

**ART IN EVERYDAY LIFE  
PRESENTATION  
ON  
SHADANGAS OF INDIAN  
ART**

# INTRODUCTION

## SHADANGAS OF INDIAN ART

### {SIX LIMBS}

- The word shadanga means a one of the rule of art of painting written in ancient period.
- This word is made up of two words that are SHAD meaning SIX and ANGA meaning PART, meaning six parts or limbs which is the heart of art.



- If a Painting lacks any of the parts of Shadanga it was considered to be incomplete, fruitless and Meaningless.
- Because of These Six Limbs or Shadangas Paintings were made more lively as this is the heart of Art.
- For example: The mesmerism present in the paintings of The AJANTA CAVES. This game of colours is an incredible craft which is difficult to fathom.



## ART OF THE AJANTA CAVES

# SHADANGAS OF INDIAN ART

- Art has had a very long life in India. It is still in its momentum. From the cave paintings of Pre-historic times to the contemporary creations of today, Art has come a long way and Matured gracefully.



# SIX LIMBS

- ❑ ROOP-BHEDA (KNOWLEDGE OF FORM).
- ❑ PRAMANANI (PROPORTION).
- ❑ BHAVA (EXPRESSION).
- ❑ LAVANYA-YOJANAM.
- ❑ SADRISYAM (SIMILITUDE).
- ❑ VARNAKA-BHANGRAM.



# 1. ROOP-BHEDA(KNOWLEDGE OF FORM)

- The word Roopa means the OUTER FORM or appearance of subject. The perception is visual as well as mental. Bheda on the other hand means difference.
- Roopbheda enables an artist to perceive and depict things as they appear. In other words to create a painting an artist needs to have a sound knowledge about the different forms of art that exist.
- The Artist has to know how a FORM LIFE differs from a FORM OF DEATH. Both have their own characteristic features and Sublimity.

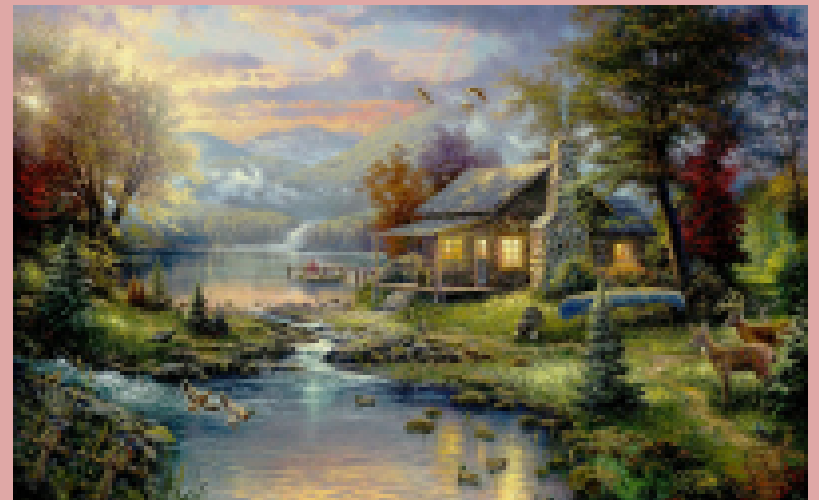




## 2. PRAMANANI (PROPORTION)

- This principle is governed by certain laws, which give us the capability of proving the correctness of our perception and delineation.
- Pramamani teaches us the exact measure, proportion and distance of the subjects. It provides an insight into the structural anatomy of subjects too.
- A sense of proportion has to be imbibed oneself.

• For example, if someone asks you 'how blue' is the sky, a measurement as such can be futile. We can never possibly depict in 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.



# 3. BHAVA(EXPRESSION)

- *BHAVA means an emotion, a feeling or an intension or an idea. This aspect of art is depicted in the form of feelings expressed by the subject.*
- *Bhava is like a breeze of air. It gives the painting the much needed motion.*
- It eulogizes the expression of emotions; the formless.
- Bhava are of two types, covert i.e. the hidden emotions and overt i.e. revealed emotions.



# 4. LAVANYA-YOJANAM

- Lavanya-Yojnam enhances the beauty and grace of artifacts.
- The painting will look monotonous if beauty or grace is not there.
- Shri Avanindra Nath Tagore has elaborated the Lavanya-Yojnam in his "Six Limbs of Indian Painting."
- "Bhava is the expression of inner beauty and lavanya is the making manifest of the outer beauty by adding grace and charm to it.



# 5. SADRISYAN(SIMILITUDE)

- 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.



# 6. VARNAKA-BHANGRAM

- The combination of two words Varnika and Bhanga is called Varnika-Bhanga which conveys the knowledge of color scheme.
- It means the use of color in an artistic style for creating an aesthetic sense.



# CONCLUSION

- On the basis of this study it can be concluded that artisans under the Akbar worked on the imperial architecture with the application of six limbs of Indian art.
- These six canons have a vital place in art and aesthetics because these increase beauty, grace and quality of artifacts which is the basic requirement of an object.
- The artisans who were employed by the Akbar had inherited these unbroken traditions and these undoubtedly became fundamental lines of guidance for them.
- Akbar gave them the necessary propulsive inspiration; they only revived and revitalized the old principles.

***THANK  
YOU***

**CLASS: B.S.C.  
HOME  
SCIENCE**

**Semester: 4,  
second year**

***SUBJECT:*  
ART IN  
EVERYDAY  
LIFE.**