The existing records of Indian painting may be broadly be divided under two heads: wall-painting and miniature painting. The surviving records of wall-painting date much earlier than those of the miniature painting. The chronological study of mural paintings starting with Ajanta enables us to take up the thread and trace the tradition of art of painting. Before Ajanta we come across only literary references to painting which show that the art of painting had a long tradition.

Ajanta painting covers a long period from the 2nd century B.C. to the 6th century A.D. Of mural
paintings which seem to have covered the whole surface of the walls - from the edge of the ceiling down to the floor, now mostly the middle portions remain. Mural paintings are found in Caves Nos. I, II, IX, X, XVI, and XVII. These mural paintings are divided into three phases: the caves No.IX and X are of early period, the cave No.X being the earlier of the two and belonging to the middle of the 2nd century B.C. and cave No.IX is a century later. The middle phase roughly starts from the last quarter of the 5th century A.D. Caves Nos. XVI and XVII fall in this period. These caves were excavated during the reign of Harishena of the Vākāṭaka dynasty.²

The last phase came a century later, Caves Nos. I and II being of this phase.³

The reference of the famous Hāthigumpha inscription of King Kharavela of Kalinga, Orissa, who ruled between 200 and 100 B.C. has been interpreted differently by different scholars. He built excellent towers with their interiors decorated with paintings (likhitāni) for which he made land-grants to hundred artists. This indicates the existence of mural paintings with which the interiors of the towers were decorated.⁴

The sculptural caves built by King Kharavela and his
two sons Kadepa and Badhuka at Udayagiri and Khandagiri support this interpretation. The total number of caves is 35 of which 19 are in the Udayagiri hill and 16 in the Khandagiri hill. We find remains of paintings in the latter caves, but the remains are too fragmentary to support any speculation as to the theme of the paintings or of the style.

The available evidence indicates that the Bagh cave paintings were executed approximately between 500 and 600 A.D. Bagh caves are nine in number and are situated among the southern slopes of the Vindhya hills in Gwalior. The bad quality of the rock is one of the reasons responsible for the lack of clues regarding the exact date of the caves. But Coomaraswamy feels that "closely related to those of Ajanta are the Viharas and Caitya caves at Bagh, which are likewise painted, and date about 500". But the painting in the rock-cut shelter called Ravanachhaya at Sitabhinji in Keonjhar district, Orissa, is comparatively in good shape. The Ravanchhaya is a rock-shelter formed by two larger rocks. One rock is standing vertical forming a seat of a rear wall and the other rock is placed above it with its base provid-
ing a roof for the shelter. It is this roof on which we find the painting with an inscription reading 'Maharaja Sri Dīsa Bhānja'. The painting with the inscription recording the name of the King may be dated about 4th century A.D. as the inscription resembles the characters occurring in the Susānāia rock inscription of Chandravarman's time, who was a contemporary of Samudragupta, belonging to 320-370 A.D.

During the reign period of the Gupta Emperor, Chandragupta II, the country to the south of Narmada was dominated by two powers - the Vākāṭakas and the Pallavas. The rock shrine of Sittanavasal in Pudukkottai probably was a creation of the Pallavas. A panel depicting a couple, is identified as the Pallava King Mahendravarman I and his wife accompanied by another figure. The paintings that are relatively better preserved are to be seen on the walls and ceilings of the shrine and the pillared mandapa in front.

Fragments of painting have also survived in the structural temple of Panamalai and the Kailaś-anatha temple at Kanchipuram built towards the end of the 7th century under the reign period of Rājasimha of the Pallava dynasty, who ruled between 695 and 722 A.D.
The cave shrines in Badami which have mural paintings, were executed in the 6th century by Pallava King, Maṅgalesa, the son of Pulakesin I during his reign period 597-98 to 610-11 A.D.¹³ The shrines are four in number; the lowest on the west and of the hill, is a Śaiva Cave; the next is a Vaishnava shrine to the north east of the Śaiva Cave; the third shrine is also Vaishnava and is situated to the east on the north face of the hill; the last is a Jaina shrine which is smaller in size.¹⁴ According to an inscription which bears the date Śaka era 500 (A.D.578)¹⁵, wonderful workmanship was lavished on this cave and paintings must have formed an important part of this excavation.

A few remains of mural paintings of Pāṇḍyan times who were contemporary to the Chalukyas have come down to us in a cave temple near Tirumalai-puram. All that now remains is certain stray fragments of lilies, lotuses, scrolls, ducks,dancing figures. An inscription on a pillar in the cave temple refers to a gift of land to the temple by the Pāṇḍya King Śrivallabha. The temple was probably excavated in the 7th or 8th century A.D.¹⁶
The famous Kailasa temple at Ellora was built by Krishna II of the Rashtrakuta dynasty in the second half of the 8th century A.D. All the temples at Ellora like the Kailasa, the Lankesvara, the Indra Sabha and the Ganesalena, were decorated with paintings on walls and ceilings. These mural paintings have two phases: the first phase is contemporary to the execution, i.e., 550-750 A.D. and the second phase belongs to a later period.

There is a small stone temple on a hill at Narattmalai in the old Pudukkottai state referred to in a later Pandyan inscription as Vijayalaya Cholesvaram. This temple belongs to the 9th century A.D. Traces of paintings are found on the walls of this temple. Some figures of Gandharavas have survived on the ceiling of the antechamber.

The 8th and 9th century murals, belonging to period of the Chera dynasty, have survived in the Thirunandikkara and Padmanabhapuram of Kerala. The Thirunandikkara is a small cave shrine in old south Travancore, now a part of Tamil Nadu. The shrine, according to the inscription, is dated in the late 8th century A.D.
The 10th-11th century, murals of the Brihadisvara temple at Tanjore have been planned and executed on a big scale and fitted in with the architecture of the temple which was built by Rājarāja about 10th-11th century A.D. 21 The paintings are under the tower in a dark passage around the main shrine of the temple.

During the 11th century, according to a Chinese writer, priests at the monastery of Nālandā "painted pictures of Buddhas and Bodhisattvas on the linen of the west"22 which probably were hung on the wall. Technically, these are not wall-paintings.

During 1078-1148 A.D. 23, the Vaishnavite saint Rāmānuja is supposed to have visited the Puri temple at Orissa. A surviving mural in the Lakshmi shrine in the temple of Jagannātha at Puri, Orissa, depicts this incident which is called 'Rāmānuja Painting'. The tradition claims that the painting is as old as the episode. But as this painting has been renovated from time to time, it is difficult to say how much of the original painting has survived.

Then there are few traces of wall-paintings of the 12th century A.D. left in western-central India. The paintings are on the mandapa of the Vishnu temple.
at Madanpur, district Lalitpur, Uttar Pradesh. The temple was built in the reign of Madanavarra who ruled from 1130-1165 A.D. and paintings were added probably shortly after the completion of the temple.

Remains of the Vijayanagar mural paintings, executed during different periods, have survived in many temples. The temple at Pillalmari has 12th century murals executed during the rule of the Kākatiyas. The concert-hall at Tirupparutti-Kunram was built by Irugappa, the general and minister of Bukkā Rāya II in 14th century A.D. (Bukkā ruled from 1356 to 1377 A.D.). At Anegundi, the murals have survived on the ceiling of the Uchoyappa Maṭha, contemporary to the concert hall at Tirupparutti-Kunram. The Virūpaṅsha temple at Hampi has murals belonging to the 15th century A.D.

Before we proceed to the later period, e.g. the Vijayanagar murals, let us record the 15th century mural in the temple of Jagannātha at Puri, Orissa. It depicts the exploits of Raja Purushottama Deva who ruled from 1467 to 1497 A.D. The panel comes to us after many renovations.

We find the murals of the 16th century in the Virabhasawamy temple at Lepākshi in the Anantapur
district. The temple has an inscription of the time of Achyuta Rāya who succeeded his step-brother Kṛishṇa Deva Rāya in 1530 A.D. 30

In Tamil Nadu again, we find 16th century murals at Padmanabhapuram. 31 The old palace here contains 41 murals, covering an area of over 900 square feet. The themes are drawn from the story of Rāma and Kṛishṇa and also from the Purāṇas.

The Udyanapuram temple near Vaikkam in Tamilnadu has several murals depicting Kṛishṇa, Śiva, Pārvatī, Ganesa etc. They were probably executed between the latter half of the 16th century and the early 17th century A.D. 32

The 17th century is the period of Nāyak paintings. The chieftains of the royal house of Vijayanagar who survived the fall of Vijayanagar in 1565 A.D. 33 and who are known for their enlightened patronage of art are the Nāyaks of Madhurai and the Nāyaks of Tanjore. The dance of Śiva is represented at the Tiruvalanjuli temple and the pranks and miracles of the infant Kṛishṇa at Tirupparaṭṭi-Kunram of Vijayanagar region. Murals are also found in the temple of Tiruvalur and in the temple of Tanjore. There are 60 panels of paint-
ings on the ceiling of the front hall of the Krishna temple at Chengam in the north Arcot of Tamil Nadu. These paintings of Tamil Nadu prove that like the Nayaks of Madurai and Tanjore, the Nayks of Gingee, who too were viceroy's of Vijayanagar in Tamil country, also patronised art. There are some inscriptions written on some of the murals in Telugu.

THE DATED EXAMPLES OF MINIATURE PAINTINGS
BASED ON THE COLOPHON STATEMENTS

Our source of information is scanty regarding how the paintings came down to be expressed through miniatures. On account of the vast size of India, its history cannot always be brought within one general category. We do not know if prior to the 10th century, illustrated manuscripts existed. The literary references are silent or too vague to be convincing. But from the last quarter of the 10th century onwards a new form of painting came into vogue, namely the illustrations of certain religious texts of the Jains and Buddhists, written on palm-leaf and the preparation of painted wooden-boards serving as outer covers for these illustrated manuscripts. It may be convenient to begin with
a list of the dated western Indian and Eastern Indian illustrated manuscripts based on the colophon statements.

Western Indian Illustrated Manuscripts:

11th Century A.D. :

1. Kalpasūtra, dated V.S.1117/A.D. 1060, in the collection of Jaisalmer Bhāṇḍār, Jaisalmer.35

2. Nishīthachūrṇī dated V.S. 1157/A.D. 1100 in the collection of Saṃghavīna Pādhānā Bhāṇḍār, Pātan.36

12th Century A.D.

1. Jñāta-Sūtra, dated 1127 A.D. "But more noteworthy are the two palm-leaf miniatures in the manuscript of Jñāta-Sūtra and other Āṅga texts, dated 1127 A.D."37 The manuscript is in the collection of Shantinatha temple Bhāṇḍār, Cambay.

2. Dashavaikalika Laghuvritti, dated V.S.1200/A.D.1143, in the collection of Shantinatha temple Bhāṇḍār, Cambay.38

3. Ogha Niryūkti, dated V.S. 1218/A.D. 1161, in the collection of Jain Grantha Bhāṇḍār, Chhāni Baroda.39
13th Century A.D.

1. **Mahāvīracharita**, dated V.S.1294/A.D. 1237, in the private collection of Sri Hemachandra.¹⁰

2. **Nemināṭhacharita**, dated V.S. 1298/A.D. 1241, in the collection of Shantinatha temple Bhaṇḍār, Cambay.¹¹

3. **Savagapadikamaṇa-sūta**, dated 1260 A.D. W. Norman Brown groups the earliest known examples under the stylistic classification 'A' and shows that the sequence of this style runs from these early examples through the miniatures in Hemachandra's **Nemināṭhacharita** and in the miniatures of **Savagapadikamaṇa-sūta** executed in 1260 A.D. ⁴²

4. **Kalpasūtra and Kālakachāryakathā**, dated 1279 A.D. "In the manuscript of the Kalpasūtra and Kālakachāryakathā in Pātan Bhaṇḍār, dated 1279 A.D., he sees a sub-variety of 'A' which he calls "AI".⁴³

5. **Subāhūkathā**, dated V.S. 1345/A.D. 1288, in the collection of Saṃghavina Pāḍāṇā Bhaṇḍār, Cambay.⁴⁴

14th Century A.D.


2. Kalpasūtra and Kālakachāryakathā, dated V.S. 1403/A.D. 1346, in the private collection of Muni Punyavijayaji. 47


5. Shantinātha Charita, dated V.S. 1453/A.D. 1396, in the collection of L.D. Institute of Indology, Ahmedabad. 50


7. Book-covers of the life of Mahāvīra, dated 1399 A.D. "... the illustrated manuscript covers of the life of Mahāvīra in the collection of Muni Punya Vijayaji, dated 1399..." 52
15th Century A.D.


2. Kalpasūtra, dated 1417 A.D. "... close to it in date and quite good workmanship, is a Kalpasūtra in the National Museum which is dated 1417".


8. *Kalpasūtra* and *Kālakachāryakathā*, dated V.S.1522/A.D. 1465, in the collection of Devasano Pado Bhandār, Ahmedabad. 60


12. *Yashodhara-Charita*, dated 1494 A.D., in the private collection. 64


16th Century A.D.


**17th Century A.D.**


Eastern Indian Illustrated Manuscripts

10th Century A.D.

1. Ashtasahasrika-prajñāpāramitā, dated 6th regnal year of Mahipāla Deva I, in the collection of the Asiatic Society Library, Calcutta. 76

2. Ashtasahasrika-prajñāpāramitā, dated 7th regnal year of Mahipāla Deva I, in the private collection. 77

3. Dharmagrantha, dated 27th regnal year of Mahipāla Deva I, in the private collection. 78

11th Century A.D.

4. Pañcha Rakṣā, dated 14th regnal year of Nayapāla Deva, in the collection of the Cambridge University Library.79

5. Dhāranī Grantha, dated 14th regnal year of Nayapāla Deva in the collection of the Los Angeles County Museum, U.S.A. 80


12th Century A.D.  


10. *Ashtasahasrika Prajñāpāramitā*, dated 18th regnal year of Rāmapāla Deva, in the collection of the Los Angeles County Museum, U.S.A.  


18. *Pañcha Rakṣā*, dated 17th regnal year of Madanpāla Deva, in the collection of the Los Angeles County Museum, U.S.A.


13th Century A.D.

15th Century A.D.


27. Kaṇḍa Vyūha, dated V.S.1512/A.D. 1455, in the collection of H.S. Swali, Bombay. 102

Nature of Illustrations: Western India

11th Century A.D.

1. Kalpasūtra of 1060 A.D. in the collection of Jaisalmer Bhandār, Jaisalmer - Seated deity in one panel, Kāmadeva with bow and arrow in the one to the right, and mangal kalasha in the left panel. An elephant and a lion in the other panels. The figures are not co-related. Illustrations are summarily treated (Fig.1).

2. Nishithachūra, 1100 A.D., in the collection of Saṁghavina Pāññā Bhandār, Pātan - Flying female figures and an elephant rider. Figures are not organically related and not enclosed within a set frame. Summarily treated figures (Fig.2).
3. **1127 A.D. Jñāta-Sūtra** in the collection of Shantinatha temple Bhaṇḍār, Cambay. Standing Devi Sarasvati is four handed holding lotus flowers in the two upper hands; in the lower hands she holds a rosary and a book. In front of the Devi may be seen the haṃsa. On the right is shown Subhaṅkara, and on the left, Deśala, offering prayers to the goddess with folded hands. Red background, yellow used to represent the goddess and her worshippers, green and blue used to depict costumes (Fig. 3).

4. **1143 A.D. Dashavaikalika-Laghuvritti** in the collection of Shantinatha temple Bhaṇḍār, Cambay - Seated Mahāvīra - The deity is seated on a stone cushion, attended by two standing attendants. Simple composition. He does not wear any ornaments; attendant's outspread chests, stiff legs and angular noses may be noticed (Fig. 4).

5. **1161 A.D. Ogha-Niryūkti**, in the collection of Jain Grantha Bhaṇḍār, Chānni, Baroda. Seated Devi - The Devi is four-handed; in the upper
right hand, an arrow and in the upper left a bow, the lower right hand is in varadamudra and with the left she holds conchshell - golden body colour, yellow mukuta, the bodice, blue and red uttarīya. She is seated on a round cushion, with a round halo behind her head. She is fully jewelled and shown with no attendants (Fig. 5).

13th Century A.D.

6. 1237 A.D. Mahāvīracharita in the private collection of Sri Hemachandra. Kumārapāla is seated facing the left; the hands holding the ends of a scarf; the right leg lying on the ground and the left raised up; the shorts and jackets worked with golden designs (Fig. 6).

7. 1241 A.D. Nemināthacharita, in the collection of Shantinatha temple Bhandār, Cambay. A mother deity with the child - seated on a cushion and the child, probably Neminātha, is on her lap. She is four-handed; in the upper hands lotus flowers; in the lower right hand a child, and a mango fruit in the left. She has a halo behind her head. She is fully jewelled (Fig. 7).
8. **1278 A.D. Kalpasutra**, in the collection of Sainghavina Padana Bhandar, Patan - Two monks are seated on low cushions and participating in a discourse. In their left hands, they are holding the manuscript. The background is austere. The figures show further eye projecting. No ornaments. Their bodies are completely covered with what appears to be *chadars*. Their heads are bare (Fig. 8).

9. **1288 A.D. Subahukatha**, in the collection of Samghavina Padana Bhandar, Cambay. A monk is sitting in the forest accompanied by wild animals. Background is simple and few trees indicate the forest. We find the introduction of the landscape (Fig. 9).

**14th Century A.D.**

10. **1310 A.D. Kalpasutra**, in the collection of Ujjamphoi Jnana Bhandar, Ahmedabad. A Jain *muni* is seated, sermonizing to his disciple. In between them is the *sthapanacharya*. The pupil is seated on the right with a scroll. The muni is attended by a *chauri* bearer. A wavy line on the top signifies the sky. (Fig. 10).
11. 1346 A.D. Kalpasūtra and Kālakachāryakathā, in the private collection of Muni Punyavijayaji - Jaina monk with disciples and laymen. The scene is laid in a monastary. A Jain Āchārya is shown seated on a high chair preaching to the congregation. In front of him is the sthāvanachārya. There are eight men and women among the devotees. The disciple holding a manuscript scroll in his hand is seated on a round cushion. All the figures are painted in dull gold. The figures follow their prototypes, painted on early Jaina wooden panels. The monk has a very noble figure and though somewhat exaggerated, is very carefully drawn. The white and slightly red eyes with black pupil are the noteworthy features. The room is furnished with vandanvars. Patches of blue edged with gold represent the sky. (Fig.11).

12. 1396 A.D. Shantinātha charita, in the collection of L.D. Institute of Indology, Ahmedabad. The parents of Shantinātha - The mother of Shantinātha reports her dreams to her husband and the interpretation offered by astrologers. In the upper panel are shown the king and the queen on cushioned
seats conversing. In the lower panel are seated two astrologers interpreting the dreams. They are represented as bearded Brahmins wearing sacred threads. The one on the left is writing or drawing up a chart, the other astrologer is holding a book (Fig.12).

13. Book-covers of the life of Mahāvīra 1399 A.D. - painted wooden cover, depicting certain phases of the life of Mahāvīra. The painting is much damaged. A monk is shown fighting a cow. The line drawing is quite efficient showing that the Ajanta tradition was not yet dead (Fig.13).

15th Century A.D:

14. 1404 A.D. Ādi-Purāṇa, in the collection of Sri Hemachandracharya. Jñāna Mandir, Patan. The sixteen dreams of Marudevi - Maru Devi is lying on bed as she is supposed to be dreaming while sleeping. She is attended by two female attendants. The composition is divided into different panels. The main panel is bigger and displays the main figure and the rest of the panels are smaller and
around the main panel. Striped, vertical and horizontal lines make the pattern of costumes. The farther eye is almost hanging in the air. (Fig. 14).

15. **1417 A.D. Kalpasūtra**, in the collection of the National Museum. Mahāvīra's renunciation - Mahāvīra and Indra are seated on a mountain.

After giving up all his good clothes and jewellery, Mahāvīra is plucking the hair of his head and Indra is holding it in his folded hands. Conventional representation of trees and mountains. The figures are beautifully drawn. Stark contrast is shown by displaying Mahāvīra without jewellery and royal costumes whereas Indra is in his regal dress and elaborate jewellery. (Fig. 15).

16. **1439 A.D. Kalpasūtra** manuscript in the collection of the National Museum, New Delhi. Indra and Harinaigamesha - the ram-headed god. Harinaigamesha stands before Indra with folded hands. Indra's throne is canopied with his royal umbrella. Indra wearing a tiara, dupattā and pink dhoti, is seated on a high-backed golden throne. The manner in which Indira's hands are drawn indicates good draughtsmanship (Fig. 16).
17. 1452 A.D. Kalpasūtra Manuscript in the collection of National Museum, New Delhi. Mahāvīra seated in a temple at the top of a mountain. He is being worshipped by two devotees standing on his either side with folded hands. Another panel shows twelve seated devotees with folded hands. The whole set-up follows conventional and hieratic tradition. The composition is schematic. (Fig.17).

18. 1465 A.D. Kalpasūtra and Kālakachāryakathā, in the collection of Devasano Pado Bhāndār, Ahmedabad. Jain Tīrthaṅkara seated in a temple. The Tīrthaṅkara is seated in the centre. The composition is divided into different segments, each segment depicting devotees, animals, plants and decorative motifs. The border is elaborately drawn and displays human figures, geometrical patterns and floral designs. (Fig.18).

19. 1494 A.D. Yashodhara-charita. Border decoration - The border decoration suggests a beautiful study of animals and plants. Here we see an interesting study of snakes, tiger and bear shown on the mountain depicted in typical western Indian manner (Fig.19).
20. **Kalpasūtra and Kālakākatha, 1501 A.D.** in the collection of Ancalagaccha, Jamnagar - Border decoration. The text in this folio is written in gold on a dark blue background with all the four borders showing soldiers of the Sahi king. Mostly the soldiers are in various postures holding guns. They are wearing long tunic which is full-sleeved reaching down to the ankles: atpati turban and sporting moustaches. Some of them are riding on horses, marching forward and some of them are attending to their seated generals. The border decorations of this manuscript suggest a blending of Persian and Indian elements. The artist has synthesized foreign elements in his art without giving up the old tradition (Fig. 20).

21. **Āranyak-Parvān, 1516 A.D.,** in the collection of Royal Asiatic Society, Bombay. The illustration shows representation of various tirthas. The illustration is divided into three horizontal panels, depicting a character visiting various tirthas. The three horizontal panels are further
divided into small segments. Each segment forming a part of the whole narration (Fig. 21).

22. **Mahāpurāṇa**, 1540 A.D., in the collection of Digambara Naya Mandir, New Delhi. The illustrations of the Mahāpurāṇa depict the life of 63 prominent figures of the Jaina faith. In the treatment of human figures, the angularity is considerably toned down. The further eye is completely eliminated, though the remaining eye is elongated. The costumes show an introduction of turban and sewn garments (Fig. 22).

23. **Samgrahāṇi-sūtra**, 1587 A.D., in the private collection of Muni Punyāvijayaji. Illustrations of Samsthanas - A panel showing six women in different compartments. Possibly they illustrate Samsthanas (i.e., frames or built of bodies of human beings) according to Jaina theological beliefs. Background is red. The women are sitting in compartments decorated with patterned room hangings. The angularity in drawing 15 still maintained. The dress, ornaments, etc. have close affinity with the Matar Samgrahāṇi-sūtra of 1583 A.D.
17th Century A.D.

24. **Upadeśamāla**, 1634 A.D. in the collection of National Museum, New Delhi. Seated monk on flat high backed chair. One hand resting in his lap and in second hand, he is holding a manuscript. Before him is Sthāpanachārya. Simple background. No farther eye is shown (Fig. 23).

25. **Saṃgrahāṇī-sūtra**, 1650 A.D. in the collection of L.D. Institute of Indology, Ahmadabad. The hell tortures - the illustration shows the tortures of hell such as hanging upside down over burning fire, pricking up of limbs by vultures, drowning in a river, piercing by sharp edged tools, tormenting on a big slab of stone, backing with an axe and embracing a hot iron. Seven modes of self-immolation and their rewards are depicted (Fig. 24).

26. **Meghaduta**, 1668 A.D. in the collection of L.D. Institute of Indology, Ahmadabad. Sarasvati - The four-handed Sarasvati, the goddess of learning, is riding on her goose vehicle. In three of her hands, she holds the book, the vīnā and the lotus. The attribute of the fourth hand is not clear. On the
arch in the background are seated a peacock and an elephant on either side. The red background is covered with flowering shrubs (Fig. 25).

27. Jambudvīpaprajñāpti-Pramcyāratnamanjūśa-tīka - 1692 A.D., in the collection of Muni Sri Punyavijayaji (No.1/25) - The installation ceremony of Bharata Cakravartin - The scene, bearing a label in the margin is divided into two panels. In the upper panel appear few birds. In the lower panel, on the right, appears Rṣalha sitting on a canopied stool with a chauri-bearer standing behind. Bharata wears ājama with painted ends. A lady sitting on the ground attends upon the king. Behind her, under a pavilion, stands Bharat with folded hands ready for his installation, behind whom is a door-keeper leaning on his staff. On top of the balcony are seen a drum-beater and a piper. Background is red.
Nature of Illustrations:

Eastern Indian Manuscripts

10th Century A.D.

1. *Ashta-sahasrika Prajñāpāramitā*, 994 A.D. (6th year of reign of Mahipāla I). Birth of Buddha - It is shown in the centre. Queen mother is holding for support a female attendant's shoulder with left-hand and with right hand holding the branch of a tree. The Buddha is shown coming out of the right side of his mother and he is being received by Indra. The composition is hieratic (Fig. 27).

11th Century A.D.

2. *Mahāsahasraparmardinī* - 14th year of reign of Nayapāla, (1040 A.D.). The deity is standing on an oval pedestal into flames. She is six handed and three eyed. In one left hand she is holding a bow, in one right hand an arrow. Second right hand is holding a sword. The attribute of the left second hand is not clearly shown. The principal right hand shows the *varada-mudra*, while the left one reaches the chest (Fig. 28).
Nalagiri vashikarana - Mahipala II's 5th year (1075 A.D.) - white elephant, Nalagiri is shown attacking Buddha with raised trunk. Two human figures, may be attendants, are shown hiding behind Buddha. Buddha in a standing posture, is shown pacifying the elephant (Fig. 29).

Mahā-Mayūrī - 9th year of Rāmapīla (1095 A.D.) - the deity is sitting on a rounded āsana. The big round halo works as the background for the otherwise austere background. The deity is two handed, briefly dressed and wearing a few and simple jewellery (Fig. 30).

12th Century A.D.

Ashtasahasrika Prajñāpāramitā - 15th year of Rāmapāla (1101 A.D.) - The main deity is seated on a throne and attended by figures, three on either side. Two of them are royal figures; the rest are the monks. The deity is in meditating posture. The background is simple. Two of the six figures are shown in profile and the rest of the four with three quarter profile. (Fig. 31).
Vasudhārā - 36th year of Rāmapāla (1122 A.D.) - The illustration is not in a good shape. The deity is shown seated not in the centre but to the left side with two female figures. The figures are in three quarter profile with lot of head jewellery but the rest of the body is shown wearing a few ornaments. Line is smooth and flowing (Fig.32). The deity is larger in size than the attendant figures. The deity is not sitting in any conventional posture but in a casual manner.

Maitreya Buddha - end of 12th century, 39th year of the reign of Rāmapāladeva. The Maitreya Buddha is seated in the centre with a flame like halo. He is attended by two lesser deities, one male and the other female. The female deity also has a flame-like halo. The male deity is sitting with folded hands. At the back are two green plants on either side. Maitreya Buddha is elaborately ornamented and he is holding a māla in his right hand (Fig.33).

Seated Tārā - The deity is six handed, seated on an oblong structure. Rounded nimbus at her back serves as the background which is otherwise austere. She is seated in a tribhāṅga posture without any
male or female attendant. The line is rounded but broken at the bends (Fig. 34).

13th Century A.D.

Mahamantrānusārini - N.S. 385/A.D. 1265. The deity is eight handed and fierce looking. A big rounded patch of red at the back works as the background. Her left knee is bent on the earth and the right knee is raised up. The line is drawn crudely. She is elaborately ornamented. One figure, may be an attendant, is looking up to her (Fig. 35).

Mahamantrānusārini, Saka 1211/A.D. 1289 - It is a green black fierce looking deity. She is seated on a high backed chair with a semi-rounded halo at the background. She is four handed. She is also crudely drawn and lightly ornamented. (Fig. 36).
15th Century A.D.

Note:- We are faced with a complete void so far as dated record of painting is concerned, either mural or miniature in the 14th century although we have one dateable illustrated manuscript from this period which happily serve to bridge the gulf in a most welcome manner, at the same time testifying to the continuity of the Eastern Indian Style.

Kālachakratantra, V.S.1503/1446 A.D. - Nālagiri

Vashikarana - The scene is set in a temple or monastery. Buddha is shown very large in size as compared to the elephant or the attending figure. Line is crude. The face is in profile. The farther eye is projecting outside (Fig.37).

General Characteristics:

The earliest dated illustrated manuscript from Eastern India that belongs to the late 10th century is the Ashīsāhasrikā-Prajñāpāramitā dated 6th year of reign of Mahipāla I, which is equal to 994 A.D. Though this is the earliest manuscript so far available, this might not be the first in the line of tradition of illustrated manuscripts.
There might have been examples of illustrated manuscripts of the earlier period.

Similarly, the earliest available example of the illustrated manuscripts from western India is the Kalpasūtra manuscript, dated 1060 A.D. This again might not be the first in the line of tradition of manuscript-painting. There might be other examples of illustrated manuscripts of the period earlier than that of the available Kalpasūtra manuscript.

The subject-matter of these manuscript illustrations is both religious and secular. The religious themes mostly depict deities belonging to the Jain and Buddhist faiths. In early western Indian manuscript illustrations, the secular paintings represent geometric and floral designs. Human figures are also depicted but without any clear relationship among them. Figures are not co-related. Early miniatures from Eastern and Western India show a marked interest in the representation of deities.

These deities of Jainism and Buddhism are mostly conventional. Here, in these representations, the main deity is either sitting or standing against a
background of an architectural design or of an oval or semi-round aurole or inside a terraced temple. The divinity is often attended upon by lesser deities. In the words of Coomaraswamy, "We have a series of constantly repeated compositions, varying only in unimportant details, and clearly indicating a long precedent tradition".

**DATEABLE ILLUSTRATED MANUSCRIPTS**

Besides the dated manuscripts, there are also other illustrated manuscripts which do not bear any dates but on stylistic grounds their illustrations could be dated. Below is given the list of such important illustrated manuscripts from Western India and Eastern India:

**Western Indian Illustrated Manuscripts**

**Circa 11th Century A.D.**

Circa 12th Century A.D.

1. *Shaṭkhaṇḍāgama* with the *Dhavala tīkā* - "Motichandra is of the opinion that this manuscript should be dated between A.D. 1113-1120 and that it contains the earliest known Digambara miniatures".  

2. *Siddha Haima* - "it could be easily assigned to the first half of the 12th century A.D." (in the private collection of S.M. Nawab).

Circa 13th Century A.D.


4. *Pārshvanāṭhcharita* dateable to 13th century A.D. "which do not bear dates but on stylistic
considerations may be dated to the 13th century", (in the private collection of Muni Sri Punyavijaji, Ahmedabad). 109

Circa 14th Century A.D.


2. Kalpasūtra dateable to C.14th century A.D. (in the collection of Seth Anandji Mangaljini Pedhina Jñāna Bhandār at Idar). 111

3. Sri Kālakachāryakathā dateable to the middle of the 14th century (in the collection of S.M. Nawab, Ahmedabad). 112

4. Chintāmaṇi Yāntrapāta (cloth painting) dateable to C.1354 A.D. (in the private collection of Mr. Agarchand Nahta). 113

5. Sūri Mantrapāta (cloth painting), dateable to C.14th century (in the private collection of S.M. Nawab). "It represents Bhavadeva Suri and was probably prepared for his use. This Bhavadeva Sūri is known to have composed the Pārshvanātha Charita in Vikram Saṃvat 1412 (A.D.1355) and, therefore,
the date of this painting should also fall in the third quarter of the 14th century.\(^{114}\)


7. Atṭe Maṭṭe Yāntra pāṭa dated C.1400 A.D. (in the private collection of Muni Sri Punyavijayaji).\(^{116}\)

Circa 15th Century A.D.

1. Kalpaśūtra and Kālakachāryakathā, dateable to early 15th century\(^{13}\) A.D., (in the collection of Prince of Wales Museum, Bombay).\(^{117}\)

2. Bhavishyatha-Kathā, dateable to C.1430 A.D. (in the private collection, New Delhi).\(^{118}\)

3. Bhairava Yantra Kalpa (cloth painting), dateable to C.1500 A.D. (in the collection of Bharat Kala Bhavan, Varanasi).\(^{119}\)

4. Devī Mahātmya, dateable to C.15th century A.D. (in the collection of Bharat Kala Bhavan).\(^{120}\)

5. Mahāpurāṇa, dateable to C.15th century A.D. (in the collection of Sri Digambara Naya Mandir, New Delhi).\(^{121}\)

7. Bālagopālastūti, dateable to C.15th century A.D. (in the private collection of Mr. B.S. Samdeshara).

8. Kalpasūtra and Kālakachārya Kathā, dateable to C.1475 A.D. (in the collection of Devasano Pado Bhandār, Ahmedabad). Prof. N. Brown feels that "it is possible to place the undated manuscripts in their proper sequence by noting that there is a generally progressive increase in the proportion of the width to the length as they recede from the palm-leaf prototype of the 14th century. Among these manuscripts one is of special interest to us because it shows an unusual mixture of the regular Gujarati style with Islamic elements."  


Circa 16th Century A.D.

2. *Gīta-Govinda*, dateable to C.1575 A.D. (in the collection of Prince of Wales Museum).\textsuperscript{127}

3. *Gīta-Govinda*, dateable to C.16th century A.D. (in the collection of Prince of Wales Museum, Bombay).\textsuperscript{128}

4. *Gīta-Govinda* of C.1550 A.D. (in the collection of N.C. Mehta) - "Mr. N.C. Mehta, on various considerations, prefers to date the miniatures to the latter part of the 15th or the early years of the 16th century. I, for myself, am unable to subscribe to this view. The miniatures have none of the distinguishing features of Western Indian School such as farther eye protruding into space, extreme angularity of drawing etc. There could be little doubt that art was deeply influencing the indigenous connections. Even the male costume is typically of Akbar period, including the Chākdār Jāmāh, trousers and the atpāṭi turban. An unusual

There is nothing to prove that such typical 16th century costume existed before the Mughal period in Gujarat. I would prefer to date the manuscript to circa 1575 A.D. or even a little later."\textsuperscript{129}

5. Rājprashmīya-sūtra, dateable to C.1580-1600 A.D. (in the private collection of Muni Punyavijayaji, Ahmedabad).\textsuperscript{130}


8. **Bhāgavata Purāṇa**, dated C.16th century. "The probable date of this painting is the middle of the 16th century or even later".

*Circa 17th Century A.D.*


2. **Devi Mahātmya**, dateable to the early 17th century A.D. "Among the early 17th century manuscripts may be mentioned three manuscripts preserved in the treasury of H.H. the Nawab Saheb of Patanpur".  


*Eastern Indian Illustrated Manuscripts*

*Circa 11th Century A.D.*
1. Untitled Manuscript dateable to 11th Century A.D. (in the collection of Calcutta Asiatic Society).\textsuperscript{137}

\textbf{Circa 12th Century A.D.}

1. \textit{Ashtasāhasrika Prajñāpāramitā}, dateable C.1200 A.D. (in the collection of Bharat Kala Bhavan, Varanasi).\textsuperscript{138}
2. \textit{Mahāmayūri}, dateable to C.12th Century A.D. (in the collection of Bharat Kala Bhavan, Varanasi).\textsuperscript{139}

\textbf{Circa 13th Century A.D.}

1. Untitled manuscript dateable to C.1300 A.D. (in the collection of Bharat Kala Bhavan, Varanasi).\textsuperscript{140}
2. \textit{Vessantra Jātaka}, dateable to C.13th Century A.D. (in the private collection of A.N. Tagore, Calcutta).\textsuperscript{141}

\textbf{Circa 14th Century A.D.}

1. \textit{Ashtasāhasrika Prajñānāramitā}, dateable to C.14th Century A.D. (in the collection of Bharat Kala Bhavan, Varanasi).\textsuperscript{142}

\textbf{Circa 15th Century A.D.}

1. \textit{Bhāgavata Purāṇa}, dateable to 14th-15th Century A.D.


Circa 16th Century A.D.


Circa 17th Century A.D.


3. Śrī Bhāgyata Matsya Charita, dateable to C.1644–1650 A.D. (In the collection of the Assam State Museum, Gauhati). 152


Nature of Illustrations: Western Indian

Circa 11th Century - Tirthaṅkara illustrated by two big elephants (Fig.38), on the elephant sit attendant worshippers, the one male on the left holds a fly-whisk in one hand, the face of the figure on the right is lost but was probably of another male. The powerful curve of the chest region of these male figures, as also of the two male dancers on two sides, is especially noteworthy.
Circa 12th Century A.D.:

Jinaratna Sūri discussing with Śri Gunaśamudrachārya. It is now in the private collection of Muni Punyavijaya.

Wooden book-covers: It represents Jinaratna Sūri with others. This is a small and the earliest known painted pattika. The background is brick-red; the lines tending to be thick, flow smoothly. There is an emphasis on curves rather than on angles. There is an attempt at shading of the attendant figures. Line drawing is smooth, steady and easy. Faces are delicate and charming with different expressions. The textile designs on their lower garments are also noteworthy since the horizontal stripes are of early trait. Such designs generally disappear later though they continue in the pattikas of the 12th century (Fig. 39).

Circa 12th Century A.D.

Vidyādevī and Female Devotees - This represents a deity along with two female devotees. The deity is separated from the devotees by a decorative demarcative line. The deity is four handed. She
is seated on a tiger, the emphasis is on curves. The deity and the devotees are fully jewelled (Fig. 40).

**Siddha Haima-Sarasvati** - It is a seated sarasvati with four hands. With two hands she is holding the vina, in the third hand, there is a book and the fourth hand is holding a lotus flower. Though the face is not clear due to damaged condition of the illustration, the rest of the body has the tendency of the angular line. She has a face in profile as her nose and double chin indicate. Plain red background (Fig. 41).

**Circa 17th Century A.D.**

**Paryuṣharnā Kālpa** : In the collection of Shantinatha Bhandar, Cambay. The illustration represents Jineshvara Sūri with an attendant, a disciple and a layman. Simple composition, the whole impression is more or less iconographic. No problem of grouping and perspective troubles the painters, as rarely the number of figures in a composition exceeds four.
Circa 14th Century A.D.

Kalpasutra from Idar 1370-1380 A.D.

In the collection of Muktivijaya Jnana Bhandar, Ujjamphoj Dharamsala, Ahmedabad.

Birth of Mahavira:

The mother of Mahavira is lying on a low bed with Mahavira and attended by a female who is pressing her feet. The drawing is fine; to the limited range of subjects of early period are now added representations of the episodes from the life of the Jinas. Every attempt is made to represent finer details.

Atte-Matte Yantrapata of C.1400 A.D.: In the collection of Muni Sri Punyavijayaji. This is a pata of Hrimkara with Parshva in the centre. This is a tantric pata. Here only a part of the pata is depicted. The illustrated part depicts two four handed female deities seated on rounded cushions. These two deities are represented in two panels divided by a pillar (Fig. 42).
Circa 15th Century A.D.

Kalnasūtra-Goddess Lakṣmī of C.1420 A.D.

In the collection of Nemanāracharya Jñāna Mandir, Patan. Red background: the goddess is seated under a torana; four handed, the upper holding lotus flowers with elephants resting on them; the lower-right hand is in the varada-mudra, the lower left hand holding a cocoanut; she is wearing green bodice and blue sārī decorated with the geese pattern (Fig.43).

Moon God in the same collection as in above illustration.

Red background: the god is seated, on round cushion, facing to the left and holding the pūrna kalasha in the right hand and a lotus flower in the left, wears mukūṭa, yellow criss-crossed dupaṭṭa and a rose coloured chequered dhoti (Fig.44).

Mahāpurāṇa C.15th A.D. in the collection of Sri Digambara Naya Mandir, New Delhi. Indra and Indrāni greet queen Māru-devī. The background is plain red. Figures follow heratic scaling. Indra and his queen Indrāni are standing with
flower and Kalasha to welcome Marudevi who is seated on a cushion and attended by a female chauri bearer at her back and two figures—one male and another female, are in front of her. All the figures, except the chauri bearer, are crowned. Line drawing is crude. The farther eye is almost hanging in the air. (Fig. 45).

Uttaradhyāyāna Sūtra : in the collection of Śri Hamsavijayaji Atmanand Jñāna Bhandār, Baroda.

One of the illustrations represents a monk seated near a tank. The trees are on his either side. In one hand he is holding a manuscript. He is seated on a cushion. Background is red. (Fig. 46).


Figures of Female Dancers:

The figures of the dancers are remarkably beautiful and reveal at once the mastery of the painter in catching the spirit of the fleeting movements in dance and translating them through the medium of line and colour (Fig. 47).
are also the border decorations, beautiful arabesques, cones and cartouches on indigo, ultramarine and red grounds. Then there are lovely dancing poses on green flowered ground, scenes of merry-making like swinging, dancing and music; panels depicting Persian soldiers, duel between two Persians, sporting cranes against a green flowered background, and two panels showing dancing women (Fig. 48).

Circa 16th Century A.D.

Bālagonālastūti - in the private collection of Mr. P. J. Sandeṣara - Offering prayer to Kṛṣṇa. Kṛṣṇa is here shown in the form of Vīṣṇu who is being worshipped by a royal devotee. Kṛṣṇa is seated on a decorative high cushioned chair under a pavallion and separated from the devotees by means of a pillar. Flowered and chequered costumes are popular as seen in this illustration (Fig. 49).

Mahāpurāṇa of C. 1540 A.D. in the collection of Digambara Naya Mandir, New Delhi. Bharata holding court - king Bharata is seated on a throne under a parasol and attended by two Chauri-bearers each
on his either side at his back. In front of him are seated his ministers on ground. The whole party is being entertained by two female dancers. The background is plain. The sky is treated with ribbon-like low clouds. 157

Circa 17th Century A.D.

*Bhāgavata Dasamaskandha* in the private collection of M.R. Majumdar, Baroda. Krishna fighting the demon in the garb of a donkey - The scene is laid in a forest which is suggested by a few trees. Krishna shown larger than his friends is shown fighting a demon in the garb of a donkey. Line is angular and colour is splashed carelessly. As a result, it comes out of the line frame. The figures are wearing long dhotis but the upper part of the body is bare. All the figures are decorated with *mukuta* on their heads (Fig.50).

*Nature of Illustrations - Eastern Indian*

Circa 11th Century A.D.

*Standing Buddha* in the collection of Asiatic Society, Calcutta. *Untitled Manuscript of C.11th century*
A.D. in the collection of the Calcutta Asiatic Society. This line-drawing depicts standing Buddha. He is accompanied by two figures, one on either side. The figure of Buddha is larger in size than the other two figures. Quality of line is good. Emphasis is laid on curves. Facial features are not drawn. Buddha has a halo behind his head. (Fig.51).

Seated Buddha, in the collection of Calcutta Asiatic Society. This again is a line drawing showing the seated Buddha, attended by two figures. Line is crude showing a tendency for angles. Facial features are not drawn (Fig.52).

Circa 12th Century A.D.

Ashtasahasrika Prajñāparamitā, in the collection of Prince of Wales Museum, Bombay. The goddess is full of serenity. She has beautiful eyes, the conch shell-like neck, arms like the trunks of an elephant, heavy and rounded breasts. The plasticity of the figures is well brought out with deft colour modelling. It has a sensitivity characteristic of the early period (Fig.53).
Mahāmayūri MS.- Seated Buddha in the collection of Prince of Wales Museum, Bombay. In the century is Buddha seated in the posture of calling the earth to witness. The plasticity of the figure is well brought out with clear use of thickness and thinness and thinness of line. The Buddha is seated in a pyramidal monastery. Drooping eyes and calmness of lips lend serenity to the figure (Fig. 54).

Circa 13th Century A.D.

Mahāyānist Goddesses: The illustration represents the various Mahayanist goddesses. There is no colour modelling and colour is flatly applied. The front view and the full face, with sensuous limbs and plump bodies, the padmapalaśa eyes etc., the elements of earlier style, are present here.

Circa 14th Century A.D.

Devi Mahātmya - in the collection of the Prince of Wales Museum - The deity is seated on a square cushion and before her are seated two male royal attendants. The devi is larger in size and is four handed. The line is crude and broken. All
Circa 15th Century A.D.

Wooden Covers; Vishnu Trivikrama - It represents Vishnu taking the third step over the head of King Bali. The illustration is in a damaged condition. We find potent linear abstraction and formal technique. Figures are placed on flat rectangular panel against a plain undercorated background (Fig. 56).

Krishna and Radha - The scene is laid against a simple and plain background. The two figures are supposed to be under an architectural complex; very long arms and faces are in strict profiles; no projection of the second eye. Krishna is wearing a conical hat. Wiry thin lines outlining pointed angularism of the face; swelling chest and expanding limbs are shown in a most peculiar manner, The pointed edges of the flying scarfs; flat costumes, beflowered and chequered.
An Orissan King receiving a Foreign Embassy: The King, with an Abyssinian guard and two attendants, is seated in his palace before the five ambassadors. A feeling of great dignity and repose is conveyed by undulating lines, defining soft sensuous bodies of the Oriyas, bare unto the waist. The general effect of this picture with the superb characterisation of the protagonists, especially of the arrogant, hook nosed Muslims is unlike anything from contemporary India. It is the historic scene depicting King Mukunda Harichandana (1559-1567 A.D.), the last of the great Gajapatis, receiving the Mughal embassy sent by Akbar, seeking the short lived alliance against the Afghans of Bengal, as expressly mentioned in the Ain-i-Akbari of Abul Fazl (Fig. 57).

Chitralekha Kavya: Haamsaduta: It depicts a magnificent haamsa as a dūta seated before a prince wearing splended robes resting against a richly textured pillow. An attendant is fanning the noble bird, who is delivering the message from the princess to the hero himself. The Chitralekha
Kāvya is based on the early part of the episode of Nala: Sudarśana and Chitralekhā being equated with Nala and Damayantī here. Incised, by an iron stylus and rubbed with black soot, the sharply outlined drawings are sparingly touched with red; then are applied black, white, emerald green and yellow (Fig. 58).

Circa 17th Century A.D.

Krishnallā Pata : Krishṇa and Rādha in the Garden:

The female figures have dazzling striped and embroidered skirts. Curtained bedstead is richly ornamental. Three trees signify the garden where Rādha and Krishṇa are seated under a decorated pavilion attended by beautiful gopis.

Fighting Warrior: It represents fully armoured hero in the act of shooting an arrow in a battlefield riding mercilessly over the bodies of a fallen foes in the chariot. Treated by and large in a decorative way, with the help of calligraphic lines the flat rectangular surface within the chariot is cleverly sought to be filled up by projecting limbs, flying tassels and sharp edged
scarfs of the warrior, augmenting the effect of detailed precision. At the same time the miniaturist tendency is given ample scope in the armour and costume. 161

General Characteristics

The subject matter of these dateable manuscript illustrations, like that of the dated illustrated manuscripts, is both religious and secular. The religious themes mostly represent deities of Jainism and Buddhism. The secular paintings represent geometric and floral designs. Human figures along floral designs - if depicted - are not always co-related. But the paintings from both the schools show a preference for deity representation.

These represented deities of Jainism and Buddhism, like their counterparts in the dated illustrations, are mostly conventional without any noticeable change. These examples of painting without proper dates cannot be taken to be of much historical significance excepting that they fill in the missing links between one century and the other in respect of the representative examples of painting. If the style is
any indication of the chronology, these documents could be accepted as the possible sources for the reconstruction of the painting scenes not represented through the known examples of dated documents.
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