

# A STUDY OF B40 JANAM SAKHI'S AESTHETIC DESIGN AND ARTISTIC VALUE

**Batlawala Dipti Ashokkumar**

Research Scholar  
Department of Fine Arts  
OPJS University, Churu, Rajasthan

**Abstract-** The goal of Janam Sakhis was to establish Guru Nanak Dev's spiritual supremacy. Janam Sakhis were historically inaccurate and based on false information. The Sakhis' narrative and literary worth are enhanced by their mythological flavor. For historians, these Janam Sakhis were veritable gold mines of knowledge. As these paintings caught the zeitgeist of the time when these episodes occurred, they provide light on the social, political, and religious aspects of the day. Characters, their clothing and accessories, mannerisms, and other features, as well as geographical data, might all be deduced from these paintings. It provided a good overview of the prevailing socio-economic and cultural milieu of the time. The paintings that accompanied the Janam Sakhis were a one-of-a-kind work of Sikh art, and their aesthetic value is equal to the Janam Sakhis' literary excellence. The narrative, when combined with the paintings, became a part of not just holy texts, but also of respectable art, establishing its own paradigm of value and worth. Though there is considerable data accessible for the research on the text and paintings of the Janam Sakhi, after thorough examination of the material, I discovered that none of the studies address the aesthetics and artistic aspects of the paintings of B40 Janam Sakhi. With this in mind, I've chosen to devote my complete attention to this issue in order to demonstrate the true value of these paintings, which are a treasure trove of our Sikh Art Heritage.

**Keywords:** Artistic value, Aesthetic design, Sikh art

## INTRODUCTION

Art is the best way to understand the aesthetic sense of all civilizations and their cultures. Its history predates the existence of man. Many examples of its existence prior to 20,000 C.B.C. can easily be found. The deep and dark jungles and caves were early man's home. On the caves' ceilings, walls, and floors, he used to draw pictures to express his emotions. Hunting was the ancient man's passion, and it also provided him with food. Fruits and vegetables grown in the wild jungles provided him with another source of income. He believed that if he drew a picture of a specific animal and performed rituals such as black magic and hypnotism on it, he would gain complete control over it and be able to kill it. To entice his prey, he drew figures or pictures. Cave art, such as animals and hunting scenes<sup>3</sup>, (Plate-1) depictions of dancing figures, people sitting around a campfire, their everyday lives, and so on, sprang directly from it.

People in the prehistoric past utilized stones, bones of deceased animals, and natural colors taken from fruits and plants that flourished in deep woods to sketch the contours of the figures. The colors were filled using reed brushes. The information given by the figures made with relatively basic lines was clearly comprehended because of the superb delineation. These paintings were mostly discovered at Bhopal's Bhimbetka Caves, Hoshangbad, Uttar Pradesh, Raigarh, Mirzapur (M.P. ), and Kamoor Hills, among other places. The best of these paintings, based on various subjects, were discovered in Bhimbetka's 500 caves. The simplicity and vibrancy shown in these paintings have influenced painters not just in the past but also in the present.

## REVIEW OF LITERATURE

**Randhawa, M. S., Sikh Paintings, Roop lekha, All India Arts and Crafts, Vol.XXXIX, No. 1. Delhi, P.21.**

The author of this research piece discusses artworks created under the patronage of Sahib Singh Bedi. A Pahari artist created this collection of Janam Sakhi paintings, which are presently on display at the National Museum in New Delhi. The author has solely shed light on Sikh artwork from a historical viewpoint in this study paper. According to the author, the Sikh school of painting is essentially a modification of the Pahari School of painting, which served as both inspiration and impetus to the painters of the period. This was owing to the fact that Sikh art was still evolving at the time and required the stimulation of a well-developed school of painting.

**A Dated Janam Sakhi of Guru Nanak, Roop Lekha. Vol.XXXIX, No.1. P.7. Dosanj, S. S. and Singh, Rao Uttam., (1970), A Dated Janam Sakhi of Guru Nanak, Roop Lekha. Vol.XXXIX, No.1. P.7.**

The writers performed research on Bala Janam Sakhi's illustrated artworks. Jawahar Singh, who was commissioned by Sardar Bhagel Singh for the duty, wrote the screenplay for this Janam Sakhi. According to the scholars, there is so much variance in the painting style in this text that it does not seem that these paintings are the product of a single Guler school artist, but rather that they are the work of several artists.

**Dr. Kirpal Singh, (1970), Papers On Guru Nanak, Punjab History conference Proceedings, (ed. by Singh, Fauja, and Arora** On B-40 Janam Sakhi, the author has made some observations from a different standpoint. He's spoken about the influence of the Pahari School on Janam Sakhi drawings. The author focuses on the origins of Janam Sakhi literature, concluding that the primary purpose of these tales was to recount Guru Nanak's amazing feats. He believes that the tales of Muslim saints and Siddhs had a

significant impact in the development of Guru Nanak's tradition. After the completion of the Adi Granth in 1604 C.A.D., the first Janam Sakhi was composed. When describing Bhai Bala ji Wali Janam Sakhi, the author describes Bhai Bala's existence as a mystery and claims that no other Janam Sakhi has ever acknowledged Bhai Bala. The author of a study report on the categorization of Janam Sakhis divided Janam Sakhis into two groups: older and later. The B-40 Janam Sakhi, he claims, is from an ancient tradition.

### **An Illustrated Janam Sakhi in Guler Style, Papers On Guru Nanak, Punjab History conference Proceedings, (ed. by Singh, Fauja, and Arora**

In this piece, the author focuses on an illustrated Janam Sakhi from the Bhai Bala tradition. The Government Museum and Art Gallery in Chandigarh has these Janam Sakhis. His research demonstrates that the Janam Sakhi paintings were not made by a single artist. It was the master-job artist's to make the final corrections when an artist finished his segment of the picture. Guru Nanak is often represented as a saintly saint. In his physique, there isn't much in the way of decoration or artificiality. This Janam Sakhi is also historically significant and serves as a useful visual source of knowledge.

### **RESEARCH METHODOLOGY**

#### **Data from primary sources:**

The key sources for my study were all of the miniature paintings stored in various museums and art galleries in India and overseas. These sources actually provide clear evidence about the past, such as geographical situations, people's way of life, food, clothing, tools, weapons, religious beliefs, means of livelihood, customs, and architecture, all of which aid in understanding the true picture of specific situations, places, and areas. Many of the finest creative treasures ever created in the subcontinent may be found in India's museums. The museums represent a trend of shifting attention to the past, present, and future. The museums of India are a reflection of the country's rich history and diverse cultures. Most museums feature massive collections of paintings, manuscripts, sculpture, textiles, metal ware, glass, armory, and jewelry, among other things.

#### **Result and Findings**

The birth of man and the creation of art happened at the same time. Art may have begun as a tool for black magic, but it has since evolved into a fundamental element of existence. It began as a painting, but as time went on, it began to take on new shapes. Valley of the Indus Civilization is the pinnacle of all forms of art. The oldest examples of art in India, like as sculptures, jewelry, seals, and so on, can be found in this civilisation.

The Buddha monks gave art a new shape after Buddha's arrival. They began to use art to spread religion and were successful. Emperor Ashoka, the renowned ruler of the Maurya dynasty, promoted Buddhism via building, sculpture, relief sculpture, and pillar emblems. These antiques proven to be the most impressive works of art. Following Ashoka, King Kanishka of the Kushan dynasty commissioned several Buddhist-themed works of art. Because of King Kanishka's foreign origins, the art works he commissioned did not contain any Indian components or qualities, although he did lay the groundwork for many subsequent art genres.

The Ajanta cave paintings, which were completed in the first century B.C., were a gift to both Indian and international art. The Jataka Tales and Buddha's life stories were masterfully painted in fresco style in these paintings. Because of its colors and line drawings, the Ajanta paintings have a top reputation in the world of art. It also served as the cornerstone for subsequent art schools. From the 1st century B.C. through the 7th century A.D., work on the Ajanta paintings continued. These cave paintings were created under the patronage of two powerful monarch dynasties, the Satvahnas and Vakatakas.

The wall paintings may have been popular until the 12th century AD, although their downfall began in the 9th and 10th centuries AD. Miniature paintings, a new genre of art, took their place. These were mostly utilized by Buddhists who wanted to preach their beliefs to other countries. These tiny paintings may not have reached the same high degree of development as the Ajanta paintings, but they were influenced by them. Pala rulers gave the small paintings as a gift. These were very popular and served as the basis for Mughal, Rajsthani, and Pahari miniature paintings.

Janam Sakhi has established itself as a notable style of painting in the contemporary age. Although miniature paintings thrived mostly in Rajasthan and Himachal Pradesh, only the Sikh school brought miniature paintings in Punjab new dimensions. Miniature paintings have exploded in popularity in Punjab in recent decades, and these works have taken on new dimensions

### **CONCLUSION**

In actuality, a comparison with Pahari art would be more relevant, since the latter had a significant effect on Sikh art, which has managed to retain its unique individuality. Many academics believe that Sikh art, also known as Janam Sakhi art, is really a derivative of Pahari art. It becomes critical to perform study even to establish that Sikh art, or Janam Sakhi, is not only a derivative but a distinct art form in its own right. However, it must be admitted that every creative form, in order to flourish, need some kind of inspiration. In this way, Pahari art influenced Sikh art, which carved out a niche for itself in society.

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