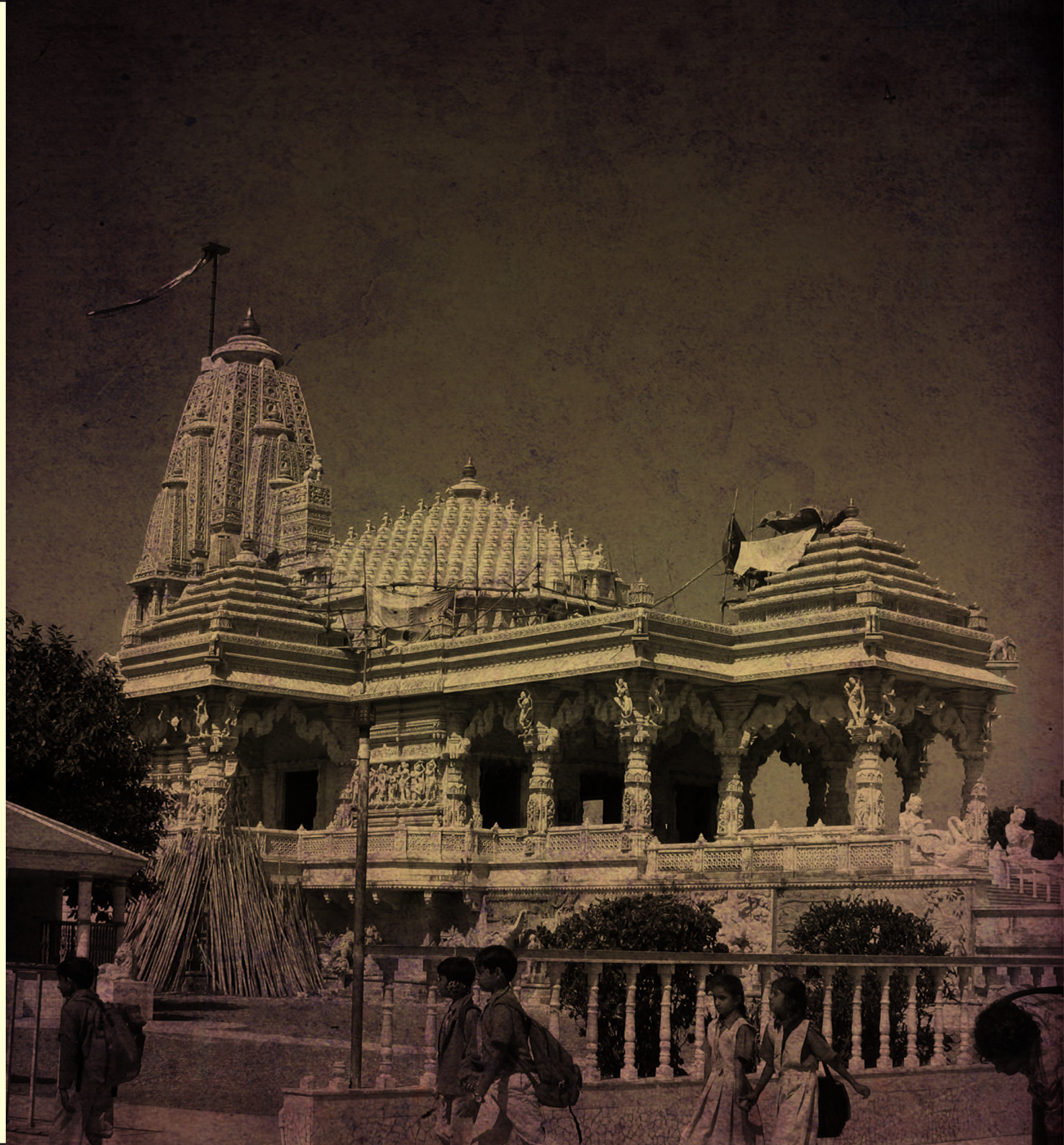


Study of Jain Temple Paintings

Special Project Report

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DECLARATION SHEET

I declare that this written submission represents my idea in my own words and where other's idea or words have been included, I have adequately cited and referenced the original sources.

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February 2011





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1. Aim & Objective

The aim of this project was to document various jain temple murals/ paintings and trying to extrapolate from it. Also to understand the evolution of the style of jain paintings from manuscripts and old fresco paintings.

2. Inspiration from Life

Indian tradition is a living thing. There is no distinction between art and life. It is the translation of the impression made by the society on the artists. Early paintings are based on the artists' perception.

The artists painted men as they were and not as they should have been. They studied and painted the man as they saw him, in his pleasures and pains, depicting his beliefs and his pastimes and amusements.

Since realism was not a goal, European idea of perspective and spatial ordering were not a part of Indian art. Most of the paintings have linear perspective. Perspectives were opened up to show the actions in all the parts of the setting. The scenes in a painting were placed wherever they looked the best according to the artist.



Images from the book: 'Mirror of India'



1- Encyclopedia of the Great Plains, David. J. Wishart.

3. Early paintings in India

Painting in ancient India was a favorite mode of expression in art. There are innumerable references to painting in the contemporary literature which show that the art of painting had reached the highest degree of excellence both from the technical and aesthetic points of view. It is evident from literature that there were guilds of painters, which were commissioned to decorate the palaces and temples with excellent wall-paintings.

About the Jain monks:

In the formative period of the Jain derasar, monks were forbidden to live in the house decorated with the paintings. This injunction seems to have been due to the sensuous appeal of painting which detracted the minds bent upon meditation.

A Jain monk did not like to live in the beautiful house decorated with painting, fumigated and perfumed with incense and flower garlands, and fitted with doors and white ceiling. Also, it is stated that a monk should not look towards the figure of a woman, either in a painting or in actual life. In Brihat, Kalpasutra a ban is laid upon the monks and nuns indulging in the art of painting (Sachittakamma). In the Bhasya, however, which is a much later work, the subject of painting is divided under the two heads:

1. Nirdosha chitrakarma or pure painting: consists of paintings of trees, mountains, rivers, seas, buildings, creepers, Purna-Kalasa, Swastika, etc;
2. The Sadosha chitra or impure paintings are those of flying figures, goddesses and ordinary woman.

The practice of the both kinds of paintings was forbidden to monks.



Jain muniver painting in Mughal style
Image from the book: 'Mirror of India'



Image from the book: 'Mirror of India'

Jainism has a very distinct idea underlying Tirthankar worship. The physical form is not to be worshipped, but it is the Gunas (virtues, qualities) which are praised. It started from the fact that Tirthankars are only role-models refuse to worship statues.

Hence the figures of all tirthankars after attaining Moksha look alike.

Based on this ideology, there are mainly 2 sects:

1. Jain Digambar:

Digambar came from- Dik- Ambar. Dik(means leave and Ambar means clothing)

In the Digambar tradition, idols of Tirthankars are worshipped. However they are not decorated with ornaments. The Digambar monks who have reached the highest stages of spiritual state do not wear any clothes. They carry in their hands a special kind of pot and a broom made of fallen peacock's feathers. They eat food once a day with both their palms folded in the shape of a bowl (without using a plate).

2. Jain Shwetambar:

Shwetambar came from Shwet- Ambar

They are either:

2.1. Deravasi(Murti pujak or Idol worshippers):

The monks of this sect wear white dress. They worship and decorate the images/idols of Tirthankars.

2.2 Shvetambar – Sthanakvasi

This sect emphasizes on the study of scriptures. They do not worship images and therefore do not have temples. However, they build prayer halls (sthanaks) where they carry on their religious fasts, festivals, practices, prayers, discourses, etc. Further, the ascetics of Sthanakvasis cover their mouth with strips of cloth.

2.3 Shvetambar – Terapanth

Shvetambar Terapanth sect arose from Sthanakvasis ascetic sect and was founded in 1760 AD by Acharya Bhikshu. Terapanthis also do not worship idols and the ascetics use a piece of white cloth to cover their mouth. Ascetics of all Shvetambar sects use wooden pots for seeking alms.

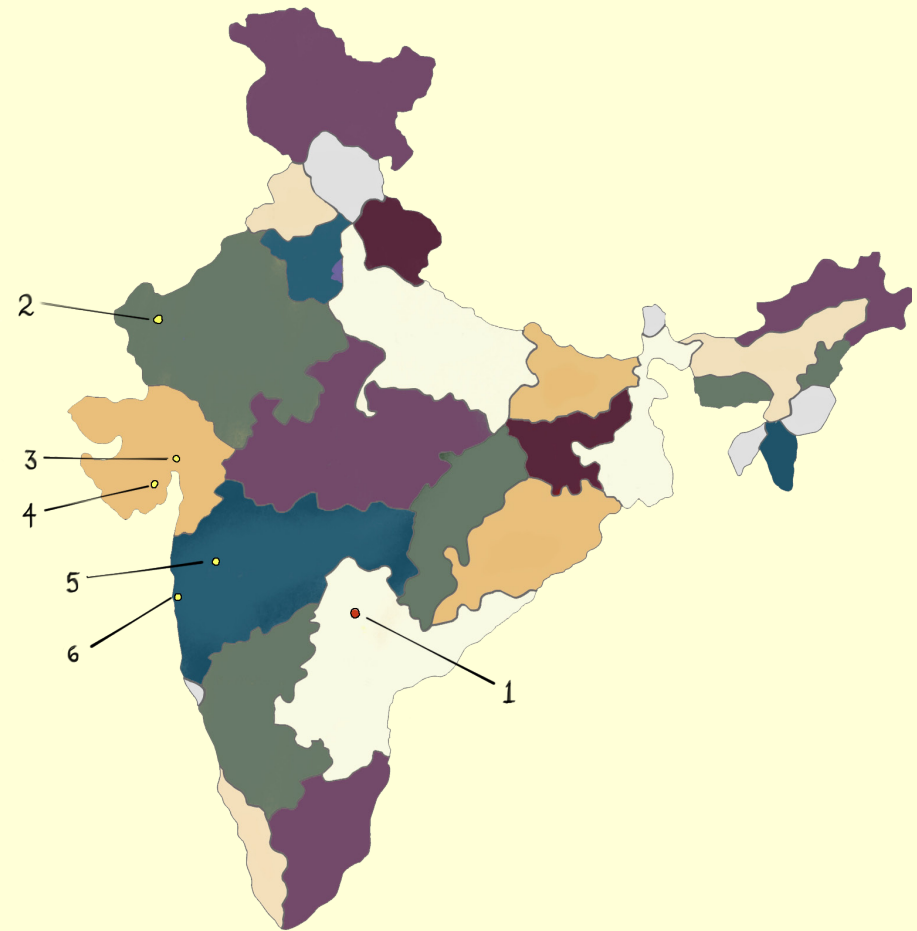


4 Place and Period of development

About the painters:

The wall paintings of the Ajanta, Bagh and Sittannavasal (distorted from Siddha nivasana) are religious in the sense that the first two decorate Buddhist Viharas and the third a Jain temple, and therefore, they had to conform to certain religious traditions and certain hide bound formulas peculiar to each faith.

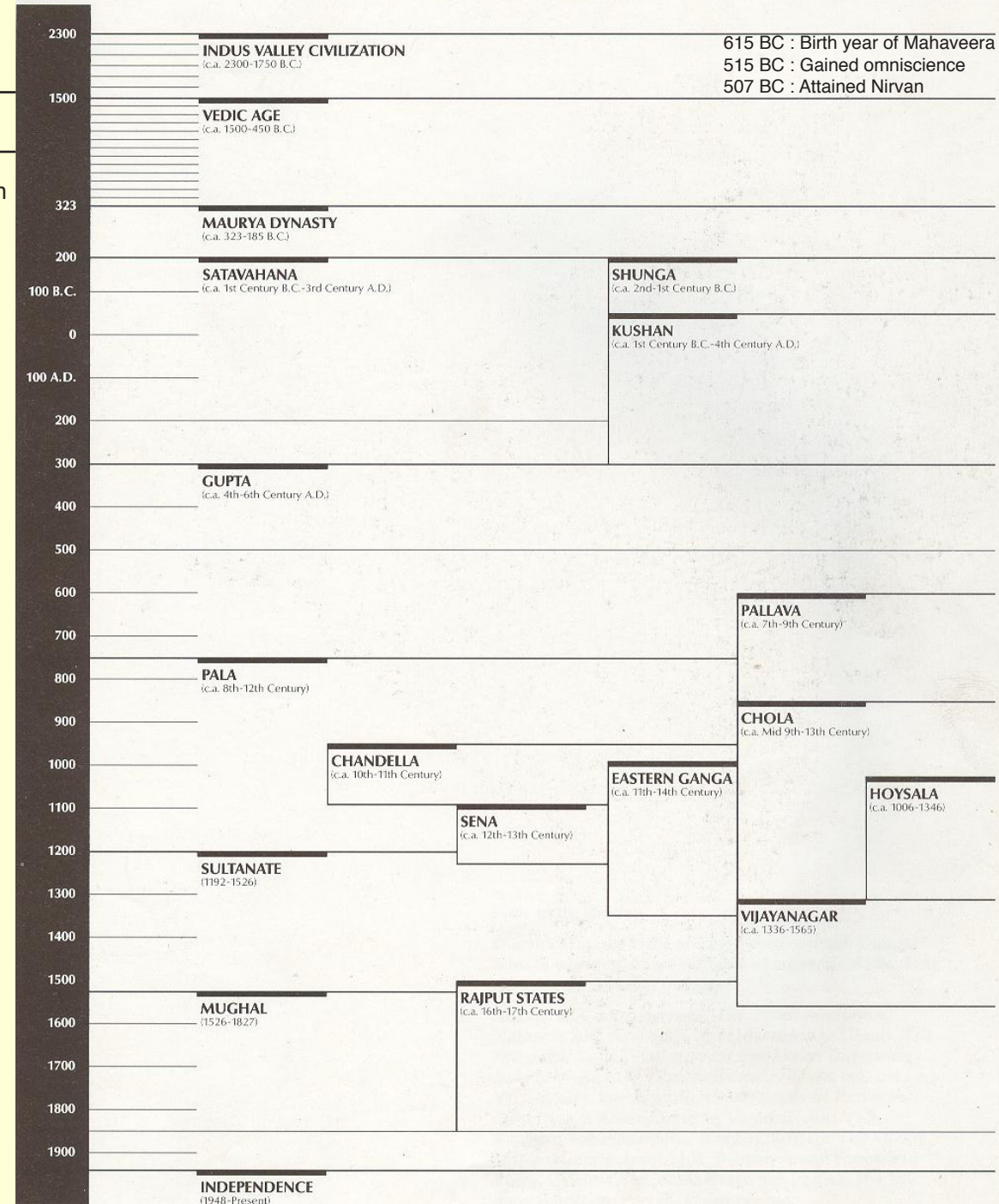
The legendary account attributes the origin of the art of painting (Chittakama) to Rishabhadeva, the first Jain Tirthankara, from whom are also said to have originated the sciences of mathematics and symbology. As painting originated from Rishabhadeva himself the profession of a painter was not stigmatized. A painter (Chittara) was counted among the Silparyas and his profession was held to be a noble one.



4.1 Chronology

Place	Period	Influence of the ruling empire
1. Sittanavasal - Tamilnadu, some of the early jaina rock-cut cave temple	9th century CE	Pandya, Chola, Pallava Empire: The contribution of the Pandyan rulers for the Tamil art and architecture is commendable. The Pandya kings generally followed religious tolerance and made liberal donations and gifts to the Jain monks. Also during their period, they encouraged the proliferation of Jain paintings on rock-cut temples.
2. Jaisalmer - Jain manuscripts	10th- 14th century	Pala rulers (8th-12th century) considered manuscript's execution an act of merit. They were great patrons of Buddhist art, and hence Buddhist manuscripts.
3. Ahmedabad - Jain manuscripts	10th- 14th century	
4. Palitana - Wall paintings- Considered the most sacred pilgrimage place	11th and 12th century AD	
5. Deolali- Wall paintings in Kanji Swami Derasar	1987	
6. Mumbai: Thane derasar- Murals on the wall Chembur derasar- Paintings on the dome.	1933 1962	

CHRONOLOGY



5. Cave paintings

Early Cave paintings of Sittannavassal, Tamilnadu:

In Tamilnadu, Sittannavassal, there are some of the early Jaina rock-cut cave temple called Arivar-koil (temple of the arhats¹). It has relics of paintings of 9th century CE. These paintings are second only in importance after Ajanta paintings and have an important place in the Indian art history.

These Jaina cave temple is world famous primarily for its mural paintings. The ceiling of the sanctum and ardha-mandapam of this cave temple contain beautiful paintings.

This Jaina site and its paintings were first noticed by S. Radhakrishna Iyer, a local historian, and were recorded in his book "General History of the Pudukkottai State" (1916).

About the paintings:

The Sittannavassal paintings were mainly inspired by the well known Ajanta frescoes (2nd century BC-6th century CE). Sittannavassal is, therefore, an early example of the post- Ajanta period. Sittannavassal is one among the earliest frescoes so far known in South India, and they are the only example of early Jaina frescoes.

The technique employed is what is known as fresco-secco, that is, the painting is done on a dry wall. (In the Europe mural paintings are done on a moist wall and are called fresco-buono). In this process the surface to be painted is first covered with lime plaster, then coated with lime-wash and the painting is done on it.

According to Dr. S. Paramasivan, who had made thorough analysis of the techniques of Sittannavassal paintings, the following pigments had been employed: lime for white, lamp black for black, ochres for yellow and red, terre verte for green, etc. Thus mineral colours, which are of a permanent nature, had been employed. But the information-board put up by the ASI states that vegetable dyes had been employed for the paintings.

The Sittannavassal wall paintings are not different from the contemporary painting of Ajanta. The second remarkable point about these wall paintings is that they belong to a Digambara Jain temple.

The walls and the ceilings of Sittannavassal of the abode of the Siddhas were once fully covered with paintings from which only a few have survived.

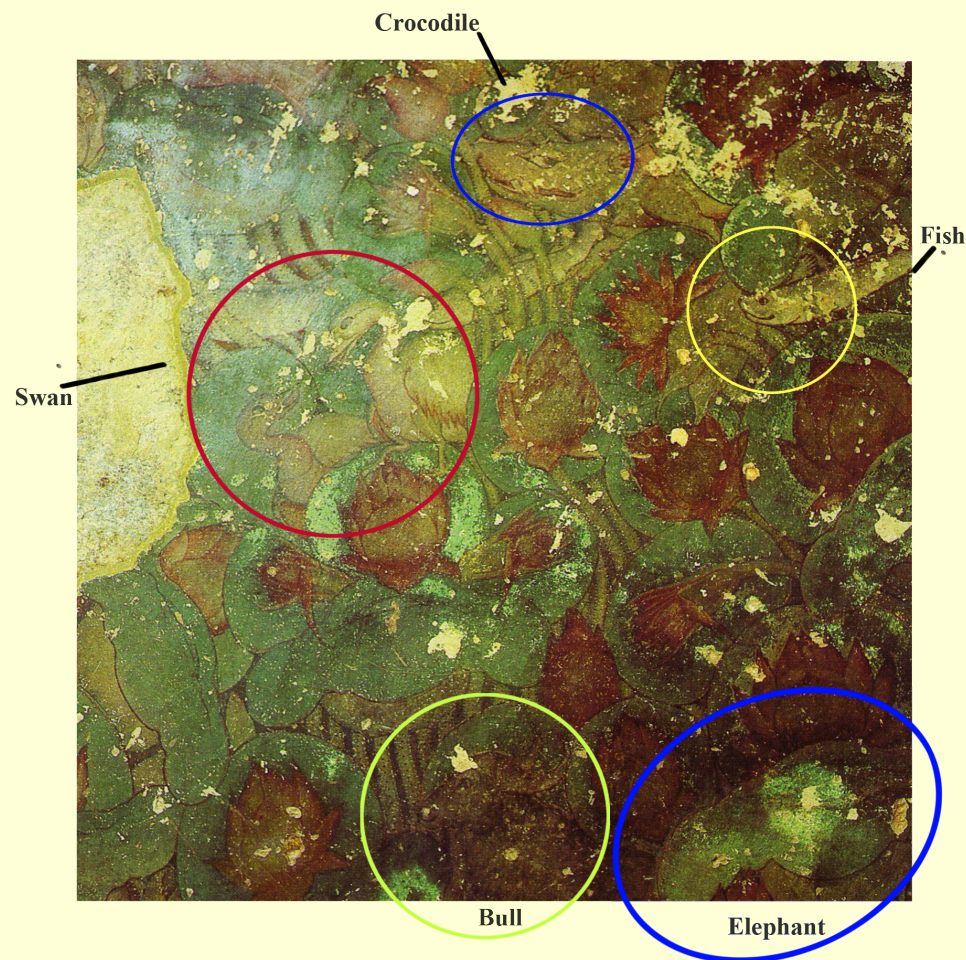
Amongst these paintings, the first depicts a lotus pond with two geese and a human figure, and the second, which is the continuation of the first has a human figure with a basket of plucked lotus flowers. The disporting elephants are deep russet or yellowish brown and the bulls appear buff colored. These lotus ponds are thought to be a part of the **Samavasarana** or a resting place made by the gods for a Tirthankara after he had attained salvation.

The second lotus pond which has fishes, makara, geese, elephant, bulls and human figures, has been identified with the Khatikabhumi of the Samavasaran. The bhavyas² are said to get down into the tank, wash their feet and please themselves by gathering lotus flowers, while animals such as elephants, buffaloes and birds and fishes are frolicking about and pleasing themselves too as best as they can.



1 - In the early Pali Text Society, the word Arhat or Arhant is interpreted to mean the "worthy one". The alternative etymology means "ari + hanta", meaning destroyer of enemies.

2 - Bhavyas are those fortunate people who become entitled to attend the divine discourse in the Samavasarana structure. They have to pass through -17- seven bhumis or regions before they occupy their seat to hear the divine discourse.



The scenes of this composition are from the Samavasarana, one of the delightful heavens of the Jains, explained before. The painting shows bhavyas diverting themselves in a pool, full of flowering lotuses, called khatika-bhumi. The flowers with their stalks and leaves, and the birds, fishes, makaras, bulls and elephants are shown with a perfect simplicity, charm and naturalness.



Here, two of the Bhavyas are shown together in one part of the tank. One is picking lotus flowers with his right hand and has a basket of flowers slung on the other. He is represented in a deep red colour. His companion carries a lotus in one hand, the other is bent gracefully, the fingers forming the mrigi-mudra (deer-gesture). His colour is orange, showing the merit of the soul. The third bhavya, an extremely beautiful figure, also orange in colour, is apart from the others. He carries a bunch of lotus over his left shoulder and lily over his right. The three figures are naked except for their loincloths. The hair is neatly arranged and the lobes of the ears are pendant.

It is interesting to see how the deeply spiritual concepts are portrayed in the temple art work, which is like a physical interpretation of the knowledge.



In wall paintings, there are certain characteristic features that are common to all. The crude color modeling, the linear quality of the drawing, the protuberance of the farther eye into space, pointedness of the nose and the chin, and the conventional treatment of the trees, animals and birds are common features of all. There are of course some local variations in the details of costume and human types. But the similarity of technique is so great that all these wall paintings bear the stamp of a common stock.

Even though there is no emphasis on worship of Gods in Jainism, it teaches the worship of all liberated souls, which have advanced in their spiritual journey irrespective of the level of their achievement. So the worship of the great souls or heroes occupies an important place in the life of Jains.



It is also possible that the motif has no religious significance and has been used as a pure decoration of ceiling. Such decoration are known from Jain literature.

Originally the entire cave temple, including the sculptures was covered with plaster and painted. These paintings remain unparalleled with the amount of neatness of their drawings, in the marvelous manipulation of a few simple colors to yield various tonalities, and in high aesthetic considerations that still moves the artists today.

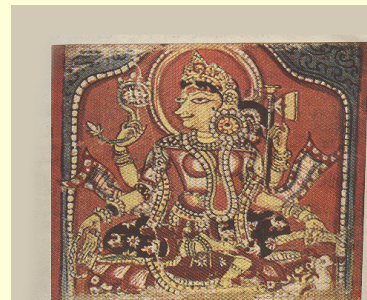
But all these paintings, which would rank among the great paintings of India, are barely visible now, mainly due to vandalism during in the last 50-60 years.



Col. Pl. 1 Goddess Sarasvatī
From Ms. of **Jnatasutra** D. 1127 A. D.
Sāntinātha Bhaṇḍār, Cambay.



Col. Pl. 2 Goddess Sarasvatī
From MS. of **Bhagvatisutra** cir. 11th century
A. D. Author's Collection, Ahmedabad.



Col. Pl. 3 Goddess Sarasvatī
From MS. of **Upadeshamalavritti** D. 1234
A. D. Sāntinātha Bhaṇḍār, Cambay

Figures on the right shows Goddess Sarswati in different forms as seen in manuscripts obtained from Ahmedabad, Cambay:

6. Jain Manuscripts

The pattern of large scale wall painting which had dominated the scene, witnessed the advent of miniature paintings during the 11th & 12th centuries. This new style figured first in the form of illustrations etched on palm-leaf manuscripts. The contents of these manuscripts included literature on Jainism. Some Jaina manuscripts are of 2 to 4 inches in size and It included the main events of life of tirthankaras, also the themes adopted were religious in nature showing Jain gods and goddesses.

In the drawing of the figures there is no regard of scale. The miniatures are not organically and decoratively associated with the script and they occupy spaces left by the script to be filled by the painter.

It was in the 14th century, that paper replaced the palm leaf. Most common Jaina illustrated paper manuscripts include the Kalpasutra of Bhadrabahu and the Kalakacharyakatha. The Jaina style of paintings attained a high degree of development by the late 15th and 16th century.

Eventhough the surface of the palm leaf was restricted which could afford space only to limited decoration, the composition was confined to the delineation of a few figures.

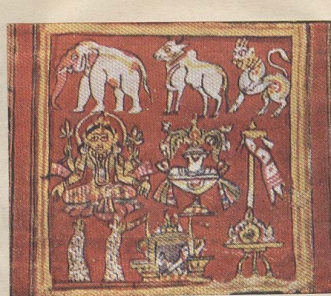
Five important events in the life of a Tirthankara are important, and are depicted in these manuscripts. They are the birth, the renunciation, the realization (attaining kevala-gnana), the first sermon and nirvana (liberation of soul). The Tirthankara after obtaining kevala-gnana delivers a sermon in a specially designed audience hall called Samavasarana. Gods and goddesses, human beings, birds and beasts come to witness the grand scene of the Lord's discourse.

1. Queen conceives Parsva and sees lucky dreams



Col. Pl. 52. Queen Vāmā conceives Pārśva and sees lucky dreams. cir. 13th century A. D. From DasavaiKalikasutra. Jaisalmer (Rājasthan).

2. Remaining nine lucky dreams



Col. Pl. 53. Remaining nine lucky dreams. MS. same as Col. Pl. 52

3. Exposition of the meaning of the dreams



Col. Pl. 54. Exposition of the meaning of the dreams. MS. same as Col. Pl. 52

4. Sri Parsva's birth



Col. Pl. 55. Śrī Pārśva's birth. MS. same as Col. Pl. 52

5. Harinegamesin carrying the child Parsva



Col. Pl. 56. Hariṇegameśin carrying the child Pārśva. MS. same as Col. Pl. 52

6. The lustration and bath of Sri Parsva on Mount Meru



Col. Pl. 57. The lustration and bath of Śrī Pārśva on mount Meru. MS. Same as Col. Pl. 52.

7. Mother Vama: Insistence for marriage to Parsva



Col. Pl. 58. Mother Vāmā : Insistence for marriage to Pārśva. MS. same as Col. Pl. 52

8. Sri Parsva's marriage



Col. Pl. 59. Śrī Pārśva's marriage. MS. same as Col. Pl. 52

9. Sri Parsva's return home after marriage



Col. Pl. 60. Śrī Pārśva's return home after marriage. MS. same as Col. Pl. 52

10. Sri Parsva's home life



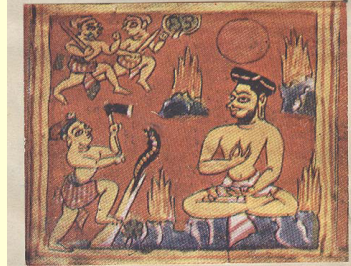
Col. Pl. 61. Śrī Pārśva's home life. MS. same as Col. Pl. 52

11. Sri Parsva's visit to Kamatha on horseback



Col. Pl. 62. Śrī Pārśva's visit to Kamatha on horseback. MS. same as Col. Pl. 52

12. Sri Parsva's birth



Col. Pl. 63. Kamatha performing the five-fire penance. MS. same as Col. Pl. 52

13. Sri Parsva giving away his possessions.



Col. Pl. 64. Śrī Pārśva giving away his possessions. MS. same as Col. Pl. 52

14. Sri Parsva in the initiation palanquin



Col. Pl. 65. Śrī Pārśva in the initiation palanquin. MS. Same as Col. Pl. 52

15. Sri Parsva plucks out his hair



Col. Pl. 66. Śrī Pārśva plucks out his hair. MS. same as Col. Pl. 52

16. Sri Parsva preaching



Col. Pl. 67. Śrī Pārśva preaching. MS. same as Col. Pl. 52

17. Sri Parsva's austerities



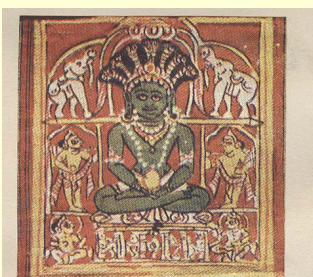
Col. Pl. 68. Śrī Pārśva's austerities. MS. same as Col. Pl. 52

18. Sri Parsva's Samavasaran



Col. Pl. 69. Śrī Pārśva's Samavasaraṇa. MS. same as Col. Pl. 52

19. Sri Parsva as a Siddha



Col. Pl. 70. Śrī Pārśva as a Siddha. MS. same as Col. Pl. 52



Murals on the wall in Thane derasar tirth

The pictorial language to tell Jain stories is widely used in Jain temples. There are murals illustrating the event in the story and below that, text is written in either devnagari or gujarati to explain what is happening in that scene.

An attempt to break the mould. In any event, the life of Mahavira is usually more extensively illustrated than that of any other Jinas. As in literature his life serves as a model for those of the others. So also in the illustrations of the various texts the same formulaic and iconographic pattern is repeated for the lives of the other Jinas.

7. Murals

At many places, instead of paintings, it has been found that murals are used for depicting Jain stories of kings and saints. The important events in their life till they attain enlightenment are depicted using the medium of clay. It is then painted and encased to prevent it from getting damaged against moisture.

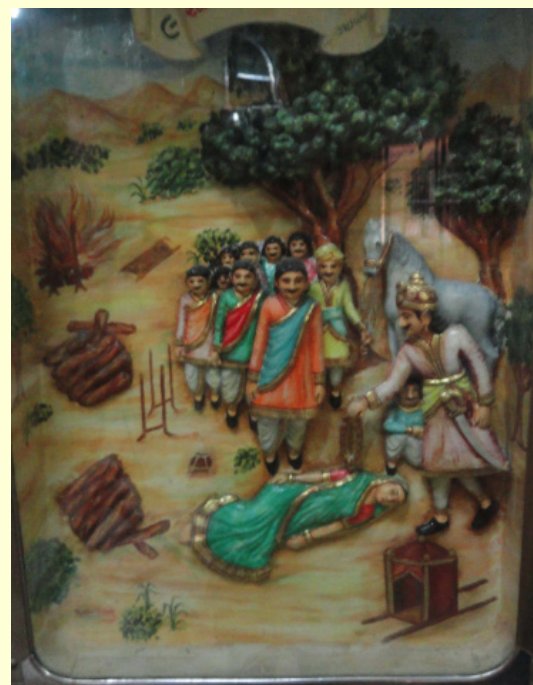
The artists working for Jain patrons earlier employed a much richer palette that included the generous use of gold.

Natural forms such as trees and flowers and the architectural forms, furnishings, jewelry, and textile patterns are portrayed in a very stylized way in Jain paintings. But this style varies from one artist to the other. The artists of each region were reproducing what they observed around them.





प्रहरीसे आवाज आया "बेटी ये गताका जवाई है" यह सुनके श्रीपाल अपनेको धिक्कारता है।
 श्रीपाल विदेशगमन के लिये माताकी आशा लेता है। माता उन्हें आशिष देती है।
 विध्याचल पे ऋषिओंके सहाय्य करनेसे जलनगणी व शस्त्रसन्नापहारी औषधी मिलती है।
 अन्धमे रवेइये शस्त्र चालु करनेके धवलशेठ, वनीमलक्षण पुष्पक हवाईकी साथ देनेकी भावनाशाने आइए लेते है।
 श्रीपाल चरित्रका ११ चित्रिका भाषार्थ ।
 धवलशेठके मुन्ड, श्रीपालको बलि देनेकेलिये एकटने जाने है और लड़ाई होनी है।
 वस्त्रके किनारे धोकापसे लकड़ू जहाज श्रीपालका धर्मप्रभावसे पुनः चलने लगे।
 कम्हरनरेश, धवलशेठकी दानवोरीके बारे में वृद्धकी साथ बायते है, श्रीपाल युगकरके उन्हे छुड़ाने है।
 कम्हरनरेश, अपनी पुत्रीका लज्ज, श्रीपालका काक्रमसे प्रसन्न होकर उसकी साथ करने है।
 रत्नसेचयपुर के ईठ जीवनदास रत्नदोष वस्त्र की छावनीमे, अम्बारड होकर आने है।
 श्रीपालका धर्मप्रभावसे रत्नसेचयपुर के मंदिर के लड़के बुल्लजाने है। और राजकन्याकी गर्भ जाकर जन्म होना है।
 रत्नसेचयपुरका मंदिरमे धवलशेठकी कौटी बनके लगे है श्रीपाल उसको छुड़ाने है।



श्री वीनमन्थामी राजपुत्रीये धेणीकमहारज आहिको श्रीपाल बरिअ नमस्साले है।
 राजपुत्रीया बालराजाकी रक्षा के लिये जंगलमे लेजा गती है।
 जवनी पति पुत्रियोंकी विद्या शिक्षण परीक्षा ले रहे है।
 मधुष्ठाका कर्मकांड सुनके कोपित होते है।
 कुम्हलेगी अपने राजा श्रीपाल जीकी शाहीकी पाचनी करके हुके आवांती ये पक्षर करने है।
 श्रीपाल चरित्रके ११ चित्रिका भाषार्थ ।
 कोपित पञ्जापालकी आशानुसार कर्मभ्रमालु मय-भा उबर राजाको अपना पुत्रि स्वीकार की है।
 कुम्हलेगी अपने निकटस्थान में जाकर राजाकी शाही बरीधमपुष्पमे विधिपूर्वक करने है।
 श्रीपाल मृगणाको संघे छुड़नेको करने है।
 मधुष्ठा उन्हे अपना पतिवृत्ता धर्मसाक्ष्यानी है।
 श्री आदिभरजीये, सैन्यमे सज्जकी अनिष्टभावसे जलन देप हुमे विदेशराष्ट्र पुष्पकाज्ये होते है।
 श्रीपुत्रि बटुपुत्रीये विधिपक्ष आनधन सिंघि मयइसाले है।
 श्रीपाल, उन्हीसे सेनमुक्त होते है।
 मंदिरके बाहर श्रीपाल, खानको बंधुने करने है।
 मधुष्ठा, साम और मानाकर जमानाकरनी है।
 राजपुत्र्यपालन, बटो धर्म पुष्पमे श्रीपालको कुटुम्बसंगे अपने घर ले जाने है।



सम्राट अकबर उपदेशक

- 1 फतेपुर सीक्रीमें तपस्वी चंपाबहेन का भव्य वस्त्रोद्य, अकबर - सीक्री दरबारमें पधारें हुवे सूरिदेवको देखना, यह विषय में बादशाह की तलाश।
- 2 स्वभातमें विजय हिरसूरि आचार्यको अकबरशाहला आमंत्रण स्वलीता, फतेपुर में सूरिदेवके उदेवके मुखसे यह भंडार सुबा विनयके साथ दे रहा है, उसका गुरुदेव स्वीकार करते हैं।
- 3 निंदामें सोते हुवे सूरिदेवको "शासन देवी" स्वप्नमें अकबरशाह - अकबर बादशाह के बाप पसूरिदेव अहिंसाका प्रतिबंध को मीलनेसे जैन शासनकी उद्यती हंगी, यह कह रही है।
- 4 अमदावाद पधारें हुवे सूरिदेवको सुबाका किंयती नजराणा, सूरिदेव सूरिदेवके उपदेशने बादशाह उका धर्मप्रणालीका अनुसार उसका अस्वीकार, और अहिंसाधर्मका उपदेश कर बंध करवाते हैं और निर्ध



8. Contemporary paintings



It is interesting to see how the deeply spiritual concepts are portrayed in the temple art work, which is like a physical interpretation of the knowledge.

The eventful life of the blessed one, not only when they were born as Tirthankars, but also in their previous existences afforded a right background to the painters, and they seized every incident in the life of Tirthankar to depict co-temporary manners and customs of the people among whom they moved.

In short the pictorial art of the **Gupta age** is fully representative of the life and culture of the people; abstraction finds little scope in it.

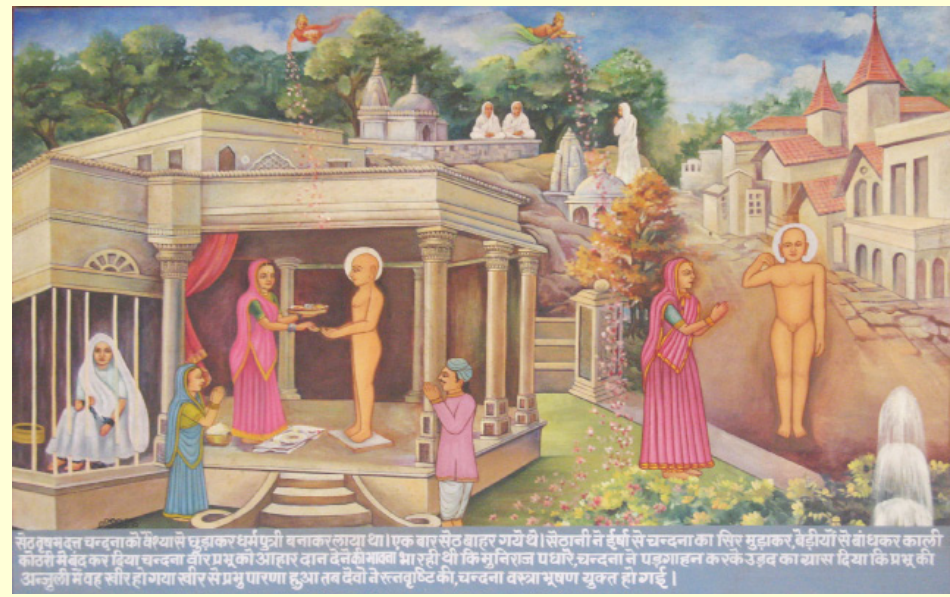
The Nava bhav (nine incarnations) of Mahaveer swami is beautifully illustrated in Chembur derasar on the dome. The color palette consists of very vibrant colors and use of gold paint.

Nava bhav of Mahaveera swami painted on the dome in Chembur Derasar, Mumbai.





Wall paintings in Kanji Swami Derasar, Deolali, Nashik:



9. The stories

9.1 Bharat and Bahubali:

Lord Rushabhdev had two wives named Sumangala and Sunanda. By Sumangala he had 99 sons of whom Bharat was the eldest and the best known and one daughter named Brahmi. By the second wife, Sunanda he had one son named Bahubali and one daughter named Sundari. All of them were given proper training in different arts and crafts appropriate to them. Bharat turned out to be a great warrior and a politician. Bahubali was tall, well built, and strong. He is known for his mighty arm. In Sanskrit language, Bahu means arm and Bali means mighty. Because he had very strong arm, he is known as Bahubali. Brahmi attained very high literary proficiency. She developed the scriptures, which came to be known as Brahmi scriptures. Sundari became very proficient in mathematics. After Lord Rushabhdev attained omniscience, both girls renounced the worldly life and became his pupils.

As a king, Rushabhdev had responsibility for a large geographical area in his kingdom. At the time of his renouncement, he handed over Vinita, also known as Ayodhya, to Bharat and Taxshila to Bahubali. To the remaining 98 sons he gave different parts of his vast kingdom.

Bharat quickly established a firm hold over Vinita. He was an ambitious ruler and intended to become emperor of entire India. For this purpose he organized a strong army and started developing different types of fighting equipment. His army developed a miraculous wheel called Chakraratna (Chakra means wheel and Ratna means precious jewel) that would not miss its target. Then he embarked upon his journey of conquest. In those days there was hardly anyone who could withstand his well-equipped army. He could therefore easily conquer the regions round about Vinita. Then he turned attention towards his brothers and asked them to acknowledge his superiority. His 98 brothers saw the futility of fighting with the elder brother so they surrendered their territories to



him and became disciples of Lord Rushabhdev.

Now only Bahubali remained. He was of different thought. He was conscious of his right to rule over the kingdom handed over by his father. Moreover, he was too proud to surrender and had the will and capacity to fight any invaders. Therefore when he received Bharat's request to accept a subordinate status, he refused to accept that type of status and began preparations to fight. Both the brothers were strong and the war between the two was sure to result in large scale bloodshed. The counselors on both sides therefore tried to dissuade their masters from resorting to war but neither of them would give up his ground. The war thus seemed inevitable and both the brothers brought their armies face to face with each other. Every one shuddered at the prospect of the heavy casualty that was going to result by the imminent war.

At last, the counselors explained to their masters that the point at issue pertained to determination of the superiority between the two. Instead of undertaking the large-scale war for that purpose, they may better resort to a duel that would avert unnecessary bloodshed. Since both the brothers were agreeable, they suggested that they may engage in a straight duel and whoever was found superior would be proclaimed as the victor. Bharat and Bahubali both agreed. Accordingly, the duel took place in which Bharat tried to beat Bahubali by using different types of equipment at his command. He however was not successful in beating his brother. How could he bear his defeat, knowing that he intended to conquer all of India? He became desperate and ignored the rules that were agreed to for the duel, as he hurled his miracle wheel at Bahubali. But the wheel was not meant to hurt the persons of the same blood. It therefore came back without hurting Bahubali.

Bahubali became mad by Bharat's violation of the rules of the duel. He therefore thought of smashing the elder brother with his mighty fist. As he raised his hand for that purpose, the onlookers trembled with the idea of Bharat's imminent end.



Image: Kanji Swami Derasar, Deolali

But all of a sudden, Bahubali thought, 'What am I doing? Am I going to kill my elder brother for the sake of worldly possessions that my revered father has willingly abdicated and which my other brothers have forsaken?' He shuddered at the prospect of the imminent death of Bharat. Within a moment, he changed his mind. He saw the evil in killing his brother, whom he used to respect. As proud as he was, how could he ever turn back his raised hand? He therefore used it for pulling out his hair (as the monks do during Diksha) as a symbol of giving up everything and of renouncing the worldly life.

Bahubali then thought that if he went to the assembly of his father at that time, he would be required to bow to his 98 younger brothers who had renounced earlier and would as such be considered senior to him. How would his ego let him do that? He therefore decided to seek the enlightenment on his own and started meditating on the very spot where he stood.

He stayed so focused on his meditation that he did not even remember how long he continued it. He remained so immersed that even creepers began to grow on the support of his feet. In memory of this event, a gigantic 57 foot statue of Bahubali stands erected on the hill of Vindhyagiri at Shravanbelgola, near Bangalore. It has been made out of a single granite rock and was erected about 1000 years back. Pilgrims and visitors marvel that the statue under the open sky stands spotless even today. One year passed in that posture of meditation. Bahubali however did not gain enlightenment. How could he gain it, since he did not get rid of the ego that was overpowering him? At last, Lord Rushabhdev, out of compassion, sent Brahmi and Sundari to bring him to the right path. They came to the place where Bahubali was meditating. Seeing the mighty brother standing like a rock, they calmly asked him to get off the elephant. As their familiar voice reached the ears of Bahubali, he opened his eyes in all amazement and looked around. But where was the elephant? He then realized that he was all the time riding the elephant of ego. He immediately overcame it and decided to go to the Lord.

Image: Chembur Derasar



During his long penance, he had overcome all other defiling instincts and only the ego had remained between him and the enlightenment. Now ego was gone and humbleness prevailed in its place. Therefore as he took the first step towards the Lord, he achieved full enlightenment and became omniscient. His life span had almost reached its end and therefore he soon attained the ultimate liberation. As such, he is the first person to gain liberation during the present Avasarpini or the descending half of the current time cycle.

Meanwhile, Bharat had become the undisputed emperor or Chakravarti of entire India, which from his name came to be known as Bharatvarsha. He was the first Chakravarti of the current Avasarpini. He ruled equitably and in the interest of all. People were happy during his regime. He himself was happy in every respect. After ruling as such for a very long time, the ring came off of his finger while he was in his dressing room one day. He noticed that the finger looked rather odd without the ring. By way of curiosity he took all of the other rings off and saw that all the fingers looked odd. Then he took off his crown and other ornaments that used to decorate his ears, neck, arms etc and looked in the mirror. He noticed that he did not look as impressive as he used to look.

This set in motion a train of thoughts within himself. 'I consider myself as handsome and impressive, but all that impressiveness merely arises from the ornaments etc. that do not belong to the body. The body itself is made up of blood, bones etc. which happens to be despicable but look attractive only on account of the skin in which they are wrapped. Then, how come I am so enamored of it? Moreover, the body does not stay forever and is going to decomposed sooner or later. At that stage I will have to leave every thing.' He thus realized that nothing in the world inclusive of his body really belonged to him. In that case he thought, 'Why not do away with my attachment of all the temporary things and instead focus on something that lasts forever like my father?' Thus, he developed acute detachment for the worldly life. This led to the rise of true enlightenment from within and as a result he attained omniscience in that very room.

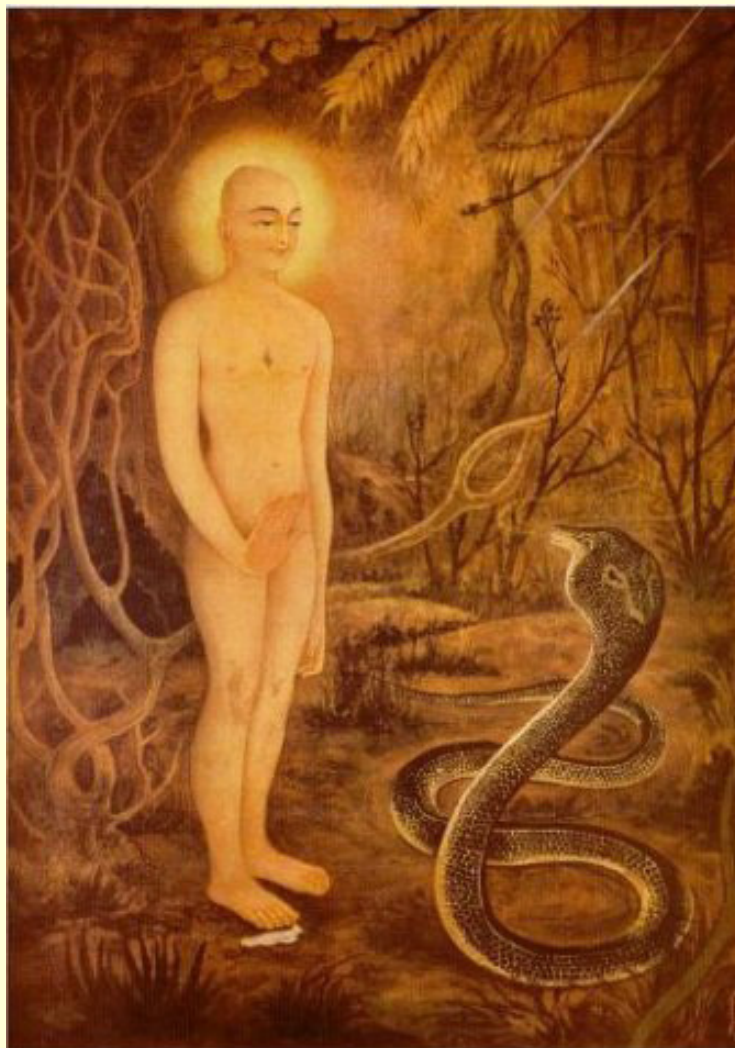


Image: www.ejainism.com

9.2 Chandakaushik

This is a story about Bhagwan Mahaveera when he was a monk. He used to fast, meditate and perform penance. He was traveling barefoot from place to place and village to village. Once Bhagwan Mahaveera decided to go to the village of Vachala. On his way there, he would have to go through a forest where there was a poisonous snake named Chandkaushik. It was said that Chandkaushik could kill a person or animal just by casting its evil and angry glance at them. All the people of the villages near that forest lived in absolute fear. When the villagers learned about Mahaveera's intention to pass through the forest, they begged him to take another route. Mahaveera had no fear. He practiced supreme non-violence. He had no hatred towards anyone and considered fear and hatred as violence to the self. He was at peace with himself and all other living beings. There was a glow of serenity and compassion on Bhagwan's face. He convinced the people that everything would be all right and he proceeded to the forest where Chandkaushik lived. After a while, he noticed the beautiful green land fading. The forest looked like a desert. Trees and plants were dead so, he thought this must be the land that the villagers were talking about where Chandkaushik lived. So, Mahaveera stopped there to meditate. Peace, tranquility and compassion for the well being of each and every living being flowed from Mahaveera's heart.

Chandkaushik sensed that someone had come near his land so he came out of his furrow. To his surprise, he saw a man standing there. He became furious, thinking, "How dare he came this close to my land?" Chandkaushik started hissing to threaten Mahaveera. He did not understand Mahaveera's tranquility. He became angrier, came closer to the Lord, and swayed his head, ready to strike. He saw no sign that this man would run away or even felt threatened. This made Chandkaushik even angrier and he blew poisonous venom towards Mahaveera three times. The venom neither affected Mahaveera nor disturbed his meditation. Chandkaushik was not ready for this. Now he became more irritated and bit Mahaveera's toe. When he looked at the man again, he was surprised to see that not only had nothing

happened to him, but also instead of blood, milk came out his toe.

Mahaveera opened his eyes. He was calm and there was no fear or anger on his face. He looked at Chandkaushik in its eyes and told it, "Wake up! Wake up Chandkaushik! Realize what you are doing!" There was love and affection in those words. Chandkaushik calmed down and felt as if he had seen this kind of a person before. He suddenly remembered his two previous lives. Chandkaushik then realized the truth of life and what the anger and ego of his last two lives had done to him. He bowed his head respectfully to the ground.

Chandkaushik peacefully retreated to its furrow with its head inside while most of his body was outside. After a while when the people came to know that Chandkaushik was no longer harmful to anymore, they came to see it out of curiosity. They saw it lying quietly. Some started worshipping, pouring milk on it, and offered food. While some were still mad because their loved ones had died due to it. They threw stones at it and hit it with wooden sticks. Blood, milk, and food attracted ants. Chandkaushik willingly suffered biting, beating, and remained in peace without any anger. This self-restraint and control on its feelings destroyed many of its bad karmas. Therefore, at the end of its life, it went to heaven.



9.3 Parshwanath and kamath

About 3000 years ago, King Ashwasen was ruling over the Kingdom of Varanasi, which is also known as Banaras, situated on the bank of Holy River Ganga. They had a son named Parshva Kumar. Parshva Kumar later became the 23rd Tirthankara Parshvanath of present age (Avasarpini).

At that time there was a mendicant named Kamath. He had lost his parents in childhood and was raised as an orphan. Being disgusted of his miserable life, he had become a monk and was undergoing severe penance. He came to Varanasi to perform a Panchaagni (five fires) penance. Many people were impressed by his penance and therefore worshipped Kamath. When young prince Parshva kumar came to know this, he realized the violence of living beings involved in a fire. He came there and tried to dissuade Kamath from the sacrificial fire.

Kamath did not agree that life of any being was at stake because of his ritual. By his extra sensory perception, Parshva kumar could see that there was a snake in the wood that was put in the sacrificial fire. He asked his men to take out that wood and to shear it carefully. To the surprise of the onlookers, a half burnt snake came out of the burning piece of wood. The snake was burnt so badly that he died. Parsvha kumar recited the Navakar Mantra for the benefit of the dying snake, who was reborn as Dharanendra, the lord of Asurkumars. Kamath became very annoyed by this interference but was unable to do anything at that time. He started observing a more severe penance and at the end of his life, he was reborn as Meghmali, the lord of rain.

Observing the miseries that living beings had to experience, Parshvakumar developed a high degree of detachment. At the age of 30, he renounced all his possessions and family and became a monk. Later on, he was known as Parshvanath. He spent most of his time meditating in search of ultimate bliss for all.

Once, while he was in meditation, Meghmali saw him. He recalled how Parshvanath had interfered in his penance in an earlier life. He decided to take revenge. By his supernatural power, he brought



Image: Kanji Swami Derasar, Deolali

forth all kinds of fierce and harmful animals like elephants, lions, leopards, snakes etc. As Lord Parshvanath stayed in meditation unperturbed, Meghmali brought forth heavy rains. The rainwater touched the feet of Parshvanath and started accumulating. It came up to his knees and then to his waist and in no time, it came up to his neck.

Dharanendra noticed that Parshvanath, his benefactor, was going to drown in rising flood water. He immediately came there and placed a quick growing lotus below the feet of the Lord so that he could stay above water. Then he spread his fangs all across the head and the sides of the Lord in order to protect him from pouring rain. Dharanendra then severely reproached Meghmali for his wretched act and asked him to stop the rain. All efforts of Meghmali to harass the Lord were thus in vain. He was disappointed and realized that he was unnecessarily creating trouble for the graceful, merciful Lord. He withdrew all his supernatural power and fell at the feet of the Lord with a sense of deep remorse. He sincerely begged the Lord to forgive him for his evil acts.

10. Symbolism across different forms

10.1 samavasaran

Samavasarana (assembly Hall) is a resting place made by the gods for a Tirthankara after he had attained salvation. It is a place from where Tirthankars preach religious sermons to the people.

The Samavasaran is a three-layered circular structure with a sacred Ashok tree at its center. It is created for a Tirthankar's sermon soon after he attains Keval-gyan or enlightenment.

The Samavasaran is either circular or square. There are three enclosure:

1. The lowest one is made of silver,
2. The middle one is made of gold, and
3. The uppermost is made of precious stones like diamonds.

The lower most enclosure serves as a parking ground for the conveyances of heavenly beings and human beings, the middle one is meant for animals, and the third and the uppermost for heavenly beings and human beings.

According to Jain mythology it was circular in the ground plan and was provided with twenty thousand steps on four sides, doors, roads, and ponds before each gateway. As mentioned in Jain literature, when the tirthankar sets out for Samavasarana, the gods prepare nine golden lotuses of a thousand petals each and place them in succession in front of the tirthankar.

During the sermon a Tirthankar always presided facing East but the gods created three replicas of him facing other three directions, so that the assembly of heavenly beings, humans and animals could see and listen to a Tirthankar's sermon in harmony



Samavasaran illustration
as described in Jain mythology



Samavasaran mural in Thane derasar.



Samavasaran painting in Chembur derasar



:samavasaran in jain manuscripts

10.2 Trishalamata's 14 auspicious dreams



Painting of Trishalamata when she is asleep, as described in Jain literature



Trishalamata and 14 auspicious dreams in Jain manuscript

Paintings on the dome of Chembur derasar:





Bahubali meditating when his sisters ask him to get rid of his ego(they calmly asked him to get off the elephant.): Paintings on the dome of Chembur derasar:



Same event depiction in Thane derasar murals.

Preservation

The predilection of painting in early times must have resulted in the production of good number of paintings in ancient India, but unfortunately the leveling hand of time, the destructible nature of carriers, such as wood, cloth and plaster, and the vandalism of man have caused their destruction to a great extent. Hence there are far fewer survivals than of other forms of Indian art.

12. Inference

The aim was to study various Jain paintings and trying to extrapolate and understand the style and how it has been useful for the contemporary art.

I observed that there is no one particular style of the paintings. They all are symbolically the same, but stylistically the artists have added their own elements to the images to convey the same stories.

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