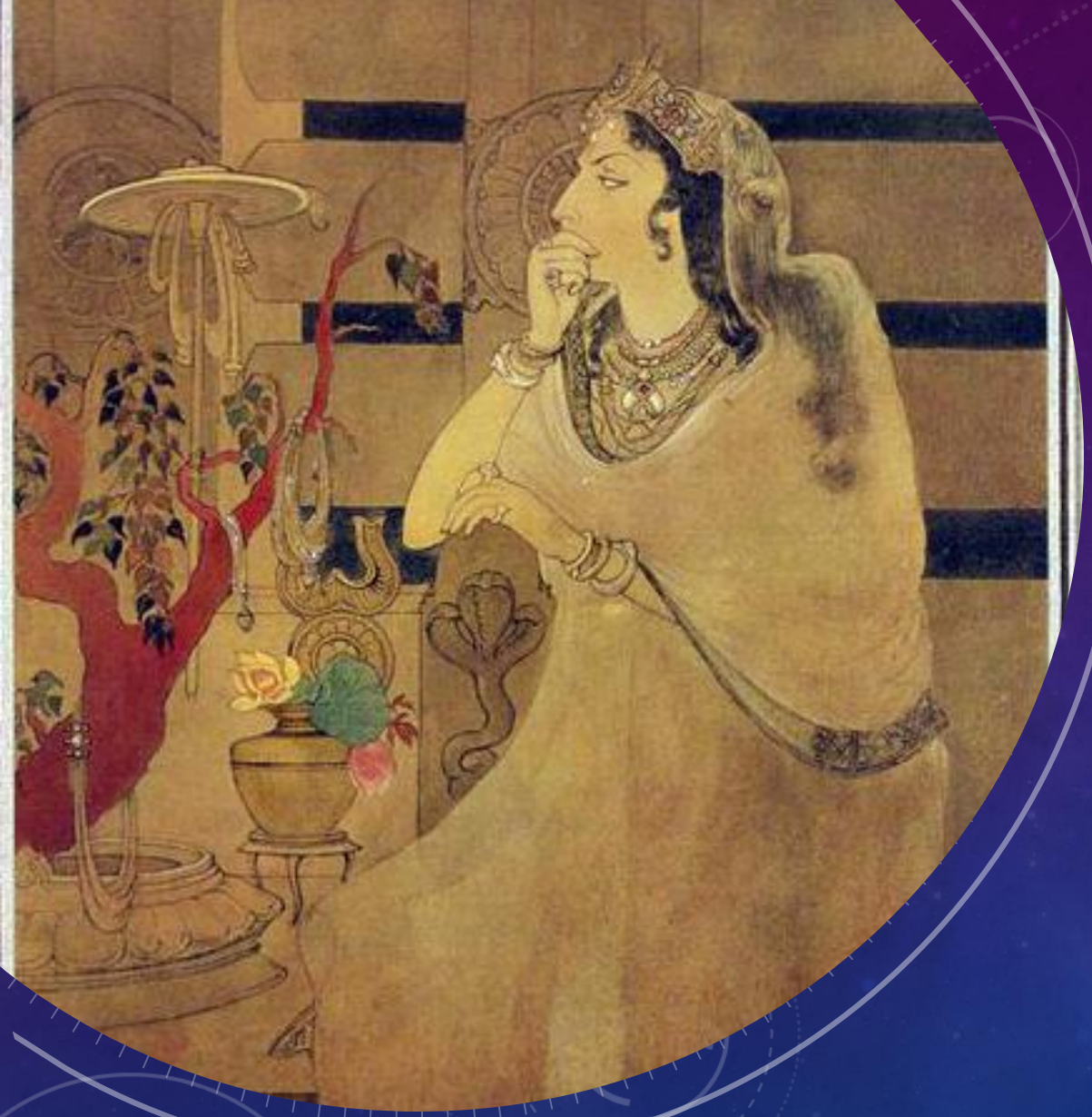
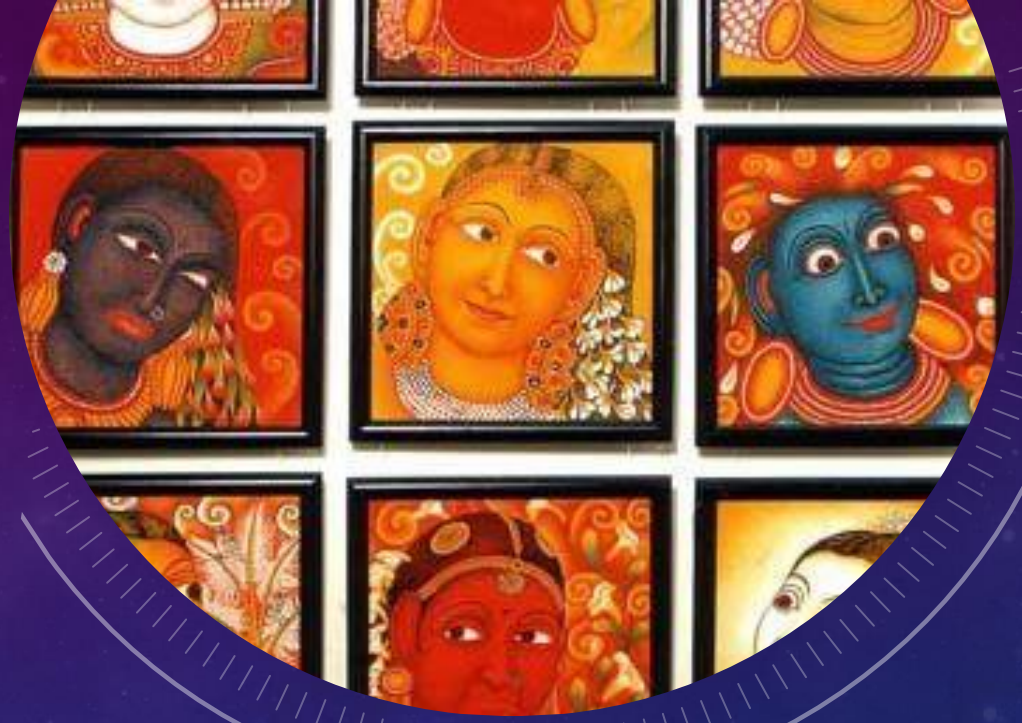




NEPALESE, CHINESE, INDIAN AND ISLAMIC TRADITION OF ART CRITICISM AND AESTHETIC WRITINGS OF BHARATA, BHAMAHA, ABHINAV GUPTA, BISHWANATH, A. K. COOMARASWAMY.

INTRODUCTION

- The main purpose of Nepalese, Chines, Indian, and Islamic Tradition of Art criticism and aesthetic writing is to understand religious and cultural relations.

EASTERN ART

- Development of eastern art :-

a) Mysticism

b) Symbolism

c) Metaphysical-ism

d) Transcendentalism

e) Unworldliness

There are four bases of utilities of life :-

a) Dharma

b) Karma

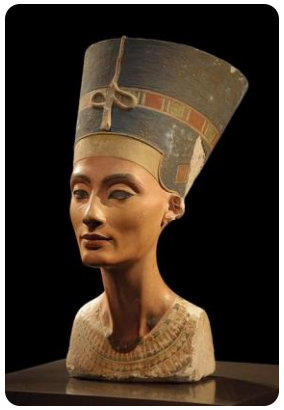
c) Artha

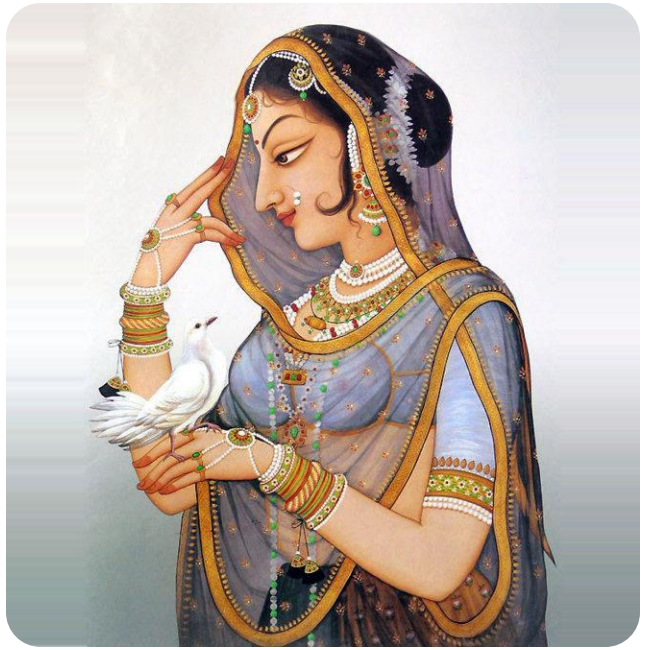
d) Moksha

- The natural aspect is presented in an internal form with personal style without seeing reality.

- In the arena of ancient fine art, the emotional and spiritual pleasure of human beings as well as the sense of pleasures forget the mental sorrows. Since such catharsis gives supernatural pleasure, so it is called fine art.

- Today the name of fine art has changed into visual art, Whereas :- painting sculpture, commercial arts, installation, performance, vocal instrument and digital technology etc.





ACCORDING TO DISTINCTIVE PLACE, SOCIAL, CULTURAL RECOGNITION

- Thin lips, Long hair, black eyes, sword like eyebrows, Mriganayani are considered beautiful in eastern civilization. But Africans believe in thick lips.
- In Egypt, They believe in beautiful for woman to have long hair.
- In China believe in beautiful for woman to have short feet.

AESTHETICS

- Late 18th century : from Greek AISTHETIKOS, from AISTHETA' perceptible thing', from AISTHESTHAI 'perceive'. The sense concerned with beauty was coined by German Philosopher Alexander Baumgarten, the term "aesthetics" refer to those principles governing the nature and appreciation of beauty, 'specially' in visual art.

- In Chinese culture, Confucious (lived from 551- 479 B.C.) stressed that the arts, both visual and musical, served to broaden human nature, but later, on Mozi argued that the arts served only the rich and had no benefit to the common man.

AESTHETICS

- In Islam, art made by human beings is seen as imperfection/flawed and inferior to the work of Allah. After 17th/18th century Isam art has limited in decretive patron as well as human figure.

- Indian art has developed with a focus on spiritual and philosophical state of mind , through symbolism.

- In Nepali art has developed with a focus on Religious harmony: Buddhism and Hinduism, as well as Bone Dharmi and Kirati-Mundhum used of Magical, symbolic elements in art.

नेपाली दर्शन

- दर्शन र अन्य क्षेत्रको सम्बन्ध , धर्म र दर्शन, संस्कृति र दर्शन , विज्ञान र दर्शन , कला र दर्शन, मानवशास्त्र र दर्शन, समाजशास्त्र र दर्शन , प्रकृति पूजा र दर्शन

- नेपाली लोकदर्शन : १. बोन दर्शन , २, मुन्दुमी दर्शन ३, किरात मुन्धुमी (सत्यहाङ्मा पन्थ) दर्शन, ४, प्रेमवाद दर्शन

- आर्य (शास्त्रीय) नास्तिक दर्शन : १. चार्वाक दर्शन , २, बौद्ध दर्शन , ३. जैन दर्शन

- आर्य (शास्त्रीय) आस्तिक दर्शन

१. साङ्ख्य दर्शन , २, योग दर्शन , ३, न्याय दर्शन, ४, वैशेषिक दर्शन , ५,मीमांसा दर्शन , ६, वेदान्त दर्शन

INDIAN ART AND AESTHETICS

- Specially, in Indian painting and Sculpture, The Rasa originates from artistic expression whereas the essential element **six-limb** becomes secondary part for process of distinctive combination of **Bhaves**.

- Indian Aesthetics developed in Natyashastra, in an ancient Sanskrit text, ascribed to Bharata. This modules aims to better understand Rasa theory as part in forward in Natyashastra.

- Rasa theory is specially focused on Drama and literature.

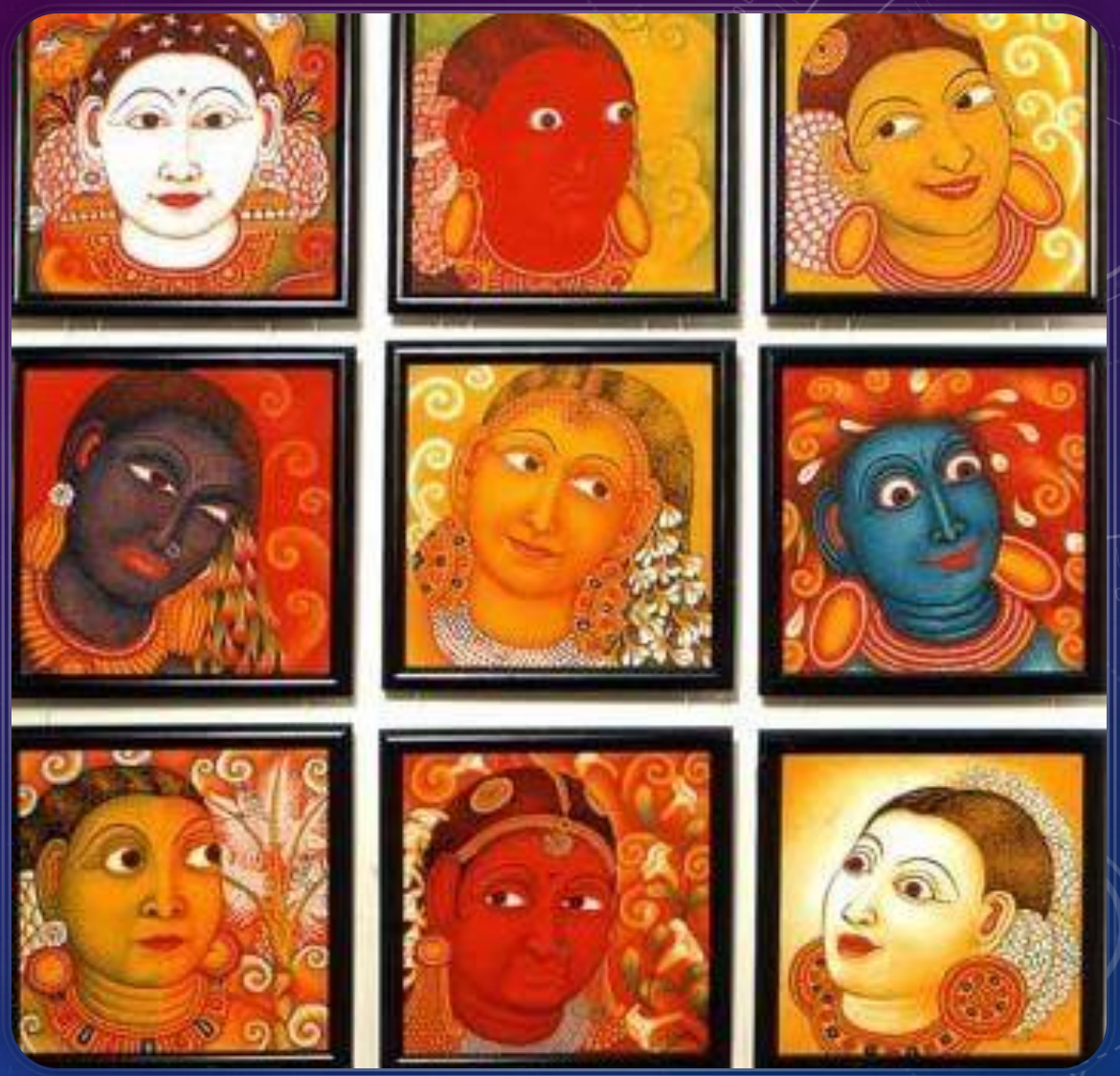
- Rasa distinguishes ordinary, real-life of psychological state (Bhava) from aesthetics emotions or appreciation (Rasa).

- Rasa: - Juice, Relish, Essence, sentiment, liquid, object of test.

- 41 psychological state: - 8 Durable, 33 Transient

RASA

RASA	STHAIBHAVA
SRINGARA (love)	RATI
HASYA	HASA
KARUN	SOKA
RAUDRA	KRODH
VEER	UTSAH
BHAYANAKA	BHAYA
VIBHATSAH	GUJUPSAH
ADBHUTAH	VISMSYA
SHANTA	NIRBEDA or SAMA



SRINGAR, BIR AND RAUDRA are major RASA . HASYA, KARUN BHAYANAKA, BIBHATSA, AND ADBHUT are medium RASA. SANTAH RASA are highest RASA.

CATEGORIZATION OF RASA

- Major Rasa:- SRINGARA (love), Raudra, Veer
- Medium Rasa: - Karun, BHAYANAKA, BIBHATSA, Adbhuta
- High rasa: - Shanta

Distinction of the psychological state: -

- Total effect – STHAIBHAV
- Determinate or external stimulus – Vibhava
- Conscious reaction – VYABHICHARI-bhava

DESCRIPTION AND ANALYSIS OF RASA

- One day actor actress meet in a beautiful environment of TAPOVAN. The permanent emotion (STHAIBHAV) of love revives in a youthful boy (lover) or girl (beloved) when they gaze at each other excitedly. Here the beautiful girl or boy is the main cause for the arousal of their emotion. The cause is called **BIBHAV**. If they are in the garden where birds are chirping, or they are walking in the garden splashed by moonlight. The love becomes more intense in a suitable environment. The main cause for the arousal of emotion (girl)(boy) is called **ALAMBAN VIBHAV**, and second cause that motivates for the arousal of the emotion (environment) is called **UDDIPAN VIBHAV**. As the permanent emotion **RATI** awakens in the boy or girl due to the presence of them, They experience something strange within him or her, this experience is called **ANUBHAV.** When the boy or girl experiences **ANUBHAV,** his or her inner experience can be seen outside on their faces and activities; this is called **BYABHICHARI bhava**. In this way, the boy or girl experiences rapture, relish or pleasure which is called rasa. In other words, the blossomed or fully developed form of **STHAIBHAV** (permanent emotion) is called rasa.

CENTRAL IDEA OF RASA THEORY BY BHARAT MUNI

- Transformative feelings (Rasa) through coincident of miscellaneous Bhava ,VIBHAV, Anubhav and BYAVICHARI BIBHAV are called NISPATTI. There is related with 'Satyam Shivam Sundaram' .

- ASWAD: - (VIBHAV), the performance of the first character awakens the permanent emotion of viewer. Which transform into experience is the ASWAD.

THREE TYPES OF ELEMENTS ARE NEEDED TO COMPLETE THE RASA

a) historical: - Historic is the absolute truth.

b) Imitator: - actor is a medium.

c) Viewer:- Viewer is the experience able person

1. Rasa is understood to emerge from a combination of psychological state. Rasa is compared with the test of food, VOJYA RASA is the art which is made of combination of line and color.
2. VIBHAV is the main cause to awake of viewer's psychological state (STHAIBHAV), which called psychological process .

BHATTA LOLLATA

1. Coincident – Act – Cause
2. NISPATTI– Origin, Semi-knowledge
3. Since Rasa's position depend on in imitation of the protagonist, all the actions in this world are false. Which creates semi knowledge. For example:- to imagine a snake by looking Nagin dancer.
4. Imagination in the absence of emotion.
5. NATYASASTRA that originating with ignorance is the NISPATTI.
6. Even the ultimate truth, because of playwright , we imagine the absolute world.

THERE ARE THREE TYPES OF SANYOG (IMAGINATIVE)

A) UTPADO – UTPADAK ----VIBHAV and STHAIBHAV

B) GAMYA – GAMAK -------- Anubhav

C) POSYA – POSAK ----------BYAVICHARI

- He considered to be a cosmic experience.
- Rasa is considered a sensation, not a materialistic substances.

SANKUK : - GUESS,--SUPPORTER OF BHARATMUNI AND OPPONENT OF BHATTALOLLAT

- **The Rasa and feeling are the same. The feelings is the experience of the main character. The feelings that audience gets from the performance of the main character is called Rasa.**

- **The feelings that comes from the imitation which makes viewer feel, that is called RASASWAD.**
- **There is no relation between the historical character and imitators. Only the poet experience is considered. Imitation is only a work of second degree or VIBHADI is the second degree which makes the society or audience feel of rasa in same degree.**

- **When the performer performs in theater, the audience remember like the event of main character. Then there is feeling of NATYASHATRA from the relationship between the audience and the performer.**

THERE ARE A FOUR TYPES OF KNOWLEDGE

- SAMYAK GYAN – Believe in truth.
- MITHYA GYAN - Considering to the truth to be false.
- SANSAYA - Doubt.
- SADRISYA - equal / similar.
- Someone's inner-feelings can't be felt from their behavior and word. In the same way we feel about the performance of the actor, but this is only guessed, because direct knowledge of the audience is not possible. So, the experience is subtle and invisible.

BHATTATAUT - SUBJECTIVE

- His thought comes from objective to subjective.
- Against: - reason is needed for guess.
- From the classical point of view, conjecture does not exist. Conjecture is an illusion from it . If a horse is painted in canvas, the joy of riding can't be fulfilled.
- Imagination cannot be realized the ultimate truth.

BHATTANAYAKA – BHUKTIBAD (UTILITY), 10TH CENTURY

- BHUKTI means utility of rasa. It is considered as BRAMASWAD .
- Contradicting the former, the rasa has neither origin nor experience, nor guess, nor imagination, nor express. Rasa is the utility.
- Without experience and memory, no rasa can be experience.
- Two types of knowledge :- a) ABHIDA – Common/ (ALANKARICH) decorative knowledge.

  b) BHABAKATTWA – Co-relation between BIBHAV and ANUBHAV
- There are two BHABAKATWA : - a) Personal affection & Destruction

  b) Generalization of VIBHADI

GENERALIZATION

- The generalization word has emerged to stay away from the feeling of being me. It was first used by BHATTANAYAK.

- When a prison is mesmerized by reading a poem or seeing a paintings or play then his emotions are specially aroused and sometime, he cries and happy. Such a blissful situation / delightful moment is called generalization.

- At that moment, It is a generalization for anyone actor - actress and spectator to be purified by destroying their personal identity.

ABHINAV GUPTA – EXPRESSIONISM 10TH C.

- He has rejected the imaginary action of BHATTANAYAK in BHAVAKATWA & BHOJAKATTOW.
- The imagination is useless, because rasas are generated from union of VIBHAV and STHAIBHAV.
- The origin of RASA is an expression.
- Coincident means BYANGYA – BYANJAK.
- Permanent emotion (STAHI BHAV) is as clay, when water is added to the soil, it starts to smelling.
- SAHRIDAYA :- It is a consciousness and unknown. It is completely personal. Expression occurs when one's consciousness is felt by reading a poem, watching drama or paintings.
- There are three types of SAHRIDAYA:- a) utility of worldly experience.

  b) Utility from the rites of pre-birth.

  c) Utility of the practice.

GENERALIZATION

- According to the situation, place, time, and particularities of characters, They should be selfless and get away from rules and regulation. At that moment confidently experienceable psychological state of mind change into RASIK that is GENERALIZATION.

- Interrelation between each other are the cause of happiness and sorrow. GERALIZATION is the conscious liberation from such worldly pleasure and pain .

- ABHINAV GUPTAH has linked the RASIK imagination with SATYAM SHIVAM SUNDARAM.

- In the realm of art, GENERALIZATION is not an individual but a collective action, So the concentration and extinction of the spectator is generalization.

CRITICISM

- Scholars have questioned by NATYASHASTRA underlying claim, keeping with rasa theory that all art is expressive of emotion and mental states.

- Such an understanding would be too narrow for art as practiced and experienced today. For instance, purely formalistic, experimental theater is not expressive or emotive.

- The NATYASHASTRA specifies many elaborate rules for drama. Based on these pertain to hand gesture, body language are further followed by classification and sub-classification that structure of drama. So, Scholars ask whether such precise rules limit genuine revolutionary creativity.

- Bharata has been criticized for the negative portrayal of certain mental states. For instance, the COMIC and LAUGHTER itself is seen as inferior. Furthermore, sorrow is said to relate to inferior person and women.

- Fundamental roots of SIX-LIMBs are secondary part of painting and sculpture. The process of psychological state moves forward based on it. So since, it is a stationary object, the sensation is also less, and such statement is called without sufficient justification. It is better to say that same sensation applies with categorization of excellence.

- Categorization of RASAs are divided into three part which are MAJOR, MEDIUM and HIGH. There are presented without sufficient justification of rasas. Higher and inferior sensation of rasa is controversial itself. Every rasa has equal value in the realm of sensation. Good or bad are complimentary to each other.

ALANKARA THEORY : ACHARYA BHAMAH

- It is originated at 6th century.

- ALAGN = ABHUSAN (Aesthetically increasing object)
- KARA = Decorated person

- Decorating with Theological, Poetic, Natyashastra, and painting or sculpture which has the quality of creating beaty is called ALANKARA.

ALANKARA THEORY : ACHARYA BHAMAH

- The quality of MADHURTA, SUKUMSRTA, UDARTA. SAMATA ,KANTI are called extraordinary and SHABDALANKARS are called ordinary.
- If it is used as RASIK quality on poet, that is called KABYALANKAR.
- After its distinctive deliberation, the RITI school and DWONI originated at 9th century. After that ALANKARA become secondary element of them.

ABHINAV GUPTA – VISWANATH

DHWANI

- Dhwani School of criticism: 'Dhwani' means suggestions, indirect communication, effect.

- Art is suggestion. It creates subtle sound. We must understand this. Art does not say anything directly, overtly. The theory is related to art and its meaning. Dhwani or sound created by art is a meaning. It is a semantic theory. Semantic is related to meaning. Art indicates meaning through suggestion and techniques of indirection.

ABHINAV GUPTA – VISWANATH
DHWANI

- Art has connotative (indirect) meaning. Use of symbol, sound, image, analogy, metaphor make artwork indirect. The sound must eco to the sense. The sound should be related to the meaning. Symbol is an image that suggests or indicated something else beyond itself.

- The signifier is present but signified is absent. It is invisible but we can guess because of Dhwani or suggestions. Metaphor presents one thing in place of other thing. It is indirect comparison.

BHAMANA – VISWANATH
RITI SCHOOL

- Riti school is considered as a quality of sophisticated style. For instance: - a) MADHURTA (sweetness), b) UDARTA (generosity), c) SUKUMARTA (tenderness), d) SAMATA (parity), e) KANTI (Brilliance). Such fundamental elements is used on art, It becomes the best art.

- Structure or composition plays important role in making a work of art.

BHAMANA – VISWANATH
RITI SCHOOL

- Appropriate arrangement of elements make a work of art as an aesthetically. What is in the middle, top, bottom, left, right makes the difference in a work of art. The sequence of the elements, coherence and harmony make a work of art aesthetic.

- All the parts are connected to the whole.

- Organic unity. Nothing can be added or removed from a work of art. All the elements are connected to each other.

ISLAMIC AESTHETIC CRITICISM

- Dominance of words and symbols instead of images and figures. They do not worship the images of divinity; the similar reflection can be found in art.

- Islamic aesthetics and criticism is mainly based on Sufism. The focus is on the union of the self and God.

- Monotheism- belief in single god.

SUFISISM

- Sufis are fakir who selfless love to GOD.
- Sufis - purification – mysticism.
- There is no exact definition of Sufism : -

  a) Sufis are those who are at the forefront of the worship.

  b) A person who wears plain clothes made of the wool is a Sufis.

SUFISISM

- The distinction between the creator and creation is annihilated. ANAL HAQ is the devoted person who known as SUFI. Short story of ANAL HAQ : - was executed by the BADSAH of Irani, because of talking about God is one who is within me. At the end of the life, he praises ANAL HAQ , ANALHAQ …. in every conner of his body.

MAIN FEATURES :-

- Organized in different SILSILAS (order).
- Absorbed the variety of idea and practices from Hinduism, Christany, Buddhism and Zoroastrianism.
- Free oneself from human attributes by purifying one-self.
- There is no cast in love and devotion.
- Direct perception of God. The distinction between the creator and creation is annihilated.
- Sufis believe God Lises in every particle of nature. To understand nature to understand science.

HISTORY

- Three stages in the history of Sufiism to realize of God:

a) KHANKAH – 10th century; characteristic: - Mysticism – Golden Age; to realize God through consciousness. It is bounded by the super ego. So, They felt that it is not wright way to realize the GOD.

b) TARIQA – 11-14th Century; characteristic: - When Sufism was being institutionalized

And symbols started being attached to it. KARMAKANDA (Ritual worship); Two types of institutions are: -

i) BA-SHERA Sufis – Follow the low of Islam saint to disciple. Prominent SILSILAHS: - CHISTI, SUHRAWARDI, FIRDAUSI, QADARIYA, NAQSHBANDI.

ii) BE-SHARA – did not believe INSHARIA low. MASTAKALANDER / MULUNG / FAKIR

c) TARIFA – 15 Century – The stage of Sufiism become a popular movement. To realize God through the selfless Love.

ART AND AESTHETICS

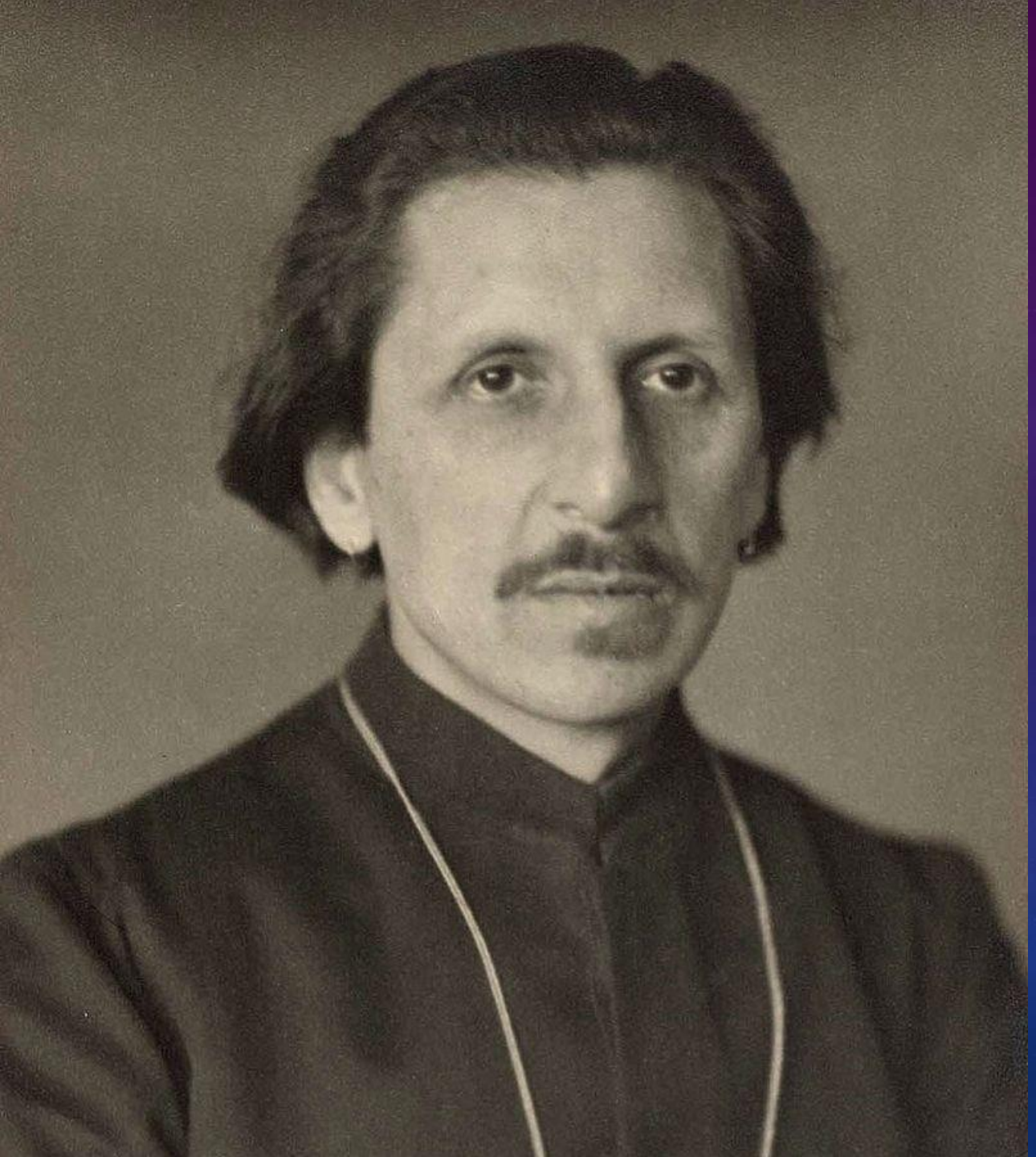
- Islamic art is difficult to characterize because it covers a wide range of lands, periods, and genres, including, Islamic Architecture, Islamic calligraphy, Islamic miniatures, Islamic glass, Islamic pottery, and textile arts such as carpets and embroidery.

- highest developed form of painting in the Islamic world is the miniature in Illuminate Manuscript.

ART AND AESTHETICS

- Early development of Islamic art was influenced by Roman art, Early Christian art (particularly Byzantine art), and Sassanian art, with later influences from Central Asian nomadic traditions.

- In Islam, as in any other context, aesthetics presents a twofold aspect, conceptual-theoretical and material-practical. In the applied domain of art, aesthetics refers to the philosophical-metaphysical underpinnings of a work's conceptualization as well as its phenomenological-physical attributes.



ANANDA KENTISH MUTHU COOMARASWAMY

- Coomaraswamy (22 August 1877 – 9 September 1947) was a Sri Lankan Tamil metaphysician, pioneering historian and philosopher of Indian art who was an early interpreter of Indian culture to the West. He had made it his mission to educate the West about Indian art.

ART - BEAUTY - BEATITUDE

- What is art ?

- Art is the embodiment in material of a preconceived form.

- It involves two component: a) Preconception of the form.

  b) Embodiment of this mental image into a tangible material.

- Preconception of form means visualization of the object to be depicted. (Inwardly forming)

- As the embodiment of preconceive form into a tangible material, he has been seen through the metaphysical approach.

ART - BEAUTY - BEATITUDE

- he psychological state of mind. This mental image is limited in available material stone, canvas, clay etc. So, for example painting, sculpture are not art. They are only artifact things made by artist but not art itself.

- The artist sees first in his mind that is his true underlying form of the object and later embodiment is visualized form into tangible material.

- According to A.K. Coomaraswamy, The first process is yoga and second is technical skill.

- According to Coomaraswamy, art is an ability, the capacity which allows the formal element in art and represented a purely mental activities, CHITA-SUDDHA. From this point of view, it will appear natural enough that Indian art should have developed a highly specialized technique of vision. The maker of an icon, having by various means proper to the practice of yoga eliminated the distracting influences of figurative emotion, proceeds to visualized form of the DEVATA. The mind 'produces' or 'draws', such a form itself, as though from great distance the image must be realized. A complete self-differentiation with it. The form thus known in an act of non-differentiation that is the mental form which he proceeds to execution in stone, pigment or other material

IMITATION

- Coomaraswamy's central doctrine that true art does not imitate nature as it is. It imitates nature in his manner of operation. It is reference to Plato's mimetic theory of aesthetics.

- It is in Yoga that artist sees the image of what he wishes to make, later it is technical skill.

- His concentration with Plato, the central world is a world of shadows like the prisoners of Allegorical cave.....

IMITATION

- Coomaraswamy said that the direct manifestation of the PLATONIQUE idea of horse what makes a horse to be a horse or tree to be a tree or man to be man. This is the underlying an intangible idea of form that is synonymous with soul. So, when artist draws an individual horse that is in front of him. But he is copying only the manifestation, The appearances not the truth of the horse, not that which he makes.

BEAUTY AND BEATITUDE

- Beauty, adequate (enough) replication of form of the 'idea' conceived in mind.
- Beauty is that aspect of the truth which attracts us to the truth.
- Beatitude means annihilated with ultimate reality or equated with the vision of god whose essence is the cause of beauty in all things.
- Metaphysical ideas on art beauty and beatitude which stand diametrically opposite to the modern conception of art beauty.
- Beauty is no distinction between a fine artifact and a 'utilitarian object'.
- Beauty is concerned with aesthetically perfection whereas known as good and bad. while a dance is perfect beauty and perfect goodness, a war dance is perfect beauty but not perfect goodness. The bomb is a perfectly made thing but cannot be called good.
- Truth art is always true and beautiful. But if art is manufactured with the propose for profit, it is commercial perfection.

CHINESE ART AND AESTHETICS

- CHINESE ART; has developed with Chinese heritage and culture. early Chinese art history belongs with Buddhist religion and typically classified by succession of ruling Dynasty or culture which are: a) Han & Qin Dynasty (221 BC – 220 AD). b) The Sui & tung Dynasty (581 AD – 960 AD). c) The Song &Yuan Dynasty (160 AD – 1368 AD). Later, Late Imperial China (1368 – 1911), New Chaina Art (1912 – 1949), Post Chaina 1945 AD – 1976), Redevelopment (mid 1980 –1990).
- CRITICISM : the "Six Laws," which is seen as "the first Chinese attempt at a systematic approach to the theory of the art." Th six element are; 1) Spiritual Tone of Life Movement (BHAVA),

  2) Manner of Brush Work in Drawing , (Calligraphy)

  3) Form Relation to Object (SADRISYA),

  4)Choice of Color. (BARNIKA BHANG),

  5) Composition and Grouping (RUPA BHED),

  6)The Copying of Classical Model. (imitation)
- Confucius's ideology or thought of aesthetic order and Western thoughts of aesthetic order (IMITATIONALISM, FORMALISM, EMOTIONALISM which are main aesthetics theories of art); as well as the influence of Confucius's thought of aesthetic order on the present Chinese work of art.

CONFUCIUS PHILOSOPHY

- Confucius has beauty developed/emerge with unity of beauty and goodness which is simply the unity and contain.
- Confucius is known as first teacher in China who wanted to make education broadly and stablished ethical, moral, and social standards. There are three types of Confucius philosophies; a) Confucianism, b) Daoism, c) Legalism

- a) Confucianism is an ethic of moral uprightness, social order, and filial/spiritual responsibility. They believe in ancestor worship and human-centered virtue for living peaceful-life. Confucius himself is worshiped as a spirit rather than the God. Its primary propose is active harmony, the most important social value.

- b) Daoism was a philosophy of universal harmony that urged its practitioners not to get too involved in worldly affairs (selflessness). It provide a comprehensive view of the world including the sacred and ultimate.
- c) Legalism remains highly influential in administration, policy and legal practice in China today.

- Confucius underlines the unity and goodness, and he demands that art should contain moral. In a sense, the unity of beauty and goodness is simply and unity of form and contain or the form of arts should be beautiful and even the contain of arts should be good.

NEPALESE ART

- Nepali Criticism
- Nepali art influences directly or indirectly from philosophical aesthetic theory of RASA ,SIXLIMB AND METAPHYSICAL concept of A.K. Coomaraswamy. As well as western theories imitational, emotionalism and formalism.
- Religious harmony: Buddhism and Hinduism
- Magical, symbolic elements in art
- Art, meditation and mandala. Mandala is an instrument of meditation and concentration
- Incorporating and blending of available new trends in art. Inclusion of Buddhism in Hinduism, use Mughal, Rajput styles, and western styles.
- Harmonious coexistence of diverse elements
- Integration of art in rituals. Painting, sculpture, music, dance in cultural rituals. Arts and culture are connected to life.