INTRODUCTION

The division of Indian painting into wall-painting and miniature-painting corresponds roughly with the two great periods in Indian art. The classical period is represented mostly by wall-paintings, the post-classical period by miniature paintings. Two schools of miniature painting dominated the scene during the post-classical period: Eastern Indian school of miniature painting patronised by the Pāla, Sena and Varmana dynasties; western Indian school of miniature painting patronised by the Chaulukyas and the Vaghelas.
But how these two schools of miniature painting came into existence? According to the Tibetan historian Taranātha, there emerged two important idioms of Indian painting in the medieval period; one in Eastern India, mainly due to the proficiency of the two well-known artists, Dhīmān and his son Bitpāl; and another idiom which flourished in Western India was due to the well-renown artist Śrīṅgadhara. All these traditions recorded by Taranātha would have remained hypothetical if there had not come to light examples of painting both from eastern India as well as from western India. That there was a flourishing idiom of painting in eastern India from the Pāla age is proved by the miniature illustrations accompanying Mahāyāna canonical writings on palm-leaf now preserved in various collections in India and abroad. Stylistically, these paintings have been accepted as miniature forms of the type of paintings noticed on the walls of Ajanta. Already, however, the style noticed in Ajanta was undergoing a distinctive change in linear treatment as well as in colour and composition as can be discerned from the paintings noticed on the temple walls at Ellora.
In Western India, however, the early phase of advancement from the classical to the medieval cannot be studied with any certainty because of the absence of adequate material. Though Tāranātha traced a western Indian idiom in art from as early as the 7th century A.D. (Master Śrīṅgadhara being a contemporary of Śiladitya I of Valabhi), the earliest manuscript so far found from the western region of India happens to be that of the Kalpasūtra, dated 1060 A.D.

The ascription of east Indian version of medieval painting to Dhīmān and Viṭpāla by Tāranātha does not help us in tracing the antiquity of Eastern Indian painting, since these two semi-mythical artists cannot be decisively placed into a chronological frame. Nor they could be referred to a contemporary whose date has firmly been established. The antiquity of the Eastern Indian painting cannot therefore, be ascertained. The earliest of the dated examples of Eastern Indian miniature paintings is, however, dated 996 A.D.

II

The study of western and eastern Indian illustrated manuscripts is of a recent growth. In case of
western Indian painting, before Coomaraswamy wrote an article on Jain painting in 1914 (Journal of Indian Art, No.127, London, 1914), little was known of its existence. After the publication of the Catalogue of Indian collections in the Museum of Fine Arts, Boston, part IV by the same author in 1924, the study of Western Indian painting received a great impetus. Various scholars, such as U.P. Shah, W. Norman Brown, N.C. Mehta, O.C. Gangoly, Ajit Ghosh and M.R. Majumdar, joined hands in discovering new materials of western Indian painting. Besides, S.M. Nawab has not been the last in the field and his works in western Indian painting give us a very good account of western Indian painting and also introduce us to hitherto unknown illustrated manuscripts hidden away in the most inaccessible Jñāna Bhanḍāras.

Similarly, in case of eastern Indian illustrated manuscripts, the study is in a developing stage. S.K. Saraswati has presented the comprehensive study of this school. His researches have given us a chronological sequence in the development of eastern Indian painting and also the distinguishing features of its technique. Besides, D.P. Ghosh, O.C. Gangoly, P. Pal, Amita Ray and others, have also contributed to the study of this school.
While taking note of the major works, either in the form of a book or as a stray article, concerned with Indian painting in general, and miniature painting in particular, we find that very few independent works have been written on either the eastern Indian school of miniature painting, or on its western Indian counterpart. Most of the books on Indian painting make only a casual reference to these two schools of miniature painting. The articles concerned with either of these two schools of painting also restrict themselves, for obvious reasons, to some specific problems or to the throwing of light on some untapped new documents. Only a few, in fact a very limited few, publications are exclusively devoted to the discussion on the miniature painting of these two schools in a fairly comprehensive way. This observation will be clearer if we survey, in the form of an inventory not necessarily of a chronological type, of the well known literature existing on Indian painting of various schools and types. The following pages will give a quick survey of some such published literature on the subject.

Indian Painting

1. A.K. Coomaraswamy, The Arts and Crafts of India and
Ceylon, London, 1913 - In the painting section of this book, Buddhist miniature paintings are mentioned along with a few Nepalese manuscripts, documented with the help of a few illustrations.

2. E.B. Havell, *A Handbook of Indian Art*, London, 1920. The present work, taking architecture, sculpture and painting in its scope, aims at giving us a concise survey of the whole subject to serve as a useful handbook for travellers in India. A brief review of the different schools of Indian painting with typical illustrations is given in the third section of the book.

3. Percy Brown, *Indian Painting*, Calcutta, 1927. This book is one of the earliest published books on Indian painting. The author has tried to study various schools of painting, their style and influence on each other.

period and the vedic period. The main body of the text is devoted to an account of Hindu and Buddhist art from the Maurya period through the so-called periods of the Hindu dynasties, to end in the 18th century. Mohammadan art is not mentioned. The author has given a detailed analysis of the monumental aspects of Indian art together with an account of types of decorative art at the end of each chapter.

5. S. Kramrisch, *The Art of India*, London, 1954. This book supplies us information regarding the traditions of Indian sculpture, architecture and painting. Starting with the philosophy of Indian art, followed by Indus valley references the author proceeds with history and social structure of the country that effected the prevailing trends of art. In the painting section, the mention of various art schools from Ajanta is to be found. Western Indian illustrated manuscripts get passing reference and there is no reference to eastern Indian manuscript paintings.

7. D.Barret and B.Gray, *Painting of India*, Ohio, U.S.A., 1963 - Various schools of Indian painting, starting with Ajanta, are studied one by one chronologically. The authors give a brief account of Buddhist period in India which began with the official adoption of Buddhism by the emperor Ashoka in the 3rd century B.C. and ends with the invasion and occupation of India by Muslim powers. Most of their study is about Buddhist and Mughal period.

8. H.Goetz, *India: Five Thousand Years of Indian Art*, London, 1964. The author has tried to show how the forms of art have developed out of their natural historical origins and tracked the spread of these forms in various centuries and regions. He has tried to do justice to the present and the past, to Buddhist and Hindu as well as Islamic art and to understand each as the product of its
respective background. The author has dealt with Islamic and Buddhist art in less details. The art of painting is studied from the historical point of view. Jain paintings are barely mentioned.

9. M.S. Randhawa & J.K. Galbraith, *Indian Painting*, New Delhi, 1968. Starting with the middle of the 16th century, the authors took pain to describe the geography and history of early India. Art is described from Ajanta period followed by Bagh and Sittanavasal cave paintings to the Pāla period of manuscript paintings of the 11th century and Jain paintings of the 12th century. The study is overlapped by detailed history and geography of the country. The authors have tried to study the court-life and social setting of the paintings.

10. Motichandra and K. Khandalavala, *New Documents of Indian Painting: A Reappraisal*, Bombay, 1969. This book is a good attempt at studying the tradition of Indian painting during different times under the patronage of different rulers. The authors have successfully knitted historical
and political conditions into the development of various schools of paintings, particularly the miniature painting.

11. M.R. Anand, *Album of Indian Painting*, Delhi, 1973. This book is a modest effort to encourage appreciation of Indian paintings by reproducing the most significant pictures done in each phase of the history. This monograph is more a pictorial album of Indian paintings than critical study. The author has covered the tradition of wall-painting and different schools of miniature painting, i.e. Buddhist, Jaina, and Mughal schools.

12. N.R. Ray, *An Approach to Indian Art*, Panjab University, Chandigarh, 1974. The book underlines the aesthetic, social and ethical, in a word the human, values of Indian art. Yet the book does not purport to be a treatise on Indian aesthetics but a straightforward statement of an approach to the study of Indian art. The author has tried to point out that the *alamkāra*-texts, particularly the theory of *rasa* as developed in
them, have considerable relevance to the visual and the plastic arts and that there are significant parallels for them in the Ṣilpa-texts.

13. K. Khandalavala, *Development of Style in Indian Painting*, Bombay, 1974. This book studies the tradition of Indian painting from prehistoric times. The author has discussed the development and style of painting: mural and miniature. The study is precise and brief.

14. Motichandra, *Studies in Early Indian Painting*, Bombay, 1974. The approach of the study is descriptive. The author studies the historical and social set-up of Indian painting. Style, technique, cultural background, and religious influences are discussed but independently of eastern and western Indian schools of miniature painting. So are discussed other schools, i.e., Rajput and Mughal schools of miniature painting.

period onwards. The study mainly is on the tradition of mural painting practised in India patronised by different dynasties. Miniature painting tradition gets a passing reference.

16. C. Roy Cravan, *A Concise History of Indian Art*, London, 1976. In the section of Indian painting, the author has given a brief account of the earliest existing examples of painting and, in Indian miniature painting chapter, we study the style, historical significance, cultural background, religious influence and the change in style that took place due to the changing of time.

17. Usha Prasad, *Indian Painting: A Romance*, Delhi, 1977. This book attempts to give an introduction of Indian contemporary painters and their creativity. The description of the artists' works is purely philosophical.

**Indian Miniature Painting**

historical and iconographical analysis of Jahangiri paintings. The authors have mainly emphasised on the early Mughal miniature paintings.


3. K. Khandalavala, Motichandra, Pramod Chandra, *Miniature Painting: A Catalogue of the Exhibition of the Sri Motichand Khajanchi Collection*, held by Lalit Kala Akademi, New Delhi, 1960. The catalogue starts with the earliest examples of miniature painting of 11th century from Gujarat and with similar materials from Bengal about the same period. These schools of miniature painting are followed by the schools of Mughal and Rajasthani miniatures.

examples. This work is based on the selection of certain examples to project the glory of the styles they represent. Here, the author has projected certain less known types which later on were taken note of by other scholars.


This book gives a brief account of Indian miniature paintings including those from the eastern and western Indian regions. It has tried to state that the earliest of western Indian manuscript painting of the 11th century, follows the format of eastern Indian miniatures though the former is more abstract and linear in concept.

6. V.H. Bedekar, *The Problems and Possibilities of Formal Criticism with special reference to the Indian Miniature Painting*, Baroda, 1975. The author has not only examined miniature painting school by school with the help of typical examples, but also assessed the already published material from a new point of view.
Western Indian/Jain Painting


It is an essay on Gujarati poem Vasanta-Vilāsa. The tide of Vaishnavism was in full swing in the 15th century and the love of Rādha and Kṛishṇa was fast becoming the dominant medium of expression for poets. There is nothing Jaina either about the poem or the illustrations as far as the theme goes. The book discusses the style of this manuscript at length.


This work, published at Ahmedabad in 1935, besides giving us a very good account of western Indian miniature painting, introduces us to hitherto unknown illustrated manuscripts hidden away in the most inaccessible Jñāna Bhandāras.


The continuity of art tradition visible in the paintings at Ajanta and Ellora and their gradual
development into what we call western Indian miniature painting, is acknowledged by experts on the subjects. This theme forms the subject matter of this book. The approach of the study is stylistic. It also describes the kind of technique used, type of brush-work and colour application.

4. Moti Chandra and U.P. Shah, New Documents of Jaina Painting, Bombay, 1975. The book throws light on Jain illustrated manuscripts. Some of them got attention for the first time, such as the existence and characteristics of a school called Sirohi school. Also, the authors have studied a typical local sub-style of kaccha in the Uttarādhyaṇasūtra from Anjara in kaccha. One of the most important manuscripts published here for the first time, is the Kalpasutra painted at Patan in V.S.1501, now in the Ancalagaccha Mss. collections at Jamnagar.

Books and Special Numbers of Journals on Jain Miniature Painting

The author has given black and white reproductions from the fourteen manuscripts known to him in the United States and has given a text to make them understandable.

2. S.M. Nawab, *Masterpiece of the Kalpasutra Paintings*, Ahmedabad, 1956. With this book are published the complete series of the oldest miniature of Rāga paintings of the western Indian school from the collection of late Jainacharya Jayasimhasuriji and the nine paintings of the early Gujarati Rāga paintings from the author's collection. For this book, the author has selected 31 manuscripts — only out of hundreds of manuscripts which are scattered in every part of India — nine on palm-leaf and 22 on paper.

3. K. Ganguli and U. P. Shah (eds.), *Journal of the Indian Society of Oriental Art, Western Indian Art, Special Number, 1965-66*. The journal is devoted to western Indian art. Different articles deal with patīka paintings, sculptures, architecture and manuscript painting.
4. U.P. Shah and M.A. Dhaky (eds.), *Aspects of Jaina Art and Architecture*, Ahmedabad, 1975. This book is exclusively devoted to the Jaina art including sculpture, architecture and painting. The manuscript paintings, their style, iconography, religious influence and also the prominent medieval trend are discussed with fair details.

5. A. Ghosh (ed.), *Jaina Art and Architecture*, 3 Vols., Bombay, 1977. The book has three volumes dealing with Jain architecture, sculpture, painting, wood-carving, metal work, etc. One chapter in the 3rd volume deals with Jain manuscript paintings of both the Digambaras and the Śvetambaras. The approach is descriptive keeping in view the style. The editors have tried to trace the earliest dated illustrated Jain manuscript. (Buddhist illustrated manuscripts are given in passing reference).

**Articles on Jain Miniature Paintings**

brief account of the tradition of painting starting from the literary references followed by Ajanta, Jogimara, Bagh, Sittanavasal cave paintings. He surveys the next phase of painting, i.e., palm-leaf miniature paintings from Bengal and Gujarat, Mughal, Rajput and then Pahari miniature paintings. At the end, the author also mentions the Calcutta School which was a reaction against the Europeanised art of the type of Ravi Verma.

2. Moti Chandra, "An Illustrated MS. of Mahāpurāṇa in the collection of Sri Digambar Naya Mandir • Delhi", Lalit-Kala, Vol.IV, 1959, p.680. The article deals with the Mahāpurāṇa manuscript in a story manner. How the manuscript came to be written and executed is discussed. The manuscript describes the life of 63 prominent figures of the Jain faith.

3. Moti Chandra and K. Khandalavala, "A Consideration of an illustrated MS. from Maṇḍapadurga (Māṇḍu) dated 1439 A.D", Lalit Kala, Vol.VI, 1959, p.8. This manuscript is a class by itself because of
its fine workmanship. The article shows its bearing on certain problems of Indian painting.

4. M.R. Majumdar, "Two illustrated MSS. of the Bhāgavata Daśamaskandha", Lalit-Kala, Vol.VIII, 1960, p.49. This manuscript is important in itself as it shows a rather uncommon departure in Indian miniature painting. The figures are outlined in black while the entire landscape of trees, cows, the river Yamunā are at times shown with brush-dots. The impression created is of frescoes abridged into folio of a manuscript.

5. H. Goetz, "Decline and Rebirth of Medieval Indian Art", Marg, Vol. IV, No.II, 1950, pp.36-48. The article deals with the establishment of western Indian miniature painting, its development and decline during the four centuries starting from the 11th.

6. K. Khandalavala, Moti Chandra, Promod Chandra and P.L. Gupta, "A New Document of Indian Painting", Lalit-Kala, Vol.X, 1961, p. 45. This article deals with an illustrated manuscript of Laurchanda from the Prince of Wales Museum. The manuscript is
compared with the John Rylands Library, Manchester, manuscript, also named Laurchanda.

7. M.R. Majumdar, "A dated MS of the Kakruta-sāstra illustrated in the western Indian Style", Lalit-Kala, Vol. IX, 1961, p. 55. This small illustrated manuscript is of a purely secular nature. It comes from Atmaramaji Jnāna Mandir collection at Narsimhji's Pole, Baroda. It deals with divination principally based on the crowing of crows. The discovery of this manuscript furnishes new western Indian miniatures of a secular nature and also affords us a good specimen of early 16th century old Gujarati prose.

II. Eastern Indian/Buddhist Painting

Books Exclusively on Eastern Indian Manuscript Painting

1. R. Dasgupta, Eastern Indian Manuscript Painting, Bombay, 1972. It is an attempt at analysing eastern Indian manuscript illustrations from historical, geographical, social and religious point of view. The author has described
the region where these paintings were executed, its geographical situation and the social environment. The influence of religion on these paintings and also the style and technique of these paintings are discussed elaborately with the help of illustrated examples. In dealing with particular region the chronological sequence has been followed.

2. Amita Ray, *Art of Nepal*, New Delhi, 1973. This is a cultural and aesthetic study of a country nesting on the southern slopes of the central Himalayas. The study is brief and general aimed at presenting, in a somewhat integrated manner, the plastic arts of Nepal in the context of the life of her people, their history and religious culture. It is an introductory account and nothing more.

3. S.K. Saraswati, *Pala Yoger Chitrakala* (in Bengali), Calcutta, 1974. The author has done a comprehensive study of the dated, dateable and undated manuscripts, the technique, style, theme of the paintings and also the historical situation which governed the execution of these manuscript paintings.
Articles on Eastern Indian Miniature Painting:

1. D.P. Ghosh, "An Illustrated Ramayana Manuscript of Tulsidas and Paṭas from Bengal", *Journal of the Indian Society of Oriental Art*, Vol. XIII, 1945, pp. 130-38. This is the only fully illustrated Ramayana from Bengal. The style of the paintings shows a marked variety in the earlier and later groups denoting the employment of more than one artist. The script on each page fills varied geometric patterns within the coloured borders as in Mughal manuscripts. Seven illustrations are reproduced here.


3. S.K. Saraswati, "East Indian Manuscript Painting", *Chhavi*, Golden Jubilee Volume, Banaras, 1971, p. 243. This article is a brief but well written one covering all the available dated illustrated manuscripts.
manuscripts from eastern India. The article also includes the style of the paintings. Buddhist iconography and influence of Buddhist religion on these paintings.


Eastern Indian School of Miniature Painting has been discussed with reference to the contemporary western Indian miniature painting. The author has tried to establish a fact here that there was a distinct school of Eastern Indian manuscript painting which bore a certain amount of affinity with its contemporary western Indian school of miniature painting. Ranging between the 12th and 18th centuries, the eastern Indian variant of Orissan miniature paintings of medieval style in illustrated in a few extant documents. They comprise of a few engravings on copper-plates, incised drawings on palm-leaf manuscripts and painted book-covers from Bengal, Bihar and Orissa.
5. O.C. Ganguly, "Summary Survey of Orissan Painting", *Marg*, Vol. VIII, No. IV., 1954-55, p. 47. The author has attempted to depict two distinct trends and tendencies in art, one based on the ideals, forms and canons of continental India and the other revealing and expressing the special forms and types evolved by the native Orissan genius and associated with various forms and cultures which have existed in the region.

6. R. Dasgupta, "Buddhist Paintings in Assam", *Journal of the Indian Society of Oriental Art*, New Series, Vol. VII, 1975, p. 52. The earliest available illustrated manuscript from Assam discussed here, is dated 1478 A.D. The illustrations are fine drawings, outlined in black. The style of these Ahom manuscripts is discussed along with the history of Assam.

Bombay. These pages of an illustrated manuscript not only corroborate that Buddhism was still active during the 15th century in this part of the country, but also that the Buddhist continued to commission the copying of manuscripts as well as illuminating them.

III. Books on Technique

Most of the books and articles dealing with eastern and western Indian miniatures, as have been published till date, are concerned generally with the description and stylistic analysis of miniatures contained in the manuscripts. No separate book or article has yet been written with an exclusive emphasis on the technique of these miniature paintings. Only, as a side issue, the question of technique has been brought in the above mentioned literature. But even in them, some scholars have investigated into the technical study of the eastern and western Indian miniatures much more elaborately than others. The notable examples, in this category, are a special chapter on the technique by Moti Chandra in his book Jain Miniature Painting from Western India, and the chapter III entitled "Aṅgik-Kathā" (the
technique) found in S.K.Saraswati's book: Pala-Yog
Chitrakala (in Bengali). Apart from these, there are a
few books written on the technique of Indian painting
in general, and Indian miniatures of the Mughal School
in particular. In these books also, occasionally mini-
atures of eastern and western India have been referred
to in connection with various technical questions and
problems. Of the books on the general topic of the
technique of Indian Painting, mention should be made
of the two notable publications of recent years concerned
with the discussion of the topic in the light of the
information available from the Shilpa-shastras. These,
are: (i) Technique of Indian Painting by Asok K.
Bhattacharya, Calcutta. (ii) The Technique of
Indian Mural Painting by Jayanta Chakravarti, Calcutta,
1981. In this connection we should not forget to mention
the book dealing with the Technique of Mughal Painting
by Moti Chandra published from Lucknow in 1949. Percy
Brown's book entitled Indian Painting under the Mughals,
Oxford, 1924, also has a special chapter dealing with
the technique of the miniatures concerned.

The above mentioned publications throw
interesting light on the pertinent question of the
technical qualities of the eastern and western Indian
The study of these materials in the light of the actual examples of paintings enlighten us on a number of important points concerned with the relationships - historical, stylistic and technical - existing between the miniatures produced in eastern and western regions of India.

IV

It is apparent from the above survey that Indian painting, both its stylistic and historical character, has mostly been studied in terms of either a general survey or in the light of various "Schools" in isolation. The question of the historical or stylistic relationships between these so-called "Schools" of paintings in general, and miniature paintings in particular has not received, unfortunately, due attention of the scholars. Of course, a few exceptions are there where we notice the authors' concern for undertaking such a study. The most notable example, in this connection that comes to our mind is the book by V.H. Bedekar already mentioned above. Although this distinguished scholar has studied the question of relationship only from one point of view, namely, style, the art, historical
importance of his contribution is of much significance. His exposition makes us conscious of the fact that there is an urgent need to study the relationship existing between eastern Indian and western Indian miniature paintings, since they share many common features and situations, and, at the same time, there seem to be many points of disagreement between them. It was felt that the art historical importance of such an investigation exists. The present dissertation was undertaken to fulfil this need.

The basic source material for such studies are naturally the illustrated manuscripts belonging to the eastern and western Indian schools of painting. These miniatures are preserved now in various public and private collections, either in India or abroad. In most of the cases, these collections are inaccessible in the sense that a research scholar, who is mostly without any recognised stature, is very seldom allowed to study them physically. Naturally, therefore, one has to mostly depend on secondary sources, namely, the published materials. But these materials of the published type cannot also be used as a safe critical apparatus all the times. The major problem is two-fold: (1) the researcher
has to rely on whatever objective information has been given in the published literature. He does not have any means to check the correctness and the authenticity of the published version unless he gets an opportunity to study the originals. (2) These publications are spread over numerous books and journals, sometimes in obscure and remote forms and dispensations. Sometimes it is difficult, if not impossible, to reach a publication the notice of which is available from other sources.

The present dissertation has been written with the above mentioned handicaps, and thus, it could not be made as comprehensive as it was contemplated.

The materials from Assam and Orissa were very scantily available for the reasons cited above. But most of the basic materials concerned with the Buddhist miniatures from eastern India and the Jain miniatures from western India having been presented to us by renowned scholars like Prof. S.K. Saraswati on the one hand and Motichandra, U.P. Shah, Khandalavala, N.C. Mehta, S.M. Nawab on the other. Since the objective information given by these scholars is almost always above any doubt, it was felt that the relationship between eastern Indian and western Indian miniatures could be studied even on the basis of
these materials. In other words, such a study is virtually a study of the relationship between the Buddhist miniature paintings from eastern India on the one hand, and their Jain counterparts from western India, on the other. It is to be pointed out here that this is the basic premise that has been undertaken in the present dissertation while dealing with the topic of the study of the eastern and western Indian miniatures in respect of the points in which they compare well and the points in which they differ. These points are not only of the stylistic and technical category, but also of the socio-historical perspective.

In order to present, in clear terms, the picture of the points of comparison and contrast between the two concerned schools of Indian miniatures, the following scheme has been adopted:

Chapter I - Introduction: which presents the topic of discussion in the light of the existing published literature on the subject and discusses the problem connected with it and also the methodology followed.

Chapter II - The background - it deals with the socio-historical perspective of the two schools of
Indian miniature painting.

Chapter III: The Source Materials - In this chapter has been presented a comprehensive account of all the dated and dateable manuscripts containing miniature painting. These manuscript illuminations have been listed chronologically in terms of their century-wise distribution. This, it was felt, will facilitate understanding of the evolution of the features through the centuries.

Chapter IV: Analytical Study - In this chapter, the style, iconography and the technical aspects of the two schools have been studied in terms of the chronological sequences.

Chapter V: The Observations - In this chapter a few pertinent points have been noted which seem to have emerged out of the study in the preceding chapters. No solution of any outstanding problem or no putting an end to any prolonged controversy was expected to be achieved through this humble attempt. But some clear points emerged out of the investigation carried out in the first four chapters. This last chapter of the present dissertation only takes note of them, not as any conclusion, but only as the critical observations.
References


18. Eastern India Comprises of Bengal, Bihar, Assam, Orissa.

19. Western India consists of Gujarat, Mandu and Malwa. We have included Jaunpur in it on the basis of the following authority:

"... a Kalpasutra illustrated in another corner of India suggests that at this period of time, there existed a class of manuscript illustrators whose field of operation extended from Patan in Gujarat to Jaunpur in Uttar Pradesh and who, inspite of..."
the limitations imposed by the hieratic tradition lost
no opportunity in introducing innovations or variations.
To this class of opulent Jain illustrated paper manu-
scripts belong to the Kalpasutra written and illustrated
at Jaunpur in A.D. 1465 in the reign of Husain Shah Sharqi."
Thus at Jaunpur in the second half of the fifteenth
century there were skilled illustrators who must have
produced several elaborate manuscripts such as the
present one. The reason why we believe that the Jaunpur
Kalpasutra is not an isolated phenomenon is that its
illustrations indicate a deep rooted tradition. There
is no doubt about the intimate relationship between the
Jaunpur and western Indian style. Khandalavala,K., New

U.P.Shah and Motichandra in their book, New Documents
of Jaina Painting, Bombay, 1975, p.8, also show the same
opinion when he included the Kalpasutra, dated 1465 A.D.
into the western Indian manuscript paintings.