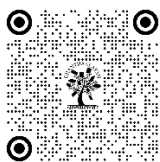


AESTHETICAL SIGNIFICANCE OF DECORATED WOODEN COVERS OF THE MANUSCRIPTS UNDER JAIN SCHOOL OF PAINTING IN THE MEDIVAL PERIOD

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ABSTRACT

Jain school of paintings has a special feature in the wider perspective of Indian painting. The rich form of Jain art started in the form of sculptures and cave wall paintings. Later on, a new original form of Jain art started in the form of manuscript painting, which is based on various motifs of miniature style, such as - illustrated palm leaves, illustrated cloth paintings and illustrated paper books etc. Illustrated examples of Jain painting have been found in the handwritten texts made in all these motifs, along with these, the wooden covers which were kept above and below the manuscripts for the protection of these texts, have also been collected from private Collection and museums. These wooden covers were made to keep the palm leaves safe. Along with manuscript paintings, painters used to decorate these panels with beautiful figures and stories. The free expression of the painter can be seen in the depiction of these wooden covers. Like manuscripts, these plates also hold a special place in art history.

There is a wonderful depiction of Indian animals and birds, geometrical shapes, design of bellflowers, columbines and religious symbols on these illustrated wooden covers of manuscripts. In addition to decorations, these panels also depict various contemporary events and cultural themes. Due to the uniqueness of designs and the amazing depiction of these wooden book covers it can be inferred that the painters who created them must have been highly skilled. These wonderful examples of paintings from Jain school of paintings have special importance in art history and Jain culture. The objective of the research is to do artistic analysis of these wooden manuscripts covers. Although analyzing all the collected data from the museums and manuscript centers was a challenging task for the researcher but eventually efforts were made to publicize the facts in detail.

Keywords: Manuscripts, Wooden-Cover, Sutrakritangvrutti, Odh-Niryukti

1. INTRODUCTION

Jain art has had special importance in the history of Indian art. Ancient evidence of Jain painting is found in the wall paintings of Jogimara cave in Surguja state of Madhya Pradesh, which was dated around the second century BC. [Das \(1996\)](#), p-3 Many texts and paintings have developed in Jain school of paintings during the medieval period, which are very important from historical and cultural point of view. The period from 11th to 16th century was considered to be the period of Jain school of painting. Basil Gray [Swami \(2003\)](#), p-3 has considered the 15th-16th century as the zenith of this style, and [Bussagil \(1979\)](#), p-43 has considered Jain

painting as a new and revolutionary style in some sense. Mainly the period between Ajanta school of paintings and Rajput school of paintings is known as Jain painting.

The credit for the discovery of Jain school of paintings of illustration goes to Mr. Harman (copy of Kalpasutra collection in the Volkerkunde Museum, Berlin in 1913), Kumar Swami (based on the pictures stored in the Boston Museum in 1924), N.C. Mehta in 1925 and 1927, Ajit Ghosh in 1928, and to the articles by Brown etc. in 1929 [Agarwal \(2006\)](#), p-68. There have been many differences of opinion among scholars regarding the name of this school of paintings. W. Norman Brown named it Shwetambar Jain school of paintings [Jain \(1991\)](#), p-269. N.C. Mehta called it Gujarat school of paintings [Jain \(1991\)](#), p-269. Tibetan historian Lama Taranath named this school of paintings as Western-Indian school of paintings Dr. Anand Kumar Swami and Dr. Moti Chandra also supported this name, but Sara Bhai Nabab addressed this school of paintings as Western Jain art [Hiralal \(1975\)](#), p-368. Raikrishna Das considered this school of paintings as a distorted form of the ancient style and addressed it as Apabhramsha paintings [Das \(1996\)](#), p-29.

The original form of Jain painting can be seen in wall paintings, book paintings, illustrated cloth paintings as well as wooden covers. Beautiful wooden covers of Jain manuscripts are examples of this art, which are collection in museums like Gujarat, Rajasthan, Mumbai etc.

Since ancient period, wooden covers have been used in India for the purpose of painting, but no such wooden cover has been found which was dated before 11th and 12th C.E. [Shailendra \(2009\)](#), p.55.

The tradition of crafting palm leaf manuscripts originated in ancient civilizations, particularly in regions where palm trees thrived. The process involved carefully selecting young, soft palm leaves, which were then seasoned and dried to create a smooth and durable writing surface. Scribes used sharp tools to inscribe texts, illustrations, and intricate designs onto the leaves.

Strips of sturdy material, often sourced from the same palm tree or other natural fibers, were arranged parallel to each other. The delicate palm leaves were then placed between these wooden strips, offering protection against external elements and minimizing wear and tear. Once the leaves were safely positioned, artisans skillfully tied the strips together with the aid of a strong string. This binding method held the leaves securely in place, preventing any accidental displacement while also allowing for easy access to the contents of the manuscript.

1.1. WOODEN COVERS

A Historical Development: As the art of palm leaf manuscripts evolved, so did the need for protective covers. Wooden covers, which helps in binding the leaves together were generally of hard wood such as Ebony (*Diospyros ebenum* Koen), Iron wood (*Mesua ferrea*), Val sapu (*Michelia nilagirica* Zent), Milla (*Vitex altissima*), Jak (*Artocarpus integrifolia*), Gammalu (*Pterocarpus marsupium*), [De Silva \(1938\)](#) Teak (*Tectonagrandis*), and Toon (*Cedrela Toona*), were introduced to shield the delicate leaves from damage and dust. The practice of painting these covers further enhanced their aesthetic appeal and also served as a medium for artistic expression.

The surviving palm leaf manuscripts provide us with an invaluable glimpse into the history, culture, and knowledge of the societies that created them. The texts range from religious and philosophical scriptures to scientific treatises, literature, and even artistic masterpieces. Each manuscript serves as a time capsule, preserving the wisdom and creativity of generations long gone.

Art experts have divided Jain painting into two distinct periods. The Palm Leaf Manuscript Period, which traces back to the 11th–13th century [Anand & Sachdeva \(2004\)](#), p. 12. The majority of Jain manuscripts were created during this time period on palm leaves. To secure these manuscripts, painted wooden covers in Jain school of painting were developed. The painter has painted these covers with the highest competence. The space for pictures on palm leaves was limited because after the written space, a small rectangular space was kept empty for pictures. Since there was no custom to leave any space on the hardwood cover for the written portion, the painter filled it entirely with illustrations. [Shailendra \(2009\)](#), p. 55.

The paintings on the wooden covers were more elegant and artistic than the images in the manuscripts. The paintings depicted inside the manuscript were influenced by the affiliation of the Jain Acharyas and the principles of Jainism, whereas the artists retained their independence and creativity while painted the wooden covers of the manuscripts which were exemplary instances of their artistic abilities. The wooden covers of Jaisalmer and Patan Granth Bhandars are particularly notable in this context. Painted wooden covers shaped like swords are also found in personal collections, with narrative inscriptions and a panel divided into miniatures showing several scenes of an event in sequence. [Shrotriya \(1997\)](#), p.100. These are mentioned as follows:

1.2. PAINTED WOODEN- COVER

From the study of wooden covers, it is known that two types of painted wooden-covers have been found in Jain style-

- Decorated wooden- covers
- Depiction of historical subjects

1.2.1. DECORATED WOODEN-COVERS

Muni Shri Punyavijayji received 15 such wood-covers while living in Jaisalmer, measuring 27.5 inches long and 3 inches square. [Nawab \(2015\)](#), p. 5 Bright colors have been used in these covers, which have become blurred with time and their outer line has also been erased. About 14 such painted panels are preserved in the Jain Bhandar of Jaisalmer. [Jain \(1991\)](#), p. 274. Animal-bird and human figures have been depicted in the first category. This painted cover is the main link between Rajasthani and Ajanta, Elora. If light is thrown on the composition of these panels, then it appears that in all the panels of Jaisalmer, which is probably considered in the category of early panels, it also does not appear to be of the second half of the eleventh century. Mainly, there is an attractive depiction of animal-bird, creeper-flower, panther, monkey, tortoise, male figures in running posture etc. on these wooden covers.

In the initial one, the circular circles of the creeper were not depicted in a beautiful wooden-cover, but the spiral-turns of the wavy creeper of the lotus-flower developed in the reservoir are depicted, in which monkey, fish, turtle and male-figures are depicted in running posture [Figure 1](#). Bright colors have been filled in these strips, in which bright red, yellow and brown green colors have been used. The dynamic depiction of the figures is a reflection of the skill of the artist. These wooden-cover are considered to be of the earliest period among all the wooden-cover of Jaisalmer. On another panel [Figure 2](#) an elephant has been depicted on the top in the curved vines and in the fifth circle on the bottom a lotus flower emerging out of the water. There is an attractive depiction of a leopard on the top in the sixth circle of the wooden-cover and a pair of fishes on the bottom in the seventh circle.

The strip has depiction of red and yellow lotus buds on both the top and bottom edges.

Figure 1



Figure 1 View of a Painted Wooden Cover, About 11-12th Century (Jaisalmer Jain Bhandar)

Figure 2



Figure 2 View of a Painted Wooden Cover, About 11-12th Century (Jaisalmer Jain Bhandar)

The depiction of elephants in the figures of animals has been done with great skill. Dynamic depiction of elephants, swans and lions is seen on another wooden-cover [Figure 3](#). Elephants running beautifully in the first and second sections of the panel from the right side and swans looking in the opposite direction in the third and fourth sections have been carved. In the fifth section of the panel, there is a figure of a lion. The margins of this wooden-cover are also decorated with beautiful motifs. Probably painted in Gujarat and Rajasthan, the tradition of depicting figurative subjects of Ajanta school of painting is clearly visible on these panels.

Figure 3



Figure 3 View of a Painted Wooden Cover, About 11-12th Century (Jaisalmer Jain Bhandar)

A drawing of a giraffe has also been found on a wooden cover [Figure 4](#) whereas this animal is generally found in South Africa. This proves that Indians were familiar with this animal in early times. There can be many reasons for this – possibly at that time we would have traveled from abroad, due to which such animals would have been given by foreigners as a gift to the Indian rulers or these animals would have been found in India too, that is why painters have also depicted giraffes attractively. This wooden-cover of "Jaisalmer Jain Bhandar" is especially important for the discovery of this above fact. For the researchers, this store is a rich collection for the study of early Jain paintings. To show diversity in picture composition and subject

matter, the painter has depicted different types of animals and drawings, in which the drawing of rhinoceros [Figure 5](#) has also been found on the wooden-cover, as well as the margins of the wooden- cover have been decorated with beautiful geometric designs.

Figure 4



Figure 4 View of a Painted Wooden Cover, About 11-12th Century (Jaisalmer Jain Bhandar)

Figure 5



Figure 5 View of a Painted Wooden Cover, About 11-12th Century (Jaisalmer Jain Bhandar)

Apart from animals and birds and beautiful depictions, religious symbols (Swastika) have also been chosen as the subject of illustration. In this panel, there is a beautiful combination of Swastik, Nandavrita [Figure 6](#) in the third and fourth part from the right side, which is a reflection of the wonderful imagination of the painter. Probably these symbols were inscribed on the covers of religious manuscripts.

Figure 6



Figure 6 View of a Painted Wooden Cover, About 11-12th Century (Jaisalmer Jain Bhandar)

Another example of wooden cover [Figure 7](#) is the dual panels of "Jaisalmer Jain Bhandar" depicting the child forms of 24 Tirthankaras. These wooden covers belong to the palm leaf manuscript 'Bhagavati Sutra' composed in 14th AD. These panels measure 31.5 × 3.5 inches [Nawab \(2015\)](#), p. 9. Most of the part of the panels have

been destroyed. The remaining part depicts the five Tirthankaras with their mothers. In the upper part of the plate, the names of the Tirthankaras and their mothers were written from the left side respectively. These figures belong to fifth to ninth Tirthankaras. The five Tirthankaras have been depicted in their prescribed colours, such as the fifth Tirthankara Sumatinath has been depicted in golden colour, Padamprabhu in red colour, Supasharvanath in golden colour, Chandraprabhu and Suvindhinath in white colour and five Tirthankaras are depicted in child form in the lap of their mothers Devi Mangala, Devi Susima, Devi Prithvi, Devi Lakshmanan and Devi Rama respectively. The figures of all the mothers painted in golden color are wonderful examples of early Jain School of paintings. The painter has shown his unique imagination in the beauty of the above-mentioned wooden covers.

Figure 7



Figure 7 Painting of Child Form of Tirthankaras with Mothers, Wooden Cover, around 11- 12th Century, (Jaisalmer Jain Bhandar)

1.2.2. WOODEN COVERS WITH HISTORICAL EVENTS

In addition to geometric and beautiful writings, the main historical scenes of the life of Jain Tirthankaras have been depicted in the second category. Some examples of which are as follows:

There is a rare collection of wooden covers of manuscripts in "Jaisalmer Jain Bhandar". In this repository, there are pictures of Vidya Devis of Jain iconography on two plates. Out of 16 Vidya Devis, 8 goddesses and two female worshipers [Figure 8](#) are depicted in one part. At the top of the illustrated plate, the names of the last three Vidyadevis – Achchupta, Mansi and Mahamansi – are mentioned. Achchupta is the fourteenth Vidyadevi. She sits on a goat vehicle holding a sword, an arrow, a shield and a bow in her four arms. Goddess Mansi riding on a swan is the fifteenth Vidyadevi; She is adorned with a Varadaksha, a Sula, Vajra and a fruit. The name of the sixteenth Vidyadevi is Mahamansi, her vehicle is a tiger and she is holding a sword, thunderbolt, lotus and a fruit in her four arms. This single cover is a description of a pair. At the end of the wooden cover, the names of two female figures in the form of Devashree Shravika and Padimini are inscribed in Devanagari. The second wooden cover is heavily damaged. Probably, that was the other pair of the illustrations in which Vidyadevis from the first to the eighth were depicted. There is similarity in the depiction of Vidyadevis in both Buddhism and Jainism. The female worshipers depicted on the wooden covers provide important clues for determining the age of these covers.

Figure 8**A****B**

Figure 8 A, B Vidyadevi and Female Devotees, Partial View of Wooden Cover, 1122-54 AD (Jaisalmer Jain Bhandar)

Another cover [Figure 9](#) is believed to have been made during the life time of the famous Jain scholar Jin Dutt Suri. [Amalananda \(1975\)](#), p.403-404. This panel was painted only when the Jinadutt- Suri had come to a place called Marukotta (Maroth) in Marwar to establish a huge temple. Jinadatta-Suri is shown in brown color in the plate along with his disciple Jinrakshita, three Shravakas and two wives of one Shravaka. In the center of the panel, Mahavira is seated on a pedestal and on his right, Jinadatta- Suri is depicted again preaching to his disciples Gunachandra-Suri and Somachandra-Suri. This plate is the cover of the manuscript of 'Ogh-Niryukti'. 'Ogh-Niryukti' is a code of conduct for Jain monks. 'Jindatta-Suri' became Acharya in 1122 and this panel must have been painted only after that; Therefore, the period of creation of this panel was ascertained to be between 1122 and 1154. [Amalananda \(1975\)](#), p.403-404. An ancient pictorial wooden tapestry of the 12th century has been found, on which the idol in the Jain temple is shown in sitting posture and attendants are standing on both sides of the idol. In the right cell, two worshipers are standing in karbandha posture. Two men are engrossed in playing the dundubhi and two female dancers are dancing. A eunuch is flying above towards the sky. In the left cell, three worshipers are standing with folded hands and a eunuch is shown flying in the sky. The lecture meeting is taking place on both sides of this picture made in the middle. In one, Acharya 'JindattaSuri' and Pandit Jinrakshit are sitting in front of him. There are other worshipers as well. Sthapanacharya is placed in front of Muni on which "Mahavir" is written. In the lecture hall on the right side, Acharya Jindatta Suri is discussing with 'Gunachandracharya', in between whom Sthapanacharya is also placed. According to Muni Jinvijayji, this cover is from the lifetime of 'Jinadatta Suri'. [Jain \(1991\)](#), p.274. This illustrated wooden board is 27

inches long and 3 inches wide. This wooden plate was received by Muni Jinvijayji from Jaisalmer's Gyan-Bhandar. [Hiralal \(1975\)](#), p.374.

Figure 9



Figure 9 Jindatta-Suri with Jin Rakshit, a Part of the Painted Wooden Cover, 1122-54 AD (Jaisalmer Bhandar)

A famous wooden cover depicts the battle scene between Bharata and Bahubali [Figure 10](#). This wood-cover may have been painted in the first half of the 12th century, which was composed for Vijayasimhacharya during the reign of Siddharaj Jai Singh (AD 1094-1144 AD). This cover was earlier with Sarabhai Nawab and is now in the private collection of Kusum Shrouf Rajey Swali, Bombay. But on the basis of the place of composition, it is basically a plate of Jaisalmer-Bhandar. On its reverse, very beautiful figurative motifs of elephants, birds and mythical lions are depicted in the circles of curved lotus-flower *lata-vallis*. [Amalananda \(1975\)](#), p.408. But the painting of Bharata and Bahubali's war depicted in this panel is worth seeing. In which Bharata and Bahubali are shown face to face with their respective armies riding on a chariot. The painter has powerfully depicted his bow-wielding, the intensity of the war and the fury on the blood-red background with extremely fast figures. [Shailendra \(2009\)](#), p. 56. This wood-plate is 30 inches long and three and a half inches wide. [Hiralal \(1975\)](#), p.375.

Figure 10



Figure 10 Battle Painting Scene of Bharata and Bahubali, Wooden Cover, 1122.54 AD, Sarabhai Nawab Collection

Another illustrated wooden cover of 30 inches long and 3 inches wide has been received by Muni Jinvijayji from the Gyan-Bhandar of Jaisalmer. [Hiralal \(1975\)](#), p.375. This plate [Figure 11](#) was earlier with Muni Jinvijayji but is currently stored in a private collection. This panel depicts the scene of the famous debate that took place between the great Svetambara logician 'Vadi dev Suri' and the famous Digambar teacher 'Kumudchandra' in the RajyaSabha of 'Siddharaj Jai Singh' in

1124, in which 'Vadi dev Suri' defeated the arrogant 'Kumudchandra'. This panel has been painted over a period of more than a year from this debate. This debate also lasted for six months. According to this, this panel must have been composed around 1125. [Amalananda \(1975\)](#), p.409. On the obverse of this panel, in the lecture hall of the Ashapalli temple, Devasuri is depicted sitting on a pedestal. A disciple is behind him and Sthapanacharya is in front of him. Probably he is explaining something to his disciple Manikyā. Four ordinary people of Digambara sect are sitting on the floor, who are actually Kumudchandra's followers. In the next part, Kumudchandra is sitting with the support of the bench, one disciple each in front and behind him and a bird in his hand. In the next section, Devsuri is accompanied by two disciples and two Shravakas and the messenger is challenging them to debate. The next section depicts Kumudchandra sitting on the ground with common people and an old sadhvi suffering from ill-treatment. In the next part, the same old woman is complaining to Sadhvi Devsuri about the misbehavior meted out to her. After this, Kumudchandra is shown listening to the message of the messenger and in the last section, a woman is shown selling ghee to the trader. On the back of the panel, both the Acharyas are shown going towards Patan with a group of disciples, in which Devsuri's scene is shown with good omens and on the left side Kumudchandra and his entourage with bad omens (cobras). After this, in the part Kumudchandra reached Patan and was stopped by the guards on his way to meet the Rajmata. [Jain \(1991\)](#), p.275.

Figure 11



A



B

Figure 11 A, B Illustrations of the Front and Back of the Devsuri-Kumudchandra-Shastrarth Wooden Cover, Made in Gujarat around 1125 AD, The Goenka Collection, Mumbai

A damaged cover has been found in the collection of Muni Punyavijayi. On which the picture of Mahavira's consecration [Figure 12](#) is inscribed, on the basis of stylistic comparison, the style of this cover is not different from the wooden covers of Jindatta-Suri, while this cover is some time earlier than the cover of Jinadat-Suri. appears to be on this basis, the date of creation of this cover is believed to be of the latter part of the 11th century. [Amalananda \(1975\)](#), p.407,408. A wooden cover of a palm leaf copy of 'Sutrakritangvrutti' written in year, 1456, has also been found, which is thirty-four and a half inches wide. This panel depicts events related to the life of Mahavira. Similarly, 'Dharmopadesh mala', written in 1425, has a wooden cover thirty-five inches long and three and a quarter inches wide, on which life-incidents of Jain Tirthankar Parshwa nath are depicted. [Hiralal \(1975\)](#), p. 375.

Figure 12



Figure 12 Painting of Consecration of Tirthankara, in Kashtha-Patli, Gujarat, about 11th Century (L.D Institute, Ahmedabad)

These types of painted panels collection in private museums hold special importance in art history. Overwhelmed by all the characteristics of the Western Indian school of paintings, this painted cover is a symbol of the wonderful talent of the painter.

2. RESEARCH METHODOLOGY

- To collect data of the Jain manuscript's wooden covers (Decorated wooden- covers and Depiction of historical subjects) from the museums and private collections
- To analyze the available data along with their historical background
- To make the information available for further research

3. STYLISTIC CHARACTERISTICS OF ILLUSTRATED WOODEN-COVERS

These covers became quite popular in ancient times. According to Dr. Motichandra, the style of vines of these lotus flowers and their drawing reminds one of Ajanta school of paintings. [Figure 13](#) He has also published some famous paintings, in which the style of inscribed lotus vines is similar to the Ajanta school of paintings. The lotus vine inscribed on the primary cover is very unique, whose ornamentation is similar to that of Bharata-Bahubali cover of Shri Sarabhai Nawab.

Figure 13



Figure 13 Vines of Lotus Flowers, Wall Painting of Ajanta Cave Maharashtra, India

The tradition of depicting the Ajanta school of paintings is seen not only in the ornamentation of these early panels but also in the depiction of female figures. The tradition of painting long and detailed eyes, which is seen in the Jinadatta-Suri panel, is also found for the first time in the frescoes of Cave No. 2 [Figure 14](#) of Ajanta. This depiction of dilated eyes is considered a major feature of Jain art.

Figure 14



Figure 14 Female Figure, Wall Painting of Ajanta Cave -2, Maharashtra, India

The main feature of the wooden covers of the above-mentioned Odh-Niryukti is that in the depiction of both the wives of Shrivak, the tradition of depicting the size and facial features of female images of Bagh -Ajanta has been maintained, which shows the stylistic commitment in the depiction. The bearded depiction of the Shrivaka figure depicted in this panel is similar to the bearded male figures depicted in the murals of the Kailash temple at Ellora. Generally, these wall paintings are said to be of 12th century. Possibly some may be from the past as well. Therefore, it can be said that the picture tradition of Ajanta and Ellora has been continuously prevalent in Gujarat. In the figures, the characteristics of clear-eyed faces, parabola-like eyes, sharp nostrils, double chin, etc. reflect the early Jain school of painting. In later paintings, this formality almost disappeared and the stylized motifs developed in the Gujarat school of painting kept taking place.

4. FINDINGS

The main findings of the paper are:

- These attractive wooden covers were often prepared for religious and cultural manuscripts.
- Due to the artistic beauty and the technology of preparing wooden covers, these covers became as popular as the manuscripts.
- In the depiction of wooden covers, we get to see the free expression of the painter. Whereas in the manuscript paintings, the painters were subject to religious rules and Jain beliefs.
- The painter has shown an immensely broad sense of selection in the subject matter for painting wooden covers.
- The human figures depicted in these wooden covers are similar to the human figures in the wall paintings of Ajanta-Ellora and Bagh caves, which shows that the painting tradition of Ajanta and Ellora has since been prevalent in Gujarat.
- Major events of Jain history are depicted on these covers, due to which these covers are also very important from historical aspects.
- Bright and natural colors have been used in these illustrations.

5. CONCLUSION

All the wooden covers Paintings discussed above are generally made in Jain school of paintings. Apart from these covers, many other wooden covers have come to knowledge, which were mainly composed in the second half of the 12th century

and in the 13th and 14th centuries. Along with the dramatic dynamism on these wooden covers, the painting of the decorated vines inscribed is a unique example of the artist's patience and practice. But in these panels, which were made in different time period, the trend of traditional characteristics and formality can be seen, as a result of which there is a lack of artistic beauty in their ornamentation, marking of animals-birds and lotus-flowers depicted in wavy vines, and they do not have the same serious attraction as the 'Jindatta-Suri' panel group or the 'Devsuri Kumudchandra' scripture panels. It is not necessary that the same style should be used in the paintings created by different painters in the same period. Therefore, any stylistic difference cannot necessarily be considered as a difference of any period or region. Therefore, due to different periods and local influence in these paintings, the difference in the method of depiction can be seen.

Thousands of such ancient manuscripts still exist in different places of the Indian subcontinent, which have not been studied or published. Indeed, it is almost impossible to estimate how many of these manuscripts have been destroyed and how many remain to be discovered. But it is clear that in these manuscripts and their ornate wooden covers in the art field, the painter has left a unique impression of painting style in the art world. These panels are a wonderful example of the development of the chronology of miniature painting from mural paintings to Jain culture. It was from the developed form of this style that the Rajasthani style emerged in the 15th century and paved a new way for painting. Therefore, we can say that these painted covers are indicative of the stylistic development of the painting and the free expression of the painter.

CONFLICT OF INTERESTS

None.

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None.

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