

Mulnayak sitting on *padmashana*. This fresco is remarkable for its masterly and balanced composition, careful delineation of minute details of the figures painted on bold lines with the use of a limited number of colours such as red, yellow, black and gold. The entire fresco is decorated with tiny dots of colours.

Surat has also very beautiful and magnificent *pat* paintings in its temples. The important ones are Chinta-mani Parshvanath and Chandraprabhu Swami temples. Two *pats* in Chintamani Parshvanath temple are remarkable. They are: *Ashtapad Pat* and *Sametshikharji*. The Chandraprabhu Swami Temple has also two wooden *pat* paintings. There is a symbolic representation of Sun at the centre encircled with floral design and different figures of men and women engaged in *Ras* or *Garba*. The depiction of sun and the conglomeration of the human figures, winged divinities, celestial damsels, musicians and flying birds all moving around the centre in gracefully rhythmic movements give a cosmic dimension to the painting.

The fourth chapter deals with the temples of Bharuch of which a special mention of the two *panchtirth pats* of Shri Suvratswami temple is essential. The larger one is a painting of Sametshikharji and the other is that of a pilgrimage of Girnarji. The first one is painted on the *pat* of 8'3" x 7'00 and contains the pictures of 18 temples. These are surrounded by hills and trees, especially the mango trees. There are animals, birds and natural objects. Female figures wear Gujarati and Rajasthani clothes such as blouse, petticoat, upper garments, sari and ornaments like nose ring, earring, bangles, waist, band, etc. Some of them carry their children on their waist with folded hands in prayer.

In the fifth chapter the writer has described many temples of

Ankleshwar. The colour map of Adhaidwip on the walls of the Srichintamani Parshvanath Digambar Jain temple is in a highly damaged condition. It contains many oceans, mountains, forests and rivers. This has marvellous configuration of straight lines and carved lines. The colours used are yellow, coffee, dark green and black; straight lines depicts various *Khetras*, *Khands*, mountains, rivers, oceans etc.

In these *pat* paintings the influence of Rajput, Mughal and Maratha styles can clearly be seen. The clothes and ornaments men and women wear in these paintings lead us to believe that the artists were Maharashtrians and so was the style of their paintings. The influence of the folk paintings of Gujarat and that of Rajasthan can also clearly be marked in the paintings on the ceilings of the temples of Shri Chandraprabhu Swami.

The theme of the paintings are events, activities and festivities related to Jain way of life and thought. Tirthankaras, Panchtirthas, monks and munis, Jain laichies, different incidents in the lives of Rushabhdev and Naminath, the manifestation and sermonising of the Lord, different activities of the village people, presiding Goddesses, divine figure, forms of Gods and Goddesses, musicians playing upon various musical instruments, Gods seated in their heavenly chariots, birds, animals, and so on are found in these paintings. Besides these, one can see dense groves, wells, tanks, large ponds, magnificent temples, forts and highly decorated bullock-carts, horse carriages, camel-carts, flying chariots and elephants with howdahs on their backs and golden palanquins.

These paintings can be divided into three major groups, viz. *murals* or paintings on the walls, wooden *pat* paintings and *pat* paintings on cloths.

The back drop pieces, exquisitely woven and embroidered with gold and silver threads, were hung behind the *Mul Nayak* in the sanctum sanctorum of the temple. Unfortunately the age old tradition of Jain art is fast disappearing. Priceless pieces of art are simply destroyed or sold at the time of renovating or rebuilding the old temples. The newer temples are not of that quality which could be compared with the older ones. The old hanging lamps of glass, *pat* paintings, wooden pillars and bases with exquisite carvings or paintings, celestial damsels and other ornamental pieces, etc. are fast disappearing from the Jain temples of recent times.

Anyway this art book, enriched with the photographs of the wooden *pat* paintings in the Jain Temples of South Gujarat remind us of our past glory and rich heritage. Though there are some printing and spelling mistakes yet the book is a good study of mural paintings in the Jain Temples and can safely be recommended to all readers who want comprehensive and thorough knowledge of *Jain Kashthapat Chitra*.

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