

Portrait of Guru Nanak, founder of Sikhism

-Its forming process and historical development-

1st year student
KAIKAKU Field School
Research Area: Republic of India
Islam Republic of Pakistan

Keyword: Sikhism, Guru Nanak, Punjab, Art History, Cultural Anthropology

Background and objective of your Research

When Sikhism was formed in the end of fifteenth century, it has already ban idolatry and fetishism. But as Sikhism has committed to materiality and visibility historically, its portrait for worship has come as its extent. Moreover, around 1900 reform of Sikh community was executed and after separated independence they have demanded reorganization of language states with the final aim of founding the independent nation called *Kalistan*.

Nanak portrait was being executed in the latter of nineteenth century, it spread around people after 1950s. The research of the reporter tries to develop the transformation in Sikh community after that. I will focus on two paintings as the analytic subject :one is "*Guru Nanak wearing the inscribed robe*", the oldest example of the portrait of Guru Nanak, in the Government Museum and Art Gallery, Chandigarh, the capital of Punjab Province in India. the other "*Guru Nanak in the Aashirwad pose*" by Sobha Singh, prototype of the most popular printing at present, in the Siromuhi Gurdwara Parbandak Committee.

The latter was made in the latter of 1960s. In the next '70s and '80s, it is seemed that the movement for Sikhs` independent nation, *Kalistan*, has risen and in the flow of era worship of Nanak portrait has spread rapidly. But action of Radicals finally led the thrust into the Golden Temple by Indian security service in 1986 and after '90s *Kalistan* Movement has diminished. Nowadays, they deepen the relationship to overseas community within Indian Constitution and developed their movement peacefully. The reporter thought Nanak portrait has contributed this peaceful movement. It is because while Sikhs limits themselves to request provincial autonomy within democracy in the public spheres, they try to realize *Kalistan* through Nanak portrait in the intimate spheres. These paintings would be ranked as the sequence of nationalism movement occurred in colonial and post-colonial era.

Pictures (three pictures)



Figure 1: "*Guru Nanak with Ganesh*", Imam Baksh workshop, in the middle of 19th century, Lahore



Figure 2: "*Guru Nanak wearing the inscribed robe*", Imam Baksh, in the latter half of 19th century, Lahore

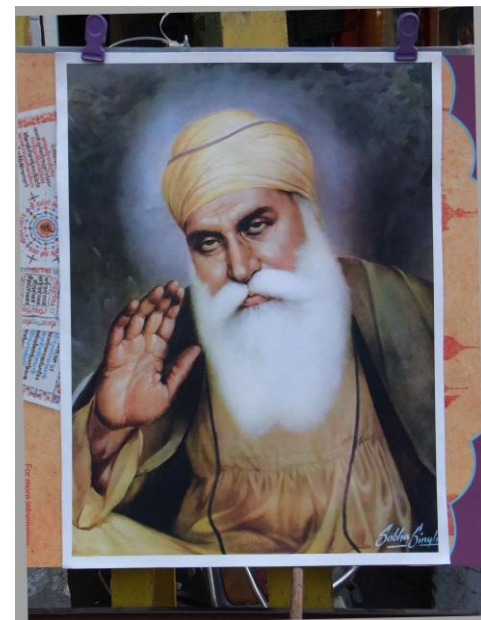


Figure 3: "*Guru Nanak in the Aashirwad pose*", Sobha Singh, in 1968, Amritsar