



Evidence of Indian Art in Vedic literature

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Abstract

One of the ancient and rich literatures of India is the Vedic literature which possesses immense religious, artistic and aesthetical importance. Vedic literature not only outlines the numerous Hindu rituals and ceremonies which have been observed by the people from the Vedic Age but also the different philosophy which forms the basis of Hinduism. Through Vedic literature, we come to know about the art, form of art and artistic approach of the different Civilization and it is the main source of understanding ancient Indian Art. In this paper, a study has been made to know about the rich observation, visualization and expression works of Vedic art without which our knowledge about the Vedas and their philosophy and its importance in Indian art history would have been incomplete.

Keywords: Bio Art, Scientific palette, Hybridization of Art and Science

Introduction

Vedic Era is the time of ancient Indian art history. We know that not any art evidence available in archeology department. But still many places in our ancient literature form, type and word of art mention. First time *Shilp* word used in Vedic era and under this word two form mentions one is *Lalit kal*. Under *Lalit kala* (Fine Arts) discuss about music, song, painting and poetry and second is *Upyogi kala* (Commercial art) – under this word two form identify coloring and architecture. According to *Maha rishi Panini* arts have two forms one is fine arts which is *Charushilp* and second is commercial art which is *Karushilp*. The creation and formation of symbolic line art developed in *Vedic* mantra. Perhaps the development of line art form at the time of *Yagya vedi* where *Rishi muni* make some pattern around the *hawan kund*. Yantra and Tantra also a combination of lines and geometrical art form since our ancient time. As I think these artistic lines help to the people to create some ar work. In Rigveda (1|5|5) described a Hiranmayi door of goddess ornamental drawing around the Hawan Kund. Padini use word *Pratikriti* for these decorative drawings.

This *Pratikriti* word convert in to *Shabeeh* in the Mughal Era. In English literature its call as Portrait.

Review of the literature

As we know our ancient literature full of the knowledge and have explanation about art, medicine, architecture and scientific instruments etc. many books strongly show the imagination and visualization power of creation an art work. Under this title I am discuss some literature where they explain and write about art form and art creation.

1. *Ramayana-*
2. *Mahabharta-*
3. *Ashtadhyayi-*
4. *Natyashashtra-*
5. *Kamashutra-*
6. *Vishnudharmottar puran-*

1. Ramayana-

Chitrakala is the form of study in ancient India. *Maharishi Valmiki* mention different art form and style in his *Ramayana*. Like wall of palace, ornamentation on roof and room walls and chariot wheels and roof. At the time of Lanka Dahan *Hanuman* visit an Art studio and art Gallery in the palace of *Ravana*.

“*Latagrihani Chitrani Chitrashalagrihani cha*” (5 | 5 | 34)- in this *shloka* author mentin many Art galleries in around the place. Like some in the palace and others out of palace and one of the biggest art studio mention in *Ravana Palace*.

“*Kanchan Chitrangamam*”(6 | 121 | 24) in this *shloka* describe about *Ravana Chariot* decorated by golden stencil painting, and side wall of *Ravana chariot* painted by beautiful mountain and flowers paintings. In *Uttarkand* also explain about the beautiful paintings which is very expressive to eyes and soul. “*Bah vashcharyam Bhaktichitram brhmana parinirmitam*” (7 | 15 | 38)

2. Mahabharta-

As *Ramayana!* “*Mabharta*” (3 | 30 | 55) also have many places author mentions about art interest and art forms like one of the name of *Satyawan*. *Satywan* loves horses from his childhood. He creates horse in his childhood from Mud and also, he makes drawings and painting on wall of horse. That’s why people call him *chitrashva*.

Another place *Mayasur* made a palace for *Yudhisthir*. In this palace he made a special illusion painting where real water looks tile land and land looks like water.

3. Ashtadhyayi-

Ashtadhyayi written by *Panini*. In this book *Panini* explain both type of art form one is craft and second is fine arts, where he describe a word “*Charu*” under this *charu* word he explain about fine arts. And the second form is “*Karu*” where *karu* means commercial art and craft.

4. Natyashashtra-

Natyashashtra written by *Bharat Muni*. Under this headline *Bharat muni* not only discuss about performance and theater he also describes different art forms like Craft, Sculpture, dance, music and song. According to him everything like (Art, Knowledge and Craft, Yoga) is possible to explain by theater and performance. In *Natyashashtra* describe finger movement and body gesture form different dance form and expression.

5. Kamashutra-

Kamashutra is another painting related novel written by *Vatshyayan*. In this literature he mentions a shloka which is Foundation of Indian Art. This shloka also known as “*shadanga*” but in *vishnudharmottar puran* have a detail explanation about *shadanga*.

In the *Kamasutra* he describes 64 forms of art. This is also mention in *Yagurveda*. He also suggests the work of art studio. He said that art not only make happy to artist but it also provide joy and happiness to the audience. Under these 64 arts form two form mention about Fine arts and Craft.

6. Vishnudharmottar puran-

“*Roopabhedahpramananibhava-Lavanya-yojanam |
Sadrishyam varnakabhangam iti chitram shadakam | |*”

Rupa-bheda(multiplicity of form):

Rupa is a Hindi word which signifies 'excellence' or 'form' whereas Bheda is an expression of Sanskrit cause which signify 'qualification' or 'contrast'. Rupa-bheda essentially confers information about understanding the exceptional attributes of things – living or non-living; state, the differences in appearances of subjects of the painting. The study and practice of Rupa-bheda enable us to see and portrays things as they are and as they show up outwardly.

As Indian Paintings entails a number of themes, like ancient tradition, culture, and heritage, it becomes crucial to understand- How to depict the subject of the painting in its true form? And, this can be done by analyzing the forms given to us by our five senses, our soul, and mind.

Pramanam(proportion):

Pramāṇa is the word derived from the Sanskrit root, which means acquiring true knowledge. With reference to Indian philosophy, it is something by which one can obtain accurate or near accurate knowledge about the world. In the field of Art, Pramana assists us to recognize significant aspects of a painting. It also helps us to find the true subject of the painting whereas, for the artist, it's a way to bring out the accurate perception, measure, and structure in the painting. Parmana provides a means to maintain a balance within the figure and also in its relation to other figures; and to the painting as a whole.

Bhava (Disposition of feelings):

Many Indian paintings depict human figures where their facial expressions play a significant role. Bhava is a technique which helps an artist to understand and paint the exact facial expressions or state of mind, which is translated as feeling, emotion or devotion as the artist create emotional energies through paintings. It won't be an exaggeration to say that Bhava gives meanings to Indian paintings by giving them an expression of character which fulfills the meaning of the painting.

Lavanya-Yojanam(Grace in Art):

Lavanya-Yojanam is the word with Sanskrit origin, which means ways to infuse grace in the piece of art. It adds a touch of panache to upsurge the beauty of Indian paintings.

It not only enhances the beauty of the character but also adds grace to the environment. Lanvanya-Yojanam enables artists to showcase the beauty that can be rendered and felt in the appearance of their work.

Sadrishyam(Similitude):

Sadrishyam means the recognition of an actual form and creating it exactly same or similar to the real form or idea, i.e. a peacock painting should look like a painting of a peacock, and not like that of any other bird or animal.

Varnikabhanga(Color Scheme):

It's a technique that had been practiced by the artisans for ages. It tells them the right artistic manner of using the brush and colors as they lend soul to mesmerizing Indian paintings. In the hands of a prominent artist, even ordinary colors pronounce extraordinary exuberance because beauty is not in the colors; it's because of the way they are used in the painting.

Conclusion

As we know that today art form and artist more focused towards western style of art and techniques while our art education and art knowledge comes from our ancient time. Our Vedas not only known for literature and traditionally relation to spiritual only. But it's also have a mile stone for the visual arts.

Social Dimensions of Indian Art The over-arching emphasis on the abstract, conceptual, and aesthetic basis of Indian art had to find a balance in understanding the more humanistic and social forces at work in determining its means, methods, and motivations. Colonial misrepresentations of Indian art had for long been critiqued by Nationalists who rose in its defence and in doing so, reiterated the 'other-worldliness' of Indian art, often to the exclusion of more practical and earthy concerns. He emphasized the need to move away from a perspective that constantly felt the need to defend Indian art forms on the basis of their religious and metaphysical content. Ray's focus was on establishing for Indian art a firm humanistic, artistic, and social basis. As regards the sources for art interpretation, he advocated an approach that needed to remain anchored to archaeology and questioned the skewed reliance on certain kinds of textual sources to the exclusion of other texts.

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