

## Art and Culture Class 15

8th April, 2024 at 1:00 PM

### JAIN LITERATURE (01:12 PM):

- Jain literature was mainly compiled during the Jain councils and in the Prakrit language.
- During the **1st Jain Council**, **14 Purva's** were written which were collections of the teachings of all the **Tirthankars**.
- During **2nd Jain Council**, the majority of the Jain literature in the Prakrit language was compiled which includes: **Angmas, Anga, Upanha, Prakirna, Chedabsutra, Mulsutra,** and **Bhagawatisutra**.
- Jain literature was also the unique literature of that time.
- It not only mentioned its owned doctrine but also the doctrine of rival schools.
- For example, **Buddhism, Ajivika, and Hinduism**.
- In later times, the two sects of Jainism i.e. **Swetambara** and **Digambara** compiled their own separate **Siddhanta** which are popularly known as **Swetambara Siddhanata** and **Digambara Siddhanta**.
- Jain texts were also information source of information about **16 Mahajanapadas**.
- Jain literature **Bhagawatisutra** along with the Buddhist text **Mahavastu** and **Anguttar Nikaya** are the first texts to mention **16 Mahajanapadas**.
- Jain literature is also a source of the dynastic history of Eastern India.

## **SANGAMA LITERATURE (TAMIL LITERATURE) (01:23 PM):**

- Under the Pandya rulers of **Madurai**, three Sangama assemblies were held in and around Madurai.
- As per the belief, the **1st Sangama assembly** was attended by gods and angels and no book survived from the **1st assembly**.
- From the **2nd Sangama assembly**, only one book survived ie **Tolkappiyam** written by **Tolakappiyar**.
- It is regarded as the first Tamil grammar text.
- In fact, it also mentions different types of landforms and associated events in the Tamilkam land.
- The **3rd Sangama assembly** was attended by more than **370 poets** which also included more than **30 women poets**.
- It was an inclusive assembly.
- All the books/texts of this assembly survived.
- All the texts are divided into two categories:

### **Melkanakku**

18 Major texts

Divided

into: **Ethuthogai** (anthology of prose)

and **Ppattuppattu** (anthology of poems).

The theme of both is based on the political success, exploits, and adventures of Pandya rulers.

They are written in the eulogization of Pandya rulers.

### **Kilkanakku**

18 Minor text

Based on ethical, moral code of conduct in society.

- After the end of Sangama assemblies two Tamil epics were written ie:
- **Silapathikaram** - Ilango Adigal.
- **Manimekalai** - Sittalai Chattanar.
- **Thirukural** :
- Written by **Thiruvalluvar**:
- It is the most important Tamil book on ethical, moral codes of conduct.
- It serves as a manual percept to guide one to noble living.
- It is the book of a collection of witty, rational quotations.
- Such is the popularity and acceptance of this text that, it is accepted as the **book of oath** and **witness** in Tamil courts.

### **URDU LANGUAGE (01:53 PM):**

- Urdu is a **Persian word** which means camp.
- It originated in India after the establishment of **Delhi Sultanate** rule.
- Its development happened due to the cross-interaction between **Turkish, Persian, Hindawi, Khari Boli, and Shauraseni**.
- As such the vocab of **Urdu** was inspired from **Turkish, Persian, Hindawi, and Khari Boli**.
- Moreover, the grammatical structure was based on **Shauraseni**.
- [Prakrit - Pali (Archaic Prakrit), Ardhamagadhi, Paisachi, Shauraseni, and Maharashtri].
- **Amir Khusrau** was the first person who started using Urdu for literary purposes.
- But he used **Persian** script for writing Urdu.
- At some places, Urdu is also written in **Nastaliq** script.
- **Official status** to the Urdu language was given by the **Rulers of Golkonda**.

### **INDIAN PAINTINGS (02:09 PM):**

- **Topics to be covered:**
- *Prehistoric Paintings.*
- *Mural Paintings.*
- *Miniature paintings.*
- *Famous Paintings of the South etc.*

- **Prehistoric Paintings (02:11 pm):**
- **Upper Paleolithic Paintings:**
- The first of pre-historic painting in India was created in the Upper Paleolithic Age.
- These paintings were mainly created in the area of **Bhimbetaka, Mirzapur**, and in some places in **Uttarakhand**.
- These paintings were created on the walls of the cave and they were in the form of line drawings.
- These rock-cut paintings are popularly known as **Petroglyph**.
- The theme of the painting was based on hunting, gathering, and fighting scenes.
- They used naturally obtained colors like brown, ochre, yellow, black, etc.
- **Mesolithic Paintings:**
- It was a highly aesthetic painting created with the characteristic tool microlith.
- They mainly used naturally obtained colors like **green, yellow, brown, and red**.
- To increase the longevity of the painting, they started mixing egg yolk in colors and it was further squatted to give an emulsified effect.
- **Red** was the dominant color and it was mainly sourced from animal blood.
- Themes of the Mesolithic painting represented the sociocultural life of that time which is as follows:
  - Fighting and hunting (males are depicted, indicating sexual division of labor).
  - Gathering.
  - Animal riding (indicates domestication of animals).
  - Group dance, Celebration (community sense).
  - Household chores (females are depicted, indicating sexual division of labor).
  - Sexual union.
  - Phallus worship.
  - Yoni worship.
- These themes are indicative of the sexual division of labor, domestication of animals, development of community sense, and primitive concepts of marriage and worship.
- **Bhimbetka in Madhya Pradesh** is the best site of Mesolithic painting in India.
- Bhimbetka paintings were discovered by **W.S. Wakankar** just after India's independence.
- **Mural Painting (02:37 pm):**
- Mural paintings are wall paintings created on a very large scale on either the wall of the cave, temple walls, or forts.
- The Indian tradition of Murals was Freshco which means colors were mixed in water and not oil.
- **Ajanta Mural, Ellora Mural, and Bagh Mural** (Covered in previous classes).
- **Badami Mural:**
- Created in the Badami caves of Karnataka.
- Patronized by **Chalukyas**, particularly by **Mangalesh Chalukya**.
- **Theme** - Vaishnavite tradition.
- **Sittanavasal Mural:**
- Sittanavasal cave of Tamil Nadu.
- Patronized by Pallavas in the beginning and later by **Pandyas**.
- **Theme** - Based on **Jainism**.
- **Armamalai Mural:**
- Armamalai cave on Tamil Nadu.
- Patronized by Pandyas.
- **Theme** - **Jainism**.
- **Thanjore Murals:**
- Created on the walls of the temples of Thanjore.
- Patronized by - Mainline Chola.

- **Theme - Shaivaite + Royal figures.**
- **Vijayanagara Mural/Lepakshi Mural:**
- Patronized by **Vijayanagara** rulers, particularly **Krishna Devaraya**.
- These paintings were created in the walls of temples but the theme was secular.
- Another notable feature was the complete absence of primary colors red, green, and blue.
- **Nayak Murals:**
- These paintings were also created on the walls of the temples and royal palaces.
- It was patronized by the Nayak rulers of Madurai and Tanjore.
- **Theme - Hindu mythology and life of Vardhaman Mahavira.**
- **Kerala Mural:**
- It was also practiced on the walls of the temples and it was patronized by Travancore rulers and the Poligars of Kerala.
- **Theme - Hindu mythology, particularly Ramayana, Mahabharat, and Puranas.**
- **Miniature Painting (03:12 pm):**
- It is a small-scale painting but highly detailed in nature.
- It was created on perishable materials like palm leaves, paper, and cloth.
- Initially, two rules were laid for the creation of miniature:
- The size of the painting must not be larger than **25 sq inch**.
- The object to be painted must not be larger than **1/6th** of the original size.
- In modern times, these rules have been diluted and bigger scale paintings are also created.
- **Early miniature of India:**
- **Pala Miniature:**
- It was the first miniature of India, created by the Pala rulers of the east.
- These paintings were created in Palm leaves and they were the type of manuscript painting in which images were often accompanied with handwritten notes.
- These paintings were based on Buddhist tradition and they were preserved in **Nalanda, Vikramshila, Oddantipuri, and Somarupa Mahavihara**.
- **Western Miniature:**
- It was practiced in Gujarat and the South Rajasthan area.
- It was patronized by Jain traders of this region.
- Initially, it also started as a Palm leave manuscript tradition but later paper was also used.
- The themes of the painting were based on Jainism.
- **Mughal Miniature (03:26 pm):**
- When **Humayun** was returning back from Iran he brought two **Persian painters** with him ie **Mir Sayyed Ali** and **Abdul Samad**.
- With the arrival of these two painters, the **Persian Safavid Style** of painting started in India.
- **Akbar's period:**
- It was a very vital and important phase of painting in India.
- Akbar opened many Karkhanas of painting and he also opened the gateways of Mughal Painting to fellow Indian painters.
- To encourage the painters, he started a system of reward, and the best of the paintings were displayed in a studio of painting known as **Tasvirkhana**.
- **Note: Maktabkhana** was the place where the Indian literature in Sanskrit was translated in other languages.
- **Realism** was the keynote of Akbar's period painting.
- During the tenure of the Akbar, **Mir Sayyed Ali**, and **Abdul Samad** created one famous painting **Hamzanama**.
- It was based on the life of **Amir Hamza**, uncle of the Prophet.
- Akbar was pleased to see this painting and ordered the translation of Indian literature into a paint book.
- As such **Razmanama (Mahabharat)** and **Tutinama** (tales of the Parrot) were painted.

- **Jahangir's Period:**
- It was the **climax** of the **Mughal painting**.
- Jahangir himself was a great painter and he was a **naturalist** who used to paint various flora and fauna.
- The greatest achievement of this age was the beginning of portrait painting (in this style, a single object/person takes center stage, and the rest of the images are kept in blurr).
- Another achievement of this age was the creation of decorated margins.
- **Shahjahan's Period:**
- This period led to the dilution of the realism of Mughal painting.
- It was mainly because of Shahajahan's overt love towards gold and silver color.
- At this time, the majority of the paintings had dominance of these colors.
- European influence also started to be incorporated in the Mughal painting.
- It was reflected in the form of light and shadow method.
- Another European tradition started to be followed from this time ie **pencil sketching** and **charcoal sketching**.
- At the time of **Aurangzeb**, all the art forms were discouraged.
- Aurangzeb completely stopped patronage to paintings.
- As such Mughal painters started to seek employment in the regional kingdoms of Rajasthan and Pahari areas.

**TOPIC FOR THE NEXT CLASS:**Rajasthani and Pahari Paintings.