

THE ROLE OF COLOUR IN COMMUNICATING THE MESSAGE OF AJANTA PAINTING: AN OVERVIEW

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Abstract

The Divert Country as like India, the symbol of colour stands out and controls our every aspect and moods of life. The colours are not in animate; they are lively, full of light and vivacity. Every colour is having symbolic meaning also they reflect the human psychology. The country as diverse and culturally vibrant as India, from ancient time to present painting is known as the art of colour which helpful to express the various feelings of human heart. The aim behind the Ajanta caves was to describe the world about Buddhism. Colours used in the Ajanta painting were crucial and had an influential role in communicating the certain set of message and emotions to the viewers. The different varieties of paintings in Ajanta shows the different moods of the common man and women's, Divine God and Goddess as well as Gandharva, Kinnear and various other highest subjects are all well drawn and colour, in proper section, coloured fascinated with beautiful compositions. The psychology and use of fundamental behind the Ajanta paintings make him the highest Achievements of Indian classical Art.

Keywords: Ajanta paintings, colours, communication, message, element of art, fresco and tempera paintings etc

1. Introduction

The Indian Tempera is one of the finest dry surface painting techniques, and Ajanta paintings were made in same technique of tempera. The surface of Ajanta prepared with use of mud or husk, with different kind of other materials which was put on wall and then covered with lime, on which these paintings were then painted. For painting colour made from natural sources like leaves, flowers, white and brown stone, etc. Vartika means tools for colour application. It is a general term used for brush and crayon to draw and paint. At the same time in text Chitra sutra explained different types and use of brushes that could make of hairs collect from the belly of a goat, as well as the hair of calf and the muskrat also going to used it. In the portrait of Ajanta painting, artist has focused to capture the inner reality that was the essence of the person rather than the exactness of his appearance. The Ajanta school has their own iconic style which focuses on showing the inner reality of an object and nature with use of line. Ajanta paintings were not only for a source of entertainment, but also, they depicted enthusiasm of religion, faith and love. Ajanta painting were an expression of joy both worldly and heavenly.

In cave no. 1, we one can see the world-famous painting of padmapani Bodhisattva. In Ajanta all paintings are related to Buddhism, telling Jataka story of Gautama Buddha's past life as well as showing glory of his life

before attainment of enlightenment. Bodhisattva is active for the welfare of people, and the painting describes all this knowledge, philosophy, character, peace, principles, friendship and that through the constant efforts of enlightenment. The standing Buddha painted in brownish yellow, with a crown on his head, we can see the details of the crown, a circular manly face, and bow shaped eyebrows, eyes like a deer, straight long nose, passionate smile, finally an image of a great person. Joy can be seen on the serious face, broad shoulders, and strong arms and to maintain the balance of composition other images are used. A servant who is worried on the right, below that the figure of the sad queen, she is confused, and she is worshipping her husband who is going to accept Sanyasa and a maid trying to comfort her. At the top of the cave we can see a couple is dancing with joy along with all Apsaras showering flowers on Bodhisattva. At the backdrop the light green colour creates the wonder of nature.

A symbolic use of red and yellow show the colour variation. The love that Bodhisattva had for all living things and animals and the lotus in his hand shows how mortal he is in life, bodhisattva has gone beyond all feelings. The gods, animals, joker, Kinnear everybody are happy. The joy and sorrow are minutely depicted. In this painting limited colour used by the artist is just beyond the imagination and marvellous.



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This is the greatest ever thematic painting expressing all emotions with natural colour. The image of Bodhisattva is made larger than life, actually artist know the real proportion but for showing the greatness of Buddha he create the dramatized in the painting; it tells a story and expresses life and emotions. His mental dilemma of the Buddha can be seen through the picture, the viewer must have a higher standard of thinking to understand Bodhisattva and the dramatic creation made by the artist.

The Ajanta paintings are thus the showpiece of all kind of emotions in human life and a general cultural tradition as well religious belief. These painting are the divulge details of ancient life of India during the Gupta dynasty. The compositions, colour scheme, line and tonal values of Ajanta frescoes are very special; it is not possible to translate their remarkable Achievement.

In Ajanta the first caves are still highly stylised, particularly where a Buddha is seen to advocate earnestly preached revolution to his control on the mind. This painting has lot of the noble severity of the subject. In

some of the paintings in Ajanta the composition was in the form of an illustrated strip that broken upon in the vihara as well as the design from below to top all over the surface of the walls and on ceiling of the cave.

2. Scope of Research

In Ajanta the painting colour is to be change with the Massage of paintings. To understand the painting effectively the role and responsibility of colour in communicating the massages of Ajanta painting is very strong. Now days the paintings of Ajanta had an educational purpose that is introducing Buddha's teachings with Jataka story like his different regeneration of the group.

3. Methodology, Survey Instrument and Data Collection

Descriptive and Qualitative method as well as primary and secondary data sources is used for the data collection. The books, research papers, articles, archaeology information as well as electronic media are used for explanation of the topic.

A pivot a study is considered to find out the role of medium, techniques and colour to express the canvas of human life in Ajanta caves. The mural technique of Ajanta mural paintings was going away from India and taken to south-east Asian country like japan, Korea Singapore etc. were represented India's great traditional art and culture.

4. Literature Review

The ancient literature like, the Vishnudharmottara Purana, states about Indian paintings, is the best form of all arts. If we observe, we can find out that at the time of ancient India is the intensely active in the field of painting, many books and other writing works is devoted to the highest level of Indian art; this is sufficient proof, for showing the glory of Indian art, poetry and drama. From these writings we know about the technique of Indian of Indian mural paintings which is highly stylised for decoration in the walls of caves, showing the religious history as well as daily life of human being in palaces and in temples.

Now, several studies on the techniques, the tools, and on the materials of painting, mostly based on the Ajanta painting, are available. In Ajanta the most popular pigments are yellow ochre, red ochre, green, lamp black, lapis lazuli, white clay and gypsum. All the walls and pilasters are covered by overlapping figures of humans as well as all kind of nature, brought to life with vibrant, bright and contrasting colours by the artists. At Ajanta, the painting methods are little bit different to the European fresco technique. The primary distinction is that when it was painted, the layer of plaster was dry. The colours are vivid even more than 1500 years. At that time lot of Ajanta paintings were done in the light of torches as well as use of water reflection, as caves were dark from inside. The natural colours preparing from plants, minerals and animals were used in the paintings that are vividly even after 1500 years. The special feature of Ajanta painting is world famous for his uniqueness. Ajanta is a location where, over decades, many caves have been hollowed out of the hills.

The Ajanta murals are dry frescoes, Shilpa shastra explained, the technique of execution as well as the formal, aesthetic principles and iconographic features of Ajanta informing the highest activity of the artistic skill. Among which the Chitrastotra of the Vishnudharmottara Purana explained the type and proportion of human figure in paintings. The Ajanta paintings are one of the oldest representations of Indian painting traditional art today also which is available for us. In the 2nd century the paintings of Ajanta were very much demonstrate with use of sophisticated technique, which is not possible to achieve it within a century of experimentation. Unfortunately, we have very less exact information available about their techniques of such experimentation. To know about this great tradition of Ajanta paintings, everyone may turn to the different literature were written on Ancient India.

5. Conclusion and Implication of the Study

The role of colour in Ajanta frescos, explained the highest values of Indian Aesthetic sense. The natural water colour used in Ajanta played an important role to communicate this religious message to the viewers. The use

of limited colour increasing a different colour scheme is the originality of Ajanta painting. The whole painting has been done in Geru (brown), Ramraj, Hironji, Neel, Kajal, Chalk and lime, etc. the artist of Ajanta was very much successful in creating variety of colour schemes through these limited colours only and more over the retention of brightness in colour. About thousand years compels us to congratulate the artist of the age. In short it has been taken centuries for the Indian artist to create wall as well as colour for wall painting, it was also hard to select perfect colour for painting still only 5 colours was in their hand, but they used it with an appropriate binder. The characteristic of these painting is they have withstood the ravages of time with eccentric flexibility of Indian style.

There are many characteristics of Ajanta painting like linear beauty, the expression of sentiments and emotions through different part of body gesture of human figure, variation of daily life scene, women in ideal form, ornamentation, painting according to Shadangas, emotional depiction of bird and animals and nature, etc. all these aspects were successfully created in Ajanta with limited colour. There is no any doubt about the skill and devotion of Ajanta artists; basically they were all monks, one generation to another, they have lots of faith in Buddhism and they used art to show the glorious life of Lord Buddha. In the present era, artist has lots of techniques and better colour than Ajanta artist, but it is not possible to create one single painting as the level of Ajanta. After the rediscovery of Ajanta, it gives the employment and revenue to the Artist as well as to the common people. Now days it is necessary to keep clean, and preserve these worthy caves, for the upcoming generation, who will know the values of Ajanta cave art. This natural colour helpful to support the environmental balance. In 20th century the government of India has launched various schemes for preserving this world heritage site. The effect of colour can be seen in Ajanta is optical, emotional and aesthetic. To keep in mind, in modern day scientist developed physician, psychologist and artistic colour theory.

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