

CHAPTER V

PAINTING

Visnudharmottara, the encyclopaedia of fine arts in ancient India, has praised the art of painting as the best of all the fine arts - "Painting is the best of all arts, conducive to 'dharma', and emancipation. It is very auspicious when placed in a house. As Sumeru is the best of mountains, Garuda, the chief of birds, and the king (lit. the lord of the earth), the most exalted among men, so is painting the best of all arts."¹

Naturally painting in ancient India was of great importance in the life of the citizen. It is not possible to determine the exact period of the origin of this art. But this art must have become famous before the Kāmasūtra of Vātsyāyana i.e. 4th Century A.D. The art of painting must have originated with the rise of the culture of citizens. Especially in the golden age of the Guptas, painting was of great value in the life of the Nāgaraka. Vātsyāyana in his Kāmasūtra, mentions that every cultured man had in his house a drawing board, and a vessel for holding brushes and other requisites of painting.² It is stated in the Visnudharmottara, "The interest taken in pictures varied with the education of the spectator. The masters praise the rekhas (delineation and articulation of form) the connoisseurs praise the display of light and shade (Vartana), women like the display of ornaments, to the rest of the public richness of colour appeals."³

The origin of painting in India is related in legends. We get one such story in Citralaksana. There was a pious king named Bhayajit. Once a Brāhmin came to him and asked him to bring back to life his dead son. The king demanded the Brāhmin's son from the god Yama. Yama refused it. Then god Brahmā told the king to draw a picture of the Brāhmin's son. The king did so. Brahmā put life in that picture and told the king that this was the first picture in the world and asked him to go to the divine Śilpin Viśvakarman for the complete knowledge of the Citravidyā.

We get a different story about the origin of the art of painting in the Viśnudharmottara.⁴ Sage Markandeya said that the two sages Nara and Nārāyaṇa were engaged in penance. The apsarasas came to cause hindrance to their penance. The sage Nārāyaṇa, in order to put the apsarasas to shame, created the most beautiful nymph Urvasī by drawing her outline with mango juice. Having seen her, the apsarasas went away in shame.

We get ample references in ancient literature about the art of painting. In connection with the story given above about the origin of painting, we come to remember an appropriate story in the Mahābhārata. The princess Usā dreamt that a beautiful youth appeared before her and she fell in love with him. She told this to her intimate friend Citralekhā who had a natural gift for painting. She painted the portraits of all the deities and great men of the time. As soon as Usā saw the likeness of Aniruddha, the grandson of Kṛṣṇa, the youth of her

dream was revealed to her.

The Jātaka literature, Sanskrit dramas and Kāvyaś like Ratnāvalī, Raghuvamśa, Abhijnāna Śākuntala, Uttara-Rāmacarita etc. mention the secular use of the art of painting. In Bhāsa's (3rd or 4th Cen. A.D.) 'Svapnavāsavadatta' we find that king Udayana and princess Vāsavadattā though absent, were married by their parents by drawing the portraits of the two.⁵ There is a touching incident in Bhavabhūti's 'Uttara-Rāmacarita'. Lakṣmaṇa showed to Rāmachandra the pictures which represented some incidents in his life. The pictures were so realistic that on seeing them Rāmacandra recollected the incident of the separation of Jānakī and he abruptly exclaimed -

वत्सैस्माद् विरम विरमातः परं न समोऽस्मि ।

प्रत्यावृत्तः पुनरपि स मे जानकीविप्रमोहः ॥ ६

Bāṇabhaṭṭa (7th Cen. A.D.) mentions the mural paintings in the city of Ujjayinī. We get many references about the Citrasālās (Art-galleries) in early literature. Scenes portrayed from Damayanti's life are described by Śrīharsa. In the

'Mālavikāgnimitra', the queen enters the Citrasālā, gazes at the picture representing the harem with its retinue, and

admires the painter. A beautiful picture of the painter at work ^{is given} in the 'Mrcchakatika'. When Dusyanta, in Kālidāsa's

'Śākuntala', recalls the memory of Śakuntalā, he draws a picture of her and gives it to his friend Maitreya who gets a chance of having a glance at it. Kālidāsa in his 'Kumārasambhava'

compares the charm of Pārvatī to a picture infused with life. Thus the art of painting in India, judging from the literary references, must have flourished from very early times.⁷

The art of painting was made use of in the earliest Buddhist period for diffusion of religion. The Buddhist missionaries were using the art of painting as the vehicle of their teaching. The series of pictures enumerating the doctrines of the great Gautama Buddha were used by his disciples in other countries like Nepal, Tibet and China. Dr. Stella Kramrisch has mentioned the great Hall built by the Bodhisatva according to the Mahā-Ummaga - Jātaka, painted with beautiful pictures, and the subterranean palace of the same Jātaka with the stucco-coated walls, bearing paintings. From the Vinaya Pitaka (3rd Cen.B.C.) we know that king Prasenjit, as Dr. Kramrisch observes, could boast of a picture gallery where the Bhikkhunis were forbidden to go.⁸

Besides this literary evidence, we find the remains of artistic specimens of painting dating back to very remote times. The prehistoric cave paintings in India give us a picture of the life of the primitive man. These few remains are interesting. When man was living in rocky cave-shelters he painted drawings on the walls of the caves which are known as rock-paintings. These drawings are in a red pigment which represents man and wild animals. Dr. V.S.Agrawala has given a clear exposition of these rock-paintings.⁹ There are four centres where such paintings have been discovered namely,

- (1) Mahādeva Hills round Panchamadhi in Madhya-pradesh.
- (2) Raigarh paintings of Singhanpur and Kabra Pahar in Madhya Pradesh
- (3) Mirzapur area in the Kaimūr Range
- (4) Manikapur in Banda District.

At Panchamadhi and Moshangabad in the Mahādeva Hills there are no less than fifty rock shelters depicting hunting and pastoral scenes, some of them known as Dorothy Deep, Monte Rosa, Mahādeva, Jambudwīpa etc. The scenes of the subjugation of two wild animals in a Monte Rosa and a Monkey playing the flute at Panchamadhi are very interesting as observed by Dr. C.Sivaramamurti.¹⁰ Dr. Agrawala has analysed these paintings in four series. In the first series there are schematic figures only. They show conventionalised human and animal figures in red and cream colours. These are square shaped bodies with triangular heads, the bust being filled by zig-zig or wavy lines. The later stage shows stick-like figures with a triangular head. In the second series the figures have elongated necks, wavy hair, generally featureless heads, thin legs and fringed skirts. Some kind of grouping begins to appear and also bows and arrows which were scarce in the first series. The people were hunters hunting wild beasts. In the next two series the primitive hunter is changed into a well-armed warrior and mounted horseman in battle scenes where archers and swordsmen are engaged in fierce action.

The Singanpur paintings though crude in technique

represent pictures of hunting. In a well-presented scene there is the hunt of a bison and a sambhar. The paintings are in dark red colour. Square shaped men are seen along with wild oxen. One of the animals at Singanpur represents a barking dog, rushing forward at a terrific speed. The human figures are conventionalised.

In Mirzapur District there is a scene of a stag hunt where harpoons and spears are depicted in action. In a remarkable painting we see a wounded wild boar with its mouth open in pain.

The paintings in Banda district show horsemen, archers and a man seated in a wheel-less bullock cart.

The most ancient paintings are to be found on the walls of the Jogimara Cave of the Ramagarh Hill in Sirguja State. These frescoes are of the period of the first century B.C. Mr. Percy Brown describes them as a 'crude but well intentioned effort'.¹¹

The thirty rockshelters in village Mori, District Mandsoore, M.P., show the ceiling and walls of the shelter decorated with paintings in red ochre, depicting animals, dancing human figures, and pastoral scenes.

The first stage of development in the history of Indian painting can be traced in the early Buddhist period. The spread of Buddhism was remarkable for the growth of Indian pictorial art. The early history of this cult lends itself to

illustration by pictures. The scrolls of pictures illustrate scenes from the life of Bhagvān Buddha and his previous lives, comprising the Jātakas and Avadānas. During this period some Buddhist caves were excavated in the living rock, for example Nasik, Bedsa, Bhaja, Karla etc. The earliest caves at Ajanta are also of this period. The paintings in caves 9 and 10 at Ajanta closely resemble the early sculptures at Bhaja, Amaravati, Sanchi etc. The paintings cover the walls, pillars and ceilings. We find three important styles of this period namely the 'Deva' style which was current in Magadha, the 'Yaksa' style of the period of Asoka and the 'Nāga' style of the period of Nāgārjuna in the 3rd Century, A.D. The Universities of Nalanda and Taksasila were also teaching the art of painting besides other arts.

The second and very important stage of the art of painting in India is to be found in the period of the Guptas. The Gupta emperors were great patrons of art and literature. This period (4th Cen. A.D. to 6th Cen. A.D.) has been called the Golden Age of Art in India. Novel specimens of this period are found at the caves of Ajanta, Ellora, Badami and Sittavasana. The subject of the paintings is generally Buddha, Bodhisattva, and the Jātaka-kathās. The phase of the Gupta art is also illustrated in the caves, close to village Bagh in the former Gwalior State. The caves of Ajanta show unique specimens of the art of painting. The pictures are marvellous. This art of supreme perfection is the pride of India. We

experience the remarkable vision of the superb emotions here and we feel that the painter is only incapable of giving the strength of speech to his pictures. The paintings cover the walls, pillars and ceilings at Ajanta. The paintings in caves 16, 17, 1 and 2 are of a later date and show more maturity and perfection.

The Ajanta caves have been classified into the following periods of time.

- | | | | | | |
|-----|--------------------|---|-------|------|-------------------------|
| (1) | Caves 9 and 10 | - | Circa | A.D. | 100 |
| (2) | Pillars in cave 10 | " | " | A.D. | 350 |
| (3) | Caves 16 & 17 | " | " | A.D. | 500 |
| (4) | Caves 1 & 2 | " | " | A.D. | 626 - 628 ¹² |

Though the subjects of the Ajanta paintings are religious, there are also representations of ordinary and court life, mingled with mythological figures, animals and plants. The ceilings are decorated with floral and animal motifs.¹³

TEXTS ON THE ART OF PAINTING.

Among the texts on painting in India the Citrasūtra in the Viṣṇudharmottara is the one standard text. It is the oldest text dealing with the technique and theory of Indian painting. Dr. Stella Kramrisch remarks, "Part III of the Viṣṇudharmottara gives the fullest account hitherto known of the various branches, methods and ideals of Indian painting."

The Citrasūtra in the Viṣṇudharmottara has valuable material on the classification of pictures, painting materials, merits and defects in painting as well as practical hints very useful to painters. The technique and process of painting, colours, tools, methods of preparing painting canvases, plastered wall, proportions of human figure, various poses of body, different varieties of hair and eyes and the conventions, all these are dealt with in detail.

The other Sanskrit texts on painting are of the medieval period namely, the Citralakṣaṇa and the Samarāṅgaṇa Sūtradhāra. Besides the Viṣṇudharmottara the other compilation of ancient date is the 'Citralakṣaṇa' by Nagnagī, which indicates according to ^{Mr.} Percy Brown, the pre-Buddhist tradition. The main theme of the Samarāṅgaṇa Sūtradhāra by King Bhoja is architecture. It contains a small section on painting. Abhilasītārtha-Cintāmaṇi by King Somesvaradeva (12th Cen.A.D.), Aparājitaṭṭhā, Śivatatvaratnākara (17th Cen.A.D.), Śilparatna (16th Cen.A.D.), Nāradaśilpa, Sarasvatī - Śilpa, and Prajāpati

Silpa, are from South India.

All these texts generally describe the technique and process of painting, the materials, the conventions and the canons of art criticism. All these canonical treatises show that a scientific method of co-ordinating the art traditions and the compilation of aesthetic laws, is the early feature in the history of Indian painting which is undoubtedly unique.

Although the Citrasūtra of the Viṣṇudharmottara is the oldest text on Indian painting the treatment is very comprehensive and systematic. None of the other Purānas have treated the art of painting. The Citrasūtra shows that painting as a science and art in India is very old and the canons of painting must have developed long ago.

According to Dr. Stella Kramrisch, "the Chapters of Viṣṇudharmottara dealing with painting must have been compiled in the 7th century, contemporary with the latest paintings of Ajanta, and so we get acquainted with the theories prevalent at the time of the full maturity of their practice."¹⁶

But judging from the literary evidence, it is obvious that the tradition of the art of painting goes back to remote times. The Kāmasūtra of Vātsyāyana alone is sufficient to show that pictorial canons in India were in vogue long long ago. In spite of its maturity, we can safely put the Citrasūtra of the Viṣṇudharmottara in the period of the Golden Gupta Age i.e. 3rd or 4th Century A.D.

ORIGIN OF THE ART OF PAINTING.

It is said in the Citrasūtra of the Viṣṇudharmottara, that the great sage Nārāyaṇa created the most beautiful woman Urvasī. With the help of the art of painting she was endowed with a beautiful form. The great sage having thus created the art of painting with its rules, made the immobile Viśvakarmā apprehend it.¹⁵

WHAT IS MEANT BY 'CITRA' ?

The Saṅskṛt word 'Citra' is generally used for painting. Citra, Citrārdha and Citrābhāsa is the threefold classification of images. The figure in the round is styled as Citra. The figure in relief is ardhacitra and the painting resembling sculpture is Citrābhāsa.¹⁶ Citrābhāsa means that which resembles the Citra or solid natural images. The appearance of solidity comes to a picture painted on a flat surface only when light and shade are properly disposed in the picture.¹⁷

Here the word Citra is used in the limited sense of painting.

INTER-RELATIONSHIP OF THE VARIOUS FINE ARTS.

The Viṣṇudharmottara firmly believes in the inter-relationship of the various fine arts like painting, sculpture, dancing and drama. It introduces the 'Citrasūtra' with a discourse, where Markaṇḍeya tells king Vajra that without a knowledge of the art of dancing the rules of painting are difficult to be understood. The rules of dancing imply those

of the art of painting. Mārkaṇḍeya further said that the practice of dancing is difficult to be understood by one who is not acquainted with music. Without music dancing cannot exist at all.¹⁸

Painting And Sculpture.

The Visṇudharmottara states that the rules for painting are valid also for sculpture. Mārkaṇḍeya says to Vajra, "Oh lord of men, the same rules as are applied to painting, also refer to carving in iron, gold, silver, copper and other metals, and also to images made of iron, stone and wood. The same rules that are valid for painting are also applied to clay-modelling."¹⁹

Painting And Dance.

In Chapter 35 of the third Khaṇḍa, Sage Mārkaṇḍeya says that the observation of nature and of the rules of dancing are indicated as the ultimate resources of the painter. In dancing as well as in painting the imitation of the three worlds ('Trailokyāṃkṛtiḥ') is enjoined by tradition. The eyes and their expressions, the limbs and their parts, and the hands have to be treated as in dancing. They should be the same in painting. Dancing and Painting are considered as equally excellent.²⁰

Painting And Drama.

In this 'anukarana' it resembles the 'Nāṭya'. The Poses and the Hastamudrās studied elaborately in Nāṭya Sāstra are absolutely necessary in painting. In fact Nāṭya is the

succession of Citras. In short, the six Major fine arts i.e. Architecture, Sculpture, Painting, Music, Dance and Drama are all branches of Aesthetics and naturally they are dependent on the science of 'Aesthetics'.

Thus this interrelationship of arts is one of the basic assumptions of ancient Indian aesthetics. And this interrelationship of arts is well illustrated in the dialogue between King Vajra and Mārkandeya.

The interrelationship of the art of Dancing and Painting is clearly explained by Dr. Stella Kramrisch. "What is meant by the derivation of painting from dancing is the movement common to both these expressive forms; it asserts itself in purity through dancing, it guides the hand of the artist who knows how to paint figures, as if breathing the wind as blowing, the fire as blazing, and the streamers as fluttering. The moving force, the vital breath, the life movement (cetanā), that is what is expected to be seen in the work of a painter. To make it alive with rhythm and expression, imagination, observation and the expressive force of rhythm are meant by the legends of the origin of painting, to be its essential features." 21

The Viṣṇudharmottara again says, "Sentiments and expressions should be represented as already spoken of. An artist should also suitably employ herein what was said about dancing." 22

THE ADVANTAGES OF GOOD PAINTING.

Speaking about the advantages of good painting, the author of the Citrasūtra of the Viṣṇudharmottara says that a painting drawn with care, pleasing to the eye, thought out with supreme intelligence and remarkable by its execution, beauty, charm, sentiments and such other qualities, yields the desired pleasure.²³ The artists, therefore, should take great care to see that the painting is appreciated by every one. Because, the interest taken in pictures differs with the spectators.²⁴ In painting, delineation, shading, ornamentation and colouring are the decorative factors.

STRONG POINTS IN PAINTING.

The line-sketch (delineation and articulation of form), firmly and gracefully drawn, is considered as the highest achievement by the masters. The connoisseurs consider shading and depiction of modelling as the best. Women appreciate decoration in art and the common people appreciate splendour and glory of the colour.

PAINTINGS SUITABLE FOR VARIOUS PLACES.

There are different types of pictures depicting different sentiments and expressions. Naturally suitable places for various types of paintings differ according to the pictures. Pictures displaying amorous sentiments, humour and peace should be used only in private houses while the supernatural and terrific pictures should be painted only in temples and the

assembly-halls of palaces.

TYPES OF PAINTING.

In ancient India paintings were exhibited in various types. According to Kāmasūtra of Vātsyāyana as well as the Vismudharmottara, wall-painting, pictures on board and pictures on canvas were equally in vogue. As stated before, the prehistoric cave paintings in India were all mural paintings. In Buddhist period the rolls of painted pictures describing the life and teachings of Gautama Buddha were the medium for spreading religion. In the first act of Mudrārāksasa, a spy of Cāṅkya spread out a roll of pictures before the people in Candanadāsa's house. Dr. Stella Kramrisch has given the earliest known reference, mentioned in the Samyuttanikāya, made by Dr. B.M. Barua about the paintings of male and female figures on wooden boards, walls and on cloth.²⁵

FOUR KINDS OF PAINTING.

The Vismudharmottara says that painting is of four kinds.²⁶

(1) Satya - true to life i.e. realistic - 'Loka-Sādrśya', in an oblong frame, bearing resemblance to this earth and with proper proportion -

(2) Vainika - means lyrical (lit. of the lute player), derived from Vīnā - a lute. This picture is in a square frame.

Vainika is rich in the display of postures, maintaining strict proportions and well-finished. In short a beautiful portrait with the consummation of skill and perfection of high order.

(3) Nāgara - Of the citizens and the gentry; pictures in round

frame, with firm and well developed limbs with scanty garlands and ornaments.

(4) Misra - mixed. It is composed of the above three categories.

According to Samarāṅgana Sūtradhāra, types of painting emerge from the types of the background. They are on Patta i.e. board, Pata i.e. cloth, and Mūdyā i.e. wall. This refers to the mural paintings and those drawn on cloth and board. The 'Mānasollāsa' classified the types of painting as five-fold.²⁷

(1) Vidha Citra - i.e. darpana - Sādr̥sya, the exact copy of an object which corresponds to 'Satya' - loka-Sādr̥sya in the Viṣṇudharmottara; Sādr̥sya stands for realism. (2) Avidha Citra - Here only resemblance is expected. (3) Bhāva - The painting that expresses the Rasas like Sr̥ṅgāra etc. (4) Rasa Citra - Here 'rasa' means coloured solution. (5) Dhūli Citra - Chūr̥na or powder is employed here. According to 'Śilparatna' -

(1) Rasacitra indicates the various Rasas. (2) Dhūli citra and (3) Citra - the 'Satya' in the Viṣṇudharmottara and Vidha in the Mānasollāsa.

From the 'Śilparatna,' we know that Dhūlicitra, powder painting, familiar to Bengali ladies as Alpona, was applied as temporary coating of powder colours on a beautiful piece of ground.²⁸

THE IDEALS : THE SIGNS OF BEAUTIFUL PAINTING.

According to the Viṣṇudharmottara, "A painting in which every thing is drawn in an acceptable form in its proper position, in its proper time and age, becomes excellent."²⁹

"Moreover, a painting should be very beautiful, when a learned

(artist) paints it with golden colour, with articulate and yet very soft lines, with distinct and well arranged garments, and lastly not devoid of the beauty of proportionate measurement."³⁰

MERITS AND DEMERITS OF PAINTING.

The canons of art criticism are discussed in detail in the *Viśṇudharmottara*. It enumerates the merits and demerits of a painting. In painting, delineation, shading, ornamentation and colouring should be known as decorative elements. Sweetness, variety, spaciousness of background (*bhūlamba*), proportionate to the position (*sthāna*) of the figure and minute execution are the good qualities of painting. Indistinct, uneven and inarticulate delineation, representation of the human figure with lips too thick, eyes and testicles too big and unrestrained in its movement and action - such are the defects of *citra*. In short the proportion, symmetry, different methods of foreshortening (*Kṣaya-Vṛddhi*), beauty in colour and other merits enhance the charm of a picture.

At the end of the *Citrasūtra*, *Viśṇudharmottara* again describes the merits and demerits of painting. Weakness or thickness of delineation, want of articulation, improper juxtaposition of colours are said to be defects of painting. Proper position, proportion and spacing, gracefulness and articulation, resemblance, decrease and increase i.e. foreshortening these are known as the eight qualities of painting. Painting which has not the proper position, devoid of (the

appropriate) Rasa, empty to look at, hazy with darkness and devoid of life movement (cetana) is said to be inexpressive.³¹

THE GREAT PAINTER.

Naturally the artist in ancient India also had elaborate canons of criticism in order to understand and judge merits and demerits in pictures. The Viṣṇudharmottara thus commends the ability of the artist. "He who paints waves, flames, smoke and streamers fluttering in the air according to the movement of the wind, should be considered a great painter."³²

According to Viṣṇudharmottara the painter should make the picture alive, that is to say, he should depict in his painting the life-movement or cetana ('Savāsa iva yaccitram taccitram 'subhalaksanam').

SOME HINTS TO THE PAINTER.

A picture is believed to reflect the mental and physical state of the artist. Hence the Viṣṇudharmottara gives some guidance in this respect. It describes how a picture is to be painted in the orthodox mode. The painter having worshipped and bowed down to Brāhmins and the preceptor who know this art of painting well, uttering 'Svasti', clad in a white garment and restrained in his soul, is required to sit devoted, facing east, thinking of God. The artist should begin his work on an auspicious day. The Viṣṇudharmottara mentions 'Anyacittatā' or absent-mindedness as one of the causes that ruins the formation of a good picture. The artist should dedicate himself to his art. Therefore, bad seat, thirst, inattentiveness and

bad conduct are the root-evils in the painter that mar his painting.³³ The picture should attract the mind of the spectator at first sight. And this depends on the care, intelligence and art of the artist.

MATERIALS FOR PAINTING

In the success of the art of the painter, the delineation of colours and shades and also a well-prepared background and painting material have a lion's share. Visnudharmottara has enumerated the proper material in order to know how and with what aids the artist should provide his beautiful pictures. It gives subtle hints about the colours, their preparation and mixing. "A painting firmly drawn with a magnificent hairy brush (lit.tail) on a canvas dipped in the juice of the best Dūrvā grass cannot be destroyed and remains intact for many years though washed by water."³⁴ It describes the preparation of fluid also. Visnudharmottara further says that by proper selection and distribution of colours paintings become delightful.³⁵ Visnudharmottara has given guidance about how to paint with colours. "The learned artist should draw (outlines) with unoozing black and white brushes in due order and fix them on the duly measured ground. These then should be filled with colours in appropriate places."³⁶

COLOURS.

As for the employment of colour we get detailed information from chapters twenty seven and forty of the

Viṣṇudharmottara. They give five primary colours which are of white, yellow, black, blue and colour of the myrobdlan in chapter forty; while chapter twenty-seven gives white, red, yellow, black and green. Nāṭyasāstra gives the same set of colours. Śilparatna, a later treatise, mentions white, red, yellow, soot, and syēma (darkblue or black). The Abhilasitārtha-Cintāmani recognises as pure colours, white made of conch shell, red (prepared from red lead or from Alaktaka juice, i.e. lac or from red chalk-Gairika), green - brown (haritāla), and black from Kajjala (soot used as eye - black). The outline drawing of the Ajanta painting was in brown, deep red or black. The principal colours in use were red, yellow, blue, black, white and green.

The mixing of the colours is left to the ingenuity of the artist by the Viṣṇudharmottara. Therefore, the artist should mix the primary colours according to his own logic and imagination and make them thousandfold.³⁷ The texts on painting, give a list of the various shades obtained by mixing primary colours. Dark (black) and white colour possesses great suitability for getting mixed with other different colours. They give a twofold colour when mixed with all colours i.e. the light and dark shades of every colour.

Viṣṇudharmottara says that in the case of all colours, the exudation of the sindūra tree is desirable. The colouring substances are gold, silver, copper, mica, deep coloured brass, red lead, tin, yellow orpiment, yellow myrobalan, lac, vermillon

and indigo. It further states that there are many other similar colouring substances in every country. They should be prepared with an astringent. Prescriptions for the preparation of these vegetable and mineral colours are given in the Śilparatna (Ch. 46 vs. 119 - 130).³⁸

The fluid for colours should be made of iron leaves. A mica defile placed in iron should serve as a distiller. In this context Vismadharmottara gives the testimony of the work called Surasendrabhūmija. In this way iron becomes suitable for painting. The Visnudharmottara describes the various shades of the colours giving examples of various objects. Visnudharmottara further states that the colour of things seen, should be painted resembling their natural colouring.³⁹ The range of colours must be wide enough to render with subtlety the local colour of the objects. The colour has partly descriptive and partly suggestive significance. The different tribes and castes of India are distinguished by their different colours. For instance, Pulindas and the people of the Deccan are mostly dark in colour so also the sick, the evil doers, family men engaged in hard physical work should be dark. While the Śakas, Yavanas, Pallavas should be white. The twice born should be painted in the colour of the moon and the Kṣatriyas, the kings and prosperous people are of the colour of the Padma (white lotus). Vaisyas should be slightly light in colour while the Sūdras should be dark.

THE PREPARATION OF THE WALL-PLASTER.

After having discussed the employment of colour, the next important topic is the background of a picture. As stated before, the painting when executed on a 'pata' or canvas, could be rolled. The 'phalaka' or board with cloth mounted on it was also used. But the surface most preferred for painting was the wall. Shitti and bhitticitra were the terms for mural-painting. In the technique of painting the plaster together with the delineation of colours and shades have a fundamental importance. In chapter 40, Visnudharmottara has described in detail the procedure for the preparation of the wall. According to it the brick-plaster is preferred to the clay-plaster. "Brick powder of three kinds has to be mixed with clay, one third part (in amount of the brick powder). Having mixed saffron with oil, one should mix (lit. place) with it gum resin, bees' wax, liquorice, molasses and Mudga preparation in equal parts. One-third part of burnt yellow myrobalan should be added therein. Finally the astringent mode of the Bel tree mixed in proportion of two to one should be added by an intelligent artist and also a portion of sand, proportionate to the amount of the whole. Then the artist should drench this mixture with moist split pulse dissolved in water. The whole of this moist preparation has to be kept in a safe place for one month. After the moisture has evaporated within a month, a skilful artist should put this dried (yet still damp) plaster on the wall. It should be plain, even,

well-distributed, without ridges or holes, neither too thick nor too thin. If there is shrinkage it ought to be carefully filled up and smoothed by coatings of that plaster mixed with resin of the Śāla tree and with oil. It is further made smooth by (repeated) anointing, constant sprinkling of water and by careful polish. When this wall has properly dried, it does not go to ruins even at the end of a hundred years."⁴⁰

The wall should be 'dry, brilliant and smooth'.

In connection with the wall-paintings, the Visnudharmottara also alludes to floors inlaid with precious jewels.⁴¹

The other texts on painting viz. Samarāṅgana Śūtradhāra, Śilparatna, Abhilasitārtha-Cintāmanī have also a rich material on the prescription of the back-ground. It forms an integral part of the training of a painter. The Śilparatna (vs. 131 - 133), Brhat-Saṁhitā (Ch. 57) and Abhilasitārtha Cintāmanī (verse 86 and following) describe the preparation of 'Vajralepa'. Buffalo-skin has to be boiled in water until it becomes soft like butter. The water then has to evaporate and sticks have to be made of the paste and dried in the sunshine. This hard plaster is called 'vajralepa'.⁴²

The Visnudharmottara has discussed only the preparation of the wall underneath the Vajralepa cover. The wall plaster is the preliminary of wall-painting. Abhilasitārtha-Cintāmanī gives a fine surface as essential for a good picture and requires a smooth wall to be carefully whitewashed without a scratch or bolt. Three coatings of white mud and Vajralepa account for

this smoothness of surface.⁴³ According to the Śilparatna, previous to the process of Vajralepa coatings, the wall has to receive a thick coating, consisting of bricks, burnt conches and the like, powdered and mixed with sand, the watery preparation of molasses, and drops of the decoction of mudga amounting to a fourth part of the mortar powder. In all these preparations for the ground, smoothness, brightness and durability were important factors.

The earliest fresco-paintings in India are found at Ajanta. The ground was prepared by a mixture of clay, cowdung and pulverized traprock applied to the walls and thoroughly pressed in rice husk was also added to the above mixture. The thickness of this first layer varied from one - eighth of an inch to three-quarters of an inch. Over this a coating of cunam was applied. (Griffiths :- The paintings in the Buddhist cave temple of Ajanta Vol.1 p.18)⁴⁴

The technique of the paintings at Ajanta is a controversial point. The technique has been inferred from the existing remains by scholars. As to the actual process employed in the application of the pigment some hold the view that it was either true fresco (Fresco Buono of the Italian artists, referred to by Vitruvius and Pliny) or a combination of this method and Tempera (Fresco and Secco).

Sir John Marshall says that it is a Tempera and not Fresco Buono painting, but Mr. E.B.Havell says that there

cannot be any doubt that the true Fresco has been practised in India for many centuries.⁴⁵ Mr. Edith Tomory asserts that the technical method of the Ajanta paintings is tempera. The entire well-prepared ground was generally allowed to dry before any colour was applied.⁴⁶ Fresco Buono consists of preparing a plaster ground and applying the colour. The painting must be completed before the plaster has time to dry. Tempera is a method of lime painting on a plaster surface that has been allowed to dry. This dry surface of plaster is thoroughly drenched the night before with water and on that dampened surface the artist makes his painting.

The preparation of the wall for painting mentioned in the Visnudharmottara is of this second type. Mr. Percy Brown observes that on the polished shell-like surface the frescoes^{at Ajanta} were painted in water colour.⁴⁷

THE TECHNIQUE OF INDIAN PAINTING.

As regards the elements of painting Yasodhara, the commentator of the Kāmasūtra, speaks about the 'Sadāṅga', the six limbs of painting i.e. Rūpa-bheda, Pramāna, Bhāva, Lāvanya-Yojana, Sādrśya and varṇikā-bhaṅga.⁴⁸ All categories are dealt with by the Viśṇudharmottara.

Sadāṅga - The Six Limbs Of Indian Painting.

These six limbs were put into practice by the Indian artist. These are the basic principles in the science of painting.

- (1) Rūpabheda - It is the knowledge of the variety of forms or appearances. It refers to the study of nature and knowledge of the figure.
- (2) Pramāna - is proportion, anatomy and correct perception, measure and structure.
- (3) Bhāvayojana - is the infusion of emotions.
- (4) LāvanyaYojana - is the creation of grace and lustre i.e. artistic representation.
- (5) Sādrśya - is the similitude or the portrayal of likeness.
- (6) Varnikā bhaṅgā - is the artistic use of brush and colour.

These 'six limbs' themselves show that the art of painting had been developed in India at a very early time.

We find that these features had been carefully considered by the Buddhist artists. These traditional principles are found in the paintings of Ajanta. The figures at Ajanta prove the close observance of the canon of 'Pramāna'. The Buddhist artists succeeded in the representation of emotions. These 'six limbs' cover practically the entire technique of painting. The caves at Ajanta contain great masterpieces illustrating scenes from Buddha's life. The Buddhist painters achieved great mastery in presenting the complexities of human form and subtle emotions. This classic age in India shows great skill in painting. For example, the Jātaka illustrates the 'Great Renunciation'. The figure of Gautama Buddha is of life-size, stooping slightly and holding in the right hand a blue lotus flower. "It is in its expression of sorrow, in its feeling of profound pity that the great work of art excels." And this is not a rarity. Many scenes and figures at Ajantā express the unique skill in the technique of painting and the surprising mastery over the essential 'six limbs' in painting.

The Nine Positions.

The figures may appear in various positions. The Visnudharmottara describes the nine positions of variegated colours, with auspicious forms and gestures.

(1) Rjvāgata - the front view. This pre-eminent position has a beautiful appearance. It is due to a static posture called rju. In this position all the organs of sense i.e. eyes, mouth, nose and ears are visible. A pleasing, well proportioned and

shaded body, faces the spectator.

(2) Anrju - the back view. This position is not described. It is the reverse of the H̄jvāgata.

(3) Sācīkr̄ta Śarīra - A bent position in profile view. Because of a curved posture, it looks charming. Half of the eyes and half of the forehead and also of the nose are shown. The one eye that is to be seen in profile and also the eyebrow is artistically foreshortened.

(4) Ardhavilocana - The face in profile, the body in three quarters profile view. One eye is shown in full. The forehead and one eyebrow are visible. The next visible part is half of the cheek from one side only. Half of the usual length of the lines on the throat and a 'yava' only of the chin are shown. Three quarters of the waist and other parts are shown.

(5) Pārs̄vāgata - The side view proper. The position is occasionally called Chāyāgata i.e. coming out of the shade, only the side is seen, either the right or the left. In this position one eye, one eyebrow, one temple, one ear and half of the chin and the hair should be shown. It is possessed of qualities like sweetness, grace and proper proportion.

(6) Parāvrat̄ta - With head and shoulder-belt turned backwards. This position is said to be 'turned back by the cheek'

(Gandaparavrt̄ta), whose limbs are not very sharply delineated. It has appropriate measurement in proper place and has attained Ksaya (diminution) in forehead, cheek and arm and also in the

throat. These parts are vaguely discernible as they are lying in the shade. They are artistically foreshortened and look slender and tender.

(7) Prsthāgata - back view with upper part of the body partly visible in forlorn profile. In this position one side only is seen. The chest, one cheek and the outer corner of the eye only are faintly shown.

(8) Parivṛtta - with the body sharply turned back from the waist upwards and only half to be seen on account of its reverse position.

(9) Samānata - The back view, in squatting position with body bent, but with the hips in full view, with the soles of the feet joined, with half of the body faintly seen from above.⁴⁹

A further passage which enumerates thirteen positions is an interpolation according to stella Kramrisch. The first and the eighth positions are identical.

Ksaya, Vrddhi and Pramāna.

These nine positions are obtained with the help of the standardized canons namely Ksaya (decrease), Vrddhi (increase), and Pramāna (proportionate measurement). Ksaya and Vrddhi is the science of foreshortening. This law was intensely studied by the ancient Indian painter. Proportionate measurement should be employed with the help of Ksaya and Vrddhi. These three are of two kinds, Citra (simple) and Vicitra (Variegated). The latter again is of three kinds,

uttama (full), Madhyama (middling) and Adhama (small).

Kṣaya and Vṛddhi have their origin in the body and various limbs. They vary according to the position.⁵⁰

Rekhā

The modelling capacity of the outline (Rekhā) is discussed in the Nāṭyasāstra. Rekhā is an important element. Rekhā means the delineation and articulation of form. The painter draws an outline in yellow and red colours as a rule. "Calculating the size of a thing in his mind, the painter should draw the outline marking all the limbs. It should be bright in prominent places and dark in depressed places."⁵¹

According to the Viṣṇudharmottara this outline has to be filled with the first colour wash which is generally white. But it may also be green. Greenish (dūrvā sprout - dark) is mentioned as the variety of Śyāma.⁵²

Vartanā

The knowledge of modelling or shading (Vartanā) was also studied by the ancient Indian artists. Vartanā is the display of light and shade. With the help of vartanā, depths and elevations are expressed and thereby the modelling of the body portrayed in a picture. T.A. Gopinath Rao says, "The very name 'Citrābhāsa' applied to painting is suggestive of the fact that the principles of light and shade also were well - understood pretty early by the Indians."⁵³

The Vismudharmottara says that a painting in which an object is devoid of shading (Vartanā) is called mediocre (Madhyama). A picture which in some parts is shaded and in others remains without shading is bad (Adhama) and a picture shaded all over is good (Uttama).⁵⁴

Vartanā is stated to be threefold.

- (1) Patraja - cross lines. It is called Patraja on account of lines in the shape of leaves.
- (2) Airika - Stumping. This method is so called because it is said to be very fine.
- (3) Binduja - Dots. It is^{so} called because^{of} the restrained (i.e. not flowing) handling of the brush.

Dr. Stella Kramrisch observes that the female figures painted on the rock of Sigiriya show the various manners of shading.⁵⁵

Dr. C. Sivaramamurti observes that the frescoes at Ajanta are excellent illustrations of the 'Six Limbs' (Ṣaḍaṅga) of the art of painting. "The artist has not only control over the proportions of individual figures but has also the ability to group them. Emotion is at its best in the depiction of scenes from the legends; the grace in some of the figures bespeaks Lāvanya-yojana. The painter's colour technique shows his capacity in varṇikā-bhaṅga (i.e. mixing of colours to produce an effect of modelling). Effects of light and shade were achieved by the process of streaks and dots illustrating the methods of Patravartanā. As well as the depiction of

Vartanā, the artists at Ajanta demonstrated the superiority of line drawing as given in the *Viṣṇudharmottara*. The lines composing the figures painted at Ajanta are sure, rich in form and depth, and recall the lines in praise of the effective line drawing in the '*Viddhasālabhangikā*. 'अपि तद्यु लिखितेन हस्यते पूर्णमूर्तिः' where by a few lines sketched, the maximum effect of form is produced."⁵⁶

Thus the scientific paintings at Ajanta, as long as they survive will tell the story of the genius and the skill of artist in most glorious terms.

CONVENTIONS IN THE PROPORTIONATE MEASUREMENT.

Pramāna or proportionate measurement is also a very essential element in the art of painting. There are also certain conventions in the proportionate measurement which have to be observed. These are clearly presented by the *Viṣṇudharmottara*.⁵⁷

In giving the details of appearance, the *Viṣṇudharmottara* describes the different types of men. There are five standardized types of men called *Maṃsa*, *Bhadra*, *Mālavya*, *Rucaka* and *Śāsaka*. The other types are vividly described in movements, habits and features, peculiar to their class, and most of them belong to one of the five standardized types of men. Their respective measurements should be 108, 106, 104, 100 and 90 *Aṅgulas*. According to *Brhat Saṃhitā*, their respective measures are 108, 105, 102, 99 and 96 *Aṅgulas*.

In Chapter 36, Visnudharmottara has described the measurements of the Haṁsa type in detail. It is of the *uttama navatāla* type. The whole body from head to foot is nine *tālas* in height. The space covered by 12 *Aṅgulas* is called a *tāla*.⁵⁸ It is said that the artist should infer the measurements of others in accordance with the measurements of Haṁsa. As regards breadth and circumference they are all equal. It is also stated that the measurements should be consistent with their own respective measurements ('*Svamānasyā-nusāratah*').

The Visnudharmottara also describes five types of women, the varieties of hair and shapes of eyes. Varieties of hair like long and fine, curling to right, wavy, straight and flowing, curled and abundant and mane-like are enumerated. It is further said that the hair should be represented auspicious, fine, resembling the deep blue sapphire and adorned by its own greasiness. Shapes of eyes are described as bow shaped, like a petal of the blue lotus, like the abdomen of a fish, like a petal of the white lotus, globular, like the form of a grindstone. Again in the next chapter Mārkaṇḍeya says that, the eye becomes charming when it is like the blue lotus petal, red at the corners and with black pupils, smiling, gentle and ending in long eye lashes.⁵⁹

Dr. Priyabala Shah has compared the information of our text with the actual remains of painting at Ajanta and Bagh and has found that many items in the text have been illustrated

in these paintings.⁶⁰ The five types of men described in Ch. 35 viz. Haṁsa, Bhadra, Mālavya, Rucaka and Śāsaka as well as the five types of women described in Ch. 37 can be illustrated from the great variety of men and women depicted in the above mentioned frescoes as well as in other paintings. For example, the prescription - a woman standing near a man should be in height up to the shoulder of man can be illustrated in many of these paintings, so also many other details of the different parts of the body of men and women. Characteristics of Cakravartins like webbed fingers of hands and feet, a tuft of hair between the two eyebrows can also be illustrated in paintings and sculptures of Gupta period. Similarly a study of paintings would show that the illustrations of our text regarding the postures, the Mudrās or hand poses, rasadr̥ṣṭis - sentiments and moods expressed by eyes, and many such artistic observations are carefully followed.

The conventionalism in Indian painting was guided by the proportionate visualization in the representation of the various beings and objects. The body of a deity should be of the size of a Haṁsa. In the representation of Rsis, Devas, Gandharvas, Daityas, Dānavas, Kinnaras, Kings, Ministers, Brāhmins etc., separate measurements of each of them and their similarity with five types of men are discussed and the special distinguishing characteristics are enumerated in detail. On this subject there is a separate and detailed section entitled 'Rūpanirmāna'⁶¹

DRSTA AND ADRSTA

The Visnudharmottara clearly distinguishes between 'Drsta' and 'Adrsta'. Adrsta comprises things invisible. Drsta things are seen easily by naked eye, excel in landscape painting. We find conventionalism both in realism and idealism. The things beyond the reach of the mortal eye can be represented with the help of suggestion. While describing the Drsta objects, the Visnudharmottara says, "Things that are usually visible to all should be well represented resembling what is seen in nature. The chief (aim) of painting is to produce an exact likeness." ⁶² Men should be painted according to their country, their colour, dress, the work in which they are engaged and the general appearance. Bulls, lions, and other animals should be represented in appropriate surroundings as they are seen in nature.

Further Markandeya speaks about the other things in nature. The artist should show the sky without any special colour and full of birds, a mountain by a cluster of rocks, peaks, with metal vein trees, waterfalls and snakes. He should show a forest by various sorts of trees, birds and beasts. He should show water by innumerable fishes and tortoises, by lotuses and aquatic plants. A learned artist should show a city by beautiful temples, palaces and shops, houses and lovely royal roads. The villages, markets, the battlefields should be represented with their distinguishing characteristics. Thus we see that the realistic pictures

also are based on conventionalism.

The variegated forms of nature are to be represented with the help of personification. The rivers are to be represented in human shape. They should stand on their Vāhanas and their hands should hold pitchers full of water.

Stella Kramrisch observes, "Where large appearances like whole rivers and seas, landscapes with rising suns etc., had to be painted he took his refuge and delight in introducing personifications or such actions of some members of the scene appropriate to, and indicative of their surroundings." ⁶³

In representing mountains, an artist should show the peak on the head of the personification. But it is important, says Visnudharmottara, that "Every part of the object to be represented should agree with the general treatment of the whole object." ⁶⁴

SUGGESTION

The Visnudharmottara has specially stressed 'suggestion' as an important element in art. Different methods, for suggesting various aspects of nature are enumerated. In some instances, atmospheric effects are described, while in others, behaviour of the objects or human beings are represented suggestively. The night should be shown with the moon, planets and stars, with approaching thieves and men fast asleep. In the first part of the night women are to be shown going out to meet their lovers. The break of the day is to be

shown by the rising sun, the dim lamps and crowing cocks, or a man should be drawn as if ready for work. The evening is to be shown by portraying lotuses in bloom, Rsis hurrying for a batch. Overcast clouds and white cranes flying in the sky to signify the rainy season, pleasant flower-decked forests and gardens to recall the spring and the summer is suggested by portraying travellers oppressed by heat and greatly fatigued. A painter should paint the Autumn with trees heavy with fruits, the earth covered with ripe corn and with tanks beautified with lotuses and swans. The winter is suggested with the horizon shrouded in hoar-frost, with shivering men and delighted crows and elephants. Thus the season should be represented by trees in flowers and creatures delighted or otherwise. ⁶⁵

As observed by Dr. C.Sivaramamurti, "all these devices are carefully followed in paintings and are to be understood in order fully to appreciate the meaning of a picture, specially in the later-day miniature paintings from Rajasthan, baransa paintings and those portraying the loves of the Nāyakas and the Nāyikās, in scenes of tryst with Śukla or Kṛṣṇa abhisārikā, utkanṭhā and Viraha, an overcast cloudy sky or the moonlit night when the pang of separation has its utmost poignancy which is all in the most suggestive language of the brush." ⁶⁶

SENTIMENTS IN PAINTING.

The Viṣṇudharmottara has fully recognised the close

relationship between painting and Aesthetics. 'Bhāvavyakti' or the manifestation of sentiments is the most important factor in the pictorial art. Therefore the representation of the various Rasas is considered to be the soul of painting, which makes the picture life-like. This expressionism of emotions is dependent on the artist's skill in colouring. The statues are painted according to their Sāttvika, Rājasa and tāmasa aspects, had to be painted white, red or dark respectively. The manifestation of emotions gives rise to Rasa-Citras. The 'Śilparatna' considers these Rasa Citra as a group by themselves. These Rasa-Citras are distinct from the realistic paintings.

According to the Nāṭyasāstra, each Rasa (emotion) had to be painted in its expressive colour, the Sr̥ṅgara (erotic) was of 'Śyāma' hue, the Hāsyā (laugh-exciting) of white colour, the Karuṇa (Pathetic) of gray colour, the Raudra (furious) of red colour, the Vīra (heroic) of yellowish-white colour, the Bhayanaka (fearful) of black colour, the Adbhuta (supernatural and amazing) of yellow colour and the Bībhatsa (repulsive) of blue colour."⁶⁷ Thus the Nāṭyasāstra has enumerated the colour symbolism of the eight Rasas.

The Viṣṇudharmottara includes Śānta (peaceful) Rasa. Markandeya says 'the sentiments (Rasa) represented in painting are said to be nine'⁶⁸ and enumerates their characteristics. The Sr̥ṅgara Rasa is expressed by the beauty and nicety of delineation of form, and tasteful dress and ornaments. The

painting which shows humorous objects like hunch-backed, dwarf-like or otherwise deformed in appearance creates the Hāsya Rasa. What is pity-exciting, depicting abandonment, separation etc. expresses the Karuna Rasa. The painter should depict in the Raudra Rasa, harshness, anger, slaughter by flashing weapons etc. The Vīra Rasa is expressed by the display of prowess, nobleness, and slightly frowned face. The Bhayānaka Rasa should be elucidated by the wicked, hard-looking and vindictive expression. The Bībhatsa Rasa shows the scene of execution or the presentation of some hideous, obscene or loathsome account. A painting which shows a slight horripilation and the submissive face of 'Tārksya' is indicative of 'Adbhuta' Rasa. Whatever is shown benign in appearance, in meditation, and in postures and seats suited to the same, full of ascetic people indicates the Śānta Rasa.

NOTES

1 VDP - III . 43. 38 - 39.

कलानां प्रवरं चित्रं धर्मकामार्थमोक्तम् ।

मांगल्यं प्रथमं चैतद् गृहे यत्र प्रतिष्ठितम् ॥

यथा सुमेरुः प्रवरो नगानां यथाण्डजानां मरुडः प्रधानः ।

यथा नराणां प्रवरः सितीरुस्तथा कलानामिह चित्रकल्पः ॥

2 KS. I. 4 . 4.

3 Stella Kramrisch, 'Vismudharmottara III', Intr. p. 6.

4 VDP. I . 126. 1 + 19

5 Bhāsa, 'Svapnavāsavadatta', Act VI.

6 Bhavabhūti, 'Uttararāmacarita', Act I. 33.

7 For the literary references see C. Sivaramamurti,
'Indian Painting', pp. 9 - 18.

8 Stella Kramrisch, op. cit., Intr. p. 6.

9 V.S.Agrawala, 'Indian Art', p. 10.

10 C. Sivaramamurti, op. cit., p. 22.

11 Percy Brown, 'Indian Painting', p. 18.

12 Priyabala Shah, 'Vismudharmottara III', Vol. II, p. 177.

13 Edith Tomory, 'Introduction to the History of Fine Arts
In India and the West', p. 50.

14 Stella Kramrisch, op. cit., Intr. p. 5.

15 VDP. III . 35 . 4.

येवं महामुनिः कृत्वा चित्रं लक्षणसंयुतम् ।

ग्राहयामास स तदा विश्वकर्माणमन्युतम् ॥

- 16 C. Sivaramamurti, op. cit., p. 1.
According to *Silparatna*, chapter 46, 'Citra' is the sculpture in the round, relief and painting.
- 17 T.A.G. Rao, "Elements of Hindu Iconography", Vol. I, Part I.
- 18 VDP. III . 2. 3 - 5.
मार्कण्डेय उवाच --
किं तु नृत्यशास्त्रेण चित्रसूत्रं सुदुर्विदम् ।
नक्तो न क्रिया कार्या द्वयोरपि यतो नृप ॥
एव उवाच --
नृत्यशास्त्रं समाचत्व चित्रसूत्रं वदिष्यसि ।
नृत्यशास्त्रं विद्यानं च चित्रं वेति यतो द्विज ॥
मार्कण्डेय उवाच --
आतोषं यो न जानाति तस्य नृतं हि दुर्विदम् ।
आतोषेन किं नृतं विद्यते न क्यश्चन ॥
- 19 VDP. III. 43 . 31 - 32.
- 20 VDP. III. 35.
यथा नृते तथा चित्रे त्रैलोक्यानुकृतिः स्मृता ।
दृष्टयश्च तथा भावा अङ्गेपाङ्गानि सर्वतः ॥
क्याश्च ये न्हानृते पूर्वाध्या नृपसत्तम ।
त एव चित्रे विद्येया नृतं चित्रं परं मतम् ॥
- 21 Stella Kraurisch, op. cit., Intr. p. 10.
- 22 VDP. III. 42 . 81.
रसमावाश्च कर्तव्या यथापूर्वमुदाहृताः ।
यथायोषं तु मुञ्जीत नृतामिहितमत्र च ॥

- 23 VDP. III. 42 . 84.
त्रिति विक्तामनुद्धिविकल्पितैः कर्णकान्तिविजोसरसादिभिः ।
लिखितमीशजलोचनमादराद्भवति चित्रमपीप्सितकामदम् ॥
- 24 VDP. III. 41. 10 - 12.
रेखा च कर्तना चैव मूषणं वर्णमेव च ।
विद्येया मनुवशेष्ठ चित्रकर्मसु मूषणम् ॥
रेखां प्रसन्नन्त्याचार्य कर्तना च विक्तायाः ।
स्त्रियो मूषणमिच्छन्ति वर्णाढ्यमिस्तरे जनाः ॥
त्रिति मत्वा तथा यत्नः कर्तव्यश्चित्रकर्मणि ॥
सर्वस्य चित्ररूपं यथा स्यान्मनुवोत्तम ॥
- 25 Stella Kramrisch, op. cit., Intr. p. 20, f. n. 1 c.
- 26 VDP. III. 41. 2 - 4.
- 27 D. N. Shukla, 'Hindu Canons of Painting or Citra
Laksana, Ch. III, pp. 29 - 33.
- 28 Stella Kramrisch, op. cit., Intr. p. 8.
- 29 VDP. III. 42 - 86.
यथादेयं यथाकालं यथादेशं यथावयः ।
क्रियमाणं भवेद् धन्यं विपरीतमतोऽन्यथा ॥
- 30 VDP. III. 40 . 15.
सुस्निग्धविस्पष्टमुवर्णरेतंविद्वा-न्त्यादेशविशेषवेत्तम ।
प्रमाणशोभामिरहीयमानं कृतं भवेत्त्रिचरुमतीव चित्रम् ॥
- 31 VDP. III. 41 . 7 - 10; VDP. III. 43 . 18 - 20.
- 32 VDP. III. 43 . 28.
तरङ्गगग्निस्त्रिधाधूमं वेद्यन्त्यस्वरादिकम् ।
वायुमत्या लिखेत्स्तु विद्येयो मतचित्रकृत् ॥
- 33 VDP. III. 41 . 12 - 13.

34 VDP. III. 40 . 30.

मातङ्गलिङ्गाधूमं वेज्जन्त्यस्वरादिकम् ॥

घोतं नलेनापि न नास्मेत् तिष्ठत्यनेनान्यपि वत्सरापि ॥

35 VDP. III. 40 . 23.

36 VDP. III. 40.

37 VDP. III. 40 . 17.

पूर्वरङ्गकिमाफेन माक्कल्पन्या तथा ।

स्वकुद्ध्या कारयेद्रङ्गा क्तो य सहस्रसः ॥

38 Stella Kramrisch, op. cit., Intr. p. 16.

39 VDP. III. 27 . 26.

वर्षः प्रत्यसदृष्टस्य कर्तव्यः सदुक्तता ।

40 VDP. III. 40 . 9.

अपि वर्षकृतस्य अन्ते न प्रणश्येत् कर्हिचित् ।

41 VDP. III. 40 . 10.

अनेन प्रकारेण द्विविधैर्वर्णयुताः ।

कर्तव्याश्चित्रपुषा विविधा मणिभूमयः ॥

42 Stella Kramrisch, op. cit., Intr. p. 17 f. n. 1, 2.

43 D. N. Shukla, op. cit., Ch. VI, p. 54.

44 Ibid, p. 37.

45 Priyabala Shah, op. cit., p. 178.

46 Edith Tomory, 'Introduction to the History of Fine Arts in India and the West.', p. 50.

47 Percy Brown, 'Indian Painting', p. 98.

48 The Karika of Yasodhāra is as follows --

रूपमेदाः प्रमाणानि लावण्यं माक्योजनम् ।

सादृश्यं वर्षिकामङ्गलं गिति चित्रं षडङ्गकम् ॥

49 VDP. III. 39. 1 - 32.

50 VDP. III. 39 . 40.

स्थानानां बहुसंख्यत्वाद्दृक्कव्यसम्भवा ।

61 Cited by D. N. Shukla, 'Hindu Canons of Painting or Citralaksana', Ch. VII, p. 63.

52 VDP. III. 40. 13 - 15.

53 T.A.G. Rao, op. cit., p. 53

54 VDP. III. 41 . 82.

शुद्धं कर्तव्या वस्तु चित्रं तन्मध्यमं स्मृतम् ।

शुद्धार्द्रमध्यमं प्रोक्तं चार्द्रमेव तथोत्तमम् ॥

55 Stella Kramrisch, op. cit., p. 15, f. n. 1.

56 C. Sivaramamurti, 'Indian Painting', p. 34.

57 VDP. III. 35 and 36.

58 VDP. III. 35 . 11.

द्वादशाङ्गुलविस्तारस्ताड जित्यभिधीयते ।

59 For the detailed description see Priyabala Shah, op. cit., pp 105-110.

60 Ibid, p. 178.

61 VDP. III. 42.

62 VDP. III. 42. 48.

दृष्टं सुसदृशं कार्यं सर्वेषामविशेषतः ।

चित्रे सादृश्यकरणं प्रधानं परिकीर्तितम् ॥

63 Stella Kramrisch, op. cit., Intr. p. 11.

64 VDP. III. 42. 5e.

कार्यस्याक्यवाः कार्याः स्वदेहसदृशाः पृथक् ।

65 VDP. III. 42.

66 C. Sivaramamurti, op. cit., p. 3.

67 NS. VI. 42 - 43.

68 VDP. III. 43. 1.

कुंभारहास्मिन्स्त्रीरौद्रम्यानकाः ।

वीमत्साद्भुतज्ञान्ताम्ब नव चित्रसाः स्मृताः ॥

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