

The Variations of defects and excellences of images in the art - related books in India

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Introduction

Ancient art treatises such as *Sukranîti*, *b[hatsaAhitâ*, *Mayasâstra* and *PratimâmânalakcaGa* by Indian scholars are mostly arranged to discuss the various aspects of iconology. Therefore, it is very significant to be careful about foresaid treatises to know such techniques that caused for both Indian and Srilankan iconology. Furthermore, the systematic analysis of architecture or iconography creates the beauty of inner ideas as manifestations through creations. However, such things are excellent enough to examine the creators mind, it is very necessary to search the belief or metaphysical knowledge of creators. To do such a research we have to be aware of their teachings in the aforementioned books.

Before artists begin to create something like images, he must understand the science of correctness of religious or conventions. If they do not have such ability, the result will be so bad. According to the ancient tradition, the reality or the true is where the reality or the true.

Research Question

Does the artist's question of correctness of the art cause for the creativity of iconography?

My attempt is to examine the good and bad results that come after the creation

of an artist and what was the artist's attitude towards the art? Defects (*Doca*) and excellences (*GuGa*) are said to be arisen according to the finished work of the artists. Moreover, it may be an image of a Buddha statue or other statue for example *Deva* image. Furthermore, it is evident that the work of an artist need to be finished with correctness of the science. For example, some teachings of the book *PratimâmânalakcaGa* could be quoted here.

Excellences

“ Now the excellences and blemishes of the idols are spoken of with regard to their smallness and bigness. The seat should be well fixed and of sufficient length and breadth.”

“ The head made like an umbrella, brings prosperity of wealth and corn. The beautiful line of the eye-brow and forehead give eternal prosperity.”

Defects

“ If it (the image) is deficient in length or breadth, there would be famine and national breakage. if it is limbless, he becomes hunch - backed and if it is nose less, he becomes a diseased. “

“ If the sight of the image is turned towards the left, cattle are destroyed, if

upwards there is loss of wealth. One should avoid idol with eyes small, round, contracted, defective, or cast down. If the idol is made with a deep belly, it will always destroy crops.”

The above quotations prove that there had been various acceptances of art related technique as excellences and defects. Moreover, we can think that the Indian artists have been controlled by their system and it has caused the development of creations too. As the examiners of ancient heritage of India and Srilanka, we must be aware of their systematic elements and mental background. Therefore, it is very essential to study this because most of people see only the ancient heritage as creative and wonderful but the secret of it is the technique mixed with convention of them is to be known. As mentioned before many literary resources have tried to emphasize the recommendations of the correct artistic work. On the one hand, the Indian system of art has been careful to create the inner ideas with artistic view and deep consideration of its correctness and on the other hand, it has spread not only in India but also in Srilanka. The similarities of the art system of India and Srilanka are also so important to be examined by scholars caring every special feature too.

On the other hand defects and excellences of an artist's work will arise according to the correctness or its opposite. With reference to the above theme, we can find so many historical resources specially related to the literary sources. In addition, the Vedic evidences can be taken as the most historical because of the mass considerations of religious events. On the other hand, the post Vedic people have been more respectful about their art works due to the earlier light of convention. It might be the guidance for many later systems of art in India and its outside portions as well.

Methodology

To do this research literary sources are specially used and I will hope to compare the ideas of such books one another because of the variations of the teachings.

As findings, we can conclude that ancient artists have been very careful about the results of their works. In addition, it was the evidence of the correctness and the respectability. Furthermore, the tendency of the awareness of *GuGa* and *Doca* has caused to development of the creativity as well. Because of being care on above context artist was a controlled one by the religious rules and he had to protect their tradition very well. Though the artist has his inner free will to do his work he had to obey his tradition as well.

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