

## Indian Shilp Shadang

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Reference to this paper  
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Artistic Narration 2022,  
Vol. XIII, No. 1,  
Article No. 1 pp. 1-5

[https://anubooks.com/  
artistic-narration-no-xiii-  
no-1-jan.-june-2022/](https://anubooks.com/artistic-narration-no-xiii-no-1-jan.-june-2022/)

### **Abstract**

*An Artist creates a technique or Composition by using his regular practice to express his emotions, feeling, or sentiments. But for this creative process, he has to know or practice some essential fundamentals of art. This is why all styles of Indian art of classical value are based on the classical theories or fundamentals of Indian art. whether it is Ajanta or mugal, Rajasthani or Pahari school of arts, all are based on classical ethics or fundamental rules of art, explained in different books of ancient time, In This context India had seen the evolution of the 'Shilp sadanga' in 11th-12th century when yarodhar Pandit explained Kamsutra by the name 'Jai mangla' to define art. So he stated six limbs of painting which are very necessary to complete a painting. Explainer yarhedhar Pandit explained a shloka to establish a formula for an aesthetically perfect painting. These six limbs of painting are considered as the prime principle of art even today. These are called shadanga, which are an inheritable part of every great Indian masterpiece, such richness endowed in Indian art makes it unmatched and precious. These six limbs of painting are equally linked together as the limbs of a human being.*

Art has a very long life in India. It is still in its momentum. From prehistoric times to the contemporary creations of today, it has come a long way and matured gracefully. In its long journey, it has passed through many ages and many styles of art, But all styles of art in ancient times have their own classical value as they are based on the classical theories of Indian art. These different art styles are Ajanta cave art, miniature painting during mugal, Rajasthani and Pahari school of arts are based on the classical ethics or fundamental rules of art, explained in different books of ancient time which are called 'Shilpgranth' such as – Kamsutra, Vishnudharmottar Puran, Natyashastra, Chitralaksan, Samrangan Sutradhar, Shilpratnam, etc. , These are the ship text which has art elements, explained and discussed. There are core written light elements on limbs of art in Samrangansutradhar, which are as follows - Vartaya, lekhyam, lekhanam, kritabandh, rekhakram, vartanakram, aakritiman.

'Shadanga' is also one of the rules of art written in the ancient period and this word consists of two words – one is shad, which means six and the second is anga, which means limbs or parts. It means shading consist of the six limbs or canons of art, on which ancient Indian paintings depend. India of the Ist country BC had seen the evolution of the 'Sadanga' which are considered as the prime principles of art even today.

Thus Indian ship shandang are the six limbs of paint that define the painting according to Indian culture. As painting is created through brush i.e. Tulika, that is why it is also called "Aalekhya," in Indian ship epics or books . It has the capacity to expression of feeling too. A great writer Vatsyayana wrote a very explanatory book Kamsutra. Painting (Alekhya) occupies the fourth place among the 64 arts enumerated by Vatsyayana. To conclude Vatsyayana has written a shloka which amply indicated that painting was fully developed during that period and the six limbs of painting (shadings) enumerated in the Kamasutra were already in vogue. These six different limbs were actually six different points or strokes which were emphasized to infuse more life into the painting . They were the rules to human demeanor for greater effect and appeal in which he defined art elaborately . In the 11<sup>th</sup> country Yashodhara Pandit, a great explainer had explained kamsutra by the name – "Jaimangla" to define art. So he stated six limbs of painting which are necessary to complete a painting. Explainer Yashodhara explained a shloka to establish a formula for an aesthetically perfect painting.

"Roopabhedah pramanani Bhava Lavanya – yojanam  
Sadrishyam varnakabhangam iti chira shadankam."\*1

This slok state the perfect definition of a painting or 'Aalekhya'. These six limbs of painting are equally linked together as the limbs of a human being. To know or understand a painting anyone has to know these limbs first. These limbs of painting are considered as the prime principles of art even today. This is why the great artist Avmindranath Thakur also attracted the articians towards ancient texts or literature for renaissance in India at.

For this purpose, he formed the Indian society of oriental art as well as he published a book named 'Six Limbs of Art' in 1921. The above slok or chand proved true him in reference of emotional aspect or creative aspect of Art.

These shadanga weaves the language of an artwork. Defines the principles of the creation of artworks. These areas under–

### **Roopbheda**

Roopbheda means the knowledge of looks and appearances. 'Roopa' means the outer form or appearance of the subject. The perception is visual as well as mental. 'Bheda', on the other hand, means difference. In other words, to create a painting, an artist needs to have a sound knowledge of the different forms that exist. He has to know how a form of life differs from a form of death. Both have their own characteristic, features and sublimity.

'Roopabheds' enable an artist to perceive and depict things as they to perceive and depict things as they appear. Of course, this knowledge cannot depend solely on the power of sight. Experience is a much important as the former. Thus Rupabheda presupposes accurate draughtsmanship and the importance of form. It stresses on the Physical typologies of form. It not only emphasises on knowledge of form ( Rupa ) but also the subtle and stark difference between forms. For instance, a work must be articulate enough to differentiate the ordinary eye to decipher between a dead man and a sleeping man. So thing to thing and human to human differs according to the situation and mental status. This is why visual form and inner form are different but both are jointly essential to express the real form. This is true that sight (eyesight and inner sight) is the basis of form.<sup>2</sup>

### **Prambanan**

Pramanani means accuracy and precision of measurement and structure. This principle is governed by certain laws, which give us the capability of proving the correctness of our perception and delineation. 'Pramanani' teaches us the exact measure, proportion and distance of the subjects and objects. It provides an insight into the structural anatomy of objects too. For instance, if someone asks you 'how blue' is the sky, a measurement as such can be futile. We can never possibly depict on a mere piece of paper of a few inches. Oceans cannot be depicted in a few wavy strokes of the brush.

A sense of proportion has to be imbibed oneself to measure the blueness of the sky and the depth of the water in an ocean. Thus pranam is such a rule which like pixels made the artist work on the brush to bring out the accurate perception, measure and structure. In this way, the manifestation of the form must be guarded by the power of pramanani. It emphasizes on perception proportion, measurement and structure. It provides an insight into the structural anatomy of objects. It is also called 'Prama Sakti' which means to show some vast scene according to a given space for example mountains trees or ocean or boat share would be presented according to a ratio. This is thought of as the work of our Prama Sakti. In this way to measure, see or understand the universe or limited world in the work of our inner soul.<sup>3</sup>

### **Bhava**

Bhava is the feelings on forms. 'Bhava' means an emotion, a feeling, an intention, or an idea. This aspect of art is depicted in the form of feelings expressed by the subject. Take up any Indian painting and you will notice that no painting can be complete without a bhava.

In fact, in a entirely lifeless depiction, it is only this aspect that can bring about a sense of life and passion. You can imagine an artwork as a vessel full of water. It shall remain still and without ripples as long as it does not get a push from an external factor like a gush of breeze. A Bhava is like a breeze of air, which gives the painting the much-needed motion. In this way, Bhava is shown by the facial expressions which are generally ruled by the inner feelings. The artist had to visualize the situation, and emotions and express them in form of expressions.

Bhava are of two types, number one is covert, the hidden emotions and seconds is overt i.e. revealed emotions. Here we can coat Indian artist Raja Ravi Verma who is particularly noted for his painting that most delicately depict the veiled emotions. As in his one painting, Shakuntala is shown to pretend to remove a thorn from her foot, while actually looking for Dushyantha, as her friends call her bluff.

### **Lavanya Yojanam**

Lavanya Yojanam means blending grace in an artistic representation. Your painting should be gracefully high in its artistic quality. The pramanani is for stringent proportions and Bhava is for expressing movement. But Lavanya Yojanam is for controlling the overexpression of both. The motive is to bring about a sense of beauty in a dignified and organized manner.

Abanindranath Tagore, the famous artist from West Bengal, has described Lavanya Yojanam as a 'loving mother', who is also careful about the rules of raising up her child. We can also imagine the aspect as a round pearl without its luster. Thus Lavanya is required to add a touch of panache to complete the finesse of the work of art. For example, many prepared dishes are worthless without a pinch of salt. For a good taste salt is necessary for any dish without salt it is tasteless and no one can eat it whether it is cooked properly. In the same way, Lavanya is essential in a painting to give it a proper taste of salt. Dr. Vashudev Saran Agrawal has said it 'Beauty of Touches'. According to Shri S.N. Das Gupta, 'Beauty is aroused by combination and Lavanya is aroused by inner expression in forms.'<sup>4</sup>

### **Sadrisyam or Resemblance**

This is perhaps the most challenging task of creating a painting. Sadrisyam suggests the degree to which a depiction is similar to an artist's vision or the subject itself. In a way, it is also a way of depicting similitude.

As the poets often compare a women's looks of hair with a snake, A beautiful girl has been called 'moon faced' and her lips – like rose petals and eyes like those of a deer,

her thighs are like the trunk of Banana tree and so many more similitude can be seen in a literal sense. Of course, artists cannot draw snakes instead of a lady's tresses or a moon instead of her face. The delineation must come from their artistic way of painting.

### **Varnikabhangam**

Varnikabhangam is an artistic way of making use of the brush and colors. It means that a subject is being drawn and colored. As there will be a use of brush and pigments when we create a painting, so this principle focuses on the way of in which strokes of color are being applied to a surface i.e. canvas and on the knowledge of the artist about the different colors. Thus varnikabhanga is the leeway that added the flavor of individuality to every piece of art as it allowed the artist to use the brush and color in his own artistic flair.

Here is a very interesting piece from mythology, where the great lord shiva speaks about the knowledge of varna to his wife, Parvati. He says, "Everything is futile – the repeating of mantras and the telling of prayers, austerities and devotion, unless one has gained the knowledge of varnas – the true significance of letterings and the luster and virtue of figures."<sup>5</sup> Indeed you will tremble or fear applying meaningless strokes on your canvas until you have learned how to use the brush properly. While all the above five principles can be mastered simply via perception, you can never learn varnakabhangan without real, head and practice. Practice is a must in reference to using brush and color whether you have read them hundred times but without practice, no perfection can be attained.

### **Conclusion**

When an artist is creating a piece of art or any critic is assessing a work of art, he must keep in his mind the six limbs of art to create or analyze it properly. This is why these six limbs are followed by the Indian artist and such richness endowed in Indian art makes it unparalleled and precious. These are the basic principles on which Indian art was founded.

Thus the shadanga is an inevitable part of every great Indian masterpiece. From the ancient paintings of Ajanta to those created by Raja Ravi Verma, and Hussain and many other artists of the of the modern period. You will observe that every notable artist has silently put to use all the six prime principles. Thus Shadanga mirrors the limbs of art, without which an artwork is deficient.

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