



A STUDY OF INDIAN ART TECHNIQUES AND METHODS

Dr. Rekha Pancholi*,

*Associate Professor, SMB Government PG College Nathdwara,
Rajasthan

***Corresponding author:** Dr. Rekha Pancholi

*Associate Professor, SMB Government PG College Nathdwara,
Rajasthan

Introduction-

There is no systematic work dealing with the philosophy of Indian art. Our knowledge of it has to be culled from scattered texts. On this subject I may draw attention to a remarkable passage of Dhammasangani which was written probably in the 3rd century B.C. and its commentary by Buddhaghosha in the 5th century AD. It is said there that the mind is called chitta because it thinks and also because all moral and immoral actions and thoughts accumulate in it rapidly. For this reason chitta or mind is characterised as impure and pure, passionate or free. The desires, ready to transform themselves spontaneously into conscious will, remain hidden and buried, as it were, in the sub-conscious. As an example of it, one may take the art of pictorial or plastic representation. The painter at the time of painting has no other mental state than the formative spirit that translates itself The externally into the pictorial representation.

Theories of Indian art Technique and Methods of Indian Art 86 have a desire of creating forms. It is this internal state of the mind, the will to create, impregnated with the formative imagination and the intuition of the presentation that can truly be called real art of painting. To have subjectively an intuitive image of the content and form of the picture is the internal side which completes itself objectively through harmonious lines and colours. But the mind is always in a state of flow and the response that it receives from its own creations as objectively translated stimulates the internal creative process through conscious and unconscious ways and helps the projection of further artistic representations. Thus whatever is objectively projected in art is nothing else but this spontaneous activity of the mind. It is through the diversity of the mental flow that there is a diversity of the creative attitude of the mind which alone is responsible for the variety of forms of the objective art. Even if any body does not objectively translate his imaginative representation and creative intuition of the mind, it has still to be admitted that he is already an artist. For, it is his mental creative attitude, his imaginary representation and his mental intuition that constitute his art. Art is not something external, but it is spiritual and identical with the formative and creative spirit of the inner intuition. The objective expression is only an accidental translation of it. It is important to notice how the above opinion of Buddhaghosha so clearly anticipates the expressionist theory of art in formulating which in recent times Croce has attracted such attention for originality. In a few lines Buddhaghosha has expressed the theory even more perfectly than Croce has done in a big volume. The mind is always in a state of flow. This flow has two constituent elements, the mental action and its results, the mental consciousness. This consciousness, in its objective side, is an external object and on the subjective side is consciousness. The consciousness of one moment dissolves itself into the flow and through the energy of the flow the consciousness of creative motion merges in the

consciousness of the second moment. Thus the consciousness and the flow combine together in producing the third moment. Theories of Indian Art 87 ment of consciousness and that again, being associated with the flow, produces the fourth moment and so on. What is manifested in and through the flow is called consciousness and the external object is its objective echo. As the mind flows on, it carries within it not only the flow with which it is identical but also its product, the consciousness. What has been collected as a consequent product in one moment is transformed into the flow in the second moment. We thus perceive that each third moment is a synthesis of the first and the second—the thesis and the anti-thesis and each third moment, behaving as the first moment, creates the fourth moment as its antithesis with which it combines and produces the fifth moment. In this manner in and through the process of the mental flow through the whole life its product as consciousness dissolves in it, and is kept within it both as product and also as determinant of the flow. It is by this process that the mental flow grows richer and richer, more and more concrete, more and more diversified, and it is in this way alone that the heterogeneity and the complexity and the manifold character of the flow and its history can be explained. It is through this also that the creative function of the mind is continually realising itself in diverse manners. It may be held that the world of objects also in its own manner influences the mental flow, but no external object, unless and until it can become a constituent of the mental flow, can in any way determine its course. For this reason, the mental flow may be regarded as spontaneous and self-determined and whatever may be regarded as external to the mind is really already held within it. Unless this is done, the so-called externality has no meaning and significance and has no place in determining the inner spontaneous flow. It is this idea that Buddhaghosha sought to explain by an illustration of painting. He says that the real picture is nothing but the mental one. An objection may be raised that the pictorial representation is a reality of the objective and the external world, whereas in the mental imagination the picture or the intuitive creative flow is a Theories of Indian Art 88 subjective state; so there is no way in which we can identify the two. The mind is in a continual state of flux, whereas the objective picture in the external world is a static entity. The reply to this is that in the mind of the creator there is the desire of intuitive creation. In consequence of this creative impulse there is produced a corresponding state of imagination, visualisation of the mental state, which is directly responsible for the objective representation of it through lines and colours. This creative impulse induces with it various suggestions which respond internally to the creative flow, and it is by this way alone that the creative process of the mind can realise itself. Even if the mental imagination and intuition had not been externally manifested, yet we should have considered that the artist could have attained his mission by the internal flux of the mind. What we experience externally is merely a translation of the mental conception and imagination. For this reason the mental picture can be regarded as true art even though it may not be translated in external forms in lines. The external representation is merely an imitation of the internal state. The real art of creation is the production of the mental states of intuitive representation as emerging out of the creative flow of the mind and determined by its creative self-flowing history. From what has been said about the remarks of Buddhaghosha regarding pictorial art, some important conclusions can be deduced. Buddhaghosha speaks of a creative moment of the mind which is at once intuitive and active, a consciousness of a peculiar kind associated with dynamism. He thinks that such a state of mind is the first pre-condition of aesthetic creation. This state being associated with art creation may well be designated as an aesthetic state. The product of the creative activity, at least so far as it is external, has hardly the importance that the inner activity has.

Conclusion-

The sense of beauty applies primarily to this internal state constituted of an intuitive apperception associated with a dynamism and involving ideas, thoughts, emotions and imaginary representations. It is this inner creation which we can primarily call Theories of Indian Art 89 the 'beautiful'. The term 'beautiful' can be applied to the external translations of this internal state only in a remote manner. Secondly, the aesthetic state of mind may indeed induce joy at a later moment or even at the same moment, but it is not necessarily identical with joy.

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