

PREFACE

The sixth century BC in ancient India was the central period of an age of intellectual dissatisfaction, scepticism and psychological experiment. Jainism is an ancient Indian Religion, an ethic of non-violence, a respect of all living beings and a belief in the existence of a permanent soul, whose true nature is observed by an individual's accumulated '*karma*'. The cardinal doctrines of Jainism may be enunciated as spiritual and physical, free will, becoming an arhat in the world and siddha. The Jina is deified and becomes the object of a devotional cult. Historically, the support came from the wealthy Jain laity, principally merchants who prospered from the trade that flowed through Gujarat from the coastal ports to the hinterland of Northern India. Sculptures and illustrated manuscripts incorporate portraits of the patrons.

The origin of Jainism goes back to prehistoric times and even the Indus Valley Civilization and Harappan sites. The Jainism gained a great ascendancy in Gujarat where the Solanki rulers Siddharaja and Kumarapala opened professed Jainism and encouraged the literary and temple building activities of the Jainas. Gujarat has been a stronghold of Jainism for centuries. The present day Jainas over more than a million distributed all over the country.

The earliest Jain illustrated manuscripts are inscribed and painted on prepared palm-leaves and bound with cords passing through holes in the folio. After the introduction of the paper Jain texts were increasingly written on this new and more versatile medium. The use of paper permitted larger composition and a great variety of decorative devices and borders. By the end of the 14th century, manuscripts were produced on paper, brilliantly adorned with gold, silver, crimson, and a rich ultramarine derived from imported *lapis lazuli*. The Jain paintings represent an Indian art, its old traditions.

While manuscripts are certainly the best-known Jain paintings, there are also extensive Jain tradition of larger paintings monumental painting on cloth. The most spectacular of these are the cosmological paintings depicting the structure of the Jain universe. The Jain Universe is a complex structure of multiple continents and encircling oceans-the upper or celestial world, the middle or mortal world, and the lower or infernal world. The three realms are portrayed either collectively or independently in both abstract and personified representations, the latter as the cosmic man (*loka puruṣa*) endowed with a fantastical anatomy hierarchically arranged to symbolise the three realms of creation. According to the Jainas, everything that lives has a soul. In their innate capabilities, all souls are equal, all souls have the potential to liberate themselves from karma and achieve perfection.

Jain painting is an outstanding examples of manuscript illustrations. The earliest Jain manuscripts were done on palm-leaf. The Svetambara Kalpasutra, which describes the lives of Jinas, a number of manuscripts are known from Gujarat and Rajasthan in Western India. This Western Indian Style of Kalpasutra Painting was derived from classical Indian Painting as seen in Ajanta and Bagh Buddhist caves, giving the arts of Jain the recognition that so richly deserve it. It illuminates the different aspects of Jain art and religion.

The L .D. Institute of Indology is a well known Institute in Ahmedabad for the collection of important subjects on - secular and religious, art pieces like manuscripts on Illustrated and Non- illustrated, Miniature Paintings, Scrolls, Painted on cloth, Vijnaptipatras, Sculptures. Many visitors and scholars from abroad as well as states used to come and study here. This Institute has a collection of Manuscripts of more than 75,000 in number, very rich in their contents mostly on Palm-leaves, Paper, Cloth and on all subjects.

I myself, working in the Lalbhai Dalpatbhai Museum, of the Institute as a Keeper of the Museum, felt the opportunities to study on this subject and I choose this topic as my Doctorate Degrees. This thesis covers six chapters in all. They are as follows:

CHAPTER -1

The Historical and Cultural Development of Jaina Manuscripts Painting

The tradition of Jain painting is as old as Buddhist painting, and developed under similar conditions and partly in dependence on Buddhist art. Remains of the pre-kushana Jaina Stupa have been excavated at Mathura. There are very extensive rock-hewn caves with relief sculptures not earlier than that the second century and mainly of the 1st century B.C. at Udayagiri and Khandagiri in Orissa. The only other evidence bearing on the history of Jaina painting before the 13th century is a reference in the *Parīśvacaritra* to a picture of the *Jina Nemi* painted on a wall. The paintings in the illustrated manuscripts have been invaluable in the unraveling of historical developments in Gujarat but its ultimate contribution has been towards the developments of Indian Miniature Paintings.

In this topic I have discussed about –

Cultural Background

Jainism is one of the oldest religions of India along with Hinduism and Buddhism. Its founder was *Mahāvīra* who is much revered by his followers. The Jaina community have sponsored construction of vast

number of temples along with numerous idols in stone and marble, especially in the regions of Gujarat and Rajasthan from around ninth century onwards. Traditional *Sthapatis* and stone carvers are even today engaged for temple construction and idol-making. Jaina art constitutes an integral part of the total history of Indian architecture, sculpture and painting. Jainism originated in India around the same as Buddhism while the later traveled worldwide and became established in far corners of Asia, the Jain faith flourished on nature soil, keeping alive artistic traditions and further integrating them into newer art forms Miniature Jaina Paintings executed as illustrations belongs to this rich tradition.

Between the 9th and 11th centuries Jainism flourished in India. This was also the period when caves in Ajanta and Ellora were painted, making a finale grand to the technique artistic brilliance developed in the 5th and 6th centuries under the school of ancient west. These and other paintings executed to Jain shrines inspired the new school of “Western Indian Miniature Paintings”.

Patronage of Jain Art

The patrons of the Jain art were rich merchants and bankers. They had temples built and manuscripts illuminated for the sake of their renown in the Jain community. They were lavish in the pursuit of this kind of self-gratification by which they attained spiritual security. They had to rely on the builders and painters for the knowledge of the Jain monks and the preceptors that had laid down in sacerdotal-technical treaties. The art of the builders of temples and of the illuminator of religious manuscripts is hieratic and lavish. The Jain art is one of the pure draughtmanship implies an art of symbols and indifferent to presentation. Many Jaina temple *Āchāryas* have established libraries called *bhaṇḍāras* where this rich heritage was preserved for study and scholarly work by Jaina munis, preachers and philosophers over the centuries.

Nomenclature

Significance of Jain Art and the costumes, the Physical peculiarities in the delineation of the human forms, the projection of the further eye its manners and customs.

The Persian influence on Jain art and the significance of Devasāno paḍo bhaṇḍāras.

The development of the Indo-Persian type in Indian painting during the sultanate period of Gujarat raises the important question of Persian influence on the western Indian or Gujarāti school. It can be argued that the proved technique of draughtmanship and the use of the carmine ultramine and gold are due to Persian influence. It is evident

from the illustrated manuscripts themselves that the tradition of the redefined Gujarāti style of the late 14th century continued during the first half of the fifteenth century.

The feature of the Devasāno Pāḍo Paintings is the richness of the illustrations. The composition is no longer confined to a small square but occupies the entire folio, a development which has been noticed. The miniatures are further enriching by decorations. The monotony of the background is relieved by simple architectural detail

The figures in the Devasāno Pāḍo *Kalpasūtra* are concerned, the marked angularity of the body contour, exaggeration of the chest and extension of the farther eye are continued and mostly influenced by the Western Indian style, the figures of female dancers can be more studied in details, the movements are more lyrical and the abandoned of the dance is well rendered. There is another class of female dancers whose representation seems to have based on an Indo-Persian type. This type has a round somewhat Mongolian face in three quarter profile or full view, eyes with recurved eyebrows and double chin. The farther eye of the foreign Sāhis is never seen protruding.

The Illustrated manuscripts painting on the life of Tīrthankaras and its importance, Kalpasūtra: The Prototype of Mahāvīra's life and other Tīrthankaras

The Jain or Gujarāti School style has an extremely sophisticated consistency. Paradoxical from the outset, it precedes by integrating several sets of polarities. In its beginning its illusionist style commanding every pictorial means of bodying forth its figured content on a two-dimensional ground. While defecting the figures from their three dimensional semblance into two dimensional flatness, their volumetric quality is translated into linear form. The increase capaciousness of the bulge of the body extends the field which they occupy. It is further widened and diversified by a uniquely complex

The Jain Art in the Western India (Gujarat) an analysis

The iconographic emphasis which marks the earliest Jaina manuscripts continued in Western India or Gujarāti palm-leaf miniatures or Gujarāti style for most of the thirteenth century and continued till the first half of the fifteenth century. In this period the quality of the draughtsmanship and colours is evident. The earliest paper manuscripts' painting shows the continuance of style and the sensibility of work.

Here, it analyzes mostly on the –

- Styles and Techniques of the Jaina Art in Western School.
- To study the difference or variation in the Māṇḍu style Kalpasūtra and Kalkācharyākathā and Gujarāti School and the styles evolved in

the illustrations in colours, texture, costumes, landscape, border decorations and advancement in the technique.

- The Persian influence on Jain Art and the significance of Devasāno pado bhaṇḍāras manuscripts painting.

CHAPTER- 2

The Culture and Heritage of Gujarat, its Origin and Development.

Gujarat has a very rich and artistic heritage with a number of pilgrims places which are of varied culture. Gujarat derives its name from the Prakrit word 'Gujjaratta' means 'the land of the Gurjaras'. Gujarat became popular about the 10th century. This title covers about the origin of Gujarat, influence by the Indus Valley Civilization and Harappan sites. How the Gupta had established their reign and the contribution of the Solanki period in the art, architecture, culture of Gujarat has been clearly mentioned. During the reign of the Mughals the history of Gujarat was very stabilised with their Art & Architecture has also been covered here.

The Origin and Development of Jainism in Gujarat

This Chapter deals with the origins of the Jaina and its religion. Chronologically, from the beginnings of the Jainism, its meaning and teaching, its development, its characteristics features and influenced is discussed here. The two sections of the Jainism, how the Śvetāmbara doctrine became the legal of Gujarat than the Digambaras during the reign of Jaisimha Siddharaj of the Solanki dynasty and how Gujarat became a permanent place of the origin of Jainism in the Western India is illustrated here. And the class of the Jaina is mentioned here. And the contributions of the Jainas in the Indian culture have been discussed here.

The Jaina Manuscripts Preserved in different parts of Gujarat

The Collection of manuscripts preserved by the Jain Sanghas and individual monks are found at various places in Gujarat, Rajasthan etc. They are called as 'Bhaṇḍāras'. These collections are very rich in their contents and some of them preserved the oldest copies of manuscripts on Palm leaf, Birch bark, Textiles, Paper etc. the Jaina sect has made special arrangement to preserve the manuscripts in Bhaṇḍāras. They deal with various subjects, secular and religious. These Bhaṇḍāras have preserved for a rich treasure of Indian Art and culture.

The L. D. Institute of Indology, Ahmedabad, Shri Hemachandra Jnana Mandira in Patan, Shri Mahavir Jain Centre at Koba, Oriental Research Institute at Baroda, B.J.Institute of learning and Institute, Ahmedabad, Charani Sahitya Samgrah, Rajkot, Shantinatha Tadapatra Jnana Bhandara, Cambay, Dahilaxmi Library, Nadiad are well known. Chhani, Palanpur, Kheda, Padara, Baruch, Surat, Bhavnagar, Ghoga, Palitana, Jamnagar also have a manuscript libraries.

CHAPTER - 3

The Different Types of Manuscripts Painting

There are several manuscript preserved in the L.D. Institute of Indology for the protection of rich treasure of Indian Art and Culture. It includes the Illustrative and non-Illustrative Manuscripts. The illustrative includes around 6500 in number and non - illustrative includes 80,000 in number and altogether the documentation of all the manuscripts is 75,000 in collection. The objects are of old & varied includes -

- Palm- leaf
- Birch bark
- Cloth
- Paper etc.

They also preserve painted manuscripts on paper, painted patas (on cotton as well as paper) of tantric worship or patas with diagrams and illustrations of Jaina cosmo-graphical concepts like the Jambudvipa-patas, the Adhidvipa Patas etc. Chitrapata like Pancathirathi-pata, Satrunjaya Pata, Surimantra pata, and Lokpurusha are noteworthy. There are scrolls with illustrations of texts on Silpa and Jyotisa or Vijñaptipatras (letters of invitation or request to monks), painted wooden book covers of palm leaf and paper manuscripts. Since, it preserved very old and many cases even the oldest extant manuscripts of works on various subjects, the originality of these works is also retained and the unique value of the culture is preserved. This chapter deals with the styles and technique of the Jain art in Western school. Kalakā story as legend and history and the Tīrthankaras in the illustrated manuscripts painting. And the Jain manuscript preserved in the Bhaṇḍāras and the Museums of Gujarat.

Way of writing on different materials

Palm-leaf:

For writing on palm-leaves five to six months old leaves are collected, separated, by cutting away the mid-rib and dried in the shade. After

drying the leaves, it is cut into convenient length for writing and the surface are burnished. Writing on palm-leaf is done in the following manner-

1. One method is to inscribe on the leaves with a stylus
2. The other method is to write with ink on leaves using a bamboo pen or brush. For incising the writing palm-leaves have to be processed to soften the surface of the leaves before a stylus is applied on them. The stylus is made of iron, steel or brass with a pointed tip and sometimes embellished with bone and ivory which is used for writing.

Birch bark:

Birch bark or **birchbark** is generally understood to be the bark of the Paper Birch tree (*betula papyrifera*), or sometimes of related species such as Gray Wire Birch (*betula populifolia*).

The strong and water-resistant cardboard-like bark can be easily cut, bent, and sewn, which made it a valuable building, crafting, and writing material.

Styles and technique of Jain Art in Western School

The colours used by the Western Indian painters may be divided into two classes. The natural pigments comprise certain elements, compound minerals, and vegetable extracts, and the artificial pigments all manufactured salts and the pigments owing their colours to vegetables of insect dyestuff. Carbon from many sources was universal black pigment and metallic elements such as gold and silver, were used as colouring and writing materials with the help of suitable binding media. A perusal of the illustrated manuscripts from Western India show that the carbon and red inks and the gold and silver powders were not only used as colouring material but also used extensively for the purpose of writing. as the use of gold and silver powders for writing was an expensive process, black ink was the commonest medium for writing. Red ink was used to indicate the ends of the chapters and drawing border lines, circles, and straight lines, especially in the *yantras*. Gold and silver inks have been used in writing books to a very limited extent because firstly writing in gold and silver.

Technical process and the treatment of the human figure and landscape

Conforming to an ideal of beauty idolized in ancient Indian literature, the human figure dominates Indian painting. The man in Indian art has always a frail and mobile form of a youth. An elegant profile, little body without muscular development, large shoulders, delicate waist, and lion-like stature constitute the idealized canon of physical beauty. The female form is characterized by the full sensuous development. The well moulded haunches, the slender waist gracefully

poising the torso, the eyes comparable to the lotus-petal and terminating in long eyelashes and the majestic gait of an elephant are some of the physical characteristics of women, which appealed greatly to the aesthetic sense of the Indians, and formed an idealized convention for their representation of ancient Indian paintings.

The human figure in Gujarati School painting is the protuberance of the farther eye beyond the facial into space. The tendency of the further eye to protrude into space is however more pronounced but is controlled by the representation of a part of the farther cheek which act as a rest as it is for the protruding eye. But further the tendency becomes more prominent till the further eye protrudes into space without any support becomes an outstanding feature of the Gujarati Painting.

Representation of animals and nature and Costumes and ornaments

The representation of animal life occupies an important place in the ancient Indian art. In the wall paintings of Ajanta, a number of animals are represented with such a keen insight for their life and movement that they stand even as a testimony to the great skill of the artist to Ajanta. In Western Indian miniatures the representation of birds and animals take a different character which represents the triumph of convention over realism.

The significance of Jain art in Western Indian School

The Jain art from the 11th century to 15th century has a certain features which have the peculiarity of its own. It reflects the interfusion of the monastic and the guild life which does not err towards mysticism but is practical to the extent that it reflects the great wealth of the merchants who were its chief patrons. The Medieval Gujarat was the land of great merchants their coffers overflowing with money a part of which they spent of building temples and offering illustrated manuscripts for the twin purpose of glorification among their co-religionists and attainment of heaven after death. The merchants as a community are thoroughly practical people everywhere in the world, and even if they build it is on a grand scale, as money is no consideration. The art of the period with its faultless carvings, rising tier upon tier, and the illustrated manuscripts resplendent with gold and ultramarine leave us amazed at the richness spent over them.

And in addition to this, the Kalakā story as legend and history and the Tirthankaras in the illustrated manuscripts painting. And the Jain manuscript preserved in the bhaṇḍāras and the museums of Gujarat have been discussed in this chapter.

CHAPTER – 4

The Cultural focus in Jain Illustrated Manuscripts Painting

How they focus in the social life or society during that period?

Along with the Hindus, the Jainas are the oldest surviving religious community in India. Their identity is confirmed by their distinct theology, philosophy, religio-socio-rituals, literary traditions, etc. certain other features of the community also deserve to be remembered.

The social history of the community, therefore, can be described on the basis of contemporary Jain texts, theological, literary and philosophical, etc., The ancient belief system of Jainism rests on a concrete understanding of the working of karma, its effects on the living soul (*jīva*), and the conditions for extinguishing action and the soul's release. According to the Jain view, the soul is a living substance that combines with various kinds of nonliving matter and through action accumulates particles of matter that adhere to it and determine its fate. Most of the matter perceptible to human senses, including all animals and plants, is attached in various degrees to living souls and is in this sense alive. Any action has consequences that necessarily follow the embodied soul, but the worst accumulations of matter come from violence against other living beings. The ultimate Jain discipline, therefore, rests on complete inactivity and absolute nonviolence (*ahimsā*) against any living beings. Some Jain monks and nuns wear face masks to avoid accidental inhaling small organisms, and all practicing believers try to remain vegetarians. Extreme renunciation, including the refusal of all food, lies at the heart of a discipline that purges the mind and body of all desires and actions and, in the process, burns off the consequences of actions performed in the past. In this sense, Jain renunciants may recognize or revere deities, but they do not view the Vedas as sacred texts and instead concentrate on the atheistic, individual quest for purification and removal of karma. The final goal is the extinguishing of self, a "blowing out" (*nirvāna*) of the individual self.

The *Vijñātipatras*, peculiar to Jaina community, are valuable sources for their social history. They were basically invitation letters sent by the community residing at a particular place to Jaina monks to come to their place, participate in religious ceremonies and deliver public discourses. From the seventeenth century onwards they were illustrated with miniature paintings, depicting secular life. Besides naming influential members of the community they depict market scenes, forms of entertainment, dresses and ornaments worn by men and women.

In this chapter more details will be studied –

Jainism and how they focus in the social life or society during that period

By the first century A.D., the Jain community evolved into two main divisions based on monastic discipline: the *Digambara* or "sky-clad" monks who wear no clothes, own nothing, and collect donated food in their hands; and the *Śvetāmbara* or "white-clad" monks and nuns who wear white robes and carry bowls for donated food. The *Digambara* do not accept the possibility of women achieving liberation, while the *Śvetāmbara* do. Western and Southern India have been Jain strongholds for many centuries; laypersons have typically formed minority communities concentrated primarily in urban areas and in mercantile occupations. In the mid-1990s, there were about 7 million Jains, the majority of whom live in the states of Maharashtra (mostly the city of Bombay, or Mumbai in Marathi), Rajasthan, and Gujarat, Karnataka, traditionally a stronghold of *Digambaras*, has a sizable Jain community.

On the Structure of the Jain Community

The Jain community in its historical and social perspective is a quite distinct, independent and new society with its Congregationalists nature. Numerically, Jainas form a very small segment of the Indian population. Jainas are spread all over parts of India and have contributed a lot in spite of being a small community in the economic political, cultural, social and literal art, architecture and spiritual fields. Therefore, the Jain community has its own distinctive place in the religious and human society.

Caste System during that period

The castes of Jains are extremely small in number. Thus amongst the *Śvetāmbaras*, almost no caste (excluding the five strong castes) has more than 500 members. Amongst both the sects, there are some castes which consist of 10-12 persons each. Not all the castes institutions were adopted by the Jains, the ideas about higher and lower position of castes exists all the same. Thus many castes of the Jains are divided into two groups- *visa* and *dasa*.

Education, Philisophy and ethics

The Jaina contribution to education system has been tremendous and manifold. In the field of architecture, sculpture and painting Jaina element outshines all others. All this was possible due to the liberal patronage of royal dynasties, rich merchants and traders and munificent householders. Jaina faith lays stress on charity as a path towards self-realization. This charity is fourfold, consisting of food, shelter, medicine, and donating of books. This aspect of charity has helped the spread of

education and learning in a great measure. Granthadāna or giving of religious books was common to all faiths but among Jains it took an institutionalized form and helped masses a good deal to acquire knowledge.

The Socio - Economic Status of the Women and their responses

The Jain religion has contributed some original ideologies to the world. The Jain religion regarded the women as equal partners of men in strong contrast to the common concept of woman as an inferior being. Literacy and the exposure to the wider world made the community's outlook to the position of women much more liberal than other contemporary communities. In Jain fold religious and social functions a women enjoys an honoured dignity with their rights. Woman is thus equally at liberation by freeing themselves from the bondages of desires, passions. The Jain religion towards women is based on the concept of equality.

Religious aspects in Illustrated manuscripts painting

Religions are symbols conveying some ideal to the worshipper. The symbol worship of an idol in the Jainism is said to be adoration of the aggregate of qualities which the pious worshipper strives to acquire himself. The Jina image thus essentially came to be a symbol of these qualities.

The Jains had a common religion and bound by vows to practise non-violence, these are respectively called the vows of ahimsa, satya, asteya, brahmacharya, and aparigraha. The Jainas were divided into a number of sects and sub-sects since ancient times. The first sectarian division brought into existence as the śvetāmbara and digambara.

In this topic it will discuss about the-

Jaina Ethics and its importance in the illustrated mss.

The importance of Cosmological diagrams painting, Vijñaptipatras, and Philosophy of Uttaradhyāyana sūtra.

CHAPTER - 5

The Preservation and Conservation of illustrated manuscripts painting

The Collection of Manuscripts preserved by the Jaina Sanghas and individuals monks are found at various places in Gujarat, Rajasthan etc. so they are called as "Bhaṇḍāras." They are the valuable heritage of Indian art and culture, a very precious collection for the past, present and future, which require lot of care and tradition to preserve it.

In this topic it will focus mainly how to preserve on –

- What is Museum?
- The term “Museum” is derived from Greek word “*museion*” which means the temple of the *Museus*, the goddesses protecting arts and science. The *Museion* was founded by Ptolemais I (who died in 283 B.C.) in Alexandria, was centre of learning and scholarship in the world of ancient Greece and an important establishment of Hellenic Civilization, housing rich Collection.
- During 9th to 12th centuries of the middle ages of European history, museum stood as the “*House of Relics*”. Its main function was the preservation and the saturation of relics of saints who played an important role in the political and cultural life of the day. Even in Asia, such early social Institutions did exist to keep the collective memory of people alive. In India, the *stupa*, containing the bodily relics of the Buddha was an embodiment of sacredness and spiritual value, which gave a social status and sanctity.

Various Manuscripts Writing Materials

1. **Birch –bark** – is one of the main materials used in India for writing before the introduction of paper. The material is composed of several layers, each of which is very thin, almost like a tissue paper. It is normally of a very light teak-brown colour on one side and brownish white on the other. The layers are joined together by a natural gum and by knots and streaks which are composed parts of the bark.
2. **Palm-leaf** – before the introduction of paper, palm-leaf was one of the main supports used for writing and painting particularly in South and South East Asian countries including Nepal, Sri Lanka, Burma, Thailand, Indonesia. There are large collections of palm-leaf manuscripts in several museums and libraries in South and South East Asian countries.

Types of Palm-leaf:

1. *Corypha umbraculifera*: It is known as ‘*sritala*’ which grows in the coastal areas of South India, Srilanka, Thailand etc. Its leaves are broad and long with smooth surface. The main use of the leaves is in making fans, mats, umbrellas, baskets, thatching, roofing and so on. The earliest manuscripts are on this type of leaves and they remain flexible for a long period.
2. *Blassus flabellifer*: It is known as Palmyra and it grows in a climate that is completely dry. It mainly grows in South India, and a native of tropical South Africa, as it needs dry climate. The tree attains a height of 15-20m and a trunk of 1-2m in diameter. The leaf stalks grow up to a length of 1m. They are fibrous, and

initially strong and flexible. The leaves of Palmyra palm are rather thick and more prone to insect attack.

3. *Corypha utan*: It is known as “*loutar*” and thrives in Burma and Thailand.

3. **Cloth Painting** – it is difficult to say when exactly cloth first began to be used for painting because it is a perishable material and is easily damaged in a humid climate like that of this region.

Cloth paintings are found in different forms belonging to different regions for different purposes. Painted *pichhavai*, Jain *patas*, Rajasthani *phadas*, *kalamkari* paintings and Orissa pata paintings are some of the important paintings. Each had a distinct style and technique of painting.

4. **Paper** – after its introduction in India and other neighboring countries, paper became the most popular carrier for writing materials as well as for paintings. The cause of paper which could be prepared and was available in larger size than palm-leaves brought a great revolution in the art of writing and painting not only in their format and size but also in their style. The restriction imposed by the size of the palm-leaf on the format of manuscripts was not applicable to paper manuscripts.

Conservation

Preservation

Restoration

Deterioration

How to preserve it Scientifically and Religiously

INTEGRATED PEST MANAGEMENT

India has a largest collection of manuscripts in different languages and scripts, written on the different types of writing materials. Most of the manuscript in India is written on Paper, Palm leaf, Birch bark, Parchment, Leather, and Textile etc. All of these writing materials are made of *organic* material, which is most susceptible to attack by the biological agencies, mostly by the insects.

- Although insects are a necessary part of our ecological system, insects and other pests can be destructive to our manuscript storehouses, Archives, Libraries, Galleries and Museum. If an infestation occurs, many objects in a collection could be chewed, torn or soiled, thus reducing their value and their potential for research and making them unsuitable for reading or display. Thus pest damage to collection is irreversible; it is therefore essential that it should be preserved by effective strategy and effective management planning like “Integrated Pest Management” (IPM).

community, therefore, can be described on the basis of contemporary Jain texts, their languages, script gives an identification mark in the Jaina religion a perfect systematic manner elaborating all the values.

One of the symbolic representations of the art of the Jainism in Western India in the illustrated manuscripts which helps to study the origin of the art and its contribution in the Indian culture. It also suggested its importance of its definite landmark both to the style and the quality of the work in the true sense of the term 'art'.

The first chapter begins with the development of illustrated manuscripts its cultural background, from which century it started and how it flourished in Gujarat, the texture and costumes of the painting, tradition that have followed during that period and afterwards its influence by the Persian, Mughal or Rajasthani Paintings will discuss more in detail.

Referring with the Culture and heritage of Gujarat, stating the the origin of Gujarat, influence by the Indus Valley Civilization and Harappan sites. The art, architecture, culture of Gujarat has been clearly mentioned. The beginning of the Jainism in Gujarat, its meaning and teaching, its development, its characteristics features and influenced is discuss here and what are the contributions of the Jainas in the Indian Culture.

As stated earlier, considering to the earliest illustrated manuscript is one of the Kalpasūtra, on palm leaf, dated equivalent to 1237 A.D. preserved in the Patan Bhaṇḍārs. The 1127 A.D. the two palm leaf miniatures in the manuscripts of Jnata and other Anga texts, one of them represents Saraswati standing in Tribhanga with flowing and sensitive outlines can trace the its historical and cultural development of the art during that period.

The social life or society during that period is also an important means to study as it focus mostly on the culture and heritage its identity, philosophy, literature and its theological aspects, religious aspects, social focus on the manuscripts and its more details will studied in the fourth chapter.

And last of all, the preservation our ancient heritage is also an important aim to safeguard our culture, the priority and criteria that has taken to protect it and art of preservation of the manuscripts religiously as well as scientifically, and different traditional methods that have used of preserving the manuscripts in the museums and Jaina bhaṇḍāras gives so much importance for preserving the valuable cultural properties.

Thus, the present work aims more on the presenting the new material and pointing out their relevance in Indian Art Studies mostly on the Western Indian Art discussing on every document and its illustrations