hemacandra with a commentary Dipika by Caritrakavindra Gaṇi, SUA. No. 92, folios 163, size 26.5×10.8 cms. The MS. was copied at Lāhoranagar in V. S. 1649.

107. ABHIDHĀNACINTĀMANI of Hemacandra with a commentary by Devasāgara Vācaka who composed it in V. S. 1686 at Cambay, SUA. No. 94, folios 481, size 24.8×10.9 cms.

108. SUNDARAPRAKĀŚA of Padmasundara in Sanskrit, HJP. No. 2734, folios 96, size 10.3″×4.5″; copied in V. S. 1610. It is a Kośa. Ref. JK., p. 445.

JAINA KĀVYA, NĀTAKA, CARITA, KATHĀ, ALAŅKĀRA, DARŚANA, STOTRAS, SUBHĀŚITAS, ETC.

109. 'KALYĀNASĀRASAŚITĀNAHAREKṢA'-KĀVYA—SATĀRTHĪVRTTI (S) of Somaprabhaśūri, LD. No. 24099, folios 16; copied by Śrī Vallabhagāṇi, the author of Vijayadevamāhātmya, in c 17th century. It gives one hundred meanings of the said padya.

110. 'DOSASAYAMĀLAJĀLAM'-GĀTHĀ—SATĀRTHĪVRTTI (S) of Udayadharmagāṇi; composed in V. S. 1605 and copied in c 17th century. LD. No. 24098, folios 12. It gives one hundred meanings of the said Prakrit Gāthā.

111. RĀGHAVA—PĀNDAVĪYA—DVISANDHĀNA—MAHĀKĀVYA of Dhanaṇjaya in Sanskrit, HJP. No. 7113, folios 34, size 10.5″×5.9″; copied in V. S. 1517. Published in NSP. Kāvyamālā
in 1895 with a commentary. It narrates simultaneously the stories of Rāmāyaṇa and Mahābhārata.

112. RĀGHAVA-PĀṆḌAVĪYA-DVISAṆDHĀNA-MĀḤĀKĀVYA of Dhananjaya Kavi in Sanskrit, with a commentary by Nemicandra, HJP. No. 7114, folios 216, size 10.5” × 5.9”; copied in V. S. 1518.

113. MAḤĀVĪRACARIYAM of Guṇacandra in Prakrit, composed in V. S. 1139, HJP. No. 7029, folios 309, size 10.9” × 4.9”; copied in c 15th century. Published in DLP Series, No. 75.

114. VĪṢĀVATĪ-NĀṬIKA (S) of Devacandrasūri, LD. No. 3662, folios 9-36, size 26×11 cms.; copied in c 16th century.

115. TILAKAMANJARĪ-LAGHUVṚTTI of Padmasāgaragāṇi, HB. No. 1707, folios 220, size 26×11 cms.; copied in V. S. 1635. Published in NSP Kavyamāla, Bombay.

116. TILKAMAṆJARĪKĀṬHĀṢĀRA (Padya) of Laksāṇidhara Śvetāmbara in Sanskrit, HJP. No. 2658, folios 19, size 10.3” × 4.5”; composed in V. S. 1281 and copied in V. S. 1474.

117. CANDRALEKHĀVIJAYA-PRAKARANA of Devacandrasūri, in Sanskrit, HJP. No. 6637, folios 19, size 12” × 4.9”; copied in c 15th century. Ref. JK., p. 120.

118. KANAKAVATĪ-AKHĪYĀNA of Hemaśri Sādhvir in Gujarati, HJP, No. 16818, folios 11, size 9.9” × 4.3”; copied in V. S. 1644.

119. DAŚA-ŚRĀVAKACARITRA of Sukhavardhana, composed in V. S. 1546, SUA. No. 1576, folios 22, size 29-6×12 cms. It is in Prakrit and was copied in V. S. 1567.

120. ŚRĪDHARACARITAMĀḤĀKĀVYA (S) of Manikyasundarāsūri with Tippani, LD. No. 569/1, folios 28, size 29-7×1-2 cms.; copied in V. S. 1489.

121. MANORAMĀKATHĀ (P) of Vardhamānasūri, LD. No. 76, folios 265, size 32-1×12-1 cms.; copied in c 15th century.
Paper Manuscripts

122. CAMPAKAVATI-ŚILAPATĀKĀ-CATUSPADĪ of Dharma-bhūsana of Digambara tradition, KB. No. 768, folios 20, size 25.5×11 cms.; copied by Hirakuśala at Porbandar in V. S. 1759.

123. UPADEŚĀŚATA-MAHĀPURUṢA-CARITA (S) of Merutuṅga-sūri, LD. 1239 (K), folios 70, size 25.0×10.0 cms.; copied in V. S. 1468.

124. UPADEŚAMĀLĀ-PRAKARANA (P) of Dharmadāsagani with Bālawabodha (G), LD. No. 2296 (K), folios 90, size 26.5×11.2 cms.; copied in V. S. 1519 by Tilakakalyāṇagani at Karnapura-grama.

125. DRŚṬĀNTAŚATAKA-AVACŪRĪ (S) of Narendraprabha, LD. No. 19882, folios 6, size 26.2×11.0 cms.; copied in c 17th century.

126. KĀVYAKALPALATĀVṛTĪ (Makaranda) by Śubhavijaya, LD. No. 11621, folios 57, size 25.1×10.5 cms.; copied in c 17th century.

127. ĀPTAMĪMĀMSĀLANKĀRA-AŚṬASAHASRĪ of Vidyānanda in Sanskrit with īppan, HJP. No. 4285, folios 141, size 12″×4.9″; copied in V. S. 1454.

128. AŚṬAKĀṆĪ and SUBHĀṢITASLOKA-SAṄGRAHA in Sanskrit, HJP. No. 8688, folios 8, size 9.9″×4.5″; copied in c 18th century.

129. DHANADA-TRIṢATĪ (S) of Dhanada alias Saṅghapati Dhana-raja, HJP. No. 6793, folios 26, size 12″×4.9″; copied in V. S. 1504. Published in Kāvyamala Gučcha 13, NSP. Ref. JK., p. 370 (Śatakratya).


131. JAYATIHUṆAṢASTOTRA of Abhayadevasūri in Prakrit with Bālawabodha in Gujarati by Merusundara, HB. No. 859, folios 12, size 26.2×11.1 cms.; copied in V. S. 1529; Ref. JK., p. 133.
132. **VIVEKAVILĀSA** of Jinadattasuri with a commentary by Bhānu-
candra Vācaka who composed it in V. S. 1678, SUA. No. 3013,
folios 200, size 25·5×11 cms.; copied in c 17th century.

133. **NAVATATTIVAVICĀRA** in Gujarati, KB. No. 141, folios nos.
2-153, size 25·8×10·8 cms.; copied in V. S. 1468. It is in old
Gujarati prose.

134. **ĀSTAPRAVĀCANAṂATA-SVĀDHYĀYA**, KBG. No. 572, folios
6, size 25·2×12·2 cms.; copied at Bombay in 19th century.

135. **HITĀCARANĀPRAKARANA** with auto-commentary by Sakala-
candraṅgaṇī in Prakrit, HJP. No. 1460, folios 271, size 9·9″×4·3″;
copied in V. S. 1630.

**SANGĪTA, JYOTIṢA BY JAIN AUTHORS**

136. **SAṢGĪTASĀRODDHĀRA** of Sudhākalaṣa with a commentary,
HB. No. 1442, folios 20, size 27·8×12·5 cms.; copied on paper
in V. S. 1612 at Hindigrama. Published in GOS., No. 133 as
SAṢGĪTOPANIṢATSĀRODDHĀRA.

137. **PRAṢNAPADHATI** by Hariścandraṅgaṇī in Sanskrit, KB. No.
2110, folios 6, size 28×12·2 cms.; copied in c 12th century.

138. **RAMALA-TANTRA**, KB. No. 2765, folios 55, size 25·8×11·5
cms.; composed by Vijayadayāsūri in V. S. 1798 and copied in
V. S. 1820. It is known from the MS. that its first copy was
made by Bhojasūgara.

139. **KOṢṬHAKACINTĀMANI** by Vācanacārya Śilasimha Āgamiṇa;
in Prakrit, HJP. No. 2782, folios 11, size 10″×4·3″; copied in c
18th century. Ref. JK., p. 96. It is on Jyotisaganita.

140. **KOṢṬHAKACINTĀMANIIVRTTI** in Sanskrit by Vācanacārya
Śilasimha Āgamiṇa, HJP. No. 2783, folios 62, size 10·3″×4·5″;
copied in V. S. 1705. Ref. JK., p. 96.
WORKS OF MANḌANA MANTRĪ AND HIS SON AND OF MAHEŚVARA

141. CANDRAVIJAYAPRABAṆḌHA of Maṇḍana Mantrī in Sanskrit, HJP. No. 9492, folios 4, size 13-3"×5-9"; copied in V. S. 1504. Published by Hemacandra Sabha, Patan, Series No. 10, Ref. JK., p. 120.

142. SAṄGĪTAMANḍANA of Maṇḍana Kavi in Sanskrit, HJP. No. 6795, folios 22, size 12"×4-9"; copied in V. S. 1504. Ref. JK., p. 409.

143. KĀVYAMANḍANA of Maṇḍana Kavi in Sanskrit, HJP. No. 6797, folios 29, size 12"×4-9"; copied in V. S. 1504. It is the story of Paṇḍavas. Ref. JK., p. 90.

144. CAMPŪ-MAṆḌANA of Maṇḍana Kavi in Sanskrit, HJP. No. 6800, folios 17, size 12"×5"; copied in V. S. 1504. It is the story of Draupadi and Paṇḍavas as is in Jain version. Ref. JK., p. 121. Published in Hemacandra Sabha, No. 9, 1918.

145. ŚRĪṆGĀRAMANḍANA of Maṇḍana Mantrī in Sanskrit, HJP. No. 9488, folios 4, size 13-3"×5-9"; copied in V. S. 1504. Ref. JK., p. 386.

146. KĀDAMBARĪ-DARPANA of Maṇḍana Mantrī in Sanskrit, HJP. No. 9487, folios 10, size 13-3"×5-9"; copied in V. S. 1504. Published by Hemacandra Sabha, No. 8. Also known as KĀDAMBARĪMANḍANA. Ref. JK., p. 84.

147. ALĀṈKĀRA-MANḍANA of Maṇḍana Mantrī in Sanskrit, HJP. No. 9491, folios 9, size 13-3"×5-9"; copied in V. S. 1504. Published by Hemacandra Sabha, No. 11. Ref. JK., p. 17.


149. KĀVYA-MANOḤARA of Maheśvara Kavi in Sanskrit, HJP. No. 6804, folios 10, size 12"×4-9"; copied in V. S. 1504. It deals with the life of Maṇḍana Mantrī. Published by Hema-
candra Sabha, No. 7. Ref. JK., p. 90. There is also another copy of this work in HJP., No. 9493.

150. KĀMASAMŪHABANDHAKĀVYA of Ananta, son of Maṇḍana Mantri in Sanskrit, composed in V. S. 1541, SUA. No. 961, folios 46, size 24.2×10.7 cms.; copied in c 17th century. It deals with Kāmaśāstra.

JAINA COMMENTARIES ON NON-JAIN WORKS

151. RAGHUVAṂŚA of Kalidāsa with a commentary by Dharmānanda, SUA, No. 2718, folios 196, size 25.7×10.7 cms. The MS. was copied by Raghunātha in V. S. 1687.

152. RAGHUVAṂŚAKĀVYA-ṬIKA of Dharmamerugānī in Sanskrit, HJP. No. 9884, folios 166, size 11"×5.3"; copied in c 17th century.

153. RAGHUVAṂŚAMĀHĀKĀVYA-ṬIKA-CĀRITRAVARDHINI of Čaritravardhana in Sanskrit, HJP. No. 2687, folios 183, size 10.3"×4.3"; copied in V. S. 1702.

154. RAGHUVAṂŚA-SUKHABODHIKA of Vijayagānī, HJP. No. 17640, folios 199, size 10"×4.5"; copied in V. S. 1744.

155. RAGHUVAṂŚA of Kalidāsa with a commentary by Guṇavīnagānī, composed in V. S. 1646 at Vikramanagara, SUA. No. 2706, folios 167, size 26×10.5 cms.

156. RAGHUVAṂŚA of Kalidāsa with a commentary by Samaya-sundaragānī, composed in V. S. 1692, HB. No. 1048, folios 116, size 25.6×10.6 cms.; copied in c 18th century.

157. RAGHUVAṂŚA'S SUGAMĀNVAAYA PRABODHIKAṆṆRṬTI (S) of Sumativijaya composed in V. S. 1699 at Vikramapura, LD. No. 2325(K), folios 186, size 25.5×11 cms.; copied in V. S. 1817 at Ghaḍātasara by Maheśadāsa.

158. KUMĀRASAMBHAVĀ of Kalidāsa with a commentary Subodhika by Vijayagānī, SUA. No. 1013, folios 72, size 25.4×11.2 cms.; copied in Rajanagara (Ahmedabad) by Muni Nemaśājaya in V. S. 1714.
159. **KUMĀRASAMBHAṆA** of Kālidāsa with a commentary by Jinasamudrāsūri, SUA. No. 1009, folios 29, size 26×11 cms. The MS. contains 1-7 sargas and was copied in c 17th century.

160. **MEGHADŪTA-VṚTTI (S)** of Merutūṅgasūri, LD. No. 27925, folios 10, size 26-8×11-3 cms.; copied in c 16th century.

161. **MEGHADŪTA-SUHKABODHIKA-VṚTTI (S)** of Śadhu Megharāja, LD. No. 8978, folios 43, size 22×11 cms.; copied in c 18th century.

162. **MEGHADŪTA** of Kālidāsa (S) with AVACŪRI(S) of Kanaśakīrtigaṇi, LD. No. 1480 (K), folios 27, size 26×11-7 cms.; copied in V. S. 1751 at Manara Bandara by Somanandana Muni.

163. **MEGHADŪTAKĀVYA-VṚTTI (S)** of Kṣemahamsagaṇi, LD. No. 6279, folios 21, size 24-3×10-2 cms.; copied in c 18th century.

164. **MEGHADŪTAKĀVYA-VṚTTI (S)** of Sumatīvijaya, LD. No. 7434, folios 69, size 27-9×12-3 cms.; copied in c 19th century.

165. **KĪRĀṬAṆJUNĪYA**-Commentary of Vinayāsundara in Sanskrit, KC. No. 902, folios 93, size 26-3×10-6 cms.; the commentary was composed in V. S. 1513 and was copied in V. S. 1643.


169. **SŪRYYAŚATAKA** of Mayūra with an AVACŪRI by Hemasamudra gaṇi in Sanskrit, HJP. No. 10700, size 10-3"×4-5"; copied in V. S. 1487.

171. ANARGHARAGHAVANATAKA-TIKĀ of Jinaharṣa in Sanskrit, HJP. No. 2742, folios 68, size 10-3’’×4-5’’; copied in c 17th century.

172. ANARGHARAGHAVANATAKAṬIKA, HJP. No. 14030, folios 31, size 10-5’’×4-3’’; copied in c 16th century.

173. ANARGHARAGHAVANATAKA with a commentary called ĀDARŚA, HJP. No. 8634, folios 55, size 10-5’’×4-5’’; copied in V. S. 1556.

174. SARVĀRTHASIDDHIMANIMĀLĀ-TIKĀ-PRAŚASTI (S) by Jinasamarasuri, LD. No. 4854, folios 5, size 24-8×10-6 cms; copied in Karnapur in c 18th century. The Tikā was on Bhātrṭhari’s Vairagyaśataka.

175. RASIKAPRIYĀ-VĀRTIKA (G) of Upādhyāya Kuśaladhīra composed in V. S. 1724 at Jodhpur (Jodhapur), LD. No. 779(K), folios 69, size 24-5×10-8 cms; copied in V. S. 1735. The text is in Hindi.

176. TARKABHĀṢĀ of Kesavamīra with a commentary VĀRTIKA by Śubhavijaya who composed it in V. S. 1665 at Ilādurga, SUA. No. 1415, folios 29, size 25-5×10-8 cms; copied in V. S. 1668.

177. TARKABHĀṢĀ of Kesavamīra with a commentary CANDRIKĀ by Siddhīcandragaṇi, SUA. No. 1428, folios 13, size 24-8×11-1 cms; copied in V. S. 1722.

178. TARKABHĀṢĀ of Kesavamīra with a commentary composed in V. S. 1665 by Śubhavijaya, SUA. No. 1416, folios 27, size 27×10-8 cms. The commentary was composed at Ilaḍurga and was copied in c 17th century. Tarkabhāṣā is text on Vaiṣeṣikadarsana.

179. SAPTAPADĀRTHĪ of Śivāditya with a commentary by Jina-
vardhanasuri, KC. No. 595, folios 25, size 26-3×11-2 cms; copied in 17th century, published by L. D. Institute, Ahmedabad.

180. SAPTAPADĀRTHĪ by Śivāditya with a commentary by Siddhīcandragaṇi, SUA. No. 3465, folios 31, size 25-5×11-2 cms; copied in c 17th century. Saptapadarthi is a Vaiṣeṣikadarsana Text.
181. TARKASAṆGRAHA of Annamībhāṭṭa with Fakkika (S) by Kṣamākalyāṇa, LD. No. 1764, folios 9, size 24.8×11.2 cms; copied in c 19th century.

VEDA, GĪTĀ, ETC.

182. YAJURVEDA (1-4 Kāṇḍa) in Sanskrit, HJP. No. 849, folios 87, size 13.3×4.9″.

183. GĀYATRĪVIVARANA (S) of Jinaprabhasūti, LD. No. 3428, folio 1, size 26.1×11.2 cms.; copied in c V. S. 16th century.

184. BHAGAVADGĪTĀ in Sanskrit, HJP, No. 6849, folios 26, size 12.5×5″; copied in V. S. 1478.

185. BHAGAVADBHAṬIRATNĀVALI of Viśṇupuri in Sanskrit, HJP. No. 15137, folios nos. 2-69, size 11.4×4.9″; copied in V. S. 1571.

186. RUKHAMĀNGADAPURI-VARNAṆA-EKĀDAṢT-MĀHĀ-TMYA of Pūjo in Gujarati, HJP. No. 3198, folios 69, size 10.6×4.3″; copied in V. S. 1705.

NON-JAINA WORKS ON VYĀKARAṆA AND KOṢA

187. PĀṆINI-VYĀKARAṆA-MAHĀBHĀṢYA (Caturthādhyāya) of Patañjali in Sanskrit, HJP. No. 939, folios 54, size 14.4×4.3″; copied in V. S. 1543. There are other Adhyāyas also in the collection having nos. 940-943 and 950, and also Pradīpaka commentary having nos. 944-949.

188. VĀKYAPADĪYA of Harivrṣabha with a commentary in Sanskrit (Kāṇḍa Second), HJP. No. 7311, folios 21, size 10.6×4.5″; copied in c 17th century.

189. VĀKYAPADĪYA with a commentary by Helaṇḍaja, (Caturthā Samuddeṣa), HJP. No. 7312, folios 55, size 10.6×4.5″; copied in c 17th century.

190. VĀKYAPADĪYA of Bhartrhari in Sanskrit, with a commentary by Helaṇḍaja (8th and 9th Samuddeṣa), HJP. No. 7313, folios 19, size 10.6×4.5″; copied in c 17th century.
Non-Jaina Works on Vyākaraṇa and Kośa

191. VĀKYAPADIYA of Bhartṛhari in Sanskrit with a commentary by Helārāja (Samuddēsa 11 to 14), HJP. No. 7314, folios 32, size 10"×4.5"; copied in c 17th century.

192. KĀTANTRA-VYĀKARAṆA- AVACŪRĪ (S) of Merutungasūrī, LD. No. 1362, folios 22, size 29.1×11.9 cms.; copied in c 16th century.

193. KĀTANTRAVIBHRAMA with a commentary composed by Caritrasimha in Sanskrit, KC. No. 607, folios 5, size 26.2×10.5 cms.; copied in 17th century.

194. RĀMAKALASA-VYĀKARAṆA (S) of Rāmakalasa Bhaṭṭa, LD. No. 2101, folios 9, size 25.5×11.5 cms.; copied in c 16th century.

195. KRIYĀSANDOHA of Halāyudha in Sanskrit, SUA. No. 1001, folios 14, size 25.5×11 cms.; copied in V. S. 1669 by the advice of Pandit Siddhicandra at Agra. It deals with grammar.

196. JṆĀPAKASAMUCAYA of Puruṣottamadeva in Sanskrit, HJP. No. 7315, folios 23, size 10"×4.5"; copied in V. S. 1684.

197. PHĀRASI-PRAKAŚA (Persian) - grammar by Bihārī Kṛṣṇadāsa, LD. No. 2860, folios 43, size 27.4×11.1 cms.; copied in V. S. 1662.

198. ŚABDĀMBODHI (ŚABDA-SAṄCAYA), SUA. No. 3115, folios 22, size 25.8×11.1 cms.; copied at Jesalmer in V. S. 1672 by Mānavijaya. It is a book on Kośa.

199. MADANA-VINODA-NIGHAṆṬUKOSĀ (S) of Madanapala, LD. No. 443, folios 27, size 27.5×12.3 cms.; copied in V. S. 1877.

200. YAVANANĀMAMĀLĀ in Sanskrit and Persian, HJP. No. 995, folios 14, size 11.5"×5.5".

201. YAVANANĀMAMĀLĀ (S) of Pratāpa Bhaṭṭa, LD. No. 8311, folios 9, size 25.9×11 cms.; copied in c 17th century.
202. TORUŚKĪ-NĀMAMĀLĀ-YAVANANĀMAMĀLĀ (S) of the son of Sūmamantri, LD. No. 8115, folios 6, size 21·7×12·7 cms.; copied at Sāmala-Khāna-Đera by Mahimāsamudra in V. S. 1706.

NON-JAINA WORKS ON ŚILPA, SAÑGĪTA AND NĀTYA

203. APARĀJITAPRĆCCHĀ (incomplete) of Bhuvandevācārya in Sanskrit, HJP. No. 2807, folios 253, size 10''×4·3''; copied in c 17th century.

204. APARĀJITAPRĆCCHĀ (incomplete) of Bhuvanadevācārya in Sanskrit, HJP. No. 2590, folios 291, size 10·9''×4·9''.

205. MANḌAPANIRNAYA of Visvakarma, LD. No. 3063 (K), folios 17, size 25×9 cms.; copied in V. S. 1912.

206. VĀSTUŚĀSTRA-VĀSTURĀJA (S) of Rajasimha, LD. No. 339, folios 26, size 28·6×13·2 cms.; copied in c 17th century.

207. VĀSTUŚĀSTRA-ŚILPAŚĀSTRA (S), LD. No. 23997, folios 54, size 30×12·7 cms.; copied in c 18th century.

208. KUṆḌAKALPADRUMA (S) of Mādhava, LD. No. 8237, folios 18, size 28×11·7 cms.; copied in V. S. 1827 at Sūryapura by Kāśīnātha Śukla. It was composed in V. S. 1712.

209. KUṆḌĀDHĀNAŚĀSTRA (S) of Ramacandra, LD. No. 8212, folios 12, size 18·2×9·7 cms.; composed in V. S. 1506 and copied in c 18th century.

210. SAÑGĪTACUDĀMANI of Jagadekamalla (incomplete), SUA. No. 3835, folios 20, size 28·5×11·5 cms.; copied in c 17th century.

211. SAÑGĪTARATNĀKARA-NARTANĀDHĪHYĀYA (S) of Śrīṅgadeva, LD. No. 2270, folios 44, size 26·8×11 cms.; copied in V. S. 1626.

212. SAÑGĪTARATNĀKARA-SVARAGATĀDHĪHYĀYA (S) of Śrīṅgadeva, LD. No. 2268; folios 21, size 26·8×11·4 cms.; copied in c 17th century.
213. SAṆGĪṬARATNĀKARA-ṬĀLAPRAKARĀNA (S) of Śarngadeva, LD. No. 2269; folios 14, size 27.0 x 11.4 cms.; copied in c 17th century.

214. NARTANĀNIRṆAYA of Puṇḍarika Viṭṭhala (Karṇṭṭakajñātiya) in Sanskrit, HJP. No. 8635, folios 8, size 9.9' x 4.5"; copied in 18th century.

NON-JAINA WORKS: KĀVYA, NĀTAKA, ALAṆKĀRA, KĀMAŚĀSTRA AND CHANDA

215. RAGHUVAṂŚA of Kālidāsa with a commentary by Paṇḍita Udayākara of Medapāṭa caste, SUA. No. 2705, folios 294, size 26 x 11 cms.; copied in V. S. 1653 at Hariharpur by Kṛṣṇa, son of Divākara.

216. RAGHUVAṂŚA-ṬĪKĀ (S), HJP. No. 11716, folios Nos. 15-54, size 10.5' x 4.5"; copied in c 16th century.

217. RAGHUVAṂŚA of Kālidāsa, VIVARĀṆA by Udayakara and PAṆḌĪKĀ by Ānandadevāyana Vallabhadeva, HJP. No. 2686, folios 283, size 10.3' x 4.3"; copied in c 16th century.

218. MEGHĀṬUṬAKĀVYA-VṛTTI (S) of Raghava Śarma, LD. No. 6555, folios 57-115, size 25.0 x 10.5 cms.; copied in V. S. 1685.

219. KIRĀṬĀRJUNṬIYA-MAHĀKĀVYA of Bharavi with VṛTTI, HJP. No. 10693, folios 188, size 10.3' x 4.9"; copied in V. S. 1587. The name of the commentator is given at the end of all the sargas as Prakāśa Varṣa. It is also mentioned in the first padya of praśasti but in the 4th padya Jarrādatta is mentioned.

220. BHAṬṬIKAṬVYA of Bhaṭṭī Kavi in Sanskrit, HJP. No. 6625, folios 33, size 12'' x 4.9'; copied in V. S. 1488. Also called RĀVAṆAVADHA.

221. KĀḌĀMBARĪ-KATHĀ of Mahākavi Bāṇa Bhaṭṭa and Pulindra, HJP. No. 6642, folios 95, size 12'' x 4.9'; copied in V. S. 1486.

222. TRIṢṬI of Bhartṛhari with VṛTTI of Dhanasāra Paṭhaka, LD. No. 357, folios 63, size 28.1 x 13.5 cms.; copied in V. S. 1879.
223. ŚIŚUPĀLAVADHAKĀVYA of Magha in Sanskrit with a commentary by Vallabha, son of Ānandadeva, HJP. No. 13638, folios 246, size 10-3"×4-5"; copied in c 19th century.

224. DAMAYANTĪKATHĀ-CAMPŪ by Trivikrama Bhaṭṭa, HJP. No. 6789, folios 38, size 12"×4-9"; copied in c 15th century. Also called NALACAMPŪ. Edited by Durgāprasad and Śīvadatta, with a commentary of Canḍapaṇa, NSP., Bombay, 1921.

225. DAMAYANTĪCAMPŪ-KATHĀ-ṬIKĀ by Canḍapāla Kavi, HJP. No. 6722, folios 31, size 11-9"×4-9"; copied in c 15th century.


227. TILAKASUNDARĪ-KATHĀ and BILHANA-PAŃCĀŚIKA in Sanskrit, KB. (Sanskrit) No. 2961, folios 8, size 13-3×10 cms.; copied on paper in V. S. 1470. PAŃCĀŚIKA is also known as CAURA(CAURI)SURATA PAŃCĀŚIKA, Ref. 'A Companion of Sanskrit Literature' (S. C. Banerji), p. 177.

228. NAIṢADHACARITA-MAHĀKĀVYA of Śrīharṣa with a commentary VIDYĀDHARĪ in Sanskrit by Vidyādhara, HJP. No. 10409, folios 75, size 11-9"×4-5"; copied in c 15th century.

229. NAIṢADHAKĀVYA-ṬIKA (S) of Narāyaṇa Paṇḍita, LD. No. 21942, folios 217, size 24-5×11-0 cms.; copied in V. S. 1705 by Vidyādhara.

230. GĪTAGOVINDA of Jayadeva, HB. No. 1190, folios 27, size 25×11-2 cms.; copied in c 18th century.

231. GĪTAGOVINDA-Commentary RASAMAṆJARĪ by Śaṁnātha, HB. No. 1318, folios 10, size 24-5×11-3 cms.; copied in c 18th century.

232. CHANDOGOPĀLA-KĀVYA of Kaśinātha in Sanskrit, HJP. No. 8662, folios 5, size 10"×4-5"; copied in V. S. 1734.
233. GĀTHĀSAPTAŚATĪ of Śatavahana in Prakrit with a commentary in Gujarati, HJP. No. 9482, folios 30, size 14.9"×5"; copied in V. S. 1454.

234. VASANTAVILĀSA in Prakrit, Sanskrit and Gujarati, HJP. No. 3183, folios 6, size 10.3"×4.3"; copied in c 17th century.

235. DARPAĐALANA of Kṣemendra in Sanskrit, HJP. No. 8660, folios 13, size 10.5"×4.5"; copied in V. S. 1486. Published in Kavyamala, NSP., Vol. V.

236. VIDAGDHAMĀDHAVANĀṬAKA of Rupagosvāmi with TIPTANI (S) by Gokula Paṇḍita, LD. No. 5328, folios 51; composed in V. S. 1579 and copied in V. S. 1693. Published in Kavyamala, NSP., 1937.

237. DHANAṆJAYAVIJAYA-VYĀYOGA of Kañcanācārya in Sanskrit, HJP. No. 14027, folios 7, size 10.3"×4.5"; copied in V. S. 1690.

238. DŪTĀNGADA-CHĀYĀ-NĀṬAKA of Subhaṭa Kavi in Sanskrit and Prakrit, HJP. No. 2739, folios 5, size 10.3"×4.3"; copied in c 16th century.

239. RUDRAṬALANŚĀRA (S), LD. No. 10975, folios 49, size 22.5×8.3 cms.; copied by the pupil of Devaguptastūri in V. S. 1455.

240. DAŚARŪPAKĀVALOKA of Dhanika, SUA. No. 1581; folios 41, size 27.1"×11.6"; copied in V. S. 1450. Edited by Prof. T. Venkatācharya, Adyar Library.

241. KĀMARĀJA-RATIŚĀSTRA of Mahāraja Kumbhakarṇa, SUA. No. 960, folios 7, size 26.2×11 cms; copied in c 18th century. It deals with Kāma Śāstra.

242. KĀMARATNA (S) of Prānapatha Bhāṭṭa, LD. No. 1008, copied in c 19th century.

Paper Manuscripts

244. ŚRUTABODHA (S) of Kalidāsa with VRTTI by Harsakṛtī Upādhyāya, LD. No. 20401, folios 7; copied in V. S. 1659.

245. VRTTARATNĀKARA of Kedara Bhaṭṭa with a commentary by Sulhana, HJP. No. 10384, folios 21, size 12"×4-9"; copied in V. S. 1528.

NON-JAINA PHILOSOPHICAL WORKS


247. PRAŚASTAPĀDABHĀSYA of Praśastapādācārya, HJP. No. 6684, folios 12, size 12"×4-9"; copied in c 15th century. Ref. KP., p. 60.

248. NYĀYAKANDALIS NYĀYAKUSUMODGAMAVYĀKHYĀ by Vyomnideva, HJP. No. 6687, folios 62, size 12"×4-9"; copied in c 15th century. NYĀYAKANDALI is the commentary on PRAŚASTAPĀDABHĀSYA. Ref. KP., p. 60.


250. NYĀYASĀRA of Bhaṣarvajña in Sanskrit with Tippanī, HJP. No. 10100, folios 5, size 13-5"×5-3"; copied in V. S. 1474. Ref. KP., p. 143.

251. NYĀYABHUṢANASĀRASAŚTGRAHĀVĀRTIKĀ of Bhaṣarvajña with Tippanī in Sanskrit (incomplete), HJP. No. 10717, folios 149, size 10-3"×4-5"; copied in c 15th century. Ref. KP., p. 143. Published by Saḍḍarśana-Prakāśana-Pratiṣṭhāna, Varaṇāsi, 1968.

252. NYĀYAKUSUMĀNJALI of Udyanacārya, HJP. No. 6683, folios 36, size 12"×4-9"; copied in c 15th century. Ref. KP., pp. 156-159.
253. **NYĀYAKUSUMĀNJALĪ-PARĪMAL** (first stabaka) of Mahopādhyāya Śri Divakara, HJP. No. 6685, folios 16, size 12"x4.9"; copied in c 15th century.

254. **TATTVACINTĀMANI (PRATYAKSA KHAṆDA)** of Gangeśa in Sanskrit, HJP. No. 6850, folios 24, size 12.3"x5"; copied in c 16th century. Ref. KP., pp. 215-221.

255. **TATTVACINTĀMANI (ANUMĀNA and UPAMĀNA KHAṆDA)** of Gangeśa, HJP. No. 6851, folios 41, size 12.3"x5"; copied in c 16th century.

256. **TATTVACINTĀMANI (ŚADAKHAṆDA)** of Gaṅgeśa, HJP. No. 6852, folios 48, size 12"x5"; copied in c 16th century.

257. **TATTVACINTĀMANI (PRATYAKSA) (S)** of Rucidatta, LD. No. 2865, folios 22, size 26.7x11.5 cms.; copied in c 17th century.

258. **TATTVACINTĀMANI-ANUMĀNAKHAṆDA-VṛTTI (S)** of Rucidatta, LD. No. 2866, folios 189, size 26.7x11.5 cms.; copied in V. S. 1650.

259. **TATTVACINTĀMANI-UPAMĀNAKHAṆDA-VṛTTI** of Rucidatta, LD. No. 5753, folios 9, size 25.8x11 cms.; copied in c 16th century.

260. **TATTVACINTĀMANI (S)** of Rucidatta (incomplete), LD. No. 16204, folios 104, size 28.5x11.8 cms.; copied in c 17th century.


262. **SAPTAAPADĀRTHIKHAṆDAANA** of Naganatha, SUA. No. 3467, folios 8, size 25.5x11 cms; copied in c 17th century. This work is a criticism on SAPTAAPADĀRTHI of Śivāditya. For Saptapadārthī ref. KP., p. 179.

263. **PADĀRTHARATNAMĀṆJUṢĀ** of Kuṇḍa paṇḍita in Sanskrit, HJP. No. 6687, folios 6, size 12"x4.9"; copied in c 15th century. Ref. KP. p. 323.

265. NYĀYAMAKARANDA-NYĀYOPADEŚA-MAKARANDA of Ānandabodha in Sanskrit, HJP. No. 6686, folios 29, size 12”×4.9”; copied in c 15th century. Ref. KP., p. 196.

266. KHANḍANABHAKTIKAIVIBHAJANA-KHANḍANA-TĪKA by Ānandapūrṇa, HJP. No. 6694, folios 191, size 12”×4.9”; copied in c 15th century. Ref. KP., p. 208.

267. PADĀRTHATATTVANIRṇAYA-TATTVAVIVEKA-VIVARAṆA of Ānandajñana, HJP. No. 6693, folios 61, size 12”×4.9”; copied in c 15th century. For PADĀRTHATATTVANIRṇAYA see KP., p. 197.

268. ADVAITĀMRTA (S) of Jagannatha Sarasvati, LD. No. 13549 folios 34, size 27.5×11.9 cms.; copied by Hariraya Miśra in V. S. 1793. Ref. KP., p. 243.

269. KĀMARUPA-PAṆCĀŚIKĀ of Yogendra in Prakrit, HJP. No. 3996, folios 4, size 10.3”×3.9”; copied in c 15th century. It deals with Yoga.

270. PRAMĀṆAVĀRTIKA of Dharmakīrti with auto-commentary (Chapter I only), VBP. No. 53, folios 40, size 30.3×11.5 cms.; copied in c V. S. 15th century. Ref. KP., pp. 68–71.


273. TATTVASAṆGRAHA-PAṆJAKĀ by Kamalaśīla, HJP. No. 6680, folios 260, size 12”×4.9”; copied in V. S. 1492. Ref. KP., p. 129.
Aśvaśāstra, Hastiśāstra, Ratnaśāstra and Pākaśāstra

274. Śālihotra (S) of Nakula, LD. No. 1501(K), folios 10, size 25-5×10-7 cms.; copied in V. S. 1634 at Khadirapur by Lakṣmi-dīsa, the pupil of Vinayasaṅgara. Ref. HSL., p. 465.


276. Vājī-VAHANAŚĀSTRA (Aśvaśāstra) (S) of Garga, LD. No. 1807, folios 79-93, size 26-2×11-2 cms.; copied in V. S. 1767; not mentioned by Keith.

277. Sārasamuccaya (Aśvaśāstra) (S) of Kalhanaa, LD. No. 1807, folios 1-79, size 26-2×11-2 cms.; copied in V. S. 1767; not mentioned by Keith.

278. Ratnakoṣa (S) of Vāgbhaṭa, LD. No. 337/2. It deals with the dreams regarding the ornaments etc., folios 4-8, size 29-0×12-5 cms.. Ref. HSL., p. 465, but this is not mentioned. Ref. ‘A Companion to Sanskrit Literature,’ p. 300.


280. Ratnaparīkṣā-Samuccaya (S) with a commentary in Gujarati, LD. No. 2835(K), folios 46, size 25-4×10-8. cms.; copied by Joṣi Bakā in V. S. 1673; not mentioned by Keith.

281. Ratnaparīkṣā-Samuccaya of Agasti Ṛṣi with Bālāvabadha (G), LD. No. 1895, folios 45, size 24-8×11-1 cms.; copied in V. S. 1730.

282. Ratnadīpiṇā (S) of Bhadeśvara, composed at Jesalmer, LD. No. 8605/1, folios 1-5, size 15-2×12-8 cms.; copied by Purohita Sahasamalla in V. S. 1687; not mentioned by Keith.
283. **KṣEBAKUTŪHALA-PĀKAŚĀTRA (S)** of Kṣemaśarman, LD. No. 1417(K), folios 77, size 26x11-8 cms.; composed in V. S. 1405(?) and copied in V. S. 1854 by Khuśālacanda Muni.

**NON-JĀNINA WORKS ON ĀYURVEDA, JYOTIṢA AND SVAPNA ETC.**

284. **GADANIGRAHA** of Sohala Kavi in Sanskrit, HJP. No. 15672, folios 355, size 10-5"x4-5"; copied in V. S. 1549.

285. **ŚIVĀNUBHAVA-NĀMA-VAIDYAKAŚĀTRA** of Śivamiśra, KC. No. 1148, folios 512, size 29x14 cms., leaves missing here and there; copied in V. S. 1699.

286. **CANDRAKAŁĀŚATAKA** of Bopadeva Kavi in Sanskrit on medicine, SUA., No. 1228, folios 8, size 25-5x10-8 cms.; copied in c 18th century.

287. **HASTIGHATA (S)** on Āyurveda, LD. No. 7821, folios 127; size 23x9-2 cms.; copied at Nauvānagara in V. S. 1507 by Rohigadatta Pāṇḍita.

288. **TRĀNASOŚṬHA-KARIYĀNĀ-NĀ NĀMA (G)**, LD. No. 22081/1, folios 1-3, size 25-1x11 cms.; copied in c 19th century.

289. **LAGHUJĀTAKA-VRṬTIVĀRTIKA (S)** with VĪVARANA of Māthisāgara, LD. No. 5234, folios 29, size 25-2x10-8 cms.; copied at Balotāra by Punyaharṣa in V. S. 1747.

290. **SVAPNACINTĀMAṆI (S)** of Jagaddeva, LD. No. 337/1, size 29x12-5 cms.; copied in c 17th century.

291. **VASANTARĀJĀSAKUNA (S)** of Vasantarāja with a commentary by Bhanucandragani, LD. No. 586(K), folios 163, size 26x11-2 cms.; copied in V. S. 1731.

292. **PAVANAVIJAYA-SVARODAYA (S)**, LD. No. 337/3, folios Nos. 8-11, size 29x12-5 cms.; copied in c 17th century.

293. **TĀJIKATANTRASĀRA (S)** of Samarasimha, LD. No. 7660, folios 13, size 23-5x11 cms.; copied in V. S. 1588.
294. **BHAḌALĪGRANTHA (G)**, LD. No. 6688, folios 9, size 27×11.4 cms.; copied at Śrī Pattana in V. S. 1609.

295. **BHAḌALĪDUHĀ (G)** of Bhadālī, LD. No. 7091, folios 5, size 25.9×10.2 cms.; copied in c 18th century.

**MSS. OF HISTORICAL IMPORTANCE**

296. KĀVYAMANOḤARA-MANḌANA-MANTRĪ-CARITRA of Maheśvara, HJP. No. 9493, folios 9, size 13.3"×5.9"; copied in V. S. 1504. For Manḍana’s works see this Catalogue, Nos. 141–148. Manḍana was the minister of Ālamshah (1462–1486 V. S.) at Manḍapadurga (Māndu). He was the contemporary of Jinabhadrasūri (V. S. 1456–57) who established many Jina Bhaṇḍaras. Ref. JSI., pp. 475–484.

297. ĀVĀṢYAKASŪTRA in Prakrit with a commentary in Sanskrit Śiṣyāhitā of Haribhadra, HJP. No. 743, folios 119, size 12"×4.3"; copied in V. S. 1515 at Kumbhalameru when Kumbhakarna was the king. For Haribhadra (V. S. 757) see Introduction to ‘Anekāntajayapatākā’ (GOS) and JSI., pp. 153–170.

298. KALPASYTRABĀLĀVABODHA, LD. No. 8741, folios 116, size 30.8×10.8 cms.; copied in V. S. 1425. The MS. is important for the study of the form of old Gujarati Language.

299. JĀVADA-BHĀVADA-RĀSA and SONAPĀLAṢAṄGḤĀDHIṆ-APIṆ-APIṆ (incomplete) of Depāla in Gujarati having trend of Apabhramśa, HJP. No. 9532, folios 12, size 7"×4"; copied in c 16th century. For Depāla’s other works see JSI.; pp. 522–523. Depāla’s works were composed during V. S: 1501 to 1534.

300. TĪRTHAMĀLĀ of Municandra in Prakrit, SUA. No. 1448, folios 5, size 25.8×11 cms.; copied in c 17th century. Also called PRATIMĀ-STUTI. It praises many Jaina holy places. Ref. JK., p. 160.

301. UPADEṢACINTĀMANI-PRAKARAṆA of Jayasekharasūri in Prakrit, HJP. No. 1612, folios 20, size 10"×4.5"; copied in V. S. 1612 at Rājagadha when Humāyu was the king. It was composed in V. S. 1436. Ref. for other works JSI., pp. 441–442.
302. GURUGUNĀRATNĀKARAKĀVYA of Somacaritrāgāṇi in Sanskrit composed in V. S. 1541, SUA. No. 1091, folios 13, size 26.1 x 11.1 cms.; copied in c 17th century. Life of Laṅkomśaṅkasāgarasūrya is composed. For its summary ref. JSI, pp. 496-520. Published in YJG. No. 24. SUA. No. 1092 also is the copy of this work.

303. KĪRTIKALLOLINI (VIJAYASENASŪRI-VARṆANA) of Hemavijayaganī in Sanskrit, SUA. No. 997, folios 15, size 25.4 x 11.1 cms.; copied in c 17th century. The MS. is damaged by termites. Famous Vijñānapaptipatra painted by Jahangir’s court-painter Śalivahana is addressed to Vijayaseṇasūri. For further details of his life see JSI., p. 555. Hemavijayaganī had also composed VIJAYAPRAŚASTI-KĀVYA (YJG., 23) describing the life of Vijayaseṇasūri.

304. PRABANDHARĀJA of Ratnamandirāgāṇi, composed in V. S. 1517 in Sanskrit, SUA. No. 2254, folios 67, size 25.6 x 11 cms.; copied in V. S. 1683. It is also called BHOJAPRABANDHA because it deals with the life of King Bhoja. Published by Paṇḍita Bhagavandas, Ahmedabad in V. S. 1978.

305. ŚĀNTINĀTHACARITA of Ajita prabhāṣārya in Sanskrit, HJP. No. 2049, folios 133, size 10.9" x 4.3". It was composed in V. S. 1317 and was copied in V. S. 1538 at Śakaria when Patasāha Gvāsudina was reigning. Published by JPS. in V. S. 1973. Ref. JK., p. 379.

306. GAUTAMAPRCCCHĀPRAKARANA with VṛTTI by Śrīṭilaka in Prakrit and Sanskrit, HJP. No. 1532, folios Nos. 4-121, size 10.3" x 4.3"; copied in V. S. 1506 at Mandalakaradurga when Kumbhakarṇa was the king. Published by Rameshchandra K. Shah, Devesān Prādo, Ahmedabad in 1957.

307. PEKA(GA)MBARĪ BĀTA (Raj.) of Jati Dhanarāja, composed in V. S. 1547, LD. No. 4176 (K.), folios 6, size 14.5 x 9 cms.; copied in V. S. 1847. This is the story of Śulemānā-Pegambahra.

308. DASTĀVEJA (Document) (G) for a building done in Ś. S. 1633, LD. No. 12855/1, folio 1, size 67 x 2.5 cms.
309. **UPADEŚAKUŚALA-KULAKA (G) of Brahmā, LD. No. 14663, folios 2, size 26.8 × 11.4 cms.** It contains the report in its Praṣasti about the earthquake in Ahmedabad, etc. in V. S. 1682 - संवत 1682 अनेक प्रायोगिक वास्तव छोड़ दिये तथा भूभावना प्रकरण बरियों तथा 6 न शा प्रहरियों से गुर्जरस्य फागूण वाणि । द्वारा यह देवानाथ नीलाचल चट्टाने । ग्राममार्ग आक्रमण आहमदाबाद जानकारी बिज्ञान विपणन प्रभावित होते । ....... प्रायोगिक प्रभाव मथवणे वाणी प्रभावित होते । माणाकी निपतांते यह उपर्रत होते । रेखा नाती माहिती पाणावर श्रवण वानर्षणाचा।**

For Kulaka see ‘Sanskrit Dictionary’ by M. M. Williams, p. 295.

310. **KHANDAPRAŚASTI-KĀVYA (Khand 1) (S) of Hanumat, LD. 16435, folios 7, size 30×11.7 cms.; copied at Jodhpura by Muni Devakalaśa in V. S. 1562. Ref. JK., p. 101 for its commentaries.**

311. **VIMALAŚĀHA-CARITA-PRABANDHA (S) of Saubhāgyanandisūri, LD. No. 5693, folios nos. 29–58, size 26.2×11.2 cms.; copied in c 16th century. It was composed in V. S. 1578. Ref. JK., p. 358.**

312. **VIMALAMANTRĪŚVARA-RĀSA (G), LD. No. 16757/4, folios nos. 7–11, size 17.8 × 8.4 cms.; copied in 15th century by Sadhuratna.**

313. **ĀBU-TĪRTHA-YĀTĀRA-VARĀNA (G) of Sevaka who composed it in V. S. 1642, LD. No. 24744, folios 3, size 25.5×11 cms.; copied in c 18th century. It describes the Tīrthāyatrā organised by Maṇḍana Śaha in V. S. 1642.**

314. **LĪLĀDHAVARĀSA (G) of Sūra Muni, LD. No. 24836, folios 17, size 24.5 × 11 cms.; composed in V. S. 1710 and copied in c 19th century. This is the description of the Sanghayaṭra from Ahmedabad.**

315. **PĀṬANACAITYA-PARIPĀTIKA (G) of Lalitaprabhasūri, LD. No. 683, folios 12, size 27×10.9 cms.; copied in V. S. 1648.**

316. **AKABARASAHA-PATASAHA-SAHASRANĀMA (S), LD. No. 4963, folios 5, size 25.2×11 cms.; copied in c 18th century.**
317. **AJITAŚĀNTISTOTRA-BĀLĀVABODHA (G),** LD. No. 15854, folios 8, size 26.5×10.9 cms.; copied at Stambhatirtha for Sādhvi Amaralaksmī in V. S. 1578 at the time of Patasāha Mudasur (Mujaffār). अजिताशांति सत्त्र बालावाबोधा। त्रिभुज फ़हींद जीता सब कहीं सबकार मय छाएँ। चींछे। वज़लिनग न्यिलिजे छह। पलेठमबम्पाय। फलेत फ़हींद धन गया। सब सबकार्य। मय कहीं रेम अनिद पाव कहीं पाप लह जेहना...

**MSS. COPIED BY THE AUTHORS**


319. **JAMBŪSVĀMĪRĀSA (G) of Vinayarāja, pupil of Ratnasimhasūri, size 28×11 cms.; composed and copied by the author in V. S. 1516, LD. No. 7268/1, folios 1–4, size 28×11 cms. Ref. JSI., p. 523.**

320. **VINAYADEVASŪRI–VIVĀHALO (G) of Manajī, LD. No. 15800, folios 4, size 26.5×11 cms.; composed and copied by the author in V. S. 1639. VIVĀHALO is a type of song sung at the time of marriage. The author conceived of pravrajya or mukti as a bride and composed songs for these occasions also, and such songs were called ‘vivāhalu’. For Vinayadevasūri see JSI., p. 527.**

321. **KALPASŪTRĀNTRAVĀCYA (S) of Ratnacandraγaṇi, LD. No. 11654, folios 82, size 20×10.7 cms.; composed and copied by the author in V. S. 1646 at Surat. The author was the pupil of Śānticandra who was the teacher of Akbar. This fact is mentioned in the ‘prasasti’ of this MS.**

322. **KALPĀNTARVĀCYA of Nāgarṣi in Prakrit, HJP. No. 7551, folios 47, size 10.3"×4.9", composed and copied by the author in V. S. 1675 at Vatapalligrāma. For his other work STHĀNANGADĪPIKA, ref. JSI., p. 594.**
323. **GRAHABHĀVA-PHALA (S)** of Mahādeva, LD. No. 4983, folios 12, size 25.8×11.3 cms.; the author himself copied the MS. in V. S. 1658.

324. **PRAŚNAPRABODHA-KĀVYĀLANKĀRA** of Vinayasaṅgara; composed in V. S. 1667 and copied also in the same year by the author himself, KB. No. 1675, folios 9, size 25.8×11 cms.

325. **PRAJÑĀPANĀŚUTRAVRṬTI-UDDHĀRA (S)** of Lāvanyavijaya, HJP. No. 16854, folios 57, size 10¾×3″. The author has copied the MS. in V. S. 1668. The author seems to be the pupil of Meruvijaya as he has corrected KĀVYAKALPA-LATĀVRṬTI-MAKARANDA in V. S. 1665. Ref. JSI., p. 594.

326. **RUPASENARĀJARŚI-RĀSA (G)** of Bhavasekharagāni, LD. No. 8869, folios 30, size 25.5×10.5 cms.; copied by the author in V. S. 1684. It was composed in V. S. 1683.


328. **SATṭARABHEDĪ-PŪJĀ** of Sakalacandra, KB. No. 348, folios 8, size 24×10.7 cms.; copied by the author in 17th century. His date is given as c V. S. 1618. Ref. JSI., p. 608. His other work is VĀSUPŪJYA-STAVĀNA which is composed in many rāgas, JSI., p. 616. His pupil is famous Bhānucandra of the Akbar-Jahangir’s court and his preceptor is Dānavijaya, JSI., pp. 554, 595.

329. **NYĀYASIDDHĀNTA-MAṆJARĪ-ṬIPPANA** of Siddhacandra-gāni in Sanskrit, ASB. No. 886, folios 5, size 25×11.2 cms.; copied in V. S. 1706 by the author at Vaḍagrāma. The author is famous for his connection with Akbar and Jahāngir, JSI., p. 554.

330. **VIHARAMĀNAJINA-GĪTO (G)** of Kamalavijaya who composed and copied it in V. S. 1712 at Syahapura, LD. No.
6580, folios 2-6, size 24.7 x 10.7 cms. He is the preceptor of Meghavijaya, the author of various works, Ref. JSI., p. 651. This work praises 20 Tirthankaras of Mahāvideha.

331. SIMHĀSANA-BATRĪṢĪ (S) copied by the author Devavijayagani in V. S. 1721, LD. No. 3170, folios 8, size 25.5 x 11 cms. For another Simhāsanadāvatrimākāra of Ksemāṅkarganī ref. JSI., p. 469. For these stories included in Vikramarittra of Devamūrti ref. JSI., pp. 467-468. There are many authors having name Devavijaya, but this Devavijaya most probably was the pupil of Mānavijaya, ref. JSI., p. 658.


333. ROHINĪ-AŚOKACANDRA-CAUPAṬ (G) of Karamāśī of Parāvacandra Gacṣa who composed it in V. S. 1730 at Jalora and copied it in V. S. 1732, LD. No. 20811, folios 13, size 25.7 x 10.7 cms. This author must be Karmasīṁha mentioned by M. D. Deasi, ref. JSI., p. 664 and ‘Jaina Gurjar Kavio’, Vol. II, p. 271.


335. SĀDHUVANDANĀ (G) of Nāyavimala (Jñānavimala), HJP. No. 16296, folios 17, size 10″ x 4.5″; copied by the author in V. S. 1742. Ref. ‘Jaina Gurjar Kavio’, Vol. II, p. 310.

337. SASTIŚATAKA (P) of Nemicandra Bhaṇḍarī with BĀLĀVA-
BODHA (G) of the pupil of Yaśasoma who composed and
copied the Bālavabodha at Masudānagara in V. S. 1761, LD.
No. 7916, folios 28, size 26-8 x 11-2 cms.; edited by Dr. B. J.
Sanḍesara, Prācīna Gurtara Granthamāla, Baroda, No. 1.

338. MAŅGALĀCĀRYACATUSPADI (G) of Labdhivijaya, com-
posed in V. S. 1761 and copied by the author in the same year,
KB. Guj. No. 414, folios 8, size 24-5 x 10-5 cms.

339. CANDRAPRABHASŪRĪŚVARA-RĀSA (G) of Bhāvaratna
who composed it in V. S. 1754 at Paṭaṇa, LD. No. 4771,
folios 8, size 25-7 x 10-8 cms.; copied by the author at Paṭaṇa
in V. S. 1769.

340. KAPILAKEVALI-RĀSA (G) of Devasāgaramuni, LD. No.
2200, folios 5, size 26 x 11 cms.; composed and copied by the

341. PRATIMĀŚATAKA of Yaśovijaya with LAGHVṬТИ of
Bhāvaprabhā, LD. No. 4989/1, folios 1-42, size 25-5 x 11-3 cms.
Bhāvaprabhā composed the Vṛtti and copied this MS. in V. S.
1793. Yaśovijaya was a great Jaina philosopher. Ref. JSI.,
p. 625; also K.P., pp. 318-319. About Bhāvaprabhā and his works
ref. JSI., pp. 658 and 650.

342. ĀRHADAKA-CATURBHANGĪ with AVACŪRI of Yaśovijayaji
in Sanskrit, HJP. No. 17353, folios 3, size 10" x 4-5". The
author has copied this MS.

343. CATURVIMAŚATIJNASTAVANA of Hemavijaya, KB. No. 402,
folios 5, size 24-5 x 11 cms.; copied by the author in c 18th
century. Ref. for other MS., JK., p. 115.

344. LAKŚMANOTSAVA (S) of Lakśmaṇamuni on Āyurveda. It was
copied at Jesalmer by the author in c 18th century. LD.
No. 5770, folios 29, size 25-2 x 10-8 cms.

345. PRĀYAŚCITTA-VIĆĀRA, PRATIMĀHUṆḌĪ and some HIST-
ORICAL RECORDS (G) of Vinayavijaya who composed
and copied it in c 18th century. LD. No. 1388(K), folios 8, size 25.5 × 11.5 cms. Different prāyaścittas for various sins are mentioned in PRĀYAŚCITTA-VIĆĀRA. In PRĀTIMĀHUNḌĪ image-worship is established rejecting the arguments of non-idolators. In HISTORICAL RECORDS mention is made of the various deeds of Vastupāla-Tejapāla and also mention is made of the kings, Jainācāryas and others up to Jagadā who lived after Mahāvīra.

346. COSAṬHA-PRAKĀRĪ-PŪJĀ (G) of Vīravijaya who composed it in V. S. 1874 at Rājanāgara (Ahmedabad) and copied the MS. in V. S. 1878 at Pāṭṭānaṇagar, LD. No. 12949, folios 26, size 25.8 × 11 cms. The work deals with 64 types of Jaina rituals of worship.

MSS. COPIED BY PROMINENT PERSONS

347. ABHIIDHĀṆACINTĀMANĪ by Hemachandrācārya with auto-commentary, SUA. No. 89, folios 27, size 20.5 × 7.3 cms.; copied in V. S. 1428 by Devendraśūri. Devendraśūri was of Rudrapallīya Gaccha. He has commented Praśottararatnamāla of Vimalacandrasūri in V. S. 1429 and composed Dānapadesamāla in Prakrit with a commentary in Sanskrit. Ref. JSI., p. 441.

348. PUṢPAMALĀPRAKARĀṆA of Maladhārī Hemacandra in Prakrit, HJP. No. 1580, folios 9, size 10.3 × 4.3; copied by Pratiśṭhāśoma, the author of Somasaubhagya (V. S. 1491). This Ācārya Hemacandra is different from famous Hemacandra. He was also the contemporary of Siddharāja. Ref. JSI., p. 244.

349. PUNYASĀRACAUPĀṬ (G) of Gaṇi Sadhūsumeru, composed in V. S. 1501 and copied in V. S. 1504, KB. Guj. No. 1143, folios 16, size 28.5 × 11.5 cms.; copied by Sādhu Candraganī at Gwalior. Ref. JSI., p. 523 where his name is given as Sādhu Meru; also ref. 'Jaina Gurjar Kavī', Vol. III, Part I, pp. 452 and 571.

350. VIJAYAÇANDRAKEVALI-CARITRĀNTARGATA-ASTAPRAKAŘI-PŪJĀ (Gathabuddha) of Candraprabha Mahattara in Prakrit, HJP. No. 2112, folios 23, size 11 × 4.5. It was com-
posed in V. S. 1127 and was copied by Pārvacandraśūri in V. S. 1508. This copyist is other than the founder of Payacanda Gaccha.

351. **KHAṆḌANA-KHAṆḌAKHAṆḌYA-VIBHAṆḌTI-VIDYĀŚAṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆventhā by Ānanda in Sanskrit, HJP. No. 2474, folios nos. 102–383, size 10-5" × 4-5". It was copied by Kamalasamya-mopadhyāya in V. S. 1573. Ref. JSI., p. 503 for Kamalasamya-mopadhyāya. The MS. is the copy of famous Śrīharṣa's Vedicantic work. Ref. KP., p. 208, where its name VIBHAṆḌTI is mentioned.

352. **VĪCAṆḌARATNĀKARA with BĪJAKA of Kṛtivijaya in Prakrit and Sanskrit, HJP. No. 16413, folios 233, size 10-3" × 4-5"; copied by Vinayavijhayaji in V. S. 1690. Ref. JSI., p. 648 for Vinayavijaya. Vīcāraratnākara deals with problems regarding canonical theories and its other name is HĪRAPRAŚNA, ref. JSI., p. 590.

353. **PRATĀPASĀRAKĀVYA of Jīvāvadhara composed in V. S. 1686, SUA. No. 2291, folios 13, size 26-1 × 11 cms. This MS. was copied at Udaipur by Josī Nathu in the same year i.e. V. S. 1686, in which it was composed by the author.

354. **ĀŚCARYAYOΓAṆĀLĀVṚTTTI of Guṇākarasūri in Sanskrit, composed in V. S. 1296, SUA. No. 410, folios 17, size 27-5 × 12-9 cms.; copied by Muni Abhayasāgara in c 18th century. Its other name is YOGARATNA-MĀLĀVṚTTTI. The text is by Nāgarjuna. Ref. JSI., p. 397.


**NON-JAINA WORKS IN GUJARATI AND VRAJABHĀSA**

357. KRŚNAVELI of Prthvīrāja in Gujarati composed in V. S. 1638, with BĀLĀVABODHA (Commentary) in Gujarati by Kuśaladhīra composed in V. S. 1696, SUA. No. 1032, folios 28, size 26·1 x 11 cms.; copied in V. S. 1706 at Ugrasenapuri by Lalendu, Ref. for Kuśaladhīra JSI., p. 664.

358. MĀIPURĀṇA-COPĀI of Govinda in Gujarati, HJP. No. 9584, folios 5, size 9·9'' x 4·5''; copied in c 17th century.

359. PRĀKRṬA-TANTRA-SĀRA-CAUPĀI in Gujarati by Kavi Dāna, HJP. No. 9025, folios 5, size 9·9'' x 4·5''; copied in c 18th century.


361. RATNĀBĀṆA REMṬĪA-NUM GĪṬA (G) of Ratnābāi, LD. No. 2073/1, folios 13, size 23·8 x 11·5 cms.; composed in V. S. 1635 and copied in c 19th century.

362. LAKHAPATIMAṆJARĪ-NĀMAMĀLĀ of Lakhapati Mahārāula in Vrajabhāṣā, HJP. No. 13031, folios 9, size 9·5'' x 4·3''; copied in V. S. 1796.

363. LAKHAPATI ŚRNGĀRA of Lakhapati Mahārāula in Vrajabhāṣā, HJP. No. 13222, folios 33, size 9·5'' x 4·5''; copied in V. S. 1902.

364. LAKHAPATI-PIṅGALA in Vraja of Lakhapati Raula, HJP. No. 13284, folios 71, size 9'' x 4''; copied in V. S. 1807.


366. BHAṄGĪPURĀṆA in Vrajabhāṣā, HJP. No. 13295, folios 27, size 10·3'' x 4·9''; copied in V. S. 1857.
WORKS IN GUJARATI WITH COMMENTARY IN SANSKRIT


368. **PRṬHＶĪRĀJAVELĪ** in Gujarati with a commentary in Sanskrit by Sāranga Vācaka, HJP. No. 14113, folios 39, size 10″ × 4·5″; composed in V. S. 1676 and copied in V. S. 1823.
III

PAPER-MANUSCRIPTS
HAVING CITRALIPI
CITRALIPI is the writing in such a way that some space is left blank or some letters are written in different ink so that a decorative design or motif is visible with the aid of this device. Sometimes this method is called RIKTA-LIPI. Such a motif can be described as RIKTA-LIPI-CITRA.

369. DAŚAVAIAKĀLIKASŪTRA of Sayyambhava in Prakrit with AVACŪRI in Sanskrit, HJP. No. 796, folios 25, copied by Bhuvanakīrti in Citralipi style at Manḍapadurga when Gyāśaśāha was the king in V. S. 1546 (A. D. 1419-90).

370. UTTARĀDHYAYANASŪTRA with AVACŪRI (S.), LD. No. 4572 (K), folios 61, size 25.7 × 11.2 cms.; copied in V. S. 1551 at Dadhaliangara. It has rikta-lipi-citra.

371. ŚŪRYASAHAŚASRANĀMA-STOTRA of Vācaka Bhaṇucandragni in Sanskrit, LD. No. 4336 (K), folios 5, size 25.5 × 11.2 cms.; copied in V. S. 1675 in rikta-lipi-citra style.

372. DHULEVĀMAṆḌANA-RŚABHADEVA-CHANDA of Vṛddhi-vijaya in Gujarati, LD. No. 4571 (K), folios 2, size 24.5 × 10.8 cms.; copied in V. S. 1722 at Javara in rikta-lipi-citra style.
IV
BOOK-COVERS, ETC.
373. TWO PAINTED WOODEN BOOK-COVERS having illustrations of Śiva etc. and a creeper with flowers, LD. No. 28169 (Reg.), size 18.0×9.0 cms.; age c 19th century A. D.; probably belong to a paper-manuscript of some Brāhmanical text.


375. TWO PAINTED BOOK-COVERS illustrated with Vidyādevīs, c 10th–11th century, LD. No. 28033 (Reg.), size 58.5×6.5 cms.

These book-covers belonged to some Jaina palm-leaf manuscript. The style, though it may look like Pāla especially on account of the rendering of the arches behind each goddess and the frontal pose of the deities, is not Pāla. The rendering of the eyes, the somewhat heavy heads etc. is not strictly Pāla. Perhaps the book-covers were painted by an artist who belonged to a territory bordered on the areas of the Eastern and Western idioms. Especially noteworthy are the two female-devotees at the end of the second book-cover, i.e. figuring after the last or sixteenth Vidyādevi. Ref. 'Western Indian Art' (JISOA, New Series, Vol. I), paper of Punyavijayaji and U. P. Shah, op. cit. p. 34 ff. and plates.


Khandalawala and Saryu Doshi are obviously wrong in assigning the two female-devotees to an age A. D. 1122–54. The form of the two figures, especially their faces and eyes and the
designs of their garments etc., are not seen in later miniatures of Western India. The two figures, as well as the figures of the Vidyādharas, have no parallel in later Western Indian miniatures. Besides, the designs in the inner sides of these two paṭṭikās also support an earlier age, c later tenth or early eleventh century A. D. The earlier date is more likely.

376. PĀTHUM (BOOK-HOLDER) having 14 dreams embroidered with golden threads, LD. No. 28128 (Reg.), embroidered cloth covering the two boards, size 30.5×10.5 cms.; c 20th century A. D.

PĀTHUM is used for keeping in the folios of the MSS. It is made up of two boards held together as in a file of papers. Its one board has the size equal to that of the MSS. and the other portion used like a flap to press the loose folios is little less than half of the size of the other board.

In each of such Pāthum, the embroidered cloth, etc. are pasted over the boards. Usually Pāthum is used by a monk to hold the manuscript in his hand while reading it and giving a discourse on it before the laity. The boarder side with the painting, embroidery etc. faces the audience.

377. PĀTHUM having 14 dreams engraved, LD. No. 28148 (Reg.), size 27.0×15.5 cms.; c 20th century A. D.

378. PĀTHUM having 14 dreams embroidered with the pearls, LD. No. 557 (M), size 28.5×14.5 cms.; c 20th century A. D.

379. PĀTHUM of the Sandalwood having 14 dreams engraved on it, LD. No. 28117 (Reg.), size 28.5×14.5 cms. This has no cloth covering on it, c 20th century A. D.

380. PĀṬALĪ having illustrations of Aṣṭamangala, LD. No. 28168 (Reg.), size 26.5×11.0 cms.; c 16th century A. D. PĀṬALĪS are kept on both the end of the MSS. Pāṭalī can be called book-cover.

381. PĀTHUM having Nandyāvarta motif embroidered with pearls, LD. No. 28137 (Reg.), size 29.0×15.0 cms.; c 20th century A. D.
382. प्रथम having illustration of the procession, LD. No 28158 (Reg.), size 29-0×13-5 cms.; c 19th century A. D.

383. प्रथम having dancing and singing figures embossed, LD. No. 28152, size 28-0×13-0 cms.; c 19th century A. D.

384. प्रथम attached with the ivory chips, LD. No. 28121 (Reg.), size 29-0×15-0 cms.; c 20th century A. D.

385. प्रथम prepared from the chips of shells, LD. No. 28124 (Reg.), size 27-5×12-5 cms.; c 19th century A. D.

386. पति (Book-cover) having आषांतांगला embroidered with pearls, LD. No. 558(M), size 29-0×15-5 cms.; c 20th century.

This पति and पाठम (No. 378 of this Catalogue) are meant to cover one MS, and the पति is put at the end of the MS.

387. पाठम having glass attachment, LD. No. 28147 (Reg.), size 28-5×14-5 cms.
V

ILLUSTRATED
MANUSCRIPTS
PALM-LEAF MANUSCRIPTS

388. JṆĀTĀDHARMĀKATHĀ AND OTHER TEXTS, Śāntinātha Jaina Bhaṭṭāra, Cambay, MS. No. 12 (texts 1 to 8 in one bundle as shown below), folios 1 to 331, size 28-2”x2-2”; copied on palm-leaves at Paṭaṇa in V. S. 1184 (A. D. 1127).

‘Catalogue of Palm-leaf MSS. in the Śāntinātha Jaina Bhaṭṭāra, Cambay’ (GOS. no. 135, Baroda, 1961), Part I, pp. 20–77 refers to a bundle of palm-leaves containing eight texts bound together, numbered and written containing in all 331 folios.

The texts written by one Deśāṭa at Paṭaṇa in V. S. 1184 (1127 A. D.) according to the Praśasti (post-colophon entry) at the end of the volume which contains in order texts of (1) JṆĀTĀDHARMĀKATHĀṅGAŚṬRA (folios 1 to 142), (2) UPĀSAKADĀŚĀṅGAŚṬRA (folios 143 to 165), (3) ANṬĀKRṬḌDAŚĀṅGAŚṬRA (folios 166 to 187), (4) ANUṬṬA-RAUPĀPṬIKADĀŚĀṅGAŚṬRA (folios 187 to 193).

Three beautiful painted roundels are seen on folio 193, two in the two margins and one in the centre. The marginal decorations show, in the roundels, figures of a mithuna and a lotus, while the central roundel has a figure of a swan drawn in it. All these decorations are painted in black lines only.

The small roundel with figures of a mithuna (a male and a female) is illustrated here in an enlarged form since these figures are amongst the earliest dated specimens of Western Indian Jaina miniature paintings. As expressly stated on folio 331, the MS. was copied in Anahilapataka in V. S. 1184 (1127 A. D.) when Maharājadhīrāja Jayasinghadeva was ruling.

Thus decorations of roundels in margins, as well as the figure of a Jīna on folio 194, and of Sarasvatī on folio 330 are securely dated and are therefore important landmarks in the history of Western Indian miniatures.
The other four texts copied in this bundle are the (5) Jñātādharma-Kathāṅga-Sūtra-Vṛttī, i.e. commentary of the text (1) above (folios 194 to 297), (6) Upāsaka-Dāśāṅgasaṅga-Uttra-Vṛttī, commentary on (2) above (folios 298 to 319), (7) Antakṛtta-Dāśāṅgasaṅga-Uttra-Vṛttī commentary on (3) above (folios 319 to 326), and (8) Anuttara-Upaniṣad-Katādaśāṅga-Uttra-Vṛttī, commentary on (4) above (folios 326 to 331).

Text No. (5) above has on folio 194 a figure of Tṛthaṅkara sitting in padmāsana in the centre, with a standing attendant fly-whisk bearer yakṣa figure on each side. The figures set against the natural back-ground colour of the palm-leaf itself appear beautiful. Lower garments of attendant figures are in red; the caitya-tree over Jina's head and the scarfs of attendants are in green. [For reproduction see ‘Jaina Citrakalpadruma’, Vol. I, edited by Sarabhai Nawab, Ahmedabad, fig. 8.]

In the right margin of folio 330 is a figure of a swan in a roundel, while in the left margin is an elephant surrounded by lotuses. In the centre of folio 330 is now a well-known miniature of standing Sarasvatī with two sitting devotees on her sides, the one on the right is labelled Śre. Deśala, while the figure on the left is called Subhaṅkara in the miniature itself. Ref., ‘Jaina Citrakalpadruma’, Vol. I, (Sarabhai Nawab), fig. 9; ‘Studies in Jaina Art’ (U. P. Shah), fig. 66. U. P. Shah suggested that the typical elongated forms of Sarasvatī in this miniature, and of the attendant yakṣas on folio no. 194, as also the somewhat oblong face of Sarasvatī, show Deccan-Karnāṭaka influence. This is very likely since the mother of Siddharāja (in whose reign the MS. was copied and painted), Minal-devi by name, hailed from the region around Goa (U. P. Shah: ‘More Documents of Jaina Paintings’, p. 4, L. D. Series no. 51, Ahmedabad, 1976).

389. Uttarādhyāya-Asūtra, Śaṅkīnātha Jaina Bhāṇḍāra, Cambay, No. 78, folios 190, size 13"×2.2"; copied in c second
half of the 13th century V. S. or c 1200-1250 A.D. The manuscript contains six miniatures in fairly good condition.

Folio 1 shows a miniature (1.5"×2.2") showing Tirthankara Pârśvanâtha, in green, sitting in the padmâsana.

Folio 2 has a miniature (1.5"×2.2") of Sarasvatî, the goddess of learning, sitting on a lotus, with her swan vehicle shown beside her left leg. She shows the lotus and the varada mudrâ with her two right hands and carries the viñña and the book in the left ones. Yellow in complexion, she wears a black bodice and a yellow lower garment.

Folio 189 contains a miniature (1.5"×2.2") of the Jaina goddess Ambikâ, four-armed, sitting under a mango-tree. Her two right hands show the mango-bunch and the varada mudrâ, while she carries the citron and her child with her two left hands. The lion vehicle is sitting on her left.

Another miniature (1.2"×2.2") on folio 189 represents the goddess Cakreśvarî seated on a lotus, carrying a cakra (disc) in each of her two upper hands and showing the varada mudrâ and the kalaśa (water-jar) with the two lower ones.

Two miniatures (1.7"×2.2") on folio 190 show a Jaina nun and a śrâvikā (a female lay follower). In front of the nun is the thavaṇi (a cross-legged stand).

390. RŚABHACARITA (P.) of Vardhamânaçârya, composed in V. S. 1160, HJP. No. 41, folios 297 (last two are missing), size 32"×2.3"; copied on palm-leaves in V. S. 1289. On the first leaf there is a painting of Rśabhadeva which is mutilated.

391. TRISAŚTIŚALĀKĀPURUŚACARITA of Hemacandraçârya in Sanskrit, Šantinâtha Jaina Bhaṇḍâra, Cambay, No. 186, folios 234, size 24"×2.2"; copied on palm-leaves in V. S. 1297 (A. D. 1241). It has illustrations on leaves nos. 1, 2, 233 and 234 of Neminâtha, Ambikâ, a śrâvaka and a śrâvikâ. The last two seem to be donors of this manuscript.
392. **BHUVA NA SUNDARÌKATHĀ** of Vijayasimhasūri in Prakrit, Śāntinātha Jaina Bhaṇḍāra, Cambay, No. 213, folios 271, size $69.8 \times 5.5$ cms. The manuscript was copied on palm-leaves in V. S. c 13th century. It has three decorative designs on leaf no. 1.

393. **UTTARĀDHYA YANASŪTRA (P)** with a commentary by Devendragaṇī (Nemicandraśūri) in Sanskrit, composed in V. S. 1129, Śāntinātha Jaina Bhaṇḍāra, Cambay, No. 83, folios 413, size $32.5'' \times 2.5''$. It was copied on palm-leaves in V. S. 1308. It contains illustrations on leaves nos. 1, 2 and 411.

   Folio 1 and 411 contain in each of them a beautiful miniature painting of a Tirthaṅkara with attendant male and female chourie-bearers. Folio 2 has a beautiful painting of a Jaina monk preceptor giving lessons to a disciple. Parts of all these three miniatures are rubbed off.

394. **PĀRŚVANĀTHASTOTRA** in Prakrit, Śāntinātha Jaina Bhaṇḍāra, Cambay, No. 101(14), folios nos. 219-220, size $13.2'' \times 2.2''$; copied on palm-leaves in V. S. 1308 (A. D. 1252). Leaves nos. 219 and 220 have illustrations of Mahāvira and Sarasvati respectively; size of each miniature is $2.2'' \times 2.2''$.

395. **UPADEŚAMĀLĀ-PRAKARANA** of Dharmādāsa in Prakrit, Śāntinātha Jaina Bhaṇḍāra, Cambay, No. 101 (1), folios 1-64, size $13.2'' \times 2.2''$; copied on palm-leaves in V. S. 1308 (A. D. 1242). It contains one illustration of Rṣabhadeva on folio no. 1; size of the miniature is $1.7'' \times 2.2''$.

396. **DAŚĀVAIKĀLIKA-SŪTRA** of Śayyambhava in Prakrit with a commentary by Tilakācārya in Sanskrit, Śāntinātha Jaina Bhaṇḍāra, Cambay, No. 80, folios 272, size $22.5'' \times 2.2''$; copied on palm-leaves in V. S. 1314 (A. D. 1258).

   Folio 1 contains a miniature painting of Tirthaṅkara Neminātha, folio 2 has a painting showing a Jaina monk giving lessons to a disciple; size of each miniature is $2.5'' \times 2.5''$.
397. VIVEKAMAṆJARĪ-PRAKARĀNA of Āśadha in Prakrit and Sanskrit, Śāntinātha Jaina Bhanḍāra, No. 176, folios 242, size 32.7”×2.5”; composed in V. S. 1248 and copied on palm-leaves in V. S. 1322 (A. D. 1266). There are illustrations on leaves nos. 1, 2, 239, 240 and 269.

398. KĀLAKAKATHĀ (Pr.), HJP No. 78/2, size 15.5”×1.5”; copied on palm-leaves in V. S. 1336 (A. D. 1280). There is an illustration on leaf no. 152.

399. ŚĀNTINĀTHACARITA-MAHĀKĀVYA of Municandrasūri in Sanskrit, Śāntinātha Jaina Bhanḍāra, Cambay, No. 201, folios 246, size 27.7”×2”; copied on palm-leaves in c early 14th century V. S. (c 1270-80 A. D.).

Folio 2 has a miniature painting of the goddess Sarasvatī with a vīṇā and a book in her upper and lower hands respectively. She carries a lotus in her upper right hand, while her lower right hand is held in the varada mudrā.

400. UTTARĀDHAYAYANA (P) with a commentary by Śāntyācārya in Sanskrit having Prakrit portions here and there, HJP No. 27, folios of the text 1-34 and of the commentary 1-368, size 31”×2.3”; copied on palm-leaves in V. S. 1347 (A. D. 1290) at Aṇahillardaka (Paṭaṇa). It has three illustrations which are badly mutilated.

401. PADMĀṆANDA-MAHĀKĀVYA (Part II) of Amaracandrasūri of Vayaḍa Gaccha, composed in Sanskrit, Śāntinātha Jaina Bhanḍāra, Cambay, No. 200 (2), folios 99, size 32.5”×2.2”; copied on palm-leaves in c. 14th century V. S. There are two illustrations on leaf nos. 98 and 99. Folio 98 has a miniature (3.3”×2.2”) of Mahāvīra. On leaf no. 99 there is a miniature (3.2”×2.2”) of Mantri Padma requesting Amaracandrasūri to compose this work.

402. PADMĀṆANDA-MAHĀKĀVYA (Part I) of Amaracandrasūri of Vayaḍa Gaccha, composed in Sanskrit, Śāntinātha Jaina Bhanḍāra, Cambay, No. 200(1), folios 319, size 32.5”×2.2”;
copied on palm-leaves in c 14th century V. S. There are two illustrations: one (of 3.1"×2" size) of Rṣabhadeva on leaf no. 1, and the other (of 2.9"×2" size) on leaf no. 2 of Mantrī Padma requesting Amaracandrasūri to compose the work.

403. DVYĀŚRAYA–MAHĀKĀVYA of Hemacandračarya with a commentary by Abhayatilakagaṇi, Jesalmer Collection No. 340, folios 273, size 18.9"×2", copied on palm-leaves in c 14th century V. S. On leaf no. 273 there is a painting of Jineśvara-sūri and Vimalacandra.

404. PĀNḍAVACARITA–MAHĀKĀVYA of Maladhāri Devaprabha-sūri in Sanskrit, Śāntinātha Jaina Bhaṇḍara, Cambay, No. 220, folios 263, size 32.5"×2.5"; copied on palm-leaves in c the first half of 14th century, V. S. i.e. c 1244–1294 A. D. It contains illustrations on folio nos. 1, 2 and 263.

Folio 1 contains three miniatures, one each, of Rṣabhadeva, Neminātha and Parśvanātha. Folio 2 has paintings of Lakṣmī, Ambikādevī and Padmāvatī yakṣī. Folio 263 contains three miniatures: (1) Neminātha, (2) Yudhiṣṭhīrī and Draupādi, (3) Bhīma, Arjuna, Nakula and Sahadeva.

405. YOGAŚĀSTRAPRAKĀṢĀ of Hemacandračarya in Sanskrit, Śāntinātha Jaina Bhaṇḍara, Cambay, No. 94, folios 105–198, size 12.7"×2.2"; copied on palm-leaves in c first half of the 14th century V. S., i.e. c 1244–1294 A. D.

Folio 105 has a miniature of goddess Lakṣmī, folio 106 bears a miniature of a Tīrthaṅkara, folio 197 of the Sarasvatī, and folio 198 contains a miniature of the Jaina monk Devasūri.

406. KALPASŪTRA of Bhadrabāhu in Prakṛt, Śāntinātha Jaina Bhaṇḍara, Cambay No. 51(1), folios 87, size 14″×2.2″; copied in c first half of 14th century A. D. It contains illustrations on pp. 86a, 86b and 87a.

Folio 86a contains a miniature depicting the Samavasaraṇa of Mahaśīva; folio 86b has two miniatures: one (1.7″×2.2″)
Palm-leaf Manuscripts

represents, according to the label in it, the temple of Parśvanātha at Jaisalmer (Śrī Jaisalmerau Parśvanātha-vidhiçāityam); the second miniature represents Jinaçvaraśrī (Ref. ‘JAINA CITRA-KALPADRUMA,’ Vol. I, fig. 104, and p. 143 of notes on plates). Folio 87a has a miniature, with labels, representing Sa. Yaśodhavala, Śre. Madhala, Sa. Sundari and Śre. Lakhī. All the paintings are done on brick-red background. The colours used are red, light blue and black.

407. UTTARĀDHAYAYANASŪTRA with a commentary by Nemi-<br>candrasūri who composed the commentary in V.S. 1129, Śantinātha Jaina Bhanḍara, Cambay, No. 85, folios 440, size 33"×2-5". It was copied on palm-leaves in V. S. 1352. It has illustrations on leaves nos. 1, 2 and 438.

Folio 1 of this long-sized palm-leaf manuscript contains three miniatures. One represents Mahāvīra with his full parikara, the other miniature shows Mahāvīra in his Samavasarana, while the third miniature represents, according to its labels, Jambukumāra, Sudharma Svāmī (a gaṇadhara of Mahāvīra) and Prabhava. All the three miniatures are of the size of 2-5"×2-2" each.

Folio 2 has three more miniatures, roughly each of the size of 2-5"×2-2". One miniature shows a monk teaching his disciple, another shows several lay Jaina male devotees (sravakas) listening to the discourse while the third shows lay Jaina ladies (sravikās) and Jaina nuns in rows, attending the discourse.

Folio 438 also has three miniatures: (1) Labelled Śrī Śantrūñjaya Ādinātha, raṅī Puṇḍartaka-pādukā, Pālhapurāt Samghā, with a labelled figure of Śa. Āsadhara standing in front of the Jina. (2) Represents a Jaina ācārya with pupil and Sanghapati Āsadhara with his wife, while in the (3) miniature are the Jaina Śrāvrka and Śrāvikās worshiping Parśvanātha, size 2-7"×2-2".
408. **DAŚAVAÏKĀLIKA-SŪTRA** of Śayyambhava in Prakrit, LD. No. 18805/1, folios 60, copied in V. S. 1365. It has two illustrations on folios 1 and 2.

On folio 1 is a painting of a *Maṅgala-kalasa* red on green background, and on folio 2 is a stylised *Kalpa*-tree on red background. On 138 is a partly rubbed out tree again while on folio 139 is a *maṅgala-kalasa*. The paintings are not finely done, and date from 14th century A.D.

409. **KALPASŪTRAṬIPPANĀKA (S)** of Pṛthvīcandraśāri, Kesalmer Collection No. 82(6), folios 323–338, size 33.3"×2.5"; copied on palm-leaves in the second half of the 14th century V. S.

There are three illustrations each on leaves nos. 337 and 338. On folio 337 there are miniatures of renunciation of Pārśva, of *upasarga* of Pārśva by Kamaṭha (Meghamāla) and a preceptor giving discourse to a pupil. On folio 338 there is a representation of *Samavasāraṇa* of the nirvāṇa of Pārśva and a miniature showing the group of *aṣṭamaṅgalas*. Ref. Nawab, THE OLDEST RĀJASTHĀNĪ PAINTINGS FROM Jaina Bhanḍāras, (Ahmedabad, 1959) plate Q, figs. 24–25; plate R, figs. 26–27; plate S, figs. 28–29.

410. **ĀVAŚYAKASŪTRA** in Prakrit with a commentary called ĀVAŚYAKASŪTRA-LAGHUVRTTI composed in V. S. 1296 by Tilakārāya in Sanskrit, Śāntinātha Jaina Bhanḍāra, Cambay No. 63, folios 290, size 34.5"×2.5"; copied on palm-leaves in V. S. 1445 (A. D. 1388–89) at Śrī Stambhātīrtha (Cambay). There are illustrations on leaves nos. 1, 2 and 81.

Folio 1 contains a miniature painting (2.5"×2.2") of Mahāvīra, folio 2 (2.5"×2.2") of a Jaina preceptor giving lesson on the text to a disciple. Folio 81 is a long painting (7.5"×2.2") of Vardhamāna Mahāvīra in the Samavasaraṇa, with his eleven Gaṇadharas (chief disciples) shown on two sides, in two rows, each sitting in *padmāsana*, *vyākhyāna-mudrā*, under an arch in separate sections.
Paintings of this manuscript are of superior quality, the lines drawn with a fine brush. On folio 2 the painting of the preceptor giving lessons is especially beautiful. Painting of the 14th century A.D., though done with very few pigments and almost free from Persian influence, reached a high stage. Figures are not static. With the help of curves and angles, and flexions of the face and body, the painter has succeeded in making the figures lively. Even without shading, landscapes and perspective, the painters of this school made their figures more lively and were successful in maintaining our interest in the story or in the scene depicted.

411. KALPASUTRA of Bhadrabahu with KĀLAKAKATHĀ, private collection, size 39 x 6 cms.; copied in V. S. 1439. It contains KALPASUTRA in folios 1–110 and KĀLAKAKATHĀ in folios 111–145. It has following illustrations — Fl. 1 A Tirthankara, Fl. 2 Devananda, Fl. 3a 14 Dreams, Fl. 3b Rṣabhodatta and Devananda, Fl. 5 Svaṇapatha, Fl. 6 Śakravata, Fl. 7 Indra and Harinegami, Fl. 9 Garbhāpaharan, Fl. 10 Harinegami with the embryo, Fl. 13 Garbhasaṅkramana, Fl. 16 Dreams, Fl. 20 Siddhartha and Triśala, Fl. 32 Triśala’s sorrow and delight, Fl. 33 Birth of Mahāvira and moving him to Meru by gods, Fl. 40 Abhiṣeka on Meru by Indra, Fl. 42 Donation, Fl. 47 Śibikā, Fl. 48 Śibika, Fl. 50a Removal of hair (loca), Indra takes the hair, Fl. 50b Kāyasarga by Mahāvira, Fl. 53 Samavasaraṇa, Fl. 55 Liberation of Mahāvira, Fl. 56 Gautama becomes Kevali, Fl. 60 Mahāvira as Siddha, Fl. 62a Birth of Parśva, Fl. 62b Śibikā and loca, Fl. 63 Kevalajñāna, Fl. 66 Mokṣa of Parśva, Fl. 67 Nemi’s birth, Fl. 71 Kevala and mokṣa, Fl. 76 Birth of Rṣabha, Fl. 78 Dikṣā, and Kevela, Fl. 81a Mokṣa, Fl. 81b, Fl. 82 gaṇadhara, Fl. 93A Samavasaraṇa, Fl. 93b Caturvidha Saṅgha, Fl. 109 Samavasaraṇa, Fl. 110 Caturvidha Saṅgha.

Fl. 111 Parents of Kaḷaka, Fl. 113 The preceptor and his pupils, Fl. 118 Śahi’s court, Fl. 124 Kaḷaka, Fl. 126 Gardhabilla, Fl. 128a Gardhabilla as prisoner, Fls. 128b, 133a Kaḷaka as preacher, Fl. 133b Kaḷaka with saṅgha, Fl. 139 two monks
infront of the king, Fl. 140 two monks, Fl. 142 the pupil bows down before his preceptor, and the preceptor and king, Fl. 143 Samavasarāṇa, Fl. 144 Indra in guise of a Brāhmin, Fl. 145 Indra.

412. PARŚVANĀTHACARITRA of unknown author, LD. Collection No. 27626, size 34.5 × 7 cms.; only two leaves nos. 156 and 157, both illustrated, c 15th century V. S. On Fl. 156 Samavasarāṇa and on Fl. 157 Caturvidha Saṅgha are illustrated.

413. GĪTAGOVINDA of Jayadeva, LD. No. 4578 (K), folios 28, size 28.5 × 4.5 cms.; copied in Śaka 1757 (A. D. 1835). It is in Oria Script and has 54 illustrations.

414. MATHURĀMAṆGALA, LD. No. 27615, folios 197, size 25 × 3.5 cms.; Oria Script, 57 illustrations of c 19th century V. S.

415. GĪTAGOVINDA of Jayadeva, LD. No. 4581 (K), in Oria script, in the form of folding screen, having 26 leaves connected together, size 99 × 35 cms.; copied in Śaka 1786 (A. D. 1864).

416. RASAṆJARI (KRŚNALĪTĀ) in Sanskrit, LD. No. 6026(K), folios 18, size 27.8 × 4.5 cms.; copied on palm-leaves in Śaka 1627 (V. S. 1762 = A. D. 1705) at Barma in Oriya script by Dāmodara Upādhyāya. It has 28 illustrations.

ILLUSTRATED MSS. ON PAPER USING GOLDEN OR SILVER INK

417. KALPASŪTRA of Bhaṭrabāhu, Hamśavijayajit Collection, Baroda, No. 1402, folios 140, size 29 × 8.5 cms.; copied with golden ink in c 15th century V. S.

418. KALPASŪTRA of Bhaṭrabāhu, Pāṛśvacandrāccha Upāṣraya, Śāmalā Pole, Ahmedabad, No. 25(5), folios 118, size 26.7 × 11 cms.; copied in V. S. 1516 (A. D. 1460), written in golden ink and having illustrations on border, copied by Mantri Vāchāka.

419. KĀLAKĀČARYAKATHĀ (S), Pāṛśvacandrāccha Upāṣraya, Śāmalā Pole, Ahmedabad, No. 28(1), folios 10, size 26.7 × 11 cms.; copied at Paṭaṇa in V. S. 1516 (A. D. 1460) and written with
golden ink, has 10 illustrations. There are illustrations also in margin.

420. KALPASŪTRA of Bhadrabāhu in Prakrit, Dehlī Jaina Upāṣraya, Ahmedabad, No. 70, folios 121. It was copied with golden ink by Mantri Kupā's son Somā at Gandhārapura in V. S. 1516 (A. D. 1460). It has illustrations on folios nos. 1, 2, 15, 17, 21, 34, 37, 46, 51, 54, 57, 61, 63, 69, 74, 79, 82, 88, 93, 99 and 119.

421. KALPASŪTRA of Bhadrabāhu in Prakrit, Dehlī Jaina Upāṣraya, Ahmedabad, No. 74, folios 102 + 2. It was copied with golden and silver ink in V. S. 1516 (A. D. 1460). It has illustrations on folios nos. 1, 8, 17, 32, 39, 43, 47, 51, 53, 57, 69, 75, 76, 78, 84 and 101.

422. KALPASŪTRA of Bhadrabāhu, LD. No. 21561, folios 86, copied in V. S. 1517 (A. D. 1461) with golden ink at Paṭaṇa by Vachāka Mantri. It has 41 illustrations.

423. KALPASŪTRA of Bhadrabāhu, Hansavijayat Collection, Baroda, No. 1400, folios 86, size 27 × 11 cms.; copied with golden ink at Yavanapur (i.e. Jaunpur in Uttara Pradesh) in V. S. 1522 (A. D. 1466). It has 40 illustrations and beautifully painted borders. This is one of the best illustrated MSS Ref. Khandalavala and Moti Chandra, 'AN ILLUSTRATED KALPASŪTRA PAINTED AT JAUNPUR IN A. D. 1465,' Lālit Kalā, no. 12 (1962), pp. 9-16 and plates; Moti Chandra, 'JAINA MINIATURE PAINTINGS IN WESTERN INDIA,' pp. 148 ff. and p. 38, figs. 91-105.

We now agree with Khandalavala and Moti Chandra that "sāhu Sahasarataprikayā" in the colophon of this Ms., does not refer to the painter of this manuscript, as formerly suggested by us in STUDIES IN JAINA ART. But the new suggestion of Khandalavala and Moti Chandra, in Lālit Kalā, no. 12, pp. 12-13, that Kayastha Veṇidāsa was the painter is not correct.
The relevant line of the colophon, read and published by them (on ibid, p. 12) is as under:


This is interpreted as "revised by Upādhyāya Kamalasamjnyam by the order of Śrī Jinaḥsandrasūri; an ornament of the sacred seat of Śrī Jinaḥhadrasūri of Kharataragacca; it was painted by the Kāyaṭha Veṇūdāsa, son of Pāṇḍita Karmaśimha Gauḍa. For the welfare of all."

But viharitam above does not mean revised by but means was gifted to and likhitam does not mean painted by but means written (or copied) by. So the interpretation of the colophon has to be that this Kalpa-text was got written by wife of Sānghavi Kālīḍāsa, (who was) the daughter of merchant (Sādhhu) Sahasarāja, Ḥarsiṇī Śrāvikā (by name) along with her son Dharmadāsa, got this Kalpa-text copied (likhāpitam) and gave as gift (viharitam ca) to Śrī Kamalasamjnyama Upādhyāya, on the advice of Śrī Jinaḥsandrasūri adorning the seat of Śrī Jinaḥhadrasūri in the Kharataragacca. Copied (likhitam) by Veṇūdāsa, son of Kāyaṭha Pāṇḍita Karmaśimha of Gauḍa lineage (Gauḍānvyā).

434. **UTTARĀDHYAYANASŪTRA**, Devasāno Pādo Collection, Ahmedabad, folios 120, size 27 x 11.1 cms; copied in V. S. 1529 (A. D. 1472). It has beautifully decorated borders and copied with golden ink. It has 37 illustrations copied at Śrīpattana by Mantri Vācaka.

425. **KALPASŪTRA** of Bhadrabāhu in Prakrit, LD. No. 4563 (K), folios 150, Size 26.5 x 11.5 cms; copied in V. S. 1544 (A. D. 1488). It has illustrations on folios 1, 2, 4, 5, 8, 11, 15, 19, 20, 22, 23, 40, 44, 45, 52, 53, 54, 55, 58, 60, 61, 62, 63, 68, 69, 73, 75, 77, 82, 84(2), 85(2), 86(2), 87, 90, 91, 93(2), 94, 95, 97, 98, 99, 100, 101,
Illustrated MSS on Paper Using Golden or Silver Ink


426. KĀLAKĀÇRĪYAKATHĀ (S) of Harṣakallola, Kāntivijayaji Collection, Baroda, No. 2190, folios 13, size 30×12.4 cms. It was composed in V. S. 1566 (A. D. 1410) and copied with golden ink. It has 10 illustrations.

427. KALPASŪTRA of Bhadrabāhu, Jaina Prācyavidya Bhavana, Paldi, Ahmedabad, No. 90, folios 107, size 28.5×8.6 cms. With 32 illustrations it was copied in c 16th century V. S., with golden ink. In all the four margins it has coloured paintings on each folio. The condition of this paper manuscript is very bad.

428. KALPASŪTRA of Bhadrabāhu, Saṁvegī Upāṣraya, Ahmedabad, size 30.2×11 cms., written with golden ink in c 16th century V. S. Only 8 illustrated folios, size 30.2×11 cms.

429. KALPĀDHYAYANĀVAÇŪRNĪ, Vijayanemisūri Collection, Cambay, copied in V. S. 16th century. It has only one illustration.

430. KALPASŪTRA of Bhadrabāhu, Ąośabhai Abhecanda Collection, Bhavnagar, No. 2992, folios 90, size 26.6×10.9 cms.; copied on paper in c 16th century V. S. and having 33 illustrations in golden ink.

431. KĀLAKĀÇRĪYAKATHĀ in Sanskrit, Dehlī Jaina Upāṣraya, Ahmedabad, No. 43, folios 11; size 11′′×4.5′′ copied in c 16th century V. S. in golden ink and has illustrations on folio nos. 1, 2, 4, 6, 7 and 10.

432. ĀVAŚYAKA–NIRYUKTI of Bhadrabāhu, Jaina Prācyavidya Bhavana, Paldi, Ahmedabad, No. 89, folios 117, size 32×11.8 cms.. With 2 illustrations copied in c 16th century. Each folio contains painted border and the condition of the MS. is very bad. It is written with golden ink.

433. KALPASŪTRA of Bhadrabāhu, Hamsavijayaji Collection, Baroda, No. 1401(l), folios 131, size 27×11.5 cms.; copied in c V. S. 16th century in golden ink and has 46 illustrations.
Illustrated Manuscripts

434. KĀLAKĀŚRAYAKATHĀ in Sanskrit, LD. No. 21563, folios 9, size 24.8×10.8 cms.; copied in c 16th century V. S. in golden ink and has illustrations on folio nos. 1, 2, 5, 7 and 9.

435. KALPASŪTRA of Bhadrabāhu in Prakrit, LD. No. 21562, folios 108, size 24.8×10.8 cms.; copied with golden ink in c 16th century. It has 32 illustrations on folio nos. 1, 2, 4, 5, 8, 10, 17, 20, 21, 28, 31, 33, 40, 44, 46, 49, 53, 58, 59, 62, 64, 65, 68, 70, 71, 74, 75, 78, 79, 84, 91 and 107.

436. KALPASŪTRA of Bhadrabāhu, Vijayanemisūri Collection, Cambay, folios 56, size 26.2×16 cms.; copied on paper with silver ink in c 16th century.

437. DAŚAVAIKĀLIKASŪTRA of Śayyambhava in Prakrit, HJP. No. 14017, folios 33, size 10.5×4.5"; copied in c V. S. 17th century. It has golden lines in the margin and in the middle of the folios.

438. KALPASŪTRA of Bhadrabāhu in Prakrit, LD. No. 6405(K.), folios 87, size 25×21.5 cms.; copied with golden ink. Illustrations are in popular Mughal style of c 18th century V. S.

439. KALPASŪTRA–SUBODHIKĀ(S) of Upādhyāya Vinayavijayaji, Kantvijayaji Collection, Chāhī, No. 929, folios 306, size 25.7×13.7 cms.; copied on paper with silver ink in V. S. 1814 (A. D. 1758).

440. KĀLAKĀŚRAYAKATHĀ, SUA. (without number), only three illustrated folios, size 30.4×11 cms.; with golden ink, copied in 16th century V. S.

ILLUSTRATED MANUSCRIPTS ON PAPER

441. SAMYAKTVAKAUMUDI (S), DA. No. 9, folios 69, size 12"×4.5"; copied by Parśvacandraśārya in V. S. 1409 (A. D. 1352). There are illustrations of Tīrthāṅkara on leaves no. 1 and 2.

443. PĀRŚVANĀTHACARITRA-MAHĀKĀVYA of Kalakacārya-Śantāṇya Bhāvadevasūri in Sanskrit, HJP. No. 2107, folios 218, size 11"×4·8". It was copied in V. S. 1455 (A. D. 1398). It has illustrations on folio nos. 1 and 2.

444. PĀRŚVANĀTHACARITRA of Muni Mānadeva in Sanskrit, DA. No. 14, folios 140, size 12"×4·5"; copied in V. S. 1463 (A. D. 1406) at Rānapur. It has three illustrations on folio nos. 1, 136 and 137.

445. PĀRŚVANĀTHACARITRA (in verse) of Māṇikyacandrācārya in Sanskrit, DA. No. 4, folios 215, size 13·3"×4·3"; copied in V. S. 1467 (A. D. 1410). There are illustrations on leaves nos. 1, 2, 213 and 214.

446. SUPĀSANĀHACARIYA (in Prakrit) of Laksamanaṇagāni who composed it in V. S. 1199, HJP. No. 15069, folios 443, size 11·5"×4·5". It was copied in V. S. 1480 (A. D. 1423) at Devakulavataka (Devāda) in Mewāl. It has 30 illustrated folios containing 37 illustrations. Ref. Muni Punyavijaya ji, SUPĀSA SANĀHACARIYAM NI HASTALIKHITA POTHIMAMNĀ RĀNGINA CIRTO', ĀCĀRYA ŚRĪ VIJAYAVALLABHA SŪRI SMĀRAKA GRANTHA, Bombay, 1956, pp. 176-180, colour plates I-IV; Nawab, "THE OLDEST RĀJASTHĀNĪ PAINTINGS FROM JAINA BHANḌĀRAS," (Ahmedabad, 1959), pp. 28 ff., figs. 58-59, 61-64, 66-69, 71-74, 76-77, 79-82, 84, 85, 87-95, 106, 127, 140, 145; Moti Chandra and U. P. Shah, op. cit., p. 20 and pp. 69 ff. and plate III.

447. CANDRAPRABHASVĀMĪCARITRA of Devendrācārya in Sanskrit, DA. No. 45, folios 167, size 11"×4·5". It was composed
in V. S. 1264 at Someśvarapura and was copied at Pattana in V. S. 1489 (A. D. 1432). It has illustrations on folio nos. 1 and 2.

448. PĀṆḌAVACARITRA of Devaprabhasūri in Sanskrit, DA. No. 20, folios 105, size 11''×4.6''; copied in V. S. 1490 (A. D. 1433) at Śelaguḍhā. It has illustrations on folio nos. 1 and 2.

449. KALPASAṬRA of Bhadrabāhu in Prakrit and KĀLAṆĀCĀRYA KĀTHĀ in Prakrit, DA. No. 69, folios 69. It was copied in c 15th century V. S. It has illustrations with profuse use of gold on folio nos. 1, 2, 4, 11, 20, 21, 25, 26, 29, 32, 34, 36, 40, 44, 62, 63, 65, 66 and 67.

450. CANDRAPRABHASVĀMĪCARITA with BĪJAKA (i. e. Contents) and PARYĀYA (other words), in Sanskrit by Devendrasūri, HJP. No. 804, folios 213, size 12.9''×4.9''; copied in c 15th century V. S. There are 4 illustrations.

451. GAUTAMAPRCCHAṬPRAKARAṆA in Prakrit with a commentary by Śrītilaka in Sanskrit, HJP. No. 6837, folios 121, size 11.9''×5''; copied in c 15th century V. S. A folio contains an illustration of Padmāvatī.

452. UTTARĀDHAYAYANASṬRA, PUM. No. 5, folios 77, size 26.1×11 cms.; copied in V. S. 1505 (A. D. 1448). It has 77 illustrations.

453. ŚĀNTINĀṬHACARITRA (in verse) of Muni Devasūri in Sanskrit, DA. No. 11, folios 263, size 12''×4.5''. It has five illustrations on folios nos. 1, 2, 175, 176, 263 and was copied in V. S. 1516 (A. D. 1459).

454. YOGAŚĀASTRA (Chapter 4) of Hemacandraçārya in Sanskrit, DA. No. 34, folios 12, size 10.5''×4.5''; copied by Jñānatilakagāni in V. S. 1518 (A. D. 1461). It has illustrations on folio nos. 1 and 2.

455. UTTARĀDHAYAYANASṬRA in Prakrit, DA. No. 32, folios 35, size 11.3''×4.5''; copied in V. S. 1519 (A. D. 1462). It has illustrations on folio nos. 1, 2 and 34.

457. **UTTARĀDHYAYANASŪTRA**, DB. No. 49, folios 78, size 26.2×11.2 cms.; copied in V. S. 1555 (A. D. 1498) at Manḍapadurgā (Mandu). It has 37 illustrations.

458. **VIJAYACANDAKEVALĪCARITRA** (P.) of Vira-deva, LD. No. 9962, folios 95, size 29.5×11 cms.; copied in V. S. 1556 (A. D. 1499) at Śrī-pattana. It has 36 illustrations.

459. **KALPASŪTRA** of Bhadrabāhu, DB. No. 2991, folios 145, size 3.5×11.8 cms.; copied in V. S. 1560 (A. D. 1503) at Allāvalapura. Illustrated.

460. **KALPASŪTRA** of Bhadrabāhu, ASB. folios 244, size 26×11 cms. It was copied at Śrī Pattan (Pāṭaṇa) in V. S. 1569 (A. D. 1512). It has 59 illustrations out of which 2 are full-page illustrations.

The manuscript has been referred to in *NEW DOCUMENTS OF JAINA PAINTING*, p. 57 and colour plate VI.

461. **NIRAYĀVALIKĀ–VRTTI** in Sanskrit by Śrīcandrasūri, HJP. No. 14861, folios 12, size 13.5×5.3". It was composed in V. S. 1228 and copied in V. S. 1571 (A. D. 1514); the first folio is illustrated.

462. **BHAGAVATĪSŪTRA–CŪRNĪ** by Jinadāsa (?) in Prakrit, DA. No. 50, folios 335, copied in V. S. 1582 (A. D. 1525). It has illustrations on folio nos. 1 and 335.

Few manuscripts of commentaries of Jaina Āgamas are found illustrated. When illustrated they generally give in the beginning miniatures of a Tīrthanakara with full *parikara*, and sometimes
another miniature of 

_another miniature of Gaṇadhara (Sudhārma?)._ Most of such paintings are in the set pattern. However, this manuscript is interesting in so far as it has a beautiful miniature of Sarasvatī, the goddess of Learning, on folio 335. Besides the Sarasvatī is not painted in the set pattern.

463. **PRAŚNAVYĀKARĀNA-VRITTI** by Abhayaadevasūri in Sanskrit, HJP. No. 14844, folios 87, size 13·5"×5·3"; copied in V. S. 1585 (A. D. 1528). The first folio contains an illustration.


465. **KALPASŪTRA** of Bhadrabāhu, JP. No. 93, folios 135, size 26·4×11·5 cms.; copied in c 16th century V. S. It has 48 illustrations.

466. **KALPASŪTRA** of Bhadrabāhu, JP. No. 92, folios 143, size 26×10·8 cms.; copied in c 16th century V. S. It has 42 illustrations.

467. **UTTARĀDHAYAYANASŪTRA** (Pr.) with a commentary in Sanskrit, HB. No. 1021, folios 61, size 26×11·1 cms.; copied in c 16th century V. S. and has 36 illustrations.

468. **KALPASŪTRA** of Bhadrabahu, DB. No. 3374, folios 143, size 25·4×10·7 cms.; copied in c 16th century V. S. and has 55 illustrations.

469. **SAṅGRAHANĪ-PRAKARĀNA** of Śrīcandrasūri in Prakrit, LD. No. 4557(K), folios 21, size 26·5×11·0 cms. copied in c 16th century V. S. and is illustrated.

470. **ŚREṇĪKASAMYAKTVAŚĀRA-RĀSA** by Somavimalasūri, KBG. No. 4565, folios 45, size 26·6×10·9 cms. It was composed in V. S. 1603 (A. D. 1546) and copied in c late 16th century A. D. It is illustrated.
471. ŚILOPAĐEŚAMĀLĀ of Jayakīrtisūrī in Prakrit, LD. No. 27215, folio 24-44, size 26×11 cms.; copied in c 16th century A. D. It has only one illustration on the last folio.

472. PRAŚNAŚAKUNĀVALĪ, LD. No. 27206, folios 25, size 26-2×11-2 cms.; copied in c 16th century A. D. It contains 24 illustrations. Folios 9(2), 10(2), 11(2), 12(2), 13(2), 14(2), 16(2), 17(2), 19(2), 21(2), 23(2) and 25(2) are illustrated.

473. KALPASŪTRA of Bhadrabahu in Prakrit, LD. No. 2729l, folios 109, size 28-0×8-5 cms.; copied in c 16th century A. D. It contains 34 illustrations.

474. UPĀSAKADAŚĀNGA, LD. No. 27290, folios 23, size 26×10 cms.; copied in c 17th century A. D. It contains 11 illustrations on folios 1, 7, 8, 11, 13, 14, 15, 17, 20, 21 and 23.

475. SAṆGRĀHANĪ-PRAKARAṆA of Śrīcandraśūrī, HB. No. 3746, folios 42, size 25-3×10-6 cms.; copied in V. S. 1696 (A. D. 1639). It has 24 illustrations.

476. KALPASŪTRA of Bhadrabahu in Prakrit with BĀLĀVABODHA in Sanskrit, LD. No. 4573(K), folios 179, size 26×11-2 cms.; copied with illustrations in V. S. 1698 (A. D. 1641).

477. UTTARĀDHYAYANASŪTRA, Devaśāno Pādo Collection, Ahmedabad, folios 149, size 25-4×11 cms.; copied in c 17th century V. S. Condition of paper and paintings gradually deteriorating. It has 64 illustrations.

478. KALPASŪTRA of Bhadrabahu in Prakrit, DA. No. 86, folios 86, size 10′′×4-5′′. It was copied in c 17th century V. S. It has illustrations on folio nos. 1, 2, 7, 12, 15, 27, 33, 39, 40, 41, 44, 46, 50, 54, 60, 63, 65, 76 and 84.

479. VIVEKAMAṆJARĪ (P) and NĀRĪNIRĀṢA-ĪGĀ (G), DA. No. 182, folios 9, size 10-2′′×4-3′′. It was copied at Maṇḍapa-durga (Maṇḍu) in c 17th century V. S. It has illustrations on folio nos. 1, 2 and 9.
Illustrated Manuscripts

480. **SURYASAHASRANĀMA** (S) of Kirtivimala, LD. No. 4554 (K), folios 8, size 25.7×11 cms.; copied in V. S. 1707 (A. D. 1651). It has an illustration of the sun.

481. **SAṅGRAHANĪ-PRAKARANA** (P) with STABAKA (G), LD. No. 4565 (K), folios 65, size 26×11 cms.; copied in V. S. 1707 (A. D. 1651) at Navahanagara. There are several illustrations. Ref. Moti Chandra and U. P. Shah, ‘NEW DOCUMENTS OF JAINA PAINTINGS,’ p. 98, fig. 88.


483. **CANDARAIJĀNO RĀSA** (G) of Darśanavijaya composed in V. S. 1689 (A. D. 1633) at Burhānapura, LD. No. 4560 (K), folios 78, size 24.5×11.5 cms.; copied in V. S. 1716 at Surat. It has 61 illustrations. Ref. Moti Chandra and U. P. Shah, ‘NEW DOCUMENTS OF JAINA PAINTINGS,’ p. 29, fig 87.

484. **BHĀGAVATAPURĀṇA-DAŚAMASKANDHA** (Maru-Gurjara), LD. No. 6421 (K), folios 49, size 22.7×13 cms.; composed in V. S. 1744 (A. D. 1688) and copied in V. S. 1785 (A. D. 1728). It has 51 illustrations.

485. **GAJATHAMBHA-HASTIROGA-CIKITSĀ** (R), LD. No. 4551 (K), folios 14; copied in V. S. 1747 (A. D. 1681). There are 11 illustrations of elephants. This is a work on treatment of diseases of elephants.

486. **JAMBūSVĀMI-RĀSA**, composed by Nayavimala, LD. No. 34209, folios 47, size 26×11.5 cms.; copied in V. S. 1775 (A. D. 1719). It has 57 illustrations on folios 1, 3, 4, 5, 6, 7, 9, 10, 12, 13, 14, 15, 16, 17, 19, 21, 22, 23, 25, 26, 27, 29, 31, 32, 34, 36, 43, 44 and 45.
487. **KALPASŪTRA**, JP. No. 91, folios 144, size 25.5×11 cms. It has 62 illustrations. This manuscript was donated to Dharmavimalagāṇi by Bhānasāli Āsakaravilāsagāṇi at Jesalmer in V. S. 1791 (A. D. 1735).

488. **KĪRĀTĀRJUNĪYA–MAHĀKĀVYA** (S) of Bhāravi, DA. No. 141, folios 131, size 10"×4.4"; copied in c 18th century V. S. It has illustrations on folio nos. 1, 92, 105, 111 and 127.

489. **UPADEŚAMĀLĀ–PRAKARAṆA** (P) of Dharmadāsagāṇi, DA. No. 145, folios 50, size 9.9"×4.4"; copied in c 18th century V. S. It has illustrations on folio nos. 11, 19, 28, 35, 38 and 49.

490. **VIJAYAŚEṬHA–VIJAYAŚEṬHĀṆI–RĀSA** of Harṣakirtisūri, JP. No. 166, folios 7, size 24.5×9.8 cms.; copied in c 18th century V. S. It has 14 illustrations.

491. **ŚĀLIBHADRACATUṢPADIKĀ** composed in V. S. 1678 (A. D. 1622) by Jinarājasūri, KBG. No. 418, folios 47, size 26.4×12.2 cms.; copied in c 18th century V. S. It has 55 illustrations.

492. **KALPASŪTRA** with STABAṆA, VBP, No. 1638, folios 85, size 25.6×11.1 cms.; copied in c 18th century V. S. It has 4 illustrations.


494. **RĀMĀYANA** (Hindi) of Tulasidāsa, LD. No. 7417(K), folios 2-676, size 30.5×19.5 cms. It is copied in Devanāgarī as well as in Urdu script in c 18th century V. S. It has 83 illustrations.

495. **MADANAKUMĀRA–RATISUNDARĪ–VĀRTĀ** (G), LD. No. 4577(K), folios 14, size 22×9.5 cms.; copied in c 18th century V. S. It has 21 illustrations.
496. KIRĀTĀRJUNIYA—MAHĀKĀVYA of Bharavi, I.D. No. 41816, folios 74, size 25.5×11.3 cms.; copied at Saragara in 1825 V. S. It has only one illustrated folio and that is No. 62.

497. SĀNGRAHAṆĪSŪTRA (P) of Śrīcandrāstī, DA. No. 157, folios 38, size 10.1×4.5"; copied by Pāṇḍita Padmāvijaya in V. S. 1836 (A. D. 1780) at Anahillapattana. It has illustrations on folio nos. 1, 3, 4, 5, 6, 7, 8, 9, 15, 16, 17, 18, 19, 21, 22, 23, 24, 25, 27, 31 and 38.


499. HITOPADEŚA—PAṈṆĀKHYĀNA—BHĀṢĀ (R) (GUDAKĀ), I.D. No. 4585(K), folios 113, size 19.5×15.5 cms.; copied at Devagārh by Brāhmaṇa Rādhā in V. S. 1849 (A. D. 1793). It has 108 illustrations.

500. Candarājā—No Rāsa of Mohanavijaya, composed in V. S. 1783, DB. No. 2488, folios 131, size 25.5×12 cms.; copied in V. S. 1855 (A. D. 1799) by Jitakusala at Bhavnagar. It has 95 illustrations.


502. Śrīpāḷārāśa of Upādhyaya Vinayavijaya with STABAKA by Ganesaruci who composed it at Rāṣṭera in V. S. 1738 in Gujarati, DA. No. 83, folios 90, size 10.8×4.6". It was copied at Pethāpur (Gujarat) by Pāṇḍita Uttamatvijayagaṇi in V. S. 1878 (A. D. 1822). It has illustrations on folio nos. 1, 10, 16, 26, 29, 65, 68 and 82.
503. ŚRĪPĀLARĀSA of Vinayavijaya and Yaśovijaya in Gujarati, KBG. No. 4512, folios 151, size 27×6×12 cms.; copied at Surat in V. S. 1886 (A. D. 1830). It has 211 illustrations. This is an important document profusely illustrated.

504. KALPASŪTRA with STABAKA in Gujarati, LD. No. 4574, folios 137, size 26×0×11-5 cms.; copied in c 19th century V. S. by Vinayavijaya at Devaka Pattana. It has 49 illustrations.

505. KALPASŪTRA of Bhadrabāhu, JP. No. 164, folios 95, size 28×11-8 cms.; copied in c 19th century V. S. It has 32 illustrations, which are not in good condition.

506. MĀNATUNGA-MĀNAVATĪ-NO RĀSA (G) of Mohanavijaya composed in V. S. 1760 (A. D. 1704), DB. No. 2499, folios 43, size 25×2×11 cms.; copied in c 19th century V. S. at Vyāhara (probably Vyāra in South Gujarat) by Premacanda. It has 10 illustrations.

507. PAKŚIŚAKUNĀVALI (H), LD. No. 4579(K), folios 5, size 25×10-8 cms.; copied in c 19th century V. S. There are small illustrations of birds on folio nos. 2–5.

508. DHOLĀMĀRU-RĀ DŪHĀ (R), LD. No. 4582(K), folios 58, size 18×15-7 cms., bound in Gītākā form; copied at Vikāmnera (in Rajasthan) by Devacanda. It has 70 illustrations. Its cover also contains an illustration copied in c 19th century V. S.

509. DEVĪBHAAGAVATĪ-MĀHĀTMYA-CANDĪPĀTHA (Markandeypurāṇantargata), LD. No. 4564, folios 48, size 26×11 cms.; copied in c 19th century V. S. at Navānagara (modern Jāmanagara in Saurashtra, Gujarat State). It has 48 illustrations. Chapters 73–85 of Markandeypurāṇa (Bareli, 1967) and some other prayers ascribed to Markandeypurāṇa are found in this MS.

510. RĀJAPATĪ AUR KĀMARŪPAKĀ KISSĀ (Urdu), LD. No. 4584(K), folios 135, size 27×17 cms.; copied in 19th century A. D. It has 36 illustrations.
Illustrated Manuscripts

511. NARASAI MEHTĀNUM MAHĀMERU (G) of Premānanda Čaturvedi Brähmana composed in V. S. 1739 (A. D. 1683) at Vaḍodara, LD. No. 4550(K), size 24.5×12.5 cms.; copied by Nāgaji, son of Rajaguru Bhavaṇaji at Saṇavāgrāma in c 19th century V. S. It has 20 illustrations.

512. DEVĪBHAGAVATĪ-MĀHĀTMYA (Mārkandeyapurāṇāntar-gata), LD. No. 4555(K), folios 37, size 21.5×10.8 cms. It has 29 illustrations. Copied in c 19th century V. S.

513. LOKAPRAKĀŚA of Upādhyaya Vinayavijaya, HB. No. 2371, folios 422, size 30.2×14 cms.; copied in V. S. 1947 (A. D. 1890). It has several illustrations.

514. SAṆGRAHANĪ-PRAKARANA (P) of Śrīcandraśūryi, JP. No. 160, folios 140, size 25.3×11.8 cms.; copied in c 20th century V. S. The manuscript contains a commentary in old Gujarati.

515. SAṆGRAHANĪ (P) of Śrīcandra with STABAKA (G), LD. No. 4576(K), folios 62, size 24×12 cms.; copied in c 20th century V. S. It has 14 illustrations.

516. MADHUMĀLATĪ, LD. No. 5988(K), folios 86, size 26×23.5 cms.; copied in c 19th century A. D. It contains 82 illustrations.

517. MADHUMĀLATĪ, LD. No. 5912, folios 123, size 30.5×31.5 cms.; copied at Palanpur in c 20th century A. D. It has 234 illustrations.

MANUSCRIPTS COPIED ON CLOTH, SOME WITH ILLUSTRATIONS

518. PRATIŚṬHĀKALPAVIDHI of Guṇaratnasūryi in Sanskrit and Gujarati, JP. No. 196, size 471×27.5 cms. It was copied on cloth in scroll-form in V. S. 1780 (A. D. 1723) at Cambay. In the beginning (30×27 cms.) it is illustrated and there are illustrations in between the text also.

519. KACCHULĪRĀSA in Old Gujarati, composed in V. S. 1363, HJP. No. 2, folio no. 79th, size 26"×5.3"; copied on cloth in scroll form in V. S. 1408 (A. D. 1352). Kacchuli is a village near Mt. Āburoad station. This work describes mainly the religious performances of Udayasīṁhasūryi.
520. DHARMAVIDHIPRAKARANA–VRTTI - text of Śrīprabhasūri in Prakrit and Vṛtti in Sanskrit by Udayasimhacārya, HJP. No. 1, folios 1–79, size 26”×5-3”; copied on cloth in V. S. 1408 (A. D. 1351)

521. DOCUMENT (BĀNAKHAT) of a building in Śāṁkaḍī Śeri, Rāvala Dhasaka nī Pole, Ahmedabad; sale deed for Rupaiyā 551; text in Gujarati written in V. S. 1771 (A. D. 1714) on cloth; LD. No. 12853.

522. VAṂŚĀVALI (GENEOLGY) (scroll on cloth) - Details of some families are given in Sanskrit, LD. No. 6018(K), size 2280×37 cms.; copied in V. S. 1622 (A. D. 1565)

523. VAṂŚĀVALI (scroll on cloth) - Details of some families are given in Sanskrit, LD. No. 6020(K), size 1155×23-5 cms.; copied in c 18th century.

524. VAṂŚĀVALI (scroll on cloth) - Details of some families beginning from V. S. 502 are given in Sanskrit, LD. No. 6019(K), size 1237-5×25-2 cms.; copied in c 18th century V. S.

525. ŚILPAŚĀSTRA (Scroll on cloth) - There are illustrations of grahās etc., LD. No. 6991(K), size 493×51 cms.; copied in c 19th century V. S.
VI

PAINTINGS ON CLOTH (PATAŚ), MANTRA, YANTRA ETC.
526. **HRIṂKĀRAMANTRA**, illustrated on cloth with Pārvatī in the centre, age c 14th century V. S., L.D. No. 27305 (Reg.), size 46×43 cms.

527. **VARDHAMĀNAVIDVĀ-PATĀ**, illustrated on cloth in V. S. 1532 (A. D. 1475), L.D. No. 27302 (Reg.), size 50×50 cms.

528. **HRIṂKĀRA-MANTRA**, illustrated on cloth with a sixteen-armed goddess painted in the centre, age c 15th century, L.D. No. 27300 (Reg.), size 25×25 cms.

529. **SŪRIMANTRA-VASTRAPATĀ**, painted on cloth in c 15th century V. S., L.D. No. 27301 (Reg.), size 51×50 cms. For the text and sādhana of Sūrimantra see Sūrimantra Kalpasamuccaya Ed. by Muni Jambuvijaya. (Bombay, 1969 A. D.)

530. **CINTĀMANI-PĀRSVANĀTHA-PATĀ**, JP. No. 148, size 68×68 cms.; painted on cloth in c 16th century.

531. **ADHĪDVĪPA**, illustrated on cloth in c 17th century, Sheth Narottambhai’s Collection, Ahmedabad.

Adhīdvipa map or chart represents two and a half island continents of Jain cosmography. Ref. Tattvārthasūtra, 3.9–14, L. D. Series (Ahmedabad). These representations on Paṭas, i.e. cloth or paper paintings were very popular, though hardly any such Paṭas prior to c 14th century A. D. have survived. The two and a half continents are Jambu, Dhataki and Puṣkārādha.

532. **HRIṂKĀRA YANTRA-PATĀ** in Sanskrit on cloth, DA. No. 191. It was drawn in c 17th century.

533. **SŪRI-MANTRA-PATĀ**, JP. No. 149, size 73×76.5 cms., painted on cloth in c 17th century V. S.

534. **VARDHAMĀNA-VIDYĀ-MANTRA-PATĀ**, JP. No. 151, size 49.5×47.5 cms., painted on cloth in c 17th century V. S.

For Vardhamāna-Vidyā, an ancient Jain tantric charm, and an earlier cloth painting of it, see Shah U. P., *Vardhamāna*—
Paintings on Cloth (Paṭas), Mantra, Yantra, etc.


535. VIVIDHATĪRTHA-PAṬA in Collection of Sheth Ānandajī Kalyanajī Pedhi, Ahmedabad, painted on cloth in V. S. 1698 (A. D. 1641), size 320×120 cms. This was prepared by Sheth Shantidas of Ahmedabad depicting all the Tirthankaras of Manusyalokas of past, present and future and also depicting Tirthas such as Satrunjaya, Tāraṅga, Girinagara, Abu, etc.

536. PAṬCĀTĪRTHA-PAṬA, illustrated on cloth in c 18th century, I.D. No. 28057 (Reg.), size 51.5×52.5 cms.

537. LOKAPURUṢA, illustrated on cloth in c 18th century, LD. No. 28077, size 36×26 cms.; from Gujarat.

538. PRASĀDA-PRATISṬHĀ-YANTRA on cloth; text in Sanskrit, DA. No. 186. It was drawn in c 18th century. Gold is used in illustrations.

539. ADHIḌVĪPA-PAṬA on cloth, LD. No. 28066, size 93×98 cms., illustrated in c 18th century V. S.

540. JAMBŪDVĪPA-PAṬA on cloth, LD. No. 28068, size 75×84 cms., illustrated in V. S. 1888 (A. D. 1831).

541. SOHAMAṺKULAKALPAVRKṢA-PAṬA – It was prepared for Sheth Hemacandra Vakhatacanda of Ahmedabad by Dipavijaya Kaviraja in V. S. 1890 (A. D. 1833). It gives the list of preceptors upto Vijayalaksirosiri, the 67th preceptor.
Paintings on Cloth (Paṭas), Mantra, Yantra, etc.


543. VIDYĀDEVI-PATA, JP. No. 152, size 36.5×34 cms., painted on cloth, copied in c 19th century V. S. Sixteen Vidyādevis are depicted on it.


544. TĪRTHAMĀLĀ-PATA, JP. No. 87, size 57.1×51 cms., painted on cloth in c 19th century V. S. Places of Jaina pilgrimage such as Tārangā, Rānakpur, and others are depicted on it.

545. ADHĪDVĪPA-PATA on cloth painted in c 18th century V. S., LD. No. 25629, size 67.5×63.5 cms.

546. TĪRTHAṆKARA NEMI’S VARAYĀTRA (Marriage-procession) painted on cloth in c 19th century V. S., LD. No. 28051 (Reg.), size 80.0×65.5 cms. Probably Mewad.

547. DHARAMAGURU-ABHISEKA-PATA on cloth, depicting the celebration of enthronement of a Mahanta (Dharmaguru), LD. No. 28059, size 129×68 cms.; painted in V. S. 1884 (A. D. 1827).

548. SŪRIMANTRA - illustrated on cloth, c 20th century V. S., LD. No. 27821, size 96×109 cms.

549. VARDHAMĀNAVIDYĀ-VASTRAPATA, illustrated on cloth in V. S 1946, size 72×72 cms., belongs to SA.

Such paṭas, especially of the Vardhamāna Vidyā and the Surimanastra have been very popular for several centuries past and have been worshipped for tantric sadhanā even today by many a Jaina monk. All known paṭas hail from Śvetāmbara collections.
550. **MERU-PARVATA-JINAPRASĀDA YANTRA**, JP. No. 154, size 71.5×16 cms. This yantra is on cloth and in Gujarati language. Date of illustrations is not given.

**VIJÑAPATIPATRAS**

551. **VIJÑAPATIPATRA** (from Pāṭana), scroll on cloth. It was addressed to Lokahitācārya at Ayodhya by Jinodayasūrī from Pāṭana in V. S. 1446 (A. D. 1390), LD. No. 6466(K), size 620×30 cms. It is not illustrated but gives details of religious performances during Jinodayasūrī's stay at Pāṭana. (Date can be read as V. S. 1431 also).


553. **VIJÑAPATIPATRA** (from Ghānerāva), JP. No. 147, size 194.5"×2.5". This is an invitation letter on paper addressed to Dayāsūrī at Surat by the Jaina community of Ghānerāva (Ghānapura) in V. S. 1796 (A. D. 1739).

Ghānerāva (formerly in Godavād district of old Jodhpur State, now in Rajasthan) is the well-known Śvetāmbara Jaina tīrtha (c 10th century A. D.) of Mahāvīra.

554. **VIJÑAPATIPATRA** (from Vadhānagara) on paper, LD. No. 4562 (K), size 88"×9". This was a letter from Nāgara Jaina Sangha of Vadhānagara addressed to Vijayaprabhāsūrī who was at Nārāyananagara (incomplete) of c 18th century V. S. Ref. 'Mahāvīra Vidyalaya Suvrana Mahotsava Grantha', pp. 79-94.

555. **VIJÑAPATIPATRA** (from Surat) addressed to Ācārya Vijayaruddhīsūrī residing at Bahēḍa Nāgara by the Jaina Sangha of Surat
Vijñaptipatras

in about 19th century V. S., LD, No. 12382 (Reg.), size 345×26 cms. It is illustrated.

Behda is possibly the Mori-Beḍa in Rajasthan.

556. VIJÑAPTIPATRA (from Ahmedabad) on paper, LD, No. 27645, size 1124×29 cms. It is an illustrated letter for Kānaṇā addressed to Vijayalakṣmisūri at Harajī (Mārwāḍa) from the Jaina Saṅgha of Rājanagara (Ahmedabad) in V. S. 1853 (A. D. 1796).

557. VIJÑAPTIPATRA (from Jodhpur) on paper, JP, No. 76, size 39×12-5′. This is an illustrated letter for Khamana (i., e., a request to forgive one's misdeeds) addressed to Devendrasūri at Radhanpur sent from Jodhpur by Jaina Saṅgha in V. S. 1868 (A. D. 1811).

558. VIJÑAPTIPATRA (from Kishangad) on paper in Sanskrit and Gujarati, Dehi Jaina Upaśīya, Ahmedabad, No. 202. It was written in V. S. 1875 (A. D. 1817) to Paṇḍa Rupavijayaji at Rājanagara (modern Ahmedabad) by the Jaina Saṅgha of Kishangad (modern Kishangadh in Rajasthan).

559. VIJÑAPTIPATRA (from Jodhpur) on paper in Sanskrit and Gujarati, DA, No. 200. It is illustrated and is addressed to Śri Rupavijaya at Rājanagara (modern Ahmedabad) and was forwarded by Jodhpur Jaina Saṅgha in V. S. 1882 (A. D. 1825).

560. VIJÑAPTIPATRA (from Jodhpur) on paper addressed to Vijayadevendrasūri at Surat by the Jaina Saṅgha of Jodhpur in V. S. 1892 (A. D. 1835), LD, No. 27644 (Reg.), size 1110×29 cms. It is illustrated.

561. VIJÑAPTIPATRA (from Sojat) on paper, DA, No. 201. It was written in V. S. 1895 (A. D. 1838) and addressed to Devendra-sagara at Khambhata (Cambay) by the Jains from Sojat (Rajasthan). It is illustrated.

562. VIJNAPTIPATRA (from Kishangadh) on paper, JP, No. 77, size 108×12-5′. It is a letter for Khamana—a request to forgive—
addressed to Rūpavijayagaṇi at Pāli from Kishangadh in V. S. 1899 (A. D. 1843). It is illustrated.

563. VIJÑAPTIPATRA (from Sojat) on paper, LD. No. 27647(Reg.), size 205×22 cms. It is a letter addressed to Udayasāgarāsūri at Surat by the Jaina Sangha of Sojat, in c 19th century V. S. It is illustrated.

564. VIJÑAPTIPATRA (from Bilādā) on paper, JP. No. 78, size 64.5×16.8 cms. This is a Khamayapātra—a letter asking to forgive—addressed to Pramodavijaya and Mohınavigaja at Nayaśahara (Beawar-Rajasthan) from Bilādā (Rajasthan) in V. S. 1949 (A D. 1892). It has no illustration.

PAINTINGS ON PAPER

565. A PAINTING OF SATĪ SĪTĀS AGNĪ-PARĪKSHA on paper, LD. No. 27913/3, c late 18th century V. S, size 26×14 cms.
566. A PAINTING OF SATĪ SUBHADRĀ on paper, LD. No. 27913/2, c late 18th century V. S. The scene represents Subhadra drawing water from the well by a vessel having holes and having only a thread as the rope in order to give the test of her pure character (chastity, stila), size 26×14 cms.

Sixteen such pious ladies are famous in Jaina mythology. Subhadra is one of them.

567. A PAINTING OF SATĪ SULASĀ'S TEST of her faith in Jainism by Ambaḍa Parivraṇjak, LD. No. 17913/1, c late 18th century V. S., size 25.5×14 cms.
568. RĀGA-RĀGINĪ, 32 illustrations, JP. No. 137, size 13.5×11.5 cms.; copied in c 19th century.
569. LOKAPŪRAṢĀ, illustrated on scroll of paper, LD. No. 27824 (Reg.), size 288×56 cms.; dated V. S. 1858 (A. D. 1802).
570. THREE LADIES, LD. No. 27895, size 23×19 cms.; c 19th century, size 23×19 cms.
VII
BRONZES AND OTHER ART-ARTICLES
BRONZES

571. IDOL OF RŚABHA DEVĀ, LD. No. 463 size: height 37 cms.,
width at base 28 cms., c. 7th century A. D. It has an inscription
on the back.

572. PARIKĀRA or back stela of a Jīna image, LD. 27972 (Reg.),
size: height 24.5 cms., age c 12th century A. D.; probably from
Karnātaka. On the stela there are in all 19 Jīna (Digambara)
images.

573. BRONZE IMAGE OF A STANDING JīNA (Digambara),
LD. No. 27971 (Reg.), size: height 16 cms., age c 12th century
A. D.; probably from Karnātaka. This is a beautiful Digambara
Jaina bronze of a standing unidentified Tīrthāṅkara.

574. CATURMUKHAPRĀSĀDA of metal, LD. No. 27930 (Reg.),
size: height 45 cms., maximum width at base 24.5 cms. Inscribed
underneath, on the lowest rim. The inscription is dated
V. S. 1462 (A. D. 1407). The Inscription reads as under:


This is a beautiful example of a 15th century Caumukha-
shrine with Śīkharā. The sanctum alone is shown. The shrine
was gold-gilt.

The bronze was cast by Śūtradhāra Bhāramalla and
Pratapamalla of Mewāḍa caste.

575. PĀṚŚVANĀTHA IDOL made of jade (green), LD. No. 476 (M),
size 12×8 cms., age c 16th century. A. D.

576. PAṄCṬĪRTHA-PARIKĀRA of metal, LD. No. 27931 (Reg.),
size: height 34 cms., width at base 25 cms. Inscribed at the
back in V. S. 1616 (A. D. 1560). The inscription reads
as follow:

केस्वा संतातु १६१६ क्वाय्। ताके ४७०२ प्रणज्ञानां चैति विदित १२ कोमो अवेद्य बीस्कृते
हुसाहरे प्राणीकारे श्रीविभक्तासुरी नामका मान कुणाय पुजन पदो नमा पुजनी सत्यकालने देखी
The bronze is a beautiful example of finely wrought (cast) *parikara* of a Jina. According to the inscription the main figure in this image was of Jina Padmaprabha. It was installed in Daṇḍhera-paṭataka locality at Paṭaṇa (North Gujarat).

577. PARICĀRIKĀ (Female attendant), LD. No. 27937 (Reg.), size: height 17 cms., age c 17th century A. D., of bronze or brass, perhaps decoration of a *simhasana*, Gujarat.

578. JAINA TĪRTHAŃKARA IDOL made of crystal (*sphatika* white), LD. No. 475 (M.), size 16×12.5 cms., age c 17th century A. D.

579. TĀMBĀKUṆḌI (A copper vessel for water for bathing), LD. No. 5900 (K.), Gujarat, age c late 19th century A. D. This has Śiva-Pārvatī, Mahāvīra (Jaina Tīrthaṅkara) and his pupil Gautama Gaṇadhara, Brahmā and Gāyatrī embossed on the outer side of it.

580. TRĀNTRIKA-ARMOUR etc. (Buddhist) made from human bones comprising the main armour (to cover chest), necklace, armlet and wristlet. All these have figures of Buddhist gods and goddesses. It is used in Nepal and Tibet. LD. No. 6041 (K.), age 14th century V. S.

581. PILLAR of the home-temple made of wood, size 131×20 cms., LD. No. 575 (M.).

582. PILLAR of the home-temple made of wood, size 128×20 cms., LD. No. 576 (M.).

583. WOODEN PART of a home-temple having a panel of 4 Tīrthaṅkaras, LD. No. 564 (M.), size 97×35 cms.

584. WOODEN PART of a home-temple having a panel of 5 Tīrthaṅkaras, LD. No. 563 (M.), size 113×35 cms.
585. CONCH (Śaṅkha) on the surface of which Lord Mahavira and his eleven Gaṇadharas are engraved, LD. No. 351 (M), size 20 × 9 cms., age c. 15th century A. D.

This is a rare engraved conch hailing from Sirohi district, presented to the L. D. Institute by the late Shri Achermalji Modi of Sirohi.

586. A WOODEN BOX for preserving the mss., belonging to DA.

On one of the sides is painted a hunting scene of some prince.

587. A BOX for preserving the mss., belonging to DA. It has painting on its sides. It is made of paper-mache. It has paintings on its sides, some of which have become very dark and cannot be illustrated properly unless they are chemically treated and cleared.

588. A PEN-HOLDER (Kalamadana) belonging to DA. It has paintings and is made of paper-mache.

Artistic boxes were used as pen-holders for keeping reed-pens used for writing. The outer surfaces were sometimes painted when such boxes are made of wood or paper-mache. Pen-holders of metal, usually brass, are also known.

589. CĀMARA (fly-whisk, chowries) made from sandal-wood having a decorative handle and cover, LD. No. 28001, size 80 × 12 cms., modern.

590. SAMAVASARĀNA of a Jina, LD. No. 464 (M). It is Caturmukha temple made of brass, dated V. S. 1534, size 23 × 19 cms.

591. WOODEN SAMAVASARĀNA OF JINA, LD. No. 536 (M), size 40 × 24 cms., c. 19th century V. S.
ADDENDA

592. VASTRAPATĀ OF 904 JINAS, belonging to Saṃvegi Upaśraya, Ahmedabad, size 446 x 120 cms. It was prepared in V. S. 1698 and was described in V. S. 1769 by Gambhiravijaya Gaṇi.

593. KALPASŪTRA from Shri Nemi-Vijñana-Kastūrasūri Jñāna Mandir, Surat, no. 2675, size 11.7 x 26 cms. It has 41 illustrations.

594. ŚRIPAĻARĀSĀ, from Shri Nemi-viśna-Kastūrasūri Jñāna-Mandir, Surat, No. 1308, fles. 24, size 11.7 x 26 cms. There are 24 illustrations.

595. JANMA-PATRIKĀ-Horoscope of Haridāsa on paper, LD. No. 27678, size 2425 x 15 cms., V. S. 1781.

596. SIMHALKUMĀRA-CAUAPĀṬ of Samayasundara (G) on paper, LD. No. 27251, folios 22, size 23 x 10.5 cms. It contains 24 illustrations, copied in V. S. 1826 at Bikaner.

597. PHOTOGRAPHS—Besides manuscripts, cloth paintings, bronzes etc. displayed in this exhibition, a few enlarged photographs of Jaina temples, stone sculptures, wood-work in Jaina shrines and metal images were exhibited. Just a few photographs were selected from amongst those, only those which were readily available with some local photographers, the objective being to show a few assorted specimens suggestive of the rich variety of fine specimens of art patronised by the Jainas.

Six photographs of Jaina bronzes from the Vasantagadh hoard were selected including the two standing Tirthankaras cast by Śivanāga in A. D. 687 and the elaborately cast tri-Tirthiska bronzes dated in Samvat 726 and 746. A beautiful metal image of Sarasvatī and another of a male and female standing, with Jina on top (parents of a Jina?) were shown from the Rajnakin Khinkhini hoard in the Nagpur Museum. Photographs of three bronzes of horse-riders from Achalgadh and a tenth-
century Ambika in the Vimala Vasahi, Delveda, Mt. Abu, were displayed. Two beautiful photographs of the big metal image of a Jina (c. seventh century) from Mahudi, N. Gujarat, a beautiful big pañcatrthika Jain bronze with full parikara, from a shrine in Jaisalmer and two photographs of bronzes, each with figures of 72 Jinas, from Boman Behram's collection were also displayed. A photograph of a rare Asoka tree, of metal, from Lodrava near Jaisalmer was also exhibited.

Thirty-eight enlargements of wood-work from Sántinātha temple, Ahmedabad, Cintāmani temple, Ahmedabad, Dhanadhervāda Jaina temple, Kumbhārā Pādā temple and Ghia Pādā temple in Pāṭan, from Rāmji mandir pole Jain temple and a Ghara Derāsara in Sántinātha pole in Ahmedabad were exhibited. These rare photographs (some of them published) of wood-work included figures of elephants, horses etc., of the Sun and the Moon (Sūrya and Čandra), decorations of wooden ceilings, carved pillars, figures of dancing girls, of females carrying water-jar, of bow and arrow, of the fly-whisk, of a figure of the goddess of wealth (Śrī-devī, Lākṣmi) and so on. The wooden specimens range from about the sixteenth to the nineteenth century.

Seventy-five photographs of Jaina stone-sculptures, rock-cut images, temples, sculptures on walls of temples, door-frames, pillars, ceilings, and interiors of Jaina temples, figures of donors, Tīrthaṅkarā images, monks, scenes from Lives of Tīrthaṅkaras etc. These were selected from sites like Jaisalmer; Delveda Shrines, Mt. Abu; Jaina shrines at Kumbhārā, N. Gujarat; the Ajita-nātha shrine at Tārāṅgā, Gujarat; the Jaina Caves at Ellora; Jaina temples at Khajuraho; the famous Jaina temple at Rānakpur, Rajasthan; the Sarasvati from Pallu; the Jaina temples at Nadia, and Mīrapur-Hamirgaḍh in Rajasthan, the Jaina Kirtti-stambha at Chitod; and the less known Jaina temples at Polo, Sabarkantha district, North Gujarat.