The study made in the foregoing few pages does not enable us to arrive at any conclusion. The scope of the study is quite vast, and it is hardly possible to make an exhaustive study which only can offer some conclusion. But from even a somewhat comprehensive study, as has been made in the present dissertation, some points of interest seem to emerge from the analytical study of eastern and western Indian miniature painting.

Manuscript illustrations in western India during the first few centuries, i.e., from 11th century to 14th century mostly do not have any direct relationship with the text of the manuscripts. But from the 15th century onwards we find that the illustrations are many times related to the text of the manuscripts. Eastern Indian
illustrations, rarely, if ever, show any relationship with the text of the manuscripts. The paintings are not used as the illustrations of the text but as their decoration.

In the Western Indian painting, the subject-matter is both secular and religious. Secular subject-matter in western Indian miniatures can be seen quite frequently even in early examples. The secular paintings represent human beings, animals and decorative motifs and even geometrical designs during the 11th century manuscripts. An illustration from Nishithachurni manuscript of 1100 A.D. gives a clear example (Fig.59). But in eastern Indian miniatures, secular subject-matter was not popular. It is virtually absent in early examples. In later examples, it received some ground but not in early examples.

Live drawing in western Indian illustrations is firm, but angular and sharp, particularly at the joints of the body. Lines are flatly drawn in thick or thin strokes. These are not drawn in one sweep, but are joined with pointed angles and angles are sharp almost to a geometrical point. But in eastern Indian illustrations, the lines are unbroken, flowing, steady and definite. Lines are modelled by increasing and decreasing in thickness according to the demand of the roundness of the body contour. An example
from Astasahasrika Prajnaparamita executed during the 6th year of the reign of Mahipala I (Fig. 59) illustrates this point.

In Western Indian miniatures, faces of the figures are either in strict profile or in frontal view. The faces of the deities are mostly in frontal view while those of the attendants and other figures show faces in profile. Eastern Indian miniatures reveal faces, either in full or in three-quarter views; the principal deities display full view and attendant-deities are in three-quarter view. The introduction of Mongoloid faces with three-quarter profile can be seen in western Indian manuscript illustrations, whereas eastern Indian miniatures show preference for Indian faces.

When the face is in profile in western Indian miniatures, we find them with two fully visible eyes. This projection of farther eye in profile view of the face is a common mannerism which seems to be popular among the western Indian manuscript illustration, although after the 15th century, manuscript-illustrations from western India started omitting this mannerism. The projection of the farther eye is not to be seen in eastern Indian painting, except in a few examples of stray cases. In eastern Indian miniatures, the faces occasionally show projection
of the third eye, but this is seldom shown with prominence. An illustration from the Pancharaksha executed during the 14th year of the reign of Kayapala, illustrates the point (Fig. 28).

Western Indian miniatures reveal more variety of eye depiction. In the early examples the eyes of the figures are big. The pupil is represented by a dot. There is no attempt at the shifting of the pupil to denote the direction of the look. In the 15th century examples, we find that the eyes of the human figures are sometimes very long and narrow with a circle-like dot as pupil; sometimes the eyes are small with black dots as the pupil. The eyebrows are very long and often they reach the ear. During the 16th century, the eyes of the human figures are very large, and during the 17th century, the eyes are fish-like. But eastern Indian illustrations display a restricted treatment of the eye. There the eyes are mostly not fully open and wide. Only in the 17th century, we find that the eyes are large and lozenge-shaped under a highly arched eyebrow.

There is more variety of body forms, postures, details and landscaping in western Indian miniatures, though they are abstract in treatment. One single tree may represent the whole forest and one flower may represent
the garden. Landscape is shown in a simplified manner. The attitudes and postures are abstractly treated. The postures of seated figures are shown in two variations; in the first, both legs are lowered on a foot-stool, in the second variation, the left leg is crossed on the seat and the right one allowed to dangle. But in eastern Indian miniatures, we find restricted body forms, postures and details which are summarily treated.

The sky is represented by clouds in western Indian illustrations and clouds serve mostly as decorative motifs. In an illustration from the Aranyak-Parvan of 1516 A.D. (Fig.21), the sky is represented by a strip of blue. In eastern Indian manuscript illustration, flames serve as the decorative motif. Many times, deities are shown surrounded by flames which serve as the halo.

Western Indian miniature paintings show a marked preference for flowered or chequered costumes. Miniatures show a large variety of costumes. An attempt is made to depict contemporary custom in which women draped their odhnis as a broad band across the chest and also to illustrate the type of turban worn by male musicians and probably the Hindu men-folk in general. Eastern Indian miniatures display a restricted use of costumes. In later paintings of the 16th and 17th century, there is an attempt to show the use of contemporary costumes.
The application of colour is flat in western Indian miniature painting. Its effect is two-dimensional. This is partially because contrasting colours are hardly used. The colours used are bright, rich and glowing and seem to have been used to give decorative effect. The outline of the figures is mostly with black colour and colours are used after the outline is drawn. But in eastern Indian manuscript illustrations, contrasting colours have given a sense of relief to the composition (Fig. 59). Colours of subdued tones are used. White colour is used to highlight the features of the figures. Figures are first sketched out and then filled-in with a dark shade of colour with which the outline has been drawn. Lapis-lazuli blue and gold are altogether absent, which are very prominent in the former school of painting.

The figures in western Indian manuscript illustrations do not reveal relaxed expression. Instead, the expression is tense, jerky and full of nervousness. Contrary to western Indian miniatures, figures from eastern Indian manuscript illustrations with down-cast look, the serenity of the face give a different picture. This effect of serenity is enhanced by the relaxed postures of the figures (Fig. 31).
There is more variety in hair-do in western Indian illustrations. Figures show long hair gathered at the top of the head, dancing girls display long plaits. Their hair are arranged in one, two or three braids, decorated with tassels. But eastern Indian manuscript illustrations reveal restricted hair-do. The female figures have their hair in such a manner that half of the hair is gathered at the top of the head and the remaining half is left loose. The male figures wear shoulder length hair (Fig.33).

Figures in western Indian manuscript illustrations show a deep interest in heavy and elaborate jewellery. The figures are 'decorated' from head to toe with all kind of ornaments. But figures are not burdened with jewellery in eastern Indian miniatures.

Unlike eastern Indian miniatures, where the figures may overlap each other in order to create sense of depth, western Indian miniatures illustrate figures either in full visibility or they are super-imposed (Fig. 11).

Animal figures are frequently depicted in western Indian manuscript illustration. But this is not the case with eastern Indian miniatures where animal figures are depicted only at times, mostly when they were to be shown as the vehicles of the deities represented or if the theme
specifically demanded the presence of an animal, e.g., the scene of the taming of the elephant Nalagiri by the Buddha.

The above is only a brief survey of the main points of contrast and similarity between the western Indian and east Indian paintings. The art historical significance of the fact that these two "schools" of painting flourished more or less during the same span of time and with some similar and some dissimilar approaches towards the content and form of the same type of painting, namely, miniature painting, can be appreciated in the light of a more comprehensive study on the topic with the evidence of all the other available data. This present dissertation has been accomplished only to highlight the importance of the subject matter with the hope that we shall be able to make a detailed study on the topic in future.