

**Chapter - IV**

**THE PAINTED DOCUMENTS**

**PANCAKALYANAKA PATA**

## THE PAINTED SCROLL

The *shastra bhandara* of the Sengana temple at Karanja preserves among its vast collection of manuscripts a unique painted cloth scroll or *pata*. Envisaged on a considerably lavish scale, the *pata*, painted on fine white muslin measures 1220 cm in length and 80 cm in breadth and illustrates the *pancakalyanakas* or five key events in the life of the first of the twenty four Tirthankaras, Rishabhanatha or Adinatha. These five auspicious events include *garbha* or descent on the earth in the form of a human embryo, *janma* or birth, *diksa* or renunciation of worldly pleasures, *kevalajnana* or attainment of highest knowledge and *moksa* or release from the cycle of rebirths.

The *pancakalyanaka pata* has a horizontal format, unlike most cloth scrolls such as the *vynaptipatra* or *vividha tirtha pata* scrolls that are arranged vertically. In terms of composition the *pata* displays closer affinity to manuscript illustration than scrolls, the narrative unfolding linearly, from left to right, through a series of eighteen panels demarcated by floral borders. The sizes of the illustrated panels is mostly uniform but varies occasionally according to the requirements of the narrative, as in the procession or lustration sequences which demand a larger format. There is no accompanying text, the episodes illustrated being self explanatory and barring minor alterations in the placing of certain figures and incidents almost faithfully adhere to the sequence of events in the life of Tirthankara Rishabhanatha as cited in the Digambara text of the Adipurana

**Panel I :** The opening sequence of the scroll shows the Jambudvīpa, the painter having delineated an extremely abbreviated version of the Jain cosmographical representation of the mortal world. (Pl.10) The representation is schematic, the world being visualized as a diagram of concentric forms, the innermost being the *Jambudvīpa*, which includes the Indian subcontinent and the cosmic Mount Meru in the center. This inner central continent is encircled by two oceans and two other continents. The ocean immediately encircling the Jambudvīpa is the *lavana samudra* or sea of salt. In the more elaborate illustrations, both this ocean

and the next surrounding ocean called *kalodidhi* or black sea, contain aquatic animals, human beings, auspicious pots, fantastic creatures as well as animals such as elephants, chariots and human beings and enshrined figures of Jinas receiving homage respectively. However, here the two oceans are, with the exception of a few turtles in the first ocean, rather bare. Likewise the two outer continents are devoid of the usual figures of enshrined Jinas, the outermost continent, the *pushkaradvipa*, mostly shown with a fringe of undulating mountains, is here flattened to a mere outer ring. Both the continents have tiered shrines along the central axis, possibly representing the *pancameru* shrines. The continents are filled with geometrical forms and sinuous channels. Again, in the field outside the circles, in place of customary Jina figures, there are four simplified shrines, one in each corner. The hour glass form in the center and the step like elements along the vertical axis denote the five cosmic mountains.

**Panel II :** This represents the city of Ayodhya-( **Pl.11**) the painter has placed the palace of king Nabhiraja in the center of the composition surrounding it by the fortifications cited in the text. The innermost probably denotes the enclosure made of mud walls or *vapra* while the outer one that made of stone. Both comprise of square units slightly rounded at the top. The four main gates are located at four cardinal points. The narrow horizontal band of water in the lower half of the composition, inhabited by aquatic creatures such as fish and tortoises, suggests the moat, which in actuality should have engirdled the outer fortification but was probably restricted by the painter to the base of the panel due to limitations of space.

The painter has so far adhered to the textual references truthfully but now employs his imagination by introducing genre scenes that bring to life the city of Ayodhya. These occasional digressions from the main text are welcome as they lend a certain vitality to the narrative. Between the two fortifications one witnesses a flurry of activity typical of any bustling town. Indra's city Ayodhya springs to life with the hustle –bustle of plebian life, with people engrossed in their respective occupations. Beginning from the top left the following figures



are seen – a female figure(with head considerably damaged) standing before a vendor wearing a turban and long *jama* and seated on a stool, selling what appear like *paan* or betel leaves, displayed on a circular tray, a lady attendant carrying a fly whisk and a male attendant, a woman carrying pots, a man leading a horse, a tree, a man with a staff in hand, man holding a rosary, a tree and a woman balancing a pot of water on her head, followed again by a tree. Next in line is a man rushing past with a bundle on his head, followed by another person holding a noose like object and again a tree. Next come a horse and rider, a man with a harpoon and another with a flag and unidentified weapon, as also a trader with a bag. This is followed by a farmer walking briskly with a plough in hand and a running elephant along with its mahout. The next figure is again of yet another lady carrying pots on her head, aside her walks a man balancing two vessels on either side of a long staff. The following figure is that of a cowherd with his buffalo, a shepherd tending to a herd of four goats and an attendant. Finally, the last quarter shows a horse rider, a mahout on an elephant and a man running after the elephant a goad in hand. (Pl. 12)

The palace is an elaborate, multileveled structure with numerous domes, cupolas, windows and chambers, and a neatly laid out garden in front, now considerably erased. A number of niches occupied by an array of ewers and cups stand out. The main palace chamber is in the center, wherein are seated king Nabhiraja and queen Marudevi, the later holds a flower in her hand while her consort is engrossed in conversation. The couple are flanked by two fly whisk bearing attendants. Adjacent to the central chamber the painter has incorporated yet another chamber which possibly represents Nabhiraja's court as the king sits there in discussion with his minister and other courtiers, with a fly whisk bearer behind the king. An empty bed chamber to the extreme right denotes the royal quarters. The text also includes a lengthy description of the consecration of the royal couple which is ignored by the painter. The text also refers to how, since Rishabha's descent from the heavens till his actual birth, showers of precious gems, diamonds, gold and flowers were continued by the

gods on the earth till it was covered with heavenly wealth, which is introduced by the painter later.

**Panel III :** This depicts the dream sequence of queen Marudevi and the queen explaining the dreams to king Nabhiraja.( **Pl.13**) Here, instead of the conventional horizontally structured series of dreams observed in Western Indian manuscript illustrations, a vertical format is employed. The central rectangle has queen Marudevi reposing in her bedchamber, surrounding which are small rectangular units for each of the sixteen dreams in accordance with the Digambara tradition. Clockwise from center right, are -the elephant, bull, lion, *gajalaksmi*, a pair of garlands, crescent moon, sun, a pair of *kalasas* covered with lids, fish swimming in the pond, a throne, *vimana* of gods, *naga* king's palace, heap of jewels and a fire without smoke. The two vacant spaces meant to represent the heavenly pond and the sea with waves splashing on the shore have been completely obliterated in the present condition.

In the later verses Jinasena describes how Indra immensely pleased with the imminent arrival of Rishabha , sends the heavenly attendants called *shatkumaris* namely Sri, Rhi, Dhriti, Kirti, Buddhi and Laksmi in the service of the expectant queen Marudevi. Though the description of this event occurs much later in the narrative, the painter represents two of them on either side of the reclining Marudevi and taking advantage of the bare rectangular space below Marudevi's palace effectively incorporates the remaining four heavenly ladies in waiting there. (**Pl. 14**) All of them are four armed and carry *kalasas* with lotuses in their hands.

The subsequent event is shown to the right, in an open pavilion, where Nabhiraja and Marudevi are seated on a spacious *gadda* or mattress, the queen narrating her dreams, one hand raised, while the king listens in rapt attention. Above the king's head is a decorative *chattra* or canopy, while both of them are flanked by a male and female attendant carrying fly whisks. Three courtiers placed at a respectful distance to the right provide an attentive audience. Below

the pavilion is a neatly laid out garden with waterfronts. A blue rectangle above with wisps of curling clouds denotes the sky.

**Panel IV :** Jinasena's long drawn out narration of the *dikkakumaris*' activities, sent by Indra to look after the queen is in the spirit of the Indian tradition which attaches immense importance to a mother to be's well being. Expectant mothers are treated with unusual care and humored that the progeny be born healthy in body and mind. The *pata* painter working within the constraints of the pictorial space employs his imagination to effectively create the effervescent mood of activity and festivity associated with gestation periods

The setting (Pl. 15) is a large pavilion wherein Marudevi relaxes on a throne placed on a patterned carpet, bolsters supporting her back, one leg folded, the other stretched out gingerly, holding a flower. The *dikkakumaris* number fifty six, of which eight immediately encircle the queen. To the queen's left hand side, a female attendant bends down to pour *mangala dravya* or auspicious contents from a vessel, one holds up a mirror in which is reflected the pleasant face of the queen, another holds up a flower garland, while the fourth carries a circular fan made of peacock feathers. Behind Marudevi, an attendant holds an axed shaped fan, while the female behind her stands in a gesture of adoration. Below the throne, to the left, a female attendant is engrossed in the act of grinding sandalwood paste on a large circular base, while the female to the right applies the paste to Marudevi's feet. Between these two females are placed an assortment of vessels and containers. Out of the group of ladies to the left of the pavilion, four are bare handed while the two in front carry both a fly whisk and a container, and only a container respectively, the remaining one in the group holding a flower. A similar group stands to the right of the pavilion but here all the figures are bare handed.

In the deep green rectangle below are the remaining *dikkakumaris* in various gestures, from left, a female holds a *vina*, the next is bare handed while the third holds up an ewer. In the next row, the lady at the extreme left corner clings to the one in front of her, the next carries fruit, the following a fly whisk, while the

next two are devoid of any object in their hands, while the one near them holds a flower garland. The last row depicts *dikkakumaris* holding a rose, and a fruit respectively, the following two figures standing with their hands bare, while the next couple of figures carry rose flowers, the last figure in the group holding up a blue scarf. All these figures face right towards another group facing left, of which most in the top row hold flowers in their hands, while one figure, fourth from the right, carries an urn with a lid. Finally the last row has four bare handed figures, the third from the left carrying a staff with a hook, the next holding a flower while the last two carry a fly whisk and a container respectively

Behind the palace is a patch of greenery comprising of tall conical trees and a sumptuous canopy like bush, topped by a deep blue sky with wisps of white and gray clouds and flying cranes. Standing in this celestial space is Kubera, the god of wealth, showering, as the text tells us, gems on the earth. In the Adipurana, this incident of Kubera inundating the earth with gems occurs in verse 84, prior to queen Marudevi's vision of sixteen dreams but the painter adjusts the same in the place available in the sky in the post dream sequence. Kubera wears a typical three pronged crown, a *chakdar jama* with four short pointed ends, a *churidar* and a bright orange *patka* with gold brocade and floral border. The 'gems' are small circles resembling flowers rather than precious stones. (Pl.16)

**PANEL V:** The scene of the birth is set in the palace, where queen Marudevi rests on the sprawling bed, a bolster supporting her head, while her feet rest on a second bolster. (Pl. 17) Nestled close to the queen is her new born son Rishabha, while an attendant, in all possibility Indra's consort Indrani, sits by her bedside, as the text further mentions Indrani's appearance in the royal bedchamber as she casts a spell on Marudevi, putting her into deep slumber and exchanging baby Rishabha for another child to take the former away for the consecration ceremony. A vacant cradle is visible to the left of the chamber, while to the right is a part of a doorway with rolled up blinds. Musicians play instruments such as the *nagara* or drum, *shehnai*, *dholak*, and cymbals in the rectangular space below. Above against the cloud filled sky are visible a few

trees on the horizon, while a figure, standing against the vast expanse of the skies, is in all likelihood Indra himself, showering gems from the heavens. He wears a crown of five plaques, a golden *gherdar jama* with pink floral motifs, a green *churidar*, an *uttariya* flung across his left shoulder and a bright orange striped *patka* with floral borders. The salver heaped with gems is held in the left hand while Indra showers them downwards with his right hand.

Significantly, this second 'gem' showering event does not find mention in the Adipurana text and is obviously a figment of the artist's imagination and perhaps introduced as a necessity to fill the largish expanse of sky above. The figure of Indra varies marginally from that of Kubera showering gems in the previous panel.

**PANEL VI :** This represents Indra's entourage marching towards the palace to fetch Rishabha for lustration.( **Pl.18**) In the center is Airavata, Indra's multiple trunked caparisoned elephant . On the howdah on its back is Indra himself, an attendant behind him holding a parasol while the mahout with goad in hand controls the beast. Springing from Airavata's tusks are schematized lakes bearing lotuses on long stems. Animated *apsaras*, dancing and playing music , precariously balance on the lotus blooms. To the extreme top left a god rides a peacock, behind him are two horse riders punctuated by a flag bearer. To the top right is another horse rider holding a lotus preceded by a footman, while another runs excitedly with a staff In the row below, two flag bearers lead the procession , followed by two gods riding horses, holding a lotus and a fly whisk respectively. Two staff bearing foot soldiers march behind while to the extreme right is a god riding a horse holding a noose like object, and another god on an elephant with a lotus in hand. Two more footmen and a darting peacock complete the retinue.

To the extreme left of the panel stands Indrani, tall and stately, gazing adoringly at the infant Rishabha in her arms, as she holds him up to hand him over to Indra In the same frame the baby is seen comfortably snuggled in Indra's lap.

**PANEL VII :** This shows Airavata marching towards Mount Meru. The pose and stance of the elephant is similar to the one in the preceding panel, indicating that the painter has simply reversed the *charba* of the elephant. (Pl. 19) Indra sits cross legged in the howdah with baby Rishabha, as the mahout with the goad leads the elephant. A parasol bearer is seated behind Indra. In an almost identical depiction as the previous episode, musicians and dancers standing on lotuses growing from ponds on the elephant's tusks dance and sing in joyous abandon. Above Airavata is visible the palanquin of Indrani, borne by two bearers while a god is astride his vehicle, a plumed bird, in the front. Ahead of them, five gods ride on horses, three of whom play bugles, while of the remaining two one rides bare handed on a horse and another astride a mauve colored steed, turns his head back to look at the procession. Further ahead a *vimana* flies with a seated figure, while two foot soldiers, holding swords, walk briskly. In the middle row, just ahead of Airavata, two horsemen lead horses staffs in hand, while three horse riders, one playing a drum, another a bugle and the third, cymbals, ride ahead, preceded by a foot soldier manning a sword. In the lowermost row, amidst a few trees, are four figures on horseback, two of whom hold lotus blooms, a third raises his hand, and the fourth figure, in front carries a sword. Four gods walk barefoot, one with raised arms, another holding a lotus and the remaining two holding swords and furling yellow banners. Though the text mentions several flying *vimanas* the painter chooses to represent just one. Again the white banners and clouds mentioned in the text are omitted.

**PANEL VIII:** This represents the lustration sequence on Mount Meru, which is visualized as a conical projection, broad at the base and tapering upwards, composed of thousands of curvilinear peaks. Its brilliant golden color is interrupted by four gray colored horizontal ridges, which segregate the four different kinds of forests mentioned in the text. On the extreme corner of these, on either side stand a pair of trees, next to which are placed shrines, a pair on each side, totaling to four, implying the four directions. (Pl.20)

The *panduka sila* on which the lustration takes place, is a long slab of stone placed to the left, suspended in mid air, at a slight distance from the topmost peak. On this, seated on a throne is Rishabha in *padmasana*, to his right is a god bearing a *chattri* or umbrella over Rishabha. To the right stands another god, holding up a *kalasa* of sacred water. Both the flanking figures stand on stools. To the right of the peak also suspended in mid air, is another long stone slab upon which is placed an empty throne along with a canopy and a few pedestals. On either side of the mountain, from the topmost peak to the bottom, standing on stone slabs disjointed from the mountain, the gods form a continuous chain, their hands linked by *kalasas*, the last pair, standing in the swirling waters of the *ksirasamudra* below, passing on the *kalasas* filled with water to the gods above. According to the text, it is Indra who initiates the lustration, in which case the figure to Rishabha's right, albeit small in scale, would be that of Indra, whereas the female figure just immediately below him holding the ritual vessels is without doubt, that of Indrani. The group of *apsaras* and other female goddesses featured in the text have not been shown. All the gods including Indra wear the traditional dress customary for lustration ceremonies- the *dhoti* and the *uttariya*, with the upper part of the body bare, a practice prevalent during ceremonial lustrations among the Digambara Jains to this date (Pl. 21). All the gods wear similar three pointed crowns on their heads and jewelry including earrings, necklaces, armlets, bracelets and anklets. The *dhotis* are either plain or patterned with floral motifs while the *uttariyas* have rich brocaded borders. The multicolored horizontal striations at the foot of the mountain could denote the *mandapa* or decorated pavilion Indra specially got constructed to accommodate the beings of all the three worlds as to enable them to witness the grand event. Below this, on uneven patches of terrain amidst a profusion of trees are gamboling deer and chirping birds. The ocean or *ksirasamudra* represented on either side of Mount Meru, follows the conventional wavy pattern for the water in which swim fish and tortoises, its embankments comprising of mauve colored rocks with tufts of grass.

**PANEL IX:** In this panel, despite the summary narration of the returning procession headed by Indra, the painter creates a markedly greater animated atmosphere of the heavenly procession, drawing references from the earlier verses, which describe the ebullient processional march towards Mount Meru ( **Pl. 22**) Airavata, appears to be in an ebullient mood , the five trunks represented earlier giving way to a bewildering number of trunks now, each with a long stemmed lotus, while the multiple tusks with pools at their tips have lotuses bearing heavenly musicians and dancers in a much larger group than the previous scene.

Indra now sits on Airavata in a canopied howdah, with the goad wielding mahout seated in front and the fly whisk bearer seated behind. Airavata is richly caparisoned, and wears a gold brocaded saddle cloth and various ornaments, including gold sheaths wrapped around its multiple tusks. Rishabha, nestled in Indra's lap, too wears an assortment of ornaments. Marching along with Indra's elephant to Ayodhya are the gods, the top row comprising of two heavenly beings in *vimanas*, with the third riding a strange bird. Just below is another god riding a queer looking composite animal with the head of an elephant, the body of a lion and a long monkey like tail. To Airavata's right are a pair of gods, the ones in the uppermost row play the bugle, cymbals and the *dholak* respectively, the middle row has a god holding cymbals, another playing on a long curved bugle, and yet another playing on a set of drums called *nagaras* with a pair of sticks. The one holding a bugle stands out owing to his distinctive *chakdar jama* , the upper garment with four pointed ends earlier noticed on the figure of Kubera. The last row has three figures, two of whom play bugles, while the third beats a *dholak*. A strange bird is visible behind Airavata.

**PANEL X :** The painter capsules the return of Indra with Rishabha after the lustration in a single sequence. The scene is that of the king's palace in Ayodhya, here represented as a simple structure with patterned projecting eaves ( **Pl. 23**) In the center of the terrace is a large single dome flanked by two upper floors with smaller yellow domes on which are perched peacocks. Both of these



have doorways with rolled up blinds. The palace structure is supported by four slender pillars topped by unusual capitals of bird motifs. A prominent circular canopy with a fringe of brocade and tassels adorns the palace, whose main chamber is laid down with a richly patterned red carpet with floral design. Here seated on two separate thrones are king Nabhiraja and queen Marudevi, resting against bolsters, while a fly whisk bearer stands in attendance behind Marudevi. Behind the attendant stands Indrani holding baby Rishabha in her arms, in readiness to entrust him to his parents, though the Adipurana mentions Indra performing the act of handing down the infant. While Indrani is shown holding the baby, Rishabha simultaneously appears comfortably nestled in his father's lap, implying how the painter has sought his own solutions to abbreviate the narrative by showing Rishabha twice instead of the actual handing over of the baby. The royal couple is dressed in finery, the queen in a short golden colored *choli* and crimson *ghagra* with a transparent gold trimmed *odhni* while the king wears a gold brocaded *jama* with floral motifs, a purple *patka* with decorative brocade border and a three pronged crown. Indrani's costume, in deep green and yellow combination is equally striking, while the female attendant wears a striped orange *ghagra* and a short black *choli*.

Adjacent to the royal chamber to the left is visible a narrow architectural unit comprising of a flight of stairs, an arched doorway, and an upper storey with a domed window, topped by a tiny white dome. This probably suggests another section of the palace. Below the main chamber and the adjoining unit is a rectangle where on a white patterned blue carpet are a group of six courtiers, two of whom stand gesturing in wonder their hands in opposite directions, while the remaining four are seated, two with lotus blooms in hand and the others raising their hands in eloquent gestures. The courtiers wear *jamās* in deep red, yellow, black and mauve colors with contrasting turbans of the type commonly found in Rajasthan. Outside the palace structure are a flight of steps that open into the courtyard where the next sequence, Indra's majestic dance is to be performed.

**PANEL XI :** In one of the most impressive representations of the scroll, Indra here is seen performing the spectacular cosmic dance, which commences in front of king Nabhiraja's palace. ( **Pl. 24**) Indra's figure looms large, his left foot rests firmly on the ground, while the right one is raised in rhythm. His head is slightly tilted to one side as he looks on in adoration at Rishabha seated in the king's lap. Indra wears an elaborate crown of five plaques with roundels, atop which are floral embellishments. The plaques rest on a broad base at one end of which is a large rosette that ends in a series of folds. Indra wears pearl earrings, a string of necklaces, armbands, bangles and anklets. His torso is bare, a black *uttariya* is draped around his shoulders, its gold brocaded ends flaring out as Indra moves in rhythm. There are twenty arms on either side, on the palms of ten pairs of arms at the upper end are positioned *apsaras*, variously playing the *dholki*, *mridangam*, *shehnai* and cymbals. Some of them display different dance *mudras*, while others hold lotus blooms. Indra, with the exception of a piece of cloth or *vastra* and a citron in two of his left hands, holds long stemmed lotuses in the remaining hands. He is clad in an exquisite indigo blue *dhoti* with elaborate gold brocade patterns, its pleats highlighted with gold edging. A blue and orange striped *patka* with golden floral border and dangling ornaments is tied in girdle like fashion around the waist.

Indra's facial features are worked out in great detail-the head is in profile, the eyes, large and padol shaped with heavy eyelids, droop down slightly, the eyelashes having been worked out delicately. The eyebrows are arched, the forehead broad, the ear and the nose large and prominent. The pursed lips, in proportion to the face are rather tiny, while the chin is small and rounded. Rose tinted shading is visible on the upper and lower eyelids, nostrils, lobes of the ear and the line of the jaw. A conspicuous sandalwood mark on the forehead and a pair of sandalwood marks to the right of the eye are the other forms of adornment. Indra's finely delineated strands of hair are pulled back tightly beneath the crown.

A group of twelve gods encircle the dancing Indra, accompanying his performance with various musical instruments. The top row has a god playing

cymbals, the next playing a *vina*, the third beating a *dholak*, while another holds castanets. Immediately below these figures a god plays the *dafli*, at a distance is another cymbal player behind whom a god blows on a curved bugle. Yet another *dholki* playing figure is placed below, as also another a god beating on a set of *nagaras* or drums and a cymbal player. On either side of Indra, two gods play the *vina* and a sitar like instrument. All the gods wear *gherdar jamas*, *churidars*, *uttariyas* with brocaded ends slung across the shoulders and colorful *patkas* around the waist. With the exception of a *dholki* playing god who wears a crown with three plaques, all the accompanying gods sport a peculiar close fitted conical cap on their heads.

**PANEL XII:** The scene representing Rishabha's joyous childhood in Ayodhya, is divided into two registers, the upper green register showing the childhood antics of Rishabha and the lower depicting a second lustration sequence, the *rajyabhiseka*, which appears much later in the text (Pl. 25). The green colored compartment at the top is dominated by a large patterned canopy with a fringe and tassels dangling down. The children are arranged in two rows, Rishabha, in a golden *jama* balancing a vertical row of colorful block like toys in hand, stands in the center of the upper row, with two *devkumaras* or child gods on either side, one of them swinging a yoyo. The figure to the extreme left holds a scarf and a round object in hand, while among the figures at the right, one dances in merriment holding a staff while another claps in glee. The bottom row has *devakumaras* dancing and gesticulating in excitement, with one of the figures swaying a scarf. All the *devakumaras*, including Rishabha, wear similar crowns and long, patterned *jamas* in reds, yellows and mauves, *churidars*, and *patkas* tied to the waist.

In the compartment below is the scene of lustration. The background is a deep yellow with a similar canopy at the top as the seen in the upper compartment. In the center seated on a throne is Rishabha, now a young boy, legs crossed in *padmasana*, hands folded. The mud platform with the *anandamandapa* bedecked with jewels and flowers mentioned in the text is omitted by the

painter. On either side of Rishabha stand two gods pouring golden *kalasas* of water said to have been brought from the sacred rivers Ganga and Sindhu. Attendant gods hold up pots of water in readiness, while a few pots are placed on the ground. In accordance to the dress code for *abhiseka* or lustration ritual, the gods flanking Rishabha as well as the four accompanying gods wear dhotis, the upper parts of their bodies bare except for the long *dupattas*. All of them wear crowns with three projections. Six courtiers, three on each side watch the spectacle. Their costumes include the simple turban, the *jama*, *churidar* and *patka* in shades of red, green and mauve.

**PANEL XIII :** This features the marriage and the coronation of Rishabha.( Pl. 26) Divided into two registers, the top one represents the wedding sequence, wherein the auspicious and festive mood of the marriage ceremony is set with an appropriate deep yellow background, demarcated further into three vertical parts by the twin rows of *mangala kalasas* or ritual pots decorated with floral motifs, extending from the floor right up to the roof of the *mandapa*. Sweeping tasseled curtains hang from the ceiling of the *mandapa*, with an additional array of pots and ewers above the curtain in the center. The wedding rituals are shown in the central compartment, where seated on a throne are the groom Rishabha and his two brides, Yashaswati and Sunanda. While Rishabha is shown as a golden complexioned youth one of his brides is fair skinned, while the other is slightly dark, represented in a bluish purple complexion. Rishabha is seen performing the act of *panigrahana* ritual as he places his hands on those of his fair skinned bride, while the other one looks on demurely with her hands raised. Besides the traditional wedding headgear comprising of a distinctive curved ornament in the center, the groom's wedding attire appears the usual one, a long *jama* with floral arabesques, a blue *churidar*, and a deep red *patka* with brocade borders. No jewelry with the exception of the earring is visible. The brides wear the customary *ghagra choli* ensemble, with transparent *odhnis* with gold brocade work drawn over their heads on which are placed fan shaped wedding

headgears. The ornaments worn include the *shushmag*, earrings, nose rings, necklaces, armlets and bangles.

In the right compartment is a group of five women, arranged in two rows. The lady in the upper row holds the chains of the traditional wedding lamp crafted of brass, comprising of a tiny lit oil lamp encased in a broad metal mesh to protect it being blown out due to the breeze. Significantly such oil lamps are to this day an integral part of Digambara Jain wedding rituals. In the compartment to the left are seen four courtiers, two in each row, the ones in the row below carrying lotus flowers.

The register below represents a court scene, the two main figures seated on thrones opposite each other engrossed in conversation in all probability denote king Nabhiraja and Rishabha, though a slight possibility of them being of Rishabha's sons cannot be ruled out, as both the royal males appear rather youthful looking, devoid of moustaches. Two attendants flank them on either side, one of them holding a flywhisk, while seated to the extreme right as well as the patterned carpet on the floor below are a total number of seven courtiers, while one remains standing. In the background, on either side, are identical single storied palace structures with sloping roofs, walls with dados and doorways with rolled up blinds. A strange cylindrical object is placed between the two royal figures. As no verse from the Adipurana matches this sequence it could be deduced that this approximates a routine court scene or perhaps even represent Nabhiraja announcing his decision to crown Rishabha as the sovereign.

**PANEL XIV:** The episode of Nilanjana's dance and the subsequent renunciation of Rishabha are placed in two separate registers in this panel. (Pl. 27) In the register above is the palace scene where the momentous dance performance is held. The palace is a simple structure comprising of a single unit, projecting eaves, with two smaller upper floors surmounted by vaulted roofs. Jutting out from the upper storey is a pavilion where the dance is performed. An additional architectural unit, somewhat awkwardly positioned, is the doorway at

the far end, at the threshold of which stand two courtiers. King Rishabha is seated on a throne with a cantilevered umbrella. An attendant holding a staff stands to the left while a courtier seated to the right. Eight other courtiers are positioned in rows of four right below the palace structure. The action takes place in the right half of the composition as two gods, one of them Indra, stand with hands folded before Rishabha. Four female musicians play various instruments such as the *dholak*, cymbals, bugle and a *veena*. Immediately behind the gods, the danseuse Nilanjana strikes a graceful *nritya* pose, while at a little distance below the painter depicts her departure from the mortal world by showing Nilanjana's swooning figure. Her head tilted sideways, eyes almost shut, limbs shorn of all strength, Nilanjana falls in a heap near the steps leading to a water pool.

The register below represents the scene of the renunciation and is set against a flat monochrome background of dull green with figures arranged conventionally in rows. The middle row represents Rishabha seated in the celestial palanquin which is borne by two attendants. Two bugle playing musicians walk ahead of the palanquin while two walk behind. In the row below some additional accompanying attendants are visible, one carrying a weapon, three playing the cymbals, the *nagara* and the *dholak* respectively, while four men march ahead bare handed. The topmost row comprises of the celestial beings wearing the three pointed crowns, numbering nine in all, with a solitary male attendant wearing the simple turban, joining their ranks.

**PANEL XV:** This represents the scene of Rishabha renouncing all worldly wealth and performing *mustilochana* or the tonsuring of his hair in the forest called Siddharthaka vana. (Pl. 28) The forest is represented on a monochrome red background dotted with clusters of trees of different types. In the center is an expansive banyan tree with dangling aerial roots built around which is a prominent white platform with a flight of steps leading to it. Rishabha's figure is in profile, he is seated in *padmasana* on the platform, left hand resting on the thigh, pulling out his hair with the right hand. Already bereft of rich clothes and

ornaments, Rishabha forgoes the remaining attachments to worldly luxuries by placing the strands of hair in a casket, which according to the text is held by Indra. Here however, Indra and another heavenly being stand in reverence before Rishabha, head bent, hands folded. Four celestials stand below with folded hands. At the base of each of the trees in the forest a long platform is built around the trunk, on which appear, either singly or in pairs, the figures of the kings who renounce the world along with Rishabha. They are all represented in frontal view, seated in *padmasana*, absorbed in meditation, their complexions varying from yellow, to red and blue.

**PANEL XVI:** The renunciation scene is followed by a representation of the twenty four Tirthankaras by means of their *lanchhanas* or signs, a digression from the narrative. **(Pl. 29)** These are arranged in rows of three squares, alternately red and brown in color, the rows totaling to eight, each square unit displaying a sign of the Tirthankara. The signs are as follows- 1) bull – Rishabhanatha, 2) elephant- Ajitanatha, 3) horse- Sambhavanatha, 4) monkey- Abhinandana, 5) curlew- Sumatinatha, 6) lotus- Padmaprabha, 7) *vajra*- Dharmanatha, 8) moon- Chandraprabha, 9) *makara*(effaced) Suvidhanatha, 10) *srivriksha* or ficus religiosa- Sitalanatha, 11) rhinoceros- Sreyamsnatha, 12) female buffalo- Vasupujya, 13) *swastika*- Suparsvanatha, 14) falcon or bear- Anatanatha, 15) boar- Vimalanatha, 16) antelope- Santinatha, 17) goat- Kuntunatha, 18) *nandavyarta*( fish)- Aranatha, 19) *kumbha*( jar)- Mallinatha, 20) tortoise- Munisuvrata, 21) snakes- Parsvanatha, 22) conch- Neminatha, 23) blue water lily- Naminatha, 24) lion- Mahavira. The painter has diverted marginally from the sequence of the Tirthankaras, for instance, the symbol of the twenty third Tirthankara, Parsvanatha, is placed in the twenty first square.

**PANEL XVII :** This panel represents the scene of Rishabhanatha's universal sermon, or *Samavasarana*. *Samavasarana* literally means assemblage and refers to the preaching hall of the Jina, where he delivers the sermon after his enlightenment to heavenly beings as well as mortals. The Adipurana gives an

left square, the throne in the square opposite. The bottom row displays a blank square that once might have represented the symbol of the *divya dhvani*, followed by the two drums in the middle one and a lotus blossom denoting the shower of flowers in the last square.

The diagram of the *lokakasa* occupies the top right corner and comprises of various levels. It has the symbolic representation of Rishabha's nirvana, or liberation of the soul, in the form of the *siddha sila*, shaped like a crescent moon, at its summit. In the compartment below is seen Mount Kailasa, also known as Astapada. It is shown as a mound of gray curvilinear rocks with steps on either sides and two barren trees near the peak. The mountain is surrounded by a lake full of lotuses and aquatic creatures lined with boulders and trees. On the summit of the mountain, seated in *padmasana* in a pavilion is Rishabha, freed from all kinds of bondage ( Pl. 31)

### PANCAKALYANAKA PATA : COALESCENCE OF STYLES

The *pancakalyanaka pata* is a unique scroll in more ways than one. It has already been pointed out how the cloth scroll is the only known piece of work on the theme of the *pancakalyanaka* of any Tirthankara, as also its sheer scale and magnitude.

At a glance the scroll with its division of pictorial spaces into broad areas of flat colors, and the use of brilliant reds, yellows, and greens, recalls the Mewar idiom, a closer scrutiny reveals it to be an absorbing combination of not just several recognizable Rajasthani schools but also possessing distinctive traits of the Deccani and even the Mughal schools. The painter entrusted to execute the commission obviously was confronted with a challenging job of painting what was possibly an unfamiliar theme and that too on a scale magnified considerably from that of manuscript painting, a tradition in which the scroll painter appears to be trained in, as the scroll most definitely displays affinities to the art of manuscript illustration.



While representations of stock Jain themes such as the diagram of the *Jambudvīpa* and Rishabha's *samavasarana* or universal sermon, true to the conventions of Jain painting, follow a set schema, the other compositions vary from tightly knit palace scenes to the more flamboyant and spontaneous procession and lustration sequences. There is no attempt to create depth and recession, the colored compartments being all arranged on a single plane. The text demands both indoor and outdoor scenes, both of which are handled with a certain adeptness by the painter, who seamlessly weaves together various elements of the diverse schools.

The compositions are a curious blend of the late Mewar school and also displays stylistic affinities with paintings from Golconda. One of the most challenging scenes is that depicting the city of Ayodhya built by Indra. The Adipurana's elaborate description of the grandeur and prosperity of the city is successfully recreated by the painter who employs a square, formalized layout that stands for Ayodhya, its fortifications represented by two parallel rows of ramparts intercepted by four gateways, the hustle-bustle of city life essayed in bird's eye view between them. (Pl. 11) The rampart design, comprising of square units with slightly rounded upper ends is most likely a feature of the late Mewar school, and may be observed in such large scale paintings as 'Maharana Raj Singh II proceeding to Gogunda for his wedding', dated 1754 CE.<sup>1</sup> Again the formal layout of gardens, square flower beds and tiny water pools observed in the palace scenes in the scroll are typical of late Mewar works such as the National museum portrait of Amar Singh II smoking a huqqa, c. 1700 CE,<sup>2</sup> or the illustration of 'Kazi Mulla do Pyaza', c. 1720 -1730 CE in the Govt. museum, Udaipur.<sup>3</sup> This trait is also noticeable in mid seventeenth century Deccani works attributed to Aurangabad such as Rana Jagat Singh's Ramayana of 1653 CE, in the episodes of the Kishkindha kanda, specifically in the scene where monkeys find the cavern of Maya and talk to the ascetics, the backdrop of a lavish palace structure being complemented by the symmetrical flower beds with a fountain in the foreground.<sup>4</sup> It is observed also in early eighteenth century Deccani paintings from the Hyderabad Bidar region such as 'Ladies carousing

in the garden'<sup>5</sup> and 'Paraj Ragini'<sup>6</sup> and ultimately is traced to the late Mughal school. Comparisons with the style of late Mewar be discerned clearly in compositions in the scroll such as that of Marudevi attended by the *dikkakumaris* and Ragini Vilaval, datable to c. 1675-1700 CE. The group comprising of the expectant queen Marudevi, with one leg stretched out, the other folded, encircled by the *dikkakumaris* at her service in the *pancakalyanaka* scroll, has a remarkable resemblance to the seated *nayika* surrounded by attendants holding a mirror and a fly whisk, with some playing musical instruments in the latter. (Pl. 32) There also exists a striking resemblance to similar groups of women in several paintings from Bikaner.

Architecture mainly comprises of palaces with terraced pavilions and projecting eaves, surmounted by cupolas and domes. The monotony of the white walls is relieved by colorful dados and a profusion of niches displaying an array of vases, bottles and decanters. (Pl. 33) Niches adorned with vases with flower bouquets is a characteristic peculiar to Deccani painting. Dazzling curtains trimmed with brocade borders and tassels hang from pavilion ceilings. Rectangular doorways and windows with rolled up blinds is a common feature, though in one of the palace structures, slender pillars surmounted by bracket figures of birds appears an unusual feature and perhaps was inspired from contemporaneous architecture. (Pl. 23)

Perspective is seldom employed and when used in certain instances appears awkward, as in the pavilion of Marudevi (Pl. 13) or the flight of steps of the platform where Rishabha tears off his hair. The architectural units are randomly arranged and lack cohesiveness, and at times trespass upon the borders. In some cases structures are overlapped to suggest simultaneously durbar halls as well as private chambers of the royalty. Though the artist adheres to many conventions of Rajasthani schools, particularly those of Mewar, he displays a predilection for the trappings of a typically Deccani court. The interiors particularly lean towards the Deccani types- carpets patterned with floral arabesques, low thrones, canopies, large bolsters with stripes and floral designs, and multicolored bottles

housed in niches, features common in paintings, executed for the Muslim as well as the Hindu nobles through out the Deccan

The procession scenes are similar in spirit to large scale Mewar works such as the *sawari* procession of Rana Jagat Singh II, c 1743 CE <sup>7</sup> or Rana Sangram Singhji seated in chaugan, c 1720 CE <sup>8</sup> They also owe a debt to procession sequences from Golconda, such as the ‘Portrait of Sultan Abdullah Qutb Shah riding an elephant with musicians and courtiers’<sup>9</sup>

Representation of nature, like the compositions, display a curious blend of Deccani and Rajasthani elements. The scope of delineating nature here is limited to a select few scenes. The sky is a deep blue gray with curling wisps of clouds (Pl .15) typical of early works of the Deccani schools of Bijapur and Golconda and make an appearance in some of the folios of Rana Jagat Singh’s Ramayana, believed to have been painted at Aurangabad, <sup>10</sup>as also later works from the Hyderabad area, such as ‘Quadir Dad Khan Leti listening to music’<sup>11</sup> of the early eighteenth century Trees vary from the tall conical cypress types to pyramidal shapes and the rounded variety. The sheer variation of foliage, delightful bowers, creepers and blossoms of Mewar or Bundi is absent here Trees, are drawn carefully, the artist trying to lend variety, as four or five species of them can be identified, the most common being the *champa* and the *saptaparna* trees. But the overall treatment is stiff and mechanical, and in most cases the foliage is rendered in multiple colors-light and dark green, yellow and pink. The trunk and branches are also arbitrarily painted in tones of pink, white, gray and yellow. This stylized tree form in the scroll is close to the foliage observed in a rare North Deccani painting of ‘Ragini Madhumadhavi’ of the second half of the seventeenth century in the collection of Bharat Kala Bhavan, Benaras<sup>12</sup>. This work, among the five folios of a Ragamala set, was probably painted in the Deccan sometime in the late seventeenth century owes a debt to Mewar. The banyan tree with its aerial roots hanging down, under which Rishabha attains enlightenment, is more naturalistic in its rendering and shows certain affinities with similar trees in Bikaner painting The other types of plants are the lotus stalks springing from tiny ponds on the tusks of Airavata. They are

the stylized types, with long sinuous stems, oblong leaves, and lotus blossoms with shaded petals.

The form of the mountain appears twice, prominently in the lustration sequence and later in the scene of Rishabha's moksa. In the former, Mount Meru is represented as a multi tiered structure comprising of hundreds of rhythmic, wavy forms familiar to us from Rajasthani, Deccani and Mughal miniatures. (Pl. 34) The mountain form composed of wavy peaks is less refined in case of Mount Kailasa on which Rishabha attains liberation of the soul. The other rocks and boulders painted in garish pink, mauve and gray, with tiny tufts of grass projecting out from the crevices, are observed in numerous Deccani works. The water pools, lakes, and the ocean or *ksirasamudra* are all represented by the familiar wavy or basket pattern common to both Rajasthan and the Deccan

While depiction of flora in the *pancakalyanaka* scroll is fairly limited, the painter compensates with his excellence in handling different types of fauna. Animals like the elephant, horse, and deer, and peacocks and cranes among the birds are treated with close observation and naturalism, recalling both the finest of the Deccani paintings as well as works from Mewar, Bundi and Bikaner. Indra's elephant Airavata, one of the protagonists of the narrative, appears in three different situations, as a five trunked elephant approaching the palace with Indra on its back in order to receive baby Rishabha, again with five trunks, going back from Ayodhya, with Indra seated in the howdah cradling Rishabha, to the mount Meru for the ceremonial lustration, and thirdly, in a triumphant mood, carrying back Indra and Rishabha after the lustration ceremony, whence he appears in his most magnificent form, sporting multitudinous tusks and trunks. In every one of these, Airavata is represented with immense care and naturalism down to the last detail-the flaps of the ears, thick fleshy folds of the skin and the lumbering, plodding movement (Pl. 18, 19, 22) Similarly painted elephants occur commonly in procession and hunting scenes in Deccani paintings of Bijapur and Golconda as well as late seventeenth and early eighteenth century paintings from Mewar and Bundi, the elegant line and delicate shading eventually traced to Mughal painting.

It is the manner in which the painter employs certain pictorial devices of representation of a mythical animal that deserve attention. In order to intensify the spectacle of the jubilation, the painter runs his imagination run riot, and shows Airavata with hundreds of trunks and more than half a dozen tusks, ensuring maximum visibility of them all by showing the curling trunks alternately long and short, the tusks are outfitted with cross shaped lotus pools, with nubile female musicians and dancers atop the lotus stalks. Airavata's privileged status as Indra's elephant is enhanced by the elaborate trappings – rich brocaded saddle cloth (**Pl. 35**), various kinds of ornaments and even gold sheaths fitted to the tusks.

The artist does not neglect even the representations that are secondary to the narrative, concentrating them on them with the same zest as he does on the principal figures, the elephant with the mahout painted in the walled enclosure of the city of Ayodhya, for instance. It appears to break into a trudge, its trunk positioned downward, tail raised up. (**Pl. 12**)

Another mythical composite beast or *shardula*, with the head of an elephant, body of a lion and an unusually long tail with a bushy end is also represented as the vehicle of one of the gods. The head of the animal is stylized while the remaining body is treated quite naturalistically. (**Pl. 36**) The elephant appears again in two instances, as the vehicle of yet another heavenly being and as the *lanchhana* of Ajitnatha in the panel denoting the identification marks of twenty four Tirthankaras.

The horse is another animal which is frequently represented, it is the favored vehicle of many gods. In the sequence where Indra marches to Ayodhya with his entourage to fetch Rishabha after his birth, six gods ride on horses, while in the procession that leaves Mount Meru for Ayodhya, there are as many as thirteen stallions. Like the elephants the horses are sensitively rendered, their graceful body contours and agile movements displaying affinities with paintings from Mewar and Bikaner as also numerous examples from the Deccan. One particularly fine example (**Pl. 37**) with its long head, flared nostrils, gaping mouth and stippled body is closely related to the Bijapuri painting of Sultan

Ibrahim Adil Shah II hawking, datable to the late sixteenth century.<sup>13</sup> The capering deer are again common to both Deccani and Rajasthani paintings.

The *pancakalyanaka* scroll teems with hundreds of figures that include both terrestrial and celestial beings. The large scale work would have necessitated a task force of several artists, and it is possible that a number of *chitaras* or painters worked under the supervision of a master *chitara*, who envisaged and executed the entire composition and also painted the figures, for a uniform hand is clearly discerned in the scroll. The assistants probably helped out with the backgrounds, architectural units, elements of nature, and assorted paraphernalia as also the borders.

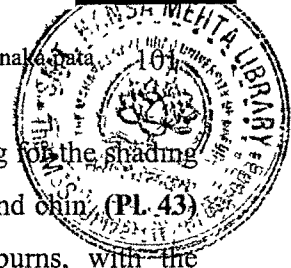
The male and female types do not conform to any specific style of Rajasthan or even Deccan, though they owe an unmistakable allegiance to late seventeenth century Mughalized Mewar and to the cross fertilized Bundi- Mewar idiom and also to a great degree to the school of Bikaner. The figures (**Pl. 38**) are tall and considerably more elegant than the conventional Mewar types of the time of Sahibdin or Manohar, (**Pl. 38 a**) yet they stand out distinctly apart from the late Mewar variety which are robust and more heavily modeled. The use of *nimqalam* (**Pl. 39**) prevalent in Mewar since the last decade of the seventeenth century and also in Bikaner (**Pl. 38 b**) around the same period, is also observed here. Each figure, right from the lead figures to the subordinate ones, is drawn meticulously. The figures, with the exception of the seated Tirthankaras and ascetics, are all in strict profile. Even in the crowd scenes, the artist avoids grouping or overlapping of figures and makes most of them stand out distinctly. The figures of the courtiers and attendants are by and large similar, their gestures stiff and repetitive. The gods display a greater variety in poses and stances, the figure of Indra particularly being treated with a good deal of vivacity and imagination. The magnified scale to emphasize specific powers of a character is also employed in Mewar painting, for instance, the gigantic scale of Vishnu as Trivikrama in the 'Ekadasi patra' dated to the seventeenth century **Pl. 40**) has striking similarities with the scale of the figure of the dancing Indra from the scroll. Again, the meticulous delineation of the multiple arms of Indra is

remarkably similar to the figures of Ravana or Sahasrarjuna in the works of Mewar artists such as Sahibdin. ( **Plate 41** )

The male figures may be classified into those of a) Tirthankara Rishabha, b) King Nabhiraja, c) courtiers, d) Indra and e) other gods. Rishabha, right from his babyhood to adult life is distinguished by a refulgent golden color. There are two instances where Rishabha's physiognomy as an infant recall certain Deccani types, ( **Pl.42** )- the rounded forehead, broad nose with flared nostrils, pouted lips do not conform to any known Mewar or Bikaner facial type, but appear strikingly close to the features of the dark skinned boy attendant in the Deccani work ' Allah Viridi Khan receiving petition' from Hyderabad dated to the early eighteenth century, presently in the Palace Museum, Jaipur.<sup>14</sup> A *mansabdar* by this name served Aurangzeb during his campaigns in the Deccan and though the painter is unknown, at least three works can be recognized by the same hand and his expertise in handling different complexions and physical types is particularly noteworthy.<sup>15</sup> The scroll painter perhaps became acquainted with a assortment of facial types in the Deccani region and attempted to employ them for Rishabha to distinguish him from the remaining characters. However Rishabha as an adult appears the same everywhere, and only once in the sequence where he watches the dance of Nilanjana, does Rishabha sport a moustache. King Nabhiraja is represented uniformly with a neat sweeping moustache in all the scenes.

The female figures include those of a) Queen Marudevi, b) Indrani, c) dikkakumaris, d) Princesses Yashaswati and Sunanda, and e) Nilanjana. All the figures are executed with great care. The females are lissome and elegant, their poses varied, the movements subtle and gestures expressive. Their languidness and poise place them closer to contemporaneous Deccani works and to Bikaner, than the more vigorous and animated movements and stances of Mewar or Bundi schools, though their appearance bespeaks their Rajasthani origin

Both men and women are broad faced, with rounded cheeks, ample foreheads, prominent nose and cheekbones, padol shaped eyes with pupils positioned towards the bridge of the nose, arched eyebrows, small pursed lips and rounded



chin The artist employs light washes and delicate cross hatching for the shading on the eyelids, near the bridge of the nose and below the lips and chin. (Pl. 43)

Men folk sport long, sweeping moustaches and long sideburns, with the exception of gods, who have shorter sideburns and are without moustaches. Women mostly wear their hair braided in long plaits falling down to the hips, with a fine coquettish curl at the side of the ears. They have hennaed hands and feet. All female figures, be it Marudevi or the attendants, are rendered with equal diligence and care.

The males wear long *gherdar jamas* mostly with geometrical or floral motifs, close fitting *churidars*, and colorful *patkas* with brocaded ends. The gods too are dressed similarly, its only in the lustration sequence, in accordance to Digambara tradition that they are clothed in ceremonial silk *dhotis* and *anga vastras*, the upper torsos of the body bare. While the *gherdar jama* is obviously the popular fashion of the times, there are two figures, one of Kubera and the other of a god –musician, who are seen wearing the *chakdar jama*, or actually, a variation of it, with four short ends pointing straight downwards. (Pl. 44) This type of garment, which was in vogue in the Akbari period, went out of fashion later, and it is extremely rare to find this attire in paintings of later Mughal or the Deccani and Rajasthani schools, though exceptions do exist, for instance, in a portrait of a Mewar ruler Maharaja Jai Singh, painted in Udaipur in 1761 CE, by an artist named Sahji.<sup>16</sup>

The headgear depicted in the scroll is essentially of three types-a) crowns, 2) dome like headdresses, and 3) turbans. The royal figures like king Nabhiraja and Rishabha when portrayed as a king always wear crowns which has a narrow curved band for the base with a circular ornament on one side topped by three pointed plaques. Many of the gods have the same type of crowns but occasionally with five pointed ends. Indra's crown in the spectacular dance sequence is more elaborate, with a broad, curved band at the base, with a floral ornament tucked behind the ear and a series of folds on the nape of the neck. It is topped by five pointed plaques surmounted by roundels and tiny floral decorations. Such types of crowns, a prerogative of celestials, are seen in



Deccani works such as ‘ Krishna enthroned, attended by gopis’ from a Ragamala set identified as being painted in the Aurangabad region<sup>17</sup>. They are also noticed frequently in Rajasthani paintings from Mewar, Bundi and Bikaner. Apart from the crown with pointed ends, another distinctive type of head gear is observed on the attendant gods. Comprising of a tight fitting dome like cap placed on a curved band, it has a circular rosette on one side with a narrow sash dangling on the shoulders. This kind of headgear( **Pl. 45**) appears to be unique to this scroll for one does not encounter anything like it in Rajasthani painting nor Deccani works, though it bears some similarities with the head gears of the Adil Shahi period, comparable for instance with Bijapur works such as ‘ Sultan Ibrahim Adil Shah receiving a document from a minister’<sup>18</sup> and the attendant figure in ‘ Sultan Ibrahim Adil Shah’<sup>19</sup>, as also in Golconda paintings like Saint Shah Raju on horseback.<sup>20</sup> This particular turban type observed in both Golconda and Bijapur works in turn, appears to have its antecedents in the Persian turban common in the illustrations of manuscripts such as Sikander nama and the Tubingen Hamza nama.<sup>21</sup>

Apart from the royal figures and heavenly beings, the remaining figures mostly of courtiers and attendants wear a simple type of turban, a variant of the kind observed in the subordinate figures in late Mewar and Deccani schools. Close observation of contemporaneous dress codes according to social standing and profession is noticed in certain figures, particularly in the genre scenes depicting life in the city of Ayodhya, one such instance being that of a farmer carrying a hoe, who wears a short sleeved upper garment and a *dhoti*, topped with a simple turban, its long end dangling on the shoulders.

The female figures wear sweeping *ghagras* with stripes, geometrical or *bandhani* patterns, the front folds of the garment in contrasting colors and designs. The *dupattas* are multi colored with a wide range of patterns. The *choli* is short sleeved and rather short in length revealing the curves of the cleavage form below. (**Pl. 46**) This fixation to reveal the contours of the breasts appears to be an individual trait of the painter, though women in Rajasthani and Deccani painting do wear short blouses revealing a larger part of their midriffs

The women wear an assortment of jewelry, in the center of the forehead is a circular ornament, while on both sides of the parting of the hair are seen round *sismags*, head ornaments encircled with pearls, such embellishments also observed in the female figures of the Rasamanjari painted at Aurangabad. The women also wear prominent circular ear ornaments with a dangling element. Several strings of gold and silver adorn the neck, while armlets decorated with pompons or *baha madadiyo*, are worn on the arms. Hands full of bangles, anklets for the feet and a decorative girdle around the waist complete the ensemble.

A deep vibrant red color defines the mood of the scroll, this red is dominant particularly as the background color against which most of the scenes are set, interrupted only by the demarcating borders of the episodes. The color palette comprises of deep yellow, blue, violet, dull green, mauve and pink. The painter also makes a liberal use of gold, not merely for the jewelry but also to enhance other details. The brilliant color palette and predilection for flat color areas is characteristic of the Mewar school. Other colors, such as the pinks and mauves, and the toned down blues and greens belong to the Deccani palette. The profuse use of gold to bring out the details is also true to Deccani tradition. Though the color scheme here is lower in key than that of Mewar or even the Aurangabad Rasamanjari, it is brighter than those of the paintings from the Deccan.<sup>22</sup> In totality, the scroll displays a palette that is essentially that of Mewar in spirit.

The scroll is enclosed on all its sides by a broad border while the different episodes are segregated from each other by means of narrower borders. (Pl. 47) The outer border has a brown ground on which a floral creeper runs from one end to the other. The vertical borders between the episodes have blue backgrounds with similar creepers. The stylized motifs in the borders and the color palette of browns, ochres and grays are derived from the Kalamkari wall hangings of Masulipatam and Srikalahasti in south Deccan. These textiles were popular throughout the Deccan in the seventeenth and the eighteenth centuries, with Burhanpur in northern Deccan also being a thriving center for textile printing and dyeing. It is not unusual to come across paintings with borders

simulating textile patterns throughout Deccan, and occasionally in paintings from Bikaner and late Mewar.

The *pancakalyanaka* scroll, like many other works from the Deccan, poses before the art historian a string of problems regarding its style, provenance, date and presence of painters in the Deccan. A considerable number of paintings from the Deccan exist, which not being a part of the mainstream Deccani schools of Ahmednagar, Bijapur and Golconda, are difficult to assign to a particular style or region. Even after the great Persianate schools of painting developed in the Deccani capitals in the late sixteenth century, provincial painting for the Hindu rajas continued, particularly in the northern Deccan, where influences from Rajasthan and Malwa were strong.<sup>23</sup> These semi independent rajas of the northern Deccan were feudatories of the Muslim Sultans of Ahmednagar, Bijapur or Golconda. This group remains an isolated group though a copy of this fragmentary Ragamala set was painted in the Deccan in the mid eighteenth century as well.

Painting activity in the Deccan must have received impetus after the Mughals, in their endeavors to extend the southern boundaries of their empire, established the second capital at Aurangabad, which soon became a confluence of diverse cultural currents. Many Rajput princes along with contingents of Rajput soldiers, were posted at Aurangabad for extended periods. The possibilities of trade and commerce in the new capital had also enticed traders from faraway places, particularly from Rajasthan and Gujarat, who arrived in throngs seeking business opportunities in the city of Aurangabad as well as Burhanpur, a prosperous textile center as well as another prominent Mughal base in the Deccan. The coalescence of cultural currents is reflected in the miniatures produced for the Mughal grandees and the Rajput chieftains at Aurangabad, painted sometime around the middle of the seventeenth century, this style lacks a specific character and uniformity of expression, in fact, its adumbrations extend from the Mughal to the Rajasthani<sup>24</sup>

Painted documents from Aurangabad area are few, albeit of immense significance, particularly the 'Rasamanjari' dated 1650 CE, whose colophon

mentions it having been painted for a Mewar thakur at Aurangabad. The fusion of the three schools- Rajasthani, Deccani and Mughal is apparent in the Rasamanjari and the related group, wherein the vigorous style of Rajasthani painting is combined with the lyrical Deccani qualities and the naturalistic bias and careful execution of the Mughal style.<sup>25</sup> A dispersed Ragamala set found at Ghanerao, a thikana of Jodhpur, as well as a Gita Govinda, along with the tiny glass paintings of a shish mahal at Ghanerao, constitute the small group of paintings that can be assigned to the Aurangabad school. Other works, such as folios of a dispersed Ragamala set <sup>26</sup>, painted in a somber color palette and displaying similarities in delineation of landscape and architecture, albeit painted by an inferior hand, is also ascribed to the school of Aurangabad of the mid seventeenth century. Yet another Gita Govinda<sup>27</sup>, also ascribed to the same region, is more vigorous in execution has affinities with the Rasamanjari of 1650 CE painted at Aurangabad. The unstable political condition in Aurangabad and the pattern of interrupted patronage, as also the presence of painters with varying degrees of talent was responsible for the unevenness of quality in the manuscripts ascribed to this area.

However the paucity of sufficient visual material, compounded by absence of colophons, makes the exercise of identifying a specific style in the northern Deccan an uphill task, while singling out a painter or a family of painters working in continuation in this region almost an impossible one. Unlike their counterparts in established courts where work proceeded uninterrupted to a larger degree, the artists who worked for the Rajput chieftains stationed far away from homeland appear to have been assigned work sporadically, for the turbulent political situation in the Deccan and Aurangzeb's war strategies would scarcely have provided an atmosphere conducive to a continual production of painting. Even if one accepts the view that artists accompanied their Rajput patrons from Rajasthan itself, their number which traveled all the way to the Deccan must have been extremely small, for one, painting activity in the Mewar, Bundi and Bikaner courts was at its peak in the second half of the seventeenth and early eighteenth centuries and accomplished artists were greatly

sought after. It can thus be surmised that painters working for the Rajput patrons stationed in the Deccan were itinerant painters who executed commissions on piece work basis, for the fluid political situation in the region could not have permitted the establishment of regular ateliers. The small number of paintings from Aurangabad region., as well as their stylistic disparities could be attributed to this factor. As patronage from Rajput grandees was limited, it is possible that some of these itinerant painters moved further into the Deccan hinterland and received patronage from the burgeoning and wealthy Digambara Jain community of Karanja, for the town had, by the late seventeenth century, grown into a flourishing center of trade dominated by the Digambaras who had migrated to the Deccan in large numbers from Rajasthan and converged in particular at Karanja after the establishment of a pontifical seat or *pitha* in the town by *bhattaraka* Dharmabhushana in *samvat* 1575 ( 1518 CE).

One may then surmise that the painters who worked on the manuscript of the dated Rasamanjari and other related works were among those trained in the Rajasthani idiom but on arriving on unfamiliar soil, were adaptive enough to assimilate floating Mughal- Deccani influences. It is significant to note that the coalesced style of the Rasamanjari group differs markedly from the *pancakalyanaka pata* under consideration, also a product of this style, albeit by a different hand. The painter of the Rasamanjari prefers simpler, uncluttered compositions and a color palette that veers more towards the Deccani. The scroll is by far more complex in terms of composition and the handling of landscape and architectural elements, the main difference being observed in the treatment of the human figures, which in comparison with the flat, somewhat lackluster ones of the Rasamanjari group, stand out to their carefully modeled faces and the display of a variety of gestures. The use of *numqalam*, along with the vivid palette dominated by an intense red color, distinguishes the scroll not just from the Rasamanjari group but also from the other paintings assigned to this region. All of them however contain certain stylistic elements that identify them with Aurangabad.<sup>28</sup>

The painter of the *pancakalyanaka* scroll then, adjudging from his stylistic and formal preferences appears to have been trained in the Mewar idiom of the late seventeenth century. It is indeed clear that an important cross fertilization between Bundi and Mewar painting took place in the late seventeenth century.<sup>29</sup> Mewar painting appears to have undergone a major transformation during the reign of Rana Amar Singh II ( 1698- 1710 CE), with the widespread influence of Mughal painting the traditional character of Mewar underwent a change, three dimensional perspective, Mughal draftsmanship and the use of *numqalam* coming into vogue<sup>30</sup>. Similar changes are also discerned in contemporaneous paintings from Bikaner which also display tangible Deccani features. It is evident that from the late seventeenth century onwards, the Rajasthani, Deccani and Mughal idioms were in the process of becoming increasingly fluid, largely brought about due to the political and cultural changes effected owing to the Mughal expansion in the Deccan. Though these imbibed influences are clearly discerned in the scroll, its compositions, color palette and figure types predominantly suggests the hand of a painter of Mewar in its execution. Although the artist appears to have been trained in the Mewar idiom, his work is a case of the multi linear descent of styles<sup>31</sup> far removed from its original geographical boundaries and social conditions, wherein he adapts to the new environment, consciously selecting and recombining certain traits of the Rajasthani, Deccani and the Mughal. Considering the bulk of the scroll a master artist may have planned out and executed the main figures, and sought assistance of less competent artists to fill in the details of landscape, costumes, and floral borders. It is possible that some local painters versed in the Deccani idiom pitched in. Keeping in view the stylistic currents in the Deccan, the *pancakalyanaka* scroll thus, appears to have been painted sometime around c 1675 in Karanja.

Evidence of Jain patronage of painting in seventeenth century Deccan is scarce and scattered, the only other work being the one attributed to Ali Raza, an established painter in the court of Karan Singh of Bikaner, who might have accompanied his patron back after the latter's stint in the Deccan. This unusual

portrait of a Jain nobleman has the clarity, precision and restraint of the Mughal school. <sup>32</sup>The personality has been identified as that of Rai Sahai Chand, who was possibly also the patron of this work and more of the types now lost.

In the case of the *pancakalyanaka* scroll we are left with no concrete evidence of either the name of the patron or the provenance. One must also examine the possibility of it being executed in Rajasthan itself and being brought over to Vidarbha in the manner in which some other manuscripts were transported. However, the size and bulk of the scroll enfeebles this view. Moreover, it appears to have no precedent in terms of size or content in Rajasthan itself And last but not the least, we have concrete documentary evidence of painting activity in the Aurangabad region proving the fact that itinerant painters were indeed engaged to execute commissions on the soil of the Deccan, in the form of the Rasamanjari group to which the scroll most definitively subscribes

The nouveau riche Digambara community in Karanja, where the scroll was located, were certainly in a position to commission a work of such magnitude. However, the finesse of the work suggests the involvement of a truly enlightened and discerning patron familiar to painting traditions. It is therefore highly probable that the commission was initiated and supervised by the *bhattaraka* who was at the helm of religious affairs in the last quarter of the seventeenth century, a period to which the scroll may be assigned on the basis of style. There is reason to believe that this authority was the *bhattaraka* Jinasena, an erudite scholar and widely traveled man, who was in charge of the Senagana order of the *pitha* at Karanja from 1655- 1685 CE Jinasena originally hailed from Khambat , and had an impressive number of installation ceremonies and pilgrimages to Girnar, Sammedashikhara, and Manikyaswami <sup>33</sup>in his itinerary He appears to be a man of sound taste and a degree of connoisseurship and employed his clout as an authoritarian to source painters for this ambitious project , seeking them in the neighboring Aurangabad region where peripatetic painters were already been patronized by Rajput noblemen. It is significant to note that a manuscript of the Adipurana, in Prakrit, which constitutes a chunk of the episodes of the life of Rishabhjnatha as represented in the *pancakalyanaka*

*pata*, was also copied by a Dīgambara devotee named Tawnasa Raibagkar at the behest of *bhattaraka* Jinasena in Karanja in *samvat* 1740 (1683 CE)<sup>34</sup> The project of executing the scroll thereby was undertaken under the stewardship of the *bhattaraka* and financed by the lay members of the Dīgambara community of Karanja, which by this time had assumed importance as an immensely prosperous town, and it would have not been a difficult task to seek accomplished artists for such a job.

The *pancakalyanaka pata* of Rīshabha, then, in every way, is without doubt the most brilliant painted document from the Vidarbha region. What intrigues one is the purpose behind the unusual theme taken up for painting as also the unmanageable size of the scroll. When unrolled, it extends almost across the entire length of the temple *mandapa*, and it obviously was meant to be exhibited in the temple premises during community gatherings, to be ‘seen’ and ‘read’ by all and sundry. Perhaps it was brought out and thus displayed on select occasions such as the ten days of the *paryusana parva* when temples were flooded with large congregations of devotees. While entire texts of the *Adi Purana* preoccupied painters earlier, restrictions to merely the key events could not be bereft of a definite sense of purpose, which suspiciously appears to have a great deal to do with the *pancakalyanaka* ceremonies popularized by the *bhattarakas* in the Dīgambara strongholds, wherein images of Tirthankaras, and occasionally of *yaksis* such as Padmavati, were consecrated in lavish ceremonies before being deemed fit for worship in the temple sanctums. Often, images to be installed in smaller towns were brought to Karanja for the mass consecration and only after the ceremonial ritual were they considered appropriate enough to be enshrined in the sanctums. Such mega events were initiated and supervised by the reigning *bhattaraka*, with participation from the laity in overwhelming numbers, and were rendered possible due to vast amounts of wealth accreted in the *pithas* as part of the benevolent act of *dana*. For the *bhattarakas*, such occasions were some kind of social statements to reaffirm their identity and prestige amongst the laity, who plunged wholeheartedly in such extravagances, with the entire gamut of sequences of the *pancakalyanakas* being enacted out by



laymen and lay women ( **Pl. 48**) The image to be installed was subjected to the five key rituals, with laypersons playing major characters such as the parents of the Tirthankara, Indra, Indrani, Dikkakumaris, and some of the other central characters, even an elephant was roped in to stand for Airavata, Indra's caparisoned vehicle that played a key role in the narrative. It was perhaps to commemorate one such event that the scroll was commissioned and subsequently hung in the temple premises during religious occasions, serving the same didactic purpose as that of the late seventeenth and eighteenth century ' *vividha tirtha patas*' or large scale scroll paintings on cloth or paper delineating various places of pilgrimage, popular among Svetambara Jains

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<sup>24</sup> Dr Doshi Saryu, 'Miniature Painting', Marg ' Maharashtra' vol no xxxxxx, pp 51

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<sup>27</sup> Indian Miniatures –The Ehrenfeld Collection,1985

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<sup>29</sup> Topsfield A ,op cit pp 10

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**YASHODHARA CARITA, 1636 CE**

### THE ILLUSTRATED MANUSCRIPT

The town of Karanja preserves in the *shastra bhandara* of the Senagana temple an illustrated manuscript of the 'Yashodhara Carita'. Comprising of sixty five folios in all, each measuring 32cm x 14cm, each has about ten to eleven lines of text written on each folio. Thirty three of the folios are illustrated, each of measure 14cm x 14 cm. The pages do not have borders, but have slightly unusual pagination marks, the folio numbers being marked on both margins, with the letters 'ja, so' also written in the upper corner, which appear to be the abbreviation of the title in Apabhramsa. The colophon, written on the sixty fifth folio, (Plate 49) reads thus -

संवत् १६९३ वर्षे मार्गशीर्ष शुद्धिपुर्णमासी श्रीमूलसंघे  
 सरस्वती गच्छे बलात्कार गणे श्री कुंदकुंदाचार्यान्वये  
 भट्टारक श्री सकलकीर्ति स्त्र दन्वये भट्टारक श्री वादिभूषण  
 सत्येह भट्टारक श्री रामकीर्ति स्त्रप भट्टारक श्री पद्मनंदि  
 गुरुपदेशात् आप.....शिष्य..... कीर्ति शिष्य  
 मुनिधर्मभूषणाय शिष्य जणमोहनसंयुक्ताय श्री गुर्जरदाश  
 श्री विजापुर वा सृव्य हुंबड जाति दार्नुत्त स्त्वर गोत्रे  
 वखारीया जगमालतस्य भार्या ज्यमणादेतयोः सुत  
 वखारीया जवातस्य भार्या ज वांतयोः शास्त्राभयं  
 भिषडया हार दानतत्य राजिन मतयास्याः पुत्रा स्त्राया  
 वखारिया वा घ जीवणलाल जी वखारी देवजी त्य....  
 नावण्वाघजी भार्यादाडी मादपते विजापूर त् श्रीमदीडर  
 महादुर्ग समागत्यं सुखेनवासं पुरयिन्वाययशोधरमहा  
 चरित्रं लिखाप्यदन्न केवल ज्ञान प्राप्त्यर्थ शुभंभूयात् ॥  
 श्री रस्तु॥ लखक गोव्यंददास लिषितं ॥ श्री ॥  
 चितारा नानजी चित्रित ॥श्री॥ मुनिधर्मभूषण ब्रह्ममोहन पठनार्थ ॥  
 ब्रह्मश्रीमोहनस्त्रशिष्य ब्रह्मसंघजी पठनार्थ ।  
 शुभंभूयात् ॥

In the bright half of the month of *margashirsa*, in the year *samvat* 1693, in the Mulasangha, Sarasawati gachha, Balatkar gana, Sri Kundakundacarya's disciple, *bhattaraka* Sri Sakalakirti, whose disciple was *bhattaraka* Sri Vadibhusana, whose follower was Sri Ramakirti, whose pupil was *bhattaraka* Sri Padmanadi, under whose guidance the monks Dharmabhusana and his disciple Jagmohana together in the desa of Gujarat, in Sri Vijapura, for the Humbada clan, . . . . . swara gotra, Vakhariya Jagamala, whose sister Jamana , *detayo* whose son Vakhariya Java, and his sister *vantayo*, have commissioned this religious manuscript,.. whose sons Vakhariya vagha Jivanlalji, Vakhari Devaji, whose kin ..... by the name of Vaghaji, whose sister , in the great fort of Idar, lived in happiness They have embarked upon the right religious path by getting the manuscript of Yashodhara Carita written. May they be blessed! Written by Govyandadasa, Sri, painted by *chitara* Nanji, Sri, for the benefit of the monk Dharmabhusana and Brahmamohana, also for the reading benefit of Brahmasrimohana's disciple Brahmasingji. May all be well!

The colophon begins with the year of execution of the manuscript, *samvat* 1693, (1636 CE), thereafter providing the genealogy of the *bhattarakas* of the Idar branch of the Balatkara gana, Saraswati gachha, Mulasangha, the order and sub orders of the Digambara sect, commencing as per tradition with the founder of the parent *sangha*, Kundakundacarya, moving on to the founder of the Idar seat, *bhattaraka* Sakalakirti and concluding with Dharmabhusana, who was not ordained as *bhattaraka* and is referred to merely as 'muni' or monk The name Humbada, which is that of a prominent Digambara clan, traditionally associated with the seat of Surat, is subsequently mentioned along with the *gotra* of the family which is unclear, followed by the family name Vakhariya which appears several times. The place Vijapura is mentioned twice, while Medapata and Gujara *desa* are also referred to The concluding lines are unequivocal – the manuscript was written by one Govyandadasa( Govindadasa) and painted by the painter( *chitara*) Nanji for the benefit of the monks Sri Dharmabhusana and Brahmamohana as well as Brahmamohana's disciple Brahmasingji.

The illustrated folios of the 'Yashodhara Carita' are as follows-

#### Folio I

**Obeisance to the twenty four Tirthankaras-** The twenty four Tirthankaras are arranged in four rows, with six figures per row. The individual signs or *lanchhanas* are not shown though their complexions have been differentiated. Arranged in their order of appearance, the complexions of Rishabha, Ajitanatha, Sambhavanatha, Abhinandana, Sumatinatha, Sitalanatha, Sreyamsanatha, Vimalanatha, Anantanatha, Dharmanatha, Santinatha, Kuntunatha, Aranatha, Mallinatha, Naminatha and Vardhamana are painted a golden yellow, Padmaprabha and Vasupaujya are red hued, Chandraprabha and Suvidhinatha are white complexioned, the remaining Suparsvanatha, Munisuvrata, Neminatha and Parsvanatha being black. Placed in niches and delineated in the conventional frontal view, they are seated in *padmasana* with their backs resting on square backrests. The general treatment is flat and the drawing slightly crude and indifferent. (Pl. 50)

#### Folio II

**Homage to Saraswati and Gautama Ganadhara-** Here, goddess Saraswati is featured on the left against an intense red background sprinkled with floral sprays. Seated on her *vahana*, peacock, she is four armed, and holds a book and a flower in her upper left and right hand respectively and a *vina* between her two lower hands. The face is considerably obliterated, while the goddess is dressed in *ghagra-choli* and a transparent *odhni* that flares back like a balloon behind the back. The sky is represented by a wavy strip of blue touching the upper end of the folio, while the rest of the background is a deep orange, against which to the left is a tree with its foliage bent and to the right, is set a temple structure with a *nagara* type of *sikhara*. Two highly stylized trees project from the cornice of the temple on either side, perched on them are a pair of parrots facing each other with flowers in their mouths. The interior of the temple is a deep blue, with a curtain dangling from the upper end. To the left seated on a throne is Gautama Ganadhara, book in hand. The tall folding book stand holds a book. Seated

opposite him is the king while an attendant holding a flywhisk stands behind him. The king wears a transparent *chakdar jama* with strings tied to one side over a blue *churidar* and an *atpati* type of turban, a *patka* tied around the waist. In the space below is a yellow border with red floral arabesques (Pl. 51)

#### Folio III-

**Diagram of Jambudvipa** – The Jambudvipa is represented in the conventional circular form. However the usual elaborate schema of concentric circles has been ignored, instead, the land masses being shown here by a single circle of buff color denoting the Indian sub continent, while the surrounding ocean with auspicious pots placed at intervals could be the *lavana samudra* or *kalodidhi*, the dark meandering lines inside the circle also representing water. The cosmic Mount Meru is the tiny circle in the center. Other features of the outer field, such as the chain of mountains, enshrined Jinas and human couples have been omitted, replaced by a brilliant vermilion colored rectangle with prominent floral motifs in its four corners and encased by yellow floral borders at the top and bottom. (Pl. 52)

#### Folio IV –

**Vignettes of City Life** – The city of Rajapura is shown in twin registers of intense red, the one below being a simple palace setting. The king and the queen are seated on an elongated throne with vertical posts on either side and a bolster behind the king. The royal couple appear to be engaged in animated conversation while the queen simultaneously offers the king a betel leaf or something similar. The transparent muslin *chakdar jama* observed in the earlier scene is seen here too, this time worn over a crimson *churidar*. The queen's costume comprises of the *ghagra choli* with a transparent *odhni* ballooning behind her back, pompons on the wrists and arms being conspicuous. A female attendant stands to the right holding a bowl. In the upper register a kitchen scene is represented, at the left a female attendant scoops out food from a vessel placed on a burner, whose base is decorated with a band of floral arabesques. The yellow circle with two containers above the vessel is presumably the serving *thali* or plate. The woman is dressed in a black *choli* and an ankle length



*ghagra* with its front pleats in white, gathered in a peculiar balloon shape behind the back. To the right, a bare chested attendant wearing a knee length *dhoti* and *uttariya* draped across one shoulder, serves food in the palms of a dark skinned Digambara monk. Between them is an inverted bell shaped stand presumably to hold the foodstuff. The monk's possessions, the *kamandalu* and *mayur pichhi* is visible at the extreme right. (Pl. 53)

#### Folio V-

**Kapalika visits the king** – The format of two registers is employed again, the upper one a deep yellow, while the lower a bright red. The king's palace occupies the entire left hand side, covering both upper and lower register. The architecture is rudimentary and the lower half comprising a projecting eave held by two pillars appears completely detached from the upper story, which displays the inner chamber, again in an awkward manner with an arch as a backdrop against which is seated the king, while an oddly positioned carpet projects out into the compartment. Two perpendicularly placed bolsters are visible behind the king, who's shown seated directly on the patterned carpet, one foot covered in red *mojri*, dangling in mid air, while the other *mojri* belonging to the folded leg lies close by. He wears the *chakdar jama* over a blue *churidar*, a patterned *patka* and an *atpati* type of turban.

The dark complexioned *kapalika* or sorcerer occupies the entire height of the upper compartment. He is attired in a copious patterned robe of animal hide reaching up to his knees, a tall conical turban, a necklace of bones, red wooden slippers and carries a stout staff in one hand while addressing the king with the other. He has a moustache and a flowing beard and wears earrings. Behind him, and in the compartment below, are three *fakirs*, the sorcerer's accomplices, the one following the *kapalika* blows on a horn, while the one in the register below carries a trident while the second blows a conch. The *fakirs* have dark complexions and long hair tied in plaits, their bodies bare except for the loin cloths. (Pl. 54)

Folio VI-

**King and Kapalika-** This scene is demarcated into three registers, the narrow upper register denoting the sky, the middle ground of saturated red color, and a deep yellow lower register. A rectangular curtain is placed on the high horizon. The shrine topped by a dome, is to the right, enclosing the two armed goddess, seated cross legged and delineated in profile, carrying a trident and sword in hand and wearing a prominent decorative crown with three plaques. On the red background to the left the king and the sorcerer, *kapalika*, kneel down on a carpet of floral pattern, hands folded in reverence. The sorcerer's hair is knotted in an outsized bun at the top of the head with a plait dangling down right up to the hips, his costume is fashioned out of animal hides, with his long flowing beard and drooping moustache, staff in hand, he presents a forbidding sight. The king wears a striped turban, a transparent *chakdar jama*, blue *churidar*, and a decorative *patka* tied to the waist, his sword stands tilted with its upper end resting on the pillar of the shrine. In the lower yellow register amidst a few shrubs, are a pair of tortoises, as also a black buck and three deer. (Pl. 55)

Folio VII-

**The King's Soldiers** – The two register format has been employed here, with both the upper green colored compartment and the lower yellow one featuring the king's soldiers. In the top register, three men carry a gun, a bow and an arrow and a sword and shield respectively. The gun toting soldier wears a short *jama* with breeches, the others wear *gherdar jamas*. In the compartment below, three soldiers carry the sword and shield, a sword and a spear and shield respectively. The two to the left are dressed in *gherdar jamas* while the one to the right sports a patterned *chakdar jama*. All of them wear similar turbans, *patkas* and footwear, except for one who goes bare footed. A few tufts of grass at the bottom completes the scene. (Pl. 56)

Folio VIII-

**Abhiruchi and Abhaymati being sent by monk Sudatta for alms-** The twin register represents the scene in the forest on the outskirts of the city of Rajapura. At the top left, the nude monk Sudatta is visible, rosary in hand, the broom of peacock feathers tied to one arm while addressing the acolytes Abhayruchi and Abhaymati by the other. He's seated on a throne with ill defined dimensions whose one ends extends into the backdrop of bright red. A tree occupies the extreme left side. A patterned cloth curtain is suspended from the upper frame of the register, whose remaining ground is a deep blue. A stand in front of monk Sudatta holds what appears like a platter of leaves, while the *kamandalu* lies on one side. Facing Sudatta stand the male acolyte Abhayruchi and his female counterpart Abhaymati, along with their accessories, taking leave of the monk. Abhayruchi is nude while Abhaymati wears the customary white robe reaching up to her ankles. In the compartment below, against a deep green background, and placed between flowering trees, three Tirthankaras in complexions of yellow, white and red, stand in *kayotsarga* postures. (Pl. 57)

Folio IX-

**The Seizure of the Acolytes-** In this folio the action takes place in two compartments, the top representing the capture of Abhayruchi, and the bottom that of the female acolyte, Abhaymati. The upper compartment is a deep red, with a solitary tree at the far left, which represents the forest, Abhayruchi and the soldier both have yellow complexions, the former is nude except for his broom of peacock feathers and the *kamandalu*, while the latter holds a sword and shield in one hand and seizes the acolyte by the other. In the green colored compartment below, Abhaymati carrying similar accessories, is seen being seized by a soldier carrying a sword. A vertical scroll pattern occupies the extreme right corner (Pl. 58)

Folio X-

**Abhayruchi relates the tale of Yashodhara to king Maridatta-** This composition like most others in the manuscript, is two tiered. In the top register, the figures of the sorcerer and king Maridatta, as also the shrine of the goddess

is visible against flat monochrome background. The sorcerer's matted hair falls all over his face, he is dressed in different types of animal skin, carries a trident and is seated cross legged on a tiger skin. The king is also seated cross legged on the red ground, wearing a transparent *chakdar jama*, red *churidar*, turban, and *patka*, and carrying a sword. The goddess is also shown seated cross legged, carrying a sword, with the other hand raised in benediction. She wears a crown, a blue *choli* and a patterned *ghagra*. A scroll pattern is visible on the platform of the shrine. In the narrow compartment below, two geese are seen to the left while Abhayruchi and Abhaymati are seen seated to the right. (Pl. 59)

#### Folio XI-

**The Marriage of Yashodhara and Amrutmati** –This scene is illustrated in a slightly elaborate horizontal composition, composed of four compartments. The couple, seen performing the *panigrahana* ritual is to the upper right, against a deep blue background, the red ground in the compartment below has the figure of the priest, holding a ceremonial spoon on some logs of fire, positioned on a horizontal band of a floral scroll, framed by a border of geometrical motifs. A similar border is repeated between the two compartments at the left as well. A few scallops of cloth hangings trimmed with tassels stand for the wedding pavilion, while rows of ceremonial pots, arranged from top to bottom occupy either sides of the right hand compartments. The upper blue register features three ladies attending the wedding ceremony, while in the lower crimson panel, two musicians play the *shehnai* and the *nagaras* or drums respectively. Prince Yashodhara is seated, dressed in a transparent *chakdar jama* with close fitting sleeves, a red *churidar* and *patka*, his red turban decorated with the traditional wedding head gear. The bride wears a blue patterned *ghagra choli*, transparent *odhni* drawn over the head, on which rests the head gear similar to that of the groom, besides elaborate jewelry, she also wears pompons on the arms and wrists. The musicians' dresses are the usual types while the priest is seen in a red *dhoti* with a white *uttariya* around his shoulders. (Pl. 60)

Folio XII-

**The Bed chamber of Yashodhara and Amrutmati** – This is one of the less frequently employed single frame composition in the manuscript, set against a flat monochrome black background is the palace raised on a high platform, reached by a flight of steps on each side as also a ladder in the center. The main chamber is a rectangular structure, the bedstead occupying its entire length. Two balconies supported by pillars, topped by cupolas, project out from either side of the chamber. The chamber is a deep red, the frame of the bed a bright yellow, on the blue mattress is a pattern of wavy lines used for representing water instead of the textile motifs generally employed in such cases. While Yashodhara reclines on the bed in a relaxed posture, embracing his wife, covered with a transparent coverlet, Amrutmati is shown wriggling out of his arms to depart for the clandestine meeting with her paramour. One of her feet is already on the ground, the other lifted up from the bed as she gingerly prepares to set out. (Pl. 61)

Folio XIII-

**The Deception** – Two consecutive incidents of the narrative are set against a background of saturated red in this composition. The two figures in the upper half are of Amrutmati sneaking away to meet her lover followed by Yashodhara carrying a sword and shield. In the lower half, the blue wavy line pattern employed earlier for the nuptial bedstead now denotes the bed of the dwarf lover who violently tugs at the queen's hair, while wrenching off her necklace, while Amrutmati, who is pressing his feet, tries feebly to stop him. The figure to the right, that of Yashodhara, stands with a sword raised poised for an attack which he ultimately decides against. (Pl. 62)

Folio XIV –

**Yashodhara and Amrutmati** – This scene is composed in a single compartment which shows the private chamber of Yashodhara, who is seated on a carpet, his expression tense, and sword held behind the back in outstretched hands in anger. After her tryst Amrutmati returns unabashedly into the arms of the Yashodhara without any pangs of guilt and is seen clinging endearingly to Yashodhara's shoulder. The costumes and the architectural elements are the

usual types, while the floral arabesque is again visible as a space filler at the base of the composition. (Pl. 63)

Folio XV-

**Yashodhara and his mother-** This scene is set against a deep yellow background, at the upper end is a crudely drawn pavilion, its two sloping parts are mismatched and intersect at odd angles, the triangular space filled with a floral ornament. Steps on either side of the platform lead up, where seated on two separate podiums are Yashodhara and his mother. Yashodhara, who is perturbed about the infidelity of his wife, lies to his mother about having had a bad dream wherein a demon asked him to hand over the kingdom to his son Yashomati, renounce worldly pleasures and become a monk. The superstitious queen asks him to perform ritual sacrifice to tide over the calamities. The queen mother is seen seated at the left, the pose is not unusual, what jars is the folded leg below her *ghagra* which defies all norms of anatomy and appears abruptly segregated from the knee joint. Yashodhara sits with one leg folded, on which rests his left arm, the other leg touching the floor. The usual *chakdar jama* is replaced here by a *gherdar* type. The *patka* around the waist and the *uttariya* framing the shoulders are white, devoid of any ornamentation. Both the figures have one hand raised in a gesture of communication. (Pl. 64)

Folio XVI-

**Queen and Yashodhara visit the temple of Katyayani-** The sequence is set against a deep blue ground, the horizontal canopy with decorative tassels touching the upper border. The shrine to the right houses the two armed goddess who holds a mace like weapon in one hand and a bowl in the other. The sacrificial cock made out of flour as an alternative to the sacrifice of a live bird is placed before her. Yashodhara and the queen mother stand before the goddess, their hands folded in veneration. The former wears a long transparent *chakdar jama* over a yellow *churidar*, a *patka* tied to the waist and a turban with an aigrette, the latter is attired in a *ghagra choli* and an *odhni* patterned with dots. Flights of steps are visible on either side below, enclosing a water pool represented by wavy lines and a pair of lotus blooms. (Pl. 65)

Folio XVII-

**Amrutmati strangles Yashodhara** – The scene is set in two registers, at the top, against a flat monochrome background of blue, Yashodhara is seen kneeling on a low charpoy, while Amrutmati towers over him, strangling her husband with the force of both her hands. Her pose is unusual as she almost straddles on his back with one foot to pin him down. In the compartment below, Amrutmati is seen against a red ground, head bent down, body in a curious twisted kneeling posture, discarding her jewelry, feigning grief over the death of her husband. The remaining space to the left is filled with a flight of steps. (Pl. 66)

Folio XVIII-

**The Rebirths as Peacock and Dog-** The scene represented is that of a hunt of the peacock and capture of the chick, who is none else but Yashodhara reborn. The composition is divided diagonally into a red and a white compartment, in the upper division is seen a forest represented by zigzag curves and grass tufts in blue and a patch of white ground where the peacock and its young one are seen, the former injured by the arrow of the hunter who is visible in the red compartment to the left, aiming his bow towards the birds in the thicket beyond. The next part of the narrative, where both the dead bird and its young one is carried away to town by the hunter, is seen in the blue diagonal to the right. Though the episodes are successive the painter represents both the figures in varied costumes. In the hunting posture the man is shown wearing yellow *jama* and breeches, while in the subsequent scene he appears in red breeches, a *patka* around his waist, and pink *uttariya* around the shoulders with his chest bare. A sling bag hangs from his waist (Pl. 67)

Folio XIX-

**Yashodhara as peacock catches Amrutmati and the Dwarf together-** The scene is divided into two registers, the preceding scene takes place in the lower compartment where, seated against a red background on a raised platform decorated with the scroll pattern are the dwarf and Amrutmati. The dwarf is bare bodied, wearing a short garment wrapped around his waist, and is seated with

one leg folded and the other stretched in a leisurely manner, one hand gripping that of Amrutmati, who lovingly offers him a betel leaf, while perching herself coquettishly on the dwarf's outstretched leg. In the top yellow register is the peacock, bending downwards and tugging at Amrutmati's *odhni* with its sharp beak. The figure to the extreme left between the two registers is that of the queen again, hitting out at the peacock with her necklace. A strip of blue sky occupies the topmost margin (Pl. 68)

Folio XX-

**The Dog attacks the Peacock-** Yashodhara's mother reborn as a menacing dog and reared in the same place as the peacock after the later is brought here from the forest, attacks the peacock after the foolish king Yashomati gives orders to him to save the bird. The scene occupies the lower half of the composition, set against a blue background are the peacock whose neck has been caught in the ferocious grip of the canine who kills it and is himself done to death by the angry king. An empty throne is visible in the background. In the upper red register the king raises his hand to order the person facing him to arrange for the funerary rites of both creatures. A floral scroll separates the two episodes. (Pl. 69)

Folio XXI-

**Rebirth as Snake and Porcupine-** This episode showing the rebirth of Yashodhara and his mother a snake and a porcupine is delineated in a narrow vertical panel, whose upper half shows a patch of blue sky, set against which is a bright yellow compartment, with a brilliant red register at the bottom. A flowering banana tree is visible near the horizon. The snake is drawn carefully, its tail in a loop, attacking the porcupine whose spikes raised up in fear, is bleeding profusely. (Pl. 70)

Folio XXII-

**Rebirth as Rohit matsya and Sishumara-** Yashodhara was reborn as Rohit *matsya*, a special type of fish, in the Sipra river, while his mother was born as a ferocious aquatic creature Sishumara. The folio depicts the incident when Sishumara catches hold of the fish with its tail but lets go on sighting a



hunchbacked woman who arrives on the banks of the river Sipra for bathing along with a group. The Sishumara is shown attacking the woman instead. Both the incidents are represented in a single compartment on an offbeat white background with light brown wavy lines, denoting the river, the earlier event being shown at the bottom, where the Sishumara represented as a blue colored, sharp jawed beast with a mane and a bushy tail, catches hold of the fish. The woman to the right wearing a short *choli* and a pink colored *dhoti* like garment is the one discussed who has arrived on the river banks for a bath. In the upper half the same beast is seen, now gray in color, catches hold of the woman's foot as she screams in agony trying in vain to free herself. The freed fish lies between them. (Pl. 71)

Folio XXIII –

**Yashodhara as a fish is taken to king Yashomati-** The scene depicts the Rohit *matsya* or fish caught by the fishermen being taken to the king as a special gift. The action takes place in the lower half of the two tiered composition, which is bright red in color, the king being seated on a tall green throne at the right, wearing a turban with an aigrette, a *chakdar jama*, blue *churidar*, yellow *patka*, and blue *uttariya* across his shoulders. Facing him stand two fishermen, one with a bare chest, a *patka* and a cloth draped around his waist, over the *churidar*, holding a net, the other attired in *jama*, *churidar* and *patka* holds the large fish in hand. The fish, with two prominent whiskers is seen again at the feet of the king. The narrow upper register denotes the river with the fish caught in a net (Pl. 72)

Folio XXIV-

**Rebirth as He goat and She goat-** The next birth as male and female goats is visualized against a brilliant red monochrome background. Three goats are represented, two of them being Yashodhara and his mother reborn, as a he and a she goat respectively, who in ignorance of their relationship, indulge in mating each other, when a sturdy goat from the herd spots them and wrenches open the he goat's (Yashodhara's) stomach and causes his death. But as Yashodhara as a he goat had already inseminated his own mother, the she goat, he is conceived in

her womb. King Yashomati, while on a hunt spotted the pair of goats and killed them both, taking the kid goat in the she goat's womb, to the palace for sacrifice. The latter part of the hunt is not illustrated by the painter, who restricts the scene to the representation of the male and female goats who are attacked by another animal from the herd, who is seen below, a largish gray coated galloping animal, his horns positioned towards the he goat's body, who is painted blue with prominent white dots, while the she goat is colored in a shade of pink with blue spots. A patch of blue above represents the sky. (Pl. 73)

Folio XXV-

**The Royal Feast-** The scene represents the arrival of the goat in the palace, wherein it is taken to the royal kitchens to 'purify' the meat of buffaloes cooked on the occasion of the king's success in his hunting expedition, and the partaking of the food by the royal family, where queen Amrutmati arrives in a wretched state, being afflicted by leprosy due to her liaison with the dwarf leper, and becomes an object of ridicule. Divided into two registers, the upper one shows king Yashomati and his mother, Yashodhara's infidel wife, Amrutmati, seated for a meal, the foodstuff being visible in tiny bowls placed on a platter placed on a stand between them. Yashomati, seated to the right appears to be eating out of one of the bowls, while Amrutmati seen facing the king, fans him with a large *pankha*. She is shown considerably disfigured, her once fair complexion is now dark and unbecoming, the face with the tip of the nose deformed presents a horrendous sight. The painter also depicts the disfigured limbs, the once delicate, elongated fingers and toes now stubby and unsightly. The long sleeved blouse with a closed neckline that the queen mother now wears seems to be the painter's improvisation to show her attempts to conceal as much as possible of her disfigured body, as women otherwise are always seen in short *cholis*. The scene is set against a blue background with the scroll pattern enclosed in the yellow rectangle below. The goat is placed in a separate red compartment below. He is shown as a sturdy young beast, his head turned up towards the figures in the upper register. (Pl. 74)

Folio XXVI

**The Birth as the Buffalo-** This folio shows the tale of the next birth. The composition is set in a single compartment in which is seen a well fed buffalo, who in reality is Yashodhara's mother in her new birth, who is taken by force by the king's men for sacrifice while drinking water from the Sipra river. The narrative discusses how the strong buffalo attacked the king's horses at the river side and wrenched out their entrails before he was caught and forcibly taken away for sacrifice. The backdrop of this episode is the Sipra river represented by a uniform gray ground with white wavy lines. A single white horse stand against it, while the buffalo, painted blue with prominent white spots on it, raises up his forelegs and tail in anger though he is not shown actually attacking the horse. A king's attendant is visible to the extreme left. (Pl. 75)

Folio XXVII

**The Sacrifice of the Buffalo-** This scene is set against a familiar red background and represents the royal kitchen, where the buffalo is subjected to a great deal of torture by the head cook by tying him to nails and placing him near a cooking fire on which certain spices mixed with water are put to boil and fed to the buffalo to cleanse him of impurities. The captured buffalo is visible at the top, his hoofs tied to black nails, with ropes knotted around the limbs. It is seen eating from a container placed in front. Below, watching the fate of his mother as buffalo is Yashodhara in the form of a goat, in between sits the cook holding a container from which smoke emits, presumably holding the water mixed spices cooked on the fire. The figure wears a yellow *dhoti* and has a green *uttariya* slung across his shoulders. (Pl. 76)

Folio XXVIII

**The Discourse of Monk Sudatta with the Trader( Chandakarma)-** This episode is set in an idyllic bower which is mentioned as *asoka vana* in the text. The trader in possession of a pair of cocks, listens attentively to the discourse of Sudatta which changes his life drastically. The background is a mellowed blue, juxtaposed with a bright red arched compartment denoting the place under the bower which in turn comprises of two entwined branches with green leaves and

Folio XXX

**The Hunter Encounters the Monk-** This page represents the encounter of Yashomatī with monk Sudatta during a hunting expedition in the forests. Set against a bright yellow monochrome background, monk Sudatta is seen in standing posture, his feet resting on a stone slab, while a branch of a tree serves as a canopy. King Yashomatī is visible at the left, armed with a bow and a quiver full of arrows, holding on to the leash of a dog who appears to be snapping at the sight of monk Sudatta. Three canines surround the monk while a fourth one is calmed down by an attendant at the right. The king sports a *gherdar jama* and hunting breeches, while the dogs, painted red, blue, white and gray have contrasting color spots on their bodies. A few floral shrubs scattered all over the background complete the scene. (Pl. 79)

Folio XXXI

**The Preaching of Monk Sudatta to the King and his Friend Kalyanamitra-** This is one of the episodes from the concluding part of the narrative and is has a setting resembling the one with the bower in one of the earlier episodes. The dominant color is a bright yellow, juxtaposed with an equally intense red that stands for the shade of the bower where monk Sudatta is seated in the center on a pink stone slab, facing the king seated on the ground to the left, while the king's friend sits behind the monk. The king's *chakdar jama* with blue *churidar* is a costume familiar from the earlier folios, where as the trader displays a bare torso and wears a green *dhoti* with a yellow *uttariya* draped around his shoulders. A flowering banana tree is seen to the left of the bower, with another creeper with flowers at right. The broad rectangle at the base is filled with a floral arabesque. (Pl. 80)

Folio XXXII

**The Renunciation-** This folio has a long horizontal composition, comprising of a single compartment of red, framed by yellow borders of floral arabesques. A creeper is seen at the far left, under which is seated monk Sudatta, his offering stand in front holding a row of leaves. Seated below at the left are the acolytes, Abhayruchi and Abhaymatī. Seven persons seated before them are seen in the

act of taking *diksa* by performing *mustilocana* or tearing off their hair in order to renounce the world. Six of these figures are totally nude while one wears a short garment around his waist. An attendant watches the event from the right, holding a fan (Pl. 81)

### **YASHODHARA CARITA: ECCLECTICISM IN EARLY SEVENTEENTH CENTURY GUJARAT**

The illustrated manuscript of the Yashodhara carita painted at Idar in 1636 CE, represents the transitions that mark painting in Gujarat and Rajasthan from the late sixteenth century onwards, the main influences being those of the 'Caurapancasika style' and the Popular Mughal school. The narrative demands the representation of a variety of different episodes and characters and affords the painter scope to incorporate identities hitherto not observed in the hieratic Western Indian tradition, the character of the sorcerer, as also of the dwarf, disfigured paramour of the queen may be cited as examples.

The compositions generally comprise of two or more compartments of flat, monochrome color areas, against which the figures are arranged. In a few instances single registers have also been employed to narrate the story. The color palette constitutes of a brilliant red, yellow, blue, green, orange, pink, white and black. The red, in particular, dominates most of the compositions.

The painter prefers to show a high horizon sometimes with wavy cloud like forms. Quite often, multi colored horizontal curtains or tapestries touching the horizon or the upper edge of the folio, are introduced.

Architecture is rudimentary, restricted to single story structures, with domes, cupolas, balconies and flights of steps. Simple shrines with dome like *sikhara*s as well as temples with *nagara* type of *sikhara*s are also seen.

Elements of nature are highly stylized, a variety of ornamental trees and creepers being observed. The fruit bearing banana tree is common.

Waterfronts are represented by the conventional wavy or basket pattern, the same pattern being repeated erroneously for the design of mattresses in two instances.

Animals and birds are represented in a greater variety than usual as per the requirements of the narrative, and include deer, turtle, dog, snake, mongoose, buffalo, horse, the mythical aquatic animal Sīsumara, fish, peacock, geese, parrot, and the cock

A frequently employed feature is the band of floral arabesque, used to fill in undefined spaces.

Both men and women are of medium height and built, have rounded heads, a flat forehead almost aligned with the small but pointed nose, large *padol* shaped eyes with pupils positioned towards the upper eyelid, small pursed lips and a weak chin. Men sport moustaches with fine pointed ends and slightly curved sideburns. The sorcerer and his men are distinguished by their thick matted hair and beard. The complexions of the figures vary from skin tones to pink and yellow, while some of the figures like the sorcerer, his accomplices, the dwarf paramour, and the Digambara monk are painted blue

The male costume comprises of both the *gherdar* and *chakdar* jama, the king is invariably to be seen in the long, transparent, *chakdar jama* with *tanis* or fasteners on one side. The turbans are of the *atpati* type, the king's turban being mostly striped with an aigrette in front. The king as well as his men have a *patka* tied to the waist, with an *uttariya* slung across the shoulders occasionally. The male monks are featured naked with short, cropped hair.

The women are attired in plain or patterned *ghagras* and short *cholis*, with a transparent *odhni* covering the head partially. The hair is tied in long plaits reaching up to the hips, the ends being tied with tassels. The females are embellished with various types of gold and pearl jewelry including a head ornament, circular earrings, necklaces with a circular pendant, anklets, and armlets and bangles decorated with pompons. The female monks are dressed in the customary white sari like garment covering their heads and are devoid of any jewelry.

The Yashodhara carita in question is representative of the numerous transformations occurring in painting in Gujarat and Rajasthan in the late sixteenth and early seventeenth centuries and the gradual break from the hieratic

Western Indian tradition of manuscript illustration. The changes in the conventional Western Indian idiom, discerned as early as the last quarter of the sixteenth century in manuscripts such as the well known 'Sangrahani Sutra' painted by *chitara* Govinda in 1583 CE, at Matar in Gujarat, followed by more documents in this style in the next three decades, proves that the Matar manuscript was not an isolated phenomenon but represented a stylistic movement<sup>1</sup> The popular Mughal style which developed in centers such as Agra after the retrenchment of artists trained in the Mughal idiom from the royal ateliers is seen at its finest in the *vijnaptipatra* painted by Ustad Salivahana in 1610 CE for a Svetambara Jain community of Agra, the same artist also being credited with another work, the *Salibhadra carita* of 1624 CE. A large number of manuscripts may be assigned to this popular Mughal style. Many of the paintings share in common a sparser composition, less refined if somewhat vigorous technique, cruder draftsmanship so that it would not be improper to call them humbler versions of the Imperial Mughal idiom<sup>2</sup>. Further Jain works, such as the 'Sangrahani Sutra' dated 1613 CE, in the collection of Bharat Kala Bhavan, Benaras are also known<sup>3</sup> There also exists a 'Nala Damayanti' series of the L.D. Institute and Prince of Wales Museum painted in the popular Mughal style by artists migrated to Gujarat. It is evident that artists from Gujarat were exposed to the new idiom either through artists or their works coming from Agra.<sup>4</sup> Obviously, by the second quarter of the seventeenth century, the popular Mughal style had firmly entrenched itself in the new soil and influenced painting in the region in varying degrees.

The Yashodhara carita also displays features that relate it to the 'Caurapancasika style' the influence of which evident in certain early Digambara manuscripts such as the 'Adi Purana', of 1450-1475 CE, presumably painted at Delhi, and the 'Mahapurana' of 1540 CE, painted at Palam near Delhi and which played a definitive role in defining the idiom in Rajasthan and Gujarat around c. 1575 CE as is evinced from a group of manuscripts such as the National museum Gita Govinda, Mitharam Bhagwata, Suri Ragamala, Isarda and Parimoo Bhagwatas.<sup>5</sup> The manuscript thus typifies the convergence of

several idioms- the Western Indian, early Mewar, Popular Mughal and the Caurapancasika, in Gujarat.

The predilection for bright, intense color areas to distinguish different planes is a typical Mewar trait, also discerned in the illustrations of the Caurapancasika group. Seldom, as in the folio representing the salutation to the Tirthankaras, does the painter resort to the conventional formula of the Western Indian school of placing frontal figures in niches. The use of bright vermilion red, along with *peori* yellow and deep blue is a feature characteristic of both Western Indian painting as also documents of the Caurapancasika style, which again is a salient characteristic of Mewar.

The patterned tapestry or canopy placed high near the horizon is observed in several Western Indian manuscript illustrations, such as the folios of the 'Uttaradhyayana sutra' of 1492 CE and the 'Śilopadesamala' of c. 1475 and continues in many early Mewar paintings such as the 'Ragamala' painted at Chawand in 1605 CE, in folios such as Raga Dipaka<sup>6</sup>, as also in works such as the 'Nala davadanti Rasa' of c. 1615 CE, painted in the Popular Mughal style.

The use of bands of floral arabesques as fillers at the base of many paintings is another distinct pre Mughal trait, traced back to Western Indian painting but is commonly observed in the Caurapancasika group as well as many Mewar and Malwa works. However, it has been employed with an amazing regularity by the painter from Idar placed not only at the bases, but also to distinguish one plane from the other, and in one instance, positioned vertically. The use of floral motifs as space fillers in the background, again is borrowed from the Western Indian school.

The introduction of architectural elements such as the *nagara* type of temples, with a central *sikhara*, flanked by similar *shikharas* on either side is also a Western Indian feature, observed in numerous manuscripts of Kalpasutra painted in the fifteenth century. The dome like *sikharas* over simple shrines, however, owe a debt to the architecture of the Caurapancasika as well as the early Mewar paintings.



The narrative offers limited scope for delineating nature, which all the same displays a variety of influences. The tree with its foliage swooping down is reminiscent of similar forms in manuscripts of Kalpasutra and Sangrahanī Sutra datable to the fifteenth century. Likewise the banana tree bearing the fruit may also be traced back to Western Indian painting, as also the Caurapancasika group. The use of floral sprays strewn in the background dates is again borrowed from the Western Indian school while motifs such as the creepers with floral sprays bear a close resemblance to those observed in Mewar. The treatment of the water pool with lotuses in the Yashodhara carita manuscript bears striking resemblance with a similar configuration in a folio of a Rasamanjari manuscript of c. 1615 CE, painted at Mewar, its major portion preserved in the National museum. Another distinctive motif borrowed from Mewar is that of the arbor of entwining creepers. It is observed in the manuscript of the National museum Rasamanjari <sup>7</sup> as also in a folio delineating Raginī Todī from the Chawand Ragamala set, and appears to be fairly common in early Mewar painting.

The narrative necessitates the delineation of various types of animals and birds and it is here that the painter comes into his own. While in few instances such as the parrots perched on the *sikhara* of the temple the conventions of the Western Indian school are followed, the drawings, in most cases, is bold and spontaneous, with resemblance to similar forms in early Mewar painting, for instance, the dog (Pl. 69) has a striking resemblance in pose and physiognomy to the one seen in the folio of Raginī Maru of the Ragamala set from Chawand. The painter especially delights in delineating mythical representations such as the aquatic form of Sisumara, who is shown as a ferocious creature with the body of a lion and head of a lion, and a long, bushy tail.

It is in the rendering of the human figures that the 'Yashodhara carita' manuscript displays a curious cross between the Mewar and the Popular Mughal idioms. The male figures are a stylized version of the men in Mughal painting, though a certain influence of Mewar is also seen in the facial features. The faces are rendered in flat tones without any indication of shading, nor is discerned any attempt at portraiture. Unusual characters such as the sorcerer and his men have

bee painted with a degree of piquancy. The sorcerer particularly has been portrayed in a magnified scale wearing apparel made of animal hide to emphasize his distinct character and faintly reminds the figure of Ravana in the illustrated manuscript of the Ramayana of the Malwa school.

The women too, like the men, display affinity to the female types of the Popular Mughal school and to an extent to the females in early Mewar painting, except that they are shorter and have smaller faces and pert expressions. The acolyte or *ksullaka* woman closely resembles the Svetambara Jain female monks from the *vijnaptipatra* of Salivahana painted in the Popular Mughal style.

It is in the manner of dressing that the contemporary Mughal fashions appear to have a major influence. The *atpati* type of turban with an aigrette and the transparent *chakdar jama* worn over colored *churidar*, were particularly popular during the times of Akbar and Jehangir. The footwear with a sharp curved tails near the heels again appears to be inspired from Mughal design.

The costumes of the women comprising of the *ghagra choli* with transparent *odhni* do not specify any provenance as they were commonly seen in both Mewar, Gujarat and Popular Mughal painting. It varies only once, in the folio depicting the scene by the riverside, where the hunchbacked woman who has come to bathe is seen wearing a short *dhoti* like garment and *choli*

The Yashodhara carita exemplifies the transitional phase of painting in the Gujarat- Rajasthan area from the last quarter of the sixteenth century onwards, a phase when the hieratic Western Indian style had become passé and given way to new expressions, the change owing much to the influence of the Popular Mughal school as well as the Caurapancasika style. Through the handful of manuscripts executed in the last lap of the sixteenth and early seventeenth century, it is obvious that painters were responding to the new idioms albeit indiscriminately and also inconsistently as the Sangrahani Sutra from Matar, dated 1583 CE, and the Yashodhara carita from Amer, also dated in the same year, reveal, the former displaying a lyrical style while the latter appearing rather folkish. Again Digambara manuscripts such as the Yashodhara Carita of 1596 CE, probably executed in north Gujarat and the Adi purana from

Mozamabad near Jaipur, dated 1606 CE, have a remarkable resemblance to the Chawand Ragamala of 1605 CE, with the Idar manuscript of the Yashodhara carita of 1636 CE, in question displaying close affinities with the Rasamanjari from Mewar datable to c. 1615 CE, and housed in the National Museum. At the same time another manuscript of the Yashodhara carita also painted in 1636 CE, from Jobner, is quite folkish. It is again pertinent to note that the Digambara manuscripts are the ones which display an inferior workmanship as compared to those of the Svetambaras, which in turn do not match up to the refined quality discerned in manuscripts from Mewar, though all these share stylistic traits. What is of significance is that manuscripts were painted over a wide area in eastern Rajasthan extending from Amer to Idar in Gujarat.

The Yashodhara carita was perhaps preserved in the *shastra bhandra* of Idar on completion owing to the generous donations of the Vakhariya family, as the colophon suggests, and was gifted to the monks Dharmabhusana and Brahmanmohana and the latter's disciple Brahmasinghi. It is curious that though the names of the early pontiffs such as Kundakundacarya and Sakalakirti are mentioned, in accordance to tradition, the actual *shastra dana* of the Yashodhara carita manuscript was made not to a *bhattaraka* but monks, who belonged to the Idar seat, though the pontifical seat, when the manuscript was executed, was occupied by a *bhattaraka* by the name of Padmanandi. In any case, it was absorbed in the temple *bhandara* as a form of *dana*, and in the same capacity found itself in the Karanja *bhandara* miles away from Idar, perhaps in the form of a gift made to a *bhattaraka* from Vidarbha at his request, though it is difficult to ascertain his exact identity or the time of transaction. The Yashodhara carita was a widely read and copied text of the Digambaras popular in Rajasthan, Gujarat, north and central India as well as the Deccan, and also one relatively more frequently illustrated owing to its universal appeal courtesy its rare combination of a gripping, dramatic narrative laced with didacticism. It would have indeed been a matter of privilege for the *bhattaraka* from Karanja to include such a manuscript in his *bhandara* back home, particularly when painting activity in his region was virtually nonexistent. The camaraderie

between the *bhattarakas* of the seats of Idar, Surat and Karanja would have made such a transportation possible. Though a large number of manuscripts of the Jains have been lost in this process of displacement, the dated Yashodhara carita from Idar, is one of the fortunate few illustrated works left to throw light upon Dīgambara manuscript painting in the seventeenth century, when styles in Gujarat and Rajasthan were in a state of flux.

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<sup>3</sup> ibid, pp 45

<sup>4</sup> Lalit Kumar, 'Sixteenth and seventeenth century Gujarati Painting', ' Nirgrantha', vol I, pp 38

<sup>5</sup> Andhare Sridhar, 1987, 'Chronology of Mewar painting', Agam Kala Prakashan, New Delhi, pp 47

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**YASHODHARA CARITA, 1736 CE**

### THE ILLUSTRATED MANUSCRIPT

In the *shastra bhandara* of the Balatkara temple in Karanja is housed an illustrated manuscript of Yashodhara carita, written by Sakalakirti. Comprising of a total number of sixty eight folios, each measuring 13.5cm x 29cm, the manuscript contains seventy eight illustrations in all, painted on both the verso and recto of the pages which are framed by thin yellow borders edged with red. The text is penned in Sanskrit, with the colophon appearing on the last page, at the end of the eighth chapter or *sarga*. (Pl. 82).

शके १६५८ नलनामसंवत्सरे भाद्रपद शुक्ल पक्ष नवम्यां शनिवासरे  
बालापुरमध्ये आदिनाथ चैत्यालये यशोधरचरित्र लिखिता संपूर्ण जातं ॥श्रीः॥

It states that the manuscript was copied in the samvatsar of *nala* in the year *saka* 1658 (1736 CE) in the month of *bhadrapada* on the ninth day of the new moon (*shukla paksha*) on a saturday in the temple of Adinatha at Balapur. The small nondescript town of Balapur near Akola in Vidarbha where the manuscript was copied does not feature among the most frequented of the religious sites in this region and it is highly unlikely that the manuscript was illustrated in Balapur itself. After completion of the text the manuscript in all possibility, was brought over to Karanja, located within a radius of about fifty kilometers, to be illustrated.

The illustrations of the Yashodhara carita are uneven in size, most of them occupying about half the space of the folio, while quite a number being rather small, inserted between the script. Only a single folio is devoted entirely to an illustration.

#### Folio 1:

This page illustrates the invocation of the Tirthankaras, in the left hand compartment is seated Tirthankara Rishabha, enclosed in a niche, whose *lancchana*, bull, is seen below. To the right is Mahavira also similarly enclosed

in a niche, with the *lancchana*, lion, below. The central compartment, symmetrically divided by a floral scroll pattern, has to the left, the author offering a book to a *bhattaraka*, and at the right, a disciple seated with folded hands in front of a *bhattaraka* (Pl. 83)

Folio 2:

This depicts the invocation of Sarada, with the background dominated by a niche, holding both the figure of the goddess and the author, who stands with folded hands. Sarada is four armed, holding a *vina*, book, and flower, with her *vahana*, peacock standing on a mauve colored mound. (Pl. 84)

Folio 3:

The city of Rajapur is shown in multiple compartments, to the top left is seen a schematic representation of the city's many buildings, below which is visible a river, on the banks of which two women appear, filling pots of water. The right hand compartment, has to the extreme corner a Jina shrine, with a *nagara* type of *sikhara*, housing a Tirthankara, while next to is another simpler temple structure in which the seated author is seen again, offering his book to a *bhattaraka*. Two peacocks are perched on either side of the *sikhara*. (Pl. 85)

Folio 4:

This page shows the arrival of the sorcerer or *kapalika*, Bhairavananda in the city and is divided into two compartments, the left has Bhairavananda standing one hand holding a fan of peacock feathers, the other a trumpet. He is dark complexioned, sporting thick sideburns, a moustache and beard, with matted hair tied in a bun on top of the head, its strands hanging around his shoulders. Dressed in a long dark colored robe, he sports different types of jewelry. The king and courtiers are seen to the right. In the right hand compartment the *kapalika* appears with the king who stands with folded hands, listening attentively to the discourse of Bhairavananda who's seated on a platform before him

(Pl. 86)



Folio 5:

This scene is not central to the narrative. Divided into two compartments, the upper half shows a *bhattaraka* seated in a temple. In the lower register are seen figures of two gods standing on plinths.

Folio 6:

This page represents the king and Bhairavananda before the temple of goddess Chandimari, who's housed in a shrine. She's four armed, carrying a wheel, trident, shield, and sword. Behind the shrine are various animals and birds including deer, buffalo, boar, tiger, owl, crow and peacock. In front of the shrine sits Bhairavananda with his customary peacock fan and bugle, while the king stands before him with folded hands. In the extreme left are a horse rider and an elephant and empty howdah, with a mahout. A few trees are visible in the background. **(Pl. 87)**

Folio 7:

This represents the king's men setting out to get a human couple for sacrifice. Divided into two vertical compartments, the left shows four attendants, two in the top row carrying swords and shields, while below, the two men with bare chests walk past carrying staffs. The right hand compartment is devoted to landscape comprising of trees, rocks and a pair of peacocks. **(Pl. 88)**

Folio 8:

This page deals with the king's men pouncing upon the *kshullakas* or acolytes Abhiruchi and Abhayamati and bringing them over to the palace. Divided into two vertical registers, the left, further subdivided into three parts, represents several monks gathered before a seated Tirthanankara, the lowermost compartment representing a sacrificial fire. The compartment to the right has at its extreme left edge, the seated figures with folded hands of what appears to be that of the king and the queen, though the text does not mention them. An attendant leads the *kshullaka* couple dressed in monastic vestments and carrying *picchis* in the top right corner while two attendants are seen below. **(Pl. 89)**

Folio 9:

This represents the acolytes standing before the temple of Chandimari. At the extreme left are the animals brought over for sacrifice, followed by the goddess in frontal view, housed in a niche. Next to it stands an attendant with a bare chest, wearing a dhoti like garment, with another figure probably that of the king himself next to him. Opposite them stand the acolytes and behind them are two more attendants. (Pl. 90)

Folio 10:

The story of Yashodhara commences from this section, the folio representing the birth of Yashodhara to king Kirtyordha, the ruler of Ujjaini, and his queen Chandramati. The folio is divided into two compartments, and shows at the left, the queen seated on a platform, giving admiring glances to baby Yashodhara who she holds up in her hands. A maid stands behind, while three more attendants stand before her. The scene to the right is a genre scene of two women busy with cooking.

Folio 11:

This shows the celebration of Yashodhara's birth in the palace amidst great festivities. The folio is divided into several compartments, the left is a temple scene and shows two priests performing the *abhisheka* of a Tirthankara. To the right is seated the king in his palace, distributing gifts to his courtiers. In the register below, men and women participate in the celebrations by dancing and playing music.

Folio 12:

This folio also deals with Yashodhara's childhood, in the left compartment he's visible in the queen mother's lap, still an infant, while the right hand compartment shows him as a young boy, seated in a group and not identifiable separately, taking lessons from his teacher. (Pl. 91)

Folio 13:

This folio shows the king Kirtyordha seated in his palace while a messenger arrives with a marriage proposal for Yashodhara. The scene is represented in a

vertical format, with three registers, the middle one showing the king's chamber while the one below has the figures of the messenger and two courtiers.

Folio 14:

The solemnization of the marriage is shown in this folio with the page divided into two compartments, the left one having a seated Tirthankara in a shrine, before whom stand the king and queen. At the right is the principal scene of the forest where the parties of the bride and the groom meet. A few clumps of trees stand for the forest, while two rows of pots kept at a distance from each other signify the wedding rituals. The scene also includes a group of men and women, an elephant and a horse. Seated before a fire is a priest while standing before him are the figures of Yashodhara and his bride. ( **Pl. 92** )

Folio 15:

This folio shows the return of the bridal procession to the palace, with the new bride shown seated in a palanquin, borne by four bearers, while the groom rides in front on an elephant. The scene to the right is a typical family scene of the king enjoying his married life in the company of his beloved queen.

Folio 16:

This shows the aging king Kirtiyordha realizing his advancing years, the king is seated on a platform while the queen holds a mirror before him, the king's reflection being visible in the mirror

Folio 17:

This depicts the king lost in thought, reflecting upon his actions in life, with the thought of death hanging on his head. The scene is shown in a single compartment with the king lying on a bed in the upper half, while the court musicians play musical instruments .

Folio 18:

This page has a small illustration of the king renouncing the world and retreating to the forest. A Jina shrine set atop a platform, is seen at the left while the king now donning a monk's garb stands before the shrine his hands folded.

Folio 19:

The third section begins from here with the sequence of Yashodhara seated in the royal court attended by his courtiers when he is suddenly seized by a desire to be with his queen Amrutmati. Divided into two registers, the upper one shows the king seated in the court with two courtiers while an attendant stands behind. In the register below a horseman leads a horse, through a landscape of shrubs and a solitary tree

Folio 20:

This folio represents the king's private chamber where he enjoys the company of his beloved queen and her stealing away to meet her dwarf lover. Two compartments dominate the composition. At the top left is the royal chamber, where the king lies on a bed exhausted after his bout of passion, while the queen who's seated on the edge of the bed, prepares to leave to meet her promiscuous lover. A group of women attendants are seen in the lower compartment while one stands beside the queen. In the upper right the queen slowly moves out of the chamber, the lone figure seated at the right appears to be of her lover. The woman in the lower right hand side is also the queen seen proceeding to meet her lover. (Pl. 93)

Folio 21:

This scene of king Yashodhara catching his wife in the arms of her lover is represented in a long single register. The figure dressed in a pink *jama* with a cloak drawn over the head and a sword raised up to strike is the king who quietly steals out behind Amrutmati to kill her lover. The queen and her dwarf lover are seated in the center. An elephant looms large on the left. In the extreme right corner is the palace interior with the king lying down on a bed, reconsidering his impulsive decision to kill a human even if it happened to be his wife's paramour (Pl. 93)

Folio 22:

This folio bears a small illustration of Yashodhara in a mood of reflection. A Jina shrine dominates the page with a monk standing in front of a large container in the compartment below.

Folio 23:

This is the fourth section of the narrative and shows the king seated in the court along with his courtiers. The setting is fairly simple, with the barest number of accessories visible. At the bottom are seen two guards carrying swords.

Folio 24:

This folio represents Yashodhara meeting his mother Chandramati to seek her help out of the emotional turmoil he is in and is advised in turn to worship the family goddess Katyayani and offer her sacrifice. Set in twin compartments separated by a floral scroll, the left shows the queen mother seated on a platform with the king Yashodhara sitting respectfully before her. At the right is goddess Katyayani, while an elephant appears at the extreme right corner. **(Pl. 95)**

Folio 25:

This page shows the queen persuading Yashodhara telling him the benefits of sacrifice. A small compartment occupies a corner of the folio, the queen being seated on a platform with the king his hands raised to his head, sits before her. A few shrubs are scattered in the background.

Folio 26.

This page continues the scene where the queen asks Yashodhara to send for a sculptor to make an artificial cock of flour for sacrifice. There are two compartments, the top shows the queen seated with Yashodhara who holds two swords in his hands. In the register below are two courtiers.

Folio 27:

This page shows the making of an artificial cock for sacrificial purpose for which a proficient sculptor is sought and asked to create a cock of wheat flour realistic enough to replace a live one. In the upper register the sculptor is seen with the cock he's created while an attendant stands by. In the lower register are seen three courtiers. **(Pl. 96)**

Folio 28:

This represents Yashodhara performing the sacrifice of the cock in blind faith, his handing over of the kingdom to his son Yashomati and the queen begging pardon for her misdeeds. The folio is slightly different from the rest with the illustration occupying about three fourths of the page, set in three compartments

The top left has goddess Katyayani seated frontally on a platform while king Yashodhara is visible to the right sword raised in hand the act of sacrifice complete, the beheaded cock is standing between the king and the goddess, with its severed head positioned near the lap of the goddess. In the register below the artist shifts to the palace, the figure sitting on the dais representing Yashomati while Yashodhara with garland in hand and the queen stand opposite him in admiration. In the right compartment the queen getting wind of Yashodhara's plans to renounce the worldly pleasures, is seen falling at his feet, while Yashodhara sits on a platform. A courtier standing nearby completes the scene (Pl. 97)

Folio 29:

This is a simple illustration occupying only a fraction of the page and shows the king Yashodhara seated on a platform with the queen standing with folded hands before him with a request to attend the feast she's especially prepared for him.

Folio30:

This page illustrates Yashodhara participating in the feast organized by the scheming queen. Two registers are seen, the left has Yashodhara seated cross legged, with a rosary in hand, immersed in prayers, in a Jina shrine before partaking the meal while the right register combines the kitchen sequence and the feast, the figure sitting before the hearth is of the queen herself according to the text she's promised to cook for her husband, to the right the king is seen at the meal with his mother Chandramati. An attendant serving the food is also visible. (Pl. 98 )

Folio31:

This folio deals with the strangulation of Yashodhara by the queen after serving the king and his mother poisonous food. Set in a large single compartment, the figure seated to the extreme left appears to be of the king though the text mentions that the effect of the poisonous food setting in immediately causes him to faint. The fainting episode is represented in the center, with the king's body tilted awkwardly at an angle, convenient enough for the queen to stoop down and strangulate him by pressing hard on his neck with her right hand. The

figures represented to the further right are not mentioned in the particular episode but could be of Yashodhara's son Yashomati, his queen and a courtier.

**(Pl. 99)**

Folio 32:

This page shows the queen and the others mourning the death of the king .Set in two compartments, the longer one shows the mourners, with a monk seated on the extreme right corner, and a courtier in the separate compartment to the far right

Folio 33.

The fifth section of the text commences with this folio, which is divided into two compartments, the left shows Tirthankara Shantinatha with his *lancchana* enclosed in a shrine with a nude monk standing before him with folded hands. This illustration is extraneous to the main narrative which is seen in the right hand compartment. Set in a forest, represented by curvilinear rocks and clumps of shrubs, Yashodhara and his mother Chandramati are seen born as peacocks in the subsequent birth. The two figures amidst the rocks are those of hunters. **(Pl. 100)**

Folio 34:

This page illustrates the hunter killing the older peacock (Yashodhara's mother Chandramati)and coming to town with the younger one ( Yashodhara) in tow. The horizontal area is divided into two similar color compartments separated by a colored border and has at the left the hunter beheading the peacock. At the right the same man is seen walking with a baby peacock tucked under his arm to sell it to the *kotwal*. The hunter is observed again inside the dwelling sans the peacock talking to his wife, who's seated to the extreme right. **(Pl. 101)**

Folio 35:

This page illustrates the *kotwal* taking care of the bird and finally after it is plump and well fed, taking it to king Yashomati. There are two distinct compartments, the one to the left shows a domestic scene with a large dwelling that includes separate sections for cattle while the *kotwal* and his spouse are seen in a separate chamber. At the right, the compartment is again subdivided with a

small vertical register showing the king Yashomati seated on a dais, and the *kotwal* carrying the peacock at the right. (Pl. 102)

Folio 36:

This represents Yashomati in the company of his favorite pet, the ferocious dog, who is none else but his mother Chandramati in her subsequent birth. Set in a single register, the figure of the dog and the king appear twice, along with three attendants. Flowering bushes are observed in the background.

Folio 37:

This folio represents the peacock attacking the infidel queen Amrutmati and her paramour and he himself being attacked by the dog, in reality his mother Chandramati. The entire scene takes place in a single register, the earlier part of the narrative being handled at the left where the peacock seeing the queen Amrutmati (his wife in previous birth) with the dwarf paramour, attacks him but is in turn is attacked by the queen and her attendants. The paramour is seated at the left, with the peacock perched on his hand as if poised for attack, likewise the queen and her attendants alongside are mere spectators with their hands raised and do not hold any weapons to attack the bird with. At the right is a throne on which Yashomati is seated with an attendant behind him, while before him, the dog whom he has raised as a pet, who in actuality is his grandmother, and whom he commands to save the peacock from being hit by his oppressors, attacks the bird, in reality his father Yashodhara, who bleeds profusely with the dog's fangs in his neck. (Pl.103)

Folio 38:

The dog in turn is hit by Yashomati in a rage, and both peacock and the canine die an agonizing death. Set in two compartments, the left one shows Yashomati on a dais hitting the dog attacking the peacock with a long spear, while an attendant stands behind. The peacock seen to the right and the two growling dogs are not integral to the main narrative and were perhaps added as space fillers. The narrative mentions the king performing the last rites of the peacock and the dog without realizing their identity and his blind faith in indulgences such as giving of alms to priests. In the right hand compartment, is seen the king



performing *dana* to a Brahmin in the form of a cow, the king appears on the dais at the left, the Brahmin to the right with the cow in between them. (Pl. 104)

Folio 39:

This page shows Yashodhara reborn as a porcupine and his mother as a snake. Three registers have been employed, the first shows the queer looking creature, supposedly the porcupine whom the artist has rendered in the form of a bird with quills eating snakes and worms. The middle register represents the tussle between the porcupine and the snake who is Yashodhara's mother reborn and the latter being hurt by the sharp quills of the porcupine. At the far right the porcupine is beheaded by a hunter though the text mentions that a leopard pounces upon it and chews it to bits. (Pl. 105)

Folio 40:

This folio deals with the next birth of Yashodhara as Rohit *matsya*, a special type of large fish, while his mother takes birth as an aquatic creature, Sishumara. The register is long without any compartmentalization, the river being represented in deep blue with short parallel strokes for waves, and as per the narrative, lotus blossoms are also visible in the swirling waters. Two fish are seen, both quite alike in appearance, scaly, multi finned, with big heads and beady eyes. Silhouette like forms of very tiny fish are also seen in the waters.

Folio 41:

This is also set in a single horizontal register, but combines two separate incidents in place and time on a single plane. The river is now restricted from the left to the center of the page, the *rohit matsya* is partially in water, with its head protruding out. Two other smaller fish are outside the water, on the banks seen in the background. The central episode deals with the Sishumara attacking the dwarf girl who's arrived to bathe in the river along with her companions, her head being caught in his jaws, while two helpless women watch nearby. The incident at the far right occurs in the king's palace where the dwarf girl, freed from the clutches of the Sishumara, reports the matter to the king, who vows to capture the creature. The dwarf girl is shown quite strong and sturdy, standing before the king, who has an attendant positioned behind him. (Pl. 106)

Folio 42:

The capture and slaughter of Sishumara constitutes the subject of this page and is set in a single compartment. The river water is seen below, parallel to the plane, represented by means of short parallel strokes of white. Two fishermen at the left are seen with a catch of two hefty looking fish in a net. At the right the fishermen are seen again holding a net in which only a single fish is visible **(Pl. 107)**

Folio 43:

This shows the Sishumara born again as a goat in a slaughter house, which is depicted at the left corner, with two goats. A pair of elephants with the mahouts in the central compartment are extraneous to the main narrative. To the right is the episode related to the capture of the Rohit *matsya* (Yashodhara) by the fishermen and him being brought before the king. The king is seen seated on a throne while a fisherman holding a large fish stands opposite him.

Folio 44:

This folio represents the king taking the fish to his mother Amrutmatī to be cooked. Divided into two compartments, the left shows the king seated on a dais with an attendant nearby, while the queen stands opposite him with fish in hand. In the right compartment, attendant wearing a *dhoti* is seen with the fish while the queen sits beside a stand loaded with food in a large serving bowl. Two women at the extreme right appear to be partaking the meal of the fish. **(Pl. 108)**

Folio 45:

The page shows the episode of the fish reborn as a goat to the goat in the slaughter house. Set in long single compartment, Yashodhara as a goat is seen mating unknowingly with his own mother, though his being attacked and killed by another goat has been omitted. The goat born out of the mating is noticed by the king Yashomatī who fancies it and gets it over to his palace. This episode is seen to the right, with the king fondling the goat while his mother Amrutmatī looks on. The figures in the center are of the king riding a horse and his men who go to seek the goat.

Folio 46.

This page illustrates Yashomati's heinous practices of sacrificing innocent animals. The text narrates how Yashomati vows to sacrifice twenty buffaloes to goddess Katyayani on his success in the hunt. To the right is the shrine of goddess Katyayani, while an attendant mercilessly beheads a buffalo, while other animals look on. At the right the meat of the buffaloes is being cooked in a large cauldron with the queen serving the same to Yashomati. (Pl. 109)

Folio 47.

This page is related to the incident when the king is told that a goat smelling the sacrificial meat would make it pure for whose purpose the goat is brought out and tied to a rope and asked to smell the meat. The scene is fairly simply treated with the goat tied to a rope in the left hand compartment while two of the king's men are seen in the right compartment.

Folio 48.

This page deals with the sacrifice of the goat to cater to the whims and fancies of the king and his mother Amrutmati who is suffering from leprosy due to her alliance with the dwarf leper who's her paramour. Set in a single horizontal compartment, it shows the king seated at the left issuing instructions to an attendant to proceed with the sacrifice, which is shown taking place in the center. At the right are a group of cooks supervising the cooking of the slain goat on a fire, while two figures appear to be tasting morsels of the meat (Pl. 110)

Folio 49.

The folio depicts Yashodhara and his mother's next births as horse and buffalo respectively. At the extreme left is seen the king seated, with the buffalo facing him. In the right hand compartment, the river Sipra, where the buffalo goes to have a drink of water is abbreviated, the buffalo too being squeezed in the restricted space, with only his head and part of the body visible. The king's horse, with the horseman, is seen in the center, while the buffalo in a rage attacks the horse who's also come to drink water and kills him. The upside down figure to the extreme right is that of the slain horse. (Pl. 111)

Folio 50:

This page depicts the sacrifice of the buffalo. Divided into three registers the upper represents the king's men taking instructions from the king, in the center is a large cauldron in which the buffalo is being cooked with a cook stirring the condiments. In the lowermost register the figure of a buffalo and a goat are visible (Pl. 112)

Folio 51:

This is the opening page of the sixth section, with the text dealing with the subsequent births of Yashodhara and his mother as cocks. But the folio has a simple illustration of a Jina shrine next to which a monk stands reverently with folded hands

Folio 52.

The birth of Yashodhara and his mother as a pair of cocks is represented in this folio, which is divided into three registers, the extreme left shows the mother of the cocks being attacked by a cat while she's about to lay eggs, which mercifully fall in a heap of garbage nearby, to which the wife of the *chandala* adds more garbage, under which the eggs get smothered, and the chicks emerge out. The second panel shows the *chandakarma* picking up the eggs under the garbage instead of the chicks as mentioned in the text. At the right the *chandakarma* is seen taking the well fed pair of cocks to the king Yashomati, who's shown seated on a platform with an attendant nearby. (Pl. 113)

Folio 53:

The incident represented in the folio includes the king out on a hunt in the forest where the *chandakarma* also arrives with the pair of cocks enclosed in a cage. The *chandakarma* sights a beautiful palace in the forest and on looking closer, sees a radiant monk seated under an *asoka* tree. Embarrassed by the presence of the naked monk, the *chandakarma* draws closer to ask him to leave the forest where Yashomati is out hunting but instead is impressed by his refulgent personality. A pair of cocks are seen hanging from the top edge of the page, with two trees representing the forest on either side. The king is visible at the right, apparently aiming his arrow at the birds, while an attendant sits besides him. To

the left is the *chandakarma*, seated reverently in front of the monk who holds a book in his hand. (Pl. 114)

Folio 54.

The folio digresses somewhat from the text which mentions the king Yashomati killing the pair of cocks with his bow and arrow from the palace chamber of his queen and their subsequent birth as the children of the queen Kusumavali, named Abhayaruchi and Abhayamati. The hunt is represented in the previous folio itself, but the king is seen aiming at the birds not from the palace, but in the forest. In this page the *chandakarma* sufficiently impressed by the discourse of the monk is first seen standing before him and next, bowing at his feet. The two birds supposedly already slain by the king appear in the second compartment while the third has the figure of the king riding on a horse, with a fan bearer behind him. (Pl.115)

Folio 55:

This folio depicts the hunting scene of Yashomati, who goes to the forest to hunt along with five hundred dogs to procure meat for the coronation of his son Abhayaruchi and sights a monk in the forest. A single compartment is employed, with an assortment of trees representing the dense forests, while a pack of dogs run about wildly, and gathering around the monk, are instantly calmed down by his radiant presence, squatting quietly around him. The king is seen on horseback, with an attendant beside him. (Pl. 116)

Folio 56:

This scene represents Yashomati's dear friend Kalyanamitra listening in rapt attention to the monk Sudatta. The artist here concentrates on the landscape, which comprises of several types of trees and shrubs. Sudatta is seated on a platform, while Kalyanamitra sits before him with folded hands.

Folio 57:

This page describes the virtues of the monks who have renounced the worldly pleasures. Divided into two compartments, the left shows monk Sudatta seated, surrounded by a number of other monks. To the right a pair of acolytes are

visible, standing with folded hands in front of the king while various animals occupy the rest of the space.

**(Pl. 117)**

Folio 58:

This page also deals with the praise of the monks, and is divided into three vertical registers, the first showing the king and courtiers, the middle a group of monks, and the third, a horseman, horse and two elephants with their riders. **(Pl. 118)**

Folio 59:

This is a small illustration representing the king and his friend Kalyanmitra engaged in conversation regarding the virtues of the monks. A solitary tree is visible at the left, while a floral border is seen at the right.

Folio 60:

This has two small illustrations of the king and Kalyanamitra paying their respects to monk Sudatta, in the top register they appear along with two courtiers and in the right, both of them are seen bending down their heads respectfully

Folio 61:

This scene represents the king bowing down before monk Sudatta and displaying a wish to renounce the worldly pleasures. Set in two registers, the upper shows the monk seated on a dais with the king sitting with folded hands before him. The landscape comprises of a profusion of shrubs and a pair of trees. In the register below are a tiger and a pair of deer. **(Pl. 119)**

Folio 62:

This page deals with the king's renunciation, at the top the monk is seen seated along with the king and others continuing the discussion while in the bottom register, the king sets out after renouncing his kingdom in a palanquin borne by four bearers.

Folio 63:

This folio represents the king discussing the handing over of the kingdom to his son Abhayruchi and marrying off his daughter Abhaymati to prince Ahicchatra,

but Abhayruchi also announces his plans of renunciation with his sister Abhaymati. But on the advice of the elders to accept the throne for some time to enable his father to be freed of his duties, Abhayruchi obliges. The artist, in a dilemma as how to show this confrontation shows Abhayruchi and his sister Abhaymati in the garb of monks talking to the king who for some reason has raised his sword. In the register below the figure with the drooping head appears to be that of Abhayruchi who's in a state of turmoil as he wants to renounce the world. A pair of attendants and his sister stand nearby. The text mentions the king's departure to the forests but this is represented already in the preceding folio. **(Pl. 120)**

Folio 64:

This page is divided into two registers the upper one representing the king having renounced the kingdom and standing offering prayers to a Tirthanakara. In the lower register both Abhayruchi and Abhaymati subsequently renounce worldly pleasures and hand over the reigns of the kingdom to younger brother, Yashodhana. They are shown standing wearing monks' vestments, while two courtiers look on.

Folio 65:

This folio represents the surrender of the goddess before the acolytes or *ksullaka* couple. The goddess charmed by the wisdom and radiance of the *ksullakas*, transforms her ferocious form into a beautiful one and gives up all forms of violence. The four armed goddess is seen seated at the far right watching the *ksullaka* couple, and with her magical powers transforming herself into a fair damsel and seeking the couple's blessings. In the transformed form the goddess appears thrice, once walking away from the edge of the platform where the goddess sits, secondly bending reverently before the couple and thirdly welcoming with them with rice and other ritual offerings. The couple also occurs twice in this frame. **(Pl. 121)**

Folio 66:

This small illustration depicts the ascension of those who have performed good deeds in mortal life, to heavens. Four different types of gods wearing three pronged crowns are seen, two of them, in the upper register, riding in *vimanas*

Folio 67:

This page deals with the goddess bowing down to the wisdom of the *kshullakas*. Occupying about a third of the total page, the illustration shows the *kshullaka* couple standing amidst a clump of trees while a stream flows below. The goddess with her hands raised in an eloquent gesture is seen to the right. (Pl. 122)

Folio 68:

This shows the encounter of the monk Sudatta with the king, who enquires in detail about the lives of his forefathers, who in turn explains the complex cycle of birth and rebirth to the king. Set in a horizontal register, monk Sudatta is seen at the left, surrounded by a monk and a pair of female monks. The king and his courtiers are before him listening in rapt attention. A mahout with an elephant stands close by, as also does a horse and its rider. The landscape is dotted with shrubs. (Pl. 123)

Folio 69:

This deals with the king bowing respectfully before the monk Sudatta, requesting him to narrate the tale of his previous births. The artist takes an unusual delight in rendering the landscape which here comprises of rock formations, an assortment of trees, including the mango, banana and date palm, and includes a river and a lake also. The monk is seated on a raised dais with the king bent with folded hands before him.

Folio 70:

This folio narrates the story of the king Gandharva and his hunt, the top register shows the king and queen seated in a bower while in the lower register, the king is seen eyeing the deer but is not armed with weapons. A tiger is seen between them but is extraneous to the narrative.

Folio 71:



This page shows how Maridatta is reborn and also the birth of the dwarf .Set in the forest the figure of the monk is seen above, with three other unidentified figures, and a tiger seated under a tree.

Folio 72:

This shows the king and queen standing before a monk, while two monks are seen below.

Folio 73: This page has a small illustration of three monks seated while two men stand engaged in conversation

Folio 74:

This page illustrates the king seated with his courtiers immersed in discussion, while an attendant fans him.

Folio 75:

This folio depicts two courtiers seated before the king, while in the lower register are a horse and elephant.

Folio 76:

This folio shows the monks after performing austere penances, ascending to the heavens as gods. The panel to the left shows two monks seated against a backdrop of rock formations, with a couple of trees in the lower compartment. At the right the gods are seen in different chariots.

Folio 77:

This page represents Abhayruchi and Abhaymati due to their good deeds finally ascending the heavens as gods. The couple in the upper half is the king and queen with a courtier, while in the lower register, a man bows before a Tirthankara, while another watches him. **(Pl. 124)**

Folio 78:

This is the solitary full page illustration in the entire manuscript and does not represent any particular episode of the narrative. It appears to be an idyllic representation of a town, divided into three compartments, the top shows a *sravika* seated before a Jina shrine, while in the compartment directly below women are drawing water from a river. To the right, a monk is seated under a tree, surrounded by various animals and birds. **(Pl. 125)**

### YASHODHARA CARITA: THE MEWAR- SIROHI IDIOMS IN VIDARBHA

The Yashodhara carita manuscript of Balapur is painted in a style, which though it recalls several traits of Mewar and Sirohi schools of Rajasthan, is difficult to pin down as a direct descendent of either. It displays certain features that are peculiarly north Deccani, more specifically belonging to the Vidarbha region.

The division of each folio into several compartments is a typical Mewari trait, which is used here quite frequently, with the painter representing individual figures and scenes in compartments with flat color areas. However there are a number of folios which have frieze like compositions devoid of compartmentalization and it is in these scenes that the painter appears to be more in his element, achieving a greater play between the various figures.

The color palette comprises of warm and bright colors, essentially red, yellow, brown, deep blue, mauve, and green. The painter also makes extensive use of a brilliant emerald green as a background color as also in the costumes and accessories. This color appears to be characteristic of the Deccan and is found in numerous Deccani paintings produced in the royal courts of Bijapur, Golconda and Hyderabad as well<sup>1</sup>. Another unusual color is a bright rose-pink, which though appears to be peculiar to only this particular manuscript. All the illustrations are framed by a bright orange border.

A number of folios include in between the compartments, the vertical or horizontal floral scroll pattern. This pattern, as observed earlier, is characteristic of paintings belonging to the Caurapancasika group as well as numerous early works from Mewar and Malwa, but appears to have become redundant by the end of the seventeenth century. It is rarely observed in the seventeenth and eighteenth century works from the Surat area. One can thus make a contention that the painter hailed originally from some place in either Mewar or Sirohi, and migrated to Surat in quest of work, from where he was perhaps commissioned to execute some works for his patron in Vidarbha, most likely the *bhattaraka* in power.

The painter displays minimum interest in delineating architecture which is rudimentary, comprising of simple domed structures, palaces, simple shrines, and temples with *nagara sikharas*. The schematic representation of the city by means of a hexagon enclosing several geometrical units is an interesting feature. There is discerned an obvious delight in rendering nature, for which the narrative offers considerable scope. The trees have short or long trunks with mostly rounded or conical foliage. Seldom, the tree trunks are slender and fan shaped foliage has been introduced, composed of circular or oval leaves, and speckled with white. Occasionally different species of trees such as the banana and date palm are included, as are sinuous floral creepers. Robustly drawn lotus blossoms in the river have a distinct regional flavor. There is observed a predilection for covering background areas with clumps of shrubs and bushes, which display interesting shapes. This again appears to be a peculiar Deccani feature, and is common in many works from Hyderabad and several other provincial courts.<sup>2</sup>

The narrative provides ample scope for representation of various types of animals-besides the commonly featured horse and elephant, animals such as deer, boar, tiger, buffalo, and dog have also been included. Unusual creatures such as the porcupine pose certain difficulties of representation for the artist who delineates a queer looking bird like form and adds on quills to its body. Aquatic creatures such as the mythical *rohit matsya* and the *sishumara* appear in the form of giant scaly fish. Birds included are peacock, cock, crow, and owl. In some instances, elephants and horses are often inserted as space fillers.

In some of the folios the river is represented, this is achieved by short, choppy strokes of straight lines or curves of white on a deep blue background.

Human figures with the exception of the Tirthankaras and some of the goddesses, are represented in profile. The males and females have short statures, with square faces, receding foreheads, and large eyes with the pupils positioned towards the center. They have sharp, pointed noses, pursed lips, rounded chin and prominent earlobes.

Men are dressed in long *gherdar jamas* reaching up to the ankles, *patkas* and turbans. Some of the figures are bare up to the waist and sport short *dhonis*. The womenfolk are attired in *ghagra cholis* and transparent *odhnis*. In both the male and females, the pleats of the *patka* appear neatly arranged below the thighs. The male monks are shown nude while the females wear a long white flowing robe. The women wear their hair long, tied in plaits. The men are mostly clean shaven, rarely seen sporting a moustache, but wear ear ornaments. The women's jewelry includes earrings, nose rings, necklaces, and bangles.

The draftsmanship is inconsistent, taut and assured at times, indifferent and wavering at others. The painter makes no attempt at modeling. Often the painter is found wanting where the scale and proportion of the figures are concerned. There is no attempt either at delineation of characters, except for the figure of the sorcerer or *kapalika*, who stands out due to his dark complexion and matted hair. The figure of the deformed dwarf paramour of queen Amrutmati, treated distinctively in some Yashodhara manuscripts<sup>3</sup> is difficult to distinguish here from the rest of the male figures. The black outlines are often superimposed with white.

The presence of a colophon on the concluding page of this manuscript provides us with an important clue regarding the period when painting activity was carried out in Karanja and nearby areas. The date of copying is furnished as 1736 CE, so it is obvious that the painting was executed after this date, perhaps immediately thereafter. It is possible that painters were invited during the reign of *bhattaraka* Dharmachandra who may have ascended the seat around 1729 CE, soon after the death of *bhattaraka* Devendrakirti and perhaps got the manuscript copied and illustrated thereafter. Dharmachandra was considerably active, involving himself in installations of images and *yantras*, and writing varied texts.<sup>4</sup> and was in all possibility the inspiration behind the painting of the Yashodhara carita as well as the Santinatha carita, and the now untraceable Candana Malaygiri katha dated to 1733 CE<sup>5</sup> among other works in the Karanja collection, which are still housed in the *shastra bhandara* of the same temple, the Balatkara temple, whose seat Dharmachandra occupied till 1776 CE.

Though recalling variously Mewar as well as Sirohi styles, it is far removed from the idiom practiced in Mewar around the mid eighteenth century, by which time the Mewar artists had already familiarized themselves with many Mughal traits such as three dimensional perspective, refinement of draftsmanship and use of *num qalam*. It is unlikely that painters were invited from Rajasthan for execution of works on such a small scale when the ateliers of the Rajput rulers continued to flourish. However, by this time, the Mewar-Sirohi style had become the most preferred idiom in Surat and its vicinity and was especially popular among the Svetambara Jains. Considering the links of the *bhattarakas* of Vidarbha with Surat and other Digambara centers of Gujarat, it would have been easy for them to source the painters from this region. What is witnessed in the paintings from Gujarat of this period is itself a variant of the Mewar- Sirohi as well as the Marwar styles. This style in the course of its movement further into the culturally arid region of northern Deccan tended to become more rigid, losing much of its vitality. What one encounters in the Yashodhara carita of Karanja is essentially an ossified style, where formal elements of Mewar and Sirohi are sans the spirit of these schools are transported to an essentially barren artistic environment and combined therein with certain regional Deccani elements

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## REFERENCES:

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- <sup>1</sup> Zebrowski Marc, 1983, Deccani Painting, Roli Books International, Col Pls. xx & xxii
- <sup>2</sup> *ibid*, col pls xxi & xii, pls 147, 165, 176
- <sup>3</sup> Compare with folios featuring dwarf paramour of Yashodhara carita of 1636 painted at Idar
- <sup>4</sup> Johrapurkar Vidyadhar, 1958, 'Bhattaraka Sampradaya', Jain smriti sanrakshak sanstha, Sholapur pp 75
- <sup>5</sup> Doshi Saryu, 1971 'Illustrated manuscripts from Digambara Jain bhandaras', Doctoral thesis, Bombay University

**SUGANDHADASAMI KATHA,  
NAGPUR**

### ILLUSTRATED MANUSCRIPTS OF THE SUGANDHA DASAMI KATHA

In the *shastra bhandaras* of the Sengana temple at Karanja and Nagpur respectively are housed two illustrated manuscripts of the Sugandhadasami katha, a Digambara Jain text written by Jinasagara, a disciple of bhattacharya Devendrakirti, the administrative head of the Mulasangha, Balatkar gana seat of Karanja from V.S. 1756 to V.S. 1786, i.e. 1699 CE to 1729 CE. The manuscript under consideration, together with numerous dated manuscripts to Jinasagara's credit, enables us to place his most prolific period as sometime around the third decade of the eighteenth century. An erudite scholar, Jinasagara authored several texts such as the Adityavrata katha (1724 CE), Jivandhara Purana (1744 CE), and Pushpanjali katha (1738 CE), among others at various places such as Karanja in Vidarbha and Shirad in Marathwada.

The Sugandha dasami katha is among the select popular texts in Vidarbha region ritual reading of which is carried out in the *paryushana parva* on the tenth day of the full moon in the month of *Bhadrapada*. Its long, winding, episodic character is typical of such texts which had assumed immense popularity among Svetambaras and Digambaras alike around the seventeenth century. Many similar manuscripts, illustrating Jain stories dating from the sixteenth to the nineteenth centuries have come to light in Rajasthan and Gujarat<sup>1</sup>. Digambara Jain tales with rigorous ritualistic practices as the pivotal axis, written in a wide range of languages that include Sanskrit, Prakrit, Apabhramsha, Gujarati, Hindi, Kannada and Marathi are found in abundance in the collections of the *shastra bhandaras* of Vidarbha. The stories have a uniform underlying message, stressing on the significance of karma, the impermanence of mortal life, sermons on sinning and goodness, the duties of the monks, among other aspects<sup>2</sup>. Interestingly they also supply us vignettes of local culture and traditions.

The two illustrated manuscripts in question share many common iconographical and pictorial devices. The pictorial format of the Nagpur manuscript is horizontal while the Karanja manuscript has a vertical format. The Nagpur manuscript displays a finer workmanship and is clearly the proto type of the later Sugandhadasami manuscripts, the one at Karanja and another similar

manuscript earlier housed in the Senagana temple at Nagpur, but now untraceable.

### **SUGANDHADASAMI KATHA: THE ILLUSTRATED MANUSCRIPT FROM NAGPUR**

The *shastra bhandara* of the Chandra prabhu Dīgambara Jain temple in Nagpur houses an illustrated manuscript of the Sugandha dasami katha, a popular regional text of the Dīgambara Jain community. This manuscript, in horizontal format measures 29 cm x 24.5 cm, and has forty three folios in all, the text written in black ink in the upper portion of each folio. While the size of the illustrations vary marginally according to the requirements of the narrative, mostly they occupy about two thirds of the total size of the page. The text in Marathi is written in Devnagari, and comprises of a total number of 136 verses composed in various *chhandas* (metres).

The colophon page of the Sugandhadasami manuscript bears no date, name of the patron or place, nor the identity of the artist who painted it. It mentions the name of the composer and his teacher, Jinasagara and *bhattaraka* Devendrakīrti respectively.

“ *Devendrakīrti guru punyarasi, Jainadi ho sagara shishya tyasi, aisi katha he paripurna sange, shrotyasi dya chitta mahnoni sange. Iti Sugandhadasami katha sampoorana.*”

The opening folio begins thus-

Folio 1

#### **Invocation of the Jina:**

The scene represents the worship of a Tirthankara by a group of devotees, the composition being symmetrical, with the Jina seated in *padmasana* in a shrine, in the center, flanked by a group of three women and two men on the left and two men and a woman to the right. Three of the men appear to be priests while the fourth male figure is probably that of the king. The former are attired in dhotis and have narrow *patkas* around their bare torsos, two of them carrying *chamaras*. The womenfolk are dressed in finery, two of them carrying ritual



vessels. A panel of square within square units completes the architectural backdrop. (Pl. 126)

Folio 2:

**Invocation to Sarada:**

This folio depicts the homage of the author to goddess Sarada -to the left of the page is Sarada perched on a peacock, which in turn stands on a vase shaped pedestal. The goddess is four armed, holding the *vina* with two of her hands, a third holds a fruit while the fourth, a book. The white colored peacock carries a dainty necklace in its mouth. King Srenika dressed as a monk, in a colored *dhoti*, *patka* and carrying the *picchi*, stands respectfully in front of the goddess, with hands folded .

To the right, enclosed in a cup shaped space sits the king in royal finery before a monk, who on behalf of Mahavira, relates the Sugandha dasamī katha. Between the two figures, a stand holds an open book. Various architectural units and a pair of trees, as also a peacock, are squeezed in awkwardly in remaining spaces.

(Pl. 127)

Folio 3:

**The city of Varanasi:**

The verse describes the location of the city of Varanasi, in Kasidesa, in Bharatakshetra, on the island of Jambudvīpa, wherein lived a king Padmanabha with his wily wife queen Srimati. The folio has three compartments- to the top left is seen seated the king while his courtiers pay homage to him. Below is represented the commonplace sequence of women filling water from the river, they are separated from an attendant and two horses by a flight of steps. At the extreme right is the private chamber of the king where are seated the king and the queen engaged in conversation. (Pl. 128)

Folio 4:

**The king and his retinue go on a hunt:**

The scene is divided into two horizontal compartments-in the top compartment, are visible a row of trees of different varieties, including some flowering ones such as *champak* and *malati* mentioned in the text. Walking past the trees in

tandem are four attendants brandishing staffs. They wear unusual conical caps, are bare chested, wearing a short close fitting dhoti, with sashes slung across their shoulders and are bare footed. They have well turned out muscular bodies. They are, in all likelihood, the *bhats* referred to in the verse. In the bottom half the chain of events run right to left, in the extreme left corner is seen the king's chariot, drawn by a pair of bullocks. In the chariot are the king and queen, while the bullock cart driver is seated in front. An attendant holding a *chamara* walks behind the chariot, while two attendants walking in front encounter the Digambara monk. The solitary tree behind the monk binds the upper and lower halves of the page. (Pl. 129)

Folio 5.

**The king orders the queen to return and prepare food for the monk:**

This folio depicting the forest scene is crammed with people. The representation corresponding to the verse is restricted to the bottom right of the page, wherein are seen, in the center, the king and his attendant bowing down to the monk Sudarsana on sighting him. To the extreme right the king addresses the queen to return to the palace to cook and serve the monk a good meal. In the upper part of the folio, the painter indulges in depicting a hunting jamboree. The figure dressed in yellow, partially hidden behind trees, appears to be that of the king himself, while the horse confidently positioned behind the king in undefined space, superimposing a pair of trees in the bargain. A bare chested man in the center, dressed in brief dhoti, aims his gun at the tiger who's seated to the extreme left. The top left corner depicts two ladies, the one to the right is most certainly the queen, who's being pampered by her maid. (Pl. 130)

Folio 6:

**The queen's reluctant return and performing of *ahara dana*:**

This folio has a fairly ordered composition, and concerns the palace, where the queen is sent by the king to perform/ discharge her duties of serving food to the venerable monk Sudarsana. The royal kitchen is featured in the upper right, with the queen seated on the floor slicing the gourd on an indigenous cutter, she appears again to the immediate left now standing, ladle in one hand, the other

raised up, supervising the of the meal which cooks on the U- shaped *chullah*. A row of pots piled vertically one top of the other in a corner and another horizontal row of pots hanging from the ceiling in the compartment below completes the kitchen scene. The queen is seen again in readiness to serve food to the monk, placed exactly between the two conjoining compartments. She holds a vessel containing the meal in her left hand while her right hand is raised in an action of serving the food to the monk who stands in the customary standing posture in front of her. Curiously, his hands are not positioned in the gesture of accepting the food, which as per custom he's to receive in the palms of his hands. A stand with a vessel on it is placed between the two figures. To the extreme left is a Jina shrine and in the upper corner are visible a row of trees (Pl. 131)

Folio 7:

**The aftermath of the monk's meal:**

This folio represents the after effects of the poisonous food served by the wily queen the monk Sudarsana. Split in two compartments, the left shows the monk standing praying in front of a Jina shrine visible at the extreme left corner. The right half of the folio represents the unfortunate consequences of the poisonous meal, which soon makes the monk feel faint and nauseated. The event is depicted rather vividly, with the monk shown slumped on the ground, a kind of lethargy taking control over his limp body. The painter represents the monk as actually vomiting the food which is gorged out in a white stream from his mouth. A *sravaka* rushes to put his arms around the monk's slumping head, while another holds his hand and fans him with a piece of cloth. A third sits in attendance close by. Two *sravikas* also attend to the monk, one of whom holds a vessel of water. The trees in the horizon above complete the sequence. (Pl. 132)

Folio 8:

**The recouping of the monk and the king learning about the incident:**

This folio has four compartments-in the top and bottom left hand compartments, the artist represents the setting of the forest. A Jina shrine is to the extreme left, opposite which is seated the monk Sudarsana, now recovered

from the after effects of the poisonous meal. His hands folded, the monk bows before the Tirthankara. An offering stand is placed between them. This compartment and the one immediately below have a number of trees, the bottom includes also, a flowing river with a shoal of fish swimming in it. The top right compartment features the palace, where the king is briefed about his wife's misdeeds by a courtier, while an attendant stands behind the king with a *chamara*. In the narrow compartment below, two women are engaged in animated conversation apparently discussing the mean act of queen. (Pl. 133)

#### Folio 9 :

##### **King meeting monk Sudarsana and banishing the queen to the forest:**

This page illustrates the meeting of the king with Sudarsana in the forest and his subsequent banishing of the queen out of the palace. A thin vertical white line separates the two compartments- To the left is an elaborate mountainscape dotted with trees and Jina shrines. On its edge sits monk Sudarsana facing the king, with hands folded as he has asks for repentance. The right compartment shows the king seated in the palace chamber fuming with anger and disgust for his wife. Though the verse describes the king as snatching the queen's ornaments and throwing her out of the palace, the painter instead represents a robust attendant who performs the tasks on the king's orders-he is seen in the center, pushing the queen away. (Pl. 134)

#### Folio 10:

##### **The queen in exile:**

The verse like the previous one, elaborates on the tough times the queen is exposed to due to her sins -the foul smelling queen spends time in isolation and privation in the forests. In the left corner she is depicted sitting all by herself, devoid of all her finery, one hand raised to her head. A few curved hillocks and sparse shrubs complete the forest scene. To the right is represented her next birth as a buffalo- which is seen standing at the edge of a river. A hooded snake, excluded in the text, peers from his hole. The buffalo appears again, drowned in the river below, which is populated by a variety of fish. A row of trees are seen near the high horizon. (Pl. 135)

Folio 11:**The queen's successive births:**

This folio represents the queen's successive births—a band of blue running across left to right of the folio is the river teeming with fish as also the queen in her next birth as a crocodile, represented as a scaly creature with elongated spikes on its back and a pair of short feet, close in resemblance to the fish type. On the river bank, the cow like animal in all likelihood, represents the next birth as *sambari* or deer. A rabbit to the left below a tree and a partially painted bird in flight in the patch of blue sky above are not integral to the narrative. The following birth as a *chandala* girl is depicted twice at the right, in the top rhomboid compartment, the *chandala* girl appears to be shunned by another woman, while in the bottom corner the *chandala* girl sits dejected, all by herself at the brink of the river. An interesting addition is the caged bird partially delineated, between the *chandala* girl and the woman facing her and perhaps was added by the painter as a metaphor to denote the stifled condition of the *chandala* girl. (Pl. 136)

Folio 12.**The queen's life as a chandala girl:**

This folio represents the *chandala* girl's miserable existence in the forest, where she survives by eating the fruit of the humble *umbara* tree and the subsequent arrival of the monk Shrutabdhī and his disciple Gunabdhī, the latter inquiring to his teacher about the reason of the foul smell and the teacher explaining the events that led to the successive births and also his extolling the virtues of the Jain *dharma* to all of which the *chandala* girl listens to in rapt attention, as a result of which she's born as a Brahmin in her next birth. The sequence moves anticlockwise, the bottom right has the lone *chandala* girl roaming around in the forest, the panel immediately above representing the pair of teacher – student monks in discussion, a curved white band separates the scene to the left. Set in a landscape comprising a tree with a peculiarly curved trunk and clumps of bushes it represents the monk Shrutabdhī explaining the story of rebirths of the queen

to his disciple who stands listening in rapt attention, the other audience happens to be the *chandala* girl himself. (Pl. 137)

Folio 13:

**The queen's rebirth as daughter of a Brahmin:**

This page narrates the story of the queen reborn as a daughter of a *Brahmin*, her childhood and youth and the visit of the monk Sudarsana. Divided into two horizontal registers, the upper half essentially represents a domestic scene, with the *brahmin's* wife seated in the interior of their home, and her infant daughter, interestingly in the nude except for an assortment of jewelry, standing beside her. Next to it, framed by two trees on the sides, two women are busy taking out water from a well. At the extreme left is seen the king's palace, where the king is engaged in conversation with a courtier. In the register below, the monk Sudarsana is seen to the extreme left, in front of him are seated king Asvasena and a courtier paying obeisance, while a mahout riding an elephant, awaits his master. To the extreme right is seen the Brahmin girl who passes by with a burden on her head. (Pl. 138)

Folio 14:

**The Brahmin girl's encounter with the monk:**

This page represents the king, his sister and retinue paying homage to the venerable monk and the Brahmin girl's encounter with the monk and her fainting on recalling memories of her earlier births. The forest setting comprises of a cluster of trees and an ant hill from which a snake pops out its hood, while a deer gallops by. The monk is seated on a platform to the far left while the king and his three retainers squat on the patch of blue which also stands in for the sky. The king's sister Vasantakalika is perched on a flight of steps in the architectural contraption in the left corner, with a horse standing behind her. The Brahmin girl lies in an unconscious state, her limbs convoluted, in a rather awkward posture, on the heap of firewood that she earlier bore on her head. (Pl. 139)

Folio 15:**The monk's words of wisdom:**

This page represents the monk unraveling the mysteries of the universe and of birth and death to the rapt audience, while a *vimana* appears from the sky. The lush forest of the earlier folio is now reduced to a pair of trees with a river featured prominently at the bottom half. The monk is now positioned at the river bank, the poses of the king and the retinue remaining almost identical as in the previous page, the king's sister has shifted position and is now placed in the riverbed, the horse behind her while an elephant without a mahout wanders in the background. An unfinished figure of a dog is seated at the extreme right. At the top right is the flying *vimana*, seating the god who's arrived to pay his respects to the monk. (Pl. 140)

Folio 16:**The Sugandha dasami ritual:**

This folio along with the next illustrates the elaborate ritual of the Sugandhadasami, which includes the installation of the twenty-four Tirthankaras on *mandalas*. The scene is set in a single compartment-on an intricate ten petalled *mandala* is placed the *kalasa* on which only a single Tirthankara figure is represented, seated in *padmasana* in a shrine, flanked by paraphernalia such as incense burners and lamps, placed on its plinth, on which is also seen a Digambara monk in prayer. Three other monks are seen to the right of the shrine. On either sides of the *mandala* stand two priests with hands raised as if to hold up the Jina shrine. Two Digambara monks, one seated on a platform under a tree, the other standing beside a vessel of offerings, are visible on the left, while a woman carrying a bowl and a small pot stands on the right. A single domed structure to the extreme right corner and a few square architectural units at the top are also seen.

(Pl. 141)

Folio 17:**Conclusion of the ritual**

This page depicts the concluding ceremony of the ten year long rigorous Sugandha dasami *vrata*, which the poor foul smelling Brahmin girl performs with generous donations from other *sravakas*. The scene is set in a large *mandapa*, suggested by a the billowing folds in the upper margin of the folio, in which the large congregation of *sravakas* appears. The monk to whom the offerings are directed is seen seated in an elaborate two storied structure. A vessel of sweet meats, possibly the one hundred *laddus* mentioned in the text is placed in front of him. Facing him are the devotees, both men and women, some with hands folded, while three of the women hold up lamps. A band of five musicians are seen at the back, playing the drums, the *shehnai* and cymbals respectively. The woman seated to the extreme right, holding a bowl, appears to be that of the reformed queen , who's brought an offering of the *prasada* by a man.( Pl. 142)

Folio 18:

**The queen reborn as Sugandha**

This is the opening folio of the second part of the text which describes the queen's birth as Sugandha .It deals with a city called Kanchanpuri where lives a king Kanakprabha and his queen Kanakmala. In the city there also lives a merchant Jinadasa with his wife Jinadatta and to this couple is born the queen, earlier the foul smelling Brahmin girl, as a lovely daughter Tilakmati, who's affectionately called Sugandha for the sweet fragrance emanating from her body. The painter places the royal couple seated in a palace chamber to the extreme right. The left hand compartment represents the merchant Jinadasa and his spouse Jinadatta seated on a platform, with the infant daughter nude except for the delicate jewelry that she wears, stands gingerly on her father's lap Below is a river on the banks of which two women fetch water, a vessel on a stand is seen in the center. The backdrop comprises of several architectural units and assorted trees. (Pl. 143)



Folio 19**Sugandha's childhood**

This page is relatively well ordered, and divided into three equal compartments, all the action taking place within the confines of a single dwelling, the merchant's home. In the central panel the merchant and his wife sit sharing a moment of togetherness, the panel to the left represents baby Sugandha rocking in her cradle while her mother attends to her. The panel to the extreme right shows the merchant's wife lying on a cot with one hand raised to her forehead, probably denoting her state of illness to which she finally succumbs. A clump of trees are visible in the background. (Pl. 144)

Folio 20**Merchant Jinadasa's family**

This folio describes merchant Jinadasa's life with his second wife Rupini and his two daughters, Sugandha and her step sister Syama. Divided into two compartments, the left one depicts the merchant seated with his second wife in a chamber, holding her hands, attended by a maid. The second wife is seen again the left devouring some food. In the right compartment are visible the second wife feeding wholesome food to her own daughter Shyama while a maid stands in attendance. Sugandha whom her stepmother neglects is not included in the composition. The back ground comprises of various types of architectural units. (Pl. 145)

Folio 21:**The king's orders to Jinadasa**

This folio deals with the merchant's domestic life and the king's orders to go to distant lands to procure jewels. The composition is well ordered and divided into three compartments. At the top left is seen Sugandha busy in the kitchen cooking for her father, while a male attendant clad in a dhoti sits close by. The bottom compartment shows the merchant being served food by his beloved daughter Sugandha, while his other daughter Syama stands behind. The woman behind Sugandha probably represents his wife. At the extreme left is a Jina shrine in front of which stands Sugandha with hands folded. The compartment

to the right depicts Sugandha looking after the needs of her stepmother, here she's observed to be washing her feet. In the top half is seen the palace where the king is seated ordering the merchant who stands before him, to travel to a far off country to buy jewels. An incomplete tree is visible in the background (Pl. 146)

Folio 22:

**Jinadasa sets out to distant lands**

This page represents the departure of the merchant to distant lands on the command of the king. Set in a single compartment, the sequence moves from the right to the left-the merchant's house is visible in the extreme right, where the stepmother Rupini and her two daughters are seated, with the merchant standing in front, bidding them goodbye. A curious bird with a human head is perched on top of a bridge like structure above. The merchant is seen again to the left now with his back turned away from his family walking away. A deer is seen behind him, while a row of trees behind complete the scene.

(Pl. 147)

Folio 23:

**The family of Changadatta**

The folio is divided into two vertical registers- to the bottom right are seen the merchant Changadatta and his wife engaged in conversation in the interior of their home, while their son is seen seated in the top corner. The scene to the left deals with the merchant accompanied by his son, visiting merchant Jinadasa's home where his wife Rupini extols the virtues of her own daughter Shyama and seeks her match with Changadatta's son. Seated behind her back to back, are the two daughters. The architectural setting is simple comprising a curved band which encloses the figures with several terrace like structures rising up. The blue sky has a single tree with its foliage bent down. (Pl. 148)

Folio 24:

**Preparations of Syama's marriage**

This page is divided into two horizontal registers depicting the marriage of the merchant's second daughter Syama with the bridegroom, who arrives for the

wedding in a grand procession, seated on horse back, while relatives and friends walk ahead of the horse .A single figure of a woman, walks behind the groom's horse. In the register below, the scene of the bride's household is represented where preparations are on in full swing, to the left a woman plays the drums watched by two others. In the inner chamber a group of women are engaged in animated conversation (Pl. 149)

#### Folio 25

##### **The Deception by Sugandha's stepmother**

This folio is divided into two registers again- the top one represents the wicked stepmother taking away Sugandha to the cremation ground lying to her that she would meet her future husband there. Both the figures of Sugandha and her mother appear twice, at the left the mother forcibly leads her daughter by holding her hand to the cremation ground, which is seen at the right, and is represented by mounds of earth and flags swinging from staffs. To the right the mother seats her daughter and asks her to await her husband in the funeral ground. In the panel below the mother who has returned from the cremation ground is seen weeping crocodile tears, her hands raised to the head while a group stands consoling her. (Pl. 150)

#### Folio 26:

##### **The marriage of Syama**

This folio depicts the events that take place according to the plans masterminded by the stepmother, when the bridegroom's party arrives to solemnize the marriage with Sugandha the stepmother laments how her stepdaughter has eloped and brought shame to them all. She then in turn offers her own daughter's hand in marriage and the ceremony takes place with great pomp and gaiety. The folio is divided into two registers, the top register shows the wicked stepmother seated alone in her house, with her back to the groom's father who arrives with a companion, to whom she turns her face with outstretched hands , gesticulating and relating the iniquity of her step daughter. The extreme right corner is left blank except for a chequered square. In the register below is represented the wedding scene of the merchant's second daughter Syama, which

includes the *panigrahana* ceremony of the bride and groom blessed by two women onlookers, to the accompaniment of *shehnai* played by two musicians. At the extreme right, the groom is seen walking with another accompanying figure, while the bride is riding to her husband's home on a horse. (Pl. 151)

Folio 27:

**The king's meeting with Sugandha.**

This page illustrates how the king chances upon Sugandha in the cremation ground from the terrace of his palace and drawn by her exquisite beauty, wonders about her identity. The scene is divided into several uneven planes. To the right is the two storeyed palace on the upper floor of which the king is seen seated with the queen. In the lower story sits a woman with her hand stretched out to hold the tassels of the blinds whose rim is faintly visible. At the left is represented the crematorium which is identifiable by a series of flag staffs and burning lamps, where Sugandha is seated while the king now dressed as a common cowherd, approaches her. A river with fish and a few trees are seen in the upper half of the folio. (Pl. 152)

Folio 28:

**Sugandha briefs the king**

The page represents Sugandha briefing the king about herself, her parents and relating to him how her stepmother had brought her to the cremation ground on the pretext of Sugandha meeting her groom there while her own daughter's marriage was being solemnized. The scene is two tiered the lower half represents the cremation ground, denoted by mounds of earth on which are two pairs of flags blow in the air and burning lamps. Sugandha and the disguised king are seated facing each other with Sugandha

Relating her tale. Two *vimanas* (flying objects) appear in the sky above with the gods seated in them blessing the couple with a shower of flowers. A curious creature with a female head and a bird like body is placed between the two *vimanas*. (Pl. 153)

Folio 29:**Sugandha weds the cowherd**

The page, divided into two registers, depicts the wedding of Sugandha with the cowherd in the crematorium, seen in the upper half, with Sugandha and the disguised king facing each other, the newly wed bride asking her husband who he was to which the king replies in mirth that he's a cowherd. In the register below is the scene of the daybreak when the king rises to depart with Sugandha is seated on a platform, tugging at the king's *patka* beseeching him not to leave her alone. (Pl. 154)

Folio 30.**Sugandha returns home**

This folio depicts Sugandha's subsequent return home at the request of the king and her innocent conversation with her stepmother. Divided into two vertical compartments, the left one shows Sugandha relating the incident of her marriage with the cowherd in the cremation ground while her stepmother admonishes her for the same. To the right is the chamber of Sugandha where the king, still disguised as a cowherd, visits his bride in the quiet of the night and showers her with expensive jewelry. The painter shows the couple seated on a bed holding hands and gazing adoringly at each other. A few haphazardly placed doorways and two large urns on the left complete the composition. (Pl. 155)

Folio 31:**Sugandha with stepmother and father**

The folio is divided into two registers-the top one shows Sugandha showing her costly jewels to her stepmother revealing how her husband had gifted them to her. To the extreme right are seen Sugandha, her stepmother and the merchant, who's returned from his long journey only to find in utter dismay, Sugandha wearing expensive jewelry, of whom he immediately becomes suspicious. In the register below the merchant is seen walking across to the palace to meet the king who's seated to the left and to whom the former reports the stolen jewels that he immediately identifies as belonging to royalty. The placing of four trees between the merchant's home and the palace adds life to the composition (Pl. 156)

Folio 23:**The merchant meets the king**

This page depicts in continuity the meeting of the merchant Jinadasa with the king, as he explains how Sugandha came to possess the ornaments which the merchant is certain belongs to none else but the king, while wondering who the thief could be. The king then tells the perplexed merchant to find out the culprit. The encounter between the king and merchant is repeated twice, in the upper and lower compartments. In the top compartment the painter employs an unusual pictorial device of curved bands of cusped arches enclosing a square pavilion which seats the king and merchant, the latter, delineated twice, once seated and next, bowing down to beg forgiveness on behalf of his daughter.

In the compartment below, the scene takes place in an open tent, again with the merchant standing with folded hands before the king, who curiously appears bare chested, dressed only in a *dhoti* and *patka* with a turban on his head. An elephant is visible at the far right. (Pl. 157)

Folio 33:**Jinadasa invites gentlemen to his home**

The narrative relates how it is decided to solve the puzzle of the jewels by inviting all gentlemen of the city for a feast at Jinadasa's home where Sugandha would wash all men's feet and recognize as to which were that of her husband by touch. In the top register Jinadasa's conversation with the king continues. Again in a more elaborate palace setting in the lower register, the merchant and king continue to make plans for discovering the culprit. To the extreme right is seen the topic of conversation Sugandha seated all by herself. A footstool in between them is placed in anticipation of the chain of events which were to take place (Pl. 158)

Folio 34:**The invitees gather at Jinadasa's home**

This page represents the invitees gathering at the merchant's home for the feast and the feet washing ritual. Divided into three compartments, the top left shows two women busy with cooking the food in the kitchen, while the next

compartment shows the invitees partaking the feast, two individuals sharing a single *thali* or plate. All of them are bare till the waist and wear dhotis. The lower panel is an extension of the happenings above with more invitees climbing the staircase up to the merchant's house with the king standing at the foot of the stairs looking back the other way probably to suppress his mirth. In the inner chamber is seated Sugandha. The man sitting next to the footstool is her father Jinadasa waiting anxiously for the ritual of washing of feet. (Pl. 159)

Folio 35:

**Sugandha washes the feet**

The folio represents Sugandha washing the feet of the gentlemen invited at her home and finally identifying the feet of the king as those of her husband's. The upper register depicts the animated atmosphere of the merchant's home with the invited gentlemen engaged in conversation with the young maidens in the house. In the lower register is seen the main event of washing of the king's feet. Set in the outdoors perhaps in the courtyard of the house, the merchant is seen pouring a pot of water on the feet of the king from a large urn while Sugandha sits demurely nearby. An attendant fans the king with a large piece of cloth. (Pl. 160)

Folio 36:

**The king's decision to wed Sugandha**

This folio illustrates the happiness of the king and his subjects at the turn of events with the king announcing his decision to formally celebrate his wedding with Sugandha. The painter depicts the king seated in his palace with an attendant standing with a *chauri*. In a separate compartment facing him are seen merchant Jinadasa and his daughter Sugandha. Seated in the upper panel, are a group of five women. Various assorted architectural units are employed for dividing the pictorial space. (Pl. 161)

Folio 37:

**The bride's *sringara*.**

This folio illustrates the *shringara* (toilet) of the bride which the versed describes in great detail- the finery, the assortment of jewelry, etc. The left hand

and the right hand compartments are both about the bride's *shringara*, in the left panel a bride's maid puts on jewels on her hair while another offers her necklaces to wear, at the right Sugandha sits on a stool, while a maid braids her hair and another stands with a vessel of perfume.

**(Pl. 162)**

Folio 38:

### **The wedding ceremony**

This is a three register folio illustrating the wedding ceremony. The top register shows the bride and the groom seated while the *panigrahana* ceremony is being performed. Two women shower rice over the couple, while a group of women seated at the right watch the ceremony. A Jina shrine is seen at the far right. The middle register illustrates the cooking of the feast in the kitchen for the wedding feast, where several men and women are busy preparing an assortment of delicacies. In the lower register the bride and groom depart in a palanquin borne by four attendants, to the accompaniment of music of bugles and cymbals. A group of three women walk behind the palanquin. **(Pl. 163)**

Folio 39:

### **The stepmother begs forgiveness**

This a deftly handled page illustrating the king's wrath at Sugandha's stepmother and Sugandha begging the king's forgiveness on her stepmother's behalf. The king is seated in the palace placed centrally, two curved bands of architectural units distinguishing it from the blue horizon above. In the left compartment is Sugandha who stands with hands folded in front of the king. The figure standing behind her is most likely that of her stepmother. In the right hand compartment are seen two figures, the woman standing with hands folded is again the stepmother while the man clad in a short dhoti is the attendant sent by the king to bring over the stepmother for punishment. **(Pl. 164)**

Folio 40:

### **Sugandha's marital life**

This folio illustrates the blissful life of the king with his new bride Sugandha. The painter shows the newly weds seated in the palace chamber to the



left, where Sugandha seems to be pacifying the king, while a *chauri* bearer stands in attendance. A small Jina shrine is visible in the upper half. On the right is seen the merchant's house where he is seated with his wife Rupinī who has by now repented her actions. The figure on the flight of steps of the merchant's house is most likely to be his daughter Sugandha who acts as an intermediary between the two households. Two peacocks are perched on the terrace of the merchant's home. (Pl. 165)

Folio 41

**Sugandha's religiosity**

This page describes Sugandha's ritual visits to the Jina temple, where a god arrives in a *vimana* and relates to Sugandha about his own miserable lives in the earlier births and how he attained godly status after observing the *vrata*. Sugandha along with the king and female attendants is seen in the lower compartment which also has to the far left corner, two Digambara monks engaged in conversation. A shrine in the upper half houses a Tirthankara. To the extreme right stands a four handed god holding a trident and a small *damaru*.

(Pl. 166)

Folio 42.

**Sugandha's rebirth as a heavenly being**

This page illustrates Sugandha's life of devotion and piety which finally leads to her being born in the next birth as an Indra. The lower panel depicts this aspect of her life, wherein Sugandha's shown seated in a temple. To her right is a shrine housing a Tirthankara. A group of trees are seen to its right. To the left stands a Digambara monk offering prayers in front of the shrine. In the upper panel Sugandha and the king are seated to the far right while the flying *vimana* at the left with a god seated inside, denotes Sugandha's rebirth as one of the Indras and her ascent to reside in the *Ishana* heavens.

(Pl. 167)

Folio 43**The monk's discourse**

This concluding folio represents the king Shrenika facing the monk who explains to him the significance of leading a pious life. The composition is split into two halves, held together by the figure of the monk who stands in the center. In a palace like structure to the left king Shrenika is seated listening to the advice of the seated monk. A similar structure to the right houses two seated monks, one of whom seated on a platform could represent the *bhattaraka* Devendrakirti himself while the one seated below on the floor could be the composer of the text, Jinasagara. Seated before them is probably again the king Shrenika. A large crescent moon is visible between the two structures. (Pl. 168)

**SUGANDHADASAMI KATHA : THE PICTORIAL LANGUAGE**

The manuscript of the Sugandhadasami katha is a curious blend of various idioms, though it does not immediately recall any particular predominant style. The painter illustrating the manuscript, in the course of representation of the bulky narrative at his disposal, comes up with his own pictorial solutions. In certain folios the painter relies on the conventional device of the two tiered composition to narrate events that occur in succession, but more often than not, he resorts to the other popular format of arranging separate events into compartments not unlike the Mewar, Marwar or Malwa schools. However the sense of orderliness and uniformity in composition evinced in the schools of Rajasthan is generally absent here.

The painter has to grapple with spatial problems, and this unease becomes glaringly obvious on several occasions, as when he arbitrarily crams in a number of situations together resulting in an awkwardness of composition (Pl. 133 & 134). He employs in other instances, diagonals and curved configurations. (Pl. 127). There is no deliberate effort to demarcate the horizon distinctly. To cover up the resulting anomalies in the composition the painter makes generous use of architectural elements such as parapets, doors, windows,

cupolas and other such units, which act as props and aid in piecing the scattered pictorial spaces together.

To the painter's credit, some of the folios, **(Pl. 144, 145, 156 & 164)** are conceived well. For instance the page illustrating the domestic activities in merchant Jinadasa's home **(Pl. 144)** the painter has to tackle a relatively simple problem, as the events occur at a single place in linear time. Here three distinct, well organized compartments suggest three living areas of the merchant's dwelling. To the extreme left the merchant's wife contentedly squats near the cradle of her infant daughter Sugandha in an open verandah where a rudimentary use of perspective is discerned in the receding line of the verandah floor. The central compartment suggests a separate chamber where the merchant and his spouse share a moment of togetherness while the compartment to the right denotes the bed chamber, where the merchant's wife lies on a bed, her left hand pressed to the forehead suggesting her ill health. The row of trees at an upper level of this tight knit composition break the monotony of architecture

In the sequence of the hunt in the forest, **(Pl. 130)** events that occur in rapid succession have been handled in a fairly distinct way from the rest of the folios. The setting of the forest offers scope to the painter to amass together varieties of trees and rock formations. The composition, neither tiered nor compartmentalized definitely makes the scene more animated despite the glaring anomalies of perspective and proportions. The sky, a cloudless expanse of blue permeates the entire pictorial space, thereby making several of the figures appear to be floating. The events are arranged anti clockwise, with the hunting scene dominating the upper half of the page, which represents the queen being fussed over by a maid while a gun toting attendant aims at a tiger nestled in the thicket below, watched by an attendant partially concealed by a tree. The painter in his enthusiasm to include a horse, crams it behind the attendant, positioning it defying all laws of gravity right over the foliage of two trees. The encounter with monk Sudarshana is depicted in the lower half with king and his attendant saluting the monk; to the far right the king is seen gesticulating to the queen to return to the palace to cook a meal for the monk.

In yet another folio (**Pl. 164**), the painter adopts a symmetrical composition, albeit to show events in different time frames. In the center is an elaborate palace structure where the king is seated. Two curved bands composed of cupola patterns stretch on either side from the palace roof to the edges of the folio. These are topped by a pair of trees inclined inwards against a patch of blue sky. In the left hand compartment, Sugandha accompanied by a maid appears before the king to beg forgiveness for her stepmother's misdeeds. To the right are figures of the stepmother, the object of the king's wrath facing a dhoti clad attendant who has been sent by the king to punish Sugandha's stepmother.

The architectural elements in the Sugandha dasamī are rudimentary, mostly comprising of simple shrines, palaces and pavilions. Seldom as in the opening and concluding folio are the Jina shrines fairly elaborate, with domes adorned with flags, turrets, crescent shapes and motifs of rose petals. The royal palace varies in size and design according to the space available and there is no attempt to demarcate the king's palace from an ordinary merchant's dwelling. On the contrary the painter at times lavishes more attention on the merchant's residence (**Pl. 147**) than that of the king. The palace structure or the merchant's house essentially comprise of a cubical block with multiple decorative lintels topped by turrets, cupolas, and domes of various shapes. There is no attempt at perspective, the exception being the two folios where it is employed marginally to denote a terrace (**Pl.131**) and the open verandah of the merchant's house. (**Pl. 147**)

Some of the scenes take place in a pavilion, particularly notable being the one of the wedding scene of Sugandha's stepsister Syama (**Pl. 150**) and where the encounter between the merchant and the king takes place (**Pl.157**). These pavilions are light, airy structures held in place by thin, wiry ropes

In a case of *horror vacui*, the painter strives to fill in all the space available at his disposal regardless of its relevance to the text illustrated. One such typical example are the curved bands that jut out from upper levels of palaces and end somewhere vaguely. (**Pl. 128,143 147,148 &152**) More frequent is the use of the geometrical device of a small square within a large square motif, used as

fillers to cover up all ill defined spaces. **(Pl. 133)** This motif is again common as a decorative pattern in the balconies, terraces, roofs, and other similar architectural components. Rarely a cusped arch pattern enclosed in a rectangle is employed to fill in the pictorial pauses **(Pl.155)**

In other instances such as the representation of the well **(Pl. 138)**, the Sugandhadasami painter comes up with his own formal devices. Unlike the cylindrical well shape common in the Mewar convention, this painter has devised an unusual pear shaped structure, thickly outlined in black and divided midway down the depth into two halves. At the upper narrow end is fastened a pulley, while the pots of the two women fetching water from either side bob up and down in the lower recesses sans the ropes which the women hold on at the top.

The Sugandha dasami narrative also demands from the painter the visualization of a funeral ground **(Pl.152,153,154)** which he represents by mounds of earth topped by flag staffs and slender lamps.

Nature plays a vital role in the first half of the narrative of the Sugandha dasami text wherein the requirements of a pastoral setting offers the painter to represent numerous natural elements such as trees, bushes, rocks, river and various types of fauna. In two of the earlier sequences are observed the painter's visuals of a deep forest. One such **(Pl. 128)** is an ordered composition arranged in two registers where an assortment of trees arranged in a row suggest the forest or perhaps the road leading to it. Against the backdrop of another tree is seen the monk Sudarshana whom the king meets on the way to his hunting expedition. In the following folio **(Pl. 130)** the scene represents a dense jungle where the trees are haphazardly arranged and include boulders and rock formations, against which is seated a tiger.

Again, in yet another page **(Pl. 134)** the painter builds up a lively outdoor setting where the king reverently greets the monk to beg forgiveness. This time the painter represents a quaint mountainscape, with curvilinear hillocks, dotted sparsely with trees, bushes and tiny shrines. Trees and rocks also constitute an important feature of the page that follows **(Pl. 135)** that recounts the queen's

rebirths, another dominant feature here being the river, on the banks of which much of the action takes place. The river, represented by thin, choppy lines of varying lengths, abounds with fish.

Various other types of fauna are introduced as required in the narrative. The peacock, which is perched on the tree in the folio of invocation (**Pl.127**) also features as the stately mount of the goddess Sarada in the same folio. A curious composite form of the peacock having the head of a human being is observed in another page. (**Pl. 147**) Other animals such as the horse, elephant, ox, and deer are treated in a manner close to the conventions observed in Mewar, Malwa or Marwar idioms from the seventeenth through the eighteenth centuries. On the other hand creatures that do not have a precedent in the schools of Rajasthan are sketched in awkwardly (**Pl.135& 136**)

The tree types vary, there being four basic varieties-a) the short stocky ones with circular foliage, b) tall elegant trees, c) trees with long slender trunks and rounded foliage, and d) trees with striated curved trunks and conical foliage tapering at the far end. The last is a version of the tree type familiar in early Jain illuminated manuscripts of the Caurapancasika group as well as the convention used in Malwa, Marwar and Sirohi schools, while the tree trunks, supporting several slender branches are however treated in a distinctly different manner from the thicker, more tightly drawn Rajasthani types.

Although the drawing is indifferent and the line uneven, the painter delineates a variety of foliage- leaves varying from regular shaped ones to spiky and serrated types. Some trees also bear fruits and flowers. Bushes are made of thin curved bands shaped like a U with tiny sprinkles of blossoms.

The male type comprises of the king, merchant, courtiers, attendants and monks. The figures have short statures with rounded or squarish faces, broad foreheads, sharp protruding noses, thin pursed lips and rounded chins. They have arched eyebrows and medium sized eyes. Many of the figures sport moustaches of varying thickness, mostly drooping ones, but at times aligned with the lips. Very often the men are clean shaven and in one solitary case the painter has even added a beard to the figure of the merchant Jinadasa. (**Pl. 143**) Most of the men

folk have prominent sideburns. The bridge of the nose is almost non existent, making the nose and the forehead appear aligned in a straight line. The proportion of the limbs varies and at times the arms are shown inordinately long. There is hardly any clear line of demarcation between the characterization of the two principal male figures of the king and merchant and often they are distinguishable only by their settings and associations with other characters of the narrative. Likewise, the king in the inaugural folios of the narrative and the character around whom the second part of the Sugandha dasami tale revolves are indistinguishable from one another.

The female types range from the queen, goddess Sarada, the protagonist Sugandha, her stepmother, attendants and others. The figures are short statured with a propensity towards plumpness. They have mostly rounded faces, broad curved foreheads, straight pointed noses, small mouths and rounded chin. The size of the eyes varies from the medium to the large, the eyebrows being arched like their male counterparts. It is difficult to mark out the principal figures separately, there being no effort on the painter's part to attempt characterization. Most men folk regardless of their class and status, wear ankle length *gherdar jamas* with long sleeves and round or V shaped necklines. There is no distinctive turban for the king, the turbans and the *patkas* for royalty and the laymen being uniform. It is only in certain instances that the king wears the royal crown. The king's retinue include attendants who follow a distinct dress code-these men have bare chests, and wear extremely short dhotis above their knees (Pl.

129), with *patkas* slung across their chests. Their head gear comprises of tight fitting conical caps. The ecclesiastic class can be distinguished easily-these comprise the Digambara monks who appear naked, their sole accessories include the *picchu* or broom made of peacock feathers, tied to the wrists and the *kamandalu* or pot containing water. The priests are featured in *dhotis* with *uttariyas* around the shoulders. Priests as well as monks sport long hair that falls on the nape of the neck.

The costumes of the women comprises of the *ghagra*, *choli* and transparent *odhnis*. The skirts are either plain or decorated with stripes or tiny series of dot

patterns. Rarely, (PI 138) is the costume rendered differently as in the case of the *Brahmin* girl, who's shown in a blouse and a short dhoti like garment hitched up to the knees, the veil however intact on her head. The women have stylish coiffures, most wear their hair in neat little buns at the nape of the necks, some have medium length plaits, while others sport a bun followed by a length of loose hair. A curious feature unique to the manuscript is that the nipples of the women's breasts are highlighted by short radiating lines converging at a point. (PI. 145) Another distinctive feature are the series of pleats that form a petal like formation along the length of the thighs from the knee to the hip (PI. 140, 145, 155)

The women folk wear assorted pieces of jewelry which includes head ornaments of different varieties such as the single or double circular ornament on their buns, or a string of pearls adorning the hair. Other embellishments include the *sismag* on the forehead, large circular earrings, necklaces, nose rings, bangles, anklets and pompons.

Representation of some paraphernalia such as the lamp posts and flagstuffs in the cremation ground is unique to the Sugandhadasami document. (PI. 152, 154)

Also of considerable interest is the depiction of rifles seen in the hunting scenes. (PI. 129, 130) The dominant color palette constitutes of brown, a deep pinkish orange, blue, dull green, yellow, mauve, black and white. The painter shows a predilection for using the bright rose-orange color, which defines many an irregular frame in each folio, serving as a backdrop for the grouping of figures. The same color is also employed in architectural components such as the niches, domes, turrets, blank rectangular spaces, costumes of men and women as well as miscellaneous accessories like flags, banners, curtains, bolsters, etc

Brown is another dominant color and is repeated likewise in architectural elements and costumes. An insipid mauve, a typically Deccani hue, is also fairly common in the backgrounds as well as steps, canopies, throne, stools, lintels and costumes. Deep blue is the other preferred color for planes as also the obvious choice for cloudless skies. A deep golden yellow, though seldom used as a background color, is conspicuous in each folio defining domes, steps, lintels,



costumes, furniture and other accessories, as well as the figure of the Tirthankara and the tiger. White is also judiciously employed in architecture, peacock, oxen, horse, fish among the fauna and costumes and other accessories. The trees are a somber green speckled with red, white, yellow and black. Most of the human figures are fair or wheat complexioned, only on rare occasions, particularly in the compositions representing the crowds that blue has been employed for the figures to achieve contrast. The outlines of the architectural units, human figures, trees, animals, have been delineated in black color of varying thickness. The painter makes no attempt at modeling, the backgrounds have flat color washes and the various figures are also rendered in a similar manner.

Despite being representative of the eclecticism typical of late seventeenth – early eighteenth century painting, the Sugandhadasamī manuscript emerges as one of the superior efforts of painters working in the Deccan. Stylistically it recalls numerous features of the school of Surat of this period, particularly in its luminous color palette, the male and the female types, architectural elements, and costumes, and it is certain that it was executed by a painter conversant with the Surat idiom of the eighteenth century, which itself was a rather confused potpourri of several styles including Mewar, Sirohi and Marwar from where painters appear to have converged in this thriving trade center in search of work. This state of ferment is obvious in the so called popular style, as well as what has been labeled as the Sirohi school in Gujarat prevalent in eighteenth century Surat- Ahmedabad area. The manuscripts painted in this region are extremely inconsistent in terms of style and quality and appear to have employed the services of painters of varying merit hailing from the neighboring areas. It is evident that Surat never produced a school of painting but was merely a meeting ground for painters seeking work from nearby regions, wherein certain influences from each other, at the most, could be assimilated.

The painter of the Sugandha dasamī then obviously had connections with Surat, and was in all probability brought from there to Vidarbha by the pontifical head Devendrakīrti, who had gone on a long pilgrimage to Gujarat and Rajasthan ,

and is reported to have halted at Surat during the four months of the monsoon<sup>3</sup>. It is likely that the painter was brought back along with his entourage sometime around 1729 CE. Though Jinagara's Sugandhadasamī is undated, adjudging from his other literary endeavors, it appears to have been produced in a place called Shiradgram in Marathwada sometime between 1724 and 1729 CE, Jinasagara's most prolific period. It was in all possibility taken up for illustration immediately after the pupil's return from the pilgrimage tour where he is believed to have accompanied his mentor<sup>4</sup>. It is likely that this manuscript of *bhattaraka* Devendrakirti's favorite disciple was commissioned to be illustrated at the former's behest just prior to 1729 CE, when this *bhattaraka*'s tenure concluded.

Though the debt to Surat is obvious, the painter exudes a certain confidence in his approach to an unfamiliar theme, his draftsmanship is assured and overall he succeeds in tackling the narrative comprised of multitudinous characters and events with considerable élan. In fact, this work is superior to many of known contemporaneous paintings from the Surat region such as Candarajano rasa of 1798 CE, copied at Bhavnagar and Paryusana Ksamapana patra of 1796 CE from Ahmedabad, though it is closest to the latter.

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## REFERENCES:

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<sup>1</sup> Shah U P, ' Treasures of Jain Bhandaras', pp 37

<sup>2</sup> Jain Bhagchandra ' Jain Sanskriti kosha'( part III) ,pp 349

<sup>3</sup> Johrapurkar Vidyadhar, 1958' Bhattaraka Sampradaya', Jain smṛti sanrakshak sanstha, Sholapur,pp 62, inscription no 161

<sup>4</sup> ibid, pp 60, inscription no 153

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**SUGANDHADASAMI KATHA,  
KARANJA**

**SUGANDHADASAMI KATHA: THE ILLUSTRATED MANUSCRIPT FROM KARANJA**

The Senagana temple at Karanja houses an illustrated manuscript of the Sugandha dasami katha, written by Jinasagara, a popular text among the Digambara Jains of Vidarbha, as its numerous copies in various *shastra bhandaras* in the region suggest. The manuscript in question measures 25 cm x 14 cm, its illustrations being in vertical format, most of them occupying about one third of the total space. The text, in Marathi, is usually written in the upper part of the folio, though several examples of the text interspersed in between a pair of illustrations on each page also exist. The colophon page bears no date or name of the patron, and merely mentions the name of the text's composer Jinasagara and his teacher *bhattaraka* Devendrakirti as in the illustrated Sugandhadasami katha from Nagpur, though the province Maharashtra is specified in this case. The total number of folios is fifty three and they are painted in a style which bears compositional and iconographical similarities with the horizontal manuscript on the same theme in the Senagana temple at Nagpur, although the latter displays a more competent hand in its execution, the painter showing a greater command over the narrative. The description of the folios is as follows—

Folio 1:

An unidentified Tirthankara is seated in *padmasana* in the center on a rectangular platform, while two attendants, one on either side, stand holding fly whisks. The backdrop comprises of rudimentary drawing of a shrine, while the foreground is left plain. (Pl. 169)

Folio 2:

The folio is divided into two registers, the top registers shows the figure of the composer, Jinasagara standing to the left, hands folded reverently in front of four armed goddess Sarada, seated on a peacock, holding a *vina*, a book, a fruit respectively in three of her hands while the fourth strings the *vina*.

The bottom register depicts two men seated opposite each other, dressed in full length *angarkhas* and turbans, engaged in conversation. The setting is again ill defined.

Folio 7:

The page is divided into two compartments, the top shows the monk returning to the forest after the mishap of poisoning. Here he is seen seated against a backdrop of trees in the midst of animals such as a tiger and a wild goat. In the register below, the king is seen seated to the extreme left with four seated courtiers relating the unfortunate incident of the queen's misdeeds to him.

Folio 8:

This again is a two register composition, the top representing the scene where the repenting king goes to the forest to beg forgiveness of the monk. The figure of the king and his retainer are painted on an indefinite plane of blue, which also has a tree and a crouching tiger to the left, while the monk stands on a platform to the right, his right hand raised in an act of forgiveness.

The next sequence takes place in the palace, with the king in a fit of intense rage snatching away all the queen's ornaments and banishing her to the forests. The illustration shows the king seated in the palace chamber and ordering one of his courtiers to snatch away the queen's jewelry. Alternately the figure seen seated in the palace chamber and the one holding the queen's hands in a tight grip and snatching her necklace could be the king himself. **(Pl. 174)**

Folio 9:

The folio has twin registers but both are worked out in minimum detail, the upper suggests the forest where the queen is banished merely by a couple of trees, with the grieving queen, partially disrobed with the upper part of her body bare, seated, one hand resting on her forehead.

The compartment below is summarily painted and is divided into diagonal compartments, the upper contains a solitary tree, the middle space being practically bare except for suggestions of creepers, the lower part representing the river. The queen, reborn as the buffalo and supposed to be drowning in the river is awkwardly painted in a crouching position in the river bed.

Folio 10:

This folio has three registers, the upper represents the queen's next birth as a crocodile who swims in a sloping river. The middle shows her subsequent birth

as an antelope, positioned awkwardly, with the front hoofs spread out, between two trees. In the lowermost register the queen is shown born as a *chandala* (untouchable) girl ostracized by a lady who probably belongs to the upper class.

Folio 11:

The page has twin registers, the upper half represents the queen now as the *chandala* girl, sitting in isolation in the forest with only animals for company eating wild fruits such as the *umbara*. Here a single deer gives her company. The pair of trees pattern appears to be a favorite of the artist who employs it often as seen in both the scenes in this folio.

In the scene below the monk Shrutabdhī and his disciple Gunabdhī are seen engaged in conversation, with another figure of a deer close by. (Pl. 175)

Folio 12:

This page has a single scene of the queen as the *chandala* girl seeking the monk's blessings. The background is a deep blue with no attempt to demarcate the skyline from the ground. The *chandala* girl sits to the left, with folded hands while the monk stands blessing her. The figure of second monk is seated to the extreme right and is disproportionately larger than the monk figure in the center. It may be presumed that the larger figure is that of the monk Shrutabdhī while the disciple Gunabdhī stands blessing the girl. The characteristic two trees stand in the background.

Folio 13:

In this folio the narrative jumps to the scene where the next birth of the *chandala* girl is shown. She's reborn in a Brahmin family of Ujjain. Her parents having died after her birth, she fends for herself by selling firewood. The single scene incorporates two successive incidents - the king and his retainer standing with folded hands in front of monk Sudarsana who arrives in the town, with the Brahmin girl looking on hesitantly.

Having recollected her previous births after she sees the monk, the girl faints and is shown in such a state in a separate green compartment below, with her pile of firewood lying to one side. (Pl.176)

Folio 14:

This folio deals with the monk's sermon on the mysteries of birth and death to his audience which comprises of the king, his sister Vasantalika and a courtier. The monk is seated in front of a shrine, behind which are some trees, while the god arriving in a *vimana* is at the right.

Folio 15:

This folio carries a single scene depicting the elaborate ritual conducted in the month of *bhadrapada*. A large canopy is visible at the upper edge, a shrine is seen to the left, inside which is housed an image of a Jina, seated on an elaborate pedestal. Six women carrying ritual vessels stand outside the shrine, aligned neatly in a row. (Pl. 177)

Folio 16:

This page depicts the grand finale( *udyapana*) of the Sugandhadasamī Vrata. The setting is that of a shrine outside which is seated a lady who has performed the rigorous ritual judiciously and is about to conclude the ceremony with offerings of sweets. In front of her stands a man while the vessels containing the different types of food are placed at the bottom .

Folio 17:

This is the opening folio of the second part of the narrative depicting the city of Kanchanpuri, where lives the king Kanakaprabha and his queen Kanakamala. The scene is divided into several registers, the top displays certain architectural elements of the city, the middle panel shows the king and queen seated, with two courtiers. In the compartment below are seen a horse and an elephant. (Pl. 178)

Folio 18:

This page represents the household of the merchant Jinadasa and his wife Jinadatta, along with their lovely daughter, none else but the queen reborn as Tilakamati. The setting includes some sketchily drawn architectural elements such as the dome, lintels, windows and *shikhara*. All the three are seated, the parents facing one another while the little daughter snuggles close to her mother. (Pl. 179)

Folio 19:

This scene shows Sugandha standing in front of her father after her mother passes away and her father remarries. The setting is cramped with domes, arches, stairways and shrines, amidst which stands Sugandha opposite her father who is seated on an ill defined object.

Folio 20:

The scene deals with the merchant's affection for Sugandha which her stepmother resents. In a similar setting as in the previous folio, the central compartment shows merchant Jinadasa standing opposite his beloved daughter Sugandha, offering her the gifts he has especially purchased for her while his second wife, shown seated in a separate red compartment in the bottom register, looks on disapprovingly.

Folio 21:

This page represents the event where the merchant is summoned by the king and ordered to embark upon a long journey to a distant island. To the left is a summarily drawn king's palace showing the seated king. Facing him stands Jinadasa, hands folded in reverence, while an attendant also bowing, stands behind. The scene at the bottom shifts to Jinadasa's home, where his wife is shown seated comfortably ordering her stepdaughter Sugandha to get on with the household chores. **(Pl. 180)**

Folio 22:

This folio is divided into two compartments, the top depicts Jinadasa relating the king's orders to his wife and daughters. All four are seated against a plain green background, their postures stiff and similar, one hand placed close to the body the other raised in gesticulation.

In the compartment below is visible the merchant Jinadasa taking leave of the King, who's seated in a pavilion

Folio 23:

This page represents the scene of the marriage proposal from the merchant called Changadatta who arrives after the departure of Jinadasa to distant lands and shows his preference for Sugandha over the stepmother's daughter Syama



as the wife for his son. Changadatta is seen seated to the left while the standing stepmother and her seated daughters appear at the right. (Pl. 181)

Folio 24:

Resenting the merchant's choice of her stepdaughter for his son, the wily stepmother resorts to a wicked plan to remove Sugandha from the house, and takes her to the cremation ground on the pretext that her future husband awaits her there to solemnize the marriage. The backdrop of clumsily executed architectural units appear again, the domestic interiors being suggested to the left, while Sugandha walks away meekly behind her stepmother who leads her out of the house.

Folio 25:

This folio represents the scene where the stepmother sheds crocodile tears after returning from the cremation ground where she leaves Sugandha to her fate. Architectural units appear at the upper half of the page, while in a cusped arch below the stepmother is seen seated to the left, weeping with one hand raised to her forehead, consoled by a group of women standing before her. (Pl. 182)

Folio 26:

The scene represented here is that of Sugandha's stepmother lamenting her stepdaughter's sudden departure to an unknown destination and offering of her daughter's hand to the son of merchant Changadatta. The mother daughter duo is seated to the left, displaying identical poses, one hand held close to the body, the other raised upwards. Opposite them sit the merchant with, accompanied by two relatives as they prepare to accept the proposal of stepmother's own daughter Shyama instead of the absconding Sugandha. Summarily drawn architectural units are visible again as also the unusual placement of crows in niches in the panel above. Rudimentarily delineated steps complete the scene.

Folio 27:

This folio represents the sequence where Sugandha isolated in the cremation ground, awaits her non-existent husband as drilled into her head by her stepmother and the king spotting the beauty in an unlikely place as the cremation ground from his terrace. Divided into three registers, the upper shows

the king seated on a parapet., glancing upwards. A large architectural unit dominates the upper and middle right of the folio, while seated in the yellow middle compartment is Sugandha in a pensive mood. She reappears in the compartment below amidst a better defined setting, which includes a couple of flagstuffs and two vertical poles. **(Pl. 183)**

Folio 28:

This page shows the king hastening to visit Sugandha, curious to know more about her. The upper register has an assorted arrangement of architectural units haphazardly arranged, while in the lower register, against a deep blue background, amidst a pair of flagstuffs and a pole sits Sugandha, with the figure of the king disguised as a common man approaches her.

Folio 29:

This page shows the king's meeting with Sugandha in the funeral ground having arrived dressed as a common man. The ground is painted a deep yellow while the background is of chocolate brown color. The twin banners now point inward, also visible are the two poles. Sugandha seated to the left, narrates the incident of the stepmother having brought her to this place to meet her husband, with the king stands before her, listening in rapt attention, dressed in a long robe, *patka* and common turban and carrying a staff.

**(Pl. 184)**

Folio 30:

This page deals with the incident when the king, besotted by Sugandha's beauty but remaining incognito, declares his intention to wed her to which she agrees coyly. She garlands him, but curious to know his identity asks him who he is to which the king replies that he is a cowherd who tends to his herd of cows and buffaloes. The scene is continued in the cremation ground, with trees now added on as a backdrop, the flagstuffs facing inwards also visible, while Sugandha and the disguised king sit engaged in conversation, the king holding the trademark staff.

Folio 31:

This is the page depicting the king taking leave of Sugandha at daybreak, who beseeches him to stay back and not leave her alone. The king asks her to return home for a while and promises to come to fetch her there. The composition is almost identical to the previous page, except that only a single flagstaff is visible now. The king is seen standing, while the dejected Sugandha who's seated to the left, her head bent, holds on to his *patka*. ( **Pl. 185** )

Folio 32:

This folio depicts Sugandha's subsequent return home after the king's departure and relating her marriage to the stepmother who appears disgusted at the turn of events. It also shows the king's tryst with his beloved in the dead of the night. Divided into two registers, the upper half set against a yellow background, shows a pavilion like structure in which are seated the stepmother along with a figure who could be identified as her daughter Syama, with Sugandha standing in front her hand in gesticulation relating the details of the secret marriage in the funeral ground.

Below, against a deep red ground are visible Sugandha and the king seated on a charpoy, hands held together, while a night lamp burns in the right hand corner ( **Pl. 186** )

Folio 33:

The king gifts his wife with costly ornaments which the innocent girl shows to her stepmother. Soon after her father returns from his journey and is aghast to find Sugandha wearing jewelry which he immediately identifies as that belonging to the royalty. The merchant wonders who had stolen the jewels from the palace and reports the incident to the king the next day. This page has a relatively ordered setting comprising of domed pavilions in the upper level. At the far left Sugandha's stepmother is seated in a pavilion while Sugandha stands showing her ornaments to her as she reveals who gave them to her. The right half of the painting shows the merchant Jinadasa with his daughter peering at her expensive jewels and recognizing their origins.

Folio 34:

This illustrates the merchant's visit to the king, complaining that somebody had given his daughter ornaments stolen from the royal treasury, to which the king feigning ignorance and annoyance asks him to search for the culprit. The encounter between the king and merchant takes place in the palace, whose domes are partially visible. The king is seated to the left in a pavilion, a large mouthed pot between him and the merchant possibly contains the jewels which the latter has brought back from his daughter. Jinadasa stands to the right, hands folded in supplication.

Folio 35:

This scene represents the king instructing Jinadasa to invite all the gentlemen of the town to his house for a feast to enable Sugandha to identify her husband. The palace is represented by a large domed structure with a flight of steps at the bottom, the king seated to the left in a highly awkward pose with legs splayed apart. Before him stands the merchant with folded hands and also an attendant with a baton who salutes him. In the parapet of the palace, above these two figures is perched a peacock **(Pl. 187)**

Folio 36:

This folio depicts Jinadasa's return home and his perplexed state of mind. He sits brooding and as Sugandha appears before him he is exasperated at the shame she has brought upon him by wearing stolen jewels. He believes that Sugandha's innocent looks to be deceptively simple and finally seeks solace in the worship of the Jina to release his worries. Divided into two registers, the upper part represents the merchant seated before Sugandha in a confused state of mind, the former being unaware of her father's thoughts.

In the register below, a Jina shrine is seen in the center while two ladies stand worshipping him.

Folio 37:

It is resolved to invite all the gentlemen of the town to a feast to the merchant's house wherein Sugandha would identify her husband by touch while washing

each one's feet. The men gather at the merchant's residence, as does the smiling king, who arrives in disguise.

Three sequences are capsuled into this page- at the top left, the merchant appears before the king informing him about the plan, in the double register below, Jinadasa appears again seated with a pot of water with a small tub beside him, seemingly instructing Sugandha as to what to do when the guests arrive, while Sugandha sits meekly listening to him. In the middle ground in an awkwardly placed position the amused king marches out to reach the merchant's residence. **(Pl. 188)**

#### Folio 38:

This folio represents the gathering at the merchant's house and Sugandha washing their feet immediately recognizing her husband's feet when the king's turn arrives. The feet washing ritual has been restricted to that of the king, while the invitees are engaged in conversation in the compartment above. In the bottom compartment Sugandha appears on the left, excited at having identified her husband, accompanied with a feeling of intense joy. She points out a finger at the king, who stands on the stool. A man in all probability Jinadasa stands behind Sugandha while the woman carrying the fly whisk behind the king could be Sugandha's stepmother. A braid like object between Sugandha and the king suggests the auspicious cloth '*antarpata*' which is customary during wedding ceremonies among many communities in Maharashtra **(Pl. 189)**

#### Folio 39:

The next sequence shows the king's declaration of marrying Sugandha and the joyous celebration of the occasion. The folio again has the architectural units randomly arranged at the upper level, the middle row shows the king seated with his beloved Sugandha while a lady stands fanning her with a piece of cloth. In the compartment below, two ladies of the household are engaged in rapt conversation as if excited by the rapid turn of events.

#### Folio 40:

This scene describes in detail about the *shringara* of the bride and her radiant looks as she readies herself for the ceremony- the verses elaborate on the bride's



coiffure-her bright red sari with *butis* and border of swans and peacocks and her elaborate jewelry. The composition here is fairly simple, with the bride Sugandha seated under a pavilion, attended by two bridesmaids.

Folio 41:

This three tiered folio portrays the hustle bustle of the wedding ceremony, the indoor scene is suggested by the barest minimum architectural units and a simple overhanging canopy, under which are seated the bride and the groom performing the *panigrahana* ( hand holding) ceremony. A priest with shaven head, with a tuft of hair and vestments, presides over the ceremony, while a *shehnai* player stands nearby. To the right are a group of women showering confetti (rice). The group in the middle compartment comprises of the male invitees who are seated in two groups facing each other while the womenfolk appear in two groups standing and making eloquent gestures. (Pl. 190)

Folio 42:

This scene is concerned with the wedding feast and represents the large scale preparations of the same. In the three tiered composition, a man and a woman lay down the delicacies on two separate stands. In the central compartment, four men are seen busy with cooking, while in the bottom register, the scene is more explicit with the woman to the left busying herself with a ladle as she sits near the stove cooking food in a pot. A row of pots stand to the extreme right, before which another woman is engrossed in taking out something from a narrow mouthed pot.

Folio 43:

This scene depicts the wedding procession, the newlyweds are seated upon an elephant in a howdah, the figure of the mahout holding the *ankusa* is drawn awkwardly on top of the elephant's head as if stuck from the top Two attendants, one in front and the other at the back walk carrying a flag and a staff respectively. At the bottom row are seen a well maintained row of six soldiers, carrying bayonets and armed with swords. They are bare till the waists and wear either short or ankle length dhoti like garments and *patkas* The background is not defined and is of a deep chocolate brown. (Pl. 191)

Folio 44:

The sequence represented here deals with the king who is furious with Sugandha's stepmother for ill treating her and resolves to punish her. Some architectural devices are employed again to suggest the palace, while the king is seated in an open air pavilion. The pupil of his eye is dilated in a bid to show his annoyance, while Sugandha stands before her husband with hands folded, asking for her stepmother's forgiveness. The female figure, standing with hands crossed meekly, behind Sugandha could represent her stepmother or an attendant.

Folio 45:

This page is a continuation of the same incident seen in the previous page. Divided into two compartments, both represent the magnanimous attitude of Sugandha towards her guilty stepmother, as she does not wish any member her maternal home to suffer, with the king respecting his beloved wife's wishes. In both compartments architectural units occur in the upper level. In the top compartment, the king attended by a fly whisk bearer is seated to the left, with Sugandha standing, hands folded in supplication before him. In the compartment below, the king appears on a throne while two women, Sugandha and the errant stepmother who now regrets her actions stand respectfully. An attendant carrying a baton stands to the extreme right. (Pl. 192)

Folio 46:

This folio represents the blissful wedded life of Sugandha with the king and her worship of the Tirthankaras. In a single compartment, a seated Tirthankara is seen to the left in a shrine, the figure of Sugandha at worship is not represented but at the right is seen the figure of a god arriving in a *vimana*, who informs Sugandha how he himself had led several miserable lives in his earlier births before attaining godly status after observing the *vrata*. These figures as well as the figures of the royalty below are laid on the same light green background. Below, to the extreme left is seen queen Sugandha, curiously saluted by the king himself, who folds his hands respectfully as he stands facing her, three of his retainers also bowing down in reverence.

Folio 47:

This page further describes Sugandha's happy life after her earlier trials and tribulations. The setting of the palace includes a domed structure to the left and the canopy under which Sugandha and the king are seated, with an attendant standing at hand. An indeterminate rectangular wall is placed on the blue horizon above. The king and queen are engaged in conversation with the former offering a box, probably of jewels to his wife. A tiny bolster hangs precariously between the two.

Folio 48:

This folio also describes at length the blissful and virtuous life of queen Sugandha, the setting like the previous page taking place in the palace, which is now delineated more carefully, with a series of domes, flagstaffs and decorative cornices. The king and the queen appear here seated in separate chambers, though they display identical gestures of hands, one placed closed to the body, the other raised.

Folio 49:

This page depicts Sugandha's ascension to heaven after a life of peace and happiness on the earth, wherein she gives up her female form to be one among the gods. The painter shows the figures of the king and the queen ascending to the heavens together in a *vimana*, though the text mentions only Sugandha's release from the rigors of mortal life. Both are seated facing each other, hands raised in the now familiar gesture. The *vimana*, occupying the entire page, is decorated with flags and festoons. **(Pl. 193)**

Folio 50:

This is the concluding page of the manuscript and represents the author dedicating his book to his teacher. A few domed structures are visible in the background, while the foreground is light green. The teacher, most certainly *bhattaraka* Devendrakīrti is seated on a platform to the right holding the manuscript of the Sugandhadasamī katha, offered to him by his disciple, Jinasagara, who stands reverently with folded hands. Devendrakīrti is represented nude as was customary for Dīgambara monks, but Jinasagara wears



a curious skirt like garment, his chest being bare, a *dupatta* flung across one shoulder. Besides carrying his customary broom, which is also visible with Devendrakīrti, Jinasagara also wears a flower garland, an unusual feature for monks. (Pl. 194)

### SUGANDHADASAMI KATHA: THE PICTORIAL LANGUAGE

The manuscript of Sugandhadasami is undated, neither does it bear the name of the patron for whom it was painted, though it is significant to note that both the names and illustrations of the author Jinasagar and his mentor, *bhattaraka* Devendrakīrti, appear on the concluding folio. A similar illustration is also seen in the Nagpur manuscript of Sugandhadasami katha. Jinasagara, who wrote his works at Karanja and Shiradgram, appears to have enjoyed immense popularity among the lay worshippers of both Vidarbha and the adjoining Marathwada region. We are also aware of his prolific literary output, and it is interesting to observe that a sizeable chunk of it was copied and illustrated and have been dated to c. 1725- 1750 CE.<sup>1</sup> The Sugandhadasami in question belongs to this very group in terms of style and execution. It is possible that *bhattaraka* Devendrakīrti, who held the pontifical seat from 1699 CE to 1729 CE, himself took the initiative in getting his disciple's works illustrated, procuring painters from the Surat region during his frequent travels to Gujarat on pilgrimages and consecrations. It is also likely that more than one painter came to Vidarbha to execute these commissions. Though this manuscript shares several iconographical and stylistic traits with the Nagpur manuscript of Sugandhadasami, it is far inferior in terms of execution, bordering more often than not, on the crude.

The draftsmanship is extremely labored and indifferent, and suggests the involvement of a lesser hand in the project. The compositions comprise of single to two or three compartments arbitrarily arranged with the figures set against these flat, mostly undefined backgrounds of bright reds, blues, yellows and acidic greens. There is no attempt at perspective, and all the action appears to be taking place on a single plane.

The human figures are robust, hefty and well built, and have large heads with short curved foreheads, long noses, large eyes with prominent pupils, thick eyebrows and a weak chin. The hands at times appear to be abnormally disproportionate to the torso. Complexions vary from pinkish flesh tones to blue and deep brown, the segregation not determined by character. The men folk are either clean shaven, or with thick moustaches and sideburns. The gestures of both men and women are stiff and repetitive.

The male costume for the king as well as his courtiers and other characters invariably comprises of a long *jama* reaching up to the ankles, except of those of some of the attendants who wear short dhotis. The attire of Jinasagara, the writer of the text differs- Jinasagara appearing in a skirt like garment wrapped around his otherwise bare body, with an *uttariya* thrown over his shoulders. (Pl. 194) The turbans display numerous varieties, the king usually seen with a peculiar looking crown comprising of four to five plaques shaped like petals, several attendant figures are observed wearing different variants of the conical *kulhadar* type of turban (Pl.191) while the others sport the regular Rajasthani type of headgear. All the men with the exception of the monks wear circular earrings.

The women are attired in *ghagra*, *choli* and the diaphanous *odhni*. Rarely, as in the figure representing the *brahmin* girl, does the costume comprise of a short blouse and a skirt tucked above the knees like a *dhoti*. (Pl.176) The peculiar feature of accenting the nipples of the breasts with radiating lines, observed in the Nagpur manuscript of the Sugandhadasamī katha, is observed here as well. The women are bedecked in an assortment of jewelry including ear ornaments, necklaces, bangles, with pearl strings, circular pendants and the *sismag* adorning the hair. The hair is either tied in a long plait or a simple bun at the nape of the neck. The women are seen with a horizontal red *tilak* mark, locally called *churi* on their forehead.

Both the male and female costumes are decorated with stripes or geometrical patterns comprising of dots. The convention of the *patka* tied to the waist appearing in a series of folds under the knee, seen earlier in the Sugandhadasamī

katha manuscript from Nagpur is observed here as well and is common to both the male and female figures (Pl. 178)

Scarce attention has been paid to delineation of architecture. Architectural units such as domes, cupolas, terraces, doorways and flights of stairs have been randomly arranged, the settings appearing extremely illogical. Architectural units and square within a square patterns have been employed to camouflage ill defined spaces. (Pl. 179, 184)

The delineation of nature is extremely crude, with rivers represented by blue colored water bodies with streaks of black lines representing waves. The trees are circular with either concentric patterns of foliage or leaves arranged in clusters, both the trunk and the branches being thin and delicate.

Animals and birds like the tiger, crocodile, boar, deer elephant, horse, and peacock have been represented, drawn with an indifferent hand, the tiger in particular recalling similar animals in eighteenth century paintings from Marwar

Minimum attention has been paid by the painter to incorporate paraphernalia such as furniture and accessories. An unusual feature however is the representation of rifles in the hands of the soldiers in the entourage accompanying the marriage procession (Pl. 191)

The color palette displays a predilection for dull, muted colors, except for a brilliant red and deep yellow, and includes blue, dull green, brown, mauve, black and white. Often the painter applies the color in thin washes, while the outlines are emphasized in black. Though doubtlessly owing a debt to the Surat school of the eighteenth century, this particular manuscript along with the related group, now untraceable, also displays considerable affinities with the eighteenth century Marwar idiom, with traces of Sirohi and Mewar, adapted by the painter from Surat working in Vidarbha, with minor variations to suit provincial subjects such as Jinasagara's *kathas*. It is possible that it was executed by a painter of lesser merit, whose origins differed from the painter responsible for the Sugandhadasami manuscript from Nagpur.

## REFERENCES

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<sup>1</sup> Illustrated manuscripts of Jinasagara's works include Anantavrata katha, Adityavaravrata katha, and Jivandhar Purana '-Dr Saryu Doshi 'Illustrated manuscripts from Digambara Jain bhandaras', Doctoral thesis, 1974

# ADITYAVARA VRATA KATHA

### THE ILLUSTRATED MANUSCRIPT

An illustrated manuscript of Adityavara vrata katha, authored by Pandit Gangadasa in 1693 CE, ( *saka* 1615) is preserved in a private collection in Nagpur. Comprising of a total of twenty folios, each measuring 30cm x 17.5 cm, the text is written on the recto as well as the verso, the size of the illustrations varying from about half to three quarters of the total size of the page, the manuscript being designed in the vertical format. All the folios are framed by a bright red border. Gangadasa, a close disciple of the *bhattaraka* Dharmachandra who held the Balatkar gana of the Karanja seat from 1685 – 1692 CE, was obviously a prolific writer, for he is credited with a number of books on rituals and ceremonies, such as Shruta skanda katha, Parsvanatha bhavantara katha and Sammedachala puja. The Adityavara vrata katha deals with one of the numerous elaborate *vratas* or rituals which formed a bulk of the Digambara Jain literature preserved in the *shastra bhandaras* of various temples in Vidarbha region. It is believed that the *vratas* were enumerated by Gautama Ganadhara during the discourse or *samavasarana* of Tirthankara Mahavira to king Srenika, explaining the intricacies of the faith and channelizing the energies of the devotees into observing rituals.

Folio I : The opening page depicts the invocation of the goddess Sarada and offering of the book by Gangadasa to his mentor *bhattaraka* Dharmachandra. The scene is set in various compartments, to the left a Tirthankara appears in a shrine, while to his right the figure of Sarada, seated on a peacock is represented in another compartment. In separate compartments below are seen the author Gangadasa standing with hands folded, and the seated *bhattaraka* who holds his disciple's book in his right hand. (Pl. 195)

Folio II : This folio delineates the scene of Banaras and is divided into three horizontal compartments, the ruler Mahipala being seated in the middle one, though he can scarcely be distinguished apart from his ministers two of whom sit facing him, while an attendant stands nearby. The bottom register represents

day to day life - two women are visible filling water from a river, while an elephant to the left is merely a space filler. **(Pl. 196)**

Folio III: This page represents the family of the merchant Matisagara-divided again in three horizontal registers, the top one represents the sky, the middle showing the merchant seated on the extreme left while six of his seven sons sit facing him. In the register below, the merchant's spouse Gunasundari is seen at the right while her five daughter in laws, (one of them missing as the extreme left corner of the page is damaged) sit facing her.

Folio IV: The text elaborates on the virtues of the merchant's sons and their training in different field, while the illustration shows four of them seated before their teacher, who is perched on a tall stepped seat, one hand raised in instruction. The scene like most others is divided into two registers.

Folio V: The verse describes the arrival of the monk Gunasagara in the forest and the devotees of the town flocking to meet him. The scene is represented in two registers, the top shows the forest, with a Jina shrine to the extreme left, and the monk Gunasagara seated on the ground with two devotees facing him, hands folded. In the background are three trees. In the bottom register are seen a horse and an elephant, with the figure of a man badly damaged to the extreme left.

Folio VI: The verse describes the visit of Gunasundari and her six daughters in law to the forest to meet monk Gunasagara and is divided into two registers, the upper shows the monk seated to the extreme left leaning against a bolster, while the merchant's wife Gunasundari and two of her daughters in law pay obeisance to the monk. In the lower register, the remaining four daughters in law in pairs, stand facing each other, while a tree to the right denotes the forest. **(Pl. 197)**

Folio VII: The verse deals with the monk elaborating on the *vrata* to be performed in the month of *asadha* to be commenced on the first Sunday of this month and continued for nine consecutive Sundays, thus carried on for nine years. The illustration shows the monk seated on a dais while two women with folded hands stand before him. A decorative band of floral sprays dominates the lower half.

Folio VIII: The details of the ritual continue in this page, which also include the *udyapana* or finale that includes *dana* to temples in the form of temple paraphernalia, copying of manuscripts etc. The painter shows two devotees clad in bright red dhotis and transparent white *jamias* reaching up to the ankles standing with folded hands in front of a Jina shrine in the lower compartment while the upper register is dominated by the *sikhars* of the temple. (Pl. 198)

Folio IX: The next page deals with the merchant's wife relating the significance of the *vrata* to her family members, for which she is ridiculed by her six sons. The family faces the consequences of ridiculing the *vrata* and become impoverished, the sons along with their wives take a decision to leave Banaras to seek jobs elsewhere. The scene is divided into three registers, the upper represents the sky interrupted by a dome like structure. The middle register shows the merchant seated at the left with six of his sons seated facing him in a row. In the lower register the merchant's wife Gunasundari appears on the extreme right corner while her six daughters in law stand facing her. Behind Gunasundari her youngest son occupies a separate compartment awkwardly adjusted in the right hand corner (Pl. 199)

Folio X: This verse deals with the consequences of karma or one's deeds in life. The sons of the merchant, deriding the *vrata*, leave for Ayodhya to work under a merchant named Jinadatta. The episode is represented in twin registers, the upper shows the seven sons seated before their new master merchant Jinadatta



who's seen at the extreme left. In the bottom register, the six spouses stand in a row, with a tree in front of them.

Folio XI: The narrative mentions the arrival of a monk possessed with the power to foresee '*avadhynana*' and the impoverished merchant Matisagara and his spouse visiting him to seek advice. The painter however shows not the elderly couple but the merchant's wife and her six daughters in law standing, hands folded in supplication before the monk.

Folio XII: The verse deals with the details of the *vrata* which the couple is asked to perform and includes among other rituals, performing *dana*. The painter delineates the scene in two registers the upper represents three seated men engaged in conversation, though it is difficult to ascertain their identity. In the lower register the left compartment features the monk along with some paraphernalia connected to rituals such as a row of vessels and an urn containing from which flames leap out. Another row of vessels is visible on the right, with the figures of the merchant and his wife standing reverently before the monk.  
**(Pl. 200)**

Folio XIII: The details of the *vrata* continue in the following verses, while at the bottom of the folio in a single register the merchant and his wife appear again, hands folded in front of the monk who holds a book in hand.

Folio XIV: The scene shifts to the city of Ayodhya in the house of the seven brothers. The verse describes the youngest unmarried son Gunadhara being asked by his sister in law to go to the forest to collect grass. The scene is represented in two registers, the upper shows the sister in law seated before the hearth on which is placed a frying pan, while she holds a pancake in her hand. Her youngest brother in law stands before her, while a bolster is placed in indeterminate space behind him. In the lower register, Gunadhara is seen

chopping grass with a sickle near a cluster of rocks, while he appears again on the left carrying home the bundle of grass resembling more a bolster. (Pl. 201)

Folio XV : The verse describes Gunadhara's sister in law admonishing him for forgetting the sticks meant for brushing the teeth in the forest and asks him to get back and fetch the same at which he sets for the forest and on reaching there encounters a snake wrapped around the pile of wooden sticks to be taken home. The illustration occupies the bottom of the folio and represents Gunadhara standing with folded hands in front of the pile while the hooded cobra sits on it. A solitary tree at the right denotes the forest. (Pl. 202)

Folio XVI: The verse deals with how Gunadhara prays to the absolute power, the reaction of Dharanendra, the *yaksa* of Tirthankara Parsvanatha to his prayers and Dharanendra ordering *yaksi* Padmavati to proceed to Gunadhara's help and hand him over Tirthankara Parsva's image for worship. The painter again resorts to the two register composition, the upper shows *yaksa* Dharanendra seated on a throne. At the bottom the *yaksa* appears again on the left, while the four handed *yaksi* Padmavati bearing the image of Parsva on her head stands before him. (Pl. 203)

Folio XVII: The verse describes how Padmavati descends to the earth and gifts Gunadhara the image of Parsva along with a toothbrush of gold and a necklace of precious stones. The scene is represented in a single compartment, with the four armed Padmavati riding a cock and carrying all her weapons—faces Gunadhara who stands with folded hands. Gunadhara is dressed in a dhoti with a long flowing transparent *jama* reaching up to his ankles. Neither the image, nor the other gifts are visible. (Pl. 204)

Folio XVIII: The verse deals with Gunadhara carrying the image of Parsva back home and the brothers and their spouses worshipping it with devotion. The illustration occupies the bottom of the folio, and shows only two figures, one of

Gunadhara carrying the image, the other of one of his brothers who sits cross legged, leaning on a bolster ,to the left.

Folio XIX: The description of the return of the brothers' good fortunes is featured in these verses, while the painter shows a number of family members engaged in pious activities such as installing the image of Parsvanatha in a shrine and performing the other rituals. Divided into two registers, the upper shows the image installed in a shrine but is devoid of the *lanccchana* of Parsva, that is, the snake hood. One of the brothers and his spouse stand on either side of the shrine with folded hands. In the register below a monk is seated in the extreme right corner faced by two male devotees, placed in a separate compartment.

Folio XX: The verse deals with the king getting to know about the fortunes of the seven brothers and their being summoned to the court whereby they reveal the truth of what had taken place. The scene is set in three registers, the top denotes the sky, dominated by domes and superstructures. The middle register shows three of the merchant's sons seated before the king who's visible on the left, flanked by an attendant. The remaining four sons are seen in the compartment below, while an unidentified figure sits behind them in the extreme left corner. **(Pl. 205)**

Folio XXI: The king is immensely pleased with the piety of the brothers and offers his daughter in marriage to the youngest son Gunadhara. The painter depicts the wedding scene in two registers- the upper shows the king and the queen standing in front of what seems a pavilion where the bridal couple are seated. In the lower register the marriage festivities are featured, which include several musicians playing variously the drums, the *shehnai*, the *dholki* and *vina*, while two female dancers animatedly dance in the center. **(Pl. 206)**

Folio XXII: This verse describes the immense wealth of the merchant's sons, the painter shows the newly weds seated leaning against bolsters in the left corner, while in the remaining part of the compartment are seen vessels and urns of different shapes and sizes indicating the status of the merchant's sons. In the lower register the painter represents the stables of the rich men, with an attendant seated in the center flanked by a horse and an elephant.

Folio XXIII: The verse describes the joyous life of the brothers and their subsequent decision to return to their parents in Banaras, their discussion with the king on this matter and the king's agreeing with their decision. The painter sets the scene in the palace with two of the brothers seated before the king, who's flanked by an attendant. The upper register is dominated by domed pavilions and a balcony. (Pl. 207)

Folio XXIV: The scene represents the departure of the brothers to their parents home in Banaras, which the painter delineates by showing an outdoor scene, with the merchant's sons setting off for their journey. One brother leads the way on foot while three of the brothers follow on an elephant, with another behind them riding a horse. In the lower row, four attendants carry a palanquin in which is seated the king's daughter, the youngest son Gunadhara's bride, while another horse rider, possibly Gunadhara himself leads the way. (Pl. 208)

Folio XXV : This verse features the return of the seven sons to their parents after many long years of separation, for which the painter again employs the two tiered composition, the upper tier shows all the male members of the family, the merchant sits to the extreme left, while his youngest son bows down before him, while the six others sit reverently. In the bottom tier the merchant's wife Gunasundari sits to the extreme left, while her new daughter in law, Gunadhara's bride, bends down to touch her feet. The remaining daughters in law stand watching in a row.

Folio XXVI: The painter visualizes the happy and contented life of the merchant's family as described in the verse by representing the newly wed couple in a moment of privacy, with Gunadhara reclining on a bed, with his wife standing beside his bedside. The upper register as in most cases displays several domes against a background of blue sky speckled with white. (Pl. 209)

Folio XXVII : The verse deals with the brothers erecting a magnificent Jina shrine, which the painter depicts by resorting to three registers with the upper showing three distinct *sikharas* and the other two marked by six niches in which barring one, five Tirthankara images in *padmasana* are placed.

Folio XXVIII: The verse continues with the various forms of *dana* performed by the pious merchant family, which includes gifting of ritual vessels, performing *annadana* or donations of meals, and also copying of religious texts or *shastra dana* to add to the *shastra bhandaras*. The painter merely fills the page with an assortment of vessels, plates, pots and containers as well as manuscripts.

Folio XXIX: This verse deals with the devoutness of the merchant family and their ascension to various types of heaven after their deaths. In the space available at the end of the text at the bottom the painter shows a Jina shrine, flanking which stand two of the brothers clad in dhotis, with a *patka* tied at the waist and one of them wearing an *uttariya* around the shoulders, both appearing with hands folded.

Folio XXXI: This verse describes the genealogy of the *bhattarakas* and mentions *bhattaraka* Dharmabhushana to whom the king pays obeisance. The painter delineates two figures, one of the *bhattaraka* Dharmabhushana, seated on an elevated throne to the left, while the king sits on the ground, hands folded.

Folio XXXII: The verse continues with the genealogy, ending with Dharmachandra, the *bhattaraka* seated to the right, before whom now stands the author Gangadasa himself, with folded hands. (Pl. 210)

Folio XXXIII : This page carries the date of the writing the manuscript by Gangadasa, which reads as '*saka solah pannara sara, shudhi asadha bija ravivara*' which is the second Sunday of the month of *asadha* (July) in 1693 CE. The illustration used as a space filler is a typical Deccani motif of a floral spray placed in an urn or what is referred to as the *guldasta* motif. (Pl. 211)

Folio XXXIV: The only line in this page mentions the name of Gangadasa as the author of the text. The painter again employs three registers with the upper denoting the sky, the middle representing the author himself seated with a willing listener, and the lower covered entirely with a band of floral sprays.

Folio XXXV : This page again carries a single line wherein the author humbly declares that he is not proficient enough but has all the same gone ahead and written the *vrata katha*. The painter yet again fills the entire page with a similar floral *guldasta* as seen in the earlier page.

Folio XXXVI: In the concluding verse, Gangadasa urges all devotees to follow the adityavara vrata and ends with mentioning his own name again, as also that of his teacher the *bhattaraka* Dharmachandra. The illustration shows goddess Padmavati riding her vehicle, the cock, carrying various weapons in her four hands. The entire background is covered with floral sprays. (Pl. 212)

#### **ADITYAVARA VRATA KATHA: SYNTHESIS OF PROVINCIAL DECCANI AND RAJASTHANI.**

The 'Adityavara vrata katha' discussed above is the only known illustrated manuscript on the theme in Vidarbha. It also displays stylistic features that are distinctly different from the other works of this region. The compositions

comprise of two or more areas of color compartments in which the figures, architecture and landscape elements are set while the color palette comprises of bright, primary hues of red, blue and yellow, with liberal use of viridian green and brown. The flat color surfaces are occasionally speckled with white dots and dashes and red floral sprays. In most folios the upper register painted blue and flecked with white dots, denotes the sky.

Architecture is rudimentary and comprises of temple *sikharas*, pavilions, domes, and shrines. There is no attempt to employ perspective. In one of the folios, is observed an interesting *jharoka* type of balcony popular in architecture from Rajasthan.

Nature, likewise, is represented conventionally, mostly comprising of trees with rounded or conical foliage and short trunks. Animals such as the elephant and the horse, also follow the same conventions. The cock *vahana* of goddess Padmavati is highly stylized, with a round head, large eyes with prominent pupils and arched eyebrows, a feathered collar, distinctive plume and a long curved tail.

The human figures are short, stocky, with slightly large, disproportionate heads, short pointed noses, with flaring nostrils, wide eyes with the pupils positioned in the center, thick eyebrows, pursed lips and weak chins. The men sport moustaches with curled ends and long sideburns. All the figures have a chalky pink complexion.

The men are attired in long *jamās* with rounded necks, reaching up to the ankles and decorated with stripes or dot patterns, over *dhotis* or *churidars*, with a *patka* tied at the waist and turbans. The cliché of the folds of the *patka* appearing below the thighs is also observed. Some of the men folk are dressed in long flowing *jamās* made of transparent muslin cloth, revealing the *dhotis* or *churidars* worn beneath. The *bhattarakas* are donned in the conventional monk's vestments- a robe like garment wrapped around the body covering one shoulder with the other left bare. The women wear short *cholis*, *ghagras*, with transparent *odhnis* covering their heads. They sport either long hair tied into

plaits or high buns at the top of the heads. Jewelry includes circular nose rings, necklaces, ear ornaments, and bangles, and bright red *tikkas* on the foreheads

The draftsmanship is crude and indifferent, the black contours of the drawing often reinforced with white, and at times delineated in white. The awkward draftsmanship becomes particularly apparent in the female figures whose busts and midriffs are grotesquely disproportionate.

The most distinguishing feature of the manuscript is the introduction of symmetrically arranged floral sprays placed in urns, a typically Deccani characteristic borrowed from contemporaneous textile traditions of the painted and printed wall hangings from Burhanpur and Golconda. Such motifs are also occasionally seen in Deccani works as observed in miniatures painted at the courts such as Bidar, Kurnool and Hyderabad. This '*guldasta*' motif as adornment was not unknown in Deccani architecture as observed in the Asar Mahal at Bijapur in the Deccan.

The date furnished in the colophon of the manuscript, 1693 CE appears to be the date when the poet Gangadasa wrote the text rather than the date of execution, which could have followed a few years later. The style has no precedent in Vidarbha or for that matter anywhere in the Deccan, neither does it bear stylistic affinities to any known school in Rajasthan or Gujarat. Curiously, it relates somewhat to a manuscript of *Salibhadra carita*, painted in 1621 CE and presently in the Boston museum. The perfunctory draftsmanship, the coarse outlines, monumentalizing of the human figure in pictorial space, with a maximum of two to three figures in each folio, the physiognomy of the male and female types, robust, thick set, with large heads, their stances and gestures, rudimentary use of architecture and landscape elements, the manner of enclosing Tirthankara figures in niches, and the use of rapid dots and dashes to fill in empty spaces are some of the characteristics common to both manuscripts. This robust style was ill suited for illustrations of Jain narratives with layers and layers of plots and sub plots and perhaps was one of the reasons that it never became popular in either Gujarat or Rajasthan, where both the Digambaras and Svetambara Jains preferred from the late sixteenth to early eighteenth centuries



displayed a predilection for the more adaptable late Mewar , Marwar and Sirohi styles, whose wide employment in works painted for patrons of both sects in the Surat Ahmedabad region has already been discussed. This manuscript in all possibility was painted for a patron at Karanja by an artist from Gujarat familiar with prevalent styles to some extent but possessing limited talent, as the quality of folios painted seem to indicate.

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**SANTINATHA CARITA**

### THE ILLUSTRATED MANUSCRIPT

The Balatkara temple in Karanja preserves in its collection an illustrated manuscript of Santinatha carita in its *shastra bhandara*, comprising of thirty eight folios, each measuring 3.5 cm x 12 cm . The manuscript lacks a text, instead, each folio carries a label in Gujarati of the event depicted inscribed on the vivid orange border framing it. The illustrations though of indifferent workmanship, are significant as they are among the few works delineating the lives of the sixteenth Tirthankara Santinatha, whose images have been incidentally found in impressive numbers in temples in Vidarbha.

Folio I: The Jambudvipa- The narrative commences with the customary depiction of the Jambudvipa, comprising of a circle with trees, human figures and ponds with a frontal figure of the *lokapurusa* spanning the entire circle. In the top half of the semi circle are seen various heavenly deities, while near the foot of the *lokapurusa* are seated two women. At the extreme left is an image of Santinatha enclosed in a separate compartment, while the next compartment shows a *bhattaraka* giving discourses to a gathering of two men seated in the top row and four women in the row below. A floral border completes the page. (Pl. 213)

Folio II: The city of Hastinapur-The folio is divided into two rectangular compartments. The left appears to denote a palace scene with an unidentified king listening to music played by a musician couple. Below, the painter delineates an unusual bathing scene of a semi nude queen at her bath, cared for by two attendants. To the right is a pastoral sequence which includes a farmer irrigating his fields from a well, another working in the fields and a third ploughing the land. (Pl. 214)

Folio III. The city of Gandhara- The folio is divided into two compartments, with the label '*Gandhara visaya Gandhara nagari Ajitanjaya raja Ajita rajni*

*suta Era.*’ meaning king Ajitanjaya and queen Ajita of Gandhara had a daughter named Era . To the left the queen is shown on the terrace of the palace, sitting with her daughter Era and an attendant. To the right, the king sits with two courtiers. The sky above is dotted with wisps of clouds and white birds. (Pl. 215)

Folio IV. The palace of Hastinapur –The scene is divided into two compartments, to the left are the queen’s private chambers where queen Era sits with her attendants. To the right, king Viswasena is seen with courtiers. Below, a horse attendant is seen with two horses.

Folio V: Scenes from day to day life- The label below mentions ‘*lada gruha*’ implying the kitchen. In the register above are arranged a variety of vessels, pots and containers stacked in piles. In the register below, women of the house are engaged in household chores like churning of butter and preparation of buttermilk. To the left two women are fully engrossed in gossip, while two attendants at the extreme right look on.

Folio VI: The sixteen auspicious dreams- This folio shows queen Era seeing sixteen dreams that foretell the arrival of the Great One. Era lies on the bed to the left and is visited by six *dikkakumaris* pressed into the queen’s service by Indra. The sixteen dreams appear on the right- elephant, bull, lion, *gajalaksmi*, a pair of garlands, the moon, sun, a pair of fish, two *kalasas*, a lotus pond, sea, throne, a *vimana*, Nagendra *vimana*, a heap of jewels, and smokeless fire. The painter makes a slight digression from the text as the *dikkakumaris* in actuality arrive to serve the queen after she recounts her auspicious dreams to the king and is duly explained their meaning by the king. (Pl. 216)

Folio VII: Queen Era relating the dreams to Viswasena- The painter employs two compartments, in the left king Viswasena is seen sitting on a throne with queen Era seated before him, relating the auspicious dreams. A male and a

female attendant flank them respectively. In the right compartment armed with weapons four courtiers. In the narrow register below, two horses confront each other while another horse appears on the right.

Folio VIII: The showering of gems by Indra and the other gods- The gods in the heavens rejoice at the implications of the dreams by showering gems incessantly for fifteen months at a stretch till the arrival of the baby. The two register formula is employed yet again with the top register denoting the sky where three *vimanas* appear from which the gods cause showers to descend on earth. Flanking the *vimanas* are two flying gods, holding garlands of flowers in their hands. In the register below is featured the city of Hastinapur, the square in the center being inundated with gems. To the left Era sits in a pavilion with an attendant, while king Viswasena holds court at the right. (Pl. 217)

Folio IX: Soudharmendra and Sachi arrive to perform the *garbhakalyanaka*- The scene is divided into two registers, the upper again split into two, at the left is seen queen Era seated on a throne, an attendant standing nearby while Sachi stands before her. Soudharmendra and other Indras are seen in the right compartment, while in the long register below are the vacant *vimanas* of the celestial gods.

Folio X: Indra performs the *garbhavatara kalyanka*- This sequence is set in a single compartment, in the center of which king Viswasena and queen Era are seated on a throne. The king wears a ceremonial dhoti and an *uttariya* around his shoulders, while Era is dressed in the usual *ghagra choli* and transparent *odhni*. On Viswasena's left are three Indras, one of whom pours a vessel of water over the king's head, while the other two hold the water containers in their hands. On queen Era's side three female gods stand holding water containers in their hands. (Pl. 218)

Folio XI: Queen Era being visited by Dikkakumaris- This scene is set in four compartments, the top left having immediate relevance to the label inscribed on top and represents Era seated on a throne with a female attendant at the back, while three of the six *dikkakumaris* stand before her. The remaining three *dikkakumaris* are seen in the compartment below, to its left a domestic scene shows a mother and child .In the right compartment, a shrine is visible at the extreme right with three musicians playing instruments. In the lower right register a curious scene represents a couple picking up what appear to be precious stones from a field, the man holding a sack full of the booty. A floral border divides the left and the right compartments.

Folio XII: Era being attended by *dikkakumaris*- The painter shows the different activities of the *dikkakumaris* in two registers, from the top left, clockwise, the *dikkakumaris* hold a mirror to the queen, comb her tresses, anoint her with garlands, wash her feet, play musical instruments to humor her and dress her up in rich clothes. ( **Pl.219**)

Folio XIII: The birth of Santinatha- This scene is divided into four compartments, the one at the bottom left representing the queen's private chamber, wherein she lies on a bed, the little baby cradled in her arms, while two attendants stand nearby. From the compartment above Kubera showers gems from the heavens .In the upper right compartment female gods dance and sing in joy, while the bottom compartment shows five female attendants arriving to participate in the celebrations ( **Pl. 220**)

Folio XIV: Sachi takes away the baby for the ritual bath – The painter employs an unusual pictorial device wherein the private chamber of the queen is set within the large single compartment, which is occupied by a multitude of Indras who've descended from the heavens to participate in the celebration of Santinatha's birth. The queen rests on a bed, while Sachi takes away baby

Santinatha for the ceremonial bath, using her magical powers, replacing another child in the arms of the mother. Three attendants stand nearby.

**(Pl. 221)**

Folio XV: Indra taking away baby Santinatha for the bath and celebrations in the heavens- The scene is set in two compartments. At the left is seen Indra's elephant Airavata bearing Indra holding the baby in his arms, as an attendant standing at the back holds a flywhisk. A mahout controls the elephant on one of whose double trunk is a lotus bearing a seated *apsara* hands flayed in a joyous gesture of dance. To the right are two *vimanas* of the gods, in one of which are seated two musicians while a female dancer strikes a rhythmic pose. In the other *vimana* two male musicians play the *vina* **(Pl. 222)**

Folio XVI: The scene of Sudarsana Mountain- The painter employs a single compartment, in the center of which is a stepped structure, meant to represent Mount Sudarsana. At the base of the mountain a dancer swings to the music played by two musicians. The mountain is topped by a dome like structure below which are two trees with a crescent moon between them. A row of trees flank the mountain on either side, as also Jina shrines with images of Santinatha and Parsvanatha and other heavenly figures including musicians and dancers. Peacocks are perched on the *sikharas* of the temples.

**(Pl. 223)**

Folio XVII: Gods rejoicing after the *abhiseka* – Indra, Indrani and the other gods pour waters from the golden *kalasa* over the child, bathe and dress him up in finery and then perform songs and dances. The painter represents the mountain as a bright yellow structure comprising of steps, at the top of which seated on a semicircular seat is baby Santinatha. On either side of him stand Indra and Indrani with water *kalasas* in their hands. Other gods congregate at the site, occupying various levels of the mount as well as the large expanse of skies,

playing various musical instruments such as the *dhholki* and *vina*. Some of the female gods hold ritual vessels. (Pl. 224)

Folio XVIII: Indra returns baby Santinatha to his parents- The scene is set in two compartments, on the left is seen Sachi standing holding some vessels after reinstating the baby in the lap of its mother queen Era. On the right is seen Indra humbly standing with folded hands before king Viswasena who's seated on a throne with a fly whisk bearer at the back. Two courtiers to the right complete the scene.

Folio XIX: The dance of Indra- This event is set in two horizontal tiers, the upper one comprising of some architectural components and various types of trees including the banana, mango and a floral creeper. In the register below king Viswasena appears in a palace structure at the left while the ground is occupied by Indra and his musicians, who play the *vina*, cymbals, *dhholak*, and *shehnai* respectively while Indra strikes a graceful dance pose, the ends of his *patka* flying in air. (Pl. 225)

Folio XX: Queen Yasaswati, second wife of king Viswasena- The soul of Dridharatha, after enjoying the position of Dharanendra in the previous birth, is now born as Chakrayudha to the second wife of Viswasena, queen Yasaswati. The episode is represented in four compartments with prominent labels accompanying the illustration. The two top compartments delineate architectural elements, a Jina shrine, a banana tree and a floral creeper. In the left compartment, Yasaswati is seen with an attendant, her son Chakrayudha seated before her, hands folded. At the right three ladies sit watching them.

Folio XXI: The childhood antics of Santinatha- This page delineates various forms of '*bala krīda*' or childhood activities of Santinatha. The painter is offered considerable scope to delineate various types of animals with whom Santinatha and his companion, in all likelihood his half brother Chakrayudha, are engaged



in playing. Divided into eight compartments, each of these show the boys with a different animal in a much smaller scale than its actual size, from clockwise, an elephant, a cow and calf, a black buck, calf, deer, a bear, a peacock and finally, pigeons.

Folio XXII. Santinatha's wedding ceremony- The text mentions Santinatha being married to several young maidens, though the painter represents only one of the brides in the folio, standing before the groom Santinatha, both dressed in bridal finery. A large number of guests stand on either side, of which the ones immediately behind the bride and the groom are meant to represent their respective parents. A green border with leaves possibly stands in for the ceremonial *mandapa* while a drummer sits below. In the extreme left compartments (Pl. 226)

Folio XXIII: Santinatha's coronation ceremony- This page depicts the *rajyabhiseka* or coronation of Santinatha to the throne. Divided into two horizontal registers, the top one represents the actual event with Santinatha is seated in *padmasana* wearing the ceremonial dhoti, the upper part of the body bare, hair tied up in bun as Indra and another god pour water from *kalasas* over his head, while the other gods and goddesses look on. In the register below the ceremony is accompanied by musicians including drummers, *vina* players, men blowing the *shehnai* and a man striking the cymbals.  
(Pl. 227)

Folio XXIV: Santinatha bestowed with the *Navanidhis*-and fourteen *ratnas* After a few years of his reign Santinatha obtains the fourteen *ratnas* or precious jewels –the *chakra*( wheel), *chhatra*( umbrella), *talwar*( sword), and *danda*( staff) from the *ayudhasala* or armory, *kakini*( bracelet), *charma*( leather seat), and *chudamani*( turban ornament) from Srigruha, a *purohit* (priest) , *sthapati*( architect), *senapati* ( general)and *gruhapati*( minister) from Hastinapur and a *kanya*( maiden) *gaja*( elephant) and *asva*( horse) from the Vijayardha

mountains. These are all represented in the three right compartments of the folio, while the king and his ministers occupy the left compartment.

Folio XXV: Santinatha's *chakri*- With the help of the *navanidhis* and fourteen *ratnas* bestowed upon him by Indra, Santinatha sets off to obtain sovereignty on the six *khandas* of *bharata ksetra*. The text elaborates how thirty two thousand kings accept his sovereignty and become his vassals and also describes Santinatha living happily ever after in the company of ninety six thousand queens. The folio represents Santinatha setting off on his mission, he's seated on an elephant, with a mahout in front and two attendants at the back. A horse with a rider holding the *dhvaja* or royal banner along with two footmen one of them carrying a staff and sword, leads the procession, while Santinatha's elephant is followed by another elephant with a mahout and a drummer playing the drum. At the back another foot soldier gingerly balances a long mast on his head. A few trees in the background and the uneven terrain below complete the scene (Pl. 228)

Folio XXVI: Santinatha visited by the *Laukantika* gods- The text describes how the king after enjoying his *chakravarti* or supreme status reaches a stage in his life that calls for inquiries into one's self. Santinatha one day while dressing up sees two reflections of his own in the mirror which sets him thinking as he recalls his previous births. This event is followed by the arrival of the *Laukantika* gods who request Santinatha to renounce his worldly wealth and proceed to the forests. The painter represents the event in two tiers, in the upper half some architectural components and various types of trees are visible, while at the extreme left in the lower tier, king Santinatha is seated on a throne attended by two retainers. The *Laukantika* gods appear in the right compartment, standing with hands folded as they persuade Santinatha to renunciation.

Folio XXVII: Santinatha installs his son Narayana to his throne- After his decision to renounce the worldly pleasures, Santinatha appoints his son

Narayana to the throne This scene is represented in a simple composition of two compartments, the left shows Narayana seated on the throne with an attendant holding a fly whisk behind him and two of the *Laukantika* gods standing in front. In the right compartment king Santinatha and his courtiers are seated.

Folio XXVIII: Santinatha renunciation- This folio represents Santinatha setting off to the forest to take *diksa* The scene is set in a single compartment, in the center is Santinatha's palanquin borne by four of the *Laukantika* gods, a god leads the procession on a horse while another also riding a horse immediately follows Santinatha's palanquin. A row of trees in the upper half denote the forest. (Pl. 229)

Folio XXIX: The lamentation of the queens- The painter shows Santinatha's numerous queens in two registers some of them standing while most appear seated, hands held to their heads in lament. One of the women in a state of shock is shown falling unconscious while another rushes to her aid, lending her support.

Folio XXX: Santinatha's tonsure of hair- In the forest Santinatha performs *mustilochana* or tonsuring of his hair by pulling them out in fistfuls, and takes *diksa* Santinatha is shown seated on a stone slab in the forest named *sahastranama vana*. Indra stands beside him to receive his tonsured hair in a casket, while the other gods stand in a row before Santinatha and bow to him The landscape comprises of a variety of luxuriant trees with gnarled trunks. (Pl. 230)

Folio XXXI: Chakrayudha and one thousand other kings also take *diksa*- The scene is divided into two registers both showing the renunciation of the worldly wealth by Santinatha's half brother Chakrayudha and other kings. All of them are shown nude, hair tonsured, devoid of any material attachments seated in *padmasana*, facing each other and making gesticulations with their hands.

Folio XXXII: The text mentions Santinatha receiving food on the day of the *parana* or breaking of the fast, from the king of Mandirpur, Sumitra. The event is represented in different colored compartments, the top row having trees, an urn with flowers and some rudimentary architectural elements. In the bottom row, in the extreme left corner the nude mendicant Santinatha stands before Sumitra who's dressed in dhoti and a patka around his shoulders, serving food from a stand to Santinatha who receives it in his palms. Sumitra's queen stands in attendance nearby, while two musicians stand in the adjacent compartment, one of them beating a *dholka*. At the extreme right is a kitchen scene with two women busy preparing *rotis* on a stove or *chullah*. To their left a woman and a child stand watching the *ahara dana* or giving of food as alms. (Pl. 231)

Folio XXXIII: *Jnana kalyanaka* or attainment of *kevalajnana* under the *nandivarata* tree- Different *chaitya vrikshas* or trees are associated with the *kevalajnana* of the twenty four Tirthankaras, ( Rishabhanatha under the *nyayagrodha* tree, Mahavira under the *sala* tree and so forth.) Santinatha is believed to have obtained *kevalajnana* under the tree known as Nandi or Nandyavarta. After Santinatha obtained *kevalajnana*, Indra and the other gods arrive to celebrate the *jnanakalyanaka* and pay obeisance to the enlightened one. The painter visualizes the entire event in two registers, the upper representing the lush green forest with a variety of trees and flowering shrubs including the banana and the mango. The *nandivarta* tree under which Santinatha is seated on a tiered seat is to the extreme left, while several gods stand reverently in front of Santinatha. (Pl. 232)

Folios XXXIV, XXXV, XXXVI- The other monks engaged in meditation in the *kuruyangala* forests- These three folios represent the various monks engaged in prayer and meditation in the forests. The second folio is divided into two compartments, the left showing two nude monks seated opposite each other by the side of a stream full of lotus blooms, holding religious books in one hand,

rosary in the other. Their water containers or *kamandalus* are placed nearby, while a flowering tree is visible behind them. On the right are two large mango trees in bloom with peacocks perched on its top. Below are several flowering shrubs. In the next folio, again divided into two compartments, two monks stand beneath a tree to the left, while on the right a monk seated at the left corner addresses an audience comprising of two couples. Behind them flowering trees are visible. (Pl. 233)

Folio XXXVII: This folio depicts another crucial event in a Tirthankara's life, the *Samavasarana* or discourse to all his disciples. A large circle occupies the middle of the folio, in the center of which is positioned Santinatha on an ornamented seat in a ring of concentric circles, the outer circle is divided into twelve wedges in each of which is placed a figures of male and female gods- the various Indras and their consorts, the *jyotiskadevas*- Surya and Chandra, a male and female monk, a lay *sravaka* and a cow. At both ends of the page are four Jina shrines, one at each corner, four water pools and four kings in seated positions listening to the discourse. (Pl. 234)

Folio XXXVIII: The *Moksha* – The text describes Santinatha's nirvana as follows-After preaching the doctrines of dharma in various countries, Santinatha came to the Sammedashikhara and attained 'nirvana' on this mountain peak along with nine thousand other kings, an event celebrated by gods by performing an elaborate religious ritual. The painter again resorts to his two tiered formula the lower representing the earth and the upper the sky. Santinatha whose *lanchhana*, the deer is carved on the base of his seat is seated in *padmasana* in a state of *nirvana*. The symbolic representation of the nirvana appears at the horizon where Santinatha is observed seated on a crescent moon. A large number of gods stand on either side paying homage to the Tirthankara. (Pl. 235)

### **SANTINATHA CARITA: STYISTIC ANALYSIS**

The manuscript of the Santinatha carita discussed above displays stylistic traits relating it to the schools of Rajasthan, particularly Mewar, though it is clearly of inferior workmanship. All miniatures are framed by a bright orange border upon which abbreviated descriptions of the text appearing inscribed in little white bands with the calligraphy in black at times while in most cases the description of a particular episode or a person appears inscribed in white directly on the orange borders.

The color palette is warm, comprising of bright, luminous colors mostly bright yellow, orange, deep red, brown, mauve, green and blue. The painter employs various colored compartments to delineate the narrative.

The figure types are conventional, All are represented in profile, the male and females both have short, slightly curved foreheads, a pointed nose, large expressive eyes with a prominent pupil, thin pursed lips and a weak chin. Most of them have a light complexion though in a few instances such as the farmer in the second folio dark complexioned figures also appear. Santinatha is sometimes shown as yellow complexioned, particularly in the later episodes related to his renunciation and thereafter.

Elements of nature have been incorporated frequently –and display a variety of flora and fauna, the former includes the mango, banana and floral creepers. The foliage is conical or circular, with peculiar gnarled tree trunks. Scenes from pastoral life have also been incorporated in certain folios. Numerous species of birds and animals make their appearance- horses, elephants, bullocks being the most common. The painter also introduces rarely seen animals in painting such as the bear in the childhood sequence of Santinatha. Birds include peacocks, pigeons and flying cranes, the last observed in the third folio, may be compared to the birds in flight in a folio depicting the advent of rains in a manuscript of ‘Harivamsa’, from Mewar dated c 1680 –1700 CE.<sup>1</sup> Some of the folios have floral borders which act as fillers in undefined spaces, a characteristic observed in many works of the early Mewar school.

Though the Santinatha carita does not bear any date, it clearly belongs to the style prevalent in Vidarbha around the early eighteenth century. In terms of composition, color scheme, the male and the female types, costumes, architectural and landscape elements, it aligns itself with the dated manuscript of Yashodhara carita of 1736 CE, and one cannot rule out the possibility that the same painter was responsible for both manuscripts. In fact the same person may have been also assigned to paint the supplementary set featuring the various deities in Jain mythology, which are preserved in the same *bhandara* and are equal to the Santinatha carita folios in dimension, as also the incomplete set of folios depicting the previous lives of Santinatha, abandoned mid way for some reason. Most of the folios of the Santinatha carita along with the those of the set depicting his previous lives have short caption like labels in Gujarati, describing cursorily each event, which also points out to the fact that the commission was assigned to a painter who was native of Gujarat or perhaps the neighboring region of Sirohi where Gujarati was common as a spoken language. The stylistic traits evinced in the manuscript display closer affinity to Mewar and Sirohi which are also noticeable to a lesser or greater degree in the manuscripts from the 'Surat' region and one may therefore assume that the work was indeed from a painter from Sirohi who was spotted in or around Surat by the Digambara patron, in all possibility a *bhattaraka*, who brought him along with his entourage of disciples to Karanja. This manuscript appears to be the first of the commissions undertaken, judging from the unevenness of the pictorial qualities, which gradually gave way to a finer expression as evinced from the dated Yashodhara carita of 1736, in case of which the manuscript in question may have been painted around 1725 – 1730 CE.

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#### REFERENCES:

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<sup>1</sup> Andhare Shridhar, 1978, 'Chronology of Mewar painting', Agam kala prakashan, New Delhi, pp 69

**PREVIOUS BIRTHS OF  
SANTINATHA**



### THE ILLUSTRATED MANUSCRIPT

In the *shastra bhandara* of the Balatkara temple in Karanja are preserved a set of folios measuring 2.5 cm x 12 cm, which deal with the lives of Tirthankara Santinatha in his previous births. The manuscript bearing only linear drawings is incomplete; it was perhaps meant to be a supplement to the 'Santinatha carita' manuscript from the same *bhandara* the folios being of the same dimensions as the former and also displaying the same stylistic traits. The pagination numbers are marked to the bottom right of each folio. In fact some six or seven folios were even painted after which the project was abandoned for reasons unknown. It is possible that the painter left the commission mid way due to lack of patronage or some other form of disruption in his work. Though a few illustrated manuscripts of Santinatha carita are known, this incomplete manuscript, despite some of the intervening folios missing, is of interest as it is the only known document illustrating the previous lives of a Tirthankara.

The narrative of the previous lives of the Tirthankaras is fairly complex, comprising of a bewildering maze of characters and situations pertaining to births and rebirths in royal families of different clans. Like the Santinatha carita manuscript the folios of these too bear short descriptive labels above or below the registers identifying the assorted characters and events.

Folio 1): This folio is divided into six compartments , in the left corner is a figure of a *bhattaraka* above whom is inscribed 'Saka' which probably was intended to be Sakalakirti, before him are seated four *sravakas* or devotees. The next compartment shows the king of Podanpur, Prajapati meeting the messenger of Indra, Jwalanjati, a *vidyadhara* who's the ruler of Rathnupur. In the register below a group of women sit chatting to the left while the messengers of Prajapati and Jwalanjati and king Jwalanjati himself, are seen to the right. (Pl. 236)

Folio 2): This is divided into four compartments, in the center Jwalanjati appears again with the messenger of Prajapati, with two *vimanas* of gods to the right, the

narrative moves further clockwise, the messenger of Jwalanjati reports to king Prajapati (interchanging of messages between the two kings) At the left is represented a wedding procession.

Folio 3): This folio represents Aswagriva seated in the right compartment receiving reports of the wedding between the two royal clans. At the left is seen a Tirthankara shrine in front of which is seated a *bhattaraka*.

Folio 4): At the extreme left is a king seated before the *bhattaraka*, in the next compartment Triprustha is seated with two messengers, Chintagati and Manogati standing before him. The messengers get back to Aswagriva in the bottom left corner after which a war ensues between Aswagriva and Triprustha.

Folio 5): This page represents Triprustha seated before his son Srivijaya to whom Sutara, seen in the center, is married, a *bhattaraka* and *sravaka* are again visible to the left, in the right hand compartment are seated courtiers and an elephant with a mahout. In the bottom row a horse and attendant are seen whereas the extreme right corner represents a battle between two unidentifiable factions.

Folio 6): The folio lacks labels, there are six compartments, in the first is again seen the *bhattaraka* and the *sravaka*, in the next the royal palace is shown with three queens and two kings facing each other and four women attendants. Below the king appears with the queen and child, while in the next two compartments are the king and queen with two and three children respectively. In the last compartment are two male figures.

Folio 7): This too lacks labels, though the pair of *bhattarka* and *sravaka* appear again at far left. In the next compartment are the kings and queens seated with their children In the bottom row are seen a pair of chained elephants, next to which is a carriage drawn by bullocks before which stand female figures. In the

far right compartment are more animals including cows and calves, and an unidentified chained animal and an attendant.

Folio 8): This folio is also not labeled , it has six compartments, with the *bhattaraka* and *sravaka* in the far left, king and courtiers appear again, also seen are two monks, king and courtiers, again a group of monks, and in the row below, are the gods.

Folio 9): This folio too shows the *sravaka* and the *bhattaraka* at extreme left corner, followed by the kings and courtiers and two monks, in the compartment below are seen the king and queen again twice, and at far right is the *moksa* of a Tirthankara with gods paying homage.

Folio 10): This folio is also unlabeled but represents the *bhattaraka* and *sravaka* seated at left, after which appears a scene of hell, with a man carrying a burden (child?) on his shoulders. Below the king appears with three monks, and to the right with his ministers.

Folio 11): The *bhattaraka* -*sravaka* duo is again seen in this page that carries no labels, followed by king and his courtiers and three attendants. In the register below are seen two queens with five men engaged in conversation to the extreme right.

Folio 12): This again shows the *bhattaraka* and *sravaka* at left, with king and courtiers next, in the register below are seen two queens facing one another, while royal members and an attendant are seated facing a fountain.

Folio 13): The figure of the *bhattaraka* and *sravaka* appear in the usual place with king and courtiers and attendant, in the register below are seen two queens, a monk and a king, and a man leading a buffalo, while three armed men stand to the right.

Folio 14): The *sravaka* and *bhattaraka* appear again, while the top margin is inscribed with the letters Kumbha Bhilla raja, the scene represents a king with bow and arrows and attendant, and king and queen with courtiers. Below is inscribed Kumbha *raksasa* where a figure stands with weapons and an animal head. A monkey like figure is seen with a child, while a similar figure stops a chariot, while a man and woman converse at the far end.

Folio 15): This folio represents scenes from the life of Srivijaya, while the *bhattaraka* and *sravaka* appear again in their usual position. Srivijaya is seen with courtiers, while a statue of a *yaksa* is placed on the throne, the inscription on the top mentioning '*putala*' meaning statue, while courtiers appear on one side. In the compartment below are the queens, with a Jina shrine where Srivijaya pays homage and at the right, horses with attendants.

Folio 16): This folio represents Nimiti's visit to Srivijaya and the foretelling of the event of the falling of the statue. The *bhattaraka* and *sravaka* make their appearance again. Next is seen the statue of the *yaksa* inscribed '*putala*', followed by two unidentified queens and attendant, next is seen Srivijaya with two attendants while Nimiti is shown facing Srivijaya.

Folio 17): It shows Tirthankara Santinatha seated in *padmasana* with two devotees paying homage. The narrative mentions Srivijaya and Sutara proceeding to the forest when faced with the threat of being attacked. In the next compartment Srivijaya and Sutara instead of being represented in the forest, appear in a *vimana*, which probably indicates their departure to the forest. In the next compartment are seen two figures labeled Indrasani and Asuri, while next to them the *vidyadhara* Asnighosa besotted by Sutara sets off in a *vimana*.

Folio 18): The narrative proceeds with Srivijaya learning about Sutara's abduction and the war that ensues between Srivijaya and his brother in law

Amitateja on one side and Asnighosa on the other. The painter shows in the first compartment the seated figures of Sutara and Asnighosa with the messenger of Amitateja standing in front, sword in hand. The messenger in the next compartment proceeds on a horse to his masters, Srivijaya being shown seated in prayer before a Tirthankara image. In the lower register is the battle scene with both sides in combat with bows and arrows.

Folio 19: This page continues the representation of the battle between Srivijaya and Asnighosa, in the upper register shows both of them facing each other in their respective chariots, to the right the chariot of Asnighosa is retreating but the king, looking back aims at his enemy, whose chariot is seen at the left. In the register below, a Jina shrine is visible with Amitatej, and Srivijaya seated at right and Asnighosa at left. Asuri, Asnighosa's mother is shown arriving at the right along with the bone of contention, Sutara and establishes peace between the warring factions. A pillared structure and several animals are also seen. According to the legend, the register below represents the *samavasarana* sequence where the event takes place, though the painter has instead of adopting the usual circular format represented all the characters in rows due to constrictions of space. **(Pl. 237)**

Folio 20): In this folio certain characters such as Asnighosa and Sutara can be identified though it is difficult to place others such as those carrying superscriptions of Sanbhima and Dipsikh. To the right is a stable for horses inscribed '*paga*' **(Pl. 238)**

Folio 21): This page shows the same characters –Swayamprabha, Subhadraputra, Swayamprabha, Subhadra and Amitateja and probably relates incidents from life of Swayamprabha.

Folio 22): This folio illustrates the first *sarga* of the Santinatha carita- There lived in the south of Bharatavarsa in Ratnapur a king called Srisena. He is

represented in the central compartment in the folio with his two wives- Shikharanindita and Anindita. There lived in Achalgram in Madhyadesa a Brahmin called Dharanjata. He had a wife called Yashobhadra and two sons, Nandibhuti and Sribhuti. From his other wife, a woman named Kapila the Brahmin begot a son named Kapil. The folio shows Satyabhama standing next to king Srisena, who appears again in the bottom row in the palace where two women are seated, Kapil is shown on a donkey with another man, and he appears again facing Srisena.

Folio 23): This page has two registers with a Jina shrine to the left with a devotee, to the right is what appears to be a ritual shrine. Before which are seated Amitatej, Srivijaya, Ashmighosa, Swayamprabha, and Sutara. A diagram of Jambudvipa is at the far right. In the register below, titled *sabha*, are in all likelihood the king and the queen. In front of the king seated with their children in their laps. In the far right compartment Dharanajita Brahmin is seated with his spouse Agnila and three children- Kapil, Indrabhuti, and Agnibhuti.

Folio 24): The page has Srisena rajana mandī inscribed on the top margin, and is divided into four compartments, the left shows in all possibility, two queens and king Srisena Bowing to two Digambara monks. On the far right is inscribed '*Srisena Charana muni ahara ghataveche*', it shows two women cooking at the extreme right while Srisena serving food to the monk is represented twice. In the register below is shown a forest while at the right is a domestic scene.

Folio 25): At the left of this folio is shown Srisena's palace as the superscription tells us. In the palace are two Digambara monks to whom the queens pay their respects. On the top left is inscribed *Srisena mahal, Srikanta putri, Indra, Upendra* and *dasi*. (maid) In a rhomboid are seen several figures, with the king and queen with retainers in front of Indra. Indra and Upendra are engaged in combat, while the *dasi* appears at the far right. In the trapezium below, inscribed *Srisena bhogabhumi*, is the figure of king Srisena. (Pl.239)

Folio 26) This is divided into four compartments, the first marked *bhogabhumī* shows two women and the king seated in the forest, below left is an incomplete compartment with the label *Dhataki khanda purva videha*, at the top right are figures of Indra, Upendra, Mukundali Vidyadhara, Mukunda raja, Amitateja and his queen. In the register below are two cows and a suckling calf, a man and two soldiers with staffs bearing animal heads.

Folio 27) The composition comprises of two tiers, the top is ambiguous showing the king, queen and courtiers, in the next compartment is an *aryika*, next has *vimana* of Saudharma with probably the *aryika* Below is shown a forest scene with Indra, Upendra, a monk, in the next compartment are Indra and Upendra.

Folio 28) This folio also has a two tiered composition, to the left are figures of Indra and Upendra, with the inscription *Indra-Upendra mukti gaya*. To the right is a figure of a woman and a child, inscribed *bhogabhumī dasaka kalpa vrikṣa*, with trees in the lower tier, with two seated children at the extreme left.

Folio 29) : This page has a two tiered composition , the upper carrying the inscription *bhogabhumī* shows a forest with various types of animals, deer, boar, a griffin like animal probably a lion, and a lioness . In the tier below also representing a forest are a pair of birds and a herd of elephants.

Folio 30) This folio also carries the inscription *bhogabhumī*, and is divided into five compartments, at the upper left are seen two sleeping children with two children crawling towards them. Two Digambara monks appear in the next, followed by two child like figures in the adjacent compartment, and a couple in the last. Below a couple stands at the far left, while several heavenly couples are seated in the remaining tier.

Folio 31): This page also has two tiers-the top bears the inscription *Saudharma swarga, vimanas* with gods and goddesses are seen in the upper tier, as also a heavenly couple standing facing each other. In the tier below heavenly couples appear again, while at the right is a Jina shrine where a male and female god pay their respects.

Folio 32): This folio is an introduction to the various characters-A Jina shrine is to the left, followed by Amitatej, Srivijay, Asnighosa, Swayamprabha, Sutara, Asuri and two attendants. The lower tier shows a clump of trees with figures of Asuri, Sutara, Swayamprabha and Asnighosa sitting before a Jina shrine. (Pl. 240)

Folio 33): It represents the city of Rathnupur. A prominent Jina shrine is seen to the left. In the tier above is delineated a landscape of various trees, below as identified from the inscription at the top, are seated Amitatej, and Srivijay of Rathnupur, with attendants.

Folio 34): On the left of the folio the city of Rathnupur is seen, with a Jina shrine of Rishabha to the left before which the king Srivijaya is seated with an attendant in tow, below left is the palace scene with private chambers of the queen, the bed chamber being clearly visible. In the right compartment mount Meru is represented as a tall column in the center with four Jina shrines in each corner, of which the one in the bottom right corner also has two heavenly attendants.

Folio 35): In the upper register, Amitatej and Srivijay, are seen paying their respects to a monk whose name is slightly unclear, accompanied by courtiers. The entire lower register features a row of horses as well as elephants and a solitary camel, along with several attendants.



Folio 36): This page features a *bhattaraka*/ monk to the left bearing the inscription Amaracarana at the top, seated before him are king Srivijay along with a group of courtiers and attendants. In the register below at the left is an empty palanquin borne by four attendants, while at the right is an empty carriage drawn by bullocks, and two attendants.

Folio 37): This folio has two tiers featuring again kings Srivijay and Amitateja in front of Amaracarana , along with courtiers. The same kings appear before *bhattaraka* Amaracarana in a forest setting in the tier below.

Folio 38): The left part of this folio probably depicts the heavens as the inscriptions *rachikula anat kalpa* and *swastike mani chula* suggest, there are two *vimanas* represented with two gods seated in them. At the right is a shrine with the image of an unidentified Jina.

Folio 39): The inscription on the top of this folio mentions *prabhakarī nagari*, the folio divided into two, at the left a palace structure is visible with a solitary royal figure, and appears incomplete. At the right a more elaborate palace setting has the king Stimitisagar seated, with two young boys, Aparajita and Anantavirya, while the queens Vasundhara and Anumati are also seated. The two sons are none else but Amitateja reborn as Aparajita to Vasundhara and Stimitisagara, while the same king's other son Anantavirya born to Anumati is Srivijaya of previous birth.

Folio 40): This page is divided into two parts- on the left Stimitisagara is seated before a Jina shrine, while at the right is seen Dharanendra *yaksa* seated on a throne with two attendant gods, the inscription below states that Dharanendra is the earlier birth of Stimitisagara.

Folio 41): This page is divided into two registers, the top shows the two half brothers Aparajita and Anantavirya seated facing each other watching the dance

performance of two danseuses when Narada, seen extreme right, arrives. The narrative mentions how Narada was ignored by the two brothers in their preoccupation with the dance and Narada proceeding to meet Damitarī, king of Śrīvamandir nagara. The narrative moves clockwise with the figure of Narada carrying his *vina*, appearing thrice in the register below. Damitarī is seated at the extreme left, with two figures of courtiers and a horse rider completing the scene.

Folio 42): Damitarī sends a messenger to Aparajita and Anantavīrya asking them to send their dancers to teach dance to his daughter Kanakasrī and the brothers come disguised as dancers to the court of Damitarī. This scene is represented in two tiers. Anantavīrya is seated in a pavilion at far left with Aparajita facing him, in the net compartment an unusual bearded man with a conical turban and a staff in hand walks in, he probably represents the messenger, also seen at far right are two courtiers and a horse rider. In the register below the brothers disguised as dancers are seen performing- while Aparajita sings to the accompaniment of a *vina*, Anantavīrya dances, while another graceful dancer is also seen behind him. In the right compartment are Aparajita and Anantavīrya without disguise facing Damitarī. (Pl. 241)

Folio 43): The narrative describes how Anantavīrya and Kanakasrī fall in love and the brothers conspire to abduct her, much to Damitarī's rage, as he sets out to wage a battle against the brothers. The painter shows two registers, at the top left Damitarī appears seated with two figures presumably those of the brothers, while the inscription above mentioning *sabha* could imply the men to be courtiers also. In the next compartment, the brothers dressed as females dance, with Damitarī's daughter Kanakasrī between them. The mysterious bearded figure appears at the far right. Below Aparajita and Anantavīrya are seen taking away Kanakasrī in a *vimana* which has curious griffin like figures on both sides. Damitarī and his minister seated in a similar *vimana* follow them along with

another *vimana* with gods behind, all poised with bows and arrows aimed at the brothers.

Folio 44) The narrative moves on to the battle sequence, now in the upper tier Anantavirya and his beloved Kanakasri appear in a *vimana* at the left, while Aparajita and Damitarı in their respective *vimanas* flanked by attendants, are engaged in combat, shooting arrows at one another. A female warrior is seen to the far right. The narrative mentions Anantavirya killing Damitarı with a *chakra* but the painter abstains from representing this. In the lower register the brothers are shown seated with Kanakasri in the palace leading a blissful life. To the right are three courtiers and a horse in the stable.

Folio 45) This folio represents the story of Kanakasri's previous birth-in the left corner is a Jina shrine with the inscription *gandhakuti kevali*, below are nine different objects or *navanidhis*. At the right Aparajita and Anantavirya with Kanakasri are seen in a *vimana*. In the register below two gods hold *kalasas*. At the far right appear three persons, carrying the inscription Jayadevi, Kirtidhara and Kanakapunkha.

Folio 46) This folio has two tiers, a Jina shrine is visible at the far left, before which is a seated monk, in the next compartment are the figure of Anantavirya, Aparajita and Kanakasri, and an attendant. In the register below an empty *vimana* is visible at the left, followed by what appears to be a forest scene, with Aparajita, Anantavirya and Kanakasri seated before a monk whose name is mentioned in the inscription below as Muniswara Kirtidhara.

Folio 47) The next page shows an *aryika* or female monk seated before whom is Kanakasri, Anantavirya appears in a *vimana*, while two horse riders carrying spears are seen at the far right. In the register below Aparajita is seen in his palace chamber, next is an empty *vimana*, followed by a horse rider, probably, from the inscription, Anantavirya himself, followed by another horse rider.

Folio 48): This page depicts the marriage of Sumati, daughter of Balabhadra or Baladeva. The composition has a single compartment, with a group of women of varying sizes accompanying the marriage procession, also seen is an elephant in which is seated Sumati in the howdah. The groom's party is seen at the right, with the suitors placed in niches.

Folio 49): The narrative goes into the details of Sumati's earlier birth –the inscription mentions the soul of Sumati, the painter shows two women at the left, while four gods in the center stand around a Jina shrine. A forest scene is represented at the right with two figures, one identified as that of the *aryika* and the other of Sumati as *aryika*

Folio 50): This folio is incomplete, the upper register shows the monk Yashodhara, facing whom is seated Balabhadra Aparajita. The next compartment has the figures of two men facing one another, the inscription above mentioning *Anantasena Balabhadarna puta*, with courtiers seated at right.

Folio 51): This folio shows Sumati's soul ascending to the heavens, seen in a *vimana* to the left, while in the right compartment, scenes of hell are shown, with tigers and birds clawing and pecking at Narayana. (Pl. 242)

Folio 52): This folio continues the same episode, divided into two tiers, the figures from the left include that of Balabhadra monk, Balabhadra in *Achyuta* heavens, a shrine with a heavenly couple, followed by a *vimana* with a heavenly couple. In the lower register a *vina* playing god stands at the left, followed by an elephant, a heavenly couple, with a Jina shrine at the far end.

Folio 53): This folio delineates the formation of the heaven-Balabhadra is at the far left, in the form of a god, a rocky landscape follows, with two heavenly

deities at the right. In the lower register a row of gods and goddesses stand with hands folded in veneration.

Folio 54): This is an incomplete folio, with only the upper register carrying drawings, a Jina shrine is at the left, followed by the figure of the copyist and a man seated before him. The compartment at the right depicts the scene of the hell, with the figures from the inscriptions above identified as that of Narayana and his father.

Folio 55): This page deals with the birth of Meghnada, who is none else but Anantavirya reborn. The figure of Meghvahana is seen at the left, seated before him is queen Meghamali with their son Meghanada, followed by an attendant. The inscription above mentions Meghanada to be the soul of Narayana reborn. The top right has an inscription *sabha* and again shows horses and riders along with two foot soldiers. In the lower register courtiers are seated in a garden.

Folio 56): This delineates Meghnada seated in the palace facing courtiers, the inscription on the top identifying him thus. At the right is a stable of horses. In the lower register the left space is blank while Aparajita's soul in the form of Achyutendra is seen in a *vimana* facing king Meghnada who's seated at the right.

Folio 57): The narrative mentions Meghnada's visit to a Jina shrine in the forest, the painter shows Meghanada seated before a monk named Suramara *muni*, while other figures of attendants and a horse are to the right. In the lower register the inscription mentions the figure to the far left to be that of Asvagriva's brother, who's shown seated in a *vimana*. Meghanada stands before him in the form of an ascetic with hands folded, another *vimana* is at the right, carrying a god, with Indra and Pratindra standing at far right.

Folio 58): This folio describes the third *sarga* of the text, King Kshemankara is seated at the left, next to him is queen Kanakachitra, while on the king's lap is his son Vajrayudha, an attendant stands behind. In the next compartment the child is seen as a grown up youth facing his wife Laksmimati and child Sahasrayudha. In the next compartment Sahasrayudha is two royal figures whose identities are ambiguous. The lower register a horse is seen at the left, while a group of men and women are seen seated at the right.

Folio 59: The narrative mentions Vajrayudha as a religious man, well versed in dharma, praised by all gods, as a result of which one particular god Vicitrasthula got jealous. He came down to test Vajrayudha, asking him questions and finally consented to the king's greatness and worshipped him. The folio shows Vajrayudha seated with Vicitrasthula standing, asking him questions while at the right are seen courtiers. In the compartment below is visible the painter's penchant for horses, four of them appear with an attendant, while in a separate compartment, an elephant is represented

Folio 60: The story further mentions Vajrayudha's departure to the forest with his queens, and when all are enjoying water sports in a lake, a wicked Vidyadhara covers the entire lake with a stone slab and tied Vajrayudha, but the latter struck the slab with his hands and broke it into two pieces, returned to his capital, soon owing to his valor, obtaining the *navanidhis* and fourteen *ratnas*, and becoming a *chakravartin*. The folio delineates the episode from the forest in the upper half, on top of which is inscribed Vajrayudha *chakravartin*. Vajrayudha is seated, with three attendants behind, facing the grid like lake, holding a lotus and a conch. The queens stand in rows facing this lake. Below, the king's mission of conquering all kingdoms and becoming a *chakravartin* is delineated by a horse drawn carriage, elephant, horses, and foot soldiers (Pl.243)

Folio 61. This shows the latter part of Vajrayudha's life, as *chakravartin* he is seated with attendants, while standing opposite him is a unidentified man and woman, as well as a bearded person who may be Vayuvega. Three courtiers are also seen. In the register below additional courtiers are represented

Folio 62: In the upper register of this folio, a monk, whose name is inscribed as Ksemankara swami is seen performing the *mustilochana*, while gods stand before him. Two horsemen and a vacant palanquin are see at the right. Below Vajrayudha is seen in the forest with is queen, surrounded by trees and peacocks. To the far right is a Jina shrine where two gods stand worshipping. (Pl.244)

Folio 63: The narrative mentions the name of a place called Puskalavati in eastern Videha, in which was a city named Pundakarini, ruled by Dhanaratha. From one of his queens was born Megharatha, from another queen was born Dhriddharatha. When both grew up the king solemnized their marriages. The upper tier shows king Dhanaratha seated with his two sons, queens, with one male and one female attendant. On the right are a pair of cocks with two women attendants. In the register below are seen courtiers with weapons, while in a compartment to the far right is a stable of horses with an attendant in tow.

Folio 64: An inscription at the top of the folio identifies the figures as those of Meghanatha and Dridharatha. Both are shown seated in the palace with attendants. Two more attendants appear in the next compartment. At the extreme right two figures appear to be in combat with heir arms raised, the label mentions the names of Bhadrasena and Dharasena. Below a pair of goats, bulls and elephants are represented in combat, of which the elephants carry the labels Melakarana and Tyakarana. ( Pl. 245)

Folio 65: This is an incomplete page, of whose only the upper register is filled with drawings. Dridharatha and Megharatha are seen with two attendants. In the

next compartment two women appear with a pair of cocks. At the right two gods, whose labels mention the names of Vijaya and Jayant are seen.

Folio 66: This again shows Dridharatha and Megharatha seated with attendants, while gods arrive to pay them obeisance. In the lower register, Megharatha is shown taking *diksa* while gods stand bowing down before him. An empty palanquin with attendants is seen at the extreme right.

Folio 67: This folio was intended to have the *samavasarana* sequence for which the compartment at the left is demarcated, though the same has been left blank. At the right Megharatha appears with courtiers divided into two smaller registers

Besides these sixty seven folios in which only the linear drawings have been executed the set includes six painted folios. None of them deal with the actual narrative but appear to be simply introductory pages of the various protagonists.

The painted folios include-

Folio A: This is divided into three compartments, representing in the first, the rebirth of Anindita as a Brahmin woman called Satyabhama, who is shown seated under a tree along with a male. The middle compartment shows two gods in a *vimana*. On the right the king of Podanpur Srivijaya and his queen Sutura are seated, flanked by two attendants.

Folio B: This is also demarcated into three compartments, the first showing king Srisena with one of his queens, Sinhanindita, and a courtier. The next page shows a forest scene, wherein seated under a tree are the figures of the royal couple in their next birth. In the extreme right a god is seen in a *vimana*

Folio C: The folio is divided into three compartments, of which two gods are seen in a *vimana* in the extreme left one, followed by the second compartment delineating king Dīmitisagar with his queen and an attendant. To the right



another palace scene appears with king Megharaja and his queen Meghamalini seated flanked by two attendants.

**(Pl.246)**

Folio D: This page delineates, in its three compartments, a *vimana* with gods, king Vajrayudha and his queen Laksmimati seated in the palace with attendants, and a *vimana* again to the far right.

Folio E: This represents, in its three compartments, a *vimana* carrying a pair of male and female gods, king Ksemankara and his consort queen Kanakacitra along with two attendants and a *vimana* carrying a god.

Folio F: This page is divided into two compartments and shows another king Dhanaratha and his queen Manohara, while three courtiers occupy the setting of the forest at the right

The painted folios do not display the involvement of a highly accomplished hand and have been painted indifferently. The line is slightly crude and wavering, the color areas characterized by thin uneven color washes though the palette remains the same, comprising of red, yellow, brown, mauve, dull green and blue.

This manuscript was perhaps meant to be a sequel to the Santinatha carita manuscript in the same collection. Work on it must have indeed begun, as the numerous drawings testify, but was abandoned after the completion of about six folios. This might be due to the withdrawal of patronage due to the abrupt death of the *bhattaraka* Dharmachandra who may have been the inspiration behind the manuscript of the Santinatha carita as well as this project, or the demise of the painter or his departure from Karanja, leaving the project mid way, owing to some unknown reason.

The drawings display a close affinity with the compositions of the Santinatha manuscript and there is little doubt that both were handled by the same painter. The tendency of compartmentalization into smaller areas is observed here as

well. Similar labels are provided as guidelines for painters. The figure types are also the same, though occasionally, a bearded figure in unusual turban makes an appearance.

The architecture is rudimentary, as also the elements of landscape. However, the painter displays a keen interest in delineating animals, especially horses, whom he introduces on some pretext or other in the palace scenes, wherein stables are shown. Other animals such as the bulls are also well drawn.

The figure types are similar to those in the Santinatha carita manuscript as well as the folios in which various deities are delineated, but slightly less refined than those of the dated Yashodhara carita of 1736, though the physiognomies remain the same. It appears to have been commenced sometime after 1736, perhaps sometime in the seventeen forties and could have been the very last of the projects belonging to his group.

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**THE DEVATAS**



## THE REALM OF GODS :

The Balatkara temple in Karanja preserves in its *bhandara* an unusual set of folios delineating the various forms of gods and goddesses enumerated in Jain mythology. The Jain pantheon primarily revolves around the twenty four Tirthankaras, literally meaning a person who is a forder, one who fords the gulf between the *samsara* or the phenomenal world and liberation. The antiquity of the auxiliary gods and goddesses dates back at least as early as the sixth century, with references to them in numerous texts such as the Tiloya pannati, Pratishtasara sangraha, PratishtaTilaka, and Abhidnana chintamani. Each of the Tirthankaras have their own pair of attendant *yaksas* and *yaksis*, while deities such as goddess Saraswati is accorded an independent status. The biographies of this group of twenty four Tirthankaras, beginning with Rishabhanatha and ending with Mahavira, follow a common pattern, commencing from the time of conception of the Jina in a royal clan, in the womb of the queen ( *garbha*), to his birth, ( *janma*) childhood, coronation, renunciation, ( *diksa*) attainment of highest form of knowledge ( *kevalajnana*) and final liberation of the soul ( *moksa*). Jainism does not recognize the status of gods independently, however, their presence is mandatory during the various key events, called *kalyanakas*, in the lives of the Tirthankaras wherein the gods descend on the earth to participate in the momentous happenings, performing various acts of devotion. Their presence is mandatory for each of the momentous happenings in a Tirthankara's life, right from the time of conception when they are summoned by Indra to attend to the royal mother to making arrangements of the great hall for a Tirthankara's *samavasarana* or universal sermon, the presence of the gods, who always play a subservient role to the Jina, cannot be ignored. Their participation extends to the various wars waged by *chakravartis*, when they form part of the army variously as foot soldiers, or on elephants, horses, bulls and horse drawn chariots.

The gods are divided into four classes, with each of the classes subdivided further into several orders. The four main classes of gods are a) Bhavanavasis,

b) Vyantara devas, c) Jyotiskadevas and d) Vaimanika gods. Gods including *asurakumaras*, *nagakumaras* and *dikkakumaras* are referred to as *Bhavanavasis*, where as the *vyantara devatas* include *yaksas*, *bhutas*, *kinnaras* and *gandharvas*. The *Jyotiska devas* are the refulgent gods, and include the sun, moon, stars and planets. The last group of *vaimanika gods* comprises of the Indras who reside in various *kalpas* and named after them, such as Saudharma-Saudharmendra, Isana-Isanendra and so on. This group also includes the Graivekyas and Annutara gods, the last said to inhabit the highest heavens.

The set in question from the collection in Karanja is perhaps the only known one of its kind devoted to the depiction of the gods and goddesses. The folios, measuring 2.5 x 12 cm, are characterized by a bright orange border observed earlier in the manuscript of the Santinatha carita from the same *bhandara*. As the delineations are essentially of an iconographic nature, the compositions are fairly simple comprising mostly of flat color areas of bright yellows, reds, browns, or deep blues, grays and dull greens. Elements of architecture or landscape are absent, though occasionally, different animals make their appearance as *vahanas* or mounts of gods. The palette comprises of bright, warm colors observed in the Santinatha carita manuscript, dominated by a brilliant yellow, red, orange, green, brown, blue, mauve, and indigo. The figures delineated with black, are superimposed by white. The painter offers little variety in the stances or gestures of the varied forms of gods and goddesses enumerated in mythology, who are arranged in rows. The male costumes comprise of the dhoti, and *uttariya* around the shoulders, the upper portion of the bodies remaining bare, a crown with three plaques on the heads. The female counterparts are attired in the customary *ghagra cholis* with diaphanous *dupattas* over the heads, which also bear similar crowns as those of the gods. All of them wear various forms of jewelry. The different classes of gods are hard to distinguish from their physical appearances and hence each of the folios carries short labels describing the type of deity delineated.

The largest group of eight folios comprises of the Indras who occupy the *kalpas* or higher reaches of the heavens and make their presence felt during the various events marking the lives of Tirthankaras. The exalted status of the Indras is apparent from the assorted mounts that they ride, accompanied by a retinue of other gods and goddesses who walk alongside. There are twelve different types of Indras –Saudharma, Ishana, Sanatkumara, Mahendra, Brahmananda, Lantaka, Sukra, Sahasra, Anata, Pranata, Arana, and Achyuta. The folios included in the set represent all these except Saudharma, Sukra, Arana and Achyuta. It is likely that the set was complete and the folios lost or damaged in the ravages of time. The different forms of Indras cannot be distinguished by distinctive physical attributes, nor are their mounts cited specifically, as they may travel in both *vimanas* as well as on animal mounts. The gods are identified by the short labels inscribed on the borders. Ishanendra appears riding on a horse, with his consort sitting beside him, the god tenderly encircling one arm across the goddesses shoulders. Two female gods and a male god walk ahead of the horse while pair of god and goddess walk behind. (Pl. 247) In another folio Sanatkumarendra is shown riding a lion with his consort who holds up a fly whisk, the mount being flanked by two male and two female heavenly attendants. (Pl. 248) Mahendra Indra is represented with his fly whisk bearing consort on a bull, with male and female gods in front of and behind the mount, while Brahmakalpendra is seen on a peacock with a bright yellow body and blue-green feathers, along with consort, flanked again by gods and goddesses. Another bird with white body and feathers, and bright red plume probably representing a swan, serves as mount of the Lantava Indra who is seated with his fly whisk bearing consort and flanked again by marching gods and goddesses. The peacock with a blue body and blue- green feathers and yellow plume is the mount of Sahasarendra and his fly whisk bearing consort, with male and female attendant gods in tow. (Pl. 249) Anatakalpendra and his consort with fly whisk rides a *vimana* with male and female gods ahead of and behind the mount. This folio shows the painter introducing a bit of landscape in the form of trees and a

solitary flower creeper. Finally Pranat kalpendra is also shown seated in a *vimana* with a pair of male and female gods on either side of the mount.

Another page also deals with the *vaimanika* gods though their sub order has not been specified. Three *vimanas* carrying the gods are represented, the first of these has two pairs of gods and goddesses seated facing one another, with the label '*vimanadevata*' inscribed below. In the next *vimana* are two musicians playing the drum, the inscription being '*dundubhi bajavecche*,' while the *vimana* at the extreme right, bearing the inscription '*gayaka*' below, carries three gods, two of them being females playing the *vina*. A male god also holding a similar instrument is seated between them and is the only frontally represented figure in the entire set, which otherwise follows the conventional profile view. (Pl. 250)

A single folio among the set depicts the order of *vaimanika* gods called *sarvarthasiddhis*, (Pl. 251) who're believed to be residing in the heavens higher than the *kalpas*, the highest reaches above whom there reside no others. The painter represents the topmost peak of the heavens in three compartments, the central one bears a large *vimana* in which two male gods sit facing each other. In the left and right compartment respectively appear two pairs of female dancers, striking a graceful dancing pose with knees bent, feet lifted up partially, and one hand held high above the heads. They wear dhoti like garments with a *patka* and short *cholis*. A few clumps of trees complete the background.

There are three folios which represent the class of gods known as *vyantara devatas*, who are believed to be residing in the forests and are subdivided into eight classes. Two of the pages show the Gandharvas who are traditionally the musician gods who entertain the other deities with songs and dances. In both the folios the *gandharvas* appear in rows, playing different musical instruments, which includes the cymbals, *tanpura*, *vina* and the *shehnai*. They are differentiated from the *kinnaras* shown on another folio by the absence of musical instruments in case of the latter.

A single page is devoted to representation of the *bhavanavasi devas* which are classified further into ten types of which the *nagakumaras* appear here, the males and females arranged in a row, devoid of any special attributes identifying

them with the exception of the leading male god who has a snake hood protruding from his crown.

Two of the folios represent the Jyotiska devas, in one of them the painter delineates the sun and moon in their anthropomorphic form, the chariot of the sun driven by seven stallions races ahead, with one of the heavenly beings as the charioteer and Surya or sun god with his consort seated behind. The chariot of the moon god driven by a black buck, with a god as charioteer, with the moon god and his consort seated behind. (Pl. 252) Another page delineates stars of the constellation as male and female gods standing in a row.

A single folio is devoted to representation of the four classes of gods and is divided into four compartments-the top left shows the topmost echelon, inscribed 'swarga' where reside the *vaimanika* gods, four of whom are seen seated. In the adjacent compartment there are four *Jyotiskadevas*, the central ones with yellow and white halos denote the sun and the moon respectively. In the lower left compartment are three *vyantara devas*, along with alternately arranged musical instruments. The *bhavanavasi devas* are on the right with a musical instrument that resembles something like the 'been' implying the gods shown are those of a sub class known as *nagakumaras*.

A few of the pages show the other gods who always make an appearance at the crucial events of a Tirthankara's life, for instance one such folio depicts the gods classified as *Trayantisa* gods, another page represents the *Atmaraksaka devas*. All these constitute a part of the populous heavenly army that descends from the upper reaches of the heavens to the earth on various occasions. An unusual folio shows gods and goddesses in dancing postures, arranged in three pairs. The first two dancers are female, while the next two pairs comprise of a male and female goddess each. The dancers strike rhythmic poses, with their legs slightly apart, feet firmly on the ground, with five of them having one hand raised above the head, while the female dancer in the center raises both her hands in air in a graceful posture. The series of folds of the long *patka* tied to the dhoti like garment falls prominently in front. The female and male figures don transparent



*dupattas* and *uttariyas* respectively. A narrow band of ground below is covered with motifs of leaves placed at specific distances.

Besides the representations of the various classes of gods a number of folios delineate what may be identified as the battalion of heavenly beings which are accompany the forms of gods discussed above in the course of the celebrations of the principal events of the life of a Tirthankara. They are shown riding horses, elephants, bulls or carriages driven by horses or bulls. **(Pl. 253)** The horses are admirably drawn with minute attention to their graceful contours and elegant proportions, as also to details such as the saddle straps and other decorative trappings, though the painter offers little variety in their stances, most of the animals having one of the forelegs folded and appear to be breaking into a trot. There is no attempt at modeling, the bodies of the horses as well as the other animals being rendered in varied colors- white, brown, mauve, blue and green with labels underneath stating their different *varnas* or colors- such as *japapushpa varna*, *nilotpala varna*, *balasurya varna* and so forth. The elephants are also delineated with great observation capturing their plodding movements as also the varying positions of their sinuous trunks. Some of the pages have the representation of the head in front view with the body in profile. The elephants like the horses are rendered in different colors such as red, orange, blue gray, mauve, white, yellow and green, the mahout being shown as a heavenly being with another god seated in the canopied howdah behind.

There are several folios in which the gods are seen riding bulls which are delineated conventionally replete with all the trappings and embellishments, while on other pages the gods are shown riding chariots drawn by horses.

It appears that this unusual set representing the various classes of deities was produced along with the Santinatha carita manuscript for the same patron as an appendage of the latter, stylistically it is clear that the same hand was responsible for both works, the folios of both sets also having the same dimensions. Significantly, no other known set on a similar theme is available from any of the *shastra bhandaras*, nor does the subject appear to have been of particular interest to the sculptors, though numerous reliefs depicting events

from Tirthankara's lives were popular among both Svetambaras and the Digambaras, the delineation of the deities separately being in a way unique. It is probable that the patron who commissioned the 'Santinatha carita' was the same who got the folios of the gods painted. Interestingly, there are additional folios in the same set in which the militia comprises of human beings, carrying numerous types of weapons varying from swords and spears to rifles. (Pl.254) They are inscribed with labels identifying them as '*chakravarti sena*', with similar labels on some folios delineating the army of deities. Possibly the entire exercise of painting these folios was to represent the massive army of Santinatha, comprising of mortal as well as heavenly beings, with whose aid Santinatha achieved the status of a *chakravartin* or supreme ruler by subjugating every ruler of the six regions of Bharata kshetra. In that case the gods appearing as a part of the army as also the four classes of deities dealt with earlier are associated with the illustrated 'Santinatha carita' manuscript, though they are not actually woven into the main narrative.

A folio depicting the 'Tree of *Satlesyas*' (Pl. 255) also exists among the representation of the deities. The six men, painted black, green, blue, yellow, red and white denote the six *lesyas* or thought colors; while the black man advances forward to chop the tree with an axe and symbolizes the utmost form of greed, the white man, content and free from desires, waits patiently under the tree, picking up only the fruits that fall by themselves on the ground. The four remaining men, in green, blue, yellow and red complexions positioned at various levels on the tree, denote man's different stages of desire and greed.

The sole purpose of producing these separate folios, more than being didactic may have been to familiarize the lay worshipper with the various characters of Jain mythology. Although the folios are inscribed with labels describing the god featured, most deities have no iconographical attributes to distinguish one from the other, and hence the folios except minor variations of color schemes appear repetitive. While representations of *yaksas* and *yaksis* are not unusual in Jain sculpture and manuscript painting, the four classes of gods certainly comes across as an unusual subject of representation and may have been painted at the

behest of the patron who commissioned the artist to execute the 'Santinatha carita' and preserved as *dana* in the temple repositories. One cannot rule out the possibility of the *bhattaraka*'s involvement in their commission, as many of these heads are credited with elevating into eminence subsidiary deities, for instance, the Dharanendra *yaksa* and Padmavati *yaksi*. Producing a set such as this was perhaps a part of the strategy of the religious heads to maintain a certain venerated status and popularity among the lay followers and had all the requisites of mass appeal .

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**TRISASTI SALAKA PURUSA  
CARITA- VASUDEVAHINDI  
COMPENDIUM**

### THE MANUSCRIPT:

In the Senagana temple at Karanja, housed in the *shastra bhandara* is an unusual fragmented manuscript comprising of twenty three folios, each measuring 20.5 cm x 10 cm. The total number of illustrations, which occur on both the recto and the verso, number forty one. All the pages with the exception of three, appear to be of the same hand. The three pages comprising of a separate group, have broad margins, with the text on the left and the illustration to the right. One of them carries the pagination number 'one' on the bottom right with two red dots on both sides of the red borders. The verses of this opening page are an invocation to Kusmandini, the *yaksi* of Tirthankara Neminatha, who is also known as Ambika. The corresponding illustration however represents Ganesa. He is four armed, seated on a circular throne and wears a short bodice like upper garment and *dhoti*.

The next page is also devoted to the praises of Kusmandini, and illustrates a four armed female goddess. (Pl. 256) She does not conform to the iconographical specifications of Kusmandini, either in the Svetambara or the Digambara tradition, in the former she is said to be four armed, holding a bunch of mangoes, noose, child and goad, and riding a lion, while in the latter she is shown astride a lion but has two hands in which she bears a bunch of mangoes and a child. Here she is represented as a four armed goddess who carries a container of mangoes and a lotus in two of her upper hands while the lower ones are bare. The lion mount is also missing. The painter obviously was not familiar with the iconography of the *yaksi* images and attributes were added arbitrarily. A horizontal canopy is visible at the top.

The third page of this group represents a male figure with folded hands seated on a circular throne. He wears a crown, has a flowing beard and pointed moustache and is attired in a dhoti with an *uttariya* draped around his bare shoulders. A blue halo as well as a striped bolster like element is visible behind his head, while a canopy with floral motifs hangs above.

All three pages display a finer workmanship than the rest of the folios in this manuscript. The drawing is taut and the line assured. The color palette comprises of red, blue, yellow, green, pink, black and white.

The remaining pages of the manuscript have an unusual format and are clearly not related to the first three folios that seem to belong to a separate manuscript. The text, written at the right hand side of the folio, is not in the form of a paragraph commonly observed in most manuscripts, but comprises of short sentences of single lines that are numbered from one to ten. Each of these is a kind of astrological prediction of a person's inquiries pertaining to his fortunes, power, family, property and other matters related to his well being. The question is asked first, and followed immediately by the answer.

A typical page (Folio no.8) may be interpreted thus -

- 1) *Bhaya prasna*- (related to fears) *Chintamakruthaha khalanam, khalanam vipatti bhavati, dridhachitto bhava* which implies, do not worry, the enemy shall be in trouble, be resolute.
- 2) *Shasana* (related to administration, or power) *Kinchi yayo bhavi, na ghati sukhi bhavisyasi*, meaning you shall have to spend some of your fortunes, but largely will prosper.
- 3) *Parachakra*(concerning invasion by enemies) *yashaprapti, chaumasibhai, durjanana vinasha* which means you shall succeed in four months, the enemy shall be defeated.
- 4) *Drohprasna*( related to rebellion) *yashaprapti, shatruvinasha, chintamakruthaha* meaning again that you shall succeed, the enemy shall be defeated, do not worry.
- 5) *Ujani* (pertaining to land or agriculture) *sukhi bhavishyati, cchalata swamrakshe, arthaprapti*, meaning you shall be happy, protect yourself from adversities, maintain caution.
- 6) *Dhada* (related to attack) *yathesiptam phale lapyase, dhataka yadyama*, meaning you shall get whatever you desire, do not attack or snatch it from others

- 7) *Uddhari* (concerning emancipation) *labhosti, uddharedhya, mabhai, yashaprapti*, which means you shall prosper, perform *dana* for emancipation, do not fear, you shall beget success.
- 8) *Dhapani* (meaning unclear) *yasha chintita labhonasti, swajanena saha*, meaning do not indulge in business with people close to you.
- 9) *Dyuta*(concerning gambling) *mahakashtena jahya dehenakashtam , kridama* which implies, there are bad times ahead, particularly due to the spouse( wife), do not indulge in gambling.
- 10) *Kotanagara* (related to capital of the kingdom) *bheda, droham krutva, aribhira durga gruhyate, buddhi kuryamaviyyasi*, which implies that the enemy shall penetrate the citadel and overpower, use your wisdom, and you shall emerge the winner.

The corresponding illustration represents the sage Vasistha in a gesture of instruction, seated before whom is a disciple with hands folded reverently. A patterned canopy with tassels hangs from above. (Pl. 257)

The other folios have similar questionnaires related to various issues including some of the ones dealt with above as well as pertaining to pilgrimages, acquisition of power, trade, marriage, birth of an heir, and others. The questions do not follow a planned sequence though some of the folios delineating kings, include a question concerning hunting.

The text does in no way co relate to the illustrations, which are iconographic in nature, The pagination number of each folio is in the right bottom corner, while the illustrations, which bear short titles of the characters is always to the left. Most of the folios have two figures, one a male, the other a female represented in the illustrations, while some have two male figures and others only represent single male figures. A canopy held by a staff generally separates the male and female figures, who are shown seated face to face on separate thrones, and appear to be engaged in conversation. In the folios delineating two male figures, the royal figure is seen seated on a throne while the other stands facing him in a gesture of supplication.

The folios are all painted according to the conventions of the Western Indian school, though they lack a certain finesse of draftsmanship. The line is crude and wavering, at times confident but in most parts harsh and broken. The color palette is however typical of the Western Indian idiom, though it lacks the richness and meticulousness of the opulent manuscripts.

Folio 1:

The title on this page mentions the name of king Da - - daya. The two figures represent the king and queen, the former is bearded and wears a *dhoti* and *uttariya* draped around his bare shoulders, and holds a flower like object in hand. The queen is seated on a pear shaped seat, one leg folded, the other stretched out. A canopy is placed between the two figures.

Folio 2:

The title mentions the name of – nivasaraja. Two figures similar to the first folio are seen here, with a canopy separating them. The hands of the two figures here almost are locked together, while they hold an unidentified object.

Folio 3:

The title mentions the name of king Bhagiratha. The male and female figures in this folio separated by a similar canopy, are exactly as those in the previous page.

Folio 4:

The title mentions the name of king Sagara, while the male and female figures in the folio are delineated in the same manner as in the previous pages.. The female figure in that case may be his queen Sulasa. **(Pl. 258)**

Folio 5:

The title identifies the male figure in the folio as king Chitrangada. He appears here along with one of his queens. The male and female figures follow the same convention, the hands being slightly separated.

Folio 6:

The title bears the name of *bhagwan* Budhha. The figure of Buddha is seen in the symmetrical, frontal pose, seated in *padmasana*, framed by an arch decorated with floral motifs. Two birds are perched on the back of the throne.



One hand of the figure is placed on the thigh while in the other he holds a rosary. The figure wears a *sanghati* like garment. It is likely that the figure has been mistakenly labeled as Gautama Buddha instead of Gautama ganadhara the first disciple of Mahavira, who is included in the list of the *salaka purusas* and is represented wearing monk's vestments and carrying a rosary in hand. (Pl. 259)

Folio 7:

The title bears the name of Pulahasta Rishi. On the red ground is a conspicuous floral motif. The two male figures vary in scale, the larger one presumably that of the ascetic mentioned in the title, the smaller one of his follower. The ascetic wears a crown and sports a beard like the kings, and holds an unidentified object in his hand, The smaller figure is seated with his hands folded.

Folio 9:

This page is considerably damaged, though the name clearly identifies the figure as that of Angira Rishi. There is a great difference in the two male figures in this illustration, the bearded figure of Angira, wearing a crown is to the left while the tiny figure with hands folded is probably that of a disciple, identified as Astapada. (Pl.260)

Folio 10:

The illustration on this page, including the title, is largely damaged and hence it is not possible to identify the name of the Rishi, though his pose and gestures are again similar to the earlier ones. The figure of a bearded sage stands before him, and both appear to be engaged in conversation

Folio 11:

The entire illustration on this page is almost obliterated and hence it is impossible to read the title or identify the figure which appears to be of a blue complexioned animal, probably a monkey, wearing a dhoti.

Folio 12:

The title mentions the name of Sugriva who is represented as a human being, closely resembling in pose the bearded kings and sages in the earlier folios. Jain mythology emphasizes the *vanaras* or monkey gods to be actually belonging to

the human race which explains his representation as a male member of a royal clan.

Folio 13:

The title bears the name of Ravana, who is represented in a frontal pose, seated on a circular throne, with one leg folded. The painter has shown only ten hands, while all ten heads are represented, of which the central head as well as the two flanking it are damaged. The figure is blue complexioned and wears a pink patterned dhoti. (Pl. 261)

Folio 14:

The title mentions the name of king Abhirama while the illustration shows a male and a female figure seated opposite each other. A patterned horizontal canopy is visible above. The poses and gestures are similar to the earlier figures

Folio 15:

The title mentions the name of Sri Laksmana. The canopy is visible above the figures, the left figure presumably of Laksmana is blue complexioned, and has four arms, with the *chakra* and *gada* in the upper arms. The female seated opposite shows a pose similar to that of the earlier female figures.

Folio 16:

This folio carries the title 'Hanamanta' and represents against a red ground the figure of the monkey god Hanuman. His complexion is yellow, and he wears a crown and sports a beard. His long tail curls upwards and wears a long garland around his neck.

Folio 17:

This folio represents a single male figure framed against an arch above which is the title identifying him as Arjuna banadhipati. The bearded figure wears a crown and displays a pose similar to the earlier male figures.

Folio 18:

This page shows two figures, with the title mentioning the name as Sri Vasudevan. The horizontal canopy seen in earlier folios is visible here. The blue complexioned figure of Vasudeva is shown with four arms with the *chakra* and

*gada* in the two upper arms, while the female figure displays the same clichéd pose as the earlier females.

Folio 19:

The title on this page is totally obliterated, while the illustration shows a male and a female figure not different from the earlier folios. The horizontal canopy with a floral motif is prominently visible.

Folio 20:

This page is damaged from both the upper and lower edges, with the title being completely obliterated. The figure represented is possibly of a sage and is no different than the earlier ones.

Folio 21

This is another severely damaged page, and the title mentions a name --- tisahadaka. Two male figures of equal size are represented and they appear to be engaged in an animated discussion. Both are bearded and wear crowns.

Folio 22:

This folio shows a male and a female figure, with the title bearing the name of king Yudhistira. The canopy with a dangling floral motif is also visible. The figures are similar to those in the earlier folios.

Folio 23:

The title bears the name Nakulakuntahasa, and shows a single seated bearded figure against a red background. The figure wears a crown and carries a spear in his right hand but other wise is portrayed in the same clichéd pose.

Folio 24:

The folio is distinctly different from the remaining ones, and as the title informs, represents the figure of Kumbhakarna. He is seen reclining on a mattress with floral patterns. Kumbhakarna is blue complexioned, sports a beard and wears a crown. The female figure standing near him and pressing his feet is that of the queen. A horizontal canopy is seen above the figures. **(Pl. 262)**

The remaining folios of the manuscript do not have pagination marks but are characterized by the same type of text related to astrological predictions and also

illustrations of kings, sages and other characters. They have been numbered here for the in order to continue the description of the manuscript.

Folio 25:

Represented on this folio are again a pair of male and female figures separated by a canopy. The title mentions the name of the king represented as king Nughusa. Both the male and female display similar poses and gestures as those in the previous pages.

Folio 26:

This represents two figures of which the male may be identified by the title as being king Harishchandra, while the female is his consort. The figures follow the same conventions as the earlier pages.

Folio 27:

This, as per the title, represents king Naravahana and his consort with a canopy as in some of the other folios and differs little from the rest of the folios.

Folio 28.

The title mentions the name of king Rohitasva, while the illustration depicts a male and a female separated by a canopy with the same clichéd poses.

Folio 29:

This page shows a male and a female with the title slightly obliterated, appearing to suggest the name as that of Yudhistira. A horizontal canopy is seen above, while the figures display the same clichéd postures.

Folio 30:

This folio shows two male figures the title above mentioning the name of Atri Rishi, who is featured on the left and is bearded, wears a crown while the figure standing before him, slightly smaller in scale, folds in hands in reverence.

Folio 31.

This represents a single figure of some sage whose name has been obliterated. The figure is set against a decorated arch. The pose is not unusual except that the figure holds a mace in one of his hands and an *ankusa* in the other.

Folio 32:

This is a relatively damaged page, with the title totally obliterated. The figure again appears to be that of an ascetic whose pose is no different from earlier such figures. An addition, not present in any of the other folios is the river that encircles the figure on two sides represented in the conventional basket pattern.

**(Pl. 263)**

Folio 33:

This also represents a sage, though the upper and lower parts of the illustration, including the title, have been damaged.

Folio 34:

This page bears the title Marici Rishi. Two male figures are painted against a red background with the horizontal canopy conspicuous near the upper margin. Both the figures of Marici, at the left, and the sage at right, sport a hairstyle in the form of a bun, the latter having his hands folded. **(Pl. 264)**

Folio 35:

This is an unusual page, and one of the few folios displaying a different composition. The title mentions the name of the male figure as Yogivalinaha. The figure, seated to the left, is clean shaven and wears a crown. He holds a bowl in his left hand into which the female figure standing on a stool at the right, pours water from a horn shaped vessel. A horizontal canopy is visible in the background. **(Pl.265)**

Folio 36:

This figure on this page can be identified as that of the monkey god Hanumana, though the title has been completely obliterated. He wears a crown and sports a beard like a similar representation observed in one of the earlier folios.

Folio 37:

This folio shows a pair of monkeys, identified by the title as king Sugriva and his consort. Both are represented in profile, with both their circular eyes in view. The farther eye does not protrude into space as those of the human figures. Both of them wear similar dome shaped crowns, the king sporting a moustache and a beard. **(Pl.266)**

Folio 38:

This page represents Kartikeya, as the title informs, a character not commonly delineated in Western Indian manuscript illustrations. The figure is shown frontally and has six heads and four hands, with two birds perched on the two upper hands. The figure is clean shaven and wears dhoti, with an *uttariya* draped around the bare shoulders. Kartikeya's *vahana*, the peacock, is visible at his feet. The manuscript in question, on the basis of style, definitively belongs to the Western Indian school. The Western Indian traits include the vivid palette of red, blue, and yellow, with traces of green and pink, as well as the angularities of the figures and the farther eye protruding into space. There lies a similarity in the stances and gestures of the male and female figures as well but in case of this manuscript the poses of the human figures have become extremely clichéd and repetitive. The costumes, dhoti and *uttariya* for the males and *ghagra*, *choli* and *odhni* for the females is also similar. The draftsmanship is again of indifferent quality, the line wavering, at times thin and even, at others thick and ungainly. A uniform red ground has been employed for all the illustrations. The variations and intricacies of patterns discerned in the costumes and paraphernalia such as mattresses, thrones, ornaments and so forth in the Western Indian manuscripts is lacking. The textile motifs are limited to dot patterns, wavy lines, stripes and cross hatching. Occasionally, as in the folio representing Kumbhakarna, motifs of leaves have been incorporated as a textile pattern. Crudely drawn horizontal canopies and *chhatras* have been used as space fillers. Representations of nature, barring the exception of the river in a single folio, is virtually non-existent.

The illustrated manuscript is the only known one of its kind to delineate the kings, queens, princes, monks, *rishis* and other characters who are prominently featured in Jain ecclesiastical literature. One of the treatises of prime importance is the *Trisastisalakapurushacarita*, a compendium of narratives which enumerates the names of sixty three *salaka purusas* or great personages, who have been slotted into five categories 1) the twenty four Tirthankaras, 2) twelve *chakravartis*, 3) nine *baldevas* 4) nine *vasudevas*, and 5) nine *prativasudevas*.

The names of many other personages besides these are included in the flow of the complex narrative, layered with plots and subplots. Several legends and personalities from the Mahabharata and Ramayana have been assimilated and interwoven with the characters in the Jain *Puranas* such as the Trisastisalaka purusa carita. Both the Jain *Puranas* and the Hindu epics and *Puranas* treat a large number of common subjects including the biographies of Rama, Krishna, origin of the universe, dissolution and recreation of the universe, the division of time assigned to Manus, (*kulakaras*), ancient royal genealogies, and accounts of persons mentioned therein, religious instruction, the four *purusharthas*, the *tirthas* and the benefits they confer upon the pilgrims, medicine, architecture, astrology, grammar, the rights and duties of a king, gnomic sayings on worldly wisdom and the like.<sup>1</sup> The characters delineated in the manuscript are not merely restricted to those from the Trisastisalakapurascarita but are also derived from its allied works, from texts such as the Vasudevahindi, which contains narratives revolving around several characters from the Mahabharata as well as the Ramayana, such as Sri Vasudeva, Arjuna, Rama and Laksmana among others. Some of the characters such as kings Rama has been categorized as Baladeva in the Trisasti salaka purusa carita, where as Laksmana, and Krishna in the same treatise are referred to as Vasudevas, and Ravana as Prativasudeva. Many other characters such as Hanumana, Marici , Chitrangada, Kumbhakarna as well as sages such as Angria rishi, as well as Sagara are featured in the Trisastisalakapurusa carita, while many of the remaining personalities are woven into the vast warp and weft of texts such as the Vasudevahindi, both Svetambara texts, as also in Digambara manuscripts such as Trisastilaksana Mahapurana and Padmapurana. It is quite likely that the compilation include characters incorporated from other texts as well. The characters despite having no direct relationship with the predictions in the folios, may have perhaps been chosen as symbols of an elevated status, political, spiritual or social. Or else it is likely that they were casually inserted and carry no specific connotation, merely emulating other illustrated manuscripts of the western Indian school.

The manuscript is one of the surviving examples of the ossified western Indian style, and judging from the workmanship, which has little of the precision and elegance of the mature western Indian idiom, obviously a product of a lesser hand. It appears to have been painted sometime in the late sixteenth century by which time the Western Indian idiom had already exhausted itself in Gujarat and Rajasthan, as well as north India, and moved on from the constraints of the hieratic style to a relatively free and fluid expression. The place of its execution is uncertain, but it was could have been painted somewhere in Gujarat or Rajasthan and perhaps made use of pattern and precept books as stylistic guidelines. Interestingly, an illustrated manuscript of Prashna sakunavali painted in the same style and datable to c sixteenth century, is preserved in the collection of the L.D. museum <sup>2</sup>. It is another example of the pictorial language of the western Indian school employed sans its spirit. One of the folios (Pl. 267) represents a Svetambara monk standing under a tree, bowl in hand, while a *sravaka* stands nearby offering him alms. A goose is seen at the right. The illustration is simple and uncluttered, the draftsmanship like that of the Vidarbha manuscript, rather crude. The text at the right is very similar, arrayed in the form of questions numbered from one to ten, and dealing with issues of the kingdom, administration, invasion of the enemy, religious deeds and so forth. Even the calligraphy of both the texts have the same characters. The L.D. museum manuscript along with this compendium suggests that such texts on astrological predictions may have been in demand in seventeenth and perhaps eighteenth century Gujarat and Rajasthan, along with representations of subjects such as the *lokapurusa*, *samavasarana*, and mystic diagrams of *mantras* and *yantras* which became popular in his region from the seventeenth century onwards.

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#### REFERENCES:

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<sup>1</sup> V M Kulkarni 'The story of Rama in Jain literature' pp.10

<sup>2</sup> U P Shah 'Treasures of Jain bhandaras', pp 31, pl 69



# KALPASUTRA

## THE ILLUSTRATED MANUSCRIPT

The *shastra bhandra* of the Sengana temple in Karanja houses among its medley of manuscripts, a fragmented manuscript of the Svetambara text, Kalpasutra. The manuscript, in fairly sound condition, comprises of ten illustrated folios, measuring 25.5 cm x 10 cm. The illustrations, which appear on the recto and the verso, measure 8.5 cm x 10 cm. The text is written in black ink, punctuated by red dots that also frame the margins. The pagination mark is to the right of the folio. The labels of the episodes or characters painted also appear at the side of the illustration. Painted in the western Indian idiom, the manuscript displays a fairly accomplished hand and may be dated around the close of the sixteenth century when the western Indian style had already reached its culmination. The description of the folios is as follows-

Folio I : The opening page bears the iconic representation of Tirthankara Mahavira, who is shown seated on a throne in *padmasana*, flanked by two heavenly beings who stand with folded hands. An elaborate canopy, touching the upper border of the page, decorated with floral sprays and geometrical motifs hangs above the Tirthankara. The painter introduces the motifs of birds in several places, including the space between the scallops of the canopy, the background and the base of the throne.

Folio II: This page represents the exchange of the embryos of queen Trisala and the Brahmin's wife Devananda. It is divided into two compartments, in the lower register Hiranyagamesi is seen at the bedside of Devananda, carrying away the embryo, while the upper register represents Hiranyagamesi approaching Trisala's bedchamber, embryo in hand. An attendant is visible at the extreme left. **(Pl. 268)**

Folio III: This illustrates in two registers, queen Trisala narrating her dreams to king Siddhartha. Unlike the usual format of representation where the king and queen appear facing each other, the painter has delineated them in separate

registers, the top shows the king with his ministers while the queen with her attendants appears in the lower register.

Folio IV: This page represents the joy of Mahavira's father, king Siddhartha, on hearing the portent of his queen Trisala's dreams and his subsequent visit to the gymnasium the following day, followed by a ritual bath and dressing up in rich garments and ornaments. The scene is divided into twin registers, the gymnasium is represented in the lower register, where four wrestlers, one of them representing the king, are engaged in a wrestling bout. In the top register, the king appears at the left, seated on a stool after his luxuriant bath, attended by the queen Trisala. (Pl. 269)

Folio V: This folio illustrates the scene after the birth of Mahavira, when his father, king Siddhartha, filled with immense happiness on learning how the great one was born into his family, excitedly orders celebrations in the palace. He commands that all the prisoners be set free, the streets cleaned and orders the erection of a large audience hall, festooned with flowers and jewels and perfumed with various types of sweet smelling fragrances and summons dancers, jesters, story tellers and ballad singers. The folio, divided into twin registers, is a rather unusual representation, not featured regularly in most Kalpasutra manuscripts. It shows a structure with grills in the upper register enclosed in which is an unidentified figure, flanked by two women on either side. This appears to be the figure of the prisoner being released from his cell. In the register below the group of five women, arranged in two rows, appear to be the attendants of queen Trisala, or dancers participating in the festivities. (Pl. 270) The label mentions the event as *bahū jagarana*.

Folio VI: This represents an incident from the boyhood of Mahavira when he, while playing with his companions, a jealous god who wanted to crush Mahavira's courage, assumed the form of a serpent and subsequently that of a demon to attack him. In the illustration, the position of the serpent entwined to

the trunk of a tree is according to the convention of western Indian painting, the latter half of the episode, where Mahavira mounts the disguised demon's shoulders, mistaking him for his companion, shows the demon as stout man with a prominent moustache, while Mahavira's boyish figure is squeezed into the space above him, hiding a part of the foliage of the tree above. Curiously Mahavira's companions at the left appear with moustaches. (Pl. 271)

Folio VII: This represents the coronation of Mahavira, who is seen seated on a tall throne at the left, while a priest performs the coronation ceremony. A patterned canopy as well as two heavenly beings complete the scene

Folio VIII: This page represents Mahavira performing the *mustilocana* or tearing of hair in the forest. The illustration is simple and uncluttered, with the figures of Mahavira and Indra being flanked by two trees. Mahavira is shown seated on a circular patterned throne and tearing his hair with his right hand, offering it with the other hand to the standing Indra who is shown sans the conventional bowl to contain the hair.

Folio IX: This represents the attack on Mahavira by external forces when he is at the end of his penance. As he stood engrossed in meditation, Mahavira was attacked by a jealous god called Sangamaka, who set ants, dust storms, fire and weapons on him and tried to lure him with attractive promises of beautiful women. Later, he was attacked by a cowherd who drove two spikes inside Mahavira's head when he did not respond to his queries about the lost cattle. The illustration shows Mahavira standing, while two scorpions and a pair of snakes showered by Sangamaka attack him. Two *shardula* like beasts are seen at his feet. At either side of Mahavira are two men, presumably both representing the cowherd, driving the spikes into his head. (Pl. 272)

Folio X: This page represents Gautama Ganadhara, the first disciple of Mahavira, who is said to have left behind fourteen thousand monks, thirty six

thousand nuns , fifty nine thousand laymen and three hundred and eighteen thousand lay women. He is shown in his characteristic pose of *padmasana*, seated on a throne of lotus petals, the lotus also adorning the halo at his back. His throne is flanked by two birds, while two other monks with folded hands are seen standing on either side.

Folio XI: This folio illustrates the birth of the Tirthakara Parsvanatha, the queen mother, Brahmi, is shown reclining with her infant son on the bed, while an attendant stands close by with a flywhisk. A canopy decorated with floral and bird motifs surmounts the bedstead.

Folio XII: This illustrates the penance of Parsvanatha. Like the other Jinas, Parsvanatha had to undergo several hardships and counter distractions before attainment of *kevalajnana*, including facing the wrath of *asura* Meghmalin from which he was rescued by his *yaksa* and *yaksi*, Dharanendra and Padmavati, the *asura* subsequently subjugated. Parsva is seen standing observing penance, while the hoods of his *yaksa* Dharanendra are held like a canopy over his head. The four handed figure caught between Parsva's feet is of the *asura*. The background has a border of scallop patterns, followed by another representing the ocean, abode of the *yaksa* and *yaksi*, delineated by means of hatching, while a pair of geese flank Parsva's head. (Pl. 273)

Folio XIII: This folio bears an illustration of Tirthankara Parsvanatha, who is shown in the conventional *padmasana* pose, seated on a decorated throne. He has a green complexion and wears the characteristic crown of snake hoods on his head. A band of lotus blooms anoint his head while two birds are seen on either side of the Parsva figure.

Folio XIV: This page illustrates an event from the life of Tirthankara Neminatha, when the Tirthankara along with his cousin Krishna, proceed with Krishna's queens to the forest, where all of them indulge in water sports

Neminatha is represented in the center, surrounded by a multi-sided water pool, delineated by blue hatching. Four women, the queens of Krishna, encircle him. A lotus and swan are also visible in the pool.

Folio XV: This represents the episode of the marriage procession of Neminatha marching from Dwarka to the palace of princess Rajamati in Junagarh. The painter divides the scene into three compartments, the upper left representing the bedecked princess Rajamati seated with an attendant, while to the right assorted animals awaiting slaughter for the wedding feast are seen. The lower register shows the horse drawn chariot carrying the bridegroom Neminatha, commanded by a charioteer, and led by none else than Krishna riding on a horse. Neminatha and Krishna can barely be distinguished from each other owing to their similar blue complexions and attires. (Pl. 274)

Folio XVI: This folio represents the *nirvana* of Neminatha, wherein the Tirthankara is delineated in the symmetrical pose, seated in *padmasana* on a throne. Behind his head are a pair of lotus blooms and swans on either side, while a patterned canopy is visible at the top margin.

Folio XVII: The illustration on this folio represents a scene from the life of the first Tirthankara Rishabhanatha. It is believed that Rishabha was the first one to discover the art of making pottery to cook food, which was eaten raw by the people before his momentous discovery. Legend has it that Rishabha created the first earthen pot by rubbing a lump of clay on the back of an elephant. The painter here delineates an elephant astride which are Rishabha seated in front, while the mahout is at the back. A tall jar with a spout and a handle is visible in the hands of the Tirthankara. (Pl. 275)

Folio XVIII: This folio bears no pagination marks but appears to be one of the concluding pages. It delineates the monks of the Svetambara *caturvidhi sangha*. The composition is divided into three registers, the uppermost shows a monk

facing a *sravaka*, the middle row shows two more monks and another *sravaka*, while the lower row two female monks along with a pair of *sravikas* (Pl. 276)

Manuscripts of the Kalpasutra were painted in overwhelming numbers in western India, in various centers in Gujarat and Rajasthan as documentary evidence from various *shastra bhandaras* in Ahmedabad, Patan, Khambhat, Baroda, Jaisalmer and Jaipur indicate, particularly after the introduction of paper sometime in the fourteenth century. Many such illustrated manuscripts are till this day also preserved in numerous private collections as well as in major museums in the country and abroad. The Kalpasutra was indeed the most frequently handled of the themes painted for the Svetambara Jains, followed by others such as the Kalakacarya katha, Uttaradhyayana sutra and Sangrahani sutra, all painted in the western Indian style which reached its zenith in the late fifteenth century exemplified by the lavishly painted Devasano pado Kalpasutra and Kalakacarya katha housed in Ahmedabad, and datable around 1475-1500 CE. After this magnificent and extravagant achievement, the style of painting in western India began to decline, it had no new statements to make and moved mechanically into the sixteenth century<sup>1</sup>.

The manuscript preserved in the *shastra bhandara* in Karanja belongs to this period of decadence, when the flowering was over, and the idiom though still practiced was now devoid of the exuberance witnessed in its formative stage and state of efflorescence. The style here is unquestionably Western Indian, but lacks the richness of the fourteenth and fifteenth century works. The draftsmanship is considerably inferior as compared to other western Indian manuscripts, while the palette, though limited to the conventional red, blue, green and yellow, lacks the richness of color. Here the line lacks tautness, the compositions although conventional, appearing loose knit. The eye for details of contemporary costumes and accessories, which is observed in the work of the western Indian painter is seen here to a lesser degree. Although copies of Svetambara manuscripts such as the Kalpasutra and Sangrahani sutra continued to be illustrated as late as the eighteenth century in Surat and Ahmedabad, there

is discerned a shift from the western Indian idiom from the early seventeenth century onwards, the manuscripts painted displaying influences of the popular Mughal, Rajasthani as well as the Caurapancasika schools. Svetambara manuscripts in Digambara *bhandaras* were not a norm and this manuscript which was obviously procured from somewhere in Gujarat or Rajasthan therefore was a chance entry as an act of *dana*

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#### REFERENCES:

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- <sup>1</sup> Doshi Saryu, 1984 ' Jain Miniature Paintings , an outline', Paroksa, Coomarswamy Centenary Papers, pp. 81