

II. Visnudharmottarapurana - An Analysis

VISNU DHARMOTAKA PURANA

A number of literary works which indicate sculptures and paintings are available. They are prominently, Visnudharmottarapurana, Samarāṅkaḥa sūtradhara, Mahasollasa, Silparatna etc.

Among the above works Visnudharmottarapurana is treated as the oldest literary works. This work includes 9 chapters commencing from Chapter 35 to 43. These chapters demonstrate the various techniques of paintings as well as the facts relating to the science of beauty of the same. In the first 3 chapters, the different organs of human beings, their measurements, different classes of people etc. are demonstrated. In the 4th chapter, the body constitution of gods and goddesses are narrated. The 5th chapter, the figures, images, geographical classification etc. are explained. In another chapter, the classification of pictures, preparation of surface for paintings, gold, silver mica etc. are indicated. The various sources of these things are also brought to us. Also, we can read the details with regard to various paintings in this chapter. In another chapter the merits and demerits of each paintings are comprehensively demonstrated.

The author is seem to have expressed deep knowledge in the subject he dealt with. He has incredibly indulged in the depth of the subject. The creative methods are not experiences as so common. The Citra²sūtra stands notably prominent. The paintings seen in the ordinary dwelling places demonstrate the prevailing condition of welfare and happiness and also the eradication of ill faiths. People get salvation, when their mind gets free from ill faiths. But it is seen that no one adorn his house with his own hands. Sringāra, Hasya and Santha were the main themes of paintings. But in temples and palaces all kinds of 'Rasas' were seen painted. Silpasastra, explains the scientific methods of silpa the art of creation. The two classifications of silpasastra are Vasthusastra and Citrasastra.

CITRASŪTRA

The incarnation of all moveables and immovables in the 3 worlds are unequally brought to us through silparatna. The portrait is classified as Purnacitra, Ardhaচিত্র and citrabasa and symptoms of each classification is brought to us. Such pictures are seen painted in houses, temples and palaces. The wars, deaths, the stories of Devasura, Naked figures, Tapasa Leelas etc. were permitted to be painted in houses.

Before paintings, the surface is arranged and different kinds of brush are made for the purpose of painting. Painting mixtures are also prepared. Colour stones, roots etc are used for making paintings. Besides, red soil, Laksharasa, Sinduram (red lead), Manayola, Haritala (a kind of yellow coloured pigeon) etc. also used. In temples the saps of trees are used for paintings. Carbon oil is used to make black colour. Golden colour is also mixed.

The pillars and inner chambers are adorned with pictures. These kinds of pictures can be painted even by beginners. In Aparajithapracā, a single chapter is exclusively used to demonstrate for adornments in lead decoration, city, Dravida, Vasara, Kalinga etc. are explained.

In literary works the animals and vegital figures are explained with equal importance of human figure paintings. The proportional measurements of elephants, horses etc. are narrated in Manasōllasa and in S.R. The proportional measurements of bullock is explained in Vishnudharmōttarapurāna, the 35 chapter of Citra sutra indicates 5 types of people. They are hamsa, Bhadra, Malavya, Ruchaka and Sasaka. The measurements are in the form of tala (a particular measure of height) and angula (a finger's breadth) . The proportion of the measurement are taken

using the fingers of the painter.

5 kinds of ladies are demonstrated in this work. The height of the ladies are upto the shoulders of men. From the ancient literary works we get adequate details about the different methods for the art of painting. All these methods require elucidation.

The primary colours are five in number. They are white, yellow, red, black and blue. They include the mixtures of seed colours. By mixing these colours hundreds of colours can be made.

Visnudharmottarapurāna belongs to the ~~purāna~~ type of literature. But it is not found in the usual 18 Mahapurānas and eighteen Upapuranas. Therefore it is a question that what is Visnudharmottara's place in Sanskrit literature. We find a reference to Visnudharmottarapurana in the Naradiyapurāna, where various religious stories, vows, rules of conduct etc. are called Visnudharmottaravayah ie having the name Visnudhamottara. This Visnudharmottara materials along with Dharmasastra, ArthaSastra, Vedanta, Jyotis, a Vansakhyana etc are taken by Naradiya as constituting Visnupurāna. Thus according to this tradition Visnudharmottara becomes a section of Visnupurāna.

Evidently it is earlier than Alberuni as well as Naradiyapurāna, Hemadri and Aparaka, which refer to it by name. There is another work called Adhytasagara which also similarly refers to it Dr. P.V. Kane¹ place Abdhutasagara and Hemadri's Caturvargacintamani in 1168 A.D and 1260 A.D. respectively. The date of Alberuni is 1030 A.D. This takes the age of Visnudharmottara before 1030 A.D. Absence of evidence is a main problem of the date of VD. Some place VD. after Bharata and before Bhamaha and Dandin. Thus in the present state of our knowledge, it would be safe to put V.D. some where between the first or rather the second half of the 5th century A.D.

Visnudharmottara describes such arts as Kāvya, Natya, Gita, Nritta, Citra, Pratima and Prasada. The authorship of a work of purana type is impossible to discover. Tradition would attribute all of them to Vedavyasa.

Most of the purāpas and Upapuranas touch the subject - matter of various arts, such as town planning, archetecture, sculpture, painting, music, dance and similar other topics. But only eight (Matsya, Agñi, Brahmanda, Naradiya, Garuda, Skanda, Bhavisya and Vāyu) of them have treated the subject more systematically and in greater detail. None of these, however have treated the topics of fine arts in the way in which the Visnudharmottara has done.

1. Kane P.V. History of Dharma Sastra, Vol I. P.P. 299-357 Mehachand Laxman Dass - Delhi 1962

Viṣṇudharmōttara is divided into three Khandas. The first describes creation of the world, gives the usual paranic accounts of geography, astronomy, Chronography as well as genealogies of king and sages and legends about them. The second Khanda contains short treatises on Dharma and Rajaniti. The rules and regulations regarding four asramas are given in full details. Third Khanda contains short treatises on Sanskrit and Prakrit grammar on lexicology, metrics, poetics, dancing, signing and instrumental music as well as detailed instructions for sculptors and painters making images of God and for architects constructing temples etc. This Khanda, it may be noted is much shorter than the other two.

VISNUDHARMŌTTARA, THE TEXT AND STUDY

In Citrasūtra, the details regarding the techniques of painting are narrated. These techniques are briefly described in a single stanza or a line or even in half stanza. The contemporary artists could early follow those techniques. In the long run, the adoption of the techniques has become rather difficult and they remain to be unveiled. The elucidations of these techniques are somewhat risky and experimental that often culminated in failure. Even then, the preparation of surface, the manufacturing of different colours for painting, making of more colours by mixing, the body parts of the figures to be painted. Different proportions of the figures measuring from heel to head, paints to be used considering the colour of the figure etc. are

described in detail. But we get no details as to the artists being used by the artists. The articles such as Varnika (a painter's brush), Tulika (a cup made out of coconut shell) etc. are differently used for making different colours. The colour mixing pot, mallaka, the powders of paints, varnika, samudgaka (a covered box) etc. not seen mentioned in Visnudharmōtra and the reasons for not mentioning these articles are unknown to us. But their use, having been described in details, we have to assume that they are commonly known to all in those days. The absence of description is supposed to be due to their familiarity.

Firstly description goes on brush used for painting different kinds of brushes in the name Vartikas¹ had been used for painting different colours. They include the brush for painting the basic colour white and also for brown, black etc. The artist, in the traditional way, draws the brown lines on the white lines in order to make the line more thick and subsequently draws black outlines very clearly. The method of one by one was adopted. The plural word, Vartikathi denotes the use of different brushes for each colour. These type of painting using different kinds of brushes prevented overlapping of colours. Various literary works give some accounts in respect of this type of paintings. In the literary work Kadambari of Banabhatta², the brush used for painting black colours was named as Kalajunanavartika and for white colours the

1. (V.D. Ch3 - 40-13) Sivaramamoorti - Citrasutra of the Visnudharmottarapurana, Kanak Publications, New Delhi 1978 Ch-40, Sloka 13.
2. Banabhatta - Kadambari - P. 527 Motilal Banarsidass Delhi 1988 P-527

brush named Varnasudhakurcaka was used.

The term vartika is seen used to name pencil and brush commonly. The term used in Abhilashitharthacintamani, Sivatavaratnakara and Silparatna to name crayons or a piece of stick to be used for drawing. In the ancient books, the term Tindukavarthi ((brush made out of clony tree) and in the later literary works the term kittavarti are seen used. In Abhilashitharthacintamani, the outer lines are suggested to be drawn using tindukavarti.¹ The same term is seen repeated in Sivatavaratnakara. But in Silparatna, the term kittavarti is seen used. Here the curved small stick and the Carbonaceous, in the shape of crayon, used for painting different colours hold not able differences. The term 'Tindu' denotes a strong black wood (ebony) and the term 'Kitta' denotes a carbonised secretion used for drawings. The method of manufacture of these materials are described in Abhilashitharthacintamani.

We get some details regarding the use of brush from various literary works.

Kalidasa and Banabhatta used the term 'tulika' for brush and vartika for crayons. In Dhandi Dasakumaracarita¹ comprehensive description are available regarding brushes. Harsha² explains about the stage decorations. In Ratnavali and Bhasa in Charudatta³ regarding stage decorations and the entering of Vasantasena to the

1. Dandi - Dasakumaracarita 2-99, Mehachand Laxman Dass Delhi - 1978 2-99
2. Sri Harsha Ratnavaly -2, Chowkambu Surbharati Prakashan Varanasi P.2
3. Bhasa - Charudatta -4, Chowkamba vidya Bhavan Varanasi 1991 Ch.4

stage with 'Chithra Phalakam'.

In Vishnu Dharmotra¹ the manufacture of brush using the hairs of the animals like Sable, Squarrel and hob are explained. The significance of brush in that it is used to reflect the imagination of an artist on the surface. It is a media instrument by which an artist expresses his artistic sensation. The quality of brush influences the quality of pictures. It is actually a culture available in the market. In ancient days the artist himself was bound to arrange the materials for his paintings. The unnatural methods were in prevalence in those days. In the sculptures guide the terms 'tulika, lekhani, kurca etc. are used to denote brush. In case separate brush is not used for painting different colours. The same brush was again and again used after washing otherwise the painted colours will be mixed and the picture losses its neutrality. For the same colour itself different brushes are used to paint light, middle and dark colours. Nine kinds of brushes were used for each colour to paint three different type of paintings like broad, fine and medium. In S.S.² five kinds of brushes such as kurca, hasta kurca, bhasta kurca, calla kurca, vartani kurca etc. are explained. They are further classified into broad, medium and fine type that is Sthula, Madhya (middle sized), Suksma (subtle) etc. Of these broad brush is used to paint the broad portion of the picture and medium brush is used to fill paint in the inner

1. V.D. Ch. III 40-30 Svaramamoorti Chitra Sutra of V.D. Kanak Publication New Delhi 1978 Ch40,30
2. S.S. - Ch. 73, Verse 12b - 14a.Samarankanasutradhara By Bhojadeva edited by Ganapati Sastry, Trivandrum Sanskrit Series, 1924 Ch. 73 verse 12b - 14a

portion of the picture and delicate lines are painted by the artist with the sharp edge of the fine brush. To make broad brush the hair taken from the ears of calf is used and for medium size the hair taken from the goat and for fine brush the hair taken from the musk rat are used. Thus for each colour 9 brushes are differently used.

In Viṣṇudharmōttara the preparation of painting surface area is properly illustrated. If the pictures are to be painted on the surface of the wall the term 'Bhitti samskāra' is used and if it is on the board or on a canvas the term 'Ghattna' is used. For this purpose the powder of bricks, the sap of trees, mullases, oil, calcium etc are used in the correct proportion. Also the pulp of Bilwa, the outer layer of Pichhila and sand are stirred in calcium water and after keeping it for a period of one month and subsequently used. After smearing sand and clay on the surface so as to make it slumping and the clay is transformed into liquid form, the surface is wiped off with mercury and oil. Again the surface is made shining by smearing milk on it. The surface so arranged will remain for centuries without being destroyed. 'Vidyāraṇya'¹ has described in Pañcadasi in detail. In V.D.² the preparation of walls and the process of making it shining are elaborated in detail. A very good literary work is often compared with fine art.

Considering 6 different patterns of a painting 6 qualities of the painting are narrated in unification of Bhūmilamba.³ One among this is Bulambha and the others are

1. Vidyaranya - Pañcadasi 6-2 edited by R.S. Nagar, Parimal Publications Delhi 1972, ch-6 sloka -2
2. V.D. III 40-8, Citrasutra of V.D. Sivaramamoothi, Kanak Publication, New Delhi 1978 Ch. 40.8
3. Ibid III 3717

Sthanapramana, Madhurativa, Vibhaktatha, Sadrsya, Uhsayardi. In a painting Bhulamba gets immenses with the picture when it is correctly done colours are painted in an appreciable way but the correct pronunciation of Bumilamba or Bhuslamba is not available. In Haravijaya of Rajanagara the quality of painting described in Bhumilabha does not come to the level of description given in Visnudharmottara. Though some important aspects are conveyed to us in the famous Rajanaka alaka the aspects on painting are not brought to us. The royal policies in ancient days are brought to us with the help of various synonyms of the words used in poems. In the same way the same policy are signified with the help of painting on the canvas. Conquering the neighbouring countries and without being deviated from the path of Karma and contributing happiness to the subjects were considered similar to a beautiful painting. With beautiful drawings the pictures are made live. Here the term Bhumilambha denotes a picture painted in the proper surface.

In Visnudharmottara sthanakarana are elaborately described. The manner in which 'Nitta' is directed in 'Nātya' s also seen adopted for elaborating paintings. Apart from this in Citrasūtra we can find out some descriptions as to the comparison of pramana with portraits. Different kinds of people including males and fe-

males their proportions, characters etc. are rightly elaborated. The paintings become Madhurothama when it is painted with the expression 'Bhava'. In private and public building pictures are seen painted with different expression and discussion on such paintings are available. Vartana or 3 types of shading makes Vibhaktata possible and this becomes possible with the help of the single colour, monochrome and with the help of different colours, polychrome. Under the title 'Sadrisya' the portraits of the personalities in the name of portraits are seen painted with the description of methods adopted thereto. The same things are explained by Dhanapāla in Thilakamāñjari.¹ In the famous drama Vidhasalabhāñjika, written by Rajasekara², the name of Jika is described basing upon a portrait. Different kinds of physical and mental techniques of ksayavriddhi (decline and increase) are elaborately demonstrated. Thus 'Bhulambha' becomes the property background. The pictures become contemporary significant and suitable for the time and place when they are properly painted. In Viṣṇudarmōttra Citragunas are explained in the place of pramana. Here the methods to be adopted by the artist when he paints a single portrait. The elaborations going on about various parts of body and the rules of Vridhikṣaya. Though the proportions do not lead to similarity an artist can draw pictures using his imaginations. here the authority of similarity gets lost when he paints the picture of

1. Dhanapalan - Tilakamanjari- P. 133, Motilal Banarsidas - Delhi 1972
2. Rajasekhara - Vidha Salabhannjika Edited by Bechara Jha, Chaukhamba Sanskrit Sanstan Varanasi 1971.

a ugly image he is also to paint using the principles of proportions as if the images are seen in a reflective mirror. The proportion must be similar in respect of the images which are distinguishable. In Vālmikirāmayana¹ Rāma is describe in the correct proportion and in proper equation. Rama was described to be the personification of perfection. In Visnudharmōttara, when the proportion or mana is described the division of legs and hands are said to be in tala measurement. One tala is 12 inches². Of which the length of foot is 3 inches, from foot to knee is 2 tala, knee 3 inches, Thigh 2 tala, from Nabhi to linga 1 tala, from Nabhi to heart and from heart to throat 1 tala each, Neek 1/3 tala, face 1 tala. Head 1/6 tala Hand 1 tala, palm to elbow and hands 17 inches. The eyes are divided in to many portions. It is described as a bow named chapakara and as the abandomen of the fish named as matsyodara and as blue lots named as uttalapat robha. It is also described as Sanskrit. The measurements are brought to us termed as yavas (a measure of length).

To demonstrate meditation 3 yavas are sued. The peaceful contence is described in 6 yavas. The fearful countenance is 9 yavas. Deep pain and anger in 10 yavas.

1. Vālmiki - Ramayana 5, 33-16, Gita Press, Gorekhpur 1952. 5, 33-16
2. V.D. Part III 35-11

Description goes on the different kinds of hair of the picture. Long and flowing hand, curly hair which leads to the left side, wavy type, simhakesara type, vardhara type and Jatata sara type. Thus the classification goes on 6 different types.

The structure of body is described in VD as Rijjuagata. No other sculptured guides demonstrate such classification. Here the prominent classification of 3 divisions based on Brahmasūtra and Bahisuthra. We get some accounts from Rajatarangini of Kalhana¹. The different states of the figure are termed as Rijjuagata, Anriju, Sachikritasarira, Ardhavilochana, Parsuagāta, Taravritta, Prishthagata, Puravritta and Samanata. The different states of Vaisakha, Ladha, Pratyaladha etc. in respect of Dhanurvedhyas are demonstrated. When we visualises in Riju state the vision of the same figure is seen in different angles. The first five names are seen in Abhilsidartaciñtamoni², Silparathna and Sivatatvaratñakara. The first four visions are the last lateral vision. This 5 can be seen in VD when Abhilasita Ciñtamani divides paravritta in four kinds. In V.D. 9 kinds of divisions are brought out. They are the visions from the backside. The proportion in Kṣhayavidhi of Abhilsidarta ciñtamoni³ is more clear than that is demonstrated in VD.

Bhrahmasūtra the central altitude line and the other altitude lines connected therewith which are termed as Bahissutra are classified in the following way.

1. Kalhana - Rajatarangini edited by Dr. Bechana Jha, Chawkhamba Sanskrit Samstan Varanasi 1974, 8. 25-87
2. Abhilsidartha Cinthamani (1.3 189-190), By Somadeva edited by Shama Sastri, vol. I. Mysore Sanskrit Series, Mysore 1926
3. Ibid 1-3-191-197

Riju = 6:6

Sachika = 10:2

Ardhariju - 8:4

Divyaradhakshi = 11:1

Bhittika = complete side view

The view goes on from front side lateral side and also from backside. If all the 3 sutras unite one another then there is no particular Bhrahmasutra. In VD Riju age the front view, with out any reduction in the size, face, chest, stomach, waist, shoulders, thighs etc. are painted in reduced forms. In nriju the legs and hands, small nose etc. are beautifully painted. The vision sachikritha is painted reducing as $\frac{1}{4}$ th. This is in between riju and Bhittika and in the middle cayaghata and is a beautiful painting. The assignment of the name is due to the fact that the complete lateral vision was as if it were a shadow on the wall whenever Sachikrita reduced to its half, it is Ardhavilocana. The next is Vhittika or Parsvajata or Chayagata. When we visualise from both lateral side the eyes, eyebrows, ear, nose, half lips and half portion of the chin can be seen on a lateral view. The remaining 4 visions including the vision from back-side are explained as having 9 types. Therefore paravritta is termed as Gandaparapritta and it is precisely a view from backside. Prishthagata

as well as parivritta indicate back view. In paristhagata the lateral view of eyes and a portion of kavil can be viewed. In Chayagatta and Bhuttika a portion of the body gets reduced as parivritta and this indicates the front view. In ardhvilochana, the waist and the feet are completely not visible. Also the face and neck are not visible samanta in on the other hand a complete back view.

In Europeans paintings the artist with the help of light and shade, makes his painting more beautiful on the canvas surface. Through the hearing of the impact of light and shade, he increases the value of his paintings. The same method is adopted to paint height and depth as paraka and binduka as demonstrated in VD¹. Here the three methods, viz. patraka, binduka and raikhika are named as parellel cross hatch- ing, line shading and slipping. The different forms of varṭana are demonstrated in ancient literary works. The name of 3rd vaiksika is supposed to be added in Viṣṇudharmōttara clear definition² had, however been given here. In the 1st patraka, the lines are drawn like leaves horizontally like eggs and in bhinduka, it has made more effective using slipping and in -rakhika, the unification of fine lines are seen.

The Kannada literary works on paintings are more beneficial. These works include Kavirajamarga, Kallinathapurana and Kumarasambhava written by Vannacoda - All the books give us valuable knowledges and informations,. Apart

1. V.D. Part III Ch. 41-5
2. Ibid Opcit 6-7

from this some technical words of Kannada are conveyed to us by B.V.K. Sastri through his book Karnataka Citrakala. We have informations about five drawings and variable drawings in the form of five flames.

In the following lines, the different parts of body, in different proportions are demonstrated. Hands, legs, the proportion of body, the measurement of body in proportion to its different parts etc .are also illustrated. The organs and parts of body are explained based upon the proportion of the hight and broadness of the body. After deciding various proportions, the techniques to be adopted in paintings are explained in subsequent lines.

After fixing tonal values, and after deciding various proportions the outlines are sketched. Then comes to the use of light and shade and the anticipation of various colours to be used. Such colours are used after measuring their tones. This stage is discussed in detail in VD¹ after demonstrating the proportions and expressions of the picture after being completed.

Then the colours, qualities, values etc. are cleverly unified and the method of such unification is illustrated. In VD² Chitrásūtra and Nrittāsūtra.

The first mularange are white, red, yellow, black and green. Unifying 2 or 3 colours, the artist, according to his imaginations, makes numberless tints.³ A number

1. V.D. Part III. Ch 40-14
2. Ibid Opcit ch 40-15
3. Ibid Part III Ch2 7-8,9

of shades can, thus, be created. White colour has five and black colour has 12 shades. The light shades of these colours are numerous golden white, ivory, white, sandal white, autumn cloudy white and moon white are the different tints of white colours. As far as black colour is concerned, red black, black like mudga pulses, black in like durvagrans, light black, green black, yellow black black like priyanka, black like the face of monkey, lilly blue black black like chasha bird, black like red lotus, black like black clous, are the different form of black colour in all of which beauty can be visualised.

In accordance with the inaquitism of artist, the possibilities that can be achieved by him by unification of various colours are infinitive. The possibilities are also based upon his ability and imaginations. This fact is brought out in Nruṣūṭa and Chitrasūtra. The colours, nilotpalasyama (like a blue lotus) and raktotpala (like a red lotus) can be created by adding blue with white in different proportions.¹ So also, mixing yellow blue, dark green etc. with green colours light green, dark green etc. can be made. Adding water with blue colour (the blue jay) , different colours can be made. The colour of blue lotus, the bird chasha etc. The attractive red colour of lodhra (a particular kind of three with bred of white flowers) can be created by mixing colours.²

- 1: V.D. Part III Ch 40-19
2. Ibid Opcit 40 20-24

The natural colours use minerals, dyes, vegetable dyes, yellow orpiment (hartiala) time, sudha, lac, hingulaka, mili, lapislazuli, rajavarta, sindhura trapa etc.

Banabhatta was closely familiar with different colours. This fact can be understood from the lines of Harsacarita and Kadambari. The same facts are seen elaborated in VD. Bana says in Kadambari¹ that ash colour can be produced mixing white and blue and yellow and blue green colour can be made. Red and blue produces pink colour. The white colour, haritalasaila is different from swan white and lotus white. Sindhuvara, Karnikara and Chambaka are the different varieties of white.² Ivory white is another form of the real white. The white mess of molecules, milty white, sanku-white etc. are more or less the same. The yellow white colour of the blossomed ketaki white flower is example for another white colour.

Red colour too has different forms. The flower bundhika, the red colour of Kunkumapunjara, Kusumbaharagapitals, ghataki, blood colour, Sindura red colour, Manjishtha red colour, Pinjara red colour of rising sun and the rose colour of the leg of dove etc. are the different forms of red colour.

Parrot green, the green colour of the leaf of bushes, leaf green, Maralhatea green, thamala green etc. are the different forms of green colours.

1. Banabhatta - Kadambari P.72, 21, Motilal Banarsidas Delhi 1988 P.72
2. Banabhatta - Harsachaita P. 188 Motilal Banarsidas Delhi 1975 P.188

The colour of donkey skin, the colour of dove, the colour of the neck of the bird penguin, the colour of abdomen of Saphara are the different form of ash colour.

The different form of brown colours are gorochana brown, yellow brown, brown colours of the sed of red palm tree, the colour of horse hair, wheat colour etc.

For black, the blackness of wild elephant, the face colour of the monkey golangula, the colour of the wings of chasha bird can be illustrated. The above details having been conveyed to us through Kadambari and Harsha Charitha we can understand that Banabatta was a prominent scholar who was deeply acquainted with the art of portraits.

The final touch of paintings effected by the artists on hereditary basis is comprehensively described and this process is known as Unmilana. When the enemies of God Siva is indicated through paintings¹, the incomplete and dusty figures are seen painted and they are not perfected to be live. But the picture of Lakshmi Devi was painted evolving the transitional beauty of day and night.

The prominent part of Citrasutra named Unmilana is seen demonstrated nowhere. But the all the paintings were beautiful, live and were seen as if it were moving and breathful².

1. Ratnakara - Haravijayam Ch. 4 edited by M.R. Kala, Motilal Banarsidas, Delhi 1988 Ch.4
2. V.D. Part III ch. 43 21-22