

CONCEPT OF AESTHETIC IN INDIAN PAINTING

Dr. Hari Om Shanker* and Neha Saxena**

A charya Nandikar's Theory is - the 'Dancer or dance - Muni in his Natyashastra, Mentions that the Drama is basis of all fine art,¹ Supporting these Statement, Achary Muni Markandey in chitra - Sutra Opens the dictation of his of Chitra, Very clearly indicates that Nirathy - (Dance and Music) is painting² and also warns that no one can understand the art of painting, without sound knowledge of Dance and he also suggests that one must learn the fundamentals of Dance prior to proceed in the field of painting³ what remains left here, except to agree with this great genius and philosopher of ancient Indian Art- culture? I do agree gladly and will put my own notions in this reference through my research paper.

Even great Philosophers and genius scholars of old texts of old texts of Art-History and Art-Criticism, have mistaken; in clarifying Bhava and Rasa as they put both content as one and same.⁴ Because Bhava is primary concept and it generates the whole procedure of operative activity of Rasa, the soul of all fine Arts. It is not philosophical view but it is fundamentally established principle.⁵ Bhava Chitra is different from Rasa Chitra.⁶ In Bhava Chitra, the painter limits his creative activity only upto express of Bhava-akirti.⁷ Such type of creation is an ordinary output wherein excitement of emotions are fundamentally, the basis of creation.⁸ But Rasa-Chitra presents authentic possibility of Rasanispace.⁹ It is bare fact that Indian Art could not de-limit itself only upto religious purpose but also served society.¹⁰

The quality of a painting as 'manorama' engaging pleasingly of the mind¹¹ or the heart, was one of the frequent observances made by common public, according to several ancient texts.¹² Hence I observe that a painting or painted picture is normally an evidence of the theme in real life; having face like a painted figure¹³, and a mental concept (cittasanna) rises (uppajati) in the mind of painter (cettakaranam) of such forms (rupani) should be made (Katabhani),¹⁴ and it is mental concept¹⁵ and psychological factors are always therein.¹⁶ Now I conclude that the Aesthetics is not objective but subjective in painting and other fine Arts.¹⁷

Bhava "being", "State of being", "idea", and "Sentiment" with the sense of life's feeling¹⁸ which an Artist conceives in a theme (rupa), presenting its particular charm (Lavanya) and its appreciation in return¹⁹, is Doctrine of Indian theory of Aesthetic Rasa and its' entire operation is based on Niratya = Dance + Music.²⁰

Now it very clear that the Theory of dramatic Rasa is accepted in a general manner for defining the approach of aesthetics, derived by the viewer from a painting or dance or music or sculpture, is made amply clear; for that (drama) is

* Assistant Professor, Department of Drawing & Painting, D.A.V. (P.G.) College, Dehradun

** Madhav College, Gwalior

painting, owing to the outstanding perfection like a painted picture or elsewhere, he draws a splendid comparison between dramatic activity or form in a painting what richness is of colours, which can be said to refer in this selected phraseology more or less to the same principles of painting Aesthetics that are discussed by me in reference to this present paper after my project. The subject contains, the theory of Nirtya, Philosophic concept of expression and psychic operative of mental activity, hence it is tough to follow the facts in first instance.

REFERENCES

1. 'यतो हस्तस्ततो दृष्टिर्यतो दृष्टिस्ततो मनः । यतो मनस्ततो भावो यतो भावस्ततो रसः ॥' – आचार्य नन्दिकेश्वर, अभिनय दर्पण, पृष्ठ : 37 ।
2. 'यथा नृते तथा चित्रे त्रेलोक्यानुकृतिः स्मृता ।' श्री विष्णुधर्मोत्तर पुराण, चित्रसूत्र (3.36.5) ।
3. K. Khandelwala and Dr. Motichandra, Lalit Kala, Page : 26.
4. Shri A. K. Haldhar, Lalit Kala on ki Dhara, Page : 17.
5. Dr. S.B.L. Saxena, Rasa in Ajanta Painting, Ph.D. Research Thesis, Kanpur University, 1973 Page : 23.
6. Samrangan Sutrardhar, Chapter 2, Slok No. 55.
7. श्री विष्णुधर्मोत्तर पुराण, चित्रसूत्र (3.35.7)
8. 'शृंगारदिरसा यत्र दर्शनादेव गम्यते ।' – मानसोल्लास, 3 / 942.
9. 'सद्रवेवर्ण कैर्लिस्यं रसचित्र विलक्षणेः ।' – मानसोल्लास, 3 / 942.
10. Dr. Radhakamal Mukherji, Social Functions of Art, Page : 37.
11. Dr. P.K. Agrawal, Early Development of Painting Aesthetics Page : 26.
12. Dr. Coomaraswamy "Samved" Aesthetic shock, selected papers, Princeton Vol. I Page : 179.
13. Kunala Jatak, "beautiful as though done in a painting" Therigtha, Verse Page : 393.
14. Dr. P.K. Agrawal, On the Sadanga canons of painting Page : 48.
15. Dr. R.N. Tagore, 'Transformation' of Art. Technique and Theory of Indian Painting, Note -33 Page : 107.
16. Raghavan, in I.H.Q. No. IX Page : 1041.
17. Dr. Surendra Barling, Saundary Shastra Page : 81.
18. S.K. De, History of Sanskrit Poetics, Vol. I Page : 1.
19. Stella Kramrisch, The Art of India, Page : 14.
20. Prof. Narendra Singh Chauhan, Saundary Shastra and Practical Psychology Monthey, Saundary Shastra Vishesank, Page : 111.