

**A COMPREHENSIVE STUDY AND DOCUMENTATION  
OF MURAL PAINTINGS IN GREATER PUNJAB  
(INDIA & PAKISTAN)**

Thesis Submitted for the Award of the Degree of

**DOCTOR OF PHILOSOPHY**

**in**

**Fine Arts**

**by**

**TEJINDER KAUR  
Regd. No 41200405**

**Supervised By**

**Dr. Abid Hadi**

**Associate Professor**

**Department of Fine Arts**

**Aligarh Muslim University**

**Aligarh (U.P.)**

**Co-Supervised by**

**Dr. Rohita Sharma (19359)**

**Associate Professor**

**Department of Fine Arts**

**Lovely Professional University**

**Phagwara (Punjab)**



**LOVELY PROFESSIONAL UNIVERSITY, PUNJAB**

**2025**

## DECLARATION

I, hereby declared that the presented work in the thesis entitled ‘**A COMPREHENSIVE STUDY AND DOCUMENTATION OF MURAL PAINTINGS IN GREATER PUNJAB (INDIA & PAKISTAN)**’ in fulfilment of degree of **Doctor of Philosophy (Ph. D.)** is outcome of research work carried out by me under the supervision Dr. Abid Hadi, working as Associate Professor, in the Department of Fine Arts of Aligarh Muslim University, Aligarh, India and co-supervision of Dr. Rohita Sharma, working as Associate Professor, in the Department of Fine Arts of Lovely Professional University, Punjab, India. In keeping with general practice of reporting scientific observations, due acknowledgements have been made whenever work described here has been based on findings of other investigator. This work has not been submitted in part or full to any other University or Institute for the award of any degree.



**(Signature of Scholar)**

Tejinder Kaur

Regd. No. 41200405

Department of Fine Arts/ School of Humanities

Lovely Professional University,

Punjab, India

Date: 30-01-2025


## CERTIFICATE

This is to certify that the work reported in the Ph.D. Thesis entitled **‘A COMPREHENSIVE STUDY AND DOCUMENTATION OF MURAL PAINTINGS IN GREATER PUNJAB (INDIA & PAKISTAN)’** submitted in fulfillment of the requirement for the reward of degree of **Doctor of Philosophy (Ph.D.)** in the Department of Fine Arts, School of Humanities, is a research work carried out by TEJINDER KAUR, Registration No. 41200405, is bonafide record of her original work carried out under our supervision and that no part of thesis has been submitted for any other degree, diploma or equivalent course.



**(Signature of Supervisor)**

Dr. Abid Hadi  
Associate Professor  
Department of Fine Arts,  
Aligarh Muslim University,  
Aligarh (U.P.)



**(Signature of Co-Supervisor)**

Dr. Rohita Sharma (19359)  
Associate Professor  
Department of Fine Arts,  
Lovely Professional University  
Phagwara (Punjab)

## **ABSTRACT**

Before 1947, the area of the Punjab is too vast that includes the region of Punjab, Haryana, and Himachal Pradesh of the present Indian nation and the region of eastern Punjab, which is presently a part of our neighbor country Pakistan. In this enormous province, people of different religions, castes were lived together. Therefore, a variety of cultures are identifying in this region. The present study deals with the art of murals or wall paintings of the region that flourishes time to time in the region. To know the present situation of the wall paintings in the region the researcher visited every site, where a good amount of wall paintings is available or where only a few specimens are left behind on the walls. The major purpose of this study is to document the wall paintings of the region whether they belongs to the Mughal Empire or associates with the Sikh monarchy. To collect the data fieldwork is adopted as research methodology. Therefore, the detail of each site is representing in the 3<sup>rd</sup>, 4<sup>th</sup>, and 5<sup>th</sup> chapter according to the state wise. It includes the time of execution, subject matter, colors uses in these murals, the different elements of art, as well as the present situation. Some of the sites are conserves in a good situation, few are breathing their last, and some are very demolished due to renovation purpose or other reasons. It is concludes from the thematic analysis that murals of different religions as well as of folk and culture are found in the region. Apart from Sikh Subject matter, stories from the Hindu epics i.e. Ramayana, Mahabharata, Bhagwat Gita, stories from the lives of Hindu deities and Sikh Gurus are also founds in the state. The wall paintings of Buddhism and Jainism are also notifying in the region. The nature or environment also plays an important role in the subject matter of wall paintings.

Most of the mural paintings of the region are associates with the 18<sup>th</sup> and 19<sup>th</sup> centuries. To analyze these murals in the different contexts, these are identifying from the period of eighteenth century and nineteenth century. The chapter six deals with the iconographic study, stylistic approach, and regional differences. To accomplish the results, the analytical approach of research methodology is used. It is founds that the every deity whether he belongs to the Vishnuism, Shivaism, Shaktism, and Tantraism, they have their own identify marks. It could be number of faces, number of hands,

their posture, and gestures, their armaments, even the fashion that includes attires and jewellery, their vahanas and many more. The Sikh Gurus had their own features. To identify the regional difference the murals are selected from the different states and studies in the context of theme, color, line, background and foreground, texture, and space.

The mural paintings of the Punjab are still ignored by the scholar in many aspects. Until date, the analysis of murals is not conducted in the context of any Indian art theories. The present scholar chooses this aspect for the study. The mural paintings of 18<sup>th</sup> and 19<sup>th</sup> centuries are studying in the context of Rasa theory proponed by Bharat Muni in the Natyashastra. It is concludes that the mural paintings of the region are successfully evokes the different emotions among the viewer while they watch these paintings carefully.

Further, the wall paintings are compares with the frescoes of pre renaissance and renaissance period. Although there is a great difference between the periods, style of execution, and others. Nevertheless, few similarities can also be identifying among the Italian frescoes and Punjab murals.

It is the need of the time that the owner and the government take interest to save the surviving murals in the region.

## ACKNOWLEDGEMENT

I want to thank God Almighty for bestowing me the strength, knowledge, capability, and chance to commence. Preserve and complete this research pleasingly. This achievement would not have been imaginable without the grace of Gurus and their divine blessings. I sincerely thank Sant Baba Darshan Singh (Dhakki Sahib) and Sant Baba Harchand Singh (Siahar) for their endorsement and motivation to accomplish the research work.

In my most resounding acknowledgment, I am grateful to my respected and venerable Guide Dr. Abid Hadi, under whose able inspiration, endless support, and observation, I accomplished my research project. His immense knowledge and guidance helped me research and write the thesis. Without his valued assistance and peculiar thoughtfulness, I could not have imagined completing this thesis. I am gratified to Dr. Rohita Sharma (HOD, Fine Arts, Co-Guide). I am expressing my sincere appreciation to Dr. P.P. Singh (Associate Dean, HOS, S.H.) and tremendous gratitude to Dr. Sanjay Modi (Executive Dean), who always motivated me to work hard and guided time to time.

Afterward, I am grateful to The Directorate of Cultural Affairs Archaeology & Achieves Museum Punjab, Directorate of Archaeology & Achieves Museum, Govt. of Haryana, Archaeological Survey of India; Shimla Circle Shimal, Shiromani Gurudwara Parbandhak committee Amritsar, Secretary, Shri Mata Mansa Devi Shrine Board Panchkula, who allowed me to visit the conservative edifices to get the photographic documentation. I also appreciate those who guided me during fieldwork to find the edifices embellished with wall paintings. I am also grateful to the entire private owner of the buildings who allowed me to collect the photographic data of their edifices.

I am also grateful to Dr. Kanwarjeet Singh Kang (Art Historian), Dr. Subhash Parihar (Artist and Art Historian), Mr. Amardeep Singh from Singapore (Writer, Filmmaker, and Director Lost Heritage Productions), Dr. Ramvirajan (K.U. Haryana), Dr. Arjun Kumar Singh (Prof. Ch. Uni. Punjab), Dr. Ranbir Singh Rohtak (Art Historian),

Dr. Vijay Sharma (Artist and Art Critic), Mr. Surinder Kochhar (Journalist & Art Historian), Prof. Nemiraj Shetty, Prof. Ambalicka Sood Jacob (Prof. Department of Fine Arts, Punjabi University, Patiala), Dr. Anurag Singh (Sikh Itihas Research Board) and Mr. Rajiv Jindal (Historian from Sangrur) for their valuable guidance helped acquire the needed results. I also thankful to Dr. Sarbjeet Kaur Ranu(Retd. Principal),for her endless support and assistance.

I want to thank the far-reaching help I received during my Library visits in search of the literature. Ms. Deepti Babbar (Librarian, Lalit Kala Academy, New Delhi); Mr. Kapil Dev Sharma (National Gallery of Modern Art, New Delhi); Librarian, National Museum, New Delhi; Librarian, British Council Library, New Delhi; Librarian, National Museum, New Delhi; Library of National Archives, New Delhi; Raza Librari, Rampur (U.P.); Librarian (Ms. Nirmaljot Kaur), State Archives Patiala; Bhai Kahn Singh Nabha Library, Punjabi University, Patiala; Extension Library, Panjab University Regional Centre, Ludhiana; Panjab University Library, Chandigarh; Bhai Gurdas Library, Guru Nanak Dev University, Amritsar; S. Gurbachan Singh, Librarian, Sikh Reference Library, Amritsar; Librarian, Department of Fine Arts, Panjab University, Chandigarh, are some names.

I am immensely gratified to all those art historians and scholars, especially Dr. Kanwarjit Singh Kang, Dr. Mira Seth, Dr. M.S. Randhawa, W.G. Archer, Chandramani Singh, Vishwa Chander Ohri, Usha Bhatia, Amrit Randhawa, Dilwar Ram, Rohit Kumar, Nand Lal, Anjana Bhardwaj, Manvir Kaur and Kumari Saneh Lata, whose parental thesis and elucidation helped me broadly in giving my study the present shape, with a hope that my efforts would be appreciated.

The present study aims to document whatever remains of the mural paintings of greater Punjab. Most of the effort presented here was made through rigorous fieldwork with all the difficulties in the present. Photographing details in remote corners of dilapidated buildings is not always easy; gaining access to collections is sometimes a complicated issue: and one cannot take everyone's cooperation seriously. I am conscious that this study has some gaps and many faults. It represents an honest

effort to negotiate a subject that needs to be addressed and is not wholly easy to piece together.

Expressing gratitude towards one's family at the end of the long, tedious process of writing a thesis is always tricky. The fieldwork in remote areas would not have been possible, but the assistance and help I received from my father, Late S. Ajaib Singh, is always appreciative and unforgettable. After my father's demise, my husband has been holding my life. I have no words to say to appreciate my husband, S. Jasvir Singh Boparai's efforts that supported me endlessly. Before concluding this acknowledgment, I would like to express my deep regards to my father, S. Ajaib Singh, and my mother Smt. Harbans Kaur, who has been developing a passion for study and research. It has been their earnest desire to see me complete my doctorate. Finally, Gurasis Singh is the little flower in my family garden. I need to address him so that my acknowledgment is complete.

**Tejinder Kaur**





*Dedicated to*

*My Father*

*Late S. Ajaib Singh Pandher*

*(05-01-2018)*

## TABLE OF CONTENTS

<b>Declaration</b>		
<b>Certificate</b>		
<b>Abstract</b>		
<b>Acknowledgement</b>		
<b>Contents</b>		
<b>Abbreviations</b>		
<b>List of Figures</b>		
<b>Chapter One</b>		<b>1-22</b>
<b>Prologue of Essential Terms</b>		
1.1	Preamble of Art	
1.2	Definition of Painting	
1.3	Different Types of Paintings	
1.4	Greater Punjab	
1.5	Brief History of Painting Development in India	
1.6	Development of Mural Painting	
1.7	Tradition of Murals in India	
1.8	Indian Art and Aesthetic	
1.9	Renaissance Murals	
1.10	Appraisal of the Earlier Exploration /Review of Previous Researches	
1.11	An unobserved Attributes by Art Intellectuals	
1.12	Scope of the Study	
1.13	The Operational Definition	
1.14	Objectives of the Research	
1.15	Research Question	
1.16	Research Methodology	
<b>Chapter Two</b>		<b>23-82</b>
<b>Appraisal of Literature and Investigate Technique</b>		
2.1	Introduction	
2.2	Primary Sources	
2.3	Secondary Sources	

2.4	Conclusion	
<b>Chapter Three</b>		<b>83-221</b>
<b>Punjab Murals: Then and Now – A Case Study</b>		
3.1	District Amritsar	
3.2	District Barnala	
3.3	District Bathinda	
3.4	District Faridkot	
3.5	District Fatehgarh Sahib	
3.6	District Ferozepur	
3.7	District Gurdaspur	
3.8	District Hoshiarpur	
3.9	District Jalandhar	
3.10	District Kapurthala	
3.11	District Ludhiana	
3.12	District Mansa	
3.13	District Moga	
3.14	District Patiala	
3.15	District Rupnagar/ Ropar	
3.16	District Sahibzada Ajit Singh Nagar	
3.17	District Sangrur	
3.18	District Shahid Bhagat Singh Nagar	
3.19	District Tarn Taran Sahib	
3.20	District Sri Muktsar Sahib	
3.21	District Pathankot	
3.22	District Fazilka	
<b>Chapter Four</b>		<b>222-394</b>
<b>Remains of Mural Paintings in the Haryana State</b>		
4.1	District Ambala	
4.2	District Bhiwani	
4.3	District Charkhi Dadri	
4.4	District Gurgaon	
4.5	District Hisar	
4.6	District Jhajjar	

4.7	District Jind	
4.8	District Kaithal	
4.9	District Karnal	
4.10	District Kurukshetra	
4.11	District Mahendragarh	
4.12	District Nuh	
4.13	District Palwal	
4.14	District Panchkula	
4.15	District Panipat	
4.16	District Rewari	
4.17	District Rothak	
4.18	District Sirsa	
4.19	District Sonapat	
4.20	District Yamunanagar	
4.21	District Faridabad & District Fatehabad	
<b>Chapter Five</b>		<b>395-456</b>
<b>What's Found in Chandigarh, Himachal Pradesh and Western Punjab</b>		
5.1	Chandigarh	
5.2	Himachal Pradesh	
5.3	West Punjab (Pakistan)	
<b>Chapter Six</b>		<b>457-549</b>
<b>Aesthetic Conception (Iconographic) and Regional Differences of Punjab Murals</b>		
6.1	Introduction	
6.2	Iconographic Analysis	
6.3	Regional Differences	
<b>Chapter Seven</b>		<b>550-593</b>
<b>Punjab Murals in the Perspective of Rasa Theory</b>		
7.1	Introduction	
7.2	Rasa Theory	
7.3	Analysis of Punjab Murals in the Context of Rasa Theory	
<b>Chapter Eight</b>		<b>594-616</b>

<b>Comparative Study of Renaissance Murals to Punjab Mural</b>		
8.1	Introduction	
8.2	A brief Note on Renaissance	
8.3	Era Zone	
8.4	Major Centers	
8.5	Sort of Edifices	
8.6	Famous Artist, Their work & Patrons	
8.7	Utilization of available Space	
8.8	Thematic Comparison	
8.9	Nature and Architecture	
8.10	Inscriptions	
8.11	Narrative Presentation	
<b>Chapter Nine</b>		<b>617-622</b>
<b>Conclusion</b>		
<b>Bibliography</b>		<b>623-634</b>
<b>Appendices</b>		
1.	List of Person Interviewed	<b>635</b>
2.	List of Persons Interviewed During Field Work	<b>636-638</b>
3.	List of Libraries Visited	<b>639</b>
4.	Glossary	<b>640-641</b>
5.	Letter of Approval for Documentation	<b>642-648</b>
<b>List of Publications</b>		<b>649-650</b>
<b>List of Conferences</b>		<b>651</b>
<b>List of Workshops</b>		<b>652</b>

## ABBREVIATIONS

### Abbreviations

Ptg.

Fig.

Pl.

Vol.

Publ.

Cent.

### Descriptions

Painting

Figure

Plate

Volume

Published

Century

## List of Figures

- Fig. 3.1: Researcher's father with Avtar Singh, a local person at Akhara Beri Wala
- Fig. 3.2: British Army Chief (1971) (Photograph Publ.: "Punjabi Tribune" October 10, 2018)
- Fig. 3.3: The entrance of the Samadhi of mahant Udit Narian adorned with paintings
- Fig. 3.4: A mural depicting birds from the interior of the Samadhi of mahant Udit Narian
- Fig. 3.5: Flora and Fauna from the Samadhi of mahant Udit Narian
- Fig. 3.6: 'Siddha Goshti' a scene from the interior of the main entrance of Akhara Bala Nand Ji
- Fig. 3.7: Baba Shri Chand Ji with Siddha (1971) (Photograph Publ. by Kang "Punjabi Tribune" October 19, 2017)
- Fig. 3.8: Durapti Cheer Haran (1971) (Photograph Publ. "Punjabi Tribune" November 08, 2017)
- Fig. 3.9: A Peacock (1971) (Photograph Publ.: "Punjabi Tribune" December 27, 2017)
- Fig. 3.10: Sardar Hari Singh Nalwa inspecting Sikh army (1971) (Photograph Publ.: "Punjabi Tribune" October 03, 2018)
- Fig. 3.11: Maharaja Ranjit Singh with his three sons (1971) (Photograph Publ.: "Sunday Tribune" (English) September 10, 2017)
- Fig. 3.12: Dramatic Fight between demons and Vishnu (Photograph Publ.: Kang, June 1977)
- Fig. 3.13: 'Uadasi Sadhu' (Photograph Publ.: Kang, (1988) "Punjab Dy Kandh Chittar")
- Fig. 3.14 to 3.17: Compositions depicting flora and fauna, birds, fruits, and geometrical patterns on the ground floor of Baba Atal's Shrine [Photographs], by Kaur, Tejinder (July 23, 2014)
- Fig. 3.18 to 3.20: Life stories of Guru Nanak Dev Ji on the initial ground of Baba Atal's Shrine [Photographs], by Kaur, Tejinder (July 23, 2014)
- Fig. 3.21: Bhai Bidhi Chand brought Horses (1971) (Photograph Publ. by Kang, in "Punjabi Tribune" September 28, 2016)
- Fig. 3.22: Guru Gobind Singh ji preparing 'Amrit' (1971) (Photograph Publ. by Kang, in "Punjabi Tribune" September 21, 2016)
- Fig. 3.23: Guru Hargobind sahib ji with his sons and Baba Shri Chand ji (1971) (Photograph Publ. by Kang, in "Punjabi Tribune" October 05, 2016)
- Fig. 3.24: Bhagat Kabir Ji with Family (1971) (Photograph publ. by Kang in "Punjabi Tribune" Oct. 12, 2016)
- Fig. 3.25: Scene from Ramayana (1971) (Photograph publ. by Kang in "Punjabi Tribune" Oct. 26, 2016)
- Fig. 3.26: Krishana and Sudhama (1971) (Photograph publ. by Kang in "Punjabi Tribune" Oct. 19, 2016)
- Fig. 3.27: An English man going for the hunting (1971) (Photograph publ. by Kang in "Punjabi Tribune" Dec. 07, 2016)
- Fig. 3.28: Guru Hargobind ji listening musician (1971) (Photograph publ. by Kang in "Punjabi Tribune" Nov. 30, 2016)
- Fig. 3.29: Bhagat Dhruv Ji (1971) (Photograph publ. by Kang in "Punjabi Tribune" June 13, 2018)
- Fig. 3.30 to 3.36: Depicting art of flora and fauna with birds, different geometric pattern in the shrine of Shri Akal Thakat Sahib (August 3, 2015)
- Fig. 3.37 & 3.38: Portraying paintings on the archway of the Darbar Sahib, Amritsar
- Fig. 3.39, 3.40 & 3.41: Murals inside the Sheesh Mahal at first floor of Darbar Sahib, Amritsar
- Fig. 3.42 to 3.45: Inlay work, on the outer walls of Golden Temple, Amritsar

- Fig. 3.46: 'Radha and Krishna' painting on the interior wall of the Shivala – Vir – Bhanu ji
- Fig. 3.47: Vishnu Anantshaiya [Photograph], by Kaur, Tejinder (November 25, 2017)
- Fig. 3.48: 'Radha and Krishna' mural painted on the outer wall of temple (in circumbalotary path)
- Fig. 3.49: Maharaja Ranjit Singh in the Court, a mural on the east wall (internal) of the Shivala
- Fig. 3.50: Nayika, a wall painting on the exterior wall of the Shivala
- Fig 3.51: War between Evil spirits and Good spirits, on the inner wall of the temple
- Fig. 3.52: Varaha avtara of Vishnu, on the outer surface of the Samadhi
- Fig. 3.53: Samadhi of Vir Bahnu Ji [Photograph], by Kaur, Tejinder (November 25, 2017)
- Fig. 3.54: Worship of Shakti Devi, painted on the upper portion of the exterior wall
- Fig. 3.55: Guru Hargobind Ji with Sufi Saint Mian Mir ji, a scene from the Samadhi
- Fig. 3.56: Holi celebration, a scene on the internal partition of the Samadhi of Mahant Mangani Ram
- Fig. 3.57: Ten Sikh Gurus with Bahi Bala and Mardana, on the wall of the Samadhi
- Fig. 3.58: Scene from Ramayana [Photograph], by Kaur, Tejinder (September 20, 2015)
- Fig. 3.59: Floral & Geometrical decoration on the interior of the dome
- Fig. 3.60: Paintings on the upper portion of the walls
- Fig. 3.61: Portrait of Lord Krishna
- Fig. 3.62: Shiva and Parvati preparing 'Bhang' (Somrasa)
- Fig. 3.63: A newly wedded couple
- Fig. 3.64: A Punjabi Female
- Fig. 3.65: An unidentified theme
- Fig. 3.66: A priest playing 'Shanka'
- Fig. 3.67: A Bairagi Sadhu playing 'Tuba', a musical device of brasswind group
- Fig. 3.68: A wall painting representing Sikh subject matter
- Fig. 3.69: Different subject matter in vertical & horizontal division of wall's surface
- Fig. 3.70: Sikh Gurus
- Fig. 3.71: Guru Nanak Dev Ji with Bhai Bala and Bhai Mardana
- Fig. 3.72: An unidentified painting
- Fig. 3.73: Researcher's Father at the Samadhi of sardar Dal Singh
- Fig. 3.74: Scene presenting the last time of Sohni – Mahiwal
- Fig. 3.75: Life drawing of 'Hanuman'
- Fig. 3.76: Sita – Haran by Ravan, a scene from Ramayana
- Fig. 3.77: The upper segment of the entrance of Samadhi Nihal Singh Attari
- Fig. 3.78: Flora and Fauna with Birds (1971) (Photograph Publ. by Knag in "Punjabi Tribune" February 22, 2017)
- Fig. 3.79: Maharani Jind Kaur (1971) (Photograph Publ. by Kang in "Punjabi Tribune" February 08, 2017)
- Fig. 3.80: Brahama Ji (1971) (Photograph Publ. by Kang in "Punjabi Tribune" February 15, 2017)
- Fig. 3.81: Guru Nanak Dev Ji (1971) (Photograph Publ. by Kang in "Punjabi Tribune" March 01, 2017)



- Fig. 3.82: Mural depicting ‘Sikh Gurus’ on the internal wall of the shrine
- Fig. 3.83 & 3.84: Depication of birds on the internal walls of the Shivala at Matewal
- Fig. 3.85: Scene presenting Guru Gobind Singh Crossing Sarsa River while they left Anandgarh fort
- Fig. 3.86: Gangu, who served as a cook for Guru Gobind Singh ji taking Mata Gujar Kaur and two sons of Guru ji with him by cheating
- Fig. 3.87: Scene presenting the martyred of Sahibzada Jorawar Singh and Fateh Singh at Sirhind
- Fig. 3.88: A scene from the Sikh history i.e. Death of Teja Singh Sumandari in central Jail Lahore and people taking his death body for cremation
- Fig. 3.89: Interior of Shiva temple, Pul Moran flourished with the paintings
- Fig. 3.90: A view of the edifice
- Fig. 3.91: Vamana Avtar of Lord Vishnu, on the inner fence of the shrine ‘Shiva Temple, Pul Moran’
- Fig. 3.92: A view of the faded frescoes on the exterior
- Fig. 3.93: Adoration of the Dome inside the Samadhi of Baba Dayal Das ji
- Fig. 3.94 & 3.95: Interior of the Samadhi Baba Dayal Das ji
- Fig. 3.96: Samadhi of Baba Dayal Das ji at Barnala
- Fig. 3.97: A view of the Laxmi – Naryan temple at village Hadiya
- Fig. 3.98: Paniting on the interior of the Dome of Laxmi – Naryan temple at village Hadiya
- Fig. 3.99: Inner view of the shri Laxmi – Naryan temple at village Hadiya
- Fig. 3.100: Painting on the Dome in the Shiva temple at Burj wala Dera, Village Hadiya
- Fig. 3.101: Detail of Fig. 3.100 [Photograph], by Kaur, Tejinder (February 15, 2015)
- Fig. 3.102: Paintings on the upper section of walls Shiva temple
- Fig. 3.103 to 3.107: Ruins of paintings in the haveli of Shri Onkar Nath ji
- Fig. 3.108 to 3.110: Depicting murals at temple Shri Ram Chandar Ji
- Fig. 3.111 to 3.114: Cut glasswork depicting different subject matter at Kalu Nath Temple
- Fig. 3.115: A view of the temple Baba Kalu Nath
- Fig. 3.116: Researcher’s father with the Manageing Committee of Samadhi Baba Guddar Singh
- Fig. 3.117: Interior of the shrine baba Guddar Singh Ji
- Fig. 3.118: Detail of the paintings on the interior wall
- Fig. 3.119: Floral ornamentation of the Dome
- Fig. 3.120: Guru Gobind Singh Ji playing with Raijhang, (1969) (Photograph publ. by Kang, “Punjabi Tribune” December 14, 2016)
- Fig. 3.121: Guru Gobind Singh Ji prepareing ‘Amrit’ (1969) (Photograph publ. by Kang, “Punjabi Tribune” December 14, 2016)
- Fig. 3.122: ‘Nihang Singh preparing Sardaai’ (1969) (Photograph publ. by Kang, “Punjabi Tribune” January 18, 2017)
- Fig. 3.123: ‘A Sikh lady is taking food for Khalsa’ (1969) (Photograph publ. “Punjabi Tribune” Februry 01, 2017)
- Fig. 3.124: ‘Guru Nanak Dev ji with Bahi Bala and Bahi Mardana’ (1969) (Photograph publ. “Punjabi Tribune” January 11, 2017)
- Fig. 3.125: A scene related to ‘Ramyana’ painted on the wall of Dera Mahma Sahi at Panjgrian

Fig. 3.126: Artwork on the interior surface of the dome at Gurudwara Sahib, Talania

Fig. 3.127 & 3.128: Depicting the frescoes in the Roza Sarif

Fig. 3.129 & 3.130: Different paintings from main shrine of Jain temple

Fig. 3.131: Unidentified subject matter

Fig. 3.132: Guru Angad Dev ji with his followers

Fig. 3.133: Varaha avatara of lord Vishnu

Fig. 3.134: A view of the Samadhi

Fig. 3.135: Interior view of the Samadhi

Fig. 3.136: Scene depicting a folk loar “Mirza – Sahiba”

Fig. 3.137: Painting on the interior of the shrine

Fig. 3.138: Wall paintings on the façade of Goshala at Ferozepur

Fig. 3.139: ‘Sita Sambamber’ scene on the rampart of the circumambulatory path

Fig. 3.140: Representation of flora and fauna on the northern wall of the temple

Fig. 3.141: Krishna with Radha and Rukhmani

Fig. 3.142: Radha & Krishna as ‘Ardhnarishwar’ (Photograph curtosey: Kang, Kanwarjit Singh; publ. “Punjabi Tribune” November 28, 2018)

Fig. 3.143: Devi Durga (Photograph curtosey: Kang, Kanwarjit Singh)

Fig. 3.145 & 3.146: Paintings on the circumambulatory path of Ragunath Temple

Fig. 3.146 & 3.147: Paintings of the Samadhi Baba Mahesh Das Ji

Fig. 3.148: Detail of a painting which depict the Rajputana influence

Fig. 3.149: Architectural details in the background of a painting

Fig. 3.150: Radha and Krishna with Musicians

Fig. 3.151: Exterior and the Dome of the temple

Fig. 3.152: Interior of the temple embellished with the murals

Fig. 3.153: ‘Sumandar Manthan’ a scene from the grabha – griha

Fig. 3.154: Paintings in the Interior of the Dehura of Bhagat Namdev ji

Fig. 3.155 & 3.156: Paintings on the outer niches of the Dehura

Fig. 3.157: Guru Nanak Ji with Bala and Mardana

Fig. 3.158: S. Ajaib Singh and Shri Brij Bushan Jhulka in the room situated on second floor of the Gurudwara Satkartaria

Fig. 3.159 to 3.163: Paintings from Shri Ram Mandir

Fig. 3.164 & 3.165: Portraying painting in the interior of the maseet

Fig. 3.166: A view of the exterior of the maseet

Fig. 3.167, 3.168 & 3.169: An assortment of birds on the walls and roof of the temple

Fig. 3.170: A view of Anarkali Brardari

Fig. 3.171 to Fig. 3.174: Different geometrical and floral designs on the inner surface of the tomb

Fig. 3.175: ‘Bal Krishana’ detail of a painting from the wall of the temple

Fig. 3.176: Depiction of an elephant

Fig. 3.177: Musician plying their instruments

Fig. 3.178 & 3.179: Depicting various subjects in vertical and horizontal division on the walls of the temple

Fig. 3.180: Paintings on the circumambulatory path

Fig. 3.181 & 3.182: The outer view of the temple

Fig. 3.183, 3.184 & 3.185: Paintings presenting murals on the walls & roof of the circumambulatory path

Fig. 3.186: A view from the exterior of the Gurudwara Darbar Sahib, Dera Baba Nanak

Fig. 3.187: A view from the interior of the shrine

Fig. 3.188: Kalash (dome) of the Shrine with its earlier splendor

Fig. 3.189: Floral and Geometrical design

Fig. 3.190: View of the interior of the structure

Fig. 3.191: Inscriptions of Kuran Sarif

Fig. 3.192: A view from the backside of the structure

Fig. 3.193 to Fig. 3.197: Different floral design's paintings on the inner walls of the Shahi Masjid

Fig. 3.198, 3.199 and 3.200: Relics of the murals at the Dargah

Fig. 3.201: Chief entrance of the Dargah

Fig. 3.202: The portico of the Dargah adorned with mosaic tiles

Fig. 3.203: A mural on the interior of the dome

Fig. 3.204: Architecture of gurudwara

Fig. 3.205: Chief entrance of the shrine

Fig. 3.206: A view of the chief entrance

Fig. 3.207: A painting on the wall presenting Sikh subject

Fig. 3.208: An interior view of the room located on the dehuri

Fig. 3.209: View of the room which roof is demolishing

Fig. 3.210: A painting presenting Sikh-Anglo war

Fig. 3.211: Depicting that the lower portion of Fig. 3.212 has whitewashed

Fig. 3.212: "Four Sahibzaidas" a detail of the Fig. 3.211 (Photograph publ. Kang, 1988)

Fig. 3.213: Presenting that the subordinate part of Fig. 3.214 is missing

Fig. 3.214: The fight between the demons and the deities (Photograph publ. Kang, 1988)

Fig. 3.215: Dooarpal (Photograph publ. Kang, 1988), now this painting has also washed out

Fig. 3.216: The Serpant shadowing Guru Naank Dev ji (Photograph publ. Kang, February 7, 2018 "Punjabi Tribune) This is also demolished when researcher visit the site

Fig. 3.217: Human forms in the premises of the temple

Fig. 3.218: A young couple admires each other

Fig. 3.219: A view from the corridor

Fig. 3.220: Form of Devi and worshiper depicted in the geometric pattern

Fig. 3.221: Internal View of the Samadhi

Fig. 3.222: Guru Nanak Dev ji with his followers

Fig. 3.223: A Lady in Thought route (Photograph publ. by Kang, “Punjabi Tribune” April 11, 2018)

Fig. 3.224: Francesic General Korat with a Lady (Photograph publ. by Kang, “Punjabi Tribune” June 20, 2018)

Fig. 3.225: A photograph of the cenotaph (1970) (Photograph publ. by Kang, “Punjabi Tribune” November 2, 2018)

Fig. 3.226: A picture of the Samadh

Fig. 3.227: Artist printing the cloth with tools, a wall painting from the inner wall of the Samadhi of Bibi Bhani (Photograph publ. by Kang, “Punjabi Tribune” September 13, 2017)

Fig. 3.228: Chief door of the monastery, where the date of construction inscibrd

Fig. 3.229: A wall of first floor which is embellishing with paintings [Photograph],

Fig. 3.330: The painting presents the elder Mahant of the monastery [Photograph],

Fig. 3.231 & 3.233: Floral designs from the walls of the tomb [Photograph], by

Fig. 3.232 A view tomb of Mohammad Momin Husanni

Fig. 3.234: A vision of the tomb of Hazi Jamal

Fig. 3.235: ‘Females’

Fig. 3.236: ‘Different subject matter’ murals on the roof of the hall

Fig. 3.237: ‘A couple’

Fig. 3.238: Procession of Ram’s Tilak

Fig. 3.239: Guru Nanak Dev Ji with Siddh Gorakh Nath

Fig. 3.240: The procession of Tilak when lord Rama taking the throne as a king

Fig. 3.241: Inder Darbar

Fig. 3.242: Rasa Lila

Fig. 3.243: Various subject matter of Hinduism

Fig. 3.244: Unidentified mural

Fig. 3.245: Floral design

Fig. 3.246: Bhim (Pandav’s brother)

Fig. 3.247: Maheasurmardani

Fig. 3.248: The view of interior walls

Fig. 3.249: Baba Jawala Das ji with his followers

Fig. 3.250: Floral designs from the dome of the main shrine

Fig. 3.251: A painting depicting Pandwas and names of the artists

Fig. 3.252: A floral design from the from the entrance of Mosque

Fig. 3.253: Depicting Lord Krishna riding the chariot of Arjun (scene from Mahabharta)

Fig. 3.254: Floral & geometric pattern on the interior surface of the dome

Fig. 3.255: “Radha and Krishna” (Source: Kang, 1988)

Fig. 3.256: Paintings on the northern wall of the Rang Mahal

Fig. 3.257: Matsaya avatara of lord Vishnu, a painting from the northern wall

Fig. 3.258: A view of the podium which was used as a throne by the Royal authorities

Fig. 3.259: Wall paintings illustrates different subject matter

Fig. 3.260: Depiction Birds on the inner wall of circumbulatory path of Samdhi Baba Sarju Das ji

Fig. 3.261: Baba Sarju Das Ji with his followers

Fig. 3.262: Narsingh Avtara of lord Vishnu

Fig. 3.263 to 3.266: Depicting paintings on the roof and walls of Shri Badri Naryan Temple, Patiala

Fig. 3.267: The flora and fauna on the interior of the dome

Fig. 3.268: Depicting human form in a small size frame

Fig. 3.269: Paintings on the upper segment of the walls

Fig. 3.270: A view from the Northern Enclosure

Fig. 3.271: Krishna Rasa- Lila with Gopies

Fig. 3.272: A war scenes

Fig. 3.273: Unidentify life drawing

Fig. 3.274: A view of the main entrance of the Samadhi of Maharaja Jaswant Singh

Fig. 3.275: A floral pattern on the ceiling

Fig. 3.276: A frontal view of the Samadhi

Fig. 3.277: Design on the roof of verandha

Fig. 3.278: A scene depicting Saint Kabir working in front of his house with his wife

Fig. 3.279: A frontal view of the building

Fig. 3.280: The front wall of the first floor

Fig. 3.281: Detail from the first floor

Fig. 3.282: A floral design

Fig. 3.283: A frontal view of the gurudwara from the roadside

Fig. 3.284 & 3.286: Depicting floral patterns

Fig. 3.285: A view of the wall adorned with the wall paintings

Fig. 3.287: A view of the samadhis at village Chhintanwala

Fig. 3.288: A view of the Samadhi Baba Maghi Ram Ji from the top of the other shrine

Fig. 3.289: Geometric and floral patterns inside the Samadhi

Fig. 3.290: A detailed photograph of flower pattern

Fig. 3.291: A view of the building

Fig. 3.292: The frontal wall view

Fig. 3.293: The vertical and horizontal division of the wall as per the requirement of the content

Fig. 3.294: Vastra haran scene (Krishna and Gopies)

Fig. 3.295: Scene depicting Sohani Mahiwal love tails

Fig. 3.296: Krishna Lila (Vastra Haran of gopies by Krishna)

Fig. 3.297: Unfinished work in which the drawing of fishes can be seen with black color

Fig. 3.298: Various subject matter painted on the wall and within the niches

Fig. 3.299: Depicted lord Krishna and nature (Flora and Fauna)

Fig. 3.300: A view from the north – west side of the temple

Fig. 3.301: A scene from the dome and top of the garbhagrha

Fig. 3.302 & 3.303: Detail of the Fig. 3.285

Fig. 3.304: A scene from the Ramyana

Fig. 3.305: Wrestling between the two young wrestlers

Fig. 3.306: Depicting a scene from the Ramayana

Fig. 3.307: A view of the Samania gate

Fig. 3.308: Guru Singh Ji is receiving the head of Guru Tegh Bahadur Ji (Photograph curtosey: Kang, Kanwarjit Singh)

Fig. 3.309 “Shri Thakurdwara” inscribed in Gurmukhi and Devnagari script on the main doorway of the temple

Fig. 3.310: The outer appearance of both temples in the courtyard

Fig. 3.311: The paintings on the upper portion of the walls in Shiva Shrine

Fig. 3.312: The interior of the dome of Krishna Temple

Fig. 3.313: A prospect of the samadhas from the northern side

Fig. 3.314: A view from the Samadhi of baba Guddar Ji presenting Lord Vishnu

Fig. 3.315: An observation from the Samadhi of Bahi Naryan Singh Ji depicting flora and faunas

Fig. 3.316: An outlook from the Samadhi of Mai Goura

Fig. 3.317: A view from the eastern side of the temple

Fig. 3.318 & 3.319: Paintings presents the theme associated with Hindu mythology

Fig. 3.320: Depicting the murals on the archway of Bahi Arjun Singh Hall

Fig. 3.321: A painting on the side wall of the above said arch

Fig. 3.322 & 3.323: Illustrate the murals on the doorway of Soni’s complex

Fig. 3.324: Lord Rama

Fig. 3.325: Floral arrangement

Fig. 3.326: A view of the upper portion of the inner wall of the dome

Fig. 3.327: The chief entrance of the Dera

Fig. 3.328: Lord Krishna with Gopies

Fig. 3.329: Lord Shiva and his wife Gorra

Fig. 3.330: A view of the eastern wall of the Samadhi

Fig. 3.331, 3.332, 3.333 and 3.334 showing various kind of nature depiction in the Shahi Makbara, Malerkotla

Fig. 3.335: Main entrance of the Dera Baba Sarb Sukh Ji Fakir Udasin

Fig. 3.336: A frontal view of Samadhas

Fig. 3.337: A view of the interior of the Samadhi of Baba Sarb Sukh Ji presenting the renovation with tiles

Fig. 3.338: Devi Durga from the samadh of Baba Sarb Sukh (Photograph source: publ. by Kang, (1988) “Punjab de Kandh Chittar”)

Fig. 3.339: Uplifted first floor of the temple with lofty Shikra

Fig. 3.340: Traces of murals on the outer wall of the temple

Fig. 3.341: Lord Krishna

- Fig. 3.342: A view of the Northern wall of the first floor
- Fig. 3.343: A frontal view of the Devi Temple
- Fig. 3.344: A view from the inside of the temple
- Fig. 3.345: A view of the Banna Mal's Shivala
- Fig. 3.346: A board providing information regarding temple
- Fig. 3.347: A view of the Building of Gurudwara Sahib from the front side
- Fig. 3.348: The Narsingh avtar of Vishnu finishing the King Harnakish in the doorway
- Fig. 3.349: A beautiful depiction of flora and fauna
- Fig. 3.350: A view of the eastern wall
- Fig. 3.351: A scene from the Sikhism in which Guru Amar Das ji (3<sup>rd</sup> Guru) discussing some matter with Guru Ram Das Ji (Fourth Guru)
- Fig. 3.352: Bal Krishna in the cowshed with his mother and father
- Fig. 3.353: A scene from the corridor depicting Mirza – Sahiba
- Fig. 3.354: Mirza – Sahiba (Photograph Curtosey: Kang, June 1971) & Source: Publ. "Punjabi Tribune" (May 10, 2017)
- Fig. 3.355: Scene depicting The Varah (Boar) an incarnation of Vishnu killed the demon Hiranyaksh
- Fig. 3.356: Maharaja Ranjit Singh
- Fig. 3.357: Samadh baba Khuda Singh Ji (1971) (Photograph publ. by Kang "Punjabi Tribune" July 4, 2018)
- Fig. 3.358: New building of Gurudwara Baba Khuda Singh Ji constructed on the same site where the samadh of baba Khuda Singh Ji was standing once
- Fig. 3.359: The interior of the first floor of the gurudwara
- Fig. 3.360: A view from the ground floor
- Fig. 3.361: The depiction of nature on the walls of the first floor
- Fig. 3.362: A view from the upper segment of the wall presenting flora and fauna
- Fig. 3.363: A view of the frieze located on the chief entrance of the Baouli Sahib
- Fig. 3.364: A frontal view of the entrance othe baouli
- Fig. 3.365: Guru Nanak Dev Ji
- Fig. 3.366: Guru Amar Das Ji third Guru of the Sikhs
- Fig. 3.367: Floral and Geometric pattern with the paintings of Baba Mohan Ji and baba Mohari Ji
- Fig. 3.368: An outer view of the Mohamadan Tomb
- Fig. 3.369: View of the eastern wall that depicts geometric pattern, flora and fauna and division of segments
- Fig. 3.370: Sikh theme i.e. Guru Nanak Dev Ji with Bala and Mardanan
- Fig. 3.371: Guru Gobind Singh Ji on horseback
- Fig. 3.372: A view of the west wall showing Hindu Dities
- Fig. 3.373: Frontal view of the Mosque
- Fig. 3.374: Portray the intricate work of art on the central front doorway
- Fig. 3.375: Depicts the details of Fig. 3.347

- Fig. 3.376: Presenting an arrangement of blossom on the upper segment of the interior wall
- Fig. 3.377: A view of the interior of the central dome
- Fig. 3.378: An outer view of the Samadhias of Sardar Peshauora Singh, Sardar Bhag Singh and allied people
- Fig. 3.379: A view from the interior of the Samadhi of Sardar Peshauora Singh
- Fig. 3.380: Depicting the Army on the way from the Samadhi of Sardar Peshauora Singh
- Fig. 3.381: A view from the interior of the Samadhi of Sardar Bhag Singhs
- Fig. 3.382: A view of dehuri (main entrance) from the outside of the Gurudwara Sahib
- Fig. 3.383: A view of the dehuri from the inside of the Gurudwara Sahib
- Fig. 3.384: The high relief statues and paintings along with the border on the top
- Fig. 3.385: The martyrdom of Sahibjada Jorawar Singh and Fateh Singh (Sons of Guru Gobind Singh Ji) at Sirhind
- Fig. 4.1: Depictipon of Lord Krishna
- Fig. 4.2: Architectural presentation of Kalish Gir Ji
- Fig. 4.3: A court scene
- Fig. 4.4: An anterior view of Gurudwara Manji Sahib Ambala
- Fig. 4.5: A view of the temple Mai Ambe
- Fig. 4.6 & 4.7: Mural paintings of flowers and leave depicted on the chhajja
- Fig. 4.8: A view of the temple from fascia side
- Fig. 4.9: A scene of the inner roof surface of the mandapa
- Fig. 4.10: Detail study of Fig. 4.9
- Fig. 4.11: An Indian army man with his gun
- Fig. 4.12: Presentation of nature in a frame
- Fig. 4.13 & 4.14: Facade of different havelies at Jain chowk
- Fig. 4.15: Flora and fauna on the chhajja of haveli
- Fig. 4.16: A view of the haveli
- Fig. 4.17: British armed forces
- Fig. 4.18: Lord Rama and Sita with adherent Hanuman
- Fig. 4.19: Lord Shiva with goddess Parvati on the wall of Ram Avtar's Haveli
- Fig. 4.20: Lord Krishna on the outer wall of Ram Gopal's Haveli
- Fig. 4.21: A frontal view of the haveli of Seth Khusi Ram Jain
- Fig. 4.22: Birds and vegetation on the upper segment of wall (Shri Parveen Chripriya's haveli)
- Fig. 4.23: Lord Ganesha on the entrance of above said edifice
- Fig. 4.24: Scene of Holi festive at the wall of a haveli adjoining with Shri Laxami Narayan's haveli
- Fig. 4.25: The murals on the chief arch of entrance of Seth Laxmi Naryan's Haveli
- Fig. 4.26: A scene from the dome of Baba Sheshmer Gir's samadhi
- Fig. 4.27: Victory of lord Krishna on serpent Kaliya
- Fig. 4.28: Depicting a royal procession



Fig. 4.29: An outer view of the Haveli

Fig. 4.30: Different poses of army soldiers with their guns

Fig. 4.31: Portraits of various personalities with floral arrangement

Fig. 4.32: Rasa Lila scene in the interior of the dome

Fig. 4.33: Human forms

Fig. 4.34: Worshipping of Lord Gnash

Fig. 4.35: An external view of the Chattari

Fig. 4.36: An outlook of the interior of the central dome

Fig. 4.37: Details of Fig. 4.36 Fig. 4.38: Worship of lord Gnash on the upper segment of chief doorway

Fig. 4.39: A view of the Haveli

Fig. 4.40: Lord Rama with Lakshman, Sita, and Hanuman

Fig. 4.41 & 4.42: Represents the Dawarpalas with their guns

Fig. 4.43: A frontal View of the House

Fig. 4.44: Demonstrate the half-opened window

Fig. 4.45: Lord Rama, Sita with Hanuman in the interior wall of imperial residence

Fig. 4.46: An elephant statue (on the both pillars of entrance)

Fig. 4.47: An anterior view of haveli

Fig. 4.48: A view illustrate the design of column

Fig. 4.49: Forecasting different scenes

Fig. 4.50: Portrait of Lord Rama in the geometric and floral display

Fig. 4.51: The landscpic view with effects of light and shade

Fig. 4.52: A view of the upper subdivision of the entrance of haveli

Fig. 4.53: Portrait of Lord Shiva on the arch of the doorway

Fig. 4.54: A view of the vaulted foremost door

Fig. 4.55: A painting under the extension of roof

Fig. 4.56: Musicians around the Lord Ganesha on the archway

Fig. 4.57: An anterior view of the Haveli

Fig. 4.58: A family rides on an elephant

Fig. 4.59: A closer and inside view of the arched door

Fig. 4.60: Closer view of front wall of Haveli

Fig. 4.61: Ganesha with Ridhi and Sidhi the chief entrance of building

Fig. 4.62: A detailed view of Fig. 4.61

Fig. 4.63: Research Scholar with the present owner of the haveli

Fig. 4.64: Royal procession, a scene from the Northern wall of guest room

Fig. 4.65: A view presenting the eastern wall of the courtyard

Fig. 4.66: Lord Shiva with Parvati in a bracket under the railing

Fig. 4.67: Lord Ganesha with Ridhi and Sidhi on the upper section of first floor's wall

Fig. 4.68: A view of the arched doorway

Fig. 4.69: A scene presenting the train on the track

Fig. 4.70: Rasa Lila depiction on the roof of the guest room

Fig. 4.71: Portraits of Hindu idols in a square arrangement

Fig. 4.72: A view of the interior courtyard

Fig. 4.73: Depicts the view of inside arena

Fig. 4.74: Raja Harish Chandra listening music from a woman musician

Fig. 4.75: The detail study of Fig. 4.73

Fig. 4.76: A scene from the haveli of Dhanay Bansal Ki Haveli

Fig. 4.77 & 4.78: Different arrangements of nature as themes of murals

Fig. 4.79: A view from the interior of the dome of chattari located on the north-west corner of the temple

Fig. 4.80: The paintings on interior surface of the archway of the temple

Fig. 4.81: A frontal view of the temple

Fig. 4.82: A view from the entrance of the haveli depicts Lord Ganesha with Ridhi and Sidhi

Fig. 4.83: A view of the freeze depicts Peacocks

Fig. 4.84: Different birds and flowers on the another freeze of haveli

Fig. 4.85: A view of the temple from chief entrance

Fig. 4.86: Relics of paintings in the corridor of temple

Fig. 4.87: The royal pageant

Fig. 4.88: A scene depicts birth of lord Krishna

Fig. 4.89 & 4.90: Depicts paintings of different subject matter in the brackets under the railing

Fig. 4.91: Lord Ganesha

Fig. 4.92: Human ji hauling the Dronagiri Mountain as in search of Sanjeevani herb

Fig. 4.93: The Kalki Avtara of Vishnu

Fig. 4.94: The Outer view of the room that embellish with the murals

Fig. 4.95: Research scholar cleaning the painting before taking the photographs

Fig. 4.96: A view of central extension of front wall

Fig. 4.97: Large size figure of elephant that attracts attention of every passenger

Fig. 4.98 & 4.99: Depicts the detail of forms from Rasa Lila Scene

Fig. 4.100: A scene of Rasa-Lila on the arch of the doorway of haveli

Fig. 4.101 & 4.102: Various geometric and natural patterns on the extension of roof

Fig. 4.103: Lord Krishna as Murlidhar

Fig. 4.104: Combination of Geometric and Floral pattern on a wall of haveli

Fig. 4.105: The view of a demolishing wall with its own pride

Fig. 4.106: Elaborate the culture of Haryana state i.e. people enjoying Hookah

Fig. 4.107: An unidentified theme, could be a Guru or Sisha

Fig. 4.108: A frontal view of the Haveli

- Fig. 4.109: Depiction of flora and fauna (Parrots with Flowers)
- Fig. 4.110: An arrangement of natural content with light and shade effects
- Fig. 4.111: A saint as a devotee of lord Shiva as
- Fig. 4.112: Lord Hanuman
- Fig. 4.113: A view of the entrance of the inner portion of haveli
- Fig. 4.114: Lord Ganesha painted on the upper section of outer wall of haveli
- Fig. 4.115: Fight among Bali and Sukhreev, painted on the inner wall of the dalan
- Fig. 4.116: Natural design with leaves and flowers on the arch of main entrance
- Fig. 4.117: A view of the Chhattari from inside the main building of temple
- Fig. 4.118: The horse rider on the back of horses with bow and arrows
- Fig. 4.119: The life story of Nano Sati prescribed in Sanskrit language
- Fig. 4.120: A view of the façade of the temple
- Fig. 4.121: A view from the roof of the temple presenting Rasa –Lila scene
- Fig. 4.122: Presenting female musician with diverse instruments in different poses
- Fig. 4.123: Lord Laxmi seated on a lotus flower while the elephants are throwing money on goddess
- Fig. 4.124: Lord Krishna with Radha
- Fig. 4.125: Depiction of unique combination of Rasa Lila and floral design under the arch of entrance
- Fig. 4.126: A farmer working in the field with his son
- Fig. 4.127: A fascia view of the haveli
- Fig. 4.128: A British woman travelling by a car
- Fig. 4.129: A scene depicting Railway Station and railway track
- Fig. 4.130: A female enjoying dance
- Fig. 4.131: Vision of the samadhies at Dera Baba Mail Nath ji Math
- Fig. 4.132: Lord Shiva and Parvati with Nandi Bull, scene on the southern wall
- Fig. 4.133: A fight scene
- Fig. 133: A view depicts the fascia of the Haveli
- Fig. 134: Life sketch of political leaders and warriors
- Fig. 135: Give you an idea about the owners of Haveli
- Fig. 136: Confirming the religious subject matter painted on the walls of haveli
- Fig. 4.138: Depiction of Lord Krishna with Radha
- Fig. 4.139: Lord Shiva with Devi Parvati and Nandi Bull
- Fig. 4.140: Illustration of birds and flowers under the extension of balcony
- Fig. 4.141: An exterior view of the Haveli
- Fig. 4.142: A view of the Chhattari from the ground of Shiva temple
- Fig. 4.143: A view from the interior of arena
- Fig. 4.144: A bracket divided into panels that beautify with different content
- Fig. 4.145: A sight of the Jain Samadhi
- Fig. 4.146: A form of Tiger in relaxing pose

Fig. 4.147: Depiction of nature as an arrangement

Fig. 4.148: A freeze on the wall of central Chattari

Fig. 4.149: Geometric design on the Chhajja of Chander Sen's Dawakhana

Fig. 4.150: Rasa Lila theme on the curve of the entrance Chhajja of Chander Sen's Dawakhana

Fig. 4.151: Circular design with leaf of flower, from Mahajano ki Haveli at Dadri

Fig. 4.152: Portrayal of Radha Krishna in a bracket of roof extension, mural from Mahajano ki haveli at dadri

Fig. 4.153: An unidentified male form

Fig. 4.154: Display of nature in a frame

Fig. 4.155: The portrayal of nature in the corners of the haveli

Fig. 4.156: A view of the eastern wall of the bathak

Fig. 4.157: A view of the Temple complex

Fig. 4.158: Lord Krishna playing Holi with milkmaid and milkmen

Fig. 4.159: Lord Narsingh killing the Harnakash

Fig. 4.160: Vaster Haran scene in the middle while the Rasa Lila on the sides

Fig. 4.161: An outlook of the temple structure

Fig. 4.162: A scene from the dome of garbhagriha

Fig. 4.163: An elephant depicts with the various faces of human

Fig. 4.164: The interior of the dome of Mandapa

Fig. 4.165: A view of Train on the left hand sidewall of the haveli

Fig. 4.166: Goddess Durga riding a lion

Fig. 4.167: A view of the Haveli in ruins

Fig. 4.168: The ride of elephant and form of Lord Krishan as Murlimanohar

Fig. 4.169: View of arched doorway

Fig. 4.170: Flora and Fauna

Fig. 4.171: A fascia view of Chattari

Fig. 4.172: A view depicts Holi celebration

Fig. 4.173: A scene presents fight between two wrestlers

Fig. 4.174: A view of the fascia of the haveli

Fig. 4.175: Radha and Krishna

Fig. 4.176: Unidentified human form

Fig. 4.177: Floral and geometric patterns on the outer wall of Ragga Bania's haveli

Fig. 4.178: God 'Sun'

Fig. 4.179: White pigeons

Fig. 4.180: A view of the Samadhi

Fig. 4.181: Rasa Lila scene on the ceiling of vestibule

Fig. 4.182: A fight scene

Fig. 4.183: Fascia view of Paras

- Fig. 4.184: Krishna stolen the Vasteras of Gopies
- Fig. 4.185: Lord Shiva with Parvati and Nandi (bull of lord Shiva)
- Fig. 4.186: Lord Vishnu with Lakshmi on Sheshnaag
- Fig. 4.187: A view of the building of the chattari
- Fig. 4.188: Depiction of vegetation in a corner
- Fig. 4.189: A female in Haryanvi attire
- Fig. 4.190: Combination of nature and geometry
- Fig. 4.191: Lord Krishna as Murlidhar
- Fig. 4.192: A view of the facade of choupal
- Fig. 4.193: Radha with lord Krishna
- Fig. 4.194: Gugua Pir riding a horse
- Fig. 4.195: A cyclist drives the cycle
- Fig. 4.196: A proprietor distribute money
- Fig. 4.197: A woman with horse
- Fig. 4.198: A view of front doorway
- Fig. 4.199: Ravan in appearance of a Sage received food from Sita during her stay in the forest
- Fig. 4.200: Sita Haran episode from Ramayana
- Fig. 4.201: The dome of middle chattari
- Fig. 4.202: A geometric design from the roof of the frontage verandah
- Fig. 4.203: Detail of floral pattern
- Fig. 4.204: A view of the Ballu wali dharamshala from the roadside
- Fig. 4.205: The floral depiction on the interior of the dome
- Fig. 4.206: A side view of the temple
- Fig. 4.207: A musician on the top corner of the wall
- Fig. 4.208: A prospect presenting daily routine i.e. milking cow
- Fig. 4.209: A spectacle of Lord Ganesha with Ridhi and Sidhi
- Fig. 4.210: A view of the Shivalaya building
- Fig. 4.211: Lord Ganesha with Ridhi and Sidhi
- Fig. 4.212: A proprietor person travelling by an elephant
- Fig. 4.213: A view from the interior of the dome
- Fig. 4.214: A British man riding a horse
- Fig. 4.215: A wall contains different content such as false window, floral pattern, and border design
- Fig. 4.216: Details of Fig. 4.215
- Fig. 4.217: Floral design on a pillar of the haveli
- Fig. 4.218: Geometric pattern on the extension of roof from the haveli of Choudhary
- Fig. 4.219: An army person from the wall of Bania haveli
- Fig. 4.220: A religious theme from the walls of Shyam ji ka Mandir
- Fig. 4.221: A floral design on the pillar of a well

Fig. 4.222: A painting depicts Radha and Krishna on the front wall of verandah in Daya Nand's haveli

Fig. 4.223: Mother and child from the facade wall of Nawasa Bania's haveli

Fig. 4.224: A warily style painting from the wall of master Jeet Singh's haveli

Fig. 4.225: A male in Haryanvi attire on the wall of Harbir's haveli

Fig. 4.226: A view of mysterious chattari

Fig. 4.227 to 4.229: Depicting various styles of flowers

Fig. 4.230: Presenting Devi Durga riding her own vehicle lion

Fig. 4.231: Showing the natural depiction on the interior of dome

Fig. 4.232: Lord Krishna playing flute while Gopi and Balrama enjoying the melody

Fig. 4.233: an identified human form on the right side of chief entrance of haveli

Fig. 4.234: Presenting floral and geometric design in the form of bands on the top of wall

Fig. 4.235: A wall clock depicting the power of circumstance

Fig. 4.236: A vision presenting the front elevation of haveli

Fig. 4.237: An outlook of the floral design depicts under the arch of main entrance

Fig. 4.238: A flower design in the corner of the central dome

Fig. 4.239: A geometric design with floral pattern in the core of central dome

Fig. 4.240: A view of the mosque

Fig. 4.241: A view of the Shivala

Fig. 4.242: Lord Krishna lifting the mount Goverdhan

Fig. 4.243: A painting showing Goddess Durga seats on a lion

Fig. 4.244: A view of the Chattari Baba Hari Das Ji

Fig. 4.245: A floral design from the central dome

Fig. 4.246: Depiction of flora and fauna in the form of a band at the upper most segment of walls

Fig. 4.247: A view of the Chattari

Fig. 4.248: A horse and a hen in a frame

Fig. 4.249: Floral design uses for the perimeter design

Fig. 4.250: A detail of Fig. 248

Fig. 4.251: A vision of the well

Fig. 4.252: The floral design under the expansion of Chhajjas

Fig. 4.253: Deity Durga in Haryanvi attire

Fig. 4.254: Presentation of Lord Hanuman in a niche

Fig. 4.255: An outer vision of the Shivala

Fig. 4.256: Screening the flower-patterned design inside the dome

Fig. 4.257: Depiction of nature in the corners

Fig. 4.258: The ornamental Shikhara of the temple

Fig. 4.259: Portray floral design inside the central dome of the Shivala

Fig. 4.260: Representation of monochromatic design on the inner wall

Fig. 4.261 & 4.262: Unidentified theme

Fig. 4.263: A person holding a gun

Fig. 4.264: Krishna playing flute while the Radha and Gopi enjoying the music

Fig. 4.265: The depiction of construction year

Fig. 4.266: A panel depicts glass inlay with vegetation and female forms with translucent clothing

Fig. 4.267: Various themes allied with Hinduism

Fig. 4.268: Kalki Avtara of lord Vishnu

Fig. 4.269: Portrayal of a female devotee

Fig. 4.270: Picture of a horse rider

Fig. 4.271: Appearance of a wall clock

Fig. 4.272: Plant life in a bracket under the extension of roof

Fig. 4.273: The plate depicts presentation of geometric prototype and birds

Fig. 4.274: Image of Lord Krishna

Fig. 4.275: Representation of vegetation

Fig. 4.276: Portraying a scene of army attack

Fig. 4.277: Sharwan Kumar taking his parents for holy visits

Fig. 4.278: A closer view of Shikhara presents the relics of murals

Fig. 4.279: Lord Gnash sitting on a local Charpoy

Fig. 4.280: An anterior view of the temple

Fig. 4.281: Inlay stone on which information regarding the donor occurs

Fig. 4.282: A view from inside the temple

Fig. 4.283: Depiction of birds and vegetation in geometric motif

Fig. 4.284: Building on the Ghat of water pond

Fig. 4.285: Lord Krishna dancing on the head of the serpent Kaliya

Fig. 4.286: Unidentified theme associates with lord Krishna

Fig. 4.287: Border design on the upper segment of the walls

Fig. 4.288: Form of a male and female on the first floor

Fig. 4.289: A view of the wooden roof of the Paras

Fig. 4.290: Depiction of vegetation in the brackets under the railing

Fig. 4.291: A Sage is sitting in worship position

Fig. 4.292: Vision of the painting inside the dome of the temple

Fig. 4.293: A view of the temples located on northern and western ghat of Kapil Muni Tirth

Fig. 4.294 to 4.296: Showing the relics of wall paintings carved out from the thick layers of paint

Fig. 4.297: A view of the temple from south side

Fig. 4.298: Floriculture in the crescent dome

Fig. 4.299: A panel with number of subject matters

Fig. 4.300: Lord Rama blessing the Hanuman while Devi Sita and Luxman are serving behind

Fig. 4.301: A fight between two wrestlers

Fig. 4.302: Samandar Manthaaan

- Fig. 4.303: A view from the ceiling depicts geometric and floral pattern
- Fig. 4.304: depiction of false closed door on the first floor wall
- Fig. 4.305: A female musician-playing sitar
- Fig. 4.306: This photograph presents two Peacock sitting on the branches of a tree
- Fig. 4.307: A scene presents Rasa Lila
- Fig. 4.308: Kumar Sharvan taking his parents on Vehangi for sacred visit
- Fig. 4.309: Lord Rama and Hanuman fighting with Ravan
- Fig. 4.310: Gugga Pir on the horse back
- Fig. 4.311: Lord Krishna as Muralidar
- Fig. 4.312: Goddess Lakshmi on the Lotus flower
- Fig. 4.313: Detailed study of a Peacock appearance
- Fig. 4.314: Lord Vishnu and Lakshmi on Seshnaag
- Fig. 4.315: God Sun travelling on his Chariot
- Fig. 4.316: A scene depicts war between Rama and Ravan
- Fig. 4.317: Depiction of Radha and Krishna in a panel
- Fig. 4.318: Presents arrangement of nature As a border
- Fig. 4.319: Various themes in a corner panel
- Fig. 4.320: Presentation of flowers in geometric pattern
- Fig. 4.321: Shiva family on western wall of the shrine
- Fig. 4.322: The God Sun driving a chariot
- Fig. 4.323: A view of the Nagadevta Ghat
- Fig. 4.324: A painting from the walls of ghat Bahi Ji Ki
- Fig. 4.325: A geometric setup with floral motives from the wall of Nagadevta Ghat
- Fig. 4.326: A view of Licha Singh Bhai ji ka Ghat
- Fig. 4.327 & 4.328: Unidentified themes from the walls of Subash Bania's Haveli
- Fig. 4.329: A view of the first floor of haveli Panni Ram Bania
- Fig. 4.330 & 4.331: Relics of murals from Panni Ram Bania's haveli
- Fig. 4.332: Lord Balarama, the elder brother of lord Krishna giving Rudra bow to the Abhimanyu (Son of third Pandava 'Arjun')
- Fig. 4.333: A view of the Shikhara of temple
- Fig. 4.334: The interior view of the temple i.e. dome, upper, middle and lower section of walls
- Fig. 4.335: Shiva and Parvati with Nandi Bull, a painting from the temple
- Fig. 4.336: The marble slab depicts the vansawali of Lala Nihal Chand
- Fig. 4.337: The form of Lord Ganesha
- Fig. 4.338: A frontal View of the temple, Research scholar's father with the committee members and priest of the temple
- Fig. 4.339: Showing Matyasa Avtara of Lord Vishnu
- Fig. 4.340: Lord Krishna with his childhood friend Sudhama



- Fig. 4.341: A sight scene of the temple complex
- Fig. 4.342: Abhamanyu in the chakraview during Mahabharata War
- Fig. 4.343: An outlook depicts the war scene of Mahabharata
- Fig. 4.344: A view of the northern wall of the Shivala
- Fig. 4.345: Outer view of the Shivala (Panchratha style because of double projections on each side)
- Fig. 4.346: A portrait of British woman
- Fig. 4.347: Lord Vishnu laying on the Sheshnaag and Lord Brahma seating on lotus flower grown in the umbilicus of Lord Vishnu
- Fig. 4.348: The inner view of the dome
- Fig. 4.349: Lord Surya on his chariot that pulled by seven white horses
- Fig. 4.350: Devi Shakti (Durga) riding a lion
- Fig. 4.351: Side view of the temple
- Fig. 4.352: A front view of the Shiva temple
- Fig. 4.353: The relics, which founds the present research scholar
- Fig. 4.354: A view of the Sarai entrance
- Fig. 4.355: Relics of floral motifs on the valuted entrance
- Fig. 4.356: A view of the haveli
- Fig. 4.357: Fascia of the haveli with huge arched entrance
- Fig. 4.358: A portrait with British influence
- Fig. 4.359: A male form in British attire with a pipe in mouth and a stick in hand
- Fig. 4.360: A view of the haveli during sun set time
- Fig. 4.361: Floral patterns under the extensions of the roof
- Fig. 4.362: Flowery design with geometric setup on the top segment of first floor
- Fig. 4.363: Form of lord Krishna as “Murli Manohar”
- Fig. 4.364: A view of the fascia of haveli
- Fig. 4.365: Form of security guard with gun on shoulder
- Fig. 4.366: A fascia view of the temple Devi Kali
- Fig. 4.367: A scene depicting Tantric females
- Fig. 4.368: The inner surface of the central dome
- Fig. 4.369: An outlook of the interior surface (dome of mandapa)
- Fig. 4.370: A photograph of Shri Panchayati Akhara Mahanirwani Shri Sarveshwar Mahadeva Ji
- Fig. 4.371: Detail of Fig. 4.369
- Fig. 4.372: A view of decorated chief entrance of the Dera Baba Sharwan Nath Ji
- Fig. 4.373: Lord Shiva with Parvati, Bull Nandi and devotees
- Fig. 4.374: Lord Ganesha with others
- Fig. 4.375: Tryst in the wooded area (a famous subject matter of Kangra Miniature Paintings)
- Fig. 4.376: A geographical view of the temple
- Fig. 4.377: A vision of the dome

- Fig. 4.378: Musicians playing their instruments
- Fig. 4.379: Presenting Lord Rama with Devi Sita and brother Lakshman
- Fig. 4.380: Illustration of noble Ganesha seated on an asana while Mooshak is sitting under the asana
- Fig. 4.381: Depiction of Lord Brahma in a niche
- Fig. 4.382: Illustrate the tenth Sikh Guru, Guru Gobind Singh ji with his followers
- Fig. 4.383: A scene allies with the wedding of Lord Rama
- Fig. 4.384: A prospect of the Haveli's Façade
- Fig. 4.385: The outlook of temple
- Fig. 4.386: The unique combination of floral and geometric design on the dome surface
- Fig. 4.387: Form of a sage worshipping under the tree
- Fig. 4.388: A view represents upper segment of eastern wall
- Fig. 4.389: A view of the temple structure
- Fig. 4.390: Lord Jagannath on the western wall of Mandapa
- Fig. 4.391: A view of the north wall depicts scene of lord Krishna with gopies
- Fig. 4.392: Lord Vishnu lying on a Snake while the Lakshmi ji and lord Brahma ji also seated on their conventional seats
- Fig. 4.393: The façade of the haveli
- Fig. 4.394: Lord Krishna gives a lift to the mount Goverdhan
- Fig. 4.395: Hanuman touching the feet of Lord Rama, while Lakshman is standing behind
- Fig. 4.396: A close view of the first floor's façade
- Fig. 4.397: A view of the New Building of the Gurudwara Sahib
- Fig. 4.398: A Photograph depicts the old structure of the Gurudwara Sahib (Photograph courtesy: Daljit Singh, head Granthi)
- Fig. 4.399: A view of the Chattari of Lala
- Fig. 4.400: Presenting the vertical and horizontal division of walls
- Fig. 4.401: The open arched pillars on first floor
- Fig. 4.402: A painting associates with the Ramayana
- Fig. 4.403: A Ratha pulled by an elephant
- Fig. 4.404: A view of the chattari
- Fig. 4.405: The inner surface of dome that adorns with the murals of different subject matter
- Fig. 4.406: A view of the haveli
- Fig. 4.407: Geometric blueprints on the top most height of wall
- Fig. 4.408: Lord Hanuman with Lord Rama and Lakshman
- Fig. 4.409: A woman churning buttermilk
- Fig. 4.410: A male wore British garments showing the influence of British fashion
- Fig. 4.411: A women dressed well in Haryanvi style
- Fig. 4.412: The size of human is larger as comparative to an elephant
- Fig. 4.413: A view of the haveli

Fig. 4.414: A photograph illustrate the floral and geometric patterns

Fig. 4.415: Lord Ganesha veneration by male devotees

Fig. 4.416: A view presenting the fascia of haveli Lala Hira Lal

Fig. 4.417: People travelling by an elephant, a painting from the Norah

Fig. 4.418: A goldsmith working in his workshop, also depicted on a wall of Norah

Fig. 4.419: A view of the whole architecture i.e. Major building, Chatteries, Bridge based of 16 Vaulted –spans and the roofed entrance on the rim

Fig. 4.420: The interior of dome of the central chamber

Fig. 4.421: A design from the northern arched verandah

Fig. 4.422: A view of Persian description

Fig. 4.423: A view of the Janak Talao

Fig. 4.424: A floral pattern from the chattari on the southern corner

Fig. 4.425: The demonstration of army parade

Fig. 4.426: A scene allied with the celebration of a fair or festive

Fig. 4.427: A view of mosque locates in the compound of Shah Nizam’s Tomb

Fig. 4.228 & Fig. 4.429: The floral and geometric pattern

Fig. 4.430: A view of the mandapa

Fig. 4.431: Lord Krishna as Murlidhar

Fig. 4.432: depicting a range of themes associated with Hindu myths

Fig. 4.433: A view of the Chattari

Fig. 4.434: Combination of geometric and floral patterns in the core of the dome

Fig. 4.435: Depiction of natural blueprint on outer surface

Fig. 4.436: A view of the façade of haveli of Radha Sangi

Fig. 4.437: A floral and geometric pattern from the haveli of Shri Hem Chand

Fig. 4.438: Geometrical and floral design on the walls of a room on the first floor in haveli Shri Radha Sangi

Fig. 4.439: A mythological theme from the haveli of Lala Ganga Din

Fig. 4.440: A portrait of Chhatarpati Shiva Ji in the Bathak of Seth Panna Lal

Fig. 4.441: Flowery designs on the old walls

Fig. 4.442: A part of haveli that still stands as it is

Fig. 4.443: Another leftover of floral design

Fig. 4.444: Various Designs on the upper section of walls

Fig. 4.445: Lord Krishna on the southern outer wall of haveli

Fig. 4.446: A scene illustrate the haveli

Fig. 4.447: Form of a security guard

Fig. 4.448: A view from the roof of the Bathak

Fig. 4.449 & 4.450: Presenting floral and geometric pattern

Fig. 4.451: An outlook of the haveli

Fig. 4.452: A scene of the haveli

Fig. 4.453, 4.454, & 4.455: Floral and geometric patterns on the walls and outer extensions

Fig. 4.456: A view of the front part of the residence

Fig. 4.457: Flying goddess on the inner shell of arched doorway

Fig. 4.458: Lord Krishna as Murlidhar

Fig. 4.459: Bicycle depicts the influence of industrial improvement

Fig. 4.460: Religious theme illustrated in the niches

Fig. 4.461: Haryana's culture in the form of smoking Hookah

Fig. 4.462: A view of the haveli

Fig. 4.463: False architectural design carved with the lime plaster

Fig. 4.464: Depicting the view of the whole structure of the holy place

Fig. 4.465: A flying goddess, wall painting from the inner dome's surface

Fig. 4.466: Lord Vishnu on his throne Sheshnaag with Lakshmi and Brama Ji

Fig. 4.467: A floral design in the core of the arena

Fig. 4.468: A view of the temple complex

Fig. 4.469: A view narrates the scene of Sita Jholla

Fig. 4.470: Lord Ganesha with Ridhi and Sidhi on the inner surface of garbhagriha

Fig. 4.471: Scene of Railway station

Fig. 4.472: An automobile representation

Fig. 4.473: A view of the temple from front side

Fig. 4.474: A view of the carved doorframe and above the doorframe painting of lord Ganesha with Ridhi & Sidhi

Fig. 4.475: Highly embellished frame with portrait of Lord Krishna

Fig. 4.476: Presenting the geometrical and flowery blueprints on the roof of verandah

Fig. 4.477: Natural depiction of Pigeon

Fig. 4.478: A scene of an army parade

Fig. 4.479: An outlook of masonry dwelling

Fig. 4.480: Various geometrical and floral designs under the railing

Fig. 4.481: A view of the main entrance of haveli

Fig. 4.482: A painting from the first floor i.e. a pipe smoker

Fig. 4.483: Birds in a small niche

Fig. 4.484: A vision of the higher floor

Fig. 4.485: The roof of porch

Fig. 4.486: Subject Matter allies from the structural design, political affairs, and warrior

Fig. 4.487: The cultural and British influence on the artist

Fig. 4.488: Highly engraved doorframe

Fig. 4.489: A panorama of the haveli

Fig. 4.490: Lord Krishna as a milkman

- Fig. 4.491: Painting allies with the ordinary people
- Fig. 4.492: A close-up of the upper sect of first floor's outer wall
- Fig. 4.493: A view of the Chattari
- Fig. 4.494: Court of King
- Fig. 4.495: A war scene allied with Ramayana
- Fig. 4.496: The inner view of a Palace
- Fig. 4.497: A view of the wall survives with murals
- Fig. 4.498: Unidentified forms
- Fig. 4.499: Hanuman in the possession of lord Rama
- Fig. 4.500: Fascia of the holy shrine
- Fig. 4.501: Rasa-Lila scene and fight scene
- Fig. 4.502: A view of the vaulted roof of the Mandapa that is segregates into panels with the help of geometric and floral design
- Fig. 4.503: A view of the main entrance of the Shrine
- Fig. 4.504: Household apparatus on the Northern wall
- Fig. 4.505: God Sun travelling by his chariot which has pulled by seven white horses
- Fig. 4.506: A scene allies with the Ramayana (Scene of Raja Janak's Nagari)
- Fig. 4.507: The murals on the interior roof
- Fig. 4.508: A view of the temple
- Fig. 4.509: A female in the garden playing with peacocks
- Fig. 4.510: The illustration of Saturn Planet
- Fig. 4.511: The temple architecture
- Fig. 4.512: Lord Ganesha with other deities
- Fig. 4.513: The image of Mars Planet
- Fig. 4.514: the Inner view of the Samadhi
- Fig. 4.515: Research scholar in front of Samadhi Baba Top Nath during visit
- Fig. 4.516: Nature and religious content on the outer west sidewall of Shivala
- Fig. 4.517: A view of the upper section of the mandapa
- Fig. 4.518: Scholar's father during their visit
- Fig. 4.519: A design on the roof of Jal Mahal
- Fig. 4.520: A view from the sidewall of chief entrance
- Fig. 4.521: A scene depicts the design on the dome of the main gateway
- Fig. 4.522: The front view of the Ganga Mandir
- Fig. 4.523: Elaborate the inner surface of the octagonal dome embellished with murals
- Fig. 4.524: A view of the upper section of Verandah or Mandapa
- Fig. 4.525: The engraved pillars of Verandah
- Fig. 4.526: Floral design in geometric setup
- Fig. 4.527: A fascia view of the Sepulcher

Fig. 4.528: Detail of Fig. 4.527

Fig. 4.529: Present Research scholar with her husband at the mausoleum during her visit

Fig. 4.530: The floral design on the surface of central dome

Fig. 4.531 & 4.532: Floral design in niches

Fig. 4.533: Geometric pattern in a niche on the front wall

Fig. 4.534: An external view of the Chattari

Fig. 4.535: The scene allies with Ramayana

Fig. 4.536: Lord Krishna gives a lift to Mount Goverdhan

Fig. 4.537: An attack by British army on a provincial emperor

Fig. 4.538: Illustrating the view of the chattari

Fig. 4.539: The inner view of the upper sect of the chattari

Fig. 4.540: Lord Krishna uplifting the mount Goverdhan

Fig. 4.541: Marriage of Lord Rama

Fig. 4.542 to Fig. 4.544: Different design on the Noonkaran Dawar

Fig. 4.545: Vegetation and birds in a niche on the first floor

Fig. 4.546: Floral and geomatric combination

Fig.4.547: S. Jasvir Singh Boparai (Scholar's Husband) standing in front of the haveli with resident of the village

Fig. 4.548: Lord Ganesha on the chief entrance

Fig. 4.549: Screening the fight scene of cocks

Fig. 4.550: A view of the interior walls and dome of the sepulcher

Fig. 4.551: Frontal view of the crypt

Fig. 4.552: Some inscription in Persian script

Fig. 4.553: Confirm the relief work at outer walls

Fig. 4.554: A closer view of the masonry well depicts wall paintings

Fig. 4.555: A view of the structure

Fig. 4.556: The fascia of Lala Mata Din's haveli

Fig. 4.557: A view of the haveli of Seth Nar Singh Das Gupta

Fig. 4.558: Floral design on the outer wall of Lala Gopal Das

Fig. 4.559: The Baba Hira Lal's haveli counting the last phase of existence

Fig. 4.560: An outlook of the Dhooma wali Choupal

Fig. 4.561: A scene showing the time-honored oil mill

Fig. 4.562: People of Haryana state sitting in a choupal and enjoying music

Fig. 4.563: A view depicting the British army headquarter

Fig. 4.564: An outlook of Choupal's fascia

Fig. 4.565: False glass window in the lower portion, peacocks, and parrots in the natural setting on the upper segment

Fig. 4.566: The British troops, Rasa Lila scene, and floral design

Fig. 4.567: Lord Krishna killing the Serpent Kaliya

Fig. 4.568: A view of the Choupal at Patti Badshahpur

Fig. 4.569: A view of the Bania Wala Khua

Fig. 4.570: The choupal of Patti Khas that is breathing its last now days

Fig. 4.571: An external vision of the Shivala

Fig. 4.572: A visualization of the entire dome

Fig. 4.573: Different bands depicts different theme i.e. Rasa Lila, Group of choir, and a fight scene

Fig. 4.574: Narsingh avtara of Vishnu killing the Harnakish

Fig. 4.575: The exterior structure of the Gurudwara Sahib

Fig. 4.576: Paintings in the interior surface of the central dome

Fig. 4.577: A vision of the dome of right hand side

Fig. 4.578: A detail study of Fig. 4.577

Fig. 4.579: The frontal view of the Haveli

Fig. 4.580: A British man hunting a lion

Fig. 4.581: Females in Haryanvi outfits imploring to a small Banyan tree

Fig. 4.582: A local person smoking tobacco by Hookah (water pipe)

Fig. 4.583: Mother and child

Fig. 4.584: A sight of the Samadhi of Baba Chirangi Lal

Fig. 4.585: A scene of the inner surface of the dome

Fig. 4.586: Lord Krishna and Radha as a milkman and milk-maid

Fig. 4.587: Kalki Avtara of Lord Vishnu

Fig. 4.588: A fascia view of the holy shrine

Fig. 4.589: Varaha (Boar) avatar of lord Vishnu

Fig. 4.590: Lord Shiva

Fig. 4.591: Lord Krishna playing flute and killing serpent Kaliya

Fig. 4.592: A devotee depicted in the corner, under the last band of dome

Fig. 4.593: The outer sight of the Shivalaya

Fig. 4.594: An intricate presentation of the inner surface of the dome

Fig. 4.595: Lord Shiva takes a trip on his bull Nandi

Fig. 4.596: Details of Fig. 4.594

Fig. 4.597: An outlook of the haveli

Fig. 4.598 & 4.599: Forms of different god and goddess

Fig. 4.600: Façade of the haveli

Fig. 4.601: Maha Singh riding a cycle

Fig. 4.602: Some people travelling by a car

Fig. 4.603: Mehru one of the owner cruises by a horse in a niche and peacock forms and floral motifs are also in the same showcase

Fig. 4.604: Maharana Partap, a Hindu Rajput emperor belongs to Mewar

Fig. 4.605: Unidentified theme

Fig. 4.606: Females busy with day-to-day routine

Fig. 4.607: Lord Rama with Sita and Lakshman

Fig. 4.608: The sight of haveli

Fig. 4.609: Lord Krishna playing flute

Fig. 4.610: Form of flaying Goddess and depiction of vegetation

Fig. 4.611: A view of the interior surface of the dome

Fig. 4.612: Detail of Fig. 4.611

Fig. 4.613: A border design depicts use of gold color

Fig. 4.614: Chief entrance of the dera that has renovated few years earlier

Fig. 4.615: The inner view of the sepulcher

Fig. 4.616: Form of a saint belonged to the Nath sect

Fig. 4.617: Illustrating the visit of Mughal emperor Shah Jahan

Fig. 4.618: A view of the middle courtyard of the residential part of the haveli

Fig. 4.619: The façade of the residential haveli

Fig. 4.620: A scene from the bathak showing the meeting of lord Krishna with his childhood friend Sudhama

Fig. 4.621: Portrait of Rao Raja Madhav Singh

Fig. 4.622: A female as a bride

Fig. 4.623: Vasudeva and Devki with Lord Krishna

Fig. 4.624: Research scholar standing with the local peoples

Fig. 4.625: A wrestler showing his liveliness

Fig. 4.626: The murals on the inner surface of the dome

Fig. 4.627: Geometrical designs

Fig. 4.628: A view of the temple

Fig. 4.629: Statue of lord Shiva and some relics of murals on the Shikhara

Fig. 4.630: A spectacle of temple architecture

Fig. 4.631: Lord Krishna with Radha

Fig. 4.632: A female devotee paying tribute to lord Shiva by putting water on the lingam

Fig. 4.633: Goddess Durga on his vahana Tiger

Fig. 4.634: An interior view of the place of worship

Fig. 4.635: Architectural depiction presents diagonal and three-dimensional perspective

Fig. 4.636: Illustrating a scene depicts social malevolence

Fig. 4.637: Lord Krishna enjoying with Radha and Gopies

Fig. 4.638: Inlay stone depicting the construction year i.e. 1860 AD

Fig. 4.639: Geometric design on the upper section of walls

Fig. 4.640: A view of the both shikhara

Fig. 4.641: Portraying the internal view of the Samadhi of Baba Balak Ram



Fig. 4.642: Lord Hanuman with Lord Rama and Lakshman as well as other deities

Fig. 4.643: Vastra Haran scene associated with Lord Krishna's Lila

Fig. 4.644: Form of Goddess Durga

Fig. 4.645: The inner front wall of the Samadhi Lala Yamuna Dass

Fig. 4.646: Portraying a band in which human faces have adjusted with the vegetation

Fig. 4.647: Combination of geometric and flowery patterns

Fig. 4.648: An inner view of the holy shrine

Fig. 4.649: A scene from the Northern wall of the temple

Fig. 4.650: The chief entrance of the temple Gaouri Shankar

Fig. 4.651: The relics available on the entrance of garbhagriha

Fig. 4.652: Detail study of Fig. 4.651 showing black background

Fig. 4.653: A band showing floral pattern on the outer wall of the garbhagriha

Fig. 4.654: A view of the deities shrines of temple

Fig. 4.655: Lord Gnash with Ridhi and Sidhi

Fig. 4.656: Flowery design in-between geometric pattern

Fig. 4.657: Female bringing water

Fig. 4.658: Demonstrate the chief entrance of the temple Devi Bhawan

Fig. 4.659: The part of building where relics of paintings can be seeing

Fig. 4.660 & 4.661: Detail study of Fig. 4.659

Fig. 4.662: S. Ajaib Singh (Scholar's father) with managing committee standing in front of the Jain temple

Fig. 4.663: Unidentified human form

Fig. 4.664: A nature depiction on a wall of porch

Fig. 4.665: Nemi Nath, a famous saint of Jainism receiving food from the royal people

Fig. 4.665: the inner view of the dome of central shrine

Fig. 4.667: A frontal view of the haveli

Fig. 4.668: A detail study of Fig. 4.667

Fig. 4.669: Depiction of birds and vegetation on the soffits

Fig. 4.670: Be evidence for forms of defense guards and architectural design

Fig. 4.671: Chief entrance of the Roza Shareef

Fig. 4.672: A view of the inner shell

Fig. 4.673: Detail study of Fig. 4.672

Fig. 4.674: Portraying the architecture of memorial

Fig. 4.675: Revealing the depiction of birds and vegetation on the walls

Fig. 4.676: The ruin walls of inner courtyard

Fig. 4.677: Research scholar at the chief entrance of the Chhachhrauli Fort

Fig. 4.678: Relics of mural paintings on the southern wall of the conference hall at first floor level

Fig. 4.679: Few relics on the same wall at floor level

Fig. 4.680: Detail study of Fig. 4.678

Fig. 4.681: A view of the holy shrine

Fig. 4.682 & 4.683: Various designs showing different kind of birds and vegetation on the outer walls

Fig. 5.1: A view from the western side of corridor depicting various subject matter of Hinduism

Fig. 5.2: Lord Krishna debating with Narda Muni and the royal residence of Dwarkapuri had depicted in the background

Fig. 5.3: Bhasmasura touching the feet of Lord Shiva and paying tribute

Fig. 5.4: Lord Krishna enjoying time with Rukmini

Fig. 5.5: A view of the temple Basanti Devi

Fig. 5.6: Rasa Lila depiction on the inner surface of the Garbhagriha

Fig. 5.7: Guru Nanak Dev Ji with Bahi Mardana

Fig. 5.8: Disciplined armed warriors

Fig. 5.9: The war scene from Mahabharata

Fig. 5.10: The different positions of monkeys in various moods

Fig. 5.11: Fight of Elephants in the ground of Chamba

Fig. 5.12: A view of the Lakshmi Naryan Temple

Fig. 5.13, 5.14 & 5.15: Showing boards of different offices in the complex

Fig. 5.16: Krishna and Radha in a love

Fig. 5.17: NarSingh avtara of Lord Vishnu wipe out the Harnakish

Fig. 5.18: A view of the hall in which mural paintings displayed

Fig. 5.19: Painting presented Krishna Lila and removed from the wall of Rang Mahal

Fig. 5.20: A devotee paying his tribute to Lord Shiva

Fig. 5.21: Detail study of Fig. 5.19

Fig. 5.22: Lord Krishna with Radha looking in a mirror

Fig. 5.23: Narsingh avtara of Vishnu tear down the Harnaksha

Fig. 5.24: Mother Yashoda enjoying motherhood with child Krishna

Fig. 5.25: Love through the eyes (Lord Krishna and Radha)

Fig. 5.26: The power of women as Goddess Durga

Fig. 5.27: Shri Ram Chand Ji with S. Ajaib Singh Ji (Scholar's father) at his ancestral home locates at Chamba

Fig. 5.28: The chronology of artist Mangu's heir (He belonged to Chamba town)

Fig. 5.29: A view of the Shivala inside Obhri Dharamshala

Fig. 5.30: Ardhnarishwar image of Lord Shiva with Vahana Nandi

Fig. 5.31: Goddess Durga killing the demons

Fig. 5.32: A view of the frontal wall of the holy chamber

Fig. 5.33: Research scholar's Father standing in front of deity place with the priest of the temple

Fig. 5.34: Lord Krishna killing the demon Kaliya

Fig. 5.35: Lord Shiva with Vahana Nandi

- Fig. 5.36: Lord Krishna playing with his cowherd friends
- Fig. 5.37: Worship of Goddess Durga by various deities i.e. Brahma, Vishnu, Mahesh, and Shiva
- Fig. 5.38: Devi Durga killing demons
- Fig. 5.39: A scene showing various themes i.e. Birth of Lord Krishna, people busy with their day-to-day domestic work
- Fig. 5.40: A frontal View of the temple Chamunda Devi
- Fig. 5.41: A view of the temple complex
- Fig. 5.42: A view of the interior of temple (pardakshina path)
- Fig. 5.43: Wood carved door and lintel on the entrance of the temple
- Fig. 5.44: Lord Krishna eradicated demon Bakasura
- Fig. 5.45: Lord Hanuman paying his accolade to Lord Rama while Lakshmana is standing behind
- Fig. 5.46: Females doing their household exertion
- Fig. 5.47: A view of the inner shrine and roof of the Gouri Shankar Temple
- Fig. 5.48: Goddess Lakshmi in temple and Royal family in royal palace
- Fig. 5.49: Lovers enjoying the beauty of nature from the balconies
- Fig. 5.50: A female musician playing Sitar
- Fig. 5.51: Lord Ganesha and Kartikeya
- Fig. 5.52: Screening the floral and geometrical design on the pillars and arches
- Fig. 5.53 & 5.54: Viewing the different content depicted in a panel near the roof
- Fig. 5.55: Floral designs from the outer of the holy place
- Fig. 5.56: Showing a view of the Narbadeshwar temple
- Fig. 5.57: An interior view depicting the eastern wall's decoration
- Fig. 5.58: Goddess Durga on her Vahana Tiger in foreground and Lord Shiva on his Vahana Nandi in background, moving towards Mount Kalish after their marriage
- Fig. 5.59: Different panels presenting different subject matter in a single frame
- Fig. 5.60: A photograph depicting the façade of the verandah adorned with wall paintings
- Fig. 5.61: An outlook of the front wall showing vertical and horizontal panels filled with different subject matters
- Fig. 5.62: Lord Rama holding Darbar and lord Hanuman paying his accolade
- Fig. 5.63: Army laced with armaments
- Fig. 5.64: Unidentified mural from the room of first floor
- Fig. 5.65: A view of the northern wall of room situated on first floor
- Fig. 5.66: A wedding procession in the first floor's room
- Fig. 5.67: The court scene, a painting from the room at first floor
- Fig. 5.68: Rishi Vasudeva discussing some matter with his pupils (teaching)
- Fig. 5.69: An unidentified theme showing the houses and working style of common Pahari people
- Fig. 5.70: A scene depicting Kansh's Akhara and court scene
- Fig. 5.71: A view showing the interior of the mandapa
- Fig. 5.72: An arrangement of various panels and content

Fig. 5.73: Lord Krishna defeat the Serpent Kaliya

Fig. 5.74: Lord Krishna playing flute while the Gopas, Gopies as well as cows are enjoying the melody

Fig. 5.75: A fascinating subject matter i.e. Kunjara Kamini

Fig. 5.76: Kalratari and Mahagouri forms of Goddess Shakti

Fig. 5.77: Ardhnarishawar form of Lord Shiva

Fig. 5.78: The upper section depicts the ShatiDhan Scene while the lower portion presents the wedding scene of Lord Shiva

Fig. 5.79: A view from the west wall of the Main temple

Fig. 5.80: a mural of Buddha from the gSer-khang temple (Golden temple)

Fig. 5.81: S. Ajaib Singh (Researcher's Father) standing with a Lamba inside the gSer-khang temple

Fig. 5.82 & 5.83: Different forms of Lord Buddha

Fig. 5.84: S. Ajaib Singh (Researcher's Father) standing on the entrance of the Gompha

Fig. 5.85: A view of Dhankar Monastery

Fig. 5.86: A single click that allowed by the Chief Lamba of the monastery presents wall paintings

Fig. 5.87: An outer view the room where the paintings are found

Fig. 5.88: A view of the monastery from distance pretends as aroyal fort

Fig. 5.89: The present scholar standing in front of "Mani Lakhang" with the Lambs

Fig. 5.90: The inner side of the deity's place

Fig. 5.91: The façade of the temple

Fig. 5.92: The chief entrance of the temple complex

Fig. 5.93: Different subject matters i.e. royal procession, Kaliya Daman and lord Krishna with cows and Gopies

Fig. 5.94: The wrestlers fight

Fig. 5.95: The acrobats entreating the local people

Fig. 5.96: The entrance of the palace

Fig. 5.97: The geometric and floral design on the arch of the entrance

Fig. 5.98: Human-sized forms on the left side wall

Fig. 5.99: A royal procession on the inner wall of the fort (repainted)

Fig. 5.100: A view depicting the edifice of Samadhi Baba Kala Dhari

Fig. 5.101: Presenting a theme allied with the Lord Krishna

Fig. 5.102: Vishnu protecting Gejendra from Makara

Fig. 5.103: Screening the floral and geometrical design on the exterior wall of Samadhi

Fig. 5.104: An outer view of the Gurudwara Baba Sahib Singh Bedi

Fig. 5.105: An analysis of geometrical design on the roof of pardakshina path

Fig. 5.106: Depicting the natural world on the wall of circumambulatory path

Fig. 5.107 to 5.109: Showing the different design on the inner walls of the shrine

Fig. 5.110: A view of the building Gurudwara Baba Tegh Singh Ji

Fig. 5.111 & 5.112: The relics of wall paintings on the arch of entrance

- Fig. 5.113: Research scholar in front of Gurudwara Panja Sahib during her visit
- Fig. 5.114: Meeting of Guru Nanak Dev Ji with Guru Angad Dev Ji (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.115: Guru Gobind Singh Ji with his beloved Panj Payera (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.116: Lord Shiva with family and his Vahana Nandi (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.117: Scene depicting Rasa Lila (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.118: The view of small shrine of Gurudwara Sahib (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.119: The view of the upper section of the walls and dome presenting floral and geometrical design (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.120: Goddess Durga on her Vahana (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.121: Screening the inscriptions and geometrical design inside the new building of Gurudwara Sahib (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.122: Guru Nanak Dev Ji (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.123 & 5.124: unidentified themes (Photographs Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.125: Guru Nanak Dev Ji with Bhai Bala and Mardana (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.126: Krishna dancing with the Radha and Gopies (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.127: Scene from Ramayana in which Lord Hanuman paying his homage to Lord Rama (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.128: A view of the edifice (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.129: The unrevealed human forms allies with Hindu myths (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.130: Some unidentified Sikh characters (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.131: A view of the building of Gurudwara Sangat Sahib (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.132: A view presenting the remains of the structure of Gurudwara Sahib (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.133: Guru Nanak Dev Ji with Bhai Bala and Mardana (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.134: Showing the interior surface of the dome embellished with floral and geometric designs (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.135: The fresco allies with the Sixth Guru, Guru Hargobind Ji (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.136: An exterior view of the holy shrine (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.137: Depecting some architectural design with human forms (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.138: A fresco presenting the view of edifice that locates in the Katlohi Kalan (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.139: A scene from Ramayana
- Fig. 5.140: Floral design near the roof of the circumambulatory path

Fig. 5.141: The scene depicting the Court of Guru Gobind Singh Ji

Fig. 5.142: View of the arch flourished with frescoes

Fig. 5.143: The inner side of the dome

Fig. 5.144: The outlook of the edifice

Fig. 5.145 & 5.146: The content allies with the life of Lord Krishna

Fig. 5.147: A view of the façade of the haveli showing various types of foliage

Fig. 5.148: Presenting the lord Krishna with Radha and cows (Shish Mahal, Lahore fort)

Fig. 5.149: Unidentified scene allies with the royal court (Shish Mahal, Lahore fort)

Fig. 5.150: Research scholar at Lahore Fort during her visit

Fig. 5.151: The stuccowork and frescoes on the arch of the verandah in front of prayer hall

Fig. 5.152: The façade of the entrance doorway

Fig. 5.153: The Researcher and another visitor from Punjab with Mohammad Bashir Ahmed, (80 years old) a guide at Badshahi Mosque

Fig. 5.154: Guru Nanak Dev Ji with Bhai Bala and Mardana (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.155: Sikh Guru with an inscription in Gurumukhi Manuscript (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.156: Guru Nanak Dev ji preaching to his followers (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.157: Demonstrating the Monument of Baba Nimana (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.158: Guru Nanak Dev Ji with Bhai Bala and Bhai Mardana (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.159: Lord Shiva with Parvati (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.160: The upper section of the chief entrance and division of wall for placing different content (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.161: Illustrates the building of the Gurudwara Sadhawali (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.162 & 5.163: Showing the various kind of foliage presented on the inner walls (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.164: The fight scene between Kikar Singh and Ghulam Pahelwan (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.165: The inner surface of the dome embellished with floral and geometric patterns (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.166: Guru Arjun Dev ji reciting Gurubani from Shri Guru Granth Sahib (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.167: Various paintings allied with the Sikh and Hindu tradition (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.168: Illustrating the panorama of Golden temple and its surroundings (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig.5.169: Lord Shiva (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.170: Seventh Sikh Guru, Guru Har Rai ji with his followers (Photograph Courtesy: S. Amardeep Singh Singapore)

- Fig. 5.171: Vishnu laying on the Seshanaag, lord Bhrama raises from his navel and Lakshmi pressing his feet (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.172: Lord Shiva with Parvati and Nandi (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.173: A royal couple (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.174: Sikh soldiers (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.175: Nayika (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.176: The floral design on the main entrance of the Gurudwara
- Fig. 5.177: The arrangement of fruits and foliage on the entrance of a small shrine where the Guru Granth Sahib Ji established
- Fig. 5.178: The scholar in front of Gurudwara Sahib during her visit
- Fig. 5.179: The Sikh Guru (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 5.180: A scene depicting Birth of Khalsa and nature (Photograph Courtesy: S. Amardeep Singh Singapore)
- Fig. 6.1: Lord Vishnu, from the façade of Shri Laxmi Narayan Jain & Khusi Ram Jain's haveli at Bhiwani
- Fig. 6.2: Lord Vishnu sitting in Padam Asan, a wall painting from Bairagi Thakurdwara at Ram Tatwali (Hoshiarpur)
- Fig. 6.3: Lord Vishnu reclines on Sheeshnaag, wall painting from the samadhi of Lala Balak Ram
- Fig. 6.4: Lord Vishnu lies down on a serpent, a mural from the Shival Ek Onkar at village Bir Badalwa
- Fig. 6.5: 'Matsaya Avatara' a mural painting from the wall of Dera Uadasian at village Jamsher (Jalandhar)
- Fig. 6.6: Matsaya avtar of Lord Vishnu, a wall painting locates from the wall of Rani Moorra's temple at village Pul Kanjari near Amritsar
- Fig. 6.7: Matsaya Avtara of Lord Vishnu, mural painting from the Sheesh Mahal, Patiala
- Fig. 6.8: Illustrating the view of 'Samandhar Mathan' a mural painting from the Lakshmi Narayan temple at village Kaul
- Fig. 6.9: Kurma Avatar from the Shivala of Rani Moora at Pul Kanjari near Amritsar
- Fig. 6.10: Illustrating the Boar avatar of lord Vishnu, a wall painting from the Dera Uadasian at village Jamsher of district Jalandhar
- Fig. 6.11: Varaha avatar, from the wall of Shri Sawan Mal Aggarwal Sen. Sec. School Zira
- Fig. 6.12: Illustrating Vishnu's Incarnation 'Narsimha', a mural painting locates from the wall of Shri Sawan Mal Aggarwal Senior secondary school at Zira
- Fig. 6.13: Narsimha Avatara of Lord Vishnu, a wall painting from Gurudwara Baba Bir Singh at Naurangabad
- Fig. 6.14: Vamana Avatar of Lord Vishnu, a mural from the Samadhi of Baba Mohar Singh at Tanda
- Fig. 6.15: Vamana Avatar receiving alms from Bali, from the Dera Uadasian at village Jamsher
- Fig. 6.16: Vamana Avatar of lord Vishnu, a wall painting on the wall of Shivala at Pul Kanjari
- Fig. 6.17: Parashurama Avatar of lord Vishnu, a mural from the haveli of Bal Mukhand Ji at Village Kairo
- Fig. 6.18: A wall painting from the wall of Baba Mohar Singh's Samadhi at Tanda
- Fig. 6.19: Ram Darbar, a mural from Pindohari Mahanta De
- Fig. 6.20: Lord Balrrama with lord Krishna, a mural painting from the Shiv Shakti temple at Chattarari

- Fig. 6.21: Krishna Rasa Lila, a wall painting from the Bhandaria's temple at Batala
- Fig. 6.22: Krishna Rasa Lila, a mural from Samadhi of Baba Mahesh Das ji Pindhori Mahanta De near Gurdaspur
- Fig. 6.23: Lord Krishna with the flock of cows, a mural from Samadh of Baba Fateh Singh at village Kale Ghanupur, Amritsar
- Fig. 6.24: Lord Krishna uplifting the mount Goverdhan, from the walls of Bhandarian da mandir at Batala
- Fig. 6.25: Mural painting from the Chattari of Seth Nand Ram Katla at Bhiwani presenting 'Lord Krishna protecting people of harsh weather
- Fig. 6.26: From haveli of Lala Brabhu Dayal at village Hetampura (Bhiwani)
- Fig. 6.27: Lord Krishna from Gurudwara Pothi Mala Sahib at Guru Har Sahai
- Fig. 6.30: Kalki Avatar, from Sheesh Mahal Patiala
- Fig. 6.31: Lord Hanuman, from the façade of Chander Bhan's haveli at Bhiwani
- Fig. 6.32: Hanuman with Lord Rama's family, from the Samadhi of Mahant Mangani Ram at Amritsar
- Fig. 6.33: Lord Hanuman carrying mount Himalayan to find Sanjeevani herb, a wall painting from the temple of Raja Sahib Dayal at Kishankot
- Fig. 6.34: Iconic representation of lord Indra (detail of Fig. 6.9)
- Fig. 6.35: Scene depicting 'samandhar Manthan' from the Samadhi of Mahant Mangani Ram
- Fig. 6.36: Lord Brahma, a mural from the wall of Sheesh Mahal Patiala
- Fig. 6.37: Lord Brahma with his consort Sarswati, from the wall of Raghunath temple at Pindhori Mahanta de
- Fig. 6.38: Lord Brahma, from the façade of Bania's haveli at village Kairo (Bhiwani)
- Fig. 6.39: Lord Shiva with his wife Paravati, a mural from the Samadhi of Baba Mahesh Das at Pindohari Mahanta De near Gurdaspur
- Fig. 6.40: Shiva Family a mural from the wall of Bahandaria's temple at Batala
- Fig. 6.41: Lord Shiva as Ardhanarishvara, a mural from the temple of Bhandaria at Batala
- Fig. 6.42: Shiva and Parvati from the temple of Raja Sahib Dayal at Kishankot (Gurdaspur)
- Fig. 6.43: Shiva family a mural from the temple of Rani Chand Kaur at Fatehgarh Churia
- Fig. 6.44: Lord Ganesha with Ridhi and Sidhi, from the chief entrance of Kiddar Nath's haeli at Bhiwani
- Fig. 6.45: Lord Gnash from the Shiva temple at village Pali of district Mahendargarh (Rat as the ride of lord Ganesha)
- Fig. 6.46: Lord Gnash from Shiva temple at village Bopora of district Bhiwani
- Fig. 6.47: Lord Kartika, a mural from the walls of Bir Bhan da Shivala, Amritsar
- Fig. 6.48: Devi Durga, a wall painting from Panch Mandari temple or temple of Rani Chand Kaur at Fatehgarh Churia
- Fig. 6.49: Goddess Durga as Varahi, a wall painting from the Devi temple at Maloud, Ludhiana
- Fig. 6.50: Goddess Durga attacking on demon Chanda and Munda, a mural from Devi-Ki- Kothi [Photograph] by Kaur, Tejinder
- Fig. 6.51: Goddess Durga leads by the Hanuman, a mural from Shri Palkiana Sahib temple at village Jaura of district Tarn Taran



- Fig 6.52: Goddess Yamuna, a wall painting from the Chindi Lal Vohra's Chattari at Bawal district Rewari
- Fig. 6.53: Goddess Lakshmi, a mural from the wall of Bal Mukand's Haveli at village Kairu (Bhiwani)
- Fig. 6.54: Goddess Lakshmi from the inner wall of Bhandaria's temple at Batala
- Fig. 6.55: Goddess Saraswati from the façade of Bhootan wali Haveli at village Jui Kalan (Bhiwani)
- Fig. 6.56: Saraswati Playing a wall painting from the Shiva temple at village Bopora district Bhiwani
- Fig. 6.57: Goddess Kali, a wall painting from Bairgai Thakurdwara Ram Tatwali, near Hoshiarpur
- Fig. 6.58: Sun god travelling on his chariot a mural from the Shiva temple at village Kayor near Nigdhu
- Fig. 6.59: Emblematic depiction of God Sun, a mural painting from Mansa Devi temple at Panchkula
- Fig. 6.60: Guru Nanak Dev Ji with Bhai Bala and Mardana from the samadhi of Sardar Lal Singh at Kale Ghanapur
- Fig. 6.61: Guru Nanak Dev Ji with Bhai Bala and Bhai Mardana, a wall painting from the samadhi of Rani Jind at Bahadurpur district Hoshiarpur
- Fig. 6.62: Samadhi of Mai Hira at village Bhunga (Hoshiarpur)
- Fig.6.63: Guru Angad Dev Ji, a mural from the Shri Sawan Mal Aggarwal Sen. Sec. School Zira
- Fig. 6.64: Guru Angad Dev Ji and Guru Amar Das ji from the Samadhi of Sardar Lal Singh at Village Kale-Ke near Amritsar
- Fig. 6.65: Guru Amar Das Ji, from Shri Sawan Mal Aggarwal Senior Secondary School, Zira
- Fig. 6.66: Guru Ram Das Ji, from the wall of Baba Dayal Das ji samadhi at Barnala
- Fig. 6.67: Guru Ram Das Ji, from the Samadhi of Sardar Lal Singh at village Kale-ke near Amritsar
- Fig. 6.68: Guru Arjan Dev Ji & Bhai Gurdas ji accumulating the Granth on the bank of Ramsar Sarovar, a mural from the first floor of Gurudwara Baba Atal Ji at Amritsar
- Fig. 6.69: Guru Hargobind Ji gets the prisoner out from Gwalior fort, a mural from Gurudwara Sahib at Village Manhala Jai Singh of district Tarn Taran
- Fig. 6.70: Guru Har Gobind ji with a Hawk, a mural from the Samadh of Sardar Lal Singh
- Fig. 6.71: Guru Har Rai Ji, a mural painting from the wall of Gurudwara Baba Bir Singh ji at Naurangabad
- Fig. 6.72: Guru Har Krishan Ji, a wall painting from the samadhi of sardar Lal Singh at village Kale-ke
- Fig. 6.73: Kashmiri Pandit in the darbar of Shri Guru Tegh Bahadur Sahib, a wall painting from Gurudwara Sahib at Village Manhala Jai Singh
- Fig. 6.74: Guru Gobind Singh ji traveling on a horseback with his followers, a wall painting from Samdhi of Baba Mohar Singh
- Fig. 6.75: Gurur Gobind Singh Ji on horseback, a mural from the Samadhi of Baba Dayal Das Ji
- Fig. 6.76: Guru Gobind Singh Ji, a wall painting from the temple of Raja Sahib Dayal at Kishankot
- Fig. 6.77: Guru Gobind Singh Ji with Bhai Bhandu Bahadur, a mural from the dehor of Gurudwara Sahib at village Manhala Jai Singh
- Fig. 6.78: A Sikh Warrior, from the first floor of Gurudwara Baba Atal Ji
- Fig. 6.79: A Punjabi Woman, a wall painting from the Samadhi of Sardar Lal Singh at Village Kale Ghanapur
- Fig. 6.80: A Haryanvi Woman, a mural from the wall of Lala Birbal Ram, Mool Chand's haveli at village Hetampura

Fig. 6.81: A Cultivator working in his Fields and His wife brings food for him, a wall painting from the wall of Bairagi Thakurdawara at Ram Tatwali

Fig. 6.82: A Farmer working in his meadow with the help of his child, a Mural from the façade of Chajju Bania's Haveli at village Legha dist Bhiwani

Fig. 6.83: Krishna uplifting the Mount Govardhan, a mural painting from the Temple of Raja Sahib Dayal at Kishankot

Fig. 6.84: Krishna Uplifting the Goverdhan Mountain, a wall painting from Chindi Lal Vohra's Chattari at Bawal

[Photograph] by Kaur, Tejinder

Fig. 6.85: Vastra-Haran Scene a wall painting from the Bada Mandir at Bhadsoo (Patiala)

Fig. 6.86: Vastra Haran Scene from the Chattari of Nano Sati at village Sohansara near Loharu

Fig. 6.87: Lord Shiva riding on his Vahana, a mural from the Chhattari of Seth Nand Ram Katla at Bhiwani

Fig. 6.88: Lord Shiva outing on Nandi, a wall painting from the Samadhi of Baba Fateh Singh at village Kale Ghanupur

Fig. 6.89: Harnakash Vadh, a mural from Shakti Devi Temple at Chattarari

Fig. 6.90: Narsimha killing the demon Harnaksh, a wall painting from the Rani Moora's temple at Pull Kanjari

Fig. 6.91: Churning the Ocean of Milk, a wall painting from the Shakti Devi Temple at Chattarari

Fig. 6.92: Churning the Milky Ocean, a Mural painting from the Lakshmi Narayan temple at village Kaul

Fig. 6.93: Churning the Ocean, a wall Painting from the Samadhi of Lala Balak Ram Lala Jumna Das at Jagadhari

7.1 "Holi Celebration" From the Samadhi of Mahant Mangani Ram at Amritsar

Fig. 7.2: Radha and Krishna, a mural from Bhandaria da Mandir at Batala

Fig. 7.3: 'Couple in love' a wall painting from the Sainik School, Kapurthala

Fig. 7.4: "An arrangement of natural elements" a mural from the walls of Diwan Khana Kadim at Patiala

Fig. 7.5: 'The Bride' a wall painting from the Thakurdwara of Daryana Mal at Amritsar

Fig. 7.6: 'The Bride' a mural from the Temple of Bhandaria at Batala

Fig. 7.7: 'The Bride with her bride mate' from the Samadhi of Lala Balak Ram at Jagadhari

Fig. 7.8: 'Luxurious Time', in which Lord Krishna and Radha enjoying music with Gopies

Fig. 7.9: 'Mother and Child' a mural from the wall of Badda Mandir at Badasooh district Patiala

Fig. 7.10: 'Separation of child (Lord) Krishna from his mother Devaki after birth' a wall painting from the Chamunda Devi temple at village Devi Kothi, Chamba

Fig. 7.11: 'Mirza – Sahiba' Samadhi of Baba Fateh Singh at Kale Ghanupur near Amritsar

Fig. 7.11(A): Detail of Fig. 7.11

Fig. 7.12: 'Draupadi Cheer Haran' on the wall of Achaleshwar Dham at Achal, Batala

Fig. 7.12 (A) & 7.12(B): Detail of Fig. 7.12

Fig. 7.13: Bhishma Pitamah breathing his last on the bed of arrows from Achaleshwar Dham at Achal, Batala

Fig. 7.14: 'Mother's Love' from the Kancha Wala Mandir Missarwara, Narnaul

Fig. 7.15: 'Peacocks' a wall painting from the wall of Shiva temple at village Lasara, district Nawanshahr

Fig. 7.16: 'Cock-Fight' a wall painting from the Rao Tula Ram's Haveli at village Meerpur district Rewari

Fig. 7.17: 'Bullfight' a mural depicted on the wall of Samadhi of Lala Balak Ram Ji Jamuna Das Ji at Jagadhari

Fig. 7.18: 'Aggressive Bull' from Kishan Lal, Durga Parsad's Haveli at village Tajpur

Fig. 7.19: 'Guru Gobind Singh Ji hunting a Lion' wall painting from the inner wall of Gurudwara Sahib at Baba Bakala

Fig. 7.20: 'A warrior' from the façade of Mehru and Balwant's haveli at village Bhiani Chanderpal

Fig. 7.21: 'Mahishasura-Mardani' a wall painting from Mata Mansa Devi temple at Panchkula

Fig. 7.22: 'Goddess Durga killing Demon Mahishasura' locates on the wall of a temple at village Devi Koti district Chamba

Fig. 7.23: 'Goddess Durga Killing Demons' traces from the wall of Devi (Durga) temple at village Devi Koti, district Chamba

Fig. 7.24: 'War Scene' a wall Painting from the Akhand Chandi Palace, Chamba

Fig. 7.24(A) Detail of Fig. 7.24

Fig. 7.25: 'War Scene' from Shivala Bir Bahan Da at Amritsar

Fig. 7.26: 'Battle amid Ram & Ravan' a wall Painting from the Chhattari Nand Lal Katla, at Bhiwani

Fig. 7.27: 'Saka Nankana Sahib' a wall painting from Gurudwara Baba Bakala Sahib at Bakala Sahib, Amritsar

Fig. 7.27:(A): Details of Fig. 7.27

Fig. 7.28: 'The view of Narak' a wall painting locates from the Kancha Wala temple at Narnaul

Fig. 7.29: Illustrating the different types of punishments which are given to the human souls after death according to their Karmas in the 'Narak'

Fig. 7.30: 'Goddess Kali' from the wall of the Bairagi Thakurdwara at Ram Tatwali, Hoshiarpur

Fig. 7.31: 'Narsingh', the fourth avatar of lord Vishnu killing king Harnakisha, a mural painting from the wall of Mahant Mangani Ram's samadhi at Amritsar

Fig. 7.32: 'Radha & Krishna enjoying swing' from Bhandaria da Mandir at Batala (Gurdaspur)

Fig. 7.33: 'Elephant Riders' a Mural from the samadhi of Baba Bhaktawar Nath Ji

Fig. 7.34: 'A Broker' wall painting from the interior of Durga temple inside the Bhutkeshwar Tirth at village Nangooran district Jind

Fig. 7.35: 'Station master in front of locomotive' from the haveli of lala Khem Chand at Village Barwa (Post office wali Haveli)

Fig. 7.36: A hunter, mural from the Durga temple inside the Bhutkeshwar Tirth at village Nangooran, district Jind

Fig. 7.37: The horse rider, from the Lally Wala Norha at Village Chattar district Jind

Fig. 7.38: Unidentified mural from the Dinu's Chopal at village Behalbha of district Rothak

Fig. 7.39: 'The house of Niranakar' a wall painting from the first floor of Gurudwara Baba Atal Ji, Amritsar

Fig. 7.40: 'Floral & Geometrical pattern' from the roof of Shri Akal Takhat, Amritsar

Fig. 7.41: 'Floral arrangement', from the first floor of the Golden Temple (Darbar Sahib), Amritsar

Fig. 7.42: "Natural Setup" from the wall of Gurudwara Baba Bakala Ji at Baba Bakala

7.43 "Guru Nanak Dev Ji with Bhai Bala and Bhai Mardana" from the Bairagi Thakurdwara at Ram Tatwali (Hoshiarpur)

Fig. 7.44: Chief entrance of Bania's haveli at village Kairu (Bhiwani)

Fig. 7.45: 'A snake is doing shadow to Guru Nank Dev Ji while he is sleeping' a mural painting from the first floor of Gurudwara Baba Atal Ji at Amritsar

Fig. 7.46: 'Radha looking Lord Krishna from her mirror' a wall painting from the Shiva temple at village Lasara district Nawanshahr

Fig. 7.47: 'Ram Darbar', a wall painting locates from the Bairagi Thakurdwara, at Ram Tatwali, Hoshiarpur

Fig. 7.48: War of Lanka between Lord Ram and Ravana, a wall painting from Chhattari of Nand Lal Katla, Bhiwani

Fig. 7.49: Narsingh killing demon Harnakish, a wall painting from Shivala at Pul Kanjari, Amritsar

Fig. 7.50: 'Bhagat Namdev', from the samadhi of Baba Mohar Singh at village Loopooa near Doraha, Ludhiana

Fig. 7.51: 'Rasa Lila' from the Lord Krishna's temple at village Pabnava

Fig. 8.1: Illustrating the vertical and horizontal division of walls at Arena Chapel

(Photograph Courtesy: <http://courses.lumenlearning.com/zeliart102/chapter/giottoes-arena-chapel/>)

Fig. 8.2: The vertical and horizontal division of walls at Qila Mubarak at Patiala

Fig. 8.3: Presenting the interior of the Sant Andera's Church at Mantua where the corners in-between dome and arches also covered with the paintings (Photograph Courtesy: <https://www.istockphoto.com/photo/interior-of-church-of-sant-andrea-montegna-in-mantua-gm949083342-259093094>)

Fig. 8.4: Corner covered with the Musician and floral design (Shivala of village Asundha)

Fig. 8.5: Corner covered with the Musician and floral design (Shivala of village Sampla)

Fig. 8.6: A view from the space under the Arch (Gurudwara Baba Atal ji, Amritsar)

Fig. 8.7: Similar set up (Gurudwara Baba Bir Singh at Naurangabad)

Fig. 8.8: Vastra Haran Scene from Bhandaria da Mandir at Batala

Fig. 8.9: Unidentified theme on the walls of the Sanik School, Kapurthala

Fig. 8.10: "Wedding of Cupid and Psyche" by Giulio Romano (Nude forms as similar

Photograph Courtesy: <https://aquariumofvulcan.blogspot.com/2013/01/the-wedding-feast-of-cupid-and-psyche.html>

Fig. 8.11: The tribute Money (by Masaccio) presenting the forms of nature i.e. trees, mountains in the

background Photograph Courtesy: [https://www.theepochtimes.com/the-brancacci-chapel-where-all-great-artists-went-to-study-masaccios-frescoes\\_2728185.html](https://www.theepochtimes.com/the-brancacci-chapel-where-all-great-artists-went-to-study-masaccios-frescoes_2728185.html)

Fig. 8.12 & 8.13: Illustrating various concepts with architectural and natural setup in the background and foreground (Sheesh Mahal, Patiala)

Fig. 8.14: Detail of Fig. 8.8 (depicting various elements of Nature)

Fig. 8.15: Detail of Fig. 8.9 (Showing the natural setup in background)

Fig. 8.16: The Effects of Good Government in the City (by Ambrogio Lorenzetti)

(Photograph Courtesy: <https://www.informagiovani-italia.com/sala-della-pace-peace-hall-siena.htm>)

Fig. 8.17: “Temptations of Christ” by Sandro Botticelli (Photograph Courtesy: [https://en.wikipedia.org/wiki/Temptations\\_of\\_Christ\\_\(Botticelli\)](https://en.wikipedia.org/wiki/Temptations_of_Christ_(Botticelli)))

Fig.8.18: The mural from Qila Mubarak, showing architectural setup in the background and front ground

Fig. 8.19: A Mural from Gurudwara Baba Atal ji showing structural design in the backdrop

Fig. 8.20: ‘Radha and Krishna’, a mural from the Raja Sahib Dayal temple at Kishankot illustrating the construction arrangement in the milieu

Fig. 8.21: Detail of Fig. 8.16 showing the hemispherical curves of arches

Fig. 8.22: Detail of Fig. 8.20 presenting the semi-circular arched windows and door

Fig. 8.23: ‘The Tribute Money’ by Masaccio (Santa Maria Del Carmine, Florence) (Photograph Courtesy: <https://smarthistory.org/masaccio-the-tribute-money-in-the-brancacci-chapel/>)

8.24: “The Delivery of the Keys” by Perugino at Sistine Chapel, Rome (Photograph Courtesy: [https://en.wikipedia.org/wiki/Delivery\\_of\\_the\\_Keys\\_\(Perugino\)#/media/File:Entrega\\_de\\_las\\_llaves\\_a\\_San\\_Pedro\\_\(Perugino\).jpg](https://en.wikipedia.org/wiki/Delivery_of_the_Keys_(Perugino)#/media/File:Entrega_de_las_llaves_a_San_Pedro_(Perugino).jpg))

Fig. 8.25: A scene presenting the battle among goddess Durga and evil spirits (here, the form of Devi Durga has presented twice in a single frame)

Fig. 8.26: Meeting of Guru Nanak Dev ji with Bhai Lehna at the first floor of Gurudwar Baba Atal ji

# Chapter – 1

## Prologue of Essential Terms

*“Art is a great matter. Art is an organ of human life transmitting man’s reasonable perception into feeling” - Leo Tolstoy*

### 1.1. Preamble of Art:

‘Art’ or ‘Kala’ is a dialect to be acquainted with all socio – fiscal, political, cultural, and civilized facet of an epoch. Sanskrit Scholars describes that the commencement of the sound ‘Kala’ is as of the resource ‘kal,’ which means gorgeous, enjoyable, squashy, and pleased our wisdom and bequeath with gratification. Sharma (2002) stated that the word ‘Kala’ was initially employed in the ‘Natya Shastra’ written by ‘Bharat Muni’ during first century A.D (p. 1). Sharma (2002) affirmed that In European countries word ‘art’ is designed for the utterance ‘Kala,’ which was derivative from the Latin words ‘Ars’ or ‘Artem’ those were originate from the root ‘Ar’: means to generate, to produce (p. 2). Ocvirk et al., (2006) found that every work of ‘Art’ has three primary constituents, i.e., Subject (an idea), Form (outer appearance or shape), and Content (message) (p. 10).

Many art appreciators have defined art as the expression of the feelings. Tolstoy had written, “If people lacked this capacity to receive the thought and pass on to others with their own thought, persons would have been like wild beats, and if people lacked the capacity of being infected by art they might be almost more savage” (Ray, 1984, p. 4). Since the pre historic period, art deals with finer emotion, so it should be pleasing in expression and communication.

The ‘Natya Shastra’ elucidates sixty-four art forms that assist a human being to acquire Dharma, Artha, Kama and Moksha. Art includes visual arts (painting, sculpture, architecture), performing art (drama, music, films, mime, mimicry), and literature (poetry, novel and stories). Visual art is an aspect of the spectrum of aesthetic expression that goes by the name of art. The Indian classical literature (Puranas, Kautilya’s ‘Arth-Shastra’, Vatsayana’s ‘Kama-Sutra’, Panini’s ‘Ashtadhyayi’ Keshm Raj’s ‘Shiva-Sootra Vimarshini’) vastly explain Indian art and art tradition, art techniques and various types of art. Ray, (1984) refers that “John

Ruskin found in Indian art nothing but distorted and monstrous forms, meaningless fragments of color and flowing of line” (p. 5). Nevertheless, the facts are far away. From the primeval era, whereas the creature was simply a grotto occupier, he festooned his shelters to gratify his aesthetics, compassion, and imaginative urge as part of rituals to dedicated spirit. Initially, a person satisfied his desire by drawing some lines and forms only, but by the passing of time, he developed his creativity and began to decorate these lines and shapes with natural colors, which he attained from his surroundings. Slowly, it grew day by day and achieved a form of art now that is familiar to us as ‘Painting.’ Caves of Altamira (Spain), Lascaux (South-Western France), and Bhimbetka in India are some of the surviving examples of the ancient settlements. The Subject matter of Indian paintings has drawn from the fabulous and symbolical imageries, which were strange to the Western communities (“Painting.” 2015). Main purpose of paintings at the time was religious and worldly. Moreover, societal and individual enjoyment delights as well as recreation.

## **1.2. Definition of Painting:**

The term ‘painting’ is articulated as an effect of an action made by some human being, with the help of lines and colors on a plain two-dimensional surface to express his/ her emotions as well as sentiments. Peter & Linda Murray (1975) “Painting is the practice of applying paint, pigment, color or other medium to a solid surface” (p.475). To get the results of the act as mentioned earlier with any medium, i.e., watercolor, oil color, and mineral color that is obtained from nature, charcoal, linseed oil, gum, etc., brushes, knives, paper, canvas, leaf, cloth, wood, wall and many more.... are the tools which are obligatory to complete the mission. It can be a portrait, life drawing, composition of some natural objects in a stunning consequence, landscape, etc.. Due to the use of the different types of surfaces and mediums, various painting styles come into existence, such as mural painting, oil painting, water painting, gouache, miniature, illuminated manuscripts, etc.

It is incredibly significant for the researcher to disclose the brief inscriptions of the related terms here, i.e., Greater – Punjab, different styles and techniques of paintings (miniature, mural, frescoes and many others), Indian Art and Aesthetic as well as the Renaissance Murals. Thus, anyone can understand the exact meaning of what the researcher wants to communicate in her thesis. An ordinary person or a student, who

is not an expert in visual arts, cannot understand this research properly, without the basic knowledge of these terms. So, the researcher will briefly describe the terms mentioned above, while the main concern is mural painting of the region.

**1.3. Different Types of Painting:** as stated above, due to various types and practices, diverse sorts of paintings can be executed described as below:-

**1.3.1. Water Color Painting** – According to Seth (2006), “the technique of painting with color ground up with water - soluble gums (gum Arabic, etc.). When moistened with plain water, a transparent stain is obtained, which is then applied in washes to white or tinted paper” (p. 376). Handmade paper, ivory sheet, drawing sheets, etc., can be use as a base for this type of painting. Technically, artist used lighter to darker tones of color, overlap washes of color, and transparent wash in this painting process. If the performer needs to highlight some parts of the painting, he/she leaves it blank. No color has been applied to this space, and the painter achieves the required colors gradation. Seth (2006) stated that many watercolorists of Bombay School, Bengal School and Madras School of Art painted imprecise watercolor sceneries and metaphorical work by using both opaque and crystal-l-clear procedures. During eighteenth century, western artisans exploited watercolors as a medium for landscape paintings.

**1.3.2. Gouache** – Seth (2006) declared, “It is also water-based paint: Unlike transparent watercolor, it is possible to work from dark to light, and the pigment is made thicker and opaque by the addition of gum and white filler (clay or barite)” (p. 149). Still, it desiccated lighter in tenor than drenched, and as a result, it has a classic dusty appearance. The artisans of mediaeval period used this technique on various manuscripts to bring the effect of body color. Earlier painters of Murshidabad first practiced this style in India in 1790s. In addition, Kolkata, Lucknow, Delhi, and Agra artists used poster paints or poster colors, in Company paintings.

**1.3.3. Miniature Painting** – “Miniature” means “very small”. A diminutive – work of art generally carried out on a paper or any other base with water-based colors is known as a miniature painting. In Indian art history, the word miniature refers to paintings, which are portable in dimension and volume



(Seth, 2006, p. 225). Manuscripts of Bengal school based on Buddhism, as well as manuscripts of Gujarat school based on Jainism, are the best examples of miniature paintings in India. Previously, these had been painted on the palm leaves. After discovering of paper in the 14<sup>th</sup> century, most visual artists used it as a medium or base for the paintings. The small – sized paintings executed in the Mughal period, Pahari hill schools, i.e., Basohli and Kangra, as well as in the region of Rajasthan, have been most prevalently recognized as Indian miniature paintings.

- 1.3.4. **Manuscript Paintings** – The manuscript paintings are also identified as palm – leaf manuscripts. Peter & Linda Murray (1975) “These were the narrations of various gods and goddesses of the Mahayana pantheon of Buddhism where extensive colored illustrations were used depicting Buddhist scenes” (p.167). A palm leaf has passed through a process to fit for writing and painting. Initially, it was dried, drenched in water, boiled, again dehydrated, refined with stone, and cut to the requisite standardized dimensions. Originally, prime colors such as red, white, as well as black were used for the execution of paintings. However, later on, derivative colors, i.e., green, violet, pink, and others, were used. The subject matter of these manuscript paintings has derived from the various religions and rituals. Worldwide famous Indian manuscripts are Jain manuscripts, Pala manuscripts, Ramayana, and Bhagavata Purana.
- 1.3.5. **Illuminated Manuscripts** – Earlier prehistoric transcripts were frequently written on palm leaves with black ink. With the passage of time, gold and silver colors started to decorate the scripts. Some of the artisans illustrated these with human figures as well as with the flora & fauna in geometric style. Jain illuminated manuscripts or Pala manuscript paintings are renowned illuminated manuscripts.
- 1.3.6. **Wall Decoration / Painting:** As far as the wall decoration is concerned, different techniques are applied such as “Brick carving”, “Tile Work” (Kashi Kari, Multan tiles, Sindh Tiles), “Stone Work” (Pietra dura work, Marble or stone intarsia, inlay), and some others are there. Nevertheless, from the pre historic period, “Mural Painting” is the one which is very much familiar to

ordinary people to dignified patronage. It is drawn and painted on the walls of any building, whether it is a temple, church, palace, or even home. The art of mural painting is as old as human civilization. It is that brawny appearance, which lasts longer as not bared sunbeams. This art reached its climax when artists twisted these paintings to testify traditions, proceedings, and assurance of their times for their prospected generations. With the progression of structural design and preparation, the improvement in wall painting could also be seeing. With the passage of time, two categories of this pretty wall painting came into survival: “*fresco*” & “*tempera*”. These went on rising through centuries. The fresco manner of wall painting can be divided into two parts based on the technique applied, i.e., Buon Fresco and Fresco Sacco.

1.3.6.1. **Buon Fresco** –it is also famous as Italian fresco. In this style of fresco painting, the colors are applied on wet or fresh plaster. The earthen pigments in powdered appearance have been utilized with the lime plaster. Vegetable pigments have been avoided because they react with the lime. In Italy, it was practiced from the 13<sup>th</sup> century and perfected in the 16<sup>th</sup> century; it is one of the most permanent forms of wall decoration known. Singh, Blavider (2007, October 6) elaborates on this procedure in the following words: Firstly, the sketch was prepared on a thick paper in pencil or charcoal. The wall area wetted with water was then covered with lime plaster (‘Pora’). Pora was given a thick layer of ‘doga’ made of burnt and drenched marble. Doga, when still wet, the intended design was transferred on it through the perforation process, with the help of charcoal dust sprinkled over the paper design. Once the design was copied on the wet plaster, the intended colors were filled onto the plaster through a small wooden shovel called ‘nehta’. When colors were still wet, further coating was given for more perfect details and finishing. At that time, the colors were prepared from natural material according to the craftsman’s needs.

1.3.6.2. **Fresco Sacco:** - a performance in which painting is executed on a dry plaster. The work of art becomes a wall component while dried out, and the colors secure with the limewater, thus forming an enduring stratum of

color. The method goes between the Tempera and the true fresco (Anand, 1964, June).

The most well known series of frescos are painted in the Sistine Chapel of the Vatican City. Michelangelo executed the brilliant paintings on the ceilings of the Sistine Chapel. The Creation of Adam depicts god-giving life to Adam, the first man. It was completed in 1512 (Davies et al., 2007, pp. 571-572).

The treatise *Silparatna* by Kumaradeva (8th century) gives a detailed account of the Fresco - Sacco painting technology. According to this text, any artist can paint a picture with appropriate colors, along with suitable forms and sentiments (*Rasa*), and moods and actions (*Bhava*). White, yellow, red, black, and Terre - Verte are pointed out in the text as pure colors. Different shades were also prepared from these original colors. The artisans can use different types of brushes.

**1.3.6.3 Tempera:** Anand, (1964, June) refers to the words of Dr. T.R. Gairola, who was a technological connoisseur of wall painting in the given words: “In the Tempera technique, the painting is done on drywall plaster, with pigments made in organic medium, which may be glue, gum Arabic, etc. (p.13). The Egg –yolk, vinegar, and oil color are some more binders that can be used on dry plaster surfaces with the help of water. The result is a matte finish. The paint film dries very quickly and gives a tough and long-lasting finish. Only the final touches are applied in oil for glazing.

‘*The last supper*’ by Leonardo da Vinci is perhaps the world’s best-known tempera mural. It depicts the scene where the apostles surround Jesus and announce that there is a traitor amongst them. The frontal view that Leonardo favors gives us a clear view of the expression on the faces of the apostles.

Nagpal (1988) acknowledged, “In tempera, the binding medium or adhesive, also called the vehicle, received much attention” (p. 20). In India, religion played a significant role in the progression of wall paintings. In some circumstances, milk is also used for color mixing. Further, Nagpal (1988) added that, “The use of milk in tempera painting has been given in the Indian *Shilpa* Texts” (p. 22).

**1.3.7. Oil painting:** In this technique, lubricated colors are used. Seth (2006) stated that about 500 years before, the Italian artisans used these colors as a substitute for fresco and tempera paintings. An absorbent surface is required for the execution of artwork in oil colors. More than a single layer of paint can be applied. The artisan used darker to lighter shades of pigments with linseed oil or other oils. It is an adaptable medium that could be handled differently. Husain (2008) believed that the innovation of oil painting was accredited to Jan Van Eyck, a Flemish artist, in 1422 AD (p. 36). British portrait and landscape painters introduced this versatile medium in India in the 18<sup>th</sup> century.

#### **1.4. Greater Punjab**

‘Punjab’ the land of Saints, Sages, Sufis, and Soldiers, obtains its name from the Persian lexis, i.e., ‘Panj + Aab’ (Latif, 1964, p. 1). Panj means number five, and Aab stands for River. Through the Vedic era, Punjab was identified as ‘Sapt – Sindhu’ as of the terra firma of seven rivers (Narang & Gupta, 1969, p. 3), i.e., Sind, Chenab, Sutlej, Beas, Jhelum, Ravi and Saraswati. At the time of Mahabharata, Punjab was popularized as ‘Panch – Nad’ because of its five rivers. The area of Punjab has expanded from the Yamuna River to the Sind River, but it has been varying from time to time. Here, the word ‘greater’ describes the area of the Punjab that was there earlier than the sovereignty of India. As a result, today’s Punjab, Haryana, Himachal Pradesh, as well as the area of Western Punjab (which is a part Pakistan) were all united below the title Greater – Punjab.

The Greater – Punjab comprises of Six Doabs, i.e., the Sind-Sagar Doab (locale between the Indus and the Jhelum), the Chaj Doab (area between the Jhelum and the Chenab), the Rechna Doab (between the Chenab and the Ravi), the Bari Doab (the region between the Ravi and the Beas), the Bist - Jalandhar Doab (vicinity in-between the river Bias and the river Sutlej) and the Cis -Sutlej Doab (which is located in-between the Sutlej and the Jamuna) (Narang & Gupta, 1969, pp. 8-9).

Himalaya is the foremost provider of water for the entire these rivers and the water convergence at Panch – Nads in the southwest corner of the Multan district in the Punjab (Pakistan). Latif, Sayad Muhammad (1964), an eminent historian, has written about the boundaries of the Punjab. Latif (1964) contended, “It is bounded on the

north by the vast Himalayan ranges, which divide it from China, Tibet and Kashmir. On the east by the river Jumna, the North-Western Provinces and the Chinese Empire; on the south by Sind, the River Sutlej, which separates it from Bahawalpur and Rajputana; and on the west by the Suleiman range, which divides it from Baluchistan and Afghanistan, which joins the Khaibar” (p.1).

The immense terra firma of Punjab is alienated into four chief zones since it has several areas with the highlands and the others plain. The hilly region of the present-day Himachal Pradesh is prominent as ‘The Himalayan Tract.’ The subordinate and outlying series of the Shivaliks hills is identified as the ‘sub – momans’ trail, and the rest of the region, known as plains, is further divided into two divisions, i.e., ‘Eastern Plains’ and ‘the Western Plains.’ All through the constituency of Maharaja Ranjit Singh (1799-1839), the Punjab was commonly entitled as ‘Lahore Province’ following the name of the capital city Lahore (Arshi, 1986, p.1).

With India gaining independence, the Punjab has also separated into two parts. A more significant part, the western section, goes to Pakistan, now known as Western Punjab, and the rest of the part residue with India, known as Eastern Punjab. The Indian constitution provides a new name to this region: ‘The Punjab State.’ Moreover, eight princely states, Patiala, Nabha, Jind, Faridkot, Kapurthla, Malerkotla, Nalagarh, and Kalsia, were united into a single state throughout particular agreement (Jain, 2012, p. 33). The given name, Patiala and East Punjab States Union (PEPSU) is to this state. With the fusion of Punjab, PEPSU lost its continuation On October 31, 1956 (Jain, 2012, p. 34). It is the time (1956) when the state of Himachal Pradesh came into existence. The Haryana was carved out from the rest of the region of the Punjab in 1966 on a linguistic basis. The Hindi-speaking regions of the Punjab were conveying to new state of Haryana.

Today’s Punjab is estranged into three major sections, i.e., The Malwa section lengthens as of Sutlej downward toward the Ghaggar. The Doaba sector lay down among the Beas and the Sutlej, and the Majha tract between the Beas as well as the Ravi. The Northwest boundary of Punjab touches Pakistan, the Southeast boundary to Haryana, and the Northern frontier touches to the Himachal Pradesh.

The primary intent of this study is to elaborate the art of mural paintings, so the researcher does not elaborate the political and social history of the Punjab. Our Point

of reference in this study is to the whole Punjab region, including Present Punjab, Haryana, Himachal Pradesh, and the Western Punjab.

### **1.5. Brief History of Painting Development in India:**

Earlier paintings in India were painted on the walls of caves. Ajanta and Ellora are the examples of wall paintings. Afterwards, tradition of palm – leaf was introduced. Jain School and Pala School of palm–leaf manuscripts are known for that. With the introduction of paper, the palm–leaf manuscripts have been replaced with paper and cloth. Artists found it accessible and easier than the palm leaf, and they started work of paintings on paper and cloth. Small size paintings were introduced during the Mughal School, Pahari School, and Rajasthani School, which are familiar for the miniature Paintings. Later works were created in tempera, gouache, and watercolors, i.e., Company School and Bazaar painting, where the style and techniques changed after the 18<sup>th</sup> and 19<sup>th</sup> centuries (refer to history painting). At times, ivory, silk, Indian canvas (refer to canvas), oil, and acrylic on canvas were the materials used. After Raja Ravi Verma, Oil painting became popular, while folk art developed in different parts of the Country. Miniature art continues mainly in Rajasthan and other schools. Art changed considerably after 1947 in its style, subject, and technique. The 1930s to the 1950s was the traditional period, while the 1950s to 1960s assimilated a language of non- objective art, including Tantric art. Acrylic paint and its technique as well as style were brought in around 1970. Rapid changes took place every decade as artists tried to be independent with their ideas, styles, and expressions. Between the years, 1980 and 1990, painting expanded to include even Xerox and computer material, e.g., Navjot Altaf, Akbar Padamsee, Atul Dodiya. Body art is one of the styles of the 20<sup>th</sup> - 21<sup>st</sup> centuries, where artists like C. Krishaswamy from Chennai Combine ‘yoga’ with painting to create a symbol of human form in his compositions with earthy colors and texture. These were Refer Collage, Mixed Media, and paper. Jaganath M. Ahivasi, Nandalal Bose, Maqbools Fida Husain, Hemendranat Mazumdar, Bailoz Mookwrjea, K.C.S. Paniker, Amrita Shergil, K.G. Subramanyon, Vivan Sundaram, Abanindranath Tagore, Gaganendranath Tagore, Ravindranath Tagore had adopted these styles and techniques.

### **1.6. Development of Mural Painting:**

A number of the oldest examples of visual arts are found in the form of wall engravings in different parts of the world, including pyramids of Egypt. The caves of Ajanta and Ellora in India are already known factors where different mural techniques were used.

Somewhere around the 13<sup>th</sup> - 14<sup>th</sup> century, modern mural painting techniques were introduced by artists like Duccio, Cimabue, and Gentile da Frabriano and later mastered by Giotto and Masaccio during the Renaissance period in Europe. Later Leonardo (Santa Maria Della Grazie Milan) and his younger contemporaries, such as Michelangelo (Sistine Chapel) and Raphael (School of Athens, Apostolic Palace, Vatican City), painted the walls and ceilings. Art historians and archaeologists are using these precious art pieces to trace the link between mythology and history.

In the 20<sup>th</sup> century, the Mexican artists like Diego Rivera and Jose Clemente Orozco, and Siqueiros created history by glorifying the art of mural-making. In the 1920s, they painted murals on public buildings that captured historical events and venerated Mexican history in such a manner that every civilian could understand it. The themes of the murals are wide and broad, and subjects are diverse around the universe.

Generally, government institutions and large private organizations fund the mural projects for several reasons. One apparent reason for the initiative is the beautification, but more importantly, the murals capture the nation's and people's pulse. They feel connected to the themes and subject matters that portray their lives and culture, preserving it for future generations to know and experience. Most of the Mural paintings have been executed at the public places are accessible to everyone regardless of class, creed, and ethnicity. It is one of the most effective communication mediums, where muralists can reach a wider audience and are not limited to studios and galleries. The art of mural-making existed for centuries; people who promote and advertise their religion by painting or executing religious and mythical stories have used it.

### **1.7. Tradition of Murals in India:**

Articulating through signs and corresponding through visuals has been a passion of human beings ever since prehistoric times. In India, the caves of Bhim – Betka, where we will find geometric manifestations of man and animals, are burning

testimony of this fact. The scholars trace this period to be earlier than 5000 BC. Painted geometric designs and symbols have also been found on pottery items belonging to the Indus Valley civilization.

Regarding our visual reference to mainstream art, mural paintings in India had first painted at Ajanta in the 1<sup>st</sup> century AD. Initially, representative of the Madras contingent saw these paintings in 1819 while hounding the area (Sharma, 2002, p. 33). Episodes from the life of Buddha are presented here in a continuous narrative.

The mural painting activities were not confined to Ajanta but traveled to other sites such as Ellora, Bagh, and Sittanwasal, extending to faraway cities and countries. Over time, the art of wall painting extended in other Indian states i.e., Gujarat, Rajasthan, Punjab, and the hilly region of the country.

In the 16<sup>th</sup> century, under the Mughal Empire, Akbar revived the art of painting in northern India. The finest miniatures were made in the court of Akbar and the emperors who succeeded him, namely Jahangir and Shahjahan. During the period of Akbar, the royal buildings of the capital city, Fatehpur Sikri, were adorned with the mural paintings. Even in these days, one could see the remnants of wall paintings. These stunning painting are very similar to the miniatures of that period. The practice of Mural painting continued in the luxuriant Pahari Hills. The 18<sup>th</sup> and 19<sup>th</sup> century paintings on the walls of the Rang Mahal at Chamba are among the best surviving examples of Pahari murals. The themes are mostly religious, and the styles commonly relate to the region's miniature paintings. The wisdom of compassion and humbleness in these paintings recall the supreme qualities of the earliest Indian paintings.

Rajasthan has a tradition of mural paintings in the palaces and mahals supported by its Rajput kings and the elite class. Banasthali Vidyapith near Jaipur is the only institution providing professional training in the process of fresco paintings, which experiments with both Indian and Italian styles and other tempera techniques of wall painting.

Later, this method developed the whole oil painting techniques in India – a glue made from tamarind seeds used as a binder in miniature paintings. In the modern period, certain artists from the Bengal School used tempera, notably Nandalal Bose and Sarada Charan Ukil. The Haripura panels, with quick spontaneous brush-strokes, were executed in this medium. Here, we will consider the mural paintings of the Greater –



Punjab, a significant part of North – Western India from the period of the Indus Valley civilization, which is the world's antiquated civilization.

### **1.8. Indian Art and Aesthetics**

**Indian Art** consists of two words: 'Indian' means the geographically land of India and 'Art' means the activity or work which provide us pleasure. Indian art is a phrase utilized for the assemblage of various creative expressions produced in the different regions of the Indian subcontinent. Indian subcontinent includes the India, Pakistan and Bangladesh. The learning of the chronological and historical practice of creating or production of art objects known as the study of art.

**Indian Aesthetics:** The investigation of aesthetic is the study of the felt excellence of sensitivity of the senses. During the mid of 18<sup>th</sup> century, Alexander Baumgarten appropriated the term 'Aesthetic' as the study of taste according to the senses (Pardhan & Singla, 2015, p. 10). The philosophy and appreciation of the beautiful, especially in relation to art has known as aesthetics (Seth, 2006, p. 29). A number of parameters are there which governs the beauty as well as sensitivity of a particular art object. Traditionally, it is a branch of philosophy and psychology of art.

The 'Samarangana Sutradhara' is the earliest technical text, which elaborates on the northern tradition of painting and has been composed in the region of Malwa (Nagpal, 1988, p. 3). 'Manasollasa' is another text that is familiar in the South India (Nagpal, 1988, p. 4). Since ancient times, the Chitrasutra of Vishnudharmotra Purana has been a great source of techniques in traditional Indian paintings. It is a standard text that authorized in the Indian sub-continent. In the third part of Vishnudharmotra (from Chapter No. 35 to Chapter No. 43) explains about the Chitrasutra. It is written in the Sanskrit language with a simple and poetic style. We achieved a clear and detailed concept of painting in this epic. Other epics like Abhilasithartha chitramani, Mansar, Shilparatna of Shri-Kumara, and Narda Shilpashartra also explain the characteristics and techniques of Indian painting. However, the fundamental source of these epics is the chittrasutra. Chittrasutra had a great theory that took a hundred years to explain.

First of all, Dr. Stella Kramich translated it into English language, but the experts and art critic criticized it. After that, Dr. Ananda Kuma Swami translated this Sanskrit epic into English language, that is highly appreciated by the art historians and art critic. Rasa theory is another important theory that helps the art historians and art

critics to study the aesthetics of visual arts. The theory of 'Rasa' has conferred by 'Bharata' in Natya-shastra. Rasa evoked emotions and sentiments of human being while he got pleasure from some artistic activity.

### **1.9. Renaissance Murals**

Renaissance is concerned with the revitalization of classical thoughts in visual arts. With the revival of antiquity in art, art developed and flourished from the 14<sup>th</sup> to 16<sup>th</sup> century for almost 200 years. According to Peter & Linda (1975), "During 1550, Vasari used the Italian word 'rinascita' that means rebirth for the French word 'Renaissance' (p. 376). The renaissance art took birth in Italy with the artifacts of 'Gitto' and flourished in the other countries of Europe i.e., France and Germany. Renaissance art developed into three stages, which are following:

1. Early Renaissance (Early phase in the fifteenth century)
2. High Renaissance (a period of exceptional achievements)
3. Late Renaissance (last phase of antiquity) (Davis et al., 2007, p. 503).

The wall paintings executed during this period with an excellence on the walls of sundry churches and another edifices. The different techniques like fresco and tempera were adopted by the different artisan i.e., Masaccio, Sandro Botticelli, Andrea Mantegna, Pietro Perugino, Leonardo da Vinci, Michelangelo, Raphael, Titian and others. Some paintings are also available on the wooden panels. These worldwide eminent paintings are called as the 'Renaissance Murals.'

### **1.10. Appraisal of the Earlier Exploration /Review of the Previous Researcher**

For conducting an excellent research, the appraisal of the earlier investigation is extremely important for a researcher. Prominent art historian of twentieth century W.G. Archer, K.C. Aryan, M.S. Randhawa, K. S. Kang, B. N. Goswamy, attempted to build up the history of mural paintings in Punjab. However, the majority of art historians took interest in the miniature paintings of the Punjab. Those who took a little interest concentrated only on the murals of the present Punjab. The significant research on wall art investigated by Kang has explored a few sites of present Haryana. Kang discovered the murals of 19<sup>th</sup> century, even though the art of murals flourished from the Mughal period in the region of Punjab. He also made an attempt on the artisans, who worked in the region.

Likewise, only some art historians were investigated in this glorified artwork in Haryana and Himachal Pradesh. Mera Seth, V.S. Ohri, Vijay Sharma, Ranbir Singh are renowned art historians who worked. However, they worked in their own region. The significant concentration of Mera Seth has on the royal patronized edifices. Ranbir Singh took a keen interest in the structures of religious and secular buildings like temples, Chaupal (community building) apart from the traditional Indian style mansions (Haveli). The subject matter of these painting is religious and political. Some secular themes also can be seen in some places. Apart from the royal families, some renowned religious personalities and proprietors also patronized this spectacular art.

Artwork in the form of murals exists to a considerable extent in Punjab (Pakistan) in both Hindu and Sikh shrines, as well as Smadhas, which art historians and cultural enthusiasts have documented. However, not much could be shared with the Indian counterparts because of perpetual political tensions across the border. In the Western Punjab (Pakistan), Kanwal Khalid, Nadhra Shahbaj Naeem, Shuaib Raza (currently Registrar, Agricultural University, Dera Ghazi Khan), and a couple of heritage conservation groups in Lahore have explored the ruined or existing buildings for exploring and recording paintings. But the striking work in the field was recently accomplished by Amardeep Singh, who captured the Sikh edifices, chiefly Gurudwarsa, Smadhs, and to some extent, Havelis of renowned Sikhs of the era of Maharaja Ranjit Singh's rule and British Raj in western Punjab. Perhaps these enormous numbers of paintings have been brought to light first time by Amardeep Singh.

It was observed that art historians or scholars of this field preferred, due to logistics, documenting the art heritage of murals of a specific region. Secondly, the subject matter has only been listed and not analyzed adequately, mentioning its sources, reason for depiction as preference and historical and cultural relevance in detail. Some scholars such as Kang Kanwarjit Singh, explores the subject matter, technique, artisans, and patrons in his book "Wall Paintings of Punjab and Haryana." Dr. Arshi wrote about the Architectural aspects of Sikh shrines and very little about the exterior and interior decoration in his book "Sikh Architecture in Punjab." Srivastava divulges the sequential and intellectual environment of the Punjab. He surveyed miniature,

mural, and manuscript paintings. Their subject matter, major centers of paintings, as well as about the artists and their families in his book “Punjab Paintings.” Aryan K.C., presented a meticulous note on important edifices that flourished with murals or frescoes in the major cities of Punjab, the author took a keen interest in the history of each shrine, patronage, and methodology of mural painting in his book “Punjab Murals.” Dr. Usha Bhatia flourished the historical and religious milieu, chief Monastic organizations in the state, relics, and remains of wall paintings in these shrines and their subject matter, i.e., portraiture, mythological and other. She also explores about the artisans in his thesis “Paintings in the Hindu Monastic Establishments of Punjab Plains.”

Here, most scholars or researchers observed the sites, subject matter, technique, as well as patrons of the Punjab murals. Even though various sides of a cube are untouched, they are all concerned with the history but the artistic and aesthetic aspects, stylistic and iconographic features, conservational requirements, comparative analysis, are some sides of the cube that are still untouched.

#### **1.11. An Unobserved Attribute By Art Intellectuals / Aspects Ignored by the art historians**

Several aspects such as artistic and aesthetic aspects, stylistic, and iconographic features, how to conserve these historical sites and wall paintings, and relative psychoanalysis of wall paintings of the region should be addressed. The art of mural painting in Punjab was flourishing during the Mughal period. We had a good amount of shreds of evidence are there. Therefore, the murals of the Mughal architecture are still untouched. Aesthetic point of view or analysis of Punjab murals in the context of Indian art theories is also not mentioned by art historians. Art historians need to pay more attention to the stylistic features, iconographic facets, regional differences, and distinctiveness of murals. Some edifices still need to be recognized as situated in remote areas of the region.

#### **1.12. Scope Of The Study**

By studying the murals of Punjab, one can understand that development and creation of vast number of buildings and mural paintings could be ascribed to the patronage of the later Mughals and the Sikhs. However, this study is based on the remaining paintings of greater Punjab that are available in various sites such as Gurudwaras,

forts, palaces, samadhies, and homes. Historians and conservation architects, in their books, research papers, and thesis, have referred to painting's existence and physical condition in the buildings they took up for their study. This study establishes that Greater Punjab's mural paintings, which had thus far remained a neglected part of the Indian art history, have been a vitally important partner of the mainstream of national art and culture. In the Indian art and aesthetic context, art historians have not done detailed explanations of paintings of Punjab so far. The study of these murals in various contexts still needs to be addressed. For example, in the context of Indian art theories and aesthetic conceptions. The iconographic analysis of Punjab's mural painting is pending to date. An attempt to understand the visual vocabulary and iconographical symbols of Punjab paintings has been evaluated here.

The researchers who have worked on Punjab paintings mainly concentrated on the miniature paintings, believing that the Punjab paintings were an offshoot of the Pahari School. Some external influences, however, cannot entirely be overruled, but there is, in fact, a distinct flavor in the paintings of Punjab. After the decline of art in Mughal sovereign, the artisans of that period took shelters in the various local imperial states. Therefore, the impact of different centers of patronization as well as culture influences the mural art. Therefore, a particular style of mural painting developed in the various regions of the Punjab. The regional differences and styles were differing from each other. The present study fills this lacuna.

In this study, the researcher tends to compare the wall paintings of Greater Punjab with those of (Italian) Pre – Renaissance and Renaissance, which are world – famous frescoes. Although, any connection between the artists of both regions is not possible, and the time period is also different, but some similarities can be visualizes in the wall paintings of both regions. The intellectual level of the artists and the influence of nature, the environment, and social impact on an artist cannot be ignored. The execution technique of Punjab murals is different from the Italian Renaissance. It will help us to develop a theory regarding a particular region's cultural influence on that region's art.

If we consider the mural paintings of Greater Punjab, there are not many examples found to do research. Nevertheless, whatever founds, are not in very good condition. Few available works deteriorated day by day due to one reason or another. Therefore,

there is a need to document these murals and be aware to renovate and preserve them before they are totally wiped out of our sight. An attempt has also been made by the researcher here.

### **1.13. The Operational Definition**

The title of the at-hand investigation is worded as follows: “**A Comprehensive Study and Documentation of Mural Paintings in Greater Punjab (India and Pakistan).**”

The primary concern of this research is allied with Mural Painting, which survives in the region of undivided Punjab.

#### **Comprehensive Study**

Comprehensive study has an enormous scope and deals with a particular field's broad or relevant details. A careful investigation of facts is also made in this study.

#### **Documentation**

Documentation is a process through which one can collect the data of a specific work or field. This data can be saved for the forthcoming generation. Here, the photographic documentation of mural at various sites will be incorporated.

#### **Mural Paintings**

A detailed note on the mural painting has already elaborated in the painting techniques under the title wall paintings.

#### **Greater Punjab**

The whole region of undivided Punjab is studied in the present research. It includes the present Punjab, Haryana, and Himachal Pradesh regions of the Indian sovereign. The province of the western Punjab is also a part of the study, now a state of Pakistan.

### **1.14. Objectives of The Research**

The purpose of any study is to explore some specific distinctiveness of any field or work. Hence, the objectives of the present research are the following:

- 1) To study and analyze the Mural Paintings of Greater Punjab in the context of Indian Art Theories (Rasa Theory)
- 2) To explore and understand the Stylistic and Iconographic features to recognize the regional differences
- 3) To investigate and articulate similarities and difference between mural paintings of Greater Punjab and Italian Frescoes of Renaissance

4) To document the Mural paintings of Greater Punjab, those are deteriorating day by day

### **1.15. Research Question**

- 1) How did the Aesthetic approach of Rasa theory appear in the mural paintings of Punjab?
- 2) What are the stylistic and iconographic features of murals? Any regional difference is there in the murals. How did regional difference appear?
- 3) What kind of similarities and differences can be identified between the murals of the Greater Punjab and Italian frescoes of the Renaissance?
- 4) What is current situation of the mural paintings in greater Punjab?

### **1.16. Research Methodology**

Research is a systematic, objective, reproducible and deliberate attempt to answer meaningful questions pertaining to a field of study. Research plays a significant responsibility in understanding of any field. To acquire the result of any problem or question, one has to adopt some assured exploring techniques and tools. Therefore, every researcher must follow these techniques and tools, which technically known as 'Research Methodology'. These tools and techniques help the researcher to generate a systematic structure to solve the research question and potential for investigation.

The present research elaborates the aesthetic conception of the mural paintings in the greater Punjab. It is also highlighting the stylistic and iconographic features in the murals of various regions. Simultaneously, it also elaborates the regional difference and approach. A comparative analysis of various murals of greater Punjab is also a part of the research. A comparative of renaissance murals with the Punjab murals also studied in this research. To know the present situation of the murals in greater Punjab documentation also conducted.

#### **1.16.1 Research Design**

Research design is a theoretical configuration through which research conducted in a systematic way. It represents the outline for the data collection and analysis. The 'research design' signifies the selection of appropriate techniques to solve the identified problem under investigation (Murti, 1991, p. 35). Thus, the researcher will be following the giving research design.

1. Firstly, researcher will collect the data from various sources. The data will be obtained from the primary sources as well as from the secondary sources.
2. Primary sources of Greater Punjab's Murals are the various sites, where these paintings are available on the walls. Some of the mural paintings preserved in museums and art galleries as the buildings collapsed due to one or another reason. Therefore, a visit of galleries is equally important to the field work. Researcher will consult some photographic documentation executed by the earlier scholars. Interviews with the art historians and art critics are also important for this research.
3. Field survey is also conducting by the scholar.
4. Pollster will analyze the data and interpret reports and conclusions.

**1.16.2 Research Method:** Adams, (2009) stated "A picture is worth a lot more than a thousand words. No amount of words can describe an image or an object exactly, whether it is a painting, a sculpture or a work of architecture. This is because words constitute one kind of language and imagery another, thereby creating a need for translation. When the great nineteenth-century art critic John Ruskin described paintings, he approached a unique fusion of language and image by creating what has been called the "poetical equivalent of a painting." But even Ruskin does not eliminate the necessity of seeing what he describes, however convincingly he describes it" (p. xiii).

"Works of art have been interpreted or "read" in increasingly different ways since art history became an established academic discipline in the 19<sup>th</sup> century. The different approaches to describing and interpreting art constitute are the so-called methodologies of artistic analysis" (Adams, 1996, para. 2). A painting is credibly insisting, that every art historian or art critic is required a lyrical thought to appreciate a form of painting. It also demands an expertise to interpret images as a separate thing. So only research is the way where we can develop such kind of methodology to evaluate an artwork sincerely.

Since each painting has some influences of the surrounding like culture, artist and patronage, and so on. Medium of painting, surface on which it is executed also affects the study. The very proliferation of methodologies is a reflection of the convergence of many levels of meaning in a single image.



Basically it is a historical research. The nature of this research is qualitative that relates with the physical and aesthetic quality of murals. Historical research attempts to set up the whole story so as to arrive at conclusion with reference to past proceedings. The main purpose of historical research is to arrive at an accurate account of the past so as to give a clearer perspective in the present.

According to Kothari (2010) “The major purpose of descriptive research is description of the state of affairs as it exists at present” (p. 2). Here, the purpose of the present study is also to give a clear description of existing mural painting in the greater Punjab as far that it is also a descriptive research. Again Kothari (2010) said that “The methods of research utilized in descriptive research are survey method of all kinds, including comparative and correlation methods” (p. 3).

So, the researcher adopts the method of self report and observational survey method to collect the data. To achieve the accessible data of murals in Punjab, the researcher espouse the field research method by which she visited all those places and finished photographic documentation. Tracy (2013) explains that “Fieldwork – or what often feels to me like “field play”- is among the most engaging and interesting parts of conducting qualitative research” (p. 65). Lofland & Lofland (1995) define fieldwork as: “Participant observation, also known as fieldwork, is a method through which researchers generate understanding and knowledge by watching, interacting, asking question, collecting documents, making audio and visual recordings, and reflecting after the fact”. When a researcher goes for the field work he or she must left his/ her desks and go out by which researcher collected the required data in a naturalistic context. “To collect such data, participant observations is sustained over time, explicitly notes the goals of observation, attend alertly to various issues in the scene, and includes the interpretation and the words of participants in their naturally occurring context” (Weick, 1985).

This study is also an analytical in nature because it depends upon the facts and information, which is already available. Here, the library research methodology adopted through which one can analysis the historical records and documents. To know the condition of the murals during last decades in the greater Punjab, writer

goes through the Saffarnama of various foreign visitors. The investigator also relates and analyzes the technique of murals of Punjab with the technique of Italian Renaissance frescoes. Here, the canvasser also evaluates these valuable murals in context of Indian art theories like Rasa theory to see the developments in mural painting. Similarly the method of content analysis and case study is also employed wherever examiner did the proportional reading. The case study method of research is always optimistic which insist the researcher to go into the depth of the concerned subject. It is the priority of the surveyor is to view mural paintings through various angles which are as below:

1. Situation of mural painting in the present day.
2. Iconographical development in murals of Punjab.
3. Formalism in the manner and methodology which was adopted by the artists.

While analyzing the mural paintings, it is prudent to assimilate the paintings with both the eastern and western methodologies. So the Indian theories of *Chitrasutra* and the *Shadanga* are equally useful. “Formalism is the approach to art that stresses the significance of form over content as the source of work’s subjective appeal”(Adam, 1996, p.16). Line, shape, space, color, texture, light and shade are the basic elements of painting. By using these elements we can achieve a work of art in which we saw some attributes like balance, rhythm, proportion, perspective, harmony, dominance and composition are known as principles of art. These principles evoke definite reaction in the spectator. Painting is always created on a flat surface. It is always two dimensional. But, through color, texture and light and shade one can create the illusion of mass and volume and depth by which one could get the effects of three dimensional. This effect is always illusionary. The study of these principals and elements is known as formal analysis. A formalist analysis of a painting is that which consider the aesthetic effects created by the fundamentals of painting.

It is also designed to find out how people feel or what they think about the mural paintings of this great region Punjab. So far the deep study she also conducts some interviews with the eminent art historian, art critics, art collectors and subject experts as well as with some local or regional people where these murals are existed. They provided a valuable data to see these Mural paintings from different dimensions. By

visiting libraries and art galleries author capable of gathering primary and secondary data's.

The APA reference style (7<sup>th</sup> edition) of writing research papers and thesis is adopted here. This project is accomplished in such in a manner that this research over murals paintings would be useful for the art professionals, researchers and students to understand the tradition of mural paintings of greater Punjab.

## **CHAPTER -2**

### **APPRAISAL OF LITERATURE AND INVESTIGATION TECHNIQUE**

#### **2.1. Introduction**

Review of literature is a vital element to do a research as it provided a base for any kind of new investigation and leads to any researcher on a specific path. A literature review critically analyzes published sources or literature on a particular topic (Kothari, 1985, p. 13). It is an assessment of the literature and provides a summary classification, comparison, and evaluation. A researcher could define the research question, objectives or hypothesis based on the review of the literature only. Actually, it provides a detailed note to the investigator that until date what had already done on a particular topic and what left behind as well as where the gape.

Stronge, Susan (1999) refers that “the arts of the book have tended to be neglected and the abundant but almost completely unrecorded evidence of wall paintings has been largely ignored, except by a small group of Indian art historians concentrating, inevitably, on monuments in Indian Punjab” (p. ).

The researcher of the present study conduct a review on the mural paintings related to the defined region i.e. greater Punjab. As it is a historical research so the review of secondary sources is equal important as the primary sources. Hence, the review of literature segregated into two major parts i.e. primary and secondary sources of mural paintings of Punjab.

#### **2.2 Primary Sources**

Primary sources are eyewitness accounts and are the concrete bases of historical investigation (Koul, 2012, p. 96). It includes personal records (such as personal diaries, autobiographies, declarations and others), official records (such as documents prepared by the governments), traditions and events, pictorial records, mechanical records and remains or relics. It includes the accounts of western travelers, who visited India time to time. However, these accounts not communicated directly about the mural paintings in the region but we could get a fair amount of record of the mural

paintings. The language of these scripts is varied. Some scripts are in Urdu and Persian language, while the others in English. Some translations are also available of the original ones. Apart from these accounts government records also provided some fact about the region`s art.

### **2.2.1 Traveler accounts by the Europeans**

A number of western people including British and French employed in the court of Maharaja Ranjit Singh. Some of the British people engaged in the East India Company, others are here for some missions. Hardly some European voyagers have adequate leisure time for protracted exploration; the occasions of bureaucrat residents frequently deeply truncated by the stress of trade and company, and an enormous contract of Indian travel is a little amount of the majority part performed as speedily probable at the name of job. These accounts are the eyewitness versions of the history and cultural of the Punjab.

1. “The court and Camp of Runjeet Singh: with an introductory sketch of the origin and rise of Sikh State” by **Osborne, Honorable W.G. (1840)** publish in London, by Henry Colburn; explore the derivation and growth of Sikh state. The author, who was governor general of India at that time, visited the royal court for the purpose of alliance with Maharaja Ranjit Singh. Apart from political activities of the court, it also throws light on the activities, well-mannered social and cultural life of the royalties with illustration of portraits and life sketches of eminent personalities. The military system, Sikh armor and artillery, lifestyle and dressing sense of royal people, aristocrats, and ordinary people also reveal in the book. The author elaborates the royal buildings including judicious planed place and gardens of the Lahore.
2. **K. Allen, Rev. I.N., (1843)** (Diary of a march Through Sindh and Afghanistan, with the troops under the command of General Sir William Nott, K.C.B. & c. and Sermons delivered on various occasions during the campaign of 1842), London: J. Hatchard and Son, 187, Piccadilly. A meticulous attempt on Dooraunee province, historical, socio-political environment, Military arrangements of British troops, “camp fashion”, religious tolerance among the communities (ref. pp. 27-28), seasons and whether, afforestation and mountains and

festival took place in this book. The divine services to enrich the Christianity among the world, moralized lectures of Mr. Sermons and art and architecture also enhance the manuscript.

3. “Journal of a March from Delhi to Peshawur, and from thence to Kabul, including travels in the Punjab” written by **Barr, Lt. William (1844)** is a traveler account which has Published in London by James Madden & Co., Leaden hall-Street. Although, it has a missionary travel of the author with Lieut.-Colonel Sir C.M. Wade, who visited Lahore and also narrate a operation in the Khyber Pass, which was undertaken in 1839. Consequently, a note on the various buildings performed by the author as they had a camp or stay at these places. Chapter first discloses the journey from Delhi to Karnal refers the caravan serai at Gannour, Panipat and Garondah. Several tombs in dilapidated condition and a mosque at Karnal also attract the attention of the traveler. Chapter 2 deals with the drive from Kurnal to Ludhiana submit a line on the ancient and holly city of India ‘Thanesur’ embellished with Shiva Temple, Water tank, and Muslim Tombs. The author also elaborates the lofty towers of the fort in square and circle shape. After passing the Shahabad, they approached at Ambala, a city of merchants and traders having double storied houses in uniform pattern of construction located in the bazaars. Even, the wall are adorned with the paintings (p.28) and corridors embellished with the carved wooden. Elegant architecture of caravanserai at Rajpoora, Sirhind, Khanna and Doraha enrich the art and architecture of Punjab with lofty towers, bastions and numerous turrets. Costumes of people as well as living style, surroundings of the countryside also worthily noted down.

Likewise, the first and the second chapter the third one enlightened the flight from Ludhiana to Lahore. This part of study elaborate a note on the cities and village i.e.Dharamkot, Harike, Ferozepur, Makhoo, Taran-Taran as well Patti. The Baoli at Tarn-Taran (pp.59-60) got attention because of adornment of walls with paintings. Patti has its own charm because of large tombs with heavy domes festooned with paintings, graves, and double storied houses in

narrow lanes. 'Manihala' a village has numerous supercilious and narrow houses.

Similarly, fourth chapter 'Lahore' flings the lacuna of great art and architecture of the imperial city including portrayal of paintings at various locations in Lahore fort i.e. different entrances, painted chamber, Anarcolly bazaar, Mosque and tomb, The hall of audience, Shalimar Garden, Golden mosque and Aurungzeb`s mosque in ruins condition. Houses of general Allard & Ventura specially mentioned. The next few chapters dealt with the march to Kabul and return from Kabul to Ferozpur. Military activities and schedules, rituals and attires of different people highlighted the culture of the region.

4. "Travels in Kashmir and the Punjab; containing a Particular Account of the Government and Character of the Sikhs" by **Hugel, Baron Charles (1845)** with notes of "Major T.B. Jervis, F.R.S." published by London: John Petheram, 71, Chancery Lane. This account precise the policies, which has adopted by the central government of India for Punjab. Geographical and corporal characters, administration, armed forces dealings, and style of Sikh monarch, political and civil affairs, the expansion of British kingdom and domestic affairs with the indigenous authorities took place in the manuscript. Apart from it, decline of Sikh empire, the brutal homicidal challenges for ascendancy, and the view point of various communities of the empire regarding Sikh rulers also a subject. A very brief report on public buildings explores the art and structural design of that period.
5. "Thirty-Five Years in the East" is associated with the adventures, discoveries, experiments, and Historical Sketches of the Punjab and Cashmere. The work has executed by the **Honigberger, John Martin (1852)**, who was a physician in the court of Lahore, during the sovereign of Maharaja Ranjit Singh. This paperback has two volumes, first dealt with the historical sketches and the court and the second with the medicine, botany and pharmacy. The first volume presents the précis of assorted events of the court, picture of eastern etiquette, ethnicity and intrigues. Art and architecture of the court has not

flourished in this volume. It is a great source of history as well the decline of the Sikh empire.

6. “The Adventures of a Lady in Tartary, Tibet, China, & Kashmir” by **Mrs. Hervey (1853)**, play an vital role in the literature review of the Punjab is issued in 3 volumes by London: Hope & Co.. She explores the regions that were not attracting the earliest European travelers. The manners and customs, difficulties faced by the communities survived in the hilly areas, tapered roads and material of constructed double storied houses, Chinese mode of structural design in the hilly region and panorama of the interior of the region attract her. Several references of Hindu temples and other buildings enrich the text.
7. “Journal of a Tour in Upper India; Performed during the Years 1838-39” is another account by **French. C. J. (1872)** printed by Simla, J. Elston, Printer of the station Press. It consists ten chapters those elaborates the journey of G.C.B. of Auckland, Governor General of India with the author of the paperback from Delhi to Lahore and back to Delhi via Hansi. They started their journey on February 12, 1838. As per the viewpoint of Art and architecture, chapter no Three to chapter no Seven are important for the review. Description of “Pinjore Garden” “Dewan-e-Khas of Nallagurh Fort” “Bilaspur Fort which look like a small masonry, Ropar Fort as well as fort of Ludhiana is equally significant. Enlightenment of temples of Amritsar, Shalimar garden, Sheesh Mahal, Govindgarh fort, Noor Mahal`s tomb has also attracted the author. Rajah Puttialah Singh and Karrum Singh of Patiala also welcome the visitors. Hence, the Patiala state has also a part of the study. Although, the wall Art of the entire shrines did not get any place in the text.
8. **Rousselet, Louis (1876)** a French traveler and author traveled all regions of India approximately in six years i.e. from 1864 to 1870. He explained his experience in a book from famous as “India and its Native Princes” published by London, Chapman and Hall, 193, Piccadilly. Fifty-nine chapters of this volume are elaborating the religious beliefs, system of different races of the country as well the hospitality of royal families. Art and architecture is also a part of the study. He elaborates various monuments located in the country.



Episode no 53 dealt with the Punjab & the Himalayas explains the numerous cities and their architecture i.e. Ambala, Shimla, Amritsar, Ludhiana, Lahore, and Peshawar.

9. **Wakefield, W., (1878)** wrote a book named as “Our Life, and Travels in India”, and published by London: Sampson Low, Marston, Searle, & Rivington is another blossom of the wreath of Western Travels. The literature encloses the stay of author in India for two years, during which he travelled all the way through the foremost metropolitan of the nation. Even, it is a historical and geographical account; however, incursion of the various attackers i.e. From Arabs to till the British company took place in a brief. It pretend as a census of the nation as the information of each field is obtainable in this account. From history of major cities, trade and business, flourished religion in county i.e. Hindu, Muslim, Buddhism and Jainism, Indian Music, festivals and fairs even food of the countryside are a part of the manuscript. Chapter no 13 & 17 deals with the Punjab and the Sikh state, empowerment of Sikhs, Sikhism, Art and architecture of Punjab, Sikh-Anglo wars, enlightened the culture of Punjab.
10. “The Land of the Five Rivers and Sindh: Sketches Historical and Descriptive” by **Ross David, C.I.E., F.R.G.S. (1883)** and published by London, Chapman and Hall, Limited. The account is mainly concerned with the well-known conurbation and towns that are joining by the railway tracks i.e. Karachi, Multan, Lahore, and Delhi etc. A brief description of arts antiquarians of various cities presented here. Chiefly it is a historical and geographical account. However, tribes and inhabit of country, customs and costumes of the people revel the study.
11. **CAINE, W.S. (1890)** wrote “Picturesque India: A Hand book for European Travelers” published by London: George Rutledge & Sons Ltd., is very interesting manner. As usual like other manuscripts, it is not dealing with any political, social, or religious affair. The entire book deals with the historical monuments, landscapes, and panoramas, types of different population the country as well the episode of the marketplace. As for this study chapter, 10 to

13 are important from all of forty-four. The above said chapter deals with the major cities of greater Punjab i.e. Patiala, Sirhind, Ludhiana, Jalandhar, Amritsar, Taran-Taran, Pathonkot, Lahore, Shekohpura, Rawalpindi, Sealkot and Attock. A brief description of major buildings in the cities elaborates a fine picture to the readers.

12. “Thirty – Five Years in the Punjab 1858 – 1893” is another account by **Elsmie, G.R., C.S.I., LL.D.** published in **1908** by Edinburgh, David Douglas. This paperback is a compile report by the author, from the letters to his mother and diaries, which he wrote during the period of (1858 to 1893) his stay in India as a civil official of Punjab. This book explores the experiences of the author as a civil sergeant in Punjab. He also mentioned that how he qualified the lower standard departmental examination in “Civil, Criminal, and Revenue Law”. Apart from the above said, description of some cultural events like “Khumb da Mela”, how government arranged and saved the people infected with Cholera. The description of civil services, ranks of various authorities, majority of the civil officers are from British and social life of these people, hospitality of the Raja`s of Punjab are a part of the study. Some clues of military arrangements and of some famous architectures like Lahore fort, the great mosque and Ranjit Singh`s palace are also available within the manuscript. However, none of the detailed description of art and architecture is available with it.
13. **Newell, H.A.** (Lt. Col. of Indian army) (**1917**) wrote “Ambala to Peshawar by Motor Car: A guide to places of interest along the road” wrote another landmark in the literature of Punjab art and architecture. This deals with the journey of four hundred seventy miles conducted by the author during 1913 in search of historic shrines along with the grand trunk roadside. The brief inscription of each monument highlights the own history. Mughal forts and saris, Muslim mosques, tombs, gardens, Hindu temples, historic as well old sources of water i.e. wells and tanks, Sikh shrines and other important buildings are a part of this book. All these edifices are easy to access from the grand trunk road with a stunning architecture and art.

14. Another eminent effort had done by ‘**Amardeep Singh**’ (2016) presently resident of Singapore and has a background of Pakistan, whose family had visited from Muzaffarabad to Gorakhpur (U.P.India) during 1945 for the progression of their business of gold. During the communal riots of 1947, his family migrated enduringly at Gorakhpur. He visited Pakistan in 2014 for first time to explore of his ancestry. At this time, he visited thirty-six places and documented all those sites in a form of book entitled “LOST HERITAGE: The Sikh Legacy in Pakistan” published by ‘The Nagaara Trust in association with Himalayan Books’. Primarily, this book deals with the remnants of Sikh architecture of eighteenth and nineteenth century, which we left so far due to partition of 1947. Unconsciously, author has given many clues on mural paintings also because existence of murals is not possible without some architecture.
15. “THE QUEST CONTINUES: LOST HERITAGE the Sikh Legacy in Pakistan” is another charming work done by **Amardeep Singh** and published by the above said publisher in **2018**. The book deals with the architectural remains of Sikh shrines. This time he explored ninety places and compiled a photographic documentation on all remnants. It has many color plates from those we get an appropriate condition of murals in the western Punjab. The assortment of the plates is venerable and most of them are of a high aesthetic value. In addition, related descriptive notes are also available. The author’s point of view for both these books is historical, instead of artistic and architectural and the abandoned sphere of Sikh architecture covered by this young man.

### **2.2.2 Documents of India and Punjab Government**

The various documents of government of India and of Punjab also sources of the mural paintings in the region. The census, Gazetteer, reports of archeological department, dairies of civil and army officers had a good amount of description.

1. “Archeological Survey of India: Report for the Year 1872-73” Volume 5, by **Cunningham, Alexander, (1875)** allied with the plains of the Punjab. A part of the report presents a picture on ancient cities, their establishments,

antiquities of architectural sites with dimensions and beautification sources. A good amount of buildings, construction material, adoration, patronage, and historical aspects are there in the report.

2. “Archeological Survey of India: Report of A Tour in the Punjab” Volume XIV, By **Cunningham, Alexander, (1882)** discloses the cities and villages of the Punjab with their geographical position, historic account, natural exquisiteness, major edifices and the elaboration of the structures.
3. “Gazetteer of the Gurdaspur District for the year 1883-84, piled up and printed by Government of Punjab in **1884**. The geographical situation, history of the district, people, caste system, leading families of the district, villages, and towns are the features of the report. The detail of the towns and villages throw the light on the architecture and monuments of the sites. So, some of the orientation on edifices adoration is available with the study.
4. “A Tour in the Punjab and Rajputana in 1883-1884” by **Garrick, H.B.W.,** volume XXIII a report of Archaeological Survey of India, published in **1887** highlighted the art and architecture of the monuments situated in the major cities of Punjab (present Haryana) and Rajasthan. The monuments of the Bathinda, Sirsa, Fathabad, Hansi, Tosham, Loharu and Narnaul are important for the present study. A brief history, the architectural design, dimensions, patronage, material, and art forms of the each monument is discusses in the report.
5. “Records of the Ludhiana Agency” is a record published by the Punjab Government in **1911**. This is the second volume of the four Records. It deals with the correspondences of Sir D. Ochterlony (administrator of Political relationships) with the governor general of India during the British Empire. Sir Ochterlony scrutinizes the aspiration of Sikh monarchs to get British security against Ranjit Singh. Apart from the above said, violation of Gorkhas, relationship in between Hill chiefs and Sikh royal leader, barricade of Multan, march of different troops are centre attraction of study. A little description of art of Sirhind, Pinjore and Mani Majara fort enlightened the record.

6. “Census of India 1961, Volume XIII, Punjab, Part VII-B, Fairs, and Festivals” deals with the fairs and carnivals celebrated in the region. It includes all detailed associated with the festive i.e. place where celebrated, date of festival or fair, the tribute paid by the visitors, composition of the buildings i.e. architectural plan and art form used for the adoration of the holy edifices. Nature of fair or festival i.e. religious, social or any other kind, the income from the fair or festival, number of tourists and number of pilgrims are some other features of the record. The cultural importance of the fairs in Punjab and some statistical data is also a part of the study.
7. “Heritage of Haryana – III, Panipat, by **Acharya Madhava (2008)** published by Department of Archaeology and Museums, Haryana deals with the historical sites located in the region of district Panipat, Haryana. It provides the brief history of city, different historical and religious sites, details of their architectural style and features. It gives the immense knowledge regarding the historical heritage of Haryana.
8. “Protected Sites & Monuments in Haryana” by **Acharya Madhava (2008)**, published by Department of Archaeology and Museums, Haryana is another reliable source that deals with the Art history of Haryana. It presents the Archaeological sites of Haryana as well as the edifices of Ancient period, medieval period and of the modern period. The detail of each site such as, location, situation, period, as well as a brief description gives the clues to the researcher regarding the edifices that adorns with the murals.
9. “Protected Monuments of Punjab at a Glance”, Volume I & II (**2009**) issued by the Department of Cultural Affairs, Archaeology & Museums, Punjab presents the Architectural gems of the state that were neglected earlier and now are preserved by the state government. A brief history of each site with location and specific features enhance the knowledge of the art historians, researchers as well as the public. Until date state government preserves sixty-nine sites in the region belongs to different era.

### **2.2.3 The Relics or the Remains**

A number of structures are a good source of data for this study. The relics of the various buildings in the region of great Punjab such as fort, holy shrine like Gurudwaras, Mosques, temples, havelies, monuments etc visited by the scholar. From the visits, the scholar collects a huge data in the photographic form as well as the opinion of the local people and owners regarding the specific monument.

### **2.2.4 Picturesque Records**

Earlier many art historians took interest in this area under discussion of study. Especially Dr. Kang documented some shrines in 1970s. Some of the photographs took from Dr. Kang will help in the progress of present study. Some of the photographs presented in various journals, books and some other texts will helps in the study. S. Amardeep Singh is another art historian who worked in the region of Pakistan and his documentation will help in the examining the mural of Western Punjab, a part of Pakistan. Mr. Shahid Shabbir a historian from the western Punjab, Pakistan also works on the historical architecture of the west Punjab. His work also provided a good knowledge for the present researcher. Both the historian studied the historic aspect of the relics and remnants rather than the artistic viewpoint.

## **2.3 Secondary Sources:**

The secondary sources are those, which provided by a person who did not directly observe the event, object or any other particular. Secondary sources include the prior books, articles of various journals, history, and historical criticism and so on.

### **2.3.1. Books**

1. "Himalayan Art" a treatise by **French, J.C., (1931)** explore the experiences of the writer during different weathers. The study explore the geographical localities, historical aspect of regales, art of wall painting developed in the Kangra state, art and architecture of the forts and temples of the neighboring centre. The position of the murals, content, and state of preservation enhance the research.
2. "Five Thousand Years of Pakistan: An Archaeological Outline" by **Wheeler, R.E.M. (1950)** generate data of Architectures of Pakistan since primitive era to

1707 A.D., uniqueness of the architectural design. The towns and villages of the region, Buddhist art, trade of the area, Hindu temples, Mohammadan architecture, detail of particular buildings with patronage, adoration of the edifices and features, list of preserved sites and monuments enhance the study.

3. “Arts and Crafts of India and Pakistan” by **Shanti Swarup, (1957)** presents a stunning picture on the Dancing, Music, Painting, Sculpture, Architecture, different craft work such as wood carving, ivory, pottery, leather technique, metal work, jewellery and weaving cloths. Ritual adoration styles on occasions are also a part of the study. Chapters linked with Painting and with Architecture are important for the present study. An excellent proof of murals and frescoes are available with the study.
4. “Trends in Indian Painting: Ancient Medieval Modern” by **Kaul, Manohar, (1961)** deals with the painting styles developed in the region. The Ajanta painting, Guajarati School of art, work of art progressed under the Mughals, Rajasthani miniatures and murals, the company school of painting, revitalization, as well as rejoinder, and the modern schools of art are features of the study. The chapter based on Pahari School coupled with the present study. It deals with the
5. “Paintings of the Sikhs” by a prominent biographer **Archer, W.G. (1966)**, is a priceless effort in the literature of Punjab painting. In this book author precise a brief history of Sikhs from first guru of the Sikhs till the date when the British had won the province known as Punjab. He also depicts a lucid description on royal patronage of art, their interest in art as well as development of art under those benefactors. He took equally interest in the diverse styles of art correlated to Sikh realm i.e. miniature painting, murals as well as catalogue of Sikh paintings in the Victoria and Albert museum in the form of ‘Gouaches, Sketches, Glass, Ivories, Woodcuts and provided some notes of all these painting which he included as a pictorial part of the book. If we judge this notable volume for mural paintings, we acknowledged a very little description.
6. “Indian Paintings from the Punjab Hills” by **Archer, W.G., (1973)** known as a great study as well as a reference for miniature paintings of the province. However, we could get some clues of the mural and architecture of the Punjab

from the references. The study also reveals the noble people who granted finance to construct various edifices and to adorn with the murals.

7. "Travels in the Western Himalayas: In Search of Paintings" by **Randhawa, M. S. (1974)** is reveals with the present Himachal Pradesh, a part of greater Punjab. The writer travel around the Himalayan range in investigates of paintings. Although, the major concern of the author is miniature paintings, the artiste of the region, nature, royal families those played the role of patronage to the workers but some clues of mural paintings highlighted in the study.
8. **Aryan K. C. (1975)** was perhaps the pioneer scholar to give the semblance of historical discussion while he included a brief account of the art history and artistic activities linked with the 'Punjab' in his book "Punjab Painting" published by Punjabi University; Patiala. Through, this study deals with the painting in the Punjab from 1841 to 1941. The author brought to light, several old and neglected structures (buildings), of which few has been considered as having artistic value earlier. Writer presents a clear picture regarding the patronage and about the painters of various regions as well as decline of Kangra kalam. The author has also imitated some of very famous paintings (plates) and composed a very little description on those plates. A hint just about four to five mural covered in this book while other plates deal with various other styles of painting.
9. "Wall Paintings of The Western Himalayas" by **Seth, Mira (May 1976)**, Published by, Publications Division, Ministry of Information and Broadcasting, Government of India, is a milestone on the mode of wall decoration of the Himalaya assortment of Pahari region. It deals with the historic, geographic, social, cultural, political, religious as well as the economic aspect of the wall painting located in the region. The author studied the major centers i.e. Chamba, Kangra, Kullu, Mandi, Shimla of present Himachal and Amritsar, Gurdaspur, Hoshiarpur and Patiala from the present Punjab. The author also attracts towards Haryana State in which the Ambala district is a part of the study. The stress laid out on a stylistic lesson of this art. The writer neither ignored the method of this great work. Like the others, the study of content, color, form, shape, and



description of some paintings also reveal the book. However, a true aesthetic approach to the study of mural paintings was still lacking.

10. "Technique of Indian Painting: A study chiefly Made on the Basis of the Silpa Texts" by **Bhattacharya, Asok K., (1976)** presented an analysis of the researches and critical analysis on the Shilpa texts i.e. Vishnu Dharmottara, Samaratfgana-sutradhara, Aparajitaprccha, Abhilasitartha-cintomani (Manasollasa), Silparatna, Naradasilpasatra, and the Kasyapasilpa. Further, the author elaborates the steps of paintings i.e. preparation of base for the execution of work, basic drawing, color filling, and outline and final touches. The color organization, brushes, and mediums for binding and technical procedure are the other aspects of the study.
11. "Punjab Murals" by **Aryan, K.C. (1977)** is absolutely reflect on the murals is published by a New Delhi based publisher Rekha Prakashan. A complete dialogue on murals not offered here, but whatever formed gives a strong milieu to the researcher of the present study. Apart from a meticulous note on important edifices flourished with murals or frescoes in the major cities of Punjab, the author took keen interest in the history of each shrine, patronage and methodology of mural painting.
12. "Punjab Murals" by **Kang, Kanwarjit Singh and Nirmal Sandhu (1978)** published by 'Public Relations Department, Punjab' explore a propos on tradition of mural paintings in Punjab. The author has explored the major centers of Punjab murals. Whatever had done in this book is the citation of the names of some of them. For every district, only a single monument described in brief. He also produced photographs of some excellent murals of different locations.
13. "Centers of Pahari Painting" by **Singh, Chandramani, (1981)** is an upshot of author's Ph. D. dissertation. This exertion of the study has been on historical aspect and stylistic development of the Pahari paintings with the subject matter as well treatment. Nevertheless, we could not find anything related to the murals of the region. The author has conducted a careful study on all-important collections of Pahari miniatures.

14. “Maharaja Ranjit Singh as Patron of the Arts” by **Mulk Raj Anand et al. (1981)** is a compiled form of different articles associates with the Sikh art. These articles are covering the role of Maharaja Ranjit Singh in the progression of art and architecture, his life summary, the use of portraiture in Sikh monarch, Sikh architecture, progression of wall paintings during the Sikh sovereign, woodcarving, patronage to artisan, coppice carving as well as currency associated with the Sikh rulers and related one.
15. **Srivastava, R. P., (1983)** wrote “Punjab Painting” which reveals the chronological and cultural milieu of the Punjab. The author conduct a survey of the paintings related with Punjab. It includes murals, miniatures, and manuscripts. The analytical examination of subject matter, major centers of painting, artists and their family members, patronage, material used for execution art work, the space of Punjab paintings in the history of Indian painting are some other features of the book. The various pictures took place in the book accordingly.
16. **Khan, Dr. Ahmed Nabi (1983)** discuss from the earlier history of the town, the invasions, the ruler of the different time and the prefecture of the great Mughal domain in his book “Multan: History and Architecture”. The advancement of the city during Sikh empire and afterwards, political and socio economic situation of the region, administrator and administration of the city are an ingredient of a spicy dish. The architecture of the Multan discloses the Hindu architecture i.e. a temple associated with the God Sun and Prahlad-Puri temple, the details of the structural design and worship rituals. The Tomb architecture of 13<sup>th</sup> -14<sup>th</sup> century in Multan, uniqueness of the architecture, utilization of wood and other material, mosque structural design and secular edifices deepen the study. The meticulous study of the monuments presents the drawings of the edifices with dimensions, the beautification techniques applied in these monuments and photographic documentation of the structures.
17. “The Golden Temple: Past & Present” by **Kaur, Madanjit, (1983)** reveals the foundation and History of Golden Temple. This book also discloses regarding the management and staff personnel, control on the golden temple by the Shiromani Gurudwara Prabandhak Committee and celebrations took place at different

occasions in the premises and articles used during the festive. The author also describes the art and architecture well in the sixth chapter. It refers the architectural details, fresco – paintings, technique of fresco, motifs, and drawing for frescos, colors, and allied arts such as Gach work, Jaratkari and Tukri work. It also divulges the naqqashes who worked here and the material that they used. The other nearby shrines and the other buildings such as Bungas had also notified here.

18. **Tiwari, B. N., (1984)** introduces the geographical position, historical background; various revolutions happened on the site i.e. Green revolution, white revolution etc. in his book “Punjab a Cultural Profile”. The invasions of invaders, renowned personalities, finance of Punjab as well as the backbone of the economy in Punjab i.e. farming and industry of the state, language and literature progress of the area, legends of Punjab and art and culture are the other aspects disclosed in the book.
19. “Mitti Aapo Aapni” by **Kang, Kanwarjit Singh, (1985)** is one more milestone in the literature of Punjab wall paintings in Gurmukhi Script (Punjabi Language). This book is comprised of different articles of the author in Punjabi Language. The art of Indus valley civilization, Coins and currency of ancient Punjab, utensils, famous ancient cities of Punjab, Wall paintings, Sikh architecture, the interest of Sikh royalties in art, Folk art, Phulkari a traditional embroidery, toys and wood craft, art collections of different galleries, famous artists and art historian of Punjab are the dialogues of the study.
20. **Kang, Kanwarjit Singh (1985)** produced a very significant and valuable work on 18th and 19th century’s wall paintings under the title “Wall Paintings of Punjab and Haryana”. Dr. Kang analyzed mural paintings of Punjab in the social context. Through this tome deals with the derivation and expansion of mural paintings and writer has given a literally inclusive account of the mural paintings and even the author had also conducted photographic records of surviving remnants of wall paintings. Further author had done analysis of the themes of the wall paintings as well share a note on the technique and style. Investigator had not forgotten about the various artists who worked here under the assorted patronages of Sikh chiefs and spiritual leaders i.e. mahants, jagirdars and sardars. Without any doubt, this

book is a compilation of almost all important shrines deals with the tradition and legends of the murals and virtually nothing said in the regarding the aesthetic features of the murals. However, still author had left the aesthetic point of view for the forthcoming generations.

21. There is a chapter named as “The Decoration and Ornamentation” in a book identify as “Sikh Architecture in Punjab” by **Arshi, Pardeep Singh (1986)**, “in which the author described about the wall decoration (Interior as well as Exterior) of Sikh Shrines (Gurudwara) located in the region of Present Punjab. The author paints a very small picture on the murals while his main concerned is architectural designs of various buildings. In this chapter, the author has paid more of his attention on the amount of grants provided by different patronages to various Sikh shrines. Though the author has attempted to touch both the architecture and the decorative aspects of the monuments, still the approach does not fulfill our requirement.
22. “Punjab Art and Culture” by **Kang, Kanwarjit Singh (1988)** unveil a few characteristics of art and culture of Punjab. There are 35 articles associated with the various art form of Punjab i.e. seals, folk art, clay work, ritualistic adoration, wood craft, music, prescribed education of the state, murals and many more. A number of articles are important in the context of the present study.
23. “History and Culture of Punjab” edited by **Singh, Mohinder**, is another noticeable literature exertion in the field of present research. History of the state since ancient times, adaption in culture, hallucination of Guru Nanak Dev Ji and literature of Guru Gobind Singh, Sikh philosophy and many more. The progression of art & architecture seeing that ancient times, some structures of the state i.e. monuments, temples, Sarais, religious shrines disclosed in the book. Development of Painting and sculpture in the region also concluded in the libretto. Some notes on the patronage of differ times is add to study.
24. “Mural Paintings in India” by **Nagpall, J. C. (1988)** encloses the orientation of classical transcripts influence of historical factors, an exhaustive note on the technique of wall paintings, state wise catalogue and description of monuments. Further, the writer takes few well-known structure of each state of India and

elaborates them. It includes geographical position, history and the individual who invested funds for the structure, artwork, colors, themes, architectural design, and state of preservation.

25. “Lahore the City Within” by **Quraeshi, Samina, (1988)** revealed the architecture of walled city Lahore. The author studied the geographical position of the city, its different edifices, historical aspect, the day today life and culture and tradition. The detailed study of buildings explores the structural design, patronage, as well as the beautification of the buildings. Therefore, the wall painting of the various structures is a part of the study.
26. “The Golden Temple” by **Singh, Patwant, (1989)** allied with the history of the town, the construction of Darbar Sahib, Amritsar, the role played by Sikh Gurus, royalties as well as of devotees in the erection. The political and historical development during many phases, the design of the edifice, embellishment of the holy shrine, various celebrations and rituals explained in the book with photographs.
27. “The Golden Temple: History, Art and Architecture” by **Arshi, P. S., (1989)** concluded the foundation, historic milieu, structural design details, techniques and method adopted for ornamentation, color, pattern, content, material and scrutiny of structure. The drawings of construction, surveillance of European intellectuals are the other features of the study. A number of photographs enrich the study.
28. “Unknown Pahari Wall Paintings in North India” by **Aryan, K.C., (1990)** presents the research on the murals of Eastern Punjab. The major centers, patronage, subject matter, skill of executing murals and description of the murals are the chief distinctiveness of the script.
29. **Srivastava, S.P. (1991)** concluded a sophisticated survey and study of Patiala paintings (miniatures, manuscripts in addition to murals) which published in a book form named “Art and Cultural Heritage of Patiala” make public by ‘Sundeeep Parkashan, Delhi’. The early hours of political as well as cultural narration, superb architecture, artisans and literary artist (poets and writer), study of different documents of Patiala, manuscript painting, miniature and mural tradition enrich

the study. The subject matter of different paintings, the relation among the artist and the society, patronage, style as well as procedure of varied modes of painting and position of Patiala art among the Indian Art history are some other aspects studied by the author. A number of plates also printed in the book.

30. Indian Institute of Advanced Study, Shimla in association with Indus Publishing Company, New Delhi Published a book named "On the Origins of Pahari Painting: Some Notes and a Discussion" written by '**Vishwa Chander Ohri**' (1991). Mainly, the author anxious about the miniature paintings, but we had a brief reference on the art of wall painting. He discussed about the two Shrines of present Himachal Pradesh, namely 'Devi-Kothi' and 'Thakurdwara of Nurpur'. It is all about the themes, impact of Rajput school, Partition of walls in which mural paintings depicted, colors and artisan. Nevertheless, a true aesthetic approach to the study of mural paintings of these shrines was still lacking, because one or two shrines seen in isolation are unable to unfold the history of wall paintings.
31. "Historical Sikh Shrines in Pakistan" by **Qaiser Iqbal**, (1998) evokes the holy shrines of Sikhism found in the Pakistan. The historical backdrop of Punjab, especially Lahore, the brief life sketches of ten Gurus of Sikhs, the detail of each shrine with photographic document, the finances of the shrine are elaborated well. Some the edifices now only left on the pages of history, means lost their structure. The festive related with the shrine are celebrated on various occasions.
32. **Stronge, Susan** (1999) edited a book "The Arts of Sikh Kingdom" and published by V & A publications refer to artistic account of the Sikh empire of the Punjab in the 19<sup>th</sup> century. The volume consist 12 chapters by different authors. First chapter by Khushwant Singh entitled the Sikhs of the Punjab. The viewpoint of the writer is historical. Here, he establishes an episode with the birth of first Guru, "Guru Nanak Dev Ji" which expanded and closed with the empire of British rulers with some photographs of paintings. Second interval published under the title "The Sikh religion" written by Nikky - Gurinder Kaur Singh and associated with the Sikh philosophy, religious and cultural heritage. Third Chapter allied about "The Golden Temple". Patwnat Singh elaborates on the subject of the historical factors of Golden Temple and its enclosed buildings. A brief note on the wall decoration

of the Shrine also depicted here. Next subdivision is all about the impact of Persian and Mughal talent on Maharaja Ranjit Singh enlightened that how much passionate is Ranjit Singh, for the precious jewels and armaments. A. S. Melikian – Chirvani (author) provided some details about the coins and the seals which had Persian language and few examples of paintings under the title “Ranjit Singh and the Image of the Past”. The fifth chapter “The Arts of the Court of Maharaja Ranjit Singh” by ‘Susan Stronge’ linked with the crafts and industries of the Court. As per the necessities of the current Researcher, Chapter 6 “Painting in the Punjab” by B. N. Goswamy is most important. Within this chapter we, got several clue regarding wall paintings although main concentration of author is on the miniature paintings, their themes, artists as well as few some clues of evidences is also available. Next two chapters “Textiles in the Punjab” and “The Military Sikhs” had written by ‘Rosemary Grill’ and ‘Ian Knight’ throws the light on the textiles and military system of the Sikh monarchy. “Maharaja Dalip Singh” By David Jones explains the difficulties of the life of Maharaja Dalip Singh. Tenth chapter of this volume linked with the continuity of the miscellaneous arts and crafts after the decline of Sikh empire. This chapter composed by B.N.Goswamy under the title “Continuing Traditions in The later Sikh Kingdom”. In the next one ‘F.S. Aijazuddin’ Presents “European Views of the Punjab” and the last one is “Photography and the Romance of the Punjab” by Divia Patel demonstrate the development of photography in the region of Punjab. However, we could not find the appropriate data, which dealt with the mural paintings of Punjab.

**33. Brown, Kerry (1999)** edited a book named as “Sikh Art and Literature” and published by Routledge at London consists various essays with some of the initial painting of Sikh empire. These essays were delivering at the conference organized by the Sikh Foundation on the 25<sup>th</sup> anniversary of establishment. The earlier part of the book represents the earlier paintings of Gurus and the Sikh court paintings; the illustration of Guru Nanak’s life in a narration form of painting, the objet d’art of Sikh Kingdom and the interest of British government among the Sikh artifacts and the art and architecture of shri Darbar Sahib, Amritsar. The second part of the book is associated with the Literature. Music, biography of Macauliffe, verses

from Guru Granth Sahib ji and literature of Bahi Vir Singh, the poetry of Puran Singh, the writings of Vaid Bahi Mohan and the stories of Khuswant Singh.

34. “The Techniques of Pahari Painting: An inquiry into aspects of materials, methods and history” written by **Ohri, Vishwa Chander, (2001)** is very unique endeavor in the history of Pahari painting. The script exposes the introductory phrase, various colors, and their sources i.e. mineral, metal and macrobiotic, specific color history, color-binding material and other accessories acquired for the artwork. Execution procedures of miniatures and murals, compositional style, color plot are some other characters of the valuable work.
35. “After the Great Mughals: Painting in Delhi and the Regional Courts In the 18<sup>th</sup> And 19<sup>th</sup> Centuries” Edited by **Schmitz Barbara, (2002)** encloses nine research papers of different authors in the field allied with history of painting, different patronage, illustrated paperbacks, invasions of invaders and artisan of the provincial states. The development of the structural design during the Sikh sovereign, embellishment with frescoes and murals, the construction of new structures like temples, mohallas and other in Lahore as well as in Amritsar discussed in the paperback.
36. **Eberhard Fischer, et al. (2003)** wrote about the shrine of Devi in the valley of Churah, district Chamba in their book “The Temple of Devi Kothi”. Apart from the preface, the writers discuss move toward the shrine, history as well antiquity of the shrine. The various art forms, wooden architecture of the shrine attract the visitors. The elucidation of the each wooden panel i.e. doorframe, carving of human figures, the construction technique are the features of the study. The murals of the shrine explained in detail with themes, color schemes, technique, and iconographic features. The interpretation and discussion of each panel elaborated well.
37. “**National institute of Punjab Studies, New Delhi**”, conduct a foremost examine mission (1999) of locating and logging various relics related to the Sikhism. Later on, in **2004** the institute published these results with the help on UBS publishers’ Distributors Pvt. Ltd., in a book form known as “Gurudwaras in India and Pakistan”. Although this paperback enlightened a very short and snappy about the



history of Sikh Gurus and Gurudawars and their management but from two or three photographs of mural painting we cannot speculate a detailed account about the murals in different Sikh shrines. Some notes in addition to pictures elaborate the relics and artifacts of Sikhism.

38. “Guru Nanak Dev Ji and Sikh History in Murals” by **Khalsa, Sohan Singh, (2004)** elaborate an elucidation on the murals of Gurudwara ‘Baba Atal Ji’ located near ‘Golden Temple, Amritsar. Here, the author presents the biography of Guru Nanak Dav Ji with his philosophy, which is depicted on the walls of Baba Atal Ji Gurudwara in the form of murals. The author has gone into the historical point of view rather than that of an art critic or art historian.
39. “Splendours of Patiala Art” by **Srivastava, R. P., & Srivastava, Sanjeev P., (2005)** presents a glorious memo on the art and cultural legacy of Patiala state. The architecture and embellishment of the edifices attract the authors. Apart from historical and cultural viewpoint, the role of maharajas of Patiala for the progression of art, the consent of tenth Guru towards the Patiala state, artifacts secured in the Sheesh Mahal Art Gallery, atypical manuscripts allied with the Vaisnave cult of Hinduism preserved at Patiala are discloses in the book. The techniques of miniature and murals paintings are also enhancing the script. The festive celebrated at Patiala and some documents as photographs were a part of the study.
40. “Historic Landmarks of Lahore: An Account of Protected Monuments” written by **“Ihsan H. Nadim” (2006)** and published by Sang-E-Meel Publications Lahore, is all about the fifty-eight protected monuments of Lahore, Pakistan. The owner and the maintainer, date & dynasty, number of notification through which the structure declared as protected monument, a brief explanation of the art and architecture of the memorial with historic point view enlighten in the book. However, it tells us with a slight tale of the wall decoration in these shrines. Even though, it is incapable to accomplish the desire of present researcher for the wall paintings of Greater Punjab.
41. “History and Architectural Remains of Sirhind: The Greatest Mughal City on Delhi-Lahore Highway” by **Subhash Parihar (2006)** is a memorandum of the

city. It deals with the origin of name Sirhind, establishment of the city and its history, evolution of the town in ancient period, Sultanate and Mughal times, a note on the lives of well-known religious personalities, poets, historians and others of the Sirhind. Apart from that, the author took keen interest in the buildings of the city like mosques, tombs, secular and public buildings and bridges. The detailed study of the architectural designs, facet and dimensions of the buildings with drawings, adoration style and technique, material used for construction and embellishment are the features of the study. Therefore, clues of the wall paintings are available within the book.

42. “Indian Painting: The Great Mural Tradition” by **Seth, Mira (2006)** divulge about the practice of mural work of art in India. Apart from the Introduction, the author discussed the major centers of Murals. The book has four major sections i.e. intro, the south Indian centers Ajanta, Bagh, Badami, Ellora, Tamil as well as Kerala, the northern and eastern centers Ladakh, Himachal Pradesh, Rajasthan, Madhya Pradesh and Pahari centres, the last fraction deals with the technique as well as style. Himachal Pradesh and Pahari schools are vital for the present study. The art and architecture of Tabo monastery, its different shrines, description of murals, subject matter painted in the holy shrines described in detail. Pahari Painting discloses the murals of Tira Sujampur, Damtal, Dharamsal, Nurpur, Mandi, Kulu, Chamba and Dada Siba. The subject matter of the murals i.e. religious, secular and people of royal families, artists, & patronage are some other aspects of the study. Some evidences of murals in today’s Punjab and Haryana covered by the author. Technique and style is also enhancing the study.
43. “Bharitya ChittarKala Ky Vivid Aayamm” by **Trivedi, Prem Shankar, (2007)** in Hindi version highlights the literary ancient classical sources of the painting i.e. chittarlakshana, Ramayana, Mahabhart, Panchdashi, Jain and Boddhi literature of painting, Kamasutra of Vatsayana, various Puranas and Natya-shastra. The various techniques, color maintenance, brushes, principals of art as well as various school of painting with other features elaborated in the text.
44. “Vision of an Enlightened King” by **Sharma, Vijay, (2008)** highlights the regal personalities i.e. Raja Sham Singh, Raja Bhuri Singh and Raja Ram Singh of

Chamba as benefaction of arts. A detailed note on the Chamba Museum and its artifacts, Sculpture, miniature and murals of Chamba, needlework of the area that is famous as Chamba Rumal, the woodcrafts, coinage, and conventional jewellery of the district are other aspects covered by the author.

45. "History of Kangra" accumulated by the efforts of royal family of Kangra. The entitle describe the history of Kangra, the architecture i.e. temples and forts, the battles for freedom against Mughal and others, the patronage to the artisans, public welfare exertions, murals and miniature paintings and artifacts preserved in Maharaja Sansar Chandra Museum are the features of this book.
46. "**Schmitz Barbara**" edited a book in **2010** entitled "LAHORE: Paintings, Murals, and Calligraphy" and published by Marg Publications, Mumbai, as Vol. 61 No. 4. In this book, there are eleven articles by different scholars on various art forms and most important is that all researchers are the resident of present city Lahore. The third article "Frescoes in the Seh-Dara at Lahore Fort" by 'Khalid Kanwal' and the fourth one entitled as "Frescoes in Ranjit Singh's Samadhi" by 'Nadhra Shabbaz Naeem' are most important for the present researcher. Kahlid writes about a small pavilion of the Lahore Fort known as Seh – Dara, also about its architectural plan, position and dimensions, as well as about the frescoes of this diminutive shrine, those are very valuable for the present researcher. The subject matter of these faded paintings is Christianity and the no of paintings in only seven. A clear depiction of the murals along with the earlier descriptions by the eminent authors has been there, but an aesthetic and comparative approach has been left-behind. "Frescoes in Ranjit Singh's Samadhi" by 'Nadhra Shahbaz Naeem' present a picture of the entire structure i.e. the complex, double – story building, brief history, location of the murals, subject matter and so on as the earlier historians did. All other articles deal with calligraphy, illustrated manuscripts, and contemporary form of art.
47. "Bharitya Bitti Chittar-Kala" by **Trivedi, Prem Shankar, & Trivedi, Manish Kumar, (2010)** in Hindi language deals with the wall painting of India. The major part covered the wall paintings of Southern corner of India. However, 12<sup>th</sup> to 14<sup>th</sup> chapter are vital in the context of present study i.e. the depiction of ten

personifications of Vishnu, Painting and painting techniques in Indian culture and explanation of painting techniques in the Vishnu Darmottar Puran.

48. “Haryana Heritage” (2012) a guidebook by the joint efforts of National Mission on Monument and Antiquities, Archaeological Survey of India And Indian National Trust for Art and Cultural Heritage department. This book exposes the archaeological leftovers and sites in the today’s Haryana state, geographical indication of water straits. The historic routes, towns and their settlement, forts and palaces of the state, religious structures, public building, water sources i.e. boalies, step wells, public wells etc., the entrances gateways of the different towns and tombs as well as monuments are a part of the study. Further, the history, location, adoration of the above said edifices studied in detail. The evidence of mural and frescoes are available within the detail of each edifice, where are they present.
49. “The Princely State of Jind Revisited” by **Jindal, Rajeev, (2012)** told the story of princely State Jind, the royalties of the state, history, admin, religion, culture, caste system and many more. The script includes the architecture of Jind State i.e. temples, palaces, hospitals, other public, and secular edifices. The evidence of mural paintings is also available in the study.
50. “Lahore the Architectural Heritage” by **Peck, Lucy, (2015)** associated with the famous architectural sites of Lahore city constructed during the 16<sup>th</sup> – 20<sup>th</sup> century. It includes the edifices inside as well as outside of the walled city i.e. fort, mosques, gardens, tombstones, and others. The political history, various style of structural design, expansion of architecture, maps of sites, drawings of the edifices and photographs. The detailed study of differ forms of art will help the present study.
51. A valuable work was produced by **Bansal, Bobby Singh (2015)** under the title “Remnants of the Sikh Empire: Historical Sikh Monuments in India & Pakistan” and published by ‘Hay House Publishers (India) Pvt. Ltd., New Delhi. However, this book deals with the major monuments of Sikh empire (1765 – 1849) but we could get a very little regarding mural paintings. The author has given a detailed

account of the historical aspect of these shrines, patronage, and architectural design.

### 2.3.2 Research Paper

1. “Sikh School of Painting” by **Gupta, Samarendra Nath** (Rupam, No. 12, October 1922) represents the origin of Sikh school with a brief history of Sikh gurus until the establishment of Sikh empire. The author describes the role of hill rulers as patronage, the head of the plains neither or a less interest in the expansion of art. Role of Sikh Gurus in the progress of art, intension of misldars towards the art, role of maharaja Ranjit Singh, the subject matter and fresco paintings in numerous buildings and the interest of successors of Sher-a-Punjab are another aspect touched by the author.
2. “Painting under the Sikhs” by **Anad, Mulk Raj**, (Marg, Vol. VII, No. 2, March, 1954) reflects the artwork execute under the Sikh Sovereignty. The paper comprises the history of Sikh religion and community, armed conqueror and suppression of Rajput states by maharaja Ranjit Singh, fresco paintings of the Hindu temples, inclusion of folk forms and content of the mural paintings, how fresco art of wall relocated on paper, spiritual quality, development of various art forms under the Sikh leaders.
3. ‘**Mittal Jagdish**’ write a research paper on the murals paintings of ‘Rang Mahal’ Chamba (Himachal Pradesh) which has been in print within a reputed art magazine “Marg”, Vol. VIII, No.3, June 1955 issue and entitled as “The Wall Paintings of Chamba”. The study deals with the position of murals, sizes of various panels, themes (Krishna Lela, Vaisnavaite, Saivaite) based on the miniature paintings. Technique of execution, application of a range of colors i.e. chemical & organic and beautiful carving on the windows and doors are some another aspects. The chief magnetism of this article is ‘Rang Mahal’ but, Akhand – Chandi palace, Obri Dharamsala, entrance of Laxmi Narain Temple and the house of late Ustads ‘Durga’ and ‘Mangnu’ are the buildings those reflect as a sign of murals.

4. “Synthesis of Hindu and Muslim Influences in the Sikh Shrines at Amritsar” by **Brown, Percy**, (Marg, Vol. X, No. 2, March 1957) deals with the Sikh building constructed during 18<sup>th</sup> & 19<sup>th</sup> centuries in Amritsar. The particular features of the architecture i.e. Kiosks, projections, oriel casements and brackets are the centre of attraction. These edifices elaborated with the vivacious wall paintings. A detailed note on the architecture and art of golden temple throws the light on the Hindu and Muslim influence on artwork of great construction with photographs.
5. “The techniques of the Fresco Painting” by **Naqqash, Gian Singh**, (Marg, Vol. X, No.2, March 1957) declares that corporeal as well as psychologically concentration of an artisan, plays an important role in the execution of a high-quality painting. The author of the paper was also an artist who worked in the Golden temple shrine. Detailed information on fresco, from drawing to final touching elaborated systematically. Preparation of various colors from natural and chemical sources enhances the technique. Gacha style of wall decoration and Jaratkari work also presented in this research paper in detail. A few pictures of murals at various sites also printed with in the paper.
6. “Problems of Painting in the Punjab Hills” by **Archer, W.G.**, (Marg, Vol. X, No.2, March 1957) is linked with the miniature painting. Although a part of the paper enlightened the murals, i.e. the murals in the Vaishnava Shrines in the subordinate Himalayan range. Subject matter of the frescoes, from where the motifs derived, sponsorship of royalties, influences of European authorities also a part of the study.
7. “Preservation of a Miniature and a Wall Painting” by **Gairola, T.R.**, (Ancient India: Bulletin of the Archaeological Survey of India, No. 16, 1960) concludes the techniques of conservation. The procedure of defend Miniature paintings is not concerned with this study. However, preservation of tempera is associated with the research. A number of paintings preserved in the anthology of National Museum, New Delhi. Scientific inspection, study of pigments, cleanness of the painting and preservation technique from the front side as well from the backside convoluted the research paper.

8. “Maharaja Sansar Chand the Patron of Kangra Painting” an article published in *Roopa-Lekha*, Vol. XXXII, No. 2, December 1961, by ‘**Randhawa. M. S.**, informed about the early history of Punjab plains, Punjab hills, military conquests of Sikh ruler in the hilly region and internal clash of the hilly monarchs took place in the investigated paper. The author highlighted the period of 1786-1805 as a splendid time of Kangra account. An account depicts a picture of the development of architecture during the monarch of Sansar Chand, highlighted the fort of Tira Sujanpur, Baijnath temple, Gauri Shankar temple located at Tira Sujanpur, Murlimanohar temple, Narbadeshwar Temple with the mural paintings. The rest part of the study deals with the miniature paintings, subject matter of paintings, artisans and others.
9. “The Devi Mural at Kulu by Sanju” by **Mittal, Jagdish.**, (*Roopa-Lekha*, Vol. XXXII, No. 2, December 1961) record the premium Pahari mural discovered by Dr. Randhawa in Kulu. The author of the research paper deliberately study this mural positioned in the Sheesh Mahal of Kulu. The painting covered the whole wall, of pure Kangra style, content related to the Shivaism , executed in the province of Raja Preetam Singh. Even, the name of the artist who worked for this beautiful mural mentioned as ‘Sanju’ and confirmed. The researcher mentioned the circumstances under which the artists complete this mural work. All the strips of the mural studied carefully along with the colors and technique.
10. “Some Notes on the composition of Pahari Murals” by **Anand, Mulk Raj** (*Marg*, Vol. XVII, No. 3, June 1964) Nevertheless, the focus of the study is on the Pahari Murals. The study encloses the investment of hill rulers in the artwork of murals, themes and presentation of primary difficulties of human life. The author comprehend that the paintings are decorative in some manner, the walls divided into vertical & horizontal panels to provide a frame to each theme. This article elaborates a little European influence on the Pahari wall paintings, subject matter of the paintings as well as about the used material. He also explains about the decorative perspective, compositional problems and techniques of the Pahari murals. Various categories of line, color assessment, texture, chief and trivial

motifs in the painting and views of various art historian and technicians on various techniques i.e. Tempera, Fresco, Fresco-Secco enrich this research.

11. "Technical Notes" by **Aryan, K.C.**, (Marg, Vol. XVII, No. 3, June 1964) linked with the preparation of base, method of painting, material used in tempera and fresco. A note on the set up of colors and kinds of brushes also mentioned.
12. "Technical Notes" by **Gairola, T.R.**, (Marg, Vol. XVII, No. 3, June 1964) allied with the all three major techniques of wall painting. Examples of some building those embellished with the wall paintings given in the study. Various types of plasters (Makaul, mud or lime plaster) and the preservation techniques for these kinds also enhance the notes.
13. "ARKI" by **M.S.R.**, (Marg, Vol. XVII, No. 3, June 1964) linkage among the frescoes positioned in Diwankhana of the fort. A brief history of the fort, style of painting, religious as well as contemporary subject matter is there in the paper. A prolonged note on frescoes provided on paper one by one. The environmental concepts also depicted in the paintings. The author articulated that the frescoes copied from the miniatures. Eight illustrations of frescoes enhance the concentration of reader.
14. "CHAMBA" wrote by **Mittal Jagdish**, (Marg, Vol. XVII, No. 3, June 1964) encloses a concise history of Chamba and mural painting. The Rang Mahal of the fort acquires curious consideration of the author. The rooms of various size, verandah, content of the paintings, depiction of birds and animals, talent of artisans and the particular names of the artists disclosed. Detailed description of paintings prescribed in the research paper with photographs. Technique of painting adopted by the worker, the color schemes and the name of mineral, natural and chemical colors is elaborate here. Some other building where the mural are in good situation and preserved referred in this study.
15. "DADA SIBA" by **Goswamy, B.N.**, (Marg, Vol. XVII, No. 3, June 1964) is another important site of wall paintings which draw the intellect of B. N. Goswamy. The narration of history in Gurmukhi script, European influence and



detailed note on particular paintings, their style and approaches are the chief points covered by the author. The study enriched with ten photographs of murals.

16. "DAMTHAL" written by **Goswamy, B. N.**, (Marg, Vol. XVII, No. 3, June 1964) deals with the Vaishnava shrine situated near Pathankot. The links with Pandori gaddi, history of the Damthal gaddi, major building of the holy place, names of particular painters and connection and support of royal chiefs and families discussed in the initial stage of the research. As usual, content, technique and description of paintings found in the interpretation.
17. "DHARAMSAL" written by **Goswamy, B. N.**, (Marg, Vol. XVII, No. 3, June 1964) enlighten the temple where the frescoes are available. Apart from the review of previous art historians, the topics of the representation, British affect and sponsorship of religious people took place in this study. Number of panels was studies in detail with illustrations by the writer.
18. "KULU" by **Mittal, Jagdish**, (Marg, Vol. XVII, No. 3, June 1964) explain the murals of older Shish Mahal fort at Kulu. The researcher divided these murals into three categories. The time of execution (17<sup>th</sup> century), dimensions of diverse panels, themes of the murals i.e. religious and Nayika-behda. The Pahari and Sikh rulers granted money time to time for the development of the wall painting. A meticulous explanation and photographs of paintings in various panels presents the features, color scheme and theme of the painting.
19. "MANDI" by **M.R.A.**, (Marg, Vol. XVII, No. 3, June 1964) clarify the only survived murals at the residence of Mian Bagh Singh. Despite the location and sizes of the murals, themes, artisan, colors, technique is a part of the paper with the elaboration of paintings.
20. "NADAUN" by **Goswamy, B. N.**, (Marg, Vol. XVII, No. 3, June 1964) elucidate the traces of mural paintings in Amtar Palace, in a room of Grain souk and in a number of small temples. A concise history of the region, a variety of secular and religious subject matter and the renowned artists who worked here, confirm the quality of work with photos.

21. "NURPUR" by **Aryan, K. C.**, (Marg, Vol. XVII, No. 3, June 1964) reveals the past of Nurpur, association with Mughal and Rajput territory. Association with Kangra School, the excellence of space management in paintings, influence of Rajasthani and Mughal School, colors, gigantic forms, subject matter and a short reminder on the thakurdwara are the features of the article. A comprehensive study of painting with the photographs attracts the readers.

22. "SUJANPUR TIRA" by **M.R.A.**, (Marg, Vol. XVII, No. 3, June 1964) noted down the murals at the temple, religious themes, color quality, patronage of royalties, and interpretation of painting. The author also publishes few pictures of the paintings.

All these research papers provide a good account on the wall decoration, even though the enthusiasm of an art historian is not pleased because the aesthetic approach to the study of mural paintings and comparative analysis with Indian paintings and others was still lacking.

23. "Sikh Painting" by **Randhawa, M.S.** (Roopa-Lekha, Vol. XXXIX, No. 1, 1969) is although mostly concerned with the miniature paintings of the state but a little note on the Bahi Kishan Singh, Bahi Bishan Singh experts in the 'mohra quasi' throw a light on the technique of fresco.

24. "Some Punjabi Artists" by **Aryan, K.C.** (Roopa-Lekha, Vol. XXXIX, No. 1, 1969) is all about the various artists, those settle down in the Amritsar and patronized by the Marwari brokers and Sher-a-Punjab Maharaja Ranjit Singh. These artisans constructed religious, social and personal building and embellished them with the mural paintings. The author discussed the style of painters with their executed work of art. The successor of these artists activated until the end of 19<sup>th</sup> century. The author discussed the Samadhi of Vir Bhan in the context of murals.

25. "Sikh Painting: An Analysis of Some Aspects of Patronage" by **Goswamy, B. N.**, (Oriental Art, New Series Vol. XV No. 1, Spring 1969) studied the temperament of the benefaction, impact of the investors on the art, effects of the culture in which artist executed work of art. Why artists took shelter in the Sikh court, may

be due to rewards they get from the state or could be due to political rise of Sikh anarchy.

26. “Unknown Treasures of Himalayan Art” by **Singh, Madanjeet**, (Unesco Courier, February, 1969) disclose about the metaphors of tantra gurus associated with Buddhism and their voyages. The author also covered these footpaths in search of art. The monasteries are the foundation of the valuable art, related to the both religions i.e. Hinduism and Buddhism. This research paper also reveals about the various trips of the author. Some details of wall paintings, subject matter and technique of carrying out are also components of the whole.
27. “Wall Paintings” by **Marg** (Marg, Vol. XXIII, No.2, March 1970) provided a memorandum on the various shrine positioned in Himachal Pradesh. The period of the paintings is 17<sup>th</sup> -18<sup>th</sup> century. Author creates a picture of technique for preparing wall used for the painting, chemical and natural pigments, and various types of brushes in the milieu.
28. “The Pindori Murals” by “**Goswamy, B. N.**” (Roopa-Lekha, Vol. XLII, Nos. 1 & 2, 1972) the study enhance the history of murals in the Punjab. This paper is about the history, various patronage of the shrine, décor of a range of constructions, artisan worked under the patronage of Pindori Gaddi, subject matter and technique of the murals located in the Vashnava shrine of district Gurdaspur. Few pictures of the building by the author enhance the study even though are black and white.
29. “Sri Hari Mandir Sahib: Evolution of the Shrine” By **Kaur, Madanjit** (Marg, Vol. XXX, No. 3, June 1977) deals with the Golden temple, principal set of Sikh pilgrimage. A concise historical account of water pool, foundation of the temple, philosophy of Sikhism behind the construction of holy shrine and collection of funds for building took place in the paper. The putting in of Shri Guru Granth Sahib and appointment of Baba Buddha ji as a first priest, obliteration of holy palace by Afghans and other, reconstruction of the shrine by the Sikhs and Sikh monarch also a part of the study.
30. “Art and Architecture of the Golden Temple, Akal Takht, Gurudwara baba Atal Sahib” by **Kang, Kanwarjit** (Marg, Vol. XXX, No. 3, June 1977) linked with

laconic earlier period of the golden temple. The architecture of the shrine, interior and exterior discussed with the dimensions. The decoration of Sheesh Mahal and other parts of the shrine enhance the study. The restoration of the temple has conducted time to time. The technical part includes the execution technique of different art forms i.e. murals, inlay work, gouache and emboss etc.. A detail note on the various murals in the shrine, content, material and colors is obtainable with the photographs. The name of the Sikh artists, demolished architecture in the surrounding also gets the attention of the author.

Another important structure is Shri Akal Takht Sahib, standing in the front of the central structure of golden temple. Due to political & religious importance, various celebrations occurred at the palace. The architecture as well as mural paintings presented in the study.

Baba Atal Sahib ji is one pearl in the wreath of valued shingle. Apart from the historical background and life incidents of Baba Atal ji, the architectural plane elaborated well. The mural paintings of the ground floor and of first level has discussed in detail. The content of the paintings linked with the Sikh religion. The condition of the edifice demands attention of the authorities. The photographs published in the paper, preserved the paintings as a document.

31. "Painting and Prayer: a note on hieratic pictorial under the Sikhs" by **Anad, Mulk Raj**, (Marg, Vol. XXX, No. 3, June 1977) connected with the philosophical and ritual aspect of the paintings, those were painted on the different parts of an edifice. Prayers were chanting in front of supernatural ciphers. The development of the painting has occurred with the richness of the architecture in Amritsar. Although Sikhism is not in favor of idol or iconic veneration, even than various forms of mystic secret language and myths are a part of the human civilization. Some symbolic forms like portrait of Sikh gurus, Hindu god and goddess painted for the admiration and ornamentation of holy shrines. The development of the art and architecture during the province of Maharaja Ranjit Singh, the artists, Vaishnava stimulation, Sikh hill states and secular and religious content painted in a number of holy places took place in the research paper.

32. “Survivals of wall Paintings in Amritsar” by **Kang, Kanwarjit** (Marg, Vol. XXX, No. 3, June 1977) allied with the mural paintings mushroomed during 18<sup>th</sup> century and located in the buildings of Amritsar. The author presents a number of structures where these paintings survived in a fair state or in a poor condition. It includes the residential, social as well as religious buildings associated with the Sikh leaders and other wealthy peoples. Short and snappy notes on different edifices like; Bala Nand, Sangalwala and other with the status of paintings is available. Apart from the above said, note on various muralists is an ingredient of the salver. Some photographs also attract the readers.
33. “Album of Wall Paintings” by **Kang, Kanwarjit** (Marg, Vol. XXX, No. 4, September 1977) exposes the wall paintings from late 16<sup>th</sup> or early 17<sup>th</sup> century to until late 19<sup>th</sup> century. The author`s attention laid on the wall art of Amber and Jaipur. Address list of sites with murals, regal benefaction related or contacted with Mughal Empire, training of painting to local artists by Persian court painters and influence of Mughal miniatures on murals presented in this research paper. Despite all above, detailed information of different places with picture pleasure the booklovers.
34. “The Patiala State and its Interest in Paintings” by **Kang, Kanwarjit Singh** (Roopa-Lekha, Vol. LIV, No. 1& 2, March 1983) paper disseminates the development of painting in Patiala, interest of royal family in art, participation of state in the exhibition held at London in 1851. The artists got shelter and work in the state after the decline of Sikh kingdom. Some clues regarding mural paintings of Sikh shrines i.e. Gurudwara of Bahadurgarh, Gudwara Tegh Bahadur, Royal palace illustrate the curiosity of the Maharaja Karam Singh. Expenditure on various building, artist from Pahari and Rajasthani Schools in the court, Style of work executed in the Patiala, and manuscripts of Patiala state enrich the research paper.
35. “A Little-Known Mughal Garden in India: Aam Khas Bagh, Sirhind” by **Parihar Subhash** (Oriental Art: new series Vol. XXXI, No. 4, 1985/86) presents a detailed note on the various edifices positioned in the walled garden. The edifices constructed under various rulers of Mughal Empire. Apart from minute detail of

each structure i.e. history, size and décor, the author presents the drawing plans with photographs.

36. “Frescoes in the Shish Mahal at Patiala” by **Goswamy Karuna** (Roopa-Lekha, Vol. XXXVIII Nos. 1& 2) an art journal, published by New Delhi: All India Fine Arts and Crafts Society deserve special attention. The article throws light on the various themes of the paintings, patronage and date of execution of paintings in shish mahal as well as on the artists who worked in different parts of building. As the artisan migrated from the Pahari and Rajasthan schools, so the impact of those regional styles of painting is noticeable on the murals of Shish Mahal Patiala.
37. “Mandi Murals: A Missing Link in the Art History” by **Vaidya K.L.** (Roopa-Lekha, Vol. XLI, Nos. 1 & 2) is about the fresco paintings traced in the locality of Mandi, a district of Himachal Pradesh. The author explains the antique buildings of the city i.e. Rang Mahal palace, Haveli of Mian Bagh Singh, Harijas ki Haveli, a house in mohalla Bhagwan, Shyama Kali temple, Kameshwar Mandir. The history of the structures, subject- matter of murals, sponsorship of various majestic personalities, style of paintings and financial sources for such artwork enclosed the paper.
38. “Colour Changes in Paintings” by **Agrawal, O.P.** (Lalit Kala Contemporary-3) deals with the sensation of various colors. How and why the original colors of paintings had changed, factor effecting the colors i.e. effect of basic coverage, the dye either natural or chemical, the result of mixing binding medium quality, the protective layer of various mediums. The author also studied the other reasons such as ecological and social, effect of light and heat.
39. “Notes on Mural Techniques” ( Lalit Kala Contemporary-14) define the Secco Painting as a work executed on dry surface of the plaster with thin layer of color, bonded with either gum or egg. Further, define Mosaic as an artwork performed on a stone or glass. Fresco Buon as a painting with lime resistant pigments on a moist wall with further detail. Egg Tempera process, also covered under the techniques of murals.

40. “Brick by Sacred Brick: Architectural Projects of Guru Arjun and Guru Hargobind” by **Rai, Gurmeet and Singh, Kavita** (Marg, Vol. 54, No.4, June 2003) correlated with the historical shrines of the Sikhism constructed under the supremacy of fifth and sixth gurus of Sikhs. A succinct account of Sikh structural design and difficulties faced during construction draw the interest of the author. The major water tank of Golden temple and of Santokhsar in Amritsar, reconstruction of step well at Goindwal, (for public welfare) huge hose of water at Taran-Taran are the major artifacts associated with Guru Arjun Dev ji. A water pool at village Thatte Khera and guru ki wadali are the examples of modern style construction. The special features like, wall paintings, square pavilions are the centres of attraction for all the guests that can be visualize in every building associated with fifth guru, including the central edifice of Golden temple.

Guru Hargobind Sahib ji also took keen interest in construction with the Sikh politics as well as with religious activities. Shri Akhal thakat Sahib, Lohgaroh fort, Gurudwara Baba Atal Ji and some buildings at Shri Hargobindpur Sahib i.e. Gurudwara Granthian, Hanuman Mandir and Guru Ki Maseet are the artifacts linked with the Sikh Gurus. A note on the constructional designs of the above said buildings and décor style with photographs enlighten the research paper.

41. “Allegories of Good Kingship: Wall paintings in the Qila Mubarak at Patiala” by **Kavita Singh** published in the Marg, Vol. 54, No 4, June 2003 with fourteen photographs. The research paper elucidate the history of Patiala & Qila Mubarak, the architectural design of the fort (a mixture of Mughal, Rajput and Neo gothic style), the people who reside in this garrison, the financiers of the Patiala knack. The artisans, the style of painting (mixture of Jaipur & Pahari style), various painted chambers of the qila i.e. the consultation chamber and the mirrored hall are a part of the research paper.

42. “Medival Sirhind and its Monuments” by **Parihar, Subhash** (Marg, Vol. 55, No.4, June 2004) is associated with the great art and architectural remains in the city Sirhind. The historical development of the city, tombs of renowned peoples, Rauza Sharif, and mosques took place in the research paper. Author presented

detailed note on the architecture of each edifice with drawing and photographs. Some clues are available within the paper regarding mural painting.

43. “Art Work in Historic Sikh Shrines: Need for Documentation and conservation” by **Singh, Balvinder**, (XXI international CIPA Symposium, 01-06 October 2007, Athens, Greece) reveals the beliefs and perceptions of Sikh shrines, essential elements of Gurudwaras and a comprehensive note down on the various art techniques used for incorporating artwork in the Golden temple, Amritsar. The responsibilities taken by the Maharaja Ranjit Singh for the progress of art and architecture is also a part of the research. The techniques of Jaratkari, Mohrakashi, Gauche, Tukri and Embossed work discussed in detail with the example of other Sikh shrines where these styles of artwork is available. Apart from subject matter an elaborated note on the position of different artworks, their dimensions, material and used colors, imagery presentation in Sikh art, at hand situation and strategies to protect this valuable artwork is attract the art historian.
44. “Frescos Unveiled: Maharaja Ranjit Singh’s Samadhi in Lahore” by **Nadhra Shahbaz Naeem** (Marg, Vol. 59, No. 4, June 2008) discuss political scenario after the death of Sher-a-Punjab, the fresco paintings on the exterior walls of the Samadhi, some are vanished due to renovation and rapidly layers of white wash. The author enlightened in detail on the figurative images positioned in the niches of the eastern and northern entrances. The text elaborates costumes, trinkets of royal people and life of royal court.
45. “Travelling with the Mughals: A Survey of the Agra-Lahore Highway” by **Parihar Subhash** (Marg, Vol. 60, June 2009) elaborate the thoroughfare, historical perception of the highway, art and architecture of the building constructed by mughals i.e. viaducts, water sources like tanks & baolies, caravanserais, kos-minars etc. A light on the décor of the constructions has also positioned in the text.
46. “Life at the Lahore Darbar: 1799-1839” by **Naeem, Nadhra Shahbaz** (South Asian Studies: A Research Journal of South Asian Studies, Vol. 25, No 2, June 2010) concluded the story of the alluring living during the Sikh monarch at Lahore. The historic resource of Lahore Darbar, customs, celebrations, costume



style, artifacts, explanation of the edifices and beautification with frescoes boost the research paper.

47. “Gothic Revival at Faridkot” by **Subhash Parihar** (Marg, Vol. 62, No.3, March 2011) another mile stone in the art history. The article narrates the history of Faridkot state, income sources, persuade of the Europeans on every aspects of their life style. The style of gothic architecture adopted by the royalties visualized via the arches and towers of various complexes and decoration of interior part of these edifices depict the gothic as well European influence. The author elaborates the art and architecture of Raj Mahal, Kothi Darbaganj and Victoria clock tower in detail. The author for reference also produces color photographs.
48. “Mughal Wall – Painting at Doraha” by **Parihar, Subhash** (Marg, Vol.63, No. 3, March 2012) narrates in brief about the European accounts, specimens of the wall painting carried out during the Mughals. Specific concerns are about the history, architecture, content and survived wall paintings in the caravanserai, content of Doraha. A brief comparison with other wall paintings of the era concluded the paper.
49. “Haryana: Through the History of Painted Art” by **Kaur, Jasbeer**, (International Journal of Multidisciplinary Educational Research, Vol. 3, Issue 2(4), February 2014) concerned with the mural paintings of Haryana, a state of republican India. The study exposes the origin of word ‘Haryana’, a concise history of art expansion in region, a description on sites where wall paintings could be seen, subject matter i.e. religious and ritualistic paintings, portraits of royalties, about the artists worked in the area and declining state of paintings.
50. “Sheikhupura Fort: A Forgotten Monument” by **Farooqi, Mariam Saleem**, (Scientific Cooperation’s International Journal of Arts, Humanities and Social Sciences, Vol. 1, Issue 1, September 2015) reveals the history and development of the fort during Mughals, Sikhs, British and after the gaining independence. The artistic progress during the Sikh region, the photographs of the wall painting and their comprehensive study are the features of the research paper.

51. “Figurative Art and Iconographic attributes in Champavati Temple, Chamba Himachal Pradesh.....” (2016) by **Dr. Singh, Sangram** published in Artistic Narration: A Peer Reviewed Journal of Visual & Performing Art, Vol. VIII. Although no signs of murals can be trace in the temple but it reveals the iconographic characteristic of ditties. The depiction of idol images plays an important role in all types of Indian art i.e. painting, sculpture and others. Therefore, it will help to understand the iconographic features of idol figures.
52. “Paintings for the Yogis of Baba Mastnath Monastery” by **Gulia, Anjali Duhan**, (Proceeding of Haryana History Congress, 2<sup>nd</sup> Session, held at Chaudhary Ranbir Singh University, Jind, 24<sup>th</sup>-25<sup>th</sup> November, 2017) discloses the murals tinted in the monastery of Baba Mast Nath, situated in a village known as Asthal Bohar a village near Rohatak. The link of the monastery with the Goaraknath Yogis, origin of Nath sect, list of shrines and other structures positioned in the monastery, the murals & their themes, painters who worked and a portrayal of few murals can find in the research paper.
53. “Visualizing Lahore: The Evolving Trends in the Architectural Culture and Identity of Lahore from Walled City to Date” by **Arshad, Emmara**, (Journal of Art, Architecture and built Environment, Vol. No. 1, Issue No. 1, Spring 2018) converse about the social and political persuade appeared on Lahore architecture. Brief history of Lahore, the distinctiveness of architectural style, the development and features of Mughal School, Sikh school and British period, the aspects influencing the style and the present Lahore are some other features of the research paper.

### 2.3.3 Articles published in Regional Language

The secondary sources also include the articles published in regional language. “Gurmat Parkash” is a legendary periodical published every month by Dharam Prachar Committee of Shiromani Gurudwara Parbandhak Committee, Amritsar. (Retrieved from: [https://en.wikipedia.org/wiki/Gurmat\\_Parkash](https://en.wikipedia.org/wiki/Gurmat_Parkash)) The religious articles, research paper and proceedings of Sikh religion are publishing in this journal in Punjabi language. Some of the articles in addition, research papers printed in

various volumes of Gurmat Parkash are associated with the present study. A literature review of these research papers is presenting below.

1. “Kala Utaapati” by **Artist, Kirpal Singh**, (Gurmat Parkash, January, 1962) divulges about the creation of nature, its Physical and Metaphysical effects as well as the role of Sikh philosophy behind the creation of art. The author well elaborates the concept of art in the light of nature and Gurubani.
2. “Shri Darbar Sahib Amritsar de Kala” by the Editor of the magazine (Gurmat Parkash, January, 1962) presents a detailed in sequence on the background of the Sikh art, role of Maharaja Ranjit Singh in the development of Sikh art school and art activities. The canopy of the main shrine, gold plated work, marble carving and inlay work, emboss, gouache work, tukari work and Moharkashi techniques well elaborated in the context of Golden Temple.
3. “Shri Darbar Sahib De Kala” by the editor of the magazine, (Gurmat Parkash, November, 1964) associates with the background of the Art of Darbar Sahib, gold work executed on the dome, marble work, moharakashi, Gouache work and tukri work. It also includes the technique, content, and material used for the adoration purpose.
4. “Shri Harmander Sahib Vich Moharakashi” by **Singh, Kultar** (Gurmat Parkash, November, 1964) related how a group of artisans selected for the adoration by the royal authorities. Technique of fresco, different colors and their sources i.e. vegetation and mineral, content derived from the nature and the list of artists provided in the literature. The marble work done on the pathway is also enhancing the study.
5. “Harmander Satguru Sajia” by **Singh, Satbir**, (Gurmat Parkash, September - October, 1977) deals with the establishment of Shri Harmander Sahib at Amritsar. The philosophical and spiritual perspective behind the art and architecture of main shrine is another feature took by the author. The collection of funds (Daswand) from Sikh regions, various assaults on the temple and reconstruction of shrine demonstrate the history of Darbar Sahib.

6. “Shri Darbar Sahib Amritsar Dy Naqqush” by **Nanda, Narinderjit Singh**, (Gurmat Parkash, September - October, 1977) allied with the various type of artwork carried out in the main shrine and the artists who worked here.
7. “Kala Kander, Harmander” by **Mehta, Gurcharan Singh, (Dr.)** (Gurmat Parkash, September - October, 1977) exposes the history, religious stimulation of the worker, the interest and devotion of Maharaja Ranjit Singh towards the Golden Temple and the initiative took by the emperor to decor the shrine. The development of Sikh art school, the depiction of nature, tradition and technique of Mural painting and gouache work and the reference took from the Indian treatise i.e. Samragna Sutradhara & Chittar-Lakshan. The study also reveals the adoration work of golden temple in detail.
8. “Harmander – Kiraat, Karann Ty Kala” by **Houra, Kuldeep Singh**, (Gurmat Parkash, September - October, 1977) throw a light on the worldwide fact of human equality and a common platform for all religious devotees. Apart from the history, the saintly and sacred motive behind the construction of the Darbar Sahib, the fine art exertion of the artisans and the material used in the inner part of the shrine for the adoration purpose is also elaborate by the author.
9. “Shri Harimander Sahib de Van-Suvani Kala naal ek Prichya” by **Anmol**, (Gurmat Parkash, September - October 1977) presents an exhaustive note on the architecture and art of Golden temple. The author discussed the various modus operandi of artwork. The author found that Sikh art & architecture is a combination of Muslim and Hindu architecture.
10. “Maharaja Ranjit Singh de Sikh Kala nu Daaynaa” by **Singh, Parkash**, (Gurmat Parkash, July, 1980) reveals the origin of Sikh art, promotion of art and motivation to various artisans by Maharaja Ranjit Singh. The another aspects of this research paper are the establishment of Amritsar as a centre of Sikh art, embellishment of Shri Darbar Sahib, invitation to Muslim artisans from Chenioat, exhibition and conference of artists and different kind of art work executed in Harmander Sahib.

11. “Pakistan Vich Gurudwaras” by **Singh, Fauja**, (Gurmat Parkash, June, 1980) provides a list of 184 Sikh shrine, those were left behind in Western Punjab i.e. In Pakistan during partition. In 1947 or earlier, these shrines were under the management of Shroimani Gurudwara Parbandhak Committee, Amritsar. After 1947, the people and government of Pakistan neglected these many shrines. Some shrines provided to Muslim community to rehabilitation. Although these were a good sources of mural paintings developed during Sikh Monarch.
12. “Amritsar Dy Bunghe ty Akharay” written by **Padam, Payara Singh**, (Gurmat Parkash, October, 1981) deals with the edifices of Bunghes, which constructed in the surrounding of Golden temple. The expenditures for construction, their patronage and a number of Akharas are the points discussed by the author. Most of the Bunghes destroyed due to renovation and other reasons.
13. “Akhal Thakhat Sahib: Ek Tawarikhhi Niagahh” by **Dilgir, Harjinder Singh (Dr.)** (Gurmat Parkash, July, 1983) associated with the art and architectural development of Shri Akal Thakhat Shib. The author also discusses the political and spiritual role of the edifice. The order given from the holy place at various times also a part of the study.
14. “Shri Harmander Sahib Ji De Chittarkala” by **Giani, Singh Kirpal**, (Gurmat Parkash, August, 1989) associated with the detailed artwork carried out in the golden temple. The paper elaborates the various forms of art and their technique i.e. gold platted work, inlay, moharakashi, naquashi, gouache. The detailed portrayal of each corner, subject matter, the written script, embossed glasswork, and development of Sikh art with a note on the Sikh artisan enhance the study.
15. “Ithass dy Jarokha Vicho: Shri Akal Thakhat Sahib (1606 – 1849)” (Gurmat Parkash, July, 1990) linked with political as well as religious centre of the Sikhism. The literary sources of the foundation of Shri Akal Thakhat Sahib are one feature of the paper. Earlier the basic structure of Akal Bunga placed on the identical site, where the architecture of Akal Thakhat Sahib is standing now.

The development of the structure, collection of donations by the authorities and role played by the royal and religious persona are elements of the study. Now, this is a religious court of the Sikhs.

16. “Guru Kashi Thakat Damdama Sahib dy Puratan Bunghe” by **Muktsari, Giani Gurcharan Singh**, (Gurmat Parkash, December, 1990) associated with the residential edifice for the devotees who visit the religious sites to pay tribute. The study discloses the 12 Bunghe sited near the gurudwara Damdama Sahib, their architecture, the services provided in these shrine. Detailed study of each Bunga revealed with the history, the patronage, source of income and particular role in the development of Sikhism.
17. “Shri Akal Thakat Sahib: Aarranb toa Hun Takk” by **Giani, Singh Kirpal**, (Gurmat Parkash, April, 1991) deals with the architectural development of the holy shrine. The various functions and activities occurring in the shrine, the adoration by wall painting and content, destruction occurred during operation blue star and reconstruction of the edifice is took place in the research paper. Even the patronage and funds provided by the royalties also elaborated by the author.
18. “Sikh Kala ty Bhagti da Sumale Bahi Gian Singh Naqqush” by **Danish, Satpal**, (Gurmat Parkash, November, 1992) make known about the Sikh artist Bahi Gian Singh and the role played by him in the development of Sikh art especially wall painting. The family background, initial life, & education of Bahi Gian Singh, sponsorship provided by Maharaja Ranjit Singh to adore Golden temple and the role played by his ancestors as well as successor in the Sikh School of art are some features of the study. The works executed by Bhai Sahib, the content in which he admired & skilled, their literature (books) also attract the researchers.
19. “Maharaja Ranjit Singh Attee Shri Harmander Sahib” by **Bala, Renu**, (Gurmat Parkash, and November 2006) presents the responsibility of Maharaja Ranjit Singh as a devotee in the progress of Sikh school of art and golden temple as well as the other religious edifices. The amount and other artifacts

donated by royal family on various occasions is a central part of the study. The other Sikh chiefs also played a significant character in the steps forward.

20. “Shri Darbar Sahib de Hunaar-Kala” by **Roop, Harinder Singh**, (Gurmat Parkash, January, 2010) tells us about the tower and dome of Golden temple, Gouache work executed in the shrine and technique, tukri work, the construction material & technique used on the top floor and the colors used for moharakashi. The stone inlay work also attracts the author.

#### 2.3.4 Thesis of Various Dignitaries

Unpublished works of various authors also a part of the literature review. The thesis submitted in the department of various universities was analyses. For the context of present study the following thesis are important.

1. “Chamba Painting” a thesis put forwarded to Punjab University, Chandigarh by **Ohri, Vishwa Chander, (1976)** presents the setting sides of Chamba Painting associated with the historic, geographic, socio-economic, and religious. The artistic backdrop, the foundation stage of painting, the development of painting from A.D. 1700 to A.D. 1850 and afterwards A.D. 1850 enrich the research. The author studied both the miniatures as well as mural painting in the perspective of subject matter and technique.
2. “Paintings in the Hindu Monastic Establishments of Punjab Plains” a great work completed by **Bhatia, Usha, (1977)**, submitted to Punjab University, Chandigarh. The study flourished the Historical and religious milieu, chief Monastic organizations in the state, relics and remains of wall paintings in these shrines and their subject matter i.e. portraiture, mythological and other. She inspects the different Hindu monasteries related to the Vaishnava, Shaiva, Shakta and Udasi. She found a huge amount of 19<sup>th</sup> Century mural paintings based on the different themes, which the artist took from the miniature paintings of 17<sup>th</sup> century. In 19<sup>th</sup> cent Sikhs, succeed the Pahari region and most of the artists shift in the court of Lahore, Patiala, Kapurthala and many other places. The approach and procedure is also a part of the study.

3. “The Temples of Mandi: A Study of the Temple Architecture and Sculpture of Mandi Town” By **Randhawa, Amirit, (1984)** presented to Punjab University, Chandigarh exposes the background of the Mandi town in the context of history, geography, society and religion. The historical aspect of architecture in Mandi, features of the structural design and embellishment are some other aspects. The development of sculpture and other styles also develop the study.
4. “Monastic Art Along The Western Himalaya Trade Routes: GON-PAS and LHA-KHANS” by **Ram, Dilwar, (1999)** put forwarded to Himachal Pradesh University, Shimla. It reveals the physical setup of the area, background aspect of historic and religious set up, progression of the architecture in the locale, sculpture, copse carving, paintings, and utility of the monasteries. The chapter associated with the painting exposes the murals of Lahaul – Spiti valley and Kinnaur. The major monasteries like Tabo, Ribba, Nako and other studied in detail. The subject matter of the paintings, technique, color and others extended the research.
5. “Solan Janpadhh Ky Bhatti – Chittar Aawamm Murti Shilpa – Ek Naadanik Vivaacchan” by **Kumar, Rohit, (2009)** (Hindi Medium) presented to the Himachal Pradesh University, Shimla. As usual, geographic, historic, as well as cultural backdrop of Solan Janpadhh studied under the first chapter. The detailed studied of wall paintings and sculptures positioned in royal palaces, forts, ancient temples, museums and other edifices with their content, style, technique of preparation and elements of painting and sculptures are a part of the thesis. A comparative analysis with the paintings and sculptures of other Pahari school expanded the thesis.
6. “Chamba Sehaar Ky Mandir Shilp Ka Kalatamakk Addhyaan” by **Lal, Nand, (2010)** (Hindi Medium) put forward the Himachal Pradesh University, Shimla. The study discloses the geographic, historic, and cultural analysis of Chamba. Temples of Chamba, the established planning styles, dimensions, sculptures in wood, metal and stone and features of artwork are some aspects of the study. The evidences of wall paintings could be seeing in the thesis.



7. “Wall Paintings of Arki Palace in Himachal Pradesh (1835 – 1854)” by **Bhardwaj Anjana, (2012)** a thesis submitted to the Himachal Pradesh University, Shimla. It deals with the backdrop perspectives of Arki i.e. Historic, geographic as well as cultural. It includes literary and archeological sources, glaciers, community of the region, demographics, waterway structure, weather conditions, farming, financial system, rituals and customs, fairs and festive, art and architecture and many more. The Subject matter of the paintings in Arki fort i.e. associated with myths, flora and fauna, picture cards and linked with the contemporary life style. The comparative analysis of wall paintings between the Arki and other Pahari school i.e. Tira Sujampur, Naduan, Nurpur, Damtal, Dada Siba, Dharmasala, Mandi, Kullu and other elaborate the discussion well. The technique of execution, style, colors and other material used for the wall painting also convoluted in the study.
8. “Gurudwara Pothi Mala Dy Kandh – Chittar: ek Alochnatmak Adhyan” by **Kaur, Manvir, (2013)**, (Punjabi Medium) submitted to the Punjabi University, Patiala associated with the holy shrine of Gurudwara positioned at Guru Harsahai, district Ferozepur. The study reveals the historic milieu of wall paintings in Eastern Punjab, notable backdrop of the city and shrine, detailed study of subject matter of wall paintings of the shrine, execution procedure, colors, artisans and artistic analysis. The comparative analysis with nearby work of art is also a part of the study.
9. “Himachal Pradesh Ky Jilla Mandi Mee Prachin Mandir – Ek Kalanatmak Adhhyaan” a thesis by **Kumari, Sahneh Lata (2016)**, (Hindi Medium) presented to the Himachal Pradesh University, Shimla. As usual, the first chapter deals with the introductory of district Mandi and holy shrine locale in the region. Historical milieu, geography, people and culture, day to day life, as well as wall painting and sculpture of the shrine, their features are studied in the research.

### 2.3.5 Articles in Various leading News Papers

2.3.5.1. “The Tribune” a renowned English new paper have a section ‘spectrum’ published on every Sunday and other section ‘Magazine’ had some articles related to

the wall art and architecture of the greater Punjab. The following articles reviewed in the context of present study.

1. “A Golden Chapter from Cis-Sutlej History” by **Rao, V. P. S.**, (Magazine February 21, 1971) dealt not with the History of Punjab, but linkage with art and industry of the region. The study provides us the clues of art exhibitions, the artifacts of exhibitions and participated states. The list of galleries with museums where the artwork is preserved pleased us. Some clues about the murals at Patiala and Dadri, specimen of inscription in Haryana, literature, poets, music, textile, sports, and architecture filled the lacuna of the region in the field of art and industry.
2. “Holi in 19<sup>th</sup> Century Punjab” By **Kang, Kanwarjit Singh**, (Magazine March 6, 1977) presented a note on the Hindu fiesta ‘Holi’, its background, historical aspect and way of celebration especially in the Lahore court during province of Maharaja Ranjit Singh. After the death of Maharaja, other member of royal family sustained the ritual. Author display a picture that this celebration took as a special content in the adoration of wall painting in the region. Some examples of related mural painting also provided in the article.
3. “Wall Decorations of Punjab and Haryana Peasantry” by **Kang, Kanwarjit**, also published in the magazine section of English Tribune. It portray with the folk art presented on the walls of the houses, their subject matter, religious and ritualistic importance. The women did most of the work.
4. “Figural paintings On Mohammedan Tombs” by **Kang, Kanwarjit** (April 10, 1977) deals with the human and animal forms painted in various Muslim chambers and monuments. Apart from Lahore fort, other edifices studied by the author are Khangah at village Dogran (GujraWala, Pakistan), Lopa Shah burial chamber at Jagroan (Ludhiana, Punjab), Dargahi Shah Sepulcher near Amritsar and Lala da Darbar at Andlu (Ludhiana, Punjab). Some literary source of wall paintings also discussed in the paper.
5. “Banda Vairagi’s Shrine” By **Saraf, Suraj** (English Tribune April 26, 1977) tells us about the shrine linked with the Baba Banda ji, situated in the hilly

region near Mata Vaishno Devi. The walls of the shrine adorned with the murals, themes, impact of miniature and other artifacts allied with Banda Bahadur illuminating the news.

6. “Basanti Devi temple a tribute to Sheetal Mata” by **Sethi, Chitleen K**, published on May 6, 2003 in English Tribune under the section Leaf from History. It deals with a small temple that constructed in the late 19<sup>th</sup> century during extend of a malady known as ‘Small Pox’. The location of the temple near Chandigarh, concise historical account, content and wall paintings of the shrine with pictures develop the article.
7. “Fading Frescoes of Haryana” by **Singh, Ranbir**, (Spectrum August. 23, 2003) associated with the declining wall paintings i.e. frescos in the region known as Haryana, a state of Indian sovereign. The author covered 300 sites in villages, small towns and in cities that had relics of frescoes. It includes Chhattaries, commemorative plaque, Chaupals, havelies, holy shrine and public places. The research paper also reveals about the artisans, a list of various sites, subject matter, and patronages with a detail of some beautiful edifices along with four photographs.
8. “Kapurthala’s Crumbling Heritage” by **Aujla, G. S.**, (Spectrum July 29, 2007) deals with the declining monuments of the city. The Haveli of Nawab Jassa Singh and The Karma Palace are the major concern of the author. The history, art and architectural details, regal authorities of the edifices and the impact of various schools are discusses in the paper. The frescoes could be trace even now and these can restored. Apart from the above three other structures are included into the majestic mansions i.e. Military Head Quarter, Moorish Mosque and place of Maharaja Jagatjit Singh.
9. “Krishna Lila in Murals” by **Kang, Kanwarjit, Singh**, (Spectrum August 26, 2007) reveals the murals of a personal temple positioned in Batala, legendary as Bhandarian da Mandir. The brief history of the owners, architectural design of the shrine, subject matter with a list of themes painted in the holy place of pilgrimage are some features of the article. As Krishna is a personification of Vishnu, so a number of images are associated with the Vishnu.

10. “Many Colours of Sikh Art” by **Chopra, Seema**, (Spectrum September 23, 2007) linked with the Sikh paintings and history of art development in the region. The references of miniature painting and wall paintings, artisans, secular and religious content, major centers and few examples are available in this research paper.
11. “Saints and Soldiers” by **Kang, Kanwarjit Singh**, (Spectrum January 10, 2008) recount the saints of Naurangabad i.e. Baba Bir Singh and two of his followers Baba Khuda Singh and Baba Maharaj Singh. An account presents the hold and role of Baba Bir Singh in the Sikh monarch and against the British revealing the paper. The established a dera at Naurangabad by Baba Bir Singh, the lives and activities of his followers, the structure of Gurudwar and Samadh of Baba Khuda Singh, murals of both shrines and the content exhibited on the walls create a center of attention.
12. “The Murals of Dhianpur” by **Kang, Kanwarjit Singh**, (Spectrum April 20, 2008) presents a story on the establishment of the Dera of Baba Lal ji at Dhianpur, district Gurdaspur. Apart from a brief note on the founder and structural aspect of the dera, the paper reveals about the murals painting of the two edifices of the shrine. The subject matter of the murals, diminishing phase of the wall art and the effecting technique of painting in the pilgrim centre are other aspects discussed in the paper.
13. “The Lost Heritage” by **Kang, Kanwarjit Singh**, (Spectrum May 18, 2008) give an account on the Mural paintings of Shri Akal Thakat Sahib. Some of these were demolished during Operation blue star and the other ones as of renovation of the building. Kang noticed ten paintings in June 1971. A detailed description of these painting with themes and stories behind the scenes enrich the reading. The author with the manuscript also published some photographs.
14. “Murals of Mansa Devi” by **Kang, Kanwarjit** (English Tribune, November 16, 2008) linked with the wall adoration of the Devi shrine placed at Panchkula near Chandigarh. The structural design, an assortment of themes i.e. related to the Devi cult, Ramayana, Mahabharata and other religious sects

are discussed in the article. Apart from that, position of different themes is also revealing the study. Author has a fear that due to over coating of white wash can annihilate the murals.

15. “Gurus in Murals” by **Kang, Kanwarjit Singh**, (Spectrum November 21, 2010) indicates the pictorial art of 19<sup>th</sup> century in the expanse of Punjab. The mural tradition flourished with the progress of architecture in Punjab. A number of subject matter i.e. religious, secular and legends painted on the walls of various buildings. Sikh Gurus is a dominated subject matter, painted in each kind of architecture. The portraits, incidents from the lives of gurus and examples of some edifices convince the reader.
16. “Akhara Murals Gasp for a Breath of Air” by **Kang, Kanwarjit Singh**, (Spectrum September 10, 2017) denote the murals of Akhara Bala Nand, situated in Amritsar. The author disclosed a note on the founder of akhara, relation with Udasi sect of Sikhism and his previous visits to the building. The writer explained some paintings in detail i.e. Guru Nanak Dev Ji with Bahi Bala and Mardana, Sidha-Gosthi, two murals related with Vishnu and a royal family gathering in which Maharaja Ranjit Singh seated with his sons. The other content related to the portraits of religious personalities, scenes from Ramayana and Mahabharata. The depleted condition of murals also be anxious the researcher.

**2.3.5.2 “Ajit”** a leading newspaper of Punjabi language, published from Jalandhar and circulated worldwide. A number of articles published under the title “Ithass deya Payyrra” on every Tuesday by Art historian ‘Kochar Surinder’. Kang Kanwarjit Singh also wrote a number of articles for the daily Ajit and Punjabi Tribune. The interesting part of these articles is that a number of writings are important in the viewpoint of present research. Here, a review of the above said studies given below.

1. “Aaj v Moajudda Han Bheera Dy Mandir” by **Kochar Surinder**, (Ajit August 4, 2015) revealing the nine temple situated in the Bheera a sub – tehsil of Sargoda. A brief note on the temple known as ‘Shivala’ situated on circular road has some relics of mural painting. Apart from flora and fauna, birds and animals, a large size form of Shiva presented on the wall.

2. “Harmander Sahib de Bohuamuli Karigiri” by **Kochar Surinder**, (Ajit October 23, 2017) deals with the interior of holy palace. The styles of work, architectural plan, colors of artwork and content matter. The artwork performed on the first floor as well as on the second floor discussed in detail.
3. “Fathegarh Churia da Panch Mandir” by **Kochar Surinder**, (Ajit October 16 & 23, 2018) deals with the memorable edifice constructed under the patronage of Maharani Chand Kaur wife of Maharaja Kharag Singh. A historical account on royal family, background of Maharani Chand Kaur, dimensions of the temple, material used for construction and content & color of murals discussed in the article.
4. “Amrit Sanchaar Savandhi Kandh Chittar” By **Kang, Kanwarjit**, (Punjabi Tribune September 21, 2016) under the column ‘Mitt Rahi Kala’ provide a note on a Mural painting of Shri Akal Thakat, taken by the author in 1971 and the writer discuss the story of the picture in detail.
5. “Bhagat Kabir Ji dy Kandh Chittar” by **Kang, Kanwarjit**, (Punjabi Tribune October 12, 2016) also a wall painting linked with the edifice of Akal Thakat. It linked with the literary source of Bhagat Kabir, early life and picture elaborates the family and profession of Bhagat Ji.
6. “Panj Payaraya nu amrit Chakooun da Kandh Chittar” by **Kang, Kanwarjit**, (Punjabi Tribune December 28, 2016) presented on the wall of Gurudwara Gurusar Sahib of village Bargarhi. The author took a photograph of this wall painting in 1969. The picture presents the Amrit ceremony by Guru Gobind Singh Ji. The human forms identified by the referring literature.
7. “Naahing Singha Nal Sambandhat Kandh Chittar” by **Kang, Kanwarjit**, (Punjabi Tribune January 18, 2017) also deals with the wall painting of Bargarhi. The paper reveals with the content, details of the picture and example of similar content at various edifices.
8. “Baba Mohar Singh ate Oss dy Sathi da Kandh Chittar” by **Kang, Kanwarjit**, (Punjabi Tribune March 29, 2017) linkage with a painting positione don the

wall of Dear Mehma Sahi, near Doraha. The historical background and life of baba Mohar Singh, description of the painting enhance the paper.

9. “Maharaja Ranjit Singh da Kandh Chittar” by **Kang, Kanwarjit**, (Punjabi Tribune April 26, 2017) describe the paintings of Maharaja Ranjit Singh with his accompanying persons located at Ramtatwali, Akhara Bala Nand, Haveli of Seth Panna Lal Fool Chand, Noor mahal, Bagarhia and at village Jorha. Author also reveals the situation of various paintings.
10. “Alop Ho rahi Desi Bhawan Kala” by **Kang, Kanwarjit**, (Punjabi Tribune May 3, 2017) deals with the simple and solid architecture of rural region of Punjab. Author refers the decor of the buildings with some examples i.e. a house in village Mulapur and Dera Mehma Sahi at Dorha, both are of district Ludhiana.
11. “Jahaji Mahal dy Kandh Chittar” by **Kang, Kanwarjit**, (Punjabi Tribune February 28, 2018) narrates the historical structure of Bujawad, Pakistan. The references of an article by Vogel, J.P., and the murals depicting the visits of Nawab Mujaffar Khan and flora and fauna in the paintings appeal the art historians.
12. “Shri Ram Chander de Lanka Wal Vapasi” by **Kang, Kanwarjit**, (Punjabi Tribune March 21, 2018) disclose the background of Nirankari sect, Dera of Nirankaries at Patiala, Samadhi of Baba Surja Das and the wall paintings with the religious and mythological content.
13. “Bungia dy Kandh Chittar” by **Kang, Kanwarjit**, (Punjabi Tribune March 28, 2018) elaborates the painting of an unknown Sikh soldier with royal dress, trinkets and armaments. The painting has located in the shrine of a Bhunga at village Sitthalia near Tarn Taran.
14. “Guru Arjun Dev Ji Attee Bahi Gurdas da Kandh Chittar” by **Kang, Kanwarjit**, (Punjabi Tribune May 8, 2019) describe a painting, found in the shrine of Baba Atal Shaib, Amritsar. The historian elaborates the painting in a beautiful manner with all details.

15. “Pehowa de Dholi Haveli” by **Hajampur, Iqbal Singh**, (Punjabi Tribune April 24, 2019) presents a commentary on the Haveli built under the sponsorship of Rani Chand Kaur of Nabha state in Pheowa, a renowned city of today’s Haryana. The detailed structure, murals with the subject matter and their position are centre of magnetism in the document.

### 2.3.6 Indian Art and Aesthetic

As, the first two objectives of my study are following -

- 1) To study and analyze the Mural Paintings of Greater Punjab in the context of Indian Art theories (Rasa Theory)
- 2) To explore and understand the stylistic and iconographic features to recognize the regional differences

The review of books allied with Indian art and aesthetics is equally important. The following books reviewed by the research scholar.

1. “Reading On Color: Volume 1: The Philosophy of color” edited by **Alex Byrne and David R. Hilbert (1997)**, Published by A Bradford Book, The MIT Press Cambridge, Massachusetts London, England. This book reveals philosophical concepts of color. Fifteen papers about different qualities and terms of colors, empirical difficulty of color, and different approaches of color, color science, and the laws of color are the concepts that took place in this paperback.
2. “The Social Function of Art” by **Radha Kamal Mukherjee (1946)** Published by Bhartiya Vidya Prakashan, Varanasi explores the sociological and psychological approach to art. In next chapters, the writer reveals supremacy and worldwide appeal of art, sense of beauty, Functions of Rhythm, archetypes in pious art, and social meaning of architecture.
3. “Rasa In Aesthetics: An application of Rasa Theory to Modern Western Literature” written by **Priyadarshi Patnaik (1969)** and published by D.K. Printworld (P) Ltd. New Delhi. This book explores the introduction of Rasa, the nature of Rasa, Various Rasas and their relationship, different kinds of



emotions allies with navarasa, causes of these emotions, responses, and consequences of Rasas in details.

4. “An Approach to Indian Art” by **Niharranjan Ray (1974)** published by Publication Bureau, Punjab University Chandigarh. The book reveals about the position of art in the daily life of a human being, how the art is useful, what are the different aims and functions of the different art activities. The author also divulges about the nature as well as real direct and indirect meaning of art, spiritual, religious, social content (subject matter) kind of forms, different technical methods. The relationship of art with the society, religion, and moral values are also discussing in the chapter seven. The influence of culture on art, racial milieu of art, social foundation, and features of Indian art are also elaborates very well in this book.
5. “Studies in Indian Aesthetics and Criticism” by **Dr. K. Krishnamoorthy (1979)** reveals the philosophical milieu of Indian Aesthetics. A survey of the Indian quest for beauty, basic principles of Aesthetics, Dhavani and Rasa theories, as well as Ananda Coomaraswamy’s theory of Indian Art are some concepts that flourished in the book. D.V.K. MURTHY, Mysore, published the book.
6. “Approach To Nature: In Indian Art and Thought” by **C. Sivaramamurti (1980)** Published by Kanak Publication New Delhi. The author discuss about his approach towards nature. The use of various natural sources in art i.e. air, sun, dark night, bright moon, twinkled stars, flow of water, and other intrinsic resource, is describes in an idiosyncratic manner.
7. “Rekha Tay Rang” by **Narula, Parkash Kaur (1989)** published by Publication Bureau Punjabi University Patiala. The medium of this book is Punjabi. The content of the book elaborate what is art. Basic elements of art, brief discussion on art through ages, Advent of Modern art before 1903, symbolism and expressionism, Art in-between two world wars, as well as the modern Indian art are the other subject of discussion.

8. “Aesthetics and Motivations in Arts and Science” edited by **Kiran C. Gupta (1996)**, Published by Indira Gandhi National Centre for the Arts, New Delhi is another remarkable book. The book is based on the papers offered in a national level seminar. The Vishvabharati Shantiniketan held the seminar. A common platform provided to the scientists and non-scientists people to discuss their views on Aesthetics and motivations in the fields of Arts and Science. The creativity, criticism, beauty, Aesthetics of macro-causality, Harmony, chaos and beauty, Musical creativity, Art and Science in renaissance, beauty of basic physics are some subjects that are a part of this book.
9. “RASA-BHAAVA DARSHAN” by **Sajjan, B.V. Mishra, O.P. Sharma (1997)**, published by Clarion Books, Delhi. The book illustrates the 8 Rasa and 46 Bhava with the Photographic depiction in details. The reader will enjoy & understand the all rasa and Bhava very easily. The writer also explain the permanent sentiments, the mutable sentiments, Saattvika Bhaava (the emotional sentiments), Sentiments used in the different raptures, different styles of humor and different gods of the Rasa.
10. “Kala and Technique” by **Dr. Verma, Avinash Bahadur (1998)** Published by Parkash Book Depot Barali. The script of the book is Hindi language and explores about the art definition, classification, features of Indian art and allied manuscripts, explanation of six limbs of art i.e. Shadanga, folk art, relationship of art with society, morality, religion, and culture are discussed in the first part of the book. The second part of the book reveals with the different techniques of arts. It includes mural technique, fresco - secco, fresco – buono, and tempera technique of wall paintings. The Sagraffito work, Batik, and tie-dye technique for dying cloths, use of different mediums for paintings are also elaborates by the author.
11. “Appreciation of Indian Art – Ideals & Images” Edited by **Sinha, C.P. & Dwivedi U.C., (2005)** and published by Aryan Books International, New Delhi. The science of art appreciation, relativity of art admiration and artistic or visual decisions, primary imagination of artwork, various meanings of a

particular art, beauty of Indian art, and basic principles uses for the creativeness are some topics covered in this scrupulous book.

12. “Aesthetics of Pictorial Language” by **Pathy, Soubhagya (2006)** published by Harman Publishing House, New Delhi. The book deals with the introductory words of aesthetic space, pictographic verbal communication, rock art, tribal art, lingo of rustic sensibility, mural paintings of temples, Pata paintings, manuscripts, and the inner language of structural forms. s
13. “Art Fundamentals: Theory and Practice” by **Ocvirk. Stinson. Wig. Bone. Cayton., (2006 – Tenth Edition)** published by McGROW-HILL INTERNATIONAL is another important book. The fundamental mechanism of art, terminology for different words i.e. Form, Shape, Line, Value, Texture, Color, Space, Third Dimension, and content as well as style is elaborates in the paperback. Other details regarding the elements of art are also helpful in the present study.
14. “Elements of Indian Art – Including Temple Architecture, Iconography & Iconometry” by **S.P. Gupta & Shashi Prabha Asthana, (2007 – Second Edition)** published by D.K. Print world (P) Ltd. New Delhi. The book discloses the Indian Rock Art, Harrappan Art, as well as the fundamentals of Indian art i.e. different Indian Religion, Indian Iconography, and Historical perspective of Indian art. Iconometric Sources, classification of images, mudras, Asans, and principles of Iconometry are the other subject discussed in the book.
15. “Saundarya Shastar” written by **Dr. Saroj Chaman, (2009)** elaborates the definitions and features of Indian art. Art and handicraft, elements of art i.e. line, color, texture, form, perspective, composition and space, Six limbs of Indian art principles of art i.e. unity, domination, harmony, light and shade are discloses by the writer. Creativity, imagination, style, color scheme, subject matter, different gestures, postures, asana, Rasaa and Bhava, nature in art, Art and aptitude, interest, use conscious and subconscious mind during creativity, the relationship of art with religion, culture, society, nature and symbolism are

discussed by the author. This book had published by the Publication Bureau of Punjabi University, Patiala.

16. “Bharti Saundrya Shastar” written in Punjabi medium by **Dr. Om Parkash Bhardwaj (2009)** and Published by Publication Bureau of Punjabi University Patiala. The author explores about the different terms and terminology of art. What is beauty, elements of beauty, vision of the artist and the viewer, components of beauty, experience after viewing an art object, simplification, enjoying different Rasa and exploring Bhava, exploration of Satya Shivam and Sundram, are discuss in details.
17. “Chitrasutram (Vishnudharmotra Puran Maaye Chitrakala), by **Dr. Prem Shankar Dwivedi, (2011)** published by Kala Parkashan, Varanasi in Hindi medium is also helpful for this study. This paperback elaborates about the brief study of the nine chapters of chittrasutra with examples. From the chapter no 35 to chapter no 43 of the Vishnudharmotra Purana are dealing with the paintings. The discussion made in these chapters is about the physical appearance of the forms, colors, perspectives, different gestures and postures and others.
18. “ART and ICON: Essays on Early Indian Art” a book by **Desai Devangana (2011)** explored about the different approaches of art. The book had published by Aryan Books International, New Delhi. Iconography of different god and goddess, art and its eroticism, symbolism in art, narrative art are some other aspects discussed in the manuscript. A brief discussion on the temple architecture and sculpture are also a part of this paperback.
19. “Iconography of Religions: An introduction” is another treatise which helped to understand the iconic features of various religious deities. Apart from the introductory chapter, fourth, fifth and seventh chapter are allies with the present research. Fourth chapter elaborates the iconographic features of Hinduism, which is a main source of subject matters for the Punjab Murals. However, some mural paintings of greater Punjab are allies with the Buddhism and Jainism therefore the fifth chapter helps to identify iconic features of the

both religions. Chapter seventh is dealing with the Islamism. Moore, Albert C has written the book and published by SCM PRESS LTD. LONDON in 1977.

### 2.3.7 Renaissance

To investigate the influences and the techniques of renaissance Murals with Punjab murals is the third objective of this study. To achieve this objective a better understanding of Renaissance art is also obligatory. The review of the following books helped in the understanding of Renaissance paintings.

1. “The Great Age of Fresco - Discoveries, Recoveries and Survivals” by **Meiss, Millard (1970)**, published in London by Phaidon Press, exemplify introduction of Italian renaissance, techniques of the wall painting. The major concern of the book is reproduction of frescoes that detached from the walls of different edifices during the flood of 1966. A catalogue of seventy frescoes of Florence is publishes in the book. This data will also helps to understand the Italian frescoes.
2. “Art Appreciation Made Simple” by **Whelpton Barbara (1970)** is other resource that addition in the knowledge of Renaissance art. The book is a publication of W.H. Allen, London. It reveals the different aspects of art i.e. technique of fresco, mosaic etc. The eighth chapter deals with the early years of Renaissance. A detail study of different artists and their style, paintings allies with frescoes, individual technique adopted by the artist explored. Ninth chapter of the book deals with technical viewpoints, art and artists of the period of high renaissance.
3. Rajasthan Hindi Granth Academy, Jaipur published a book entitled as “Pachchatya Kala” by **Dr. Chaturvedi, Mamta (2002)**. The fourth chapter of the book elaborates the art of Renaissance period i.e. 1300-1750 AD. It includes the political, social, and economic background of the Italy who provides the base and appropriate situation for the development of art in the region. The artisans and their style of work, different artifacts are the part of the chapter.

4. “A History of Fine Arts in India and The west” by **Tomory, Edith (2007)** is another famous book that reveals the different art movements flourished in India and western. Orient Longman Private Limited, Chennai published this book. From ninth to fifteenth chapter of the book glimpses on the Renaissance art. The Italian art of proto-renaissance, early renaissance, high renaissance and Baroque movement elaborates in chapter nine. The rest of the chapter deals with the Flemish art, German Art, Dutch art, Spanish art, English art and French art. A brief history, the influence of renaissance art, art development in these regions during renaissance period and artifacts are the other features of the book.
5. “History of Art” (**2011**) published by Parragon Publishing Books, Bath BA1 1HE UK. The book reveals the western art and architecture. It includes the various art forms from the prehistoric period to the contemporary period. The review of the chapter that exposes the Renaissance art is vital for present study. It discloses about the golden ratio, patrons of art, architectural theory, fresco paintings, Church of St. Peter’s at Rome, as well the study of antiquity.
6. “Janson’s History of Art – The Western Tradition” (Seventh Edition) Published by Pearson Prentice Hall, Upper Saddle River, New Jersey. The review of the third part of this book is essential for the present study. The mural paintings of Renaissance, chapels and churches where the paintings are available, technique, and patronage was also discuss in the book.
7. “European Punarjagran Kala: Renaissance Art” by **Dr. Das, Kusam** published in Hindi language by Shyatik Sangam reveals the Renaissance art. The meaning of Renaissance, reasons behind the development of this movement, about its earlier phase, High Renaissance period, progress of the art in Italy and other European countries are describes in detail. The various artists who worked in this movement as a painter, sculpture and their works, forms of art i.e. architecture, painting, sculpture, different techniques, features of the art and style presents in the book.

## **2.4 Conclusion:**

It is concluding from the review that time to time many of the travelers, British representatives, and administrative, royal guest of Sikh court explore their experiences and adventures in a written form. These documents depict a clear picture of the various towns, cities and villages where the art of Mural or frescoes preserved on the walls of different edifices such as forts, places, havelies, religious shrine and many more. The survey of archaeological department and other and the other records maintained by the government are also a good source. The art historian and research scholars did a lot in the field of wall painting. M.S. Randhawa, Mulk Raj Anand, W.G. Archer, K. C. Aryan, Dr. B.N. Goswamy, Dr. Kanwarjit Singh Kang, Dr. Subhash Parihar, Dr. Ranbir Singh Fogat, Mira Seth, Mr. Amardeep Singh, Mr. Sahid Sabeer, Vijay Sharma, R.P. Srivastava and Kavita Singh and others studied the mural art of the region.

Almost the major concern of the all ones is linking with the historical, geographical, cultural aspects of the locales and edifices. The researchers and art historians cover the identification of sites, the subject matter of the paintings, wall painting techniques i.e. fresco and mural, patronage, and finances. Although, many have left behind, the sites located in the remote areas of the region, tiny edifices are still uncovered. The artistic viewpoint, a comparative analysis of the murals in-between regional areas still ignored. The review of the books allied with the aesthetic will help the research scholar to understand the concepts of Indian Art and Aesthetics i.e. stylistic approach and iconographic features, regional differences, Approach and Aesthetic conceptions in a better way. The renaissance studies also an important part of the present study. As the third objective of study is (to investigate the influences and the techniques of renaissance Murals with Punjab murals) related with the western art. To understandable the various aspects of Italian murals the study of western art is equal imperative. Therefore, the review of books allied with the art of renaissance period will helps to make a significant difference among the Punjab murals and Italian fresco.

## **CHAPTER -3**

### **PUNJAB MURAL: THEN AND NOW – A CASE STUDY**

Within this section, the present researcher made an effort in the direction of illuminate on the subject of the obtainable condition of mural paintings; those survived in the region of greater Punjab. We have an adequate amount of literature and archaeological facts, which prove that the royal families, the noble religious personalities and the merchants built palaces, havelies, temple, and other edifices, which adorned with murals.

To examine the exact condition of these worthy paintings the researcher visited, documented, and photographed all those localities during fieldwork, where these paintings are available. Well, in 1970 and before that many of the art historians and art critics had documented these paintings. Dr. Kanwaljeet Singh Kang, Dr. Mira Seth, W.G. Archer, K.C. Aryan were the personnel who documented these paintings before this visit, But after 1980, none of the person took keen interest in this field of research. The present researcher's interest is focus on each place whether it had a great amount of paintings or is slightly off amount.

Here, the whole region divided according to the different states of present Indian and Pakistan that are Punjab, Haryana, Himachal Pradesh as well as western Punjab a part of Pakistan. To know the current position of murals in western Punjab, researcher visited Pakistan but due to visa problem, she could not visit every site. By the grace of god at the same time, Mr. Amardeep Singh from Singapore visited Pakistan and completed documentation of the shrines related to Sikh legacy from which some are correlating with this study. This part of the study will completed with the help of Mr. Singh's work. Mr. Surinder Kocchar, a famous journalist who visited Pakistan more than 50 times also provided a good knowledge regarding the situation of wall paintings in the western Punjab. This chapter associate with the comparative analysis of situation of the paintings during 1970 with until date. Therefore, case study method of research will apply for this section. Further, the sites of paintings will categorized and described according to district and their condition. Firstly, the eastern Punjab will describe as below:-



## **Eastern Punjab**

Present Punjab is surrounded by Jammu & Kashmir on the north, on the southern Haryana and Rajasthan, on west side by Pakistan and eastern by Himachal Pradesh. It has divided into 22 districts but when Dr. Kang has visited Punjab in 1970-71 for his fieldwork then it would segregate only into 12 districts (Kang, 1984, pp. 62-68). Therefore, accordingly some sites had changed their political map as well as district. At this instant, all the sites are elaborated accordingly present locations in districts of Eastern Punjab. Here, a comparative analysis of the position of paintings in 1970's and the situation of the paintings at present is also prepared.

### **3.1. District Amritsar**

Amritsar situated in the 'Majha' segment of eastern Punjab; is the most ancient and fascinating city. It has a great number of enormous edifices associated with the various religions. It has also known as the city of the akharas, Hindu temples & burjs, dharamshalas, Sikh shrines as well as of the havelies. All momentous were bejeweled with various techniques of art. During the dominion of Maharaja Ranjit Singh, all over progress of the city is integrated.

#### **3.1.1. Beri Wala Akhara at Amritsar (Visited on August 03, 2015)**

Beri wala akhara, situated opposite side of the Langar Hall, Shri Darbar Sahib in Bhagat Ravi Dass Market, Katra Ahluwalia Amritsar. It is associated with Baba Sri Chand ji and Mahant Seva Das constructed this edifice during 19<sup>th</sup> century (Singh. Avtar, personal communication, August 03, 2015). Kang (1984) refers that, "A running broad frieze on the interior of all the four walls of the baradari is painted with about thirty rectangular panels; these however, are in a poor state of preservation" (p. 32). The present researcher found during her visit that all the paintings has demolished due to reconstruction of the building. Kang (1984) noticed that the subject Matter of the paintings was deal with ancestor mahants of the akhara with their names in Gurumukhi script (p. 32). Kang (2018, Oct. 10) published a photograph of a mural painting which he took during 1971 from this edifice in "Punjabi Tribune" portrays the army chief of British armed forces. Therefore, the general themes were also a part of the subject – matter at that time.



**Fig. 3.1**

Fig. 3.1: Researcher's father with Avtar Singh, a local person at Akhara Beri Wala [Photograph], by Kaur, Tejinder (August 03, 2015)



**Fig. 3.2**

Fig. 3.2: British Army Chief (1971) (Photograph Publ.: "Punjabi Tribune" October 10, 2018)

### **3.1.2. The Samadhi of Mahant Udit Narian in Uddasin Akhara Kashi Wala at Amritsar (Visited on August 03, 2015)**

This akhara is located at Sultan wind Gate, Amritsar. This has allied with the uddasin sect of Sikhism. Uddasin means a person who defeats all the worldly desires and aspiration and became a saint (Gill, 2004, p. 7). Bulla Hasana, Almassat, Foolshah, and Gondda were the four leading personalities of the sect (Nabha, 2004, p. 7). Mahant Udet Narain set up this akhara in 1795 (Kang, 1977, June). The building has renovated recently but the main shrine of 19<sup>th</sup> century (Samadhi of mahant Udit Narian) is still existed as it was. The entrance of the Samadhi marvelously painted with floral, geometrical, birds and animals patterns. On the arch of the entrance, "Ganesh pooja" has presented in the form of painting. The paintings on the lower portion of the wall had washed out because they has damaged badly due to rising damp. In the inner side of the Samadhi only of the upper portion of the walls and dome, have paintings. The walls of the Samadhi had divided vertically and horizontally into panels. These panels had entirely painted with stylish flora and fauna. A scene presents the Golden Temple, Amritsar. Lower half of this painting has washed out with white color. Dazzling color scheme enliven the murals of the Samadhi. Kang (1984) concluded, "The murals extant on a wall of the *dalan* called Darbar Sahib pertain solely to religious themes. Hardly a few panels are left intact and the rest of the panels having become a victim to the destructive agencies of time" (p. 32). Nevertheless, now days these panels were totally demolished due to new

construction. Currently, mahant Shri Bhagwan Dev ji is effective as a chief custodian of the akhara.



**Fig. 3.3**



**Fig. 3.4**



**Fig. 3.5**

Fig. 3.3: The entrance of the Samadhi of mahant Udit Narian adorned with paintings [Photograph], by Kaur, Tejinder (August 3, 2015)

Fig. 3.4: A mural depicting birds from the interior of the Samadhi of mahant Udit Narian [Photograph], by Kaur, Tejinder (August 3, 2015)

Fig. 3.5: Flora and Faunna from the Samadhi of mahant Udit Narian [Photograph], by Kaur, Tejinder (August 3, 2015)

### **3.1.3. Akhara Shri 108 Mahant Shri Bala Nand Ji at Amritsar (Visited on August 03, 2015)**

Akhara Shri 108 Mahant Bala Nand Ji is situated in the adjoining area of Shri Darbar Sahib, Amritsar. Associated with the *Udasi* sect of Sikhism; this shrine was established by Mahant Bala Nand ji in 1775 A.D. (Kang, 1977, June). The chief entrance of the akhara is shaped as a gigantic archway. The interior of the arch was adorned with the mural panel presenting 'Siddha Ghosty'. Other buildings of the akhara have been refurbished as per the requirements of the day. So, all the paintings have been demolished due to this act. Kang (1977, June) notified that few murals in a room on the second storey of the building. Draupadi Cheer – Haran, a picture linked to the great epic Mahabharata and Maharaja Ranjit Singh with his sons exalting militancy were the themes that appeared on the walls at that time. However, when the present researcher visited the site in 2015 these murals were vanished from the walls. A small amount is also left over on the external archway of the Deoari. The 'Sun' god depicted in the

centre and grape concord with birds is presenting melodious consequence on the both sides of the arc.



**Fig. 3.6**



**Fig. 3.7**



**Fig. 3.8**

Fig. 3.6: ‘Sidhha Goshti’ a scene from the interior of the main entrance of Akhara Bala Nand Ji [Photograph], by Kaur, Tejinder (August 3, 2015)

Fig. 3.7: Baba Shri Chand Ji with Siddha (1971) (Photograph Publ. by Kang “Punjabi Tribune” October 19, 2017)

Fig. 3.8: Durapti Cheer Haran (1971) (Photograph Publ. “Punjabi Tribune” November 08, 2017)



**Fig. 3.9**



**Fig. 3.10**



**Fig. 3.11**

Fig. 3.9: A Peacock (1971) (Photograph Publ.: “Punjabi Tribune” December 27, 2017)

Fig. 3.10: Sardar Hari Singh Nalwa inspecting Sikh army (1971) (Photograph Publ.: “Punjabi Tribune” October 03, 2018)

Fig. 3.11: Maharaja Ranjit Singh with his three sons (1971) (Photograph Publ.: “Sunday Tribune” (English) September 10, 2017)

### **3.1.4. Akhara Sangala wala (Visited on August 04, 2015)**

Akhara Sangala – wala, situated in front of Golden Temple (Ghanta Ghar Side) in Bazaar Mai Sewan, Katra Ahluwalia in Amritsar. Gill (2004) countended that “Mahant Nirwan Pritam Das was the chief founder of the akhara established it in 1786” (p. 51). The main door of the akhara is secure with the iron chains: so, the akhara has known as Sangala Wala akhara (Padam, October, 1981). Kang (1984) notified that “The interior of the *baradari* is embellished with inset mirrors and neat

floral designs; there is a frieze consisting of sixteen well preserved panels painted with religious Hindu and Sikh themes”. Kang (1977, June) argued that murals of Primitives – hieratic style on the walls of this shrine (p. 51). A shoot offered a theatrical fight among the demons and the Vishnu, which took a figure of a man-horse. Painting of a Udassi Sadhu seated under a tree presents the life drawings in a well manner.



**Fig. 3.12**



**Fig. 3.13**

Fig. 3.12: Dramatic Fight between demons and Vishnu (Photograraph Publ.: Kang, June 1977)

Fig. 3.13: ‘Udassi Sadhu’ (Photograph Publ.: Kang, (1988) “Punjab Dy Kandh Chittar”)

### **3.1.5. Akhara Braham Boota (Visited on August 04, 2015)**

Akhara Braham Boota positioned at the rear of Shri Darbar Sahib, Amritsar. Braham – Boota literally means ‘root of wisdom’ (“Udasi”, 2016). The founder of akhara Mahant Pritam Das ji journeyed 360 Hindu pilgrimages all around the India (Information from the board dislyed in courtyard). He carried a plant with him, watered that plant at all pilgrimages, and planted it at the akhara. Aryan, (1977) writes about the murals of the akhara “the interior of akhara Brahm – Boota which was decorated with beautiful murals of very fine quality which were until recently well preserved” (p. 35). Currently, these wall paintings have removed out for the sake of renovation.

### **3.1.6. Gurudwara Baba Atal Ji (Visited on July 23, 2014)**

Gurudwara Baba Atal ji is situates in the complex of Shri Darbar Sahib, Amritsar. The nine storied structure is based on an octagonal plan was built in 18<sup>th</sup> century. The main shrine has enclosed with the pardakshana path. The walls of the both floors i.e., ground floor as well as first floor are embellishes with frescoes. Paintings on the

ground floor are in dreadful state while of the first floor are in superior condition. The flora and fauna is the subject matter of the paintings on ground floor; whereas scenes from the life of Guru Nanak Dev ji are painted on the first floor. Apart from these themes, portraits of Sikh martyr has also depicted on the walls of the shrine in the appearance of murals. Bright and natural colors of the murals attract each pilgrim who visits this shrine to pay tribute to Baba Atal ji. Kang, (1977, June) writes, “Murals in a considerably damaged state are also to be seen at the *deorhi* on the first entrance to the shrine. Large panels are illustrates the scenes from life of baba Atal and Guru Nanak and the various stages of the battle of Muketsar” (p. 41). Kang (1977, June) further refer a photograph under title ‘Composition of seated Gurus’ (p.52) which was painted on the archway of the tower of Baba Atal is presently obliterate. So earlier, the archway of the tower of baba Atal ji was also adorns with the beautiful murals. Now all those had eradicated. Kang (1977) also refers, “A few damaged paintings are also to be seen on the front wall of the *tosha khana*, the treasury, located adjacent to the tower” (p.41). Right now, all these were also demolished. Even, now days no one could find any single sign of the murals on the walls. Ayran, (1977) refers that “At Baba Atal, Guru Gobind Singh holding darber and the battle of Muktsar are the good state of preservation, almost in their original state” (p.32). However, the present researcher failed to get these paintings at Baba Atal’s shrine.



**Fig. 3.14**



**Fig. 3.15**



**Fig. 3.16**



**Fig. 3.17**



**Fig. 3.18**



**Fig. 3.19**



**Fig. 3.20**

Fig. 3.14 to 3.17: Compositions depicting flora and fauna, birds, fruits, and geometrical patterns on the ground floor of Baba Atal's Shrine [Photographs], by Kaur, Tejinder (July 23, 2014)

Fig. 3.18 to 3.20: Life stories of Guru Nanak Dev Ji on the initial ground of Baba Atal's Shrine [Photographs], by Kaur, Tejinder (July 23, 2014)

### **3.1.7 Shri Akal Thakat Sahib, Amritsar (Visited on August 03, 2015)**

Shri Akal Thakat Sahib is as well eminent as an utmost court of the Sikh community. It is placed in front of Shri Golden Temple and was constructed under the leadership of Shri Guru Hargobind Sahib ji in 1606. Kang (1984) writes, "19<sup>th</sup> century murals, consisting of ten painted panels, still survive on one of the walls in its second storey" (pp. 27-28). Photograph of a mural is prints as Fig. 51 in a reputed journal 'Marg', June 1977, under the title "A vigorous portrait of Guru Tegh Bahadur", on a wall of the Akal Takht, receiving a messenger with two horses (Kang, June 1977, p. 53). Yet, when the present researcher discussed about the photograph of with her father and investigated carefully then a different approach came in light that this mural painting is not belonged to Shri Guru Tegh Bahadur ji. Nevertheless, it belongs to Shri Guru Hargobind Ji. Punjabi script on the painting elaborates it as "Bhai Bidhi Chand ji brought horses" also strong the argument (See fig. 3.21). Guru Hargobind ji loves his follower (Bhai Bidhi Chand) as his own sons and designates him as "Bidhi Chand Cheena, Guru Ka Seena" (Gill, 2004, p. 601). Aryan, (1977) writes, "Hindu and Sikh subjects can be seen on the walls in the akal takht complex" (p.25).

Some photographs of murals that are associated with Akal – Thakat has published under the various titles. It includes "Guru Hargobind ji listening to musicians sing the hymns from Guru Granth Sahib", "Guru Hargobind with his five sons and Baba Sri Chand, the founder of the Udasi order of Sadhus" and "Guru Gobind Singh baptizing the 'Five Beloved Ones' related with the Sikh gurus (Kang, 1988, pp. 63-74). Some other murals were associated with the bhagats are published with different titles i.e., "Bhagat Kabir engaged in daily chores, helped by wife, son and daughter" and "Bhagat Sain ji in the court of Raja Ram, King of Rewa" (Kang, 1988, pp. 63-74).



**Fig. 3.21**



**Fig. 3.22**



**Fig. 3.23**

Fig. 3.21: Bhai Bidhi Chand brought Horses (1971) (Photograph Publ. by Kang, in “Punjabi Tribune” September 28, 2016)

Fig. 3.22: Guru Gobind Singh ji preparing ‘Amrit’ (1971) (Photograph Publ. by Kang, in “Punjabi Tribune” September 21, 2016)

Fig. 3.23: Guru Hargobind sahib ji with his sons and Baba Shri Chand ji (1971) (Photograph Publ. by Kang, in “Punjabi Tribune” October 05, 2016)



**Fig. 3.24**



**Fig. 3.25**



**Fig. 3.26**

Fig. 3.24: Bhagat Kabir Ji with Family (1971) (Photograph publ. by Kang in “Punjabi Tribune” Oct. 12, 2016)

Fig. 3.25: Scene from Ramayana (1971) (Photograph publ. by Kang in “Punjabi Tribune” Oct. 26, 2016)

Fig. 3.26: Krishana and Sudhama (1971) (Photograph publ. by Kang in “Punjabi Tribune” Oct. 19, 2016)



**Fig. 3.27**



**Fig. 3.28**



**Fig. 3.29**

Fig. 3.27: An English man going for the hunting (1971) (Photograph publ. by Kang in “Punjabi Tribune” Dec. 07, 2016)



Fig. 3.28: Guru Hargobind ji listening musician (1971) (Photograph publ. by Kang in “Punjabi Tribune” Nov. 30, 2016)

Fig. 3.29: Bhagat Dhruv Ji (1971) (Photograph publ. by Kang in “Punjabi Tribune” June 13, 2018)

The operation Blue Star has occurred in 1984. During this assault, the sacred shrine of Shri Akal Thakat had smashed inadequately. All these paintings had destroyed during this occurrence. Now, a reconstructed edifice has placed at the identical site. It has adorned with the paintings. Now themes had linked with the nature. The birds, flowers and foliage had painted on the walls as well as on the roofs of the holy shrine. Natural colors had used for the adornment. The golden color in the paintings creates a spectacular effect. The name of the artist has also inscribed with the year of creation in Gurmukhi script (See Fig. 3.36). It is understandable that the work of painting has executed in June 1998.



**Fig. 3.30**



**Fig. 3.31**



**Fig. 3.32**



**Fig. 3.33**



**Fig. 3.34**



**Fig. 3.35**



**Fig. 3.36**

Fig. 3.30 to 3.36: Depicting art of flora and fauna with birds, different geometric pattern in the shrine of Shri Akal Thakat Sahib [Photograph], by Kaur, Tejinder (August 3, 2015)

### **3.1.8 The Golden Temple Amritsar (Visited on September 23, 2015)**

The golden temple also known as Shri Darbar Sahib has built under supervision of Guru Arjun Dev ji and a Muslim Sufi saint Mian Mir Ji laid foundation stone. Mazar of Mian Mir ji has found in Lahore and uniformly admired pilgrim centre for all communities. The edifice was adorned with the various styles of decoration; such as, ivory, inlay, painting, gouache etc.. Kang, (1988) writes, “The decorations which fall

strictly in the category of mural painting are floral patterns interspersed with animal motifs” (p.60). Arshi (1989) notified that there are about 300 different patterns on the walls of the Golden Temple, which, viewed from a distance, look like a hung Persian carpet. “The only mural that depicting human figures is to be seen on the wall behind the northern narrow stairway leading to the top of the shrine, representing Guru Gobind Singh on horseback” (Kang, 1988, p. 62). Now this mural is also not available on the wall. Aryan, (1977) refers, “Golden temple, Amritsar which is luxuriantly ornamented with flower-patterned highlighted in temptra and embossed in plaster” (p.25). At present, Shish Mahal (a square pavilion) adorned with flora & fauna designs, as well as with birds and animal motifs in an attractive manner. We could find astounding work of art on the walls of the shrine with other techniques such as gouache work, ivory, tukri work, mirror work and marble inlay. We also found some murals on the exterior chajja of the building. Recently, mural paintings of the staircases of the main shrine and murals of the archway (dehori) renovated. The original work can see in the room positioned on the top floor. Here, the use of golden color adds an imperial feeling.



**Fig. 3.37**



**Fig. 3.38**

Fig. 3.37 & 3.38: Portraying paintings on the archway of the Darbar Sahib, Amritsar [Photograph], by Kaur, Tejinder (September 23, 2015)



**Fig. 3.39**



**Fig. 3.40**



**Fig. 3.41**

Fig. 3.39, 3.40 & 3.41: Murals inside the Sheesh Mahal at first floor of Darbar Sahib, Amritsar [Photograph], by Kaur, Tejinder (September 23, 2015)



**Fig. 3.42**



**Fig. 3.43**



**Fig. 3.44**



**Fig. 3.45**

Fig. 3.42 to 3.45: Inlay work, on the outer walls of Golden Temple, Amritsar [Photograph], by Kaur, Tejinder (September 23, 2015)

### 3.1.9 Shivala Shri Vir Bhanu Ji (Visited on November 25, 2017)

“Throughout the administration of Ranjit Singh, a chief Marwari trader Raja Vir Bhan brought a number of Marwari merchants in Amritsar” (Aryan, June 1977, p. 12). As, he was an aficionado of Shiva; he built a place for worship associated with deity Shiva. It is not far from Golden temple and placed in Ghee – Mandi. The main shrine constructed on a high plinth. Later than the achievement of the structure, Raja Vir Bhan hired some painting artists to decorate the temple. Nowadays the internal walls of the main sanctuary are entirely bejeweled with the wall paintings while on the outer walls have only few paintings. A long time ago, the paintings decked the outer walls completely. Paintings within the shrine became tedious and covered with the smoke of incense, used by the priests throughout the religious ceremonies. Subject matter of the paintings has taken from the Hindu mythology and Sikh history. Some war scenes are also there. Colors are luminous. In 1835 A.D. Desa Singh Majithia launched the edifice of the Shivala as a sanctified and generous school for Sanskrit studies (Kang, June 1977). Aryan (1977) wrote, “The portrait of Virbhan in Virbhan – da – Shivala was retouched” (p.31). Further, he added, “The murals decorating the walls of the shivala are specimens of the earliest work executed in Amritsar, in truly Pahari tradition. Now only two panels depicting the marriage of Shiva and battle of Rama – Ravana are in the original state. All other murals were repainted later by painters of theatrical deep scenes. In the process of repainting these murals lost their original charm and lyricism” (Aryan, 1977, p. 31).



**Fig. 3.46**



**Fig. 3.47**



**Fig. 3.48**

Fig. 3.46: 'Radha and Krishna' painting on the interior wall of the Shivala – Vir – Bhanu ji [Photograph], by Kaur, Tejinder (November 25, 2017)

Fig. 3.47: Vishnu Anantshaiya [Photograph], by Kaur, Tejinder (November 25, 2017)

Fig. 3.48: 'Radha and Krishna' mural painted on the outer wall of temple (in circumambulatory path) [Photograph], by Kaur, Tejinder (November 25, 2017)



**Fig. 3.49**



**Fig. 3.50**



**Fig. 3.51**

Fig. 3.49: Maharaja Ranjit Singh in the Court, a mural on the east wall (internal) of the Shivala [Photograph], by Kaur, Tejinder (November 25, 2017)

Fig. 3.50: Nayika, a wall painting on the exterior wall of the Shivala [Photograph], by Kaur, Tejinder (November 25, 2017)

Fig. 3.51: War between Evil spirits and Good spirits, on the inner wall of the temple [Photograph], by Kaur, Tejinder (November 25, 2017)

### **3.1.10 Samadhi of Shri Vir Bhanu Ji (Visited on November 25, 2017)**

In the remembrance of Shri Vir Bhanu ji, his samadhi has constructed near the Shivala Shri Vir Bhanu ji. It is a diminutive octagonal edifice stands on a quadrangle podium. The interior artwork of this structure has washed out. The lower section of the outer walls has destroyed but the upper portion had paintings in a good condition. The subject matter of the paintings has taken from the Ramayana and Mahabharata. Some geometrical patterns with flora and foliage depicted for the border designs. The artisans used the effervescent color scheme. A red, green, ochre yellow, blue color

used in the paintings and black used for the outlines. Linear and diagonal perspective plays an effective role in the paintings.



**Fig. 3.52**

Fig. 3.52: Varaha avatara of Vishnu, on the outer surface of the Samadhi [Photograph], by Kaur, Tejinder (November 25, 2017)



**Fig. 3.53**

Fig. 3.53: Samadhi of Vir Bahnu Ji [Photograph], by Kaur, Tejinder (November 25, 2017)



**Fig. 3.54**

Fig. 3.54: Worship of Shakti Devi, painted on the upper portion of the exterior wall [Photograph], by Kaur, Tejinder (November 25, 2017)

### **3.1.11 Mahant Mangni Ram's Samadhi in akhara Prag Das, at Katra Ramgarhia Amritsar (Visited on September 20, 2015)**

Amritsar city has divided into 'Katrās' and Katra mean a specific area where the people of a precise community are living. In the region of Katra Ramgarhia, akhara of Baba Prag Das is located, also known as Akhara Chatte wala. On the rear side of the akhara, a rectangular structure with a hemispherical dome is situated. This edifice has known as Samadhi of Mahant Mangni Ram. Mahant Mangni founded this akhara in 1805 (Kang, June 1977). It has an opening on each wall. The outer surface of the building is white – washed. The upper level of the walls had a four feet wide strip, which has festooned with the paintings. Even a layer of painting is also available on the strip. Usually subject – matter are concerned with the Hindu and Sikh tradition. The corners of the edifice has adorned with the foliage. Each painting has own frame. Kang (1984) notified, “The upper portion of the dome is embellished with *ras- lila* scenes” (p.26). However, the present researcher failed to get *ras-lila* paintings on the dome. The brilliant color scheme has used by the artisans. Paintings are in a good state of preservation.



**Fig. 3.55**

Fig. 3.55: Guru Hargobind Ji with Sufi Saint Mian Mir ji, a scene from the Samadhi [Photograph], by Kaur, Tejinder (September 20, 2015)



**Fig. 3.56**

Fig. 3.56: Holi celebration, a scene on the internal partition of the Samadhi of Mahant Mangani Ram [Photograph], by Kaur, Tejinder (September 20, 2015)



**Fig. 3.57**

Fig. 3.57: Ten Sikh Gurus with Bahi Bala and Mardana, on the wall of the Samadhi [Photograph], by Kaur, Tejinder (September 20, 2015)



**Fig. 3.58**

Fig. 3.58: Scene from Ramayana [Photograph], by Kaur, Tejinder (September 20, 2015)

### **3.1.12 Shri Raghunath Temple (near Durgiana Temple, Amritsar) (Visited on August 07, 2015)**

Shri Raghunath temple is standing on the right hand side of the chief doorway of renowned Hindu temple i.e. Shri Durgania Temple in Amritsar. Very few people are recognizable with this temple because it had a very small structure, which surrounded with the other buildings. Kang has noticed some paintings in the temple. He stated that Faint traces of graceful early paintings are still visible on the walls of the temple property; unfortunately, however, they are too blurr for us to form an accurate idea of their style (Kang, personal communication). Fortunately, adjacent to the temple, a very small apartment upstairs has some portion of wall paintings still intact during 1970s (Kang, 1984, p. 26). However, when the resercher visited this site on 07-08-2015 she failed to get a lone mark of the paintings at this point. According to the present priest of the temple, these paintings have washed out since last 20 years because the plaster of the walls was out of order due to undue dampness (Ram Sharan, personal communication).

### **3.1.13 Temple Samerian (Visited on September 20, 2015)**

Actually, this temple dedicated to Hindu god Shiva. It has placed in a private house that situated in a tapered street of Bikanerian bazaar, near golden temple Amritsar. In

the north-west corner of the house, a small room constructed as a temple. It is a tetragon space and the inner tower is octagonal prayer room. In the center of the room: Shiv– lingam has found for worship. The other portion of the house used for residential purpose. The main entrance of the house is on north side whereas the temple is on south side. The subordinate segment of the walls is washed out while on the elevated part is covered with the wall paintings. The middle part of the tower has bedecked with the flora, fauna, and geometrical design. The blue as well as the red are the subjugated color of this part. The eight corners of the tower have covered with other Hindu themes. Portraits of Hindu god and goddess also exist. Minute details are visible with the black outline and the consequence of light and shade is creates an illusion in the paintings. Kang, (1984) refers that, “The attempted affect of light and shade in the work is obviously the result of increasing European influence” (p.30). However, the condition of the paintings is in ruins. They are faded with the smoke of incense.



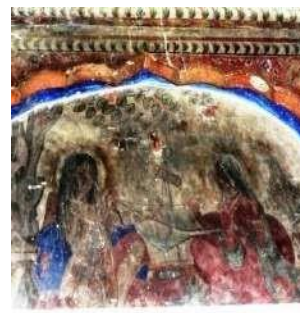
**Fig. 3.59**



**Fig. 3.60**



**Fig. 3.61**



**Fig. 3.62**

Fig. 3.59: Floral & geometrical decoration on the interior of the dome [Photograph], by Kaur, Tejinder (September 20, 2015)

Fig. 3.60: Paintings on the upper portion of the walls [Photograph], by Kaur, Tejinder (September 20, 2015)

Fig. 3.61: Portrait of Lord Krishna [Photograph], by Kaur, Tejinder (September 20, 2015)

Fig. 3.62: Shiva and Parvati preparing ‘Bhang’ (Somrasa) [Photograph], by Kaur, Tejinder (September 20, 2015)

### **3.1.14 The Thakurdwara of Daryana Mall (Visited September 21, 2015)**

As usual, this thakurdwara dedicated to Vishnu’s avatars Lord Krishna and his companion Radha. A sound projected edifice has built in the region of Katra Mohar

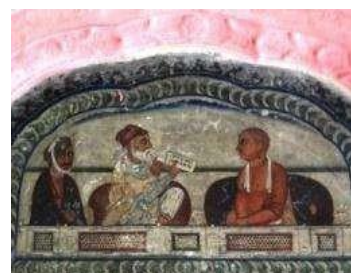
Singh by Daryana Mal, a well-known property owner of the town, Amritsar. The construction year of the edifice is 1932 V. S. (1875 A.D.) is inscribed on the marble lintel of shrine. The foremost opening of the temple faces towards the west. After entering a small doorway, a huge double storey building is breathing on its last. The entrance of this structure faces toward the east. The ground level of the temple has utilized for the accommodation of the priests as well for the visitors while the first floor occupied for the worship purpose. Here, on the first level of the building, in the middle of a huge square hall sanctum is situated surrounded with a pardakshina path and it faces towards east. The circumambulatory path have used for the both purposes i.e. for the pardakshina as well for the sitting of devotes during worship. On the right side of the hall as well as on left side small rooms are available. Every corner of the building is bejeweled with the murals, mirrors and embossed work of art. The interior of the sanctum has modified with marble and paint. Paintings of this part has demolished or washed out but the embossed work and mirror work survived until date. Generally, themes are associated with the Hindu mythology but few taken from the Sikh history as well. An assortment of flower and foliage with geometrical design boost the level of the decoration. Vivid color, infinitesimal details, sharp features, flowing draperies, natural vegetation creates an illusion of majestic environment. As usual, the walls have alienated vertically and horizonally. Each painting has a double outline adorned with leaves, which provide a frame to the mural. Several paintings are in an excellent situation of conservation while the others are in worsening condition.



**Fig. 3.63**



**Fig. 3.64**



**Fig. 3.65**



**Fig. 3.66**



**Fig. 3.67**



**Fig. 3.68**



Fig. 3.63: A newly wedded couple [Photograph], by Kaur, Tejinder (September 21, 2015)

Fig. 3.64: A Punjabi Female [Photograph], by Kaur, Tejinder (September 21, 2015)

Fig. 3.65: An unidentified theme [Photograph], by Kaur, Tejinder (September 21, 2015)

Fig. 3.66: A priest playing 'Shanka' [Photograph], by Kaur, Tejinder (September 21, 2015)

Fig. 3.67: A Bairagi Sadhu playing 'Tuba', a musical device of brasswind group [Photograph], by Kaur, Tejinder (September 21, 2015)

Fig. 3.68: A wall painting representing Sikh subject matter [Photograph], by Kaur, Tejinder (September 21, 2015)

### **3.1.15 A Shivala inside the Thakurdwara of Daryana Mall (Visited on September 20, 2015)**

In the patio of this thakurdwara, a petite shrine placed which is devoted to god Shiva. Here, we could find some extant remnants of paintings with the above said characteristics.

### **3.1.16 Samadh of Sardar Lal Singh (Visited on May 04, 2019)**

On the left – hand side of Amritsar – Attari road village Kale Ghanupur situated in the vancity of the Amritsar. In the outer segment of village, four smadhas found those are associated with the sardars of the village. The first one samadh is of Sardar Lal Singh, second is of his wife Aass Kaur, the third one is of Sardar Chatter Singh and the last one of Sardar Attar Singh (personal communication with S.Satbir Singh, a local resident). Basic compositions of all these smadhas are octagonal from the lower section but encircling from the pinnacle. Edifice of the samadha has accomplished in 1891 A.D. (Inscribed on the western wall of the Samadhi). During the fieldwork, the present researcher found that, only in the first Samadhi i.e. of S. Lal Singh had some paintings while in the others no mark of painting is traceable. In this samadha, each wall has divided into five rectangular panels and paintings have found in theses panels. The central panels are four feet elongated, and two and half feet broad while the others are two by one and quarter size. The focus of these paintings allied with the Hindu tradition and Sikh history. Brilliant color schemes, microscopic details, sharp features, profile faces are the chief characteristic of painting which prove the

influence of Pahari style. In the core of the dome, a flower is depicting the spirit that is free from the worldly desires. Until date, these paintings are in incredibly good stipulation. If one is accessing from the outer side of the samadhas, these are standing on a high plinth. All the doors are facing towards east. Now, these are standing just behind the ‘Sada Pind’ a tourist destination on the Amritsar – Attari highway.



**Fig. 3.69**



**Fig. 3.70**



**Fig. 3.71**



**Fig. 3.72**

Fig. 3.69: Different subject matter in vertical & horizontal division of wall's surface [Photograph], by Kaur, Tejinder (May 04, 2019)

Fig. 3.70: Sikh Gurus Kaur, Tejinder [Photograph], by Kaur, Tejinder (May 04, 2019)

Fig. 3.71: Guru Nanak Dev Ji with Bhai Bala and Bhai Mardana [Photograph], by Kaur, Tejinder (May 04, 2019)

Fig. 3.72: An unidentified painting [Photograph], by Kaur, Tejinder (May 04, 2019)

### **3.1.17 Samadh of Dal Singh (Visited on August 04, 2015)**

Sardar Dal Singh was the forfather of Sardar Lal Singh (Singh Maggar, 68-year-old resident of village, personal communication). His Samadhi is locale at Pind Kale-ke located on the Amritsar – Attari highway. At the entrance of the village, 4 – 5 small buildings have positioned. Samadh of sardar Dal singh is the one of these edifices. It is an octanganl building with a hemisphere dome. Approximately one and half feet wide strip is available on the upper portion of the walls bejeweled with mural paintings. Each wall panel has divided into three parts with the help of flora and fauna. In the middle of each panel, a story depicted whereas on the sides of each panel some life sketches are visible. The content for the work of art had taken from the Hindu mythology. One painting is depicting the last time of Mahiwal, when Sohani's brothers killed the hero under the tree. The depiction of this type of legends is very rare. Once the whole interior of the edifice has adorned, but with the passage of time,

the lower portion of the walls and the dome has lost their work of art. The available work of art is in a good state of preservation.



**Fig. 3.73**



**Fig. 3.74**



**Fig. 3.75**



**Fig. 3.76**

Fig. 3.73: Researcher's Father at the Samadhi of sardar Dal Singh [Photograph], by Kaur, Tejinder (August 04, 2015)

Fig. 3.74: Scene presenting the last time of Sohni – Mahiwal [Photograph], by Kaur, Tejinder (August 04, 2015)

Fig. 3.75: Life drawing of 'Hanuman' [Photograph], by Kaur, Tejinder (August 04, 2015)

Fig. 3.76: Sita – Haran by Ravan, a scene from Ramayana [Photograph], by Kaur, Tejinder (August 04, 2015)

### **3.1.18 Temple of Maiya Nath (Visited on September 21, 2015)**

Katra Dolo is another famed zone of Amritsar. Maiya Nath's temple is one of renowned temples of Amritsar that is located in the above said zone, constructed during V.S. 1936 i.e. 1879 A.D. (Inscribed on the entrance of garbhagriha). Kang, (1984) stated that, "In part of the *dalan* stands the *garbhagriha*, leaving a small circumambulatory passage. The remaining part of the *dalan* was originally painted with frescoes; the *garbha – griha* was embellished with inlaid mirror – work, let in intricate patterns. The frescoes painted on the upper portion of Dalan's walls are still extant" (p. 30-32). When the present researcher visits this site on September 21, 2015, she has failed to achieve a single specimen of artwork.

### **3.1.19 Samadhi Sardar Nihal Singh Attari at Attari (Visited on August 01, 2015)**

Attari is a small town placed on the main road that leads to the Bagha – Boarder. Sardar Nihal Singh was father of Sardar Sham Singh Attariwala, a renowned general in the army of Maharaja Ranjit Singh. Sardar Nihal Singh has died in 1819 A.D., (Gill, 2004, p. 243) and in his remembrance; his Samadhi constructed on left hand side at the entrance of the village. It is an octagonal architecture with a spherical

dome. It has constructed with the lakhnori (small) bricks and the upper segments of outer walls had adorned with some geometrical patterns. The interior of the Samadhi is unadorned.



**Fig. 3.77**

Fig. 3.77: The upper segment of the entrance of Samadhi Nihal Singh Attari [Photograph], by Kaur, Tejinder (August 01, 2015)

### **3.1.20 Thakurdwara Bairagian at Attari (Visited on August 01, 2015)**

In the heart of the village, an enormous complex is situated, familiar as Bairagian's thakurdwara. It is a double storied compound. On the ground level, various rooms are there which the priest of the thakurdwara and his companions uses as a shelter. At the upper level of the edifice, temple has built in the commemoration of lord Rama, a Hindu deity. A diminutive quadrangle room that used as a temple is subbonded with a circumambulatory corridor. Kang (1984) writes, "The murals on the upper half of the walls are still in good state of preservation, those on the lower half have suffered seriously at the hands of visitors. All the themes painted are religious in content, and derive from the Hindu faith" (p. 32). The present researcher visited this site and found that all the paintings had demolished because of renovation. The priest told that the plaster of the walls has peeled off and to protect the structure it is essential to plaster the walls once again.

### **3.1.21 The old haveli of the Sandhanwalia Sardars at Raja Sansi (Visited on August 01, 2015)**

The Sandhanwalia leaders served Maharaja Ranjit Singh, and in effect the Lahore Court, with utmost distinction in the remote areas of the Kingdom (Bansal, 2015, p. 211). This particular haveli has built by Sardar bakshish Singh Sandhiwalia in the 1880s (Bansal, 2015, p. 211). Kang (1984) has excerpted B.N. Goswamy that "The haveli, with more than twenty elegant mural panels still intact" (p. 24). Further, he added, "The *haveli*, however, not been occupied for some decades is now nearly in

ruins” (Kang, 1984, p. 25). In 1971, a room of 18 feet long and 14 feet wide adorned with the paintings but only the upper portion was in good state of preservation (Kang, February 8, 2017). During fieldwork the current researcher found that the hevali has absolutely bulldozed by the present owner and at that place, construction of a hotel is scheduled. Kang published some paintings in ‘Punjabi Tribune’ on February 08, 2017. The researcher analysed these painting and found that all the paintings has framed with the oval shape- frames. A gap between the two has filled with the flowers and foliage. Subject matter was concerned with the Hindu and Sikh mythology. Apart from that, portraits of royal women have painted on the walls. Some paintings have linked with the Baba Bir Singh Naurangabad (Bansal, 2015, p. 211). The trophies between the peacocks portraying the British influence (see Fig. 3.78). Hence, we lost a great cultural monument of the state even controlled by the private owner.



**Fig. 3.78**



**Fig. 3.79**



**Fig. 3.80**



**Fig. 3.81**

Fig. 3.78: Flora and Fauna with Birds (1971) (Photograph Publ. by Knag in “Punjabi Tribune” February 22, 2017)

Fig. 3.79: Maharani Jind Kaur (1971) (Photograph Publ. by Kang in “Punjabi Tribune” February 08, 2017)

Fig. 3.80: Brahma Ji (1971) (Photograph Publ. by Kang in “Punjabi Tribune” February 15, 2017)

Fig. 3.81: Guru Nanak Dev Ji (1971) (Photograph Publ. by Kang in “Punjabi Tribune” March 01, 2017)

### **3.1.22 Gurudwara Damdama Sahib at Raja – Sansi (Visited on August 01, 2015)**

Baba Bir Singh ji was the contemporary of Maharaja Ranjit Singh. He was born in a village Known as Gagobaha, near Jahamal, now situated in district Tarn-Taran. It has constructed in the loving memory of Baba Bir Singh Ji Naurangabad. He has died in V.S. 1901 i.e. 1844 A.D., (Nabha, 2004, p. 658). It is a sound planed structure erected on a rhombus pedestal. After, a long voyage one could reach on portico. The central

chamber, used as a garbha – griha, has enclosed with a covered loggia on the entire sides, which has flanked with blind openings. The inner chamber has covered with a dome. It had four doorways, one on each side and above of each one, a rectangular panel is there, which is used for the decoration purpose. The content has taken from the Sikhism. Here, all the human forms are in seated position. The name of each personality has depicted in Gurmukhi language with the forms. Colors are bright and minute details of jewellery, side profile faces introduce the impact of Pahari miniatures. The spots of whitewash on the paintings creates crisis among the viewer.



**Fig. 3.82**

Fig. 3.82: Mural depicting ‘Sikh Gurus’ on the internal wall of the shrine [Photograph], by Kaur, Tejinder (August 01, 2015)

### **3.1.23 The Shivala of Hardhan (Visited on July 31, 2015)**

The temple has dedicated to the Hindu God Shiva and located in the centre of village Matewal in Majita block of district Amritsar. It has allied among the Baragi Sadhus. It was built by a Hindu merchant named Hardan in V.S 1920 i.e. 1863 A.D. (Inscribed on the entrance of the temple Shrine). Even nowadays, it is a personal property of S. Sukhdev Raj ji but the family allowed other peoples to visit the shrine for worship. It is a small structure that had a Vimana (main temple) covered with the tapered apex, projected for accommodation the idol and a Jagmohana (small opened hall but covered from the top) in front of Vimana. Once, the whole interior of the Vimana has festooned with the murals (Singh Sukhdev, (owner) personal communication, July 31, 2015). However, now the lower level of the walls has covered with the layers of the white – wash. The upper portion of the walls has divided into small segments with the help of geometrical designs as well as with flora and fauna. These segments have filled with the paintings based on Hindu content. Apart from the above said birds as

pigeon, parrots and still life paintings are also available. God Sun has depicted in the middle of the vaulted roof covered with natural and geometrical designs. Use of brilliant color in the murals influences the Mughal and Pahari impact. The colors of the paintings are vanishing day-by-day due to innocent behavior of the devotees.



**Fig. 3.83**



**Fig. 3.84**

Fig. 3.83 & 3.84: Depication of birds on the internal walls of the Shivala at Matewal [Photograph], by Kaur, Tejinder (July 31, 2015)

### 3.1.24 **Darbar Baba Buddha Sahib at Ramdas (Visited on August 02, 2015)**

Village Ramdas has situated in tehsil Ajnala just 27 miles from Amritsar (Nabha, 2004, p. 766). Baba Buddha Ji spent most of his lifetime at this place (Singh Jasvir, personal communication). Samadhi of Baba Buddha ji has situated here. Kang, (1984, p. 58) listed the site where he saw scattered panels of mural paintings. The old building has demolished and a new one has constructed on the same place. The every inch of the building has covered with the marble. With the demolization of the older edifices, our great work of art and prescious culture has also disappeared. Therefore, it is the need of hour that we must protect our great culture and work of art.

### 3.1.25 **Thakurdwara of Raghunath (Visited on May 20, 2019)**

This temple dedicated to Shri Krishna and Radha. It is located near Jalia wala Bagh. Once it had agreat amount of wall paintings (Kocchar Surinder, personal communication, May 20, 2019), but presently, none of the artwork is available with us. The old structure has modified with marble etc.

### 3.1.26 **Faqir – Chand – da – Mandir (Visited on May 20, 2019)**

Aryan (1977) revealed about the temple of Faqir – Chand at Amritsar. He wrote, “Methab Singh a skillful muralist who adroned the stockade the initial level of Baba Atal ji, Temple of Faqir – Chand as well as further Hindu places of worship. The work executed in the Faqir – Chand mandir is greatly superior to the painting work of

Baba Atal ji. Few human forms are of life-size, e.g., Radha-Krishna on top of a dangle” (p. 33). Further, he added, “obvious the painters reserved animated the spirit of pahari style and its quality in such art-works. Still a disappearance can see. Even it is not assure that why the artisan executed the human size forms. May be, it has a fashion of those days” (Aryan 1977, p. 33). Now, all the great work has disappeared from the walls of the shrine.

### 3.1.27 Bikanerian – da – Mandir (Visited on May 20, 2019)

The temple of Bikanerian positioned in the Katra – Ahluwalian. Aryan (1977) refers that, “the ladies forms are represented the look of the brides of the local region. The Parvati and Radha are the example of Punjabi bride. It is an evidence of worsen time of the mural paintings in Punjab. Sikh artists were executed these wall paintings” (p. 33). Nevertheless, this valuable art is not located on the walls of the temple, while the researcher visits the site.

### 3.1.28 Baba Bakala Sahib (Visited on August 04, 2015)

A diminutive municipality Baba bakala is positioned just 35 KM away as of Amritsar. The Gurudwara Baba Bakala built in early 20<sup>th</sup> century. The interior of the edifice festooned with murals depicting themes from the lives of the Sikh Gurus (Aryan, 1977, p. 37). “One gets the intuition that calendars have fitted on the walls and all the wall paintings are carry inscriptions in Gurmukhi script” (Aryan, 1977, p. 37). The murals have re-painted around 1915 A.D. and are in a good state of preservation (Singh Sukhvir (Manager), personal communication, August 04, 2015). The content was earlier. Mainly the life stories of Guru Gobind Singh Ji has depicted here. Potraits of Sikh soliders has also depicted here. All paintings enclosed within a broad decorative frame. The background has settled in a natural way. The best-survived painting could see in this shrine.



Fig. 3.85



Fig. 3.86



Fig. 3.87



Fig. 3.88



Fig. 3.85: Scene presenting Guru Gobind Singh Crossing Sarsa River while they left Anandgarh fort [Photograph], by Kaur, Tejinder (August 04, 2015)

Fig. 3.86: Gangu, who served as a cook for Guru Gobind Singh ji taking Mata Gujar Kaur and two sons of Guru ji with him by cheating [Photograph], by Kaur, Tejinder (August 04, 2015)

Fig. 3.87: Scene presenting the martyred of Sahibzada Jorawar Singh and Fateh Singh at Sirhind [Photograph], by Kaur, Tejinder (August 04, 2015)

Fig. 3.88: A scene from the Sikh history i.e. Death of Teja Singh Sumandari in central Jail Lahore and people taking his death body for cremation [Photograph], by Kaur, Tejinder (August 04, 2015)

### **3.1.29 Shiv Temple at Pul Kanjari (Februray 07, 2018)**

Pul Kanjari a village with historical importance is located near Bagha – Boder, Amritsar. This village is also famous as Pul Moran Sarkar. Maharaja Ranjit Singh got married with Moran a Muslim ‘Nacchi’ (dancer) because of that, he got punishment from Shri Akal thakat sahib, the supreme court of Sikh community (Gill, 2004). Later on, it has converted into fine only. This village has reminiscent of the Persian style architecture (Jain, 2018/04/04). A small sanctuary dedicated to Shiva has built on the periphery of an enormous water reservoir with lakhnori bricks. The interior as well as the exterior of the sanctuary has adorned with beautiful frescoes. The walls have divided into horizontal and vertical panels to provide a frame to the painting. The subject – matter as usual derived from the Hindu myths. Each painting has its own double frame flourished with geomaterial patterns and flora and fauna. The dazzling color Fig. has used by the artisans. The lower walls have lost their glory because the plaster has peeled off. The upper portion of the walls and the roof has beautiful paintings preserved in good state. The paintings on the outer walls became faded. The site has declared as a protected monument by the state government through notification “Endst No. 10/57/2010-4TC/3234, dated: 31-12-10 Corrigendum No. 10/57/2010-4TC/809, dated: 27-04-11” (List of Protected Monuments, 2020/7/29).



**Fig. 3.89**



**Fig. 3.90**



**Fig. 3.91**



**Fig. 3.92**

Fig. 3.89: Interior of Shiva temple, Pul Moran flourished with the paintings [Photograph], by Kaur, Tejinder (Februray 07, 2018)

Fig. 3.90: A view of the edifice [Photograph], by Kaur, Tejinder (Februray 07, 2018)

Fig. 3.91: Vamana Avtar of Lord Vishnu, on the inner fence of the shrine ‘Shiva Temple, Pul Moran’ [Photograph], by Kaur, Tejinder (Februray 07, 2018)

Fig. 3.92: A view of the faded frescoes on the exterior wall [Photograph], by Kaur, Tejinder (Februray 07, 2018)

### **3.1.30 Public well**

During the province of Maharaja Ranjit Singh, public wells were also an indispensable part of social life. Every community has their own well. The artist also painted the outer walls of the wells. Aryan (1977) believed about the content of the murals that the themes derived from the Hindu epics, floral blueprint as well as from the Persian lovers. Aryan (1977) elaborates regarding the public wells in Amritsar that, “we see the depiction of Khwaja Khizar, the Muslim god of water. Khawaja Khizar was worshipped by all communities and was thus a positive means of cultural rapprochement between Hindu and Muslim” (p. 30). However, in present days, Khwaja Khizar’s adulation is an essential element of customs in Punjab. In the present scenario, all wells have demolished; now every family has their own water source. Therefore, due to the lack of use, these has disregarded and lost their previous glory.

### **3.1.31 Other Edifices**

Apart from the above said edifices some other had paintings. At present, all these had vanished. However, at some decades ago they have flourished with the great artwork. The entrance of Bhaian – da – Burj (also known as Burj Gianian) on the way to Thada sahib Gurudwara (Aryan, 1977, p. 35), Jamadar – di – Haveli (Aryan, 1977, p. 36) and Teja Singh – da – Thakurdwara (Aryan, 1977, p. 26) had murals.

Some other art historians have also written about the sites where wall paintings have existed at that time in their research works. According to Arshi (1986) “The first floor of Gurudwara Shahidan, Amritsar had ornamented with beautiful frescoes depicting various themes. The exterior walls of this chamber had eight panels that are illustrating the episodes from the life of Baba Dip Singh and the portraits of some Sikh dignitaries”(p. 129). Further, he added, “the panels were divided by the painted ‘pathas’ (Borders) havinf flora and fauna and the inner sides of the external chamber have frescoes illustrating the whole life story of Guru Nanak” (Arshi, 1986, p. 129). However, now all these had collapsed.

### **3.2 District Barnala**

Barnala is a district of Punjab. It has carved out from district Sangrur in 2006. Barnala and tapa are the tehsils of district Barnala. Therefore, earlier the edifices of Barnala district had studied under the district Sangrur.

#### **3.2.1. The Samadh of Baba Dayal Das (Visited on February 15, 2015)**

In the north – west corner of municipal Barnala, an octagonal building with spherical dome is standing on a square plinth. From its first look, any one could judge that it is an old structure. It had bogus entrance on each wall but the main entrance is opening on northern side. It has recognized as the samadh of Baba Dayal Das ji, who belonged to udasi sect of Sikhism (Nabha, 2004, p. 7). According to ‘Gazateria Foolkia state gazzetriar of 1904 Baba Dayal das ji was chella of Sadhu Balram ji (Kang, 2018/5/30). Interior walls and the dome of the edifice adorned with the paintings. Outer surface has washed with white – wash. All interior walls had divided into two panels with the help of dual border. Frames has adorned with geometrical blueprint as well with the flowers and petals. The dome has covered with the various themes. Birds, animals, flowers and some human forms are there. Natural flow of lines is presenting the creativeness of the artist. Total 15 panels are there of various sizes. The content had taken from the Sikhism besides from the Hinduism. The dominated outline in each form, radiant colors, profile faces and sharp features are presenting the influence of Pahari and Rajasthani miniature painting. Composition of murals is good but formation of forms is week. The condition of the paintings is superior on the upper walls while inferior on the lower walls. Reason for the damaging of lower

panels is that all the people who visit this Samadhi for prayer are touching the lower panels in an innocent manner for paying respect to them.



**Fig. 3.93**



**Fig. 3.94**



**Fig. 3.95**



**Fig. 3.96**

Fig. 3.93: Adoration of the Dome inside the Samadhi of Baba Dayal Das ji [Photograph], by Kaur, Tejinder (February 15, 2015)

Fig. 3.94 & 3.95: Interior of the Samadhi Baba Dayal Das ji [Photograph], by Kaur, Tejinder (February 15, 2015)

Fig. 3.96: Samadhi of Baba Dayal Das ji at Barnala [Photograph], by Kaur, Tejinder (February 15, 2015)

### **3.2.2 The Temple of Sataya – Narayan Laxami (Visited on February 15, 2015)**

In addition, familiar as the temple of Mai Rajji, is located in the south side of village Hauandiya, near Barnala. It is just 3 miles away from Barnala in the west side of the city (Nabha, 2004, p.193). Mai Rajji was an old woman, who sponsored her land and money for the construction of the temple dedicated to Vishnu's avatar Lord Sataya Narayan and Laxami (Priest of the temple, Personal Communication, February 15, 2015). The temple is standing on a rectangle plinth; architectural plan of the temple is square with an arched top, which is entirely bejeweled with the murals from the interior. Usually, themes had taken from the Hindu and Sikh legends as well from the nature. Some still life patterns also exist on the walls. The artists used dazzling color palette but the angular forms and thick lines were depicting the weakness of drawing. Artist has failed to bring the impression of light and shade. The subordinate part of the walls had covered with the tiles. The higher part is still intact with the paintings. Now the color of the paintings is fading day by day due to lack of care and unawareness of the priest and local residential. Some cracks on the walls are deteriorating the painting. It is the time to be aware to protect the great art of the shrine.



**Fig. 3.97**



**Fig. 3.98**



**Fig. 3.99**

Fig. 3.97: A view of the Laxmi – Naryan temple at village Hadiya [Photograph], by Kaur, Tejinder (February 15, 2015)

Fig. 3.98: Painting on the interior of the Dome of Laxmi – Naryan temple at village Hadiya [Photograph], by Kaur, Tejinder (February 15, 2015)

Fig. 3.99: Inner view of the shri Laxmi – Naryan temple at village Hadiya [Photograph], by Kaur, Tejinder (February 15, 2015)

### **3.2.3 The Shiva temple in the Burj wala Dera at Village Hadiya (Visited on February 15, 2015)**

Dera Burj wala has linked with the sanaasi sect of Hinduism (Inscribed on the foundation stone inlay on chief entrance). Dedicated to lord Shiva; a small Vimana with Jagmohan is situated in the dera. The temple has positioned on a platform. The square base of the temple is inserted into octagonal form and then into a spherical dome from the inside. The outer surface of the building has covered with red sand stone marble. The lower walls of the interior covered with the tiles. Only on the interior part of the dome and the upper segment of walls adorned with the murals. The event of the paintings has taken from the Hindu myths. Gurmukhi script can be seeing on the paintings. Various artists worked in this shrine because the work on the walls is inferior to the dome. Bulky lines can be seen on the walls but thin on the dome. The condition of the artwork is not too good but if the proper care should given than, we can preserve these beautiful murals.



**Fig. 3.100**



**Fig. 3.101**



**Fig.3.102**

Fig. 3.100: Painting on the Dome in the Shiva temple at Burj wala Dera, Village Hadiya [Photograph], by Kaur, Tejinder (February 15, 2015)

Fig. 3.101: Detail of Fig. 3.100 [Photograph], by Kaur, Tejinder (February 15, 2015)

Fig. 3.102: Paintings on the upper section of walls Shiva temple [Photograph], by Kaur, Tejinder (February 15, 2015)

### **3.2.4 The Haveli of shri Onkar Nath at village Hadiya, Barnala (Visited on February 15, 2015)**

In the heart of village Hadiya, a ruined building with beautiful leftovers of wall paintings can see. The building itself, speaks about its glorious time. In the central courtyard, assorted relics are stay alive on the ruined walls. Kang (1984) stated that, “A frieze running along the top of the four walls of the courtyard, has frescoes now in a poor state” (p. 49). The themes related to the routine work of people, religion and of nature had presented here. Few bright color patches are so far intact. The brilliant natural and fresh colors, unbroken lines, balanced color scheme, harmony and rhythm in the paintings are still attracting the visitors, even though are in worse circumstance. Explanation of the themes are explained by the artist in Gurmukhi script is accessible so far. The haveli is breathing its last. With the lost of this haveli: great heritage of village Hadiya will also be soon disappear.



**Fig. 3.103**



**Fig. 3.104**



**Fig. 3.105**



**Fig. 3.106**



**Fig. 3.107**

Fig. 3.103 to 3.107: Ruins of paintings in the haveli of Shri Onkar Nath ji [Photograph], by Kaur, Tejinder (February 15, 2015)

### **3.2.5 Samadh of Baba Nikka Singh at Barnala (Visited on February 15, 2015)**

In the outer locality of Barnala, a huge edifice is standing in the fields. This is associated with Baba Nikka Singh. Kang (1984, p. 60) listed the spot where he saw freckled sections of mural paintings. Some scattered panels are visible on the walls until date. Subject – matter as usual has taken from the myths of Hinduism and from nature also.

### **3.2.6 Shivala Nanu Ka at Bhadaur (Visited on February 15, 2015)**

Bhadaur, a village positioned in tehsil Tapa district Barnala. A shrine dedicated to Hindu god Shiva is locale in the village. A small edifice once adorned with murals. Kang (1984) refers a shivala at village Bhadaur where he saw murals on the walls of the shrine (p. 60). Now all the walls have covered with the tiles and old building is there with new amendments.

### **3.2.7 The Shrine dedicated to Shri Ram Chander Ji at Barbar (Visited on February 15, 2015)**

Village Barbar is located on the Sangrur – Barnala Road. A small temple has situated outside of the village near a water pond. It has placed in the dera Baba Manohar das ji (Inscribed on the entrance of the temple). The temple had a small square vimana, topped with arched sikhra and enclosed with a covered narrow circumambulatory path. The interior of the dome and the upper level of the walls have covered with floral and geometrical designs. The rest of the walls have covered with the tiles. Once it had a great amount of painting (Singh Taljeet, personal communication, February 15, 2015)



**Fig. 3.108**



**Fig. 3.109**



**Fig. 3.110**

Fig. 3.108 to 3.110: Depicting murals at temple Shri Ram Chandar Ji [Photograph], by Kaur, Tejinder (February 15, 2015)

### 3.3 District Bathinda

The oldest metropolis Bathinda has derived its first name since the Bhati; a sub caste of Rajput family ruled the city. It came into existence as a district after the independence on August 1948. The Bathinda is also famous as a city of lakes.

#### 3.3.1 The Temple of Kalu Nath (Visited on July 19, 2015)

Nathana is a well-known village of district Bathinda. In the centre of the village, temple of Baba Kalu Nath has placed. In the month of March, a mela has held annually at this place in the commemoration of revered Baba Kalu Nath (Lal Ram, personal communication, July 19, 2015). Kalu Nath served the army of Guru Hargobind Sahib Ji with food and milk during the battle of Gurusar Maraj (Gill, 2004, p. 530). The temple had its old structure with a variety of modification. On the ground floor, the main chamber has situated on a low-based plinth.

Kang (1984) wrote, “The inside walls, both of the room and the circumbulatory, are adorned with murals, executed by *raj-mistris*, who must have been employed to construct the entire temple. The themes vary, but a majority of them are religious in character” (p. 51). The paintings had demolished due to renovation purpose. The entire edifice has adorned with the glass and tile work. Even, during renovation they tried to keep the subject matter of the paintings in a new technique i.e. cut glasswork as a decorative purpose.



Fig. 3.111



Fig. 3.112



Fig. 3.113



Fig. 3.114



Fig. 3.115

Fig. 3.111 to 3.114: Cut glasswork depicting different subject matter at Kalu Nath Temple [Photograph], by Kaur, Tejinder (July 19, 2015)

Fig. 3.115: A view of the temple Baba Kalu Nath [Photograph], by Kaur, Tejinder (July 19, 2015)



### **3.3.2 The Samadhi of Bahi Dalla Ji at Talwandi Sabo (Visited on July 19, 2015)**

Twenty-eight kilometre away from Bathinda a municipality known as Talwandi Sabo has positioned. Talwandi Sabo is an important relationship with the Sikh community. It derives its name Damdama Sahib as Guru Gobind Singh ji stay at this place. Many Sikh historical shrines i.e. Gurudwara Damdama Sahib, Gurudwar likhansar Sahib are located here. Bahi Dalla, a native of this place, met the tenth Sikh Guru Gobind Singh who has impressed by bahi Dalla's skill in archery and was blessed him (Aryan, 1977, p. 42). His Samadhi is standing just behind the main shrine of Gurudwar Damdama Sahib. It is a square edifice covered with a hemispherical dome. The interior of the structure has adorned with the murals based on the Sikh and Hindu content. Aryan (1977) refers regarding the murals of this shrine that they are the earliest specimens of the Punjab murals and has been executed roughly during 1705 to 1740. Kang (1984), notified about the figures painted here, that they are usually elongated. The paintings of the interior are in decaying state. The murals on the outer surface have washed out. (p.15)

### **3.3.3 Bahi Guddar Singh and Mai Rajji's samadhi at village Dayalpur Bahi – ka (Visited on July 19, 2015)**

Bahi Roop Chand ji was a follower of Sixth Sikh Guru, Guru Hargobind Sahib Ji (Nabha, 2004, p. 783). Bahi Roop Chand's great grandson, Bahi Guddar Singh ji was a famous mahant of village Bagharia district Sangrur (Nabha, 2004, p. 309). He has died in 1823 and in his reminiscence; a Samadhi has constructed in the village Dayalpur Bahi – Ka. A cubical based edifice with a rotund dome is standing on a dais. It has four gateways on each side. In the centre of the structure a square plinth approximately of two and half feet height and four feet by four feet wide is standing. The remianance of Baba ji had buried here. The entire interior has embellished with the murals. Geometric pattern overstated on the lowest parts of the walls. The size of these panels is approximately 4feet by 4feet. Colors are still bright but a few scraps of plaster fallen down from these patterns. The rest of the paintings are associated with the Sikhism. Some painting were depicting various love tales and the nature i.e. Sassi – Panuu, Shrvan with his blind parents, trees and fruits. Sizes of the frames are diminutive approximately one foot by one foot to one and half by one. The figures in

the frames are so tiny. The intriguing element of this work is that milieu in all paintings is blank. Impact of miniature paintings is visible but the artist has failed to occupy the element of art. Side profile faces with wide eyes present the influence of Jain miniatures. Lack of proportion and weakness of lines can see in these murals. Now days, paintings are deteriorating day by day and lack of funds is another reason (Singh Mandeep, personal communication, July 19, 2015). Mai Rajji wife of Baba Guddar Singh ji was expired in 1841 (Nabha, 2004, p. 763). Her memorial is standing in front of Baba Guddar ji Samadhi at village Dayalpur Bahi – ka. This building has also festooned with the murals of same style as of Samdhi Baba Guddar Singh Ji.



**Fig. 3.116**



**Fig. 3.117**



**Fig. 3.118**



**Fig. 3.119**

Fig. 3.116: Researcher's father with the Manageing Committee of Samadhi Baba Guddar Singh [Photograph], by Kaur, Tejinder (July 19, 2015)

Fig. 3.117: Interior of the shrine baba Guddar Singh Ji [Photograph], by Kaur, Tejinder (July 19, 2015)

Fig. 3.118: Detail of the paintings on the interior wall [Photograph], by Kaur, Tejinder (July 19, 2015)

Fig. 3.119: Floral ornamentation of the Dome [Photograph], by Kaur, Tejinder (July 19, 2015)

### **3.3.4 Rani Mahal at Gobindgarh Fort, Bathinda (Visited on September 12, 2015)**

The Gobindgarh fort has built by Raja Dab, an ancestor of the mythical ruler Vena Pal (information from the display board on main entrance). The chief doorway of the fort has placed on the north – west corner of the fort. It is a triple storied structure. On the first floor of this structure, a Mughal period edifice ‘Rani Mahal’ has built. It has a main hall with rooms on both sides. The roof of all these rooms has embellished with the paintings. The content has linked with the nature. The brilliant color has used by the artists. However, all these are in ruins. The centre government (Archaeological Survey of India) declared it, as a protected monument vides notification no. Act No. LXXI of 1951 dated 28 – 11- 1951 (Bhatti, 2000, p.5). Due to unsafe for vistors, it remains closed all the time. The special permission is required to visit the site is essential.

### **3.4 District Faridkot**

The city has founded by Raja Mokalsi (“Faridkot, Punjab” December 2016). Earlier it has known as ‘Mokal Nagar’ but after the visit of Sufi saint Baba Farid, its name has changed as Faridkot (Nabha, 2004, p. 608). On 7 August 1972, it has carved out as a seprate district from the region of Bathinda and Ferozpur districts (“Faridkot, Punjab” December 2016).

#### **3.4.1 Gurudwara Gurusar at village Bargari (October 03, 2015)**

Village Bargari is situated just 8.5 Km away from the main bus stand of Faridkot in tehsil Kot Kapura of district Faridkot. A historical gurudwara allied with tenth Sikh guru Shri Guru Gobind Singh Ji; is located in this village. Kang (1984) narrates about the old structure of this gurudwara, “the room is encircled by a narrow *parikarama* which has some murals on its walls” (p. 47). Further, he added, the themes represented are Sikh. The murals of the ground floor were painted, while the edifice is completed, near about eighty years ago” (Kang, 1984, p.47). While the present researcher visited this shrine, she found that the old building has destroyed because of renovation purpose. The old building was very small and badly damaged. Because of this reason, according to the requirements of the time they built a new one (Singh Kuldeep, personal communication, October 03, 2015). Kang published few

photographs in ‘Punjabi Tribune’, which he has taken in 1969 when he was doing his research in this field. Some specimens of those photographs are given below:



**Fig. 3.120**



**Fig. 3.123**



**Fig. 3.121**



**Fig. 3.122**



**Fig. 3.124**

Fig. 3.120: Guru Gobind Singh Ji playing with Raijhang, (1969) (Photograph publ. by Kang, “Punjabi Tribune” December 14, 2016)

Fig. 3.121: Guru Gobind Singh Ji preparing ‘Amrit’ (1969) (Photograph publ. by Kang, “Punjabi Tribune” December 14, 2016)

Fig. 3.122: ‘Nihang Singh preparing Sardaa’ (1969) (Photograph publ. by Kang, “Punjabi Tribune” January 18, 2017)

Fig. 3.123: ‘A Sikh lady is taking food for Khalsa’ (1969) (Photograph publ. “Punjabi Tribune” February 01, 2017)

Fig. 3.124: ‘Guru Nanak Dev ji with Bahi Bala and Bahi Mardana’ (1969) (Photograph publ. “Punjabi Tribune” January 11, 2017)

It has concluded that for the sake of renovation we lost our great heritage. If the renovation of old structures will continue at the same speed than the art of murals will become a dream for our future generation.

### **3.4.2 Qila Mubark at Faridkot (July 22, 2015)**

In front of “Tilla Baba Farid Ji” Faridkot fort has situated; also known as fort of ‘Barar Sikh Dynasty’ at Faridkot. The major doorway of the citadel is on eastern wall. Due to the property dispute of royal family; the fort is closed in these days and the

authorities made restriction for the photography. After, requesting a lot, they allowed me to have a look on the paintings. The ramparts of the chief entrance hall (dehori) of the fort has decked out with stunning paintings. These paintings are in a good preservation. Brilliant colors are still attracting the guests. Themes are associated with the Hindu religion, Sikh Gurus as well as with nature. On the first floor, a small rectangle chamber adjoining with the shish mahal, known as Chitrashala is also adorning with the paintings. Apart from the religious themes, nayikas in various moods were also depicted the artists (Dhillon, n.d., p. 51). Paintings on the first floor are in a deprived circumstance. Kang (1984) stated that, “A square room which opens into the *shish mahal* on the right side is embellished with more than a dozen wall-paintings, now in a poor state” (p. 48). The reasons behind the painting are protect until now: is that accessing these paintings is not a cup of tea for everyone.

### **3.4.3 Gurudwara at village Gurusar (October 04, 2015)**

There are many historical Sikh shrines associated with Sikh Gurus. Gurudwara positioned at village Gurusar, near Kot Kapura is associated with tenth Sikh guru; Guru Gobind Singh ji. Kang noticed a number of paintings in this gurudwara (Kang, 1984, p. 59). The paintings were in good state of preservation at that time and the content has linked with the Sikh history as well from Hindu mythology (Kang, personal communication). While the current researcher visits this site for documentation, she found that the old edifice is very demolished and a brand new building is constructrd over the site with modern gadget.

### **3.4.4 Samadh of Bawa Ram Das (October 05, 2015)**

In the fields of village, Seda Singh Wala a dera associated with udasi sect of Sikhism is situated. It has known as Dera Chappa Tibba. This village is few miles away from the historical city Jaito. In the locale of dera, Samadh of Bawa Ram Das has situated with two other samadhis facing towards east.

The building of Samadhi has a small square structure covered with a conical top. A circular plinth of one and half feet height is standing in the centre, under which the ashes of Bawa Ram Das have buried. Kang has visited this site during 1970s and found a great amount of wall painting associated with Hinduism as well with the saints of the dera (Kang, personal communication). He also lisited this site in his book entitled “Wall Paintings of Punjab and Haryana”. In these days, the old edifice is still

standing as it is. However, the plaster of the walls has peeled off and covered with the marble and tiles.

### **3.4.5 Dera Mahma Sahi (October 04, 2015)**

Village Panjgrian has situated in the region of district Faridkot, block Kot Kapura. In the south – west corner of the village a dera Mehmma Sahi is located. This shrine also famed as Baba Jagdas Mandir. Kang notified many beautiful paintings on the chief entrance of the shrine (Kang, personal communication). The temple built inside the dera has dedicated to Shiva: once adorned with the paintings based on the secular and religious content (Singh Dalip, October 04, 2015). Presently, the paintings of the temple have completely disappeared. Nowadays, the chief entrance of the dera has converted into a hall, which has used for the storage purpose, had some paintings. The condition of the artwork is moderate. The radiant color schemes with flat application are attracting the visitors. As usual, the name of each personality has depicted in Gurmukhi script.



**Fig. 3.125**

Fig. 3.125: A scene related to 'Ramjana' painted on the wall of Dera Mahma Sahi at Panjgrian [Photograph], by Kaur, Tejinder (October 04, 2015)

### **3.5 District Fatehgarh Sahib**

Fatehgarh Sahib, a significant Sikh historical city of Punjab has declared as a district on the eve of Baisakhi, 1992. It has carved out of three major districts of state Punjab i.e. Patiala, Ludhiana and Ropar. Therefore, in 1970s when Kang visited for documentation; the political map has differed.

#### **3.5.1 Akhara Girian, Sirhind (September 11, 2015)**

A monastery related to the Girian sect of Hinduism has situated at Sirhind. It had many small temples: One is associated with god Shiva, known as the Shri Sirhindashwara Mahadev temple and another is dedicated to Radha Krishna known as Paracheen Shri Laxami Narayan Mandir. Kang (1984) scheduled this Shiva temple in

the catalog where he saw scattered panels of murals (p. 60). The monastery had the old structure with itself but the painting renovated by some local artists in last decade (Singh Tejinder, personal communication). The interior of the temples have adorned with the religious themes. The outer walls have washed with the white paint. The paintings has enclosed with the layer of varnish to protect the bright colors.

### **3.5.2 Samadhs at Khamanon (Visited on July 04, 2015)**

Khamanoo is a well-known town on Ludhiana – Chandigarh highway, in the locality of district Fatehgarh Sahib. Ealier, this town was a part of district Ludhiana. Master Mohinder Singh, a local resident of the village told that the name Khamanoo is derives from the name of Bibi Kehmo, a mohamdan woman owner of a small state of 56 villages of the area. In the centre of the village, we found samadhs of the sardars of the town. Five small edifices are there associates with the Baba Sukha Singh and his family members. The base of the structures has octangoal, covered with the hemisphere dome. Kang notified some wall paintings on the walls of these edifices (Kang, 1984, p. 59). When the present researcher visits this site for the analysis of paintings, she founds that all the building washed out with white wash.

### **3.5.3 Gurudwara Sahib at Talania (Visited on July 04, 2015)**

Village Talanian is just 5 – 6 km away from Fatehgarh Sahib. In the locality of the village, an old structure of mosque is standing which has now converted into Gurudwara sahib. The interior of the edifice has decked out with the wall paintings. The flora and fauna with geometrical designs has used as the subject matter. As per Muslim ideology figurative appearance, do not exist here. Basic colors scheme of primary and secondary colors has used with thick lines. Lack of symmetry in patterns clarify that the artists; who worked here were not entirely skilled.



**Fig. 3.126**

Fig. 3.126: Artwork on the interior surface of the dome at Gurudwara Sahib, Talania [Photograph], by Kaur, Tejinder (July 04, 2015)

#### **3.5.4 Tomb of Shagird (Visited on July 04, 2015)**

In the pasture of village Talania, two broad monuments has situated on raised podium. These are the tombs of Shagird and Ustad. Based on architectural features these must have been build during 17<sup>th</sup> century A.D., most probably in the regin of Shah Jahan or later (Reddy, 2009, p. 3). The tomb of shagird is a quadrangle gravestone built with small (lakhnori) bricks and the all angles occupied by double storied accommodation crowned with double domed tower. The innermost arena is crescent. Each wall has a huge arched doorway and the walls alienated with brackets. These brackets richly painted with floral designs performed in bright colors: the traces of which are still noticeable. The site has protected by Punjab Govt. under the State Archaeological Act of 1964 by notification No 362-T&C-76/19434, dated 15 – 7 – 76 (“Protected monuments in Punjab”, 2016).

#### **3.5.5 Aam Khas Bagh, Sirhind (Visited on July 04, 2015)**

Aam Khas Bagh, Sirhind has built and planted by Hafir Rakhan during 16<sup>th</sup> century in province of sovereign Akbar (Reddy, 2009, p. 9). It is a walled garden with multifarious edifices such as Sheesh Mahal, Sard Khana, Hamam, Daulat Khana-E-Khas and water tank. In fact, it has alienated into two parts i.e. Aam and Khas. Aam: means for communal utilize and Khas: means for confidential use of royal people (“Aam Khas Bagh” 2016). Recognizing its Historical and architectural value, the department of Punjab Archaeology declared it as a protected monument in1976, issuing a notification No 2740-4TC-76/15187, dated 7-6-1976 under the “The Punjab Ancient and Historical Monuments and Archeological Sites and Remains Act, 1964”(Reddy, 2009, p. 9). Daulat Khana-E-Khas has constructed under the administration of Shah Jahan. It is a double storied edifice, now in a wreck situation. “The entire quarters and chief ramparts of this structure were bejeweled with gorgeous flowery designs in diverse colors”(Reddy, 2009, p. 11). However, now the plaster also fallen down from the walls.

#### **3.5.6 Roza Sarif, Fatehgarh Sahib (Visited on July 04, 2015)**

Roza Sarif in actual a burial region of Muslim community situated in the vanicity of Gurudwara Fethagarh Sahib, which has built in the remembrance of Baba Zorabar



Singh and Baba Fateh Singh, those were buried alive in the ramparts. The shrine is also famous as Shaikh Ahmed al- Faruqi-al-Sirhindi Dargah (Inscribed on the board displayed on chief entrance). It has situated on the main road, which leads to Bassi-Pathana. There are many other tombs. However, the main mausoleum is concerned with Mujaddid, Ali-Sani. It is a square-based structure covered with the spherical dome. This chamber has festooned with the frescoes. The dome from the interior has bedecked with floral patterns, arranged in a geometric way. Colors are brilliant. These frescoes are in a good state of conservation.



**Fig. 3.127**



**Fig. 3.128**

Fig. 3.127 & 3.128: Depicting the frescoes in the Roza Sarif [Photograph], by Kaur, Tejinder (July 04, 2015)

### **3.6 District Ferozpur**

Ferozpur achieved its name from the name of its founder Feroz Shah Tughlaq, a sovereign of Tughlaq empire (“Ferozpur”, 2016). Earlier, the city has encircled with the ramparts and it has ten doorways. Now, it has cross its precincts as well extended in all directions.

#### **3.6.1 The Digambara Jain Temple (Visited on October 07, 2015)**

Also famous as Shri Manohar Lal Digambara Jain Panchayati mandir has situated in Ferozpur cantt. The construction of the temple was emblazoned on the doorway of the place of pilgrimage i.e. Mahavir-Samvat 2423. The temple has placed in the business region. It is a single storied structure. Themes have taken from the Jainism. The grabha-griha has placed behind the prayer hall. The interesting concept is that the background of the paintings has adorned as the environment. Each painting has its own decorative frame. The architectural setups, 3-D prespective, bright colors, minuate details of Jewellery and use of gold are the characteristics, which provide a great difference to these murals from the murals of other sites. Nowadays, the plaster is pelled off at some places. Still the paintings of the upper portion of the walls are in a

good state of preservation. The painting on the lower portion of the walls has washed out.



**Fig. 3.129**



**Fig. 3.130**

Fig. 3.129 & 3.130: Different paintings from main shrine of Jain temple [Photograph], by Kaur, Tejinder (October 07, 2015)

### **3.6.2 Lala Telu Mall's Samadhi at Ferozpur City (October 07, 2015)**

It has found near the Zira Darwaza, earlier entrance from the city Zira side. It is a small structure. The time of its erection has extolled on the entrance of the Samadhi. Kang notified some religion-based painting in the interior of the edifice (Kang, 1984, p. 45). While the researcher visits the site, none of the artwork is available. The entire building has washed with white paint.

### **3.6.3 Shri Sawan mal Aggarwal Senior Secondary School, Zira (Visited on October 07, 2015)**

A part of school, which was earlier a part of serai, has festooned with the murals. The huge entrance is adorned with sculptures and carving on red sand stone marble. The roof of the entrance hall has double storied. On the both side of the entrance hall rooms has placed on ground floor as well on the first floor. The inner segment of entrance hall has adorned with the murals. The content has obtained from the Hindu mythology. Some of the paintings are associated with Sikh Gurus while some are with the general themes. The inscription of the painting has written in Gurmukhi script. These have survived on the upper segment of the fortifications. The paintings of the lower portion and of the rooms have washed out due to damaged condition. Kang (1984) wrote, "All the walls in the serai were originally embellished with murals" (p. 45).



**Fig. 3.131**

Fig. 3.131: Unidentified subject matter [Photograph], by Kaur, Tejinder (October 07, 2015)



**Fig. 3.132**

Fig. 3.132: Guru Angad Dev ji with his followers [Photograph], by Kaur, Tejinder (October 07, 2015)



**Fig. 3.133**

Fig. 3.133: Varaha avtara of lord Vishnu [Photograph], by Kaur, Tejinder (October 07, 2015)

### **3.6.4 The Samadh of Baba Man Singh (Visited on October 07, 2015)**

The Samadh of Baba Man Singh is located in the village Sodhiwala near Zira. Baba Man Singh ji was a great saint personality who had immense spiritual power. He became famous in the near and far away villages. People are providing wine here as an offering to the saint. The Samadhi is standing on a plinth with a square structure and a dome; those have adorned with the painting on the interior. The subject-matter has generally taken from the nature, folk loars, and Hindu as well as from the Sikh religion. The paintings on the lower portion have destroyed and of the upper section are in ruins.



**Fig. 3.134**



**Fig. 3.135**



**Fig. 3.136**

Fig. 3.134: A view of the Samadhi [Photograph], by Kaur, Tejinder (October 07, 2015)

Fig. 3.135: Interior view of the Samadhi [Photograph], by Kaur, Tejinder (October 07, 2015)

Fig. 3.136: Scene depicting a folk loar “Mirza – Sahiba” [Photograph], by Kaur, Tejinder (October 07, 2015)

### **3.6.5 The Havelies in the Baldev Das Street, Ferozepur (Visited on October 07, 2015)**

Baldev Das Street in Ferozepur city is eminent for the havelies. Enormous haveli are still standing in the street but many of these has closed due to property dispute or the family member divided some. So, one of the famous havelies is the haveli of Badhwan family. The portico of the haveli has decked with the murals. Just because of property dispute, it has closed in these days. Kang (1984) noticed that, “less than a dozen wall paintings that have survived are to be seen in a room on the second storey” (p. 45). These painting still survived in a fair state of preservation. Another renowned haveli is of Seth Panna Lal Phul Chand Sharda. Kang (1984) notified beautiful mural paintings in this haveli in an excellent state of preservation (p. 44). Apart from the above said havelies, haveli of Jiwan Ashram is one more, which enshrined mural paintings. Now, some havelies are breathing their last or in some painting are decaying because of people’s ignorance.

### **3.6.6 The Temple of Devi Durga Ferozepur city (Visited on October 03, 2015)**

The Devi temple is devoted to goddess Durga. This holy shrine is located near Bansi wala gate. It has situated on a pedestal. Like the other shrines, it has also square-based structure with conical shikra. The interior of the shrine renovated with tiles. On the external walls, huge size paintings are available. However, the local painters repainted these murals. Therefore, they lost their originality.

### **3.6.7 Shri Chintamani Parshavnath Shwetamber Mandir (Visited on October 07, 2015)**

This temple is located in the inner portion of the city Zira. It is a double storied structure, in which the ground floor has used as residential purpose whereas on the first floor garbha–griha has placed. After crossing a flight of steps, one could access the place of worship. A corridor situated in front of the garbha-griha has embellished with the murals painting. The place of worship has renovated with marble tiles. The roof of the room adjoining to the Grabha-Griha also adorned with the paintings. These paintings preserved in a good state of conservation. The content painted here, is tottly

different. We could watch the paintings of architectural content. Even on the roof flying goddess, animals and flora-fauna depicted the natural settlement of worldly and spiritual life.

### **3.6.8 Pothi Mala Sahib (Visited on October 03, 2015)**

Gurudwara Pothi Mala Sahib situated in a small city Guruharsahai, district ferozepur. The establishment of the shrine has completed by Jiwan Mal Sodhi Ji (Sodhi Harjeet Kaur, (owner), personal communication, October 3, 2015). Jiwan Mal Sodhi was the seventh direct descendent of fourth Sikh Guru Ram Das ji (Nabha, 2004, p. 315-316). The current owner of the gaddi is Yuvraj Singh, the 17<sup>th</sup> Descendent of Guru Ram Das Ji. Har Sahai was the name of Jiwan Mal's elder son, as the name of the city was set up (Gill, 2004, pp. 766-767). In the heart of the municipality, a legendary gurudwara associated with the sodhi family is sited; famed as Pothi Mala Sahib built about 1870 A.D. (Sodhi Harjeet Kaur, (owner), personal communication, October 3, 2015). The name 'Pothi-Mala' is derived from the Punjabi words "Pothi" means "Sacred book" and "Mala" means "Rosary". The family has blessed with a Pothi (sacred book), a woolen rosary and a Sali Topi of Shri Guru Nank Dev ji. Every year on the festival of Vaisakhi, these belongings publicized for 2 – 3 days while throughout the year kept locked in the central room on the first floor of the shrine. It is dual storied structure. On the ground floor, the paintings have washed out. A large number of fresco paintings approximately 200 – 220 panel both rectangular as well as tetragons are available on the first floor accessed by a flight of narrow stairs. Generally, the upper story is keep on protected and one could access it with the consent of the proprietor. While one crosses the threshold of the hall, he /she enter in the world of insignia. The themes of the painting have taken from the Sikh history, Ramayana, Mahabharta, Krishna – Lila, folk loars of the Punjab, nature and flora-fauna. The architectural drawings in the background of the paintings explore the skill of the artisans. The artists choose the colors very skillfully and apply to illustrate the minute details of jewellery and others. The state of conservation is excellent. Only a few paintings are losing their charm.

### **3.6.9 Shiva temple, Kot Ishan Khan (Visited on October 06, 2015)**

A temple known as Shiv Mandir, situated in the Kot Ishan Khan. It is a small shrine with grabha –griha and vimana in front of it. Both the sections are square – based with

a conical shikras. The upper section of the interior of grabha – griha and vimanan has embellished with the fresco paintings. The condition of paintings in the grabha-griha is inferior to the vimana. Themes have linked with the Krishana-Lila and Hindu myths.



**Fig. 3.137**

Fig. 3.137: Painting on the interior of the shrine [Photograph], by Kaur, Tejinder (October 06, 2015)

### **3.6.10 Gosala near Sarai Shrimati Ganeshi Devi (October 08, 2015)**

In the main market of ferozpur city, a gosala situated near the Sarai Shrimati Ganeshi Devi. The outer façade of the gosala has adorned with the beautiful murals. The construction year of the sarai is 1903 A.D., i.e. inscribed on the main entrance of the golsala. On the doorway, the cows has depicted in a stunning poses that attract the each one who passes through the market. Other themes are from the Ramayana, Sidha, birds, and flora-fauna. These are in a moderate state of conservation.



**Fig. 3.138**

Fig. 3.138: Wall paintings on the façade of Goshala at Ferozepur [Photograph], by Kaur, Tejinder (October 08, 2015)

### **3.7 District Gurdaspur**

The region of the district falls on the Indo-Pak border. Pathankot, a segment of the district has carved out on 27 July 2011 as a separate district (“Gurdaspur” 2016).

#### **3.7.1 Bhandaria da Mandir at Batala (Visited on September 07, 2015)**

The word ‘Batala’ means ‘exchange’. It could be any kind of exchange. In this perspective, the ‘Batala’ is known for the transformation of land (Aryan, 1977, p. 38). Two distinguished families ‘Bhandaris’ and ‘Puris’ were resides in Batala during 19<sup>th</sup> century and contributed to the enriching artistic activities in immense (Aryan, 1977, p. 38). Kishan Chand Bhandari’s father Shri Rai Anand Singh was a legal representative in the court of Maharaja Ranjit Singh (Bhandari Pardeep Singh, Brigadier (owner), personal communication, September 07, 2015). Rai Kishan Chand Bhandari built a temple, dedicated to Shri Radha – Krishana at his native palace. The temple has built in 1852 A.D. i.e. imprinted on the stone, which established on the entrance of the main shrine. The edifice of the temple has constructed on a high plinth. The foremost aperture of the temple is on eastern side and after passing the chief doorway a double storied building has placed. After a flight of stairs, one could enter in a small portico, which has a tapering arena. Following the portico, the visitor will enter in the vimana. After that, one can access the circumambulatory path. In the centre of the circumambulatory path, grabha-griha is located. The ramparts of the grabha-griha as well of the circumambulatory path and walls of vimana all are bejeweled with the paintings. Hindu ideology used as for the themes i.e. Krishna-Lila, Ramayana, Vishnu, Mahabharata, and Shakti Devi, Sun god on his ratha driven by seven horses and nature and birds. Except from Kalika avatar of Vishnu, all other avatars (incarnation) depicted here. All the paintings segregated from one another with the beautiful frames. Stunning nature in the background of paintings, sharp features, thin and delicate line, vivid colors, and detailed work of ornaments and natural flow and transparency of the draperies has characteristics of Pahari and Rajasthani miniature paintings, which could be seen in the murals of this temple. Identification of each personality has written above the head of the personality in Devanagari script while mostly Gurmukhi script used for inscription in that period. Dazzling color has used here. Every inch of the interior of shrine is embellished with the frescoes. Aryan (1977) elaborates regarding the decoration of the temple that the

interior as well as the exterior of the temple has beautifully elaborated with the murals (p. 38). The lower portions of the walls are in poor situation while the upper are in good state of preservation. Some patches of plaster are seeing on the walls. The common people could visit the shrine to pay tribute and to participate in rituals but any kind of donation has not accepted here (Bhandari Pardeep Singh, Brigadier (owner), personal communication, September 07, 2015).



**Fig. 3.139**



**Fig. 3.140**



**Fig. 3.141**

Fig. 3.139: ‘Sita Sambamber’ scene on the rampart of the circumambulatory path [Photograph], by Kaur, Tejinder (September 07, 2015)

Fig. 3.140: Representation of flora and fauna on the northern wall of the temple [Photograph], by Kaur, Tejinder (September 07, 2015)

Fig. 3.141: Krishna with Radha and Rukhmani [Photograph], by Kaur, Tejinder (September 07, 2015)

### **3.7.2 The Dera of Baba Lal Ji at Dhianpur (Visited on July 25, 2015)**

Village Dhianpur is positioned in Tehsil Dera Baba Nanak, district Gurdaspur (“Gurdaspur District”, 2016). It is a pilgrimage centre for the Ramanand sect of Bairagis and Baba Lal ji was a contemporary of Mughal Emperor Shah Jahan (Gill, 2004, p. 182). Baba Lal ji was a disciple of Shri Chaten Swami, who was a great follower of the seventh incarnation of Vishnu i.e. ‘Rama’ (Mohan, 2014, p. 53). Initially the foundation of the dera Baba Lal ji has lay down by baba Dhayandas ji a follower of Baba Lal Ji. The structure of Dhayanpur dera has renovated under the supervision of Shri Harbhajan Das ji the eighth mahant of ‘Gaddi’ (Mohan, 2014, p. 53). Maharaja Ranjit Singh donated approximately 136-acre agricultural land to the dera. Mohan (2004) wrote, “Shri Dwarakadas, the 13<sup>th</sup> mahant of Dhaynpur Gaddi has appointed a number of artisans to decore the walls of the dera” (p. 53). Kang (1984) found that there are two major structures i.e. ‘Shish Mahal’ and ‘Gaddi Wala Dalan, which has adorned with the beautiful wall paintings. Further, he added, “the murals on



the lower portion of the walls are in a bad state of preservation” (p.35). Kang was documented the murals of the shrine in 1969 (Kang, personal communication). Mohan (2014) stated that the 14<sup>th</sup> owner of the gaddi has reconstructed Shish Mahal as well the other earliest edifices (p. 62) who owned the ‘gaddi’ on May 05, 1978 (p. 108). So renovation of paintings has completed after Kang’s documentation. Now these are in good state of preservation. The subject matter has linked with the Hindu mythology. The potraits of the mahants had also painted on the walls. The technique of the painting is diverse than the murals. Presently, the canvas has pasted on the walls and then painted with the oil paints. We lost these great murals for the sake of renovation.



**Fig. 3.142**



**Fig. 3.143**

Fig. 3.142: ‘Ardhnarishwar’ obliterated mural usually Shiva and Parvati painted as ‘Ardhnarishwar’ but here Radha and Krishan was painted as ‘Ardhnarishwar’ (1969) (Photograph curtosey: Kang, Kanwarjit Singh; publ. “Punjabi Tribune” November 28, 2018)

Fig. 3.143: Devi Durga (Photograph curtosey: Kang, Kanwarjit Singh)

### **3.7.3 Edifices at the Pindori Mahanta De (Visited on July 28, 2015)**

Village Pindori Mahanta De is located approximately 10 KM away from the Gurdaspur in the south direction. In the outer vicinity of the village, a huge fort like complex is standing with its glourious history. It is famous as Pindori Dham as well ‘Dera of Bhagwan Naryan Ji’. It has many edifices like, Raghunath Temple, Gaddi Ghar, Samadhi of Maseh Das ji, Darshani Dehori, Naryani Dehori and a ‘pathshala’ where education of Sanskrit is providing still at present. The Dham is associating with the Vaishnism sect of Hindu religion. Some of the edifices of the monastery has adorned with the wall paintings i.e. murals and frescoes.

3.7.3.1 **Raghnath Temple:** - This shrine has built by Mahant Narottam Das Ji (Goswamy, 1972, p. 18) with the finances provided by Maharaja Ranjit Singh and by the sovereign of Kashmir and Kangra (Kang, 1984, p. 35). It is located in the east side of the monastery. The grabha-griha has covered with the circumambulatory path. The interior of the grabha-griha is adrone with the cut-glass work. The pardashkina path is bejeweled with the murals. The content has taken from the religious and secular matters. The roof has fully embellished with the flora and fauna. As usual, the walls had divided horizontally and vertically that provides a frame to each painting. The pahari painter worked here during 19<sup>th</sup> century (Aryan, 1977, p.49). The colors are brilliant, profile faces of human forms with one eye and Sharpe features are depicted the influence of miniature paintings. The subordinate fraction of the walls has white – washed. Paintings on the upper segments are in poor state of preservation but the top and roof has in a good stste of conservation. Some paintings have huge size such as dwarfpals depicted on the entrance wall of the grabha-griha. The description of the painting has written above the painting in the Devnagari script.



**Fig. 3.145**



**Fig. 3.146**

Fig. 3.145 & 3.146: Paintings on the circumambulatory path of Ragunath Temple [Photograph], by Kaur, Tejinder (July 28, 2015)

3.7.3.2 **Gaddi – Ghar:** - Gaddi – Ghar is another part of the monastery, which has embellished with the mural painting of 19<sup>th</sup> century. It is located near the pathshala. Maharani Jinda, wife of Maharaja Ranjit Singh denotaed a silver throne to the darbar. The mahant of the monastery seated on this throne while he meets devotes of the shrine here. The interior of the gaddi –ghar has washed with paint. However, the outer wall had some painting of secular and religious content. The condition is murals are in ruins.

3.7.3.3 **Samadhi of Baba Mahesh Das ji:** The edifice of the samadh is standing in the opposite side of the smain darbar of Pindhori. Baba Mahesh Das

occupied the gaddi after his death and he was the one of the major followers of Bhagwan Ji whose name has revealed at Pindori with a grand deal of admiration (Goswamy, 1977, p. 49). The structure has a main shrine with a varandha in front of that. The inner surface of the Samadhi has washed out but the upper portion of the varandha has ornamented with the murals. The content has driven from the Hindu myths i.e. Krishna Lila, Shiva, and Parvati, Shakti Devi and many more. The vivid color ideas, microscopic particulars, and architectural design in background with diagonal perception present the influence of pahari and mughal miniature. The paintings are in a moderate situation. The patches of plaster peeled off at some places.



**Fig. 3.146**



**Fig. 3.147**

Fig. 3.146 & 3.147: Paintings of the Samadhi Baba Mahesh Das Ji [Photograph], by Kaur, Tejinder (July 28, 2015)

### **3.7.4 Radha Krishan Temple at Kishan – Kot (Visited on July 22, 2015)**

In the region of district Gurdaspur, tehsil Shri Hargobindpur, Village Kishan – Kot a temple of Radha Krishna is situated. It is also famous as Raja Sahib Dayal temple, as per the name of its founder. Raja Sahib Dayal was grandson of Chajju Mal, who was a custom collector of Amritsar during 1813 (Sharma, 2017, May 7). The chief entrance of the temple is through a crisscross dehoari. After that, we reached in an open courtyard in front of that grabha griha is positioned with a pardakshana path. The plan of the main structure is square which enclosed a taper shikra with small kioskes. Other three sides had covered with the verandha. The dehoari, grabha- griha, circumambulatory path and verandhas had embellished with the murals. During 1984, a police chowaki has established in the temple, which has disproved in 1993-94 (Kaur Mandeep, personal communication, July 22, 2015). Due to unawareness of the police party, its condition became very poor. In 1999, Gurmeet Kaur Rai, director of UNESCO visited the site and repaired the roofs and the damaged walls (Kaur

Mandeep, personal communication, July 22, 2015). The wall paintings are still in their original form. The upper segments of the walls of the main shrine are in a good state of preservation, while the lower in a decayed. Here, the content has driven from the Hindu mythology and the paintings are of huge dimension. The Southern and the Western side varandhas have a good amount of well-conserved paintings of portable size. The Sikh content has embellished here in this portion. The paintings of the Northern side verandha have entirely washed out because the police party used this portion for the kitchen purpose for a decade. The paintings of the dehuri are in ruins while one can see the faded drawings on the surface of the outer walls. The walls of the courtyard have also painting in a fair situation. The details have written in the Gurmukhi script. The impact of Rajasthani and Pahari miniatures could see on the paintings. Detailed architectural backgrounds, facial expressions, moustache style of Rajput community, minute details are the characteristics, which prove the influence of above said styles.



**Fig. 3.148**



**Fig. 3.149**



**Fig. 3.150**

Fig. 3.148: Detail of a painting which depict the Rajputana influence [Photograph], by Kaur, Tejinder (July 22, 2015)

Fig. 3.149: Architectural details in the background of a painting [Photograph], by Kaur, Tejinder (July 22, 2015)

Fig. 3.150: Radha and Krishna with Musicians [Photograph], by Kaur, Tejinder (July 22, 2015)

### **3.7.5 Mandeana Temple at Batala (Visited on September 7, 2015)**

The shrine of the temple has positioned in a Gau – Shala. It is a small structure with a pardakshina path. The grabha griha has embellished with the paintings of Hinduism with nature. The paintings of pardakshina path have washed out. It has well known as Bhandari Bhola Temple in the local community. The year of its construction is carved

out on the entrance i.e. V.S. 1914 which was 1857 A.D.. The state of paintings is in decayed state of conservation. The Bhandari family spent the money for the construction of the temple.

### **3.7.6 The Panch Mandri Temple of Maharani Chand Kaur (Visited on July 24, 2015)**

Maharani Chand Kaur was a daughter-in-law of Maharaja Ranjit Singh. She was married with Maharaja Kharak Singh. She asked his diwan to build a temple in Fatehgarh Churian. He constructed a temple of Panch Mandir style for Maharani in 1838-39 A.D. (Kocchar, 2018, October 23, p. I-II). It has a huge architecture, which includes double story edifice with chief doorway on western side and huge walls on another three sides. The lower section of this component has used as a residence of the poojari and the upper part has used as a library. Four small temples in the four corners of courtyard are dedicated to various deities are functional. The main shrine has situated on a lofty plinth in the centre of a quadrangle quad. The grabha – griha has based on an octagonal base, which has summounded with a circular dome of 20 feet height with 18 feet width (Kocchar, 2018, October 23, p. I-II). In the adjacent of the grabha – griha a roofed pardakeshana path with the supporting of pillars has positioned. The material used for the construction is chunna, rawa, Indian jaggery and black gram dal (Kocchar, personal communication).The grabha – griha has embellished with the paintings. The paintings are in a fair state of preservation. The lower portion is in a decayed position. The shrine of north – west corner is dedicated to Brahma, the north – east is to god Sun, the south- east is to Ganesha, and the last one of south – west corner is dedicated to devi Shakti. These entire shrines has embellished with the paintings of 19<sup>th</sup> century. All these are in good state of conservation. The lower portion of all shrines has washed out. The subject matter has linked with the Hindu myths and Sikh Gurus as well Sikh sages and saints. Flora and fauna, birds and animals had played an important role in the beautification of the grabha-griha. The background in all paintings is blank. The detail of the forms is missing. It has concluded from the paintings that the artisans had not well trained. The Samadhi of the diwan who constructed this temple has built nearby the temple. However, now is breathing his last. The architecture of this temple has diverse from the other temples of Punjab.



**Fig. 3.151**



**Fig. 3.152**



**Fig. 3.153**

Fig. 3.151: Exterior and the Dome of the temple [Photograph], by Kaur, Tejinder (July 24, 2015)

Fig. 3.152: Interior of the temple embellished with the murals [Photograph], by Kaur, Tejinder (July 24, 2015)

Fig. 3.153: ‘Sumandar Manthan’ a scene from the grabha – griha [Photograph], by Kaur, Tejinder (July 24, 2015)

### **3.7.7 The Dehura of Bhagat Namdev Ji (Visited on July 22, 2015)**

Bhagat Namdev ji was born in 1270 A. D. in parish Narsi Bhamani, quarter Satara, Maharashtra, and a celebrated rhymester and saint (Gill, 2004, p. 235). He spent his last 18 years in the village Ghuman district Gurdaspur. In the remembrance of Bhagat Namdev, Sardar Jassa Singh Ramgarhia, a well-known Sikh chief, built a holy shrine which became famous as Dehura of Bhagat Namdev ji (Nabha, 2004, p. 522). According to another tradition, the edifice of dehura has constructed by the Turkish ruler Feroz- Shah the grand son of Mohamad – Bin - Tuglak. There are two major edifices. One is the Samadhi of Baba Namdev Ji, which has constructed with the lakhnori bricks. The thickness of the ramparts is around 4 feet. It is an octagonal structure with a crescent dome. In the middle of the edifice Samadhi of bhagat Namdev ji was build, under which the relics of Bhagat ji was buried. Kang (1984) mentioned, “More than ten murals painted on a wide panel along the top of the wall, skirting the base of the dome are still extant” (p. 37). Further, he added, “paintings below the panel have been covered, however, with a thik cost of white wash” (Kang, 1984, p. 37). While the present researcher visits the shrine, she found that the original paintings had removed from the interior of this edifice. The new paintings based on Bhagat ji life has painted on the walls with the flora and fauna in 2009-10 A.D.. The dome and the upper portion of the walls has entirely embellished with the paintings.

The outer surface of the dehura has original murals in dreadful situation. In the neighborhood of this edifice, another small structure is standing which is the Samadhi of Baba Bohar Das ji who was a disciple of Bhagat Namdev Ji. This building has paintings in the original state. Now these are faded with the slaps of time.



**Fig. 3.154**



**Fig. 3.155**



**Fig. 3.156**

Fig. 3.154: Paintings in the Interior of the Dehura of Bhagat Namdev ji [Photograph], by Kaur, Tejinder (July 22, 2015)

Fig. 3.155 & 3.156: Paintings on the outer niches of the Dehura [Photograph], by Kaur, Tejinder (July 22, 2015)

### **3.7.8 The Gurudwara of Sat Kartarian at Sri Hargobindpur Sahib (Visited on July 23, 2015)**

After crossing the main bazar of Sri Hargobindpur, in a narrow street of residential area gurudwara of Sat kartarian is situated. It is a private property but the communal people can visit the shrine. On the second floor of the holy shrine, a room flourished with 10 beautiful panels of frescos. The situation is bitter only four panels well preserved while the others are in carcass. After a flight of stairs, we reached on the top floor of the building. Here, the small entrance of the dome has positioned. The centre of the dome has embellished with the floral paintings. There is a wide strip, which has embellished with the portraits of Sikh gurus and Bhagats. The paintings of this area are in good state of preservation because the owner has not allowed to everyone to visit this area of the shrine. The innocent people do not know the importance of this historical and valueable art. They are touching the paintings regularly to pay respect and devotion. Because of this reason, the upper portion of the shrine is always staying locked (Jhulka, Brij Bushan, personal communication, July 23, 2015). The color scheme is brilliant and the background of the paintings is plain. Walls have divided into panels. The border of the paintings has embellished with the flora and fauna. The ancestor ‘Bhai Paro Parmahans’ of Jhulka family was a known disciple of Guru Amar

Das. This gurudwara is associated with the Satkartaria sect of Sikhism (Singh, 1992, p. 69).



**Fig. 3.157**



**Fig. 3.158**

Fig. 3.157: Guru Nanak Ji with Bala and Mardana [Photograph], by Kaur, Tejinder (July 23, 2015)

Fig. 3.158: S. Ajaib Singh and Shri Brij Bushan Jhulka in the room situated on second floor of the Gurudwara Satkartaria [Photograph], by Kaur, Tejinder (July 23, 2015)

### **3.7.9 Shri Ram Mandir at Shri Hargobindpur (Visited on July 23, 2015)**

A very small temple dedicated to lord ‘Rama’ seventh incarnation of lord ‘Vishnu’ is standing in the town Shri Hargobindpur Sahib. It is a square structure with a courtyard in the middle. After crossing a small dehuri, one will enter in a courtyard. The main shrine of the temple is standing in the quad on a pedestal. The grabha-griha has constructed on a square base with a tapering shikra. The opened vimana has a crescent dome. Some rooms has constructed on the right hand side as well on the backside of the temple, still used by the chief priest. Once, the whole temple has embellished with the paintings (Jhulka, Brij Bushan, personal communication, July 23, 2015) but now only the interior of the dome has paintings. The content has taken from the Hindu mythology as well as from the nature. These are in good state of preservation. Others had washed out with the layers of white wash.



**Fig. 3.159**



**Fig. 3.160**



**Fig. 3.161**





**Fig. s3.162**



**Fig. 3.163**

Fig. 3.159 to 3.163: Paintings from Shri Ram Mandir [Photograph], by Kaur, Tejinder (July 23, 2015)

### **3.7.10 Guru Ki Maseet at Shri Hargobindpur (Visited on July 23, 2015)**

In the south side of Shri Hargobindpur, a mosque is standing, which is famous as Guru Ki Masit. Guru Hargobind Sahib Ji constructed this edifice of mosque for the Muslium community of the region (Singh Gurpreet, personal communication, July 23, 2015). As usual, the edifice has three gateways facing towards east with three hemispherical domes on the top. From the inner side the building has divided into three parts with the archs. As per Muslium, presentation of human forms in religious architecture is counting as an offense; the mosque has adorned with the flora and fauna. The colors still attract the visitors and are in a fair state of protection. A few remnants of paintings are also available on the front wall of the mosque. Funds for the conservation of this edifice have provided by Ministry of Tourism, Government of India and by the UNESCO UNDP-UNV the Sikh Foundation (information from the board displaed by Govt. of India). UNESCO declared it as a historic shrine. Present days, Sikh community uses this structure as a gurudwara.



**Fig. 3.164**



**Fig. 3.165**



**Fig. 3.166**

Fig. 3.164 & 3.165: Portraying painting in the interior of the maseet [Photograph], by Kaur, Tejinder (July 23, 2015)

Fig. 3.166: A view of the exterior of the maseet [Photograph], by Kaur, Tejinder (July 23, 2015)

### 3.7.11 Puratan Shri Radha Krishan Temple Batala (Visited on September 07, 2015)

Puratan Shri Radha krishan temple is located in the badda bazaar, Batala. It is not a huge edifice. After crossing a small dehor, one can enter in the courtyard. On the right hand side, the structure of the temple is situated. The rooms on the left hand side are in use by the mahant of the temple for residential purpose. The temple has constructed on a plinth approached by two stairs. The construction of the temple has sponsored by Maharaja Sher Singh in 1762 A.D. (Das Vinod, personal communication, September 7, 2015). A petite grabha-griha has enclosed with the roofed pardakshana path. The internal of the grabha-griha and pardakshana path has embellished with the murals. The content has driven from the Ramayana, Mahabharata, birds and animals, flora and fauna. Some secular themes have also presented with Sikh subjects. The extraordinary attraction of the temple is depiction of various kinds of birds and fairies or flying goddess. The walls have alienated into horizontal and vertical panels. Various themes had painted in these panels. Even the roofs have also embellished with the flora and fauna with bird's especially peacocks. Brilliant color scheme, sharp features of human forms, transparent dupattas, and huge range jewellery with minute particulars are the basic characteristics of the murals. Paintings lying on the lower walls of the circumambulatory path are decaying day by day due to touching by the visitors. Some cracks are also visible on the walls. Therefore, it is mandatory to protect the mural art of the temple.



Fig. 3.167



Fig. 3.168



Fig. 3.169

Fig. 3.167, 3.168 & 3.169: An assortment of birds on the walls and roof of the temple [Photograph], by Kaur, Tejinder (September 07, 2015)

### 3.7.12 Baradari of Anarkali Batala (Visited on July 24, 2015)

In the neighborhood of Shamsheer Khan Mausoleum, a dual storied structure is standing far above the ground, on a podium in the core of a water pool. Shamsheer Khan built the pool in 1590 AD (Bhatt, 2000, p. 7). Maharaja Sher Singh builds the

innermost cubical edifice in 1839 AD with Nanak Shahi bricks (Bhatt, 2000, p. 7). This construction is identifying as Baradari of Anarkali. It is also famous as 'Jal Mahal'. The interior of the edifice has adorned with beautiful mural configuration. Presently the roof has distorted and it is very difficult to accessing the edifice because the pool has covered with massive shrubbery. Even it has affirmed as a protected monument of nationalize significance by the Archaeological survey of India through notification no. PN 11390 dated 19.04.1933 (Bhatt, 2000, p. 7).



**Fig. 3.170**

Fig. 3.170: A view of Anarkali Brardari [Photograph], by Kaur, Tejinder (July 24, 2015)

### **3.7.13 Mausoleum of Shamsheer Khan at Batala (Visited on July 24, 2015)**

Shamsheer Khan was a faujdar of manikpur, eunuch as well as a Karori of Batala (Inscribed on the board displayed near the monument) in the period of Mughal emperor Akbar. It is standing on a square plinth. It resembles as a double storied structure from the exterior but from the inner most, it is a single roof. Based on octagonal plain, it has covered with a hemispherical dome. It is a walled monument. The interior of the tomb has painted with the flower-patterns based on geometry and inscription. Only two primary colors red and blue has used with the white for paintings. The paintings are available on the upper segments of arches as well as in the core of the dome. The paintings on lower portion of some archs have demolished. It has also enlisted as a protected memorial through notification no. PN 11908 dated 15.04.1920 by the archaeological survey of India (Bhatt, 2000, p. 8).



**Fig. 3.171**



**Fig. 3.172**



**Fig. 3.173**



**Fig. 3.174**

Fig. 3.171 to Fig. 3.174: Different geometrical and floral designs on the inner surface of the tomb [Photograph], by Kaur, Tejinder (July 24, 2015)

### **3.7.14 Shri Ram Temple in Mochi Bazar, Batala (Visited on July 25, 2015)**

The temple is standing on the first floor of a house in a narrow lane of Mochai bazaar of Batala. As the constructor of the temple is Pheru Shah a merchant of the town, the temple has renowned as Pheru Shah Da Mandir. After crossing a flight of narrow stairs one can access the shrine. It is a square-based architecture with tapering crown. A small octagonal grabha-griha has placed in the nucleus with a narrow pardakshiana path. The murals of the inner sect of the grabha-griha have washed out. However, the pardakshana path has mural paintings. The religious as well as secular content has painted with natural colors. Now few paintings are breathing their last due to dampness. However, some are in fair state of preservation.



**Fig. 3.175**



**Fig. 3.176**



**Fig. 3.177**

Fig. 3.175: ‘Bal Krishana’ detail of a painting from the wall of the temple [Photograph], by Kaur, Tejinder (July 25, 2015)

Fig. 3.176: Depiction of an elephant [Photograph], by Kaur, Tejinder (July 25, 2015)

Fig. 3.177: Musician plying their instruments [Photograph], by Kaur, Tejinder (July 25, 2015)

### **3.7.15 A Temple at Achal Batala (Visited on July 25, 2015)**

Few miles away from the batala, achal batal a small city is situated. Here, in the middle of a huge water tank, a temple is located dedicated to ‘Kartika’ elder son of

Hindu deity 'Shiva'. It has said that thirty-three crore God and goddess of Hindu religion visited the site. It is standing on a cubical pedestal, which is approaching through a land bridge. Kang (1984) wrote about the construction of the temple that it was built by Bhawani Singh Bhandari of Batala, in the mid of the 19<sup>th</sup> century (p. 58). The grabha-griha is an octagonal structure. A pardashakana path is placed around the grabha-griha. Here, in the curves of the alleyway niches are there, which has decorated by the murals. The content has drawn from the Mahabharata, Ramayana, Shakti, Shiva family, Krishna Lila and flower with the foliage with Sikh gurus. The rest of the murals have covered with the white wash. The attraction of the viewer is distracting by the patches of white wash on the murals. Paintings of the subordinate section are decaying because of mugginess. The impact of Rajasthani miniatures could see here on the murals.



**Fig. 3.178**



**Fig. 3.179**

Fig. 3.178 & 3.179: Depicting various subjects in vertical and horizontal division on the walls of the temple [Photograph], by Kaur, Tejinder (July 25, 2015)

### **3.7.16 A holy place of Baba Buddha Ji at village Teja (Visited on July 24, 2015)**

Village Teja is located near Dhianpur where the dera of Baba Lal Ji is situated. An aged construction linked with Baba Buddha ji has situated in this village. One is a tetragon structure with 12 openings and one more is globular with a hemispherical dome. The year of the completion has written on the wall i.e. 1920 AD. The paintings are in ruins and breathing their last. The subject matter is simply concern with the spiritual and worldly themes. Colors are faded with the slaps of time and because of neglectness.

### **3.7.17 A temple at Village Dhepai (Visited on July 24, 2015)**

Dhepai a village of gurdaspur district had its own history. Lala Dhuni Chand of Khatri caste and resident of the village construct a temple with lakhonari bricks for his society. It has devoted to idol Shiva of Hinduism. In the south side of the village after passing a narrow street and crossing a huge doorway the temple is situated. The year of construction has inscribed on the lintel i.e. 1890 AD. It has divided into two parts. One is a square chamber and another has rectangular. In the core of the square chamber, another small chamber has placed for the deity. The rest part is used as circumambulatory path. The shikra of square chamber is conical. It has three doorways. The rectangular chamber perhaps used for the priest and it has a falcate dome. On the extreme right side of the temple, stairs has placed to access the top of the building. Presently, the building is in ruins. No one visit the shrine for worship. However, the mural paintings on the upper segments of the walls are in a good state of preservation. The paintings of the lower portion are decayed. Colors are still attracting everyone and the subject matter has linked with religion and secular. The department of archaeology can remove the paintings from the walls and could preserve in the museum for the future generation. Otherwise, soon we will lose this great heritage of our culture.



**Fig. 3.180**



**Fig. 3.181**



**Fig. 3.182**

Fig. 3.180: Paintings on the circumambulatory path [Photograph], by Kaur, Tejinder (July 24, 2015)

Fig. 3.181 & 3.182: The outer view of the temple [Photograph], by Kaur, Tejinder (July 24, 2015)

### **3.7.18 The House of Lala Ayodhya Nath (Visited on July 24, 2015)**

On the northern side of the village Dhepai, a massive structure is standing with elevated walls. It is a house of Lala Ayodhya Nath. Kang (1984) found murals on the

walls of the building (p. 58). Now it has converted into a school. As usual, the content of paintings is religious as well as secular. The paintings are in a fair condition.

### **3.7.19 The Temple of Radha Krishan (Visited on July 23, 2015)**

Village Bhamri, is located in the region of teshil Batala, district Gurdaspur. In the east side of village a temple is situated, which is dedicated to Lord Krishana, 9<sup>th</sup> incarnation of Vishnu. In the core of the courtyard, temple structure is standing with its glory and bliss. The architecture is same, as usual, a roofed circumambulatory path cover the all sides of grabha-griha, positioned on a plinth and a lofty conical shikra. The paintings of the grabha-griha have washed out with the whitewash. However, the circumambulatory path has still adorned with the murals. The subordinate section of the walls has washed out. The specialization of the murals of this temple it that a number of still life paintings are adorned the walls. Nature dominates in the whole structure; roof of the circumbalotary path has entirely covered with the flowers. The paintings are in an incredibly superior situation of conservation. The natural colors are still attracting visitors with their shine and glory.



**Fig. 3.183**



**Fig. 3.184**



**Fig. 3.185**

Fig. 3.183, 3.184 & 3.185: Paintings presenting murals on the walls & roof of the circumambulatory path [Photograph], by Kaur, Tejinder (July 23, 2015)

### **3.7.20 Gurudwara Baba Sri Chand (Visited on July 27, 2015)**

Dera Baba Nanak is a sub division of district Gurdaspur in which village Jaurian Khurd is located. In the outer vicinity of the village, gurudwara Baba Sri Chand ji has placed. It is also famous as Mandir Baba Shri Chand ji. Kang (1984) found mural paintings on the walls of the shrine (p. 161). However, in 2015 when the researcher visits the shrine, she found that Kar Sewa Group demolished the whole building and replaced a new one on the site. It has completely covered with the marble and tiles. Therefore, it is very painful that we are losing our great architecture on the name of Kar Sewa. Even we can conserve and protect our architecture.

### 3.7.21 Gurudwar Darbar Sahib at Dera Baba Nanak (Visited on July 25, 2015)

Dera Baba Nanak placed on the bank of river Ravi and three kilometer away from Indo-Pak border. Guru Nank Dev ji was expiring in 1539 A.D. and the leftovers obscured at Dera Baba Nanak. Maharaja Ranjit Singh donates money for the construction of Darbar Sahib in 1825 A. D. and the structure was conclude in 1827 A.D. (Gill, 2004, p. 31). Dewan Chandu Mal and Maharani Chand Kaur also contributed time to time for the construction and beautification of the Gurudwara (Arshi, 1986, p. 34). It took too long for the completion of the building i.e from 1765 AD to 1827 A.D.. Kang (1984) refers that, “The whole of the edifice apparently was originally embellished with wall paintings and sculptures” (p. 36). The subject matter was sacred and frescoes were diminutive. Arshi (1986) wrote about the beautification of the shrine, “There are niches in the walls containing sculptures mostly of Hindu deities. The surfaces of the walls are decorated with the frescoes of various subject matter and these frescoes are studded with the mirrors” (p. 35). Further, he added, “The interior of this shrine contained frescoes illustrating various mythological and historical scenes, including some portraits of Sikh princes and sardars, gods, goddesses, Sidhas and nathas, animals, birds and flora and Fauna” (Arshi, 1986, p. 131). While present researcher visits the shrine in 2015 for documentation intention, she found that the old structure is standing with many modifications. The Kalash (dome) is still standing with its older glory. It has confirmed from the photograph published in encyclopaedia of Sikh literature (Nabha, 2004, p. 486). The painting and the sculpture has replaced with the marble. However, it is appericated that the old structure is still preserved.



**Fig. 3.186**



**Fig. 3.187**



**Fig. 3.188**

Fig. 3.186: A view from the exterior of the Gurudwara Darbar Sahib, Dera Baba Nanak [Photograph], by Kaur, Tejinder (July 25, 2015)



Fig. 3.187: A view from the interior of the shrine [Photograph], by Kaur, Tejinder (July 25, 2015)

Fig. 3.188: Kalash (dome) of the Shrine with its earlier splendor [Photograph], by Kaur, Tejinder (July 25, 2015)

### **3.7.22 Langar Sri Chola Sahib (Visited on July 25, 2015)**

Gurudwara Chola Sahib, situated in the southeast side of Dera Baba Nanak, is associated with Shri Guru Nanak Dev Ji, first Guru of Sikh community. Here, the Chola of Guru Nanak Dev ji is still preserved. Apart from this, a handkerchief of Bibi Nanaki is also conserved here (elder sister of Shri Guru Nanak Dev ji), which was gifted by Shri Guru Nanak Dev ji on her marriage. Once, the walls of the langarkhana has adorned with beautiful murals. Kang (1984) notified paintings in the shrine (p. 58). However, the old building has demolished and a latest one has built on the site that has embellished with the marbal. Therefore, we lost our brilliant work of art for the sake of renovation.

### **3.7.23 Muslium architecture at village Rattar Chattar (Visited on July 25, 2015)**

Village Rattar Chattar is a part of sub –division Dera Baba Nanak, district Gurdaspur. It has positioned on a mound. It Northen side of the village a massive construction is situated, which is visible far from the village. It is recognize as Boura of Hajrat Pir Shah Hussain. It is a square-based structure covered with a falcate dome, with approximately 50-55 feet height. The architecture of such height with a single roof amazes us. It embellished with the murals paintings. The flora and fauna has depicted with the geomaterial patterns on the walls with Persian calligraphy. Blue, ochar yellow, red, white, green and grey are the colours, which has used by the artisans. These are conserving in a good state of preservation. The local people often visit the Boura to pay tribute. In the south-west corner of Boura, structure of an old mosque is situated. The mosque is in a wreck situation, because in 1947 all the Muslim community of the village moved to Pakistan. However, we get remains of murals on the walls of the mosque also. Tomb of Sayid Iman Ali Shah also placed here. In addition, it has known as Roza Sarif in the region. It has declared as a protected monument by notification No. 10/2014-4TC/314867/1 Dated 22-09-2014 (“Protected Monuments in Punjab” 2016).



**Fig. 3.189**



**Fig. 3.190**



**Fig. 3.191**



**Fig. 3.192**

Fig. 3.189: Floral and Geometrical design [Photograph], by Kaur, Tejinder (July 25, 2015)

Fig. 3.190: View of the interior of the structure [Photograph], by Kaur, Tejinder (July 25, 2015)

Fig. 3.191: Inscriptions of Kuran Sarif [Photograph], by Kaur, Tejinder (July 25, 2015)

Fig. 3.192: A view from the backside of the structure [Photograph], by Kaur, Tejinder (July 25, 2015)

### **3.7.24 Sahai Mosque at Kalanor (Visited on July 25, 2015)**

Kalanor has its own importance in the Mughal history. Here, the Mughal emperor Akbar received his crown after the death of his father Humayun in February 14, 1556 (Gaur, 31 August 2015). The mosque situated here, is famous as Sahi Jama Masjid Akbari. It is facing toward east, standing on a lofty platform. It has rectangular structure with three entrances and three domes. It has also four minars from which one is broken from the mid. From the inner portion, it has divided into three parts with the helps of arches. The interior of the whole edifice has adorned with beautiful frescoes. The artists adopted the bright color scheme. Depiction of flora and fauna on the domes and still life subjects are still attracting the visitors. The paintings of the lower segments have washed out. However, frescoes of the dome are in a good situation. Some calligraphic work has also done on the walls. The paintings on the upper segment of the walls are fading due to lack of proper conservation and dampness.



**Fig. 3.193**



**Fig. 3.194**



**Fig. 3.195**



**Fig. 3.196**



**Fig. 3.197**

Fig. 3.193 to Fig. 3.197: Different floral design's paintings on the inner walls of the Shahi Masjid [Photograph], by Kaur, Tejinder (July 25, 2015)

### 3.7.25 Dargah at village Masania (Visited on July 24, 2015)

Village Masania is located in the Batala sub-division of district Gurdaspur. In the reminiscence of Baba Badr Shah, a Sufi saint. He spent last years of his life in village Masania. All family members of saint had buried here. The façade of the building has embellished with mosaic tiles. However, relics of murals are still available. Content is derived from the nature and geometry. It is judged from the remnants that once the edifice was glorified with fine murals. During the period of terrorism in Punjab, the wall paintings have covered with the white paint. After the removal of patches of paint, remnants are visible.



**Fig. 3.198**



**Fig. 3.199**



**Fig. 3.200**



**Fig. 3.201**



**Fig. 3.202**

Fig. 3.198, 3.199 and 3.200: Relics of the murals at the Dargah [Photograph], by Kaur, Tejinder (July 24, 2015)

Fig. 3.201: Chief entrance of the Dargah [Photograph], by Kaur, Tejinder (July 24, 2015)

Fig. 3.202: The portico of the Dargah adorned with mosaic tiles [Photograph], by Kaur, Tejinder (July 24, 2015)

### 3.7.26 Gurudwara Baba Jalo Da at Dhariwal Sohia (Visited on July 23, 2015)

Dhariwal Sohia, a village of tehsil Sri Hargobindpur is located just 8 Km away from Shri Hargobindpur. It is a historical village. Bhagat Nam Dev Ji visited this village and Baba Jallo Ji became his disciple. Baba Jallo Ji belongs to the carpenter family

and he served Bhagat Namdev ji. Gurdwara Babb Jallo Ji has its earlier structure. It has a massive walled architecture with a small entrance. At a time, only single person could entre the shrine. In the centre of the courtyard edifice of gurudwara has placed. With the outer boundry wall, rooms have built. These has used for the domestic purpose. The single transformation in this holy place is that the wall paintings have washed out (Singh Gajjan, (83 year), personal communication, July 23, 2015). Only the interior of the dome has a flower. Another historical gurudwar is tir sahib, which has constructed again.



**Fig. 3.203**



**Fig. 3.204**



**Fig. 3.205**

Fig. 3.203: A mural on the interior of the dome [Photograph], by Kaur, Tejinder (July 23, 2015)

Fig. 3.204: Architecture of gurudwara [Photograph], by Kaur, Tejinder (July 23, 2015)

Fig. 3.205: Chief entrance of the shrine [Photograph], by Kaur, Tejinder (July 23, 2015)

### **3.7.27 Temple of Baba Shri Chand ji (Visited on July 25, 2015)**

Temple associated with Baba Shri Chand ji, founder of udasi sect of Sikhism is located in the village Chandu Nangal. It has two edifices without any boundary wall on a mound. Kang (1984) notified murals on the walls of the edifice (p. 58). However, the present researcher visits the holy place in search of murals and she has failed to get a single specimen of the murals. The inner walls of the temple have covered with the tiles and the outer surface has covered with a thick layer of paint.

### **3.8 District Hoshiarpur**

A historical and famous city of Punjab, Hoshiarpur is laying down in footsteps of Shivalk range of Himayala. In 1947, India got indepence and divided into two parts. At this time, Hoshiarpur became a major district of Punjab state. However, on November 1966 when the state was isolated on language bases, some part of this

district went into Ropar, a new district of Punjab and some part taken by the district Kangra of Himachal Pradesh (Gill, 2004, p. 500).

### **3.8.1 The chief entrance of the Bairagi Thakurdwara at Ram Tatwali (Visited on July 27, 2015)**

Ram Tatwali is located in the far-flung area of district Hoshiarpur. It is renowned as Bairagi Thakurdwara. Bairagis linked with the Vaishnism sect of Hinduism and Acharya Ramanand ji was the leader of this sect (Nabha, 2004, p. 486). The chief entrance of the temple has a massive triple storied architecture, which has rooms approximately 20 feet long and 10 feet wide. On the ground floor, room on the right hand side is used as a dehuri. The area on the first level of the dehuri has a room entirely embellished with the murals. Only a few themes of human being are presents here, all other were depicting nature or flora and fauna. Even the roof of the room is also painted. The walls of the rooms have alienated perpendicularly and straight with the floral pattern of 4 inches – 5 inches wide, which provide a frame to each painting. The space between the frames has used for the depiction of various religious as well as secular themes. Another two rooms situated on left hand side of the second floor also superbly festooned with mural paintings. However, the roof of the both rooms has out of order. Even the floor of a room has also conked out. In 1971 when Kang visited the site for documentation at that time, 94 paintings had preserved in a good condition (Kang, 2017, May 31). However, most of the paintings are in ruins. The rainwater with the mud of the roof has flowed on the paintings that have covered a number of paintings. It has declared as a protected monument vide notification No. 10/38/2011-4TC/1703, Dated: 12-4-2011 (“Protected Monuments of Punjab”, 2016). According to traditions, a Muslim artist known as ‘Sarfoo’ does the work of paintings. His full name was Sarafdeen who was a resident of a town ‘uaddmurhh’ of dist Hoshiarpur (Kang, 2017, May 31). Paintings are of mid nineteenth century. The building was constructed approximately in 1850 AD (Kang, May 31, 2017). Kang (1984) notified large no of wall paintings on the walls of garbha griha, residential complex as well on the walls of langarkhana (p. 38). However, all these has either covered with a thick layer of paint or covered with the tiles. The priest of the temple refers that onwards 2011 AD the site is under the protection of state government. Nevertheless, once the officers were visit the site and after that, none of the

government employ visit the site or they perform any effort to preserve the site (Gopal (Priest), personal communication, July 27, 2015).



**Fig. 3.206**



**Fig. 3.207**



**Fig. 3.208**



**Fig. 3.209**



**Fig. 3.210**

Fig. 3.206: A view of the chief entrance [Photograph], by Kaur, Tejinder (July 27, 2015)

Fig. 3.207: A painting on the wall presenting Sikh subject [Photograph], by Kaur, Tejinder (July 27, 2015)

Fig. 3.208: An interior view of the room located on the dehuri [Photograph], by Kaur, Tejinder (July 27, 2015)

Fig. 3.209: View of the room which roof is demolishing [Photograph], by Kaur, Tejinder (July 27, 2015)

Fig. 3.210: A painting presenting Sikh-Anglo war [Photograph], by Kaur, Tejinder (July 27, 2015)

### **3.8.2 A Samadhi in Dera Mastgarh at Tanda (Visited on September 20 2015)**

Tanda and Uadmur, both situated in district Hoshiarpur. The both cities have just two KM away from each other. However, these are famous as Tanda-Uadmur. In the locality of Tanda Dera Masatgarh is situated (Gill, 2004, p. 4-5). Baba Mohar Singh's Samadhi has built in the dera in 1843 AD, after his death. He was the first organizer of Dera Mastgarh and allied with the Nirmala sect of sadhus. Based on a cubical construction the pinnacle of the Samadhi has enclosed with a falcate dome. Now, the

edifice of samadhi has enclosed with a wide hall. Once the structure, from the inside as well as from the outer surface has exclusively painted with the murals. Kang (1984) refers, “There are thirty-nine panels of paintings divided into three tiers, the lower two containing twelve paintings each and the upper most skirting the ceiling, with fifteen panels” (p. 39). The current investigator found the lowest panel and half of the middest panel has washed with a thick layer of white wash. Only the upper layer and half scenes from the middle panel are surviving in an exceptionally superior situation. The floral design on the roof is also in good conservation. Kang, Kanwarjit Singh provided some photographs during interview that are publish in his book “Punjab dy kandh Chittar” and in a newspaper named “Punjabi Tribune”. These are presenting below to compare the present situation.



**Fig. 3.211**



**Fig. 3.212**



**Fig. 3.213**



**Fig. 3.214**



**Fig. 3.215**



**Fig. 3.216**

Fig. 3.211: Depicting that the lower portion of Fig. 3.212 has whitewashed [Photograph], by Kaur, Tejinder (September 20, 2015)

Fig. 3.212: “Four Sahibzadas” a detail of the Fig. 3.211 (Photograph publ. Kang, 1988)

Fig. 3.213: Presenting that the subordinate part of Fig. 3.214 is missing [Photograph], by Kaur, Tejinder (September 20, 2015)

Fig. 3.214: The fight between the demons and the deities (Photograph publ. Kang, 1988)

Fig. 3.215: Dooarpal (Photograph publ. Kang, 1988), now this painting has also washed out

Fig. 3.216: The Serpant shadowing Guru Naank Dev ji (Photograph publ. Kang, February 7, 2018 “Punjabi Tribune) This is also demolished when researcher visit the site

### **3.8.3 Deputian Dian Smadhan at Takhawal (Visited on July 28, 2015)**

The samadhs of Deputian had found in the village Takhawal near Mukerian. The edifice of the samadhs has built with the lakhnori bricks. In the vicinity of the samadhas, a pool has also constructed for the aficionados to take a bath. It has a periphery wall on all sides with a tower on each curve. Presently, the wall on eastern and western side of the pool has fallen down. On the north side of the pool, a separate pool has carved out of the main pool for women. The towers and walls have remains of murals. The subject matter is associated with the nature. Miscellaneous colors have used for the designing. Due to its architecture and murals, State government declared this structure as a protected monument vide notification No: 2376-3TC-77/19078 Dated 26-7-77 (Reddy, 2009, p. 81). It has judged from the paintings that the edifice is of early 19<sup>th</sup> century (Reddy, 2009, p. 68). A new edifice of a temple shrine has also built in the region of the samadha. The archaeological department has repaired the cracks on the walls.

### **3.8.4 The Parachinn Radha Krishan Temple (Visited on July 28, 2015)**

It is explicable from the forename of the temple that the holy shrine has fanatical to Radha ji and Krishan Ji. It is also famous as the temple of Chaudharian Da (Sharma Kamal, personal communication, July 28, 2015). It has positioned on the entrance of village Jandwal, situated on the road that leads to Pathankot from the Mukarian. The sanctuary has constructed on an elevated pedestal, access by a voyage of seven stepladders. It has a square arrangement in which, the central shrine uses as a grabha-griha and the enclosed division is uses as circumambulatory alleyway. The alleyway has single storey covered with the flat roof while the grabha-griha has dual storied roofed with stunning tapering tower. The walls are approximately four feet wide. Murals originally highlight the entire edifice. The content has driven from religious as well as from the secular subjects. The human forms are rigid and are of enormous dimension. The flora and fauna forms are malleable and flexible. The colors scheme



is astonishing. Faces of the human forms are not in proportionate to the body. The traces of faded paintings are also visible on the outer walls. Common people visit the shrine with the first light as well as with the sundown for rituals. The murals are in a fair condition of preservation. A number of scratches are visible. Some people wrote their names on the murals.



**Fig. 3.217**



**Fig. 3.218**



**Fig. 3.219**

Fig. 3.217: Human forms in the premises of the temple [Photograph], by Kaur, Tejinder (July 28, 2015)

Fig. 3.218: A young couple admires each other [Photograph], by Kaur, Tejinder (July 28, 2015)

Fig. 3.219: A view from the corridor [Photograph], by Kaur, Tejinder (July 28, 2015)

### **3.8.5 Edifices at village Bhunga (Visited on October 08, 2015)**

Bhunga rural community similar to a town of district Hoshiarpur situated on the boulevard, which escorts to Dasuya from Hoshiarpur. In the outer fraction of the rural community, two historical edifices found which bedecked with the murals. These are the following:

#### **3.8.5.1 The Samadhi of Bibi Basant Kaur (Visited on October 08, 2015)**

Bibi Basant Kaur was a daughter of Kapurthala's queen Mai Hiran (Kang, 1984, p. 40). She had died in late 19<sup>th</sup> century. Her Samadhi had erected in the public place of the village known as dharmshala of village Bhunga (Singh Jasdev, October 08, 2015) now standing in the property of senior secondary school, Bhunga. It is standing on an elevated podium with an octagonal structure and hemispherical dome. The upper portion of the interior as well as exterior structure had embellished with the mural painting. The episodes from Ramayan, Mahabharata, Krishna-lila, flora and fauna as well as of Sikh Gurus depicted on the internal as well as external ramparts with geometric pattern. The content of the paintings has explained in Gurmukhi script. The walls are splitting up horizontal and vertical, in which the themes executed. The

artists adopted the brilliant color scheme, which is exceling even today. The stipulation of the paintings is fair.



**Fig. 3.220**



**Fig. 3.221**



**Fig. 3.222**

Fig. 3.220: Form of Devi and worshiper depicted in the geomatic pattern [Photograph], by Kaur, Tejinder (October 08, 2015)

Fig. 3.221: Internal View of the Samadhi [Photograph], by Kaur, Tejinder (October 08, 2015)

Fig. 3.222: Guru Nanak Dev ji with his followers [Photograph], by Kaur, Tejinder (October 08, 2015)

### 3.8.5.2 A Temple dedicated to Lord Shiva (Visited on October 08, 2015)

An edifice of a temple is positione din the front of the school. Kang noticed mural paintings on the walls of the shrine (Kang, 1984, p. 160). During an interview, Kang told that the paintings on the internal walls are in fair state of preservation and the outer walls are in dreadful situation when he visited (personal communication). However, at present all the paintings washed out from the ramparts.

### 3.8.6 Samadhas at Bahadurgarh

Bahadurgarh is a neighborhood of Hoshiarpur, on the eastern frontage. Although, now a part of the city has two major structures create a center of attention the populace who passing through. These are the given below.

#### 3.8.6.1 Baba Charan Shah's Samadhi (Visited on July 29, 2015)

Baba Charan Shah Ji was associated with the Udasi cult of Sikhism. Under the patronage of the saint, an enormous structure constructed, where the visters or saints could rest. After passing a huge double storied doorway, one can enter the holy place. The entrance of the shrine as well as the walls of the courtyard painted with flora and fauna. On the right hand, some square structures are there from which one is the Samadhi of Baba Charan Shah who died in 1676 A.D. (Kang, 1984, p. 41). The interior as well as exterior of the shrine embellished with the murals. The lower segment of the interior covered with the granite. Only a frieze of paintings presented

geometric pattern on the upper section of the interior walls and a beautiful floral design in the centre of the top. The higher part of the exterior side has some paintings with religious content of Hinduism as well as of Sikhism. Apart from the above said, other content derived from the still life design, birds and nature. The paintings are now in a demolishing position.

### **3.8.6.2 Rani Jind's Cenotaph (Visited on July 29, 2015)**

There is a double storied structure on the left hand side of the above said building. It is famous as the cenotaph of a Maharani belonged to the state Jind. She was expired on the way from Chintpurni to Jind (Kang, 1984, p. 40). The double storied building as a memorable constructed on the site of funeral with nanakshai bricks. The architecture plane is panch-mandri style. After crossing a flight of stairs, entrance doorway to first floor is existed. A veranda covered all around the central part of the structure that has a conical dome. The interior and the exterior walls embellished with the murals. The subject matter derived from the Hinduism and Sikhism with natural elements i.e. birds, crapers and floua and fauna. The bright color scheme attracts the people. Paintings are deteriorating due to neglect attitude of the local government as well as of community. The lower segment enclosed with the grass and other plants. Therefore, no one can access the internal sight of cremation.

### **3.8.7 The Haveli of Kundan Lal (Visited on September 20, 2015)**

Dasuya, an ancient municipality area is a segment of the district Hoshairpur. Accordng to Mahabharta, Hoshairpur was the capital of King Veerat's region and famous as "Veerat ke Naagri" (Gill, 2004, p 96). Mr. Kundan Lal, who was a professional goldsmith, built a triple storied residential in the locality of main market for his family. The second and the third floor of the structure adorned with the murals and the condition of the building has damaged (Kang, 1984, p. 39). The subject matter of the paintings is secular as well as religious (Kang, April 11, 2018). The building collapsed due to renovation. Kang published two photographs from the murals of the haveli, which he has clicked in 1971 in Punjabi tribune under the different titles. The photographs of the murals are following.



**Fig. 3.223**

Fig. 3.223: A Lady in Thought route (Photograph publ. by Kang, “Punjabi Tribune” April 11, 2018)



**Fig. 3.224**

Fig. 3.224: Francesic General Korat with a Lady (Photograph publ. by Kang, “Punjabi Tribune” June 20, 2018)

### **3.8.8 The Buta Ram’s Temple (Visited on September 20, 2015)**

A small shrine dedicated to Lord Shiva, constructed by a rich person of the locality known as ‘Buta Ram’ in 1840 V.S. i.e. 1783 A.D. that is Inscribed on the lintel of the shrine. The Grabha-Griha encircled with the portico. The Paintings on the walls of the grabha-griha washed out with white wash. The upper segment of the portico has some murals associated with Hindu mythology in a diplapped position. Kang notified murals on the both parts of the shrine (Kang, 1984, p. 41).

### **3.8.9 Temples at village Bajwara (Visited on October 07, 2015)**

Bajwara a small town located just two miles away from the city in the South – East (Nabha, 2004, p. 623) corner of Hoshiarpur. According to tradition, the foundation of the city has established by three resident of Gazani from which one is famous singer Bajju Bawara (Gill, 2004, p. 546). As, it was an ancient town patronage by royalities, the temple architecture was developed very well. Now, it is a small village. The following temples are well – known in the town.

#### **3.8.9.1 The Shivala Bhallian Da**

A temple associated with Lord Shiva and Goddess Paravati positioned in a small village Bajwara. Kang has found murals on the walls of the temple in 1970s (Kang, 1984, p. 160). The paintings are in a deprived state of preservation at that time, related with the Hindu myths and flora and fanua (Kang, personal communication). The building of temple cracked during the earthquake of 1996. The local residents

demolish the old structure, as it was dangerous for the visitors. Afterwards, a new shrine constructed by the local residents.

### **3.8.9.2 Khatarian Da Mandir**

An enormous temple devoted to Shiva, is placed in the village Bajwara near Hoshiarpur. Kang documented the murals of the temple in 1970s (Kang, 1984, p. 161). It was also collapsed in 1996, after an earthquake in the region. A new edifice is standing on the same site.

### **3.8.10 A Holy Shrine Devoted to Rajni Devi (Visited on October 07, 2015)**

The holy shrine offered to Rajni Devi, placed in the village Leli Khurd of district Hoshiarpur. Kang found the finest mural paintings associated with the Hindu religion as well as with the nature during 1969 (Kang, personal communication). Now, the paintings of the shrine covered with the contemporary stuff of construction i.e. tiles and marble.

### **3.8.11 Commemorative Plaque of Sardar Baghel Singh (Visited on July 27, 2015)**

Sardar Karoria Singh is on misel from the 12 misels of Punjab. Sardar Baghel Singh was a Sikh commander of Sardar Karoria Singh misel, who won the Delhi fort (Nabha, 2004, p. 622) and flourished Sikhism in Delhi by constructing many Sikh Shrines during samvat 1847 (inscribed on the entrance of cenotaph). He expired on samvat 1859 i.e. 1802 A.D. (Nabha, 2004, p. 622). His cenotaph built in village Haryana, District Hoshiarpur. The octagonal silhouette edifice is standing on a plinth with hemispherical dome. On the outer walls, low relief sculptures linked with Hinduism can be seen even today. Kang noticed frescoes on the walls of the shrine in a fair state of preservation in 1969 (Kang, personal communication). The themes of the paintings were derived from the Hinduism as well as from Sikhism and Flora and fauna has also embellished the shrine (Kang, November 2, 2018). During the visit of present scholar, it is notifying that all the paintings washed out with the thick layers of paint.



**Fig. 3.225**

Fig. 3.225: A photograph of the cenotaph (1970) (Photograph publ. by Kang, “Punjabi Tribune” November 2, 2018)



**Fig. 3.226**

Fig. 3.226: A picture of the Samadh clicked by the present researcher [Photograph], by Kaur, Tejinder (July 27, 2015)

#### **3.8.12 A Temple at Bassi Kalan (Visited on October 07, 2015)**

A temple dedicated to Mahadeva is situated in the village Bassi Kalan near Chabbewal, Hoshiarpur. The ancient temple placed on the outside of the village. It was famous as Ahluwalia da Mandir. Every year a festival and fair celebrated in the temple on Shivratri. Kang found a number of frescoes on the walls of the shrine (Kang, 1984, p.161). As usual, the content is associated with the nature and myths (Kang, personal communication). Now, the walls of the shrine modified with the stocky layer of paint and tiles. The beautiful art of wall painting already disappeared from the holy shrine.

#### **3.8.13 A Holy Shrine at village Dudyana Kalan (Visited on October 07, 2015)**

Dudyana is small rural place near Haryana in Hoshiarpur district. The temple built in 1831 A. D. (Inscribed on the lintel) and dedicated to Hinduism. The wall paintings of the shrine were disappeared. Kang documented wall paintings of this shrine in 1969 (Kang, 1984, p. 161).

#### **3.8.14 Anant Ram’s House**

In the narrow streets of the municipality of Tanda, a double storied old structure was presenting the art of wall Paintings. The building is a residential place linked with Anant Ram, an executive of the city. During 1970s, Kang found wall paintings in the house as connected with the religious and secular subject matter (Kang, personal

communication; Kang, 1984, p. 161). Now, the old building destroyed by the owner and a new one has constructed on the same site.

### **3.9 District Jalandhar**

Jalandhar is a famous city since ancient times. The reference of Jalandhar can be seen in the ancient literary sources like Purans etc. (Nabha, 2004, p. 384) that one of the sources is Padma Puran. This district has five sub-divisions i.e. Kartarpur, Boghpur, Bunge, Sahkot and Noormahal (Gill, 2004, p. 903). As it is a historical and major city of Punjab, number of historical, religious as well as monumental edifices enhance the glory of the district. Some of the well – known structures are following.

#### **3.9.1 Lala Chuhar Mal's Temple (Visited on July 22, 2015)**

The temple is devoted to Shri Krishna (an incarnation of Vishnu) and Radha ji. As the funds were given by Lala Chuhar Mal and his family, it became famous as Thakurdwara of Chuhar Mal. It is a personal property. However, the devotees can pay their tribute in the shrine. The structure of the temple was completed in seven years i.e. V.S. 1943 to V.S. 1950 (Inscribed on the lintel of entrance). The main shrine is a small square structure with conical top, covered with the circumambulatory path. Although, a courtyard is there which is surrounded by huge walls. The main shrine as well as circumambulatory path both have paintings. The grabha – griha was embellished while the temple was constructed and the walls of the circumambulatory path were festooned in V.S. 1975 i.e. 1918 A.D. (Kang, 1984, p. 42). The content matter of the paintings is religious and the birds and natural world depicted by the artist. The color scheme is as usual brilliant. The outer walls are covered with low relief sculptures. The paintings are preserved well.

#### **3.9.2 The Cenotaph of Bibi Bhani (Visited on July 28, 2015)**

The cenotaph of Bibi Bhani is standing in the area famous as Pacca Bagh. After crossing the main market of wood, passing through the narrow streets one can access the structure. It is a square-based structure with a crescent dome. There are four structures standing in a row. The last one is a cenotaph of Bibi Bhani. One cenotaph is of Mata Kaulan Ji. The last one is adorned with paintings. The condition of the memorial is terrible. The paintings are damaged inadequately due to leakage of roof. The religious and secular themes are a part of embellishment. Kang documented an interesting subject matter in 1969 (Kang, September 13, 2017). A print – maker is

printing with wooden tools on a fabric. A photograph of the same published in the Punjabi Tribune.



**Fig. 3.227**

Fig. 3.227: Artist printing the cloth with tools, a wall painting from the inner wall of the Samadhi of Bibi Bhani (Photograph publ. by Kang, “Punjabi Tribune” September 13, 2017)

### **3.9.3 Monastery At village Jamsher (Visited on September 28, 2015)**

An enormous building established by Mahant Gobind Ram in V.S.1857 i.e. (emblazoned on the chief entrance of the shrine) of Udasi sect of Sikhism positioned in the centre of the village Jamsher. The chief entrance of the shrine covered with double storied rooms on both sides. The first floor of this part has embellished with the murals. The life sketch of Sikh gurus, the legends of Hinduism and the forms from the natural life i.e. birds and flora used for the adornment. Other subject matter is the paintings of the elder mahants of the monastery. The names of the mahants inscribed on the top of each painting in Gurmukhi script. The walls divided vertical as well as horizontal to provide a frame to each painting. None of the corner is left blank or with out any painting. Supplementary use of ochre and blue dominate and highlight the content of the paintings. A number of paintings are still preserved in a good condition. Some are demolishing due to weather change and other reasons. The paintings are incredibly demolished in other chambers of the whole organization. The huge wooden door told the story of its own culture and history. The colored glasswork and gouache work are some other styles used for the adornment.





**Fig. 3.228**



**Fig. 3.229**



**Fig. 3.230**

Fig. 3.228: Chief door of the monastery, where the date of construction inscribed [Photograph], by Kaur, Tejinder (September 28, 2015)

Fig. 3.229: A wall of first floor which is embellishing with paintings [Photograph], by Kaur, Tejinder (September 28, 2015)

Fig. 3.330: The painting presents the elder Mahant of the monastery [Photograph], by Kaur, Tejinder (September 28, 2015)

#### **3.9.4 Haveli of Dalip Mann at Village Jamsheer (Visited on September 28, 2015)**

On the way to monastery at Jamsheer village, an old haveli attracts the sightseers. Its year of construction i.e. V.S.1994 inscribed on the outer portion of the haveli. The upper segment of the outer wall embellished with the murals. A painting associated with Guru Nanak Dev Ji with his sons placed in the centre of the segment. Bahi Bala and Mardana also depicted with the Guru. On the both side of the painting flying goddess are flying in the natural world. The geomantic pattern with flora and fauna depicted with brilliant color scheme. The paintings preserved in a fair state.

#### **3.9.5 Cenotaph of Baba Dhyani Das (Visited on September 24, 2015)**

Dera of Baba Dhyani Das ji is located in the outer segment of village Samrai. A large complex with old as well as new structures is presenting its architectural development. The Samadhi is standing in the north – west corner of the compound. It is a square structure with hemispherical dome. The higher portion of the walls including dome ornamented with murals. The subject matter of the paintings is spiritual, geometric and vegetation. The paintings are in a good state of perpetuation. The blue and red color is dominating to the other colors. According to the present priest the lower section of the walls also embellished with the paintings. However, some years ago the paintings of lower segment washed with white wash as the condition of the paintings is worsening.

### **3.9.6 Baba Hari Har's Shrine (Visited on July 22, 2015)**

It is located in the town Noor-Mahal. After crossing the courtyard and passing through a flight of stairs, one can access the main shrine to worship. The main temple is erect on second floor. It is a square structure with conical top and enclosed with circumambulatory corridor. The upper portion of the main cella is adorned with murals. The flora and fauna is covering the interior surface of the dome. The depiction of Birds and animals is lively. These are in a fair condition. The paintings on the lower segment of the walls covered with tiles. Some paintings preserved on the external surface of circumambulatory lane. These are demolishing day by day. Some are repainted by the local artists. The subject matter is linked with the religious and secular content. Lala Basant Rai Khosla, a tehsildar of Kapurthala state provided funds for the construction and beautification of the temple (Kang, 1984, p. 42 & P. 66).

### **3.9.7 Main Entrance of the Sikh Shrine at village Sangh Dhesian (Visited on February 12, 2015)**

Village Sangh Dhesian is located in the east side of Guria. Gurudwara Baba Sang Ji established in the village. Baba Sang Ji was a disciple of Guru Arjun Dev Ji whose name bears the gurudwara (Singh Dalbir, 2014, p. 26). The chief entrance of the gurudwara is double story structure. A huge passage in the centre has dual recessed archway. The upper segments of walls in this portion are once embellishing with the wall paintings (Present scholar visited during 2002). The subject matter of paintings linked with the life of Sikh Gurus and nature. Kang also found the paintings in a good state of preservation (Kang, 1984, p. 161). However, now the walls modified with tiles and paintings disappeared.

### **3.9.8 The Holy Shrine of Misr Bhup Chand (Visited on July 22, 2015)**

On the way to Phillaur, Just outside of the town Noormahal an enormous courtyard with number of buildings and gorgeous entrance attracts the passengers. Locally it is famous as 'Chashma Faiz' and Nawan Talab. There is a small square structure with lessened pinnacle; dedicated to lord Shiva is the most striking structure. Misr Bhup Chand provided finance to construct the whole complex (Kang, 1984, p. 43). Murals paintings were extant on the interior surface of the walls during 1970s in fair state of preservation (Kang, 1984, p. 43). Now, the beautiful tiles took the place of murals.

### **3.9.9 Gurudwara Shahid Bahi Mati Das Ji (Visited on July 28, 2015)**

Bahi Mati Das ji was martyr with Shri Guru Tegbhadur Ji in Delhi in 1675 A.D. by Mughal emporr Auranzeb (Nabha, 2004, p. 707). A gurudwara sahib constructed in village Daroli Kalan, near Adampur in the remembrance of Bahi Mati Das Ji. The shrine was erect during Sikh monarchy. Kang founds mural paintings in the shrine in dull situation & the subject matter of the paintings correlated with the Hindu tradition (Kang, personal communication). As the present researcher visit the shrine, the old structure destroyed and built a new shrine with modern material. However, the paintings painted based on previous themes.

### **3.9.10 Baradari Old Gurudwara Kartarpur Sahib (Visited on July 28, 2015)**

Baradari means the building that has twelve doorways. An edifice with similar qualities found in Kartarpur Sahib. Kang (1984) has found 15 – 20 wall paintings in the architecture of baradari (p. 43). The subject matter of the paintings has driven from the Hindu culture and the condition of murals was not too good at that time (Kang, personal communication). Now only few relics can be notifying on the walls of the baradari.

### **3.9.11 Gurudwara Thamb Sahib (Visited on July 28, 2015)**

Thamb means broaden wooden block. Guru Arjun Dev ji established a wooden block, as a pillar during the constrection of holy shrine at Kartarpur (Arshi, 1986, p. 66). After the collaps of old building, Maharaja Ranjeet Singh established a huge building of Gurudwara Sahib in 1833 (Kang, 1984, p. 43). Kang (1984) and Arshi (1986, p. 133) founds mural paintings of flora culture with other styles that are embellishing the shrine. Now the building is renovated and artist paint floracultural again in the shrine.

### **3.9.12 Gurudwara Gang Sar at Kartarpur (Visited on July 28, 2015)**

Guru Arjun Dev Ji, fifth Guru of Sikhs established a wide well in Kartarpur during his stay at the place in Samvat. 1656 (Nabha, 2004, p. 324). After wards, a shrine was constructed near the well for public prayer and to facalitiatate the pilgrims. Kang documented mural paintings in the shrine (Kang, 1984, p. 161). Now, the old edifice renovated with the new techniques and styles of beautification.

### **3.9.13 Gosains Da Mandir (Visited on July 28, 2015)**

Gosains da mandir located in village Alawalpur, near Jalandhar on the road leads to Pathankot from Jalandhar (Gill, 2004, p. 141). A number of families realed to higher

authorities and rich people settled in the village. A temple known as Gosains da mandir dedicated to Shiva is locale in the village. The edifice has based on a square structure and roffed with a conical top. Dr Kang noticed mural paintings on the walls of the temple (Kang, 1984, p. 161). The paintings has based on the religious, mythological and natural content (Kang, personal communication). Now, the paintings covered with the chunky coating of white wash. Just on, the outer walls some paintings are there. Nevertheless, the local artist repaints these paintings.

#### **3.9.14 The Shivala of Lala Bhagat Ram (Visited on July 28, 2015)**

A Shiv temple has positioned in the narrow street of village Alawalpur. It is a private property. Lala Bhagat Ram provided money for the construction of temple i.e. inscribed on the entrance of the temple. The main shrine situated on the first floor of a residential building. After crossing a number of narrow staris, one cans asscess the shrine to pay tribute. The upper section of the temple has murals. The lower portion of the walls covered with the tiles. The subject matter of the paintings is religious. The paintings are covering with the smoke of incense. Knag notified murals in a fair stste of preservation during 1970s (Kang, 1984, p. 161). The outer walls covered with the tiles.

#### **3.9.15 Sayalan Da Mandir at Bilga (Visited on July 28, 2015)**

Village Bilga is located in the Phillaur sub – division. Guru Arjun Dev ji stayed there while he was on the way to village Maaao to get marry with mata Ganga Ji and changed his cloths here (Gill, 2004, p. 603). Many religious edifices positioned in the village. A Hindu temple known as Sayalan Da Mandir is also glorify the architecture of village. Kang documented the murals in this shrine (Kang, 1984, p. 161). The present researcher founds that, all the murals are demolishing badly.

#### **3.9.16 Tombs at Nakodar (Visited on July 22, 2015)**

Nakodar is a famous city in district Jalandhar since mughal period. The city has a number of architectural monuments. In the outer vicinity of the city has a huge complex, in which two tombs placed in a beautiful garden. These are following.

##### **3.9.16.1 The tomb of Mohammad Momin Husanni (Visited on July 22, 2015)**

Mohammad Momin was a tombura performer in the court of Mughal emperor Akbar (Gill, 2004, p. 191). He was also famous as Ustad Hafizak and his tomb erected in 1612 A.D. during the region of Mughal emperor Jahagir (Archaeological Survey of

India, 2002, p. 10). It is an enormous structure situateing on an octagonal plinth. It has an octagonal silhouette on outer surface and quadrangle surface in the interior surface and the roof covered with a hemispherical dome. The horizontal and square niches cover the walls of the monument. In these niches, wall paintings highlighted the mosaic tile work. The subject matter of the paintings is takeing from the nature. However, it is decalered a protected monument. The paintings are very much demolishing and fading state in this structure.



**Fig. 3.231**



**Fig. 3.232**



**Fig. 3.233**

Fig. 3.231 & 3.233: Floral designs from the walls of the tomb [Photograph], by Kaur, Tejinder (July 22, 2015)

Fig. 3.232 A view tomb of Mohammad Momin Husanni [Photograph], by Kaur, Tejinder (July 22, 2015)

#### 3.9.16.2 The Tomb of Hazi Jamal (Visited on July 22, 2015)

Hazi Jamal was a pupil of the Ustad Hafizak and his sepulcher erected in 1657 A.D. during the period of Shah Jahan (Gill, 2004, p. 191). This is standing on a cubeic plinth. It is a quadrangle structure with turrets on the corners. From the interior surface, it is an octagonal building. The arches and walls painted with flora style of themes. The paintings are deteriorating day by day.



**Fig. 3.234**

Fig. 3.234: A vision of the tomb of Hazi Jamal [Photograph], by Kaur, Tejinder (July 22, 2015)

### **3.10 District Kapurthala**

Kapurthala is a state of Ahulawalia dynasty (Gill, 2004, p. 534). It is located in the mid of river Bias and river Sutluj. Chitti Bayee and Kali Bayee are famous water sources of the district since ancient period. Sardar Jassa Singh Ahulawalia, a ruler of the state was a well-known Sikh soldier. Kapurthala have many famous historical edifices.

#### **3.10.1 Moorish Mosque (Visited on July 22, 2015; Re-Visited on May 15, 2019)**

Under the supervision of Maharaja Jagatjit Singh, famous Moorish mosque constructed during his reign. It proves the moderate and worldly attitude of maharaja. Montoux, an eminent French engineer planned the architectural design based on the design of the Marrcow Mosque (Reddy, 2009, p. 64). In India, this is the only one mosque of Moorish technique mosque. The building operations were in progress from October 1926 to March 1930 and inauguration ceremony took place on 14 March 1930 (Information from the foundation stone). The interior of the domes adorned with the flora and fauna placed in the geometrical pattern. The other color is dominating the other color schemes. These beautiful paintings completed by artists of Lahore. The department of cultural Affairs, Archaeology & Museums, Punjab has declared a protected monument under the act "The Punjab Ancient and Historical Monuments and Archaeological Sites and Remains Act, 1964" vide notification No: 1(a) – 4TC – 81/134, dated 20 – 01 – 1982 (Reddy, 2009, p. 65).

#### **3.10.2 Sanik School Kapurthala (Visited on May 15, 2019)**

Earlier it was a residential palace of Raja Jagatjit Singh, a monarch of Kapurthala state. Maharaja Jagatjit Singh sponsored the finance and it took eight years to complete the structure i.e. 1900 A.D. to 1908 A.D. (inscribed on the foundation stone). The architectural design of the complex based on the pattern of Versailles, which has constructed by Louis, the 14<sup>th</sup> ruler of France (Ganguli, n.d). Two chambers on the first floor of the triple storied structure are embellishing with the wall paintings. These are totally differing from the wall paintings of the Punjab. The European influence could be seen. The paintings preserved in a good state of preservation.



**Fig. 3.235**



**Fig. 3.236**



**Fig. 3.237**

Fig. 3.235: ‘Females’ [Photograph], by Kaur, Tejinder (May 15, 2019)

Fig. 3.236: ‘Different subject matter’ murals on the roof of the hall [Photograph], by Kaur, Tejinder (May 15, 2019)

Fig. 3.237: ‘A couple’ [Photograph], by Kaur, Tejinder (May 15, 2019)

### **3.10.3 Temple at Sheikhpur (Visited on July 22, 2015; Re-visited on May 15, 2019)**

Sheikhpur village is located on the road, which leads to Sultanpur from Kapurthala. In the locality of the village, many buildings of old temples are preserved. It includes Satya Naryan Temple, Mata Bhaderkali temple and the shivala or Shiv temple. Shiv temple is located on the outskirts of the village. It is a small square structure covered with the circumambulatory path. Kang (1984) founds enlarged sized murals on the walls of the circumambulatory path in a worse condition (p. 44). Now, the paintings are covered with white wash and tiles. The paintings of this shrine were associated with Hindu mythological content (Kang, personal communication).

### **3.10.4 Gurudwara Sri Guru ka Bagh (Visited on May 15, 2015)**

Sultanpur Lodhi is a historical city related with Sikhism and the first Guru of Sikhs. Earlier, this city has belonged to the princely state Kapurthala. However, after 1956 it became a part of eastern Punjab. The city has many historical and religious buildings i.e. Gurudwara Sant Ghat, Gurudwara Hut Sahib, Gurudwara Guru Ka Bagh, temple of Shakti, Panch Mandiri temple, Dak – Manara, Ashapuri temple and many more (Gill, 2004, p. 397). Gurudwara Guru Ka Bagh is placed on the residential building of Guru Nank Dev Ji and Bibi Nanki (Nabha, 2004, p. 166). A number of wall paintings are found on the walls of the holy shrine (Kang, 1984, p. 161). However, the old building was demolished and a new one has been constructed with the recent

material of construction on the name of Karsewa. Therefore, we lost our great heritage with the demolishing of older structure.

### **3.11 District Ludhiana**

Ludhiana is a well renowned city of Punjab became in existence in 1846 as a district (Gill, 2004, p. 914). The city has established by the Lodhi Pathans on the bank of river Sutluj (Nabha, 2004, p. 801). It is also famous as Manchester of India.

#### **3.11.1 A Samadh at village Lopan (Visited on August, 17, 2014)**

Lopan, a village sited in the neighborhood of Mandi Dohara. In the south – west exterior of the village an enormous complex found famous as the Dera of Mehma Sahi. In the front of the prayer hall; an octagonal structure encircled with a wall and projections placed on a plinth. This part of the complex is famous and known as The Samadhi of Baba Mohar Singh, who was a founder saint of Mehma Sahi sect of nirmala Sadhus (Lakhbir et al., 1942, p. 35). The interior walls of the Samadhi are embellishing with the mural painting. The subject matter of the paintings is associated with the Hindu God and Goddess, Maharaja Ranjit Singh, Sikh Gurus, Saints of Nirmala sect as well as birds and animals with flora. The colors are still attracting the visitor. The paintings are in a good state of preservation.



**Fig. 3.238**

Fig. 3.238: Procession of Ram's Tilak [Photograph], by Kaur, Tejinder (August 17, 2014)



**Fig. 3.239**

Fig. 3.239: Guru Nanak Dev Ji with Siddh Gorakh Nath [Photograph], by Kaur, Tejinder (August 17, 2014)

#### **3.11.2 A Mohammedan Sepulcher at Aandlu (Visited on December 12, 2014)**

Aandlu is a famous village of district Ludhiana, located near Raikot. In the outside of the village a complex is there, known as the Darbar of Lala Wala. Near about hundred years, older edifice preserved in a good state. The construction of the tomb was completed by Hindu mistries Fateh Chand and Hira Chand and famous as Tomb of



Nagaha Pir (Gill, 2004, p. 193). The interior of the shrine have wall paintings. Now, the local artist repaints the paintings under the supervision of Committee. Kang (1984) traced 19<sup>th</sup> century murals in this shrine (Kang, 1984, p. 49). However, the committee provided photographs of original paintings to the present research scholar. From the photographs it is concluded that the artist paint the same subject matter on the same place. The subject matter of the painting is Hindu god goddess, Guru Nanak dev ji with Bahi Bala and Mardana and other secular themes. The inscribed names are in Gurmukhi script. It represents the religious brotherhood among the people of the village.



**Fig. 3.240**



**Fig. 3.241**

Fig. 3.240: The procession of Tilak when lord Rama taking the throne as a king [Photograph], by Kaur, Tejinder (December 12, 2014)

Fig. 3.241: Inder Darbar [Photograph], by Kaur, Tejinder (December 12, 2014)

### **3.11.3 The old structures at Payal (Visited on October 19, 2014)**

Payal, a city in district Ludhiana has 760 years old history and the city has established by a Muslim Saint (Gill, 2004, p. 429). The city has many historical as well as religious monuments and edifices. The buildings embellishing with the murals are giving below.

#### **3.11.3.1 Devi Temple at Payal (Visited on October 19, 2014)**

In the centre of the city Payal, a small temple dedicated to Goddess Durga has positioned in a private property. The year of construction is inscribed on the lintel of the door i.e. V.S. 1945 (1888 A.D.). Lala Kundan Lal provided the finances for the construction of the temple, as it is a private property (inscribed on the lintel of the door). The building of the holy shrine based on a square structure and enclosed with the hemispherical dome. The upper segment of the walls and the dome adorned with the murals, derived from the Hindu mythology. Some of the paintings were repainted and the others are original preserved in a fair state of preservation.



**Fig. 3.242**

Fig. 3.242: Rasa Lila [Photograph], by Kaur, Tejinder (May 15, 2019)

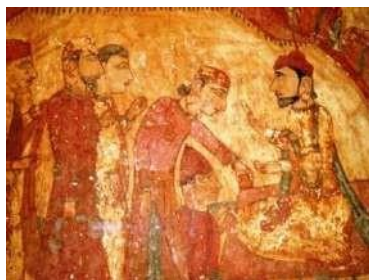


**Fig. 3.243**

Fig. 3.243: Various subject matter of Hinduism [Photograph], by Kaur, Tejinder (May 15, 2019)

### **3.11.3.2 Das Naam Da Akhara (Visited on October 19, 2014)**

In the South - East corner of the city the complex of the Das Namm Da akhara positioned in natural setting. The whole area of the Akhara is divides into four divisions i.e. east part set aside for Shani Dev, west for the burial rituals, on the south side a water tank is placing in the remembrance of Pandavas and the north section have the samadies of the saints. The temple is places in between the Samadhies and the water tank dedicated to lord Shiva. The local people belived that the Muslim empror Aurangzeb destroyed the temple once and until people worship that distructed Lingum. Total eight samadhies of saints are located on the site. These small structures were embellishing with the murals. The murals based on the Hindu myth as well as on secularism preserved well. Another temple of this style has established in Varanasi (Gill, 2004, p. 430).



**Fig. 3.244**

Fig. 3.244: Unidentified mural [Photograph], by Kaur, Tejinder (October 19, 2014)



**Fig. 3.245**

Fig. 3.245: Floral design [Photograph], by Kaur, Tejinder (May 15, 2019)

### **3.11.4 A Devi Temple at Maloud (Visited on April 19, 2016)**

Maloud is a small town, located in district Ludhiana have its own history (Gill, 2004, p. 741). A small temple placed in the main bazaar just backside of Police station,

Maloud. It is a square-based structure enclosed with the shikra. The interior of the dome and the upper segments of the walls adore with the murals. The murals of the lower section have disappeared as the walls covered with the tiles. The subject matter is linking with the Hindu and Sikh religion. Some secular content could be seen with the depiction of nature. The paintings are still preserving in a good state of conservation.



**Fig. 3.246**



**Fig. 3.247**

Fig. 3.246: Bhim (Pandav's brother) [Photograph], by Kaur, Tejinder (April 19, 2016)

Fig. 3.247: Maheasurmardani [Photograph], by Kaur, Tejinder (April 19, 2016)

### **3.11.5 A Shiv Temple at Khanpur (Visited on April 19, 2016)**

Khanpur a village located on the road leading to Malerkotla from Khanna. Kang (1984) traces beautiful murals on the walls of a temple which situates in the village (p. 162).

### **3.11.6 Gurudwara Baba Jawala Das at village Laltoo Kalan (November 08, 2017)**

A historical village of district Ludhiana that was settled in the 16<sup>th</sup> century during the empire of Akbar (Pargat Singh, personal communication, November 08, 2017). In the southeast corner, a square structure with a hemispherical dome is placed in a boundary wall. The main structure surrounded with the circumambulatory path. This Gurudwara is erected in the memory of Baba Jawala Das Ji, who taught written Gurmukhi script on the ground with figures (Jagdev Singh Bhima, personal communication, November 08, 2017). The Shrine has doorway on each direction and the interior of the edifice is beautified with the mural paintings. All the walls and the inner surface of the dome is jeweled with religious and secular content. The paintings are preserving in a good state. The colors are brilliant but the structure of forms is weak as comparative to other sites.



**Fig. 3.248**



**Fig. 3.249**

Fig. 3.248: The view of interior walls [Photograph], by Kaur, Tejinder (November 08, 2017)

Fig. 3.249: Baba Jawala Das ji with his followers [Photograph], by Kaur, Tejinder (November 08, 2017)

### **3.11.7 The Mari of Guga at Bhari (Visited on January 01, 2015)**

Village Bhari, situated near Khanna have an emorus structure in the fields. This structure is famous as Guga Mari. Kang traces very attracting murals on the fortifications of the shrine (Kang, 1984, p. 162). The huge structure is square based and turrets in the four corners. Now, the whole structure is covering with the marble instead of wall paintings. These changes took place in 2008 (Inscribed on a stone inlaid in the wall). Another old building is still standing nearby the Mari, which is white washed with white and green color.

### **3.11.8 Gugga Marri at village Chappar (Visited on August 16, 2014)**

Punjab is a land of fairs and festivals. ‘Mela chappar da’ is very famous fair of the Punjab, which is celebrating every year in the remembrance of Baba Gugga Pir in month of September - October. Chappar a worldwide famous village of Punjab is located in district Ludhiana. In the South - West side of the village an enormous building related with Gugga Pir is placeing. It is a small square structure with a portico in front of it and an encompassing dome on the top. A covered circumambulatory path is also there. The hemispherical dome of the main shrine and the domes of the front porch are embellishing with the floral designes. The lower segment of all walls covered with the tiles. Once it had a great amount of paintings. However, now the interior part of the dome and upper surface of the walls had paintings. A variety of themes presented here i.e. Hindu mythology, Sikh Gurus, love legends of Punjab, scenes related to guggu pir and an official scene also depicted here.

Colors are bright but the bulky forms, thick line, broad eyes and other features are presenting the weakness of the artist. Some paintings are in good state of preservation while the some others are damaging. If the proper care not provided in future, we can lose this worthy art. The name of the artist, who worked in the shrine are inscribing in Gurmukhi script with other details.



**Fig. 3.250**

Fig. 3.250: Floral designs from the dome of the main shrine [Photograph], by Kaur, Tejinder (August, 16, 2014)



**Fig. 3.251**

Fig. 3.251: A painting depicting Pandvas and names of the artists [Photograph], by Kaur, Tejinder (August 16, 2014)

### **3.11.9 Gurudwara Gurusar at Lall Kalan (Visited on February 08, 2015)**

A village of district Ludhiana and situated 5 Km away from the historical city Doraha (Gill, 2004, p. 899). Guru Hargobind Sahib sixth Guru of Sikhs and Guru Gobind Singh ji tenth Guru of Sikhs visited the holy place. Kang documented the mural paintings in this Gurudwara during 1969-1970 (Kang, 1984, p. 162). The content of the murals associated with the Sikhism and Hindu mythology (Kang, personal communication). After the knock down of the old building, a contemporary style of building constructed over the same site. The art and culture of the Punjab demolished on the name of modernization.

### **3.11.10 Mughal Sarai at Doraha (Visited on October 06, 2015)**

On the highway from Delhi to Lahore, Doraha a small city is situated. A beautiful Sarai has situated on the south side of city. The sarai has constructed during the region of Mughal emperor Aurangazab (Gill, 2004, p. 164). This Sarai is around 168 m X 168 m tetragon enclosed space, covered with huge walls that have octagonal bastions at each corner (Reddy, 2009, p. 77). There are imposing gateways in the centre of northern and southern walls. The northern gate has remains of painting of floral designs while southern gate have flora and fauna paintings. The entrance arch of each

gateway adores and decorated with glazed tile work forming a pattern of multi-cornered stars and swastikas, semi hexagonal eaves, embellished with glazed tiles on inner and outer sided on both the gateways. There are several diminutive and full-size rooms having octagonal holes in their upper limit for light and aeration. The walls and roofs of these quarters luxuriantly painted with designs executed in bright colours, the remains of which can still be seeing. On the western half of the sarai, now in utter ruins is a mosque surmounted with a dome. The facade of the mosque was richly painted, the traces of which still survive. The Sarai is decalared a protected monument under the “The Punjab Ancient and Historical Monuments and Archaeological Sites and Remains Act, 1964” (Reddy, 2009, p. 78). The manner of beautifying buildings with painted plans and glazed tiles was additional rife chiefly during the supremacy of Jahangir and Shahjahan. Therefore, Doraha Sarai also seems too constructed throughout the era of Mughal.



**Fig. 3.252**

Fig. 3.252: A floral design from the from the entrance of Mosque [Photograph], by Kaur, Tejinder (October 06, 2015)

### **3.11.11 Other structures in district Ludhiana**

The other buildings embellishing with murals can be seeing in different villages. These are the Shivala in village Siahar (August 14, 2014), A samdhi in village Jhammat (June 21, 2019), A house in village Kaing (August 15, 2014) the upper portico of a house at Samrala (Februry 08, 2015) and number of old houses at village Khattra (June 21, 2019). The remains of the paintinmgs are still extant. The content is as usual religious and secular with flora and fauna.

### **3.12 District Mansa**

Mansa a town near Bathinda has established after 1888 A.D. (Gill, 2004, p. 749). Earlier, it was a part of princely state Patiala. District Mansa has carved out from district Bathinda and formed a separate district on 13 April 1992 (“Mansa District”, 2017). District Mansa is also known for the celebrations of fairs and festive. The famous fairs are the fair of Bahi Gurdas ji, Mela Sai Guddar Shah, Bhiki mela, Mela Baba Sidh at dera Doom, Baba Dhyani Das da Mela at Jhuneer, Mela Bahi Behlo at Fafraji Bahi Kay, fair of Jogi Pir near Ralla and fair of Shetla Mata at Kulana (Gill, 2004, p. 749).

#### **3.12.1 Samadh of Jogi Pir (Visited on July 19, 2015)**

An enormous complex has situated in between villages Ralla and Bhopalan. It is famous as a Samadh of Baba Jogi Pir and a fair is celebrating every year. A triple storied structure based on octagonal foundation. Kang (1984) observed murals on the walls of the samadh (p. 162). The subject of the paintings associated with the Hindu myths as well as Sikhism with floral design. Currently, the walls of the structure are covered with the tiles.

### **3.13 District Moga**

Moga, a district whittled from the area of the district Faridkot in 1996 (Gill, 2004, p. 799). Moga is the one from the districts who developed the area faster.

#### **3.13.1 The Mari Mustafa (Visited on September 10, 2015)**

The Mari of Mustafa also famous as Baba Sidh is situating in the village Mari of district Moga. The huge structure of Mari is standing outside the village. The building built with the finances provided by a banker of Lahore in 1788 A.D. (inscribed on the lintel of the entrance). In the month of March – April (Chet 14) every year a three days fair is holding in the reminiscence of Baba Sidh, who was a Muslim Pir (Census of India, 1961, p. 504). It is a triple storied structure encircled with a huge wall. After crossing the chief dehuri, the person can access the main shrines constructed corresponding by one another. The roof of the shrine is vaulted shape from inner surface. Kang (1984) tracing murals on the walls of this shrine those were lost their glow due to incense’s smoke (p. 47). Currently the local artist repaints all the paintings with oil colors. The themes are similar as the older paintings. Nevertheless, we lost the original ones.

### **3.13.2 Gurudwara Lohgarh Sahib (Visited on October 06, 2015)**

The Gurudwara Sahib is located in the village Dina, just 30 Km away from the city Badhor. The shrine of gurudwar has protected as a fort that is why this gurudawra is famous as Lohgarh Sahib (Gill, 2004, p. 138). The structure of the main shrine is square, encircled with a varanda that has three opening on each side. It is a double storied structure. The Paintings on the walls of the square chamber are still surviving. Themes are associated with the life of Sikh gurus and Bhagats. A mythological story of Sharvan Kumar is also depicts on the wall. The floral patterns are also noticeable. The pillars are massive and adorning with the murals. The situation of murals is fair.

### **3.13.3 The Samadh of Village Butter (Visited on October 07, 2015)**

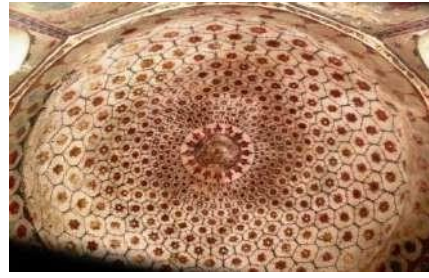
Two samadhas are positioning in outskirts of village Butter, near Moga. The one Samadhi is of Baba Bishan Singh Sodhi, who was a descendant of Fourth Sikh Guru Ram Das Ji and died in 1826 A.D. (Griffin, 1940, p. 240). Another Samadhi is of his son baba Jagat Singh Sodhi. The British administration awards the half part of Dila Ram village to the sodhi family, which resides in village butter (Griffin, 1940, p. 241). Therefore, from the income of this property the maintenance and protection of the Samadhies can be continuing. The basic structure of both edifices is octagonal. Both are standing on high pedestals that can access with the help of four-five steps. Both have dome on the top of structure. The samdhi of Baba Bishan Singh Ji is larger than the Samadhi of Baba Jagat Singh Ji. Kang (1984) was traced desolated murals in the Samadhi of Baba Jagat Singh in 1970s (p. 49). Now, the paintings of this edifice are totally covering with the white wash. Some patches of colors can be seen after removing the scalps of white wash. The interior surface including dome and walls of the Samdhi of Baba Bishan Singh Ji are adorning with the murals, until date. The subject matter of the paintings is religious, love-legends, Jarokha scene, flora and fauna, army with different types of weapons, hunting scenes and some fairy tails. The background of each theme is blank. The colors are of sharp contrast. The content of each mural is also describing in Gurmukhi script. The paintings on the top level of walls are preserving in a good condition. However, the visitors scratch the murals on the lower level of the walls.





**Fig. 3.253**

Fig. 3.253: Depicting Lord Krishna riding the chariot of Arjun (scene from Mahabharata) [Photograph], by Kaur, Tejinder (October 07, 2015)



**Fig. 3.254**

Fig. 3.254: Floral & geometric patten on the interior surface of the dome [Photograph], by Kaur, Tejinder (October 07, 2015)

#### **3.13.4 Samadh of Sardar Sardool Singh (Visited on October 08, 2015)**

Sardar Sardool Singh was also an acknowledged personality of village Daroli. The Daroli village is situating on the road, which leads to Ferozepur from Moga and 10-11 Km ahead of city Moga. The Samadh of Srdar Sardool Singh is position in the Dera known as Kashi Puri Dera. It is an octagonal structure with a hemi-spherical dome at the roof. Kang notified murals in dreadful situation in 1970s (Kang, personal communication). The wall paintings had covered with white wash at that time. Kang removed some scalpes of white wash and took a picture of Radha and Krishna (Kang, 1988, p. 101). The following photograph is that one which he obtained during 1970s. When the present scholar visited the site, she founds that all the paintings had removed from the walls due to one and other reason. The old structures of the Samadhi are still standing but renovated with the glazed tiles.



**Fig. 3.255**

Fig. 3.255: “Radha and Krishna” (Source: Kang, 1988)

### **3.13.5 Edifices near Bagha Purana**

On the thoroughfare that leads to Faridkot from Moga, a small city is situated famous as Bagha Purana. The culture of mural painting has also developed in this region. Around the city Bagha Purana, some structures are there those have been embellished with the murals. These are following.

#### **3.13.5.1 Memorial of Sakhi Sarwar Sultan (Visited on October 05, 2015)**

Sakhi Sarwar Sultan was a famous Muslim Pir, who belongs to a village of the Dera Gazi Khan in Pakistan (Gill, 2004, p. 215-216). In the west side of the city Bagha Purana, just a few miles away the memorial of Sakhi Sarwar is situated. Kang (1984) traces wall paintings on the walls of the shrine (p. 162) with religious and secular themes (Kang, personal communication). The present scholar founds the old structure modified with the tiles and marble during her visit. No specimen of murals can be traced here. The walls are decorated with the stucco work.

#### **3.13.5.2 The Haveli of Lala Maghi Mal (Visited on October 05, 2015)**

Village Langiana Nawan is situated on the road that moves towards Mudki from Bagha Purana. Kang (1984) noticed mural paintings in the Haveli of Lala Maghi Mal (p. 162). The haveli was demolished a few years back to construct a new building on the site. So, with the loss of the old building murals had also been demolished.

### **3.14 District Patiala**

District Patiala is one of the princely states of Punjab. Baba Ala Singh laid the foundation of the city by establishing a bricked fort in 1763 A.D. (Nabha, 2004, p. 550). After 1947, PEPSU came into existence and Maharaja Yadwinder Singh of Patiala became the chief king of PEPSU (Gill, 2004, p. 368). As it enjoyed royal patronage, many edifices of the district have been embellished with the murals. It includes religious buildings, forts and others. A detailed note on these buildings is given below.

#### **3.14.1 Rang Mahal, a space in Shish Mahal (Visited on September 30, 2015)**

Sheeh Mahal is a chief edifice of Moti Bagh compound. Moti Bagh complex has many striking parts such as; Laxman Jhula, Banasar Bagh, Sheesh Mahal and Shalimar baradari. Sheesh Mahal was built under the supervision of Maharaja Narinder Singh (1823-1862 A.D.) in 1847 A.D. (Gill, 2004, p. 390). The structural

design of this citadel has its equivalent to the forts of Rajput emperors of the identical phase of Rajasthan (Reddy, 2009, p. 18). A triple storied edifice has towers on both sides. The Rang mahal is a private room of 45X20 (feet) for the royal women that is adorned with beautiful wall painting and shimmering glass mirrors. The religious subject matter is generally recognizable at that time. Therefore, we could get paintings with themes from the Bhagwat Purana, Vishnuism and Sikhism. Some paintings in this chamber are in good position and some are in dilapidated situation. Each painting is bounded with the golden color frame, which has been made by the technique of stucco work. The mirrors also fixed with the same procedure. The attractive depiction of plant life also attracts the viewers. The roof from inside is also adorned with geometrical pattern. The use of red and gold color represents the energetic atmosphere. The Moti Bagh complex was declared as a protected monument vide Punjab Government's Notification No: 433/1LG – 72/ 4904 – 08, dated 18-12-1972 under the Punjab Ancient and Historical Monuments and Archaeological Sites and Remains Act, 1964 (Reddy, 2009, p. 18).



**Fig. 3.256**



**Fig. 3.257**

Fig. 3.256: Paintings on the northern wall of the Rang Mahal [Photograph], by Kaur, Tejinder (September 30, 2015)

Fig. 3.257: Matsya avatara of lord Vishnu, a painting from the northern wall [Photograph], by Kaur, Tejinder (September 30, 2015)

### **3.14.2 Qila Mubarak, Patiala (Visited on September 30, 2015)**

Quila Mubarak has two portions; the inner portico known as qila androon and the outer portico famous as Quila Mubarak. The outer portion has many complexes e.g. Majestic Darbar Hall, Rani Haall, Asla Khana, Lassi Khana, Baracks, GimKhanan and Jalao Khanna. Quila Androon has religious and residential complexes inside i.e. Moti Palace, Sheesh Mahal, Rajmata Palace, Chand Palace and Nimwala Palace,

Treasury house, Putli and Bagichi Ghar etc. (Reddy, 2009, p. 20). Quila androon has two mainly gorgeous decorated chambers on the ground floor i.e. Diwankhana Kadim and the sheesh Mahal. The detailed note on both edifices is describing below.

**Diwankhana Kadim:** Diwan Khana Kadim is a rectangular structure in which a throne podium built on the front wall. On the either sides of the main hall, two small chambers are there on each side. All the walls of the chambers, of the main hall and the walls around the throne podium are embellishing with the murals. The content of the paintings is drive from the Hindu mythology as well as from the lives of Sikh Gurus. The wall paintings prepared on the thick lime plaster (Nagpal, 1988, p. 163). The gold color is until brighten as it is. The artist to decore the edifice uses the full color plate. The flora and fauna themes also used for the beautification. The monument declared protected by Punjab goverment under “The Punjab Ancient and Historical Monuments and Archaeological sites and Remains Act, 1964” (Reddy, 2009, p. 21). The paintongs are in a good state of preservation.



**Fig. 3.258**

Fig. 3.258: A view of the podium which was used as a throne by the Royal authorities [Photograph], by Kaur, Tejinder (September 30, 2015)



**Fig. 3.259**

Fig. 3.259: Wall paintings illustrates different subject matter [Photograph], by Kaur, Tejinder (September 30, 2015)

**Sheesh Mahal:** This rectangular chamber is postioning in the women compartment. The walls of the chamber are embellishing with the mirror work. The roofs of the chamber are also adrons with the painted wooden panels. The paintings of this chamber are breathing their last in these days.

**Ranvaas:** This edifice also famous as guesthouse for the royal visitors is standing on the left hand side after the chief entrance of quila Mubarak. It is triple storied

structure. A number of chambers on the first floor and on the second floor are adorning with the murals and stuccowork. The subject matter of these murals is also religious and secular. The most of the work in these chambers is also in obliterating position.

### 3.14.3 Samadhi of Nirakari Sarju Das (Visited on August 14, 2020)

The Samadhi of Sarju Das ji is locale in the Nirakari Dera situated Just behind the medical college Patiala in the area famous as new Lal Bagh Colony. Sarju Das was the founder of Nirakari dera (Nabha, 2004, p. 535) and died in Samvat 1899 (Mahant Ganesha Singh, 1992, p. 191). He was uses to speak whole time the word “Sat Nirakar”. The Samadhi is situating on a plinth near about 10-12 feet high. The foundation of the Samadhi is octagonal. In the centre of the main shrine, a statue of Sarju Das is places. The main shrine is enclosed with the circumbalotary path, the roof of the circumbalotary path is flat and its high is approximately 25-26 feet. The walls of the Samadhi are adrons with the murals based on Hinduism as well as Sikhism. A number of birds such as parrots, pigeons, peacocks etc can be seeing with all flora and Faunna. Other themes can also be tracing. The paintings are in a good state of conservation. Presently, Shri Mahant Bachhan Das Ji is taking care of the dera. He told that no one can use water or milk as well as essence during the prayer (Reason behind to protect the art work) and the original work of art is preserves until date (Mahant Bachhan Das, personal communication, August 14, 2020). This is the major reason why the paintings are still looked fresh.



**Fig. 3.260**



**Fig. 3.261**



**Fig. 3.262**

Fig. 3.260: Depication Birds on the inner wall of circumbalotary path of Samdhi Baba Sarju Das ji [Photograph], by Kaur, Tejinder (August 14, 2020)

Fig. 3.261: Baba Sarju Das Ji with his followers [Photograph], by Kaur, Tejinder (August 14, 2020)

Fig. 3.262: Narsingh Avtara of lord Vishnu [Photograph], by Kaur, Tejinder (August 14, 2020)

#### **3.14.4 The Painted chambers of Bhuri Mai Temple (Visited on October 01, 2015)**

It is situating behind the famous Kali Devi Temple at Patiala. The priest of the temple told that the beam on fire endlessly in the main shrine was brought from Jawal Ji as per arrangement of Maharaja Narinder Singh. It is difficult at that time to visit Jawala Ji for each person of the state. Kang (1984) locates mural paintings of Devi cult and of Markanda Purana in the chambers (p. 53). Now, the paintings were removed from the walls and the marble is inlays on the walls.

#### **3.14.5 A Chamber in Kali Devi Temple (Visited on October 02, 2015)**

In the majestic municipality of Patiala, famous 'Kali Devi temple' is to be found on the mall road. There is a decorated compartment enclosed with walls from three sides. The walls of the hall are copiously painted with flower-patterned designs and the images of Hindu God and Goddess i.e. the Ganesha, Rama – Lakshmana, Sita with Hanuman, Shiva and Parvati as well as Radha and Krishna with some other god and goddess. Some paintings depict Sikh Gurus i.e. Guru Nanak Dev Ji with Bala and Mardana and Shri Gobind Singh Ji. Flora and Fauna also used for the adoration. The paintings are contemporary to the shrine (Reddy, 2009, p. 30). The paintings on the lower segment of the walls have deteriorated. The paintings on the upper section of the walls are in a good state of preservation. The roof of the hall has been restored. This chamber is kept below "The Punjab Ancient and Historical and Archaeology Sites and Remains Act, 1964" vide notification no 2382/T&C – 76 – 17070, dated 4 June 1976 (Reddy, 2009, p. 30).

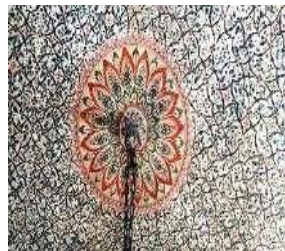
#### **3.14.6 The place of worship of Shri Badri Narayan (Visited on September 05, 2019)**

The place of worship of Badri Narayana is situating on the Bahadurgarh – Ghanaur link road in village Rurki just 2-3 km away from the Punjabi University, Patiala. Maharaja Narinder Singh built the shrine in 1852 A.D., after coming back from pilgrimage (Inscribed on the entrance of the temple). The place of worship is situating on a rectangular pedestal measuring approximately 82 feet X 51 feet. On each corner of the pedestal, a minute octagonal podium is situating for viewing and sitting purpose. From the three sides i.e. eastern, northern and southern a flight of steps are providing to the rectangular pedestal. The whole architecture of the temple is

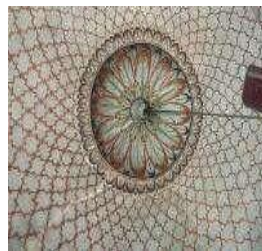
alienated into four divisions i.e. entrance verandah, mandapa, antarala and garbhagriha that is a replication of Nagra style of temple architecture (Reddy, 2009, p. 33). The doorway to the main shrine is facing towards east. The north and south elevations too open for access with cusped archways. The size of the mandapa is approximately 18.5 feet X 18.5 feet. The whole parts of the roofs is embellishing with the murals based on the floral designs. Multicolors of the paintings are creating illusion of a garden with full of flowers. Some geometric designs are also visible on the walls, creating with the lines and floral design. This shrine is too protecting under the act of 1964. The work is still in original position.



**Fig. 3.263**



**Fig. 3.264**



**Fig. 3.265**



**Fig. 3.266**

Fig. 3.263 to 3.266: Depicting paintings on the roof and walls of Shri Badri Naryan Temple, Patiala [Photograph], by Kaur, Tejinder (September 05, 2019)

### **3.14.7 The Shivala near Samania Gate (Visited on August 14, 2020)**

This temple is dedicated to Lord Shiva. This Shivala is also identified as the Shiv Puri Temple. The chief shrine is found on a quadrangle configuration topped with a hemispherical dome. A porch adjoins the main shrine, standing on columns. The outer wall of the temple that covers the circumambulatory path is a later construction. The temple is situated on a high plinth under which a basement is placed. Kang (1984) who found murals on the upper segment of the walls in 1971 and notified that Maharaja Karam Singh in 1837 A.D. has built the temple (p. 53). The content of the paintings is derived from Hindu mythology as well as from nature. The size of the paintings is very small, approximately of one foot by one and a half feet including the outer frame. The lower segment of the walls is covered with thick layers of paint. Only on the upper segment of the walls as well as the interior of the dome have paintings. The paintings are still attracting the visitors.



**Fig. 3.267**



**Fig. 3.268**



**Fig. 3.269**

Fig. 3.267: The flora and fauna on the interior of the dome [Photograph], by Kaur, Tejinder (August 14, 2020)

Fig. 3.268: Depicting human form in a small size frame [Photograph], by Kaur, Tejinder (August 14, 2020)

Fig. 3.269: Paintings on the upper segment of the walls [Photograph], by Kaur, Tejinder (August 14, 2020)

### **3.14.8 The Rani Mahal at Nabha Fort (Visited on August 31, 2015)**

Nabha is a situating on the Rajpura – Bathinda railway track and just 25 Km away from the Patiala in the west side of the city Patiala (Gill, 2004, p. 233). The area of the Nabha state was the petite among the all Phulkian states. Raja Hamir Singh established the nabha town in 1755 A.D. and Raja hamir Singh was the grandson of Baba Grudit Singh Ji. Baba Gurdit Singh was the grandson of baba Fool of Patiala state (Nabha, 2004, p. 520). The Nabha fort is situating in the middle of the town and constructed under the patronage of Raja Hira Singh who was the Son of Sardar Sukha Singh of Badrukha (Kaur Manpreet, 2018, p. 253). He took the charge of Nabha state, as raja Bhagwan Singh of Nabha had no child (Nabha, 2004, p. 521). As the walls of the fort were constructs with the bricks, so it is famous as Pacca Fort. On the each corner of the fort, a tower can be seeing. The Fort is famous as Hira Mahal. The tower of the eastern corner is very important for the present study. It is a polygonal edifice sitated on the third floor and well known as Rani Mahal. The chamber has four enclosures, one on each side. The walls of these chambers are adorning with the murals. The ceiling of the room is made of wooden batons and carved planks. The content of the paintings in eastern enclosure has driven from the Hindu mythology and Sikhism. Floral designs also enrich the work of beautification. Samundra Manthan, Varaha Avtara, Durga riding on a lion, Guru Gobi snd Singh Ji, Guga – Pir, Vishnu laying on Shesh- Naga, Radha – Krishana and other gods & goddess are



painted here. There are some diminutive sized alcoves make available on the walls. These alcoves are also adorning with the paintings. A masnad like Jharokha, which opens towards east, decorated with cut glass work on the upper portion. The ramparts of the Northern enclosure are painted with the floral motifs. The scenes such as Ram – Bali fighting, Krishana with Gopies, various god and goddess and metaphors of 10 gurus had presented. The paintings on the lower segment are damaging day by day. The upper limit of the enclosure also abundantly painted with floral designs. The southern enclosure of the chamber has plentifully painted walls and ceiling with floral designs. The doorway of this hall is on western wall. The Rani Mahal is declared a protected site under “The Punjab Ancient and Historical Monuments and Archaeological sites and Remains Act, 1964’ vide notification No: 2438 – 4TC – 76/15214, dated 31 – 5 – 1976, to save it for posterity (Reddy, 2009, p. 42). The paintings are their original state of preservation. Some disloyal peoples destroy faces of some paintings. Paintings on the upper most segments are in a good state of preservation while the paintings of lower segments are demolishing.



**Fig. 3.270**



**Fig. 3.271**



**Fig. 3.272**



**Fig. 3.273**

Fig. 3.270: A view from the Northern Enclosure [Photograph], by Kaur, Tejinder (August 31, 2015)

Fig. 3.271: Krishna Rasa- Lila with Gopies [Photograph], by Kaur, Tejinder (August 31, 2015)

Fig. 3.272: A war scenes [Photograph], by Kaur, Tejinder (August 31, 2015)

Fig. 3.273: Unidentify life drawing [Photograph], by Kaur, Tejinder (August 31, 2015)

### **3.14.9 The Samadhi of Maharaja Jaswant Singh (Visited on September 01, 2015)**

The Samadhi of Maharaja Jaswant Singh of Nanha state is locating in the Shyam Bagh, which is a part of Nabha Public School, Nabha. He was born in 1775 A.D. and

died on May 22, 1840 A.D. (Nabha, 2004, p. 520). After crossing a petite dehuri, one can enter in the courtyard. In the centre of the courtyard, a square chamber is situated which is covered with the portico on each side. Each portico is opening from outer side with three arched ways on each side. The ceiling of the structure is embedded with the stuccowork. Some mirrors of oval and circle shape also inlaid in the stuccowork. On the pinnacle of the walls, some murals are depicting. The content is religious. Some of these left unfinished. These are deteriorating due to dampness.



**Fig. 3.274**



**Fig. 3.275**



**Fig. 3.276**



**Fig. 3.277**



**Fig. 3.279**

Fig. 3.274: A view of the main entrance of the Samadhi of Maharaja Jaswant Singh [Photograph], by Kaur, Tejinder (September 01, 2015)

Fig. 3.275: A floral pattern on the ceiling [Photograph], by Kaur, Tejinder (September 01, 2015)

Fig. 3.276: A frontal view of the Samadhi [Photograph], by Kaur, Tejinder (September 01, 2015)

Fig. 3.277: Design on the roof of verandha [Photograph], by Kaur, Tejinder (September 01, 2015)

Fig. 3.278: A scene depicting Saint Kabir working in front of his house with his wife [Photograph], by Kaur, Tejinder (September 01, 2015)

### **3.14.10 Government Industrial Training Institute – Women, Nabha (Visited on August 31, 2015)**

The building of industrial training institute (ITI) is placed on the circular road, which leads to Patiala from Nabha. It is a triple storied structure. On the outer wall of the second floor is adorned with the murals. The themes are associated with the flora and fauna. Some geometric patterns are also seen. The paintings on the upper portion of the walls are quite in good state of preservation. However, the middle ones are fading from few corners. Although the paintings still attract the people who crossed the road.



**Fig. 3.279**



**Fig. 3.280**



**Fig. 3.281**



**Fig. 3.282**

Fig. 3.279: A frontal view of the building [Photograph], by Kaur, Tejinder (August 31, 2015)

Fig. 3.280: The front wall of the first floor [Photograph], by Kaur, Tejinder (August 31, 2015)

Fig. 3.281: Detail from the first floor [Photograph], by Kaur, Tejinder (August 31, 2015)

Fig. 3.282: A floral design [Photograph], by Kaur, Tejinder (August 31, 2015)

#### **3.14.11 Gurudwara Sahib of Government Ripudaman College Nabha (Visited on August 31, 2015)**

The building of Gurudwara Sahib of Government Ripudaman College is situated on the Nirankari road. The building is adjoining with the office of Mandal Education Officer, Patiala Mandal Nabha. A triple storied building constructed with the lakhnori or Sirhandi bricks. The roof of the top floor has demolished. The outer wall of the ground floor is embellishing with the wall paintings. The subject matter of the paintings had drawn from nature. Red, orange, green, brown, yellow and blue colors are still dazzling. The background of each painting is white on which every color highlights. The paintings on the interior surface of the building have covered with the thick layers of paint. Few paintings are depicting in niches. The low carved niches provided a frame to each painting.



**Fig. 3.283**



**Fig. 3.284**



**Fig. 3.285**



**Fig. 3.286**

Fig. 3.283: A frontal view of the gurudwara from the roadside [Photograph], by Kaur, Tejinder (August 31, 2015)

Fig. 3.284 & 3.286: Depicting floral pattrans [Photograph], by Kaur, Tejinder (August 31, 2015)

Fig. 3.285: A view of the wall adorning with the wall paintings [Photograph], by Kaur, Tejinder (August 31, 2015)

### **3.14.12 Samadhs at village Chhintanwala( Visited on August 31, 2015)**

Village chhintanwala is locating in the west side of Nabha, just 14 Km away from the town Nabha. Earlier its name was mansoorpur (Nabha, 2004, p. 368). During the 19<sup>th</sup> century, the printed Chhintan of the village became famous in the region as its name became Chhintanwala (Gill, 2004, p. 862). Dera Baba Apoo Aap ji is locating in the village and the founder was Baba Maghi Ram Vudenti (Surinderpal, a local resident, personal communication, August 31, 2015). It is a religious place. The samadhas of the founder saint and his followers are locates in the west corner of the village fields. The Samadhi are positions on a plinth. These are following.



**Fig. 3.287**



**Fig. 3.288**



**Fig. 3.289**



**Fig. 3.290**

Fig. 3.287: A view of the samadhas at village Chhintanwala [Photograph], by Kaur, Tejinder (August 31, 2015)

Fig. 3.288: A view of the Samadhi Baba Maghi Ram Ji from the top of the other shrine [Photograph], by Kaur, Tejinder (August 31, 2015)

Fig. 3.289: Geomatic and floral pattran inside the Samadhi [Photograph], by Kaur, Tejinder (August 31, 2015)

Fig. 3.290: A detailed photograph of flower pattern [Photograph], by Kaur, Tejinder (August 31, 2015)

#### **3.14.12.1 The Samadhi of Baba Maghi Ram Ji (Visited on August 31, 2015)**

The Samadhi of Baba Maghi Ram ji is a double storied structure. The structure of the ground floor is octagonal. The first floor of the Samadhi has square base with a

circular dome on the top. The interior of the room locating on the first floor is adorning with the wall paintings. The themes are associating with the nature and socio- religious content. Some geometric patterns are also attracting the viewer. The red, green, ochre yellow are dominating the others. Some paintings are in good situation and some paintings of this shrine are breathing their last as the people scratched and due to dampness, the colors became faded. Some scalpes removed from the some spots. The lakhnori bricks has used for the construction of the building.

### 3.14.12.2 The Samadhi of Maharaj Jagat Parkash Ji (Visited on August 31, 2015)

Maharaj Jagat Parkash Ji was the eighth owner of the gaddhi of Dera Apoo Aap (Surinderpal, a local resident, personal communication, August 31, 2015). His Samadhi was erected near the Samadhi of Baba Maghi Ram ji. It is a double storied structure based on octognal plan and with a huge doorway. The chief edifice is surrounding with the covered circumambulatory path on the ground floor. The walls of the building are embellishing with the murals. The content of the paintings is linking with the Hindu myths, geometric pattrans, birds, flora and fauna. Some love tails also presented on the walls, such as Sohani Mahiwal. The surface of the walls is divided horizontal and vertical as per the requirement of the subject matter. It provides a frame to each painting. The colors are still attractive and brilliant. The size of the paintings is volatile. The condition of the paintings of this chamber is really ggod as comparative to the Samadhi of Baba Maghi Ram Ji.



**Fig. 3.291**



**Fig. 3.292**



**Fig. 3.293**



**Fig. 3.294**



**Fig. 3.295**

- Fig. 3.291: A view of the building [Photograph], by Kaur, Tejinder (August 31, 2015)  
 Fig. 3.292: The frontal wall view [Photograph], by Kaur, Tejinder (August 31, 2015)  
 Fig. 3.293: The vertical and horizontal division of the wall as per the requirement of the content [Photograph], by Kaur, Tejinder (August 31, 2015)

Fig. 3.294: Vastra haran scene (Krishna and Gopies) [Photograph], by Kaur, Tejinder (August 31, 2015)

Fig. 3.295: Scene depicting Sohani Mahiwal love tails [Photograph], by Kaur, Tejinder (August 31, 2015)

### **3.14.13 Barra Mandir, Bhadson (Visited on July 26, 2015)**

Bhadson is a township positioned on the Amloh-Nabha way. The founder of the town was Raja Bhadra Sain. The temple is situating in the back of the fort located at Bhadson. After crossing, the small dehuri like gateway of the temple one can enters into the courtyard. The temple is facing towards the north side. The main shrine is square and enclosed with the covered pardakshina path. The walls of the temple have some interesting murals. One can see the major paintings only as the rest of the part is covers with substantial layers of white wash. The themes of the painting are religious i.e. Krishna Lila, Shiv family and others. Some object paintings are depicts in the niches such as bottle asnd vase etc.. The depiction of floral and birds such as parrot, peacock, pigons etc., presents the effect of nature on the artist. The artisans adopted the luminous color scheme. The condition of the paintings is good. Name of the god goddess and of the artists are depicts in the devnagri script. Some unfinished work can also be seeing.



**Fig. 3.296**



**Fig. 3.297**



**Fig. 3.298**



**Fig. 3.299**

Fig. 3.296: Krishna Lila (Vastra Haran of gopies by Krishna) [Photograph], by Kaur, Tejinder (July 26, 2015)

Fig. 3.297: Unfinished work in which the drawing of fishes can be see with black color [Photograph], by Kaur, Tejinder (July 26, 2015)

Fig. 3.298: Various subject matter painted on the wall and within the niches [Photograph], by Kaur, Tejinder (July 26, 2015)

Fig. 3.299: Depicted lord Krishna and nature (Flora and Fauna) [Photograph], by Kaur, Tejinder (July 26, 2015)

#### **3.14.14 Shiv temple at village Dandrala (Visited on October 03, 2015)**

Village Dandrala is located in the Nabha tehsil of district Patiala. It is an ancient temple. The temple is located in the exterior of the village. A pond, constructed with the bricks has positioned on the north side of the temple. After crossing a flight of stairs down, one can reach the water. The main shrine is a square structure leads with the conical top. The building has divided into two parts i.e. Jagamohana and Garbhagrha. The roof of both divisions is embellishing with the floriculture. The upper segment of the walls is adorned with the geometric motifs. The paintings on the lower portion are covered with the white wash. The Krishna Lilas are also a part of the decoration. The artist used a bright color palette. The colors are still look fresh and stunning. The main shrine is facing towards east while the entrance to the courtyard is from northern side. However, the paintings are preserved in a good state of conservation.



**Fig. 3.300**



**Fig. 3.301**



**Fig. 3.302**



**Fig. 3.303**

Fig. 3.300: A view from the north – west side of the temple [Photograph], by Kaur, Tejinder (October 03, 2015)

Fig. 3.301: A scene from the dome and top of the garbhagrha [Photograph], by Kaur, Tejinder (October 03, 2015)

Fig. 3.302 & 3.303: Detail of the Fig. 3.285 [Photograph], by Kaur, Tejinder (October 03, 2015)

#### **3.14.15 Other Edifices (Visited on September 19, 2019)**

Apart from the above said edifices some other buildings are there, which were embellishing with the murals and frescoes once. Now the paintings are disappeared due to one or another reason. One of the buildings is Gurudwara Bahadurgarh located on the Patiala – Chandigarh highway. The inner as well as outer surface of the walls decorated with the murals. The content of the paintings is linkage with the floral and geometric motifs (Arshi, 1986, p. 52). Now, the walls of the building are covered with the marble. However, we lost our great artwork for the sake of renovation.

**‘The samania Gate’** is another structure, which have the murals. The paintings are still in a fair state of preservation. The themes of these murals are associates with the Hindu myths as well as with the floriculture. The titles of the paintings are inscribes in the gurmukhi script. The paintings are preserves on the middle of the walls and on the both arches of the gate. It has preserved under the act of 1964 by the state goverment (Inscribed on a board displayed near Samania Gate). Some of photographs of these mural paintings are publish below.



**Fig. 3.304**



**Fig. 3.305**



**Fig. 3.306**



**Fig. 3.307**

Fig. 3.304: A scene from the Ramyana [Photograph], by Kaur, Tejinder (September 19, 2019)

Fig. 3.305: Wrestling between the two young wrestlers [Photograph], by Kaur, Tejinder (September 19, 2019)

Fig. 3.306: Depicting a scene from the Ramayana [Photograph], by Kaur, Tejinder (September 19, 2019)

Fig. 3.307: A view of the Samania gate [Photograph], by Kaur, Tejinder (September 19, 2019)

### **3.15 District Rupnagar/ Ropar**

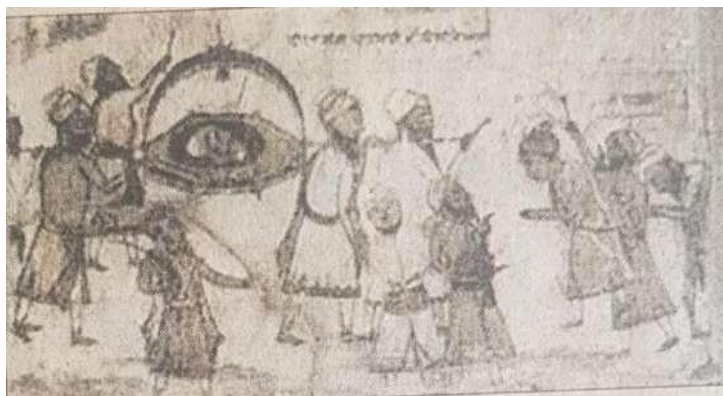
Rupnagar is an important religious and historical district of the Punjab since ancient times as we found the coins of Indus vally civilization here (Gill, 2004, p. 886). It is situates on the eastern side at the map of the Punjab. The Rajput emperor Roopchand founded this city (Nabha, 2004, p 786). Earlier, it has known as Ropar. The government of Punjab changed its name from Ropar to rupnagar on November 16, 1976 (Gill, 2004, p. 886).

#### **3.15.1 Gurudwara Seesh Ghanj Sahib Anandpur Sahib (Visited on July 12, 2015)**

The formation of the gurudwara sahib has developed on the place where the head of Shri Guru Teg Bahadur Sahib has cremated at Anandpur Sahib (Gill, 2004, p. 365).



The building of the gurudwara sahib is based on the square plan. The main hall, where the Holy Granth of Sikhs is placed, is adorned with the beautiful gach as well as tukari work. Kang found murals on the walls of the shrine. He took some photographs in 1972 and the condition of the paintings is not too good at that time (Kang, personal communication). Arshi also found fresco paintings related to the lives of Sikh Gurus as well as associated with the flora and fauna (Arshi, 1986, p. 49). Later on, the paintings were demolished due to the sake of renovation and replaced with marble on the walls.



**Fig. 3.308**

Fig. 3.308: Guru Singh Ji is receiving the head of Guru Tegh Bahadur Ji (Photograph courtesy: Kang, Kanwarjit Singh)

### **3.15.2 Gurudwara Hol Garh Sahib, Anandpur Sahib (Visited on July 12, 2015)**

Gurudwara Hol Garh Sahib is another structure, which had once been adorned with wall paintings. However, the work of art has been demolished from the building as with other Sikh shrines in the name of renovation. Arshi found fresco paintings on the inner walls of the main chamber portraying nature that includes birds, animals, flowers and foliage (Arshi, 1986, p. 28). Nevertheless, the present scholar failed to get old photographs of wall paintings which are associated with this building.

### **3.16 District Sahibzada Ajit Singh Nagar**

The district is also famous as Mohali. It has been carved out from the areas of district Roopnagar and district Patiala on 14 April 2006 ("SASNAGAR" 2016). The city Mohali is situated in the locality of Chandigarh. Therefore, the progress of the district is faster than the other districts of Punjab and it became an I.T. hub.

### **3.16.1 A temple at Village Sohana (Visited on September 16, 2015)**

This temple is dedicated to Lord Shiva and is situated in the region of village Sohana district Sahibzada Ajit Singh Nagar, Punjab. The temple has a huge building based on a tetragon plan. A number of murals are there on the walls of the temple during 1970, which are associated with the religion and nature (Kang, personal communication; Kang, 1984, p. 163). Now the walls of the shrine are covered with the recent construction material. The present researcher failed to get any remains of the paintings.

### **3.16.2 Samadh of the Sardar of Ladwa (Visited on September 16, 2015)**

The samadh of the sardar of Ladwa is positioned in the village Durali, just 8-9 km away from the town Mohali in the south direction. The samadh is standing in the outer range of village. It is an octagonal base structure covered with the hemispherical dome. Kang found a good amount of wall paintings related with the socio-religious content in the inner walls of the samadh (Kang, personal communication). He also wrote about the specimen of paintings in his book entitled "Wall Paintings of Punjab and Haryana" (Kang, 1984, p. 163). However, now all the paintings had been covered under the thick layers of whitewash. According to the local resident of the village, the paintings were demolished due to dampness.

## **3.17 District Sangrur**

The district came into existence on September 21, 1948 with the organization of PEPSU (Gill, 2004, p. 218). Raja Surtia Singh, who was linked with the Phul dynasty, established the city (Nabha, 2004, p. 180). During the separation of Punjab and Haryana in 1966, some region of the district went into Haryana i.e. Jind and Nirwana (Gill, 2004, p. 219). The district has its own history.

### **3.17.1 Buildings at Bagarian**

Bagarian is a famous village of district Sangrur situated on the road that leads to Malerkotla from Nabha. Approximately, it is 12 km away from the city Nabha. The village is famous for its Langar Khanna that provides free food to people of the locality. A number of historical buildings can be seen in the village that are embellished with beautiful wall paintings. These are following.

### 3.17.1.1 The Thakurdawara at Bagarian (Visited on July 26, 2015)

The temple is situated in a boundary, which provides it a look alike residential building. In the courtyard of the building two small temples are situated. One of the temples is dedicated to Lord Krishna, an avatara of Lord Vishnu and another one is dedicated to Lord Shiva. The temples architecture is based on the square plan finished with the dome on the top of semi-circular shape. The dome of the temple, which is dedicated to Lord Krishna, is adorned with the striking wall paintings. The flowers of red and cream yellow color had arranged in the geometric pattern. Some patches can be seen in this area as the color pigments removed due to dampness. The paintings of the lower segment of the walls had covered with the bulky coating of white wash. Similarly, the arena and the lower part of the ramparts of Shiva shrine have covered with the chunky whitewash coat. The upper portion of the walls have some paintings of flowers and geometric design. The construction of the boundary wall had done later as the size of bricks varied from the brick used for the construction of temples.



**Fig. 3.309**



**Fig. 3.310**



**Fig. 3.311**



**Fig. 3.312**

Fig. 3.309 “Shri Thakurdwara” inscribed in Gurmukhi and Devnagari script on the main doorway of the temple [Photograph], by Kaur, Tejinder (July 26, 2015)

Fig. 3.310: The outer appearance of both temples in the courtyard [Photograph], by Kaur, Tejinder (July 26, 2015)

Fig. 3.311: The paintings on the upper portion of the walls in Shiva Shrine [Photograph], by Kaur, Tejinder (July 26, 2015)

Fig. 3.312: The interior of the dome of Krishna Temple [Photograph], by Kaur, Tejinder (July 26, 2015)

### 3.17.1.2 Samadhs of the Sardars of Bagarian (Visited on July 26, 2015)

These Samadhas are situated in the west of the village in a garden. The main entrance is facing towards east while the entrances of the four samadhas are facing towards west and the rest of the facing towards north. All the samadhas are situated on an L -

shaped high plinth. From the entrance side the first samadh is of Baba Guddar Ji, second one is of Mai Rajji, third of Mai Gora, fourth is of Bahi Mohar Singh Ji who was expired on samvat 1873 (information from the inlay stone on entrance) , fifth one is of Bahi Bahadur Singh Ji died on samvat 1904 (inscribed on inlay stone on entrance). The next one is of Bahi Sampooran Singh ji who left the world in Samvat 1919 (information from the inlay stone on entrance) and the last one is of bahi Naryan Singh ji. Except the Samadhi of Mai Rajji and Bahi Mohar Singh, the basic structures of the all other edifices are square consequented with hemi - spherical domes. The Samadhi of Mai Rajji and of Bahi Mohar Singh has the octagonal structure. The dome of the two samadhas has vanished out i.e. the samadh of Baba Guddar Ji and the samadh of Bahi Bahadur Singh Ji. The walls of the samadhas of baba Guddar Ji, Mai Gora, Bahi Sampooran Singh Ji and the Samadhi of Bahi Naryan Singh Ji are prettifying with the murals. The Samadhi of Mai Rajji, Bahi Mohar Singh and the Samadhi of Bahi Bahadur Singh had no paintings. The subject matter of the paintings has driven from the religious as well as secular content. The depiction of natural world is equivalent important for the artist as the other content. So, Birds and animals, different types of floriculture can also be seeing. The situation of paintings is not too good. Some culpable people scratched the paintings. However, these are presenting the artistic intellectual of the artisan. The paintings on the subordinate parts of the walls demolished for one or other reason. Now, the samadhs confined under the State Protected Monuments in Punjab.



**Fig. 3.313**



**Fig. 3.314**



**Fig. 3.315**



**Fig. 3.316**

Fig. 3.313: A prospect of the samadhs from the northern side [Photograph], by Kaur, Tejinder (July 26, 2015)

Fig. 3.314: A view from the Samadhi of baba Guddar Ji presenting Lord Vishnu [Photograph], by Kaur, Tejinder (July 26, 2015)

Fig. 3.315: An observation from the Samadhi of Bahi Naryan Singh Ji depicting flora and faunas [Photograph], by Kaur, Tejinder (July 26, 2015)

Fig. 3.316: An outlook from the Samadhi of Mai Goura [Photograph], by Kaur, Tejinder (July 26, 2015)

### **3.17.1.3 Radha Krishna Temple at Bagarian (Visited on July 26, 2015)**

The temple is situating in the front of the Bagarian fort, dedicated to Radha and Krishna. The temple is locating on a high plinth facing towards north. After crossing a small covered dehuri, one can enter in a small courtyard in which the temple is situated. The walls of the courtyard are small in height approximately 3 – 4 feet high. The basic structure of the temple is octagonal. A small portico is standing in front of the main shrine of temple, which has opened from the three sides. The walls of the main shrine are adrons with the mural paintings. The paintings are based on the Hindu myths i.e. scenes from the Ramayan and others. Floral designs around the paintings provide a frame to the painting. The background of the paintings is blank. The wonderful use of red, yellow, green, blue, orange, black, white and grey colors portrays the cleverness of artist. The paintings became faded with the smoke of incense that is buring twice in a day during prayer. The paintings seem akin to drawings in colors somewhat than paintings (Kang, 1984, p. 50). The detail of the paintings is inscribes in gurmukhi script within the frame of each painting. The paintings are breathing their last in these days, as the pieces of plaster are felling down from some places.



**Fig. 3.317**



**Fig. 3.318**



**Fig. 3.319**

Fig. 3.317: A view from the eastern side of the temple [Photograph], by Kaur, Tejinder (July 26, 2015)

Fig. 3.318 & 3.319: Paintings presents the theme associated with Hindu mythology [Photograph], by Kaur, Tejinder (July 26, 2015)

#### 3.17.1.4 Bagarian Fort (Visited on July 26, 2015)

The Fort of the Bagarian is situating in the centre of the village. It has a huge complex that includes residential complex named as Bahi Arjun Singh, langar hall, Baradari, Diwankhana and the building linked with the Hindu Soni's complex. The doorway of the Bahi Arjun Singh hall and the doorway of Hindu Soni's complex are adorns with the beautiful mural paintings. Bahi Arjun Singh hall is a residential complex while the Hindu Soni's complex is the oldest structure of the bagarian fort. The people of Hindu community visits here for the ceromany of mundane. The themes are drives from the flora and fauna. Colors are still attracting and brilliant. The red, green and blue colors are dominating the other colors. Most of the paintings present the still life composition. Each painting has its own frame. The situation of these paintings is still good.



Fig. 3.320



Fig. 3.321



Fig. 3.322



Fig. 3.323

Fig. 3.320: Depicting the murals on the archway of Bahi Arjun Singh Hall [Photograph], by Kaur, Tejinder (July 26, 2015)

Fig. 3.321: A painting on the side wall of the above said arch [Photograph], by Kaur, Tejinder (July 26, 2015)

Fig. 3.322 & 3.323: Illustrate the murals on the doorway of Soni's complex [Photograph], by Kaur, Tejinder (July 26, 2015)

#### 3.17.2 Dera Udasia at village Ladda (Visited on July 18, 2015)

Ladda is an immense Village of district Sangrur located near Dhuri. In the heart of the village, a dera associated with the udasi sect of Sikhism is locating. Dr. Kang found beautiful murals on the walls of the dera (Kang, 1984, p. 162). Now, all the paintings are vanishing out from the walls as the lack of care. The local people told that the paintings are associated with the Hindu and Sikh religion. Presently the walls are covers with the thick layers of oil-based paint.

### 3.17.3 Gurdwara Chullha Sahib (Visited on July 18, 2015)

Gurudwar Chulla Sahib is located in the centre of city Langowal. Kang discovered murals on the walls of the shrine (Kang, 1984, p. 162). During visit, the present scholar found the old building was demolished and a new one is constructs in the last decade. We lost our heritage for the sake of renovation and modern material.

### 3.17.4 Sahi Samadhas at Sangrur (Visited on July 18, 2015)

Sahi Samadhas are locating in the Banasar Bagh, Nanakiyana road near Nabha Gate in the Sangrur city. These are associated with the Maharaja Jai Bhag Singh and his family. The samadhas are of Maharaja Gajpat Singh Bahadur, Maharaja Jai Bhag Singh, Maharaja Fatah Singh, Maharaja Karam Singh, and Maharaja Sarup Singh are positioning. Total numbers of fourteen different samadhas are placing in the complex. Most of the samadhas are adorns with the murals. As usual, the themes of the murals are links with the Hindu myths and with the nature also. The size of the human forms is larger than the normal sizes. Approximately seven to eight feet high of human forms is notice. The paintings on the lower segment of the walls have vanished out due to lack of care and dampness. Even the state government declares the structure as protected monuments, but the situation of the edifices is deteriorating day by day. Colours of the paintings are still attracting the visitors. Forms of birds and animals are natural. It is concluding from the human forms that the artist has week in the drawing of human forms as comparative to nature. The paintings are giving the impression of drawing with colors rather than the mural paintings.



**Fig. 3.324**



**Fig. 3.325**



**Fig. 3.326**

Fig. 3.324: Lord Rama [Photograph], by Kaur, Tejinder (July 18, 2015)

Fig. 3.325: Floral arrangement [Photograph], by Kaur, Tejinder (July 18, 2015)

Fig. 3.326: A view of the upper portion of the inner wall of the dome [Photograph], by Kaur, Tejinder (July 18, 2015)

### 3.17.5 Buildings at Malerkotla

Malerkotla was a princely state. Earlier, it was a village known as Malher that has established by Rajput Malher Singh. With the passage of time, it was ruined and once again, a Shaikh Saruddin Sherwani Afgan (Pathan) established it in 1466 A.D. (Gill, 2004, p. 740) and a new village Kotla was establishing by Nawab Bajidkhan in 1657 A.D. near to Malher (Nabha, 2004, p. 717). Afterwards with the establishment of Moti Bazaar the both villages are combines under a new name 'Malerkotla'. It took tenth place in the princely states of Punjab. Sheesh Mahal (Dewan-e-khas), Jama Mosque, Eidgah, dargarh of Hayder Shaikh, Gurudwara Ha da Nara and Sahi makbaras are the historical buildings in Malerkotla. The structures that are adrons with the murals are describes as below.

#### 3.17.5.1 Samadh of Jai Gopal (Visited on July 17, 2015)

Samadh of Baba Jai Gopal is situating in the Dera of Atama Ram, in the municipality of Malerkotla. The Dera is linkage with the Uadasi sect of Sikhism. The main entrance of the dera is double story building with a huge wooden door. After crossing the doorway, one can enter in the courtyard. On the right hand side, the samadhas of Jai Gopal, Atama Ram Ji and others are placing. The samdhi is bases on a square structure covered with the hemispherical dome. The interior walls of the Samadhi of Jai Gopal Ji are ornaments with the mural paintings. The paintings are associating with the Ramayan and Mahabharta. Some other themes such as figures of saints, geometric patterns, flora and fauna and birds and animals are also presenting. The background of the paintings is blank and the forms are too long as comparative to human proportion. The artist was well proverbial with the colors Fig.and the colors are still attractive. The paintings on the lower level of the walls are demolishing day by day because of dampness.



Fig. 3.327



Fig. 3.328



Fig. 3.329



Fig. 3.330



Fig. 3.327: The chief entrance of the dera [Photograph], by Kaur, Tejinder (July 17, 2015)

Fig. 3.328: Lord Krishna with Gopies [Photograph], by Kaur, Tejinder (July 17, 2015)

Fig. 3.329: Lord Shiva and his wife Gorra [Photograph], by Kaur, Tejinder (July 17, 2015)

Fig. 3.330: A view of the eastern wall of the Samadhi [Photograph], by Kaur, Tejinder (July 17, 2015)

### 3.17.5.2 Shahi Makbara at Malerkotla

Shahi Makbaras are positions near Sarhandi Gate, malerkotla. Shahi Makbaras are the burial place of Nawab Sher Mohammand Khan and his family members. Nawab Sher Mohammand Khan received a respectful position in the Sikhism because he opposed the Suba Sirhind while the child of tenth guru has buried alive in the walls at Sirhind (Gill, 2004, p. 741). The all edifices are quadrangle base structure with the hemispherical dome and minarets on each corner. The main makbara are of Nawab Sher Ali Khan, Nawab Rehamat Ali Khan, Nawab Mehubub Ali Khan, Nawab Sikandar Ali Khan, Nawab Ibrahim Ali Khan, Nawab Ahmed Ali Khan, Nawab Iftikhar Ali Khan and Nawab Julfikhar Ali khan (Inscribed on the entrance of each edifice). All the makbara are titivates with the beautiful flowers. As the use of human forms is not allows in the Muslism, the content of the paintings are links with the nature only. Different types of flower can be seeing on the walls of the edifices. The artist uses mostly blue, red and green color for the artwork. The geometric design used for the settlement of flowers as frames. The paintings are still in a fair state of conservation.



Fig. 3.331



Fig. 3.332



Fig. 3.333



Fig. 3.334

Fig. 3.331, 3.332, 3.333 and 3.334 showing various kind of nature depiction in the Shahi Makbara, Malerkotla [Photograph], by Kaur, Tejinder (July 17, 2015)

### 3.17.6 The Samadhas at Jandali (Visited on January 01, 2015)

Village Jandali is situating on the Malerkotla – Ludhiana highway. On the entrance of the village, a Dera of Udasi sect of Sikhism is positioning on the right hand side known as ‘Dera Baba Sarb Sukh Ji Fakir Udasin’. After crossing the chief doorway, one can see the two samadhas on the right hand side standing on a plinth and facing towards south. One of these is of Baba Sarb Sukh and the other one is a combined samadh of Baba Sarb Dayal, Baba Gopal das and Baba Bhagwan Das, who were the chief of the gaddi of the dera at different times. The structure of the samadhas is bases on the hexangonal type and covered the hemispherical domes. The murals on the walls of the samadhas related to the Hiduism (Kang, 1984, p. 162; Kang, 1988, p. 103). As the demand of the artists was increases during Sikh empire, some of the unskilled workers also join this field. Due to lack of competency of some artisans, the work of some shrines is inferior to the others. This shrine is one of those shrines (Kang, 1988, p 102). Presently, all the Smadhas are covering with the tiles. The chief priest of the day told that due to use of water in daily routine the plaster of walls destroyed due to dampness.



**Fig. 3.335**



**Fig. 3.336**



**Fig. 3.337**



**Fig. 3.338**

Fig. 3.335: Main entrance of the Dera Baba Sarb Sukh Ji Fakir Udasin [Photograph], by Kaur, Tejinder (January 01, 2015)

Fig. 3.336: A frontal view of Samadhas [Photograph], by Kaur, Tejinder (January 01, 2015)

Fig. 3.337: A view of the interior of the Samadhi of Baba Sarb Sukh Ji presenting the renovation with tiles [Photograph], by Kaur, Tejinder (January 01, 2015)

Fig. 3.338: Devi Durga from the samadh of Baba Sarb Sukh (Photograph source: publ. by Kang, (1988) “Punjab de Kandh Chittar”)

### 3.18 Shahid Bhagat Singh Nagar

Earlier it was famous as district Nawanshahr, carved out from area the district Hoshiarpur and Jalandhar on November 7, 1995 (“Sahid Bhagat Singh Nagar” 2017). On 27 September 2008, its name changed as Shahid Bhagat Singh Nagar on 101st birth anniversary occasion of Shahid (“Sahid Bhagat Singh Nagar” 2017). A number of historical shrines can be seeing in the region of this district.

#### 3.18.1 The Shivala at village Lasara (Visited on July 29, 2015)

A Shivala is dedicates to lord Shiva, spots in the village Lasara that is locates on the road leads to Ludhiana from Shahid Bhagat Singh Nagar. A good amount of murals was tracing by Kang on the walls of the circumbalatory path and within the room on the second floor during 1970 (Kang, 1984, p. 43). The structure of the temple is bases on the square foundation. Now, the ground floor of the temple had renovated. However, the second floor is still standing with the lofty tower as it is. The mural paintings of the circumbalatory path had removed. Nevertheless, on the second floor these murals had preserved as it is. The themes are secular as well as religious. Some object drawings, still life arrangements can also be tracing with birds and nature. The background of the paintings is as usual empty. Few specimens of murals can be tracing on the outer walls of the second floor but these are breathing their last. The paintings on the interior walls are still preserves well. Some culpable people scratch their names on the walls. It is a private property and the present owner S. Balbir Singh told that local people are prohibits visiting the first floor to protect the artwork.



Fig.3.339



Fig. 3.340



Fig. 3.341



Fig. 3.341

Fig. 3.339: Uplifted first floor of the temple with lofty Shikra [Photograph], by Kaur, Tejinder (July, 29, 2015)

Fig. 3.340: Traces of murals on the outer wall of the temple [Photograph], by Kaur, Tejinder (July, 29, 2015)

Fig. 3.341: Lord Krishna [Photograph], by Kaur, Tejinder (July, 29, 2015)

Fig. 3.342: A view of the Northern wall of the first floor [Photograph], by Kaur, Tejinder (July, 29, 2015)

### **3.18.2 The Devi Temple (Visited on July, 29, 2015)**

Also famous as Devi Dwara, the temple is dedicated to goddess Durga and placed in the committee Bazar, Nawanshahar. It is a double storied structure. A small Grabha – Griha, covered with the pardakshina path had once adorned with the stunning murals. Kang notified fifteen panels of murals inside the domes during 1970 (Kang, 1984, p. 43; personal communication). Now all the paintings are removed from the walls and inlaid the marble on the walls.



**Fig. 3.343**



**Fig. 3.344**

Fig. 3.343: A frontal view of the Devi Temple [Photograph], by Kaur, Tejinder (July, 29, 2015)

Fig. 3.344: A view from the inside of the temple [Photograph], by Kaur, Tejinder (July, 29, 2015)

### **3.18.3 Shivala Dewan Banna Mal at Nawanshahar (Visited on July 29, 2015)**

Banna Mal da Shivala is another historical temple of the city. It has constructed in 1862 A.D. with the expenses of rupees two lakh by Dewan Banna Mal Misr (Information from the board displayed in temple). He was an employ in the court of Maharaja Sir Randir Singh of Kapurthala (Sharma (Priest), personal communication). Kang noticed murals on the walls of the temple during 1970s (Kang, 1984, p. 58). Now, we lost the murals due to dampness as well as unawareness. The walls are covers with the thick coats of paint.



**Fig. 3.345**



**Fig. 3.346**

Fig. 3.345: A view of the Banna Mal's Shivala [Photograph], by Kaur, Tejinder (July 29, 2015)

Fig. 3.346: A board providing information regarding temple [Photograph], by Kaur, Tejinder (July 29, 2015)

### **3.18.4 The Samadhi of Sardar Tara Singh Gheba (Visited on July 29, 2015)**

Sardar Tara Singh was a leader of Dallawalia Misl (Nabha, 2004, p. 418) one of the 12 Sikh misls. According to one tradition, Tara Singh goes down in the forest while he was gazing animals. Because of this, his name became famous as Gheba (Gill, 2004, p. 25). He established Rahon as a capital of his Kingdom and he was expired in 1807 A.D. during the battle of Naryangarh (Nabha, 2004, p. 440). His Samadhi has erected at his native place i.e. Rahon near Nawanshahar by the family. Dr. Kang found murals associated with the Hindu myths on the walls of the octagonal structure of his Samadhi (Kang, 1984, p. 43). Now the edifice of the Samadhi has demolished and a building of gurudwara sahib established on the same place.

### **3.18.5 A Temple at village Garhi (Visited on July 29, 2015)**

Garhi is a famous village on the road that links Nawanshahar with Ropar. A temple is found in the village dedicates to lord Shiva. The Temple based on a square structure covered with circumbulatory path and a conical dome. Kang found murals on the walls of the temple during 1970s (Kang, 1984, p. 161). The paintings are links with the myths of Hinduism and now are breathing their last and will disappear soon.

## **3.19 District Tarn Taran Sahib**

Tarn Taran is recognizes as a 19<sup>th</sup> district of Punjab carved out from region of district Amritsar in 2006 ("TarnTaran District" 2016), which is one of the districts of Majha area. A number of historical, religious as well as political buildings can be finding in

the vicinity that adorns with the murals. A detailed study of these structures is following.

### **3.19.1 Gurudwara Baba Bir Singh at Naurangabad (Visited on August 02, 2015)**

The gurudwara sahib constructed in the reminiscence of Baba Bir Singh Ji, a saint as well as a well known soldier in the army of Maharaja Ranjit Singh (Nabha, 2004, p. 658). Saradar Gandha Singh Ramgarhia completed the last rituals of Baba Bir Singh after his death in 1844 A.D.. The edifice based on a square structure has a single room of around 15 feet by 15 feet from inside is positioned on a plaza pedestal, enclosed with encircling dome, built with lakhnori bricks and plastered. The outer ramparts as well as the inner ramparts of the shrine are alienates by rectangular and square blocks. It had an entrance on each wall. The outer surface is white – washed. However, the interior of the shrine is entirely embellishes with the murals. The colors of the murals are so fresh that no one could judge the time of its creation. The content of the painting had drives from the natural world, Sikhism and Hindu mythology. Various kinds of birds were depicts on the walls. The names of the personalities were inscribes with the paintings in Gurmukhi script. Details are missing in the forms. Impact of light and shade is there in the vegetation only. It is concluding from the paintings that the artist who worked in this shrine was experienced in the drawing of vegetation rather than the life drawings. Each painting has its own decorative double frame. The first one is either square or rectangular. The second one has curved from the top. The space between the two has filled with the foliage. The background of the paintings is empty that clears the content to the viewer. The colors of paintings has demolished at some places near the bottom line of the structure. Other wise the Sikh art is preserving well in this building.



**Fig. 3.347**



**Fig. 3.348**



**Fig. 3.349**



**Fig. 3.350**



**Fig. 3.351**

Fig. 3.347: A view of the Building of Gurudwara Sahib from the front side [Photograph], by Kaur, Tejinder (August 02, 2015)

Fig. 3.348: The Narsingh avtar of Vishnu finishing the King Harnakish in the doorway [Photograph], by Kaur, Tejinder (August 02, 2015)

Fig. 3.349: A beautiful depiction of flora and fauna [Photograph], by Kaur, Tejinder (August 02, 2015)

Fig. 3.350: A view of the eastern wall [Photograph], by Kaur, Tejinder (August 02, 2015)

Fig. 3.351: A scene from the Sikhism in which Guru Amar Das ji (3<sup>rd</sup> Guru) discussing some matter with Guru Ram Das Ji (Fourth Guru) [Photograph], by Kaur, Tejinder (August 02, 2015)

### **3.19.2 Temple Shri Palakiana Sahib at Village Jaura (Visited on August 03, 2015)**

Shri Palakaiana Sahib is the oldest temple of the region. Maharaja Ranjit Singh was donating money for the construction of this Hindu-Sikh temple (Das, Gopal (Present Mahant), personal communication, August 03, 2015). It is very difficult to approach the spot because none of the road is available for the temple. Only a single path is available from the fields, which is covering with mud during the raining season. The temple is situating in the north-west corner of the village in the fields on the bank of a small canal. Mahant shri Gopal Das ji Vaid is now concierge of the temple. The main shrine is surrounding with the circumambulatory path. The temple is dedicating to Lord Krishna and Radha. Both the main shrine as well as the sanctum is adorns with the frescoes. The paintings are linkage with the religious, political as well as the natural themes. Some love tails scenes related to love tails of the region could also be seeing on the walls of the corridor i.e. scene of Mirza - Sahiba. The paintings of the main shrine are well preserved. The colors are still brilliant. However, the paintings of circumambulatory path are in ruined condition. During the period of terrorism in Punjab, some people had washed out the paintings of the corridor with green color (Das, Gopal (Present Mahant), personal communication, August 03, 2015). The custodian of the temple removed the white wash from the paintings. Now, the blurred paintings are visible on the walls of the corridor.



**Fig. 3.352**

**Fig. 3.353**

**Fig. 3.354**

**Fig. 3.355**

**Fig. 3.356**

Fig. 3.352: Bal Krishna in the cowshed with his mother and father [Photograph], by Kaur, Tejinder (August 03, 2015)

Fig. 3.353: A scene from the corridor depicting Mirza – Sahiba [Photograph], by Kaur, Tejinder (August 03, 2015)

Fig. 3.354: Mirza – Sahiba (Photograph Curtosey: Kang, June 1971) & Source: Publ. “Punjabi Tribune” (May 10, 2017)

Fig. 3.355: Scene depicting The Varah (Boar) an incarnation of Vishnu killed the demon Hiranyaksh [Photograph], by Kaur, Tejinder (August 03, 2015)

Fig. 3.356: Maharaja Ranjit Singh [Photograph], by Kaur, Tejinder (August 03, 2015)

### **3.19.3 Samadh of Baba Khuda Singh (August 02, 2015)**

The actual name of Baba Khuda Singh Ji was Baba Jaswant Singh Ji and his follower S. Tehal Singh called him ‘Khuda’ (Nabha, 2004, p. 286). So he became famous as Baba Khuda Singh Ji. Baba Khuda Singh ji was a follower of Baba Bir Singh Ji of Naurangabad. He was expired on samvat 1918 (1861 A.D.) (Nabha, 2004, p. 286). The cenopath of Baba Khuda Singh ji constructed near the Gurudwar of his Guru Baba Bir Singh Ji at Naurangabad, district Tarn-Taran. Dr. Kang found a good amount of elegant frescoes on the walls of the ground floor (Kang, 1984, p. 29). It was a triple storied structure based on octagonal base and succeeded with a hemispherical dome. A photograph of this cenopath had published in Punjabi Tribune of July 4, 2018 by Dr. Kang, which presented here for the reference. The content of the frescoes allied with the subject matter presented in the Gurudwara baba Bir Singh Ji at Naurangabad i.e. birds and animals and Sikhism (Kang, personal communication). At present, the old building demolished by the local committee and a new building was constructs on the site. It is very sad that due to lack of knowledge of our rich art heritage and culture we demolished the great work of art in the state.





**Fig. 3.357**

Fig. 3.357: Samadh baba Khuda Singh Ji (1971) (Photograph publ. by Kang “Punjabi Tribune” July 4, 2018)



**Fig. 3.358**

Fig. 3.358: New building of Gurudwara Baba Khuda Singh Ji constructed on the same site where the samadh of baba Khuda Singh Ji was standing once [Photograph], by Kaur, Tejinder (August 02, 2015)

#### **3.19.4 Darbar Sahib, Tarn Taran (Visited on August 04, 2015)**

The gurudwara Darbar Sahib, Tarn – Taran is the second most popular religious place after the Golden Temple, Amritsar among the Sikh community in Punjab. The building of the shrine has constructed in the remembrance of Guru Arjun Dev ji in 1590 A.D. (Ashok, 2000, p. 2; Gill, 2004, p. 109). Maharaja Ranjit Singh donated finance for the adornment of the triple storied holy place in 1830 A.D. (Arshi, 1986, p. 57). The chief structure of the building is bases on the square plan and having a crescent dome on the top. Kang (1984) found wall paintings on the walls of the shrine of the Gurudwara Sahib (p. 58 & p. 160). Arshi, (1986) also found a number of frescoes on the internal walls of the ground floor as well as on the walls of the first floor (p. 58). The subject matter of the paintings is bases on the floriculture and Sikhism (Kang, personal communication). During 1990s the interior of the main shrine is renovated and the paintings were demolishes on that time (Singh Samshsher, personal communication, (August 03, 2015). Now the surface of the interior walls of the ground floor and the first floor is embellishes with the stuccowork as well as the wall paintings. The main structure of the building is the older one. S. Samshsher Singh the dupty manager of the gurudwara sahib told that due to dampness the plaster dragged from the walls so on the lower segments of the walls of the first floor was covers with the marble. Different types of stones inlaid in the marble for the beautification purpose. The content for the inlay work and wall paintings is drives from the flora

and fauna. The walls are divided horizontally and vertically as per the requirement of the content. The colors are brilliant and the use of gold color in extreme provides a royal look to the interior surface of the gurudwara sahib. The central part of the holy shrine resembles to the interior of the golden temple's shrine.



**Fig. 3.359**



**Fig. 3.360**



**Fig. 3.361**



**Fig. 3.362**

Fig. 3.359: The interior of the first floor of the gurudwara [Photograph], by Kaur, Tejinder (August 04, 2015)

Fig. 3.360: A view from the ground floor [Photograph], by Kaur, Tejinder (August 04, 2015)

Fig. 3.361: The depiction of nature on the walls of the first floor [Photograph], by Kaur, Tejinder (August 04, 2015)

Fig. 3.362: A view from the upper segment of the wall presenting flora and fauna [Photograph], by Kaur, Tejinder (August 04, 2015)

### **3.19.5 Gurudwara Bouli Sahib at Goindwal Sahib (Visited on August 03, 2015)**

The city Goindwal was established by the by Bahi Gobind Khatri (also known as Bahi Gonda) with the help of Guru Amar Das Ji, third Guru of Sikh community (Nabha, 2004, p. 320). The nearest city of Goindwal is the district headquarter of Tarn-Taran i.e. 25 Km away. Gurudwara Bouli Sahib attains its name from an enclosed hose down set up by Guru Amar Das ji in 1559 AD (Gill, 2004, p. 778) known as Bouali in Punjabi language and now located in the province of Gurudwara Sahib. Baba Budha Ji, first priest of golden temple and Bahi Jetha Ji (Guru Ram Das Ji) played an important role in the establishment of Bouali (Gill, 2004, p. 581). Following a flight of 84 staircases, one could reach the level of water, which is entirely covered with the roof upholding by the bendes, surmounted with hemispherical dome. The main shrine of the gurudwara sahib was reconstructed during 1980s (Arshi, 1986, p. 75) and we got murals paintings only on the gateway of the Bouali in a form of frieze. The subject matter is associated with the Sikh Gurus and allied peoples. Some geometric patterns

are also available with vegetation. Themes are associated with the Sikhism. Portraits of gurus and Sikhs are available. Colors are brilliant and the artisans provide the details. Each life drawing is separated with a frame and the sequence of Guru Sahib is depicted with their name in Gurmukhi script. Apart from ten gurus, Baba Mohan Ji and Baba Mohari Ji, both were the sons of third guru Guru Amar Das Ji (Gill, 2004, p. 112) also depicted here. From the division of the front wall, we can assume that once the whole wall has adorned with the murals.



**Fig. 3.363**

Fig. 3.363: A view of the frieze located on the chief entrance of the Baouli Sahib [Photograph], by Kaur, Tejinder (August 03, 2015)



**Fig. 3.364**



**Fig. 3.365**



**Fig. 3.366**



**Fig. 3.367**

Fig. 3.364: A frontal view of the entrance of the baouli [Photograph], by Kaur, Tejinder (August 03, 2015)

Fig. 3.365: Guru Nanak Dev Ji [Photograph], by Kaur, Tejinder (August 03, 2015)

Fig. 3.366: Guru Amar Das Ji third Guru of the Sikhs [Photograph], by Kaur, Tejinder (August 03, 2015)

Fig. 3.367: Floral and Geometric pattern with the paintings of Baba Mohan Ji and baba Mohari Ji [Photograph], by Kaur, Tejinder (August 03, 2015)

### **3.19.6 A Mohamadan Tomb at Fatehabad (Visited August 03, 2015)**

Fatehabad is an undersized township sited on the road that leads from Tarn-Taran to Kapurthala. It is a historical site because this township is associated with the Ahluwalia misl of Sikhism ("Fatehabad", 2016). The sepulcher is standing outside of the town in the eastern side. It is a small square structure with hemispherical dome.

The outer walls are splitting into small segments with plaster layers while the inner walls segmented with thick white lines horizontally and vertically. The internal walls of the building are adorning with the wall paintings. The themes of the wall paintings are associating with the different religions i.e. Guru Nanak Dev ji with Bala and Mardana, Guru Gobind Singh ji on horse back, Bhagat Kabir ji, and various Hindu deities. It presents a unique example of unity, broadmindedness and goodwill among the three major religious communities of the region although the depiction of human forms is prohibits in Muslim religion. Apart from above said the other content is associates with the flora and fauna, geometric patterns and general subject matters. The background of the each theme is unfilled. Artisans use the brilliant color scheme for the artwork like red, blues, green, orcher and others. Black color is uses for the outline. The inner surface of the dome has only one geometric flower in the centre and the rest area is unfilled. However, it suggests from the glance of the outer walls that once they also hold some interesting wall paintings. Now the outer surface of the walls is fully covers with the green color paint. The work of art is still preserves in a good state of conservation.



**Fig. 3.368**



**Fig. 3.369**



**Fig. 3.370**



**Fig.3.371**



**Fig. 3.372**

Fig. 3.368: An outer view of the Mohamadan Tomb [Photograph], by Kaur, Tejinder (August 03, 2015)

Fig. 3.369: View of the eastern wall that depicts geometric pattern, flora and fauna and division of segments [Photograph], by Kaur, Tejinder (August 03, 2015)

Fig. 3.370: Sikh theme i.e. Guru Nanak Dev Ji with Bala and Mardanan [Photograph], by Kaur, Tejinder (August 03, 2015)

Fig. 3.371: Guru Gobind Singh Ji on horseback [Photograph], by Kaur, Tejinder (August 03, 2015)

Fig. 3.372: A view of the west wall showing Hindu Deities [Photograph], by Kaur, Tejinder (August 03, 2015)

### 3.19.7 A Mosque at the Fatehabad (Visited August 03, 2015)

A mosque known as Jama Masjid, standing in the focal point of city is also adorns with the murals. As it is a prayer hall, the artist concentrated on the nature and geometric patterns for the subject matter of paintings. Some verses from the Quran Sariff also painted for the community. We can find the work of art at the upper segment of the doors as well as on the upper portion the inner walls. Fresh color scheme have applied i.e. blue, red, green and yellow. Black color uses by the artist for excellent outline to each object either a flower or a line. Although the work of art on right hand side door has washed out now and the rest is annihilating day by day due to dampness and other reasons. This building is also preserves as a protected monument wide notification number 3716-4TC-75/23810, dated 12-9-75 and the area of the mosque is 11211 S.Ft. (Reddy, 2009, p. 83).



**Fig. 3.373**



**Fig. 3.374**



**Fig. 3.375**



**Fig. 3.376**



**Fig. 3.377**

Fig. 3.373: Frontal view of the Mosque [Photograph] by Kaur, Tejinder (August 03, 2015)

Fig. 3.374: Portray the intricate work of art on the central front doorway [Photograph] by Kaur, Tejinder (August 03, 2015)

Fig. 3.375: Depicts the details of Fig. 3.347 [Photograph] by Kaur, Tejinder (August 03, 2015)

Fig. 3.376: Presenting an arrangement of blossom on the upper segment of the interior wall [Photograph] by Kaur, Tejinder (August 03, 2015)

Fig. 3.377: A view of the interior of the central dome [Photograph] by Kaur, Tejinder (August 03, 2015)

### 3.19.8 The structures of Village Manhala Jai Singh, near Patti (Visited August 02, 2015)

Village Manhala Jai Singh situated in the territory of tehsil Patti, district Tarn –Taran. This village is establishing on the road that leads to Bakhiwind from Patti. Earlier this village was a part of district Lahore's sub-division Kasur (Nabha, 2004, pp. 711-712).

The Batth Jatt Jamidars established the village (“Maniyala Jai Singh Wala”, 2016). The samadhas of Sardar Peshauora Singh, Sardar Bhag Singh and the dehoris of Gurudwara Hargobind Sahib Ji are the edifices that adorns with the wall paintings.

### 3.19.8.1 The Samadhs of Sardar Peshauora Singh And Sardar Bhag Singh

Sardar Peshauora Singh, who died in A.D. 1844 during the war among the army of Bahi Bir Singh and Hira Singh Dogra (Kang, 1984, p. 33) was a son of Maharaja Ranjit Singh (Kang, 1984, p. 65). Sardar Bhag Singh died in the battle of Sabraon (Kang, 1984, p. 33). In the remembrance of both recognized persons, the samadhas built by their forth-coming generations of the families in the mid of the 19<sup>th</sup> century. These are standing in the north zone of the village in an open courtyard. Both the buildings constructed on a high plinth pay the respect to the legendary personalities. The basic structure of the samadhas based on the octagonal plan enhanced with the hemispherical domes on the pinnacle. The content of the paintings has drive from the Hindu mythology and Sikh History. Most of the scenes are associating with the war. The paintings of the Peshauora Singh’s Samadhi are better preserved. The dome of this edifice is also adorns with the flora and fauna. Now the paintings are preserves on the upper segment of the walls. The paintings of the lower portion demolished few years back. The colors are still attractive. In the Samadhi of Bhag Singh, wall paintings are deteriorating day by day. These are breathing their last. We could see the paintings only on the upper segment of the walls. The paintings of interior of the dome also washed out with whitewash. Presently, local committee of the village is caring these great structures. Later on another small samadhis also build near by the above said buildings but from the construction of the buildings can be understood that the major edifices constructed by the same mason. The later structures are dissimilar from the major ones.



**Fig. 3.378**



**Fig. 3.379**



**Fig. 3.380**



**Fig. 3.381**

Fig. 3.378: An outer view of the Samadhas of Sardar Peshauora Singh, Sardar Bhag Singh and allied people [Photograph], by Kaur, Tejinder (August 02, 2015)

Fig. 3.379: A view from the interior of the Samadhi of Sardar Peshauora Singh [Photograph] by Kaur, Tejinder (August 02, 2015)

Fig. 3.380: Depicting the Army on the way from the Samadhi of Sardar Peshauora Singh [Photograph] by Kaur, Tejinder (August 02, 2015)

Fig. 3.381: A view from the interior of the Samadhi of Sardar Bhag Singhs [Photograph] by Kaur, Tejinder (August 02, 2015)

### **3.19.8.2 The dehuri of the Gurudwara Shri Hargobind Sahib**

The Gurudwara Shri Hargobind Sahib situated on a mound in the south – west of the samadhas of the Sardars. Sardar Kishan Singh constructed the building of the gurudwara before 1947 A.D. with the expanses of Rs 30000/- (Gill, 2004, p. 728). The dehuri of the gurudwara built in the late 19<sup>th</sup> century by the Mahant Bhola Singh ji (Inscribed on the foundation stone of Dehuri). The main shrine was renovated again as the old building was cracked, but the earlier structure of the dehuri is still preserved well. It is a double storied structure with the main passage in the middle. A number of wall paintings allied with the Sikh history are available on the walls of the dehuri. Apart from Sikh themes, different birds and animals in nature and flying female forms also depicted in the form of border. Some high relief statues are also enhanced the colors of beautification. The anatomy drawing of the human forms is weaker than the drawing of flora and fauna. A number of people donate money for the work of art. The name of each doner has written in the gurmukhi script on the painting for which he/she donates money.



**Fig. 3.382**



**Fig. 3.383**



**Fig. 3.384**



**Fig. 3.385**

Fig. 3.382: A view of dehuri (main entrance) from the outside of the Gurudwara Sahib [Photograph], by Kaur, Tejinder (August 02, 2015)

Fig. 3.383: A view of the dehuri from the inside of the Gurudwara Sahib [Photograph], by Kaur, Tejinder (August 02, 2015)

Fig. 3.384: The high relief statues and paintings along with the border on the top [Photograph], by Kaur, Tejinder (August 02, 2015)

Fig. 3.385: The martyrdom of Sahibjada Jorawar Singh and Fateh Singh (Sons of Guru Gobind Singh Ji) at Sirhind [Photograph] by Kaur, Tejinder (August 02, 2015)

### **3.19.9 Gurudwara Sahib of Cholla Sahib (Visited on August 02, 2015)**

In the locale of district Tarn – Taran, a petite township ‘Cholla Sahib’ is situating. In the affectionate remembrance of fifth guru (Guru Arjun Dev Ji), Maharaja Ranjit Singh constructed the building of Gurudwara in the administration of Sant Sandhu Ram Ji (Kang, 1984, p. 32). Earlier the name of the village was Behani (Gill, 2004, p. 850). Kang notified murals paintings on the walls of the gallery, positioned on the first floor of this shrine with various subjects linked with daily life of Sikh peoples like Nihangas and Akalies and all paintings were in excellent state of conservation in 1970s (Kang, Personal communication). Now days that great art work was departed for the sake of renovation. A new edifice is located on the site.

### **3.19.10 The Langar – Khanna of the Gurudwar at Cholla Sahib (Visited on August 02, 2015)**

Gurudwara is a major shrine associated with the Sikhism from where the all the religious activities are controlling (Nabha, 2004, p. 741). Each gurudwara sahib has two major shrines i.e. Sanctuary hall (Prayer Hall) and Langar – Khanna (a common kitchen, from which food provided to the visitors without any charges and discrimination of color and creed). Commonly the both parts of the gurudwara sahib can be seeing in the common courtyard. However, the Langar – Khanna of this gurudwara sahib placed in the core of the city while the sanctuary hall established in the outer strike of the city (Kang, 1984, p. 33). Dr. Kanwarjit Singh Kang found a number of murals in the premises of dalan (Langar – Khanna), the walls divided as usually in horizontal and vertical panels and subject matter allied with the religion and nature (Kang, Personal communication). Now the old building demolished due to one or another reasons and we can find a contemporary style of structure at the site.

### **3.19.11 Samadh of Sant Sadhu Ram and Sarwan Das at Chola – Sahib (Visited on August 02, 2015)**

Sant Sadhu Ram Ji and Sarwan Das ji were to two eminent personalities that were associated with the gurudwara Chola – Sahib. Both provided their services to this religious place for a long period. After the death, the last rituals of these persons had completed in the surrounding of the Gurudwara Sahib. The samadhies were erect on



the sites. Kang (1984) notified a number of murals on the walls of the samadhies in decaying state in 1970s (p. 33). Now the buildings are breathing their last and are in ruins.

### **3.19.12 Other structures**

During 1970s, Kang found a number of other structures embellished with the murals. However, the present researcher found that the old structures demolished and the new buildings took the place of that shrine. Deorhi of Gurudwara Angitha Sahib at Kahadur Sahib and Khangah Dergahi Shah at village Dhun Dhaewal (Kang, 1984, p. 34), Samadh of Baba Hari Gir at Patti (Kang, 1984, p. 58), Darbar of Baba Sher Shah at village Gharila, Bunga of Kamboj Biradari at Tarn – Taran and Bunga of Village Sathiala are the shrine (Kang, 1984, p. 160). The content of these murals allied with the religion, society and nature (Kang, Personal communication). Nevertheless, the destruction of each living thing or the creation of the worldly things is a rule of nature. We cannot deny this law of god.

### **3.20 Sri Muktsar Sahib**

Sri Muktsar Sahib is the next district of eastern Punjab. This district is situated in the south – west sector of the region. Shri Muktsar Sahib is a historical city as well as a district headquarter. The district came into existence in 1996 and carved out from the locality of district Faridkot (Gill, 2004, p.778). It derives its name from the incident occurred during the last conflict among the Sikhs and The Mughals. The forty Sikh soldiers refused to fight against the Mughals and left Guru Gobind Singh Ji alone. Later on, they join the battlefield again as Mata Bhago ji inspired them. During the battle, all forty soldiers are injured and the chief of the group Bahi Maha Singh ji asked Guru Gobind Singh ji for forgiveness. Guru ji accepted their request for forgiveness and they achieved martyrdom. Guru ji named them ‘Muktas’ from which the city derives its name. A number of historical, religious can be finding in the vicinity. The present researcher failed to collect any kind of data that refers the buildings that adorns with the murals.

### **3.21 District Pathankot**

The district Pathankot came into existence on 27 July 2011 (“Pathankot district”, 2016). The district carved out from the region of the district Gurdaspur. Before 2011,

Pathankot was a tehsil of district Gurdaspur. Unfortunately, the researcher could not find any building that preserves the great work of murals in the region of this district.

### **3.22 District Fazilka**

Fazilka is a 165-year-old historical city and with its own history and earlier famed as Bangla (“DISTRICT FAZILKA”, 2016). The district came into existence in 2011 (“Fazilka”, 2016). The district carved out from the area of the district Ferozpur. This district is also included in those districts where no one could find any signs of mural/wall painting art.

## CHAPTER 4

### REMAINS OF MURAL PAINTINGS IN THE HARYANA STATE

In this chapter the study of murals associated with the Haryana is continues. This section will disclose about the remains of wall paintings that are locating on the different styles of structures i.e. forts & palaces, religious buildings, havelies and bungalows, water structures, public buildings and gates, tombs and memorials found in the region of present Haryana.

#### **Haryana**

The state has its own history since earlier times. As the land of the state is famous for the wars and battles, so a number of times new cities and villages came into existence and another's were destroyed. "Taittiriya Aranayaka" an ancient Hindu text provides the earliest literary reference of the state (Jain & Dandona, 2012, p. 82). The word 'Haryana' derived from the amalgamation of two utterances i.e. "Hari" means god and "Ayana" means home or residence (Gill, 2004, p. 465). Therefore, Haryana means the home or residence of God. As per the Imperial Gazetteer of India (Dr. F. Wilson) the word, "Haryana", formed from the land of lashed green forest of the region (Gill, 2004, p. 464). The area of the state carved out in 1961 from the regions of Punjab, Delhi, and Rajasthan (Jain & Dandona, 2012, p. 39-40). Before 1966, the region of this state was a part of Punjab. A major part of the grand trunk road that leads to Amritsar from Delhi is located in the state. So, a number of historical and religious buildings could be seeing in the area. Ranbir Singh Phogat found 300 places in Haryana region that includes villages, towns, as well as kasbahas (small towns) where the specimens of wall paintings can be tracing (Phogat, personal communication).

#### **4.1 District Ambala**

The city established in 14<sup>th</sup> century by the Amba caste of Rajput community (Gill, 2004, p. 108). Founder of the city named the name of the city and now it has divided into two major parts i.e. Ambala Cantonment and Ambala City. Majority of the region of today's Ambala was a branch of Sirhand subha during Mughal period (Jain & Dandona, 2012, p. 82). A number of historical as well as religious buildings can be seeing in the both regions. Many of them are adorns with beautiful art work i.e. Murals and frescoes.

#### **4.1.1 The Jain Swetambara Temple** (Visited on August 26, 2015; Revisited on August 08, 2021)

This temple is locating in a narrow lane after crossing the Halvai market of the town. The temple is situates on a high plinth. While the present scholar visits the shrine in 2015 & 2021 founds a number of paintings on the walls of the temple. The subject matter of the wall paintings allies with the Jainism, floral, and geometric designs. The architectural designs and crowded paintings are also presents the skill of the artist. The paintings are preserves in a fair state.



**Fig. 4.1**



**Fig. 4.2**



**Fig. 4.3**

Fig. 4.1: Depictipon of Lord Krishna [Photograph], by Kaur, Tejinder (August 08, 2021)

Fig. 4.2: Architectural presentation of Kalish Gir Ji [Photograph], by Kaur, Tejinder (August 08, 2021)

Fig. 4.3: A court scene [Photograph], by Kaur, Tejinder (August 08, 2021)

#### **4.1.2 Gurudwara Manji Sahib (Visited on September 10, 2015)**

This holy shrine is locates in the milieu of village Khurampur Majri, a village of tehsil Ambala. This pilgrim also identified as Gurudwara Baoli Sahib. Guru Hargobind Sahib sixth guru of Sikh community reside here for a little occasion and satisfied the water necessities of public while guru ji excavated a well with the help of people (Inscribed on the information board by SGPC). The earlier building of the Gurudwara sahib demolished because of flood in the nearest river Tangri and the edifice re-erected by Maharaja Hira Singh in the starting of the twentieth century (Manager Satnam Singh, personal communication, September 10, 2016). The major shrine based on a square structure. It is a double storied structure. Five minarets with hemispherical domes are situates on the top floor. Jain & Dandona (2012) founds meenakari and chitrakari work inside the temple (p. 94). However, the present scholar fails to achieve any kind of such artwork inside the shrine or inside the minarets. The

work of art demolished due to reconstruction of the holy shrine. Granthi Satnam Singh narrates the above said fact.



**Fig. 4.4**

Fig. 4.4: An anterior view of Gurudwara Manji Sahib Ambala [Photograph], by Kaur, Tejinder (September 10, 2015)

#### **4.1.3 Ambika Devi Temple (Visited on June 11, 2021)**

This well-known shrine of Hinduism devoted to Ma Bhivani (Ambika Devi) is locating near Ram Bagh mandir, Ambala city. This one is the oldest place of worship of the metropolis. It is assumed that this sanctuary founded from the period of Mahabharata. During, Mughal Empire the edifice was ruined a number of times but the people of the community rebuilt it repeatedly because of its holiness and credence. Number of paintings can be seeing on the some parts of the temple (Jain & Dandona, 2012, p. 94). Now, the relics of murals can be tracing on the chhajja of the main shrine. Although, the earlier structure of temple is still standing. Nevertheless, the renovation has done on walls. The stuccowork with different themes can be viewing inside the upper walls and inner side of the dome. The subject matter of murals is associates with the nature only. This preserved work of art is breathing its last in these days.



**Fig. 4.5**



**Fig. 4.6**



**Fig. 4.7**

Fig. 4.5: A view of the temple Mai Ambe [Photograph], by Kaur, Tejinder (June 11, 2021)

Fig. 4.6 & 4.7: Mural paintings of flowers and leave depicted on the chhajja [Photograph], by Kaur, Tejinder (August 08, 2021)

#### **4.1.4 The Shiva temple at Ambala City (Visited on August 08, 2021)**

The temple is also famous as the Shivala of Naranjan wala talab. Presently, It is situated in front of civil hospital, Ambala. The architectural foundation of the temple is based on a rectangular plan in which a small Garbhagriha, Antarala and Mandapa has constructed. The shikhara of both parts are decorative. Kang (1984) found a number of murals on the walls of the garbhagriha of temple in 1970 (p. 60). The subject matter of this part allies with the religious content. Now, we can see the paintings only on the roof of mandapa. The content of these paintings is allied with the lord Krishna and Radha, Hanuman, as well as with the Birds and floral creature. The artist took the natural basic colors. The forms of human being are elongated. Depiction of birds is very genuine. These are preserved in a good state of protection



**Fig. 4.8**



**Fig. 4.9**



**Fig. 4.10**

Fig. 4.8: A view of the temple from fascia side [Photograph], by Kaur, Tejinder (August 08, 2021)

Fig. 4.9: A scene of the inner roof surface of the mandapa [Photograph], by Kaur, Tejinder (August 08, 2021)

Fig. 4.10: Detail study of Fig. 4.9 [Photograph], by Kaur, Tejinder (August 08, 2021)

#### **4.1.5 The Shop house of Mr. Madan Mohan Aggarwal (Visited July 22, 2015)**

The construction period of building is 20<sup>th</sup> century and it is preserved under the private owner. It is a shop-house style building. The building is established on the turn of DC road. The present owner of the building is Mr. Madan Mohan Aggarwal, an Advocate. It is a triple storey construction with parallelogram plan. The ground floor of the building is used for commercial purpose while the upper two parts are used by the family members for domestic purpose. A number of wooden windows are covering the balconies or the extended part of the building. The ceiling of the upper segment of the building is covered with wood panels as well as with the floral motifs (Jain & Dandona, 2012, p. 99). Some geometric and floral paintings are preserved in a good state on the upper segments of the walls.

#### **4.1.6 Ahluwalia Ahata (Visited on July 22, 2015)**

This building constructed during 19<sup>th</sup> century CE i.e. 1895 (inscribed on the portico) and until preserves under the control of the private owner. It is a double storied construction with a number of arches on the first floor. The main entrance on the building shaped as a huge arched gateway. Small niches can be seeing on the both side of the main entrance. A number of mural paintings can be seeing on the first floor, around the arches. The religious themes allied with the flora and fauna are depicts here. The paintings are breathing their last now days.

#### **4.1.7 Havelies in Jain Chowk (Visited on July 22, 2015)**

Jain chowk locality can be finding in the eastern fringe of the sarafa bazaar of Ambala city. 5 – 6 havelies more than hundred years old, now in ruins are locates here. These are preserves relics of mural paintings. All the buildings are triple storey constructions. As the havelies are belongs to the Jain families, the subject matter allies with the nature and contemporary matters only.



**Fig. 4.11**



**Fig. 4.12**



**Fig. 4.13**



**Fig. 4.14**

Fig. 4.11: An Indian army man with his gun [Photograph], by Kaur, Tejinder (July 22, 2015)

Fig. 4.12: Presentation of nature in a frame [Photograph], by Kaur, Tejinder (July 22, 2015)

Fig. 4.13 & 4.14: Facade of different havelies at Jain chowk [Photograph], by Kaur, Tejinder (July 22, 2015)

#### **4.1.8 Haveli Belongs to a Hindu Family (Visited on August 08, 2021)**

Another haveli associates with a Hindu family can be trace in the narrow streets of Sarafa bazaar. It is also a triple storied building. The eastern and southern outer walls of haveli are adorns with the murals. DC Jain, present owner bought it few years earlier. The building is also still preserves in a good state. A particular framework not provided to a particular theme. The artists paint the murals according to the space and handle the content very carefully. Some forms are life size while the others are

diminutive. The vegetation and geometric patterns uses for the creation of a border design. Apart from religious, contemporary themes as well as life sketches of family members can be tracing here. Due to exposes of sunlight and other reasons, the colors of the paintings are fading from some spaces. Otherwise, the murals of this haveli are more superior of the others.



**Fig. 4.15**



**Fig. 4.16**



**Fig. 4.17**



**Fig. 4.18**

Fig. 4.15: Flora and fauna on the chhajja of haveli [Photograph], by Kaur, Tejinder (August 08, 2021)

Fig. 4.16: A view of the haveli [Photograph], by Kaur, Tejinder (August 08, 2021)

Fig. 4.17: British armed forces [Photograph], by Kaur, Tejinder (August 08, 2021)

Fig. 4.18: Lord Rama and Sita with adherent Hanuman [Photograph], by Kaur, Tejinder (August 08, 2021)

## **4.2 District Bhiwani**

The utterance “Bhiwani” is resulting from the word ‘Bhani’ a woman of Jat community (Jain & Dandona, 2012, p. 107). The district formed on December 22, 1972 AD and the area of the quarter is divides into five tehsil i.e. Bhiwani, Tosham, Siwani, Loharu, and Bawani Khera (“Bhiwami District” 2017). Number of building can be seeing in this quarter, which are titivates with the beautiful murals.

### **4.2.1 Varieties of Edifices at Bhiwani**

#### **4.2.1.1 Ganga Mandir (Visited on August 06, 2017)**

The temple is locates on the road that leads to the Naya bazaar of the city. The building based on a small square structure leads with the conical top. Kang (1984) founds a number of murals inside the main shrine during 1970s with the religious subject matter (p.61). Presently, the walls of the building was renovates with the tiles. Only few relics can be tracing on the interior of the dome.



#### 4.2.1.2 Havelies of Mohalla Bhutan at Bhiwani (Visited on August 06, 2017)

A number of edifices can be seen in the Mohalla Bhutan that are embellished with the wall paintings. The house of Khusi Ram Jain, haveli of Shri Kiddar Nath Bhagoti Parsad Aggarwal, haveli of Shri Ram Gopal Chandar Bhan, Haveli of Shri Ram Avtar is the main structure that holds the mural until date. Maximum number of paintings in a fair state of preservation can be seen on the walls of Luxmai Narayan Jain's house. The subject matter allied with the Hindu god and goddess, scenes of Mahabharata, portraits of Pandavas as well as floral and geometric patterns. The use of special Italian tiles on the walls of Jain's house is depicting the passion of the owner towards the modern material (Luxmai Narayan, personal communication, August 06, 2017). The havelies of the area are older than 120 to 130 years (Ashu, personal communication, August 06, 2017).



**Fig. 4.19**



**Fig. 4.20**



**Fig. 4.21**

Fig. 4.19: Lord Shiva with goddess Parvati on the wall of Ram Avtar's Haveli [Photograph], by Kaur, Tejinder (August 06, 2017)

Fig. 4.20: Lord Krishna on the outer wall of Ram Gopal's Haveli [Photograph], by Kaur, Tejinder (August 06, 2017)

Fig. 4.21: A frontal view of the haveli of Seth Khusi Ram Jain [Photograph], by Kaur, Tejinder (August 06, 2017)

#### 4.2.1.3 Havelies in the Neem Chowk, Bhiwani (Visited on August 06, 2017)

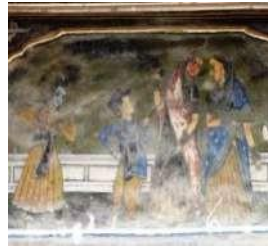
Haveli of Shri Laxmi Naryan and haveli of Shri Parveen Chripria, both are still standing with their pompous in the locality of Neem chowk, near Bhattan Gate. As usual, the paintings can be tracing on the upper segments of outer walls, main entrances and on the darts of the havelies. The content drives from the religion, nature, and day-to-day life of the people. Still these are preserving in a fair state of conservation.



**Fig. 4.22**



**Fig. 4.23**



**Fig. 4.24**



**Fig. 4.25**

Fig. 4.22: Birds and vegetation on the upper segment of wall (Shri Parveen Chriprya's haveli) [Photograph], by Kaur, Tejinder (August 06, 2017)

Fig. 4.23: Lord Ganesha on the entrance of above said edifice [Photograph], by Kaur, Tejinder (August 06, 2017)

Fig. 4.24: Scene of Holi festive at the wall of a haveli adjoining with Shri Laxami Narayan's haveli [Photograph], by Kaur, Tejinder (August 06, 2017)

Fig. 4.25: The murals on the chief arch of entrance of Seth Laxmi Naryan's Haveli [Photograph], by Kaur, Tejinder (August 06, 2017)

#### **4.2.1.4 Baba Hari Gir Matth at Bhiwani (Visited on August 06, 2017)**

The building of the matth is located in the locality known as Bari Mohalla, Bhiwani. It is a double storied structure. A number of edifices are there in the complex that includes huge double storey entrance, Samadhi of Baba Hari Gir, Samadhi of Baba Shamsher Giri and an old structure at the well (water source). The basic structure of the samadhies is octagonal, while the domes are semi circular and adorns with the murals. Now, the lower segment of the walls is furnished with the tiles as those are destroying due to succulence (Vashudev Gir (Chief Mahant), personal communication). Rest of the paintings is conserved in an excellent condition. The themes are associated with the Ramayana, Mahabharata, birds, and animals along with the floral and geometrical designs. Brilliant color scheme adopted by the artists i.e. Red, chrome yellow, blue, green colors and black color used for the outlines. The names of different peoples are also described in Devanagari script with the forms. As per the information of the present Mahant once, the chief entrance also embellished with the paintings. However, this structure of the Matth renovated with the tiles and paint in 1990s.



**Fig. 4.26**



**Fig. 4.27**



**Fig. 4.28**

Fig. 4.26: A scene from the dome of Baba Sheshmer Gir's samadhi [Photograph], by Kaur, Tejinder (August 06, 2017)

Fig. 4.27: Victory of lord Krishna on serpent Kaliya [Photograph], by Kaur, Tejinder (August 06, 2017)

Fig. 4.28: Depicting a royal procession [Photograph], by Kaur, Tejinder (August 06, 2017)

#### **4.2.1.5 Haveli of Shri Ganeshi Lal at Bhiwani (Visited on August 06, 2017)**

Haveli of Shri Ganeshi Lal is located in the area known as Bari Mohalla, Bhiwani. Shri Mahavir ji is the present owner of the Haveli. It is a double storied complex that constructed in samvat 1977 (carved on the main entrance). False arched windows can be seen on the ground floor that filled with the huge size human forms of army staffs. The soffits of the chhajjas as well as the top segments of the walls are also adorned with the paintings. The content of the paintings derived from the religion, flora culture, as well as contemporary time. Various Hindu deities such as Lord Shiva, Lord Krishna, Devi Shakti, Devi Lakshmi with Gajraj on both sides can be seen on the top segments of the walls. The form of Lord Ganesha is the centre of attraction as it is painted in the centre just above the chief entrance. The British influence can be traced from the uniform, shoes of the army staff and the pipe in the mouth of a soldier as well as from the guns, which they hold. The colors are as usual ochre, green, blue, red, and grey. The bold eyes, thick lines, the shades created with the lines on flat colors, big shoes illustrate the features of the artwork.



**Fig. 4.29**



**Fig. 4.30**



**Fig. 4.31**

Fig. 4.29: An outer view of the Haveli [Photograph], by Kaur, Tejinder (August 06, 2017)

Fig. 4.30: Different poses of army soldiers with their guns [Photograph], by Kaur, Tejinder (August 06, 2017)

Fig. 4.31: Portraits of various personalities with floral arrangement [Photograph], by Kaur, Tejinder (August 06, 2017)

#### **4.2.1.6 Shiva temple of Bari Mohalla, Bhiwani (Visited on August 06, 2017)**

Another construction that adorns with the murals is Shivala of Bari Mohalla. This edifice is also bases on an octagonal foundation that leads with the crescent dome from inside and conical from the outside. The walls and dome is embellishes with the murals of religious, social and natural themes. The paintings on the lower segment are breathing their last although the middle, upper segment and of the dome are conserves in a fair state. Each painting is adjacent with the binary frames i.e. Outer frame is square and the inner frame is arched. The subject matter of the paintings is usually religious and derives from the natural content. In few paintings thick lines uses for the depiction of cloths (see fig. 4.33). Luminous color scheme and themes are still attracting the visitors.



**Fig. 4.32**



**Fig. 4.33**



**Fig. 4.34**

Fig. 4.32: Rasa Lila scene in the interior of the dome [Photograph], by Kaur, Tejinder (August 06, 2017)

Fig. 4.33: Human forms [Photograph], by Kaur, Tejinder (August 06, 2017)

Fig. 4.34: Worshipping of Lord Ganesha [Photograph], by Kaur, Tejinder (August 06, 2017)

#### **4.2.1.7 Chattari of Seth Nand Lal at Bhiwani (Visited on July 01, 2021)**

Chattari is a kind of building that preserve some memorial of a person. It is an umbrella shape structure. The edifices of this style can be seeing in the old burial places. However, presently as the population increased in a large number. Therefore,

some people used these sites as shelter houses, residential or commercial purposes. Seth Nand Lal was a trader of Bhiwani. In the commemoration of Seth Nand Lal, the family built a chattari. This is a huge sized edifice. Rooms of ground floor are now uses by some families for house purpose. While the major part, that is embellishes with the wall paintings found on the first floor. The biggest or main Chattari stands in the middle with octagonal shape. Four small chatteries found on the four corners and jarokha like structures in rectangular form found in the four directions. The inner sides of the doom like roof of all above structures are adorns with beautiful paintings, executed in tempera style. The themes of these paintings allied with the Hindu myths, floral and geometric patterns, birds and animals depiction. The mythological themes includes incarnations of Vishnu, Rasa-Lila depiction in a form of band, Krishna celebrating Holi with Radha and Gopies, Samandar Manthan by devils and ditties, Lord Krishna uplifting the mount Govardhan, Krishna steeling the Vasteras of gopies and Kaliya dhaman and others. Some architectural structures are also a part of the content of a painting. Therefore, we can say that a particular theme presented with the special environment as per the requirement for example indoor and outdoor scenes. The artisan to any particular content does not provide even an exacting frame, but anyone can judge the difference between the one story and another. The influence of Jaipuri style paintings can be seeing from the attires of the human forms. Color scheme is brilliant and the minute details of a particular object or others can be judge. These paintings are still preserves in a very good condition of conservation. The chattari associates with his wife situates in the west side of his commemorative plaque with same architectural features. It is a triple storey building. The inner side of domes of this building also preserves a good amount of floral mural paintings.



**Fig. 4.35**



**Fig. 4.36**



**Fig. 4.37**

Fig. 4.35: An external view of the Chattari [Photograph], by Kaur, Tejinder (July 01, 2021)

Fig. 4.36: An outlook of the interior of the central dome [Photograph], by Kaur, Tejinder (July 01, 2021)

Fig. 4.37: Details of Fig. 4.36 [Photograph], by Kaur, Tejinder (July 01, 2021)

#### **4.2.2 Havelies at village Bahal (Visited on April 29, 2021)**

Bahal is a famous town as well as a sub- tehsil in Tehsil Loharu, Dist Bhiwani. It situates just few miles away from the border of Haryana – Rajasthan. A number of old havelies of 18<sup>th</sup> and 19<sup>th</sup> century can be seeing in the different parts of town.

##### **4.2.2.1 Haveli of Puran Seth**

A hundred year old haveli is locates on the Piani road. It is a single storey building. The upper segment of the walls in the verandah are adorning with the murals. The content of paintings is allies with the religious conviction. The each painting is surrounding with the double frame. Fairy forms and architectural design enhanced the beauty of the walls. The paintings are conserving in a fair state.



**Fig. 4.38**



**Fig. 4.39**



**Fig. 4.40**

Fig. 4.38: Worship of lord Gnash on the upper segment of chief doorway [Photograph], by Kaur, Tejinder (April 29, 2021)

Fig. 4.39: A view of the Haveli [Photograph], by Kaur, Tejinder (April 29, 2021)

Fig. 4.40: Lord Rama with Lakshman, Sita, and Hanuman [Photograph], by Kaur, Tejinder (April 29, 2021)

##### **4.2.2.2 Chaudhari de Haveli**

This structure established near Ram Lila Madian, Bahal. It is a dual storey building. Number wall paintings are there. The themes are associates with the religion and day-to-day life. The janitors are standing on the both side of the chief entrance with their guns in conscientious pose. The other paintings can be seeing on the top segment of the front wall of first floor. However, these are deteriorating day by day as careless attitude of the owner as the paintings are covering with the white paint. Even the excellence of the artist can be seeing through the forms.



**Fig. 4.41**



**Fig. 4.42**

Fig. 4.41 & 4.42: Represents the Dawarpalas with their guns [Photograph], by Kaur, Tejinder (April 29, 2021)

#### **4.2.2.3 House of Shri Duwarka Parsad**

This house is also finding in the locality of Ram Lila Ground. It is a dual storey residence. The building presents a great combination of art that is paintings as well as sculpture. On the both side of the main entrance, huge size of elephant sculpture can be seeing adorns with reflect glasses. Mural paintings can be viewing on the main door archway and on the frontal wall of the first floor. The paintings narrate the stories of religion and nature. A different theme that makes it unique is half-opened window from which lord Krishna is standing with a woman and a clay-pot full of butter is hanging on the top of the window. The colors are brilliant. The whole structure attracts the each person who crosses the street along side.



**Fig. 4.43**



**Fig. 4.44**



**Fig. 4.45**



**Fig. 4.46**

Fig. 4.43: A frontal View of the House [Photograph], by Kaur, Tejinder (April 29, 2021)

Fig. 4.44: Demonstrate the half-opened window [Photograph], by Kaur, Tejinder (April 29, 2021)

Fig. 4.45: Lord Rama, Sita with Hanuman in the interior wall of imperial residence [Photograph], by Kaur, Tejinder (April 29, 2021)

Fig. 4.46: An elephant statue (on the both pillars of entrance) [Photograph], by Kaur, Tejinder (April 29, 2021)

#### 4.2.2.4 Haveli of Ganeshi Das Bagria

This building situates near Panchayat Bhawan of the town. It is also single storey building. The upper segments of the walls of frontal verandah and the interior courtyard is embellishing with the murals. The scenes in the open area, portraits in geometric patterns, arrangement of flowers and leaves as frame are the features of the murals. The red, green, blue, and gold colors are still attracting. The use of light and shade is another feature of the murals in this haveli. The building is demolishing as the local people of the region uses the area of the building for cow dunks. The owner of the building is residing in Gurgaon (Susil Sony (local resident), personal communication).



Fig. 4.47



Fig. 4.48



Fig. 4.49



Fig. 4.50

Fig. 4.47: An anterior view of haveli [Photograph], by Kaur, Tejinder (April 29, 2021)

Fig. 4.48: A view illustrate the design of column [Photograph], by Kaur, Tejinder (April 29, 2021)

Fig. 4.49: Forecasting different scenes [Photograph], by Kaur, Tejinder (April 29, 2021)

Fig. 4.50: Portrait of Lord Rama in the geometric and floral display [Photograph], by Kaur, Tejinder (April 29, 2021)

#### 4.2.2.5 Haveli of Seth Ram Chander Puran Mal Saboo

The haveli is locating in the Purana bazaar, near mosque. This particular haveli is in its ruins now. However, few relics of paintings can be seeing on the walls of the structure. As usual, subject matter is religious with flora and fauna. Use of light and shade with brilliant color scheme presents the depth in the painting. Apart from scenes, portraits of lord Shiva and lord Krishna are there.





**Fig. 4.51**

Fig. 4.51: The landscapic view with effects of light and shade [Photograph], by Kaur, Tejinder (April 29, 2021)



**Fig. 4.52**

Fig. 4.52: A view of the upper subdivision of the entrance of haveli [Photograph], by Kaur, Tejinder (April 29, 2021)



**Fig. 4.53**

Fig. 4.53: Portrait of Lord Shiva on the arch of the doorway [Photograph], by Kaur, Tejinder (April 29, 2021)

#### **4.2.2.6 Haveli of Briz Lal Saboo**

This is situating in front of above said haveli. The plaster of the lower part of the haveli is flaking off due to dampness. The vaulted main door as well as the upper most part of the peripheral walls, under the extension of roof are embellishes with the murals. Typically, the subject matter concerned with the Hindu myths, natural world, and geometrical designs. Some women are playing musical instruments around the form of Lord Gnash. Flying goddess are also depicts on the arch of the door. Colors are luminous and bright.



**Fig. 4.54**

Fig. 4.54: A view of the vaulted foremost door [Photograph], by Kaur, Tejinder (April 29, 2021)



**Fig. 4.55**

Fig. 4.55: A painting under the extension of roof [Photograph], by Kaur, Tejinder (April 29, 2021)



**Fig. 4.56**

Fig. 4.56: Musicians around the Lord Ganesha on the archway [Photograph], by Kaur, Tejinder (April 29, 2021)

### 4.2.3 Havelies at Village Barwa (Visited on April 30, 2021)

Barwa village is located in the region of tehsil Siwani of district Bhiwani. The village is situated approximately 11 Km away from the Siwani in the north side on the road that leads to Hisar from Siwani. The village preserves a number of havelies that are decorated with the mural paintings. Although, most of the owners of the havelies left the village due to one or another reason, but few families still reside in the havelies. The famous as well as huge edifices of the village are discussed below.

#### 4.2.3.1 Haveli of Hukam Chand Bania

This is a double storey building, located in the west side of the village. The outer structure is embellished with the murals. The subject matter alludes to Hindu mythology, flora and fauna, processions, dwarf-pals and swastikas on around the both sides of the main doorway. The paintings on the upper section of the walls are still preserving with the brilliant colors. Each painting has its own frame and the depiction of flora and fauna with blue and light yellow colors used to fill the empty space. Red, blue, green, ochre yellow, black are the other colors used by the artist. Each form is outlined in black. The paintings of the lower portion of the outer walls and paintings of the courtyard were washed out a few years earlier (Sharma Yashaswi, personal communication).



**Fig. 4.57**



**Fig. 4.58**



**Fig. 4.59**

Fig. 4.57: An anterior view of the Haveli [Photograph], by Kaur, Tejinder (April 30, 2021)

Fig. 4.58: A family rides on an elephant [Photograph], by Kaur, Tejinder (April 30, 2021)

Fig. 4.59: A closer and inside view of the arched door [Photograph], by Kaur, Tejinder (April 30, 2021)

#### 4.2.3.2 Haveli of Thakur Parsu Ram

This is a triple storey construction. The basement of the haveli used as a store intention while the upper two portions for housing purpose (Sharma Satish, personal communication). The outer wall of each side of the building is beautifying with the flora, fauna, architectural design, and geometric patterns. This unique feature presents a difference between this one and another structure of the village. The only single form of lord Ganesha with Ridhi and Sidhi can be viewing on the upper sect of main door. Colors of the paintings on the outer walls are fading due to expose of sunlight and rainy water as the color of paintings are still preserves in a good condition those are escaped from the sunlight and rainy water. Presently, no one is residing in the haveli.



**Fig. 4.60**



**Fig. 4.61**



**Fig. 4.62**

Fig. 4.60: Closer view of front wall of Haveli [Photograph], by Kaur, Tejinder (April 30, 2021)

Fig. 4.61: Ganesha with Ridhi and Sidhi the chief entrance of building [Photograph], by Kaur, Tejinder (April 30, 2021)

Fig. 4.62: A detailed view of Fig. 4.61 [Photograph], by Kaur, Tejinder (April 30, 2021)

#### 4.2.3.3 Haveli of Seth Lekh Ram

This is a double storey building, located in the east side of the village. The outer wall, the walls and roof of the main verandah (Guest Room) as well as the walls of the courtyard are embellishing with the murals. The subject matter allies with the Hindu mythology, flora, fauna, daily routine of people and army procession. Each painting framed with the geometric and architectural design. Description of every artwork explains in Devanagari script. The paintings in the guest room are still preserves in a good state of preservation while the colors of the outer wall are fading in these days. The paintings of courtyard are demolishing with the flakes of smoke as the residents

are using firewood stoves for cooking. The legal heirs of owner are residing in the haveli.



**Fig. 4.63**



**Fig. 4.64**



**Fig. 4.65**

Fig. 4.63: Research Scholar with the present owner of the haveli [Photograph], by Kaur, Tejinder (April 30, 2021)

Fig. 4.64: Royal procession, a scene from the Northern wall of guest room [Photograph], by Kaur, Tejinder (April 30, 2021)

Fig. 4.65: A view presenting the eastern wall of the courtyard [Photograph], by Kaur, Tejinder (April 30, 2021)

#### **4.2.3.4 Haveli of Seth Moti Ka Pariwar**

This is a double storey building, located in the north side of the village. The higher most section of outer wall is embellishing with the murals. The subject matter allies with the Hindu religion, flora, and fauna. However, the paintings are deteriorating day by day, as the building is breathing her last in these days.



**Fig. 4.66**



**Fig. 4.67**

Fig. 4.66: Lord Shiva with Parvati in a bracket under the railing [Photograph], by Kaur, Tejinder (April 30, 2021)

Fig. 4.67: Lord Ganesha with Ridhi and Sidhi on the upper section of first floor's wall [Photograph], by Kaur, Tejinder (April 30, 2021)

#### **4.2.3.5 Haveli of Khem Chand**

It is a double storey construction, located near the haveli of Seth Lekh Ram. The outer wall as well as the walls of the courtyard are embellishing with the murals. The

subject matter allies with the Hindu mythology, portraits of the owners, flora, fauna, and daily routine of people. The construction time of the haveli is late nineteenth century as we can see a painting allied with the train. Paintings are preserving a fair state of conservation. This haveli is also famous as post office wali haveli among the villagers (Mohan Chand, personal communication).



**Fig. 4.68**

Fig. 4.68: A view of the arched doorway [Photograph], by Kaur, Tejinder (April 30, 2021)



**Fig. 4.69**

Fig. 4.69: A scene presenting the train on the track [Photograph], by Kaur, Tejinder (April 30, 2021)

#### 4.2.3.6 Thakur di Haveli

This is the most amazing, beautiful, well-preserved double storey building in the village. It has two courtyards, one in the middle of the structure and another is on the front of the haveli. It is standing on a high plinth. The outer walls, the walls of both courtyards as well as the roof of the guest room are embellishing with the murals. The subject matter allies with depiction of nature, arrangement of portraits in groups, god, and goddess of Hindu religion, daily routine of people, royal procession, and Rasa Lila. The forms of Krishna and Gopies are larger while the forms of flying goddess and musician are small. It creates the importance of different personalities. Primary and secondary color scheme dominates on the light background. Breathing space in the various arrangements relaxes the viewer. The paintings of the lower segment of both courtyards washed out few years earlier.



**Fig. 4.70**



**Fig. 4.71**



**Fig. 4.72**

Fig. 4.70: Rasa Lila depiction on the roof of the guest room [Photograph], by Kaur, Tejinder (April 30, 2021)

Fig. 4.71: Portraits of Hindu idols in a square arrangement [Photograph], by Kaur, Tejinder (April 30, 2021)

Fig. 4.72: A view of the interior courtyard [Photograph], by Kaur, Tejinder (April 30, 2021)

#### **4.2.4 Badaa Mandir at village Bopora (Visited on April 30, 2021)**

The village locates in tehsil Bhiwani, on the road that leads to Tosham from Bhiwani. The temple is also famous as ghaat wala Shivala, as a huge water pond set up on the western side. The temple is dedicated to Lord Shiva and built on a high plinth. The main entrance is on the eastern side and a small entrance on the northern side also. The garbhagriha is a square-based structure that leads with a hemispherical dome in the interior and a lessened vimana on the superficial top of the temple. A small arched verandah is there in front of the garbhagriha. The walls are approximately three feet wide. The whole interior of the garbhagriha is adorned with the murals. The size of the paintings on the lower segment is larger than the middle section of the inner walls. Here, the size of the paintings is two and half feet by five feet. The content of murals allies with the mythology of Hinduism as well as nature. The paintings are well preserved until date. Every minute detail can be judged. The name of each personality is described with the form in Devanagari lettering.



**Fig. 4.73**



**Fig. 4.74**



**Fig. 4.75**

Fig. 4.73: Depicts the view of inside arena [Photograph], by Kaur, Tejinder (April 30, 2021)

Fig. 4.74: Raja Harish Chandra listening music from a woman musician [Photograph], by Kaur, Tejinder (April 30, 2021)

Fig. 4.75: The detail study of Fig. 4.73 [Photograph], by Kaur, Tejinder (April 30, 2021)

#### **4.2.5 Temple and Havelies of Village Dhanana (Visited on April 29, 2021)**

Dhanana village locates in the eponymous of Bhiwani district. It is one of the immense villages of the district. A number of old edifices associated with the 18<sup>th</sup> and 19<sup>th</sup> centuries can be seeing in the region. Even though, few relics of murals can be tracing in these constructions. These are following:

##### **4.2.5.1 Dhanay Bansal Ki Haveli**

This is a double storey building, located in the middle of the village. The outer wall as well as the walls of the courtyard are embellishing with the murals. The subject matter allies with the Hindu mythology, flora and fauna and geometric patterns. Every painting is framing with a simple and thick outline. Peacock is the most favorite bird of the artists who worked in the region, as a number of peacock birds can be seeing. The colors are natural and brilliant. Murals are in a fair state of conservation.



**Fig. 4.76**

Fig. 4.76: A scene from the haveli of Dhanay Bansal Ki Haveli [Photograph], by Kaur, Tejinder (April 29, 2021)

##### **4.2.5.2 Haveli of Krishna Seth**

In addition, this dual storey house presents the relics of mural art in the village. The outer wall, soffits of the extensions of roof are embellishing with the murals. The subject matter allies with nature and geometric prototype only. The colors of the paintings are still creating a center of attention among the commuter. Use of light and shade, natural flow of lines are the features. The building is demolishing as it is not in use.



**Fig. 4.77**



**Fig. 4.78**

Fig. 4.77 & 4.78: Different arrangements of nature as themes of murals [Photograph], by Kaur, Tejinder (April 29, 2021)

#### 4.2.5.3 Shivala on Ghat

It is a small temple dedicated to lord Shiva, placed on the bank (Ghat) of major water pond of the village. The main entrance of the temple is on west side. Three small windows on the eastern wall are the source of light inside the temple. On three corner of the building small chhatteries are there. The chattari of the south-west corner is very demolished as the base is still standing. The semi-circular dome of the chattari is placing on the arched pillars based on a hexagon platform. The chattari of the south-west corner has demolished. The half-lower part of the building sinks into the water of pond. The walls of temple and interior of the domes of chhatteries are adding details to the art of mural. The theme associates with the religion and flowers with arithmetical drawing. The paintings on the lower portion of the walls demolished with the dampness of pond water. Only on the upper segment of walls and interior of the chhatteries preserves the work of art.



**Fig. 4.79**



**Fig. 4.80**



**Fig. 4.81**

Fig. 4.79: A view from the interior of the dome of chattari located on the north-west corner of the temple [Photograph], by Kaur, Tejinder (April 29, 2021)

Fig. 4.80: The paintings on interior surface of the archway of the temple [Photograph], by Kaur, Tejinder (April 29, 2021)



Fig. 4.81: A frontal view of the temple [Photograph], by Kaur, Tejinder (April 29, 2021)

#### 4.2.5.4 Haveli of Amir Chand Nambardar

The dual storey haveli of Amir Chand Nambardar is one more example represents the mural art. The arch of chief doorway and freezes on the top of both frontal walls i.e. first and second floor are embellishing with the murals. The themes of murals are associates with the Hinduism, flora, and fauna. Once, the frontal wall and the interior of guest room also embellished with murals and now these paintings washed out with the thick layers of whitewash (Sharma Jaiveer, personal communication).



Fig. 4.82



Fig. 4.83



Fig. 4.84

Fig. 4.82: A view from the entrance of the haveli depicts Lord Ganesha with Ridhi and Sidhi [Photograph], by Kaur, Tejinder (April 29, 2021)

Fig. 4.83: A view of the freeze depicts Peacocks [Photograph], by Kaur, Tejinder (April 29, 2021)

Fig. 4.84: Different birds and flowers on the another freeze of haveli [Photograph], by Kaur, Tejinder (April 29, 2021)

#### 4.2.5.5. Shiva Temple of Village Dhanana (Visited on April 29, 2021)

The immense structure of temple locates in the centre of the village. Even all the paintings of the garbhagriha and other parts of the building are covers beneath the massive coatings of paint. The relics can be seeing as the bulky paint removed from

some parts. The Hindu content with natural elements is the topics of the murals (Sharma Jaiveer, personal communication).



**Fig. 4.85**

Fig. 4.85: A view of the temple from chief entrance [Photograph], by Kaur, Tejinder (April 29, 2021)



**Fig. 4.86**

Fig. 4.86: Relics of paintings in the corridor of temple [Photograph], by Kaur, Tejinder (April 29, 2021)

#### **4.2.6 Buildings in the village Jui Kalan (Visited on April 29, 2021)**

Jui Kalan village establish on the road that go ahead to Bhiwani from Loharu. The region belongs to Tehsil Bhiwani. This village also preserves the relics of murals linked with the 18<sup>th</sup> and 19<sup>th</sup> century.

##### **4.2.6.1 Haveli of Lala Lal Chand**

This building is also famous as Bhootan wali haveli among the people of the village. It locates near Radha Krishna Temple of the village. As usual, this haveli is also dual storey and facing towards west side. The surface on the outside wall of both top limits are beautify with the murals. The subject matter allies with the Hindu mythology, flora and fauna and daily routine of people, royal procession. Now days, Colors are fading due to one or more reasons. The owners of the building never visit the site since many years (Malik Ranbir (Sarpanch), personal communication). People of the locality are using the site for shed of animals and cow dunks. Therefore, the structure is also knocking down.



**Fig. 4.87**



**Fig. 4.88**

Fig. 4.87: The royal pageant [Photograph], by Kaur, Tejinder (April 29, 2021)

Fig. 4.88: A scene depicts birth of lord Krishna [Photograph], by Kaur, Tejinder (April 29, 2021)

#### 4.2.6.2 Seth Pooran Ram, Chandgi Ram Ki Haveli

It is a single storey building, situate in the south side of the village. The higher division of the external front wall prettify with the mural. The subject matter associates with the Hinduism and nature. These are maintaining until date. Colors are still bright but drawing of objects and forms is weaker than others are. Artist uses the monochromatic color scheme.



Fig. 4.89



Fig. 4.90

Fig. 4.89 & 4.90: Depicts paintings of different subject matter in the brackets under the railing [Photograph], by Kaur, Tejinder (April 29, 2021)

#### 4.2.6.3 Jot Ram Bania ki Haveli

It is a twice over building, establishes near the above said haveli of the village. Only five wall paintings related to Hinduism can be seeing here. Nevertheless, these are conserves in a good state of preservation. Colors are brilliant but drawing of forms is weaker.



Fig. 4.91



Fig. 4.92

Fig. 4.91: Lord Ganesha [Photograph], by Kaur, Tejinder (April 29, 2021)

Fig. 4.92: Human ji hauling the Dronagiri Mountain as in search of Sanjeevani herb [Photograph], by Kaur, Tejinder (April 29, 2021)

#### 4.2.7 Havelies at Kairu

Kairu is a block located on the road that leads to Bhiwani from Bahal in district Bhiwani. Many havelies can be seen in the area of Kairu. Few of those are still conserves the art of wall painting.

##### 4.2.7.1 Seth Bal Mukand Ki Haveli (Visited on September 22, 2021)

It is a shop-house style more than hundred years old building, located in the north-west side of the village. A small square room on the first floor conserves the murals. The size of the room is approximately “10 feet” X “10feet”. A small size verandah is situated in front of the room i.e. “6feet” X “10feet” (Hari Krishan (present owner), personal communication). The door of the room is opening towards south side in the verandah. Small size windows are there on the rest three walls of the room. The upper segment of the walls of room are embellishing with the murals. The subject matter allies with the incarnation of Vishnu. Colors are delightful. Each painting has its own double frame and depiction of nature in background attracts the visitors. The paintings of the northern wall are demolishing as the flake of plaster is removing. The rest sides are safe and secure. The both sides of the wall in verandah beautify with the wall art.



**Fig. 4.93**



**Fig. 4.94**



**Fig. 4.95**

Fig. 4.93: The Kalki Avtara of Vishnu [Photograph], by Kaur, Tejinder (September 22, 2021)

Fig. 4.94: The Outer view of the room that embellish with the murals [Photograph], by Kaur, Tejinder (September 22, 2021)

Fig. 4.95: Research scholar cleaning the painting before taking the photographs [Photograph], by Kaur, Tejinder (September 22, 2021)

##### 4.2.7.2 Bania Ki Haveli (Visited on September 22, 2021)

The Bania's haveli is single storey structure. The outer front wall is embellishing with the murals. The extension in the middle part of the wall with the help of arched pillars creates a shape of small verandah. Both side portions of walls had larger figures. A

freeze contains the words “Shri Ram Harye Har Harye Krishna” is creates on the top of the both sidewalls. As per the information provided by the local people that Bania wants, everyone who passes from the street can recite these words or can memorize the supreme power i.e. God (Kumar Vinay (local resident), personal communication; Phogat, personal communication). The content of the paintings is drives from the Ramayana, Mahabharata, royal procession and flora and fauna. The size of paintings is varying as per the requirement of the content. The dazzling colors of murals can still magnetize everyone’s attention. The lower section of the walls is deteriorating as no one is caring this glorious structure.



**Fig. 4.96**



**Fig. 4.97**

Fig. 4.96: A view of central extension of front wall [Photograph], by Kaur, Tejinder (September 22, 2021)

Fig. 4.97: Large size figure of elephant that attracts attention of every passenger [Photograph], by Kaur, Tejinder (September 22, 2021)

#### **4.2.7.3 House opposite Bania Ki Haveli (Visited on September 22, 2021)**

This is a double storey house located in the west elevation of Bania’s Haveli. Only a single freeze of murals can be seeing. It presents a combination of religious and natural content. This freeze is preserves well. Once, the whole surface of front wall of the house adorned with the murals (Sharma Vimal (present owner), personal communication).

#### **4.2.7.4 Seth Satya Naryan Ki Haveli (Visited on September 22, 2021)**

This is another edifice in village Kairu, which preserves relics of mural paintings of religious and geometric patterns until date. It is a double storey building, but the situation is extremely deprived.

#### 4.2.8 Edifices of village Kharak Kalan (Visited on April 28, 2021)

Kharak Kalan village locates on the road that leads to Delhi from Bhiwani, approximately 16-17 Km away from the Bhiwani. This village also maintains the relics of mural paintings. The sites are following.

##### 4.2.8.1 Hada Wala Mandir

Hada wala mandir situates on the bank of a huge water pool. A number of other structures like temples, ghats, and other can be seeing. The villager called the site as Tirth Sathal (Butta Ram (local resident), personal communication). The construction year of the building is in Samvat 1957 (inscribed on the stone inlayed on front wall of main shrine). It is dedicates to dignified lord Krishna. The interior of the dome is still preserves the murals of Rasa Lila content. The artist uses the flat colors. The primary and secondary color scheme be a magnet for the attention. Forms are ornaments with jewelry. Details of ornaments is provides with the tiny dots of white color. The rest of the paintings covered under the thick layers of paint done few years earlier. The other themes associated with Hindu mythology and nature, which went under the layers of paint (Sharma Ved (priest, since 30 years), personal communication).



Fig. 4.98



Fig. 4.99

Fig. 4.98 & 4.99: Depicts the detail of forms from Rasa Lila Scene [Photograph], by Kaur, Tejinder (April 28, 2021)

##### 4.2.8.2 Haveli of Bittu Sharma

This haveli contains a few paintings on the front wall of double storey building. Typically, the subject matter is religious. The arch of main entrance adorns with Rasa Lila theme. The extension of the roof beautify with the geometric and natural patterns. Its colors are attractive and infinitesimal details can be tracing. The building is demolishing day by day. According to the present owner of the edifice, it is more than hundred years old edifice and lakhnori bricks used for the construction.



**Fig. 4.100**



**Fig. 4.101**



**Fig. 4.102**

Fig. 4.100: A scene of Rasa-Lila on the arch of the doorway of haveli [Photograph], by Kaur, Tejinder (April 28, 2021)

Fig. 4.101 & 4.102: Various geometric and natural patterns on the extension of roof [Photograph], by Kaur, Tejinder (April 28, 2021)

#### **4.2.8.3 Pooran Singh Ki Haveli**

This haveli is breathing its last in these days. However, the relics of murals can be traces on the walls of edifice. It is a dual storey structure. Once, the interior as well as exterior of building glorified with the art of mural. This fact is narrates the present owner S. Dalveer Singh. The subject matter allies with the Hindu mythology, flora and fauna and daily routine of people. Colors are fading in these days.



**Fig. 4.103**



**Fig. 4.104**



**Fig. 4.105**

Fig. 4.103: Lord Krishna as Murlidhar [Photograph], by Kaur, Tejinder (April 28, 2021)

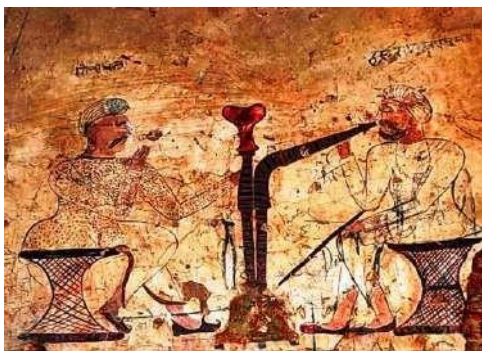
Fig. 4.104: Combination of Geometric and Floral pattern on a wall of haveli [Photograph], by Kaur, Tejinder (April 28, 2021)

Fig. 4.105: The view of a demolishing wall with its own pride [Photograph], by Kaur, Tejinder (April 28, 2021)

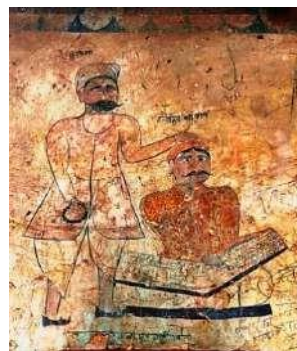
#### **4.2.8.4 Paras of Khandaya Panna**

The Paras of Kahandaya Panna destroyed few years earlier, before the visit of present scholar. Nevertheless, the villager preserves a wall of Paras that adorns with the murals. The content of these paintings allied with the daily routine of the peoples and legends. It includes Sarvan Kumar with his parents, people enjoying hookah and

others. A freeze on the top of the wall surface presents the geometric pattern. The black lines dominate in each painting. The style of clothes and moustache is typically local.



**Fig. 4.106**



**Fig. 4.107**

Fig. 4.106: Elaborate the culture of Haryana state i.e. people enjoying Hookah [Photograph], by Kaur, Tejinder (April 28, 2021)

Fig. 4.107: An unidentified theme, could be a Guru or Sisha [Photograph], by Kaur, Tejinder (April 28, 2021)

#### **4.2.9 Havelies at village Lohari Jattu (Visited on August 05, 2017)**

A village lies on the road that show the way to Hansi from Bhiwani. A number of havelies has protected the mural paintings of 18<sup>th</sup> and 19<sup>th</sup> century. Earlier Dr Kanwarjit Singh Kang and other art historian also visited the village in search of murals. The succeeding havelies are keeps the murals and their pleasant history.

##### **4.2.9.1 The Haveli of Choudhary Ramrik Singh**

Kang (1984) founds murals on the walls of this haveli in 1970s (p. 61). Now, only a few murals paintings are survive. These are associated with the flora and fauna. The parrot is a famous bird of the family or artist, as the depiction of parrots can be seeing in the most composition. The use of light and shade create 3-D effect in the painting. Each painting surrounded with the simple dual frames, created with the colors. The other paintings covered under the thick coats of paint. The content of the murals associated with the Hindu myths, flora, and fauna (Singh Kuldeep (local resident), personal communication).





**Fig. 4.108**



**Fig. 4.109**



**Fig. 4.110**

Fig. 4.108: A frontal view of the Haveli [Photograph], by Kaur, Tejinder (August 05, 2017)

Fig. 4.109: Depiction of flora and fauna (Parrots with Flowers) [Photograph], by Kaur, Tejinder (August 05, 2017)

Fig. 4.110: An arrangement of natural content with light and shade effects [Photograph], by Kaur, Tejinder (August 05, 2017)

#### **4.2.9.2 Haveli of Subedar Joginder Singh, Nakul Singh**

This building has two parts i.e. first part includes a deohari (dalan) and a drawing room. It is a single storey structure. After crossing the deohari, one can enter in the courtyard of the haveli. The second part of the haveli is used for the residence purpose. It is a double storey structure. Once, the front wall of this edifice adorns with the wall paintings (Singh Bhupinder (present owner), personal communication). Now the paintings can be traced on the arched doorway. The theme of murals derives from the Hindu mythology. Flying goddess also depicted on the wall. The effect of depth is created with a black thick line in the centre of painting. Light and shades effect in the environment is a fresh approach from which one can judge the influence of western art. The part of the building preserves in a fair state of conservation.



**Fig. 4.111**



**Fig. 4.112**



**Fig. 4.113**

Fig. 4.111: A saint as a devotee of lord Shiva as [Photograph], by Kaur, Tejinder (August 05, 2017)

Fig. 4.112: Lord Hanuman [Photograph], by Kaur, Tejinder (August 05, 2017)

Fig. 4.113: A view of the entrance of the inner portion of haveli [Photograph], by Kaur, Tejinder (August 05, 2017)

#### 4.2.9.3 Matto Singh Ki Haveli

The only dalan of the previous structure is protecting until date. The rest part was demolished and new style of houses built. The outer wall as well as the inner walls are decorates with the mural paintings. The arch of the doorway is beautifying with the floral motifs. The religious content is opting for the upper segment of the outer wall. The various fight scenes from different epics choose for the inner walls of the dalan. The artwork in this haveli is superior to the other havelies of the village. The forms are solid and flow of line is natural and smooth. Architectural designs are also uses in the background. The size of paintings is larger than the themes painted outside. The colors of paintings covered with the dust. Even though, the mural paintings attract the visitors.



**Fig. 4.114**



**Fig. 4.115**



**Fig. 4.116**

Fig. 4.114: Lord Ganesha painted on the upper section of outer wall of haveli [Photograph], by Kaur, Tejinder (August 05, 2017)

Fig. 4.115: Fight among Bali and Sukhreev, painted on the inner wall of the dalan [Photograph], by Kaur, Tejinder (August 05, 2017)

Fig. 4.116: Natural design with leaves and flowers on the arch of main entrance [Photograph], by Kaur, Tejinder (August 05, 2017)

#### 4.2.10 Architecture at Village Sohansara (Visited on April 27, 2021)

Sohansara village lies in constituency of Loharu, district Bhiwani. It is the last village of the Haryana state that locates just 7 – 8 Km away from Haryana – Rajasthan border. The following buildings preserve the mural paintings.

##### 4.2.10.1 Chhattri of Dadi Nano Sati

The temple of Nanosati is locating in front of Ram Lila ground, on the south-west side of the village. The temple is dedicates to Dadi Sati or Nano Sati. She was the ancestor

woman of Dalmia community's people (Singh Balbir (Manager), personal communication). The chattari of Dadi Sati is placed inside the main temple. Although, the complete building of the temple has reconstructed but they save the Samadhi of Dadi as it is. The basic structure is octagonal. The dome of the edifice is semi-circular. The inner side is embellishment with murals. The paintings are links with the Ramayana, Mahabharata, and folk wisdom. Architectural designs are also painted with the nature in the background. The drawing of forms is weaker. The life-story of the Nano Sati is also written in a block on the wall<sup>62</sup>. The language of description is Sanskrit. The paintings are still preserved in a fair state of protection. Apart from this Chattari, other chatteries can also be seen in the complex. All though few of them are adorned with the murals.



**Fig. 4.117**



**Fig. 4.118**



**Fig. 4.119**

Fig. 4.117: A view of the Chattari from inside the main building of temple [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.118: The horse rider on the back of horses with bow and arrows [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.119: The life story of Nano Sati prescribed in Sanskrit language [Photograph], by Kaur, Tejinder (April 27, 2021)

#### **4.2.10.2 Pujaria da Mandir**

Pujaria da Mandir is positioned near the well of Pujaria, in the locality known as Bas Panna. The building is standing on a plinth. After traversing a flight of staircase, we can access the deohari of the temple. On both sides of the deohari suburban rooms are located. In front of deohari, main shrine of temple is situated. A small courtyard in the centre is a source of light for the whole structure. The garbhagriha is a small square structure that leads with conical shikhara. A small verandah plays the role of mandapa. The temple is dedicated to Lord Krishna and Radha. Once the entire building

adorns with the murals (Dinesh Kumar (Pandit of the temple & Sanskrit teacher), personal communication). The paintings of this region cover under the thick layers of paints. Now the murals survived on the roof of mandapa. The themes are allies with the music and Rasa –Lila of lord Krishna with Gopies. The forms of flaying gandharvas, peacocks, and vegetation fill up the blank space. A freeze with geometric patterns provides the shape of frame. Inside the frame, on the lower side the female musicians playing musical instruments. The color pigments are still brilliant.



**Fig. 4.120**



**Fig. 4.121**



**Fig. 4.122**

Fig. 4.120: A view of the façade of the temple [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.121: A view from the roof of the temple presenting Rasa –Lila scene [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.122: Presenting female musician with diverse instruments in different poses [Photograph], by Kaur, Tejinder (April 27, 2021)

#### **4.2.11. Haveli at Village Legha (Visited on September 22, 2021)**

Legha village lies on the road that leads to Kairu from Lohani. In the region of this village, two havelies found that are adorns with the murals. These are following.

##### **4.2.11.1 Haveli of Chajju Bania**

It is a dual storey residence located in south side of the old rural community. The main entrance of the haveli is in north direction. Although, the haveli is in ruins now but, the façade of the haveli as well as the guesthouse (Bathak) was decorates with the murals. The topics of wall paintings are allies with the Hinduism, flora, and fauna, working routine of ordinary people. The size of the paintings is diminutive. The arch of main gate prettify with floral and Rasa Lila content. The form of Lord Ganesha with Ridhi and Sidhi also placed on the top of gateway. The colors still attracts the viewers. The flow of lines and floral motifs depicts the rhythm and movement in the

paintings. The animal and human forms are free from rigidity. The paintings are still preserves in a fair condition.



**Fig. 4.123**



**Fig. 4.124**



**Fig. 4.125**



**Fig. 4.126**

Fig. 4.123: Lord Laxmi seated on a lotus flower while the elephants are throwing money on goddess [Photograph], by Kaur, Tejinder (September 22, 2021)

Fig. 4.124: Lord Krishna with Radha [Photograph], by Kaur, Tejinder (September 22, 2021)

Fig. 4.125: Depiction of unique combination of Rasa Lila and floral design under the arch of entrance [Photograph], by Kaur, Tejinder (September 22, 2021)

Fig. 4.126: A farmer working in the field with his son [Photograph], by Kaur, Tejinder (September 22, 2021)

#### **4.2.11.2 Haveli of Lala Jogepal Panmeshri Das Gupta**

It is a double storey house located in the mid of the rural community. The construction year is written on the centre of the wall on first floor i.e. Samvat 2002. The outer façade of the house and the sidewall are making elegant with the murals. The subject matter allies with the Hindu myths, floral patterns as well as with the contemporary subject matters that includes a railway station with train on the platform, a British woman moving in a car and others. Therefore, the British influence on the owner of the house as well as on the painter is clear. The lower section of chief entrance arch is embellishing with floral design. On the sidewall, life-size human forms can be traces with faded colors. The colors of the paintings on fascia are still in good condition. Some drawings without color filling can be also traces on the sidewall. The paintings are demolishing day by day due to careless attitude.



**Fig. 4.127**



**Fig. 4.128**



**Fig. 4.129**



**Fig. 4.130**

Fig. 4.127: A fascia view of the haveli [Photograph], by Kaur, Tejinder (September 22, 2021)

Fig. 4.128: A British woman travelling by a car [Photograph], by Kaur, Tejinder (September 22, 2021)

Fig. 4.129: A scene depicting Railway Station and railway track [Photograph], by Kaur, Tejinder (September 22, 2021)

Fig. 4.130: A female enjoying dance [Photograph], by Kaur, Tejinder (September 22, 2021)

#### **4.2.11.3 Samadhi of Baba Bhaktawar Nath Ji (Visited on July 01, 2021)**

Samadhi of Baba Bhaktawar Nath ji is positioned in the Dera Baba Mail Nath ji math at Shimli Morh, Legha. This dera is located in the field of village, on the left hand side of the road that leads to Kairu from Lohani. It is situated in an open courtyard facing towards east. The Samadhi of Baba Mail Nath ji is adjoining the Samadhi of Baba Bhaktawar Nath Ji. The Samadhi is older more than two hundred fifty years, the fact was narrated by Baba Raj Nath Ji, present head of the Dera. Both the edifices based on square plan with hemispherical domes. The walls are thicker than two and half feet and made from lakhnori bricks and chunna. The dome of the Samadhi Baba Bhaktawar Nath ji contains paintings. The paintings on the walls had covered under the thick layers of paint. Only few relics are visible on ramparts while the murals of dome are in good state. As usual, themes are mythological and fight scene. Animal forms are decorative and attires are influencing from the Rajasthan clothing. Colors are bright and dark.



**Fig. 4.131**



**Fig. 4.132**



**Fig. 4.133**

Fig. 4.131: Vision of the samadhies at Dera Baba Mail Nath ji Math [Photograph], by Kaur, Tejinder (July 01, 2021)

Fig. 4.132: Lord Shiva and Parvati with Nandi Bull, scene on the southern wall [Photograph], by Kaur, Tejinder (July 01, 2021)

Fig. 4.133: A fight scene [Photograph], by Kaur, Tejinder (July 01, 2021)

#### **4.2.12 Havelies at village Hetampura (Visited on July 01, 2021)**

Hetampura is the next village on the same road on which village Legha lays. Haveli of Lala Tansukh Rai Gokal Chand and Lala Birbal Ram Mul Chand and Haveli of Lala Braabhu Dayal can be viewing in village Hetampura that adorns with the murals. All these havelies found in the Patwari chowk of the village.

##### **4.2.12.1 Haveli of Gokal Chand and Mul Chand July 01, 2021**

It is dual storey building constructed in Samvat 1999 for two brothers. It is a double haveli with double chowk. As per the information of Shri Hari Ram Ji one of the present owners, the work of paintings has done by the artisans of Chirawa, on the walls after the three years completion of construction. Ramji Lal and others resident of Golakgarh constructed the building; Shri Hari Lal narrates this fact. It is a rectangular building. The façade of the haveli titivates more than hundred paintings. Pure tempera technique has used for the embellishment. Subject matter associates with the religion, contemporary subjects, daily routine, political leaders and warriors, fruits and vegetables, flower pattern, and birds and animals. The sizes of the paintings are varied. Some paintings are of one by one and half feet while the others are of life-sized. The color palette is natural as per the requirement of the content. These are deteriorating day by day as the lack of maintenance.



**Fig. 4.134**



**Fig. 4.134**



**Fig. 4.134**



**Fig. 4.134**

Fig. 133: A view depicts the fascia of the Haveli [Photograph], by Kaur, Tejinder (July 01, 2021)

Fig. 134: Life sketch of political leaders and warriors [Photograph], by Kaur, Tejinder (July 01, 2021)

Fig. 135: Give you an idea about the owners of Haveli [Photograph], by Kaur, Tejinder (July 01, 2021)

Fig. 136: Confirming the religious subject matter painted on the walls of haveli [Photograph], by Kaur, Tejinder (July 01, 2021)

#### **4.2.12.2 Haveli of Lala Braabhu Dayal**

This is the next haveli of village Hetampura that decorated with the wall paintings. This is also double storey building. It has also constructed during Samvat 1999 (1942 AD). Shri Hari Ram told that Shri Mahadeva Ji that the resident of Bhiwani was the main mason who worked here. The entrance as well as the brackets under the extensions of the both roofs and upper section of walls preserves wall paintings. The themes of paintings are drives from the religious and natural content. These are still in good state. Depiction of seated forms of Lord Krishna with Radha has never scene in any other building.



**Fig. 4.138**



**Fig. 4.139**



**Fig. 4.140**



**Fig. 4.141**

Fig. 4.138: Depiction of Lord Krishna with Radha [Photograph], by Kaur, Tejinder (July 01, 2021)



Fig. 4.139: Lord Shiva with Devi Parvati and Nandi Bull [Photograph], by Kaur, Tejinder (July 01, 2021)

Fig. 4.140: Illustration of birds and flowers under the extension of balcony [Photograph], by Kaur, Tejinder (July 01, 2021)

Fig. 4.141: An exterior view of the Haveli [Photograph], by Kaur, Tejinder (July 01, 2021)

#### **4.2.13 Reference of other villages**

Apart from the above said regions of district Bhiwani, relics of mural art can be tracing in other villages and towns also. It includes Tigrana, Talu, Mittathal, Siwani, Tusham, Loharu and others. Katla Nand Lal zone of Bhiwani has also one haveli that is conserving wall paintings.

#### **4.3 District Charkhi Dadri**

Earlier Charkhi Dadri was a town of district Bhiwani. Previously Dadri was the South-tehsil of District Bhiwani (Gill, 2004, p. 128). It took the form of a district on September 18, 2016 (“Charki Dadri District” 2017). A number of buildings can also be tracing in the region of the district, which adorns with wall paintings.

##### **4.3.1 Chattari of Jatuu Ki at Dadri (Visited on April 29, 2021)**

This edifice can be tracing in the southwestern territory of Dadri, behind the Shiva temple. On the ground level, a square room is there. This room is surrounding with the extensions in the form of verandah with three opening on each side and a small square room on every corner. The chattari built on the first floor. It is beautify with the wall paintings. It is famous as Jatuu Ki Chattari. The basic formation of the chattari is octagonal, which is standing on arched pillars surmounts with the hemispherical dome. The subordinate segment of the arena is splitting into brackets. Further, the inner side of showground and every band segregates into panels. These panels are prettifying with religious, routine life of people, flora, and fauna subject matter. The paintings of arena are preserves well. However, the lower section artwork is inferior. One more chattari of similar formation can also be seeing in the west side of the above said. Nevertheless, the accessing way to that one is very terrible and relics of murals also be seeing in this one.



**Fig. 4.142**

Fig. 4.142: A view of the Chhattari from the ground of Shiva temple [Photograph], by Kaur, Tejinder (April 29, 2021)



**Fig. 4.143**

Fig. 4.143: A view from the interior of arena [Photograph], by Kaur, Tejinder (April 29, 2021)



**Fig. 4.144**

Fig. 4.144: A bracket divided into panels that beautify with different content [Photograph], by Kaur, Tejinder (April 29, 2021)

#### **4.3.2 Jain Samadhi at Dadri (Visited on August 07, 2017)**

It is a twice over construction, built in the remembrance of Choudhary Hira Singh Chanaria Jain (information on the inlay stone). It is located in front of Hanuman temple. The erection time of this edifice is 18<sup>th</sup> century (Jain Narinder, (local resident), personal communication). On the ground level, a small room surrounded with pillared verandahs has a Samadhi. On the first floor, nine chatteries can be seeing. The foremost and the biggest one locate in the centre that has a falcate dome. On the four angles of edifice small sized chatteries are situates with hemispherical dome and hexagonal shape. In the middle of each two small chatteries, a rectangular chattari is placed. All these parts of building are ornaments with mural paintings. The content of murals allies with the flora and fauna. Colors are still brilliant. The repair of the building is going on. Dr. Narinder Jain narrates that the original paintings are preserves as it is.



**Fig. 4.145**



**Fig. 4.146**



**Fig. 4.147**



**Fig. 4.148**

Fig. 4.145: A sight of the Jain Samadhi [Photograph], by Kaur, Tejinder (August 07, 2017)

Fig. 4.146: A form of Tiger in relaxing pose [Photograph], by Kaur, Tejinder (August 07, 2017)

Fig. 4.147: Depiction of nature as an arrangement [Photograph], by Kaur, Tejinder (August 07, 2017)

Fig. 4.148: A freeze on the wall of central Chattari [Photograph], by Kaur, Tejinder (August 07, 2017)

#### **4.3.3 Chandar Sain's DiwanKhana at Dadri (Visited on August 07, 2017)**

The residential building of Choudhary Chandar Sain is famous as the DiwanKhana among the local community. According to Gazetteer of Phulkaian State (1904), this building was a major edifice of the Dadri village (p. 333). A huge rectangular lobby with an open front maintained on the arched columns. The courtyard on three sides provides good ventilation to the building. The ceiling of the lobby made from the whittled wood. The walls are adorned with the mural paintings. The explanatory descriptions in Persian lettering can also be seen. The subject matter varies i.e. Hindu mythology, geometric pattern, as well as contemporary personages. The situation of the paintings is not too good. The building is deteriorating day by day.



**Fig. 4.149**



**Fig. 4.150**



**Fig. 4.151**



**Fig. 4.152**

Fig. 4.149: Geometric design on the Chhajja of Chandar Sen's DiwanKhana [Photograph], by Kaur, Tejinder (August 07, 2017)

Fig. 4.150: Rasa Lila theme on the curve of the entrance Chhajja of Chandar Sen's DiwanKhana [Photograph], by Kaur, Tejinder (August 07, 2017)

Fig. 4.151: Circular design with leaf of flower, from Mahajano ki Haveli at Dadri [Photograph], by Kaur, Tejinder (August 07, 2017)

Fig. 4.152: Portrayal of Radha Krishna in a bracket of roof extension, mural from Mahajano ki haveli at dadri [Photograph], by Kaur, Tejinder (August 07, 2017)

#### **4.3.4 Mahajano Ki Haveli at Dadri (Visited on August 07, 2017)**

The owner, who built the haveli, is Lala Vaarsi Das. It locates near the Ram Lila ground of Dadri. The condition of the haveli is in devastated. Only few relics can be tracing now. Kang (1984) traced murals on this haveli in a fair state during 1970s (p. 61).

#### **4.3.5 Shri Radha Krishna Temple and Shri Ram Temple at Dadri (Visited on August 07, 2017)**

Both temples can be locates around the Sameshwar tank, Dadri. The buildings are in wreck situation. Although, the murals associated with Hindu Mythology, geometric design, birds and animals with vegetation can be seeing in the both place of worship.

#### **4.3.6 Haveli of S. Bhim Singh Chowan at village Bound Kalan (Visited on September 22, 2021)**

Bound Kalan is a mammoth village of Dadri Tehsil. It is situates on the road that meets Kalanour to Dadri. It is approximately 18 Km away from the district headquarter. In the mid of the village, haveli of Bhim Singh Chowan is locates in the Asalam Panna. It preserves mural paintings in a good condition. It is a single storey building. Once the all parts of the haveli was adorns with this style of work. S. Bhim Singh narrates this fact. Now, only the upper segment of the walls in bathak of the haveli has remains of paintings. The depiction of nature with geometric prototype and royal people presents the interest of the owner as well as artisan who worked here. The natural colors give the immense serenity to the eyes of observer.



**Fig. 4.153**



**Fig. 4.154**



**Fig. 4.155**



**Fig. 4.156**

Fig. 4.153: An unidentified male form [Photograph], by Kaur, Tejinder (September 22, 2021)

Fig. 4.154: Display of nature in a frame [Photograph], by Kaur, Tejinder (September 22, 2021)

Fig. 4.155: The portrayal of nature in the corners of the haveli [Photograph], by Kaur, Tejinder (September 22, 2021)

Fig. 4.156: A view of the eastern wall of the bathak [Photograph], by Kaur, Tejinder (September 22, 2021)

#### **4.3.7 Shivala at village Bound Kalan (Visited on July 01, 2021)**

The temple locates near government school. It is a small square building with a porch in front and having a conical shikhara. The upper section of the inner walls and dome are still conserves stunning mural paintings. As usual, the subject matter of these paintings is associates with the mythological content as well as flora and fauna. Each painting has its own simple frame. The colors are sharp and striking. The lower section of the walls has renovated. Another small building is also situates near the temple. The roof of this edifice is also embellishes with the murals. Rasa Lila, Vastraharan by child Krishna and natural world are some themes that presented here. This is a very crowded composition. All the paintings are preserving a very good state of maintenance.



**Fig. 4.157**



**Fig. 4.158**



**Fig. 4.150**



**Fig. 4.160**

Fig. 4.157: A view of the Temple complex [Photograph], by Kaur, Tejinder (July 01, 2021)

Fig. 4.158: Lord Krishna playing Holi with milkmaid and milkmen [Photograph], by Kaur, Tejinder (July 01, 2021)

Fig. 4.159: Lord Narsingh killing the Harnakash [Photograph], by Kaur, Tejinder (July 01, 2021)

Fig. 4.160: Vaster Haran scene in the middle while the Rasa Lila on the sides [Photograph], by Kaur, Tejinder (July 01, 2021)

#### **4.3.8 Temple of Jassi Bania at village Bound Kalan (Visited on July 01, 2021)**

The temple devoted to lord Shiva, situates on the northern-east fringe of the village. The temple has built on an enormous elevated plinth. This is a navaratha style temple.

A small porch in front of garbhagriha plays the role of Mandapa or Jagmohana. In the upper section of both parts of the temple are maintaining wall paintings in a good condition. As usual, the subject matter of these paintings are concerning with the religious, social and environmental world. As the paintings are located on the height of approximately thirty feet, these are covered with the dust. Whatever the situation is the subject matter, the colors of paintings, and different compositions can be identifying.



**Fig. 4.161**



**Fig. 4.162**



**Fig. 4.163**



**Fig. 4.164**

Fig. 4.161: An outlook of the temple structure [Photograph], by Kaur, Tejinder (July 01, 2021)

Fig. 4.162: A scene from the dome of garbhagriha [Photograph], by Kaur, Tejinder (July 01, 2021)

Fig. 4.163: An elephant depicts with the various faces of human [Photograph], by Kaur, Tejinder (July 01, 2021)

Fig. 4.164: The interior of the dome of Mandapa [Photograph], by Kaur, Tejinder (July 01, 2021)

#### **4.3.9 Haveli of Jagdish Chand, Gain Chand at village Bound Kalan (Visited on September 22, 2021)**

It is also located in the locality of Asalam Panna of village Bound Kalan. Although the haveli is breathing its last, but the relics of paintings can be tracing in a fair condition. Routinely, the subject matter associates with the religious conviction, daily life routine of community as well as the contemporary innovation such as a train on the railway track with full of passengers. It presents the European influence on the rich people of the community of that period. However, they hold their belief and importance of religion also, because the artist provides the space to religion content in the upper sect of walls and the others in lower segments. The colors are natural and attractive.



**Fig. 4.165**



**Fig. 4.166**



**Fig. 4.167**

Fig. 4.165: A view of Train on the left hand sidewall of the haveli [Photograph], by Kaur, Tejinder (September 22, 2021)

Fig. 4.166: Goddess Durga riding a lion [Photograph], by Kaur, Tejinder (September 22, 2021)

Fig. 4.167: A view of the Haveli in ruins [Photograph], by Kaur, Tejinder (September 22, 2021)

#### **4.3.10 Haveli of Shri Nanad Lal at village Jhojhu Kalan (Visited on May 28, 2021)**

Jhojhu Kalan village located 16-17 Km away from the district headquarter Charki Dadri. ‘Kalan’ word derivative from the Persian lingo that means ‘small’. The Haveli of Shri Nand Lal locates near Kharia khua (Khua means water source) of the village. The fascia of haveli titivates with the mural paintings. The arched doorway of the haveli contains themes related to flora and fauna. The other subject matter of murals is allies with the geometric motifs, elephant ride, and spiritual. The forms are of huge sizes. The paintings of the lower portion depreciated than the upper segment. The flow of lines is smooth and colors still attracts the person who passes away in front of haveli.



**Fig. 4.168**



**Fig. 4.169**



**Fig. 4.170**

Fig. 4.168: The ride of elephant and form of Lord Krishan as Murlimanohar [Photograph], by Kaur, Tejinder (May 28, 2021)

Fig. 4.169: View of arched doorway [Photograph], by Kaur, Tejinder (May 28, 2021)

Fig. 4.170: Flora and Fauna [Photograph], by Kaur, Tejinder (May 28, 2021)

#### 4.4 District Gurgaon

After 1947, the region became a part of Punjab and presently this district of Haryana became a part of the state on November 1, 1966 AD (Gill, 2004, p. 778). Another name of the city is Gurugram. The city is too older as the reference of the city prescribed in the Mahabharata. Yudhishtira, the senior most of five Pandavas donated this village to his guru Dronacharya as a gift (Jain & Dandona, 2012, p. 148). The remains of mural paintings can also be tracing in the region of this district.

##### 4.4.1 Chattari Sethani Ke at Farrukh Nagar (Visited on August 08, 2017)

It is a pavilion style small octagonal, double stroyed structure positioned on Farrukh Nagar–Jhajjar road. It is conserve under the protection of private owner. At the ground floor, there are eight archways on all sides. From which seven are covers with bricks but only one is opens as a main entrance. In the middle of this structure, one more octagonal room is there. At the first floor there is an octagonal structure topped with a dome of an inverted lotus. This pavilion is enrichment with wall painting based on Rasa Lila and Krishna Lila themes. Celebration of Holi, fight of wrestlers in akhara, folk tales, Krishna lifting mount Goverdhan and others are locates in the panels under the dome. The artists use a bright color palate. The paintings are losing their shine due to lack of care. According to the present owner of the building time period of its construction is 19<sup>th</sup> century.



**Fig. 4.171**



**Fig. 4.172**



**Fig. 4.173**

Fig. 4.171: A fascia view of Chattari [Photograph], by Kaur, Tejinder (August 08, 2017)

Fig. 4.172: A view depicts Holi celebration [Photograph], by Kaur, Tejinder (August 08, 2017)

Fig. 4.173: A scene presents fight between two wrestlers [Photograph], by Kaur, Tejinder (August 08, 2017)



#### **4.4.2 Shish Mahal at Farrukh Nagar**

This historical housing structure is placed in old Anaj Mandi of Farrukh Nagar town and stated as a protected monument by the Government of Haryana. It is one of the 18<sup>th</sup> century constructions in India. It has been constructed by Faujdar Khan for his housing purpose, who was a Governor during the empire of monarch Farrukh Siyar (Acharya, 2008, p. 60). The Diwan-e-aam is a part of the building that is embellished with artwork. It is a rectangular building, which provides an excellent example of Mughal architecture. Some faded imprints of still life paintings can be traced on the top corners of the walls of the building. The roof of the building is made from wood. Small pieces of mirrors are also fixed in the wood of the roof as well as on the back wall. This is the reason the building is famous as Shish Mahal.

#### **4.5 District Hisar**

The region of the district is surrounded by the Mansa District of Punjab in the Northwest, District Jind in the east, Rothak in the southeast, Bhiwani lies in the south and Rajasthan state in the south-west and west side (Gill, 2004, p.489). The Hissar city was established by the Feroze Tuglak in 1356 AD (Gill, 2004, p. 490). Rakhi Garhi, Siswal, Agroha, and Hansi are the conurbations that provide examples of Harappa and Pre-Harappa sites in the state.

##### **4.5.1 Havelies at Bass**

Bas village is located on the NH-709A highway that shows the way to Jind from Bhiwani. It is a municipality of tehsil Hansi district Hisar. As it is a village of proprietor peoples, old structures are still preserving in the locality.

##### **4.5.1.1 The Haveli of Shri Dhanpat Rai (Visited on August 05, 2016)**

This haveli is found in the area known as Panna Khurd of the village. It is a single storey structure. The façade of the haveli preserves murals. The fascia wall divides into square and rectangular panels with designs created with plaster. These panels are embellished with the murals of religious i.e. incarnation of Vishnu and natural content i.e. flora and fauna. The red, green, blue, yellow, and black colors still can be traced. The paintings are deteriorating day by day as no one resides in the haveli. Kang traced a good state of murals during 1969 (Kang, personal communication).



**Fig. 4.174**



**Fig. 4.175**



**Fig. 4.176**

Fig. 4.174: A view of the fascia of the haveli [Photograph], by Kaur, Tejinder (August 05, 2016)

Fig. 4.175: Radha and Krishna [Photograph], by Kaur, Tejinder (August 05, 2016)

Fig. 4.176: Unidentified human form [Photograph], by Kaur, Tejinder (August 05, 2016)

#### **4.5.1.2 The Paras of Panna Khurd (Visited on August 05, 2016)**

Another building of this village is Paras of the Panna Khurd locality. The subject matter of the paintings allies with the as usual themes of religion, myths, folk lore, vegetation, birds, and animals (Kang, personal communication). However, the present scholar found that the old building demolished by the local people and a new one built on the same site. The villager told that the building of paras cracked brutally. The people of the village use to sit here and children are playing in the evening here. Due to this reason the renovation of the edifice has done.

#### **4.5.1.3 Other Havelies Visited on August 05, 2016)**

Haveli of Shri Ragga Bania, Haveli of Ganga Dutt Sharma, Haveli of Joga Ram More Kudda Ram More, and Seth Suraj Bhan Mittal also preserve relics of murals. The geometric prototype, flora, fauna, and religious content used for the paintings. Most of these havelies are breathing their last now days.



**Fig. 4.177**



**Fig. 4.178**



**Fig. 4.179**

Fig. 4.177: Floral and geometric patterns on the outer wall of Ragga Bania's haveli [Photograph], by Kaur, Tejinder (August 05, 2016)

Fig. 4.178: God 'Sun' [Photograph], by Kaur, Tejinder (August 05, 2016)

Fig. 4.179: White pigeons [Photograph], by Kaur, Tejinder (August 05, 2016)

#### **4.5.2 Edifices at village Sultanpur (Visited on May 08, 2017; Revisited April 30, 2021)**

Sultanpur an old parish, situated in Hansi tehsil of district Hisar. The founder of the village Shohlan belongs to Jat community. Shri Ajay Rana, a local resident narrates this fact.

##### **4.5.2.1 Samadhi of Baba Amrit Nath**

Baba Amrit Nath ji was a Siddha Yogi of Nathpanthi sect of Hinduism. The Samadhi of Baba Amrit Nath ji is located in the Dera Baba Amrit Nath. Raja Maan Singh of Jodhpur provided finance for the establishment of dera (Yogi Santosh Nath Ji (present owner of the gadi), personal communication). According to the present Mahant of the dera, the construction year is Vikrami Samvat 1884. The dera complex divided into two parts i.e. housing and others. After crossing the main dehuri, one can access the second chief entrance. On the left hand side, the Samadhi of Amrit Nath ji situated. The basic structure of the Samadhi is square that leads with hemispherical dome. On each corner, a small square room is situated with curved arena. In these rooms, the effigy of the follower sages had placed. The centre vestibules between the two corners are the centre of attraction. The entrance doorway of the Samadhi opens on the southwest side. In front of the entrance a small shrine of temple is located. This temple is dedicated to lord Shiva. It is a later addition. All parts of Samadhi building are adorned with the murals. The subject matter allies with the Hindu myths i.e. Ramayana, Mahabharata, Krishna Lila's, and Devi Shakti. Other content derives from the geometric blueprint, plant life, birds, and animals. The condition of the paintings in the atrium is far better than the main hall. As the rituals are performed here inside the main hall, the smoke of essence faded the colors.



**Fig. 4.180**



**Fig. 4.181**



**Fig. 4.182**

Fig. 4.180: A view of the Samadhi [Photograph], by Kaur, Tejinder (April 30, 2021)

Fig. 4.181: Rasa Lila scene on the ceiling of vestibule [Photograph], by Kaur, Tejinder (April 30, 2021)

Fig. 4.182: A fight scene [Photograph], by Kaur, Tejinder (April 30, 2021)

#### 4.5.2.2 Paras of Dalphan Panna

Paras also known as Choupal, is a meeting place for the male people of a village. A number of Paras can be seen in the Sultanpur village. However, the Paras of Dalphan locality is significant for this study. It is a triple storied building. The middle part of the building embellishes with the murals. The themes are associated with Vaishnavism, Shaivism, and Shaktism of Hindu religion. Color scheme is brilliant and striking. The paintings are preserved in a fair state of conservation. The artwork of this panna is feeble than the artwork done in Samadhi of Amrit Nath ji. However, it provides immense pleasure to the viewer.



**Fig. 4.183**



**Fig. 4.184**



**Fig. 4.185**



**Fig. 4.186**

Fig. 4.183: Fascia view of Paras [Photograph], by Kaur, Tejinder (April 30, 2021)

Fig. 4.184: Krishna stolen the Vasteras of Gopies [Photograph], by Kaur, Tejinder (April 30, 2021)

Fig. 4.185: Lord Shiva with Parvati and Nandi (bull of lord Shiva) [Photograph], by Kaur, Tejinder (April 30, 2021)

Fig. 4.186: Lord Vishnu with Lakshmi on Sheshnaag [Photograph], by Kaur, Tejinder (April 30, 2021)

#### 4.5.3 Chattari of Baba Naryan Das ji at village Umra (Visited on May 08, 2017; Revisited on April 30, 2021)

Umra is 7-8 km away from the village Sultanpur. The founder name of the village is Ohalan, a member of Jat community. Chattari of Baba Narayan Das ji is situated in an open area of South side in village Umra. The paintings of the room on the ground floor are covered under the thick layers of white wash. This piece of information was recounted by Shri Satish, the present caretaker of the edifice. Presently, the paintings are available in the dome of the chattari and the brackets in between the pillars and the

arena. The themes are as usual derives from the religion and nature. The condition of the murals is in ruins. The drawing of vegetation is more superior to the human forms. Artist uses the bright color palate for the paintings.



Fig. 4.187: A view of the building of the chhattari [Photograph], by Kaur, Tejinder (May 08, 2017)

Fig. 4.188: Depiction of vegetation in a corner [Photograph], by Kaur, Tejinder (May 08, 2017)

Fig. 4.189: A female in Haryanvi attire [Photograph], by Kaur, Tejinder (May 08, 2017)

Fig. 4.190: Combination of nature and geometry [Photograph], by Kaur, Tejinder (May 08, 2017)

Fig. 4.191: Lord Krishna as Murlidhar [Photograph], by Kaur, Tejinder (May 08, 2017)

#### **4.5.4 Badi Chopal at village Ladwa (Visited on April 30, 2021)**

Ladwa is a major village of tehsil and district Hisar. It is situated on the boulevard that escorts to Hisar from Tosham. Badi Choupal is a double storey construction and locates on the main road. The Punia Jat community collected the funds for the erection of the Chopal (Aman Sunch (local resident), personal communication). The construction year of the choupal is written on the entrance i.e. Vikrami Samvat 1972. According to the Shri Aman Sunch (local resident) Balak Ram, Sheeoraan, Nannu Ram, and Agnoo Ram are the masons and artists who worked here. The lower outer wall and the room on the ground floor renovated with the sand stone slabs in 2014-15. The upper outer section of walls and the verandah of first floor still preserve murals in good position. The content of wall paintings is driven from the Hindu religion, routine life of proprietors, musician, birds and animals, flora and fauna, geometric style design and others. A cyclist driving the cycle is the content that depicts the

contemporary life situation of people. Human forms are elongated. The sizes of the forms depict the importance of form. For example, a scene depicts a woman with horse presents the importance of womanly. The depiction of chair, cycle, and high heels of women shoes presents the influence of western culture on routine life.



**Fig. 4.192**



**Fig. 4.193**



**Fig. 4.194**



**Fig. 4.195**



**Fig. 4.196**



**Fig. 4.197**

Fig. 4.192: A view of the facade of choupal [Photograph], by Kaur, Tejinder (April 30, 2021)

Fig. 4.193: Radha with lord Krishna [Photograph], by Kaur, Tejinder (April 30, 2021)

Fig. 4.194: Gugua Pir riding a horse [Photograph], by Kaur, Tejinder (April 30, 2021)

Fig. 4.195: A cyclist drives the cycle [Photograph], by Kaur, Tejinder (April 30, 2021)

Fig. 4.196: A proprietor distribute money [Photograph], by Kaur, Tejinder (April 30, 2021)

Fig. 4.197: A woman with horse [Photograph], by Kaur, Tejinder (April 30, 2021)

#### **4.5.5 Haveli of Seth Tula Ram Sheoran at village Bhua Kunwari (Visited on April 30, 2021)**

Village Bhua Kunwari situates 15 Km away from the Tosham hills in the west side of Tosham, on the thoroughfare that direct to Hisar from Tosham. Haveli of Seth Tula Ram located in the mid of the rural community. This zone of the village is famous as “Sheoran Panna”. It is a dual storey building who passed his hundred twenty-five years of spring seasons. The external ramparts and panels under the roof extensions, the walls and top segment of major verandah (Guest Room) as well as the internal

boundaries of the courtyard are decorating with the murals. The subject matter allies with the Hindu legends, flora, fauna, routine life of people and geometric prototype. Explanation of every artwork elucidates in Devanagri script. The paintings in the guest room are still preserves in a good state of preservation while the colors of the outer wall are fading in these days. The paintings of courtyard are demolishing with the flakes of smoke and dust. The lower sections of the walls are demolishing. The present owner wants to preserve this edifice for the sightseer.



**Fig. 4.198**



**Fig. 4.199**



**Fig. 4.200**

Fig. 4.198: A view of front doorway [Photograph], by Kaur, Tejinder (April 30, 2021)

Fig. 4.199: Ravan in appearance of a Sage received food from Sita during her stay in the forest [Photograph], by Kaur, Tejinder (April 30, 2021)

Fig. 4.200: Sita Haran episode from Ramayana [Photograph], by Kaur, Tejinder (April 30, 2021)

#### **4.5.6 Others**

Kang (1984) traced murals on the House of Shri Baru Mal at village Sulchini and on the walls of Paras of Panna Thela at village Narnaund (p.61) and Phogat Ranbir Singh found murals in villages Bainsi Amirpur and Siswal (Phogat, personal communication). Now all the edifices of these villages are demolished, which once adorns with the murals.

#### **4.6 District Jhajjar**

Earlier, it was a part of district Rothak and situated 29 Km away from the capital of India in the western side (Nabha, 2004, p. 406). The area of the district has engraved out from the region of Rothak on July 15, 1997 (“Jhajjar District, 2019). Number of edifices related to murals contributing in this study. These are giving below.

##### **4.6.1 Dharamshala at Jhajjar (Visited on May 12, 2017)**

Also famous as Ballu ki Dharamshala is located on the outer side of the city on the Jhajjar – Rewari highway. Now it is in derelict condition and unprotected building. Based on a square plan, it is placed on a pedestal with a colonnaded verandah on all sides of the building. On the roof of the structure, five chhatris are located. The middle one is huge in size while the other four of the corners are comparatively small. This can be judged from the lakhnori bricks and the plastered walls that the construction period of the building is 19<sup>th</sup> century. The chhatris as well as the inner walls of the building are ornamented with painting. Themes are taken from Hindu mythology and some floral & geometric designs are present on the walls of the verandah. Most of the paintings are covered under thick layers of paint. Due to lack of preservation and care, it is deteriorating day by day.



**Fig. 4.201**



**Fig. 4.202**



**Fig. 4.203**



**Fig. 4.204**

Fig. 4.201: The dome of middle chhatari [Photograph], by Kaur, Tejinder (May 12, 2017)

Fig. 4.202: A geometric design from the roof of the frontage verandah [Photograph], by Kaur, Tejinder (May 12, 2017)

Fig. 4.203: Detail of floral pattern [Photograph], by Kaur, Tejinder (May 12, 2017)

Fig. 4.204: A view of the Ballu wali dharamshala from the roadside [Photograph], by Kaur, Tejinder (May 12, 2017)

#### **4.6.2 Ubbwala Kutia at village Dulhera (Visited on June 22, 2021)**

Dulhera village of district Jhajjar lies in Bahadurgarh tehsil. A small temple dedicated to Lord Shiva is situated in the complex of Ubbwala Kutia. The basic structure of the temple is square with the hemispherical dome. The interior of the dome is embellished with the wall paintings of floral design. The colors are bright and attractive. As the lower portion of the walls is now covered with the tiles, so the present scholar failed to achieve any traces of wall paintings on the walls.





**Fig. 4.205**

Fig. 4.205: The floral depiction on the interior of the dome [Photograph], by Kaur, Tejinder (June 22, 2021)

#### **4.6.3 Shivala at village Asaudha Todran (Visited on June 22, 2021)**

The region of village Asaudha Todran and village Asaudha Siwan is combined known as Asaudha. The village locates in the Bahadurgarh tehsil of the district Jhajjar just 12-13 Km away from the Bahadurgarh. A small Shivala Known as Mirti Paay Shivala is locates in the Balba Patti of Asaudha Todran. The temple is situates on a simple basic square structure, facing towards east. The walls of the shrine are more than two and half feet wide. The Shikhara of the temple is superfluous adorned with the statues, inverted lotus petals, and floral designs of painting. A small mandapa is also situates in front of garbhagriha. The upper portion and interior dome of the Shivala decorates with the wall paintings. A large panel on each wall divides further into three segments. So, total twelve panels with religious themes found on the walls. The dome is flourishes with the floral patterns while the Harnaksh vadh by Narshingh, lord Ganesha with Ridhi and Sidhi, horse rider, royal procession, and daily customs are the major themes. A different kind of musicians (human forms) depicts in each corner with local features. The paintings are still preserves in affair state of conservation.



**Fig. 4.206**



**Fig. 4.207**



**Fig. 4.208**



**Fig. 4.209**

Fig. 4.206: A side view of the temple [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.207: A musician on the top corner of the wall [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.208: A prospect presenting daily routine i.e. milking cow [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.209: A spectacle of Lord Ganesha with Ridhi and Sidhi [Photograph], by Kaur, Tejinder (June 22, 2021)

#### **4.6.4 Edifices at village Chhara (Visited on June 22, 2021)**

Village Chhara lies on the Beri-Sampla road in tehsil Bahadurgarh of the district. A number of buildings situated in this village enhance the history of wall paintings.

##### **4.6.4.1 Shivala (Visited on June 22, 2021)**

A small octagonal shaped building dedicated to Lord Shiva, known as Shivala situated on the bank of Aam Kunth pond. As usual the material used for the construction is lakhnori brick and chunna. The walls of the building are thicker than two and half feet. The entrance of the holy shrine is towards east. The paintings of the subordinate walls are covered with the thick layer of paints. However, the painter who painted the interior walls and dome saved the original wall paintings as it is. The inner side of the dome is divided into eight panels with the help of floral blueprint. The artist prefers to portray single forms in the panels of dome rather than the groups. The background of the themes, which depicts on the upper segment of the walls are blank. To endow with a special attention here the artist draws a frame to particular content. The content of the paintings is derived from the religion, myths, flora, fauna, and geometric patterns. A double band, one is of floral pattern filled with colors and the second one is of geometric outline without color filling separates the lower walls and the upper segment of the building. The paintings are saved in a fair state of protection.



**Fig. 4.210**



**Fig. 4.211**



**Fig. 4.212**



**Fig. 4.213**

Fig. 4.210: A view of the Shivalaya building [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.211: Lord Ganesha with Ridhi and Sidhi [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.212: A proprietor person travelling by an elephant [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.213: A view from the interior of the dome [Photograph], by Kaur, Tejinder (June 22, 2021)

#### **4.6.4.2 Haveli of Pandit Kewal Ram (Visited on June 22, 2021)**

The haveli of Pandit Kewal Ram is located in the centre of the village near old market of village. At present, the owner demolished the entire building. However, the inner walls of haveli communicate about the inheritance and its glorious history even today. Apart from the flora and fauna, contemporary themes such as a British person riding a horse, depiction of false windows and gateway as well as geometric designs. The whole wall divides into horizontal and vertical panels, in which a particular content is depicted. The pillars are also adorned with floral design. The colors are vibrant and still attract each person who passes through the front. Soon we will lose this artwork as the reconstruction of edifice starts within few days.



**Fig. 4.214**



**Fig. 4.215**



**Fig. 4.216**



Fig. 4.214: A British man riding a horse [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.215: A wall contains different content such as false window, floral pattern, and border design [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.216: Details of Fig. 4.215 [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.217: Floral design on a pillar of the haveli [Photograph], by Kaur, Tejinder (June 22, 2021)

#### **4.6.4.3 Other buildings**

Some other buildings can also be traced in the locality of the village Chhara. It includes Shyam ji ka mandir, kua in a ruined haveli, and havelies of Choudhary and banyans of the village. At present, all are breathing their last in these days but

preserves the relics of wall paintings. The themes associate with as usual religion, flower, leafs, geometry and contemporary content.



**Fig. 4.218**



**Fig. 4.219**



**Fig. 4.220**



**Fig. 4.221**

Fig. 4.218: Geometric pattern on the extension of roof from the haveli of Choudhary [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.219: An army person from the wall of Bania haveli [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.220: A religious theme from the walls of Shyam ji ka Mandir [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.221: A floral design on the pillar of a well [Photograph], by Kaur, Tejinder (June 22, 2021)

#### **4.6.5 Havelies at village Dighal (Visited on June 23, 2021)**

Village Dighal lies on the road that moves towards Jhajjar from Rohtak. A number of ruined havelies with leftovers of wall paintings situates near old bazaar of the village. It includes haveli of Master Jeet Singh at Dalyan panna, haveli of Shri Daya Nand, haveli of Nawasa Bania, haveli of Hari Krishan Bania at Mithyan panna and others. The subject matter of paintings is allies with the day-to-day routine, religion, birds, and animals as well as with nature. Some warily style painting can be viewing on the walls of Master Jeet Singh's haveli. The researcher never found this style of painting on walls in the region. Most of paintings covered under the chunky layers of paint. As the condition of havelies is critical, so this art will demolish soon.



**Fig. 4.222**



**Fig. 4.223**



**Fig. 4.224**



**Fig. 4.225**

Fig. 4.222: A painting depicts Radha and Krishna on the front wall of verandah in Daya Nand's haveli [Photograph], by Kaur, Tejinder (June 23, 2021)

Fig. 4.223: Mother and child from the facade wall of Nawasa Bania's haveli [Photograph], by Kaur, Tejinder (June 23, 2021)

Fig. 4.224: A warily style painting from the wall of master Jeet Singh's haveli [Photograph], by Kaur, Tejinder (June 23, 2021)

Fig. 4.225: A male in Haryanvi attire on the wall of Harbir's haveli [Photograph], by Kaur, Tejinder (June 23, 2021)

#### **4.6.5.1. Unknown Chattari at village Dighal (Visited on June 23, 2021)**

Another edifice in the locality of village that beautify with the wall paintings is unknown chattari. It is situated in the northeastern side of the village. It is standing on a pedestal. The ground floor of the building is used for preserving food for cows and other stuff. On the first level of the edifice, four alike chatteries are situated one on each corner. All these are octagonal in shape. A chattari of octagonal style but larger than others is standing in the middle. The inner sides of all these chatteries are embellished with the designs derived from nature. The flow of line depicts the natural movement. The colors are brilliant as well as natural and attractive. It can be felt as the wind flows and beautiful leaves and flowers are creating the musical cadence. The plaster of the ground floor walls vanished out.



**Fig. 4.226**



**Fig. 4.227**



**Fig. 4.228**



**Fig. 4.229**

Fig. 4.226: A view of mysterious chattari [Photograph], by Kaur, Tejinder (June 23, 2021)

Fig. 4.227 to 4.229: Depicting various styles of flowers [Photograph], by Kaur, Tejinder (June 23, 2021)

Phogat, Ranbir Singh locates a number of religious wall paintings on the walls of Badda Shivala of the village (Phogat, personal communication). Now, the old building of that religious structure is renovated with the marble and tiles.

#### **4.6.6 Buildings of village Salhawas (Visited on May 18, 2017)**

Salhawas is a small town like village in Matenhail tehsil of district Jhajjar. A cluster of havlies can be tracing in the village. The façade of the havelies ornaments with the murals. The subject matter of the wall paintings is cronies with the religious, natural, as well as daily routine of the people who resides here. These are conserves in a good state of maintenance.

#### **4.6.7 Shivala at village Ladain (Visited on May 18, 2017)**

Village Ladain is locates just 5 Km away from its own tehsil Salhawas. A Shiva temple locates in the village that adorns with the murals. The building of the temple is bases on the square plan. The Shikhara is conical. The interior dome and the walls of the temple are adorning with the paintings. The themes are usually allies with the nature and Hindu religion. The subordinate segment of the walls is demolishing as the stratum of (chunna) plaster is removing from the walls. The paintings of upper section are preserves in a fair condition.



**Fig. 4.230**



**Fig. 4.231**



**Fig. 4.232**

Fig. 4.230: Presenting Devi Durga riding her own vehicle lion [Photograph], by Kaur, Tejinder (May 18, 2017)

Fig. 4.231: Showing the natural depiction on the interior of dome [Photograph], by Kaur, Tejinder (May 18, 2017)

Fig. 4.232: Lord Krishna playing flute while Gopi and Balrama enjoying the melody [Photograph], by Kaur, Tejinder (May 18, 2017)

#### **4.6.8 Haveli of Lala Bakta Mal and a Mosque at village Dujana (Visited on June 22, 2021)**

The village Dujana is situates on the highway that leads to Jhajjar from Rothak. The village gets its name after the name of its founder i.e. fakir Baba Durjan Shah (Jain & Dandona, 2012, p. 187). The haveli of Lala Bakta mal is situates in the south-west side of the famous Masjid of the village. It is a single storey building. The fascia of

the haveli still preserves relics of wall painting. The condition of the paintings is atrocious, but the themes of the paintings can be traces well. The depiction of nature, unidentified human forms, and modern objects such as wall clock are attracts the visitors.



**Fig. 4.233**



**Fig. 4.235**



**Fig. 4.236**

Fig. 4.233: an identified human form on the right side of chief entrance of haveli [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.234: Presenting floral and geometric design in the form of bands on the top of wall [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.235: A wall clock depicting the power of circumstance [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.236: A vision presenting the front elevation of haveli [Photograph], by Kaur, Tejinder (June 22, 2021)

**Mosque:** The building of Mosque stands in an open courtyard facing towards east, on the right hand side of above said haveli. The walls are wider more than three and half feet. An older building of mosque is also preserves few beautiful relics of floral patterns. One painting can be viewing under the arch of main entrance. Others found in the inner side of the middle dome. A round flower-patterned design found in the centre while bunches of flowers are depicts on the corner. These are still preserves in a good condition although the building is uses by a family to contain the food of cattle's. As per the local resident, the Nawab of Dujana used this for personal and family prayers. Common people of village not allowed visiting the mosque at that time, while the family member of Nawab used this mosque.



**Fig. 4.237**



**Fig. 4.238**



**Fig. 4.239**



**Fig. 4.240**

Fig. 4.237: An outlook of the floral design depicts under the arch of main entrance [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.238: A flower design in the corner of the central dome [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.239: A geometric design with floral pattern in the core of central dome [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.240: A view of the mosque [Photograph], by Kaur, Tejinder (June 22, 2021)

#### **4.6.9 Different structures at Beri**

Earlier, Beri is a municipality town of district Rothak and locates on the road that connecting Jhajjar to Meham. It became a part of district Jhajjar after the creations of new district headquarter Jhajjar on July15, 1997 (“Beri\_Jhajjar” 2017). The city is also famous as “Choti Kashi or Ram Nagri” as more than hundred small and large temples locate in the region (Chand Mukesh, (local resident) personal communication). The buildings that are adorns with the wall paintings are following.

##### **4.6.9.1 Shivala Temple (Visited on June 22, 2021)**

Shivala temple locates in a well-known park of the city i.e. Pandit Bhagwat Dayal Sharma Simridhi park. This park is retains in the remembrance of first chief minister of the state. The edifice is standing on a square pedestal facing towards east. The size of the temple is fifteen by fifteen feet approximately. The dome of the temple is hemispherical. The interior of the dome is splitting into 12 panels, and in the centre of dome, floral pattern designed. The walls of the shrine adorns with the wall paintings. The goddess Durga riding a lion, lord Krishna lifting the mountain Goverdhan, lord Shiva with Parvati and Ganesha, Veer Hanuman with Shri Ram and Laxman, Krishna with his childhood friend Sudhama, Samandhar manthan, Varaha avtara of Vishnu, Harnakish Vadh, Ravana Vadh and a scene of Shri Ram Darbar are the themes of paintings. The colors are bright and attractive. The lower portions of the walls are deteriorating, as the layers of plaster removes from the walls due to dampness. Background of the paintings is plain and specific borders are not bestowing to any theme.





**Fig. 4.241**



**Fig. 4.242**



**Fig. 4.243**

Fig. 4.241: A view of the Shivala [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.242: Lord Krishna lifting the mount Govardhan [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.243: A painting showing Goddess Durga seats on a lion [Photograph], by Kaur, Tejinder (June 22, 2021)

#### **4.6.9.2 Chattari Baba Hari Das (Visited on June 22, 2021)**

It is situated in the southwestern region of the town, in the Dera Baba Haridas, Dhalla wala Dhamm. The memorial chattari is standing on a podium. As usual, the structure on the ground floor is a tetragon room surrounded with the pillared verandahs on four sides. A small size room has constructed on each corner, adjoining with verandah. On the first echelon of the edifice, an octagonal shaped chattari is situated. The interior of the chattari embellishes with the floral design. The extensions of the roof of ground floor as well as of the chattari is beautify with the freezes of natural content. The lines are outstanding and flowing. The colors are attractive. The blues, red, ocher, green, white, and black are the colors. Minute details are also provided to each leaf and foliose. Painting of the outer walls are covered under the thick layers of paint and the religious content has used for the adornment. Baba Ram Das ji, the present owner of Gaddi narrates the fact. The paintings inside the chattari are preserved in a fair state of conservation.



**Fig. 4.244**



**Fig. 4.245**



**Fig. 4.246**

Fig. 4.244: A view of the Chattari Baba Hari Das Ji [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.245: A floral design from the central dome [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.246: Depiction of flora and fauna in the form of a band at the upper most segment of walls [Photograph], by Kaur, Tejinder (June 22, 2021)

#### **4.6.9.3 Chattari inside the Jairam Das Panchayati Gaoushala (Visited on June 22, 2021)**

Another group of chatteries is situated in the courtyard of the Jairam Das Panchayati Gaoushala. Three chatteries are standing in the middle in an awful situation. The basic structure of all the chatteries is octagonal. Hemispherical domes are placed on the top of each structure. The walls of ground floor re-plastered with cement. The stairs for the first floor are inside the ground floor building. As the lower portion of the three is used for preserving food for cows, so there is no way to access the upper portion. The photographs are taken from the courtyard. However, a different kind of animal depiction can be viewed here. The interior surface of all these chatteries is made elegant with designs derived from nature and mythology. The flow of line and natural colors depicts the usual flow. A form of horse and a hen attracts the attention of viewer. This kind of depiction is very rare.



**Fig. 4.247**



**Fig. 4.248**



**Fig. 4.249**



**Fig. 4.250**

Fig. 4.247: A view of the Chattari [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.248: A horse and a hen in a frame [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.249: Floral design used for the perimeter design [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.250: A detail of Fig. 248 [Photograph], by Kaur, Tejinder (June 22, 2021)

#### **4.6.9.4 Premise of a masonry well (Khua) at Rahmani Jorh (Visited on June 22, 2021)**

The formation of a masonry well is situated on the Rahmani Jorh (water pond) of town Beri. The structure is standing on a high plinth. The upper portion of each

bracket and niches are embellishing with the wall paintings. The subject matter of the paintings is derives from the Hinduism and environment. In each niche form of a particular god or goddess is depicts. The condition of the paintings is dreadful. The lower portion of walls is demolishing day by day and the paintings are breathing their last in these days.



**Fig. 4.251**



**Fig. 4.252**



**Fig. 4.253**



**Fig. 4.254**

Fig. 4.251: A vision of the well [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.252: The floral design under the expansion of Chhajjas [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.253: Deity Durga in Haryanvi attire [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.254: Presentation of Lord Hanuman in a niche [Photograph], by Kaur, Tejinder (June 22, 2021)

#### **4.6.9.5 Shivala in Chhulian Panna (Visited on June 22, 2021)**

A small Shivala is standing in the northern quarter of Beri town. It is standing on the bank of Rahmani Jorh in Chhulian Panna. The garbhagriha is a small square structure that leads with crescent shikhara. The temple devotes to lord Shiva. The paintings of the inferior section cover under the bulky coating of whitewash. Now the murals survived only inside the arena of the Shivala. The subject matter allies with the flora and fauna. The dome's surface is divides into sixteen panels with the thick black lines. These panels are inlaying with the flowery patterns. The green, red, and yellow color pigments are still identifying.



**Fig. 4.255**



**Fig. 4.256**



**Fig. 4.257**

Fig. 4.255: An outer vision of the Shivala [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.256: Screening the flower-patterned design inside the dome [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.257: Depiction of nature in the corners [Photograph], by Kaur, Tejinder (June 22, 2021)

#### **4.6.9.6 Lala Roormal Radhe- Krishna Temple and Shivala at Batian Panna (Visited on June 22, 2021)**

A huge temple complex locates in the northwestern side of the town. This temple is also famous as Roodmal wala mandir. The erection year i.e. 1892 AD, written on the board displayed in the courtyard. The finances for the temple construction were donates by Lala Roormal who belongs to a Bania family and resides in the town. The region in which the temple locates is identifying as Batian Panna. Two temples are standing in the premises i.e. a Shiva temple and another is dedicates to Radha Krishna. The Shiva temple is standing in the middle of the square courtyard. The garbhagriha is a small square structure that leads with conical shikhara. A small verandah plays the role of mandapa. The outer surface of the shrine's walls and the shikhara are embellishing with the statues of god and goddess as well as painting of flower patterns. The interior of the temple is adorns with the murals. The other temple dedicates to Lord Krishna and Radha is situates in the northwest corner of the complex. It is a single storey structure with the Garbhagriha, Pradakshina path, Antarala, and mandapa. Once the entire building adorns with the murals. The paintings of this region are repaints with the same subject matter as it is. The themes are allies with the music and Rasa – Lila of lord Krishna with Guppies. Other themes are associates with the various life stories of Lord Krishna. The forms of flaying Gandharva, peacocks, and vegetation fill up the blank space. The color pigments are still dazzling and eye-catching.



**Fig. 4.258**



**Fig. 4.259**



**Fig. 4.260**

Fig. 4.258: The ornamental Shikhara of the temple [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.259: Portray floral design inside the central dome of the Shivala [Photograph], by Kaur, Tejinder (June 22, 2021)

Fig. 4.260: Representation of monochromatic design on the inner wall [Photograph], by Kaur, Tejinder (June 22, 2021)

#### 4.7 District Jind

It is one from the Sikh Riyasta associated with the Phulkian dynasty and secured third position in States of Punjab. Four famous towns of the state were Jind, Sangrur, Dadri, and Sadefoo (Gill, 2004, p. 923). Bahi Sukhchan Singh, the youngest son of Choudhary Trilok Singh grandson of Baba Fool established the Jind state (Nabha, 2004, p 393). Many large and historical villages such as Gatauli, Nangooran, Jhanj kalan, and Pandu Pindara lie in the district. The remains of murals in cooperation states of affairs superior or awful can be tracing in the district.

##### 4.7.1 Durga temple inside the Bhutkeshwar Tirth at village Nangooran (Visited on May 03, 2021)

Also, spell as Naguran. This village is locates in tehsil Jind and it is the largest rural community of district Jind. The village established on the road that guide the way to Jind from Kaithal. The famous Bhutkeshwar tirth is lies on the above said road. An old and earliest edifice can be tracing in the fortification premises of tirth. It is a square-based structure covering with crescent dome. The temple is dedicates to Shakti Durga. The upper segment of walls, under the interior of the dome are beautifying with the wall paintings. More often than not, the content allies with the religious mythology, routine life of renowned people and vegetation with geometrical blueprint. The year of construction has written on the top of the entrance. The use of red, blue, orange, white for jewellery, black, gray and browns are generates interest among the sightseers. The paintings are well preserves until date.



Fig. 4.261



Fig. 4.262



Fig. 4.263



Fig. 4.264



Fig. 4.265

Fig. 4.261 & 4.262: Unidentified theme [Photograph], by Kaur, Tejinder (May 03, 2021)

Fig. 4.263: A person holding a gun [Photograph], by Kaur, Tejinder (May 03, 2021)

Fig. 4.264: Krishna playing flute while the Radha and Gopi enjoying the music [Photograph], by Kaur, Tejinder (May 03, 2021)

Fig. 4.265: The depiction of construction year [Photograph], by Kaur, Tejinder (May 03, 2021)

#### **4.7.2 Edifices at village Chhattar (Visited on May 04, 2021)**

A large village known as Chhattar, lies in the Uachana block of tehsil Narwana, district Jind. The leftover of mural paintings can be seeing in the temples and havelies of the village.

##### **4.7.2.1 Shiv temple inside the Dera Baba Mansa Nath Ji (Visited on May 04, 2021)**

The temple inside the Dera Baba Mansa Nath ji locates in the north side of the village. Baba Mansa Nath ji was a Nathpanthi yogi. Raja Man Singh of Jodhpur had a son with the blessings of Baba Mansa Nath Ji. Therefore, he granted funds for the construction of temple, well and residential complex for Baba Mansa Nath ji (Baba Jeet Nath Ji (present owner of gaddi), personal communication). The temple is standing on tetragon foundation covering with circular roof inside. The outer walls and the dome are now covers with the tiles. So, one can glimpse the murals only inside the temple. The interior walls are divides into panels with different sizes of panels. These panels are decorates with the murals allied with the incarnation of Vishnu, blueprints of vegetation, geometric patterns and human forms as yogis and devotees. The inside of the dome adorns with the plant-based designs. Few freezes of geometric designs can also be tracing inside the temple. Glasswork through inlay technique is also enhancing the gorgeousness. British influence on the artists can be tracing here all the way through nude forms, curly hairstyle, and translucent attire. The statues of the lord Shiva and Parvati are place on the eastern wall. A lingam is also situates in the centre of the temple for worship. The paintings of this shrine are preserves in a good state of conservation.



**Fig. 4.266**



**Fig. 4.267**



**Fig. 4.268**



**Fig.4.269**

Fig. 4.266: A panel depicts glass inlay with vegetation and female forms with translucent clothing [Photograph], by Kaur, Tejinder (May 04, 2021)

Fig. 4.267: Various themes allied with Hinduism [Photograph], by Kaur, Tejinder (May 04, 2021)

Fig. 4.268: Kalki Avatara of lord Vishnu [Photograph], by Kaur, Tejinder (May 04, 2021)

Fig. 4.269: Portrayal of a female devotee [Photograph], by Kaur, Tejinder (May 04, 2021)

#### **4.7.2.2 Lally Wala Norha (Visited on May 04, 2021)**

This haveli founds in Patti Ramana of the village. It is a dual storey residential building. It is also famous as “More wali Haveli” among the villagers. The portico of the haveli conserves murals. The subject matter is as usual derives from the nature and myths. Few contemporary themes such as a wall clock can also be trace. The colors of the paintings are vivid and eye-catching. The murals are in a fair state of protection.



**Fig. 4.270**



**Fig. 4.271**



**Fig. 4.272**

Fig. 4.270: Picture of a horse rider [Photograph], by Kaur, Tejinder (May 04, 2021)

Fig. 4.271: Appearance of a wall clock [Photograph], by Kaur, Tejinder (May 04, 2021)

Fig. 4.272: Plant life in a bracket under the extension of roof [Photograph], by Kaur, Tejinder (May 04, 2021)

#### 4.7.2.3 Haveli of Seth Ishwar Bankar (Visited on May 04, 2021)

Haveli of Seth Ishwar Bankar was the largest double storey haveli of the village. Shri Hari Chand, one of the present owners narrates the fact. Now the building has divides into four parts. Whatever the conflicts in the family, the building still conserves a good number of murals allied with the religious conviction, geometric prototype, foliage as well as birds and animals. The red, green, blue, yellow, and black colors still draw the attention of spectators. The image of lord Krishna is of huge size, which creates the importance of spiritual soul.



**Fig. 4.273**



**Fig. 4.274**



**Fig. 4.275**

Fig. 4.273: The plate depicts presentation of geometric prototype and birds [Photograph], by Kaur, Tejinder (May 04, 2021)

Fig. 4.274: Image of Lord Krishna [Photograph], by Kaur, Tejinder (May 04, 2021)

Fig. 4.275: Representation of vegetation [Photograph], by Kaur, Tejinder (May 04, 2021)

#### 4.7.3 Buildings at village Alewa (Visited on May 03, 2021)

Alewa is renowned village in Jind district of Haryana. It is situated on the highway that guide the roadway to Karnal from Jind. Remnant of mural paintings can also be tracing in the village. These are following.

##### 4.7.3.1 Choupal of Manpal Patti (Visited on May 03, 2021)

As the cities divided in wards or mohallas, the villages divide into Panna or Patti. Village Alewa also divides into such patties. The Choupal or paras of Manpal Patti conserve the mural paintings. It is a double storied building. A passage crosses through the building. The both sides of the pathway took the shape of pillared verandah. Here, the mural paintings can be viewing. Once, the façade has also covered with murals. Shri Ram Niwas a local resident describe the fact. Now this part of the choupal covered with the tiles. The themes are associated with Hindu religion, contemporary content, war scene, Territorial Army, and nature. Colors are bright. The



drawing of forms is weaker. Flat colors are applied. The European and local i.e. Haryanvi attires can be viewing. The plaster of the lower section was collapse. Therefore, the people of the community repair this lower section of walls.



**Fig. 4.276**

Fig. 4.276: Portraying a scene of army attack [Photograph], by Kaur, Tejinder (May 03, 2021)

#### **4.7.3.2 Hanuman Temple on the Ghat (Visited on May 03, 2021)**

Hanuman temple is place on the bank of Manpal water pond. The building is standing on a plinth. The garbhagriha is a petite quadrangle construction that leads with lessened shikhara. The opening of the garbhagriha is on northern wall. A small verandah plays the role of mandapa. It is closes from three sides and an opening is on eastern side. Here are three doors with arched pillars. The temple dedicates to lord Hanuman. Both the parts i.e. garbhagriha and mandapa are adorns with the murals. The topic of paintings is allies with the Hindu myths, folk lore as well as with designs of flora and fauna. A freeze with floral motifs is there on the top of the all wall. Life size images are in the garbhagriha. The relics of paintings can also be tracing on the outside of shikhara. The impact of Haryanvi culture can be tracing through the attires of male and female forms. Even Lord Gnash is sitting on the charpoy (bed) of local style. The color pigments are still brilliant. The building of the temple is deteriorating day by day.



**Fig. 4.277**



**Fig. 4.278**



**Fig. 4.279**

Fig. 4.277: Sharwan Kumar taking his parents for holy visits [Photograph], by Kaur, Tejinder (May 03, 2021)

Fig. 4.278: A closer view of Shikhara presents the relics of murals [Photograph], by Kaur, Tejinder (May 03, 2021)

Fig. 4.279: Lord Gnash sitting on a local Charpoy [Photograph], by Kaur, Tejinder (May 03, 2021)

#### **4.7.3.3 Shiva temple of Seth Mansa Ram, Chet Ram (Visited on May 03, 2021)**

It is a small temple, standing in an open courtyard on the bank of a water pond. This small square structure leads with conical shikhara. A small three side's opened verandah plays the role of mandapa. The temple dedicates to Lord Shiva. Seth Mansa Ram, Chet Ram provided funds for the construction of the temple, approximately more than hundred year's earlier (information on the stone inlaid on entrance). The walls of the temple and roof of the mandapa are adorns with beautiful mural paintings. Now the murals survived on the roof of mandapa. The themes are allies with nature and Hindu religion. Most of the color pigments are grayish. The dark blue color used for the outline purpose instead of black color.



**Fig. 4.280**



**Fig. 4.281**



**Fig. 4.282**



**Fig. 4.283**

Fig. 4.280: An anterior view of the temple [Photograph], by Kaur, Tejinder (May 03, 2021)

Fig. 4.281: Inlay stone on which information regarding the donor occurs [Photograph], by Kaur, Tejinder (May 03, 2021)

Fig. 4.282: A view from inside the temple [Photograph], by Kaur, Tejinder (May 03, 2021)

Fig. 4.283: Depiction of birds and vegetation in geometric motif [Photograph], by Kaur, Tejinder (May 03, 2021)

#### **4.7.3.4 Other structures on the Ghat (Visited on May 03, 2021)**

Some other building are also enhance the beauty of pond. Three ghats, a building including a room and verandah for rest or for reside of visitors are locates on the pond

site. Most of the themes are allies with the Vaishnavism. Some floral design in the form of border are depicts on the upper sides of the walls. Paintings are in a fair state.



**Fig. 4.284**



**Fig. 4.285**



**Fig. 4.286**



**Fig. 4.287**

Fig. 4.284: Building on the Ghat of water pond [Photograph], by Kaur, Tejinder (May 03, 2021)

Fig. 4.285: Lord Krishna dancing on the head of the serpent Kaliya [Photograph], by Kaur, Tejinder (May 03, 2021)

Fig. 4.286: Unidentified theme associates with lord Krishna [Photograph], by Kaur, Tejinder (May 03, 2021)

Fig. 4.287: Border design on the upper segment of the walls [Photograph], by Kaur, Tejinder (May 03, 2021)

#### **4.7.4 Other references of murals in the region of district Jind**

Well of Seth Sarbhu at village Alewa, Khua chattari wala at village Nagrooran are still conserve the relics of murals. Ranbir Singh traces murals on the buildings locates in village Gatauli of tehsil Julana, village Jhanjh Kalan of tehsil Jind, village Bibipur in Jind Tehsil, village Pandu Pindara in Jind tehsil and village Barah Kurd in Jind (Phogat, personal communication). The scholar of the present study finds that all the buildings in the above said villages are demolished due to one or another reason. There are no signs of any murals, but resident of the villages recall the edifices that adorns with the murals.

#### **4.8 District Kaithal**

Earlier, Kaithal was a famous city of district Karnal. As per the history, Yudhisthira the eldest brother of the Kaurwas established this township (Nabha, 2004, p. 261). Ancient name of the city was Kapisthala and a number of commemorative plaques of Sikh leaders could be seeing in the Kaithal (Gill, 2004, p. 615). The region of the district has fixed out from the area of Kurukeshtra and Jind district on October 16, 1989 (“Kaithal District”, 2017). The region of the district is divides into four tehsil i.e.

Kaithal, Kalayat, Ghula, and Pundri. Following edifices can be seeing in the district that conserves the art of wall painting i.e. Mural.

#### **4.8.1 Edifices at village Balu (Visited on April 21, 2021)**

Balu is a famous village in Kalyat tehsil of Kaithal district. The village lies approximately 4 km away from the highway that joins the renowned cities Kaithal and Jind. A small number of relic's associates with wall paintings can be tracing here. A small archaeological site of Harappa culture also found in this village.

##### **4.8.1.1 Choupal of village Balu (Visited on April 21, 2021)**

The main paras of Balu village locate in the Rapria Patti, in the eastern end of the village. It conserves mural paintings. It is a dual storied building, more than hundred fifty years old. A way traverses through the choupal. Most of the choupals has this kind of infrastructure. The right hand side of pathway the main building of choupal locates. On the left hand side, a small temple is situates. The mural paintings can be viewing on the both side of the entryway and inside the major building. Earlier, every corner of complex adorned with murals (Dalveer Singh (local resident), personal communication). The material used for the creation of edifice was lakhnori brick with chunna and wood. The building is in awful position. The roof is made of wooden panels that also painted with geometric pattern. The roof of the second floor is incredibly demolished. The content of the murals are associates with the Vaishnavism, ecological unit, and current affairs. Most of the paintings are covering with dust. These relics can survives only few years more as the situation is in ruins.



**Fig. 4.288**



**Fig. 4.289**



**Fig. 4.290**



**Fig. 4.291**

Fig. 4.288: Form of a male and female on the first floor [Photograph], by Kaur, Tejinder (April 21, 2021)

Fig. 4.289: A view of the wooden roof of the Paras [Photograph], by Kaur, Tejinder (April 21, 2021)

Fig. 4.290: Depiction of vegetation in the brackets under the railing [Photograph], by Kaur, Tejinder (April 21, 2021)

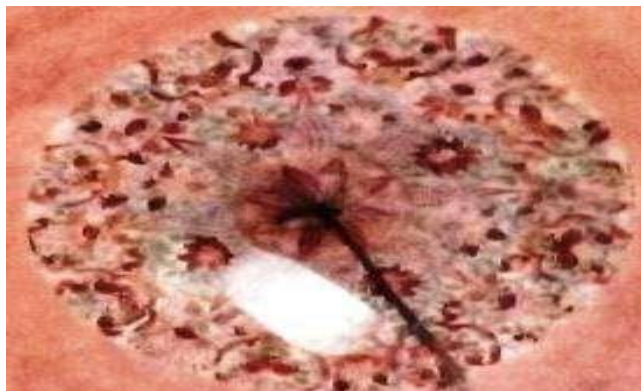
Fig. 4.291: A Sage is sitting in worship position [Photograph], by Kaur, Tejinder (April 21, 2021)

#### **4.8.1.2 Havelies at village Balu (Visited on April 21, 2021)**

A number of havelies, which preserve the relics of mural art, can be viewing in the different localities of village. Haveli of Devi Ram Bania, Jayladara ki haveli, in addition, haveli of Imaret is well known. The subject matter allies with the Hindu religion and other. In these days, all are counting their last breaths.

#### **4.8.2 Radha Krishna temple at Fatehpur (Visited on April 20, 2016)**

Village Fatehpur situated on the highway that direct the way to Karnal from Kaithal. The tehsil of this village Pundri is just 3-4 Km away from the rural community. The temple dedicates to lord Krishna is locates in the Dera Nath Ji. It is a small square structure coved with the tapering top. The roof of the temple took a shape of hemispherical dome from inside. Here the depiction of nature can be screening through the circular plan. The upper sections of the walls also preserve four paintings on each side. The themes are Vishnu laying on Sheshnaag, Krishna lifting mount Goverdhan, Krishna playing flute while Radha and Gopies enjoying and Kaliya Daman. The colors are brilliant. The current Mahant Baba Khusi Nath Ji told that earlier the entire building adorns with the murals.



**Fig. 4.292**

Fig. 4.292: Vision of the painting inside the dome of the temple [Photograph], by Kaur, Tejinder (April 20, 2016)

#### **4.8.3 Temples at village Kaul (Visited on August 22, 2016; revisited on June 17, 2021)**

Kaul is another major village in Pundri tehsil of Kaithal district. The village is situated on the Pehowa-Nilokehri road. Two major tirths are located in the village: Kulotarana tirth and Kapil Muni tirth (Ram Sharan, (Pandit & local resident), personal communication). Kapil Muni tirth is located in the middle of the village. The Samadhi of Shri Kapil Muni lies in the centre of a pond. On the bank of this reservoir, a number of temples can be viewed.



**Fig. 4.293**

Fig. 4.293: A view of the temples located on northern and western ghats of Kapil Muni Tirth [Photograph], by Kaur, Tejinder (August 22, 2016)

Two major temples are following.

##### **4.8.3.1 Shiva temple (Visited on August 22, 2016; Revisited on June 17, 2021)**

A temple dedicated to Lord Shiva is located on the western ghat of the Kapil Muni sarovar. It is a small square building adjoining with the Jagmohana opening from three sides. This temple is also famous as the temple of Shri Ram Padha (Ram, local resident, personal communication). A charitable Sanskrit School is also working in the premises. During the 1970s, the conservation of paintings was in a good state and the subject matter was allied with Hinduism (Kang, 1984, p. 55). The researcher found during 2016 that the paintings were covered under thick layers of paint. While the researcher visited on June 2021, she found the specimen of mural painting on the walls from where the layers of paint were removed. It is a very sad part of the story that we lost our great work of art. The careless attitude of people who worked for the sake of reputation is the major reason. For sure, some specimens of murals are given below.



**Fig. 4.294**



**Fig. 4.295**



**Fig. 4.296**

Fig. 4.294 to 4.296: Showing the relics of wall paintings carved out from the thick layers of paint [Photograph], by Kaur, Tejinder (June 17, 2021)

#### **4.8.3.2 Venu Mahadeva Temple (Visited on August 22, 2016; revisited on June 17, 2021)**

One more building that prettify with the murals is the temple of Venu Mahadev temple, dedicated to Lord Vishnu situates on the Northern bank of Kapil Muni tirth. The most of the local people recognized it as Radha Krishna temple. A devotee told this fact. The temple is situates on a plinth and facing towards east. The construction year cited on the marble inlaid on the wall of initial portico i.e. Vikrami Samvat 1974 (Inscribed on the inlaid stone near entrance of the main shrine). The garbhagriha and Jagmohana are the two major parts of the temple. The ceiling of the jagmohana is embellishes with the murals. In the center of crescent dome, the depiction of vegetation in a circle surrounded with a border design. Luminous color scheme attracts the onlooker. The rest part of the dome is divides into eight panels with the help of auspicious trees. Here, various themes allied with the life of lord Krishna and others depicted. Putna Vadh, Krishna as Jagan Nath, meeting with Sudhama, Krishan in his childhood age steeling butter (naughtiness of Child Krishna), Kansaa Vadh, Shringara Rasa, Murlidhar, and other forms presented in the panels. Extraordinary handling is not provides any particular subject matter. The paintings are conserving in a good state of preservation.



**Fig. 4.297**



**Fig. 4.298**



**Fig. 4.299**

Fig. 4.297: A view of the temple from south side [Photograph], by Kaur, Tejinder (August 22, 2016)

Fig. 4.298: Floriculture in the crescent dome [Photograph], by Kaur, Tejinder (August 22, 2016)

Fig. 4.299: A panel with number of subject matters [Photograph], by Kaur, Tejinder (August 22, 2016)

#### **4.8.3.3 The Temple of Shri Lakshmi Narayan (Visited on August 22, 2016; revisited on June 17, 2021)**

The temple dedicates to Lord Naryana and Lakshmi Ji. It is establish on the west ghat of Kulotarana tirth. If we see the location of the village than it is found on the eastern fringe. The main structure of temple is bordering with a fortification building. The garbhagriha adjoining with Jagmohana is standing on a plinth. The walls and ceiling of the Jagmohana is embellishes with mural paintings of Ramayana, Mahabharata, social and natural themes. The paintings conserves in an excellent condition. Each painting is adjacent with the three frames. Incandescent color plan and themes is still draw the attention of visitors.



**Fig. 4.300**



**Fig. 4.301**



**Fig. 4.302**

Fig. 4.300: Lord Rama blessing the Hanuman while Devi Sita and Luxman are serving behind [Photograph], by Kaur, Tejinder (August 22, 2016)

Fig. 4.301: A fight between two wrestlers [Photograph], by Kaur, Tejinder (August 22, 2016)

Fig. 4.302: Samandar Manthaan [Photograph], by Kaur, Tejinder (August 22, 2016)

#### **4.8.4 Paras at village Kithana (Visited on April 21, 2021)**

Kithana village establish in the locality of Rajound sub tehsil of district Kaithal. The village lies on Jind -Kaithal highway. This is the single old choupal of the village known as Chahal Patti ki Choupal or Baddi Paras. It belongs to the Jat community of



the village. It is a dual storied edifice, which sees more than hundred twenty-five years of glorious history of village development. An arched way crosses through the building. On the right hand side (while one enters in the village) main building places. The façade, the outer walls, brackets under the extensions of ceiling and roof of first floor are decorated with mural paintings. The subject matter associates with Hindu dogma, birds and animals, floral and geometric designs, contemporary matter as woman playing Sitar and a renowned male sitting on a chair. Life-size forms are presents on the outer wall of first floor. The illusion of closed door on the backside wall is the content that cannot be traces anywhere else. Colors are bright. Some innocent people who are not aware from the importance and historical viewpoint of murals scratched the paintings and put their names etc. The plaster of the lower section is collapsing now days.



**Fig. 4.303**



**Fig. 4.304**



**Fig. 4.305**



**Fig.4.306**

Fig. 4.303: A view from the ceiling depicts geometric and floral pattern [Photograph], by Kaur, Tejinder (April 21, 2021)

Fig. 4.304: depiction of false closed door on the first floor wall [Photograph], by Kaur, Tejinder (April 21, 2021)

Fig. 4.305: A female musician-playing sitar [Photograph], by Kaur, Tejinder (April 21, 2021)

Fig. 4.306: This photograph presents two Peacock sitting on the branches of a tree [Photograph], by Kaur, Tejinder (April 21, 2021)

#### **4.8.5 Buildings at village Pabnava**

In addition, spells as Pabnawa, the village located in Dhand sub tehsil of sub district headquarter Pundri. The rural community lays just half Km off from the highway that escort a person to Kaithal from Kurukshetra.

#### 4.8.5.1 Lord Krishna Temple (Visited on April 22, 2021)

The temple is also famous as the Bankey – Bihari ji ka Mandir among the villagers. It is situated on the west depository of Pawanhrada Tirtha. Pawanhrada tirtha also famous as Badda tirth is located on the northeastern periphery of village. The temple has four major parts i.e. Garbhagriha, Antarala, Pardakshina Path and Jagmohana or Mandapa. The walls and the roof of the Jagmohana make more attractive with the mural paintings. This part is used for prayers or as assembly hall. All walls divide into panels to provide a special treatment to each subject matter. Apart from foliage and geometric setup, the scenes from Ramayana, Mahabharata and folk lore painted on the walls. The other themes are Lord Krishna with Gopies, Putna Vadh, Krishna as Murlidar, Lord Krishna playing with mother Yashoda, Rasa Lila, Lord Krishna as Jagannath Ji and Orations of Gita by Krishna to Arjun. The depiction of Rasa Lila scene is very different. Here, Krishna and Radha are dancing in the centre and gopies are moving around both. Color scheme is excellent and minute details of jewellery can be viewed. The paintings are still preserved in a good state of maintenance.



**Fig. 4.307**



**Fig. 4.308**



**Fig. 4.309**

Fig. 4.307: A scene presents Rasa Lila [Photograph], by Kaur, Tejinder (April 22, 2021)

Fig. 4.308: Kumar Sharvan taking his parents on Vehangi for sacred visit [Photograph], by Kaur, Tejinder (April 22, 2021)

Fig. 4.309: Lord Rama and Hanuman fighting with Ravana [Photograph], by Kaur, Tejinder (April 22, 2021)

#### 4.8.5.2 Haveli of Seth Ram Saroop (Visited on April 22, 2021)

Seth Ram Saroop was a Bania of the village, who provided finance to the villagers. It is situated in the Ramaya Patti of the village. It is a single storey building. The fascia of the haveli adorns with the mural paintings. The construction year of the building is Vikrami Samvat 1953 (Inscribed on the lintel of entrance). The religious and natural

subject matters i.e. Krishna playing flute, Lakshmi standing on lotus flower, depiction of peacock on the both sides of chief entrance, geometrical and floral design of the arch of chief doorway and Gugga Pir on the horse back. The artist used the brilliant color plate. Human forms are bulky while the depiction of birds and animals is natural. The haveli is breathing its last now.



**Fig. 4.310**



**Fig. 4.311**



**Fig. 4.312**



**Fig. 4.313**

Fig. 4.310: Gugga Pir on the horse back [Photograph], by Kaur, Tejinder (April 22, 2021)

Fig. 4.311: Lord Krishna as Muralidar [Photograph], by Kaur, Tejinder (April 22, 2021)

Fig. 4.312: Goddess Lakshmi on the Lotus flower [Photograph], by Kaur, Tejinder (April 22, 2021)

Fig. 4.313: Detailed study of a Peacock appearance [Photograph], by Kaur, Tejinder (April 22, 2021)

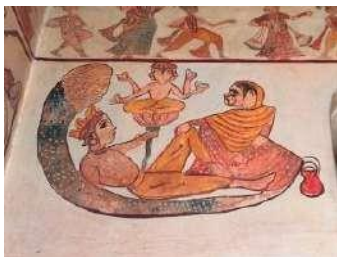
#### **4.8.6 Temples at Pundri (Visited on April 22, 2021)**

Pundri is one from the sub-district headquarter in District Kaithal. It lies on Karnal – Kaithal road. A number of temples dedicated to Lord Shiva are located in the Pundri. The buildings of these temples are adorned with the wall paintings. Prominent temples are discussed below. Each temple structure has few essential edifices that must be incorporated in a temple structure are Garbhagriha (small shrine for worship), Jagmohana (assembly hall), residence rooms for priest, store and kitchen (for preparing food). All the buildings of temples at Pundri fulfilled the above said aspects of temple architecture.

##### **4.8.6.1 Shiv Temple at Pundrik Tirth (Visited on April 22, 2021)**

Pundrik tirth established by Rishi Pundrik is a major holy place of the city, established in main bazaar. It has a huge premise in which a number of temples and other buildings are located such as sarovar, residential rooms, petite and large temples.

Presently, Aggarwal panchyat providing finance for the maintained of temples and other buildings locates in this premise (Sharma Gaurav (Pandit), personal communication). Shiva temple is situates in the centre of the western fringe. The temple establish on a high plinth, which is accessing by 9-10 steps of staircase. Its plan is square with three projections on each side. Therefore, the style is saptaratha style of northern manner of temple architecture. A small square Garbhagriha covers with the conical Shikhara and a pillared verandah in front, uses as Jagmohana are the features of temple structure. Both parts of the temple are adorns with the murals. The lower walls of the garbhagriha renovated with the tiles. The interior dome and upper segment preserve the murals faded with the smoke of essence. The roof and higher section of walls of Jagmohana preserve a good state of murals allied with Hindu mythology, flora, and fauna with geometric blueprint. Major themes i.e. war among Rama and Ravan, Sun God on his chariot pulling by seven horses, Vishnu and Lakshmi on Seshnaag, Rasa Lila scene, devotion of goddess Durga, Lord Krishna with his Mother, prayer of lingam by sages and saints, various form of yogis are depicts on the walls of Jagmohana. The color scheme is primary and secondary, thick lines, sharp features are the basic characteristics. The paintings are preserving in a good state.



**Fig. 4.314**



**Fig. 4.315**



**Fig. 4.316**

Fig. 4.314: Lord Vishnu and Lakshmi on Seshnaag [Photograph], by Kaur, Tejinder (April 22, 2021)

Fig. 4.315: God Sun travelling on his Chariot [Photograph], by Kaur, Tejinder (April 22, 2021)

Fig. 4.316: A scene depicts war between Rama and Ravan [Photograph], by Kaur, Tejinder (April 22, 2021)

#### 4.8.6.2 Gayara Rudri Shiv Temple (Visited on April 22, 2021)

Gayara Rudri temple is situated on the left hand side of Habari Gate, on the bank of Shiv Kund. The temple is dedicated to Lord Shiva, facing north and situated on the southeastern corner of the complex. As per the temple architecture, the Garbhagriha and Jagmohana are the parts of the temple. The basic plan of both temples is square and the shikhara is tapering. The interior domes are hemispherical. The lower segment of the walls of both structures is renovated with tiles. The upper section of the walls and the domes of both parts of the temple are adorned with mural paintings. As usual, the subject matter aligns with the Hindu religion, foliage, birds, and animals with a geometric setup. Luminous colors and themes are still creating a center of attention among the visitors. The paintings of Jagmohana are superior to those of the Garbhagriha. Whatever still remains is in a fair state of conservation.



**Fig. 4.317**



**Fig. 4.318**



**Fig. 4.319**

Fig. 4.317: Depiction of Radha and Krishna in a panel [Photograph], by Kaur, Tejinder (April 22, 2021)

Fig. 4.318: Presents arrangement of nature as a border [Photograph], by Kaur, Tejinder (April 22, 2021)

Fig. 4.319: Various themes in a corner panel [Photograph], by Kaur, Tejinder (April 22, 2021)

#### 4.8.6.3 Shiv temple (Visited on April 22, 2021)

One more temple dedicated to Lord Shiva is also situated in the same complex. It is located in the southwest corner of the complex and facing north. The roof of the Jagmohana and Garbhagriha is adorned with murals. The ordinary themes are depicted on the walls. The layer of plaster is being removed from one corner of the roof in Jagmohana. The paintings are preserved in a fair state. The paintings of the Garbhagriha have become faded due to the use of essence for daily rituals. The themes of these are religious.

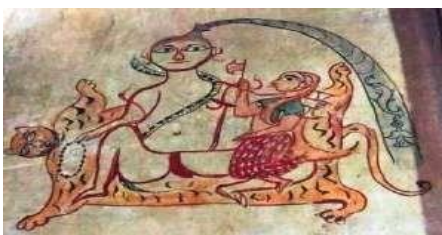


**Fig. 4.320**

Fig. 4.320: Presentation of flowers in geometric pattern [Photograph], by Kaur, Tejinder (April 22, 2021)

#### **4.8.6.4 Pundrikeshwara Mahadev Temple (Visited on April 22, 2021)**

It is a small temple locates in the Pundrik complex. As usual, two major parts of building is there i.e. Garbhagriha and jagmohana. The upper section of walls and dome of the Garbhagriha is adorns with the wall painting. Only few themes are depicts here. Open breathing space is providing and a special treatment is provides with the frame to each painting. Depiction of a flower inside the dome, Lord Krishna with Radha, Lord Ganesha in seated form with his vehicle mouse, God Sun on chariot, Lord Rama and Lakshman on the arms of Hanuman, Devi Durga riding lion, Shiva family, form of lion and a sage and form of Vishnu are the subject matter painted here. The inferior fraction of walls covered with the marble slabs. A kind of polish can be seeing on the colors. The condition of the paintings is good.



**Fig. 4.321**

Fig. 4.321: Shiva family on western wall of the shrine [Photograph], by Kaur, Tejinder (April 22, 2021)



**Fig. 4.322**

Fig. 4.322: The God Sun driving a chariot [Photograph], by Kaur, Tejinder (April 22, 2021)

#### **4.8.7 Relics of Murals on water structure of village Rohera (Visited on April 22, 2021)**

Rohera village lies in Rajound sub – tehsil of district Kaithal. A number of water ponds can be seeing in every large village of Haryana. The concrete construction are a part of pond in the form of a temple, masonry wells and ghats etc. 1) Licha Singh Bahi Ji ka Ghat on the bank of pond locates in Thanka Patti and 2) Nagdevta Ka Ghat on the reservoir of water pond situates in Pabada Patti are the famous water structures of village Rohera. Apart from temples, verandahs also constructed for the females of village for their private use. Remains of mural paintings can be viewing in these edifices in the form of religious, social, and natural content. The people of the region are unaware from the importance of this artwork. To preserve the buildings in a better way they painted these structures with thick layers of paints. Shri Ranbeer Ji and Shri Surinder Ji told this fact. Whatever the situation is, the relics of murals still speaking their glorious history through the windows of removed patches of paint.



**Fig. 4.323**



**Fig. 4.324**



**Fig. 4.325**



**Fig. 4.326**

Fig. 4.323: A view of the Nagadevta Ghat [Photograph], by Kaur, Tejinder (April 22, 2021)

Fig. 4.324: A painting from the walls of ghat Bahi Ji Ki [Photograph], by Kaur, Tejinder (April 22, 2021)

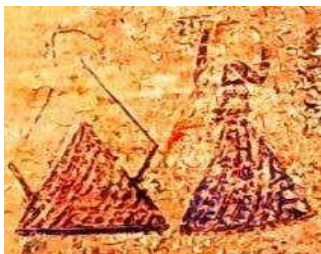
Fig. 4.325: A geometric setup with floral motives from the wall of Nagadevta Ghat [Photograph], by Kaur, Tejinder (April 22, 2021)

Fig. 4.326: A view of Licha Singh Bahi ji ka Ghat [Photograph], by Kaur, Tejinder (April 22, 2021)

#### **4.8.8 Havelies at Village Serdha (Visited on April 22, 2021)**

Village Serdha founds in Rajound block of Kaithal region. The village lies on the road that escorts us from Rajound to Pundri. A number of havelies that preserve the faded relics of mural art can be viewing in the different localities of village. Haveli of

Subash Bania and haveli of Panni Ram Bania are one of those. The subject matter allies with the Hindu religion and other. In these days, these are inhalation their last.



**Fig. 4.327**



**Fig. 4.328**



**Fig. 4.329**



**Fig. 4.330**



**Fig. 4.331**

Fig. 4.327 & 4.328: Unidentified themes from the walls of Subash Bania's Haveli [Photograph], by Kaur, Tejinder (April 22, 2021)

Fig. 4.329: A view of the first floor of haveli Panni Ram Bania [Photograph], by Kaur, Tejinder (April 22, 2021)

Fig. 4.330 & 4.331: Relics of murals from Panni Ram Bania's haveli [Photograph], by Kaur, Tejinder (April 22, 2021)

#### **4.8.9 Shiva Temple at Kaithal (Visited on August 11, 2016)**

The temple is associates with lord Shiva and situating on the bank of the Sukra –Kund (water structure). Raja Uday Singh of Jaipur managed the finances for the construction (Kang, 1984, p. 60). The temple is also famous as Shri Pataleshwar Mahadeva Mandir among the local community. The holy shrine situates on the first floor, while the ground floor used for the domestic purpose. The basic structure of the temple is octagonal. Only four wall paintings are available on the middle section of the interior walls. The paintings of subordinate segment as well as on the pinnacle with dome are enfolding under the thick layers of paint. The Varaha avtara, Hanumana with Lord Ram and Lakshman, Shiva Family and Balarama provides Raudra Bow to Abhimanyu (the son of third Padava Arjun and Subhadra) as a guru provides some information to his apprentice. Each painting framed with a special kind of frame i.e. a floral base, side pillars and a floral arch on the top. These kinds of



frames are not available in the entire region. The viewer can feel a smooth and pleasant environment while looking at the paintings. The paintings are preserved in a good state of conservation.



**Fig. 4.332**



**Fig. 4.333**



**Fig. 4.334**



**Fig. 4.335**

Fig. 4.332: Lord Balarama, the elder brother of lord Krishna giving Rudra bow to the Abhimanyu (Son of third Pandava 'Arjun') [Photograph], by Kaur, Tejinder (August 11, 2016)

Fig. 4.333: A view of the Shikhara of temple [Photograph], by Kaur, Tejinder (August 11, 2016)

Fig. 4.334: The interior view of the temple i.e. dome, upper, middle and lower section of walls [Photograph], by Kaur, Tejinder (August 11, 2016)

Fig. 4.335: Shiva and Parvati with Nandi Bull, a painting from the temple [Photograph], by Kaur, Tejinder (August 11, 2016)

#### **4.8.10 Dera of Bawa Darbar Puri (Visited on August 12, 2016)**

Village Ramthali situates in the Guhla tehsil of district Kaithal. Dera of Baba Darbar Puri ji is located in the outer range of village. A number of buildings develop the architectural plan of the complex. Kang (1984) located murals on the walls of the dera in the 1970s (p. 60). The themes of the paintings are as usual mythological and natural. The condition of the paintings is not too good at present.

#### **4.9 District Karnal**

Karnal owes its name from the name of Raja Karan, an eldest son of Rani Kunti, mother of five Pandavas (Jain & Dandona, 2012, p. 221). Baba Bandha Singh Bahadur wins the city in 1708 A.D. (Nabha, 2004, p. 227). A number of buildings that are embellishing with the wall painting can be tracing in the locality of district city Karnal. These are following.

#### 4.9.1 The Shiva Temple near Jundla Gate Karnal (Visited on August 17, 2016; Revisited on June 27, 2021)

The temple is also famous as Mandir Nihal Wala as the name of the donor is Lala Nihal Chand, who endow with funding for the construction of the temple. It is located at committee chowk, novelty Road, Jundla Gate, Karnal. The present owner of the temple is Kewal Ram, Munshi Ram, Pandit Jagdish Prasad Gond. Apart from garbhagriha, jagmohana is indispensable part of the northern style temple structure is also here. The basic structure of the garbhagriha shrine is octagonal and the structure of jagmohana is square. The shikhara of both parts is pointed. Knag found a good amount of wall paintings inside the temple in 1970s (Kang, personal communication). The paintings of the lower section of the walls had removed in 2012-13, as due to dampness on the walls, scalps of chunna plaster were removing (Kewal Ram (present owner), personal communication). Presently, only inside the dome a number of paintings can be tracing. In the middle of the dome, a circle of floral patterns embellishing the roof. Around this circle, a wide band bounded with floral design on both side filled with the religious themes. Here, Lord Rama with Devi Sita and Lakshman, Lord Shiva with family, fight between a snake and a peacock, lord Ganesha, Ardhnarishwar form of lord Shiva, Matsya avtara, lord Krishna with Sudhama, Kurma Avtara are the major ones. The colors of these paintings are radiant and gorgeous. A slab depicting the vansawali of Lala Nihal Chand installed in the wall of verandah. We noticed during revisit in June 2021 that these paintings are still preserves in a good state of conservation.



Fig. 4.336



Fig. 4.337



**Fig. 4.338**



**Fig. 4.339**



**Fig. 4.340**

Fig. 4.336: The marble slab depicts the vansawali of Lala Nihal Chand [Photograph], by Kaur, Tejinder (August 17, 2016)

Fig. 4.337: The form of Lord Ganesha [Photograph], by Kaur, Tejinder (August 17, 2016)

Fig. 4.338: A frontal View of the temple, Research scholar's father with the committee members and priest of the temple [Photograph], by Kaur, Tejinder (August 17, 2016)

Fig. 4.339: Showing Matyasa Avtara of Lord Vishnu [Photograph], by Kaur, Tejinder (August 17, 2016)

Fig. 4.340: Lord Krishna with his childhood friend Sudhama [Photograph], by Kaur, Tejinder (August 17, 2016)

#### **4.9.2 Shiva Mandir and Tirth (Visited on August 17, 2016)**

Shiva Mandir and Tirth is located in the periphery of village Salwan. The village Salwan is located in Assandh tehsil. Customarily, the site of tirth is famous as "Dashashvamedha Tirth of Mahabharata" (Acharya, 2008, p. 65). Haryana Government incorporates this in the catalog of protected monuments. At present, there is no sign of mural painting available inside the Shiva temple because this building was renovated in last few years. Earlier the garbhagriha and jagmohana, both parts of temple embellished with the paintings of mythological and natural world. However, we could find some relics of paintings in the rooms situated on the reservoir. Usually themes are related with the Hindu mythology, royal life style as well as floral and geometrical patterns. These mural paintings are also worsening every day due to be short of essential care and conservation.



**Fig. 4.341**



**Fig. 4.342**



**Fig. 4.343**

Fig. 4.341: A sight scene of the temple complex [Photograph], by Kaur, Tejinder (August 17, 2016)

Fig. 4.342: Abhimanyu in the chakravart during Mahabharata War [Photograph], by Kaur, Tejinder (August 17, 2016)

Fig. 4.343: An outlook depicts the war scene of Mahabharata [Photograph], by Kaur, Tejinder (August 17, 2016)

#### **4.9.3 Shivala Ek Onkar (Visited on August 22, 2016)**

The famous Shivala establishes in the temple complex of Math Mandir Ek Onkar Khera, which locates on a heap in the northeastern corner of village Bir Badalwa. Village Bir Badalwa locates in the eastern side of Nighdu that lies on the road that leads to Pehowa from Nilokehri. The sub district headquarter of the village is Nilokehri. The temple constructed in 1816 AD by Mahant Siddh Baba Kiroal Das Ji (Baba Shri Doojpuri Ji (present mahant), personal communication). It is an east-facing place of worship. As per local people, Maharaja Ranjit Singh arranged funds for the construction of the Muth and Shivala. Kang also refers H.A. Rose reference regarding the fact. The outer walls of the Shivala were covers with the marble slabs in 2009 AD (Inscribed on the inlay stone). The basic configuration of Shivala is quadrangle based with conical Shikhara. As per the outer structure, it belongs to the pancharatha style (because of two projections on each side) of northern temple approach. The shape of the dome from inner side is hemispherical. The internal walls of the holy shrine titivate with the wall paintings. A particular frame is not provides to any theme as well the background of each painting is empty that provides a breathing space to the viewer. The only form of British female enhanced with the oval shape frame. However, the umbrella hold by the woman is out of frame. Other subject matter of paintings allies with the Hindu myths and floral design. The interior surface of the arena is embellishing with the floral prototype. The paintings of this Shivala are

preserves in a very good position. Although, the lowest section of the walls is covers with the thick layers of whitewash.



**Fig. 4.344**



**Fig. 4.345**



**Fig. 4.346**



**Fig. 4.347**

Fig. 4.344: A view of the northern wall of the Shivala [Photograph], by Kaur, Tejinder (August 22, 2016)

Fig. 4.345: Outer view of the Shivala (Panchratha style because of double projections on each side) [Photograph], by Kaur, Tejinder (August 22, 2016)

Fig. 4.346: A portrait of British woman [Photograph], by Kaur, Tejinder (August 22, 2016)

Fig. 4.347: Lord Vishnu laying on the Sheshnaag and Lord Brahma seating on lotus flower grown in the umbilicus of Lord Vishnu [Photograph], by Kaur, Tejinder (August 22, 2016)

#### **4.9.4 Shiva Temple at village Kayor (Visited on June 17, 2021)**

Village Kayor is located approximately 4-5 Km away from Nigdhu in the western region. The Shiva temple lies on the ghat of Panch tirth (Jorh, water pond) found on the northern fringe of the rural community. It is an east facing temple with both parts of northern temple architecture i.e. garbhagriha and jagmohana. Now the villagers extended the building in the region of main sanctuary. The old structure is situated on a high plinth. The thickness of the walls of this part of shrine is four feet. The foundation of the holy shrine is square extends with the lessened shikhara. The interior dome is octagonal which embellishes with the floral and geometric patterns. The segment lower than dome, is also adorned with the wall paintings of mythological content. These paintings are encircled with the binary frames i.e. outer one is simple and the inner one is arched and ornamented. The paintings of the lower walls and of the jagmohana had now wrapped under the bulky coating of white wash (Pawan Kumar (local resident), personal communication). Earlier, the walls of the ghat on which the temple is situated are also fully decorated with the wall paintings and the

themes of this section were scenes from Ramayana and Mahabharata with floral patterns. Shri Pawan Kumar, a villager narrates the fact. These walls are still speaking their glorious past, as the community preserves it well and maintained. The paintings of the garbhagriha are still conserves in a good state of preservation.



**Fig. 4.348**



**Fig. 4.349**



**Fig. 4.350**



**Fig. 4.351**

Fig. 4.348: The inner view of the dome [Photograph], by Kaur, Tejinder (June 17, 2021)

Fig. 4.349: Lord Surya on his chariot that pulled by seven white horses [Photograph], by Kaur, Tejinder (June 17, 2021)

Fig. 4.350: Devi Shakti (Durga) riding a lion [Photograph], by Kaur, Tejinder (June 17, 2021)

Fig. 4.351: Side view of the temple [Photograph], by Kaur, Tejinder (June 17, 2021)

#### **4.9.5 Samadhi of Baba Mohani (Visited On August 23, 2016)**

A small village Barota lies on the road that leads to Munak from Karnal. The district as well as tehsil of the village is Karnal. The Samadhi of Baba Mohani who died in 1836 AD (Inscribed on the stone inlaid on the entrance of the Samadhi) is lies in the neighboring of Gosain Temple. Although it is a very small edifice with a portico in front, but the interior is embellishes with the beautiful wall paintings. The subject matter of the paintings is god and goddess of Hinduism. The arena of the Samadhi is ribbed. The paintings are still preserves in a fair condition.

#### **4.9.6 The Shiva Temple (Visited On August 23, 2016)**

A holy shrine dedicated to lord Shiva is standing in the complex of Akhara of Bawa Sehijgir at Karnal. Earlier the temple stands on a five feet high plinth (Kang, 1984, p. 57). Now it is just one feet above the ground. A gousala is also build near the temple. The temple is bases on a square plan and tapering Shikhara with three and half feet wide walls. Kang found mural paintings in rectangular sections. The themes were allies with the Hinduism (Kang, personal communication). During 2012-13, the paintings covered with the whitewash (Jagmohan Ram (manager of the Gouashala),

personal communication).. The present researcher found few relics of the murals (floral motif) that proved the facts narrates by the manger. Now some other small structures added in the temple complex.



**Fig. 4.352**



**Fig. 4.353**

Fig. 4.352: A front view of the Shiva temple [Photograph], by Kaur, Tejinder (August 23, 2016)

Fig. 4.353: The relics, which founds the present research scholar [Photograph], by Kaur, Tejinder (August 23, 2016)

#### **4.9.7 Rest house of Mughal period at Garounda (Visited on August 23, 2016)**

This relaxing residence is also renowned as Gharaunda Sarai. It is located in the area of Garounda city i.e. Jamman Patti & Rawat Patti. The Haryana government declared this site as a protected monument. Feroz Khan in 1637 AD constructed the building of rest house (information from the board displayed by Archaeological survey of India). It is a triple storey building. The lakhnori bricks, chunna (lime plaster) and other material used for the creation. Nagpall (1988) found murals on the walls of the Sarai in 1980s (p. 41). He explored, “These paintings mostly in floral design painted on a vault have a sizeable area of about 15 square meters and are considered to be of Shershah Suri’s times. These paintings merit executing of appropriate measures for maintenance and preservation of the weakening plaster and the paint layer, the bulk of which has already flaked or fallen in all these monuments” (Nagpall, 1988, p. 94). Present scholar found the faded few relics of such design on the vaulted entrance. Otherwise, rest of the work demolished now.



**Fig. 4.354**



**Fig. 4.355**

Fig. 4.354: A view of the Sarai entrance [Photograph], by Kaur, Tejinder (August 23, 2016)

Fig. 4.355: Relics of floral motifs on the valuted entrance [Photograph], by Kaur, Tejinder (August 23, 2016)

#### **4.9.8 Havelies at village Pabana**

Pabana, a small village of district Karnal places in the Gharaunda tehsil. Number of old edifices can be viewing in the province of the parish. The building which marmalade the wall paintings are following.

##### **4.9.8.1 Haveli of Mahavir Jain (Visited on June 18, 2021)**

It is a dual storey building. It situates in Jasia Panna/ Patti. The fascia of the haveli adorns with paintings, carved red sand stone and the carved work on lime plaster. The paintings can be tracing in the vaults under the roof extension and in the vertical panels created as niches on the walls. Most of the themes allies with the human forms. Security guard forms painted on the both sides of the chief entrance. The artist not paid any attention to the depiction of religious themes. The depiction of daily activities can be seeing here. Floral motifs are depicts on the inner surface of vaulted entrance. The dazzling color plate is opts by the artisans. The year of construction of the haveli can be judges from the British influence on the paintings i.e. late 19<sup>th</sup> century. Even the wooden work is also brilliant carved. The paintings are in a good state.



**Fig. 4.356**



**Fig. 4.357**



**Fig. 4.358**



**Fig. 4.359**

Fig. 4.356: A view of the haveli [Photograph], by Kaur, Tejinder (June 18, 2021)

Fig. 4.357: Fascia of the haveli with huge arched entrance [Photograph], by Kaur, Tejinder (June 18, 2021)

Fig. 4.358: A portrait with British influence [Photograph], by Kaur, Tejinder (June 18, 2021)

Fig. 4.359: A male form in British attire with a pipe in mouth and a stick in hand [Photograph], by Kaur, Tejinder (June 18, 2021)



#### 4.9.8.2 Haveli in front of Mahavir Jain’s Haveli (Visited on June 18, 2021)

Another triple storey haveli is located in front of Mahavir Jain’s haveli. The relics of flower-patterned blueprint with geometric patterns enhance the beauty of the residence. The building does not bear any religious content. It could be associated with a Jain family. The patches of plaster are removed from the walls. Although the bad condition of the structure, the paintings still attract the passers who passed in front of it.



**Fig. 4.360**



**Fig. 4.361**



**Fig. 4.362**

Fig. 4.360: A view of the haveli during sunset time [Photograph], by Kaur, Tejinder (June 18, 2021)

Fig. 4.361: Floral patterns under the extensions of the roof [Photograph], by Kaur, Tejinder (June 18, 2021)

Fig. 4.362: Flowery design with geometric setup on the top segment of first floor [Photograph], by Kaur, Tejinder (June 18, 2021)

#### 4.9.8.3 Haveli of Lala Duni Chand (Visited on June 18, 2021)

This single storey haveli is located near the neem chowk. The walls of the facade are broken up into parallel panels in which the painting had been done. A floral frame is also enhancing the beauty of all panels. The situation of the paintings is very critical. Nevertheless, the subject matter can be identified as well. The form of Lord Krishna as “Murli Manohar” is situated on the top right panel of the main entrance and the form of a security guard is located on the top left panel. The rest of the subject matter relates with the daily life situations.



**Fig. 4.363**



**Fig. 4.364**



**Fig. 4.365**

Fig. 4.363: Form of lord Krishna as “Murli Manohar” [Photograph], by Kaur, Tejinder (June 18, 2021)

Fig. 4.364: A view of the fascia of haveli [Photograph], by Kaur, Tejinder (June 18, 2021)

Fig. 4.365: Form of security guard with gun on shoulder [Photograph], by Kaur, Tejinder (June 18, 2021)

#### **4.10 District Kurukshetra**

An ancient as well as historical city “Kurukshetra” is a place of pilgrimage. Mahanubhava Rajrishi Karuu has cultivated the land with fanatical commitment and the reference of the city can be considering from 53<sup>rd</sup> chapter of the Mahabharata (Gill, 2004, p. 605). Before 1947, the region was a part of Punjab. It took an outline of a district in Haryana state on January 23, 1973 (Jain & Dandona, 2012, p. 242). Mahabharata, the world known conflict between Korwaas and Pandawaas took place on this place. Now the region of the district is divides into four sub-districts headquarter i.e. Thanesar, Shahabad, Ladwa, and Pehowa. A number of historical sites and buildings are a part of the region.

##### **4.10.1 Kurukshetra**

As it is a holy place so number of temples, mutts and other historical buildings attract the tourists. A number of fairs and festivals celebrated here every year such as Somavati Amavas fair, Solar Eclipse fair, Holy, Janam-Asthmi, and others. The buildings that conserve the wall paintings, described as following.

###### **4.10.1.1 Bhadra-Kali Temple (Visited on June 12, 2021)**

This temple spotted in a Dera known as Kali Kambli Dera complex built in late 19<sup>th</sup> century, next to Brahama Sarovar. A number of edifices such as temple, a relaxing home as well as a dharamshala are some parts of the composite. Temple, dedicated to Devi Kali is the most imperative and attractive in the multifarious structure. Also known as, Shri Devikoop mandir built in 1962 by Ganga Ram Rai-Bari (information from the board displayed in the temple). It is double storey building which stands on a massive plinth. The temple architecture includes a small square garbhagriha with a mandapa in front surrounding with pardakshina path around it i.e. the main features of Northern Indian temple architecture. In the middle of the garbhagriha effigy of Ma Kali is situate. The walls are thicker than two and half feet. A small periphery wall is

also a part of temple. It is east-facing place of worship. Basic structure of the temple is based on a square plan with the roof including a range of stylistic domes i.e. hemispherical central dome with vaulted on the four sides and small circular arena on the four corners. The central dome is at more than 30 – 35 feet height. The Jharokhas are located on the first floor on each direction. The inner walls of the garbhagriha and the pradakshina path of first floor are prettifying with mural paintings. The themes are usually derived from the Hindu mythology, tantric religious group, mystical powers, flying goddess, geometric blueprints, architectural designs, and natural world. The color scheme is attractive and brilliant. The artisans used the natural color pigments. Some inscriptions in Devanagari script can also be traced on the walls. The paintings are preserved in a very good state of maintenance. This is one from the fifty-one Peeths of Devi Kali (Pawittar Goswamy, (present priest), personal communication). It is an unprotected religious monument.



**Fig. 4.366**



**Fig. 4.367**



**Fig. 4.368**

Fig. 4.366: A fascia view of the temple Devi Kali [Photograph], by Kaur, Tejinder (June 12, 2021)

Fig. 4.367: A scene depicting Tantric females [Photograph], by Kaur, Tejinder (June 12, 2021)

Fig. 4.368: The inner surface of the central dome [Photograph], by Kaur, Tejinder (June 12, 2021)

#### **4.10.1.2 Garur Naryana Temple (Visited on August 17, 2016)**

Garur Naryana temple is situated in the temple complex known as the Shri Panchayati Akhara Mahanirwani Shri Sarveshwar Mahadeva Ji. It is situated in the middle of the tank Brahma Sarovar on northern fringe. After crossing the bridge one can enter in an open courtyard where in the core a group of temples is positioned. On the south side of the building, a small temple dedicated to lord Narayana and his transfer connotes Garur ji is situated. The temple Garur Narayana consists of garbhagriha and mandapa, two major parts of temple architecture. It is west-facing temple. Both parts of temple bases

on the square map with tapering shikhara. The interior surface of mandapa is octagonal. This dome conserves murals of Rasa-Lila themes with flowery designs in a shape of band. Form of flying goddess and musician can also be tracing. The other style of adornment is statues of lord Krishna with gopies and female musicians inlaid in walls. These paintings are worsening because of dampness. The colors of paintings are fading day by day.



**Fig. 4.369**



**Fig. 4.370**



**Fig. 4.371**

Fig. 4.369: An outlook of the interior surface (dome of mandapa) [Photograph], by Kaur, Tejinder (August 17, 2016)

Fig. 4.370: A photograph of Shri Panchayati Akhara Mahanirwani Shri Sarveshwar Mahadeva Ji [Photograph], by Kaur, Tejinder (August 17, 2016)

Fig. 4.371: Detail of Fig. 4.369 [Photograph], by Kaur, Tejinder (August 17, 2016)

#### **4.10.1.3 Dera of Baba Sharwan Nath Ji (Visited on August 17, 2016)**

It is another major shrine of 19<sup>th</sup> century, sited near Brahma Sarovar. It is a dual – stroyed building of chief doorway decorated with arched niches and jharokhas. The lakhnori bricks and lime plaster used as a construction material and signify the Sikh – Rajput architectural style (Jain & Dandona, 2012, p. 249). The main entrance of the building decorates with the paintings based on natural and geometric designs, love scenes, as well as mythological themes. These are depicts in the horizontal and vertical panels. Color scheme is not sharp and brilliant. A kind of dullness can be seeing in color plan. Kang (1984) traces a good number of wall paintings in the building during 1970 (p. 60). Nevertheless, interior of the building has renovated according to the contemporary requirements. So, all the paintings of inner shrines had demolished. Scholar visited this Dera with her father on 17-08-2016. On the ground floor, just beyond the main entrance, a room is reticent for the chief priest on right hand side and then we entered into a quadrilateral courtyard. On the left hand side and in front of chief doorway, there are rooms for the idols abode while others are uses as

a rest house for the pilgrims. The first floor is a loaf for the residence of the priests and other services. The paintings are demolishing day by day due to various factors.



**Fig. 4.372**



**Fig. 4.373**



**Fig. 4.374**



**Fig. 4.375**

Fig. 4.372: A view of decorated chief entrance of the Dera Baba Sharwan Nath Ji [Photograph], by Kaur, Tejinder (August 17, 2016)

Fig. 4.373: Lord Shiva with Parvati, Bull Nandi and devotees [Photograph], by Kaur, Tejinder (August 17, 2016)

Fig. 4.374: Lord Ganesha with others [Photograph], by Kaur, Tejinder (August 17, 2016)

Fig. 4.375: Tryst in the wooded area (a famous subject matter of Kangra Miniature Paintings) [Photograph], by Kaur, Tejinder (August 17, 2016)

#### **4.10.2 Thanesar**

Thanesar is another sub district headquarters of district Kurukshetra. Even the reference of Thanesar city could be seeing in the Rigveda (Nabha, 2004, p. 256). Earlier, Thanesar was a part of district Karnal (Nabha, 2004, p. 402).

##### **4.10.2.1 Shri Sthaneshwara Mahadeva Mandir (Visited on August 17, 2016)**

This temple is also famous as Shri Sathanu Mandir. This composite had a group of sanctuary for many Hindu deities but foremost shrine is committed to lord Shiva. A holy water tank is places in front of the temple for assorted rituals and holy bath. It is a sole stroyed edifice, which roofed with a gooseberry formed dome. Four small chatteries placed on each corner. After, a flight of stairs one can enters in the main shire and the inner portion of the dome is festoon with paintings. In the core of the dome, a painting of lotus blossom is centre of attraction. Further, the dome is divides into twelve panels with the help of sticks full with leafs. In the lower section of the dome, a band depicts the Krishna Lila or Rasa Lila scene. The presentation is entirely different kind. In the middle of each division, a frame of floral and arched shaped is design. In one frame, a single form depicts Lord Krishna and next frame fills with a

female form. This series go over in a form of band and fills the entire circle. Beneath this part, floral pattern and form of musician can be seeing. Fine lines and dark colors are the main characteristics of the paintings. However, these painting are worsening because of usual reverence and rituals.



**Fig. 4.376**



**Fig. 4.377**



**Fig. 4.378**

Fig. 4.376: A geographical view of the temple [Photograph], by Kaur, Tejinder (August 17, 2016)

Fig. 4.377: A vision of the dome [Photograph], by Kaur, Tejinder (August 17, 2016)

Fig. 4.378: Musicians playing their instruments [Photograph], by Kaur, Tejinder (August 17, 2016)

#### **4.10.2.2 Sheikh Chilli's Tomb (Visited on August 17, 2016)**

The Sheikh Chilli's Tomb is places in Bari mohalla of Thanesar. The construction period is 16<sup>th</sup> – 17<sup>th</sup> century AD (Information on the board displayed by Archaeological department of India). Nagpall (1988) found fragments of paintings of geometric patterns and crude human forms on the walls of burial place with brilliant colors (p. 93-94). However, the present scholar failed to get any impression of wall paintings on the tomb's walls. It could be possible that those were demolished due to conservation and renovation causes.

#### **4.10.2.3 Chini Ki Masjid (Visited on August 17, 2016)**

Chini Ki Masjid is another monumental of 16<sup>th</sup> – 17<sup>th</sup> century that once embellished with the wall painting. Nagpall (1988) traces some scraps of wall paintings of red and green color lacking any cultural information (p. 94). Now all these paintings vanished out due to conservation reason.

#### **4.10.3 Pehowa (Visited on August 11, 2016)**

Pehowa is another major historical and pilgrimage town of Hinduism locates in the district Kurukshetra. It is approximately twenty-five km away from the Thanesar. Pehowa derived its name from the Sanskrit word Prithu-dak which means Prithu da

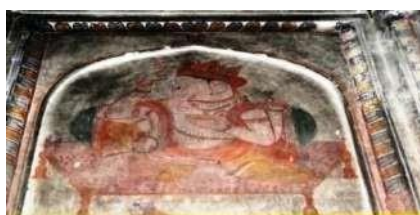
kund, who was a son of Raja Vayanu (Gill, 2004, p. 463). As per the Hindu rituals, the famous fair held for three days on every amavas of Chaitra month on the bank of Sarasvati tank. Brahma sarovar is the one of the known water tank locates in the city.

#### **4.10.3.1 The Shiva Temple located in Dera Bawa Sharwan Nath (Visited on August 11, 2016)**

This is most significant, striking and older temple of Pheowa city that dedicated to lord Shiva. It is also famous as Chhatur-mukh Mahadeva temple among the Hindu community. This Dera is a branch of well-known Dera Baba Sharwan Nath Ji locates in Kurukshetra. The temple is situates on a high massive plinth. The architecture of the temple is bases on a square plan. The lofty towers of the temple can be identifying from a long distance. The main shrine dedicates to lord Shiva situates in the core while the four other small holy shrines located on the four corners. It is a Panch mandri style temple. The Shiva temple is east facing with garbhagriha and mandapa. All the holy shrines of temple are adorns with the wall paintings. The subject matter of the paintings is mythological. Geometrical pattern and floral design are uses as a border or filler. The primary and secondary colors are uses by the artist. Bulky outline, profile faces, and infinitesimal details are visualizes. The paintings found only on the upper segment of the shrines i.e. upper walls and in the inner surface of dome. Each painting positioned in a niche surrounded with the geometric pattern as a border. The paintings are demolishing day by day as the material uses for the daily rituals.



**Fig. 4.379**



**Fig. 4.380**



**Fig. 4.381**

Fig. 4.379: Presenting Lord Rama with Devi Sita and brother Lakshman [Photograph], by Kaur, Tejinder (August 11, 2016)

Fig. 4.380: Illustration of noble Ganesha seated on an asana while Mooshak is sitting under the asana [Photograph], by Kaur, Tejinder (August 11, 2016)

Fig. 4.381: Depiction of Lord Brahma in a niche [Photograph], by Kaur, Tejinder (August 11, 2016)

#### 4.10.3.2 The Haveli of Rani Chand Kaur (Visited on August 11, 2016)

Rani Chand Kaur was the wife of Raja Jaswant Singh of Nabha state (Nabha, 2004, p. 360). The haveli associates with Rani Chand Kaur locates on a mound, built in the mid of nineteenth century. This building is also famous as Dholi Haveli, due to its white color. In Haryanvi language, ‘Dhola’ word is uses for the white. It is a double storey majestic building standing on a high plinth. The basic structure of the haveli is rectangular and the walls are more than three feet wide. Although, now it is divides into many parts as now occupy by different families. We could get wall paintings on its exterior walls and in a room that locates on the first floor. The subject matter of the paintings are derives from the religion and nature. The paintings of the haveli can be divides into three parts i.e. Portraits, Gosht or Durbar scene, and designs. The portraits of Lord Krishna, Balrama, Lord Shiva and Parvati, Hanuman, Ganesha, Devi Saraswati, Devi Kali and of Mira Bai can be notice. Scenes are relates to Mahabharata, Ramayana, Rasa Lila and Sikh Gurus. Apart from the above said some themes are allies with Maharaja Ranjit Singh and Maharaja Jaswant Singh. It is one of the rare buildings of Haryana state, where the depiction of Sikhism can be visualize. Portraits and all scenes are depicts in the decorative frames. The inscription of all subjects had written in the Gurumukhi as well as Devanagri Script. The presentation of nature has illustrated through the border and meenkari. The colors are vibrant. The outer wall also contains some paintings in a dreadful condition, while the paintings of room are in affair condition.



**Fig. 4.382**



**Fig. 4.383**



**Fig. 4.384**

Fig. 4.382: Illustrate the tenth Sikh Guru, Guru Gobind Singh ji with his followers [Photograph], by Kaur, Tejinder (August 11, 2016)

Fig. 4.383: A scene allies with the wedding of Lord Rama [Photograph], by Kaur, Tejinder (August 11, 2016)

Fig. 4.384: A prospect of the Haveli's Façade [Photograph], by Kaur, Tejinder (August 11, 2016)



#### 4.10.3.3 Shiva Temple (Visited on August 11, 2016)

This temple is located in the region known as the area of Parnchian. It is standing on a high plinth, in an open courtyard. The architecture of small garbhagriha and mandapa is based on a square plan. The shikhara of the both parts (garbhagriha and mandapa) are conical. The walls are wider more than three feet. The lakhnori bricks and chunna was used for the construction. The lower walls of the garbhagriha covered with the tiles while the upper section and entire surface of dome embellishing with the murals. The roof of the both parts (mandapa as well as of garbhagriha) are decorated with the floral and geometric designs. The entrance arch of garbhagriha has adorned with the form of lord Ganesha with Ridhi and Sidhi. The walls of garbhagriha have preserved religious mural paintings. The higher fragment of ramparts is dividing into vertical and horizontal panels that provide a shape of frame to each subject matter. The background and foreground space of every painting is empty space. Details are missing as some innocent people who are not aware from its importance blemished these murals. Rigidness can be viewing in the human forms while the softness and flow can be observed in the flora and fauna. The colors are also fading day by day.



**Fig. 4.385**



**Fig. 4.386**



**Fig. 4.387**



**Fig. 4.388**

Fig. 4.385: The outlook of temple [Photograph], by Kaur, Tejinder (August 11, 2016)

Fig. 4.386: The unique combination of floral and geometric design on the dome surface [Photograph], by Kaur, Tejinder (August 11, 2016)

Fig. 4.387: Form of a sage worshipping under the tree [Photograph], by Kaur, Tejinder (August 11, 2016)

Fig. 4.388: A view represents upper segment of eastern wall [Photograph], by Kaur, Tejinder (August 11, 2016)

#### 4.10.4 Mahadeva Temple at Satora (Visited on June 12, 2021)

Satora is a small village lies just 7 Km away from its tehsil headquarter Pehowa. A small temple dedicated to Lord Shiva positioned on the northeast area of village, near Gurudwara Sahib. The temple facing towards east and as usual the walls are thicker

than three feet, built with chunna and lakhnori bricks the construction material of the 17<sup>th</sup> and 18<sup>th</sup> century. As per the Pandit Ram Kumar, it is also a famous tirth of Hindu cult and Baba Sidh Gir constructed the temple during late 17<sup>th</sup> century (personal communication). The outer walls and the inner ramparts of garbhagriha are now covered the marble slabs. The outer walls of mandapa and the lower section of inner walls are also wrappers with marble while the upper sect of inner are still preserves as it is. Here, mythological scenes can be seen that includes Lord Jagannath Ji, Lord Krishna with Gopies, Lord Rama with Lakshman and Hanuman Ji, Lord Brahma laying on Sheshnaag, Lord Ganesh, Devi Durga, Akbar with Tansaan and birds and animals. However, the paintings are in a fair state of conservation. Even this holy place had found in the fortification wall, but the chief entrance is very demolished. As per the information of the priest, Earlier the chief entrance has covered with the arched doorway with rooms on both sides. Now we can just find the relics foundation walls of these rooms.



**Fig. 4.389**



**Fig. 4.390**



**Fig. 4.391**



**Fig. 4.392**

Fig. 4.389: A view of the temple structure [Photograph], by Kaur, Tejinder (June 12, 2021)

Fig. 4.390: Lord Jagannath on the western wall of Mandapa [Photograph], by Kaur, Tejinder (June 12, 2021)

Fig. 4.391: A view of the north wall depicts scene of lord Krishna with gopies [Photograph], by Kaur, Tejinder (June 12, 2021)

Fig. 4.392: Lord Vishnu lying on a Snake while the Lakshmi ji and lord Brahma ji also seated on their conventional seats [Photograph], by Kaur, Tejinder (June 12, 2021)

#### **4.10.5 Haveli at village Ladwa (Visited on August 08, 2021)**

Ladwa is a small town, lies on the road that moves towards Yagmunagar from Pipli. In the centre of the municipality, behind old police station of city a cluster of havelies situated. A number of havelies preserve relics of wall paintings. The most imposing

haveli of this locality is famous as ‘Athwahar Khandaan Ki Haveli’. This is a double storey building look like a Mahal from the outer zarokhas and extensions. The Marwari or Rajasthani impact of architectural design can be seeing. The Façade of the haveli adorns with graceful paintings. The idea for paintings derives from Ramayana, Mahabharata, Flora and Fauna, Devi Cult, and some portrait and life sketches of family members. Each painting has its own decorative frame. The artist chooses primary and secondary colors. Presently, Mrs. Bimla Devi’s family resides in this haveli. The stipulation of the paintings is awful.



**Fig. 4.393**



**Fig. 4.394**



**Fig. 4.395**



**Fig. 4.396**

Fig. 4.393: The façade of the haveli [Photograph], by Kaur, Tejinder (August 08, 2021)

Fig. 4.394: Lord Krishna gives a lift to the mount Goverdhan [Photograph], by Kaur, Tejinder (August 08, 2021)

Fig. 4.395: Hanuman touching the feet of Lord Rama, while Lakshman is standing behind [Photograph], by Kaur, Tejinder (August 08, 2021)

Fig. 4.396: A close view of the first floor’s façade [Photograph], by Kaur, Tejinder (August 08, 2021)

#### **4.10.6 Gurudwara of Guru Tegh Bahadur (Visited on August 08, 2021)**

Gurudwara Guru Tegh Bahadur Sahib Ji is located in the village Bani Badarpur. This village is just 7-8 Km away from the Ladwa. Dr. Kang found a good amount of wall paintings in the shrine during 1970s. The subject matter allied with the Sikhism and Hinduism. Dr. Kang narrated this fact to the scholar during interview. Now, the shrine has demolished and a new building has constructed on the same site. Due to this renovation, we lost a great amount of our art and architectural heritage.



**Fig. 4.397**



**Fig. 4.398**

Fig. 4.397: A view of the New Building of the Gurudwara Sahib [Photograph], by Kaur, Tejinder (August 08, 2021)

Fig. 4.398: A Photograph depicts the old structure of the Gurudwara Sahib (Photograph courtesy: Daljit Singh, head Granthi)

#### **4.11 District Mahendragarh**

Narnaul metropolis is the administrative center of district Mahendragarh. Malik Mahdud Khan established the Mahendragarh during the imperative administration of Babur (Jain & Dandona, 2012, p. 261). Before partition, it was a part of the PEPSU and afterwards this region has merged in the Punjab State in 1956 AD (Jain & Dandona, 2012, p. 264). As, the new state Haryana became into existence in 1966 AD, Mahandergarh also became a district of Haryana State. Presently the region of the district is divides into six tehsil, i.e. Ateli, Kanina, Mahendragarh, Nangal Choudhary, Narnaul, and Satnli (“Mahendragarh Distric” 2019). Brief discussions of edifices adorned with murals are discusses as below.

##### **4.11.1 Chatteries at Village Garhi Mahasar (Visited on April 27, 2021)**

Garhi Mahasar village lies on the road that leads to Kanina from Ateli, just 7 Km away from the Ateli, which is a sub district headquarter. In the northeast side of the village, two old buildings are standing near Durga Mata Mandir. These are the chatteries that are embellishes with the wall paintings.

##### **4.11.1.1 Chattari of Lala**

This is the major chattari built in the reminiscence of Lala        It is a double storey building. On the ground floor a small octagonal room situates, surrounded with the arched verandah on the four sides as well as small hexagonal room on four corners. The narrow stairs are found in room locates on the northeastern corner to access the chattari on first floor. The room of the ground floor also contains some paintings of

natural world. Major wall paintings are located on the upper segment of the chattari of the first floor. It is an octagonal structure built with the help of open arched pillars and covered with hemispherical dome. The inner surface of the dome contains a small round floral pattern while the rest part has covered with the white wash. The walls between the dome and arched pillars are divided into vertical and horizontal panels that are filled with the religious content derived from Ramayana and Mahabharata in the form of murals. The blue color dominates the others. Details are missing and the artist used the flat color for filling. Very small details can be visualized in the natural world. Paintings are deteriorating day by day.



**Fig. 4.399**



**Fig. 4.400**



**Fig. 4.401**



**Fig. 4.402**

Fig. 4.399: A view of the Chattari of Lala .....[Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.400: Presenting the vertical and horizontal division of walls [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.401: The open arched pillars on first floor [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.402: A painting associated with the Ramayana [Photograph], by Kaur, Tejinder (April 27, 2021)

#### **4.11.1.2 Chattari of Seth**

This chattari is built in the memories of Lala . . . . It is standing on the ground floor, surrounded with small boundary wall and an entrance on west direction. The architecture of this construction is also octagonal based. The inner surface of the dome has divided into panels. Few paintings can also be traced on the walls of the chattari. Although, now in ruins but one can identify the subject matter of the paintings. The work of art is inferior than the work done in the chattari of . . . . These are very much demolished.



**Fig. 4.403**



**Fig. 4.404**



**Fig. 4.405**

Fig. 4.403: A Ratha pulled by an elephant [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.404: A view of the chattari [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.405: The inner surface of dome that adorns with the murals of different subject matter [Photograph], by Kaur, Tejinder (April 27, 2021)

#### **4. 11.2 Havelies at village Garhi Ruthal (Visited on April 27, 2021)**

Garhi Ruthal village is lies in the west side of village Garhi Mahasar, just two and half km away from the famous Durga temple. A cluster of havelies found near Shiva Mandir and water structure of Bania's well, that are bedecks with the wall paintings. These are following.

##### **4.11.2.1 Haveli of Bania Family**

This is a double deck haveli, built in U-shape. A small verandah or porch is standing in front of all rooms with a central courtyard. The paintings are correlating with the Hindu deities, geometric outline, floral blueprints, domestic works, birds, and animals. The paintings of the upper section of walls is still good while the lower part of walls are get worse due to lack of concern. The impact of British culture can be seeing through the garments wears by a male. The clothing style of female form is Haryanvi. The flow of lines in the natural content is very smooth while the geometric blueprints show the tautness. Now, the people use the courtyard for dumping and decomposing waste material. The paintings are preserves in a fair state.



**Fig. 4.406**



**Fig. 4.407**



**Fig. 4.408**



**Fig. 4.409**



**Fig. 4.410**

Fig. 4.406: A view of the haveli [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.407: Geometric blueprints on the top most height of wall [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.408: Lord Hanuman with Lord Rama and Lakshman [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.409: A woman churning buttermilk [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.410: A male wore British garments showing the influence of British fashion [Photograph], by Kaur, Tejinder (April 27, 2021)

#### **4.11.2.2 Haveli of Seth Moti Ram & Seth Lila Ram**

It is a twofold storey building; locates near the Shiva temple. The upper section of the outer walls restrains a good amount of wall paintings. Most of the paintings are derives from the natural world. The sizes of the forms are not bases on the actual proportion but the sizes are depicts as per the importance. For example, we can see the Fig. 4.412 in which the form of a male person is larger than the form of elephant. It represents the value of human as comparative to an elephant. The eye-catching color plate is opting by the artisans. The construction year of the haveli can be referee from the building style i.e. late 19<sup>th</sup> century. The paintings are preserves in a good state.



**Fig. 4.411**



**Fig. 4.412**



**Fig. 4.413**



**Fig. 4.414**

Fig. 4.411: A women dressed well in Haryanvi style [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.412: The size of human is larger as comparative to an elephant [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.413: A view of the haveli [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.414: A photograph illustrate the floral and geometric patterns [Photograph], by Kaur, Tejinder (April 27, 2021)

#### **4.11.3 Haveli of Lala Hira Lal Bania at Gujarwas (Visited on April 26, 2021)**

Gujarwas is the next village of tehsil Ateli that preserve some old havelies. The village lies on the road that leads to Mahendargarh from Ateli. A triple storey haveli of Lala Hira Lal is located in the Durgi/Durga Panna, that embellishes with the wall paintings. The fascia of the haveli is adorned with wall paintings as well as with the woodcarving. The themes are associated with Hinduism. Floral motifs used for the filling of blank space. Paintings are preserved in a good condition. A Norah of the same owner located on the left side of the haveli. As the building demolished but the paintings on the walls can be viewed until date. As, the Norah is a building that uses for the cattle's and other agricultural work the themes of the paintings of this edifice are allied with the daily routine works. Few unfinished drawings with blue color can also be seen on the walls. An unknown person travelling by an elephant, Goldsmith working in the workshop, a person feeding a peacock, and some people driving bull carts are some subject matter. These are also in a fair state of protection. One more haveli of village preserves the floral patterns in the brackets under the balconies in a good state.



**Fig. 4.415**



**Fig. 4.416**



**Fig. 4.417**



**Fig. 4.418**

Fig. 4.415: Lord Ganesha veneration by male devotees [Photograph], by Kaur, Tejinder (April 26, 2021)

Fig. 4.416: A view presenting the fascia of haveli Lala Hira Lal [Photograph], by Kaur, Tejinder (April 26, 2021)

Fig. 4.417: People travelling by an elephant, a painting from the Norah [Photograph], by Kaur, Tejinder (April 26, 2021)

Fig. 4.418: A goldsmith working in his workshop, also depicted on a wall of Norah [Photograph], by Kaur, Tejinder (April 26, 2021)

#### **4.11.4 Building at NarNaul**

Earlier Narnaul was famous as Nar-Rashtra (Gill, 2004, p. 239). The famous historical and religious buildings of the city are Dargah of Pir Turkman, Sarai



Mukand Das, and Mosque famous as Dhobia wali Masjid, Jal Mahal, Mosque of Palltia, and Rai Mukand Ki Chattari (Jain & Dandona, 2012, p. 267).

#### **4.11.4.1 Jal Mahal, Narnaul (Visited on August 18, 2017)**

Jal Mahal is a protected monument of 16<sup>th</sup> century according to the list of protected monuments by Archaeological Survey of India. As per the information displayed on a board in the courtyard of the complex, this announcement has issued on 04. 08. 1961 and notification number is S.O. 1906. This structure is standing in the Purani Mandi of Narnaul city. Nawab Shah Quli Khan, Governor of Narnaul constructed this edifice in a water reservoir recognized as Khan Sarover (Information on the stone inlaid on entrance). This edifice associates with the province of Akbar that has built in 1590-91 AD and the water tank has completed in 1592-93 AD (Acharya, 2008, p. 46). The bricks and the chunna was the material of construction. The chief roofed doorway is standing on the preliminary edge of the bridge, facing towards north with the rest rooms for security guards. The major building that is a Square pavilion, positioned in the middle of a huge water tank on an arched plinth or base and approached by a bridge approximately one and half kilometer long, standing on 16 vaulted – spans (See Fig. 4.419). Apart from the base, it is a triple stroyed edifice. Two floors are in the form of a building and the third part i.e. chatteredies are on the top floor. Five chuntries placed on the top of the Pavilion. A square room placed on the middle of pedestal that surrounded with the arched verandah on four sides and quadrangle compartments on each corner. Central room is larger than those has sited on the corners. The centre of each archway, upper section of walls and central dome of major room is bejeweled with geometrical and floral work of painting. The artists choose red, blue, white, and black colors. The paintings are deteriorating day by day as due to sweatiness environment.



**Fig. 4.419**

Fig. 4.419: A view of the whole architecture i.e. Major building, Chatteries, Bridge based of 16 Vaulted –spans and the roofed entrance on the rim[Photograph], by Kaur, Tejinder (August 18, 2017)



**Fig. 4.420**



**Fig. 4.421**



**Fig. 4.422**

Fig. 4.420: The interior of dome of the central chamber [Photograph], by Kaur, Tejinder (August 18, 2017)

Fig. 4.421: A design from the northern arched verandah [Photograph], by Kaur, Tejinder (August 18, 2017)

Fig. 4.422: A view of Persian description [Photograph], by Kaur, Tejinder (August 18, 2017)

#### **4.11.4.2 Janak Sagar and Bala Sagar (Visited on August 18, 2017)**

These undefended water edifices are connects along with the 17<sup>th</sup> century monuments (Jain & Dandona, 2012, p. 275). Among the local society, these are famous as Bada talao and Chota talao (Kapil Das (local resident), personal communication). Bala Sagar is a small water tank without any pavilion on by the side of tank while the Janak Sagar is a huge rectangular water tank with spectator areas around it on the depository. Small octagonal shaped chatteries are places on every corner. Rectangular shaped pavilions are locates in the middle of every wing of the tank. The roofs of the gazebo on eastern and western directions are curved shape while the roofs of other two are flat. The chatteries put up with the dome style roof. All these edifices are adorns with the beautiful wall paintings. Themes are habitually drives from the Hindu legends and from the nature. Some paintings present the festival celebrations and war scenes also. The paintings are frames in horizontal and vertical silhouette. Depictions of birds and animals in a natural way, that attracts the viewer even covered with the layers of dust. Bright colors, infinitesimal details, downy flow of lines and perspective in architectural designs are the features of the paintings. Geometrical blueprints could also be visualizes here. People use to visit the site for rituals on daily bases but no one

is showing interest for the conservation. The water of the pond contaminated by the people who are throwing waste material such as plastic bags, old statues of various ditties, and flowers and other material used for prayers and rituals.



**Fig. 4.423**



**Fig. 4.424**



**Fig. 4.425**



**Fig. 4.426**

Fig. 4.423: A view of the Janak Talao [Photograph], by Kaur, Tejinder (August 18, 2017)

Fig. 4.424: A floral pattern from the chattari on the southern corner [Photograph], by Kaur, Tejinder (August 18, 2017)

Fig. 4.425: The demonstration of army parade [Photograph], by Kaur, Tejinder (August 18, 2017)

Fig. 4.426: A scene allied with the celebration of a fair or festive [Photograph], by Kaur, Tejinder (August 18, 2017)

#### **4.11.4.3 Mosque in the quad of Shah Nizam's sepulcher (Visited on August 18, 2017)**

The memorial crypt of Shah Nizam is located in the area known as Peeran da Mohalla of Narnaul city. The site is protected by the state government. The compound includes tomb as well as mosque of 16<sup>th</sup> century AD (Acharya, 2008, p. 48). The basic structure of the tomb is quadrangle overcome with the semi-circular dome. A mosque of Mughal period also enhances the history of the site. The construction material used for the buildings is wreckage that has enclosed with the thick stratum of lime plaster. The outer walls as well as the inner surface of the domes of mosque embellished with the mural paintings. The content is as usual floral and geometric. These are still preserved in a fair condition in anticipation of date.



**Fig. 4.427**



**Fig. 4.428**



**Fig. 4.429**

Fig. 4.427: A view of mosque locates in the compound of Shah Nizam's Tomb [Photograph], by Kaur, Tejinder (August 18, 2017)

Fig. 4.228 & Fig. 4.429: The floral and geometric pattern [Photograph], by Kaur, Tejinder (August 18, 2017)

#### **4.11.4.4 Kanccha Wala Mandir (Visited on August 10, 2017)**

Kanccha wala mandir locates in the Missarwara mohalla at Narnaul. The temple is dedicated to Lord Thakur Ji and Sita Rani Ji. The temple is surrounded by a huge wall that offers the sense of fortification. The temple has based on the square plan. Apart from garbhagriha, temple has other parts i.e. Pradakshina path, two small chambers on the both side of deity room, mandapa, veranda on both sides of mandapa and an open courtyard with rooms for priest's dwelling. The Shikhara of the temple is conical. The roof, upper sect of the walls of the mandapa, the inner surface of the dome in garbhagriha is adorned with the wall paintings. The subject matter of the paintings allies with the Mahabharata, Ramayana, legends of Lord Krishna, incarnation of Vishnu, goddess Durga, flora and fauna. The themes has presented in the vertical, horizontal and oval shape frames. A range of the sizes is there i.e. miniature or large. Earlier the entire walls of garbhagriha and mandapa had covered with the paintings (Kapil Das (local resident), personal communication). The paintings of the roof are deteriorating due to succulence. Diminutive details can be seen through the jewellery designs, motifs on cloths, and throughout the nature depiction. Intricate glasswork on the entrance of deity room enhances the beauty of the mandapa. The foreground and background environment is understandable in all paintings. Even though it is a private property, but the owner still conserves it in a fair state.



**Fig. 4.430**



**Fig. 4.431**



**Fig. 4.432**

Fig. 4.430: A view of the mandapa [Photograph], by Kaur, Tejinder (August 10, 2017)

Fig. 4.431: Lord Krishna as Murlidhar [Photograph], by Kaur, Tejinder (August 10, 2017)

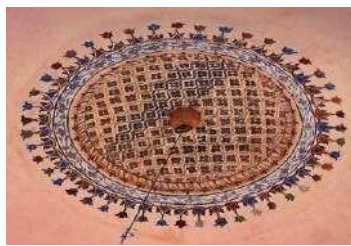
Fig. 4.432: depicting a range of themes associated with Hindu myths [Photograph], by Kaur, Tejinder (August 10, 2017)

#### **4.11.4.5 Chattari Baba Kesho Das Ji (Visited on August 10, 2017)**

Chattari of Baba Kesho das ji is located in the Dera Shri Guru Ravidas Mandir places in the Dhindhasar Mohalla, Narnaul. The chattari is standing on a high plinth in the northern side. The basic structure of chattari is of octagonal shape with hemispherical showground. The outer walls under the extension and the central part of the dome are flourishing with the murals. The themes are derived from the nature and geometry. Earlier a number of religious paintings had survived inside the chattari that are now swathed under the thick layers of paint (Subhedar Fool Chand, (78 years old, local resident); personal communication).



**Fig. 4.433**



**Fig. 4.434**



**Fig. 4.435**

Fig. 4.433: A view of the Chattari [Photograph], by Kaur, Tejinder (August 10, 2017)

Fig. 4.434: Combination of geometric and floral patterns in the core of the dome [Photograph], by Kaur, Tejinder (August 10, 2017)

Fig. 4.435: Depiction of natural blueprint on outer surface [Photograph], by Kaur, Tejinder (August 10, 2017)

#### **4.11.4.6 Havelies at Narnaul (Visited on August 11, 2017)**

Number of havelies found in the prior urbanized areas of Narnaul. The façade of all these havelies are embellishing with the wall paintings. The haveli of Seth Panna Lal (Shri Mohar Singh), haveli of Shri Mohan Lal Garg, both located in the mohalla Choudaria ka, haveli of Shri Hem Chand Aggarwal in Kabla Sanghya Wala, haveli of Radha Sangi in mohalla Barkakhua, Sangiwara, haveli of Ram Partap and Haveli of Lala Gagan Din in Missarwara are the prominent havelies of Narnaul. All these havelies are double storey or triple storey dwellings. The fascia of these havelies

adorns with paintings, carved red sand stone and the engraved work on lime plaster. Apart from the façade, bathak, porch, inner courtyard are also embellished with the paintings. Even, the paintings can be traced in the vaults under the roof extension and in the vertical panels created as niches on the walls. Most of the themes align with the floral and geometric patterns. Some align with the Hindu myths, contemporary scenes, portraits, and life sketches of freedom fighters. Some inscriptions in Devanagari script are also narrated on the walls. The construction period is late 18<sup>th</sup> and 19<sup>th</sup> century. The incredible colors and designs attract the sightseer. The wooden work can be viewed in the form of doors, windows, railing and frames of doors are brilliantly carved. The paintings are in a good state.



**Fig. 4.436**



**Fig. 4.437**



**Fig. 4.438**



**Fig. 4.439**



**Fig. 4.440**

Fig. 4.436: A view of the façade of haveli of Radha Sangi [Photograph], by Kaur, Tejinder (August 11, 2017)

Fig. 4.437: A floral and geometric pattern from the haveli of Shri Hem Chand [Photograph], by Kaur, Tejinder (August 11, 2017)

Fig. 4.438: Geometrical and floral design on the walls of a room on the first floor in haveli Shri Radha Sangi [Photograph], by Kaur, Tejinder (August 11, 2017)

Fig. 4.439: A mythological theme from the haveli of Lala Ganga Din [Photograph], by Kaur, Tejinder (August 11, 2017)

Fig. 4.440: A portrait of Chhatrapati Shiva Ji in the Bathak of Seth Panna Lal [Photograph], by Kaur, Tejinder (August 10, 2017)

#### **4.11.5 Havelies at village Niwazpur (Visited on July 22, 2021)**

Niwazpur is a village lies few km in the right hand side on the road that leads to Nangal Sirohi from Narnaul. The village is also address as Niwaz Nagar. A number of havelies that adorns with the wall paintings still stands in the locality of village.

#### 4.11.5.1 Sardara de Haveli

This haveli has demolished few years earlier. The haveli is situated in the front of Panchyat Ghar, ward no. 07 of Niwaz Nagar. However, the old walls and a small part of the haveli still standing in ruins. A number of wall paintings allied with the floral designs can be still seen. The construction material was rubble masonry that was covered with the lime plaster. The colors of the paintings are still brilliant, even the condition of murals is very critical. A building of Gurudwara sahib stands on the same spot.



**Fig. 4.441**



**Fig. 4.442**



**Fig. 4.443**

Fig. 4.441: Flowery designs on the old walls [Photograph], by Kaur, Tejinder (July 22, 2021)

Fig. 4.442: A part of haveli that still stands as it is [Photograph], by Kaur, Tejinder (July 22, 2021)

Fig. 4.443: Another leftover of floral design [Photograph], by Kaur, Tejinder (July 22, 2021)

#### 4.11.5.2 Haveli of Seth Murlidar

This is a triple storey building, facing towards west, located in ward no. 03 of the village. The ground floor uses as a shop-house for the business intention while the rest two floors used for the domestic purpose. The outer walls as well as roof of the bathak of this haveli are adorned with the beautiful wall paintings. The artist chooses the religious subject matter with flora, fauna, forms of security guards and geometric prototype for the outer surface, while the nude forms of females for the inner surface of the bathak. The reason behind this can be that the bathak has been used for the personal luxurious life of the owner. The depiction of nude forms in a dwelling is very rare in the region of greater Punjab. The life-size forms of Murlimanohar and Hanuman can still be considered on the southern wall. The forms of security guard, birds and designs of both styles i.e. flower-patterned and geometry style are depicted on the

façade of the haveli. The colors of some paintings are still bright and attractive while of few are now covers with the dust.



**Fig. 4.444**

**Fig. 4.445**

**Fig. 4.446**

**Fig. 4.447**

**Fig. 4.448**

Fig. 4.444: Various Designs on the upper section of walls [Photograph], by Kaur, Tejinder (July 22, 2021)

Fig. 4.445: Lord Krishna on the southern outer wall of haveli [Photograph], by Kaur, Tejinder (July 22, 2021)

Fig. 4.446: A scene illustrate the haveli [Photograph], by Kaur, Tejinder (July 22, 2021)

Fig. 4.447: Form of a security guard [Photograph], by Kaur, Tejinder (July 22, 2021)

Fig. 4.448: A view from the roof of the Bathak [Photograph], by Kaur, Tejinder (July 22, 2021)

#### **4.11.5.3 Haveli of Lala Lakshmi Naryan Ji**

Haveli of Lala Lakshmi Naryana Ji is another dual storey building locates in ward no. 02, near Saraffa bazaar. As the information of present owner Shri Harduwari Lal, the haveli is more than 150 years old. Earlier the façade of the building has completely decorated with the paintings. Now we can get only some paintings on the walls of first floor. As usual, floral and geometric pattern took place. The artist use red, green, yellow, blue, and white colors for filling designs while the black for the outline. The paintings are in a fair state.



**Fig. 4.449**



**Fig. 4.450**



**Fig. 4.451**

Fig. 4.449 & 4.450: Presenting floral and geometric pattern [Photograph], by Kaur, Tejinder (July 22, 2021)

Fig. 4.451: An outlook of the haveli [Photograph], by Kaur, Tejinder (July 22, 2021)



#### 4.11.6 Haveli at village Dharsu (Visited on April 29, 2021)

Dharsu is the next village where the relics of wall paintings can be tracing. It lies just one and half kilometer away from the village Niwazpur in the western direction. In the territory of village, Haveli of Seth Panna Lal situates in the hub of the rural community, taking place in a narrow lane. This is a twofold storey accommodation. The fascia of the haveli, brackets under the wings of balcony preserves the wall paintings. The subject matter of paintings has taken from the natural world. The tints, tones and shades of red, blue, green, and ocher yellow colors can be traces in the designs. Each design surrounded with an unadorned frames. As, no one is staying in the haveli, some guilty people uses it for consuming drugs.



**Fig. 4.452**



**Fig. 4.453**



**Fig. 4.454**



**Fig. 4.455**

Fig. 4.452: A scene of the haveli [Photograph], by Kaur, Tejinder (April 29, 2021)

Fig. 4.453, 4.454, & 4.455: Floral and geometric patterns on the walls and outer extensions [Photograph], by Kaur, Tejinder (April 29, 2021)

#### 4.11.7 Dwellings & a shrine at Village Tajpur (Visited on April 26, 2021)

Tajpur village lies 16 Km away from its sub-district Narnaul towards the eastern side. This village associates with the proprietor people of the region. Therefore, a cluster of havelies are locates in the narrow lanes of the village. These are following.

##### 4.11.7.1 Haveli of Kishan Lal Aggarwal, Dugra Parsad Aggarwal

Shri Krishan Lal's haveli is a dual storey structure. The fascia of the haveli is adorns with paintings. The paintings can be tracing in the archway, brackets under the roof extension and in the vertical panels shaped as niches on the walls. The subject matter allies with the Hinduism, flying god and goddess, contemporary innovations such as bicycle, flora, and fauna. Floral motifs used to fill the blank spaces and frames for the various themes. Flying goddess are depicts on the internal surface of vaulted entrance. The dazzling color plate attracts the observers. Shri Kalu and Shri Beli was the artist who worked here and the construction year inscribed here i.e. Samvat 1994 (inscribed on the main entrance of haveli).



**Fig. 4.456**



**Fig. 4.457**



**Fig. 4.458**



**Fig. 4.459**

Fig. 4.456: A view of the front part of the residence [Photograph], by Kaur, Tejinder (April 26, 2021)

Fig. 4.457: Flying goddess on the inner shell of arched doorway [Photograph], by Kaur, Tejinder (April 26, 2021)

Fig. 4.458: Lord Krishna as Murlidhar [Photograph], by Kaur, Tejinder (April 26, 2021)

Fig. 4.459: Bicycle depicts the influence of industrial improvement [Photograph], by Kaur, Tejinder (April 26, 2021)

#### **4.11.7.2 Haveli of Pandit Hardev Sahay Sharma**

Another haveli preserves a good amount of religious as well as natural content in the form of wall paintings is haveli of Pandit Ji. It is also double deck domicile. The outlook of the building embellish with the wall paintings. The subject matter of the wall paintings allies with the Hindu religion, geometric blueprints, plant life, birds, and animals. Hookah is the cultural indication of Haryana state that is also presents here. The religious paintings are depicts in the niches while the floral and others took the rest place on walls. The wreckage stone and lime plaster used for the construction of the residence. The carved work of lime plaster depicts the adorned false casement and architectural structure with paintings. The paintings are in a fair state.



**Fig. 4.460**



**Fig. 4.461**



**Fig. 4.462**



**Fig. 4.463**

Fig. 4.460: Religious theme illustrated in the niches [Photograph], by Kaur, Tejinder (April 26, 2021)

Fig. 4.461: Haryana's culture in the form of smoking Hookah [Photograph], by Kaur, Tejinder (April 26, 2021)

Fig. 4.462: A view of the haveli [Photograph], by Kaur, Tejinder (April 26, 2021)

Fig. 4.463: False architectural design carved with the lime plaster [Photograph], by Kaur, Tejinder (April 26, 2021)

#### 4.11.7.3 Temple dedicated to Lord Shiva

A small temple dedicated to Lord Shiva is situated near the Boauli (water structure) of the village. The temple has been constructed by Lala Makhan Lal, Lala Janki Lal in Samvat 1999 as a personal adoration place (Shankar Lal (present owner), personal communication). It is located on a high plinth. It is a small place of worship with both parts of northern style temple architecture i.e. garbhagriha and mandapa. The façade of the temple is on the northern direction. The basic structure is based on a square plan while the Shikhara is conical. The inner surface preserves few relics of mural paintings. The subject matter is Lord Shiva's family, Lord Vishnu and Lord Brahma, Goddess Durga seated on a lion, Lord Krishna as a milkman, floral and geometric design. These are conserved in a fair state. A masonry well is situated in the small courtyard of the temple.



**Fig. 4.464**



**Fig. 4.465**



**Fig. 4.466**



**Fig. 4.467**

Fig. 4.464: Depicting the view of the whole structure of the holy place [Photograph], by Kaur, Tejinder (April 26, 2021)

Fig. 4.465: A flying goddess, wall painting from the inner dome's surface [Photograph], by Kaur, Tejinder (April 26, 2021)

Fig. 4.466: Lord Vishnu on his throne Shesha Naag with Lakshmi and Brahma Ji [Photograph], by Kaur, Tejinder (April 26, 2021)

Fig. 4.467: A floral design in the core of the arena [Photograph], by Kaur, Tejinder (April 26, 2021)

#### 4.11.7.4 Other havelies

Ishwar Mal Nathu Mal ki Haveli, Rore ki Haveli, Rekha Ram ki Haveli, haveli of Pundit Ram Bilas Sharma, Shankar bania ki Haveli are some other significant havelies of the village that adorns with the wall paintings. The birds and animals, design of floral and geometric patterns, stories associated with mythology and love–legends, are the subject matter that chosen by the owner and worker. All these residence are still preserves in a good condition although few of them are barren in these days.

#### 4.11.8 Edifices at village Pali (April 27, 2021)

Pali is a village of tehsil Mahendragarh, lies on the main road that leads to Dadri from Mahendragarh. The distance in between Pali and Mahendragarh is approximately 9-10 Km. This parish also enhances the history of wall paintings as we found a number of havelies and other buildings adorns with frescoes in the region of village. These are discussing as below.

##### 4.11.8.1 Shiva Temple

A consecrated place set aside for Lord Shiva is situates near the Dayanand School of village Pali on the bank of a Khua. The temple facing towards east and it is places on an elevated pedestal. The Garbhagriha has a square plan while the Mandapa is bases on rectangular plan. The shikhara of the garbhagriha is very gorgeous and the roof of mandapa is simple and flat. The upper fragment of the walls of both parts i.e. garbhagriha and mandapa as well as the higher segment of exterior walls and roof of mandapa adorns with the beautiful wall paintings of mythological, political, and secular content. The paintings of railway station and train on track, automobile depict the industrial revolution impact. The use of natural colors, perspective, black outline, effects of light and shade, bulky forms are the distinctiveness of these wall paintings. The paintings of garbhagriha and mandapa are in a good state while the paintings of outer division are deteriorating day by day.



Fig. 4.468



Fig. 4.469



Fig. 4.470



**Fig. 4.471**



**Fig. 4.472**



**Fig. 4.473**

Fig. 4.468: A view of the temple complex [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.469: A view narrates the scene of Sita Jholla [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.470: Lord Ganesha with Ridhi and Sidhi on the inner surface of garbhagriha [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.471: Scene of Railway station [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.472: An automobile representation [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.473: A view of the temple from front side [Photograph], by Kaur, Tejinder (April 27, 2021)

#### **4.11.8.2 Haveli of Pandit Ram Kishore**

The haveli situates in the Guddari mohalla near Dera chowk. The haveli also identified as Panditaa de haveli among the villagers. It is twice storey building. A small parallel verandah constructed in the front of façade on both floors in the form of portico. The walls of fascia, the brackets under the railing and the side walls of outer surface of haveli are prettify with wall paintings. The construction material is bricks and lime plaster. The subject matter of the paintings is mythological and contemporary. The portraits of political people, god and goddess, and of the family member took place in the brackets under the soffits. The floral and geometric pattern flourishes on the roof surface of the verandah. An army procession display on the sidewall of building. The frames of mythological portrait are highly decorative while the borders of common people portraits are very simple. The artist provides a special appearance to the religious personalities. The façade of main building adorns with floral patterns. Specific place also provided for the depiction of birds and animals.

The artisans choose the incredible color plate. The erection time of the masonry can be arbitrator from the British influence lying on the paintings i.e. late 19<sup>th</sup> century. Even the wooden work is also brilliant carved. The paintings are in a good state.



**Fig. 4.474**



**Fig. 4.475**



**Fig. 4.476**



**Fig. 4.477**



**Fig. 4.478**

Fig. 4.474: A view of the carved doorframe and above the doorframe painting of Lord Ganesha with Ridhi & Sidhi [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.475: Highly embellished frame with portrait of Lord Krishna [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.476: Presenting the geometrical and flowery blueprints on the roof of verandah [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.477: Natural depiction of Pigeon [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.478: A scene of an army parade [Photograph], by Kaur, Tejinder (April 27, 2021)

#### **4.11.8.3 Haveli of Lala Ishwar Sharma**

Another double storey dwelling of Guddari Mohalla of village Pali is the masonry of Lala Ishwar Sharma. The front part of the residence, brackets under the railing, and upper section of sidewall are ornaments with murals. Most of the part of the haveli swathe with geometrical and floral design. On the superior side of carved doorframe, form of Lord Ganesha depicted as usual with Ridhi & Sidhi in an architectural shaped frame. A male form depicted on the first floor sitting on a chair and smoking a hubble-bubble. Near him, a female is seated on a stool and playing with the parrot. The depiction of birds and animals is very rare but very natural. The paintings are in a good state of preservation.



**Fig. 4.479**



**Fig. 4.480**



**Fig. 4.481**



**Fig. 4.482**



**Fig. 4.483**

Fig. 4.479: An outlook of masonry dwelling [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.480: Various geometrical and floral designs under the railing [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.481: A view of the main entrance of haveli [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.482: A painting from the first floor i.e. a pipe smoker [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.483: Birds in a small niche [Photograph], by Kaur, Tejinder (April 27, 2021)

#### **4.11.8.4 More Wale Haveli**

The owner of the haveli was Seth Mul Chand Banwari lal. It is famous amid the villagers as a figurine of peacock is builds on the top of haveli. This dual storey residence is standing in Guadiana Mohalla. The facade as well as the covered entrance of the haveli prettify with wall paintings. The doorframe is highly engraved with floral, geometric, and religious pattern. The content of the paintings derives from the myths, politics, combatant, culture, geometry as well as from nature also. Some architectural designs can be viewing and two architects are working on a plan. A number of portraits in oval frames and surrounded with floral motifs can be seeing under the fence. The impact of British rule can be perceives here from the architectural designs, furniture, clothing. The dazzling color plate is opts by the painter. Use of Perspective is articulate the intellectual of the artist, who worked here. The paintings of the porch are in a good state while the paintings on outer surface are deteriorating day by day as exposure of pollution, sunlight and raining water.



**Fig. 4.484**

**Fig. 4.485**

**Fig. 4.486**

**Fig. 4.487**

**Fig. 4.488**

Fig. 4.484: A vision of the higher floor [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.485: The roof of porch [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.486: Subject Matter allies from the structural design, political affairs, and warrior [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.487: The cultural and British influence on the artist [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.488: Highly engraved doorframe [Photograph], by Kaur, Tejinder (April 27, 2021)

#### **4.11.8.5 Haveli of Atma Ram Bania**

This haveli is located in the Kagoora Mohalla of the village. Although it is larger than the other havelies of the village, but the paintings are inferior from the others. These are depicted on the top of the walls in a form of frieze. The themes are religious and social. The artist chooses the sharp colors that attract the people who walked through the street. These are not conserving in a good state.



**Fig. 4.489**

**Fig. 4.490**

**Fig. 4.491**

**Fig. 4.492**

Fig. 4.489: A panorama of the haveli [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.490: Lord Krishna as a milkman [Photograph], by Kaur, Tejinder (April 27, 2021)

Fig. 4.491: Painting allies with the ordinary people [Photograph], by Kaur, Tejinder (April 27, 2021)



Fig. 4.492: A close-up of the upper sect of first floor's outer wall [Photograph], by Kaur, Tejinder (April 27, 2021)

#### **4.11.9 Haveli of Seth Chiranji Lal at Nangal Sarohi (Visited April 29, 2021)**

Village Nangal Sarohi lays approximately ten km away from the district headquarter Mahendragarh. A number of havelies found in the locality of the village that are embellishing with the wall paintings. The well-known haveli is of Seth Chiranji Lal. Seth Chiranji Lal constructed this house near about 90 years earlier. It is a dual storey residence facing towards Northern side. The Façade of the haveli and beside walls conserve a good amount of wall paintings. The subject matter allies with the religious conviction and natural world only. Most of the stories allies with the Lord Krishna such as the childhood form of Krishna with Yashoda, Krishna with Radha, and Krishna as a Murlidhar. The walls are divides into panels in which the above said stories depicted. Rasa Lila scene has presented on the roof-shell of pedestal that has constructed in front of main entrance. Even a single space on wall is unfilled. The brackets below the railing also covered with the paintings. These wall paintings and building are still preserves in a good state of conservation.

#### **4.11.10 Chhattari of Seth Murlidhar at Kanina (Visited on April 29, 2021)**

Kanina is a tehsil of district Mahendragarh. It lies on the way that moves towards Rewari from Mahendragarh. Seth Murlidhar assembled the chattari in the reminiscence of his father Lala Lekh Ram during 1900 A.D. and adorns with the wall paintings (Phogat, personal communication). The themes are allies with the scenes from Ramayana and Krishna Lila. Rasa-Lila was presents in the form of a band at the lower segment of the chattari dome. The paintings are still conserves in a good state of conservation.

#### **4.11.11 Chattari at Kanti (Visited on April 29, 2021)**

Kanti is a small town that lies in the region of Ateli tehsil. As it is a historical and religious town, a number of temples can be considering i.e. Temple of Ganesh Das, temple of Paloda and others. However, the relics of paintings are only safe on the surface of an unknown chattari locates in Amrita Park of the town. It is an octagonal structure with hemispherical dome standing on a high plinth. The inner surface of the dome conserves number of paintings. The themes are allies with the Hindu mythology, court scene, war scene, birds, animals, and Rasa Lila of Lord Krishna. In

one painting, the artist tried to show the inner view of a palace. Although at present, the colors became faded but one can identify each painting.



**Fig. 4.493**



**Fig. 4.494**



**Fig. 4.495**



**Fig. 4.496**

Fig. 4.493: A view of the Chattari [Photograph], by Kaur, Tejinder (April 29, 2021)

Fig. 4.494: Court of King [Photograph], by Kaur, Tejinder (April 29, 2021)

Fig. 4.495: A war scene allied with Ramayana [Photograph], by Kaur, Tejinder (April 29, 2021)

Fig. 4.496: The inner view of a Palace [Photograph], by Kaur, Tejinder (April 29, 2021)

#### **4.11.12 Haveli of Basu Seth at Satnali (Visited on May 02, 2017)**

It is a dual storey house located in the mid-south of the rural community. The outer of the house is embellishing with the murals. The subject matter allies with the Hindu myths. The blemished colors of the paintings are glimmering in the moonlight (Naresh Kumar (local resident), personal communication). The forms are of huge size. The colors like blue, yellow, red can be traces from the paintings, although the condition of the murals is sympathetic. The paintings are demolishing day by day due to careless attitude of the owner.



**Fig. 4.497**



**Fig. 4.498**



**Fig. 4.499**

Fig. 4.497: A view of the wall survives with murals [Photograph], by Kaur, Tejinder (May 02, 2017)

Fig. 4.498: Unidentified forms [Photograph], by Kaur, Tejinder (May 02, 2017)

Fig. 4.499: Hanuman in the possession of lord Rama [Photograph], by Kaur, Tejinder (April 02, 2017)

#### **4.11.13 Others**

Apart from the above said sites, a number of other buildings can be observed in the different villages and town of the district. It includes Chattari at village Bairawas, Chhattari at Mahendragarh. Phogat traces murals in village Zerpur and Mandaula during 1980s (Phogat, personal communication). Now these paintings had demolished due to renovation and other reasons.

#### **4.12 District Nuh**

The earlier name of the district was Mewat. The district carved out from the area of the district Gorgon and some part of the district Faridabad on April 04, 2005 (“Nuh District”, 2019). As the region of this district of the Haryana state is very closer to the capital city of the country, the most of old edifices are demolishing for the sake of development. Therefore, the multistoried building took the place of earlier architecture. A few of historical building can be found in the district i.e. Seth Chuhimal ki chattari of 18<sup>th</sup> century, Dargah of Sheikh Musa of 14<sup>th</sup> century. The material used for the most of the construction was sand stone. Nevertheless, the researcher failed to get any clues of wall paintings in the district.

#### **4.13 District Palwal**

Palwal is the 21<sup>st</sup> district of Haryana state that became into existence on August 15, 2008 (“Palwal District”, 2019). Palwal obtained its name from the name of a demon known as “Palwasur” who was slaughtered by the Balrama (Jain & Dandona, 2012, p. 291). Therefore, the city has connected with the Mahabharata period.

##### **4.13.1 Dau Ji Temple at village Banchari (Visited on April 12, 2021)**

Banchari, a village located in the Hodal tehsil of district Palwal. The village is located between the Palwal and Hodal on the right hand side while one is travelling from Delhi to Agra by NH – 48. Earlier the village was a part of district Faridabad. Dau Ji temple, dedicated to Lord Balrama (Brother of Lord Krishna) is located in the south-west area of the village. The temple has been constructed by Raja Man Singh during the reign of Akbar i.e. 16<sup>th</sup> century (information from the stone inlaid on the front wall). The holy festival celebrated every year in the temple complex. This festival is famous as “Fool Dor Ka Mela” among the locals. The temple is situated on a high plinth, facing towards east. The garbhagriha is based on the octagonal plan surrounded with the pardakshina path. Two small rooms are situated on the both side of

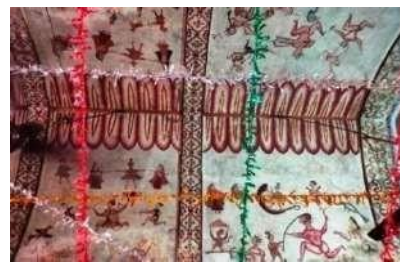
pardakshina path. A horizontal mandapa is established in front of garbhagriha along with the covered verandah on both sides. The roof of the mandapa has vaulted that adorns with the wall paintings. The artist divides the whole roof into panels with floral and geometric design. The area has used as a broad canvas to fill the content. The subject matter of the paintings is allied with the Ramayana, Hindu god and goddess, Rasa-Lila scene, fight scene, dasavtaras of lord Vishnu, folk lore, daily activities, love tails, birds, and animals,. The size of the forms assorted i.e. few are miniature and others are larger. The outline is prominent of each one. Faces are in profile side. Effects of light and shade can be seen. The attires are Haryanvi i.e. Dhoti kurta (Shirt) for male forms and Ghagra and blouse with dupatta for females. The paintings are still preserved in a good state. Earlier the garbhagriha has also decorated with the paintings. Now all the paintings of this part have covered with the thick layers of paint (Sunder Bahardwaj (present priest), personal communication).



**Fig. 4.500**



**Fig. 4.501**



**Fig. 4.502**

Fig. 4.500: Fascia of the holy shrine [Photograph], by Kaur, Tejinder (April 12, 2021)

Fig. 4.501: Rasa-Lila scene and fight scene [Photograph], by Kaur, Tejinder (April 12, 2021)

Fig. 4.502: A view of the vaulted roof of the Mandapa that is segregated into panels with the help of geometric and floral design [Photograph], by Kaur, Tejinder (April 12, 2021)

#### **4.14 District Panchkula**

Panchkula is located in the region of Shivalik hills and just 4-5 kilometer away from the Chandigarh, which is the capital of Haryana. The utterance Panchkula is derivative from the combination of two Sanskrit terms i.e. Panch and Kula. Panch means five and Kula means Cannel. Therefore, we can call it the land of five cannels also. This district came into survival in 1995 and Kalka and Panchkula are the tehsil of the district (Jain & Dandona, 2012, p. 302).

#### 4.14.1 Mata Mansa Devi Temple at Panchkula (Visited on September 29, 2015)

It is belonged to the 19<sup>th</sup> century monuments and presently the Mata Mansa Devi Shrine Board, under the supervision of Haryana government manages the complex. Based on the Hindu sanctuary architectural style it has constructed during the phase of 1811 A.D. – 1815 A.D. by Maharaja Gopal Singh of Manimajara (Inscribed on the main archway). After crossing a long flight of stairs, one could reach the enormous arched entrance of the place of pilgrimage. This archway is decorates with the beautiful floral and religious content. Lord Krishna with Radha as milkmaid with cows, Lord Krishna and Radha on swing with gopies around them, form of god Sun, Lord Gnash with Ridhi and Sidhi are some interesting subject matter that can be seeing here. Statues of lions on the both side of the entrance are playing the role of guards. As per the Hindu myths, depiction of Lord Ganesha on entrance is a sign of good luck and prosperity. The garbhagriha of the temple is situates on a massive high plinth, facing towards east. The circumambulatory path that looks like a verandah is surrounding around the garbhagriha and a porch in front plays the role of mandapa. All these parts of the temple are adorns with the mural paintings. The subject matter of the paintings is associated with various Hindu god and goddess, scene from Ramayana and Mahabharata, birds and animals with natural world, household apparatus, and geometrical prototype. The background and foreground of the content are plain. Various gestures and postures can be notice. The color scheme is a combination of bright and dull colors while the microscopic details and ornamentation are flourishing with white color. Ms. Rashmi did the conservation work in 2010. Mr. V.G. Goyal, CO Mata Mansa Devi Shrine Board narrated this information. The paintings are still conserving in a good state of perpetuation.



**Fig. 4.503**



**Fig. 4.504**



**Fig. 4.505**



**Fig. 4.506**

Fig. 4.503: A view of the main entrance of the Shrine [Photograph], by Kaur, Tejinder (September 29, 2015)

Fig. 4.504: Household apparatus on the Northern wall [Photograph], by Kaur, Tejinder (September 29, 2015)

Fig. 4.505: God Sun travelling by his chariot which has pulled by seven white horses [Photograph], by Kaur, Tejinder (September 29, 2015)

Fig. 4.506: A scene allies with the Ramayana (Scene of Raja Janak's Nagari) [Photograph], by Kaur, Tejinder (September 29, 2015)

#### **4.14.2 Patiala Mandir (Visited on September 29, 2015)**

This temple is also located in the Mata Mansa Devi, Temple complex. Maharaja Karam Singh of Patiala built this place of pilgrimage in 1840 to rejoice his triumph (Jain & Dandona, 2012, p. 306). As usual situates on an elevated pedestal, based on the square plan with conical shikhara. The interior surface of roof is embellishing with mural paintings. Krishna Lila, blossom, and vegetation with various patterns create a colorful illusion on the roof. However, the colors of the paintings are fading in these days. Yet, the art historians cannot ignore the historical importance of the artwork.



**Fig. 4.507**



**Fig. 4.508**



**Fig. 4.509**

Fig. 4.507: The murals on the interior roof [Photograph], by Kaur, Tejinder (September 29, 2015)

Fig. 4.508: A view of the temple [Photograph], by Kaur, Tejinder (September 29, 2015)

Fig. 4.509: A female in the garden playing with peacocks [Photograph], by Kaur, Tejinder (September 29, 2015)

#### **4.14.3 The Shivala at Panjore (Visited on October 03, 2015)**

The temple devoted to Lord Shiva is situates in front of Dhara Mandir, Pinjore. It is a private property. It is a small octagonal shaped structure with onion wrought dome. The inner shell of the temple adorns with the murals of various subject matter. The subject matter allies with the mythological deity and demon spirit. Apart from flora and fauna, depictions of planets are the content that was very rare in the region. The

size of the forms varies; some are infinitesimal while the others are medium. The name of each one has described in Devanagri script. Some floral designs are also enriching the upper section of outer walls in the form of a freeze. The paintings are still in a fair state.



**Fig. 4.510**



**Fig. 4.511**



**Fig. 4.512**



**Fig. 4.513**

Fig. 4.510: The illustration of Saturn Planet [Photograph], by Kaur, Tejinder (October 03, 2015)

Fig. 4.511: The temple architecture [Photograph], by Kaur, Tejinder (October 03, 2015)

Fig. 4.512: Lord Ganesha with other deities [Photograph], by Kaur, Tejinder (October 03, 2015)

Fig. 4.513: The image of Mars Planet [Photograph], by Kaur, Tejinder (October 03, 2015)

#### **4.14.4 Samadhi of Baba Top Nath Ji (Visited on August 19, 2021)**

Samadhi of Baba Top Nath Ji is located in the main market of Pinjore. It is an 18<sup>th</sup> century structure. The Samadhi is established on a high plinth facing towards west. It is based on a square arrangement covered by the onion silhouette dome. The walls are more than three feet wide. A small Shivala is also standing on the left hand side of the Samadhi. The interior as well as the exterior surface of the both structures are adorned with the beautiful wall paintings. The natural color palette provides the immense pleasure to the viewer. The content of the paintings is as usual allied with the religion and nature. The paintings on the inner walls are preserved in an excellent condition while the paintings of the outer walls are demolishing due to rain and exposure of sunlight. Therefore, the custodian covers the lower section of outer walls with the tiles.



**Fig. 4.514**

**Fig. 4.515**

**Fig. 4.516**

**Fig. 4.517**

Fig. 4.514: the Inner view of the Samadhi [Photograph], by Kaur, Tejinder (August 19, 2021)

Fig. 4.515: Research scholar in front of Samadhi Baba Top Nath during visit [Photograph], by Kaur, Tejinder (August 19, 2021)

Fig. 4.516: Nature and religious content on the outer west sidewall of Shivala [Photograph], by Kaur, Tejinder (August 19, 2021)

Fig. 4.517: A view of the upper section of the mandapa [Photograph], by Kaur, Tejinder (August 19, 2021)

#### **4.14.5 Yadvindra Garden (Visited on October 03, 2015)**

Yadvindra Garden is also famous as Pinjore Garden, allies with the Patiala state. Jal Mahal, chief entrance is some parts of the garden that are defend the wall paintings. Few renovated wall paintings can be trace in these parts of the garden. The subject matter of these is associates with the geometric and floral design.



**Fig. 4.518**

**Fig. 4.519**

**Fig. 4.520**

**Fig. 4.521**

Fig. 4.518: Scholar's father during their visit [Photograph], by Kaur, Tejinder (October 03, 2015)

Fig. 4.519: A design on the roof of Jal Mahal [Photograph], by Kaur, Tejinder (October 03, 2015)

Fig. 4.520: A view from the sidewall of chief entrance [Photograph], by Kaur, Tejinder (October 03, 2015)

Fig. 4.521: A scene depicts the design on the dome of the main gateway [Photograph], by Kaur, Tejinder (October 03, 2015)



#### **4.14.6 Dhara Mandal at Pinjore (Visited on October 03, 2015)**

Dhara Mandal locates in the street behind the main bazaar of the city. The temple dedicated to lord Shiva is situated on a high pedestal. The earlier structure is still standing. The walls of the shrine are wider than two and half feet. Kang (1984) traces murals on the walls of the Dhara Mandir during 1970s (p. 60). Now these are covered with the tiles.

#### **4.15 District Panipat (Visited on July 02, 2021)**

Panipat, a famous historical city that bears the bloodshed of three wars i.e. first battle of Panipat held between Babar and Ibrahim Lodi (1526 AD) , second in-between Hemu and Akbar (A Mughal emperor) in 1556 AD and the last one in-between Maratha empire and army of Ahmad Shah Durrani in 1761. The district was formed on November 1, 1989 and the Pandavas founded the city (Jain & Dandona, 2012, p. 318).

##### **4.15.1 The Ganga ji Temple at Panipat (Visited on July 02, 2021)**

Ganga ji temple locates in the complex of Devi temple, near Salargunj Gate. This shrine is situated on a plinth, facing towards east as usual. The temple was constructed in 1868 A.D. by Shri Musdi Lal in the commemoration of his father Shri Hira Lal (inscribed on the marble inlaid in the wall). The main shrine (Deity Place) is very small and octagonal shaped covered with the Pradakshina Path. A pillared verandah in front of garbhagriha is used as a mandapa by the aficionado. The roof of the mandapa and Pradakshina path is flat while the crown of garbhagriha is octagonal from inside and conical from the outer glance. The inner surface of the dome of the deity place is adorned with beautiful murals. It is divided into eight panels with the help of a stem filled with leaves. The subject matter of the murals is allied with the myths of Hindu religion and natural world. The artist took the primary and secondary colors from color wheel that are attractive and brilliant. The walls and the roof of the verandah are repainted few years earlier. The roof conserves the floral and geometric design while the upper segment of the walls is segregated into vertical and horizontal panels that are filled with the different deities of Hinduism.



**Fig. 4.522**



**Fig. 4.523**



**Fig. 4.524**



**Fig. 4.525**

Fig. 4.522: The front view of the Ganga Mandir [Photograph], by Kaur, Tejinder (July 02, 2021)

Fig. 4.523: Elaborate the inner surface of the octagonal dome embellished with murals [Photograph], by Kaur, Tejinder (July 02, 2021)

Fig. 4.524: A view of the upper section of Verandah or Mandapa [Photograph], by Kaur, Tejinder (July 02, 2021)

Fig. 4.525: The engraved pillars of Verandah [Photograph], by Kaur, Tejinder (July 02, 2021)

#### **4.15.2 Sepulcher of Bu-Ali-Shah Kalandar at Panipat (Visited on July 02, 2021)**

It is one of the imperative and momentous structures of Panipat. A number of other structures with this monument are standing in a courtyard, surrounded with a huge boundary wall. This edifice is beautiful and attractive as well as important in view of its historical and religious factors. Two small entrances are there with a little distance to enter the shrine. Sarraffo-u-din-Bu-Ali-Shah Kalandar was a Sufi saint who was contemporary of Baba Farid (Acharya, 2008, p. 65). It is a square structure surrounded with a circumambulatory path. The main shrine covered with a hemispherical crown. The verandah situated in front of the main structure, adorns with the wall paintings. The use of extreme gold color in painting presents the royal patronage of the architecture. The artisans used the natural colors. Balanced use of green, blue, and black color enhances the beauty. The main content was drives from the flora and fauna with geometric pattern. Some inscriptions i.e. Ietaas of Kuran was also inscribe on the walls.



**Fig. 4.526**



**Fig. 4.527**



**Fig. 4.528**



**Fig. 4.529**

Fig. 4.526: Floral design in geometric setup [Photograph], by Kaur, Tejinder (July 02, 2021)

Fig. 4.527: A fascia view of the Sepulcher [Photograph], by Kaur, Tejinder (July 02, 2021)

Fig. 4.528: Detail of Fig. 4.527 [Photograph], by Kaur, Tejinder (July 02, 2021)

Fig. 4.529: Present Research scholar with her husband at the mausoleum during her visit [Photograph], by Kaur, Tejinder (July 02, 2021)

#### **4.15.3 Mosque inside the Dargah of Shiekh Jallalu-e-din (Visited on July 02, 2021)**

The complex is L-shaped structure. On the right hand side of the Dargah, a Mosque is standing facing towards north side. Here we could find some specimen of geometric and floral designs. Colors are natural and basic. These are in a fair state of conservation.



**Fig. 4.530**



**Fig. 4.531**



**Fig. 4.532**



**Fig. 4.533**

Fig. 4.530: The floral design on the surface of central dome [Photograph], by Kaur, Tejinder (July 02, 2021)

Fig. 4.531 & 4.532: Floral design in niches [Photograph], by Kaur, Tejinder (July 02, 2021)

Fig. 4.533: Geometric pattern in a niche on the front wall [Photograph], by Kaur, Tejinder (July 02, 2021)

#### **4.15.4 Others**

Apart from the above said, Kang (1984) traced mural in the Shiva Temple at village Patti Kalyana, and Samadhi of Baba Lathe Wale at Naultha village in 1970s (p. 60). The present scholar failed to collect any specimen of murals in these villages. The caretaker of the shrine covered the paintings under the layers of thick paint. The edifices are still surviving as it is until date.

#### **4.16 District Rewari**

Rewari district lies in the southern section of Haryana state, on the boundaries of Haryana- Rajasthan. The district became into existence on November 01, 1989 and carved out from the region of district Gurgaon (“Rewari District”, 2019). The region of the district is divided into five tehsil i.e. Rewari, Kosli, Nahar, Bawal and Palhawas. The city has set up by the King Rawat during the phase of Mahabharata. The following buildings of the district conserve the wall paintings.

#### **4.16.1 Baba Keso Das ki Chattari at Sulkha – Bilkha (Visited on April 15, 2021)**

Sulkha – Bilkha parish of Bawal tehsil lies on the road that moves towards Shahjhanpur from Rewari. The Chattari of Baba Keso das ji is locates in the village.

As usual, the structure of this edifice is similar to the other chatteries. The inner shell as well as the external surface of the chattari beautify with the murals. The subject matter of the paintings is cronies with the myths i.e. Ramayana, Mahabharata, Krishna Lila, birds and animals, flora and fauna, geometric pattern and war scenes. Some architectural design can also be observe. The chattari belongs to the early 19<sup>th</sup> century. The construction year is 1860 AD (inscribed on samadhi; Phogat, personal communication). The base color is ocher yellow on which paintings has compiled with the brown, black, red, white, and other colors. The inscription in Devanagri script provides the detail to the painted content. Each panel divided into vertical and horizontal blocks that provide a frame to a particular content. Flow in lines and smoothness can be judge here. The paintings are deteriorating day by day due to careless attitude as well as exposure of climate.



**Fig. 4.534**



**Fig. 4.535**



**Fig. 4.536**



**Fig. 4.537**

Fig. 4.534: An external view of the Chattari [Photograph], by Kaur, Tejinder (April 15, 2021)

Fig. 4.535: The scene allies with Ramayana [Photograph], by Kaur, Tejinder (April 15, 2021)

Fig. 4.536: Lord Krishna gives a lift to Mount Goverdhan [Photograph], by Kaur, Tejinder (April 15, 2021)

Fig. 4.537: An attack by British army on a provincial emperor [Photograph], by Kaur, Tejinder (April 15, 2021)

#### **4.16.2 Edifice at Bawal**

Bawal a famous town as well as tehsil headquarter in the district Rewari. The city is located near the border of Rajasthan so the influence of Rajasthan culture can be traces on every aspect of life. A number of edifices that adorns with the wall paintings are located in the region. These are following.

##### **4.16.2.1 Chidi Lal Ki Chattari (Visited on April 14, 2021)**

Chidi Lal ki Chattari is locates on the Khera Road, inside the complex of Chobe wala Shiva temple. It is an octagonal building with onion shape dome standing on a plinth. The inner shell of the dome and upper sect of pillars preserve a good amount of wall paintings in an excellent condition. The scenes allies with the Ramayana, Mahabharata, Rasa Lila, and Krishna Lila, Das avatars of Vishnu, religious icons, vegetation, war scenes, and architectural design are depicts on the walls. The color scheme is primary and secondary. Infinitesimal details are outstanding. 3-D effects can be seeing in the paintings. The size of the paintings is changeable. Some forms are very small while the others are medium. As few people are visiting here, so the condition of the murals is very good.



**Fig. 4.538**



**Fig. 4.539**



**Fig. 4.540**



**Fig. 4.541**

Fig. 4.538: Illustrating the view of the chattari [Photograph], by Kaur, Tejinder (April 14, 2021)

Fig. 4.539: The inner view of the upper sect of the chattari [Photograph], by Kaur, Tejinder (April 14, 2021)

Fig. 4.540: Lord Krishna uplifting the mount Goverdhan [Photograph], by Kaur, Tejinder (April 14, 2021)

Fig. 4.541: Marriage of Lord Rama [Photograph], by Kaur, Tejinder (April 14, 2021)

#### **4.16.2.2 Noonkaran Dawar (Visited on April 14, 2021)**

Noonkaran Dawar is another structure at Bawal that conserves some relics of murals. Here we could see the specimens of floral and geometric patterns. The building has constructed by bricklayer Mangatu Ram (Inscribed on the doorway). These paintings are fading due to lack of care. The excellent carving work attracts the viewers. Some innocent people paste some commercial posters on the walls.



**Fig. 4.542**



**Fig. 4.543**



**Fig. 4.544**

Fig. 4.542 to Fig. 4.544: Different design on the Noonkaran Dawar [Photograph], by Kaur, Tejinder (April 14, 2021)

#### **4.16.3 Haveli of Lala Munshi Ram at village Siha (Visited on April 14, 2021)**

Village Siha located approximately 20-21 km away from the Rewari that is the district headquarters. The haveli is located near the Dharamshala of Rao Chunni Lal Bohara. It is a double storey building. The outer wall as well as the brackets under the railings conserves wall paintings. The wall paintings are allied with the myths, birds, animals, and vegetation. The haveli is older more than 200 years. Shri Satish Kumar, present owner narrated the fact. Now all the paintings covered with the smoke of firewood and grime, as the person uses the wood for cooking in the middle courtyard where the paintings found. The haveli is breathing its last now and could be demolished anytime.

#### **4.16.4 Havelies at village Meerpur**

Village Meerpur lays on the northern direction of the district headquarter Rewari. It is approximately 10-12 km away from the Rewari. A number of havelies found in the locality of the rural community that conserve mural paintings. These edifices are discussed as below.

##### **4.16.4.1 Rao Tula Ram Ki Haveli (Visited on April 16, 2021)**

Rao Tula Ram ki Haveli is located near the Shiva temple of the village. It is a dual storey structure situated on a massive high pedestal. Rao Tej Singh grandfather of Rao Tula Ram constructed this haveli in 1790 AD (Inscribed on the inlaid stone near chief entrance). The entrance and a room on the first floor conserve murals allied with the

Hindu myths, fight scenes of birds and animals, geometric and floral designs. The colors of the wall paintings are still attractive and fresh. Normally the haveli remains closed, as no one is inherent in the building now. The paintings of inner walls are superior to the paintings of outer section.



**Fig. 4.545**



**Fig. 4.546**



**Fig. 4.547**



**Fig. 4.548**



**Fig. 4.549**

Fig. 4.545: Vegetation and birds in a niche on the first floor [Photograph], by Kaur, Tejinder (April 14, 2021)

Fig. 4.546: Floral and geometric combination [Photograph], by Kaur, Tejinder (April 14, 2021)

Fig.4.547: S. Jasvir Singh Boparai (Scholar's Husband) standing in front of the haveli with resident of the village [Photograph], by Kaur, Tejinder (April 14, 2021)

Fig. 4.548: Lord Ganesha on the chief entrance [Photograph], by Kaur, Tejinder (April 14, 2021)

Fig. 4.549: Screening the fight scene of cocks [Photograph], by Kaur, Tejinder (April 14, 2021)

#### **4.16.4.2 Prabhu Dayal Ki Haveli (Visited on April 14, 2021)**

Haveli of Lala Prabhu Dayal is located near the post office of the village. It is a single storey building. The entrance of the haveli still conserves beautiful wall paintings. The Lord Ganesha, vegetation, flying goddess and depiction of birds are the content that chooses the artisans. Once, the walls of the entire façade and the walls of the middle courtyard flourished with the paintings of religious and secular content. Shri Mahesh Kumar, the present owner narrated the fact. Apart from these havelies, Haveli of Jaidar family, haveli of Khatari family and Nohra of Lala Prabhu Dayal also conserve the relics of wall paintings.

#### **4.16.5 Others**

Apart from the above said, Ranbir Singh found murals in some other villages also during 1980s. It includes village Gokalgarh, Kanwali and Mojabad (Phogat, personal communication). However, the present scholar fails to get any specimen of wall

paintings in these villages. The painting on the buildings of these villages has demolished due to one or another reason.

#### **4.17 District Rothak**

Rothak district of Haryana state lies on the border of the Rajasthan. The region of the district alienated into two sub-dissection headquarters i.e. Maham and Rothak. A number of buildings in various villages and towns of the district conserve the wall paintings. A brief study of the wall art is discussing below.

##### **4.17.1 Edifices at Maham**

Maham is a small but historical town of the district since Mahabharata period, situated around 30 – 32 Km away from the Rothak in western region. Different types of architectural edifice locates in the locality i.e. masonry wells, tombs, havelies, dharamshalas and temples. Some of these are prettify with the wall paintings. These are elaborates as below.

##### **4.17.1.1 Tomb of Sufi Sayyad Hussein Khan (Visited on August 19, 2017)**

After the death of Sufi Sayyad Hussein Khan, Muslim people of Meham had decided to build a tomb in 1870 AD to pay him tribute (Jain & Dandona, 2012, p. 360). This edifice is also famous as tomb of Mehmi among the local community. He was a poet and wrote a number of verses. Now it is located in the backyard of a school and some other shrines are position in this complex. It is a cubical chamber and it is casing with onion form dome. The walls are thicker more than two and half feet. The entrance of the chamber faces towards south side and arched shape. The inner surface of the walls of the crypt have festooned with flowery and geometric themes. The use of primary colors on white base with black outline looks gorgeous. The artist chooses the tempera technique to embellish the shrine. The outer walls have beautified with relief work of lime plaster. Presently all paintings of this chamber are in a fair state. A local committee is administrating this site.



**Fig. 4.550**



**Fig. 4.551**



**Fig. 4.552**



**Fig. 4.553**



Fig. 4.550: A view of the interior walls and dome of the sepulcher [Photograph], by Kaur, Tejinder (August 19, 2017)

Fig. 4.551: Frontal view of the crypt [Photograph], by Kaur, Tejinder (August 19, 2017)

Fig. 4.552: Some inscription in Persian script [Photograph], by Kaur, Tejinder (August 19, 2017)

Fig. 4.553: Confirm the relief work at outer walls [Photograph], by Kaur, Tejinder (August 19, 2017)

#### **4.17.1.2 Pitroo Wala Kuah (Visited on August 19, 2017)**

This is a masonry well erected by Lala Chandan Lal, ancestor of Aggarwal family in 20<sup>th</sup> century (Jain & Dandona, 2012, p. 362). It is a group of buildings but now all are disused. Pitroo Wala Kuah placed in this huddle. It is not just a simple well but has great architectural features. Each side of well has a vaulted entrance and a minaret is constructed on every corner. Elevation of each minaret has decked with niches and enclosed with the onion silhouette dome. Interior of these domes is also beautifying with mural paintings. It is a defenseless memorial and if attention not paid, it will be destroy soon.



**Fig. 4.554**



**Fig. 4.555**

Fig. 4.554: A closer view of the masonry well depicts wall paintings [Photograph], by Kaur, Tejinder (August 19, 2017)

Fig. 4.555: A view of the structure [Photograph], by Kaur, Tejinder (August 19, 2017)

#### **4.17.1.3 Havelies at Meham (Visited on August 19, 2017)**

A number of havelies that contains more or less specimens of wall paintings are situated in the Kagla mohalla. These includes the Haveli of Baba Hira Lal, Haveli of Seth Nar Singh Das Gupta, Haveli of Lala Kundan Lal, Haveli of Mai Dayal Lambardaer, Haveli of Lala Ruli Ram also famous as Bhagat ji ki haveli, Lala Mata

Din's Haveli, Lala Gopal Das's haveli, Lala Paras Ram, Desh Bhandhu Bhaniyan Ji ki Haveli also known as Jai Bhagwan haveli. The relics of paintings belong to the mythological as well as geometric and natural content. Most of these havelies are counting their last days.



**Fig. 4.556**



**Fig. 4.557**



**Fig. 4.558**



**Fig. 4.559**

Fig. 4.556: The fascia of Lala Mata Din's haveli [Photograph], by Kaur, Tejinder (August 19, 2017)

Fig. 4.557: A view of the haveli of Seth Nar Singh Das Gupta [Photograph], by Kaur, Tejinder (August 19, 2017)

Fig. 4.558: Floral design on the outer wall of Lala Gopal Das [Photograph], by Kaur, Tejinder (August 19, 2017)

Fig. 4.559: The Baba Hira Lal's haveli counting the last phase of existence [Photograph], by Kaur, Tejinder (August 19, 2017)

#### **4.17.2 Choupals at Village Bahalba**

Village Bahalba situated on the road that leads towards Basana from Meham and the rural locality belong to the region of Meham tehsil. In the region of this rural community, more than twelve choupals are there correlated with the different phases of 19<sup>th</sup> as well as 20<sup>th</sup> century (Rekesh (Hawaldar in Indian Army, local resident), personal communication). Most of these buildings were painted. Dinu de Choupal and Khumaroo Ki Choupal are the most attractive from all other choupals. The detail description of these structures are discussing as below.

##### **4.17.2.1 Dinu de Choupal / Dhooma wali Choupal (Visited on June 28, 2021)**

The choupal has built in 1921 AD and the major mason was Naboo-u-din (Inscribed on the front wall of choupal). It is a dual storey edifice. The material used for the construction is bricks and lime plaster. The inner walls as well as the outer walls of both floors are adorns with the beautiful wall paintings. The subject matter of the paintings is associates with the religion i.e. myths of Ramayana and Mahabharata, culture of the state, daily routine work, floral and geometric pattern, auspicious birds,

fight scene, British army headquarter and troops, contemporary content and others. Each painting is surrounding with a simple frame. The line is thick and forms are crude. Background and forefront of the paintings are empty. The artwork of this choupal was conserves under the supervision of Ranbir Singh Phogat of Rothak (Phogat, personal communication).



**Fig. 4.560**



**Fig. 4.561**



**Fig. 4.562**



**Fig. 4.563**

Fig. 4.560: An outlook of the Dhooma wali Choupal [Photograph], by Kaur, Tejinder (June 28, 2021)

Fig. 4.561: A scene showing the time-honored oil mill [Photograph], by Kaur, Tejinder (June 28, 2021)

Fig. 4.562: People of Haryana state sitting in a choupal and enjoying music [Photograph], by Kaur, Tejinder (June 28, 2021)

Fig. 4.563: A view depicting the British army headquarter [Photograph], by Kaur, Tejinder (June 28, 2021)

#### **4.17.2.2 Khumaroo Wali Chopal (Visited on June 28, 2021)**

The choupal is locating in Bajan Panna of the rural community. As the community of Potters resides in this area, it derives its name as Khumaroo wali choupal. It is also double storey building with east facing façade. Every part of building is beautifully embellishing with the wall paintings. As usual, subject matter associates with different colors of a human life. The artist chooses the primary and secondary color scheme. Rasa Lila scene depicts on the top segment of the wall of ground floor. The false glass windows of different color show some kind of gothic window influence on the artist. The forms are unsophisticated. Line is crude but artist accomplish the Haryanvi culture very well. The paintings of the lower segment of the walls and are of the outer walls are worsening day by day due to lack of care.



**Fig. 4.564**



**Fig. 4.565**



**Fig. 4.566**



**Fig. 4.567**

Fig. 4.564: An outlook of Choupal's fascia [Photograph], by Kaur, Tejinder (June 28, 2021)

Fig. 4.565: False glass window in the lower portion, peacocks, and parrots in the natural setting on the upper segment [Photograph], by Kaur, Tejinder (June 28, 2021)

Fig. 4.566: The British troops, Rasa Lila scene, and floral design [Photograph], by Kaur, Tejinder (June 28, 2021)

Fig. 4.567: Lord Krishna killing the Serpent Kaliya [Photograph], by Kaur, Tejinder (June 28, 2021)

#### **4.17.3 Edifices at Farmam Khas (Visited on June 24, 2021)**

Farmana Khass, a renowned village of the tehsil Maham. This parish is locating on the Julana –Maham road. As it is a very old rural community, a number of different edifices found here. It includes a number of havelies, a Shiva temple on the Dhobi Ghat, Shivala on the Dhama Wala pond, Choupal of Patti Badshahpur, Choupal of Patti Khas, and Masonry well known as Bania Wala Khua. Earlier all these building prettify with the wall paintings. With the passage of the time, some of these are in ruins and breathing their last i.e. Beach wali choupal at Patti Khas. Paintings of some edifices are covers with the thick layers of paint. It includes Bania wala Khua and Shivala of Seth Hira Lal. Now, some relics can be tracing on the walls of Patti Badshahpur's choupal. The paintings of Shivala located at Patti Badshapur conserve a good amount of paintings in a good state of conservation. The detail of this temple is discussing as below.



**Fig. 4.568**



**Fig. 4.569**



**Fig. 4.570**

Fig. 4.568: A view of the Choupal at Patti Badshahpur [Photograph], by Kaur, Tejinder (June 24, 2021)

Fig. 4.569: A view of the Bania Wala Khua [Photograph], by Kaur, Tejinder (June 24, 2021)

Fig. 4.570: The choupal of Patti Khas that is breathing its last now days [Photograph], by Kaur, Tejinder (June 24, 2021)

#### **4.17.3.1 Shivala at Patti Badshapur (Visited on June 24, 2021)**

The Shivala located on the pond Dhama Wala. Lala Parmu Mall Singhal donated money for the erection of the temple dedicated to lord Shiva and this temple has erected in 1867 AD (Shiv Kumar Singh (occupier of village), personal communication). The architectural plan is bases on a square graph. A small mandapa looks like a sort of small porch standing in front of garbhagriha. Mandapa was a later addition. The interior walls of garbhagriha and inner surface of the dome is adorning with the wall paintings. The themes of paintings are derivative from the Hindu Pantheon i.e. Ramayana, Mahabharata, Krishna Lila, floral and geometric design. The lower section of the walls is covers with the marble slabs as due to dampness the plaster gone from the walls. Shri Dharamvir Saharn narrates the fact. The size of the paintings is varies and color schemes are basic. The condition of these wall paintings is incredibly high quality.



**Fig. 4.571**



**Fig. 4.572**



**Fig. 4.573**



**Fig. 4.574**

Fig. 4.571: An external vision of the Shivala [Photograph], by Kaur, Tejinder (June 24, 2021)

Fig. 4.572: A visualization of the entire dome [Photograph], by Kaur, Tejinder (June 24, 2021)

Fig. 4.573: Different bands depicts different theme i.e. Rasa Lila, Group of choir, and a fight scene [Photograph], by Kaur, Tejinder (June 24, 2021)

Fig. 4.574: Narsingh avtara of Vishnu killing the Harnakish [Photograph], by Kaur, Tejinder (June 24, 2021)

#### **4.17.4 Gurudwara Sahib at Village Bainsi (Visited on July 04, 2021)**

Bainsi village lies on the road that moves towards Gohana from Meham. From prior to independence it is a major rural community that belongs to the Muslim community. Therefore, number of edifices that belongs to Muslims society can be traces in the village. The building of the Gurudwara Guru Nanak Dev Ji is the one of these buildings. It is situates on a massive plinth, near the bank of a pond that is famous as Jhottee Wala Jorh among the local people. Earlier it was a mosque. Now, the people of Sikh community transfer it in a Gurudwara sahib. The people of Sikh community save the structure as it is. All the three domes of this building preserve mural paintings in such a good condition that seems to be fresh one. The Arabic inscription can be seeing among the natural arrangement. The portion of each dome is divides into sixteen panels, in which different kind of vegetation has arranged into pots of different designs. The artist chooses the shades of green, blue, red, and yellow colors. Some geometric patterns are also there. These wall paintings create a center of attention. Ms Suman Khurana, daughter of a Sikh family of the village plays the role of a custodian in present days.



**Fig. 4.575**



**Fig. 4.576**



**Fig. 4.577**



**Fig. 4.578**

Fig. 4.575: The exterior structure of the Gurudwara Sahib [Photograph], by Kaur, Tejinder (July 04, 2021)

Fig. 4.576: Paintings in the interior surface of the central dome [Photograph], by Kaur, Tejinder (July 04, 2021)

Fig. 4.577: A vision of the dome of right hand side [Photograph], by Kaur, Tejinder (July 04, 2021)

Fig. 4.578: A detail study of Fig. 4.577 [Photograph], by Kaur, Tejinder (July 04, 2021)

#### 4.17.5 Haveli of Lala Jungla Kashi at Kalanaur (Visited on June 25, 2021)

Kalanaur is also a significant city belongs to district Rohtak and sited on the road that leads to Bhiwani from Rohtak. The haveli of Lala Jungla Kashi, situated near Shri Gopeshwar Mahadeva Mandir of the city is very attractive. It is a double storey building. The fascia of haveli, Bathak, walls of central courtyard, as well as the walls of all other private rooms are adorns with mural paintings. A variety of subject matter i.e. portrayals of family members and other renowned peoples, religious themes, hunting scene, daily routine of common people, mother and child, and cultural facet of the state. Some geometrical and floral patterns used in the freezes placed on the top of the walls. Depiction of birds and animals enhance the insignia of subject matter. Some paintings are allies with the British people. Each painting has its own frame but background and foreground of the paintings are empty. The colors of the paintings are still brilliant and artist chosen the primary and secondary colors. Forms are asymmetrical and crude. The outlines with black color are very clear and wide. The different types of attires can also be visualizes. It includes Haryanvi cloths i.e. Pagri, Dhoti of male forms, Chunnri, Ghagri and blouse for females. Jewelries of females are a magnet for the special attention of the viewer. Pant, shirt, shoes, and different types of hats present the British style of clothing. Even the building is demolishing day by day as no one resides in the haveli. However, paintings are still conserves in a good situation.



**Fig. 4.579**



**Fig. 4.580**



**Fig. 4.581**



**Fig. 4.582**



**Fig. 4.583**

Fig. 4.579: The frontal view of the Haveli [Photograph], by Kaur, Tejinder (June 25, 2021)

Fig. 4.580: A British man hunting a lion [Photograph], by Kaur, Tejinder (June 25, 2021)

Fig. 4.581: Females in Haryanvi outfits imploring to a small Banyan tree [Photograph], by Kaur, Tejinder (June 25, 2021)

Fig. 4.582: A local person smoking tobacco by Hookah (water pipe) [Photograph], by Kaur, Tejinder (June 25, 2021)

Fig. 4.583: Mother and child [Photograph], by Kaur, Tejinder (June 25, 2021)

#### **4.17.6 Samadhais of Baba Chirangi Lal at Asan (Visited on June 24, 2021)**

Asan village lies 17 Km away from the foremost city and district headquarter Rohtak. Master Ram Sawroop Hooda founded village Asan (“Assan”, 2019). The Samadhi is located in just front of the Cooperative society (bank) of the village. It is a small square structure covered with the onion shape dome with an inverted lotus flower on it. The inner surface of the dome still preserves murals. The subject matter of these wall paintings is derived from the Hinduism. Depiction of floral motifs and birds are showing the love of artist for nature. The features are sharp and influence of local culture can be seen through the costumes as well as jewellery of male and female forms. The wall painting of the walls has covered under the thick layers of color and fresh plaster. Rest of the paintings is conserved in a fair state of preservation.



**Fig. 4.584**



**Fig. 4.585**



**Fig. 4.586**



**Fig. 4.587**

Fig. 4.584: A sight of the Samadhi of Baba Chirangi Lal [Photograph], by Kaur, Tejinder (June 24, 2021)

Fig. 4.585: A scene of the inner surface of the dome [Photograph], by Kaur, Tejinder (June 24, 2021)

Fig. 4.586: Lord Krishna and Radha as a milkman and milk-maid [Photograph], by Kaur, Tejinder (June 24, 2021)

Fig. 4.587: Kalki Avatara of Lord Vishnu [Photograph], by Kaur, Tejinder (June 24, 2021)

#### **4.17.7 Shivala at Sampla (Visited on June 24, 2021)**

Sampla a small town, established in the eastern direction of the Rohtak city. The temple is located in the main market. As usual, the edifice restrains main parts of northern style temple architecture i.e. garbhagriha, mandapa and intricate conical



shikhara. The temple is standing in a courtyard, facing towards east. The walls of the temple are thicker more than two and half feet. The roof of the mandapa as well as the inner surface of the dome are embellishing with the murals. The subject matter of these wall paintings is cronies with religious concepts, natural and geometric patterns. In the core of the dome a floral pattern is there, which is further divided into sixteen panels with the help of decorative leaf trees. In the middle of these panels, different forms of Hindu God and Goddess have presented. It includes Devi Durga, Lord Shiva, incarnation of Lord Vishnu, Lord Krishna and others. The depiction of Lord Krishna in two forms i.e. as playing flute (Murlidhar) and killing Serpent Kaliya in a single panel attracts the attention of each devotee. The forms are bulky and the features are soft but eyes are wide. Colors of the paintings are basic. The paintings of the walls have covered under the immense coating of white wash. The smokes of essence and dust layers are demolishing these painting day by day. The roof of the mandapa is adorns with the geometric and floral prototype. A fine border on the four sides of it gives the look of a fine carpet. The outer surface of the shikhara also contains wall paintings in the shape of few bands with different designs.



**Fig. 4.588**



**Fig. 4.589**



**Fig. 4.590**



**Fig. 4.591**



**Fig. 4.592**

Fig. 4.588: A fascia view of the holy shrine [Photograph], by Kaur, Tejinder (June 24, 2021)

Fig. 4.589: Varaha (Boar) avatar of lord Vishnu [Photograph], by Kaur, Tejinder (June 24, 2021)

Fig. 4.590: Lord Shiva [Photograph], by Kaur, Tejinder (June 24, 2021)

Fig. 4.591: Lord Krishna playing flute and killing serpent Kaliya [Photograph], by Kaur, Tejinder (June 24, 2021)

Fig. 4.592: A devotee depicted in the corner, under the last band of dome [Photograph], by Kaur, Tejinder (June 24, 2021)

#### **4.17.8 Temple at village Samman (Visited on June 24, 2021)**

Village Samman (also spelled as Seman) located 8 Km away from its own tehsil Meham in district Rohtak. The rural community had settled by the Siwatch Jat community (Ranbir Singh (local inhabitant), personal communication). Shivala, a form of temple dedicated to Lord Shiva is situated on the bank of a pond famous as Mursi wala among the villagers. The temple architecture is pancharatha style as two projections are there. The small square garbhagriha of the Shivalaya had covered with a tapering dome and facing towards east. The upper segment of interior surface is embellishing with the murals of hundred years earlier. The Rasa Lila scene and scenes from Ramayana had painted in the central dome along with the floral and geometric prototypes. Apart from the above said, eight panels depict different religious content. The sizes of the paintings are assorted. Colors are still fresh and diminutive niceties are visible. The artist tried to present the three dimensional architecture as a fort of Lord Ravenna. The anatomy of animals and birds are superior to the human forms. The lower section of the walls had now covered with the tiles as the plaster and paintings of this section had demolished due to dampness. The leftover paintings are conserves in a good state.



**Fig. 4.593**



**Fig. 4.594**



**Fig. 4.595**



**Fig. 4.596**

Fig. 4.593: The outer sight of the Shivalaya [Photograph], by Kaur, Tejinder (June 24, 2021)

Fig. 4.594: An intricate presentation of the inner surface of the dome [Photograph], by Kaur, Tejinder (June 24, 2021)

Fig. 4.595: Lord Shiva takes a trip on his bull Nandi [Photograph], by Kaur, Tejinder (June 24, 2021)

Fig. 4.596: Details of Fig. 4.594 [Photograph], by Kaur, Tejinder (June 24, 2021)

#### **4.17.9 Havelies at Bhaini Chanderpal**

Village Bhaini Chanderpal locates 2 Km away from the tehsil headquarter Meham, on the road that travels towards Gohana from Meham. The ancestors of the villagers had

belonged to the Siwatch Jat community (Deepak Dalal (owner of Balwant & Mehru's haveli). A number of havelies that preserves wall paintings can be visualizes in the locality of the parish. These are discussing as below.

#### **4.17.9.1 Haveli of Rattan Singh (Visited on September 09, 2021)**

This haveli is locates in the Salphar Panna. It is a single storey building related with a person who belongs to Jat community. The façade of the haveli is embellishes with the wall paintings. The area under display is associates with the various god and goddess of Hinduism. Lord Krishna as Murli Manohar, Radha, Lord Rama, are some forms that presents here in the niches. The flaying goddesses had depicted with the floral design on the chief entrance. The geometric patterns are also visualizes here. The attires and jewelries are Haryanvi. The line is bulky and minute details had given with the white dots. Inscription in Devanagri script are there with the paintings. The paintings are in a fair state of conservation. Presently, the successor of Ratan Singh are not residing in this haveli but they spent some money every year for retain the haveli. Shri Narinder Switch, a local resident narrates the fact.



**Fig. 4.597**



**Fig. 4.598**



**Fig. 4.599**

Fig. 4.597: An outlook of the haveli [Photograph], by Kaur, Tejinder (September 09, 2021)

Fig. 4.598 & 4.599: Forms of different god and goddess [Photograph], by Kaur, Tejinder (September 09, 2021)

#### **4.17.9.2 Haveli of Mehru and Balwant (Visited on September 09, 2021)**

This haveli is also locates in the Salphar Panna and belongs to Mehru and Balwant who are brothers. The fascia of the haveli still conserves different paintings. The different subject matter of paintings is showing the interest of owner and the artist among mythology, history, technology and innovations as well as the nature and aesthetic. Therefore, they select the birds and animals, fruits and vegetables, industrial manufactures such as aircraft, train, car, bus and bicycle, national heroes i.e. Maharaja

Partap, Hindu God and Goddess i.e. idol Lakshmi, Hanumana. Apart from these, fight scene, depiction of tennis player, daily routine of local people, self-portraits, as well as life sketches of owners had chosen i.e. Mehru on horseback and Maha Singh travelling on a bicycle. Primary and secondary colors had used with the others such as black, brown, and white. Thick lines, broad eyes, 3-D perspective are the features of these wall paintings. Name of each personality had written in Devanagri and English script. The paintings are conserving in a good situation.



**Fig. 4.600**



**Fig. 4.601**



**Fig. 4.602**



**Fig. 4.603**



**Fig. 4.604**

Fig. 4.600: Façade of the haveli [Photograph], by Kaur, Tejinder (September 09, 2021)

Fig. 4.601: Maha Singh riding a cycle [Photograph], by Kaur, Tejinder (September 09, 2021)

Fig. 4.602: Some people travelling by a car [Photograph], by Kaur, Tejinder (September 09, 2021)

Fig. 4.603: Mehru one of the owner cruises by a horse in a niche and peacock forms and floral motifs are also in the same showcase [Photograph], by Kaur, Tejinder (September 09, 2021)

Fig. 4.604: Maharana Partap, a Hindu Rajput emperor belongs to Mewar [Photograph], by Kaur, Tejinder (September 09, 2021)

#### **4.17.9.3 Bania ki Haveli (Visited on September 09, 2021)**

Double storey haveli located near Jatto ki haveli is famous as haveli of Bania. The fascia of the first floor still marmalades wall paintings. The paintings of the ground floor had demolished. The subject matter of these paintings is associates with the Ramayana, Mahabharata, daily routine and sports. Some geometric patterns are also there in the shape of a band. Forms are bulky, features are sharp, but eyes are wide. Lines are thick and colors are bright. The paintings are in a fair state.



**Fig. 4.605**



**Fig. 4.606**



**Fig. 4.607**

Fig. 4.605: Unidentified theme [Photograph], by Kaur, Tejinder (September 09, 2021)

Fig. 4.606: Females busy with day-to-day routine [Photograph], by Kaur, Tejinder (September 09, 2021)

Fig. 4.607: Lord Rama with Sita and Lakshman [Photograph], by Kaur, Tejinder (September 09, 2021)

#### **4.17.9.4 Jatton Ki Haveli (Visited on September 09, 2021)**

This is also single storey building. The chief entrance of the haveli is adorned with the beautiful illustrations of religious and natural content. Although, we saw only a few wall paintings here, but the quality is very superior to the wall paintings available in the village. In the middle of the fascia, female forms as flaying goddess had depicted on both sides. The form of Lord Krishna standing in tribhanga pose and playing flute presented on the right hand side in a niche while the form of Radha on another side. The human forms are very soft and realistic. The colors are natural and the drapery folds are also gives the impression of softness. As lack of care and climate causes, the paintings are demolishing day by day.



**Fig. 4.608**



**Fig. 4.609**



**Fig. 4.610**

Fig. 4.608: The sight of haveli [Photograph], by Kaur, Tejinder (September 09, 2021)

Fig. 4.609: Lord Krishna playing flute [Photograph], by Kaur, Tejinder (September 09, 2021)

Fig. 4.610: Form of flaying Goddess and depiction of vegetation [Photograph], by Kaur, Tejinder (September 09, 2021)

#### 4.17.10 Chattari Sahib at village Karountha (Visited on June 26, 2021)

Village Karountha is located on the Rohtak – Jhajjar road, in tehsil Rohtak. On the southern- eastern fringe of the village, the Samadhi of Baba Jayatram ji is situated in an open courtyard. It is a small octagonal structure with hemispherical dome. In the middle of the edifice, a statue of Baba Jayatram had placed. The inner surface of the dome had embellished with floral and geometrical design. The artist had chosen the primary and secondary color scheme. The gold color used for the highlights the red and green colors. The lower section of the walls had covered with the tiles. Paintings are conserved in a good state of conservation.



**Fig. 4.611**



**Fig. 4.612**



**Fig. 4.613**

Fig. 4.611: A view of the interior surface of the dome [Photograph], by Kaur, Tejinder (June 26, 2021)

Fig. 4.612: Detail of Fig. 4.611 [Photograph], by Kaur, Tejinder (June 26, 2021)

Fig. 4.613: A border design depicts use of gold color [Photograph], by Kaur, Tejinder (June 26, 2021)

#### 4.17.11 Others

Apart from the above edifices in district Rohtak, few relics of mural paintings are available on the haveli of Choudhary Surat Singh S/O Hari Singh at Bhaini Surjan and haveli of Shri Dev Raj ji at Kahanaur, on the walls of Radhey Sham's temple at Rohtak. During the Phase of 1970s to 1980s, a good amount of wall paintings was available on the walls of Samadhi of Baba Tota Nath ji at Asthal Bohar Mutt, Neem wali Paras of village Bhaini Surjan, Paras at village Bhiani Chandrapal, and at the walls of Shiv temple at village Siwana (Phogat, personal communication). Apart from these, Choupal at village Girawar, havelies, and temple at village Kharanti, a Shivala at village Nidana, a nohra, well, Radhey Sham temple, Dharamshala at village Khidwali are other edifices those are adorned with the wall paintings. Some buildings at village Baliana, Shiva temple at village Ajaib, and several buildings at village Lakhan

Majar as well as at village Ismaila had also covered with the murals of different concepts (Phogat, personal communication). However, when the present scholar visited these sites she found that some buildings had demolished while the others had renovated for one or another reason.

#### **4.18 District Sirsa**

Earlier Sirsa belongs to district Hissar (Nabha, 2004, p. 123) and it became into existence as a district in 1975 AD. The area of the district is 4,276 square kilometer (Gill, 2004, p. 271). The city had destroyed in 1837 AD and Captain Thoresby established the city once again in 1838 AD (Gill, 2004, p. 272).

##### **4.18.1 Burial chamber Baba Sarsai Nath (Visited on August 19, 2017)**

Crypt of Baba Sarsai nath Ji is locates in the complex of Dera of Baba Sarsai Nath ji, Sirsa. It is a 17<sup>th</sup> century unprotected memorial found near Parsuram chowk of the city. Currently, Mahant Baba Sunderai Nath Ji is administrating the dera. Mughal emperor Shah Jahan provided 50-wigha agricultural land to the dera (Baba Sunderai Nath (present owner), personal communication). Baba Sarsai Nath Ji was a grand devotee of Lord Shiva and belonged to the Nath sect of Hinduism. He was born in Samvat 1627 and a fair has celebrates every year on first navratra to pay tribute to the saint (information from the present owner; also written on the board dispalyed in the courtyard). The tomb of Baba Sarsi Nath ji is the oldest structure in the complex. The outer appearance of the tomb is quadrennial; while octagonal from the interior and structure coved with a falcate dome. The walls of the shrine are thicker more than three feet and lakhnori bricks and chunna had used as construction material. The interior walls of the crypt are ornaments with murals. Themes are associated with saints of Nath sect and jogis, Hindu legends, flora, fauna, and architectural design. The quality of the forms is inferior and discolored. Now days, these paintings are fading day by day due to smog which is produced during rituals.



**Fig. 4.614**



**Fig. 4.615**



**Fig. 4.616**



**Fig. 4.617**

Fig. 4.614: Chief entrance of the dera that has renovated few years earlier [Photograph], by Kaur, Tejinder (August 19, 2017)

Fig. 4.615: The inner view of the sepulcher [Photograph], by Kaur, Tejinder (August 19, 2017)

Fig. 4.616: Form of a saint belonged to the Nath sect [Photograph], by Kaur, Tejinder (August 19, 2017)

Fig. 4.617: Illustrating the visit of Mughal emperor Shah Jahan [Photograph], by Kaur, Tejinder (August 19, 2017)

#### **4.18.2 Haveli of Nand Lal Ganeriwala (Visited on August 19, 2017)**

It is 19<sup>th</sup> century structure that had constructed in 1884 AD (inscribed on the top middle of the haveli's outer wall) and owned by the family of Shri Nand Lal, who was expired in 2013. The fact was narrates by the manager of the family. It is a dual storey building which is divides into two parts i.e. residential part and commercial part. The residential part is locates in the centre of the building. The commercial part is also dual storey. The lower portion of this part is uses as shops while the first floor for the residential purpose for visitors. The shop that uses by the family, the brackets under the chhajjas (outer wall), the middle courtyard, and façade of residential part adorns with the wall paintings. The subject matter allies with the myths, portraits of family associates and royal people, flora and fauna, animals and birds. Colors are natural. Uses of light and shade, detail in each object, 3-D effect are the features of the wall paintings. The Devanagri script elaborates the religious and other details. The influence of Shekhawati and Marwari architecture can be seeing on the architecture of haveli. A clock tower also enhances the glorious splendor of the building. The paintings are still conserves in a good situation.



**Fig. 4.618**



**Fig. 4.619**



**Fig. 4.620**



**Fig. 4.621**

Fig. 4.618: A view of the middle courtyard of the residential part of the haveli [Photograph], by Kaur, Tejinder (August 19, 2017)



Fig. 4.619: The façade of the residential haveli [Photograph], by Kaur, Tejinder (August 19, 2017)

Fig. 4.620: A scene from the bathak showing the meeting of lord Krishna with his childhood friend Sudhama [Photograph], by Kaur, Tejinder (August 19, 2017)

Fig. 4.621: Portrait of Rao Raja Madhav Singh [Photograph], by Kaur, Tejinder (August 19, 2017)

#### **4.19 District Sonipat**

Sonipat district came into existence in 1975 earlier the region belongs to district Rohtak and as a tehsil (Gill, 2004, p. 429). Until 1911 AD, the area belongs to Delhi territory as a tehsil and afterwards it became a part of Punjab state. At last, in October 1966 it became a part of Haryana State (Gill, 2004, p. 429). The city had established by the thirteenth generation of Pandavas and the name of the city was Soonaa-Parastha at that time (Gill, 2004, p. 430). A number of edifices with wall paintings can be tracing in the locality of the district. These are following.

##### **4.19.1 Chopaul at village Khanda (Visited on June 26, 2021)**

Village Khanda located in the Kharkhoda tehsil of the district Sonipat. It is located approximately 6Km away from the Kharkhoda. The choupal is situated in the Alamaan panna and the chief entrance is on the northern direction. It is a double storey building. Earlier, all parts of the choupal had festooned with the murals of various subject matters (Gopi Ram (70 year old, village inhabitant), personal communication). Presently, the paintings are available on the outer walls as well as on the upper segment of walls at ground floor. Murals are allied with the mythological, religious, as well as social content. Flora and fauna also used for the border designs. Some British people on horseback and railway station had also depicted on the outer wall. Backdrop and forefront of the paintings are empty. Every illustration is describes in Devanagari script. Human forms are elongated and features are sharp. Attires are Haryanvi with heavy ornaments. These are conserved in fair condition of preservation.



**Fig. 4.622**



**Fig. 4.623**



**Fig. 4.624**



**Fig. 4.625**

Fig. 4.622: A female as a bride [Photograph], by Kaur, Tejinder (August 08, 2021)

Fig. 4.623: Vasudeva and Devki with Lord Krishna [Photograph], by Kaur, Tejinder (August 08, 2021)

Fig. 4.624: Research scholar standing with the local peoples [Photograph], by Kaur, Tejinder (August 08, 2021)

Fig. 4.625: A wrestler showing his liveliness [Photograph], by Kaur, Tejinder (August 08, 2021)

#### **4.19.2 Temples at village Purkhas**

Village Purkhas is situated just 10-11 km away from its tehsil headquarter, Ganaur. The village is divided into two major panna i.e. Dhiran panna and Rathi panna. Two temples that are embellishing with the wall paintings are located in the Dhiran panna. Earlier, the choupal of Dhiran panna had also embellished with the beautiful mural paintings of religious and social content (Ved Singh (60 year old, resident of village), personal communication). The detail of temples is discussing as below.

##### **4.19.2.1 Shiva Temple (Visited on June 25, 2021)**

As clear from the name, the temple is dedicated to Lord Shiva. The temple is standing on the bank of Dhola water pond. The garbhagriha is square and facing towards east direction. The dimension of the garbhagriha are approximately 10" X 10" feet and a lingam is situated in the middle. The pillared verandah plays the role of mandapa. The size of mandapa is 05" X 10". The shikhara had also elaborated with the wall paintings as well as various statues. It is falcate from the inner shell and the conical from the outer side. The walls are thicker more than three feet and small lakhnori bricks used for the construction with limestone. The inner surface of the dome is covered with the floral design. In the core, a flower is present and further measurement is divided into twelve panels with the help of leaf stems. In the middle of each panel, a different kind of flower arrangement has presented. Some geometric patterns are

visible on the middle segment of the walls. Artist chooses primary as well as secondary colors only. Relics of wall paintings are visible on the walls of mandapa, from where the scalps of paint were detached. The paintings are conserves well.



**Fig. 4.626**



**Fig. 4.627**



**Fig. 4.628**



**Fig. 4.629**

Fig. 4.626: The murals on the inner surface of the dome [Photograph], by Kaur, Tejinder (June 25, 2021)

Fig. 4.627: Geometrical designs [Photograph], by Kaur, Tejinder (June 25, 2021)

Fig. 4.628: A view of the temple [Photograph], by Kaur, Tejinder (June 25, 2021)

Fig. 4.629: Statue of lord Shiva and some relics of murals on the Shikhara [Photograph], by Kaur, Tejinder (June 25, 2021)

#### **4.19.2.2 Shivala (Visited on June 25, 2021)**

A unique style of Shivala that the present researcher have never scene is locates in the Dhiran Panna of village Purkhas. The garbhagriha is navaratha style while the jagmohana is octagonal shaped. The superior section of the internal walls of holy place conserves mural paintings. The subject matter is religious as well as derives from the nature. Lord Krishna, Goddess Durga, Hanuman, saints, and sages, devotees are some themes that had depicted on the walls of Shivala. Some floral motifs are also depicts here. As usual, the basic colors had used by the artisans. The paintings of the lower walls had covered under the bulky layers of paints. These are demolishing day by day due to ignorance attitude of the community.



**Fig. 4.630**



**Fig. 4.631**



**Fig. 4.632**



**Fig. 4.633**

Fig. 4.630: A spectacle of temple architecture [Photograph], by Kaur, Tejinder (June 25, 2021)

Fig. 4.631: Lord Krishna with Radha [Photograph], by Kaur, Tejinder (June 25, 2021)

Fig. 4.632: A female devotee paying tribute to lord Shiva by putting water on the lingam [Photograph], by Kaur, Tejinder (June 25, 2021)

Fig. 4.633: Goddess Durga on his vahana Tiger [Photograph], by Kaur, Tejinder (June 25, 2021)

#### **4.19.3 Jain temple at Gohana (Visited on July 15, 2021)**

Gohana, a major city of district Sonapat locates on the road that moves towards Rohtak from Panipat. Shri Parshvnath Digamber Jain temple of the city locates in Holi mohalla. The sanctuary of the temple is adorns with the wall paintings. The walls have divided into vertical as well horizontal panels. There is not any single space that was unfilled. The subject matter of the mural paintings are allies with the Jainism, Hinduism, birds, animals, architectural designs, floral and geometric objects. The themes are illustrates in indoor as well as outdoor environment. Some social subject matter that depicts wickedness of society and festive themes such as importance of Raksha Bandhan and royal processions had also presented here. The stories from the life of Mahavir Jain and his followers are also depicts on the walls. The colors are brilliant and attractive. Use of gold in extreme shows the prosperity of Jain community. The crowded composition, minute details, diagonal perspective, pointed facial appearance of human forms, three-dimensional effect are the basic characteristics of these wall paintings. The paintings are conserving in a very good state of preservation.



**Fig. 4.634**



**Fig. 4.635**



**Fig. 4.636**



**Fig. 4.637**

Fig. 4.634: An interior view of the place of worship [Photograph], by Kaur, Tejinder (July 15, 2021)

Fig. 4.635: Architectural depiction presents diagonal and three-dimensional perspective [Photograph], by Kaur, Tejinder (July 15, 2021)

Fig. 4.636: Illustrating a scene depicts social malevolence [Photograph], by Kaur, Tejinder (July 15, 2021)

Fig. 4.637: Lord Krishna enjoying with Radha and Gopies [Photograph], by Kaur, Tejinder (July 15, 2021)

#### **4.19.4 Shiva temple at village Begah (Visited on July 16, 2021)**

Begah is a large village, situated on the bank of river Yamuna. It is the last village in tehsil Ganaur, which locates on the border of Haryana and Uttar Pradesh. Earlier, it was the major village of the Muslim community. A small temple dedicated to Lord Shiva found in the locality. It is situated on a high massive plinth. The structure of the garbhagriha is star shaped and of mandapa is octagonal. Antarala is situated in-between garbhagriha and mandapa. The temple had constructed in 1860 AD by Aggarwal society (Inscribed on the entrance of Garbhagriha). The shikhara of the mandapa is hemispherical while the shikhara of the garbhagriha is conical. The walls are thicker than two and half feet and made with the lakhnori bricks and lime plaster. The inner surface of the dome and upper section of walls are still conserving mural paintings. The lower walls had covered with the tiles. The content of the paintings are religious and floral design. The colors are brilliant and basic. Now the paintings are demolishing.



**Fig. 4.638**



**Fig. 4.639**



**Fig. 4.640**

Fig. 4.638: Inlay stone depicting the construction year i.e. 1860 AD [Photograph], by Kaur, Tejinder (July 16, 2021)

Fig. 4.639: Geometric design on the upper section of walls [Photograph], by Kaur, Tejinder (July 16, 2021)

Fig. 4.640: A view of the both shikhara [Photograph], by Kaur, Tejinder (July 16, 2021)

#### **4.19.5 Others**

During 1970s, Kang (1984) traced a good amount of wall paintings on the walls of a Choupal at village Jakholi and on the walls of Panchayati Mandir at village Murthal (p. 60). Phogat, Ranbir Singh found wall paintings in village Gujjar Kheri, Satawall, Rohna and Sheri (Phogat, personal communication). However, the present researcher failed to collect any specimen of wall paintings in these villages. The buildings that once adorned with the mural paintings had now demolished or renovated as per one or another cause. Therefore, we lost the rich heritage of these villages.

#### **4.20 District Yamunanagar**

Yamunagar is the next district of the state Haryana, from where one could accumulate the wall paintings. The district came keen on survival on November 1, 1989 and the inventive name was Abdullapur (Jain & Dandona, 2012, p. 393). Jagadhari, Sadhaura, and Chhachhrauli are the major town of the district where the wall paintings are available until date. These are discuss are below.

##### **4.20.1 Edifices at Jagadhari (Visited on October 12, 2015)**

Jagadhari, a well-known town established on the road that leads to Paonta Sahib from Kurukshetra. It retains its ancient name Yugandhari named after the king of the yugandharas (“Jagadhari”, 2019). According to another reference, the city was also famous as Ganga-Dhari once (Gill, 2004, p. 878). Gaouri Shankar Temple and Devi Bhawan are the well-known spiritual pilgrimage centers of the city where the pilgrims pay their accolade (Gill, 2004, p. 878). Earlier, Jagadhari and Sadhura had placed in district Ambala.

##### **4.20.1.1 The Samadhas of Lala Balak Ram and Lala Yamuna Das (Visited on October 12, 2015)**

Lala Balak Ram and Lala Jamuna Das were two brothers and their burial places (samadhies) are locates on the road that moves towards Yamunagar. The samadhies had erected during 1879 A.D. (Inscribed on the stone placed near Samadhas). Both the samadhies had erected on a square plan, covered with the globular domes. The statues of the Lala Balak Ram, Lala Jamuna Das, and his wife Ramei Devi were places in the burial chamber. The internal walls of the both edifices has embellished with the murals. The tempera technique of wall painting has used by the painter (Kang, 1984, p. 54). The walls had divided into vertical and horizontal panels with white narrow

bands. These sections had filled with mural paintings of various subject matters. The subject matter of paintings is associates with myths of Hinduism i.e. Lord Krishna in various moods, scene from Ramayana, goddess Durga, Lord Brahma, Shiva family and others. Some geometric as well as flower-patterned designs are also there. Animal and bird forms i.e. cow, bull, peacock, parrot etc had also presented here. Bullfight and Sharvna Kumar with his parents are another noticeable subject matter. Bright color scheme on white base enhance the magnetism. White base provides a breathing space to the viewer. The microscopic details, elongated forms, sharp features, lopsided animal forms, printed and plain weighty attires, and jewellery are some basic features of these paintings. The paintings are still conserving in a good state.



**Fig. 4.641**



**Fig. 4.642**



**Fig. 4.643**



**Fig. 4.644**



**Fig. 4.645**

Fig. 4.641: Portraying the internal view of the Samadhi of Baba Balak Ram [Photograph], by Kaur, Tejinder (October 12, 2015)

Fig. 4.642: Lord Hanuman with Lord Rama and Lakshman as well as other deities [Photograph], by Kaur, Tejinder (October 12, 2015)

Fig. 4.643: Vastra Haran scene associated with Lord Krishna's Lila [Photograph], by Kaur, Tejinder (October 12, 2015)

Fig. 4.644: Form of Goddess Durga [Photograph], by Kaur, Tejinder (October 12, 2015)

Fig. 4.645: The inner front wall of the Samadhi Lala Yamuna Dass [Photograph], by Kaur, Tejinder (October 12, 2015)

#### **4.20.1.2 The Rajewala Temple (Visited on October 12, 2015)**

Rajewala temple is dedicated to Lord Shiva, built in the same complex where the cenotaph of Lala Balak Ram and his brother is situated. The finance for the construction of the temple had provided by the Lala Balak Ram and family (Kang, 1984, p. 54). The building of the temple has modified and extended. However, the earliest structure remains within the new one. The upper section of the walls contains wall paintings of different contents i.e. vegetation and birds life, and mythological content. The paintings are of similar kind and style that can be seen in the samadhis. Therefore, it can be said that the similar artist worked in both edifices. Kang also narrated the fact during the interview. The lower section of the walls are being modified with tiles. The paintings are in a fair condition.



**Fig. 4.646**



**Fig. 4.647**



**Fig. 4.648**



**Fig. 4.649**

Fig. 4.646: Portraying a band in which human faces have been integrated with the vegetation [Photograph], by Kaur, Tejinder (October 12, 2015)

Fig. 4.647: Combination of geometric and floral patterns [Photograph], by Kaur, Tejinder (October 12, 2015)

Fig. 4.648: An inner view of the holy shrine [Photograph], by Kaur, Tejinder (October 12, 2015)

Fig. 4.649: A scene from the Northern wall of the temple [Photograph], by Kaur, Tejinder (October 12, 2015)

#### **4.20.1.3 The temple of Shri Gaouri Shankar (Visited on October 12, 2015)**

This temple is located near Jarodha gate, Jagadhri. Kang traced murals allied with religious content on the walls of the holy shrine in the 1970s (Kang, personal communication). The structure of the temple is standing as it is, but only a few relics of the murals remain here. These are allied with nature only. Here, the



artist chooses the black for background and red, yellow, white and others for the content depiction. It looks like a stunning carpet. Whatever we got is in a fair condition.



**Fig. 4.650**



**Fig. 4.651**



**Fig. 4.652**



**Fig. 4.653**

Fig. 4.650: The chief entrance of the temple Gaouri Shankar [Photograph], by Kaur, Tejinder (October 12, 2015)

Fig. 4.651: The relics available on the entrance of garbhagriha [Photograph], by Kaur, Tejinder (October 12, 2015)

Fig. 4.652: Detail study of Fig. 4.651 showing black background [Photograph], by Kaur, Tejinder (October 12, 2015)

Fig. 4.653: A band showing floral pattern on the outer wall of the garbhagriha [Photograph], by Kaur, Tejinder (October 12, 2015)

#### **4.20.1.4 Mandir Payera Lal (Visited on October 12, 2015)**

The temple is also one of the ancient temples of Jagadhari that found in the main market. The holy shrines are locates in the middle of the courtyard and chief façade of the temple conserve wall paintings. The subject matters are associates with the myths as well as daily routine of community. Some floral and geometric pattern can be seeing under the arch of entrance. The colors are brilliant and forms are bulky. Attires and trinkets are Haryanvi. The paintings are deteriorating due to environmental causes i.e. sunlight and rain.



**Fig. 4.654**



**Fig. 4.655**



**Fig. 4.656**



**Fig. 4.657**

Fig. 4.654: A view of the deities shrines of temple [Photograph], by Kaur, Tejinder (October 12, 2015)

Fig. 4.655: Lord Gnash with Ridhi and Sidhi [Photograph], by Kaur, Tejinder (October 12, 2015)

Fig. 4.656: Flowery design in-between geometric pattern [Photograph], by Kaur, Tejinder (October 12, 2015)

Fig. 4.657: Female bringing water [Photograph], by Kaur, Tejinder (October 12, 2015)

#### **4.20.1.5 Devi Bhawan Mandir Jagadhari (Visited on October 12, 2015)**

Devi Bhawan Mandir situates in the market known as Devi Bhawan marketplace. Ranbir Singh discovers wall paintings on the walls of the temple during 1980s. He narrated this fact during interview. Presently, one can access few relics in a fair situation on the chief entrance only. These paintings are allies with the Hinduism and nature only. Colors are primary and forms are inferior. From these relics, one can judge that may be at one time all the parts of holy shine had flourished with the art of wall paintings.



**Fig. 4.658**



**Fig. 4.659**



**Fig. 4.660**



**Fig. 4.661**

Fig. 4.658: Demonstrate the chief entrance of the temple Devi Bhawan [Photograph], by Kaur, Tejinder (October 12, 2015)

Fig. 4.659: The part of building where relics of paintings can be seeing [Photograph], by Kaur, Tejinder (October 12, 2015)

Fig. 4.660 & 4.661: Detail study of Fig. 4.659 [Photograph], by Kaur, Tejinder (October 12, 2015)

#### **4.20.1.6 Others**

Kang (1984) traced murals on the walls of the haveli of Lala Krishna Chand located in the Samadh Gali (p. 60) and Phogat traces murals on the walls of Lakshmi Naryana

temple situated near Budhia Gate (Phogat, personal communication). Presently, we nothing found on these architectures.

#### 4.20.2 Different edifices at Sadhaura

Sadhaura is a small town of the district Yumananagar. The town has established during the period of Mehmood Gazani and became famous as due to Pir Baddhu Shah the follower of Guru Gobind Singh (Gill, 2004, p. 227). Earlier Sadhaura was a part of Narayangarh tehsil of district Ambala (Nabha, 2004, p. 109). The following buildings in the city conserve wall paintings.

##### 4.20.2.1 The Digambara Jain Mandir (Visited on October 10, 2015)

The temple is situates in the core of the city. It is more than hundred twenty years old. The holy shrine is located inside the boundary wall. After passes the chief entrance of the temple, a small courtyard is there. Next part of the edifice is a porch. At the end of the porch, a small square garbhagriha is situates. Small rooms are places around the both side of the worship room. The shikhara are conical. The walls of the entire parts of building are embellishes with the wall paintings. The subject matter is acquaintances with Jainism, nature, architectural edifice, and geometrical blueprints. Colors are primary and secondary i.e. shades of blue, red, green, yellow, and white is uses for the highlights. The use of gold color is minimal. Some nude forms of Jain saints can be visualize i.e. Neminath, Swami Nath, and Paras Nath. Diagonal perspective can also be seeing in the architectural paintings. The paintings are conserving in a good condition.



**Fig. 4.662**



**Fig. 4.663**



**Fig. 4.664**



**Fig. 4.665**



**Fig. 4.666**

Fig. 4.662: S. Ajaib Singh (Scholar's father) with managing committee standing in front of the Jain temple [Photograph], by Kaur, Tejinder (October 10, 2015)

Fig. 4.663: Unidentified human form [Photograph], by Kaur, Tejinder (October 10, 2015)

Fig. 4.664: A nature depiction on a wall of porch [Photograph], by Kaur, Tejinder (October 10, 2015)

Fig. 4.665: Nemi Nath, a famous saint of Jainism receiving food from the royal people [Photograph], by Kaur, Tejinder (October 10, 2015)

Fig. 4.665: the inner view of the dome of central shrine [Photograph], by Kaur, Tejinder (October 10, 2015)

#### **4.20.2.2 Haveli of Lala Ami Chand (Visited on October 10, 2015)**

Haveli of Lala Ami Chand has located in the back street of the Jain temple. It is a triple storey building. The façade of the haveli is adorns with the gorgeous mural paintings. The walls are divides into different panels i.e. vertical and horizontal. The panels and soffits under roof extensions are adorns with the mural paintings. The themes of the wall paintings are allies with Hindu god and goddess, portraits of family members, security sentinels with truncheons in local attires, birds and animals, flowery and geometric pattern, and architectural pillars. The colors are usually natural and basic. British influence can be seeing through the attires of some people. Minute details, heavy ornaments of females, muscular human forms are the basic features of these paintings. These mural paintings are still conserves in a protective mode.



**Fig. 4.667**



**Fig. 4.668**



**Fig. 4.669**



**Fig. 4.670**

Fig. 4.667: A frontal view of the haveli [Photograph], by Kaur, Tejinder (October 10, 2015)

Fig. 4.668: A detail study of Fig. 4.667 [Photograph], by Kaur, Tejinder (October 10, 2015)

Fig. 4.669: Depiction of birds and vegetation on the soffits [Photograph], by Kaur, Tejinder (October 10, 2015)

Fig. 4.670: Be evidence for forms of defense guards and architectural design [Photograph], by Kaur, Tejinder (October 10, 2015)

#### 4.20.2.3 Roza Sareef, Sadhaura (Visited on October 10, 2015)

This tombstone of Hazrat Syad Shah Quader is located in the exterior surface of the main town. The chief building is standing in an open courtyard with other structures i.e. residential part, gravestones of allied saints etc. The memorial structure is based on a square plan and the roof covered with an onion shaped dome. The inner surface of the dome is embellished with the various floral and geometric patterns. Some inscriptions are also here in Urdu language. The basic color scheme is primary and secondary. Gold color used for the outline purpose. The paintings are still conserved in a good situation.



**Fig. 4.671**



**Fig. 4.672**



**Fig. 4.673**



**Fig. 4.674**

Fig. 4.671: Chief entrance of the Roza Shareef [Photograph], by Kaur, Tejinder (October 10, 2015)

Fig. 4.672: A view of the inner shell [Photograph], by Kaur, Tejinder (October 10, 2015)

Fig. 4.673: Detail study of Fig. 4.672 [Photograph], by Kaur, Tejinder (October 10, 2015)

Fig. 4.674: Portraying the architecture of memorial [Photograph], by Kaur, Tejinder (October 10, 2015)

#### 4.20.3 Buildings at Chhachhrauli (Visited on October 10, 2015)

Chhachhrauli is another famous and historical town of the district. During 18<sup>th</sup> and early 19<sup>th</sup> century, the city had served as a capital of the Kalisa Princely state (Jain & Dandona, 2012, p. 404). Raja Grubakash Singh built a fort during 19<sup>th</sup> century. The major parts of the fort are Qila Mubarak, Diwankhana, and Gurudwara Sahib. Earlier all parts are embellished with the wall paintings (Kang, personal communication). Presently, the old building of Gurudwara sahib has demolished and constructed a new one once again. The other two parts are still standing.

#### 4.20.3.1 The Qila Munbarak (Visited on October 10, 2015)

It is a dual storey building. The British influence can be judge from the arched windows and doorways. In the centre of the building an open courtyard is situates. The walls of the courtyard and porch are still conserving wall paintings. The themes are associates with the birds and floral designs. Some geometric pattern can also be seeing. The colors are still bright and attractive. However, the major parts of this building are in ruins.



**Fig. 4.675**



**Fig. 4.676**



**Fig. 4.677**

Fig. 4.675: Revealing the depiction of birds and vegetation on the walls [Photograph], by Kaur, Tejinder (October 10, 2015)

Fig. 4.676: The ruin walls of inner courtyard [Photograph], by Kaur, Tejinder (October 10, 2015)

Fig. 4.677: Research scholar at the chief entrance of the Chhachhrauli Fort [Photograph], by Kaur, Tejinder (October 10, 2015)

#### 4.20.3.2 The Diwankhana (Visited on October 10, 2015)

It is another part of fort that still standing in good situation. Presently, a government senior secondary school is running in the complex. In the conference hall of the building, few relics of wall paintings are still preserves. Other parts are renovates with white wash and other material. The themes are derives from the vegetation and birds life. These bright color paintings are available in the form of geometric and floral design. These are in a fair condition.



**Fig. 4.678**



**Fig. 4.679**



**Fig. 4.680**

Fig. 4.678: Relics of mural paintings on the southern wall of the conference hall at first floor level [Photograph], by Kaur, Tejinder (October 10, 2015)

Fig. 4.679: Few relics on the same wall at floor level [Photograph], by Kaur, Tejinder (October 10, 2015)

Fig. 4.680: Detail study of Fig. 4.678 [Photograph], by Kaur, Tejinder (October 10, 2015)

#### **4.20.4 Raj Rajeshwari Temple at Buria (Visited on October 10, 2015)**

Buria is located approximately 4-5 Km away from the Jagadhari. This city was also associated with the Sikh sovereign. A temple dedicated to goddess Raj Rajeshwari is situated in the municipality. It is a small edifice situated on a plinth. The basic architecture of the temple is square. A small porch is standing in front of garbhagriha. The inner walls are covered with the tiles. Only few relics of wall paintings are available in the shape of a band on the top segment of the outer walls of the shrine. The themes are allied with the natural world. Different kind of birds and flowers are depicted here. The colors are very fresh. These paintings are conserving in a fair condition of preservation. These relics are attracting the devotees who are visiting the shrine.



**Fig. 4.681**



**Fig. 4.682**



**Fig. 4.683**

Fig. 4.681: A view of the holy shrine [Photograph], by Kaur, Tejinder (October 10, 2015)

Fig. 4.682 & 4.683: Various designs showing different kind of birds and vegetation on the outer walls [Photograph], by Kaur, Tejinder (October 10, 2015)

#### **4.21 District Faridabad & District Fatehabad**

District Faridabad and Fatehabad are other districts of the state. The present scholar failed to get any specimen of wall paintings and allied buildings in the region of both districts.

## **CHAPTER 5**

### **A STUDY OF CHANDIGARH, HIMACHAL PRADESH, AND WESTERN PUNJAB FROM PERSPECTIVE OF GREATER PUNJAB**

Before partition, Himachal Pradesh and Western Punjab (now in Pakistan) were also significant parts of Greater Punjab. Nabha (2004) stated that Maharaja Ranjit Singh, known as “Sher-e-Punjab,” established his kingdom from Sutlej to Peshawar and from Tibet to Sind (p. 763). As per Gill, (2004), he discovered his empire from River Khebar (in northern –western region) to Delhi (p. 825). Therefore, while one has studied about the Greater Punjab, he or she cannot ignore these parts of the Greater Punjab. Here, the present scholar collects the data of wall paintings in the region presently known as the capital city Chandigarh, Himachal Pradesh, and Punjab (Pakistan).

#### **5.1. Chandigarh**

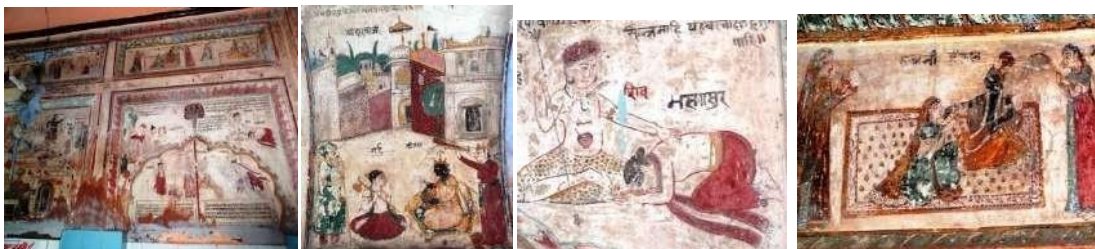
Also known as “city beautiful.” It is a union territory of India. After 1947, Punjab lost its capital city, Lahore. Therefore, the people of the Punjabi community tried to found a new capital. For a short time, Jalandhar and Shimla also played the role of capital for the eastern Punjab. Gill (2004) argued that during 1950s, the basic plan was built to establish the capital city, Chandigarh (p. 812). Presently, it is the capital city of Punjab (India) and Haryana. A number of edifices such as Secretariat, High court, Rock Garden, Art – Gallery, Punjab University, Art – museum, and State library are the renowned structures of the city beautiful. Many temples as well as other edifices are also located in the region those are adorned with the wall paintings. These are following.

##### **5.1.1. Santoshi Mata Mandir (Visited on September 18, 2015)**

The Santoshi Mata Mandir is located near Gurudwara Kooni Sahib at Mani Majra. It is also known as sector -13 of Chandigarh. The temple was dedicated to the goddess Santoshi, a familiar deity of Hinduism. The garbhagriha of the temple is situated on a high place facing east and accessible by a flight of stairs. It is based on a square plan and is surrounded by the Pardakshina path. The frontal verandah is used as mandapa. The roof of the anterior verandah as well as the western portion of the



circumambulatory path conserves the mural paintings. The rest of the parts of the temple are now renovated with tiles. The subject matter of these wall paintings is concerns with the Hindu myths, i.e., Ramayana and Mahabharata. Some content allies with the Shaivism and Vaishnavism. The geometric and floral designs were used for the border design as well for the beautification of the roof. Even buildings and nature also played an essential role in the background of the paintings. Details are described in the Devanagari script. The artist chooses a luminous color scheme. Diagonal perspective, sharp features, and minute details of jewelry and cloths are significant features of the murals. The paintings are deteriorating day by day due to dampness.



**Fig. 5.1**

**Fig. 5.2**

**Fig. 5.3**

**Fig. 5.4**

Fig. 5.1: A view from the western side of the corridor depicting various subject matter of Hinduism [Photograph] by Kaur, Tejinder (September 18, 2015)

Fig. 5.2: Lord Krishna debating with Narda Muni and the royal residence of Dwarkapuri had depicted in the background [Photograph] by Kaur, Tejinder (September 18, 2015)

Fig. 5.3: Bhasmasura touching the feet of Lord Shiva and paying tribute [Photograph] by Kaur, Tejinder (September 18, 2015)

Fig. 5.4: Lord Krishna enjoying time with Rukmini [Photograph] by Kaur, Tejinder (September 18, 2015)

### **5.1.2. Basanti Devi Temple (Visited on August 03, 2021)**

Basanti Devi temple, dedicated to Shitla Mata, is situated in the sector 24 – B. Earlier, this place belonged to the property of village Kailar. The temple was constructed in 1816 AD (Inscribed on inlay stone & written on a board displayed on the chief entrance). It is located on a high plinth with triratha architectural design of northern style of Indian temples. The temple consists of two major parts: garbhagriha and mandapa. Both parts are based on square foundations and covered with conical domes. The size of the mandapa is approximately five by five feet, and the size of the

sanctuary of the temple is near about ten by ten feet. The walls are more exhaustive than two and half feet. The upper section of both parts of the temple is adorned with murals. The walls of the lower section are covered with thick layers of whitewash. The inner shells of both domes are hemispherical from the inside. The subject matter of the murals is allied with the Rasa Lila, floral and geometric patterns, as well as with the Hinduism and Sikhism. Some contemporary and royal subject matter is also displayed on the walls of the mandapa. It includes Guru Nanak Dev Ji with his followers Bahi Bala and Bahi Mardana, Krishna Rasa-Lila, Lord Shiva with family, Gajraj and Goddess Lakshmi, the local royal family, and the British army. The colors of murals paintings of the garbhagriha faded with the smoke of essence burning during the rituals. The paintings of the mandapa are still in their glorious mood. The British's influence can be visualized from the Edwardian chair, armed soldiers' attires, and officers' smoking pipes. It is the only site where we could get the inscription in both scripts, i.e., Gurumukhi and Devanagari. It can be concluded that different artists worked here as a painter. The paintings of this part of the edifice are still in exemplary conservation.



**Fig. 5.5**



**Fig. 5.6**



**Fig. 5.7**



**Fig. 5.8**

Fig. 5.5: A view of the temple Basanti Devi [Photograph], by Kaur, Tejinder (August 03, 2021)

Fig. 5.6: Rasa Lila depiction on the inner surface of the Garbhagriha [Photograph] by Kaur, Tejinder (August 03, 2021)

Fig. 5.7: Guru Nanak Dev Ji with Bahi Mardana [Photograph] by Kaur, Tejinder (August 03, 2021)

Fig. 5.8: Disciplined armed warriors [Photograph] by Kaur, Tejinder (August 03, 2021)

### **5.1.3. Mani Majara Fort (September 18, 2015)**

Another historic building that still conserves mural paintings is the Mani Majara fort. Earlier, the city was a part of Ambala district. Raja Gareeb Das established the city in Samvat 1821, and Raja Gopal Singh became his successor (Nabha, 2004, p. 712). The silhouette of the garrison is rectangular. It has seven bastions. One of the bastions conserves good mural paintings, while the others are in ruins. The content of the paintings is allied with the Hinduism and nature. The colors are bright, and the work similarities resemble that executed in Santoshi Mata Mandir, Manimajra.

## **5.2. Himachal Pradesh**

The state came into existence on November 01, 1966 AD., as per the Punjab Reorganization Act – 1966, and it was declared a complete 18<sup>th</sup> state of India on January 26, 1971 (Gill, 2004, pp. 492-493). Kangra, Kulu, and Rampur Bushehr also had their superb responsibility in the sovereignty conflict, the so-called “sepoymutiny” (Saihgal, 2007, May 10). The region of the state is divided into twelve districts. The state’s people are using more or less than sixty local languages (Gill, 2004, p. 494). The Guler, Nurpur, as well as Kangra were significant states famous for their painting styles or schools of the 18<sup>th</sup> century. The state is famous for its different works of art, i.e., miniature paintings, wall paintings, wood craft and metal craft, carpets, Rumal of Chamba (Embroidery work), and others. Here, the scholar’s primary concern is locating the wall paintings of the region. Therefore, brief discussions on the wall paintings found in temples, houses, forts, etc., are discussed below.

### **5.2.1. District Chamba (Visited on July 22 & 23, 2017)**

Before partition, Chamba was a local Rayast. Raja Sahil Verma established the city in 920 AD (Gill, 2004, p. 824). Most of the time, this Rayast had maintained his freedom. On April 15, 1948, this Rayast was merged into the present Himachal Pradesh (Vijay Sharma, personal communication). For tourists, several buildings such as temples, forts, and residential houses are part of its glorious history of Art and Architecture. Several buildings in the district still have preserved mural paintings. A famous fair “Minjar da Mela,” is also celebrated here every year during the month of August.

#### **5.2.1.1. Akhand Chandi Palace (Visited on July 22 & 23, 2017)**

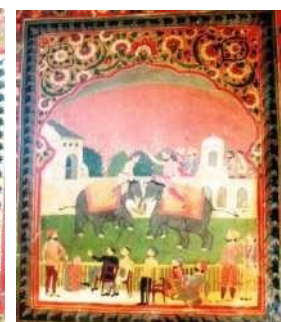
The Akhand Chandi palace is situated on an elevated pedestal. Presently, the building of the palace is rehabilitated into a government Medical College. Raja Umaid Singh constructed the palace during 18<sup>th</sup> century (1748-1764) (Vijay Sharma, Personal communication). It is a dual – storey building. The walls of a room on the ground floor just next to the science laboratory are adorned with wall paintings. Mian Tara Singh was the artist who worked here as a mural painter, and Raja Sri Singh provided finance for the execution of artwork (Mittal, 1955, June). The walls are divided into different sized panels with the help of floral designs. These panels are filled with paintings of different subject matters. A massive panel with a brownish background depicts the war of Mahabharata. Several animals and human forms are defendable with armaments in this crowded composition. It is clear from this composition, its forms, diminutive details, and diagonal perspective that the artists were master in their work. Some panels are purely presenting particular birds or animal’s activities (See Fig. 5.10). Royal people (family members and guests) enjoyed the animal’s fights at that time. The paintings were executed using the tempera technique of wall paintings (Nagpal, 1988, p. 95). A thin layer of varnish was applied on the wall painting to increase its durability in 1955-56 A.D. (Vijay Sharma, Personal communication). The colors are very natural and bright. The effect of light and shade also enhances the three – dimensional effect. Empty spaces are filled with floral and geometric designs. The influence of crowded Mughal paintings can be visualized. The roof of the room was made from wooden panels. Therefore, some paintings are demolished due to rainwater leakage, while the others are still in good condition.



**Fig. 5.9**



**Fig. 5.10**



**Fig. 5.11**

Fig. 5.9: The war scene from Mahabharata [Photograph] by Kaur, Tejinder (July 22 & 23, 2017)

Fig. 5.10: The different positions of monkeys in various moods [Photograph] by Kaur, Tejinder (July 22 & 23, 2017)

Fig. 5.11: Fight of Elephants in the ground of Chamba [Photograph] by Kaur, Tejinder (July 22 & 23, 2017)

### **5.2.1.2. Entrance of Lakshmi Naryan Temple**

Lakshmi Naryan Temple is located in the region of Hattnala Mohalla in Chamba. The temple was constructed during the phase of Raja Sahil Verma, i.e., the 10<sup>th</sup> century (Inscribed on a board displayed in the temple courtyard). Six temples were placed in one complex, three of which were set aside for Lord Shiva while the others were for Lord Vishnu. Each shrine had its face towards the east, with its significant parts, i.e., Garbhagriha, Antarala, Mandapa, and Shikhara. All these are the major parts of northern style temple architecture of India. The shikhara of each shrine is covered with wooden chatteries and shells, to protect them from the snowfall. Marvel and wood are the primary materials used for the construction. J.C. Nagpall found mural paintings on the temple's entrance (Nagpal, 1988, p. 95). The present scholar is failed to collect the original paintings at the entrance.



**Fig. 5.12**

Fig. 5.12: A view of the Lakshmi Naryan Temple [Photograph] by Kaur, Tejinder (July 22 & 23, 2017)

### **5.2.1.3. Rang Mahal at Chamba**

This edifice is located in the Surara Mohalla. It is a historical monument, constructed by Raja Umed Singh of Jodhpur (Vijay Sharma, personal communication). It is a fort-like structure built with small lakhnori bricks of red color. At first glance, one finds the influence of Mughal architecture. It is a triple-storied building. A quadrangle

courtyard in the middle of the building seems to be a haveli style. Earlier, the walls of the edifice were adorned with the mural paintings. The paintings were removed from the walls in 1955 A.D. by the conservation department of the National Museum, New Delhi (Ved Parkash, personal communication) (Vijay Sharma, personal communication). Some of these are preserved in the Bhuri Singh Museum, and State Museum, Shimla; and the rest are in the national museum, New Delhi. The subject matter of the paintings is allied with the Ramayana, Lord Shiva and his family, the Goddess Durga, as well as with the Krishna Lila (Vijay Sharma, personal communication). Dr. Vijay Sharma also narrates that Mian Tara Singh and his apprentices executed the work of mural paintings. Presently, several district – level offices work from the building of Rang Mahal building. It includes the Centre for State Handicrafts & Handloom of Himachal Pradesh, employment exchange, language art and culture centre, as well as a trainee centre of industrial training. Only two panels can still be seen in the whole building, but they were repainted with plain colors. One presents the Harnakash Vadh, while the other depicts Lord Krishna with Radha in love. The colors of these are very bright and depict the original Pahari style. A flow in the lines presents movement. The border is also decorative. These two are in a good situation.



**Fig. 5.13**



**Fig. 5.14**



**Fig. 5.15**



**Fig. 5.16**



**Fig. 5.17**

Fig. 5.13, 5.14 & 5.15: Showing boards of different offices in the complex [Photograph] by Kaur, Tejinder (July 22 & 23, 2017)

Fig. 5.16: Krishna and Radha in a love [Photograph] by Kaur, Tejinder (July 22 & 23, 2017)

Fig. 5.17: NarSingh avatara of Lord Vishnu wipes out the Harnakish [Photograph] by Kaur, Tejinder (July 22 & 23, 2017)

#### **5.2.1.4. Wazir's Palace**

It is private property and has been associated to the ex- ruling people of Chamba since the 18<sup>th</sup> – 19<sup>th</sup> century. This palace is a residential building that belongs to Kavar Sher Singh. It is situated on the southern side of Rang Mahal, Chamba. More than 14 panels allied with the various Hindu myths can still be viewed on the four walls. As usual, these panels are of different sizes; some are vertical, and some are horizontal. The subject matter is allied with the Bhagwat Puran, Ramyana, as well as with the nature and style of paintings are allied with the Kangra style. The colors are fading, and cracks are there on a few panels. These are breathing their last nowadays.

#### **5.2.1.5. Murals protected in Bhuri Singh Museum Chamba**

Some mural paintings are protected in Bhuri Singh Museum of Chamba town. The paintings preserved here are from the walls of Rang Mahal, and others are from the walls of Shri Amar Nath's House. The conservation work was done at Rang Mahal by the National Museum, New Delhi, in 1955 A.D., and Vijay Sharma conserved the other murals from the house of Pandit Amarnath Bagalwan in 2015 A.D. (Vijay Sharma, personal communication). Some door panels that contain mural paintings are also conserved here. As usual, these paintings are of Pahari style and depict Hindu mythological and natural subject matter. As all the paintings have been coated with the varnish, it is difficult to identify the color pigments quickly.



**Fig. 5.18**



**Fig. 5.19**



**Fig. 5.20**



**Fig. 5.21**

Fig. 5.18: A view of the hall in which mural paintings displayed [Photograph] by Kaur, Tejinder (July 22 & 23, 2017)

Fig. 5.19: Painting presented Krishna Lila and it is removed from the wall of Rang Mahal [Photograph] by Kaur, Tejinder (July 22 & 23, 2017)

Fig. 5.20: A devotee paying his tribute to Lord Shiva [Photograph] by Kaur, Tejinder (July 22 & 23, 2017)

Fig. 5.21: Detail study of Fig. 5.19 [Photograph] by Kaur, Tejinder (July 22 & 23, 2017)

#### **5.2.1.6. Mural Painting in the collection of Dr. Vijay Sharma**

Vijay Sharma is an artist and art critic who achieved the Padma Shri Award for contributing to art. Presently, he is living at mohalla Ramgarh, behind Badri-Narayan temple, Chamba. Some mural paintings are conserved in his collection at home. These paintings had been removed from the walls of Bagalwan's house at Chamba (Sharma Vijay, Personal communication). The mural paintings are allied with different subject matters, i.e., Lord Krishna looking in a mirror with Radha, Hanuman adoring lord Rama and Sita, Rama killing Ravana, Jagannath Ji, Yashoda enjoying motherhood with Krishna, Varaha avtar of Vishnu, Goddess Durga killing demons, and Lord Shiva with Parvati. The depiction of nature and architecture in the background explores the indoor as well as outdoor scenes. Some panels depict flora and fauna. The murals' sizes vary from 3 X 2 feet to 4 x 2 feet. The artist converted these original mural paintings on the wooden bases. These are from the best mural paintings of Chamba. The paintings abide by the features of the Pahari school paintings.



**Fig. 5.22**



**Fig. 5.23**



**Fig. 5.24**



Fig. 5.22: Lord Krishna with Radha looking in a mirror [Photograph] by Kaur, Tejinder (July 22 & 23, 2017)

Fig. 5.23: Narsingh avatara of Vishnu tears down the Harnaksha [Photograph] by Kaur, Tejinder (July 22 & 23, 2017)

Fig. 5.24: Mother Yashoda enjoying motherhood with child Krishna [Photograph] by Kaur, Tejinder (July 22 & 23, 2017)

#### **5.2.1.7. Murals conserved by Shri Ram Chand Dhiman**

Shri Ram Chand Dhiman Ji is one of the successors of artist Mangu. Mangu was a famous painter of Chamba. Although, the family members divided the ancestral property in the Ramgarh Mohalla, near Das Nam ka Akhara, Chamba and built new residences for themselves and their own in 1980 A.D. (Dhiman, Personal communication). Shri Ram Chand ji preserves some relics of wall paintings removed from their own familial dwelling during reconstruction. The bulk of paintings are with the original base made from mud. These depict various content such as floral and geometric design, avatars of lord Vishnu, lord Radha and Krishna in groove, goddess Durga on tiger, Lord Gnash with Ridhi - Sidhi and Vahana Mooshak, and Lord Brahma. The colors are brilliant, and the pigments can be identified as red, green, chrome yellow, ocher yellow, and shades of blue. White is used to highlight jewelry and details of cloths, while black is used for outlines and architectural frames. The essential features of these panels are the sharp features of human beings, tiny details, and rhythm in line, diagonal perspective, and heavy ornamentation. It is clear from some paintings that the walls were divided into vertical and horizontal panels with floral and geometric designs that also played the role of a decorative frame. As per the information provided by the owner, these paintings are more than 300 years old. He has also shared a chronological chart of his family with the present scholar.



**Fig. 5.25**



**Fig. 5.26**

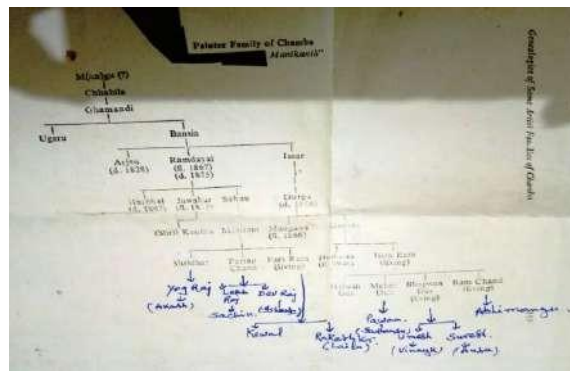


**Fig. 5.27**

Fig. 5.25: Love through the eyes (Lord Krishna and Radha) [Photograph] by Kaur, Tejinder (July 22 & 23, 2017)

Fig. 5.26: The power of women as Goddess Durga [Photograph] by Kaur, Tejinder (July 22 & 23, 2017)

Fig. 5.27: Shri Ram Chand Ji with S. Ajaib Singh Ji (Scholar's father) at his ancestral home located at Chamba [Photograph] by Kaur, Tejinder (July 22 & 23, 2017)



**Fig. 5.28**

Fig. 5.28: The chronology of artist Mangu's heir (He belonged to Chamba town) [Photograph] by Kaur, Tejinder (July 22 & 23, 2017)

### 5.2.1.8. Shiva Temple

The Shiva temple is situated in the complex of Ohri Dharamshala, located close to the viaduct. It is an early 19<sup>th</sup> century defenseless edifice (Nagpal, 1988, p. 95). The temple had built on a raised pedestal. The garbhagriha is based on a square plan, and the circumambulatory path around the deity's room is covered with wooden panels. The outer walls of the holy shrine are adorned with mural paintings. The subject matter of the paintings is allied with Hindu mythology and geometric patterns, as well as derived from nature. Different forms of lord Shiva, i.e., Ardhnarishwar form, lord Shiva with family (wife Parvati and both sons Gnash and Kartiak) and vahana Nandi, Lord Ganesh with Ridhi and Sidhi, Lord Vishnu with Lakshmi, Varaha avtar of Lord Vishnu, goddess Kali, goddess Durga killing the demons, war scene depicting battle in between devils and deities are the major content of paintings. The architectural designs in the background create a three – dimensional effect in paintings. Most of the paintings are in the Pahari miniature style. Different color pigments can be visualized here, i.e., metallic, mineral, organic and earth colors (Ohri, 2001, pp. 84-85). It includes red, indigo, black, gold, silver, geru, khariya, orcher yellow, and white for

the base. A coat of varnish was applied on the paintings to protect them from the dampness. The paintings were painted in shallow decorative niches type vertical and horizontal panels created with plaster. The tempera technique has been used to execute paintings (Sharma Vijay, personal communication). The paintings of the lower section are totally washed out, while the paintings of the middle section are in ruins and of the top most section are still in good situation. The paintings are covered with the smoke of essence and dust.



**Fig. 5.29**

**Fig. 5.30**

**Fig. 5.31**

**Fig. 5.32**

Fig. 5.29: A view of the Shivala inside Obhri Dharamshala [Photograph] by Kaur, Tejinder (July 22 & 23, 2017)

Fig. 5.30: Ardhnarishwar image of Lord Shiva with Vahana Nandi [Photograph] by Kaur, Tejinder (July 22 & 23, 2017)

Fig. 5.31: Goddess Durga killing the demons [Photograph] by Kaur, Tejinder (July 22 & 23, 2017)

Fig. 5.32: A view of the frontal wall of the holy chamber [Photograph] by Kaur, Tejinder (July 22 & 23, 2017)

#### **5.2.1.9. Shiv Shakti Devi Temple at Chhatrari (Visited on July 24, 2017)**

The temple dedicated to the goddess Shakti or Durga is located, in the village Chhatrari. The village lies approximately 50 km away from its tehsil headquarter, Chamba. Accessing the holy place throughout the rainy season is incredibly terrible because the road is very narrow and dicey. Raja Meruu Verman of Barmour provided the finances for constructing the temple (Chhatrari, 2019). The temple was built from wooden panels and is situated on a substantial podium. The image of the deity in the garbhagriha was made from five metals (Nagesh Sharma, Priest of the temple, personal communication). The architecture of garbhagriha is square and surrounded by the Pardakshina path. The entrance for both parts is separate, and both had separate doors. These wooden doors were greatly carved with the forms of Yakshas and

Yakshies, birds, and animals. Some floral designs are also there. The verandah in front of the sanctum plays the role of mandapa. Roof is sloping from outwards and is made from the marble, while wooden panels are used on the inner side. The outer walls of holy shrine are beautified with the magnetized wall paintings. The content of these wall paintings is associated with various Hindu myths. Devotees paying tribute to lord Shiva, worship of Lord Jagannath Ji, a scene depicting the worship of goddess Lakshmi, Vishnu laying on Seshnaag, Ravana Vadh, Harnaksh Vadh, Durga killing the demon and fight with Meheshasur, Matasya avtara of lord Vishnu, Samandhar manthan by demons and deities, and Lord Balrama pulling plough/plow are the major themes. Rasa Lila scene, Radha and Krishna looking in a mirror, Vastra Haran scene (depicting naughty childhood of lord Krishna), Shringara Rasa, Radha and Krishna in a groove, Lord Krishna killing demon (serpent) Kailya, a couple playing chousar are the other subject matters that are painted here. The whole surface of each wall is divides into panels. The panels perform the role of frame in each painting. A vibrant color scheme attracts the viewers. Ocher yellow, red, green, black, shades of blue, white, and grey are the major colors used by the artists here. The paintings were executed between 1844 and 1870 A.D. and the tempera technique of wall paintings has been used for ingenious artwork (Nagpal, 1988, p. 96). The temple was declared a national monument by notification no.: F.4-4/52-A2 dated 17.09.1952 by the Archaeological Department of India (Director General, 1999, p. 104). Some of the paintings are in good situation while the some paintings are in ruins.



**Fig. 5.33**



**Fig. 5.34**



**Fig. 5.35**



**Fig. 5.36**

Fig. 5.33: Research scholar's Father standing in front of deity place with the priest of the temple [Photograph] by Kaur, Tejinder (July 24, 2017)

Fig. 5.34: Lord Krishna killing the demon Kaliya [Photograph] by Kaur, Tejinder (July 24, 2017)

Fig. 5.35: Lord Shiva with Vahana Nandi [Photograph] by Kaur, Tejinder (July 24, 2017)

Fig. 5.36: Lord Krishna playing with his cowherd friends [Photograph] by Kaur, Tejinder (July 24, 2017)

#### **5.2.1.10. Chamunda Devi Temple (Visited on July 26, 2017)**

Chamunda Devi temple is located in the village Devi Kothi of tehsil Chaurah of district Chamba. The temple was built in 1754 A.D. by Raja Umad Singh (Information from the board displayed in temple), and paintings were accomplished in the 19<sup>th</sup> century (Nagpal, 1988, p. 96). The outer walls of the deity's room are embellished with mural paintings. The subject matter is connected with the Devi cult and Bhagavat Puran. The artists used minimal colors, i.e., ochre yellow, red, green, and blue, to carry out the different subject matter on a white background. The themes are presented in a narrative style. Although, a clear-cut outline or border is not provided for any particular mural, the subject matter of each painting is comprehensible or understandable. Devi Killing the Demon Mahaisasur, adoration of goddess Durga by principal Hindu idols, birth of lord Krishna, Kansh Vadh, Pootana vadh by lord Krishna, Kaliya daman, females busy with their daily routine, Devi Kali throwing fire from her mouth, worship of Lord Shiva, and Lord Shiva with family are few subject matters that are depicted here. Architectural design, portrayal of River Yamuna in diagonal flow (in Krishna birth scene) exposing the diagonal perspective. Features of every form depict their mood and personality. The woodcarving done on the chief entrance and the roof is highly dramatic. However, murals are conserved in a good condition, but government has not declared it as a protected monument.



**Fig. 5.37**



**Fig. 5.38**



**Fig. 5.39**



**Fig. 5.40**

Fig. 5.37: Worship of Goddess Durga by various deities, i.e., Brahma, Vishnu, Mahesh, and Shiva [Photograph] by Kaur, Tejinder (July 26, 2017)

Fig. 5.38: Devi Durga killing demons [Photograph] by Kaur, Tejinder (July 26, 2017)

Fig. 5.39: A scene showing various themes, i.e., Birth of Lord Krishna, people busy with their day-to-day domestic work [Photograph] by Kaur, Tejinder (July 26, 2017)

Fig. 5.40: A frontal View of the temple Chamunda Devi [Photograph] by Kaur, Tejinder (July 26, 2017)

#### **5.2.1.11. Shakti Devi temple at village Gand-Dehra (Visited on July 27, 2017)**

This temple is also dedicated to the goddess Durga. Village Gand-Dehra is situated in the Chamba tehsil. It is a single – storey structure found on a rectangular plan. The garbhagriha is a small room that measured as 8' x 8' x 8' in size and is placed near the temple's western wall. The rest of the temple plays the role of circumambulatory path as well as mandapa. The roof of the temple is made from the carved wooden panels. The outer walls of the deity's place are beautified with wall paintings. Each wall is divided into horizontal and vertical panels that provide a frame for each painting. The subject matter of the paintings had derived from the religion, nature, and day-to-day routine. Shri Jagannath Ji, royal people riding horse and elephant, lord Krishna uplifting the mount Goverdhan, Vastraharan of gopies by lord Krishna, adoration of Lord Rama, Goddess Lakshmi, and Lord Krishna as Makhan Chour are the primary content of murals. Vasudeva with child Krishna crossing river Yamuna to reach Baba Nand in Gokul, lord Ganesha, Matsya avatar of lord Vishnu, and Durga killing demons are the other renowned subject matter of murals had also depicted here. Floral designs are used to fill the blank space. The paintings were executed in tempera technique (Ohri, 2001, p. 82). The inscriptions in the Devanagari script were written with each painting. Fine lines, decorative tree, infinitesimal details, sharp features, and the angrakha style of kurta show the influence of Mughal miniatures. The artist uses minimal colors. Some paintings are in a good state of conservation, while a few are deteriorating.



**Fig. 5.41**



**Fig. 5.42**



**Fig. 5.43**



**Fig. 5.44**

**Fig. 5.45**

**Fig. 5.46**

Fig. 5.41: A view of the temple complex [Photograph] by Kaur, Tejinder (July 27, 2017)

Fig. 5.42: A view of the interior of the temple (pardakshina path) [Photograph] by Kaur, Tejinder (July 27, 2017)

Fig. 5.43: Wood – carved door and lintel on the entrance of the temple [Photograph] by Kaur, Tejinder (July 27, 2017)

Fig. 5.44: Lord Krishna eradicated demon Bakasura [Photograph] by Kaur, Tejinder (July 27, 2017)

Fig. 5.45: Lord Hanuman paying his accolade to Lord Rama while Lakshmana is standing behind [Photograph] by Kaur, Tejinder (July 27, 2017)

Fig. 5.46: Females doing their household exertion [Photograph] by Kaur, Tejinder (July 27, 2017)

### **5.2.3. District Hamirpur**

Before it became a district of Himachal Pradesh, it was a upmandal of the United Punjab, and Raja Hamir Chand of Kangra established the city by building a fort in the region (Gill, 2004, p. 456). The city obtained its name from the founder's name, Raja Hamir Chand, a monarch of this region from 1700 AD to 1740 AD (Hamirpur District, 2017).

#### **5.2.3.1. Edifice at Tira Sujanpur (Visited on July 31, 2017)**

Earlier, Tira Sujanpur belonged to the district Kangra. The word "Tira" is derived from the name of a "Mahal" (Fort) that was built by Katoch King Raja Abhey Chand of Kangra in 1758 A.D. (Gill, 2004, p. 8). Further, Raja Sansar Chand developed the city and used the fort as his private residence with dancing girl Jamalo. However, the word Sujanpur was later added with the Tira, and the name changed to Tira Sujanpur (Gill, 2004, p. 386). Apart from the fort or royal palace, beautiful surrounding and

sites of nature, three temples are there that attract tourists to the city. These are discussed below.

#### **5.2.3.1.1. Gouri Shankar Temple**

As this temple is dedicated to Lord Shiva and his wife, Gouri, the sanctuary became renowned as Gouri Shankar Temple. The temple was built in the eastern corner of the Katoch place. Raja Sansar Chand of Kangra approved finance for the construction of the holy shrine in 1810 A.D. (Gill, 2004, p. 8). The temple was built on a raised platform of a mountain/ hill. As we found conventional or iconic images and architectural plans for Shiva temple, the phenomenon is very different here. The Lord Shiva is presented as a young man with Pahari features rather than a symbolic lingam, and Parvati looks like a hill woman. As the palace had used royal family's residence, it is possible that the temple was also constructed for the individual use of royal family's rituals. Apart from the presentation of nature, the artist chooses the mythological and love content as the subject matter of the paintings. A number of mural paintings present the couples enjoying and having a high regard for the natural world from their terrace. The upper sections of the inner walls have elegant vertical panels with the floral motifs or frames filled with the religious and royal women's subject matter. The temple's roof is flat and covered with the floral and geometric patterns that look like a beautiful woven carpet with minute details. The outer walls of the temple also contain some mural paintings. The depiction of nature in the background or foreground of the wall paintings is highly rich or vibrant. The peaks of mountains sheltered by the snow, lush green valleys and emission of rays during sunset or sunrise, and occasion of different seasons are the few themes allied with nature. The artists choose different shades of green, blue, yellow, red, orange, grey, black, and white color. A layer of varnish on the paintings gives a glaze to the artwork. The execution technique of these mural paintings is tempera. The style of the paintings is Kangra style, as Raja Sansar Chand patronized the artist who worked here. The colors of the paintings are vanishing due to the routine rituals.





**Fig. 5.47**



**Fig. 5.48**



**Fig. 5.49**



**Fig. 5.50**



**Fig. 5.51**

Fig. 5.47: A view of the inner shrine and roof of the Gouri Shankar Temple [Photograph] by Kaur, Tejinder (July 31, 2017)

Fig. 5.48: Goddess Lakshmi in the temple and Royal family in royal palace [Photograph] by Kaur, Tejinder (July 31, 2017)

Fig. 5.49: Lovers enjoying the beauty of nature from the balconies [Photograph] by Kaur, Tejinder (July 31, 2017)

Fig. 5.50: A female musician playing Sitar [Photograph] by Kaur, Tejinder (July 31, 2017)

Fig. 5.51: Lord Ganesha and Kartikeya [Photograph] by Kaur, Tejinder (July 31, 2017)



**Fig. 5.52**



**Fig. 5.53**



**Fig. 5.54**



**Fig. 5.55**

Fig. 5.52: Screening the floral and geometrical design on the pillars and arches [Photograph] by Kaur, Tejinder (July 31, 2017)

Fig. 5.53 & 5.54: Viewing the different content depicted in a panel near the roof [Photograph] by Kaur, Tejinder (July 31, 2017)

Fig. 5.55: Floral designs from the outer wall of the holy place [Photograph] by Kaur, Tejinder (July 31, 2017)

#### **5.2.3.1.2. Narbadeshwar Temple**

Narbadeshwar temple is located on the depository of Beas River, in Dharamshala mohalla of Tira Sujampur, and is dedicated to the Hindu god Shiva. Rani Suketan, the wife of Raja Sansar Chand, donated the finance for the constructing this temple in

1823 (Gill, 2004, p. 8). The temple was declared as a protected monument of the nation on 16.10.1967 by notification no. F.4-23/66-CAI (I) (Director General, 1999, p. 106). This holy shrine is situated on a high platform accessible by five or -six steps of staircase. On each corner of the main shrine, small temples were situated, dedicated to different god and goddess. The main shrine is based on square plan, while the other four have an octagonal silhouette. The temple is surrounded by an open area covered with the enclosure wall, and a significant entrance is in the western direction. Some rooms have been built on both sides of the main entrance that are used for the residence of priest and visitors. The temple has two significant parts, i.e., garbhagriha and circumambulatory path. The walls are thicker than two and a half feet. The walls of the deity's place, i.e., the sanctum shrine and of pardakshina path, outer walls of the temple structure, and the roof, all adorns with the stunning mural paintings. The subject matter of the paintings allies with the Hindu mythology, nature, and geometric designs. Here, the narrative style of depiction is used to illustrate wall paintings. Therefore, we found different series of paintings, as we found in the miniature paintings. It includes the content allied with Lord Shiva's life and different moods. Different occasions of Shiva's wedding, Ravana shaking the Mount Kalish, Shiva in a tranquil mood enjoying with Paravti at mount Kalish, and Shiva the same as a Yogi, are the murals associated with Lord Shiva. As the temple is dedicated to Lord Shiva, the various forms of goddess Shakti are also present here, i.e., Goddess Durga as a Mahehasur Mardani, Nisumbha and Sumbha. Some noticeable themes of murals are allies with the Ramayana. Some subjects are the various occasions of Rama's wedding, different activities at Ayodhya palace, an army of Lord Rama and Hanuman is busy in the construction of a bridge to Lanka, Lord Rama and Sita holding Drabar, are one of those. The birth of Lord Krishna, Putana Vadh, Krishna & Radha in the forest, Krishna as Murlidhar, Krishna uplifting Mount Goverdhan, Krishna enjoying music in his palace, and meeting of Lord Krishna with Sudhama are evoked our emotions. Some scenes are allies with the Mahabharata, Vishnu incarnations, lord Gnash with Ridhi and Sidhi, events from the life of Raja Gopi Chand and Raja Sansar Chand. A mural presents the Sikh subject matter, i.e., Guru Nanak Dev Ji with Bahi Bala and Mardana, also found here. This depiction is scarce in the Pahari murals and emphasizes the Sikh influence on the Pahari rajas. The sizes of the paintings are very

different. Few are of twelve by twelve inches; others are two and a half feet by three feet. The vivid colors, i.e., gold, maroon, shades of green, brown, rust, black, blue, pink, and olive green, are used for the ornamentation. Similar paintings can be viewed in the Rani Mahal of Nabha fort and the Patiala fort. Effect of play and sumptuousness, movement through blowing of air (movement of branches and leaves of trees), different gestures and postures of human as well as animal forms depicting various feelings and emotions, crowded composition, three – dimensional effect in a painting by the architecture in the background are some features of these murals. The local artist from the Bujheru family worked here (Seth, 1976, p. 47). The murals were executed through the tempera technique of wall painting (Nagpal, 1988, p. 99). The situation of these wall paintings is not very good. Only the drawings are left with a few faded colors in a few panels. The colors are deteriorating day by day.



**Fig. 5.56**



**Fig. 5.57**



**Fig. 5.58**



**Fig. 5.59**

Fig. 5.56: Showing a view of the Narbadeshwar temple [Photograph] by Kaur, Tejinder (July 31, 2017)

Fig. 5.57: An interior view depicting the eastern wall's decoration [Photograph] by Kaur, Tejinder (July 31, 2017)

Fig. 5.58: Goddess Durga on her Vahana Tiger in foreground and Lord Shiva on his Vahana Nandi in background, moving towards Mount Kalish after their marriage [Photograph] by Kaur, Tejinder (July 31, 2017)

Fig. 5.59: Different panels presenting different subject matter in a single frame [Photograph] by Kaur, Tejinder (July 31, 2017)

### **5.2.3.1.3. Murli Manohar Temple**

Murli Manohar temple is another famous temple of Tira Sujjanpur. This shrine is dedicated to Lord Krishna. The temple's architecture narrates that the temple's walls had also been embellished with murals. Nagpall (1988) had also strengthened the

above statement of research scholar (p. 100). Presently, the walls are covered with the thick layers of whitewash.

#### **5.2.4. District Kangra**

Kangra was the most potent state since the 16<sup>th</sup> century, and as per the Hindu mythology, the word Kangra had derived from the word “Kan Gira” or “Kan Grah,” which means dropping the ears of demon Jalandhar Nath at the same place where the city established (Gill, 2004, p. 573). The ancient name of the Kangra was Nagarkot. The state has a glorified history. However, a number of historical and religious edifices are located in the district.

##### **5.2.4.1. Monastery/ Matth at village Damtal (Visited on July 29, 2015)**

Damtal village is situated in the Indora tehsil of the Kangra district and is approximately 20 km from Pathankot. A matth associated with Vaishnavism is located in the village. Among the local community, it is recognized as Thakurdwara of Ram Gopal Ji, who was a famous mendicant. This double-storey edifice was constructed in the 16<sup>th</sup> century, near about in 1690 A.D. (French, 1931, pp. 93-94). Bahi Bisan Das, an artist of Nurpur, executed the mural work during the 19th century (Seth, 1976, p. 53). The matth has two significant parts that still conserve the mural paintings. One is on the ground floor, and the second is on the first floor. Now, we will discuss each part separately.

**Ground Floor:** On the ground floor, a pillared verandah, closed from three sides, is adorned with mural paintings. The verandah size is approximately 50’ X 20’ (feet). The inner walls as well as the outer front wall are beautified with paintings. The vertical and horizontal lines divide the walls into different – sized panels. The space between the two lines is filled with floral designs to provide a frame for each painting. Thematically speaking, the illustrations belong to the Ramayana, myths allied with lord Krishna and Shiva, as well as the other god and goddess. Some war scenes, court scenes, and royal processions are also depicted here. An extraordinary thing about the paintings of this verandah is that the scenes from the different epics mingled here. It is possible that several different artists worked on this verandah together. Each artist selected his/her beloved subject matter to paint the permitted panel. If we see the painting style, one cannot distinguish which work has been done by which artist. The human and animal figures are of diminutive size. The features of these mural

paintings are the three dimensional effects, delicate lines, crowded composition, soft color tones, and indoor as well outdoor scenes. The artist selected the melodious color plan and tempera technique to execute of artwork (Nagpal, 1988, p. 98). Even the colors of the paintings are now deteriorating, but one can see the white, black, shades of green, ocher yellow, red, blue, and maroon colors clearly.



**Fig. 5.60**



**Fig. 5.61**



**Fig. 5.62**



**Fig. 5.63**

Fig. 5.60: A photograph depicting the façade of the verandah adorned with wall paintings [Photograph] by Kaur, Tejinder July 29, 2015

Fig. 5.61: An outlook of the front wall showing vertical and horizontal panels filled with different subject matters [Photograph] by Kaur, Tejinder July 29, 2015

Fig. 5.62: Lord Rama holding Darbar and lord Hanuman paying his accolade [Photograph] by Kaur, Tejinder July 29, 2015

Fig. 5.63: Army laced with armaments [Photograph] by Kaur, Tejinder

**Murals on the first floor:** On the first floor of the verandah, three rooms are prettified with wall paintings. The Sikh and British influence is seen through the attires, and it can be said that these paintings were executed during the 19<sup>th</sup> century. A versatile subject matter, i.e., mythological content in a narrative form, regal procession, and different emperor holding their court, marriage ceremonies, and avatars of Lord Vishnu, Nayakas, and various forms from nature, i.e., birds and animals with vegetation had illustrated on the walls. Even the niches are also adorned with the paintings. The excellent and brilliant colors, minute details, dual frame of the painting, sharp features, heavy draperies and transparent dupattas (cloths), balanced forms, crowded composition, 3-D effect spoke about the artistic excellence of the artist. These wall paintings are in a better state of conservation rather the murals on the ground floor.



**Fig. 5.64**

**Fig. 5.65**

**Fig. 5.66**

**Fig. 5.67**

Fig. 5.64: Unidentified mural from the room on the first floor [Photograph] by Kaur, Tejinder (July 29, 2015)

Fig. 5.65: A view of the northern wall of the room situated on the first floor [Photograph] by Kaur, Tejinder (July 29, 2015)

Fig. 5.66: A wedding procession in the first floor's room [Photograph] by Kaur, Tejinder (July 29, 2015)

Fig. 5.67: The court scene, a painting from the room on the first floor [Photograph] by Kaur, Tejinder (July 29, 2015)

#### **5.2.4.2. Shri Braj Raj Swami Temple (Visited on July 21, 2015)**

The temple dedicated to lord Krishna is located in the complex of Nurpur fort. Nurpur town is a tehsil headquarter of district Kangra that lays approximately 24-26 Km away from Pathankot on the road that leads to Kangra from Pathankot. The temple building was declared a national monument under the notification no.: P.N., 849 on 09.12.1909 by the department, Archaeological Survey of India (Director General, 1999, p. 123). The double-storey temple contains a garbhagriha, a mandapa, projecting verandahs on both sides of the mandapa. The artist "Golu" executed the embellishment work during the Raja Daya Dutt province or Raja Prithvi Singh's administration (Aryan, 1964, June p. 61). The verandah's wall is divided into three strips of panels embellished with different contents. The subject matter of the murals is Krishna Lila, Kansh Vadh, Krishna give a lift to mount Goverdhan, Lord Krishna carnage elephant Kuvalya, Kansa holding his darbar, Kansa's Akhara (where Kansa fighting with the court wrestlers), queens watching different occasions from their balconies, army procession, darbar scene, Vishnu slaughter the Boar, coronation ceremony of lord Krishna, and sages and saints. Apart from depicting nature, the presentation of geometric design and architecture in the background and fore ground is fascinating and unique. The artist had chosen the narrative form to illustrate a story.

As Nurpur is a noteworthy centre of Kangra, the temple's murals are one of the Kangra – style paintings of the 18<sup>th</sup> & 19<sup>th</sup> centuries. The sizes of the mural paintings are very different; some are very small, approximately one square foot, and others are roughly around three by four feet. Pigments of the Naswari (blackish maroon), shades of green and blue, white, pink, orange, black, and yellow ochre colors are still visible. Quality of space, decorative borders, and two-dimensional effects, microscopic details, and perspective are the characteristics of Nurpur's wall paintings. The murals were carried out through gum tempera technique (Nagpal, 1988, p. 97) and looked like an enlarged miniature paintings. Now these are breathing their last.



**Fig. 5.68**



**Fig. 5.69**



**Fig. 5.70**

Fig. 5.68: Rishi Vasudeva discussing some matter with his pupils (teaching) [Photograph] by Kaur, Tejinder (July 21, 2015)

Fig. 5.69: An unidentified theme showing the houses and working style of familiar Pahari people [Photograph] by Kaur, Tejinder (July 21, 2015)

Fig. 5.70: A scene depicting Kansh's Akhara and court scene [Photograph] by Kaur, Tejinder (July 21, 2015)

#### **5.2.4.3. Radha Krishna Temple (Visited on August 03, 2017)**

Village Dada Sibha is located on the road that moves towards Dharamshala from Pragpur. A shrine dedicated to Lord Krishna and Radha is situated in the village. From the external glimpse of chief entrance, one can analyze the reflection of a Haveli. The temple's entrance is a double storey structure with rooms on both sides. This kind of entrance is identified as the dehuri of that particular construction. After crossing the dehuri, one can enter the courtyard. The temple is situated in the middle of the courtyard on a raised platform facing west. The temple is also famous as "Panch Mandri Temple" because the temple had five doorways: three in the western direction and one on the southern side and the rest in the northern direction. Another

reason is that four small temples are built on each corner of the temple. Presently, it can be judged from the pedestal that these shrines enhanced the temple's architectural beauty. The temple consists of three garbhagriha. The central one is dedicated to lord Krishna and Radha, the northern side is dedicated to Lord Shiva and the southern side is to Lord Brahma. Mandapa is constructed as a verandah and used for all garbhagriha. The walls and the roof of the deities' rooms and the mandapa are festooned with mural paintings. The various subject matters allied with Hindu mythology, geometric and floral design, birds, and animals were presented on the walls. Rasa Lila of lord Krishna with gopies, suppression of Serpent Kaliya, marriage procession of Krishna and Rukmani, court of Sugriva, Sita svayamvara, meetings of Sikh emperor with Pahari kings, Vishnu with Lakshmi on Sesanaga, Varaha avtara, Lord Hanuman, Ardhnarishwar, and Lord Shiva with Parvati are the primary subject matter. An engaging content is the Kunjara Kamini, in which a group of females prearranged in the silhouette of an elephant. Lord Krishna is enjoying the ride of this elephant. The walls were divided into panels with the help of border designs that also provided a frame for each painting. Floral designs were used to fill the boards. The backgrounds of most paintings are blank. The colors are brilliant and the artists chose a complementary color scheme. The maroon, yellow, orange, blue, shades of grey and green, blue, white, and black had been chosen by the performer. Flat color application and minimal detail in clothes, sharp features, and small – sized paintings are the basic features of these murals. The murals are still preserved in a fair condition.



**Fig. 5.71**



**Fig. 5.72**



**Fig. 5.73**



**Fig. 5.74**

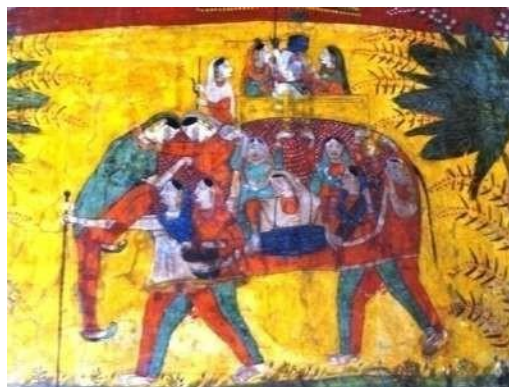
Fig. 5.71: A view showing the interior of the mandapa [Photograph] by Kaur, Tejinder (August 03, 2017)

Fig. 5.72: An arrangement of various panels and content [Photograph] by Kaur, Tejinder (August 03, 2017)



Fig. 5.73: Lord Krishna defeats the Serpent Kaliya [Photograph] by Kaur, Tejinder (August 03, 2017)

Fig. 5.74: Lord Krishna playing flute while the Gopas, Gopies as well as cows are enjoying the melody [Photograph] by Kaur, Tejinder (August 03, 2017)



**Fig. 5.75**

Fig. 5.75: A fascinating subject matter i.e. Kunjara Kamini [Photograph] by Kaur, Tejinder (August 03, 2017)

### **5.2.5. District Kullu**

Kullu valley is famous as the Land of deities or gods (Gill, 2004, p. 494). The utterance “Kullu” is derived from the statement “Kuluta,” which was the first name of the foremost emperor of the state (Kullu, 2019). In the district region, we found a palace famous as “Rupi Palace” that preserves wall paintings.

#### **5.2.5.1. Old Shish Mahal Palace (Visited On September 15 & 16, 2017)**

Shish Mahal palace is located in the Sultanpur area of the Kullu city. It is just half Km away from the interstate bus terminal of Kullu and near Archangel School. It is also famous as a palace of Raja Rupi or Rupi Mahal. Even though the building was destroyed during the 1905 earthquake, but it still conserves some mural paintings. The famous Devi mural from the walls of the building has been removed and preserved in the gallery of the National Museum, New Delhi. This mural is the largest as well as the finest example of Pahari (Kangra) style murals (Sharma Vijay, personal communication). Presently, some murals allied with the Ramayana, Krishna Lila, Nayika-Bheda, Pahari and Sikh chiefs are conserved on the palace walls. The marriage of Lord Rama with Sita, Rukhmani Haran, Abhisarika nayika, Khandita, Vipralabdha, Vasakasajja, Utka and others are presented in the miniature style. Some

battle scenes and routine work of ordinary people are also present here. The colors are bright and natural. The artists have adopted the tempera technique of execution. The background space is empty, human features are sharp, and the trees are in a decorative style rather than the natural one. The paintings are conserved in a good situation.

#### **5.2.5.2. Mata Bhuvneshwari Jaganathi Temple at Bhekhli (Visited on August 01, 2017)**

Bhekhli is a small village located approximately 12-14 Km away from Kullu. A temple dedicated to goddess Bhuvneshwari is situated in the village region. The temple is almost more than 1500-year old. The walls of the mandapa are adorned with wall paintings. However, the paintings had been preserved and now covered with the glass frames. The subject matter of the paintings is allied with the various forms of goddess Shakti, scenes from the life of Lord Shiva, as well as scenes from nature. Some geometric designs are also presented here. The compositions are crowded and three-dimensional. The artist chooses the bright colors. The woodcarving is also unique.



**Fig. 5.76**



**Fig. 5.77**



**Fig. 5.78**

Fig. 5.76: Kalratari and Mahagouri forms of Goddess Shakti [Photograph] by Kaur, Tejinder (August 01, 2017)

Fig. 5.77: Ardhnarishawar form of Lord Shiva [Photograph] by Kaur, Tejinder (August 01, 2017)

Fig. 5.78: The upper section depicts the ShatiDhan Scene while the lower portion presents the wedding scene of Lord Shiva [Photograph] by Kaur, Tejinder (August 01, 2017)

#### **5.2.6. District Lahaul and Spiti**

Lahaul and Spiti emerged as one district in 1960, and this is the state's most critical and most prominent district (Lahaul and Spiti District, 2019). Many ancient and

historical monasteries are found in the region that belongs to the Buddhism and murals paintings are still in exemplary conservation. These are discussed below.

#### **5.2.6.1. Temples at Tabo Monastery (Visited on July 06, 2017)**

A rural community, Tabo, settled down on the river Spiti's bank in the Kaza tehsil. A Buddhist monastery is situated in this village's region with nine small temples. The monastery was constructed during 10<sup>th</sup> century AD ("Inventory of Monuments", 1999, p. 123). All the temples are adorned with the wall paintings of Tibetan style allied with the 12<sup>th</sup> -13<sup>th</sup> century (Nagpal, 1988, p. 43). The Department of Archaeological Survey of India, Chandigarh circle, protects this monastery. Most of the buildings were constructed with Mud. Heavy wooden logs were used as pillars to support the roof's wooden beams. The subject matter of these murals is allied with the Buddhism and nature. The artists chose red, bluish-green, ocher-yellow, brown, black, white, ultramarine blue, gold, and white colors. The artist adopts the glue tempera technique of wall painting to execute paintings here. The paintings are very much comparable to the murals of Ajanta.



**Fig. 5.79**



**Fig. 5.80**



**Fig. 5.81**

Fig. 5.79: A view from the west wall of the Main temple [Photograph] by Kaur, Tejinder

Fig. 5.80: A mural of Buddha from the gSer-khang temple (Golden temple) [Photograph] by Kaur, Tejinder

Fig. 5.81: S. Ajaib Singh (Researcher's Father) standing with a Lama inside the gSer-khang temple [Photograph] by Kaur, Tejinder

#### **5.2.6.2. Phoo Gumpha**

The Phoo Gumpha is located on the right hand side of village Tabo while we are moving towards Kaza. It is situated in the middle of a hill. This structure has also

been preserved under the control of Archaeological survey of India. It is a Buddhist monastery with a temple and two other rooms. The walls of the sanctum are adorned with murals allied with Buddhism. The paintings are very much interrelated with the Tabo monastery.

### 5.2.6.3. Gompha at village Dhankar (Visited on July 07, 2017)

Dhankar village is situated approximately 50 - 55 Km away from the Tabo monastery. A Buddhist monastery known as Lha-O-Pa is located at the highest point of a mountain. The temple still conserves beautiful wall paintings. The subject matter of the paintings is allied with the different form of Lord Buddha and nature. The glue tempera technique has been adopted by artists to make their paintings flourish (Nagpal, 1988, p. 104). The colors are, as usual, bright, including red, brown, blue, white, green, orange, yellow, ochre yellow and black. The construction material is similar to that used in the Tabo monastery. Even these are more than 1000 years old, they are still in good condition and protected under the supervision of the head of the monastery.



**Fig. 5.82**



**Fig. 5.83**



**Fig. 5.84**



**Fig. 5.85**

Fig. 5.82 & 5.83: Different forms of Lord Buddha [Photograph] by Kaur, Tejinder (July 07, 2017)

Fig. 5.84: S. Ajaib Singh (Researcher's Father) standing on the entrance of the Gompha [Photograph] by Kaur, Tejinder (July 07, 2017)

Fig. 5.85: A view of Dhankar Monastery [Photograph] by Kaur, Tejinder (July 07, 2017)

### 5.2.6.4. Ki Monasery (Visited On July 07, 2017)

Ki monastery is another famous Buddhist monastery belonged to the Gelugpa cult of Buddhism and found in the Spiti valley. This monastery is the chief centre for religious training and it is a fort style monastery with three-storey building. The walls of the room recognized as "DuKhang" or "Mani Lakhang" are adorns with the wall

paintings. The chief Lama of the monastery has not allowed clacking. Nevertheless, he allowed the researcher to visit the site so that she could watch the paintings and prepare notes. The paintings are not in a good condition. A number of renovations took place. The subject matter of the wall paintings is derives from nature and Buddhism. The brown, black, grey, white, green, red are the major colors. The room as made from the mud and the roof from the wooden panels. The wooden columns are uses as the pillars to provide support to the roof. The paintings are belonged to the Tibetan style wall paintings (Nagpal, 1988, p. 44).



**Fig. 5.86**



**Fig. 5.87**



**Fig. 5.88**



**Fig. 5.89**

Fig. 5.86: A single click that allowed by the Chief Lamba of the monastery presents wall paintings [Photograph] by Kaur, Tejinder

Fig. 5.87: An outer view the room where the paintings are found [Photograph] by Kaur, Tejinder

Fig. 5.88: A view of the monastery from distance pretends as aroyal fort [Photograph] by Kaur, Tejinder

Fig. 5.89: The present scholar standing in front of “Mani Lakhang” with the Lambs [Photograph] by Kaur, Tejinder

## **5.2.7. District Mandi**

Mandi is a well-known town; tourist place and serves as a district headquarter of the Himachal Pradesh state. Ajbar Sen established the city in 1527 AD (“Mandi District”, 2019). Two princely states “Suket” and “Mandi” were united on 15 April 1948 and the Mandi became a district headquarter. It comprises seven tehsils. The following buildings of the district are adorns with the murals of 19<sup>th</sup> century.

### **5.2.7.1. Haveli of Mian Bagh Singh (Visited on August 02, 2017)**

Haveli of Main Bagh is situates in the Mandi Town. The walls of a small room that situates on the first floor of the dehor (entrance) is adorns with the wall paintings. The size of the room is approximately ten to twelve square feet. The subject matter of

the paintings is allies with the Hinduism as well as nature. The court of Mian Bagh Singh, Vastra haran scene belongs to Lord Krishan, The size of the panels is varied i.e. from three square feet to one or one and half square feet. The composition are crowded i.e. in the composition “court area of Mian Bagh Singh” we can see the royal person seated on the throne, army parade on one side as well as a festival celebration is also presented in a single composition. The green, maroon, black, white, ocher yellow, had the colors chosen by the artist. The paintings are executing amid 1839-1846 AD and presenting a stylish folk art (Seth, 1976, p. 83). The paintings are still in a fair condition.

#### **5.2.7.2. Mata Shyam Kali Temple (Visited on August 02, 2017)**

Mata Shyam Kali temple is located on a hill well recognized as Tarana hill at Mandi. Raja Shyam Sen of Mandi provided funds for the construction of the temple in the remembrance of his own victory over Raja Jeet Sen of Suket (Inscribed on the inlay stone in temple complex). The temple has dedicated to deity Kali, who is the one of personification of idol Parvati. The temple has built with the red sand stone as well as with small bricks on a plinth. The garbhagriha is square and surrounded with the pillared verandah that also plays the role of mandapa. The sikhara is highly carved. The walls are more than two and half feet wide. The inner as well as the outer walls of garbhagriha had decorated with the wall paintings. The content of the wall paintings allies with the various forms of goddess Shakti, nature, floral and geometric design. The paintings of the outer walls had renovated while the original one found inside the garbhagriha.



**Fig. 5.90**



**Fig. 5.91**



**Fig. 5.92**

Fig. 5.90: The inner side of the deity’s place [Photograph] by Kaur, Tejinder August 02, 2017

Fig. 5.91: The façade of the temple [Photograph] by Kaur, Tejinder August 02, 2017

Fig. 5.92: The chief entrance of the temple complex [Photograph] by Kaur, Tejinder  
August 02, 2017

### **5.2.8. District Shimla**

Shimla is one of the district headquarters as well as famous tourist place in Himachal Pradesh. The district became into existence during the phase of British period in 1819 AD (Gill, 2004, p. 361). According to Longe Shimla derived its name from the word “Shayia-e-malae” which means a house built for a saint from blue stone and as per the other myth it derives its name from the word “Shyamla” means blue Lady (Gill, 2004, p. 361).

#### **5.2.8.1. Gopal Ji Temple at village Shogi (Visited September 16, 2015)**

Shogi is a small village situates approximately 10-12 Km away from the Shimla in Mashobra tehsil of the district. The temple is dedicates to Lord Krishna and Radha. The construction material is wooden panels, mud bricks, as well as stone. The temple has built in 1820 AD and the sovereign of Keonthal state arranged the finances (Inscribed on the lintel of door). The outer walls of the temple are adorns with the wall paintings. The themes of the paintings are associates with Hindu mythology i.e. Ramayana, Krishna Lila, incarnations of Lord Vishnu, Lord Ganesh, Lord Shiva as well as with the Devi cult. Some content had derived from the worldly content or day-to-day life, love tales i.e. Laila Majnu story, and hunting prospect. The most interesting panel depicts the Todi Ragani. Although the painting has damaged badly but the gracefulness of contour and color, the way of holding a string apparatus by woman, compassion in the eyes of deer are still attracts the viewer. The white, orange, pink, brown, maroon, red, blue, and black are the basic colors that are still visible. The various sizes of panels are locates here. The smooth and curvy lines, remarkable drawings, delicate forms, blended colors, movement, double frame are the basic features of these murals. The background of the murals in unfilled.

### **5.2.9. District Solan**

The district came into existence on September 01, 1972 and while the district came into existence, the Arki and the Solan tehsils of district Mahasu and the Kandaghat as well as the Nalagarh tehsils of Shimla had merged in the region of Solan district (Gill,

2004, p.433). Arki fort and the Kuthar palace are the major buildings in the district that are flourishes with the wall paintings. A brief study of both is discusses as below.

### 5.2.9.1. Arki Fort (Visited on September 18, 2015)

During 1808, Gorkha community established their control over the small forts that were located on the land in-between the river Yamuna and Sutluj, and they established Arki as the capital of their province (Gill, 2004, p. 361). Rana Prithvi Singh funding the finance for the construction of the fort during 1695-1700 AD and the walls had painted during the empire of Raja Kishan Singh i.e. 1845 - 54 AD (M.S.R, June 1964, p. 18).



**Fig. 5.93**



**Fig. 5.94**



**Fig. 5.95**

Fig. 5.93: Different subject matters i.e. royal procession, Kaliya Daman and lord Krishna with cows and Gopies [Photograph] by Kaur, Tejinder (September 18, 2015)

Fig. 5.94: The wrestlers fight [Photograph] by Kaur, Tejinder (September 18, 2015)

Fig. 5.95: The acrobats entreating the local people [Photograph] by Kaur, Tejinder (September 18, 2015)

The Diwankhana as well as an octagonal room of the fort conserves wall paintings. The walls of the Diwankhana are divides into vertical and horizontal panels that contain wall paintings. The ceiling, pillars are also covered with the paintings. The subject matter of the paintings is associates with the religious theme i.e. Ramayana, Mahabharata, Krishna Lila, floral and geometric design, battle scenes, palace and market scene, birds and animals. The contemporary life of common people has also presented here. The best example is the scene depicting the show of acrobats. The colors are bright i.e. blue, shades of red, yellow, black, brown, white, green, ochre and gold had used. The paintings are executes by tempera technique of wall paintings (Nagpal, 1988, p. 105). The paintings are conserves in a fair state.

### 5.2.9.2. Kuthar Palace (Visited on September 20, 2015)



Now, the building of the place has converted into a hotel. The outer walls of the palace are adorned with the wall paintings. Geometric and floral design, mythological scene, love tales, and routine work are the content of wall paintings. The paintings are renovated while the fort conserves as a palace.



**Fig. 5.96**



**Fig. 5.97**



**Fig. 5.98**



**Fig. 5.99**

Fig. 5.96: The entrance of the palace [Photograph] by Kaur, Tejinder (September 20, 2015)

Fig. 5.97: The geometric and floral design on the arch of the entrance [Photograph] by Kaur, Tejinder (September 20, 2015)

Fig. 5.98: Human-sized forms on the left side wall [Photograph] by Kaur, Tejinder (September 20, 2015)

Fig. 5.99: A royal procession on the inner wall of the fort (repainted) [Photograph] by Kaur, Tejinder (September 20, 2015)

### **5.2.10. District Una**

Una is situated on the border of the Punjab and approximately 40 Km away from Hoshiarpur. As per Hindu Myths Lord Shiva stays here for three years (Gill, 2004, p. 9). Earlier it was a part of undivided Punjab. Before 1966 AD, Una was a major city of undivided Punjab and afterwards it became a district of Himachal Pradesh. Once it was a tehsil of district Hoshiarpur and in 1848 AD, British government took the control during the time of Baba Vikram Singh Ji and the Dera of Baba Sahib Singh Ji Bedi is located here (Nabha, 2004, p. 15). The Una was also a major center for the Sikh activities.

#### **5.2.10.1.1. Samadhi Baba Kala Dhari (Visited on July 29, 2015)**

Baba Kala Dhari was the ninth descendent of Guru Nanak Dev Ji and the contemporary of tenth Guru of Sikhs (Gurjeet Singh (Granthi), personal communication). He established a town named "Una". In his remembrance, Baba Bikaram Singh constructed an edifice during 19<sup>th</sup> century (Kang, 1984, p. 38). It is an

octagonal structure erected with the Nanakshai bricks on a massive plinth. The garbhagriha is small sized and double storey in which the Samadhi was constructed and enclosed with the roofed circumambulatory path that is single storey structure. The outer as well as the inner walls of the building are adorned with the mural paintings. The themes of the wall paintings are allied with the Hinduism as well as Sikhism. The depiction of floral and geometrical design, birds, and animals also enhance the beauty of building. The paintings are small and look like the miniatures i.e. approximately 1 foot wide and 2 feet long. Few panels are of one by one feet. Although most of these are badly damaged but the colors red, olive green, bright yellow, orange, shade of blue, white, maroon, and ochre yellow still attracts the viewer. From the few panels those are in good state one can assume the excellence of the artist.



**Fig. 5.100**



**Fig. 5.101**



**Fig. 5.102**



**Fig. 5.103**

Fig. 5.100: A view depicting the edifice of Samadhi Baba Kala Dhari [Photograph] by Kaur, Tejinder (July 29, 2015)

Fig. 5.101: Presenting a theme allied with the Lord Krishna [Photograph] by Kaur, Tejinder (July 29, 2015)

Fig. 5.102: Vishnu protecting Gejendra from Makara [Photograph] by Kaur, Tejinder (July 29, 2015)

Fig. 5.103: Screening the floral and geometrical design on the exterior wall of Samadhi [Photograph] by Kaur, Tejinder (July 29, 2015)

#### **5.2.10.1.2. Gurudwara Baba Sahib Singh Ji Bedi (Visited on July 29, 2015)**

Baba Sahib Singh Bedi was born on samvat 1812 at the residence of Baba Ajit Singh Bedi and Bibi Saroop Devi (Gill, 2004, p. 315). The Gurudwara Sahib has built on a high place in octagonal shape. The inner as well as the outer walls are still conserves wall paintings. The outer walls of the first floor also conserve beautiful designs

depicting vegetation, birds, and animals. Another subject matter allies with the Sikhism and nature. The colors are bright and the work of restoration had completed during the early phase of 21<sup>st</sup> century with the help of Shri Gurmeet Rai.



**Fig. 5.104**



**Fig. 5.105**



**Fig. 5.106**

Fig. 5.104: An outer view of the Gurudwara Baba Sahib Singh Bedi [Photograph] by Kaur, Tejinder (July 29, 2015)

Fig. 5.105: An analysis of geometrical design on the roof of pardakshina path [Photograph] by Kaur, Tejinder (July 29, 2015)

Fig. 5.106: Depicting the natural world on the wall of circumambulatory path [Photograph] by Kaur, Tejinder (July 29, 2015)

### **5.2.10.1.3. Gurudwara Baba Tegh Singh Ji (Visited on July 29, 2015)**

This structure has erected in the remembrance of Baba Tegh Singh Ji, a member of the Bedi family. The Gurudwara sahib is located in the major market of the city. The building is situated on an enormous pedestal. It gives you an idea about the respect rewarded to the Baba Ji and Guru Granth Sahib Ji by the community. This is also similar kind of building as the two discussed as above. On the inner wall of the shrine, a freeze is there which is depicting the different types of geometrical and floral design. The Red, blue, brown and black are still very attractive. Apart from this freeze, nothing found on the walls of this shrine.



**Fig. 5.107**



**Fig. 5.108**



**Fig. 5.109**



**Fig. 5.110**

Fig. 5.107 to 5.109: Showing the different design on the inner walls of the shrine [Photograph] by Kaur, Tejinder July 29, 2015)

Fig. 5.110: A view of the building Gurudwara Baba Tegh Singh Ji [Photograph] by Kaur, Tejinder (July 29, 2015)

#### **5.2.10.2. Mutt at village Dharamshal Mahanta De (Visited on July 30, 2015)**

A mutt located in the region of village Dharamshal Mahanta De belongs to the 19<sup>th</sup> Century conserves the paintings allied with the hill school technique. It is just 5-6 Km away from the famous shrine of Chintpurni Mata. Baba Nakodar Das established the Mutt during the region of great Mughal emperor Akbar (Seth, 1976, p. 57). There are two major parts of the mutt i.e. a sitting room for guests and a temple that embellished with the mural paintings of various themes. The religious subject matter of wall paintings are allied with the Krishna Lila, Lord Shiva and his family, court scene allied with Lord Rama, Lord Vishnu resting on Sesanaha with Devi Lakshmi, Mahisasur-mardani, Devi receiving worship, Narsingh avatar of Vishnu, Guru Nanak Dev ji with Bala and Mardana. The worldly or daily routine of ordinary citizens that includes females taking water from the village well, women playing musical instruments, court of a British officer, army persons, and saints, Sharvan Kumar taking his parents to visit holy shrines, are some other content of the murals. The colors are bright and attractive i.e. parrot and dark green, red, maroon, orange, blue, and black. The basic features are gorgeous landscape and rustic setting in background, sharp features, contrast color scheme; folk mannered paintings can be visualized here. The paintings are in a fair state of conservation.

#### **5.2.11. Others**

Apart from the above said, many Buddhist monasteries are there that conserves 20<sup>th</sup> century wall paintings. It includes the monastery at Rawalsar, Nako Gomapha, Lhalung Monastery, Tangyud Monastery, monastery at Dharamsala and others. All these conserve wall paintings.

### **5.3. West Punjab (Pakistan)**

When the British administration resolute to left India, they also alienated it into two parts i.e. India and Pakistan. At the time of partition, the people of the Punjab and the Bengal had suffered a lot as the both states had estranged into two parts. The Eastern Punjab is the leading province of Pakistan, which had thirty-six districts and the capital of this wider province is Lahore (“List of Districts in Punjab, Pakistan”, 2019). The researcher got a chance to visit Pakistan in 2015. However due to limits, the

scholar visited the major Sikh shrines and the capital city Lahore Only. Sardar Amardeep Singh (Resident of Singapore) visited Pakistan in search Sikh monuments in October 2014 & during January-February 2017 (Amardeep Singh, personal communication). The major part of this study is bases on the photographs provided by S. Amardeep Singh. Therefore, the scholar is very grateful to S. Amardeep Singh to provide such great information to researcher. Mr. Surinder Kocchar, a famous journalist who visited Pakistan more than 50 times also provided a good knowledge regarding the situation of wall paintings in the western Punjab.

### **5.3.1. Attock District**

Attock was a famous city and district headquarter, which situates approximately 76 Km away from the Peshawar (Gill, 2004, p. 74). The district has come into existence on April 1904 and is located in the Pothohar Plateau (“Attock District, 2019). For a little period city has known “Campbellpur”, as Sir Colin Campbell restructured the metropolis. In 1978, once again the Government of Pakistan refurbished its earlier name “Attock”. The following edifices that restore the relics of wall paintings are following.

#### **5.3.1.1. Gurudwara Panja Sahib at Hasan Abdal (Visited On November 21, 2015)**

Gurudwara Panja Sahib is the major historical and religious site for the Sikh and Muslim community. As Guru Nanak Dev Ji stayed here and knocks down the anger of Wali Kandhari by stopping a large piece of mountain with hand. In the remembrance of Guru Ji, the Sikhs erected a colossal building. Earlier, the major part of the building had flourished with the wall murals of Sikh and Hindu mythology (Baser, Mohammad (app. 80 year old a local resident), Personal communication, November 21, 2015). Presently, only few relics are available with us on the arch of Diwan Asthan. The subject matter of these are derives from the nature and geometry. Some birds as parrots, sparrows, pigeons are also depicts. The colors are red, Blue, shades of green, ocher yellow, and white. The outline of motifs had carried out with the black color. Rest of the building i.e. garbhagriha or Darbar hall was renovated with intricate glasswork.



**Fig. 5.111**



**Fig. 5.112**



**Fig. 5.113**

Fig. 5.111 & 5.112: The relics of wall paintings on the arch of entrance [Photograph] by Kaur, Tejinder (November 21, 2015)

Fig. 5.113: Research scholar in front of Gurudwara Panja Sahib during her visit [Photograph] by Kaur, Tejinder (November 21, 2015)

### **5.3.1.2. Samadhi Baba Thaan Singh at Village Kot Fateh Khan**

The village Kot Fateh Khan has situated in the Tehsil Fateh Jang, district Attock. Samadhi of Baba Thaan Singh ji has placed in the outer side of the village. Baba Thaan Singh was a famous saint who was equally popular among the people of all communities. The study of this edifice is purely bases on the photographs provided by S. Amardeep Singh. A building of Gurudwara Sahib is adjoining with this octagonal shrine is inhalation on its last. As from the structure of the edifice and used material (small bricks and Chunna), it can be concludes that it belonged to the 19<sup>th</sup> century. The inner wall as well as the surface of the dome of the sanctum is adorns with the frescoes. The surface of the walls is divides into vertical and horizontal panels and niches. However, now the lower segment of the walls is deteriorating day by day. Still we could see beautiful frescoes inside the sanctum. All walls are alienates into horizontal and vertical panels and niches. Themes are derives from the Hindu mythology as well as Sikh Philosophy. One panel is depicting the meeting of Guru Nanak Dev ji and Guru Angad Dev ji. The others are depicting Guru Amar Das ji, meeting of Guru Ram Das ji with Guru Arjun Dev ji in the presence Sikhs, Guru Hargobind Ji with Baba Buddha Ji, Bahi Bidhi Chand Chand Ji and other followers. Meeting of seventh Guru Har Rai ji with the eighth Guru Harkrishna ji, Guru Tegh Bahadur seated on Gaddi, Guru Gobind Singh ji with five Sikhs (Panj Payare) are also depicts here. These are presents in the middle niches of walls. In one panel, Maharaja Ranjit Singh discussing some matter with his sons. Lord Shiva with family, Vishnu reclining on Sheashnaga, and Devi Durga in Ashtbhuji avatar is allies with the

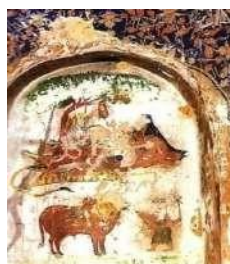
Hinduism. Krishna Lila and God Sun was depicts on the inner surface of the dome. The Gurumukhi libretto, brilliant colors i.e. Red, Green, yellow, ocher yellow, white, and black, geometrical and natural design, flora and fauna, emblematic birds are the other uniqueness of these frescoes. Some ill-disciplined peoples also smashed lower level paintings. The others are still in a good state of conservation. The paintings are depicting the rich heritage and culture of that time which embraced the diversity of different religions (Singh, Amardeep, Personal communication).



**Fig. 5.114**



**Fig. 5.115**



**Fig. 5.116**



**Fig. 5.117**

Fig. 5.114: Meeting of Guru Nanak Dev Ji with Guru Angad Dev Ji (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.115: Guru Gobind Singh Ji with his beloved Panj Payera (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.116: Lord Shiva with family and his Vahana Nandi (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.117: Scene depicting Rasa Lila (Photograph Courtesy: S. Amardeep Singh Singapore)

### **5.3.2. District Gujranwala**

This historical and ancient district is in the right place to the Majha part of Punjab province. The Gujranwala was the capital city before the Lahore became the capital of grater Punjab (Gill, 2004, p. 726). The following buildings are locates in the region of the district that contains the wall paintings in various conditions.

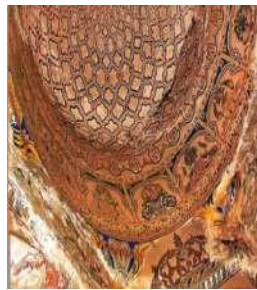
#### **5.3.2.1. Gurudawara associated with Guru Hargobind Sahib Ji at Bhaike Mattu**

Village Bhaike Mattu is located just 2 Km away from the famous village Nowshera Virkan of district Gujjarnwala. On the outer side of the village, two Sikh edifices are standing with their glorious history. These are the buildings of the Gurudwara Patshahi Chaeway. The structures i.e. one small edifice of Gurudwara Sahib and the second one is also a structure of Gurudwara Sahib but dual storey and larger than the

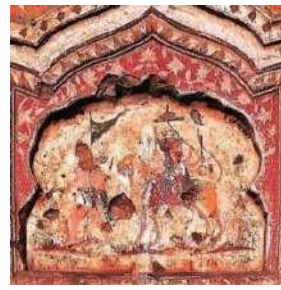
first one, was constructed as a mark of respect to Shri Guru Hargobind Sahib Ji. Here, one new and large building of Guru-Ghar is there which built during 1936 AD (Singh, 2018, p. 359). The second building preserves only geometrical design and some inscription from Guru Granth Sahib Ji on its wall in Gurumukhi manuscript. The small edifice preserves a good amount of wall paintings. The subject matter of these paintings is derives from the natural world as well as from the Hindu and Sikh mythologies. The red, green, white, blue, ocher yellow and the use of complementary color scheme added more magnetism. Some culpable people etch the faces of the human forms. As due to lack of care, the paintings and structure are deteriorating day by day.



**Fig. 5.118**



**Fig. 5.119**



**Fig. 5.120**



**Fig. 5.121**

Fig. 5.118: The view of small shrine of Gurudwara Sahib (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.119: The view of the upper section of the walls and dome presenting floral and geometrical design (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.120: Goddess Durga on her Vahana (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.121: Screening the inscriptions and geometrical design inside the new building of Gurudwara Sahib (Photograph Courtesy: S. Amardeep Singh Singapore)

### **5.3.2.2. Unidentified Domed monument at Qila Mian Singh**

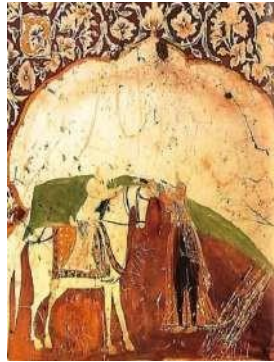
During 18<sup>th</sup> century, Sukerchakia Misl erected a garrison at village Qila Mian Singh (Singh Amardeep, Personal communication). In this ruined fort, an unidentified domed monument is situated, built with small bricks. This octagonal structure could be the building of a Gurudwara Sahib or could be a Samadhi. The inner walls of the edifice conserve few fresco paintings. The subject matter of these frescoes is allied with the Sikhism and Hindu myths. The floral design used to fill the blank space.



Minimal objects can be traces in the background of a painting. For example (See Fig. 5.122), in the painting depicting Guru Nanak Dev ji with Bhai Bala and Mardana, a single tree is placed in the background. Each painting is executed in a frame. Decorative trees (See Fig. 5.124), heavy and transparent draperies, bright color, chromatic color scheme are the basic features of these frescoes. The faces of the human forms are also rubbed here.



**Fig. 5.122**



**Fig. 5.123**



**Fig. 5.124**

Fig. 5.122: Guru Nanak Dev Ji (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.123 & 5.124: unidentified themes (Photographs Courtesy: S. Amardeep Singh Singapore)

### **5.3.2.3. Gurudwara at Butala Sardar Jhanda Singh**

A small building of Gurudwara Sahib adjoining with a small temple is located at the village Batala Jhanda Singh, in the courtyard of a personal residence (Singh, 2018, p. 374). A number of panels depicting wall paintings are still available on the inner walls of the Gurudwara Sahib. The subject matter of these panels is associates with the Ramayana, Krishna Lila, and Sikh religion. Floral design used for the partition of the walls into vertical and horizontal panels. The blank space is also covers with the flora and fauns. The colors are brilliant i.e. maroon, red, shades of green, vivid shades of yellow, black and white. Although the faces and features of the humans are spoiled, the other features of the paintings i.e. delicacy in both types of lines i.e. thick and thin, movement in human forms, balance, proportion, and decorative borders are identified. The combination of Sikh and Hindu content in the same edifice articulate the loyalty of the community of that era.



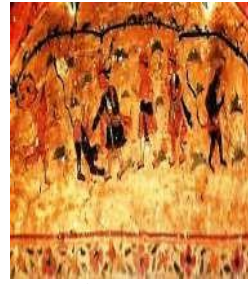
**Fig. 5.125**

Fig. 5.125: Guru Nanak Dev Ji with Bhai Bala and Mardana (Photograph Courtesy: S. Amardeep Singh Singapore)



**Fig. 5.126**

Fig. 5.126: Krishna dancing with the Radha and Gopies (Photograph Courtesy: S. Amardeep Singh Singapore)



**Fig. 5.127**

Fig. 5.127: Scene from Ramayana in which Lord Hanuman paying his homage to Lord Rama (Photograph Courtesy: S. Amardeep Singh Singapore)



**Fig. 5.128**

Fig. 5.128: A view of the edifice (Photograph Courtesy: S. Amardeep Singh Singapore)

#### **5.3.2.4. Others**

Haveli of Maharaja Ranjit Singh at Wazirabad (Singh, 2016, p. 350), General Avitabile's house at Wazirabad (Singh, 2016, p. 351), Samadhi of Mahan Singh at Gujranwala (Singh, 2016, p. 379), Gurudwara Damdama Sahib at Gujranwala (Singh, 2016, p. 383) and Sheranwali Baradari at Gujranwala (Singh, 2016, p. 382) are some other buildings that contains the relics of frescoes related to 18<sup>th</sup> and 19<sup>th</sup> century. Usually, the subject matters for these paintings had derived from the Sikhism and the nature.

#### **5.3.3. District Kasur (Qasur)**

Kasur also spelled as "Qasur" and "Qasoor" is the one from the district headquarters of western Punjab. "Kusha" one from the son's of Lord Rama, founded the city (Gill, 2004, p. 513). During the early phase of 19<sup>th</sup> century, the city was under the control of Maharaja Ranjit Singh. The art of frescoes (wall paintings) is still preserves in the following building located in the district.

##### **5.3.3.1. Gurudwara Sangat Sahib at Phool Nagar**

Earlier, the town was famous as "Bhai Pheru". The sanctified shrine of Gurudwara Sangat Sahib located in the town and under the curator of the Evacuee Trust Property Board (Singh Amardeep, Personal communication). The edifice had constructed with

the Lakhnori bricks and it is a triple storey building. Bhai Pheru was a renowned Sikh character in whose reminiscence this edifice had erected. As per the information provided by S. Amardeep Singh, the most of the frescoes had now covered under the thick layers of white wash. Only few are survives with faded colors. The content of these frescoes are allies with the Sikh and Hindu traditions. Some remains of flora and fauna are also accessible. The faces of human characters had damaged badly. Whatever, the situation of the paintings is but one can judge from the cloths especially from the turban and long breed that these are some Sikh characters. The Hindu characters had also identified from the cloth. Now this structure is moving towards its obliteration.



**Fig. 5.129**



**Fig. 5.130**



**Fig. 5.131**

Fig. 5.129: The unrevealed human forms allies with Hindu myths (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.130: Some unidentified Sikh characters (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.131: A view of the building of Gurudwara Sangat Sahib (Photograph Courtesy: S. Amardeep Singh Singapore)

### **5.3.3.2. Gurudwara at village Gandia**

Gandia is the next village of district Kasur, where an old and dilapidated structure of Sikh shrine is still standing with its glorious history. This edifice is footing unaccompanied in the fields of the village. The building is bases on a square plan. The Lower section of the four walls is damaged extremely poorly even the Nanakshai bricks are also broken. The upper section of the walls and the interior of the dome are still defends wonderful narration of its artwork. On this part of the edifice, we found number of frescoes. Apart from geometrical arrangement of flowers and foliage, we could get the paintings of Sikh Gurus with their names in Gurumukhi script. The faces in some paintings had scratched by some impolite peoples. The colors retain their

brightness. Mainly the red, sap green and dark green, white, yellow, black, orange, and blue colors are available. Every scene had arranged in such a manner that the artist pays essential tribute to the Sikh Gurus. If we go through the paintings in detail, we can judge the minute details, perspective, and depth in the frescoes. Each painting has its own frame and the vacant space had covered with the flora and fauna. Most probably, the paintings had executed by the pahari artists (Hadi Abid, Personal communication).



**Fig. 5.132**



**Fig. 5.133**



**Fig. 5.134**



**Fig. 5.135**

Fig. 5.132: A view presenting the remains of the structure of Gurudwara Sahib (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.133: Guru Nanak Dev Ji with Bhai Bala and Mardana (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.134: Showing the interior surface of the dome embellished with floral and geometric designs (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.135: The fresco allies with the Sixth Guru, Guru Hargobind Ji (Photograph Courtesy: S. Amardeep Singh Singapore)

### **5.3.3.3. An edifice at village Katlohi Kalan**

In the locality of village Katlohi Kalan, a small double storey building is situated in the fields. Sakhon family of Jat community formed the village and before 1947, people of the village lived a melodious life without any religious bias (Singh Amardeep, Personal communication). The edifice is based on a quadrangle plan, with a dome and inverted lotus on the top, is a beautiful example of sacred syncretism of Katlohi Kalan's people. At the first glance, it gives the impression of a Sikh architecture but inside present the integrated culture of greater Punjab. Here, we find unusual themes of paintings e.g. some dancers or deities with architectural design and one painting presents its own image with its surroundings. The colors of the frescoes

are red, shade of yellow and blue, white, and green. Human forms are the best example of proportion and balance. The building had related to Baba Jawanda Singh as an inscription in Hindi depicts the name one of the wall.



**Fig. 5.136**



**Fig. 5.137**



**Fig. 5.138**

Fig. 5.136: An exterior view of the holy shrine (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.137: Depicting some architectural design with human forms (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.138: A fresco presenting the view of edifice that locates in the Katlohi Kalan (Photograph Courtesy: S. Amardeep Singh Singapore)

#### **5.3.3.4. Othres**

Gurudwara sahib at village Daftu, Tomb of Baba Bullhe Shah at Kasur, Gurudwara Dukh Nivaran Sahib at Jamber, Gurudwara Guru Arjun Dev Ji at village Baherwal are some other buildings in the region of district Kasur that are conserves the art of frescoes in a little (Singh Amardeep, Personal communication).

#### **5.3.4. District Lahore**

The city had founded by “Love” one from the sons of Lord Rama (Nabha, 2004, p.789). It is a historical city that was ruled by a number of privileged monarchs i.e. Tughluqs, Sultanates, Mughals, and Sikhs. Most of the time the city enjoyed the royal patronize and serves as a capital city. So, a number of historical buildings found in the region of district Lahore that conserves wall paintings. These edifices are discusses as below.

##### **5.3.4.1. Gurudwara Dera Sahib at Lahore (Visited on November 27, 2015)**

The Gurudwara sahib is sited left hand side on the road approached to Lahore fort in martyrdom reminiscence of Shri Guru Arjun Dev ji fifth guru of Sikh community. Here, Mughal emperor Jahangir incarcerated and distressed Guru Ji. The main shrine

(Garbhagriha) is square and enclosed by a quadrangle chamber that has serves as a Pardakshina path (circumambulatory path). In the upper portion of walls and roof of this pathway is adorns with the attractive frescoes and mirror designing. The artist divided the walls into vertical and horizontal panels to create a frame for the painting. The themes are derives from the Hindu mythology as well as from the Sikh tradition. The artists used a bright color palette. To fill the blank space between two paintings artist used the foliage. Someone scratches the faces of human forms but with the help of background, sitting poses, positions, and cloth scenes could be identify. Architectural design and natural depiction in the background of each fresco creates the proper environment. However, now these frescoes are demolishing day by day. Some of the plaster had also pulled out from the walls and roof and repaired.



**Fig. 5.139**



**Fig. 5.140**



**Fig. 5.141**

Fig. 5.139: A scene from Ramayana [Photograph] by Kaur, Tejinder (November 27, 2015)

Fig. 5.140: Floral design near the roof of the circumambulatory path [Photograph] by Kaur, Tejinder (November 27, 2015)

Fig. 5.141: The scene depicting the Court of Guru Gobind Singh Ji [Photograph] by Kaur, Tejinder (November 27, 2015)

#### **5.3.4.2. Samadhi Maharaja Ranjit Singh at Lahore (Visited on November 27, 2015)**

Commemorative Samadhi of Sher – e – Punjab Maharaja Ranjit Singh is located on the right hand side of Gurudwara Dera Sahib, Lahore. The structure of Samadhi has inaugurated by Kharak Singh and finished during the province of Raja Dalip Singh (Hussain, 2011, p. 53). The Samadhi has erected on a massive pedestal during 1839-48 AD. It is a double storey structure. The first floor of the edifice still marmalade with some frescoes. Earlier the ground floor and the outer walls of the Samadhi had also decorated with the wall paintings of different subject matters (Ahmed Bashir,

Personal communication). Now all had covered under the thick layers of white wash. The subject matter of the paintings is allies with the family of Maharaja Ranjit Singh, Hinduism, as well as Sikhism. Illustration of flora and fauna, birds and animals, and geometrical designs enhance the glory of architecture. The colors are as usual natural and brilliant. The work of frescoes conservation had compiled in 1956-60 by Anna Molka Ahmed (Barbara, 2010, p. 75). The paintings are not in a very good condition. This edifice has declared a protected monument by the Government of Pakistan by notification No. 1551, dated 20.9.1913 (Nadiem, 2006, p. 146).



**Fig. 5.142**



**Fig. 5.143**



**Fig. 5.144**

Fig. 5.142: vView of the arch flourished with frescoes [Photograph] by Kaur, Tejinder (November 27, 2015)

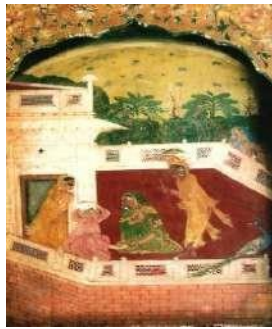
Fig. 5.143: The inner side of the dome [Photograph] by Kaur, Tejinder (November 27, 2015)

Fig. 5.144: The outlook of the edifice [Photograph] by Kaur, Tejinder (November 27, 2015)

### **5.3.4.3. Haveli of Kunwar Naunihal Singh at Lahore (Visited on November 28, 2015)**

Presently, the Haveli of Kunwar Naunihal Singh is serves as Victoria Girls Higher Secondary School. The edifice has erected for Naunihal Singh's residence under the supervision of Maharaja Ranjit Singh. The building presents grand traditions of Sikh indigenous architecture and still conserves its original structural design and embellishment. It is a four-storey structure having approximately rectangular plan with a central court. The façade of the haveli, upper section of the middle courtyard and a room on the top floor still conserves a good amount of frescoes. The themes of the frescoes are derives from the Hindu and Sikh mythology and nature. The color palette is bright, in which the combination of Primary and secondary colors is

dominating. The façade is full of natural illustrations combined with the geometric division. These frescoes are depicting the illusion of depth, harmonious color scheme, and full of life. The Pahari influence especially Kangra Style (Bansal, 2015) is clear from the architectural designs. The attires of the human forms are also influenced from the Pahari miniatures (Hadi Abid, personal communication).



**Fig. 5.145**



**Fig. 5.146**



**Fig. 5.147**

Fig. 5.145 & 5.146: The content allies with the life of Lord Krishna [Photograph] by Kaur, Tejinder (November 28, 2015)

Fig. 5.147: A view of the façade of the haveli showing various types of foliage [Photograph] by Kaur, Tejinder (November 28, 2015)

#### **5.3.4.4. Lahore Fort (Visited on November 28, 2015)**

The Lahore Fort is the most important and historical structure in the province of grater Punjab. This is the edifice from where a number of sovereigns controlled their empire and the fort became a centre for administrative activities as well as residence of the officials. During the phase of Mughal Empire and Sikh kingdom, a number of edifices had built in the complex of fort. Some of these had festooned with the various types of the wall decoration. It includes, fresco paintings, tile and glass mosaic work, stone carving, Pietra Dura work, Stone Intarsia, stucco work, and others. The main concentration of this study is on wall painting, so structures that conserves relics of frescoes are Lal Bur (Hussain, 2011, p. 217) (Jahangir's period) Shish Mahal (Nadiem, 2004, p. 84) Haveli of Maharaja Kharak Singh was conserve only few relics of floral designs (Bansal, 2015, p. 33), sleeping chamber of Jahangir's quadrangle, birth place of Mahahraja Dalip Singh, Roshni Gate and other entrances. Apart from the floral and geometrical designs, scenes allied with the royal court, incarnation of Vishnu, scenes from the life of Lord Krishna, some Sikh and Christian themes are also observes here. The colors are dazzling and mostly primary or secondary colors



had used by the artists. The use of extreme gold depicts the royal patronage. The paintings are deteriorating day by day due to many reasons such as repetitive renovations, neglected attitude of the visitors, pollution and others.



**Fig. 5.148**



**Fig. 5.149**



**Fig. 5.150**

Fig. 5.148: Presenting the lord Krishna with Radha and cows (Shish Mahal, Lahore fort) [Photograph] by Kaur, Tejinder (November 28, 2015)

Fig. 5.149: Unidentified scene allies with the royal court (Shish Mahal, Lahore fort) [Photograph] by Kaur, Tejinder (November 28, 2015)

Fig. 5.150: Research scholar at Lahore Fort during her visit [Photograph] by Kaur, Tejinder (November 28, 2015)

#### **5.3.4.5. Badshahi Mosque (Visited on November 28, 2015)**

Badshahi mosque is located on the western side of the Lahore fort. The holy edifice has been constructed on a massive podium that is accessed by a flight of 22-23 staircases. The Mughal emperor Aurangzeb managed the finances for the construction in 1673-74 AD (Lucy, 2015, p. 52). The archway and the niches on both sides of the cloisters, the arches of the prayer hall and the frontal verandah are adorned with frescoes and stucco work. The subject matter is associated with nature and geometry. The colors are basic i.e. red, green, blue, orange, yellow, white and black. The arrangement of the foliage creates the illusion of depth. The monument has been declared as a protected building with notification no. 1403, dated 8.6.1925 by the government (Nadiem, 2006, p. 102).



**Fig. 5.151**

Fig. 5.151: The stuccowork and frescoes on the arch of the verandah in front of prayer hall [Photograph] by Kaur, Tejinder (November 28, 2015)

**Fig. 5.152**

Fig. 5.152: The façade of the entrance doorway [Photograph] by Kaur, Tejinder (November 28, 2015)

**Fig. 5.153**

Fig. 5.153: The Researcher and another visitor from Punjab with Mohammad Bashir Ahmed, (80 years old) a guide at Badshahi Mosque [Photograph] by Kaur, Tejinder (November 28, 2015)

#### **5.3.4.6. Gurudwara Pehli Pathshahi at village Manak**

Village Manak is situated on the Raiwind road. Gurudwara sahib has dedicated to first guru of Sikhs, Guru Nanak Devji. Once it had an enormous complex with Samadhies of saints of Udasi sect of Sikhism, Baradari and Diwan (Prayer) Hall but, now all is in ruined position (Singh, 2018, p. 8). Amardeep Singh found relics of frescoes in dreadful situation on the walls of the holy shrine in 2017 AD (Amardeep Singh, Personal communication). The subject matter of these paintings is once again Sikh gurus. Some unidentifiable faded paintings are also there on the outer walls. Dazzling colors such as green, red, yellow etc. used by the artists are in faded situation now. In a painting, Guru Nanak Dev Ji is accommodating under a tree with his companions Bhai Bala and Bhai Mardana. Bhai Bala Ji is flicking to Gurur Ji. The second fresco depicts the ten Sikh Gurus. It has concluded from the paintings that the artist had influenced from the Kangra and Mughal style paintings. Minute details, rosary in hands, wide eyes, Halo behind the heads of spiritual people, dotted costumes, are the features of these frescoes. Inscription in Gurumukhi script depicts the names of the Sikh Gurus.



**Fig. 5.154**



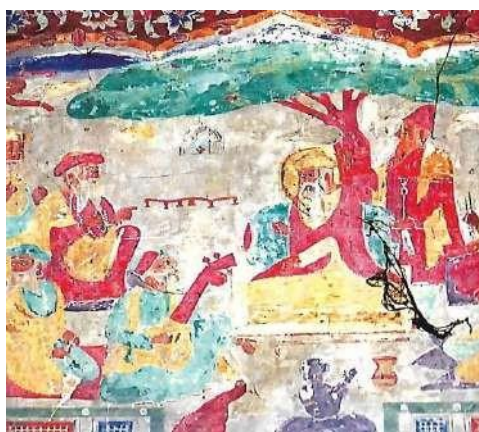
**Fig. 5.155**

Fig. 5.154: Guru Nanak Dev Ji with Bhai Bala and Mardana (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.155: Sikh Guru with an inscription in Gurumukhi Manuscript (Photograph Courtesy: S. Amardeep Singh Singapore)

#### **5.3.4.7. Gurudwara Sahib at Hudiara**

According to Singh, Amardeep (Personal communication) the holy shrine of Hudiara, was dedicated to sixth Guru, Guru Hargobind Sahib Ji and now a migrant family occupied it for their private use. It is concludes from the Photographs provided by S Amardeep Singh to the scholar that the small square chamber of holy shrine is dual storey edifice with a hemispherical dome on the top. The inner walls of the building are still preserves some frescoes. The subject matter of theses frescoes is derives from the life of Sikh Gurus, Hindu myths as well as from the nature. Guru Nanak Dev ji preaching to the followers, Guru Hargobind Ji in the battle field against the mughals, Guru Gobind Singh ji holding the darbar at Anandpur sahib, Churning the ocean by deities and demons (Kurma avatar), Harnakish Vadha are some major paintings. The foliage has uses for the alternative purpose to fill the blank space. The vibrant colors i.e. red, yellow, blue, green, and white are still very attractive. The paintings are not in a good condition. As the family members are not aware from the importance of these frescoes, they used the shrine as a storeroom. Some people scratched the faces of human forms also.



**Fig. 5.156**

Fig. 5.156: Guru Nanak Dev ji preaching to his followers (Photograph Courtesy: S. Amardeep Singh Singapore)

#### **5.3.4.8. Others**

Apart from the above said some other buildings are located in the region of district that still conserve the remains of frescoes. Gurudwara Rori Sahib at village Jahman is another Sikh religious shrine that conserves leftovers of frescoes (Singh, 2018). Haveli of Jamadar Khushal Singh in Chuna Mandi Market at Lahore is a residential complex that flourished the art of wall paintings (Singh, 2016, p. 77). The prayer hall of the Begum Shashi Mosque at Lahore (Hussain, 2011, p. 217) and Mosque of Wazir Khan at Lahore (Nadiem, 2006, p. 62) are the Muslim shrines that are decorated with floral and geometric design including the inscriptional designs. Cenotaph of Bahi Vasti Ram (Singh, 2016,) (backside Lahore fort) is illustrating the Sikh subjects and the burial chamber of Sai Mian Mir (Singh, 2016) exemplifies the floral and geometric design of wall paintings. The fresco paintings of the Baradari Sher Singh is also renovated and restored by the government (Singh, 2016).

### **5.3.5. District Mandi Baha-ud-din**

The district became into existence on 1 July 1993 and the area of the district had divided into three-tehsil i.e. Malakwal, Mandi Bahauddin, and Phalia. The remnants of wall paintings and Sikh edifices are also traces in the locality of the district.

#### **5.3.5.1. Monument of Baba Nimana**

Village Kair Bawa, is located in tehsil Phalia of the district. Baba Nimana belonged to a Hindu family by birth. But later on he accepted Sikhism and bestowed all his wealth to the Gurudwara of the village (Singh, 2016, p. 329). The monument has a small square chamber with hemispherical dome. The walls of the edifice are adorned with the various Indian subject matters. It includes Guru Nanak dev Ji with Bala and Mardana, Lord Shiva with Nandi and Parvati, adoration of Lord Ganesha by a female, Brahma, Vishnu, and Goddess Devi. Some floral and geometric patterns also set up as a border design near the roof. The use of minimal colors i.e. shades of blue, green, brown, yellow, orange, red, black and white presents a peaceful environment. The flat application of colors, lack of proportion depicts the lack of required proficiency of the artist who worked here. The monument of Baba Nimana is in ruins.



**Fig. 5.157**

Fig. 5.157: Demonstrating the Monument of Baba Nimana (Photograph Courtesy: S. Amardeep Singh Singapore)



**Fig. 5.158**

Fig. 5.158: Guru Nanak Dev Ji with Bhai Bala and Bhai Mardana (Photograph Courtesy: S. Amardeep Singh Singapore)

### **5.3.5.2. Gurudwara at village Mangat**

Mangat is the next village of the tehsil Phalia where the Sikh holy shrine had built during the sovereignty of Maharaja Ranjit Singh in the reminiscence of Bhai Banno (Singh, 2016, p. 333). Bhai Banno was a resident of village Mangat and a disciple of Guru Arjun Dev ji, who wrote the first copy of Shri Guru Granth Sahib (Gill, 2004, p. 557). It is a dual storey building constructed with the lakhnori bricks. The architecture of this shrine is very comparable to the architecture of Golden temple, Amritsar. The inner as well as the outer walls of the Gurudwara are embellishes with frescoes of Sikh and Hindu ethnicity. The walls are divides into perpendicular and parallel panels to provide a casing to each painting. Although, the most of the paintings are in ruins but detailed architecture and natural atmosphere in the background distinguish the indoor and outdoor scenes. The other features of the frescoes are three-dimensional effect, illusion of depth, vivid colors, sharp and bold features of human forms, minute details, and inscriptions from Gurubani in Gurumukhi script.



**Fig. 5.159**

Fig. 5.159: Lord Shiva with Parvati (Photograph Courtesy: S. Amardeep Singh Singapore)

**Fig. 5.160**

Fig. 5.160: The upper section of the chief entrance and division of wall for placing different content (Photograph Courtesy: S. Amardeep Singh Singapore)

**5.3.5.3. Gurudwara Sadhawali at village Baradari**

This is another Sikh shrine that is retains remnants of frescoes. The inner walls of the dual storey Gurudwara are retain the relics of floral and geometrical frescoes. The green, yellow, maroon, black, white are colors. The white leaves of plants are very rare and found here. The condition of these frescoes is very awful.



**Fig. 5.161**

Fig. 5.161: Illustrates the building of the Gurudwara Sadhawali (Photograph Courtesy: S. Amardeep Singh Singapore)



**Fig. 5.162**



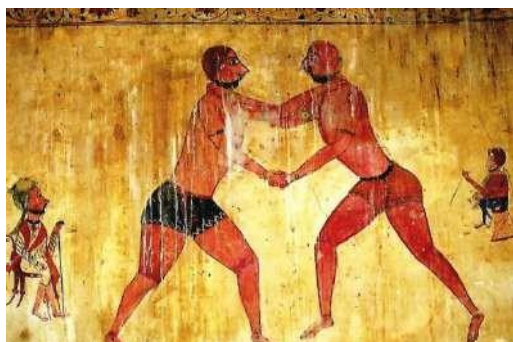
**Fig. 5.163**

Fig. 5.162 & 5.163: Showing the various kind of foliage presented on the inner walls (Photograph Courtesy: S. Amardeep Singh Singapore)

**5.3.5.4. Samadhi of Wrestler Kikar Singh**

Village Ghanien Ke is located in the Phalia tehsil. Pahelwan Kikar Singh was a celebrated wrestler of Punjab. The legendary Sikh wrestler Kikar Singh was born on 13 October 1857, in the residence of S. Jawala Singh at village Ghanien Ke (Gill, 2004, p. 590). He had died on 18 February 1914 and his Samadhi has erected in the same village. He was a countrywide champion and his achievements are still motivating to the youth towards the sports competition. The edifice of Samadhi is a dual storey structure with hemispherical dome presents the style of Sikh architecture. Presently, the building is uses as cowsheds (Kocchar Surinder, Personal communication). However, still we could see frescoes on the inner walls. Apart from geometrical border on walls, dome is fully decorates with the foliage. Even a fresco

presents the fight scene of Kikar Singh and Ghulam pehalwaan. Similar kind of wall painting is available in the haveli of Matto Singh at village Lohari Jatu of district Bhiwani in Haryana. Brilliant colors with sharp lines and curves are the chief characteristics of these frescoes. The British influence is visualizes from the chair on which the promoter is sitting. The edifice is in ruins and if the official or sports promoters did not take the necessary action to protect the structure, it will be demolish soon.



**Fig. 5.164**



**Fig. 5.165**

Fig. 5.164: The fight scene between Kikar Singh and Ghulam Pahalwan (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.165: The inner surface of the dome embellished with floral and geometric patterns (Photograph Courtesy: S. Amardeep Singh Singapore)

### **5.3.6. District Okara**

District Okara came into existence in 1982 and earlier it was a part of district Sahiwal (“Okara District”, 2019). The region of the district is divided further into three parts i.e. tehsil Okara, tehsil Renala Khurd, and tehsil Depalpur.

#### **5.3.6.1. Dera Baba Bhoman Shah**

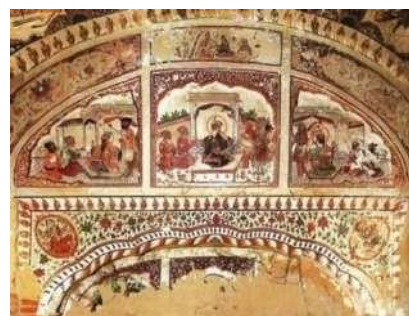
Village Bhoman Shah is located in the Depalpur tehsil. Baba Bhoman Shah was a saint who followed the Udasi sect of Sikhism. Dera of Baba Bhoman Shah is located in the middle of the rural community. It is a garrison like construction which includes diverse kind of edifices i.e. Darbar, Samadhies, and housing complex. The main building of the complex is the darbar or Prayer Hall. It is a dual storey building with an onion shaped dome. The verandah around the garbhagriha has been uses as circumambulatory path or for the sitting of the devotees. Four minarets on each corner, pinnacled with the bulb like domes as like the bulb enhance the beauty of the

architecture. The other significant structures are the samadhies of various saints of the dera. As per the information of Singh, Amardeep (personal communication) the inner and the outer walls of the prayer hall and the samadhies are adorned with the frescoes. Subject matter of these paintings had derived from the life of the Sikh and Hindu legends. Apart from the Sikh Gurus, the scenes from the life of Bhagat Dhanna, Bhagat Kabir, Baba Shri Chand, Akalies and Nihangas are also illustrated here. Krishna Lila, scenes from Ramayana, adoration of lord Gnash, are allied with the Hindu myths. Some scenes are associated with the life of Maharaja Ranjit Singh and the artist highlighted some cultural frescoes. It includes royal courts and processions, nobles enjoying dance, hunting scenes, Kumar Shraavan taking his parents for pilgrimage, wrestlers fight. The artist to fill up the empty space and the gaps in-between the paintings smartly did use of foliage, birds, and animals. Eye-catching color schemes were used with dark outlines. As usual, the wall surfaces divided into panels to provide a casing to painting. Even we could find the names in Gurumukhi script on the entrances of the various samadhies e.g. Baba Lal Chand, Baba Darshan Das (Singh, 2018, p. 314). It is concluded from the demolished walls of lower section that the lakhnori bricks and lime plaster were used for the construction of the edifice. The lower portions of walls have demolished badly.



**Fig. 5.166**

Fig. 5.166: Guru Arjun Dev ji reciting Gurubani from Shri Guru Granth Sahib (Photograph Courtesy: S. Amardeep Singh Singapore)



**Fig. 5.167**

Fig. 5.167: Various paintings allied with the Sikh and Hindu tradition (Photograph Courtesy: S. Amardeep Singh Singapore)

### **5.3.7. District Rawalpindi**

In 1765, Gujjar Singh Bhangi established the control over the Rawalpindi and Sikh supremacy had retained for a long. Maharaja Ranjit Singh merged the city into region



of Lahore in 1814 (Gill, 2004, p. 874). The district acquired the current area 1904 AD (“Rawalpindi District”, 2019). Rawalpindi city have the benefit of capital city of Western Punjab for a little period. The following edifices located in the region of district that manages the art of fresco painting.

### 5.3.7.1. Haveli of Baba Khem Singh Bedi or Bedi Mahal

The housing complex of Baba Khem Singh Bedi is situated at Kallar Syedan which is a tehsil (town) of district Rawalpindi. The government of Pakistan declared Kallar Syedan as a tehsil on 1 July 2004 (“Kallar Syedan”, 2019). Baba Khem Singh Bedi was a Sikh leader, socialist, and educationist. He worked for the development of women education and arranged funds for the construction of new schools in the greater Punjab (Gill, 2004, p. 616). He built a mansion for his family in 1860 AD. To make the construction well built, the mason used extraordinary mortar by mixing lime with jute, horse bean, and cane sugar (Singh, 2016, p. 259). It is a triple storey residential complex. The walls of the middle courtyard and of a room on the top floor are embellished with the frescoes. The themes of the paintings are allied with the Sikh Gurus, royal Sikh leaders, and freedom fighters. Some paintings are illustrating the Hindu God and Goddess, saints and sages of different sects, flora, and fauna. The colors are still maintains their intensity and brilliance. Ultramarine blue, green, red, brown, yellow, orange, white, and black colors are dominates with the other. To create the illusion of depth and three-dimensional effect, architectural designs has used in the foreground and background. Some of the paintings are in a good situation while some are faded. The detail of each human figure is inscribed in the Gurumukhi script.



Fig. 5.168



Fig. 5.169



Fig. 5.170

Fig. 5.168: Illustrating the panorama of Golden temple and its surroundings (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig.5.169: Lord Shiva (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.170: Seventh Sikh Guru, Guru Har Rai ji with his followers (Photograph Courtesy: S. Amardeep Singh Singapore)

### 5.3.7.2. Gurudwara and Hindu temple in Bagh Sardran

Bagh Sardaran is a renowned garden complex built by Rai Bahadur Sardar Soojan Singh (Singh, 2016, p. 198). In this multifaceted, we found a Sikh shrine and two Hindu temples. The basic structure of the all-religious shrines is similar on the ground plan i.e. square garbhagriha surrounded with the pillared verandahs (Singh, 2018, p. 183). Sikh shrine had a hemispherical dome while the temples had conical domes. The internal walls of every shrine are decorated with the frescoes. The upper segment of the inner walls and the roof of Gurudwara Sahib preserve floral and geometric frescoes. The walls of the temples are also conserves the frescoes of Hindu Mythology and nature. The traces of discolored Gurumukhi fonts are also locate to elucidate the stories of the paintings. The artists to convey moral and ethical values adopt traditional color schemes. According to Singh Amardeep (personal communication) the stunning frescoes are damaging day-by-day due to be short of preservation.



**Fig. 5.171**

Fig. 5.171: Vishnu laying on the Seshanaaga, lord Bhrama raises from his navel and Lakshmi pressing his feet (Photograph Courtesy: S. Amardeep Singh Singapore)



**Fig. 5.172**

Fig. 5.172: Lord Shiva with Parvati and Nandi (Photograph Courtesy: S. Amardeep Singh Singapore)

### 5.3.7.3. Others

The walls of the Gurudwara Sahib located in the Dera Baba Bagh Singh at village Kuri also conserves relics of frescoes allied with the Sikh gurus (Singh, 2018, p. 176). The small edifices at the cremation ground of village Takht Pari also retain some relics of frescoes in wrecked situation (Singh, 2018, p. 177).

### **5.3.8. District Sheikhpura**

Earlier the city has known as Sheikhpura Milakh (Gill, 2004, p. 410). Jahangir, the fourth Mughal monarch erected the fort here. Later on, during the Sikh supremacy Maharaja Ranjit Singh controlled the fort. Therefore, presently, we found two styles of architecture in the fort complex i.e. mansions of multi storey and covered with the plaster and white wash and the others are single storey with basement constructed with the lakhnori bricks (Nadiem, 2004, p. 100). Historically the Sheikhpura Fort is also allies with Maharani Jinda as while the British company invasion the Punjab, they kept Maharani Jinda in this fort (Bansal, 2015, p. 73).

#### **5.3.8.1. Haveli of Maharani Nakkain**

Haveli of Mai Nakkain is located in the fort complex of Sheikhpura. This multi storey haveli has constructed during the sovereign of Maharaja Ranjit Singh for his wife Rani Raj kaur (Gill, 2004, p. 411), and she was famous as “Mai Nakkain” (Gill, 2004, p. 847) who had spent last years of her life in this royal haveli. The imposing haveli had erected with huge expense and the walls and ceilings of this haveli has embellished with the frescoes of Kangra style paintings (Bansal, 2015, p. 78). The themes of these wall paintings are allies with the Hinduism, Sikhism, nayikas, birds and animals, foliage and geometric patterns. The colors are vivid and still attractive. Use of red, orange, gold, brown, shade of green, black, and white is attention-grabbing manner. The sharp feature of humans, minute details, natural surroundings, are the basic features of the paintings. Due to neglect attitude of the government and local community, this edifice is in a dreadful situation.



**Fig. 5.173**

Fig. 5.173: A royal couple (Photograph Courtesy: S. Amardeep Singh Singapore)

**Fig. 5.174**

Fig. 5.174: Sikh soldiers (Photograph Courtesy: S. Amardeep Singh Singapore)

**Fig. 5.175**

Fig. 5.175: Nayika (Photograph Courtesy: S. Amardeep Singh Singapore)

**5.3.8.2. Gurudwara Sacha Sauda at Farooquabad (Visited on November 24, 2015)**

Gurudwara Sacha Sauda Sahib has erected in the honor of first Sikh Guru, Guru Nanak Dev ji. On this place, he feed the ravenous saints with rupee twenty given by Father Mehta Kalu for the business (Gill, 2004, p. 225). During visit, the scholar found relics of frescoes on the walls of the Gurudwara. The floral and vegetation pattern are left over the entrances of different parts. It is concludes from the architecture that once the building was fully embellished with the art of murals. The vivid colors i.e. red, green, orange, and black was uses for the outline purpose, delicate flow of lines assumes the brilliance of the artist.



**Fig. 5.176**



**Fig. 5.177**



**Fig. 5.178**

Fig. 5.176: The floral design on the main entrance of the Gurudwara [Photograph] by Kaur, Tejinder (November, 20, 2015)

Fig. 5.177: The arrangement of fruits and foliage on the entrance of a small shrine where the Guru Granth Sahib Ji established [Photograph] by Kaur, Tejinder (November, 20, 2015)

Fig. 5.178: The scholar in front of Gurudwara Sahib during her visit [Photograph] by Kaur, Tejinder (November, 20, 2015)

**5.3.9. District Sialkot**

Raja Salivahan established the Sialkot during the supremacy of Raja Bikramdutt (Gill, 2004, p. 335). The region of the district was further alienated into four tehsils i.e. Sialkot, Pasrur, Daska and Sambrial (“Sialkot District”, 2019). As Guru Nanak dev ji also visited the city, the edifices related with the Sikhs are situates in the city.

### 5.3.9.1. Gurudwara Babe-de-Ber

Gurudwara Babe-de-Ber Sahib has built in the reminiscence of Guru Nanak Dev Ji who stayed here and preached the people (Gill, 2004, p.335). In these days, the Evacuee Trust Property Board manages the Gurudwara Sahib. The wall of the Gurudwara Sahib where the holy Guru Granth Sahib is placing retains the relics of wall painting. Amardeep Singh noticed wall paintings of Sikh subjects on the walls in faint condition (Amardeep Singh, personal communication). It includes the nine Sikh Guru seated around Guru Nanak Dev ji, while Bhai Mardana is flanking to Guru Nanak Dev ji. Another fresco is allies with the birth of Khalsa. Apart from the above said, depiction of nature has also well elaborated. Although the colors has lost the brightness, but still can be identified. The human faces has damaged badly.



**Fig. 5.179**



**Fig. 5.180**

Fig. 5.179: The Sikh Guru (Photograph Courtesy: S. Amardeep Singh Singapore)

Fig. 5.180: A scene depicting Birth of Khalsa and nature (Photograph Courtesy: S. Amardeep Singh Singapore)

### 5.3.9.2. Gurudwara Maula Khatri

Gurudwara Maula Khatri was situated in a decaying situation from the walking distance of Gurudwara Babe-de-Ber. As per the Sikh history, Guru Nanak Dev Ji asked to Bhai Mardana to bring a coin of truth and another of the falsity from the people of the town, during his stay at Sailkot. Bhai Maula Khatri, a resident of the city wrote a note that the death is the ultimate truth of life and living is false and gave it to Bhai Mardana to answer Guru Ji (Gill, 2004, p. 618). Singh, (2018) found a few faded leftovers of frescoes inside of main shrine (p. 273).

## **CHAPTER-6**

# **AESTHETIC CONCEPTION (ICONOGRAPHIC AND STYLISTIC) AND REGIONAL DIFFERENCE OF PUNJAB MURALS**

### **6.1 Introduction**

As we know that, the region of undivided Punjab had incredibly broad, and during 18<sup>th</sup> and 19<sup>th</sup> centuries, this area of the state has divided into small states known as Princely states and others. Kapurthala, Patiala, Jind, Faridkot, Maerkotla, Kangra, Guler, Siba, Mandi, Suket, Nurpur, Chamba, Farrukhnagar, Ballabagarh, and Jhajjar are well-known princely states (Wikipedia). Therefore, the ruler of every state had his or her own likes or dislikes. The finical and political conditions are also diverse. The great land is also divides as Plain Punjab & Punjab Hills. The rivers located in the region are also a basis for the division of area. The climate of the province has also distinct due to dissimilar geographical reasons. However, in context of above said reasons the culture, social life, food, clothing or living style of peoples, others are disparate. The different religions are also flourishes in the state. Lahore and Amritsar are the major hubs for the religious and political Sikh activities during late 18<sup>th</sup> and early 19<sup>th</sup> century. Guru Ram Das Ji (Fourth Sikh Guru) establishes Ramdaspur (Amritsar) as a chief Sikh centre in 1577 CE (Singh & Singh, 2004, p. 135). Delhi and Lahore is the major centre of political as well as commerce & trade activities since Mughal Empire. Amritsar city has developed as a major hub for social and cultural activities of Sikhs, as it lays on the way to Delhi from Lahore. Consequently, the well-established merchants and rich people choose towns for their settlement. Similarly, Hinduism, Buddhism, Jainism, and their sects flourish in the region time to time.

As due to divergent conditions such as religion, politics, trade, socio-cultural life of the inhabitants and others influenced the culture and art of the state. Therefore, it is natural that we found a number of regional differences in the mural paintings also. Thus, the current chapter deals with the Stylistic and Iconographic feature, and Regional differences of mural paintings of the Greater Punjab. Even as per a proverb

of Punjabi (Har Koh ty Bhasha Badal de aa), the language is also changed after each milestone. In the same way, the art of each area has its own uniqueness and eminence. Hence, the iconographic and stylistic study of the greater Punjab's murals is essential to identify the regional difference.

## **6.2 Iconographic Analysis**

“Theories date rapidly, but documents, like diamonds, are forever”

### **E.H. Gombrich**

“Iconography deals with the documents which man has created in the visual arts. Literally, it means ‘writing in images’, so that to study iconography is to begin ‘read’ the meaning of these images. It is concerned with the subject matter, with the content rather than the form of art”(Morre, 1977, p.18).

The earliest sources of Iconography are “Mandana’s Vastusastra” “Bhuvanadeva’s Aparajitprcha” dated 11<sup>th</sup> century ‘samarangana Sutradhara’ of Maharaja Bhoj written in Sanskrit Language dated to 13<sup>th</sup> century and Visvakarma Prakasa (Gupta & Asthana, 2002, p. 122). All thesetexts are governing the art of Northern India.

As we know that icon means special feature, bodily feature of deities, their qualities and attendants, symbols, or identity mark. To recognize the unique meaning of any art form, researcher looks at the symbols or identity marks of that particular art form. These symbols could be gesture and posture of various religious forms, logos, special kind of clothes, ornaments and Jewells, weapons (hold by specific forms), flowers, fruits, vahanas of god and goddess (animals, birds), musical instruments, domestic and agricultural equipments, or could be benchmark. It relates with the culture, history, and religion. As soon as someone looks at a particular symbol in an art piece, than quickly, he must identify that particular form or the meaning that is representing in the art piece. For example, bull (Nandi), tiger skin, third eye all is associates with the Hindu god Lord Shiva. According to the present study, two types of icons are identifying in the murals of greater Punjab i.e. religious icons, cultural and social icons.

Religious iconography is relates with the special features of images allied with the different religions. It includes Hinduism, Sikhism, Jainism, and the allied sects.

Muslim community or religious conviction always rejected the worship of ideals as well as human forms as pictorial appearance of God. Therefore, Muslim edifices adorned with the natural and objective content i.e. fruits, foliage and shrubs, flower vases, still life drawings etc.

### **6.2.1 Hindu iconography**

“The iconography of India like that of Egypt depicts a variety of animal and human forms;.....through to the present day. The meaning of Hindu images can be studied in the prescriptions of medieval texts and the interpretations of modern scholar, while the use of images in worship can be observed in the temples, homes, and village shrines of the Indian people” (Morre, 1977, p. 98).

Hinduism is an old religious conviction of the world. Apart from the Hindu temples, the mural paintings allied with the Hindu myths and mythology can be tracing even in the shrines associated with Sikh community, royal palaces, & residences, common man’s dwellings, as well as on the walls of public buildings i.e. wells, chopals etc. Mahabharata, Ramayana, Shaktism, Shaivism, and Vaishnavism are the major sects of Hinduism. Lord Shiva, Vishnu, Brahma, Krishna, Balram, Ram, Durga, Kali, Lakshmi, Sarasvati and others are the major Hindu deities. Cluster of wall painting of Punjab are cronies with these deities. Therefore, the iconographic study of various deities is much neglected part and the study of iconography is very essential in the context of Punjab murals.

Whatever we scrutinize, on the surface of any art form i.e. painting, architecture, design, furniture, sculpture, costumes etc., we find some forms associates with the nature. As all of us visualizes forms related to the natural world or ecological unit in any composition. There is nothing erroneous, if we are saying that compositions are incomplete without natural world. Birds and animals are a part of the entrenched planet. Different kinds of birds and animals can be traces in the murals of greater Punjab. As per the Hindu mythology, the human beings worshiped animals and birds with some deities or alone. It includes tiger, bull, cow, snake, white elephant and horse, rat and many more. All these are associates with one or another Hindu deity. Therefore, the birds and animals are also the identification marks of various deities.



Apart from birds and animals, flower, music instruments, armaments, auspicious symbols, different kind of appearance i.e. half-human & half-animal body, are also associates with a specific god and goddess. The different body posture, gestures are also relates with different deities. All these things are the recognition of a particular deity. These particular elements are known as the icons of deities and the study of these elements is known as iconographic study.

### **6.2.1.1 Iconographic study of Lord Vishnu**

‘Vishnu’ is a primarily deity of Hindu religion, who is acknowledged as the deity of preservation. Varieties of wall paintings of the greater Punjab are illustrating the content associates with lord Vishnu. The reclining image is very much popular in the murals of greater Punjab rather than the standing or sitting images. Lord Vishnu is a one faced deity with four-arms (Deva, 1984, p. 20). His front arms symbolize the physical existence while the back arms denote the spiritual world. The four arms of Vishnu also signify the four quarters as well as unlimited authority of the lord in four directions (Pimenta, p.50). He is holding Chakra, Gada, Sankha, and Lotus in his hands and Kirtita crown on his head (Gupte, 1972, p. 24). These icons of lord Vishnu can be identifying in the following mural painting (Fig. 6.1) which is locating from the wall of Shri Laxmi Narayan Jain’s haveli at Bhootan wala gate, Bhiwani. In this mural, Lord Vishnu is sitting on a lotus throne in Padam Asan with front profile. A round white pillow is supporting his back. His face is glorifying with the enlightenment of supreme power. He is holding chakra in his upper right hand and gada in his lower right hand. He is holding sankha in his left upper hand and lotus flower in lower left hand. Lord Vishnu is always illustrating with ‘Kaustubha’ an auspicious jewelry of neck and a garland of fragrant flower (Pimenta, pp. 46-47). In the lower wall painting, (Fig. 6.1) Vishnu wears gold crown, necklace of Kaustubha, garland of flowers, and armlets in hands. Here, the color of his lower attires is yellow, which is an associate with him as his color. From the above-discussed elements in the mural painting (Fig. 6.1) are depicting the iconography of lord Vishnu in the murals of Greater Punjab.



**Fig. 6.1**



**Fig. 6.2**



**Fig. 6.3**

Fig. 6.1: Lord Vishnu, from the façade of Shri Laxmi Narayan Jain & Khusi Ram Jain's haveli at Bhiwani [Photograph] by Kaur, Tejinder

Fig. 6.2: Lord Vishnu sitting in Padam Asan, a wall painting from Bairagi Thakurdwara at Ram Tatwali (Hoshiarpur) [Photograph] by Kaur, Tejinder

Fig. 6.3: Lord Vishnu reclines on Sheeshnaag, wall painting from the samadhi of Lala Balak Ram [Photograph] by Kaur, Tejinder

Similar wall painting (Fig. 6.2) is mark out from the Bairagi thakurdwara at Ram Tatwali of District Hoshiarpur. Here, Lord Vishnu is sitting in Padam asan on the throne of a flourish lotus. The Iconic features of lord Vishnu i.e. four armed deity, Shanka, Chakra, Gada and lotus flower in his hands, Kaustubha, Kirita crown, cologne garland, and yellow outfit can be visualizes. From all these icons, a spectator can easily identify the form of lord Vishnu. The other wall paintings that are associates with the sitting posture of lord Vishnu can be tracing from the outer façade

of many havelies at village Kairo, Barwa, Jhui Kalan, Bas, Ladwa, Pali, Niwazpur, Bawal and Meerpur in Haryana. Another example of related wall painting is also found on the wall of Baba Khem Singh's haveli at village Kallar Syedan of district Rawalpindi.

The next mural (Fig. 6.3) is also illustrating the iconography of lord Vishnu. This mural painting is located on the wall of Lala Balak Ram's Samadhi at Jagadhari. In this wall painting, Lord Vishnu is reclining on an eternity serpent and his consort Lakshmi. Goddess Lakshmi is sitting on Vishnu's feet-side and massaging Lord Vishnu's feet. The reclining form of Vishnu is known as 'Sayana' or 'Asaniya' and the images that are painted on the walls are famous as 'Chitrabhasa' (Rao, 1914, p. 17-18). Lord Brahma, four-headed and four-armed human form is sitting in Padmasana on the lotus flower, which is originating from Vishnu's navel. Lord Vishnu is also holding his weapons and attributes in his hands. He is holding Chakra and Gada in his left hands and Shanka and lotus flower in his right hands. He is wearing yellow and red clothes. Lord Vishnu is also wearing 'Kaustubha' & aromatic wreath in neck, 'Kirita' crown as headwear, wristlets. All these elements are associated with the iconography of Lord Vishnu. In this mural, the eyes of all deities are wide open and round. Goddess Lakshmi also wears red clothes with green dupatta. She is wearing head lockets, nose pin, earrings and bangles. The geometric pattern can be visualized on the attire of Lakshmi and Vishnu. The depiction of birds and flowers around the major subject matter provides a frame to the mural as well as illustrating the preserving nature of god Vishnu.

Similar wall paintings are illustrating on the walls of Samadhi Mahant Mangani Ram at Amritsar, Shivala at Pul Kanjari near Amritsar, Shivala Bir Bhan at Amritsar. The other sites are the temple of Raja Sahib Dayal at Kishankot, temple of Rani Chand Kaur at Fatehgarh Churia, samadhi of Baba Mohar Singh at Tanda, Samadhi of Rani Jind at Bahadurpur, and the Bairagi Thakurdwara at Ram Tatwali district Hoshiarpur, Samadhi of Mai Hira at village Bhunga (Hoshiarpur). Another related wall painting is also found on the wall of Rauhunath temple inside Bagh Sardaran, Rawalpindi.

The next wall painting (Fig. 6.4) is tracing from the Shivala of Ek Onkar at village Bir Badalwa near Nilokheri (Haryana). Although, the major armaments and attributes of

lord Vishnu are missing in this wall painting. Nevertheless, the spectator can identify the figure of Vishnu seeing that lotus flower on which lord Brahma is sitting. It originates from the navel of lord Vishnu. The other icon of Lord Vishnu is the serpent on which he is laying down. The yellow color of Vishnu's clothing and kirita crown are the iconographic features of lord Vishnu.

Similar, wall paintings are also tracing from the chattari of Chindi Lal Vohra at Bawal, Bania's haveli at village Kairo, havelies at village Barwa, Jhui Kalan, Tajpur, and Meerpur.



**Fig. 6.4**

Fig. 6.4: Lord Vishnu lies down on a serpent, a mural from the Shival Ek Onkar at village Bir Badalwa [Photograph] by Kaur, Tejinder

Lord Vishnu is also famous as Hari-Har and Hari is the heavenly soul that removes grief and unhappiness. The major duty of Lord Vishnu is to save the planet during the period of distress and to perform the duty he appears in special incarnations from era to era (Morre, 1977, p. 112). As per Hindu traditions, the incarnations of Vishnu are ten in integers i.e. Mastya (fish), Kurma (tortoise), Varha (boar), Narsimiha (man-lion), Vamana (dwarf), Parashurama, Rama, Balrama, Krishna, and Kalki (Rao, 1914 p. 130). Therefore, the study of iconography of Vishnu Incarnations is equally important. Here, rather than study to the stories behind the existence of incarnations, the study of iconography allies with these personifications is made.

❖ **‘Matsaya’ as Incarnation of Lord Vishnu**

The first incarnation of Lord Vishnu is ‘Matsaya’. The external appearance of matsaya is portraying the body of two different creations of nature i.e. human body

and animal body, which is tracing in a number of mural paintings. A form in which we trace the upper half of human body and the lower half of fish tail is allies with the matsaya avatara of lord Vishnu (Pimenta, p. 59). This incarnation of Vishnu appears as one faced deity with four arms. In one hand, he carries Chakra (wheel) and in second one he holds conch (shanka) and the next one is in Abhaya-mudra and the last one is in Varada-mudra (Gupte, 1972, p. 29). In Abhaya-mudra, the right hand is lift up to the shoulder and the palm of the hand is facing in a protection manner towards the spectator (Gupta, 2002, p.128). In Varada- mudra, the hand is hanging down and the palm is facing towards the onlooker to convey the idea that the god gives boon to his/her disciple (Gupta, 2002, p.128).



**Fig. 6.5**

Fig. 6.5: ‘Matsaya Avatara’ a mural painting from the wall of Dera Uadasian at village Jamsher (Jalandhar) [Photograph] by Kaur, Tejinder

The mural painting (Fig. 6.5) is portraying the ‘Matsaya Avatara’ of lord Vishnu. This wall painting is located on the wall of Dera Uadasian at village Jamsher of district Jalandhar. In this wall painting, the outward appearance is depicting the major icon of matsaya avatara i.e. half man and half fish structure. The figure of avatara is standing in the ocean and killing the demon. It is a one faced deity with four arms. The embodiment of lord Vishnu also clutches the lotus flower, shanka, and chakra (wheel) in his hands. He also holds a club in his hand. As ‘Matsaya Avatara’ is manifestation of lord Vishnu, so the weaponry of this avatara is also related with lord Vishnu. The color of attire is also yellow and red. He also wears crown, necklace, wristlet, and armlets of white pearls and auspicious stones. The appearance of fish is white and yellow. The other figures in this mural are related with the story but for

iconographic study of 'Matsaya Avatara' these forms are meaningless.



**Fig. 6.6**



**Fig. 6.7**

Fig. 6.6: Matsaya avtar of Lord Vishnu, a wall painting located from the wall of Rani Moorra's temple at village Pul Kanjari near Amritsar [Photograph] by Kaur, Tejinder

Fig. 6.7: Matsaya Avtara of Lord Vishnu, mural painting from the Sheesh Mahal, Patiala [Photograph] by Kaur, Tejinder

The next mural painting of 'Matsaya Avatara' is found on the wall of the Shivala of Rani Moorra's, (Fig. 6.6) which is located at village Pul Kanjari, Amritsar. In this mural, the avatara of Lord Vishnu is sitting on a huge fish. Here, the appearance of Matsaya Avatara is looking like that he is coming out from the fish's mouth rather than half-man and half-fish structure. It seems like the human form is sitting on the fish throne. He is wearing crown, and other jewels of white pearls. The shankha, chakra, lotus flower, and kharag (sword) are the attributes which he is holding are the icons. His attire is of yellow color. Yellow color is associated with the Lord Vishnu. The avatara is also holding the cut head of demon in one of his hands. The wounded body of demon is falling in the ocean. On both sides of the avatara, a figure of devotee is paying his admiration to the avatara. All these elements are illustrating the iconography of Matsaya Avatara of Lord Vishnu.

The mural painting (Fig. 6.7) is tracing from the Sheesh Mahal Patiala, is also presenting the Matsaya Avtara of Lord Vishnu. In this mural painting, a vast horizon can be visualized in the background of the main content. It includes cloudy sky, earth and ocean. The trees, houses and human beings can also be notified on the earth. The Matsaya Avatara is defeating the demon on the sea and Lord Brahma is paying his

admiration to the avatara as he is protecting the world. Lord Brahma is also associated with Lord Vishnu as we see in earlier murals that Lord Brahma is sitting on the lotus which is growing from the navel of Lord Vishnu. Lord Brahma is a four-faced deity with four arms. The other iconographic features of Matsya avatara are the weapons and attributes which he is gripping in his hands i.e. chakra, gada, shankha and lotus flower. He is also wearing a gold crown, flowers garland, kaustubha, armlets and wristlets as jewels. A golden aura behind his head is also an icon of heavenly souls. The major identification of Matsya avatara is the half man and half fish appearance that are clearly presented in the painting. The attire of Lord Brahma and Avatara 'Matsya' are yellow color. The form of demon is appearing from the shell and he is caught from his hairs by the avatara. His tongue is coming out from his mouth and it could be happen due to pain. The horns on his head, elephant like ears, broad eyes, curly and long moustache and beard are the features of a demon spirit.

It is clear from the above discussion that the iconographic features of 'Matsya avatara' are demonstrated very well in the murals of Greater Punjab. The other similar wall paintings can be traced from the Rani Mahal inside Nabha Fort, Bania's haveli at village Kairu (Bhiwani), Venu Mahadev temple at Kaul, Shiv Shakti temple at Chhatrarai, and from the Narrbadeshwar temple at Tira Sujjanpur. Bandaria's temple at Batala, the temple of Raja Sahib Dayal at Kishankot and Shri Sawam Mal Aggarwal senior secondary school at Zira are the other edifices where the similar wall paintings can be obtained.

#### ❖ **Kurma Avatar**

'Kurma Avatar', is the second incarnation of Lord Vishnu. To achieve the power gods and demons started churning ocean to get the nectar. During this process all the vegetation and aromatic plants were thrown into the sea and mountain 'Mandara' was used as a churning pole and serpent 'Vasuki' was used as a cord for churning rod (Gupte, 1972, p. 29). When the earth starts sinking, Lord Vishnu appears in the shape of a tortoise to prevent the sinking earth. It is very clear to all that, the back of tortoise is very hard, and it was provided a support to the plummeting earth.

The 'Kurma' is a form of tortoise. In this incarnation the Vishnu, he had acquired the upper half of human body and the lower half of turtle (Pimenta, p.60). This avatar is a one-faced deity with four hands and he is holding Sankha and Chakra in the

backhands while the front one is in varada mudra and the second one is in abhaya mudra (Rao, 1914, p. 128). Apart from the normal ornaments he wears the Kiritta crown on his head because he is a carnation of lord Vishnu. At some places the shape of Kurma avatar is looks like a normal turtle.



**Fig. 6.8**



**Fig. 6.9**

Fig. 6.8: Illustrating the view of ‘Samandhar Mathan’ a mural painting from the Lakshmi Narayan temple at village Kaul [Photograph] by Kaur, Tejinder

Fig. 6.9: Kurma Avatar from the Shivala of Rani Moora at Pul Kanjari near Amritsar [Photograph] by Kaur, Tejinder

When, we analyze the above given murals (Fig. 6.8 & 6.9) of greater Punjab, these are personify the Kurma avatar of lord Vishnu clearly. The iconic features i.e. a structure of turtle can be notifying under the rode of churning, on which lord Vishnu is sitting. As Kurma is an incarnation of lord Vishnu, the features of Kurma avatar are very clear. It is a one faced idol with four arms. He is holding the attributes i.e. shanka, gada, lotus flower, and chakra in hands. He is also wears the kustabha, kritia crown, blossoms garland, with other jewellery. He is sitting on a lotus throne in padam asan in both wall paintings. The attires of deity are of yellow color. Therefore, it is understandable from the murals that Kurma avatar of lord Vishnu is illustrating very well in the murals of greater Punjab.

The similar wall paintings that are depicting Kurma avatar of lord Vishnu can be seeing on the wall of Bandharia’s Temple at Batala, Temple of Mai Rajji at Hundaiya, as well as on the fortification of Raja Sahib Dayal’s temple at Kishankot.

#### ❖ **Varaha Avatar**

Lord Vishnu is appears in the figure of a ‘Boar’ to protect the earth from the control



of the evil spirit Haranyaksha (Gupte, 1972, p. 29). The Varaha avatar is illustrating in the greater Punjab" s murals as a man-boar. The form of Varaha avatar is depicting as a standing human figure with head of boar (Deva, 1984, p. 20). As per the 'silparatna', the special features of the avatar's are that he is wearing Krittia crown, flowers garland, four-armed deity, uplifted the goddess earth on his tusk or above the head (Pimenta, p. 133), holding sankha, wheel, lotus, and gada (Gupte, 1972, p. 92). The eyes of the Varaha incarnation are looks like the expanded lotus and saints are preaching hymn around him (Rao, 1914, p. 129).

The wall painting that is associates with the boar avatar of lord Vishnu is traces (Fig. 6.10) from the wall of dera Uadasian at village Jamsher of district Jalandhar. In this mural, the iconography of boar avatar is very coherent. Firstly, the lower part of the deity is of human being and the upper part i.e. face is associates with the boar. It is a four-armed deity, which is holding shanka in his upper right hand and gada in his right upper hand. With the lower right hand, he is holding the demon from his hairs. He is wearing the gold kritia crown, kustabha in neck with other minor jewellery. His eyes are similar as the expanded lotus leaf, which is a special feature of varaha avatar. He is holding the earth on his tusk. He is wearing a knee length dress, which is tied with other cloth on the hip. The scene is illustrating on the sea, in which lotus flowers and other vegetation can be identifying. The devotees on the both side of idol are paying their admiration to the divinity by Namaskara mudra. The demon is falling on the ground. All the features of a demon are notifying in this wall painting. It includes animal ears, horn on head, broad-opened eyes, and elephant teeth in his mouth, long red tongue, and curly hairs.



**Fig. 6.10**



**Fig. 6.11**

Fig. 6.10: Illustrating the Boar avatar of lord Vishnu, a wall painting from the Dera Uadasian at village Jamsher of district Jalandhar [Photograph] by Kaur, Tejinder

Fig. 6.11: Varaha avatar, from the wall of Shri Sawan Mal Aggarwal Sen. Sec. School Zira [Photograph] by Kaur, Tejinder

The subsequently mural painting (Fig. 6.11) of Varaha avatar is found on the wall of Shri Sawan Mal Aggarwal Sen. Sec. school at Zira. It is depicting on the earth, the small walls of terrace and vegetation in the background are providing a stage to the image. In this wall painting, the iconography of Varaha avatar can be identifying from the boar-man structure of the idol. It is a four-deity incarnation. He is protecting goddess earth by picking it up on his tusk. He is holding the armaments of lord Vishnu i.e. Chakra, shanka, gada, and lotus flower in his hands. It is because that Varaha avatar is the third incarnation of lord Vishnu. The gold Kritia crown, Kustabha in neck, aroma flower garland around neck, yellow attires are the other iconographic features. The evil spirit of demon is lying on the ground and his armament (gada) is letting down from his hand. The deity is standing on his body in 'Alidham posture'. 'Alidham' posture is that in which the deity brought forward his right leg and the left stays backwards (G u p t a , 2 0 0 2 , p . 1 3 3 ). The script in Gurumukhi language is also strong the augments. According to Ramayana, the lord Brahama appears as a Varaha avatar to protect the goddess earth. While as per other epics like Garuda Puran and Vishnu purana the varaha avatara is associates with the both deities i.e. Vishnu and Brahma (Rao, 1914, p.129).

The mural paintings that are associates with the Varaha avatar can be tracing from the other sites also. It includes, Bandharia's Temple at Batala, the façade of Bania's haveli at Kairo, Gayara Rudri temple at Pundari, Shivala of rani Moora at Pul Kanjari near Amritsar.

#### ❖ **Narsimha Avatar**

The 'Man-Lion' form of lord Narasimha, an incarnation of Vishnu is appears from a pillar to protect the life of Bahgat Parlahad (great devotee of lord Vishnu) and to kill the demon king Harnakishpu (Pimenta, p. 62).



**Fig. 6.12**

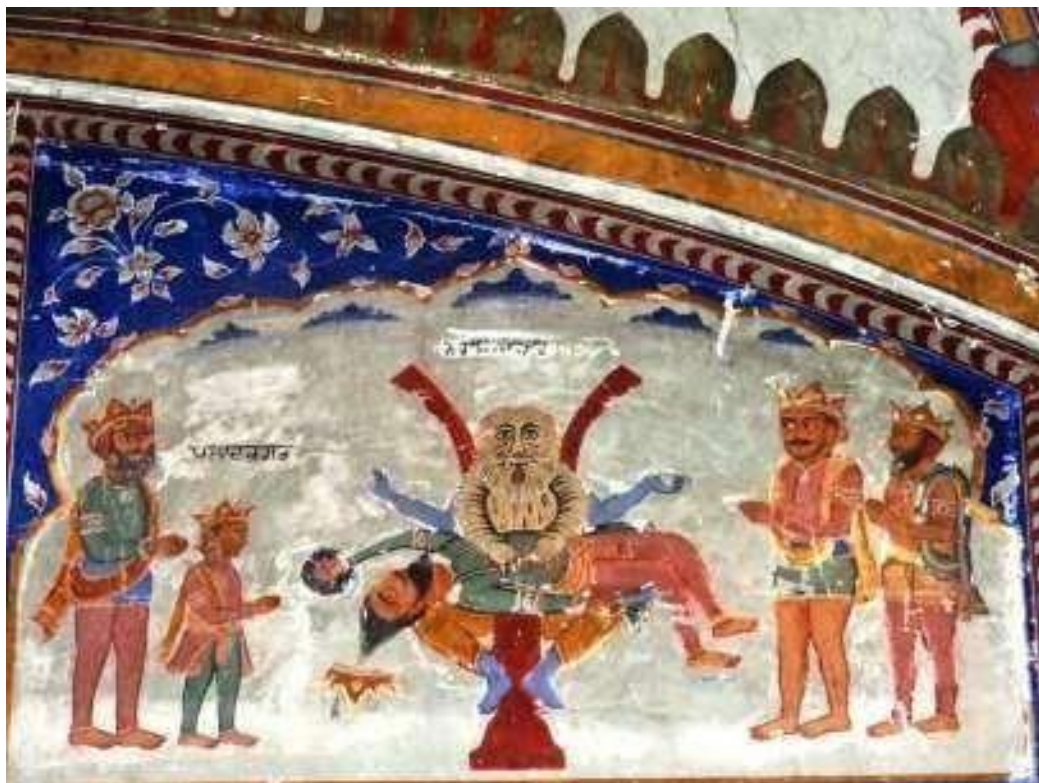
Fig. 6.12: Illustrating Vishnu's Incarnation 'Narsimha', a mural painting locates from the wall of Shri Sawan Mal Aggarwal Senior secondary school at Zira [Photograph] by Kaur, Tejinder

As per the Puranic descriptions, demon Harnakishpu had acquired various fortunate things from Lord Brahma. It includes that he could not be killed inside the house or outside the house, neither by a human nor by an animal, neither in the day nor in the night. Even, any weapon could not injure him (Rao, 1914, p. 149).

The other iconic features of the Narsimha avatar are four hands. In both backhands, he holds shanka (conch) and Chakra (wheel). The front right hand is in abhaya mudra (protection pose) while the left one is in varada mudra (boon giving pose) (Gupte, 1972, p. 93).

The mural painting (Fig. 6.12) is locates on the wall of Shri Sawan Mal Aggarwal senior secondary school at Zira. In this wall painting, the structure of Narsimha avatar is depicting as a human body with lion head. It is the major iconographic feature of Narsimha avatar. The next ichnographic element is four hands of the deity. On the

backside of the main figure, the cracked pillar is point up that demonstrates the story of Narsimha incarnation. He is sitting on a throne in Lalita Asan. The 'Lalita Asan' is that in which the deity is sitting on a throne and his right leg is folded and the left one is hanging down (Gupta & Asthana, 2002, p. 141). The lord kept the demon on his thighs and opening the belly of demon with his hands. Here, the figure color of the god is red that is relates with the deity's attire (Rao, 1914, p.151). The body of the demon is slowing down. His crown and armaments are dropping down. Bhagat Parladh is sitting on the right side of the deity while a woman is standing on the right side of the avatar. It is assuming that this form is could be goddess Lakshmai, the spouse of lord Vishnu. Hence, this wall painting is demonstrating the iconography of Narsimha avatar of lord Vishnu.



**Fig. 6.13**

Fig. 6.13: Narsimha Avatara of Lord Vishnu, a wall painting from Gurudwara Baba Bir Singh at Naurangabad [Photograph] by Kaur, Tejinder

The subsequently wall painting (Fig. 6.13) is located from the wall of Gurudwara Baba Bir Singh at Naurangabad. In this wall painting, Lord Narsimha is sitting in an 'Utkutika' posture. 'Utkutika' is a position of sitting, in which the deity is revealed sit

with the heels carrying together (Gupta & Asthana, 2002, p. 142).

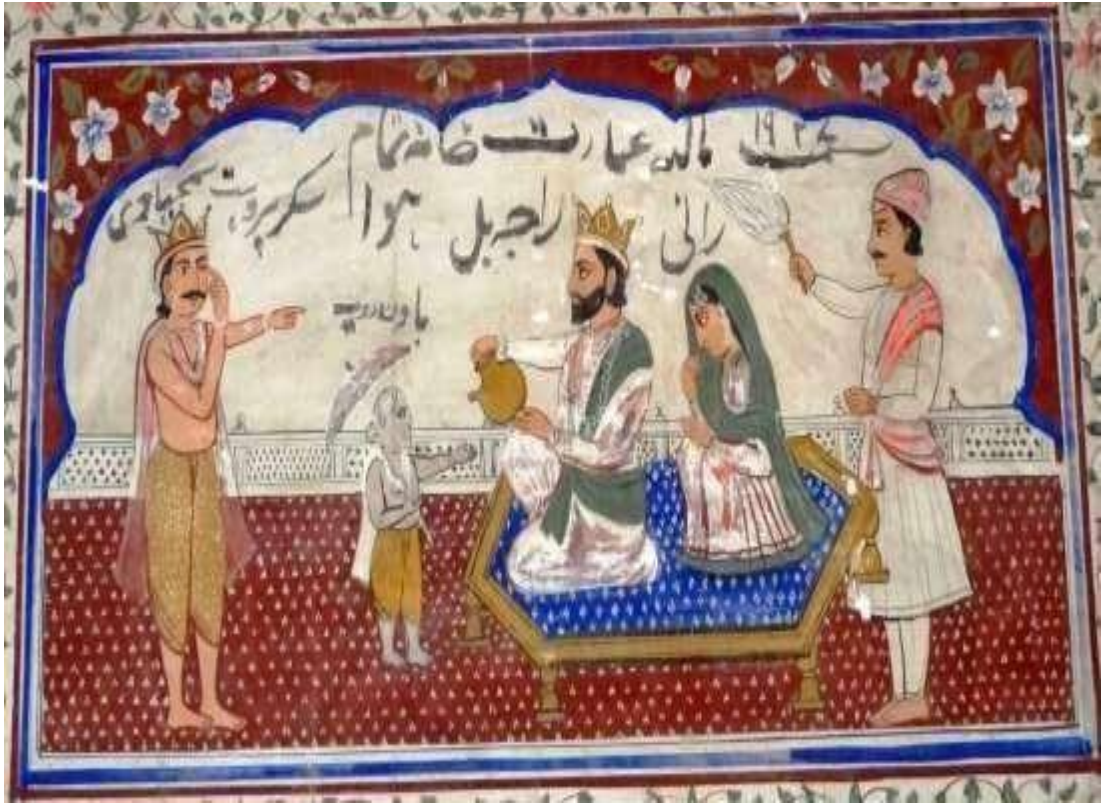
The man-lion form and four arms are major iconographic elements of Narsimha avatar, which are demonstrating in this wall painting. The wrecked pillar on the back of the man-lion form and yellow attires is the next iconographic characteristic of the avatar. Lord kept the demon on his thighs and scratches the bally of evil spirit. The demon is dying and his weaponry and crown is collapses down. Bhagat Parlahad and other spiritual forms are paying homage to the lord. Therefore, this wall painting is successfully reveals the iconography of lord Narsimha.

The other wall paintings of the 'Harnakispu Vadh' can be located from the Bhandaria's Temple at Batala and temple of Rani Chand Kaur at Fatehgarh Churia. Shivala at Pul Kanjari near Amritsar, temple of Narbadeshwar at Tira Sujanpur, Shri Ram temple at Batala, Gugga Mari at village Chappar, the Dera Baba Dhyana Das ji at village Samrawa near Phillor, Gurudwara Pothi Mala Sahib at Guru Har Sahai, Shiv temple at village Bopara (Bhiwani).

#### ❖ **Vamana Avatara**

'Vamana avatara' is a small dwarf form of lord Vishnu. Aditi, lord Indra's mother, requested to Lord Vishnu to deprive the realm of Indra from Bali (Pimenta, p.63). Then, Lord Vishnu was born as her (Aditi) son. Bali was known for his sacrifices and donations. The Vamana asked to Bali for some land for himself as a donation. Bali allowed the vamana avatar to get the land by moving three steps. Then the dwarf form of lord Vishnu took the enormous figure and covered the whole earth in his first step. During second step, he covered the space in-between earth and heaven. With the final and third step, he covered the entire heaven. Therefore, the Vamana avatar is also famous as 'Trivikrama'. The kingdom of Bali was relinquished to lord Indra.

As per the Sanskrit epics, the size of the Vamana Avatar is according to Panch-tala measurement and the other features are two arms deity, holding kamandala and umbrella in his hands (Rao, 1914, p. 163). His hair was tied up on his back neck in the form of a bun and he wears 'Kundal' in his ears, a sacrosanct strand around the body, wears deer-skin or yellow color attires (Deva, 1984, p. 22). He is also carrying a book with him and his abdomen is bloated and big. These are the iconographic characteristics of Vamana avatar of lord Vishnu.



**Fig. 6.14**

Fig. 6.14: Vamana Avatar of Lord Vishnu, a mural from the Samadhi of Baba Mohar Singh at Tanda [Photograph] by Kaur, Tejinder

The Vamana Avatar of lord Vishnu (Fig. 6.14) is located on the wall of Baba Mohar Singh's Samadhi at Tanda. In this wall painting, 'Vamana avatar' in the form of a Brahman is receiving alms from emperor Bali. The structure of Vamana avatar is very small. It is only 56 angulas (Gupte, 1972, p.32). The emperor is sitting on a throne and his wife is sitting behind him. Both the royal authorities are wearing precious jewellery. A person is doing flywhisk to the royal people. The small wall of the terrace, red carpet on the floor, and hexagonal throne of gold and blue velvet are exemplifying that it is a court scene. The king Bali is pouring water from a gold vessel on the left hand of avatar. This ceremony proves that royal leader Bali is ready to gift the things that the small Brahman will ask. The incarnation of Vishnu is holding an umbrella in his right hand. He is wearing yellow dhoti and wearing a white cloth on the shoulders. All the elements in this mural are associated with the iconography of Vamana Avatar.



**Fig. 6.15**

Fig. 6.15: Vamana Avatar receiving alms from Bali, from the Dera Uadasian at village Jamsher [Photograph] by Kaur, Tejinder



**Fig. 6.16**

Fig. 6.16: Vamana Avatar of lord Vishnu, a wall painting on the wall of Shivala at Pul Kanjari [Photograph] by Kaur, Tejinder

The next wall painting (Fig. 6.15) is also presenting the Vamana Avatar of lord Vishnu. It is located on a wall of Dera Usdasian at village Jamsher of district Jalandhar. In this wall mural painting, king Bali is sitting on his throne and he puts his feet on a small dais. Another royal person is standing behind him. Both the royal people are wearing red and green attires. They are also wearing crowns on their heads with other jewellery like necklace, armlets, wristlets, earrings, and others. The jewellery is made from the gold and embellishes with the pearls and luxurious stones. The Vamana avatar is standing on the threshold of the fortress. King Bali is transferring water on the hands of dwarf avatar. This ceremony is testimony for the bestow nature of king Bali. The height of the Vamana avatar is half as comparative of other human forms. As comparative to the murals of identical subject matter that found on other sites, the form of Vamana avatar is depicted as a royal person instead of a brahman. He is wearing a crown of gold and precious stones, armlets, kaustubha, and fragmented garland. All the jewels are associated with the lord Vishnu. The Vamana avatar is fifth incarnation of lord Vishnu, so these jewellery pieces are also used as iconographic features of this avatar. There is an umbrella on the head of the dwarf form. Here, the umbrella is also very much ornamented as comparative to the other mural paintings. Apart from the above-discussed iconographic feature of vamana avatar, the bloated belly, and clothing of yellow color

are the other specific iconographic elements.

A Cyclops (one-eyed person) person is standing behind the form of avatar. He is alerting the king by Tarjani-mudra of his right hand. The white domed architecture in the background and lush green trees behind the court wall are illustrating it as an indoor scene. The clouds in the sky are demonstrates about the mischief.

Another example of Vamana Avatra's presentation is tracing on the wall of Rani Moora's Shivala at Pul Kanjari near Amritsar (Fig. 6.16). In this mural painting, Vamana avatar of lord Vishnu is presents as an old man, rather than a young one. As usual, the king is sitting on a throne with her queen and water-pouring ceremony is going on. The iconic features of Vamana avatar are very clear i.e. dwarf form, bloated belly, bun of hairs on backside, long beard, kundal in ears, white and yellow clothes, as well as umbrella in his hand. Therefore, from the above study of different murals, the iconography of Vamana avatar in the Punjab murals is incredibly acceptable.

Similar wall painting can be locating from Shri Sawan Mal Aggarwal Senior Secondary School Zira, temple of Bandhari at Batala, Shakti Dehra temple at village Gand-dehra of district Chamba.

#### ❖ **Parashurama Avatar**

'Parshurama' denotes Rama with a combat axe (Pimenta, p. 64). This avatar of lord Vishnu exists to exterminating the Kashatriya caste and the story of Parashurama Avatar is narrates in the Vishnu Purana (Rao, 1914, p. 181). Parshurama is a two-handed deity with 120 angulas height (Gupte, 1972, p. 33). The jata crown on head, a consecrated yarn on the upper body, and deer skin or yellow and white clothes as his attires, bow and arrow and an axe as his armaments, are the other major iconographic features of the incarnation (Rao, 1914, p. 185-186).

The following wall painting (Fig. 6.17) is demonstrates the Parshurama incarnation of Vishnu. It is locates on the wall of a small room, which is situates on the first floor of Lala Bal Mukand's haveli at village Kairo of district Bhiwani. Lord Parshurama is standing in 'Alidham mudra'. He is holding a fighting axe in his hands and hangs up a dhanusa (bow) on his left shoulder. Apart from yellow and white clothing, he is also wears a holy string on his upper body. A crown on the head of Parshurama symbolizes that he is either a spiritual deity or a royal personality. He is also wears an 'Aksamala' of black beads and a necklace of gold around his neck. The height of



Parshurama is also more than another form. The form of Parshurama is also identifying by the script, which is written near his head in Devanagari script. All these elements are the iconographic characteristics of Parshurama avatar of Lord Vishnu.



**Fig. 6.17**

Fig. 6.17: Parashurama Avatar of lord Vishnu, a mural from the haveli of Bal Mukhand Ji at Village Kairo [Photograph] by Kaur, Tejinder

Bandharia's Temple at Batala, Shivala of Rani Moora at Pul Kanjari near Amritsar, Chopal of village Kithana, façade of Bania's haveli at Kairo are the other edifices, where, the similar wall paintings can be tracing.

#### ❖ **Rama Avatara**

'Rama avatara' is the next incarnation of lord Vishnu, Who killed the evil spirit of Lanka's sovereign Ravana (Pimenta, p. 65). Rama is a two-armed deity who is carrying bow in his left hand and an arrow in his right hand and sometimes he carries a sword (Gupte, 1972, p. 33). The height of lord Rama is madhyamadasa-tala that is 120 angulas and his attires are stately including Kirita crown on his head, kundals in ears, and other ornaments (Rao, 1914, p. 189). Apart from these iconographic rudiments, his wife Sita, brother Lakshman and his follower 'lord Hanuman' are also illustrated with him. The figure of Lakshman is always made with dasa-tala measurements i.e. 116 angulas and the form of Hanuman is saptatala i.e. 84

angulas (Rao, 1914, p. 190). The Hanuman is king of monkeys. With the help of all these iconographic feature, lord Rama an incarnation of Vishnu can be identifying very easily in the murals of greater Punjab.



**Fig. 6.18**

Fig. 6.18: A wall painting from the wall of Baba Mohar Singh's Samadhi at Tanda [Photograph] by Kaur, Tejinder

The wall painting in which lord Rama is breaking the bow is located from the Samadhi of Baba Mohar Singh at Tanda. The description is written with the painting in Gurmukhi script. Lord Rama wears ochre yellow colored cloak with chuaridar payjami of brown color. He wears angrakha (cloth around the waist) of white color too. His facial features are sharp and he wears crown on head, kundal in his ears, and pearls chain around his neck. He is breaking a bow while a broken bow is also fallen on the blue carpet. He is carrying some arrows and a sword around his waist and armor (shield) on his back. A halo behind the head of the deity demonstrates the spirituality of lord Rama. All these elements in the mural are the iconographic features of lord Rama. Apart from these iconic features Laxman, lord Rama's brother is standing behind him. He is wearing a grey cloak with white chuaridaar payjami. He also wears a crown on his head and other jewellery i.e. kundal and necklace. He is also carries a sword and shield. From all these characteristics, the iconography of lord Rama can be analyzed in the murals of Punjab.



**Fig. 6.19**

Fig. 6.19: Ram Darbar, a mural from Pindohari Mahanta De [Photograph] by Kaur, Tejinder

The next wall painting that describes about the iconography of lord Rama, is tracing from the Pindohari-Mahanta-De near Hoshiarpur. In this mural painting, Lord Rama and his wife Sita are sitting on a 'Vimalasana'. The Vimalasana is a hexagonal shaped throne and a stumpy bench kept before the deity for insertion offerings (Gupta & Asthana, 2002, p. 143). As Lord Rama as an incarnation of Vishnu, therefore he wears a crown on his head, a flower garland, and kaustubha around his neck, kundal, armlets, and wristlets. All these jewellery pieces are iconographic or identification elements of lord Vishnu or his incarnations. The halo behind the head of the lord Rama, and an umbrella on the head are portrays about the spiritual power of lord Rama. The presence of Laxaman and Hanuman is also elaborates the iconic study of this incarnation of Vishnu.

Apart from the Ram Darbar, Lord Rama's brother Laxman on deathbed, Rama and Laxman on the shoulders of Hanuman, marriage occasion of lord Rama, and Lanka war are the other subject matter that are illustrated in the murals of the greater Punjab. Bandharia's Temple at Batala, temple of Rani Chand Kaur at Fatehgarh Churia, Shri Ram temple at Batala, Bairagi Thakurdwara at Ram Tatwali, Bada Mandir Badasoo

(Patiala), Samadhi of Lala Balak Ram, Jamuna Das at Jagadhari, are some other edifices where the wall paintings of lord Rama can be tracing.

#### ❖ **Balarama Avatara**

Balarama was the elder brother of Lord Krishna. When lord Vishnu appears in the form of Balarama, he killed a number of evil spirits that includes the chimpanzee Dvidida and the devil Dhenuka (Pimenta, p. 66). The height of Balarama is calculates as per the madhyama-dasa-tala i.e. 120 angulas, complexion should be white, attires are of red color, he is carrying a hala (Agricultural instrument) in left hand and musala in right hand (Rao, 1914, p. 201). He is wearing kundala only in one ear (Rao, 1914, p. 201).

The mural painting (Fig. 6.20) that is relates with the iconographic study of Balarama avatar is tracing from the Shiv Shakti temple at chattarari. The Balarama is standing in the middle of the painting and carrying a hala in his left hand and musalain the right hand, which are the attributes of him. The attires of lord Balarama are red and green while of lord Krishna are of yellow and red color. His body color is also white in this mural while the color of lord Krishna is blue. The face of the Balarama is in profile view. A long white flowers garland around his neck identifies the form as Vishnu's Incarnation. Apart from garland, Kustubha, crown with precious stones, kundala in an ear, armlets and wristlets, huge human structure of Balarama, anklets around ankles, and sharp facial features are the other iconographic features of lord Balarama. Lord Krishna is standing behind him. A woman is also standing other side. The face complexion of this female figure is yellow. The yellow complexion is associates with the Revatidevi, who is the wife of Lord Balarama (Rao, 1914, p. 202). Therefore, she is the wife of lord Balarama. She is also wears royal costumes of red and blue color and the precious jewellery. She is holding a pitcher. She is bringing food for the Balarama as he is working outside. From the above said elements, the iconic study of eighth incarnation of Vishnu is understandable. It is also concludes that the artists who worked in the greater Punjab as mural painter, they are very much aware from the iconographic features of the incarnation of lord Vishnu.



**Fig. 6.20**

Fig. 6.20: Lord Balrama with lord Krishna, a mural painting from the Shiv Shakti temple at Chattarari [Photograph] by Kaur, Tejinder

Bandharia's Temple at Batala, Thakurdwara at Ram Tatwali, Rani Chand Kaur's haveli at Pehowa, Radha Krishna temple at Dada Siba are the other edifices where similar wall paintings can be notifying.

#### ❖ **Krishna Avatara**

As per Sanskrit language, 'Krishna' means dark, the color of lord Krishna is blue, and he wears attires of yellow color (Pimenta, p. 67). His principal consort in this incarnation is Rukmini (Pimenta, p. 67). She is always standing on the right of Krishna and holds a lotus bud or flower in her hand (Deva, 1984, p. 23). The height of the Krishna is measures according to Madhyama-dasa-tala i.e 120 angulas, his body skin tone is black, and color of attires is red, adorned with a number of precious ornaments that includes kirita crown, his hairs should be tie up in a knot on the top of the head (Rao, 1914, p. 203). His wife Rukhamini's skin tone is golden-yellow, and holds a lotus flower in her left hand (Rao, 1914, p. 203).



**Fig. 6.21**

Fig. 6.21: Krishna Rasa Lila, a wall painting from the Bhandaria's temple at Batala [Photograph] by Kaur, Tejinder

The mural that is presenting "Krishna Rasa Lila" (Fig. 6.21) is tracing from the wall of Bhandaria's temple at Batala. The lord Krishna is standing in the middle of the painting. The standing position in which lord Krishna is standing is famous as 'Tribhanga' mudra. In tribhanga mudra the perpendicular axis of the human body are kaput at two positions to give three bends to the whole body – one is at the hip joint and the second one is on the neck (Morre, 1977, p. 114). His right leg slung carelessly in front of the left leg. The trees on the both sides are providing a chattari to Krishna. He is playing a flute. The black skin tone of the avavtara, yellow colored apparels, crown with peacock feathers, kustubha in the neck, long garland of white flowers, long kundala is the ears, and other jewellery pieces are the iconographic elements in this mural painting. The white cows on both sides of lord Krishna are the next iconographic features of the avatara. The consort of lord Krishna is identifying by the lotus bud, which she is holding in her left hand and with the right hand she is doing flywhisk to the Krishna. She is standing on right hand side of avatara. The female standing on the left side is Satayabhama. She is also doing flywhisk to the Krishna. Two other women are also standing with Lord Krishna and Rukhmani. All the females

are well dressed and wear ornamented jewellery. Two women are holding platters of sweet dish. The white background of the painting is unadorned. The flow of the draperies and color repetition illustrates the flow in the painting. Thus, the iconic study of Krishna avatar is very much comprehensible in the murals of Punjab.



**Fig. 6.22**

Fig. 6.22: Krishna Rasa Lila, a mural from Samadhi of Baba Mahesh Das ji Pindhori Mahanta De near Gurdaspur [Photograph] by Kaur, Tejinder

The subsequently wall painting of similar subject matter is located from the Samadhi of Baba Mahesh Das ji at Pindhori Mahanta de. Here, the lord is presented as two arms deity. The iconographic characteristics related with Krishna avatar of lord Vishnu are identifying in this mural. The first one is the skin tone of lord Krishna i.e. of blue color. The next one is crown with the peacock feather and the flute in left hand. He kept his right hand on his waist. He is standing in tribhanga posture. His spouse is standing on his right side. She is identifying by the halo behind her head. Both are standing on a lotus flower. The other iconographic marks of Krishna avatar are also identifying in this painting. It includes the halo behind the head of Krishna, kustubha and long garland of white fragrant flower in his neck, kundala in the ears with other precious jewellery. Other women are the gopis who are playing Rasa Lila with the Krishna.

The cow as an icon is associated with the lord Krishna. Hence, the next theme 'Krishna as cowherd' is also present in the murals of greater Punjab. The mural associated with this content is situated on the wall of Baba Fateh Singh's Samadhi (Fig. 6.23) at village Kale Ghanapur. In this wall painting, Lord Krishna is depicted as an adolescent boy. He is sitting under a tree on a stone. He is keeping his right leg that is folded from the knee, on the left one. He is playing flute with his mouth and hands. The garments of Krishna are very simple. The adoration style is missing here. However, the iconographic features that are the identity mark of the avatar are flute, bun of hairs on the head, and cows are present in this wall painting.



**Fig. 6.23**



**Fig. 6.24**

Fig. 6.23: Lord Krishna with the flock of cows, a mural from Samadhi of Baba Fateh Singh at village Kale Ghanapur, Amritsar [Photograph] by Kaur, Tejinder

Fig. 6.24: Lord Krishna uplifting the mount Govardhan, from the walls of Bhandarian da mandir at Batala [Photograph] by Kaur, Tejinder

The next wall painting 'Krishna uplifting the mount Govardhan' (Fig. 6.24) is tracing from the wall of Bhandaria's temple at Batala. The color of Krishna's complexion is black. He is standing in tribhanga pose and uplifting the mount with the small finger of his right hand. Lord Krishna is playing flute with the left hand and he is wearing yellow, green, and red attire. The crown with a peacock quill, kushubha as a neckpiece, kundal in ears, armlets, wristlets, and silver anklets are the iconographic elements of



Lord Krishna. The cows are also taking shelter under the mountain. The cranes in the dark black clouds represent the harsh weather.



**Fig. 6.25**



**Fig. 6.26**

Fig. 6.25: Mural painting from the Chattari of Seth Nand Ram Katla at Bhiwani presenting 'Lord Krishna protecting people of harsh weather' [Photograph] by Kaur, Tejinder

Fig. 6.26: From haveli of Lala Brabhu Dayal at village Hetampura (Bhiwani)  
[Photograph] by Kaur, Tejinder

The subsequently wall painting (Fig. 6.25) is located on the roof inside of Seth Nand Lal's chattari at Bhiwani. This wall painting is telling the story of Lord Krishna protecting the people of Muthra from the harsh weather. Here, Lord Krishna is depicted as a four-armed deity. He is standing in tribhanga posture. He is wearing heavy draperies. He is also wearing a crown with peacock feather. The Krishna's body color is dark. He is uplifting a mountain with his right backhand while the left backhand is in varada mudra. With both front hands, he is playing a flute. On the left-hand side of Lord Krishna, a devotee is paying his honor to the lord. On both sides of Lord Krishna, cows are standing and looking upwards to Krishna. The four people are standing on his backside. They are holding sticks in their hands. They kept the sticks upwards and pretending as they are supporting Lord Krishna to lift up the mount. Hence, the artists of greater Punjab successfully depicted the iconographic features of Lord Krishna in Punjab murals.

Similar wall paintings are notified on the wall of Chindi Lal Vohra's Chattari at Bawal. Bandharia's Temple at Batala, temple of Raja Sahib Dayal at Kishankot, temple of Rani Chand Kaur at Fatehgarh Churia, Shri Ram temple at Batala, Bairagi Thakurdwara at Ram Tatwali, Bada Mandir Badasoo (Patiala), Samadhi of Lala Balak Ram, Jamuna Das at Jagadhari are the other buildings where the similar wall paintings are available.

The next wall painting (Fig. 6.26) of Lord Krishna is located from the façade of Lala Brabhu Dayal's haveli at village Hetampura of Bhiwani district. In this wall painting, Lord Krishna and Radha are wearing modern attire. Radha wears a plain sari of blue color and Krishna wears a red choga and yellow cloth on the shoulder. Both are sitting on modern furniture. They are wearing modern kind of crowns with least jewellery pieces. He is playing a flute and there is a peacock feather in the Krishna's crown. The body tone or complexion of Lord Krishna is blue. These are the iconic features of Krishna. Thus, this painting also depicts the Krishna's iconography.

The subsequently wall painting (Fig. 6.27) is traced from the Gurudwara Pothi Mala Sahib at Shri Hargobindpur. It is an indoor scene. The Lord Krishna is sitting behind the porch wall. A mammoth round pillow provides a support to Krishna. The

iconographic features of Lord Krishna are the crown with peacock feather, flute in right hand, lotus buds in left hand, kundals, perfumed garland, sharp features, blue skin tone, and tilak on forehead. Pearls and precious stones in the jewellery are demonstrating the royal connection of lord Krishna. Therefore, from the above study the iconographic features of ninth incarnation of lord Vishnu can be identifying in the murals of greater Punjab.



**Fig. 6.27**

Fig. 6.27: Lord Krishna from Gurudwara Pothi Mala Sahib at Guru Har Sahai [Photograph] by Kaur, Tejinder

Krishna Subjugating the Serpent Kalia, Vastra Haran, Rasa Lila, Krishna killing the demon Putana, Kansa Vadh, Bakasura Vadh are the other subject matter associates with lord Krishna, which are depicting in the murals of greater Punjab.

#### ❖ **Kalki Avatar**

The tenth avatar of the lord Vishnu is ‘Kalki avatara’, which is yet to come (Pimenta, p. 68). As per Agni-purana, this incarnation of Vishnu shall appear in Kali-yuga (Rao, 1914, p. 221). The deity should be the face of a horse and the body of a man with four arms, and it should be an ordinary Vishnu image with carrying Sankha, chakra, Khadga, khetaka or should carry dhanus and bana, or Kalki should be two arms deity (Rao, 1914, p. 223).

The Kalaki avatar is represents as a white horse with wings and an umbrella on the horse back. Although, no one is sitting on the horse but a four arms deity is holding

the lead rope or head collar rope with his right front hand. This wall painting (Fig. 6.28) is tracing from the Bal Mukand's haveli at village Kairu. The Kalki avatar of lord Vishnu wears the similar jewellery and holding the similar armaments, which lord Vishnu himself wears and holds. It includes the chakra on left backhand, Gada in the left front hand, and shanka in the right backhand. He is also wearing Kritia crown on his head and kustubha in the neck. His attires are yellow and green. Even, the inscription on the painting in Devanagari script elaborates about the Kalki avatar.



**Fig. 6.28**



**Fig. 6.29**

Fig. 6.28: Kalki Avatar, a mural from Bal Mukand's Haveli at Village Kairu [Photograph] by Kaur, Tejinder

Fig. 6.29: 'Kalki Avatar', a wall painting from Shri Sawan Mal Aggarwal Senior Secondary School [Photograph] by Kaur, Tejinder

The next wall painting (Fig. 6.29) is tracing from Shri Sawan Mal Aggarwal senior secondary school, Zira. In this wall painting, the form of deity is not present. However, the winged horse is arrives and brings the message that Kalki avatar will be arrived soon. The description on the wall painting in Gurumukhi script will also predicted the arrival of Kalaki. The three chief deities i.e. Brahma, Vishnu, and Shiva are welcoming the avatar. The color of the horse is brown rather than white. It could be possible that the artist who worked here was unaware of the color or maybe he used the brown color purposefully. The umbrella on the horse back symbolizes the presence of spiritual soul. The horse is arrived in the fields. The lord Shiva bowed his head while the lord Vishnu is looking upwards. Maybe the avatar is coming and he is present out of the fame. Whatever it is, but the iconographic features of Kalki avatar are identical in this mural.

The subsequently wall painting of Kalki avatar (Fig. 6.30) is tracing from the Sheesh Mahal Patiala. In this mural painting, the Kalki avatar is arrived on the earth with his winged horse of white color. He is two arms deity and the skin tone is very much similar to lord Krishna i.e. Dark blue. He is wearing yellow and red clothing. He is wears Kushtubha and white flowers garland around his neck. He is also adorns with the crown and a golden halo is behind his head. He is holding a Khadga in his right hand while with the left one he is holding the lead rope of his horse. He is also wears Kharama (wooden shoes) in his feet and heavy gold anklets in both ankles. The horse is also adorns with the red velvet cloth and other ornaments. Thus, the painting is successfully elaborates the iconic characteristics of Kalki avatar of lord Vishnu.



**Fig. 6.30**

Fig. 6.30: Kalki Avatar, from Sheesh Mahal Patiala [Photograph] by Kaur, Tejinder  
The other wall paintings of Kalaki avatar can be notifying on the walls of Bandharia's temple at Batala, temple of Rani Chand Kaur at Fatehgarh Churia, Shri Ram temple at Batala, Bairagi Thakurdwara at Ram Tatwali, Bada Mandir Badasoo (Patiala), Samadhi of Lala Balak Ram, Jamuna Das at Jagadhari.

### **6.2.1.2 Lord Hanuman**

Hanuman is a two arms deity with face of monkey and the lower body of human being or in the form of a Chimpanzee. He is a devotee of lord Rama. Lord Rama is an incarnation of Lord Vishnu. Therefore, the Hanuman is associates with the Vaishnava sect of Hinduism. Most of the times, he was depicted with Lord Rama and his associates. However, few people worshipped him as an individual deity. He is

carrying a huge gada (mace or club) and a saffron flag while he is illustrated with goddess Durga (wikipedia). He is also wearing a golden crown, and his body is muscular (Mahavidya, 15/04/2008).



**Fig. 6.31**



**Fig. 6.32**

Fig. 6.31: Lord Hanuman, from the façade of Chander Bhan's haveli at Bhiwani [Photograph] by Kaur, Tejinder

Fig. 6.32: Hanuman with Lord Rama's family, from the Samadhi of Mahant Mangani Ram at Amritsar [Photograph] by Kaur, Tejinder

The mural associates with lord Hanuman (Fig. 6.31) is tracing from the outerwall of Shri Chander Bhan's haveli located near Bhootan Wala Gate, Bhiwani. Lord Hanuman is a two-armed deity, who is taking Lord Rama and Laxman on his shoulders. The body of Hanuman is very huge and muscular as compare to Lord Rama and Laxman. His face looks like a monkey's face, wide-open eyes, long nose, wide mouth, as well as a long tail. He is wearing red, yellow, and black clothes. His ornaments include a golden crown on his head, golden band around neck, plain wristlets, and heavy anklets with ghungroos (small metallic bells). All are these features are the iconographic features of lord Hanuman.

The next wall painting (Fig. 6.32) of Lord Hanuman is tracing from the wall of Mahant Mangani Ram's Samadhi at Amritsar. In this wall painting, Lord Hanuman is presenting as a devotee of Lord Rama. The mural illustrates the court scene, in which lord Rama and Sita are sitting on a throne. Lord Rama is identifying by the bow and arrows that he holds. Luxman is standing behind the Rama and doing flywhisk. Lord Hanuman is standing in front of Rama and paying his admiration to

his master by folding both of his hands. The monkey face, muscular body, red-orange skin tone, and a long tail are the major iconic characteristics. The golden crown, necklaces, armlets, and wristlets, are the ornaments of lord Hanuman. He is holding Gada (mace) in both hands. He wears red and green attires. All these elements in the mural are iconographic features of the lord Hanuman. Similar wall painting is also located on the wall of Shri Palkiana Sahib's temple at village Jaura of district Tarn Taran.



**Fig. 6.33**



**Fig. 6.34**

Fig. 6.33: Lord Hanuman carrying mount Himalayan to find Sanjeevani herb, a wallpainting from the temple of Raja Sahib Dayal at Kishankot [Photograph] by Kaur, Tejinder

Fig. 6.34: Iconic representation of lord Indra (detail of Fig. 6.9) [Photograph] by Kaur, Tejinder

The next wall painting of this series (Fig. 6.33) is tracing from the temple of Raja Sahib Dayal at Kishankot (Gurdaspur). In this wall painting, Hanuman is carrying mount himalayan on his left hand and holding a Gada (Mace, his armament) with his right hand. He is standing in pratyalidham mudra. The Pratyalidham mudra is the contrary of alidham mudra, in pratyalidham mudra the left leg is brought frontward while the right leg is pressed flipside (Gupta & Asthana, 2002, p. 133). The huge muscular body, red-orange skin tone, monkey's face and long tail are the bodily iconographic feature of lord Hanuman. The other iconographic characteristics are the red, green and yellow clothes. The ornaments such as golden crown, broad choker in his neck, armlets, and wristlets are the next level iconic elements of lord

Hanuman. All the jewels are embellished with precious stone. Hence, the artists who worked in greater Punjab as mural painters are very much aware of the special features of god and goddess.

The main shrine of Ragnath temple at Pindori Mahanta De, Samdhi of Baba Mahesh das at Pindori Mahanta De, Samadhi of Lala Balak Ram, Jamuna Das at Jagadhari, Rani Chand Kaur temple at Fatehgarh Chauria (Gurdaspur), and Hukam Singh's haveli at village Barwa are the other edifices where the similar wall paintings are available.

### 6.2.1.3 Lord Indra

Lord Indra is a popular deity of Hinduism since Vedic period. He is a four-armed deity with fair complexion and his ride is a white elephant known as 'Airavata' (Gupte, 1972, p. 50). Sometimes, the symbolic representation of Indra is depicted in the murals of greater Punjab. For the symbolic representation, a human face is illustrated with the 'Gaja' white elephant. The Vajra, conch-shell, bow, and arrow, a hook and a net are his armaments or attributes.

In the region of greater Punjab, the pictorial form of lord Indra is not very much familiar. Here, we found the symbolic representation of lord Indra in the murals. If we analyze the mural (Fig. 6.35) which illustrates the 'Samandhar Manthan' scene, we found the symbolic representation of lord Indra. This wall painting is located from the Samadhi of Nahant Mangani Ram at Amritsar. On the top left corner of the mural, we locate a human face with a white elephant (see Fig. 6.34). As we know that the white elephant named as Airavata is the vehicle of lord Indra. So, the Indra's iconography element is identifying as a white elephant.



Fig. 6.35



Fig. 6.35: Scene depicting 'samandhar Manthan' from the Samadhi of Mahant Mangani Ram [Photograph] by Kaur, Tejinder

Similar style of presentation founds on the walls of the walls of the temple Morra at village Pul Kanjari near Amritsar, Samadhi of Baba Mahesh Das ji at Pindohari Mahanta De (Gurdaspur), and from the wall of Shri Sawan Mal Aggarwal Senior Secondary School at Zira.

#### 6.2.1.4 Iconographic study of Lord Brahma in Greater Punjab's Murals

The lord Brahma is known for the originator of the cosmos. He is a four-headed and four-armed deity and shown seated on a lotus that springs from the navel of lord Vishnu (Morre, 1977, p. 111). His four heads are representing four Vedas, and four arms represent the four directions (Gupte, 1972, p. 27). As he is an old and wise personality, thus he is presents with a white beard, a script of wisdom, a rosary in his right hand presents time, a kamandalu (water pot) in another right hand as well as with a lotus flower (Gupta & Asthana, 2002, p. 55). Sometimes he holds the kurca (a brush of Kusa grass), Sruk (ladle), Sruva (spoon), and these objects are arranges differently by the artists according to the subject matter (Pimenta, p.11). His consort is goddess Saraswati and Vahana (mount) is Swan (Hamsa) (Gupta & Asthana, 2002, p. 144).



**Fig. 6.36**



**Fig. 6.37**

Fig. 6.36: Lord Brahama, a mural from the wall of Sheesh Mahal Patiala [Photograph] by Kaur, Tejinder

Fig. 6.37: Lord Brahama with his consort Sarswati, from the wall of Raghunath temple at Pindhori Mahanta de [Photograph] by Kaur, Tejinder

The wall painting that is presenting the Lord Brahma (Fig. 6.36) is tracing from the

Sheesh Mahal Patiala. In this painting, Lord Brahma is standing on a lotus flower's throne. It is mentioned in the earlier paintings that Brahma is seated on the lotus flower that produces from the navel of Lord Vishnu. Hence, it is the first iconographic feature of Lord Vishnu. The subsequently iconographic characteristics are that he is four-faced deity with four arms. He is carrying four Vedas in his four hands. His beard is white that depicts him a wise and knowledgeable personality. He is wearing a golden crown, armlets, wristlets, and necklaces of precious stones and pearls. His clothing is of red and yellow color. His face is in profile view and facial features are sharp. All these elements in the painting elaborate the iconography of Lord Brahma.

The next mural (Fig. 6.37) of this series is located from the wall of Raghunath temple at Pindhori Mahanta de of district Gurdaspur. In this wall painting, Lord Brahma is sitting in padam asan on a yellow carpet while his consort Sarswati is sitting on her vahana hansa. A round pillow behind Lord Brahma is providing a support to the Lord Brahma's back as well as illustrates the royalty or spirituality of the soul. The Lord Brahma is presenting as a four-faced deity with four arms. He is illustrated as a young man rather than an old one. The hairs of his beard are black.

Nevertheless, the form of god is identifying easily as he is holding a script of wisdom in his right upper hand, surk in lower right, sruva in upper left and a kamandala in lower left hand. Apart from these iconographic elements, sharp facial features, profile face view, appearance of Hansa (his vahana) in the frame, his ornaments i.e. gold crown, armlets and wristlets, kundals in ears, necklace of gold and red precious pearls chain in the neck are other iconographic features. His attire is of green and pink colors which are associated with the color of lotus flower. Lotus flower is related with the Lord Brahma as its throne. His consort is also holding a writing of knowledge. Therefore, the mural illustrates the iconographic features of Lord Brahma successfully.

The consequently wall painting (Fig. 6.38) is located on the façade of Bania's haveli at village Kairo of district Bhiwani. The mural illustrates the Lord Brahma. He is sitting in padam asan. The Lord is a four-faced deity with four arms. However, in this mural, we can see only three faces while the fourth one is on the back side and not visible. The deity is seated in front profile view. The idol is holding four Vedas in his four hands. The facial features are sharp but the face is round and body is bulky. He wears a gold crown and a necklace. His clothing is of green and yellow color. The

trees in the background depicts that it is an outdoor scene. All these elements are presenting the iconographic study of Lord Brahma.



**Fig. 6.38**

Fig. 6.38: Lord Brahma, from the façade of Bania's haveli at village Kairo (Bhiwani)  
[Photograph] by Kaur, Tejinder

Similar wall paintings are found on the walls of the Samadhi of Rani Jind at Bahadurpur district Hoshairpur, haveli of baba Khem Singh Bedi at Kallar Syedan (Rawalpindi), temple of Mai Rajji at Hundaiya, Shri Ram temple at Shri Hargobindpur, and some other edifices.

#### **6.2.1.5 Lord Shiva**

Lord Shiva has worshipped since 2<sup>nd</sup> century BC (Rao, 1914, p. 6). The Lord Shiva is portrayed in different forms i.e. Nataraja (dancing form), three-headed form, a form with the third eye in the middle of the forehead that denotes supreme wisdom, and Ardhnarishwar appearance (Gupta & Asthana, 2002, p. 53). The other iconographic features of Shiva are matted hair with ends up as of plaits in rope-like structure known as Jata, snakes on his body and around neck, Kaumudi (half moon) on head, necklace of human skulls, his mount (Vehicle i.e. Bull) Nandi (Gupta & Asthana, 2002, p. 54). The Trisula with Damaru, tiger skin as clothes or as asan, Jatamukuta hair-do,

rudraraksha beads as a necklace and other Jewells, sarpa-kundala in ears, and river Ganga flowing from his head are the other major iconographic elements (Gupte, 1972, p. 38).



**Fig. 6.39**

Fig. 6.39: Lord Shiva with his wife Paravati, a mural from the Samadhi of Baba Mahesh Das at Pindohari Mahanta De near Gurdaspur [Photograph] by Kaur, Tejinder

Lord Shiva with his consort Parvati (Fig.6.39) a mural is traces from the wall of Baba Mahesh Das's samadhi at Pindhori-Mahanta-De that is a famous pilgrimof Hinduism. In this wall painting, Lord Shiva (two-armed deity) and his consort are sitting on a carpet or a throne of lotus design. As per the Shiva Purana, Vishnu presented thousand-lotus flower to Shiva, as he wants to get his chakra (Gupte, 1972, p. 38-39). Therefore, this could be the reason that the couple is sitting on the lotus like carpet or throne. The geometrical design on the wall of background depicts the scene is an indoor. The major iconographic features that are identifying in this mural are the third eye (vertical position) on the middle of forehead, matted hair of brown color with braids of rope-like, kaumudi (half-moon) on the head, sarpa-kundal in ears, and a serpent around the neck. The other iconic characteristics are the different jewellery pieces made from the rudra-raksha beads. It includes necklaces and armllets. He is also

wears a long white flowers garland. His body is presents bulky, but the facial features are sharp and the dhoti (lower garment) is of yellow color. His wife ‘Parvati’ is sitting behind him. She is wearing heavy attires of brown and orange color. She is well ornaments with different Indian jewelry. Her face is depicts in a side profile while the face of Shiva is in front profile. She is helping lord Shiva to preserve river Ganga in his head. All these iconographic elements of the lord Shiva in the mural painting presents the knowledge of the artist.



**Fig. 6.40**



**Fig. 6.41**

Fig. 6.40: Shiva Family a mural from the wall of Bahandaria’s temple at Batala [Photograph] by Kaur, Tejinder

Fig. 6.41: Lord Shiva as Ardhanarishvara, a mural from the temple of Bhandaria at Batala [Photograph] by Kaur, Tejinder

The mural of Lord Shiva (Fig. 6.40) is locates on the wall of Bhandaria’s temple at Batala. In this mural, lord Shiva is preparing somras with the help of his wife Parvati. They are pouring soma rasa into an earthen pot through a fabric. The presence of Lord Karitika is symbolic and is illustrates as a flying peacock on the top right corner of the mural. His vahana Nandi is depicts in the foreground of the mural. The color of bull is white and adorn with the blanket and rope of red color. The bull ‘Nandi’ is the major iconographic character of lord Shiva. Usually, the bull is places outside of

every temple that is associated with the lord Shiva. Lord Shiva is sitting on a tiger skin. The trishna or desires are symbolically represented with the tiger skin (Gupte, 1972, p. 38). Therefore, it means that the deity is suppressing the worldly desires. He is sitting in Ardhaparyanka posture that is also famous as Maharajalila. The other special distinctiveness of lord Shiva are the brown colored matted hairs tied in a bun and the river Ganga is flowing from his hair bun. The necklace of human-skulls and serpent around the neck, sarpa-kundal in ears, armlets of rudra-raksha beads as well as the depiction of third eye are the next level iconographic features.

After that mural (Fig. 6.41) is also located on the wall of Bhandaria's temple at Batala. This mural is representing the Ardhanarishvara form of Lord Shiva. In this mural painting, the right half of the figure depicts the lord Shiva while the half left is associated with his wife Shakti or Parvati. The figure is split from the centre. The iconographic features of both deities can be identified in this wall painting. If we analyze the right half carefully, we found the major iconographic features of lord Shiva. It includes the male deity with two arms, holding trishula (his weapon) in the upper hand and a damuru in the lower one. The other attributes of lord Shiva, which are identifying as iconographic characteristics are the bun of matted hairs on head, kaumudi (half moon) on head, half third eye on forehead, sarpa-kundal in ear, serpent around the neck, and neckband of human skulls. He is wearing the clothes of tiger skin. Hence, this half of the figure illustrates the iconographic features of lord Shiva successfully. The left hand side of the figure depicts Devi Shakti, the consort of Shiva. The identical feature of Devi is the female figure. She adorns with the various kind of jewellery made from the precious stones, gold and white pearls. It includes crown, karanavali (beaded earring worn by Parvati), graiveyaka (broad necklace used by Saiva deities), hara, armlets, wristlets, waistband. She is holding Khadga in her upper hand while an aksamala (rosary) in the lower hand. Her attire is of yellow and red color. A halo behind the head of Ardhanarishvara symbolizes the unity of both deities i.e. lord Shiva and his wife Parvati. Similar wall painting of Ardhanarishvara can be traced at various places, Radhe Krishna temple at Dada Siba of Kangra district is one of those.



**Fig. 6.42**



**Fig. 6.43**

Fig. 6.42: Shiva and Parvati from the temple of Raja Sahib Dayal at Kishankot (Gurdaspur) [Photograph] by Kaur, Tejinder

Fig. 6.43: Shiva family a mural from the temple of Rani Chand Kaur at Fatehgarh Churia [Photograph] by Kaur, Tejinder

Another wall of lord Shiva is tracing from the temple of Raja Sahib Dayal at village Kishankot (Fig. 6.42) of district Gurdaspur. In this mural, Shiva is representing as a Yogi. His vahana Nandi is standing behind him. Lord Shiva is standing in tribhanga posture. He is representing as a young boy and his skin tone is white. A plain white halo behind the head illustrates the spirituality of the divine soul. His hairs are black and matted. The kaumudi is also illustrates on the forehead, as well as the third eye is represent on the forehead. He is wearing minimum clothes, which includes a langoti and uttariya. The langoti is a diminutive portion of cloth worn by ascetics just to cover the private part and the uttariya is a fabric that is independently worn to cover the upper body part (Gupta & Asthana, 2002, p.149). The uttariya is prepared from the tiger skin. It is the prominent iconographic feature of lord Shiva. The other iconographic elements are the snake around his neck, sarpa-kundal in ear, trisula in right hand. He is also wears a rudra-raksha mala in his neck. A small potely of fabric is tie-up with the trisula. His wife Paravti is characterizing as an ordinary woman rather than a deity. She is wearing red blouse and skirt with blue dupatta. His face is illustrated in side profile and features are sharp. Both are looking at each other. She is wears regular Indian ornaments. She is offering an earthen pot to lord Shiva. Thus, the major iconographic elements of lord Shiva are representing in this wall painting.

Similar mural painting is also found on the north-west corner of the Shiva temple located at village Hundaiya (Barnala).

The preceding but not last wall painting (Fig. 6.43) is tracing from the Rani Chand Kaur's temple at Fatehgarh Churia of district Gurdaspur. The temple is also famous as Panch Mandari temple among the local community. In this mural, Lord Shiva and his spouse Parvati are sitting under a tree. Lord Ganesh is sitting in the lap of Parvati while the presence of a peacock illustrates the symbolic representation of Lord Kartika, elder son of Shiva and Parvati. A parrot is sitting on the trunk of the tree. The major iconographic features of Lord Shiva are snakes around the neck and on the head, kaumudi (half moon) on right side of the head, matted hairs tie-up as a bun on the head, river Ganga mounts from the hairs bun, sarpa-kundala in ears, garland of human skulls, serpents as armlets around the arms with ornaments. The different jewellery pieces of white beads are also worn by the Lord Shiva. He is wearing tiger skin on his lower body part. It can be concluded that the artists of greater Punjab are well aware from the iconography of Lord Shiva.

#### **6.2.1.6 Lord Ganesh**

Lord Ganesh is the youngest son of Lord Shiva. He is also famous as 'Ganapati' and Lord Shiva was arranged the elephant head as a substitute for his decapitated head (Morre, 1977, p. 121). The head of Lord Ganesh is very huge or of immense size, that symbolizes the wisdom and intellect of Ganesh (Pimenta, p. 119). The other iconographic features of Lord Ganesh are very small eyes of red color, large belly; outsized ears look like an elephant's ears, broken tusk of his right side, whole tusk of his left side, and a mouse that is his vahana (Pimenta, p. 126-136). He is a four-armed deity and he is holding his broken tusk in his lower right hand, an 'Ankusa' (Goad) or a 'Parasu' (Battleaxe) in his upper right hand, a lotus flower in his left upper hand and a modak or laddu in his lower left hand (Gupte, 1972, p. 48). His trunk should be turned towards left or right side. Lord Ganesh is worshipped as an aristocrat of wisdom hence most of the times his picture is painted on the chief entrance of a house, temple or any other edifice.





**Fig. 6.44**

Fig. 6.44: Lord Ganesha with Ridhi and Sidhi, from the chief entrance of Kiddar Nath's haveli at Bhiwani [Photograph] by Kaur, Tejinder

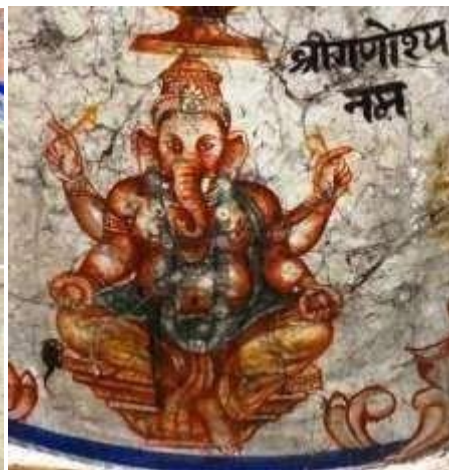
The mural painting (Fig. 6.44) is traces from the chief entrance of Kiddar Nath's haveli near bhoottan wala gate of Bhiwani city. The deity is sitting in padam asan. The basic iconographic feature of lord Ganesh are identifying in this wall painting. It includes the elephant's face, four armed deity, bulky stomach, and red skin tone. The other facial iconographic elements are the small eyes, big ears, third eye, and the tripundra (a scared mark of lord Shiva) on his forehead. He is wearing a golden crown, sacred brahminical thread known as 'Yajriopavita', rudra-mala, and wristlets. He is holding trisula in his upper right hand, lotus flower in upper left hand and a modak or laddu in his lower left hand. He is wears a yellow dhoti and green uttariya. The mouse, vehicle of Ganesh is illustrates on his both sides. The goddess Ridhi and Sidhi are serving him. The illustration of peacock on the both side symbolizes the presence of his elder brother Kartika. Hence, this mural painting of the greater Punjab completely elaborates the iconographic features of lord Ganesh.

The next wall painting (Fig. 6.45) is tracing from the Shiva temple at village Pali, district Mahendargarh. Here, the lord Ganesh is sitting on golden throne and hisride mouse is sitting under the throne. The major iconographic features are the elephant's head, bulky belly, four arms of the deity. The other features are the golden crown, gold wristlets, necklace as well as armlets of white pearls, yellow dhoti, green uttariya, and a scared mark on forehead. He is holding trisula and ankusa as his

armaments. He is sitting in vaisnavam mudra. Therefore, this mural is also demonstrates the iconographic features of lord Ganesh.



**Fig. 6.45**



**Fig. 6.46**

Fig. 6.45: Lord Gnash from the Shiva temple at village Pali of district Mahendargarh (Rat as the ride of lord Ganesha) [Photograph] by Kaur, Tejinder

Fig. 6.46: Lord Gnash from Shiva temple at village Bopora of district Bhiwani [Photograph] by Kaur, Tejinder

The after that wall painting (Fig. 6.46) is tracing from the Shiva temple at village Bopara. It is superior to the earlier one mural. The elephant's face, four armed deity, bulky stomach, and red skin tone are the basic iconographic characteristics of lord Ganesh. The small eyes, big ears, the tripundra (a scared mark of lord Shiva) on his forehead, are the special features of the face of lord Ganesh. The ornaments of the deity include a golden bejeweled crown, armlets, and wristlets of gold, necklace of gold, a garland of flowers, and religious brahminical thread known as 'Yajriopavita'. He is holding a battle-axe and goad in his upper hands and the modak in both lower hands. The yellow dhoti and green uttariya are his clothings. Therefore, all these elements of the mural are portraying the iconographic cram of lord Ganesh. The lord Ganesh is also illustrates with the Lord Shiva and Parvati as a family member at various places.

Lord Ganesh can be visualizes on the chief entrance of various edifices. The haveli of Chajju Bania at Legha (Bhiwani), havelies of village Barwa, Pali, Kairo, Hetampura and other are the edifices where the lord Ganesh is represents on the chief entrance. The Mari at village Chappar, temple of Raja Sahib Dayal at Kishankot, Samadhi of

Baba Mahesh Das at village Loopan is the other structures where we found the similar wall painting.

### 6.2.1.7 Lord Kartika

The lord Kartika was a god of war, so he remains single and the mount of lord Kartika is peacock Paravani, who is the rival of snakes (Morre, 1977, p. 121). Due to his six faces, he is also famous as 'Sanmukha' or 'Sadanana' (Pimenta, p. 150).



**Fig. 6.47**

Fig. 6.47: Lord Kartika, a mural from the walls of Bir Bhan da Shivala, Amritsar [Photograph] by Kaur, Tejinder

Lord Kartika (Son of Lord Shiva) is identifying by his vahana Peacock (Fig. 6.47) which is a national bird of India. It founds on the walls of the Shivala famous as Bir Bhan da Shivala, at Amritsar. Here, the lord is represents as a single-faced deity with two arms. He is moving on his vehicle. He is holding bow and arrow in his hands. The facial features are sharp and face is illustrates in side profile. The deity is embellishes with different kind of jewels. It includes mukta on head, kundal in ears, different kind of necklaces, armlets, and wristlets. His attires are of red and yellow color. The peacock is holding a snake in his beak, as the peacock is enemy of snakes. The allied murals of lord Kartika can be tracing from the walls of various temples. It includes Payera Lal's Mandir, Samadhas of Lala Balak Ram, and Jamuna Das at

Jagadhri, Panch Mandri temple at Fatehgarh Churia, Badda Mandir at Badhsoo and Radhe Krishn temple at Dada-Siba of district Kangra.

#### **6.2.1.8 Goddess Durga**

The literally meaning of Durga is impregnable, awful, and as well as the killer of all difficulties is also famous as Mahisasuramardini (Gupta & Asthana, 2002, p. 58). According to Sanskrit Language 'Durga' means a stronghold that is complicated to overrun (Pimenta, p. 206). Various major deities provided their weapons to goddess Durga. Lord Vishnu gave her a chakra (discus), Agni gave her own axe, Kala (Sun god) provides a sword, Surya (Sun god) grant arrows, Himavan gave a lion to ride, Shiva supply a trident, Varuna gave a conch, Kubera present a mace, and Vayu offered a bow to the goddess (Pimenta, p. 210). If the goddess is represents as eight-handed deity, than she is carrying a javelin, sword, wheel, shield, noose, conch, bow, and arrow (Gupte, 1972, p. 56).

The other major iconographic features of idol Durga are well-developed bust, chubby thighs, be dressed in yellow clothes, decked with all ornaments especially karanda-makuta (Rao, 1914. p. 341). Occasionally, she is stands upon a Padamasana (Lotus flower), but mostly she is sitting on a lion or either she kept her feet on the head of demon buffalo and she wears red or green attires(Rao, 1914. p. 345).

The mural representing Goddess Durga (Fig. 6.48) is mark out on the wall of Rani Chand Kaur's temple at Fatehgarh Churia of district Gurdaspur. In this wall painting, Goddess Durga is riding on a lion that is his primarily iconographic feature. The lion is her vahna. The deity is representing as an eight-armed deity. She is holding her weapons in her hands. It includes trisula, khadga, chakra, mace, swords in two of her hands. She id decked with different ornaments of gold and precious gems, especially her crown is well embellished. The lord hanuman is leading to her. He is holding mace a flag of saffron color in his hands. These are the iconographic features of lord Hanuman. All these elements in this painting are identifying as the iconographic feature of goddess Durga.

Similar wall painting can be notifying from the wall of Devi Mandir at Maloud (Ludhiana), Gurudwara Chatti Pathasi at village Bhaie Ke Mattu district Gujjarawala, Rani Mahal Nabha Fort, acchalaswar dham at acchal – batala district Gurdaspur.



**Fig. 6.48**

Fig. 6.48: Devi Durga, a wall painting from Panch Mandari temple or temple of Rani Chand Kaur at Fatehgarh Churia [Photograph] by Kaur, Tejinder

The next wall painting (Fig. 6.49) is located on the wall of Devi temple at Maloud. In this painting, goddess Durga is illustrated in the form of goddess Varahi. The goddess Varahi is identified from her face. She bears the face of a boar and dark complexion (Pimenta, p. 193). The deity is represented as a six-armed deity. She holds a trident, swords, shield, and vajra as her weapons. She is embellished with different jewellery, especially a crown, which is one of her identical marks. An umbrella on her head illustrates the spiritual power of the goddess. Her attire is of red color. The goddess is riding on a lion and attacking Maheshasur, a buffalo demon. His head has fallen on the ground, and blood drops are falling around the neck of the demon. The demon has taken the head of a human after cutting off his original head. The face of the demon is very brutal, and we can see horns on his head. The eyes of the demon are wide and look dangerous because of their whiteness. All these features illustrate the iconographic elements of the deity Durga.



**Fig. 6.49**

Fig. 6.49: Goddess Durga as Varahi, a wall painting from the Devi temple at Maloud, Ludhiana [Photograph] by Kaur, Tejinder

The consequently wall painting (Fig. 6.50) is tracing from the wall of Devi temple at Devi-Ki-Kothi of district Chamba. This wall painting is illustrates the war amid goddess Durga and demons. The four-armed deity, her weapons i.e. trident, khadga, shield, a lion as her vehicle, the red and dark maroon garments of the idol are the major iconographic features of the goddess Durga. The eyes of the deity are looks like the petals of lotus flower. Her lion is also in vibrant mood. The energetic level is comprehensible from the tongue of the lion, which is lustrates out of mouth and the tail that is standing upwards or straight. Thus the iconographic features of Maa Durga can be easily recognizes in the Murals of greater Punjab. The figures of demon Chanda and Munda are very vindictive. The iconographic features of demons are the horns, long moustaches, elephant ears, broad and hazardous eyes, the tails, the feet, and the nails. Both the demons are holding swords and shields. The goddess cut the arm of a demon. His hand and sword are fallen on the ground and goddess injured the demon by attacking on the chest. Thus, we can say that the artist of greater Punjab illustrates the every spiritual power or deity with every particular detail.



**Fig. 6.50**

Fig. 6.50: Goddess Durga attacking on demon Chanda and Munda, a mural from Devi-Ki-Kothi [Photograph] by Kaur, Tejinder

The later wall painting (Fig. 6.51) is tracing from Shri Palkiana Sahib temple at village Jaura of district Tarn Taran. As the goddess Durga is riding a lion, she is also recognizes as 'Simhavahini' (Gupta & Asthana, 2002, p. 61). The lord Hanuman is leading to the goddess Durga. He is identifying by his major iconographic features i.e. the monkey's face, huge body, his tail, golden crown, scepter, and the saffron flag that he holds in his left hand. He is wearing red langoti and yellow uttariya. The iconographic features of Goddess Durga are categorizes as her vahan (lion), eight-armed deity, red apparel of the deity, her crown, and other jewellery like necklace, armllets, wristlets and bangles, earrings. The weapons of the goddess are also representing the iconographic features of the idol. It includes sword, sula, trishula, shield, pasa, needlepoint, and khangar. The face of the deity is illustrates in side profile while the body is in three-quart profile.



**Fig. 6.51**

Fig. 6.51: Goddess Durga leads by the Hanuman, a mural from Shri Palkiana Sahib temple at village Jaura of district Tarn Taran [Photograph] by Kaur, Tejinder

Thus, the artists and the owner of the edifices are very much aware from the sources and the images of the deities.

#### **6.2.1.9 Goddess Yamuna**

Goddess Yamuna (a river form) is famous for her devotion (Gupte, 1972, p. 57). She is carrying water pots in her both hands and her mount is crocodile (Kaur, 20/9/2021).



**Fig. 6.52**

Fig 6.52: Goddess Yamuna, a wall painting from the Chindi Lal Vohra's Chattariat



Bawal district Rewari [Photograph] by Kaur, Tejinder

The wall painting representing goddess Yamuna (Fig. 6.52) is located on the wall of Chindi Lal Vohra's chhattari at Bawal. The deity is identified from mount crocodile on which she is riding. The deity is represented as four armed. She is holding earthen pot of water in both upper hands while the lotus flowers in the lower ones. These are the major iconographic features of goddess Yamuna. The other features recognized as the halo behind the head, blue skirt with golden border and red pleats. The blue color represents water. The head of the deity is covered with the dupatta and she wears a crown. Other ornaments of the goddess are earrings, necklaces, armlets, wristlets, and anklets. Her features are sharpening. Two of her attendants are doing flywhisk on her both sides.

#### **6.2.1.10 Goddess Lakshmi**

Sri, Padma and Kamala are the other names of goddess Lakshmi. The Lotus flower is her throne either she is representing in standing posture or either in a sitting posture and holds lotus flower in both of her hands (Rao, 1914. p. 373). The elephants are pouring water on her head from both sides, she wears nakra-kundalas, golden ornaments with precious gems, and skin tone of goddess is golden yellow, fourhanded deity (Rao, 1914. p. 374). She is holding a matulunga (pomegranate) fruit, a mace, a vessel, and the khetaka. She is consort of lord Vishnu. The notion of Gajalakshmi is acquaintances with lotus flower and elephants since Maurya-Kusana sovereigns (Kaur, 21/9/2021).

The image of goddess Lakshmi (Fig. 6.53) is obtained from the wall of Shri Bal Mukand's haveli at village Kairu of district Bhiwani. In this wall painting, the four-armed deity is sitting on a blue carpet in Padma asana. The lotus flower in front of her and the elephants that are pouring water on her are identified as the major iconographic features of goddess Lakshmi. The lotus flower stands for truth and the elephants are correlated with the rainfall (Pimenta, p. 38-39). The blue color in this mural also symbolically represents water. The water is an essential element to survive on this planet. The impact of rainfall can be visualized on the every sect of life, especially on a harvest. We all are aware from the fact that a good harvest plays an important role in the economic sector and brings the wealth. Therefore, the elephants bring prosperity. The deity is wearing the garments

of green color. Green color also symbolizes the wealth. The other iconographic feature of goddess Lakshmi that are identifying in this mural are the water pots in her both upper hands, the matalunga (Pomegranate) fruit in her lower right hand. The golden halo behind her head, the precious gold jewellery i.e. a crown, choker around her neck, nakra-kundal in ears, bangles, and wristlets in her arms, as well as anklets of gold around her ankles represents the wealth. The skin tone of goddess is also looks like the gold color. Hence, all these characteristics are depicting the iconographic features of goddess Lakshmi in this wall painting.



**Fig. 6.53**

Fig. 6.53: Goddess Lakshmi, a mural from the wall of Bal Mukand's Haveli at village Kairu (Bhiwani) [Photograph] by Kaur, Tejinder

The subsequently (Fig. 6.54) wall painting is traces from the Bhandaria's temple at Batala. This wall painting is dividing into two major parts i.e. foreground and background. The foreground of the mural is represents with the orange background, in which the goddess Lakshmi is sitting on a lotus throne in the central point. She is a four-armed idol. She is holding chakra in her right upper hand and mace in the lower. On the other side, she is holding a lotus blossom in her upper left hand

and a fruit in the lower one. Four attendants are serving her. The two women are in sitting posture and paying their admiration. Two females are represents in standing posture. Both are doing flywhisk to the goddess and one is holding a full plate of fruits. The goddess is adorns with the gold crown and other jewelry i.e. necklace, earrings, armlets, wristlets and katibandha. The gold, precious gems like ruby and others, as well as white pearls are depicts in the jewelry pieces. The features of the goddess are sharp. The hairs are black and the eyes looks like the lotus petals. Her garments are also of red color. The color of the pomegranate is also red, hence the color of attires is symbolically represents the prosperity. 'Mahalakshmi' a word of Devnagri script is written with the black color, in the middle of the painting.

The upper half of this mural is represents the outdoor scene, in which the shikra of a temple depicts in the middle. There are four white elephants, which are pouring water on the temple. Here, the temple is symbolic representation of idol Lakshmi. The elephants are associates with the rainfall. The green color in the background symbolically represents the harvest that is representing the affluence and success. Therefore, all the above-discussed elements in this mural painting are depicting the iconography of goddess Lakshmi.



**Fig. 6.54**

Fig. 6.54: Goddess Lakshmi from the inner wall of Bhandaria's temple at Batala

[Photograph] by Kaur, Tejinder

Similar wall painting can be tracing from the Chajju Bania's Haveli at Legha (Bhiwani) and on the wall of Rani Chand Kaur's haveli at Pheowa, from the temple of Raja Sahib Dayal at Shri Hargobindpur.

#### 6.2.1.11 Goddess Saraswati

Goddess Saraswati is illustrated as the consort of lord Vishnu and sometimes the goddess is represented as alone deity. When the goddess depicted as a four handed deity subsequently she is holding a book, a rosary, a lotus flower, and a vina (lute), musical instrument in her hands (Gupte, 1972, p. 55). When the goddess is represents as eight-handed deity then her attributes are bow, lute, mace, wooden pestle, conch, wheel, noose, and a goad (Gupte, 1972, p. 55). The deity seated upon a white lotus flower's throne, her complexion is also of white color and drapping white garments (Rao, 1914. p. 377). The Peacock is also reckoning as the vahana of idol Saraswati and when she uses the Peacock as her vehicle, she emphasizes her supremacy over lack of knowledge (Pimenta, p.29). These are the major iconographic features of goddess Saraswati.



**Fig. 6.55**

Fig. 6.55: Goddess Saraswati from the façade of Bhootan wali Haveli at village Jui Kalan (Bhiwani) [Photograph] by Kaur, Tejinder



**Fig. 6.56**

Fig. 6.56: Saraswati Playing a wall painting from the Shiva temple at village Bopora district Bhiwani [Photograph] by Kaur, Tejinder

The wall painting that illustrates the Goddess Saraswati, (Fig. 6.55) is tracing from the facade of a haveli at village Jui Kalan. Presently, this haveli is famous as Bhootan wali haveli among the villagers. The goddess Saraswati is sitting on apodium. She is a four handed deity. Her major iconographic features can be identifying easily in this mural. It includes the rosary of white pearls, a book, or Veda in her hands. With the other two hands, she is playing her musical instrument 'Vina'. There is a white lotus flower under the each foot of goddess Saraswati. Her eyes are depicts as the petals of lotus flower, nose is sharp while the lips are thin. She is adorns with the different ornaments, such as crown, necklace, earrings, and wristlets of gold and pearls, while the anklets of silver. This form of Saraswati is associates with the lord Vishnu as we can see the swan (the vehicle of lord Vishnu) near her feet. She wears a white Sari. Symbolically, white color represents the honesty and simplicity. Here, the color of sari be reminiscent us that all intellectual capacity of value shouldbe pristine pure and unblemished by falsehood. She wears a blouse of blue color. Bluecolor is associates with the water and sky. Symbolically, both elements of cosmos are associates with the purity.

Another wall painting of idol Saraswati (Fig. 6.56) is tracing from the Shiva temple at village Bopora of district Bhiwani. Here, the divine being is represents as two-armed deity. She is playing her musical instrument 'Vina' and it is the major iconographic feature of the deity. Her vehicle 'Peacock' is sitting aside her. She is draping a white Sari. Her ornaments are of silver except from the crown and bangles. All these elements in this mural are identifying the iconographic characteristics of goddess Saraswati. The word 'Saraswati' has written with the black color in Devanagri script and it is confirming the identity of idol Saraswati.

#### **6.2.1.12 Goddess Kali or Maha Kali**

The skin tone of Mahakali has always illustrated as jet black and has tusks in her jaws. She is four-armed deity and holding khadga, khetaka, patra and kapala in her hands (Rao, 1914. p. 358). The mural that illustrates the goddess Kali (Fig. 6.57) is tracing from the Bairgai thakurdwara of ram Tatwali. The goddess kali is represents in the standing posture.

The major iconographic features of Kali are the black complexion, four armed deity, holding a khadga (sword), patra filled with blood, trisula, and a kapala of demon in

her hands. She is wears the tiger skin and red uttariya as her attires. The third eye on her head illustrates her relation with lord Shiva. The half moon on her head and snake around the neck are other elements that are depict the goddess in the form of Shakti.



**Fig. 6.57**

Fig. 6.57: Goddess Kali, a wall painting from Bairgai Thakurdwara Ram Tatwali, near Hoshiarpur [Photograph] by Kaur, Tejinder

She wears a garland of skull in her neck. It establishes the fact that the painting is correspond to tantric sect of Hinduism. Her tongue is illustrates out of her mouth. She is also wearing the general ornaments of deities i.e. necklaces, armlets, wristlets with bangles, anklets for adoration purpose. Thus, it is illustrating all the iconographic elements associates with goddess Kali. The similar wall paintings can be tracing from the wall of other edifices. It includes kali temple at Kurukeshtra and temple of Rani Chand kaur at fatehgarh churia.

### **6.2.1.13 Iconographic study of Surya or God Suns**

Different types of dwells in the region of greater Punjab are flourishes with these kinds of forms. On the walls of these edifices diverse sorts of subject matter are paints for the worship purpose and other reasons. Apart from other god and goddess, the adoration of sun god is also famous since the Vedic period. Surya is the major and foremost Planet from the nine planets of cosmos. According to Deva (1984) “Representations of the sun-god start in India from the first century BC and become popular from the Kushana period onwards” (p.27). According to Nagendranath Vasu “His great chariot has one wheel and is drawn by seven horses, he has a lotus in each

hand, wears an armour and has a shield over his breast, has beautiful straight hair and apparel, is decorated with gold ornaments and jewels, has on his right side the figure of Nikshubha and on the left that of Rajni (queen) with all sorts of ornaments (Rao, 1914. p. 302). If we found the image of Surya in standing position, he is always stands on a lotus pedestal and holds full blossom lotus flower in both upper hands (Gupte, 1972, p. 52). The other peculiar iconographic features of lord Surya are a protective armor on the upper body, the high boots that covered her legs and feet, a whip in the right hand of his charioteer and the reins of horses in the left hand, sometimes instead of seven horses, only one body of horse is depicts with seven heads (Gupte, 1972, p. 53).



**Fig. 6.58**



**Fig. 6.59**

Fig. 6.58: Sun god travelling on his chariot a mural from the Shiva temple at village Kayor near Nigdhu [Photograph] by Kaur, Tejinder

Fig. 6.59: Emblematic depiction of God Sun, a mural painting from Mansa Devi temple at Panchkula [Photograph] by Kaur, Tejinder

The mural that illustrates the depiction of lord Surya is tracing from the Shiva temple at village Kayour (Fig. 6.58). The lord Surya is travelling on his chariot. His charioteer is controlling the seven white horses that are pulling the chariot of lord Surya. Here the figure of idol is represents as four-armed deity. The halo behind the head of Surya is depicts with the rays of golden color. He is wears the yellow dhoti and a protective shield on the upper body part. He is holding his weapons in his hands. It includes chakra, mace, bow, and arrow. The lower body of the horses is single with the seven heads and color is white. All these rudiments in the painting are

presenting the iconographic study.

The similar wall paintings are also identifying in other structures. It includes Akhara Bala Nand at Amritsar, Mai Rajji's Temple at village Hundaiya (Barnala), and Dera Baba Dhyani Das ji at village Samrawa near Phillor.

The wall painting (Fig. 6.59) is tracing from the wall of Mansa Devi temple at Panchkula, in which the symbolic depiction of God sun is notifying. In this wall painting, only face of surya is delineating rather than complete body of the god. The yellow sun rays are depicting around the face of a human is also symbolizes the illustration of God Sun. The other major iconographic features that are identifying in this wall painting are the single wheel of the chariot, single body of white horse with seven heads.

The similar murals can be tracing on the walls of Shivala located inside Dera Burjwala at village Hundiya (Barnala), Rani Mahal at Nabha Fort, Chattari Nand Ram Katla at Bhiwani, Samadhi of Lal Balak Ram at Jagadhri, Mansa Devi temple at Pinjore, Mahant Mangani Ram's Samadhi at Amritsar, and from the temple of Bandharia at Batala.

### **6.2.2 Sikh iconography**

Guru Nanak Dev ji was the founder of Sikhism. A number of edifices are there in the province of greater Punjab that are embellishes with the mural paintings of Sikh subject matter. It includes Gurudwara Sahib, samadhies of prominent personalities, havelies, and other. A number of wall paintings associate with the Sikh religion can be identifying in the Hindu temples and the Hindu subject matter in the Sikh shrines. Therefore, the availability of Sikh themes in Hindu monasteries and the Hindu themes in the Sikh edifices representing the religious bond, brotherhood, unity in diversity, tolerance power and respect of other religions amid the common people as well as political and influenced owner of the edifices during 18<sup>th</sup> and 19<sup>th</sup> century. Although, the worship of images is prohibited in the Sikhism But, to depict the historical events of Sikhism and to develop the visual arts, artists executed a number of Sikh themes in the form of mural paintings. Hence, the Iconographic study of Sikh images has equal important.

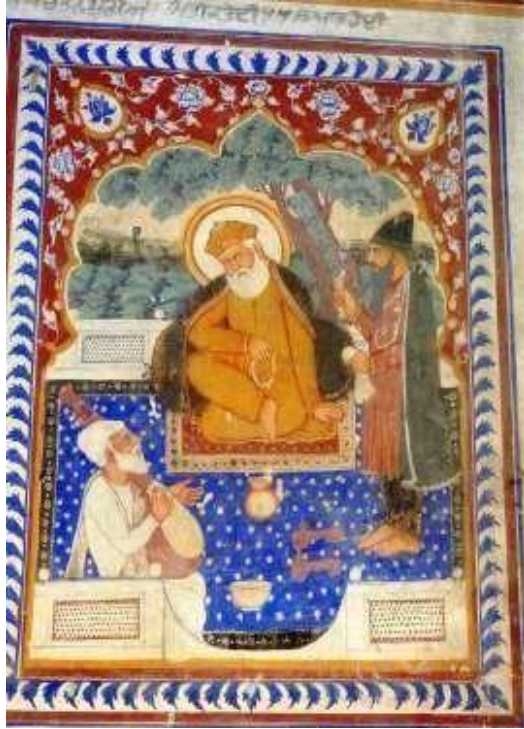
#### **6.2.2.1 Guru Nanak Dev Ji**

Guru Nanak Dev ji was the founder of Sikhism (Singh & Singh, 2012, p. 3). The life



history of Shri Guru Nank Dev ji is represents in the form of mural paintings on the first floor of Gurudwara Baba Atal Ji. The major iconographic features of Guru Nanak Dev ji are a halo behind the head, a crown of rosary beads around the turban, mystically half-closed eyes, and with a raised hand, he gives the teachings of god as the true name (Morre, 1977, p. 130). The other iconographic features are circlet of Guru Nanak Dev ji is very similar to a Sali topi, a rosary in the right hand of Guru Ji (Kang, 1985, p. 73). Bhai Mardana, who plays Rabab (a musical instrument) and Bhai Bala, a chori bearer are always illustrates with Guru Nanak Dev ji as his followers or associates (Khalsaji, 2004, p. 70). So, the representation of these two can be identifying as one of the iconographic feature of Guru Nanak Dev ji.

Guru Nanak Dev Ji with Bhai Bala and Mardana is the popular concept that is founds in the murals of Punjab. The associate wall painting (Fig. 6.60) is tracing from the samadhi of Sardar Lal Singh at village Kale Ghanapur near Amritsar. In this wall, Guru Nanak Dev ji is sitting in a patio under a lush green tree. The marble is used for the construction of small walls of quad. It is analyzed from the carved stone (Jali work). The small trees in the background and sky are depicting the depth in the painting as well as prove that it is an outdoor scene. Guru Nanak Dev ji is sitting on a red carpet while Bhai Mardana is sitting on the blue one. He is playing Rabab. Bhai Bala is standing on the left hand side of Guru Nanak Dev Ji. He is doing flywhisk to Guru Ji. The iconographic features that are identifying in this mural are the deity is two armed and a halo of white and golden color behind the head, the crown of beads around the yellow turban, and mystical eyes of the Guru Ji. He is an old man with long white beard and moustaches. A huge bolster (round pillow) of brown color behind guru ji is endowed with a support to guru ji. He is wearing a golden yellow choga (cloak) and green uttariya. A kamandalu and paduka (wooden slipper) of guru ji are placed in the foreground. The form of Guru Ji is represents larger than the other ones as to depict the high level of spirit Bhai Mardana is an old age person with white beard. He is wearing a white cloak and turban. Bhai Mardana is illustrated as a young man with long and black beard. He is wearing Sali topi of black color, green uttariya, red gown, and black payjami. Similar found on Bairgai Thakurdwara Ram Tatwali, gurudwara Sat Kartaria at Shri Hargobindpur.



**Fig. 6.60**



**Fig. 6.61**

Fig. 6.60: Guru Nanak Dev Ji with Bhai Bala and Mardana from the samadhi of Sardar Lal Singh at Kale Ghanapur [Photograph] by Kaur, Tejinder

Fig. 6.61: Guru Nanak Dev Ji with Bhai Bala and Bhai Mardana, a wall painting from the samadhi of Rani Jind at Bahadurpur district Hoshiarpur [Photograph] by Kaur, Tejinder

The next wall painting that represents ‘Guru Nanak Dev Ji with Bhai Bala and Bhai Mardana’ (Fig. 6.61) is tracing from the Samadhi of Rani Jind at Bahadurgarh of district Hoshiarpur. Although this mural is deteriorated a lot but the iconographic features of Guru Nanak Dev ji can be identifying very easily. Here, Guru Nanak Dev ji is sitting under a lush green tree but the other elements of the background are disappeared. He is sitting on a blue carpet in padam asan or yoga- patta. As usual Bhai Mardana a musician and disciple of guru ji, is stands on the right hand side of Guru Nanak Dev ji while Bhai Bala, a chouri (flywhisk) possessor is standing on the left hand side. The presence of Bhai Bala and bhai Mardana are the major iconographic characteristic that belongs to Guru Nanak Dev Ji. The other iconographic elements that are associates with Guru ji are the Sali topi as a headwear of guru ji and a pearls

rosary on turban as crown, white beard and moustache, a white halo with blue rays behind the head of Guru ji, and golden yellow cloak wears by Guru ji. He wears rosary of white pearls in his neck. A huge bolster of green color is arranged behind the Guru Ji. The facial expressions of Guru Nank Dev ji are very calm and saintly. Bhai Mardana ji is playing a rabab. He is wears a brown tuban with a white brace. He also carries a white uttariya. Bhai Bala ji is doing a flywhisk to guruji. He wears Sali topi, and a cloak of red brown color with payjama. Both the disciples wear rosary of pearls in their neck.

Similar mural paintings are located on the wall of samadhi of Sardar Peshawara Singh, Bhag Singh at village Manhala Jai Singh (Tarn Taran). The Mohamadan Tomb at Fatehabad (Tarn Taran), temple of Baba Hari Har at Noormahal, Shri Palkiana Sahib's temple at village Jaura, Panch Mandari temple at Fatehgarh churia of district Gurdaspur and on the wall of a Sikh haveli at Sheikhpura fort (Pak) are the other structures where similar wall paintings can be identified.

The subsequently wall painting (Fig. 6.62) of Guru Nanak Dev ji is tracing from the samadhi of Mai Hira at village Bhunga of district Hoshiarpur. Apart from Bhai Bala and Bhai Mardana, the other personalities are also represented in this wall painting. It includes, Baba Shri Chand and Baba Lakhmi Das the sons of Guru Nanak Dev ji and two Sidhs or yogis. An inscription in gurmukhi language on the middle foreground of the mural also provides an evidence for the presence of above said personalities. Guru Nanak Dev Ji is sitting in the middle of the painting under a tree. The iconographic features of Guru Nanak Dev ji can be identified in this wall painting too. It includes, Sali topi on the head of guru ji, a white halo behind the head, golden yellow clothings, uttariya of red color, rosary of white pearls in the right hand of Guru Nanak dev ji, and a huge round pillow behind guru ji. In this wall painting, Bhai Bala is depicted as an old person and Bhai Mardana ji as a younger one. If we analyze the earlier two mural paintings carefully we found that Bhai Bala is represented as a young one and Bhai Mardana ji as elder one. Thus, this wall painting successfully elaborates the iconographic features of the first Guru of Sikhs.



**Fig. 6.62**

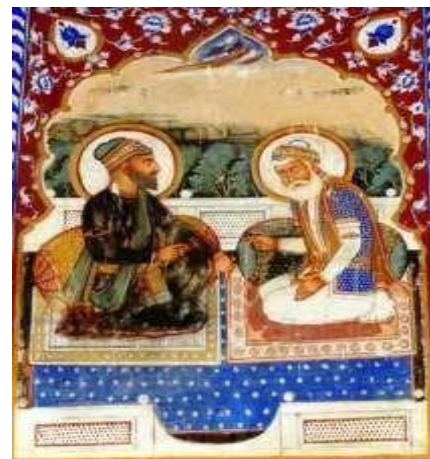
Fig. 6.62: Samadhi of Mai Hira at village Bhunga (Hoshiarpur) [Photograph] by Kaur, Tejinder

#### **6.2.2.2 Guru Angad Dev Ji**

Guru Nanak Dev ji employ Bhai Lehna as his heir and he became the second guru of Sikhs (Singh & Singh, 2012, p. 32). He was served the community for twelve years, eight months and fifteen days (Khalsaji, 2004, p. 170). Total age of second guru is forty-eight years (Nabha, 2004, p. 84). Therefore, he was illustrates as a middle-aged person. Due to his high-level spirituality, an aura is depicts behind his head. He was a devotee of Guru Nanak Dev ji and following the teaching of first Guru. He was reciting the prayers or nam. Therefore, he is holding a rosary in his hands. All these elements can be identifying as the iconographic features of Guru Angad Dev Ji.



**Fig. 6.63**



**Fig. 6.64**

Fig.6.63: Guru Angad Dev Ji, a mural from the Shri Sawan Mal Aggarwal Sen. Sec. School Zira [Photograph] by Kaur, Tejinder

Fig. 6.64: Guru Angad Dev Ji and Guru Amar Das ji from the Samadhi of Sardar Lal Singh at Village Kale-Ke near Amritsar [Photograph] by Kaur, Tejinder

The wall painting of Guru Angad Dev ji (Fig. 6.63) is tracing from the wall of Shri Sawan Mal Aggarwal Sen. Sec. School, Zira. Guru Angad Dev ji is sitting on a red rug in the center of the mural. A chouri bearer is standing behind guru ji and doing flywhisk to guru ji. Guru Angad Dev ji is represents as a middle-aged person in this mural. A long beard with moustache, round turban on the head, a rosary of pearls in his hands, a halo behind the head are the major iconographic features of Guru Angad Dev ji. He wears a long choga of saffron color with green sheathing. Apart from all these characteristics, the name of the second guru (Guru Angad Dev ji) is inscribed in Gurmukhi script just upon the mural that provides strong evidence to the viewer. A full-size round pillow behind the back of guru ji is the major iconographic feature that can be visualized in each painting of Sikh Gurus. A brahman is standing in front of guru ji and paying his admiration.

The next wall Painting (Fig. 6.64) of second Sikh Guru is tracing from the samadhi of Sardar Lal Singh at village Kale Ghanapur of district Amritsar. In this wall painting, Guru Angad Dev Ji is discussing some matter with Amar Das, one of his disciples. Both are sitting in a terrace that is made from the white marble. The lush green trees behind the terrace are creating a sense of depth in the mural. Two different rugs are laid on the blue carpet, which had prints of white dots. Guru Angad Dev ji is represented as a middle-aged person in this wall painting, while Guru Amar Das ji as an old person. The name of the both gurus as well as series number of guruship is inscribed in Gurmukhi inscription on the upper portion of the mural. Apart from the inscription, the other major iconographic features are huge decorative round-pillows behind the both guru ji, a halo behind the heads of the gurus is represented them as saintly souls. Both are holding a rosary in their right hands. Guru Angad Dev ji is representing in side profile while Guru Amar Das ji in three-quarter profile. Guru Angad Dev ji wears a dark green choga, light green uttariya, round turban of light green color, orange yellow Kamar-Kassa (a cloth tied around the waist). The turban of guru ji is embellished with a band, which is made from the cloth and embroidered with

pearls and precious gems. The armlets, kada (an iron ring) in the right hand as a wristlet are the other jewels that are wearing by guru ji. Thus, all these elements in the mural are depicting iconographic features of Guru Angad dev Ji. Guru Amar Das ji wears white choga (cloak), blue jacket, orange kamar-kassa, and uttariya. He is also wears a embroidered band on his white turban. These are some iconic features of Guru Amar Das ji.

### **6.2.2.3 Guru Amar Das Ji**

Guru Angad Dev Ji was selected Bhai Amar Das ji as his inheritor (Singh & Singh, 2012, p. 33). Guru Amar Das ji became the third Sikh Guru and he lived for ninety-five years, three months, and twenty-three days (Nabha, 2004, p. 56). The guruship period of the third Sikh Guru is 22 years, 5 month (Khalsaji, 2004, p. 171). At the age of sixty-one year, he met Guru Angad Dev ji and started to serve the second Guru and choosed him as his spiritual master or guide (Gill, 2004, p. 113). He was a great partisan of Vashnism, when he met Guru Angad Dev Ji. Guru Amar Das Ji was started Manji Paratha to flourish the philosophy or teachings of Guru Nanak Dev `and established twenty-two major centres around the India (Nabha, 2004, p. 113). He was a follower of Guru Nanak Dev ji as well as a follower of Guru Angad Dev ji. Therefore, he was always reciting the nam and carrying a rosary with him. Therefore, holding a rosary in one hand is an iconographicfeature of the third Sikh guru.

The wall painting that is links with Guru Amar Das or Dev Ji is (Fig. 6.65) is traces from the wall of Shri Sawan Mal Aggarwal senior secondary school, zira. In this wall painting, Guru Ji is sitting on a mat of blue-green color that seems to be a lotus throne. A chouri holder is standing behind Guru Ji. He is doing flywhisk to Guru Amar Das Ji. A person, as per the Gurmukhi inscription a writer, is standing at the front of guru ji and ready to provide his services to Guru Ji. The halo behind the head, rosary in left hand of guru ji, a huge bolster that provides back supports, round turban with a band, and long choga (cloak) are the major iconographic features that can be identifying in this mural.



**Fig. 6.65**

Fig. 6.65: Guru Amar Das Ji, from Shri Sawan Mal Aggarwal Senior Secondary School, Zira [Photograph] by Kaur, Tejinder

#### **6.2.2.4 Guru Ram Das Ji**

Guru Ram Das ji was the fourth Sikh Guru. Guru Ram Das Ji served as a head of Guru Nanak's chair (throne) for seven years (Latif, 1964, p. 253). The age of fourth Sikh Guru is 46 years 11 months and seven days (Khalsaji, 2004, p. 172). Therefore, he is represents as an adult person. He is also following the path of Guru Nanak Dev ji, so to orateing nam (God's Naam or Waheguru) he is carrying a rosary with himself. He is a saintly soul and faith in supreme power, so a halo behind the head is depicts in apainting that associates with the fourth Sikh Guru. A person is always standing behind him and serving the guru ji as he is a religious or spiritual leader. Therefore, these are the basic iconographic features of the fourth Sikh Guru. Most of the time, the avalibility of a brief description on a mural provides a strong evidence about the main personality that is represented in a particular mural. For examples, the names like Guru Ram Das ji, Ram ji, Hanuman ji and so on.

The Next wall painting (Fig. 6.66) is representing Guru Ram Das Ji, the fourt guru of Sikhs. This is tracing from the samadhi of Baba Dayal Das ji at Barnala. This mural is

divides into three major sections. The first one is the background in which huge trees are illustrated in white and green color. Second part is the pavilion or architecture. The doorway of the edifice is close with black and red color that symbolize the ultimate power of god. Symbolically it represents that no body can say about the happenings of future, only god knows what will be happen in the future.

The third and the major part of this mural is the courtyard where guru ji is sitting on a manji (throne). A chouri beared is standing behind the guru ji and doing flywisk. Another Sikh sewak is also standing behind the guru ji by closing both of his hands.

The five follower of Guru ji are sitting in the foreground of the mural. Three persons are standing at front of guru ji and asking for some thing or providing their respect to Guru Ram Das ji. All the human forms are depicts in side profile. Guru Ji wears a yellow choga (cloak), red kamar-kassa (around the waist), and a round ruban of red color. A red bolster is supporting the back of Guru Ji. He is holding a rosary in his hand. All these features are presenting the iconographic features of Guru Ram Das Ji. The inscription in gurmukhi script near the red line of division strong the evidence relates to the subject matter or provides a sturdy proof that the person who is sitting on the throne is Guru Ram Das ji.



Fig. 6.66



Fig. 6.67

Fig. 6.66: Guru Ram Das Ji, from the wall of Baba Dayal Das ji samadhi at Barnala [Photograph] by Kaur, Tejinder

Fig. 6.67: Guru Ram Das Ji, from the Samadhi of Sardar Lal Singh at village Kale-ke near Amritsar [Photograph] by Kaur, Tejinder

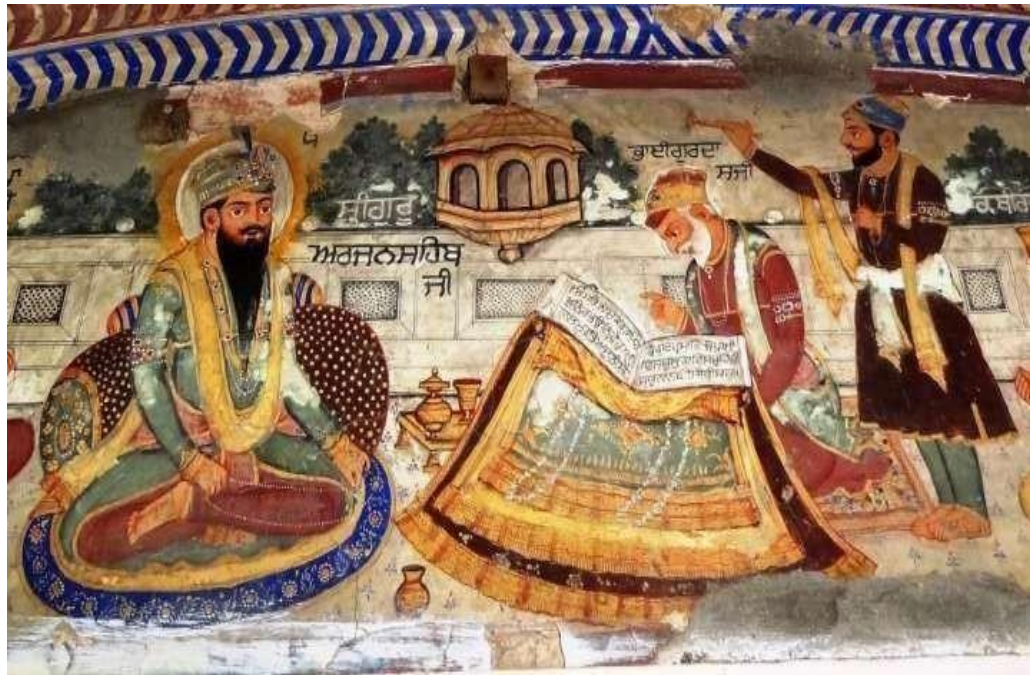
Afterward, the wall painting that is tracing from the samadhi of Sardar Lal Singh at



village Kale Ghanapur (Fig. 6.67) is illustrating the fourth Sikh Guru, Guru RamDas ji. In this mural, Guru Ji is sitting in a pavilion that is embellishes with the carved marble stone. The trees behind the spectator area create the sense of three-dimensional effect in the wall painting. A chouri bearer as an assistant is standing behind the Guru Ji. He is doing flywhisk with his right hand and holding a white cloth in his left hand. The flywhisk is made from the quills of peacock. The attendant wears a cloak of saffaron color with red payjama and he tied a red kamar-kassa around his waist. The age of Guru Ram Das ji is approximately forty-one years. Therefore, he is represents as an adult person with full-grown beard and mustaches in this mural painting. The beard of guru ji is black and long, nose is sharpen, and long face is depicts in the side profile. The cloak which Guru ji wears, is of dark green color and uttariya is of light green shade. He is wearing a white round turban that is embellishes with an embroidered braces. The major iconographic features are a Kada (iron loop) as wristlet, armllets of precious gems, a long rosary of white pearls in his hands, and a circle of light behind the head of guru ji. A blue printed bloaster is supporting the back of fourth guru. The artist has choosed complementary color scheme to execute the wall painting. The name of the fourth guru 'Ram Das Ji' and the leading number i.e. four is inscribes on the mural in gurmukhi script.

#### **6.2.2.5 Guru Arjan Dev Ji**

The fifth Guru of Sikhs is Guru Arjan Dev Ji. The guruship phase of Arjan Dev ji is twenty-four years and nine months and he lives for forty-three years, one month and fifteen days (Nabha, 2004, p. 60). With the help of Bhai Gurdas ji, Guru Arjun dev ji was complie the compositions of his antecedents including his own hymns and the writings of other reformers or saints of the period in a book form and named it Adi Granth ( Gill, 2004 , p. 131 ) . He isalso keeps a rosary with himself for chanting the nam. All the features are identifying as the iconographic features that are associates with the fifith Guru.



**Fig. 6.68**

Fig. 6.68: Guru Arjan Dev Ji & Bhai Gurdas ji accumulating the Granth on the bank of Ramsar Sarovar, a mural from the first floor of Gurudwara Baba Atal Ji at Amritsar [Photograph] by Kaur, Tejinder

The next wall painting (Fig. 6.68) is tracing from the first floor of Gurudwara Baba Atal ji at Amritsar. In this mural, Guru Arjan Dev ji is sitting with Bhai Gurdas ji on the bank of Ramsar Sarovar at Amritsar. Guru Arjun Dev Ji is sitting on a blue colored round carpet while the Bhai Gurdas ji is sitting on the brown colored carpet. The granth sahib is places on a manji and covered with the beautiful cloth of red, green, yellow, and gold color. The white garlands are uses for the adoration of Granth Sahib. They are working on the compilation of Guru Granth Sahib Ji. Guru Arjun Dev ji is dictating the Bani (hymns) and Bhai Gurdas ji is writing the script. The major iconographic features of Guru Arjun Dev ji are identifying in this mural. It includes the sitting posture i.e. Padam Asan, the enormous round pillow of maroon color on the backside of guru ji, round turban of light green color with an embroidered band, rosary of white pearls in both hands, and long black beard which depicts the age of Guru Ji. It is discussed earlier that he was expired approximately at the age of forty-three. The green choga (cloak), red payjama, yellow uattariya, red kamar-kassa are the attires of Guru Ji. Guru Ji wears a precious necklace and armlets of gem and stones.

The white corona with golden rays behind the head of Guru Ji representing him a great spiritual soul. The eyes of guru ji are Shrape and bold. The inscription in Gurmukhi script also describes the name of Guru i.e. Arjan DevJi.

In this mural, the chouri bearer is standing behind the Bhai Gurdas and doing flywishk to Adi Granth rather than Guru Arjun Dev Ji. It symbolizes that how guru ji respected the hymns of the earlier gurus.

Bhai Gurdas Ji is an old person who is writing the script of Adi Granth. His iconographic features are white beard, round turban with embellished band, a white cloth around the neck known as hajuria. He wears a red choga (Cloak), and Kamar-kassa around the waist. The chouri bearer is doing the flywhisk to Guru Granth Sahib Ji. He is also wearing the clothes of Sikh style. The architecture of golden temple is illustrates in the middle of the background. The trees and the sky in the background are creating a sense of three-dimensional effect in the mural painting.

#### **6.2.2.6 Guru Hargobind Sahib**

The sixth Sikh guru is Guru Hargobind Sahib Ji, who was a sanit, a soldier and a sportsman (Latif. 1964, p. 255). The Guruship period of sixth Guru is thirty-seven years, ten months and seven days (Khalsaji, 2004, p. 176). He wears two swords names as Miri and Piri. The purpose of ‘Miri’ is to protect the community from the Mughal tyrants or secular authority and ‘Piri’ to save the religion or spiritual power (Narang & Gupta, 1969, p. 108). He was the first guru who clad himself in expensive clothes and transformed the saintly gaddi of his pious precursors into a princely rostrum (Narang & Gupta, 1969, p. 107). Afterwards, the people began to call Guru Hargobind Sachcha Padshah” or a true emperor. Due to the active participation in political activites Jahangir, his contemporary Mughal sovereign order to arrest the Guru Ji and sent to the Gwalior fort (Nabha, 2004, p. 198). When Jahangir ordered for the freedom of sixth Guru, Guru Ji refused the proposal and asked to Jahangir to release all other royal prisoners. At last, he came out from the Gawalior fort with fifty-two royal captives and each one hold a kali of Guru Hargobind’s cloak (Gill, 2004, p. 468). Afterwards, people started to call him ‘Bandi- Chode’ Guru. The total age of guru hargobind Sahib Ji is fourty-eight years, eight months, and fifteen days (Nabha, 2004, p. 198).



**Fig. 6.69**

Fig. 6.69: Guru Hargobind Ji gets the prisoner out from Gwalior fort, a mural from Gurudwara Sahib at Village Manhala Jai Singh of district Tarn Taran [Photograph] by Kaur, Tejinder

Therefore, the major iconographic features of Guru Hargobind ji are the turban with a Kalagi and he wears the cloths of royal style. His arments are two swords, bow, and arrow. He also built Akal Thakat as a place for Sikh political authority in frontage of golden temple. He was taking intrest in horse riding as well as heeding the military activities, and he kept horses of good quality.

The wall painting (Fig. 6.69) is tracing from the Dehori of Gurudwara Sahib at village Manhala Jai Singh of district Tarn Taran. In this mural, Guru Hargobind Sahib Ji is coming out from the prison with other fifty-two royal captives. The major iconographic features of Guru Hargobind Sahib Ji are the white halo behind the head, Kalangi of precious gems and white pearls around the turban rather than the band, two swords 'Miri' & 'Piri' around the wasit. He wears yellow round turban, yellow cloak with white payjama, blue Kamar-Kassa, and red phulkari as uattariya. His facial features are including the black bread, sharp & wide eyes, and sharp nose. An admirer of sixth Guru is standing in front of Hargobind Ji, with a horse that is adorns very well. An inscription in gurmukhi script written on the mural, which verifies the facts that the main personality is Guru Hargobind Sahib Ji and the incident is relates to the freedom of Guru Hargobind with other imperial hostage from the gawalior fort.

A grand garrison of Gwalior is represents in the background with red color. Artsist choosen the color scheme is very wisely. A complementary color scheme of red and

green color dominates in the painting. The white color of clouds and the blue color of sky repeated in the attires. The clouds in the sky and the windows of the fortification are representing the depth in the wall painting.

The mural painting (Fig. 6.70) of sixth guru of the Sikhs is traces from the Samadh of Sardar Lal Singh ji at villge Kale-Ghanupur near Amritsar. In this wall painting, Guru Ji is sitting in a podium that is surrounding with the small boundary walls of white marble. He is sitting on a white embellished carpet. The major iconographic features of Guru Har Gobind ji can be identifying in this wall paintings. It includes a white halo with red and golden rays that is representing the saintly soul of the tenth guru. A huge bolster behind the back of Guru Ji is symbolizes the position of tenth Guru amid the community. The other major iconographic characteristics are the kalangi around the turban similar to a crown, his weapons such as armor on his back, a bow and arrow, a sword, a white hawk on his left hand and a rosary in the same hand, a black beard as per age. He is wearing yellow gown with green payjami, dark green kamar-kassa. He is also wearing precious jewellery, which includes embellished necklace, armllets, and kundals in the ears. His features are sharp and face is depicts in side profile. A well-dressed chouri bearer is doing the flywhisk to Guru Ji. The flywhisk is made from the peacock's quills. The name of the guru is inscribes just below the flywhisk in Gurumukhi script with black color i.e number six and Hargobind.



**Fig. 6.70**

Fig. 6.70: Guru Har Gobind ji with a Hawk, a mural from the Samadh of Sardar Lal

Singh [Photograph] by Kaur, Tejinder

### 6.2.2.7 Guru Har Rai Ji

Guru Har Rai ji was the seventh Guru of Sikhs and his guruship phase is of seventeen years, five months, and eight day (Khalsaji, 2004, p. 177). As per the recommendation of his grandfather guru Hargobind sahib ji, Guru Har Rai Ji retained a fabulous court and a great retinue of 2200 warriors but he was peaceful by temperament (Narang & Gupta, 1969, p. 122). He lives a life of thirty-one years, eight months, and seventeen days (Nabha, 2004, p. 200).

The wall painting that is representing Guru Har Rai Ji (Fig. 6.71) is traces from the inner wall of Gurudwara Baba Bir Singh at Naurangabad. It is representing the seventh Sikh guru, Guru Har Rai ji sitting on a green rug that is embellishes with the gold and red border. The halo behind the head, round turban of green color, an embroidered band of red color around the turban, a rosary of white pearls, a huge round pillow of green color that is supporting the back of guru ji, white pearled jewellery, are the major iconographic characteristics of guru Har Rai ji. The face of guru ji is depicts in side profile while the body in three-quarter profile. The features such as nose, eyes, and face is represents sharp and whiskers are black. The patio, in which Guru Ji is sitting, is made from the white marble. A caption on the top of the mural is resultant the name of seventh Guru i.e. Guru Har Rai Ji.

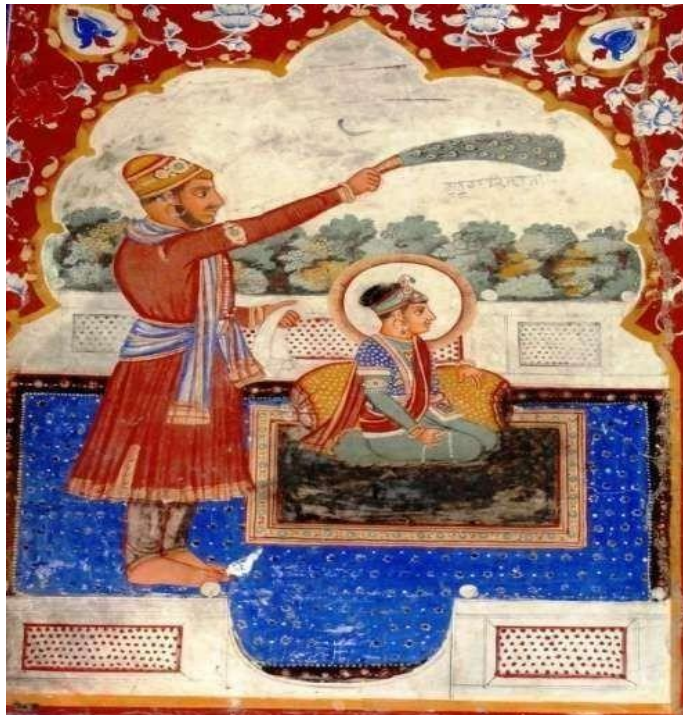


Fig. 6.71

Fig. 6.71: Guru Har Rai Ji, a mural painting from the wall of Gurudwara Baba BirSingh ji at Naurangabad [Photograph] by Kaur, Tejinder

#### 6.2.2.8 Guru Har Krishan Ji

Guru Har Krishan Ji is recognized as the child saint as he was died at the age of seven years, eight months, and twenty-six days (Narang & Gupta, 1969, p. 125). The guruship period of Guru Har Krishanji is two years five months and twenty-six days (Khalsaji, 2004, p. 178).



**Fig. 6.72**

Fig. 6.72: Guru Har Krishan Ji, a wall painting from the samadhi of sardar Lal Singh at village Kale-ke [Photograph] by Kaur, Tejinder

The mural painting of Guru Har Krishan ji (Fig. 6.72) is found on the wall of Sardar Lal Singh's samadhi at village Kale-Ke or named as Kale-Ghanupur near Amritsar. As usual, Guru Har Krishan Ji is sitting in a terrace that is made from the marble stones. A blue carpet is used to cover the whole floor. A special green carpet with a designed border and of velvety texture is utilized as a seat for Guru Ji. The lush trees and the sky depict the background of the mural. Guru Har Krishan Ji is sitting on his knees and busy with the daily routine of prayer. As he was died during the childhood period, the form of seventh guru is representing as a child figure. It is the major iconographic features of seventh Guru. The other iconic traits are the huge bloaster of

yellow color with polka design on the side of the guru, a white halo with red and gold rays, a rosary of white pearls in his right hand, and a precious kalangi around the turban as a crown. Apart from Kalangi, he is also wearing other expensive jewellery pieces. It includes armlets of gems and pearls, wristlet around the wrist, kundals in ears and necklace around the neck. The child guru wears a round turban of dark maroon color, a band of green color around the turban and below the kalangi, a choga of green color, jacket of blue color with white dots design, and uattariya of red color. The facial features of the child guru are sharp. A chouri bearer is standing behind the guru and doing flywhisk. The peacock quills are used to make a flywhisk. These are the major iconographic features of seventh Sikh Guru. The name of the guru ji is inscribed near the trees and just below the flywhisk in Gurmukhi script in black color.

Other portraits of Shri Har Krishan ji are available at Gurudwara Sat Kartaria at Shri Hargobindpur, Gugga Mari at Chappar, Sawan Mal Argarwal senior secondary school at Zira.

#### 6.2.2.9 Guru Tegh Bahadur Ji

Guru Tegh Bahadur Ji was ninth Sikh Guru and the fifth son of Guru Hargobind Sahib Ji (Narang & Gupta, 1969, p. 127). His age was fifty-four years, seven months, and seven days and the Guruship phase is ten years, seven months and eighteen days (Nabha, 2004, p. 449). He was sacrificing his life to save the Hinduism (Latif, 1964, p. 255).



Fig. 6.73



Fig. 6.73: Kashmiri Pandit in the darbar of Shri Guru Tegh Bahadur Sahib, a wall painting from Gurudwara Sahib at Village Manhala Jai Singh [Photograph] by Kaur, Tejinder

The Mughal governor of Kashmir, Sher Afghan, had converted a large number of Hindus to Muslim as per the order of Aurangzeb. Those who were denied his order, they were punished, and murdered (Narang & Gupta, 1969, p. 127-128). Kashmiri Pandits were visited the darbar of Guru Tegh Bahadur Ji and asked him to help and save their religion and culture (Khalsaji, 2004, p. 179). Guru Tegh Bahadur ji told them that they could ask to Aurangzeb that if he can convert the religion of Tegh Bahadur only then they will leave the Hinduism and adopt the Muslim faith (Latif, 1964, p. 255).

This story is illustrated in the given mural painting (Fig. 6.73). It traces from the dehuri of Gurudwara Sahib at village Manhala Jai Singh of district Tarn Taran. It is an indoor scene. In this mural, Guru Tegh Bahadur Ji is sitting on a throne in his court. The child Gobind Rai is standing in front of his father. The Kashmiri Brahmins are also standing in front of Guru Tegh Bahadur Sahib. Guru Ji is hearing the appeal of Kashmiris. The major iconographic features of Guru Tegh Bahadur Ji are the white rosary in right hand, white aura behind the head, a turban on his head and a huge bolster. He is also wearing a cloak with white pajami and covered the upper body with the uattariya of Saffron colored. The face of the guru is represented in the side profile while the body in three-quarter profile. The child Gobind Rai is also standing on a side and asking his father to help the needy Kashmiris. He is wearing expensive attire with precious Kalangi. He is carrying a bow and arrows on his shoulder that representing the interest of Guru Gobind Rai among the military activities. All the pandits of Kashmir are dressed in white clothes and putting rudra-raksha mala around their neck. The small inscription on the wall painting with black color in Gurmukhi script is describing the story in brief. It is also helping to the spectator to identify each individual personality in the mural.

The other wall paintings of Guru Tegh Bahadur ji are tracing from the wall of Gurudwara Baba Bir Singh ji at Naurangabad, Gugga Marri at village Chappar, Gurudwara Sat Kartaria at Shri Hargobindpur, and Gurudwara Bholi Sahib at Gobindwal.

### 6.2.2.10 Guru Gobind Singh Ji

Guru Gobind Singh ji was the tenth guru of the Sikhs. The Guruship epoch of the tenth Guru is thirty-two years, ten months and twenty-six days (Nabha, 2004, p. 322). He lives for forty-one years, nine months, and fifteen days (Khalsaji, 2004, p. 183). He was a saint as well as warrior. He faced number of battles with the Mughals and Pahari chiefs during his lifetime (Archer, 1966, p. 35-36).



**Fig. 6.74**



**Fig. 6.75**

Fig. 6.74: Guru Gobind Singh ji traveling on a horseback with his followers, a wall painting from Samdhi of Baba Mohar Singh [Photograph] by Kaur, Tejinder

Fig. 6.75: Gurur Gobind Singh Ji on horseback, a mural from the Samadhi of Baba Dayal Das Ji [Photograph] by Kaur, Tejinder

Guru Gobind Singh created a special community known as ‘KHALSA’ and the each member of this community observed ‘the five K’, it includes unshaven hairs, a wooden comb in his hairs, an iron bracelet on his wrist, he or she wore short named kach, and kept a sword with him (Archer, 1966, p. 35-36). The next wall painting of Guru Gobind Singh Ji (Fig. 6.74) is locating from the Samadhi of Baba Mohar Singh at Tanda. In this mural painting, Guru Gobind Singh Ji is traveling on a white horse. Two of his attendants are leading the procession. One person from his attendents is holding a state umbrella and a Sikh attendant is assisting to the Guru. The Iconographic features of Guru Gobind Singh are the halo behind the head, a falcon in his right hand, a kalangi on the turban, a sword tied around the waist, bow on the left shoulder, and a shield of black color on his back. He is wearing a round turban, yellow cloak with white payjami, and white kamar-kasa, and jutti in his feet. The facial features are sharp and beard is black. He is wearing an iron bracelet on his wrist, a necklace, and armlets. A hound of white color accompanies him. All these

elements in the mural are the iconographic features of tenth Guru. A person from the leading team is wearing a round turban of blue color, a white pearls wreath around the turban, white kach with cloak, yellow kamar-kassa, a sword tied with the waist, and a shield on the back. The other one wears the round turban of white color, blue shirt or bodice, white kach, yellow kamar-kassa, as well as carrying a sword. The person who is walking behind the guru ji is also wearing the Sikh style of attires. These features are also relates with the iconographic elements of Sikhs. Arshi, (1986) founds similar mural in Golden temple Amritsar during 1980s (p. 3-4), but the present scholar failed to get this mural, as it is destroy due to one or another reason.

The subsequently mural (Fig. 6.75) is representing to the Guru Gobind Singh on a horseback. His followers are following him. This scene seems like a procession. It is situates on the wall of Baba Dayal Das's samadhi at Barnala. The similar iconographic features can be identifying in this mural too. The color combination of both murals is different. A similar miniature painting that represents Guru Gobind Singh ji on horseback is published in a book named 'The Arts of the Sikh Kingdom' edited by Susan Stronge. It is a Gauche on paper and associates with the Guler school and the time of this gouache is C. 1830 (Stronge, 1999, p. 35-36).

Similar wall painting can be traces from the Sikh haveli that is locates in the Sheikhupura Fort, Rani Mahal at Nabha Fort, Samadhi of Rani Jind at Bahadurpur of district Hoshiarpur, Mohamadan Tomb at Fatehabad (Tarn Taran), Samadhi of Sardar Peshawara Singh and of Sardar Bhag Singh at Village Manhala Jai Singh (Tarn Taran).

The next wall painting of Guru Gobind Singh Ji (Fig. 6.76) is locates on the wall of a verandha of Raja Sahib Dayal's temple at village Kishankot. In this mural painting, Guru Gobind Singh Ji is sitting in a terrace. The foremost iconographic traits of Guru Gobind Singh are the turban embellishes with the Kalangi, which is making elegant with the gems and precious stones like ruby etc., a falcon sitting on his right hand, a rosary in his hand for doing prayer, a shield on the back, and a sword tied with the waist. A huge bolster behind the back recognizes him as a leader of the community. Apart from these features, he wears a cloak of yellow color, uattariya of red color, iron bracelet on wrist, precious armlets, and necklace. He is sitting on a rug in Tate hiza position. The facial features are sharp and facial hairs are black. The name of the

Guru Ji is writing with the black color on the wall painting.



**Fig. 6.76**

Fig. 6.76: Guru Gobind Singh Ji, a wall painting from the temple of Raja Sahib Dayal at Kishankot [Photograph] by Kaur, Tejinder

Similar wall paintings can be tracing from the wall of Shri Sawan Mal Aggarwal Sen. Sec. School Zira, Gurudwara Baba Bir Singh ji at Aurangabad, and from the Dera Uadasian at village Jamsheer of district Jalandhar.

The later wall painting that is representing the iconographic features of the tenth Sikh Guru (Fig. 6.77) is tracing from the dehuri of Gurudwara Sahib at village Manhala Jai Singh of district Tarn Taran. In this wall painting, Guru Ji is blessing to Bhai Madho Das Vairagi, whose name was changes by Guru Gobind Singh Ji as Gur Bakash Singh or Banda Bahadur after taking the Khand-Pahul. He was the first commander chief of Sikh army. Before the meeting with Guru Gobind Singh ji, Madho Das was a byraghee who controlled the supernatural energies (Gill, 2004, p. 788). Guru Ji appointed BandaSingh Bahadur as a leader of the Sikhs and dispatched him to Punjab (Jain, 2012, p. 148). The iconographic features that are identifying in this wall painting are the weapons of the tenth Sikh Guru. It includes sword, katar, bow, and arrows. The others are round turban of yellow color that is embellishes with the precious Kalangi, sharp facial features, and black facial hairs. He is wearing a yellow cloak with whitepayjami, a kamar-kassa of green color. He is also wears a wreath of white pearls around the neck. Guru Gobind Singh Ji is sitting on a manji. All these are theiconographic traits of the tenth Sikh Guru. Bhai Daya Singh is standing behind the right hand side of Guru Ji. He is wearing the Sikh attires and holding a sword. Bhai Madho Das ji is sitting infront of tenth Sikh Guru and receiving an arrow from the

Guru as his blessing. An inscription in Punjabi language describes about the each personality.



**Fig. 6.77**

Fig. 6.77: Guru Gobind Singh Ji with Bhai Bhandu Bahadur, a mural from the dehuri of Gurudwara Sahib at village Manhala Jai Singh [Photograph] by Kaur, Tejinder

### **6.2.2.11 Sikh Warriors**

The disciples of tenth Guru are acknowledged as Khalsa. They have to follow some rules and regulation. They keep a sword with them, and allow their hair to grow and wear a dark blue dress (Latif, 1964, p. 264). Their lofty turbans often surmounted with the steel quoits and they are constantly carrying weapons (Kang, 1988, p. 118). They are keeping a straight sword with double-edged named as Khanda (Kang, 1988, p. 133). Kang (1988) said about the Sikh warriors that “The imposing headdress together with their moustaches trained up to their eyes, gives them a peculiar energy of expression” (p. 132). These are identifying as iconographic features of the Sikh warriors. A number of mural paintings are found in the Punjab that associates with the Sikh warriors. The following wall painting (Fig. 6.78) is derivative from the first floor of Gurudwara Baba Atal ji at Amritsar.



**Fig. 6.78**

Fig. 6.78: A Sikh Warrior, from the first floor of Gurudwara Baba Atal Ji [Photograph] by Kaur, Tejinder

The iconographic facets of Sikh warrior are discovering in this mural very easily. It includes the lofty turban with steel quoits, holding different traditional armaments like Khanda, sword, bow, and arrows. As it is the 19<sup>th</sup> century mural, so he is holding a gun as modern weaponry. He is wearing a cloak, kach, and kamar-kassa. All these cloths are acquainted with Sikh style of attires. His facial features are sharp and mustaches are managed in a well manner. The bold eyes and the mustaches are depicting the strange liveliness of the warrior.

### **6.3 Regional Difference**

The present scholar divided the whole region of great Punjab into Four parts as per the present political situations. It includes Western Punjab (Pakistan), Eastern Punjab, Haryana and Himachal Pradesh (India). A number of connections and variations can be studied in the murals of greater Punjab.

#### **6.3.1. Structures/Buildings**

If any one wants to illustrate his/her emotions through murals, He / she have needs two-dimensional surface i.e. walls or a roof. The walls or roof could be of any

building i.e. religious structure, houses, or public buildings. If we are analyzing the buildings those are embellishing with the murals, a variety of construction could be considering in the vicinity. Food, Clothes, and housing are the basic requirement of each living being or human being. Every person constructs his own residence or individual abode for the family members for being a part of the society. The royal palaces, havelies, small houses are the edifices which are know as residential buildings. Apart from housing complex, a person requires an edifice to accomplish his religious needs or rituals. Therefore, temples, Gurudwara, and mosque are the buildings those are complete the spiritual needs of an individual. The other public buildings such as public houses like chopals, water structures are also found in the region that accomplish the social needs of an individual.

Different kind of buildings are notifying in the region that are embellishes with the wall painting. In the region of eastern Punjab, a number of Hindu temples, Udasian Akhara, Samadhi of different religious and social personalities are available those are preserving the art of wall painting. Apart from the Sikh edifices, some Jain temples are also founds in the region, for example Jain temple at Zira and Jain temple at Ferozepur. However, the housing complexes such as havelies are a few in the region of eastern Punjab and these are breathing their last. The Haryana is another state that is a part of the study. In this state, apart from the Hindu temples, a number of other edifices are available that are preserving the murals. It includes Chopals, water structure, Chatteries (Burial place) and huge number of havelies. In the region of western Punjab, only few Sikh shrines, Hindu temples, and havelies of royal people are available that are preserving the wall painting. In the region of Himachal Pradesh, apart of Hindu temples, Buddhist monasteries are also adorns with the wall paintings.

### **6.3.2 Thematic comparison**

In the context of subject matter, regional differences are very clear. The religion, culture, social setup, political and economic situations, natural environment, and education, are the factors that influence the living style of a particular community. The art of any region have an impact of all these factors. Therefore, the subject matter of any artwork is chosen from the religion, myths, and culture of the region. In the region of both Punjab, we found the subject matter that allies with the Hindu mythology as well as associates with the Sikhism. Punjabi Bride and Sikh warriors are

the major subject matter in Punjab.

In the state of Haryana, most of the content is associated with the Hindu mythology and tantra. The Tantric concept can be identified in the Kali temple at Kurukshetra. The Sikh subjects are disappearing in the region. The influence of Britishers can be identified on the façade of havelies at Barwa, Hetampur, and Legha. The clothing style of British people, objects used in daily routine such as chairs etc, the technology appliances, and the machinery like coal engine, helicopter, trains, bicycle and many more that are influenced the artisans or the owner. The Haryanavi Bride, daily routine like praying in a temple, watering to the peepal, churning milk and smoking hukka are the subject matter that can be identified only in the region of Haryana.

In the state of Himachal Pradesh, Hindu mythology is the major content of wall paintings. The Buddhist concepts can be recognized in the Buddhist monasteries. The royal people of the state are represented through the murals in their own region. The study of nature is a theme that can be visualized in the wall paintings of each state. It includes flora and fauna, birds and animals, and others. The use of natural elements can be recognized in the background of some murals or the individual set up of nature can be distinguishing. The inscription on a mural is the major element that is identified in all the regions. In Both of Punjab, Gurmukhi script is used for the narrative and Devnagari script is found in the region of Haryana and Himachal Pradesh.

### **6.3.3 Analysis of stylistic features of mural paintings to recognize the regional differences**

The stylistic features of a painting include the elements of art i.e. line, shape, form, color, positive and negative space, texture, and value (Kaur, September 2021). The regional difference of Greater Punjab's murals can be identified through the study of stylistic features of various mural paintings. The culture of a state also plays an important role in the regional difference. The costumes, food, jewellery of a particular state or community, the religion and many other elements are counted in a culture. Therefore, the studies of these elements will help to recognize the regional differences.



### 6.3.3.1 Costumes as Regional Differences

The costume and jewellery are the foremost elements that are representing the regional differences. The following murals are representing the regional difference through attires and jewellery of different states i.e. Punjab and Haryana.



**Fig. 6.79**



**Fig. 6.80**

Fig. 6.79: A Punjabi Woman, a wall painting from the Samadhi of Sardar Lal Singh at Village Kale Ghanupur [Photograph] by Kaur, Tejinder

Fig. 6.80: A Haryanvi Woman, a mural from the wall of Lala Birbal Ram, Mool Chand's haveli at village Hetampura [Photograph] by Kaur, Tejinder

The females (Fig. 6.79 & Fig. 6.80) are representing to the culture of different states i.e. Punjab and Haryana. The Punjabi female (Fig. 6.79) is locaes from the Samadhi of Sardar Lal Singh Ji at village Kale-Ghanupur of district Amritsar. The Haryanvi female (Fig. 6.80) is traces from the facade of Lala Birbal Ram, Mool Chand's haveli at village Hetampura of district Bhiwani. The regional dissimilarities can be identifying in the form of fashion that includes garments and jewellery. The Punjabi woman is wearing a brassiere of golden yellow color with Ghagra (a long skirt) of turquoise color. The golden border on the upper edge of the ghagra and dark blue perimeter on the lower edge of the ghagra enhances the beauty of the dress. The maroon dupatta with white dots in all over and heavy golden embroidered border on the edges of the dupatta represents the Phulkari Style. Phulkari is refers to the traditional and folk style embroidery of Punjab. The texture ofthe garments is velvety and silky. She wears heavy jewellery, which includes heavy earstuds of gold and

precious gems, rani haar of expensive jewels and gold, pendant in silk thread of turquoise color, nose pin, ring in small finger of her left hand, bracelets with bangles on wrists, armlets, and anklets of silver with tinkling bells of Punjabi style. Her facial features are sharp and a style of modality can be seen by the manner in which she is holding her ghagra. She is holding two earthen pots on her head. It is the tradition of Punjab when a male is working in his fields; his wife brings food for him (Kehal, 2010, p. 146). The rhythm and flow is represented through the movements of dupatta and Ghagra. The lines are delicate and colors are vivid. The clouds of blight blue color in the sky are creating a sense of depth in this mural painting.

The Haryanvi female is representing the different stylistic features. She wears a shrit rather than a brassiere. The length of her skirt is to above the ankles. She wears minimal jewellery pieces that include a hara of silver in her neck, nose pin, and bangles of glass in her wrists. Her anklets are very heavy and representing the Haryanvi style. She is also wearing moojari in her feet. She is holding a small dupatta on her head. The design of the dupatta is bandani style. She is putting a bindi on her forehead. The colors of her dress are dark, but look very dull and the texture is very similar to the cotton stuff. The lines are bold and stiff. She is holding a basket on the top of her head. So, these stylistic aspects of the above given mural stand for the regional diversities among the murals of greater Punjab.



**Fig. 6.81**

Fig. 6.81: A Cultivator working in his Fields and His wife brings food for him, a wall painting from the wall of Bairagi Thakurdawara at Ram Tatwali [Photograph] by Kaur, Tejinder



**Fig. 6.82**

Fig. 6.82: A Farmer working in his meadow with the help of his child, a Mural from the façade of Chajju Bania's Haveli at village Legha dist Bhiwani [Photograph] by Kaur, Tejinder

The subsequently wall paintings are also representing the cultural differences of Punjab and Haryana. Although the concept of the both murals is similar, but the differences are very clear in the portrayal style. The earlier mural of a cultivator is (Fig. 6.81) tracing from the wall of Bairagi Thakurdwara at Ram Tatwali of district Gurdaspur. The later mural painting of an agronomist (Fig. 6.82) is locating from the façade of Chajju Bania's haveli at village Legha of district Bhiwani. When, we analyze the both murals paintings we are notifying the major difference of costumes. The mural painting, which is tracing from the Bairagi Thakurdawara (Fig. 6.81), is representing the stylistic features that are associates with the Punjabi culture. The person, who is controlling the bulls with a bullhook, is a Sikh person. It is analyzies from his garments and unshaven beard and mustaches. He is wears a round turban of white color on his head and the Choga and Payjama of white coloron his body. He is also wears a uatriya of black color. The persom is holding thetop of hala with his left hand and a bullstick in his right hand. A female is bringing food for the farmer. She is wears a bodice of brown color, Ghagra of orange color and covered her head with a marron dupatta of phulkari style. She is wearing the jewellery of Punjabi Style that includes long hara with the choker, earrings and bangles. She is holding a pitcher in one of his hand and kept another earthen pot on his head. A wooden Panjali is keeping the both bulls together. The blue color of sky provides a horizon in the murals. The artist chooses the color very wisely. The green color of

the field is presenting the foreground of the mural. The lines are delicate and fine. The anatomy of the bulls is very strong as comparative to another mural.

The mural that is associates with the Haryana's culture (Fig. 6.82) is tracing from the façade of Chajju Bania's Haveli at village Legha of Bhiwani district. The artist chooses the red color to explore the background or it is portraying the time of sunset or of sunrise. The lush green fields are giving the sense of foreground of the mural. The anatomy of the human forms as well as of the animals is poor as comparative to the earlier one. A male child is supporting to the farmer. Both the males are wearing breeches on their lower body and turban on their heads. So, the regional differences are very clear.

### **6.3.3.2 Regional Divergence identifying through the Stylistic Aspects**

The regional divergences can also be distinguishing through the stylistic aspects of a painting. These differentiations can be evaluating in the form of color, line, perspective, composition, texture, and space.

The wall painting associates with the story of Krishna uplifting the Govardhan Mountain (Fig. 6.83) is tracing from the temple of Raja Shiab Dayal at Kishankot of district Gurdaspur (Punjab). In this mural, Lord Krishna is standing on a throne in tribhanga pose. He is uplifting the mountain with the help of little finger to protect the people of Gokul from the harsh weather. The subsequently wall painting (Fig. 6.84) is also depicting the same subject matter. This mural is traces from the chhattari of Chindi Lal Vohra at Bawal of district Rawari (Haryana). The major stylistic difference in these murals is the color combination. If we examine the mural of Punjab, it is analyze that the artist was choosed the bright color scheme. The orange, Green, Red, white are the major colors. While in the other painting colors are very dull although it includes red, green, blue and cream or light yellow. The background of green color is illustrates that it is an outdoor scene. The milieu of this painting is light yellow or cream color. The artists choose red color to depict the mountain in both paintings. In the first (Fig. 6.83) mural, the mountain is represents very brief or can say details are in smallest amount, but in another mural many details can be visualize. The Peacocks, monkeys, buildings with light color, trees, and the other details are there. Lord Balrama is standing with his attribute Hala, on the right hand side of Lord

Krishna. The lines in the Punjab's mural are very delicate while in the mural of Haryana, the lines are stiff. It can be analyzed through the line of garments. Both the compositions are crowded. The anatomy of the animals is poor in the second mural. The human forms of the wall painting of Raja Sahib Dyal Temple are very delicate and depicts in natural manner while in the other mural human forms are motionless.



**Fig. 6.83**



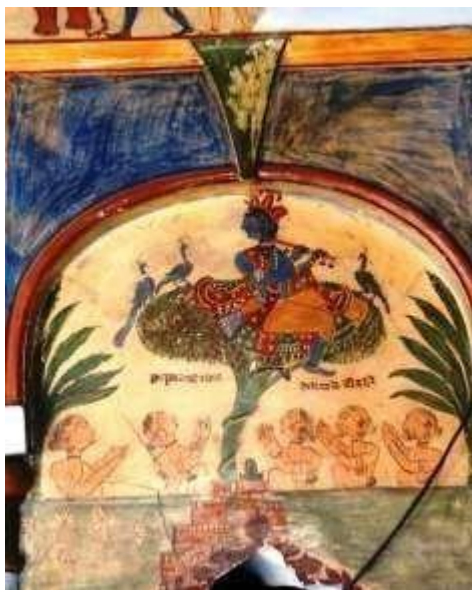
**Fig. 6.84**

Fig. 6.83: Krishna uplifting the Mount Govardhan, a mural painting from the Temple of Raja Sahib Dayal at Kishankot [Photograph] by Kaur, Tejinder

Fig. 6.84: Krishna Uplifting the Govardhan Mountain, a wall painting from Chindi Lal Vohra's Chattari at Bawal [Photograph] by Kaur, Tejinder

The next wall paintings (Fig. 6.85 & Fig. 6.86) are associated with the subject matter Vastra Haran of Gopies by the Lord Krishna. The first mural (Fig. 6.85) of this subject matter is tracing from the Bada Mandir at Bhadsoo of district Patiala (Punjab). The second one is located from the Chattari of Nano Sati (Fig. 6.86) at village Sohansara near Loharu of district Bhiwani (Haryana). The first major difference in the both murals is the style of representation. In the first mural, everything is presented in details. However, in the second mural painting details are missing. The background of both wall paintings is simple. If we analyze, the wall painting of Bada Mandir we found that Lord Krishna is sitting on the top of the tree and playing a flute. The tree is embellished with the fruits of red color and pea-

cocks are also enjoying the music of Krishna's flute. The details can be identifying in the form of jewellery, peacocks' feather or in the leaves of plant. A snake is moving around the trunk of the tree. Gopies are looking upwards and requesting to the Krishna for getting their clothes back. The lotus flowers are depicted in the lower corner of the mural in white color. The colors are bright i.e. yellow, red, green, blue and white. The dark brown color is used for the outline purpose. The lines are very delicate and smooth. The features of the females are sharp. If we are analyzing the next plate i.e. tracing from the Chhattari of Nano Sati (Fig. 6.86), we found that details are totally missing. The artist uses the flat dark brown color for the middle tree and dark green for the trees on sides. The Krishna is sitting on the middle tree and holding the garments of Gopies. The structure of the form of Gopies is also very poor. It seems that these are the form of fairies rather than the females. The anatomy of figure is very poor. Lines are bold and thick and colors are dull.



**Fig. 6.85**



**Fig. 6.86**

Fig: 6.85: Vastra-Haran Scene a wall painting from the Bada Mandir at Bhadsoo (Patiala) [Photograph] by Kaur, Tejinder

Fig: 6.86: Vastra Haran Scene from the Chhattari of Nano Sati at village Sohansara near Loharu [Photograph] by Kaur, Tejinder

The first major difference in the both murals is the style of representation. In the first mural, every thing is representing in details. However, in the second mural painting details are missing. The background of both wall paintings is simple.



**Fig. 6.87**



**Fig. 6.88**

Fig. 6.87: Lord Shiva riding on his Vahana, a mural from the Chhattari of Seth Nand Ram Katla at Bhiwani [Photograph] by Kaur, Tejinder

Fig. 6.88: Lord Shiva outing on Nandi, a wall painting from the Samadhi of Baba Fateh Singh at village Kale Ghanupur [Photograph] by Kaur, Tejinder

The wall painting that is depicting Lord Shiva riding on his Vahan Nandi, is tracing from the chhattari of Seth Nand Ram Katla at Bhiwani city (Fig. 6.87). The Lord Shiva is travelling on his bull Nandi. The form of Shiva is bigger as comparative to the form of Nandi. The anatomy of bull is very poor. The lines are thick and rigid. The colors are flat. The features of the Shiva are bold and horrible. The attributes of Shiva are missing in this mural. Therefore, we can say the artist who worked here was not experienced.

The wall painting that is portraying the scene Lord Shiva outing on Nandi Bull, is locates from the wall of Baba Fateh Singh's Samadhi at village Kale Ghanupur of district Amritsar. In this mural Lord Shiva is moving on his one Nandi. Lord Ganesha is also sitting behind the Shiva. The anatomy of the bull as well as the human form is very excellent. The artist is aware from the iconographic features of the Lord Shiva. Although the colors are dull but the composition is very strong. Every minute detail can be identifying in this mural. The features of the Lord Shiva are rounded. The movement can be feeling through the flow of Ganga as well as through the flow of line. Lines are delicate and flowing. Here, a spectator can identify the regional differences very easily.



**Fig. 6.89**



**Fig. 6.90**

Fig. 6.89: Harnakash Vadh, a mural from Shakti Devi Temple at Chattarari [Photograph] by Kaur, Tejinder

Fig. 6.90: Narsimha killing the demon Harnaksh, a wall painting from the Rani Moora's temple at Pull Kanjari [Photograph] by Kaur, Tejinder

The Harnakash Vadh, a mural is finding from the inner wall of pardakshana Path of Shakti Devi temple at Chattarari of district Chamba (Fig. 6.89). The influence of Pahari miniatures are identifying in this mural. The painting is superior in all aspects if we compare it with the next mural (Fig. 6.90), which is founds on the wall of Rani Moora's temple at Pull Kanjari of district Amritsar (Punjab).

The next three wall paintings (Fig. 6.91, 6.92 & 6.93) are founds on the different regions of greater Punjab i.e. Himachal Pradesh and Haryana. The Churning of the Ocean is a subject matter of all these murals, but the representation style is varies. Therefore, the regional differences can be categorizing in these three murals. The first wall painting that is illustrates the Churning of the Ocean is founds on the wall of Shakti Devi temple at Chattarari. It is a famous temple of district Chamba of Himachal Pradesh. The Lord Brahma is sitting top of the mountain Mandara which is uses as a Churning Rod. The Kurma Avtara of Lord Vishnu is supporting to the Churning Rod. The Vasuki, a snake is playing the role of Churning rope. The viewer can identifying the forms of demons and deties very easily. The anatomy of all the forms is very superior as comparative to the next two murals. The colors are very bright and rich. The trees are depicting in the horizon which creates a sense of three



dimensional effects.



**Fig. 6.91**

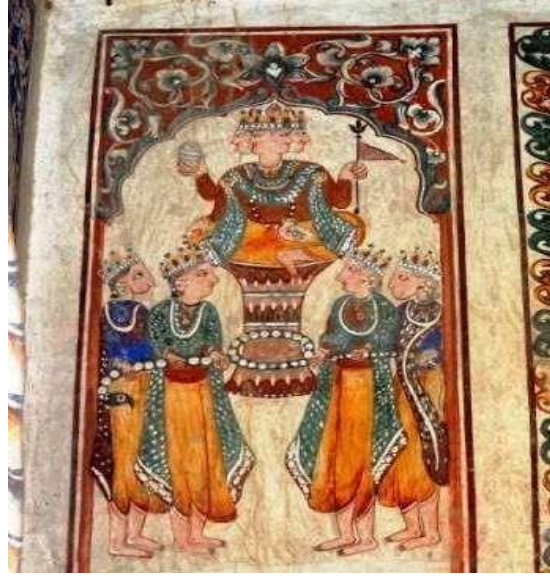
Fig. 6.91: Churning the Ocean of Milk, a wall painting from the Shakti Devi Temple at Chattarari [Photograph] by Kaur, Tejinder



**Fig. 6.92**

Fig. 6.92: Churning the Milky Ocean, a Mural painting from the Lakshmi Narayan temple at village Kaul [Photograph] by Kaur, Tejinder

The subsequently mural is illustrates on the roof of the Lakshmi Narayan Temple at village Kaul of district Kaithal (Haryana). If we analyze this beautiful wall painting, we found that background of the mural is plain. The mountain Mandara that is uses as a rod for the churning is seems like a plain wooden rod. The anatomy of the Snake god Vasuki is strong as comparative to the later mural (Fig. 6.93). A small turtle is providing the support to the rod. This is the figure of Kurma avatara of lord Vishnu. The deities such as lord Shiva, Vishnu and Indra are standing on the left side while the asuras (demons) are depicts on the right side. The viewer can distinguish the difference among the demons and the deities. The lord Brahma is sitting on the top of the mountain on a lotus throne. This is a four-armed deity. The kamdhenu cow and iravat (the white elephant and vahana of lord Indra) are also depicts in the mural. The colors are light, lines are week and the anatomy of figures is very poor as comparativeto the mural painting that is traces from the temple of Devi at Chattarari.



**Fig. 6.93**

Fig. 6.93: Churning the Ocean, a wall Painting from the Samadhi of Lala Balak Ram Lala Jumna Das at Jagadhari [Photograph] by Kaur, Tejinder

The last mural painting (Fig. 6.93), is tracing from the samadhi of Lala Balak Ram, Lala Jamuna Das at Jagadhari in Haryana. The story of the churning ocean is elaborates in the Vishnu Puran. In this mural, the mount Mandara is looking like a bench rather than a mountain. The lord Brahma, a four handed deity is sitting in padam asan on the top of the mountain. The Snake god Vasuki is uses as a rope for churning the ocean of milk. The anatomy of the snake is very poor and it seems like a rope of two colors i.e. black and white. The observer who is analyzes the mural is fails to recognize the forms of demons or deities. These are representing in a similar manner. The stylistic features of this mural are the elongated forms of demons and deities, vivid color scheme, and bold and thick lines. The faces are depicting in the side profile while the bodies are in three-quarter profile.

## CHAPTER-7

### PUNJAB MURALS IN THE PERSPECTIVE OF RASA THEORY

#### 7.1 Introduction

The precise ethnicities and enlightening of painting has traced in progression of Sanskrit transcripts. The 'Vishnudharmottara Purana' is the earliest manuscript written amid fourth to sixth century CE. The third part of the 'Vishnudharmottara Purana' contains 'Chittrasutra' (Chapters thirty five to forty three of the text) which deals with the entire knowledge of painting i.e. a variety of methods and techniques of different painting styles, the grounding of walls for mural paintings, how to prepare a plaster, color preparation, the imperfection and perfection of painting and many more. The (Manasollasa) Abhilashitartha Chintamani, possibly written in 12th century by Someshvara Varman is another manuscript describing regarding paintings. It has a significant section on the wall paintings and other styles, different tools and techniques adopted by the artisans, colors, their mixing and application, ornamentation and burnishing.

The next in this series is 'Samarangana Sutradhara', written by King Bhoja. This text is concerns with architecture but some of leaf portraying about paintings. The document belongs to the 11th century.

'The Silparatna' a text by Sri Kumara also incorporated a chapter named as 'Chitra Lakshanan' telling the characteristics of paintings belonged to the 16th century CE. 'The Aparajita Praccha' is an additional manuscript, which had a chapter on painting (mainly the text belongs to the Architecture), entitled as Sarasvata, Chitrakaramasastra and the procedure of painting is as well stated in 'Naradsilpa' (Hussain, 2011, p. 217).

We have to recognize and value the essential imagination, aesthetic as well formal values of Punjab Paintings. As a bursting vessel of diverse flowers, the Indian literature is also fills with the various classical treatises. The 'Puranas', 'Manusmriti',

Kautilya's 'Arth Shastra', Vatsayayana's 'Kama Sutra' and other religious texts have elaborately explained different types of Art.

This chapter of the study deals with the objective "To study and analyze the Mural Paintings of Greater Punjab in the context of Indian Art theories". The murals of the region, which belongs to 18th and 19th century, are studying only in the context of Rasa Theory, as if a researcher tries to analysis these wall paintings in the context of all the above-discussed contexts it is impossible to complete in a single study, as these are so vast subjects.

## **7.2 Rasa Theory**

The literally meaning of word 'Rasa' is essence or Juice (Patnaik, 1997, p.13). If the meaning of word 'Rasa' is analyzes in the context of visual art it means 'Aesthetic Pleasure'. The theory of Rasa was proponed by Bhart Muni in his Sanskrit manuscript "Natya Shastra". The sixth and seventh chapters of the document are presenting the Rasa Theory on aesthetic in visual arts ("Natya Shastra", 2022). According to Bhart Muni, there are eight types of rasa i.e. Shringara Rasa, Hasya Rasa, Karuna Rasa, Raudra Rasa, Veer Rasa, Bhyanaka Rasa, Vibhatsa Rasa, and Adbhut Rasa. Abhinava Gupta, who analyzed Natayashastra intensely explained the ninth Rasa i.e. Shanta Rasa. Recently, two more Rasa i.e. Vatsalya Rasa and Bhakti Rasa were also added in the Navarasas ("Vatsalya Rasa", 2022).

## **7.3 Analysis of Punjab Murals in the context of Rasa Theory**

A variety of subject matter can be visualizes in the mural paintings of greater Punjab. Apart from the religious and mythological subject matter, some are associates with the nature, ordinary life of a common person, love scenes, as well as geometric concepts. The colors of the murals also create interest among the viewers. The mural paintings of the greater Punjab evoke various kinds of emotions and feeling among the spectators. Sometimes only color combination plays the role of interest amid the viewer or for a time, the content of the wall painting plays the role. Many researchers analyzed the wall paintings of greater Punjab in different contexts, but still these murals are not studied in the context of rasa theory. Here, the present researcher makes an effort to investigate the murals of region in this perspective.

### 7.3.1 Shringara Rasa

The Shringara Rasa is evokes due the Rati (attraction, pleasure) Bahava. Attraction, love and beauty are the sathayi bahava of the Shringara Rasa. This Rasa evokes the erotic emotions and attraction among a person, while he or she is experiences a work of art. It induces forty-six sentiments (Sharma, 1997, p. 155) which contains different types of love and affections such as delusion, romance, beauty, stylishness, elegance, and devotion. Purity of mind is also relates with this rasa. Enhancement of sensual enjoyment can be evoking through the pretty depiction of symbolic motifs such as fruits & flowers, birds and animals, zoomorphic (deity in animal form like Narasimha Avtar) motifs. The Shringara Rasa has the power to attract the viewer due to its beautification and illustration. The different flowers are also symbolizes various categories of sentiments such as red rose presents the love among the people. Love stories, Krishna Rasa Leela, mythological stories such as Sassi Pannu, Heer Ranja, Nayke-Naykes, celebration of festivals, scenes associates with the musical gathering, are also speak about the Shringara Rasa. Physical attraction or the attraction among the outer world is links with the Rasa. The Blue color is links with it and the deities are lord Krishna and Vishnu.

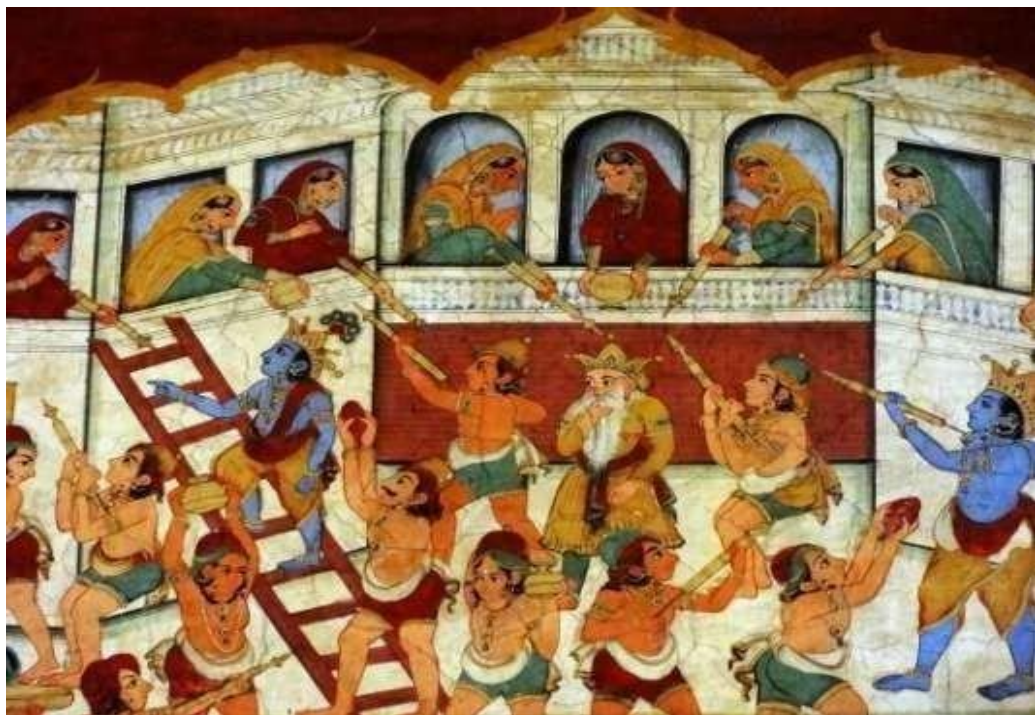


Fig. 7.1

### **7.1 “Holi Celebration” From the Samadhi of Mahant Mangani Ram at Amritsar [Photograph] by Kaur, Tejinder**

The wall painting (Fig. 7.1) is tracing from the inner wall of Mahant Mangani Ram’s samadhi at Amritsar. This mural is illustrating a scene of Hindu festival “Holi”. Lord Krishna rejoices Holi festival with his friends and Gopies. The painting can be studied into two parts. The ground floor and the first floor, from where a group of females is standing in the arches and throws colors with color guns towards the male forms those are on the ground floor. Some people are holding pots/pitchers of colors to fling on others. The way the males and females are gazes at each other inducing ‘Rati Bahava’ amid the spectator. The semi nude forms of males, the sharp features of females, a variety of jewellery be dressed in by women, the bright color dresses i.e. red, yellow, and green, are added the emotions. The way each one is concentrating on his/her partner also induces the ‘Rati Bahava’. The presence of lord Krishna is also be evidence for the Shringara Rasa, as all of us know it very well that lord Krishna is the deity of Shringara rasa. The blue color can be tracing in the background of females as well as of Krishna’s body, is also stronger the notion. The repetition of colors also creates the law of balance. Similar mural painting can be identifying on the wall of Bhandaria’s temple at Batala as well as on the wall of Achaleshwar Dham at Achal, Batala, district Gurdaspur.

The next wall painting which is portraying the Shringara Rasa (Fig. 7.2) is tracing from the temple famous as Bhandaria Da Mandir, which is situated at Batala of district Gurdaspur. In this mural, Radha is sitting on a swing and Lord Krishna helping her to ebb and flow. The wide opened eyes of both Radha and Krishna are illustrating the love and bound among the both. Although, the Radhais enjoying the swing but she stares to Lord Krishna. On One side, Lord Krishnais pushing the swing but on the other hand, the opened hands and arms of Krishna are giving her a rather encourage to enjoy the dangle without any fear. The elegant jewellery and the sinuous clothes of clothes also evoke the love sentiment (pleasure and zeal) among the spectator.



**Fig. 7.2**

Fig. 7.2: Radha and Krishna, a mural from Bhandaria da Mandir at Batala [Photograph] by Kaur, Tejinder

Another gist in this wall painting is Lord Krishna himself, which is an acquaintance with the Shringara Rasa. The blue color in draperies, a feel of blowing wind through the flowing attires, ropes of the swing, and leaves also arises the Rati Bahava. The minute details of jewellery, softness of clothes, flow of line, sharp human features, profile faces are the other qualities of the mural painting, which are illustrating the beautification. The comparable mural painting is also tracing from the wall of Achaleshwar Dham at Achal, Batala.



**Fig. 7.3**

Fig. 7.3: 'Couple in love' a wall painting from the Sainik School, Kapurthala [Photograph] by Kaur, Tejinder

The next wall painting that can verbalize the Shringara rasa is located from the Sanik School at Kapurthala (Fig. 7.3). This mural is presenting a couple enjoying their love in the forest. While a spectator comes across this painting, it can be inducing the attraction among the opposite gender. The reasons behind it are the following. Firstly, both the forms i.e. male and female are seminude. Although they are not looking each other as we studied in the earlier examples of wall painting, but the squashy way in which the male person is touching and trying to kiss the female can successfully stir up the erotic emotion among the viewer. The softness of human bodies is depicting the earliest stage of teenage years. The female is playing the musical instrument 'alGoza', a small flute-like instrument with two pipes ("Meaning of alGoza", 2022). The music also contributed to bring rasa inside the psyche. The shades of blue in the background as mountains and in the clothes induce the feeling of Shringara rasa. The artist blended the colors too softly, which sensually pleased the observer.





**Fig.7.4**

Fig. 7.4: “An arrangement of natural elements” a mural from the walls of Diwan Khana Kadim at Patiala [Photograph] by Kaur, Tejinder

The Shringara rasa can be configured through the natural elements such as flowers, fruits and plant life. Therefore, the floral design, natural elements, and setups will also be included in the content analysis of Shringara Rasa. A number of wall paintings associated with these contents are available in the region of greater Punjab. At some sites, only vegetation as a subject matter can be seen. For example, the Golden temple at Amritsar, Akal Takhat at Amritsar, Gurudwara Sahib at village Talian (district Fatehgarh Sahib), Saahi Mosque at Kalanor (district Gurdaspur), and the Gurudwara Sahib at village Bainsi (district Rothak) are the edifices which are totally embellished with the floral designs and natural elements. At some other places, the depiction of vegetation is used as the background and foreground content. Shish Mahal at Patiala, Rani Mahal at Nabha, Narbadshewar temple at Tira Sujampur, Gurudwara Baba Atal Ji at Amritsar are few edifices where we found natural elements as helping elements for any subject. The vegetation and geometric pattern were also used to fill the blank spaces such as corner, under the arches as well as for creating a frame to the specific mural. The vertical and horizontal panels are also created with the help of natural objects. Pleasure is another sentiment of the Shringara Rasa that is always pleased the spectator (Sharma, 1997, p. 156). Natural elements are always enhanced the beauty of any content and pleased the human being.

If we analyze the Fig. 7.4 carefully, it concludes that in the middle of the mural painting, a variety of fruits arranged in a glass container. The Grapes and the mangoes are the major fruits in the container. Since ancient times, grapes are used to prepare wine. The wine is always related with the luxurious life style. The wine can also help to evoke the erotic sentiments and exotic mood of a person. As the red color associates with the love and zeal, it promotes the love sentiments of a person. So that is the reason, most of the Indian brides wear red dresses during their wedding occasion. The red color in the background of the painting enhances the sentiments induced by the fruits in an individual. The blue color is also there in the painting, which is associated with this Rasa. The gold color is depicting the sense material comfort. Therefore, it must help to evoke the sexual excitement among an individual.



**Fig. 7.5**



**Fig. 7.6**



**Fig. 7.7**

Fig. 7.5: ‘The Bride’ a wall painting from the Thakurdwara of Daryana Mal at Amritsar [Photograph] by Kaur, Tejinder

Fig. 7.6: ‘The Bride’ a mural from the Temple of Bhandaria at Batala [Photograph] by Kaur, Tejinder

Fig. 7.7: ‘The Bride with her bride mate’ from the Samadhi of Lala Balak Ram at Jagadhari [Photograph] by Kaur, Tejinder

Fig. 7.5, 7.6 & 7.7 are presenting the brides. The brides also bring the Rati Bahava to mind. The sharp feature of bride, jewellery, wide opened eyes, the way she is holding her blue dupatta, (Fig. 7.5) the semi nude body of the bride which is considering through the transparent dupatta of the bride (Fig. 7.6) are most likely to bring the rati bahava in the mind of audience. Similarly, the bride and her mate (Fig. 7.7) are associated with the Shringara Rasa due to face make-up, jewellery, translucent & bright costumes of bride and her mate. All these components of the wall paintings are

easily can evoke pleasure sentiments among the watcher.



**Fig. 7.8**

Fig. 7.8: 'Luxurious Time', in which Lord Krishna and Radha enjoying music with Gopis [Photograph] by Kaur, Tejinder

The next mural painting (Fig. 7.8) named as 'Luxurious time' presenting the Lord Krishna enjoying music with Radha and gopis is tracing from the Temple of Raja Sahib Dayal at Kishan Kot of District Gurdaspur. This wall painting is also inducing the love sentiments among a spectator. There are five female musicians are playing different musical instruments. Lord Krishna is dancing and enjoying the music, while the Radha is clapping with both of her hands. All the group members of musicians including Radha are gazing at Lord Krishna. The prettification and attraction can be feeling by the sharp facial features, body language of females and lord Krishna, and via their gorgeous jewelry. The shades of blue color in the attires of dancers and especially the dress of Radha are evoking the Rati Bahava, as it is the allied color of the Shringara Rasa. The use of red color as a carpet in the foreground and in the background walls also represents the Rati bahava as we all of us know very well that

red color is symbolizes love and enthusiasm with obsession. The swans are also amplifying the upshot of romantic atmosphere because whitish swans are linkage with the romance, wholesomeness, innocence, and mysticism. Apart from the above said, minute details of architecture, thin and curvy lines, bended leafs of banana trees in the background and warm colors are evoking the sky-scraping sensation of love and romance.

Rasa Lila of lord Krishna with gopies is next concept of the series allies with the shringara rasa. Rasa Lila panorama can be visualizes on different kind of architecture. It includes domes of temples, roofs of dwellings, and public buildings. The finest example of Rasa Lila can be notifying on the roof of Shivala Burjwala at Handiyaya.

### 7.3.2 Karuna Rasa

The Karuna rasa is inducing by the emotions such as misery, grief, compassion, renunciation, sacrifice, asylum (place of safety), lamenting, pathetic and bewailing. Piety is the major sentiment of this rasa. Awe, fatigue, indolence, delusion, death, terror, and stunning are some other sentiments allied with Karuna rasa (Kaur, 2022/4/10). The Grey color allies with this rasa and the Lord Yama is the deity of Karuna rasa. The separation of adorable couples and motherhood also stir up the pathetic sentiments among a person. The best example of Karuna rasa can be mural allies with mother andchild relationship.



Fig. 7.9



Fig. 7.10

Fig. 7.9: 'Mother and Child' a mural from the wall of Badda Mandir at Badasooah

district Patiala [Photograph] by Kaur, Tejinder

Fig. 7.10: 'Separation of child (Lord) Krishna from his mother Devaki after birth' a wall painting from the Chamunda Devi temple at village Devi Kothi, Chamba [Photograph] by Kaur, Tejinder

The love of mother and child is also relates with the Karuna Rasa as delusion and piety are the major sentiments of this rasa. A mural painting allies with the mother and child can be identifying (Fig. 7.9) from the wall of Badda Mandir at Badasooah. Lord Krishna is sitting in the laps of her foster mother Yashoda. The child is fearful from darken clouds that are depicting in the sky. The trepidation can be identifying from the wide opened eyes of the child. The way in which Krishna is looking at her is also inducing pathetic sentiments among the viewer. The manner by which mother is holding to her child is offering the asylum (place of safety) to the child. Asylum is also associates with the Karuna rasa. Although the composition of human figure is not very precise but the maternal bond of a mother with her child is very clear from the eye contact of both. This kind of depiction creates sentiments of delusion and piety among the spectator.

The next mural painting is situates on the wall of Chamunda Devi temple at Devi Kothi, district Chamba. The scene is presenting (Fig. 7.10) the birth of Lord Krishna. The mother Devaki is lying on the bed and holding child Krishna. She is trying to uplifting but due to fatigue, she is weakening to sit. Father Vasudeva is taking child from Devaki, so that he can save the life of child. As per the epic

'Mahabharata' Kansa, the maternal uncle of Lord Krishna killed each child of Devaki to save himself. The wide opened eyes of the family members suggest the awful sentiments and fear of king Kansa. An anxiety of separation is also there. The grey color of the waistband and turban band also increases the emotion of sadness and grief. So, this wall painting successfully evokes Karuna Rasa among the mind of a viewer.

Other examples can also be notifying in the Punjab murals which are evokes Karuna Rasa among the viewers or spectators are following:-

The next wall painting is illustrating on the wall of Samadhi Baba Fateh Singh at

village Kale Ghanupur. The scene is allied with the mythological love story of Mirza – Sahiba. Both are resting under a tree on a rug. Mirza, the hero is sleeping on the lap of Sahiba due to fatigue and the brothers of Sahiba attacking on them with their bows and arrows. The awful situation of love couple evokes the sentiments of grief and mercy among the person who visualize the mural painting. Sahiba kept a finger (Fig. 7.11(A)) in her teeth depicting the stunning sentiments. The bending stems of the tree also depict the sorrow or grief. The attacking behavior of the brothers of Sahiba is allied with the detachment sentiments. Therefore, fatigue, grief, mercy, and stunning all sentiments are associated with the Karuna rasa. Here, this mural is associated with the Karuna Rasa.



**Fig. 7.11**

Fig. 7.11: ‘Mirza – Sahiba’ Samadhi of Baba Fateh Singh at Kale Ghanupur near Amritsar [Photograph] by Kaur, Tejinder



**Fig. 7.11(A)**

**Fig. 7.11(A): Detail of Fig. 7.11**



**Fig. 7.12**

Fig. 7.12: ‘ Draupadi Cheer Haran’ on the wall of Achaleshwar Dham at Achal, Batala [Photograph] by Kaur, Tejinder



**Fig. 7.12(A)**



**Fig. 7.12(B)**

Fig. 7.12 (A) & 7.12(B): Detail of Fig. 7.12

The next wall painting of this series is located on the wall of Achaleswar Dham at Achal Batala. This scene (Fig. 7.12) is derived from the epic Mahabharata. Draupadi, the wife of Panch Pandav's, was humiliated by the Kaurvas in the courtroom. In this scene, Dushasana (the younger brother of Duryodhana) is trying to strip her of her clothes forcefully. She is stunning and awful. Even her five husbands are seated there but they are unable to help her as the elder brother Yudhishthira lost her in a stake of gambling. Although their agitation is clear from the way they are holding their armaments (Fig. 7.12(B)) but at the same time the condition is merciful. Even Bhishma Patima is very disheartened as well as feeling remorse and his eyes are closed (Fig. 7.12(A)) while the other courtiers are much traumatized. It is clear from the wide-open eyes. The situation of Draupadi is very embracing, pitiable. The scene evokes different kinds of sentiments among a viewer. It includes stunning, awe, remorse, and piety. All these sentiments used in the rapture of pathos. As we studied earlier, that piety is the main sentiment of Karuna rasa. So, this scene is allied with the Karuna rasa.



**Fig. 7.13**

Fig. 7.13: Bhishma Pitamah breathing his last on the bed of arrows from Achaleshwar Dham at Achal, Batala [Photograph] by Kaur, Tejinder

The next scene (Fig. 7.13) is also located on the wall of Achaleshwar Dham at Achal, Batala. In this scene, Bhishma Pitamah is lying on the bed of arrows. He is breathing his last and waiting for the death. Any spectator can understand the pain he is feeling. Lord Krishna is preaching to five Pandav and trying to eradicate the terror of death from their minds. The death is also creates pathos among any person. So this scene is also relates with the Karuna rasa.



**Fig. 7.14**

Fig. 7.14: 'Mother's Love' from the Kancha Wala Mandir Missarwara, Narnaul [Photograph] by Kaur, Tejinder

Another mural painting that gives you an idea about the Karuna rasa is situated on the wall of Kancha Wala Mandir, Missarwara (Fig. 7.14) at Narnaul. In this mural, two cows are depicted with their two calves. The little calf of grey color is being licked by a cow. He is looking at her mother with a passionate look. The mother cow is moving towards her calf to save him from another cow. It is clear from the movement of her legs that she is running towards her calf. Another calf is running behind his mother, but she is unaware. Her major concentration is to protect her child from another one. Although, the other cow also loves the calf, but the aggression of the mother cow is judged from the fast movement of the mother cow. It depicts her sympathy, worry, and love of the mother for her child rather than aggression. The background of the painting is green and the leaves of the plants are grey. The calf that is illustrating in-between the cows is also of grey color. A little bit of grey shades are present in the foreground too. The grey color is also applicable for Karuna rasa. Therefore, this painting also evokes the sentiments of Karuna among a spectator.





**Fig. 7.15**

Fig. 7.15: ‘Peacocks’ a wall painting from the wall of Shiva temple at village Lasara, district Nawanshahr [Photograph] by Kaur, Tejinder

Another wall painting (Fig. 7.15) is tracing from the Shiva temple at village Lasara in district Nawanshahr of Punjab. In this painting, two peacocks are arranged with the flowers and fruits. The bended necks of peacocks are depicting the indolence, fatigue, and grief sentiments. The fatigue, Indolence, and grief are the sentiments of pathos. So, it is also evokes the sentiments of grief and mercy among a spectator.

### **7.3.3 Raudra (Wrath) Rasa**

Raudra rasa is evokes through the Anger. Different reasons evoke anger among any creation of nature i.e. human beings or animals. There are total fourteen sentiments that are associates with the Raudra (wrath) rasa i.e. Furious, indignation, anger, zeal, arrogance, violence, sweat, thrill, agility, envy and others (Sharma, 1997, p. 194). Aggressiveness is also relates to the bravery. Lord Ruder takes the chair as its deity and red color is relates with this rasa (“Roudra”, 2022). Durga Meshasurmardani, Shiva Tandave, animal fight scene are narrates with this Rasa. The following wall paintings in the region of greater Punjab are showing the depiction of Raudra Rasa.



**Fig. 7.16**



**Fig. 7.17**

Fig. 7.16: ‘Cock-Fight’ a wall painting from the Rao Tula Ram" s Haveli at village Meerpur district Rewari [Photograph] by kaur, Tejinder

Fig. 7.17: ‘Bullfight’ a mural depicted on the wall of Samadhi of Lala Balak Ram Ji Jamuna Das Ji at Jagadhari [Photograph] by Kaur, Tejinder

The ‘Cock-Fight’ (Fig. 7.16) is depicting the Raudra rasa. It is located from the Rao Tula Ram’s Haveli at village Meerpur of district Rewari, Haryana. The background of the rooster (an adult male chicken with big comb on head) is natural (“Animal Facts”, 2022). The roosters are providers and protectors of their other members of the group (Kaur, 2022/4/12). The body movement of birds can be identified from their feet. Their peaks are open and feathers are conceited. All these features show the aggressiveness and zeal to win the fight. Aggression and zeal are the sentiments of Raudra rasa. The red color of the combs of are also related with the rasa.

The next wall painting (Fig. 7.17) that portraying Raudra rasa is located from the wall of Samadhi Lala Balak Ram at Jagadhari. The scene is associated with the bullfight. They are combating for domination above a group their family (Bull, 2022). Two bulls are in aggression and trying to push each other with their horns. The energy they are using to shove back to other one is clear from the muscles of their body and neck. The zeal to be a winner among the animals is induced the Roudra rasa among the spectator



**Fig. 7.18**

Fig. 7.18: ‘Aggressive Bull’ from Kishan Lal, Durga Parsad’s Haveli at village Tajpur [Photograph] by Kaur, Tejinder

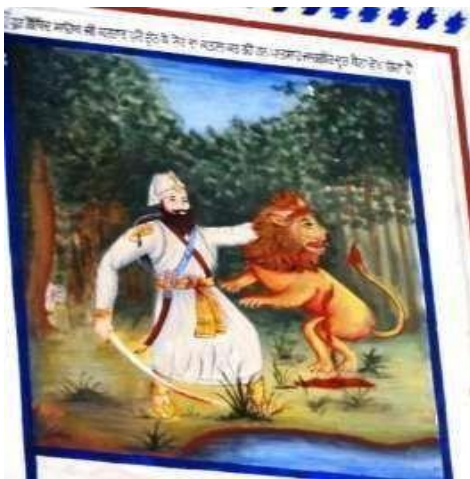
The ‘Aggressive Bull’ is next mural that illustrating the Roudra rasa. This wall painting (Fig. 7.18) is tracing from the outer façade of Lala Kishan Lal, Durga Parsad’s haveli at village Tajpur of district Mahendragarh, Haryana. The energy or aggression in the bull is clear from the stiffness of muscular body of the bull. He is trying to hit a peasant with his horns. The red color of man’s shirt is also a color of the Roudra rasa.

#### **7.3.4 Veer Rasa**

Veer Rasa is the next one, which can be illustrating in the wall paintings of the greater Punjab. The zeal (Utsaaha), reminiscence, contentment, joy, thrill, arrogance are the sentiments that evokes the Veer rasa among a human being. There are total sixteen sentiments allies with this rasa (Sharma, 1997, p. 203). The Heroic-valor is showing passion and bravery. The color of this rasa is red and the presiding deity is Lord Indra (Chaman, 2009, p. 172).

Guru Gobind Singh Ji fighting with a lion’ (Fig. 7.19) is the wall painting locates on the sidewall of Gurudwara Guru Teg Bahadur Sahib at Baba Bakala. In this painting, guru Ji holding the lion with his left hand from his hairs and carrying a sword in his right hand. Lion is also trying to attacking on Guru Ji. Protective himself, bravery, willing to fight, hunting, is the basic features of lion’s behavior (Kaur, Tejinder

13/4/2022). Although, the lion has a wound on his, but at the same time he is in the attacking mood. The facial impression and body stiffness of Guru Ji is screening his bravery. It induces the veer rasa among the observer. The red color of blood is also enhancing the veer rasa. Similar wall painting is locating from the wall of Dhooma Wali Chopal at village Behalbha, Haryana.



**Fig. 7.19**



**Fig. 7.20**

Fig. 7.19: ‘Guru Gobind Singh Ji hunting a Lion’ wall painting from the inner wall of Gurudwara Sahib at Baba Bakala

Fig. 7.20: ‘A warrior’ from the façade of Mehru and Balwant’s haveli at village Bhiani Chanderpal [Photograph] by Kaur, Tejinder

Mehru and Balwant’s haveli at village at Bhiani Chanderpal is famous for the adoration of its façade. The different subject matter such as religious, political, automobiles, etc. are chooses by the artists who executed the art of wall painting. ‘A warrior’ (Fig. 7.20) is also painted in a niche of the wall. As per description, the name of this fighter is ‘Partap’. He wore military dress and carrying all of hisarmaments. It includes sword, iron helmet, and spear. The way he is standing, inducesthe bravery and zeal of the army man. The red color of headwear and pant is also inducing the sentiment of agitation, arrogance. The neck of the army man is straight and looking forward. It is depicting the confidence of the military person. Therefore, it is inducing the rapture of veer rasa.



**Fig. 7.21**



**Fig. 7.22**

Fig. 7.21: ‘Mahishasura-Mardani’ a wall painting from Mata Mansa Devi temple at Panchkula [Photograph] by Kaur, Tejinder

Fig. 7.22: ‘Goddess Durga killing Demon Mahishasura’ located on the wall of a temple at village Devi Koti district Chamba [Photograph] by Kaur, Tejinder

The next two wall paintings (Fig. 7.21 & 7.22) are showing the Goddess Durga killing buffalo demon Mahishasura the king of Asura (Kaur, 14/4/2022). If we analyze the wall painting carefully, which found on the wall of Mata Mansa Devi temple at Panchkula (Fig. 7.21), the energy level by which goddess Durga is attacking with trishula on the demon can be feel by the viewer. She is depicts in standing posture. Her one foot is on the body of lion and another is on the chest of the demon. The feel of Durga’s anger can also be feeling by the spectator. She is holding different kind of armaments in her hands. The lion is also attacking on the demon. The demon is helpless and breathing his last. The red color of goddess’s attires and some red color of the lion’s body are also evoking the Veer rasa among the viewer as red is the color of Veer rasa.

Similar, the next mural painting (Fig. 7.22) is locating on the wall of a temple at Devi Kothi of district Chamba. She is holding ‘Trishula’ in her one hand and the sword in another. As we see (Fig. 7.22) she is attacking with both the armaments on the neck of demon. Here, Goddess Durga cut off the head of buffalo demon Mahishasura, but the deity Durga is attacking with her two hands regularly. From this illustration, the viewer can easily feel the anger and agitation of Durga. The red color of the cloth that is places on the lion’s body, and the tongue of the lion are also enhancing the sentiments of veer rasa. The lion’s aggression can be identifying from the lion’s body,

as we see the tautness in body and tail. These sentiments are evoking the veer rasa among the spectator. Similar wall painting is also illustrates on the wall of Rani Mahal at Nabha Fort, district Patiala of Punjab.

### 7.3.5 Bhyanaka Rasa

‘Bhaya’ means fear that is the major sentiment which inducing Bhyanaka rasa among the mind of a human being. Apart from fear, another fifteen sentiments are there which are used in the rapture of fear i.e. awe, depression, agility, stupor, death, stunning, sweat, thrill, terror, epilepsy, agitation, delusion and apprehension (Sharma, 1997, p. 154). Horrible scenes, war scene, destruction, blood, and depiction of dead bodies can be the subject matter relates with this rasa. Goddess Durga is the presiding deity and the main color of this rasa is red. According to Sharma (1997), ‘Kaala’ is the major deity of this rasa (p. 246). The following wall painting can induces the fear sentiments among any spectator.



**Fig. 7.23**

Fig. 7.23: ‘Goddess Durga Killing Demons’ traces from the wall of Devi (Durga) temple at village Devi Koti, district Chamba [Photograph] by Kaur, Tejinder

The wall painting ‘Durga Killing Demons’ is derives from the wall of Devi temple at village Devi Devi Kothi of district Chamba. As we, all of us know very well that terror is a sentiment that belongs to Bhyanaka rasa. In this wall Painting (Fig. 7.23) is effectively inducing the terror among a spectator because of the demons faces. The broad curved eyes, elephant style ears, long moustache of wounded demon, wide opened mouth with long red tongue of both demons, as well as horns can induce

fear among the viewer. The sharp and long nails of the demons feet and hands are also very horrible. The wide opened mouth of tiger with long red tongue, and the sharp nails of feet is also portrays a kind of trepidation. The rounded fearful eyes of the tiger are also threatening the demons. Another element, which enhancing the Bhyankar rasa is red color of attires. The Goddess Durga is attacking on the demon with her armaments in a powerful manner. The demon has a wound on his chest, from which blood is emissions and his sword is left from his hand. He is breathing his last as he is falling on the earth. It creates sentiment of death among the spectator. Therefore, this wall painting is fully inducing the Bhyanaka Rasa among an eyewitness.



**Fig. 7.24**



**Fig. 7.24(A)**

Fig. 7.24: 'War Scene' a wall Painting from the Akhand Chandi Palace, Chamba [Photograph] by Kaur, Tejinder

Fig. 7.24(A) Detail of Fig. 7.24 [Photograph] by Kaur, Tejinder

The next plate that portraying Bhyanaka Rasa is located from the Akhand Chandi Palace, (Now science block, Government College) Chamba. It is a war scene. The destruction of war is clear from red color in the background. The red color depicts the blood. It is also the color of Bhyanaka rasa. The delusion of war evokes the sentiments like terror, fear, agility, and agitation against war among a human being. The dying elephant is falling on the ground (Figure No. 7.4) and the soldiers are running far from him. The neck of the horse is also injured and blood is coming out of it. The warrior who is sitting on the horse has also without head. The opponent combatant removed his head. Similarly, other injured fighters and animals can be

visualizes in this painting. All these elements of this wall painting are inducing terror and fear of a war among the spectator.



**Fig. 7.25**

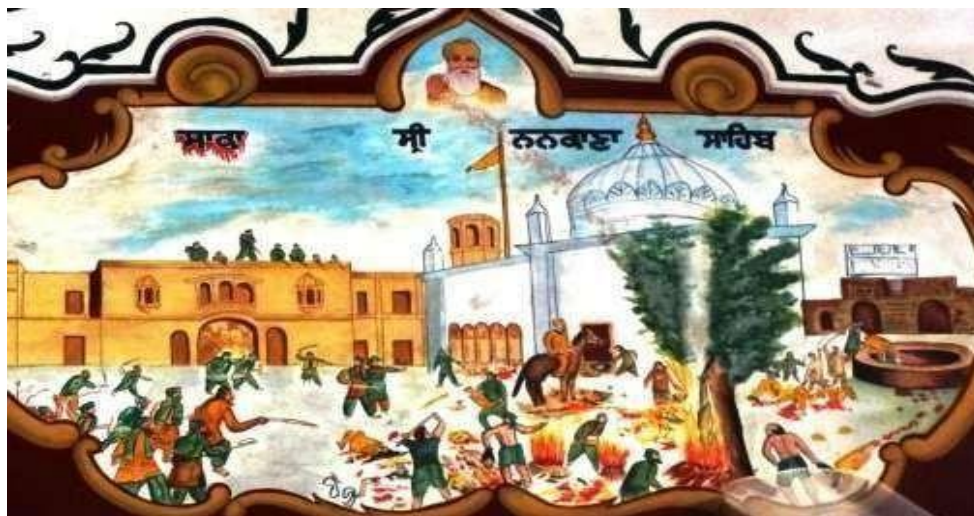


**Fig. 7.26**

Fig. 7.25: ‘War Scene’ from Shivala Bir Bhan Da at Amritsar [Photograph] by Kaur, Tejinder

Fig. 7.26: ‘Battle amid Ram & Ravan’ a wall Painting from the Chhattari Nand Lal Katla, at Bhiwani [Photograph] by Kaur, Tejinder

Similar wall paintings associates with the wars are tracing from the Shivala Bir Bhan Da (Fig. 7.25) at Amritsar (Punjab), from the chhattari of Seth Nanad Lal Katla (Fig. 7.26) at Bhiwani, chhattari of Baba Kesho Das at Sulkha-Bilkha, chhattari of Chindi Lal Vohra at Bawal (Haryana). These paintings are also inducing horror of combat amid onlooker.



**Fig. 7.27**



Fig.7.27: ‘Saka Nankana Sahib’ a wall painting from Gurudwara Baba Bakala Sahibat Bakala Sahib, Amritsar [Photograph] by Kaur , Tejinder

The next wall painting that is associates with the Bhyankar rasa is locating from the inner wall of main shrine Gurudwara Baba Bakala Sahib. Saka Nankana Sahib is associates with the Sikhism. The incident took place on 21 February 1921, when the Shiromani Gurudwara Parbandhak Committee asked Mahant Narayan Das to left the management of Gurudwara Nankana Sahib, currently in Pakistan (Gill, 2004, p. 205). Mahant Narayan Das and his followers killed a number of Sikh pilgrims with different kind of armaments and even burnt the animate peoples too.



**Fig. 7.27(A)**

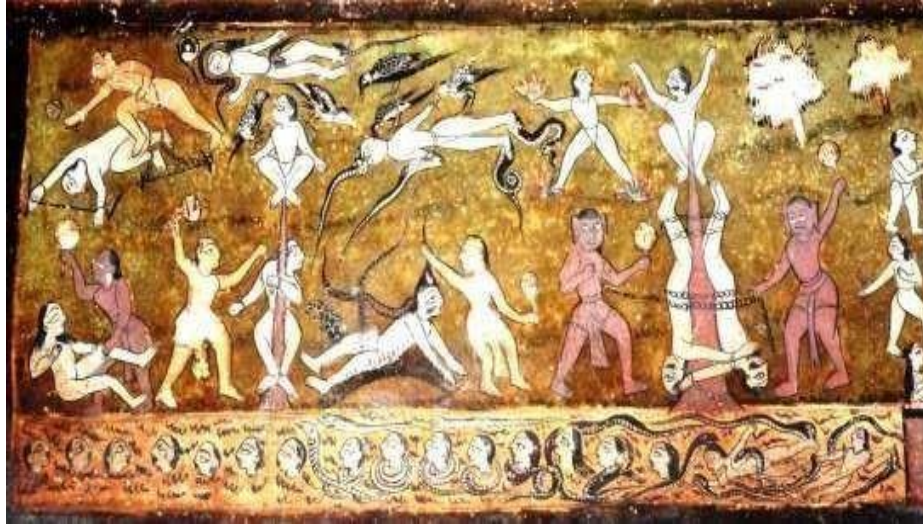
Fig. 7.27(A): Details of Fig. 7.27 [Photograph] by Kaur , Tejinder

In this wall painting, the pieces of human bodies are falling here and there on the ground. A breathing person is burning near the tree. A person is pulling the dead body of a human on the left hand side of the painting. A person is holding head of a human while the other is cutting people with an axe. It is clear from the edge of axe that it is filled with the blood. All these elements create a fearsome atmosphere. When people think about the above said situation or visualize it, a kind of fear, depression, and numbness came into his /her mind. All these sentiments are associated with the Bhyankar rasa. Therefore, it is inducing Bhyankar rasa among the bystander.

### 7.3.6 Vibhatsa Rasa

Vibhatsa means Abhorrence (Sharma, 1997, p. 30). The vibhatsa rasa is deals with a kind of negative surprise or abnormality, which came before fear (Patnaik, 1997, p. 60). There are total eleven sentiments, which are uses for the rapture of Abhorrence. It includes repugnance, Awe, intoxication, Anxiety, Delusion, Agitation, Dejection, epilepsy, disorder, insanity, and death. The supreme god of this rasa is Lord Yumraj or Mahakali. The black color is associates with it or the supreme color of this rasa. Shiv tandav is symbolically creates vibhatsa rasa. The following wall paintings can induce this rasa amid a watcher.

The following wall painting (Fig. 7.28) is locates on the wall of Kanchaa wala temple at Narnaul. The scene is presenting the punishments of 'Narak' which are provides by the Yumas after the death of a person according their bad karmas. The scene is very horrible. At the lower frieze of the painting some human faces are surrounded by the snakes and in the right corner two human bodies are eaten by the snakes. The wide open eyes of the human faces are depicting the fear among their minds. On the right hand side Lord Yumraj tied two human beings around a tree with the iron chains and beating them. The position of the human bodies is lower wards means they are hanged circuitous. A person is sitting on the identical tree and another Yuma is throwing fire on him. In the middle of the painting, the body of a person is laying on the ground and eaten by the crows and the snakes. The forms of the crows are very ugly. In the lower middle of the painting, a Yum is pulling a human body by catching his hairs and a crow and snake is trying to eat him. His wide open eyes are depicting the terror of Yumraj. The body forms of Yumrajs are also horrifying. The round faces with huge ears, white rounded eyes and their weapons increases the anxiety among the spectator. So, this scene creates a fear among the mind of a person before his/ her death and he is avoiding bad karmas. The use of black color and other dusty colors also evokes the sentiments of delusion. It concludes that the painting is successfully evokes the Vibhatsa rasa among the mind of a watcher.



**Fig. 7.28**

Fig. 7.28: 'The view of Narak' a wall painting located from the Kanchaa Wala temple at Narnaul [Photograph] by Kaur, Tejinder

Similar wall painting (Fig. 7.29) is located from the wall of the Bairagi Thakurdwara at Ram Tatwali, Hoshiarpur. This painting is also narrating the punishments of 'Narak'. The word 'Narak' is written on the various places of the wall painting in 'Devanagari' manuscript. This wall painting is divided into different parts. Different human forms are the symbolic representation of human souls. In the upper frieze, a human is scuffed by two dogs and another person is gulped down by the bear. A huge snake attacks the next human body and small snakes are attacking on his hands. The Yuma are trampling next two humans. The middle frieze is illustrating the next levels punishments. Here, a human body is cutting down from the middle of the head with a handsaw by the Yuma. In the lowest frieze, a human body is attacking and eating by the lions. A fellow of Lord Yumraj is balancing the good and bad karma of a person so that according he can send him to the 'narak' or 'swarag'. In the lower corner, the souls of human beings are boiled in hot oil or water. The serpents and scorpions are also biting to the human souls. All these elements of the wall painting are evoking apprehension, terror, fear, and agitation like emotions among the spectator. After feeling these types of sensations, human being must consider their behavior and works. So this mural painting is also evokes the Vibhatsa rasa among the observer.



**Fig. 7.29**

Fig. 7.29 Illustrating the different types of punishments which are given to the human souls after death according to their Karmas in the 'Narak' [Photograph] by Kaur, Tejinder

The next wall painting (Fig. 7.30) of this series is also derives from the wall of the Bairagi Thakurdwara at Ram Tatwali, Hoshiarpur. This wall painting is presenting the goddess Kali. The different elements of the wall painting can evoke the Vibhatsa rasa among the onlooker. First element is the color of the form i.e. black is a color associates with this rasa. The other aspect includes the necklace of human skulls, snake in the neck, the bowl of blood, the human head in her hand; the wide open eyes, the mouth and tongue filled with the blood are evoking different sentiments. It includes fear, disgust, terror, insanity, and fantasy. All these responses are associates with the Vibhatsa rasa.



**Fig. 7.30**

Fig. 7.30: 'Goddess Kali' from the wall of the Bairagi Thakurdwara at Ram Tatwali, Hoshiarpur [Photograph] by Kaur, Tejinder

### **7.3.7 Adbhuta Rasa**

Adbhuta rasa means the rapture of wonder, astonishment, as well as amazement. This rasa is dealing with the amazing activities and manners (Sharma, 1997, p. 30). Camatkara or delight is the most significant component or aspect that evokes wonder among a spectator of artwork (Patnaik, 1997, p. 205). Vismasya evokes Adbhuta (the marvelous-wonder, astonishment, amazement) which can be surprised us shocking us but there is no sadness. The indistinguishable, blurred, cowardly, and bold line creates the surprising environment (Chaman, 2009, p 172). Lord Brahma is the presiding deity and the color is yellow. To considering heavenly creatures, magical shows, receiving the objective of desire, surprisingly meeting of lovers, are the scenes that evoke Adbhuta rasa. The other sentiments of this rasa are surprise, joy, stupor, deliberation, stunning, tears in eyes, thrill, agitation, and delusion (Sharma, 1997, p. 227). The following wall paintings are associates with the Adbhuta rasa.



**Fig. 7.31**

Fig. 7.31: ‘Narsingh’, the fourth avatar of lord Vishnu killing king Harnakisha, a mural painting from the wall of Mahant Mangani Ram’s samadhi at Amritsar [Photograph] by Kaur, Tejinder

‘Narsingh killing demon king Harnakisha’ is the wall painting (Fig. 7.31) located from the wall of Mahant Mangani Ram’s samadhi at Amritsar. This painting can evoke the *adbhuta rasa* among a person. The foremost element that evokes emotions like stunning, surprise and thrill among a person is the form of heavenly avatar ‘Narsingh’. As per the Hindu mythology ‘Narsingh’ fourth avatar of lord Vishnu, (whose half body is of lion and the half is of lion) is appearing from a pillar to save the life of his follower Bhagat Parladh (Gill, 2004, p. 207). The wide-open eyes of the female are showing her state of mind. She was surprised as well as stunning and paying her tribute to lord by closing her both hands. The yellow color of the Narsingh’s body is also enhancing the *Adbhuta rasa*. The spectator of this mural can also be surprising and wondered by thinking that how can be it possible that Narsingh is appearing from an object like pillar. Therefore, this wall painting is associated with the *Adbhuta rasa*.



**Fig. 7.32**

Fig. 7.32: ‘Radha & Krishna enjoying swing’ from Bhandaria da Mandir at Batala (Gurdaspur)

The next mural painting (Fig. 7.32) is taken from the wall of Bhandaria’s temple at Batala. This painting is illustrating the Radha and Krishna enjoying the pleasure of a swing. Radha is sitting on the swing and her three associates are there. Krishna pushed the swing and Radha is looking back. It could be possible that earlier she is just enjoying the swing with her friends only. Lord Krishna surprised her. It is clear from the facial expression of Radha as well as of the two women, who are standing behind. The wide opened eyes, the way they are looking at each other, the way they hold each other’s hand, the finger on lips of a woman all are creating surprised expression. Therefore, the onlooker of the wall painting can also enjoy the feeling of surprise and *Adbhuta rasa*.

### **7.3.8 Hasya Rasa**

Hasya Rasa is linked with the comic and plays most important role in the life of a human being. The chief emotion of laughter is comedy. In the paintings, the comedy can be created through unusual clothes, ornaments, hairstyle, as well as from end to end eccentric body movements. There are eleven sentiments in humor and it includes laughter, apprehension, fatigue, indolence, slumber, dream, awakening, dissimulation, agility, envy and remorse (Sharma, 1997, p. 177). The different types of forms such as small, extra large, dwarf, and doing unnecessary actions, wide opened eyes are the

basic elements that induce emotion of humor among a person (Chaman, 2009, p. 171). The lord Rama is the deity of the rasa and the color of this rasa is white (Chaman, 2009, p. 172).



**Fig. 7.33**



**Fig. 7.34**

Fig. 7.33: 'Elephant Riders' a Mural from the samadhi of Baba Bhaktawar Nath Ji [Photograph] by Kaur, Tejinder

Fig. 7.34: 'A Broker' wall painting from the interior of Durga temple inside the Bhutkeshwar Tirth at village Nangooran district Jind [Photograph] by Kaur, Tejinder

The wall painting of elephant riders (Fig. 7.33) is located from the samadhi of Baba Bhaktawar Nath at Shimli Morh, village Legha, district Bhiwani. In this wall painting, three people are riding on an elephant. The first person is the rider, the middle one is the owner, and the last one is the servant of the owner. In this wall painting, several elements induce humor among the spectator. It includes the sitting position of the rider and his beard and eyes. The standing hair on the head of the owner, his hair tail, and especially the moustache enhances the humor.

The next wall painting (Fig. 7.34) of this series traces from the inner wall of the dome of Durga temple at village Nangooran of district Jind (Haryana). In this mural, a broker is sitting on a chair. He is awakening and looking at the currency in his hand. It is depicting his lust for money. A thought process is going in his mind. The sitting posture, the way he is seeing to the currency notes, his moustache & his attire particularly muffler and shoes are inducing absurdity among an onlooker that creates humor in the midst of mind. The white color of his pantaloons is the color of Hasya



rasa.



**Fig. 7.35**

Fig. 7.35: 'Station master in front of locomotive' from the haveli of lala Khem Chand at Village Barwa (Post office wali Haveli) [Photograph] by Kaur, Tejinder

The mural 'Station master in front of locomotive' (Fig. 7.35) is located on the outer façade of the haveli of Lala Khem Chand of village Barwa, district Bhiwani. This mural illustrates the lunacy of the station master, which looks like a juggler. His body position is also bizarre and he is holding a stick in both hands. His attire, pantaloons and front open jacket with a broad red band on the bottom slit and flared arms of the jacket, his shoes and conical hat, all create humor among the spectator. The face of the station master also enhances the humor as his eyes and nose are out of order. His long moustaches enhance his juggler-like appearance.

The driver is also sleeping on the locomotive's stay-ring. It evokes sentiments like fatigue, slumber, and apprehension in the mind of the viewer. All these sentiments are associated with the *hasya rasa*. The faces of the passengers also produce hilarity.



**Fig. 7.36**

Fig. 7.36: A hunter, mural from the Durga temple inside the Bhutkeshwar Tirth at village Nangooran, district Jind [Photograph] by Kaur, Tejinder



**Fig. 7.37**

Fig. 7.37: The horse rider, from the Lally Wala Norha at Village Chattar district Jind [Photograph] by Kaur, Tejinder

A hunter (Fig. 7.36) is tracing from the inner wall of Durga temple at Nangooran. The round wide opened eyes, moustches, round sticker on the forehead, ponytail, tassel of his cap and shirt, shoes; all are the elements that evoke humor in viewer's mind. The way hunter holding the gun with his lean right arm and the holding style of muffler with left hand enhance the emotions of comedy.

Similarly, the horse rider, (Fig. 7.37) is the next wall painting that is associates with Hasya rasa. This mural is tracing from the outer wall of Lally wala nohara at village chattar of district Jind. The long face of the rider with broad eyes, long mouschates, and small beard on the chin, lean body, the sitting posture and the force by which he is pulling the rope of the horse are the elements of humor. The face of the horse is also extra small as comparative to the body of the horse. The legs of the horse are also very thin and illustrate the lame disease and debility.



**Fig. 7.38**

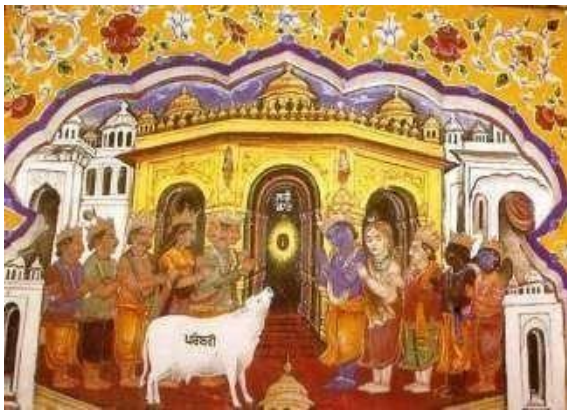
Fig. 7.38: Unidentified mural from the Dinu's Chopal at village Behalbha of district Rothak [Photograph] by Kaur, Tejinder

An unidentified wall painting from the Dinu's chopal is depicting funniness or a kind of comedy. In this painting, a military man is standing in an attentive position. He is very unaware from the person who is standing behind him. He has a sword in his right hand while with the left hand he is holding a flag. A person of short height is standing behind him on a plinth. He is trying to stolen the cover of sword. He is holding a rosary in his right hand. He is wearing a loincloth of red color. The hair tail & hairless scalp of Pandit, his tummy, and the mysterious smile all are depicting that he is a very clever person. All these elements create humor amid the intellect of spectator.

### **7.3.9 Shanta Rasa**

Shanta rasa was introducing by Abhinava Gupta (Patnaik, 1997, p. 226). It is an exceptional experience to stir the heart and emotions of a spectator. It is also relates with the spiritual activities. Mental calmness, stillness, relaxation, and peace are the sentiments of this rasa. The state of rest could be mental, physical or it could be spiritual. Shanta rasa indicates the balance of emotions, happiness, and enlightened mind, and a person has overcome his desires (Patnaik, 1997, p. 227). The presiding deity is lord Vishnu (Kaur, 15/4/2022). The blue color is dominates in this rasa (Chaman, 2009, p. 172). The blue color is also used widely to symbolize calmness

and responsibility (Smashing Magazine, 20/10/01). Other scholar are believing that golden and the yellow color is associates with this rasa and the deity of the rasa is Lord Buddha (Kaur, 15/4/2022). Others believe that the white color is associates with this rasa (Hattangadi, 26/9/2022). Basically, white color evokes peace and clam our sentiments. Sacred idols, auspicious symbols, geometric patterns, as well as natural elements can evoke the Shanta rasa (Aayushi, 2015, p. 21).s



**Fig. 7.39**

Fig. 7.39: ‘The house of Niranakar’ a wall painting from the first floor of Gurudwara Baba Atal Ji, Amritsar [Photograph] by Kaur, Tejinder



**Fig. 7.40**

Fig. 7.40: ‘Floral & Geometrical pattern’ from the roof of Shri Akal Takhat, Amritsar [Photograph] by Kaur, Tejinder

The mural painting (Fig. 7.39) illustrating the shrine of golden temple, amritsar as the house of Niranakar (Supreme power or God). All major deities Brahma, Vishnu, Mahesh (Lord Shiva), Mother God earth (in the form of a cow) with other deities are standing outside with joining their hands to pay admiration. A supreme power in the shape of a golden halo is shining from inside and providing his energy to others through rays. The faces of the all deities are illustrating calmness and stratification. Balance is a parameter of art which stops our senses to move outside from the frame. The main source of supreme power is places in the middle. Five deities are standing on the both side of supreme power. Building of white color on both sides and curved arch in the upper portion of the wall painting are illustrating the sense of equal proportion and balancing the artwork. As we discussed that natural elements can evoke the Shanta rasa, we can see the white and red floral design on the upper section

of the mural. The color balancing is also there. Red color of carpet is also applied in the costumes as well as floral design. Yellow, white and blue are also repeated, which provides a soft flow to the eyes of a viewer. So, it also enhances the calmness. Some scholars are believing that white is the color of this rasa and other are believes that Blue is the color which associates with the Shanta rasa. In this mural, both colors are used. So, it can evoke the sense of peace among the spectator that induces Shanta rasa.

Next mural (Fig. 7.40) is tracing from the roof of the building known as Akal Takhat at Amritsar. This wall painting is successfully induces the emotion of peace and calm amid the onlooker. Firstly, it illustrates a square shape that creates the sense of balance. Next element of balance is the outer and inner frames with geometrical pattern and filled with the floral designs. The middle circle is surrounded by the blue foliage. There are four white based stylized blueprints loads with the foliage on each corner of the four-sided figure. The half flowers style design in the middle of each two corners enhances the principle of balance. All these elements are providing a sense of repetition and due to repetition; the viewer's sight is not distracting anywhere else. The colors are also replicates in the design. Consequently, it evokes the sense of stillness and mental rest. These are the sentiments of Shanta rasa. Therefore, this wall painting is inducing Shanta rasa amid the mind of bystander.

The next wall painting (Fig. 7.41) is situated on the wall of first floor of Darbar Sahib, Golden temple Amritsar. It is a geometric setup with natural elements. It consists of floral design, leaves, birds and auspicious symbols.



**Fig. 7.41**

Fig. 7.41: ‘Floral arrangement’, from the first floor of the Golden Temple (Darbar Sahib), Amritsar [Photograph] by Kaur, Tejinder

Due to horizontal and vertical divisions, the carton of equal sizes and shapes are generated. Further, the opposite boxes are filled with the analogous kind of flowers and designs. The use of colors is also equal in the contrary boxes. Even in the boxes, apart from central design similar designs are created on the both sides of central form. Whether, it is a geometric form, a bird, or a floral setup. The color balance is depicting the artist’s intellectual. It creates the sense of balance that evokes the sentiments like, rest, peace, stillness, and calm down the state of mind. All the sentiments are inducing Shanta rasa. Similar style of designs can be tracing from the Dehori at Amritsar city, on the walls of Gurudwara Baba Bakala Sahib Ji, Gurudwara Sahib at village Talanian (District Fatehgarh Sahib) and some Muslim edifices.



**Fig. 7.42**

Fig. 7.42: “Natural Setup” from the wall of Gurudwara Baba Bakala Ji at Baba Bakala [Photograph] by Kaur, Tejinder

The next mural (Fig. 7.42) is tracing from the inner wall of Gurudwara Baba Bakala Ji

at Baba Bakala. In this wall painting, a flowerpot is placed on an arch like setup, in the middle of the painting. The arrangement of the flower is also balanced as the similar leaves and flowers are arranged on both sides of the middle stem. On each side of the middle flowerpot a branch of a tree is illustrated, on which a peacock is sitting. A pigeon is sitting behind the peacock. Therefore, a similar kind of setup on both sides is inducing the immobility among the thought process of the onlooker. When the thought process of a person is slowing down, he or she feels relaxed and his mental peace induces the feeling of Shanta rasa.

Another mural painting that can suggest the sentiments of Shanta rasa, is located on the wall of Bairagi Thakurdwara at Ram Tatwali of district Hoshiarpur. The mural is illustrating the first Sikh guru 'Guru Nanak Dev Ji' sitting in Padmasana, under a tree with his companions Bhai Bala and Bhai Mardana. Firstly, this mural is a religious wall painting. The blue halo with golden rays, behind the head of Guru Nanak Dev Ji demonstrates the spirituality of Guru Ji. He is a divine soul. Guru Ji is sitting on a blue carpet and a round pillow is there on the back to support Guru Ji. Guru Ji is wearing a gold yellow cloak and a white shawl on his shoulders. He is wearing a turban on his head, which is embellished with the beads of white pearls. He is wearing a rosary in his neck and one is holding in his hand. The face of Guru Ji is very calm. Bhai Bala Ji is whisking a flick to Guru Ji. He has also worn a pink cloak with white pajama and wearing a saffron topi on his head. He has also worn woolen rosaries (one is black and the second is white) and a shawl around his neck. He has also carried a rosary in his left hand and praying to God. The facial features are sharp but the expressions are very calm. Bhai Bala is sitting on the right side of Guru Ji and playing a Rabab. He has worn a white long cloak and red turban on his head. He is also wearing a black color waistband.



**Fig. 7.43**

7.43 “Guru Nanak Dev Ji with Bhai Bala and Bhai Mardana” from the Bairagi Thakurdwara at Ram Tatwali (Hoshiarpur) [Photograph] by Kaur, Tejinder

The lush green tree, flower plants, and clear blue sky behind the guru Ji are illustrating the vibes of nature. The viewer can realize the music and pleasant environment of nature while he is going through the painting. Music plays an important role to calm down the human’s senses. A researcher at Stanford University has said that “listening to music seems to be able to change brain functioning to the same extent as medication” (University of Nevada, Reno, 2022).

In this mural painting, the spiritual personality of Guru Nanak Dev Ji, pleased facial expression of guru Ji and his followers, pleasant natural environment, music can relaxes the intellect of spectator and can induce Shanta rasa amid his mind and body. Other elements that are enhancing the sentiments like mental calmness, relaxation, stillness, satisfaction, and peace are the geometric design of the fence of pavilion, use of white and blue color, clear motifs of red carpet. Therefore, this mural painting is successfully inducing the Shanta Rasa among the viewer.





**Fig. 7.44**

Fig. 7.44: Chief entrance of Bania's haveli at village Kairu (Bhiwani) [Photograph] by Kaur, Tejinder

The next mural (Fig. 7.44) painting is tracing from the chief entrance of the Bania's haveli at village Kairu of district Bhiwani. The floral design on the both corner, depiction of birds, the illustration of Lord Krishna in the middle of the entrance, the script 'Om' on the arch are all the elements in this mural that evokes the Shanta rasa. Apart from these elements the use of light colors especially white color evokes restful, calm, and satisfaction among the spectator. Use of blue color in any work of art or in any other place, enhances bring to mind of Shanta rasa. Similarly, other auspicious symbols like 'Swastika', 'Kalash', 'Trishula', 'Lotus flower', 'Dharma Chakar', 'feet of Goddess Lakshmi', are the other signs that are found in murals of the region. The auspicious symbols are also inducing Shnata rasa.

### **7.3.10 Bhakti Rasa**

Bhakati means devotion and Bhakti rasa refers to the mellow derived from devotional services ("Bhaktirasa" 2022). Dedication or self surrender to someone is the major element of Bhakti rasa. Self surrender could be towards the supreme power or to any deity. Mira, Radha, Bhagat Kabir are the major people who devoted their self to their loved ones.



**Fig. 7.45**



**Fig. 7.46**

Fig. 7.45: ‘A snake is doing shadow to Guru Nank Dev Ji while he is sleeping’ a mural painting from the first floor of Gurudwara Baba Atal Ji at Amritsar [Photograph] by Kaur, Tejinder

Fig. 7.46: ‘Radha looking Lord Krishna from her mirror’ a wall painting from the Shiva temple at village Lasara district Nawanshahr [Photograph] by Kaur, Tejinder

“A snake is shadowing Guru Nanak Dev Ji” (Fig. 7.45) is traces from the first floor of Gurudwara Baba Atal Ji at Amritsar. In this mural painting, guru Ji is lying on the ground and sleeping. A serpent is protecting Guru Nanak dev Ji from the rays of the sun. It is depicting the faith and love of the serpent’s soul towards Guru Ji. The halo behind the head of guru Ji is illustrates the spiritual power of guru Ji. A number of people are standing in front of Guru Ji by closing their hands to paying accolade to Guru Ji. The crowd is proving the evidence for this incident. The snake is not fears from the crowd. Therefore, this wall painting is an example of Bhakti rasa.

The next mural (Fig. 7.46) is illustrating the extreme level of Bhakti rasa. It is situating on the wall of the Shiva temple at village Lasara district Nawanshahr. In this mural painting, Radha is sitting and holding a mirror. She is wearing red blouse and Blue dupatta. Red color is symbolizes love and blue to the responsibility. She is wearing all kind of jewellery, like head locket, hairpin, nose–pin, earring, necklace, armband and wristlet, which a bride wore. She is trying to see herself in the mirror. However, she can only saw to Lord Krishna in the mirror as she lost in her

thoughts. It is impossible without deep dedication, love, and self-surrender. All these sentiments are associated with the Bhakti rasa.



**Fig. 7.47**

Fig. 7.47: 'Ram Darbar', a wall painting located from the Bairagi Thakurdwara, at Ram Tatwali, Hoshiarpur [Photograph] by Kaur, Tejinder

'Ram Darbar', a mural painting (Fig. 7.47) is tracing from the Bairagi Thakurdwara at Ram Tatwali of district Hoshiarpur. As, all of us know very well that Hanumana is the greatest follower of Lord Rama. Here, he is sitting on the floor in front of Lord Rama and Sita. He is paying his homage and service to Lord Rama. The other people are sitting and standing behind as well as in front of the deities. The way Hanuman is holding the feet of Rama is illustrating the devotion and dedication, which evokes Bhakti rasa amid the intellect of spectator.



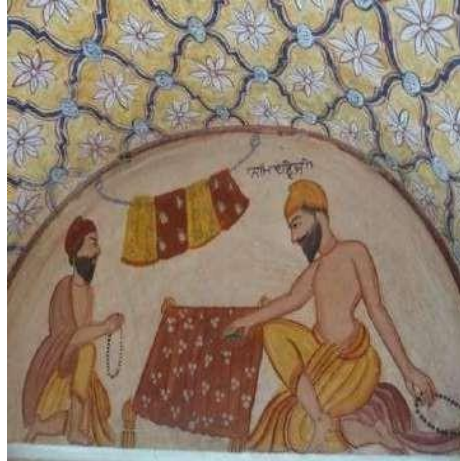
**Fig. 7.48**

Fig. 7.48: War of Lanka between Lord Ram and Ravana, a wall painting from Chhattari of Nand Lal Katla, Bhiwani [Photograph] by Kaur, Tejinder

This war scene (Fig. 7.48) is situated on the chhattari of Lala Nand Lal Katla at Bhiwani. The scene depicts the conflict between Lord Rama and Ravana. 'Bannar Sena' is crossing the bridge on the southern sea. The bridge, known as 'Ram Setu', over the sea is constructed by the use of floating stones on which some inscriptions are written. On the left-hand side of the sea, Bannar Sena is coming, and on the right-hand side of the sea, the army of Ravana and demons is facing attack. If we analyze the mural carefully, it notifies that apart from elephants and horses, other different animals like lions, rats, dogs, and bears are participating in the war. The mural illustrates the faith, dedication, and self-surrender of the animals who took part in the war. Even they crossed the bridge of stones due to their belief in Lord Rama. They are not afraid that the bridge can be sunk in the sea due to the solidity of the stones. All these elements of the mural illustrate the devotion and dedication of all members of the army, which evoke the Bhakti Rasa among the spectators of the mural.



**Fig. 7.49**



**Fig. 7.50**

Fig. 7.49: Narsingh killing demon Harnakish, a wall painting from Shivala at Pul Kanjari, Amritsar [Photograph] by Kaur, Tejinder

Fig. 7.50: 'Bhagat Namdev', from the samadhi of Baba Mohar Singh at village Loopoaa near Doraha, Ludhiana [Photograph] by Kaur, Tejinder

The subsequently mural painting (Fig. 7.49) is map out from the wall of Shivala situates at Pul Kanjari near Amritsar. The story behind the scene is associates with Bhagat Parhlad and his father king ' Harnakish'. Parhlad was a devotee of lord Rama, but his father asked him to chant his own name. Parhlad refused the idea of chanting the name of his own father. His father became angry and tried to kill Parhlad by different kinds of attempts. At last, Parhlad was tied to a pillar to burn. Nevertheless, the lord appeared from the same pillar in the form of Narsingh and saved the life of his devotee. Narsingh killed the king Harnakish. In the above wall painting, we can see that the pillar is divided into two parts from the upper edge. Lord Narsingh is sitting on it and the dead body of Harnakish is lying on the laps of Narsingh. Lord Narsingh is blessing the child Parhlad while a female standing by closing her hands and paying honor to god. While a person is observes this painting, a question is arising in his or her mind that how can be it possible that an avatar of the lord will appeared from the pillar. Nevertheless, the illustration arise the belief of a person among the god. It evokes the dedication and devotion like sentiments, which induces the Bhakti rasa.

The later mural (Fig. 7.50) 'Bhagat Namdev' is taken from the samadhai of Baba Mohar Singh at village Loopoaa near Doraha, Ludhiana. In this mural painting, it is observing that Bhagat Namdev Ji is busy with his domestic works. On the same time, he is also chanting the name of god. It is clear from the rosary, which he holds in his left hand. His face is very calm and peaceful. The other person, who is sitting on the other side, is also hymning while is busy with work. The mural painting insists the spectatorto remember the god either he is doing any work or job. This is also induces the sentiments of devotion, dedication and self-surrender towards god. Therefore, it is successfully evoke the Bhagati rasa amid the intellect of onlooker.



**Fig. 7.51**

Fig. 7.51: 'Rasa Lila' from the Lord Krishna's temple at village Pabnava [Photograph] by Kaur, Tejinder

The last but not least wall painting is tracing from the wall of Krishna's temple at village Pabnava. It is illustrating the Rasa Lila scene. Lord Krishna is playing flute and Radha is dancing with him in the middle of a group of Gopis. The Gopis are enjoying the music and dancing around the both. The Gopis were forgotten their domestic and routine works while they are busy with lord Krishna. The facial expression and the colorful attires of Gopis are demonstrating the love and devotion towards Krishna. It evokes the Bhakti rasa amid a spectator.

## Chapter-8

# COMPARATIVE STUDY OF RENAISSANCE MURAL TO PUNJAB MURAL

“One of the direct and immediate results of the impact of Western culture and civilization on India was a conscious attempt to uncover the story of India’s vanished and forgotten glory”(Ray, 1984, p. 8).

### 8.1 Introduction

The art of murals is as well older to nations. The murals of Chauvet cave, France (30,000 BC) are the earliest example of mural painting in the world (The history of Murals, 2017, April 27). As we know that, the different civilizations influenced each other since ancient times. Persuade of different cultures can be judge on all meadow of life in Punjab. It could be the social structure, economic structure, industry, living style, food, clothing, music, and many others. The art of paintings has not flourished in the western countries but alsodeveloped in the eastern territories of the world. The art and architecture has not escaped from obtaining influence of one another. The murals of the Grater Punjab also had not been escaping from the impact of other civilizations and diligence. In general, the influence can be judging from the western dresses, automobile, furniture, architectural designs and other objects found on the walls of havelies and other structures in the form of murals. The haveli of Shri Ganeshi Lal at Bhiwani, Haveli of Khem Chand at village Barwa, Badi Chopal at village Ladwa, haveli of Mehru and Balwant and village Bhaini Chanderpal are the examples, where western and industrial impact can be visualizes on wall paintings. The wall paintings found in district Amritsar also presents the influence of western culture. The eminent scholar K.C. Aryans also concludes the impact of western art on the murals found at Baba Bakala in following words.

“Each scene is enclosed within a thick Roman style framework which was essentially borrowed from theatrical sets of the first half of the 20<sup>th</sup> century”(Aryan, 1977, p. 37). Hence, the last objective of the present study is “To investigate and articulate similarities and differences of mural paintings of Greater Punjab with Italian Frescoes of Pre-Renaissance and Renaissance.” To attain this objective of the research, observation methodology, and discussion method has been adopting by

the researcher. Therefore, this chapter deals with the similarities and differences of pre-renaissance and renaissance frescoes with the mural paintings of the Greater Punjab. Before identifying the similarities and differences amid Punjab murals versus Renaissance murals, a brief discussion on the Renaissance murals is equally important. Here, the scholar avoids dialogue on Punjab Murals, as it is already compiled in the previous lessons in detail.

## **8.2 A brief note on Renaissance**

In the prior fourteenth century, a variety of domestic conflicts happened in the Italy. The leading states of Italy i.e. Milan, Venice, Florence, Naples, and Papal struggled to set up their selves in the entire fields of life i.e. political, economic, social, literal, and cultural (Chadurvedi, 2002, p. 123). Later on, these cities became the major centers of the art i.e. known as Renaissance art. The Italian Renaissance thrived in the central and northern province of Italy. Afterwards, it has grown in further European nations i.e. Rome, Germany, France, Netherland, Spain and other European countries. The word ‘Renaissance’ is a French word, which means rebirth, revival, resurrection, reappearance, renewal, reawakening, and rejuvenation (Renaissance, n.d.). It includes resurrection of traditional science, culture, art and architecture, and literature. During 14<sup>th</sup> century, the classical revival occurred in the European art. The artist studied the Roman and Greek art, influenced by the features of the artwork, and adopted it as ideal for them. It has known as Revival of antique work. Proto-Renaissance (1300-1425) is the initial period of advancement. The Renaissance movement divided into three phases i.e. Early-Renaissance (1425-1495) High-Renaissance (1495-1520) and Late Renaissance also known as mannerism (1520-1600). The basic features of renaissance murals are the naturalism, realism, golden ration, perspective, proportion, or illusion of three-dimensional space on two-dimensional surface, classism of Greco-Roman art, dramatic effects of light and shade, heavy drapery, Chiaroscuro, and highlighting of ideal and human forms (Renaissance, 2018, April 04). At this point, the primary interest of researcher is to find these qualities in the murals of Punjab. Therefore, we will discuss the impact of renaissance murals on the murals of Punjab especially on the paintings available at the Sanik School, Kapurthala and others.



### **8.3 Era Zone**

The renaissance mural paintings had mushroomed in Italy during 13<sup>th</sup> and 14<sup>th</sup> century with the development of employment and remunerated employment for urbanized artisans (Janson et al., 2011, p. 437). The earliest examples of wall paintings can be traced in the Basilica of San Francesco, Assisi (Janson et al., 2011, p. 440) and on the walls of the Scrovegni Chapel in Padua (Janson et al., 2011, p. 450). The renaissance art achieved its peak during 15<sup>th</sup> and 16<sup>th</sup> century. The major examples of the structures of this period are Brancacci Chapel, Sistine Chapel, San Brizio Chapel, Santa Maria delle Grazie, and Vatican palace. In the region of greater Punjab, the art of wall painting had started during the Mughal Empire. The earliest examples of wall paintings of 16<sup>th</sup> & 17<sup>th</sup> century are available in the Tomb of Shrigid at Sirhind and on the walls of different structures in Aam Khas Bagh at Sirhind (Parihar, 2006, p. 92), Sonehri masjid at Lahore (Peck, 2015, p. 83) sleeping chamber of Jahangir's quadrangle in Lahore Fort are some other edifice that conserves the murals of Mughal region. Later on, during 18<sup>th</sup> and 19<sup>th</sup> centuries the murals of Greater Punjab accomplished its climax. Some earliest examples of Tibetan style wall paintings of 12<sup>th</sup>-13<sup>th</sup> centuries are available on the walls of Tabo Monastery (Nagpall, 1988, p. 43).

### **8.4 Major Centers**

The Assisi, Italy, Siena, Pisa, Florence, Rome, Milan, and Venice are the major hubs of wall paintings during renaissance. The foremost centers of wall paintings in the region of Greater Punjab are Lahore and Sheikhpura, and Rawalpindi in the Western Punjab, district Amritsar, Patiala, Hoshiarpur, Faridkot, Kapurthala, and Gurdaspur in Eastern Punjab, Chamba, Sujapur Tira, Damtal, Lahul and Spiti valley, (Himachal Pradesh), and district Bhiwani, Hisar, Kaithal, Karnal, Kurukshetra, and others in the region of Haryana state. In the both regions i.e. Europe and Greater Punjab, the art had developed in the major political cities, religious hubs, and in the areas where the trade and economy developed.

### **8.5 Sort of Edifices**

Mainly during the renaissance period, the religious structures and official residences were the major buildings that had embellished with the frescoes. It includes Churches, Basilica (Basilica of San Francesco at Assisi), Cathedral (Parma Cathedral at Parma),

Chapels (Scrovegni Chapel at Padua, Guidalotti Chapel, Brancacci Chapel, Sistine chapel). The Cathedrals are a sort of worship place runs by a Bishop and Chapels are the worship places where no pastor or permanent priest are appointed and are smaller than the Churches (Brette, 2019, April 23). Basilicas are the personal spaces of veneration for the personal use of pop. Vatican Palace, Ducal Palace, the Villa Farnesina, and Plaazzo Del Te at Mantua are the examples of an official buildings and residence of royals where the frescoes are available in bulk.

The murals of Greater Punjab are available in various kinds of structures i.e. religious buildings allies with the Sikhism, Hinduism, Jainism and Buddhism and Muslims, secular, royal residences and forts. Gurudwara Golden Temple, Gurudwara Baba Atal Rai at Amritsar, Gurudwara of Sat Kartaria at Shri Hargobindpur, Gurudwara Pothi Mala Sahib at Guru Har Sahai, Gurudwara Baba Bir Singh at Naurangabad, Gurudwara Baba Kala Dhari at Una, Gurudwara Dera Sahib at Lahore are the Sikh shrines that are embellishes with the murals.

Bir Bhan Da Shivala at Amritsar, Bhandaria da Mandir at Batala, Temple of Raja Sahib Dayal at Kishankot, and Temple of Rani Chand Kaur at Fatehgarh Churia, Shivala Temple at Pul Kanjri, are the temples constructed for the personal use of the owner. Shivala at village Bond Kalan, Shiv temple at Farmana Khas, temples at town Beri, temples at Pundri, Mansa Devi temple near Chandigarh, Narbadeshwar temple, and Gouri Shankar temple at Tira Sujampur, Shri Brij Swami temple at Nurpur, Raghunath temple in Bagh Sardara at Rawalpindi are the renowned Hindu temples. Chintamani Jain temple at Zira, Digamber Jain Mandir at Ferozpur, Digamber Jain Mandir at Sadohara are associates with the Jainism while the Tabo monastery, Ki monastery and Danker monastery are connected with the Buddhism. Roza Sarif at Sirhind, Roza Sarif at village Rattar Chattar, Shashi Masjid at Kalanaur, Moroish mosque at Kapurthala, Roza Sarif at Sadohaura, Badshadhi Mosque at Lahore are the Muslim edifice. The chiefs of different sects of Hinduism and Sikhism established their own buildings. It includes the Akharas, and Thakurdwaras. The Bairagian Thakurdwara at Ram Tatwali, Damtal Monastery, Dera Bairagian Da at village Jamsher, Dera Baba Mail Nath at Bhiwani, Dera baba Sarsai Nath at Sirsa, Akhara Bala Nand and Akhara Kashi wala, both are at Amritsar are the other religious buildings.

Samadhies and tombs are the memorial buildings that built in the remembrance of eminent peoples. Samadhi of Sardar Lal Singh at Kale Ghanupur, Baba Guddar and Mai Rajji's samadhies at village Dayalpur, Samadhi of Baba Mohar Singh at village Lopan, Tomb of Shigrid at Sirhind, Samadhies of Jaines at Charki Dadri, and Samadhi of Bhooman Shah at Village Bhooman Shah district Okara (Pakistan) are the best examples of monuments that embellished with the frescoes. Samadhi of Maharaja Ranjit Singh at Lahore and Shahi Samadhan at Sangrur are allies with the royal families. Some memorial Chhattaries had also erected at the burial place of someone. These are also a part of the structures that are conserves the wall paintings. Chhattaries at Village Sahansara, Chhattaries at village Garhi Mahasar, Chhattari Baba Kesho Das at Sulkha Bilkha, Sethani Ki Chhattari at Faruknagar, Chhattari of Baba Narayan Das at Umra are the examples of Chhattaries.

The residential buildings of royal families and other influenced families had also festooned with the mural paintings. Sheesh Mahal at Patiala, Rani Mahal at Nabha Fort, Fort at Chhachhrauli, Arki fort at Solan, Sikh Haveli in Sheikhpura fort, Shish Mahal at Lahore Fort, haveli of Rani Chand Kaur at Pehowa, haveli of Kunwar Naunihal Singh at Lahore, Haveli of Mian Bhag Singh at Mandi are allied with the royal families and their deputed people of the court. Havelies at Ambala, village Hetampura, Legha, Kairu, (Bhiwani) havelies at Ladwa near Kurukshetra, Havelies at Pali, Tajpur Niwazpur, Nangal Sarohi, (Maherndragarh) havelies at Kalanaur, Meham, Bhainai Chanderpai, (Rothak) haveli of Shri nand Lal Ganeriwala at Sirsa, are the best example that were built by the traders or other wealthy people.

Choupals and water structures are the public buildings used by the common peoples. The Choupal at village Ladwa, paras of Dhalan Panna at village Sultanpur, Chopal at Village Kithana are the common public buildings. Bania da Khua at Beri and two water structures at Meham are preserves murals. Dehori at Amritsar, Roshni gate at Lahore fort are the public entrances of an area are also decors with the wall paintings. Therefore, it is concludes from the above discussion that in the both regions i.e. Europe and the Greater Punjab, most of the religious buildings are embellishing with the wall paintings. Royal palaces had also found in the both regions. Secular and public buildings and commemorative plaques that has bedecked with the murals are locates in the different areas of the Greater Punjab.

## **8.6 Famous Artists, their works and Patrons**

The political people and allied families, businessperson and Government played an important role in the development of the murals. To achieve a social status in the society and to influence the other peoples of the community are the intense features of human nature. Therefore, this could be the reason that the executives promoted the art of wall paintings. The political and businessperson had enough money to spend on these art activities, so they patronized the good artists for the artwork. Other reasons could be the endorsement of religion and defend the historical events. Therefore, the religious people like pop and others took knee interest in such activities. Therefore, the artist of renaissance period as well as the artists of greater Punjab had patronized and commissioned by the higher authorities, religious people, or the wealthy families. A brief discussion on the major artists and their patrons is also required.

Giotto was the first artist of proto-renaissance movement (1267-1337) who decked out cathedrals with the frescoes and temperas. His major work found in the Basilica of San Francesco at Assisi and on the walls of Arena Chapel at Pauda. Enrico Scrovegni was an eminent financier who bespoke Giotto for the adoration of Arena chapel (Zuzanna, 2017, March 31). Masaccio (1401-1428) was the painter of pre Renaissance period who worked in Florence. His frescoes are available in the Dominican Church of Santa Maria Novella and in the Brancacci Chapel of the Church of Santa Maria Del Carmine (Renaissance, 2018, April 4). Domenico Lenzi and his wife made an order to the Masaccio to paint the holy trinity in Santa Maria Novella (Janson et al., 2011. p. 517). The next artist of Florence renaissance was the Fra Angelico, who embellished the walls of Convent Di San Marco Monastery in Florence. Cosimo de' Medici patronized him to execute the paintings based on and allied with the life of Christ.

Leonardo Da Vinci worked in the Palazzo Vecchio of Florence that has destroyed. His well-known mural is the 'Last Supper', available on the wall of Santa Maria Delle Grazie at Milan. Duke Ludovico financed this project of Leonardo (Tomory, 2007, p. 376). Apart from fresco paintings, he had also tried his hand in other styles i.e. oil painting on wood panels, architecture, and engineer. Although Michelangelo was a greatsculptor of Florentine renaissance but also worked as a

painter. His masterpiece 'The Last Judgment' is a fresco carried out on the ceiling of the Sistine chapel. He also decorates the west wall of the chapel. Pop Julius II commissioned Michelangelo to accomplish the fresco paintings in Sistine chapel. Raphael was also a renowned artist of high renaissance. He embellished the walls and ceilings of a room known as 'Room of Segnatura', in Vatican Palace with frescoes derived from the theology, law, philosophy, and arts i.e. school of Athens and Disputa. Pop Julius II 18 commissioned this artwork (Janson et al., 2011. p. 574). He also worked for the Medici family (Tomory, 2007, p. 383). Perugino, the teacher of Raphael also executed frescoes for Pop Sixtus IV in Sistine Chapel. He also decorated the walls of Palazzo della Signoria, Sala dell'Udienza, ceiling of Stanza dell'Incendio in Vatican and some frescoes in S. Severo Perugia on commission (Peter J. Murry n.d.).

Other famous artists of renaissance were Sandro Botticelli, Bramante, Giorgione (Venice), Titian (Venice), Paolo Uccello, Fra Filippo Lippi, Andrea Mantegna, Piero Della Francesca, Jacopo Bellini and his sons, Gentile Bellini (1429-1507) and Giovanni Bellini, Verrocchio, Paolo Veronesi (1528-1588), Tintoretto, Michael Pacher (1435-1498), and Correggio. Jan Van Eyck was an artist of northern renaissance.

The artist who worked in the region of Greater Punjab had also patronized by various royal families, merchants, and other eminent persons. With the downfall of the Mughal Empire and the hostile behavior of Emperor Aurangzeb, the artists had to seek shelter and provide their services to the emperors of the princely states of hills and plain areas of the greater Punjab.

During 18<sup>th</sup> and 19<sup>th</sup> century, the Rajput Rajas controlled the most of the hill states i.e. Kangra, Nurpur, Mandi, Chamba, and Kulu. All of them were enormous admirers of artistic activities and aesthetic. Raja Sansar Chand (c.1765-1824) patronized the artists belonging to the Bujheru Brahmins to execute wall paintings in the temples located at Tira Sujanpur i.e. Gouri Shankar and Narmadeshwar (Seth, 1976, p. 7). The temple dedicated to Lord Krishna, also known as Brij Swami Mandir inside the Nurpur fort, has been embellished with the wall paintings. Raja Mandhara patronized the artists who worked here. The structure of the Damtal Math has been decorated by the Bishan Das and patronized by the Gopal Das, Mahant of the Math (Seth, 1976, p.

53). The other recognizable artists were the Chhajju, Gokal, Nikka, Damodar, and Harku (Kang, 1984, p. 114).

In the plains of the Punjab, many royal families provided shelter to the artists from hill areas and neighboring states Rajasthan, Delhi, and Uttar Pradesh. Apart from Maharaja Ranjit Singh, Maharaja Karam Singh of Patiala, and chiefs of the Misels had also arranged finances for the artistic works. S. Kehar Singh, Bhai Gian Singh, Parkhu, Devi Dutt, Chhajju, and Sanju were the major court painters of Maharaja Ranjit Singh (Kang, 1984, p. 115). These artists accomplished the work of adoration in many Sikh Shrines and palaces. It includes the haveli of Kunwar Nau Nihal Singh, Sheesh Mahal, Samadhi of Maharaja Ranjit Singh, and others at Lahore. Bhai Jawala Singh painted the wall of Akhara Bala Nand and Bhai Mehtab Singh decorated the walls of Baba Atal Sahib, both at Amritsar (Kang, 1977, June, p. 56). According to K.C. Aryans Bhai Mehtab Singh decorated the Holy Sikh Shrine at Baba Bakala and Jaimal Singh adorned the edifice of Baba Atal (Aryan, 1977, p. 108). The other famous artists were Bahi Rudh Singh, Giani Gian Singh, Kapoor Singh, Jai Singh, and Amir Singh (Aryan, 1969, p. 34). Ramgarhia, Jassa Singh patronized the Pahari artists during 18<sup>th</sup> century to embellish the Darbar of Baba Nam Dev ji situated at village Ghuman (Nabha, 2004, p. 522). Presently, this edifice is located in the region of Gurdaspur district. Maharaja Narinder Singh of Patiala has patronized the Pahari artists Biba and Devi Ditta (Goswamy, 1959, p. 124).

In the Haryana state, the Angad a famous painter of Sirmur embellished the temple of Mata Mansa Devi (Goswamy, 1966). A number of havelies embellished with the murals are located in the different areas of Haryana state. These are allied with the eminent peoples such as merchants and Bania families. The artists who accomplish the art of murals in these havelies are not very much familiarizing. Vaishnavism is the important sect of Hinduism. The Dharamshal, Damtal Monastery (Kangra), Pindori Mahanta Di (Gurdaspur), and Bairagi Thakurdwara at Ram Tatwali (Hoshiarpur) are the major centers of Vaishnavism. The walls of these edifices are also decorated with the murals. The chiefs of these hubs also patronized various artists.

It is concluded from the above discussion that the artists of renaissance worked and experienced different types of artwork i.e. sculptor, painter, architect, and others. Similarly, the artists of greater Punjab were also occupied with different

activities i.e. mason, architect, painter, carpenter, and others. In both regions, the major centers of arts were located on the trade routes and political and economically established towns. A huge printed accounts and documents allies with the Renaissance artists are available while in the case of artists belonged to the Greater Punjab is lacking. The artists of the renaissance period and their works achieved the recognition and glory on the world level while the artists of Greater Punjab had failed to achieve that position.

### **8.7 Utilization of available surface**

To create a painting, we need a surface. While we are discussing about the murals, it is explicable that the float up of any building is the basic requirement. It could be the walls, ceilings, façade of the construction, corners, interior of the domes, space under the archers, doorways, area surrounding the windows, and even niches. While we are analyzing the murals of Renaissance and of the Greater Punjab, we can say that the artists of both provinces make use of the available space very intellectually.

#### **8.7.1 Division of the wall's surfaces**

To execute a distinction between the two subjects, a division or a kind of frame has required. To accomplish this fundamental condition, the artists of both periods divided the wall surface into vertical and horizontal panels. The division of the walls of the Arena chapel is very similar to the Qila Mubarak at Patiala. The other examples in the region of Greater Punjab are the Gurudwara Baba Bir Singh at Naurangabad, district Tarn-Taran, Gurudwara Baba Baba Atal and Golden Temple (Both in Amritsar), Gurudwara Pothi Mala Sahib, Digambhar Jain Panchayati Mandir at Ferozepur, Diwan-Khana at Patiala, Haveli of Kunwar Nau Nihal Singh at Lahore. The walls of the Havelies at village Barwa, Tajpur, Pali and other are the best examples in the region of Haryana. Similarly, the walls of the Gurudwara Baba Bir Singh at Una, Akhand Chandi Palace at Chamba, Shakti Devi temple at Chhattari, Narbadeshwar Temple and Gouri Shankar temple (Both at Tira Sujampur) are the examples found in the region of Himachal Pradesh of Greater Punjab. The walls of Brancacci chapel at Florence and the ceiling of the Sistine Chapel are the tremendous examples of Renaissance period that depict the division of surface in an excellent manner.



**Fig. 8.1**

Fig. 8.1: Illustrating the vertical and horizontal division of walls at Arena Chapel (Photograph Courtesy: <http://courses.lumenlearning.com/zeliart102/chapter/giottoes-arena-chapel/>)



**Fig. 8.2**

Fig. 8.2: The vertical and horizontal division of walls at Qila Mubarak at Patiala [Photograph] by, Kaur Tejinder

Dr. Hadi narrates the fact that the reason behind this division is to provide a frame to a particular theme. Secondly, to provide a breathing space to the viewer and the last is to maintain the proportion and create the balance among the concept.

### **8.7.2 Deployment of Corners & Space under Arches**

The painters or artists of the renaissance period as well of the Greater Punjab develop the space in the corners in an interesting manner. Although, the whole surface of the edifices are covers with the murals but the breathing space is provides to the viewers. Sant Andrea's Church is locates at Mantua, a small metropolitan enclosed with the non-natural (manmade) reservoirs from three side (Kaur Tejinder, 2021, April 22). In this church, a funerary chapel was devoted to Mantegna. The walls of the edifice are adorns with the frescoes probably executed by Correggio (Weddy Stedman Sheard, 2023, Sept. 09). In this chapel, the corner between the arches and the dome (Fig. 8.3) are also fills with the different subject matters. The painter tried to fill the available space where he can adjust a fresco. The other example of similar works is founds in a room at Stanza-Della-Segnatura in Vatican Palace painted by Raphael. The comparable style of casing the corners are also tracing on the dome of Parma cathedral, Italy executed by the famous Italian artist Correggio allied with the high renaissance.





**Fig. 8.3**

Fig. 8.3: Presenting the interior of the Sant'Andrea's Church at Mantua where the corners in-between dome and arches also covered with the paintings (Photograph Courtesy: <https://www.istockphoto.com/photo/interior-of-church-of-sant-andrea-montegna-in-mantua-gm949083342-259093094>)

The influence of renaissance period can be identifying on the artists of the greater Punjab. The artists of Greater Punjab also covered the every corner of building in the same manner and covered the corners with murals. The examples of similar style artwork are obtainable at Mirti wala Shivala at village Asaudha (Plate 8.4) and on the walls of the Shivala at village Sampla, Rothak (Plate 8.5). Sometimes artists filled the blank space with the floriculture only or sometimes they paint some human forms or content. As the above said, the Shri Shevatember Jain temple at Ambala, Santoshi Mata Mandir and Mansa Devi temple, both near Chandigarh, Shivala at Farmana Badshahpur (Rothak) are the another buildings where the paintings had executed in same manner.

The surfaces under the arches are also covers with the wall paintings (see Fig. 8.3) in renaissance period. The arches of windows and doors of the Gurudwara Baba Atal Sahib at Amritsar and Gurudwara Baba Gurudwara Baba Bir Singh at Naurangabad (Tarn Taran), both are presenting the best example of space covered under the arches

(Fig. 8.6 & 8.7) The arches could be false or real. The subjects for this space have derived from the myths or geometric and floral designs. Similarly, the inner surface of the domes are also found embellishes with the murals. Here, the major difference is notifying that the division of space in semicircular surface is different.



**Fig. 8.4**



**Fig. 8.5**

Fig. 8.4 & 8.5: Corner covered with the Musician and floral design (Shivala of village Asundha) [Photograph] by, Kaur Tejinder

Fig.8.5: Corner covered with the Musician and floral design (Shivala of village Sampla) [Photograph] by, Kaur Tejinder



**Fig. 8.6**



**Fig. 8.7**

Fig. 8.6: A view from the space under the Arch (Gurudwara Baba Atal ji, Amritsar) [Photograph] by, Kaur Tejinder

Fig. 8.7: Similar set up (Gurudwara Baba Bir Singh at Naurangabad) [Photograph] by, Kaur Tejinder

## **8.8 Thematic Comparison**

While any artist creates any form of art, he or she expressed her inner feelings and emotions through the artwork. To express the emotions one needs a concept or subject matter through which he can establish the link among the art piece and the viewer. The subject matter of the frescoes are allies with the different contexts i.e. religion, social, and culture can be tracing in the both epoch. In the context of subject matter as well as in the perspective of art appearance, Mukherjee (1988) said “Both the subject-matter and the form of art are derived by the artist from selection out of the raw materials of myths and metaphysic as well as contemporary social environment and the symbols and the patterns in which the art is found”(p. 37).

### **8.8.1 Religion as a subject matter**

The most subject matter of the wall paintings available in Greater Punjab had derived from the different religions flourished in the province i.e. Sikhism, Hinduism, Jainism, and Buddhism. The others sects of above said religions i.e. Udasi, Nanakpanthi, Namdhari Kuka, Nirankari, Bairagi, Shaivism, Shaktism, and Vaishnavism are also a major part of the subject matters (Kang, personal communication). The frescoes of therenaissance period are allies with the life of Jesus and the Christian religion that has flourished in the Europe.

### **8.8.2 Scenes from the major Epics and lives of religious people**

In the Greater Punjab, the most consequential themes are acquaintances from the Ramayana, Mahabharata, and from the lives of Sikh Gurus and saints. The walls of the Gurudwara Pothi Mala Sahib at Guru Har Sahai are the survived example where one can trace all these contents. Likewise, the Old Testament and the New Testament are the epics from which the content had derived during renaissance and the scenes from the life of Jesus, Marry, and famous saints. The attainments of Saint Francis had presented on the walls of the Basilica of San Francesco, Assisi i.e. Saint Francis preaching the birds. Correspondingly, the walls of Gurudwara Baba Atal Sahib at Amritsar depicted the scenes from the life of Guru Nanak Dev Ji, the first Sikh Guru.

### **8.8.3 Scenes from the Domestic life**

The scenes from the domestic life such as birth scene, marriages, and daily routines can be visualizing in the murals of both regions i.e. European and Greater Punjab.

During Renaissance, The birth of Christ by Sandro Botticelli on the wall of Santa Maria Novella, Florence Italy, the birth of Virgin by Domenico Ghirlandaio in Cappella Maggiore, Santa Maria Novella, Florence are the example of birth scenes. Similarly, Guru Nanak's birth at Gurudwara Baba Atal Sahib, Amritsar, birth of Lord Krishna in Radha Krishna temple at Dada Siba (Kangra) and marriage of Lord Rama at Damtal Monastery and Birth of Mahavir in Jain temple at Gohana (Haryana) are the examples of domestic scenes in Greater Punjab. The selection of this kind of subjects could be the influence of renaissance period. Havelies at Barwa and the chopals of Belhba are also covered a number of domestic concepts.

#### **8.8.4 Erotic Concepts**

Erotic concepts are the next influence that had derived from the murals of the renaissance period to the murals of the greater Punjab. It includes the love scenes, nude or semi-nude forms of males and females, transparent cloths through which the body parts visualizes. Although, the nakedness has understood as an immoral action, sign of poverty and embarrassment in the both regions i.e. Europe and Greater Punjab. The nude forms presented in the last judgment painted on the ceiling of Sistine Chapel by Michelangelo (High Renaissance), and the Wedding of Cupid and Psyche (Fig. 8.10) on the stockade of the Palazzo del Te at Mantua (Late Renaissance) by Giulio Romano are the examples of erotic concepts. The influence of renaissance period is very clear from the walls of the Sanik School, (Fig. 8.9) at Kapurthala. Nude male and female forms on the walls of Arki fort, Vastra Haran scene on the walls of the Bhandaria da Temple at Batala (Plate 8.8) are the other erotic scenes that are locates in the region of greater Punjab.



**Fig. 8.8**



**Fig. 8.9**

Fig. 8.8: Vastra Haran Scene from Bhandaria da Mandir at Batala [Photograph] by, Kaur Tejinder

Fig. 8.9: Unidentified theme on the walls of the Sanik School, Kapurthala [Photograph] by, Kaur Tejinder



**Fig. 8.10**

**Fig. 8.10:** “Wedding of Cupid and Psyche” by Giulio Romano (Nude forms as similar

Photograph Courtesy: <https://aquariumofvulcan.blogspot.com/2013/01/the-wedding-feast-of-cupid-and-psyche.html>

### **8.9 Nature and Architecture**

The nature is a prominent source of content for the mural paintings during the renaissance period. The natural elements and its origin can be visualizes in the frescoes of renaissance period. The best example can be refereeing from the ceiling of Sistine Chapel of Vatican Palace Rome. Here, the frescoes allies with the Genesis content i.e. creation of Adam and Eve, Sun, Moon, and Plants are presents.

The foreground and the background of any painting create the illusion of environment or surrounding. This is equally important as the main forms. The artists of the both region generates this environment according the requirement of the subject. It could be justified from the backdrop or forefront whether the scene is indoor or outdoor. In the outdoor scenes and on the background as well as in the fore ground of other

murals, the myriad shapes of plant life mixed with the birds and animals are available. This can be visualizing in number of murals of the both regions. As for example trees and natural milieu in the Saint Francesco preaching to the birds by Giotto and the Tribute money by Masaccio. “Moses Journey into Egypt” and “The Sermon of the Mount” both are on the walls of Sistine Chapel are the frescoes of renaissance period that are illustrating the examples of outdoor scenes and natural setup in the backdrop.



**Fig. 8.11**

Fig. 8.11: The tribute Money (by Masaccio) presenting the forms of nature i.e. trees,mountains in the background

Photograph Courtesy: [https://www.theepochtimes.com/the-brancacci-chapel-where-all-great-artists-went-to-study-masaccios-frescoes\\_2728185.html](https://www.theepochtimes.com/the-brancacci-chapel-where-all-great-artists-went-to-study-masaccios-frescoes_2728185.html)



**Fig. 8.12**



**Fig. 8.13**

Fig. 8.12 & 8.13: Illustrating various concepts with architectural and natural setup in the background and foreground (Sheesh Mahal, Patiala) [Photograoh] by, Kaur Tejinder

Similarity, the murals at Sheesh Mahal Patiala and wall paintings from the Narbadeshwar temple at Tira Sujampur, and of other places are also depicting the natural set up in foreground and background according to the content of murals.

As we found natural setup in the background of the renaissance murals i.e. style of illustrating mountains, clouds and architecture in the ‘Tribute Money’ (Fig. 8.14), the similar style can be notifying on the walls of Sheesh Mahal Patiala (Fig. 8.15). Other examples can be tracings on the walls of Narbadeshwar Temple at Tira Sujampur (H.P.), and from the Puratan Radha Krishna temple at Batala (E.P.).



**Fig. 8.14**



**Fig. 8.15**

Fig. 8.14: Detail of Fig. 8.8 (depicting various elements of Nature)

Fig. 8.15: Detail of Fig. 8.9 (Showing the natural setup in background)

Architectural setup in the background is the next similarity that we found in the murals of the both regions. More than dual storey buildings can be observing in the milieu of the murals. “Effects of the Good Government in the city” by Ambrogio Lorenzetti (Proto-Renaissance) at Sala Della Pace presents the best example of architecture in the backdrop (Fig. 8.16). The other examples are “Baptism of Christ” by Pietro Perugino in Cappella Sistina, Vatican, “Temptations of Christ” by Sandro Botticelli (Fig. 8.17), “The School of Athens” by Raphael and “way of Salvation” by Andrea da Firenze. The edifices in the background setup endow with the illusion of three-dimensional surface on the two dimensional plane. Similar style of artwork can be tracing in the greater Punjab. Murals of Qila Mubarak and Sheesh Mahal at Patiala (Fig. 8.15), Gurudwara Baba Atal Ji at Amritsar (Fig. 8.19), Raja Sahib Dyal Temple at Kishankot (Fig. 8.20), Jain temple at Gohana, and Raghunath temple at Pindori Dham are the examples locate in the greater Punjab.



**Fig. 8.16**

Fig. 8.16: The Effects of Good Government in the City (by Ambrogio Lorenzetti)  
(Photograph Courtesy: <https://www.informagiovani-italia.com/sala-della-pace-peace-hall-siena.htm>)



**Fig. 8.17**

Fig. 8.17: "Temptations of Christ" by Sandro Botticelli (Photograph Courtesy: [https://en.wikipedia.org/wiki/Temptations\\_of\\_Christ\\_\(Botticelli\)](https://en.wikipedia.org/wiki/Temptations_of_Christ_(Botticelli)))





**Fig. 8.18**



**Fig. 8.19**



**Fig. 8.20**

Fig.8.18: The mural from Qila Mubarak, showing architectural setup in the background and front ground [Photograph] by, Kaur Tejinder

Fig. 8.19: A Mural from Gurudwara Baba Atal ji showing structural design in the backdrop [Photograph] by, Kaur Tejinder

Fig. 8.20: ‘Radha and Krishna’, a mural from the Raja Sahib Dayal temple at Kishankot illustrating the construction arrangement in the milieu [Photograph] by, Kaur Tejinder

Arched windows and doors i.e. semi-circular arches (Fig. 8.21 & 8.22) are very much comparable in the both regions. The effect of light and shade in the windows produce inner side and the depth in the building.



**Fig. 8.21**



**Fig. 8.22**

Fig. 8.21: Detail of Fig. 8.16 showing the hemispherical curves of arches

Fig. 8.22: Detail of Fig. 8.20 presenting the semi-circular arched windows and door

In the greater Punjab, we found the murals that are purely associated with the nature. The interior of Golden Temple at Amritsar and the Gurudwara Sahib at village Talanian (Fatehgarh Sahib), Gurudwara Sahib at village Bainsi (Rothak) are the case in point. This kind of presentation notified under the ornamentation

content.

### **8.10 Inscriptions**

Another parallel feature in the murals of Italian and Greater Punjab is inscriptions. In the murals of Greater Punjab the inscriptions in Gurumukhi, Devanagari, and Urdu is available with the paintings. These inscriptions describes about the name of the persons who had depicted in a particular painting or inscribed the theme as well. This kind of inscriptions found in the frescoes depicted on the walls of Baba Atal at Amritsar. Sometimes the artists inscribed their own names with their work. Murals of Nano Sati Ji ki Chhattari at village Sahansara near Loharu, Main Chopal at village Ladwa, and Gurudwara at village Manahala Jai Singh near Tarn Taran are the sites where we found captions with the murals.

Correspondingly, we find the inscriptions near or on the murals of renaissance period. The best example that depicts inscription is the fresco “the Holy trinity” painted by Masaccio. Here, the inscription has written in Italian language i.e. “what I once was, you are; what I am, you will become” (Janson et al., 2011. p. 517). An inscription is also traces on the lower level of the mural “Annunciation” by Fra Angelico.

### **8.11 Narrative Presentation**

The Narrative style of presentation in a single mural is the next feature of the renaissance murals that influenced the murals of Greater Punjab. While we are talking about the narrative depiction, we find a particular form twice or thrice in a scene. It could be a human character, an animals or any other kind of object. The narrative stories from the Old Testament and New Testament, scenes from the life of Jesus and Marry are presents of the walls of the edifices belongs with the renaissance period. The finest example of narrative style mural is ‘The Tribute Money’ by Masaccio. In this mural, we find the depiction of St. Peter three times. In the middle, the Christ instructed him to collect the money from the mouth of fish, on the left side he is taking money from the mouth of fish, on the right hand-side Peter is paying the money to the tax collector (Fig. 8.23). This approach of illustration is also famous as story telling arrangement.



**Fig. 8.23**

Fig. 8.23: ‘The Tribute Money’ by Masaccio (Santa Maria Del Carmine, Florence)  
(Photograph Courtesy: <https://smarthistory.org/masaccio-the-tribute-money-in-the-brancacci-chapel/>)

Another example of narrative painting from the renaissance murals is ‘Giving of the Keys to St. Peter’ by Pietro Perugino at Brancacci Chapel, Vatican City, Rome. In this mural, the forms of St. Peter and the Jesus Christ are presents twice in a single framework.



**Fig. 8.24**

8.24: “The Delivery of the Keys” by Perugino at Sistine Chapel, Rome

(Photograph Courtesy: [https://en.wikipedia.org/wiki/Delivery\\_of\\_the\\_Keys\\_\(Perugino\)#/media/File:Entrega\\_de\\_las\\_llaves\\_a\\_San\\_Pedro\\_\(Perugino\).jpg](https://en.wikipedia.org/wiki/Delivery_of_the_Keys_(Perugino)#/media/File:Entrega_de_las_llaves_a_San_Pedro_(Perugino).jpg))

In the region of greater Punjab, we found the Rasa Lila scenes at various places. The cyclic forms of Lord Krishna and the Gopies are presenting the narrative style of illustration. These styles of paintings are available on the walls of Bhandaria da Mandir and Pehru Mal da temple (Batala), Raghunath temple at Pindhori Mahanta De, on the ceiling of Shivala Adjacent to Naranjan Wala Talab at Ambala. The temple of Nano Sati at Sahansara, Venu Mahadev temple at Kaul (Haryana), has also similar mode of paintings. The murals of Chamunda Devi temple at Devi Kothi (Himachal) are also portraying the narrative style of murals where the repeated forms of Devi Durga can be visualizes in a single panorama. The mural ‘The skirmish among Devi Durga and Demons’ (Fig. 8.25) screening the form of Goddess Durga at various places in a single frame.



**Fig. 8.25**

Fig. 8.25: A scene presenting the battle among goddess Durga and evil spirits (here, the form of Devi Durga has presented twice in a single frame) [Photograph] by, Kaur Tejinder

The unique examples of narrative style murals are also locating on the walls of Gurudwara Baba Atal ji at Amritsar. Here, the vista allied with the first meeting of Guru Nanak Dev ji with Bhai Lehna (later became the second Guru of Sikhs Guru Angad Dev Ji) is presenting the continuous narration (Fig. 8.26). In this panorama, once we can see Guru Nanak Dev ji and Bhai Lehna twice. At the top of the work of art, Bhai Lehna Ji has moving towards Jawalamukhi on the horseback and Guru Ji standing in front of him. In addition, in the lower part of the painting, Bhai Lehna ji is paying accolade to the first Guru. Comparable paintings are available on the walls of Gurudwara Pothi Mala Sahib at Guru Har Sahai (Ferozpur). The next example of continuous narrative is ‘Encounter of a Giant by Guru Nanak Dev ji’. It is also locating on the walls of Gurudwara Baba Atal Ji, at Amritsar.



**Fig. 8.26**

Fig. 8.26: Meeting of Guru Nanak Dev ji with Bhai Lehna at the first floor of Gurudwar Baba Atal ji [Photograph] by, Kaur Tejinder

## **CHAPTER 9**

### **CONCLUSION**

This study is deals with the wall paintings of greater Punjab, so the edifices of three states of India i.e. Eastern Punjab, Haryana, Himachal Pradesh, and the one from the Pakistan i.e. western Punjab are visited and studied. It is concludes from the fieldwork that in the region of eastern Punjab, the mural painting of 16<sup>th</sup>, 17<sup>th</sup>, 18<sup>th</sup>, and 19<sup>th</sup> centuries are available. The Mughal emperor Akbar and Jahangir also took keen interest in the development of art and architecture during their monarchy. The mural paintings can be tracing from a number of monuments related to the Mughals in the region of greater Punjab. It includes the Mughal Caravan Sarai at Doraha (Jahangir period), Tomb of Shagrid near Sirhind, Roza Sarif at Sirhind. All these edifices are belonging to the 16<sup>th</sup> and 17<sup>th</sup> century. However, the content of these paintings are associated with the nature only. The flora and fauna, birds and animals are the major subject matter. These paintings are breathing their last in these days due to lack of care and preservation.

The art of mural paintings was on its peak during the late 18<sup>th</sup> & 19<sup>th</sup> century. A number of edifices are available in the state known as Eastern Punjab those are flourishing with the art of wall painting. It includes, Sikh shrines, Hindu temple, royal palaces, burial places of renowned people. The samadhi of Sardar Lal Singh, and samadhi of Baba Fateh Singh at village Kale Ghanupur, Gurudwara Baba Atal ji, Temple of Rani Moora at Pul Kanjari, Mahant Mangani Ram's samadhi at Amritsar. The Samadhi of Baba Dayal Das ji at Barnala, Panch Mandari temple at Fatehgarh Churia, Sheesh Mahal at Patiala, are the edifices that are preserve the wall paintings of 18<sup>th</sup> and 19<sup>th</sup> century in a good condition. Dr. Kanwarjit Singh founds murals in Beri Wala Akhara, Sangla Wala Akhara, Raghunath Temple at Amritsar. The present scholar notifying that the walls of all these edifices are now covers with the marble slabs or with the thick layers of paint. Therefore, a great amount of wall paintings is entirely demolished. The building of Shri Akal Thakat Sahib is demolished during 1984, and a new edifice is constructed on the same place and the building is embellishes with the new wall paintings. A good amount of murals is available on the walls of Kashi Akhara, Samadhi of Bir Bhan, Samerian Temple at Amritsar,

Thakurdwara of Daryana Mal, and on the walls of Shivala of Bir Bhan at Amritsar. However, all these are faded due to the smoke of incense that is used on a regular basis for daily rituals.

Some examples of mural paintings associated with Jainism can be seen. It includes the structures of Parahavnath Shwetambra Jain temple at Zira and Digambara Jain temple at Ferozepur Cant. These temples are preserved in a good state of conservation. The wall paintings of some edifices are conserved by UNESCO. The temple of Raja Sahib Dayal at Kishankot and the first floor of Golden temple at Amritsar are the examples of such buildings.

In the state of Haryana, enormous numbers of buildings are available that are flourishing with the murals. These belong to the 18<sup>th</sup> and 19<sup>th</sup> centuries only. Apart from Hindu temples, Havelies and Nohras of influenced people, water structures, chopals (building which are used by the community of the area for different purposes), chattries (Burial Place) of renowned people are the constructions that are embellished with the wall paintings. The details of each edifice, such as time-period, subject matter, color scheme, who works in those edifices (if accessible), the present situation is discussed in the respective chapter fourth.

The fifth chapter of the present study deals with the region of eastern Punjab, Union territory Chandigarh, and the area of western Punjab. Similarly, the photographic documentation of each site has been completed by the research scholar. In the region of Chandigarh and Western Punjab, the murals of 18<sup>th</sup> and 19<sup>th</sup> centuries are available. While in the region of present Himachal Pradesh, specimens of very elderly wall paintings are existing. It includes, Tabo Monastery and Kaza Monastery of Buddhism. The Buddhism provided the base to the murals for the content. The human forms are depicted with the natural motifs. The flow of line, balance, rhythm and other elements can be seen in these paintings. The paintings are preserved in a good state of conservation in the Buddhist monasteries. The Buddhist art of mural painting is still developing in the hilly region.

The wall paintings of 18<sup>th</sup> and 19<sup>th</sup> centuries are also accessible. It includes the Akhand Chandi Place at Chamba, Shiv Temple inside Obhari Dharamshala, Shakti Devi temple at Chattarari, Chumanda Devi temple at Devi Kothi. Gouri Shankar Temple and Narbadeshwar temple at Tira Sujampur, a Hindu Monastery at Damtal,

Mian Bhag Singh's Haveli at Mandi, Arki fort at Solan, and Gurudwara of Baba Kala Dhari at Una are the other structures of 18<sup>th</sup> and 19<sup>th</sup> centuries that are preserving wall paintings. Some of edifices like the Rang Mahal at Chamba are demolished during the earthquake of 1907 A.D. The murals of this structure are preserving in the Bhuri Singh Museum at Chamba. The details of each structure are already discusses in the fifth Chapter of the present study.

Similarly, in the region of western Punjab, wall paintings of 18<sup>th</sup> and 19<sup>th</sup> centuries are accessible. Some relics of 16<sup>th</sup> and 17<sup>th</sup> centuries are tracing from the Lahore fort. The present scholar visited the state, but due to some limitation of government a very few edifices are observing by the present scholar. It includes the edifices at Lahore, Nankana Sahib, Shekhupura and nearby. Sardar Amardeep Singh from Singapore provided a good amount of photographs related to the wall paintings for the study purpose. The detail of each structure is already discusses in the fifth chapter. During this phase, the Sikh kingdom developed in the Punjab Plains that includes Eastern and Western Punjab, as well as Haryana and Hindu Rajas kept their control in the Pahari areas. During this phase, the rulers focused on the major religious centers. Apart from the royal people, local traders and influenced people provide patronage to the artisans. This is the epoch, when the art of murals is flourishes even in the rural areas. A number of edifices of this period are demolished and some are in ruins. However, some are still standing with their glorious history.

As per the concern of Subject matter, both the Hindu and the Sikh subject matter are utilizes to cover the walls with murals, which are representing the unity and tolerance power among the different communities of society. The representation of human forms with the nature is depicting the character of universe. The stories from the Hindu epics like Mahabharata and Ramayana, scenes from the Bhagwat Gita, stories from the Sikh history, the portraits of Sikh Guru, stories from the lives of political leaders like Maharaja Ranjit Singh and the other Rajas of the princely states are



represents as subject matter for the murals of greater Punjab. The ten Incarnations of Vishnu, tales as Heer Ranja, Sassi Pannu, and other are also illustrates on the wall. The scene from the daily life, luxurious time activities, and scenes related to the prayer time, depiction of industrial tools or machines as engines, bicycle, and aircrafts are also founds on the walls of edifices. The Buddhist stories and the themes of Jainism are also illustrates as wall paintings.

The qualities of the mural paintings deprived with the passage of time. During the phase of early 19<sup>th</sup> century, the basic features like the brush stroke, color etc deteriorated. Slowly, the development of mural paintings is disappears from the region as the lack of patronage and the interest. The Life size forms, elongated human forms, British influences, local attires and detailed work are the various features of the wall paintings of the state that attract the visitor. The people tried to preserve this art. The iconographic study of Hinduism and Sikhism is identifying in the murals of grater Punjab. It is accomplishes in the sixth chapter of the present study. The iconographic features of Hindu and Sikh deities are identifying as their costumes, jewellery like different crowns etc., sitting and standing postures, gestures, their attributes like armaments, thrones and other special features of faces, their heights and their mount or vehicles. Even the colors of their costumes, their skin tones are also a part of the iconographic study. The iconographic study of Hinduism and Sikhism tells about the knowledge of an artist about the particulars of a religion. The iconographic study is recognizes the differences among particular personalities, style, depiction of a particular concept in different ways. The stylistic characteristics of a mural are studies in the concept of theme, color, line, perspective and positive as well as negative space. Pahari influence can be traces on the wall paintings of Patiala, Amritsar, and Hoshiarpur. Similarly, the impact of Rajasthani styles are there on the murals situates in the Mahindergarh and Jhajjar districts of the Haryana.

It is bringing to a close that a number of regional differences are locating in the murals of greater Punjab. These differences can be visualizes in the subject matter, cultural depiction, colors and many more. If we investigate the murals in the context of subject matter, it is concludes that in the region of eastern and western Punjab most of the murals are allies with the Sikhism. Whereas in the region of Haryana state, majority subject matter are allies with the Hindu Mythology. The edifices of

Himachal Pradesh covered the Hindu as well as Buddhist concepts. Jainism also flourished in greater Punjab. Few Jain temples established in the both states i.e. Haryana and Eastern Punjab. Here, apart from Jainism the other themes can be visualizes. As we found a cluster of havelies in the Barwa, Bopara, Dhanan Talu, Kairu and other villages of district Bhiwani (Haryana), but there is a very few havelies are locates in the region of Punjab and Himachal Pradesh. Those are accessible in these provinces are now in ruins. Samadhas (building located on the cremation sites) are the edifices locates in the eastern as well as western Punjab while the chatteries are traces in the Haryana state.

The mural paintings of the greater Punjab are studies in the context of nine Rasa as per the Rasa theory. Rasa are allies with the emotions that evokes in a human after watching or viewing a piece of art. These emotions are also inducing the feeling of all kinds as anger, happiness, terrible, sadness, peaceful and the others are feels by the spectator of the murals. For example, the human mind feels relaxed and peaceful while he watches religious figures in the Punjab murals. The murals allies with the Sikh gurus, Buddhism, and allied with the natural content. Shingra Rasa or love making sentiments evokes while one is going through the Rasa-Lila murals at various places and especially the murals located at Sainik School, Kapurthala. The murals ally with the Devi Durga evokes the heroic sentiments while the dancing form of Lord Shiva and devil forms allies with the terrible sentiments. Such kind of examples can be visualizes in the edifices located in the hill area. Correspondingly, elements of similitude are studying in the context of subject matter and composition. "Bhava" are the emotions or feeling inducing in the mind, gracefulness, beauty, and charm attracts the observers. Appropriate use of colors and execution of paintings also studied with the example (murals located at different sites) and concluded that at various places both styles are available i.e. perfect and inaccurate.

The comparative analysis of Punjab Murals with the frescoes of pre renaissance and renaissance period is also describes in the eighth chapter. It is conclude that the imperial families, merchants, and traders patronized the art of mural painting during Renaissance period as well as in the greater Punjab. The major difference is the time-period of both movements i.e. 14<sup>th</sup> to 16<sup>th</sup> century for Renaissance period and 18<sup>th</sup> and 19<sup>th</sup> century for the Punjab Murals. The fresco technique had adopted in the

Renaissance period while the artist of greater Punjab adopted the alla galla technique as per the requirement of the time and availability of material. The religious buildings, residence of traders and royal peoples are the major centers where these paintings are available. The nature as well as architectural designs is uses as the background of the paintings associates with the Renaissance period. The similar elements also found in the backgrounds of the Punjab murals also. In the murals of Punjab, depiction of nature is also employ for the border designs and the filling of blank space. The effect of light and shade, subject matter, color blending and schemes, use of lines & perspective, gestures - postures of human forms, facial expression, and attires are the other aspects of the comparative study.

## BIBLIOGRAPHY

1. Acharya Madhava. (2008). *Heritage of Haryana-IV, Protected Sites & Monuments in Haryana*. Department of Archaeology and Museums, Haryana.
2. Acharya, Madhava. (2008). *Heritage of Haryana – Part II & III . Panipat*. Haryana: Department of Archaeology And Museums
3. Acharya, Madhava. (2008). *Protected Sites & Monuments in Haryana*. Haryana: Department of Archaeology And Museums
4. Adams, Laurie Schneider. (2009). *The Methodologies of Art: An Introduction*. United Kingdom. Westview Press.
5. Anand, Mulk Raj. (1964, June). *Some Notes on the Composition of Pahari Murals. Marg: A Magazine of the Arts, Archaeological Perspective. Volume XVII (Issue 3)* Delhi: Gian Publishing House.
6. Archer, W.G. (1966). *Paintings of the Sikhs*. London Her Majesty's Stationery Office
7. Arshi, P.S. (1989). *THE GOLDEN TEMPLE: History, Art and Architecture*. New Delhi. HARMAN PUBLISHING HOUSE.
8. Arshi, Singh Hardeep. (1986). *Sikh Architecture in Punjab*. New Delhi, Intellectual Publishing House.
9. Aryan K.C.. (1964, June). *Nurpur Volume XVII, No.3*. Marg Publications
10. Aryan, K.C. (!977, June). *The Pool of nectar” Marg volume XXX No 3*. Marg publications, Bombay.
11. Aryan, K.C. (n.d.). *Some Punjabi Artists (Vol. XXXIX, No. 3)*. Roopa-Lekha
12. Aryan, K.C.. (1977). *Punjab Murals*. New Delhi. Rekha Publications
13. Ashok, Samsher Singh. (2000). *Ithias Shri Darbar Sahib, Tarntaran*. Amritsar, Sharomani Gurudwara Parbandhak Committee .
14. Bansal, Bobby Singh. (2015). *REMNANTS OF THE SIKH EMPIRE: Historical Sikh Monuments in India & Pakistan*. India, Hey House Publishers

15. Barbara, Schmitz. (2010). *LAHORE: Paintings, Murals, and Calligraphy*. Mumbai, Marg Publications
16. Barr, Lt. William (1844). *Journal of a March from Delhi to Peshawur, and from thence to Kabul, including travels in the Punjab*. London: James Madden & Co., Leaden hall-Street.
17. Bhatti,. Piyush. (2000). *MONUMENTS AND SITES OF NATIONAL IMPORTANCE IN PUNJAB*. Chandigarh Circle, Archaeological Survey of India
18. CAINE, W.S. (1890). *Picturesque India: A Hand book for European Travelers*. London: George Rutledge & Sons Ltd.
19. Censes of India (1961) XIII, Punjab, Part VII-B, Fairs and Festivals,
20. *Census of India 1961, Volume XIII, Punjab, Part VII-B, Fairs, and Festivals*
21. Chadurvedi, Mamta. (2002). *Pachaitya Kala*. Jaipur, Rajasthan Hindi Granth Academy,
22. Chaman, Dr. Saroj. (2009.) *SAUNDARYA SHASTAR*. Patiala, Publication Beairo, Punjabi University.
23. Cunningham, Alexander, (1875). *Archeological Survey of india: Report for the Year 1872-73 (Volume 5)*.
24. Cunningham, Alexander, (1882). *Archeological Survey of India: Report of A Tour in Punajb (Vol. XIV)*
25. Davies., Denny., Hofrichter., Jacob., Roberts., & Simon. (2007). *Janson's History of Art: The Western Tradition (7th ed.)*. Pearson, Prentice Hall, Upper Saddle River, NJ.
26. Deva, Krishna. (1984). *IMAGES OF NEPAL*. New Delhi; The Director General Archaeological Survey of India.
27. Dhawan, Avtar.(1992). *Dhawan's Hand Book of Art Appreciation*. Ludhiana, Punjab; Tip Top Trading Co.

28. Dhillon, Amarjit Singh. (n.d.) *Historical Account of Faridkot State* (2<sup>ND</sup> Edition). INDO-CANADIAN FRIENDSHIP SOCIETY PRINTED AT COMPU PRINTERS Muktsar Road, Kotoapura.
29. Director General. (1999). *Inventory of Monuments and Sites of National Importance (Vol.1, Part 2.)* Chandigarh Circle” New Delhi, Archaeological Survey of India, Govt. of India
30. Edinburgh, David Douglas (1908). *Thirty – Five Years in the Punjab 1858 – 1893*. Elsmie, G.R., C.S.I., LL.D.
31. French, C.J. (1872). *Journal of a tour in upper India; Performed during the Years 1838-39*. Simla; J. Elston, Printer of the Station Press.
32. French, J.C., (1931). *Himalayan Art*. London, Oxford University Press.
33. Garrick, H.B.W.. (1887). *A Tour in the Punjab and Rajputana in 1883-1884(Vol. XXIII)*. A report of Archaeological Survey of India.
34. *Gazetteer of the Gurdaspur District for the year 1883- 84*. (1884). Government of Punjab.
35. Gill, Rachhpal. Singh. (2004) “*Punjab Kosh, Vol. 1 & 2*”. Punjab. Director, Language Department.
36. Goswamy, B.N. (1966). *Some Nineteenth Century Frescoes and the painter Angad of Sirmur*. Arts Asiatiques
37. Goswamy, Karuna .*Frescoes in the Shish Mahal at Patiala*. Roop-Lekha (Vol. XXVIII, No 1 &2)
38. Goswamy. B. N. (1972). *The Pindori Murals*. ROOPA-LEKHA Vol. XLIII. 1&2 New Delhi. ALL INDIA FINE ARTS AND CRAFTS SOCIETY.
39. Griffin, Lepel H. (1940). *Chiefs and Families of Note in the Punjab Vol. 1*. Lahore, Superintendent Government Printing, Punjab
40. Gupta S.P. & Asthana, Shashi Prabha. (2002). *Elements of Indian Art, Including Temple Architecture, Iconography & Iconometry*. New Delhi, Indraprastha Museum of Art and Archaeology

41. Gupte, R.S.. (1972). *Iconography of the Hindus, Buddhists, and Janis*. Bombay, D.B.Taraporevela Sons & CO. Private Ltd.
42. Hervey,. (1853). *An Adventures of a Lady in Tartary, Tibet, China, & Kashmir (Vol. 1, 2, & 3)*. London: Hope & Co..
43. Honigberger, John Martin. (1852). *Thirty Five Years in the East (Vol. 1 & 2)*.
44. Hugel, Baron Charles. (1845). *Travels in Kashmir and the Punjab; containing a Particular Account of the*
45. Husain, Marjorie. (2008). *Aspects of Art: An Essential Textbook for Students of Art in Pakistan*. Karachi, Ameena Saiyid, Oxford University Press.
46. Hussain, Talib. (2011). *TRADITIONAL ARCHITECTURE CRAFTS OF PAKISTAN: HISTORY & TECHNIQUES*. Lahore, Al-Faisal Nashran
47. Jain Shikha & Dandona Bhawna. (2012). *Haryana, Cultural Heritage Guide*. New Delhi, INTACH and Aryans Books International
48. Jain, Harish. (2012). *Punjab from Ancient Times to the Present*. Chandigarh, Science and General Publishers.
49. Janson et al., (2011) “*Janson’s history of art: The Western tradition.*” Upper Saddle River, NJ: Prentice Hall Pp. 437
50. Allen, Rev. I.N. (1843). *Diary of a march Through Sinde and Afghanistan, Government and Character of the Sikhs*. London: John Petheram, 71, Chancery Lane.
51. Kang, Kanwarjit Singh (2015, March 08) *Guru Tegh Bahadur da sheesh parapet karan da Kandh-chittar*. Punjabi Tribune. Chandigarh
52. Kang, Kanwarjit Singh (1988). *Punjab Dy Kandh Chittar*. Patiala, Publication Beuro, Punjabi University
53. Kang, Kanwarjit Singh. (1977, June). *Gurudwara baba Atal Sahib*. Marg volume XXX No 3 Marg publications, Bombay.

54. Kang, Kanwarjit Singh. (1984). *Punjab Murals*. Punjab, Public Relationship Department.
55. Kang, Kanwarjit Singh. (1984). *Wall Paintings of Punjab and Haryana*. New Delhi; Atam Ram & Sons.
56. Kang, Kanwarjit Singh. (1985). *Mitti Aapo Aapni: An Anthology of Essays on Art Heritage of Punjab*. Delhi, Arsee Publishers.
57. Kang, Kanwarjit Singh. (1988). *Punjab Art And Culture*. Delhi, Atma Ram & Sons, Kashmere Gate.
58. Kang, Kanwarjit Singh. (2018, 11 April). *Lady in Thought Process*. Punjabi Tribune, Chandigarh.
59. Kang, Kanwarjit, Singh. (1988) *Punjab Art and Culture*. Delhi, Atam Ram & Sons.
60. Kang, Kanwarjit. Singh. (June, 1977). *Chronology of Amritsar Incorporating Culture Chart*. Marg XXX (3).
61. Kang, Kanwarjit. Singh. (June, 1977). *Survivals of Wall Paintings in Amritsar*. Marg XXX (3).
62. Kang, Singh Kanwarjit. (2018, November 2). *Sardar Baghel Singh de Samadh*. Punjabi Tribune, Chandigarh.
63. Kang. Kanwarjit Singh. (2017, September 13). *Chhappaai Kamme da Kandh Chittar*. Punjabi Tribune, Chandigarh.
64. Kaur Manpreet, (2018). *The Forts of Indian Punjab*. A thesis submitted in the Punjab University, Chandigarh.
65. Kehal, Harkesh Singh. (2010). *Alop Ho Riha Punjabi Virsa*. Chandigarh, Lokgeet Parkashan
66. Khalsaji, Sohan Singh. (2004). *Guru Nanak Dev Ji & Sikh History in Murals*. New Delhi Kalpaz Publications.
67. Kochhar, Surinder. (2018, October 23). *Fatehgarh Churian Da Panch Mandir*. Ajit (Punjabi)



68. Kothari, C.R.. (1985; Reprint, 2010). *Research Methodology: Methods and Techniques*. New Delhi, New Age International (P) Limited, Publishers.
69. Koul, Lokesh. (1997; Reprint, 2012). *Methodology of Educational Research*. New Delhi; Vikas Publishing House Pvt. Ltd.
70. Lakhbir, Avtar Singh. (1942). *Jiwan Mooti* ( Punjabi Language) Amritsar, Guru Ram Das Printing press.
71. Latif, Syad Muhammad. (1964). *History of the Punjab: From the Remotest Antiquity to the Present Time*. New Delhi, Eurasia Publishing House (Pvt.) Ltd.
72. Lofland, J., & Lofland, L. H. (1995). *Analyzing social setting: A guide to Qualitative observation and analysis (2<sup>nd</sup> Ed.)*. Belmont, CA: Wadsworth.
73. Lucy Peck. (2015). *Lahore: The Architectural Heritage*. Lahore, Ferozsons (Pvt.) Ltd.
74. Mahant Ganesha Singh. (1992). *Bhart Matt Darpan*. Amritsar, Publisher Bahi Chattar Singh Jiwan Singh,
75. Mittal, Jagdish. (June 1955). *The wall paintings of Chamba Marg Vol. VIII No. 3*.
76. Mohan Menakashi. (2014). *Shri Baba Lal Ratnawali*.
77. *Monuments and Sites of National Importance In Punjab*. (2000). Chandigarh, Archaeological Survey of India.
78. Morre, Albert C (1977). *Iconography of Religions, An Introduction*. London, SCM Press Ltd,
79. Mukherjee, Radhakamal (1988). *Social Functions of Art*. Delhi, Bhartiya Vidya Prakashan”
80. Murti, M. Srimannaryana. (1991). *Methodology in Indological Research*. Delhi: Bharatiya Vidya Prakashan.
81. Nabha, Bahi Khan Singh. (2004) “*Encyclopedia of Sikh Literature – Vol. 1 & 2*”. Amritsar. Jiwan Printers.

82. Nadiem, Ihsan H. (2004). *FORTS OF PAKISTAN*. Lahore, AL-FAISAL Publishers
83. Nadiem, Ihsan H. (2006). *Historic Landmarks of LAHORE: An Account of protected Monuments*. Lahore, Sang-e-Meel Publications
84. Nagpal, J.C. (1988). *Mural Paintings in India: A Historical Technical and Archaeological Perspective*. Delhi, Gian Publishing House.
85. Narang, K.S., & Gupta, H.R. (1969). *History of the Punjab: 1500-1858*. Delhi, Kashmere Gate, U.C. Kapur & Sons.
86. Newell, H.A. (Lt. Col. of Indian army). (1917). *Ambala to Peshawar by Motor Car: A guide to places of interest along the road*.
87. Ocvirk., Stinson., Wigg., Bone., & Cayton. (2006). *Art Fundamentals (10<sup>th</sup> Ed.)*. McGraw-Hill, New York.
88. Ohri, Vishwa Chander. (2001). *The technique of Pahari Painting: An inquiry into aspects of material, methods and history*. New Delhi, Aryans Books International
89. Osborne, Honorable W.G. (1840). *The court and Camp of Runjeet Singh: with an introductory sketch of the origin and rise of Sikh State*. London, by Henry Colburn.
90. Padam, Payara Singh. (October, 1981). *Amritsar dy Bunga ty Akhara*. Gurmat Parkash. Punjab. Darbar Shri Dhyampur, District Gurdaspur.
91. Pardhan, Sikha Rani & Singla, Deepali. (2015). *Art in Education*. Patiala, Twenty-first Century Publications
92. Parihar, Subhash. (2006). *Histry and Architectural Remains of Sirhind: The Greatest Mughal City on Delhi-Lahore Highway*. New Delhi, Aryans Books International.
93. Patnaik, Priyadarshi. (1997). *Rasa in Aesthetic: An Application of Rasa Theory to Modern Western Literature*. New Delhi, D.K. Printworld (P) Ltd.

94. Peck, Lucy. (2015). *Lahore: The Architectural Heritage*. Lahore, Ferozsons (Pvt.) Ltd.
95. Peter & Linda Murray. (1975). *The Penguin Dictionary of Art and Artists*. (Fourth Edition) Great Britain, Hazell Watson & Viney Ltd.
96. *Phulkian State Gazetteer* (1904)
97. Pimenta Sherline. (n.d.). *Iconography of Hinduism; Decoding the Pictorial Script*. Bombay IDC, IIT
98. *Protected Monuments of Punjab at a Glance (Vol. I & II)*. (2009). The Department of Cultural Affairs, Archaeology & Museums, Punjab.
99. Rao, T.A., Gopinatha. (1914). *Elements of Hindu Iconography” Vol. I & II*. Madras, The Law Printing House, Mount Road.
100. Ray, Niharranjan. (1984). *An Approach to Indian Art* Chandigarh. Publications Bureau, Punjab University.
101. *Records of the Ludhiana Agency*. (1911). The Punjab Government.
102. Reddy. D.P. (2009). *PROTECTED MONUMENTS OF PUNJAB AT A GLANCE. Volume-I*. Director, Cultural Affairs, Archaeology & Museums, Punjab, Chandigarh.
103. Ross, David., C.I.E., F.R.G.S. (1883) *The Land of the Five Rivers and Sindh; Sketches Historical and Descriptive*. London, Chapman and Hall, Limited.
104. Rousselet, Louis. (1876). *India and its Native Princes*. London, Champan & Hall, 193, Piccadilly.
105. Saihgal Vijay. (May 10, 2007). *REBELLION in the hills*. The Tribune
106. Seth, Mira. (1976). *Wall Paintings of Western Himalaya*. New Delhi, Publication Division, Ministry of Information and Broadcasting, Government of India
107. Seth, Pratima. (2006). *Dictionary of Indian Art & Artists*. Gujarat Ahmadabad, Mapin Publishing Pvt. Ltd.

108. Sharma Naresh Dinanagri. (2017, May, 07). *Raja Sar Sahib Dayal Ny Vasiya Cc KishanKot*. Nawanzamana.
109. Sharma, L.C. (2002). *A Brief History of Indian Painting*. Meerut, U.P.; Krishna Prakashan Media (P) Ltd.
110. Sharma, O.P. (1997). *RASA-BHAAVA DARSHAN*. Delhi, Clarion Books, House of HIND POCKET BOOKS
111. Singh Kirpal & Singh Kharak (2004) “*History of The Sikhs & Their Religion, Volume-I The Guru Period (1469-1708 CE)*” Sri Amritsar, Shiromani Gurdwara Prabandhak Committee,
112. Singh, Amardeep. (2018). *THE QUEST CONTINUES, LOST HERITAGE, The Sikh Legacy in Pakistan*. New Delhi, Himalayan Books
113. Singh, Amardeep.(2016). *LOST HERITAGE, The Sikh Legacy in Pakistan*. New Delhi, Himalayan Books
114. Singh, Balvider. (2007, October 6). *Art work in Historic Sikh Shrines: Need for Documentation and Conservation*. XXI international CIPA Symposium, Athens, Greece.
115. Singh, Bhayee Sikandar & Singh Roopinder. (2012). *Sikh Heritage Ethos & Relics*. New Delhi, Rupa Publications India Pvt. Ltd.
116. Singh, Dalbir. (2014). *A brief history of Gurudwara Baba Shang Ji, Shang Dhasian*. Gurudwar Baba Shang Ji.
117. Stronge Susan. (1999). *The Arts of Sikh Kingdom*. New Delhi, V&A Publications.
118. Tomory Edith, (2007). *A History of Fine Arts in India and the West*. Chennai, Orient Longman Private Limited
119. Tracy, Sarah J. (2013). *Qualitative Research Methods: Collective Evidence, Crafting Analysis, Communicating Impact*. Chichester, West Sussex. UK. John Wiley & Sons, Ltd.

- 102 Usha Bhatia, & Goswamy B. N.. (1977 ). *Paintings in the Hindu Monastic establishments of the Punjab Plains*. Chandigarh Department of fine art Punjab University
- 103 Verma, Aayushi . (2015) *Indian Rasa Manifestation in the Motifs of Saharanpur Woodcraft*. American International Journal of Research in Humanities, Arts and Social Sciences
120. Wakefield, W. (1878). *Our Life, and Travels in India*. London; Sampson Low, Marston Searle & Rivington.

### **Internet Sources**

1. Retrieved from: [https://en.wikipedia.org/wiki/Fazilka\\_district](https://en.wikipedia.org/wiki/Fazilka_district)
2. Retrieved from: [https://en.wikipedia.org/wiki/Pathankot\\_district](https://en.wikipedia.org/wiki/Pathankot_district)
3. Retrieved from: <https://fazilka.nic.in/about-district/>
4. Retrieved from: [http://en.m.wikipedia.org/wiki/Faridkot,\\_Punjab](http://en.m.wikipedia.org/wiki/Faridkot,_Punjab)
5. Retrieved from: <http://gurdwara.com/Gurudwara+Smadh+Baba+Budha+Ji/52405914>
6. Retrieved from: [http://punjabmuseums.gov.in/Downloads/Protected Monuments in Punjab.pdf](http://punjabmuseums.gov.in/Downloads/Protected%20Monuments%20in%20Punjab.pdf)
7. Retrieved from: <http://www.onefivenine.com/india/villages/Gurdaspur/Dera-Baba-Nanak/Dhianpur>
8. Retrieved from: <https://www.sikhiwiki.org/index.php/Udasi>
9. Retrieved from: <https://ambala.gov.in/tourist-place/manji-sahib-gurudwara/>
10. Retrieved from: <https://en.m.wikipedia.org/wiki/Ambala>
11. Retrieved from: [https://en.m.wikipedia.org/wiki/Assan,\\_Rohtak](https://en.m.wikipedia.org/wiki/Assan,_Rohtak)
12. Retrieved from: [https://en.m.wikipedia.org/wiki/Beri,\\_Jhajjar](https://en.m.wikipedia.org/wiki/Beri,_Jhajjar)
13. Retrieved from: [https://en.m.wikipedia.org/wiki/Bhiwani\\_district](https://en.m.wikipedia.org/wiki/Bhiwani_district)
14. Retrieved from: [https://en.m.wikipedia.org/wiki/Charki\\_Dadri\\_district](https://en.m.wikipedia.org/wiki/Charki_Dadri_district)
15. Retrieved from: <https://en.m.wikipedia.org/wiki/Firozpur>

16. Retrieved from: [https://en.m.wikipedia.org/wiki/Gurdaspur\\_district](https://en.m.wikipedia.org/wiki/Gurdaspur_district)
17. Retrieved from: <https://en.m.wikipedia.org/wiki/Jagadhri>
18. Retrieved from: [https://en.m.wikipedia.org/wiki/Jhajjar\\_district](https://en.m.wikipedia.org/wiki/Jhajjar_district)
19. Retrieved from: <https://en.m.wikipedia.org/wiki/Kairu>
20. Retrieved from: [https://en.m.wikipedia.org/wiki/Mahendragarh\\_district](https://en.m.wikipedia.org/wiki/Mahendragarh_district)
21. Retrieved From: [https://en.m.wikipedia.org/wiki/Mansa\\_district\\_India](https://en.m.wikipedia.org/wiki/Mansa_district_India)
22. Retrieved from: [https://en.m.wikipedia.org/wiki/Nuh\\_district](https://en.m.wikipedia.org/wiki/Nuh_district)
23. Retrieved from: [https://en.m.wikipedia.org/wiki/Rewari\\_district](https://en.m.wikipedia.org/wiki/Rewari_district)
24. Retrieved from: <https://en.m.wikipedia.org/wiki/Palwal>
25. Retrieved from: [https://en.m.wikipedia/wiki/Kaithal\\_district](https://en.m.wikipedia/wiki/Kaithal_district)
26. Retrieved from: [https://en.wikipedia.org/wiki/Aam\\_Khas\\_Bagh](https://en.wikipedia.org/wiki/Aam_Khas_Bagh)
27. Retrieved from: <https://m.hindustantimes.com>
28. Retrieved from: <https://m.tribuneindia.com/2003/20030823/windows/main1.html>
29. Retrieved from: <https://tribuneindia.com/2003/20030823/windows/main1.html>
30. Retrieved from: <https://villagemap.net/haryana/jhajjar/matenhail/salhawas-163-00410061920/>
31. Retrieved from: <https://www.culturalindia.net/amp/india-history/akbar.html>
32. Retrieved from: [www.onefivenine.com](http://www.onefivenine.com)
33. Retrieved from: <http://en.m.wikipedia.org/wiki/painting>
34. Retrieved from: [https://dpombd.punjabpolice.gov.pk/district\\_overview](https://dpombd.punjabpolice.gov.pk/district_overview)
35. Retrieved from: [https://en.m.wikipedia.org/wiki/Attock\\_District](https://en.m.wikipedia.org/wiki/Attock_District)
36. Retrieved from: <https://en.m.wikipedia.org/wiki/chhatrari>
37. Retrieved from: [https://en.m.wikipedia.org/wiki/Fatehabad,\\_Punjab](https://en.m.wikipedia.org/wiki/Fatehabad,_Punjab)
38. Retrieved from: [https://en.m.wikipedia.org/wiki/Kallar\\_Syedana\\_Tehsil](https://en.m.wikipedia.org/wiki/Kallar_Syedana_Tehsil)
39. Retrieved from: [https://en.m.wikipedia.org/wiki/List\\_of\\_districts\\_in\\_Punjab,\\_](https://en.m.wikipedia.org/wiki/List_of_districts_in_Punjab,_)

## Pakistan

40. Retrieved from: [https://en.m.wikipedia.org/wiki/Mandi,\\_Himachal\\_Pradesh](https://en.m.wikipedia.org/wiki/Mandi,_Himachal_Pradesh)
41. Retrieved from: [https://en.m.wikipedia.org/wiki/Okara\\_District](https://en.m.wikipedia.org/wiki/Okara_District)
42. Retrieved from: [https://en.m.wikipedia.org/wiki/Rawalpindi\\_District](https://en.m.wikipedia.org/wiki/Rawalpindi_District)
43. Retrieved from: [https://en.m.wikipedia.org/wiki/Shahheed\\_Bhagat\\_Singh\\_Nagar\\_district](https://en.m.wikipedia.org/wiki/Shahheed_Bhagat_Singh_Nagar_district)
44. Retrieved from: [https://en.m.wikipedia.org/wiki/Shahheed\\_Bhagat\\_Singh\\_Nagar\\_district](https://en.m.wikipedia.org/wiki/Shahheed_Bhagat_Singh_Nagar_district)
45. Retrieved from: [https://en.m.wikipedia.org/wiki/Sialkot\\_District](https://en.m.wikipedia.org/wiki/Sialkot_District)
46. Retrieved from: [https://en.m.wikipedia.org/wiki/Tarn\\_Taran\\_district](https://en.m.wikipedia.org/wiki/Tarn_Taran_district)
47. Retrieved from: [https://en.m.wikipedis.org/wiki/Lahaul\\_and\\_Spiti\\_district](https://en.m.wikipedis.org/wiki/Lahaul_and_Spiti_district)
48. Retrieved from: [https://en.wikipedia.org/wiki/Maniyala\\_Jai\\_Singh\\_Wala](https://en.wikipedia.org/wiki/Maniyala_Jai_Singh_Wala)
49. Retrieved from: <https://hpgeneralstudies.com/the-rang-mahal-of-chamba-himachal-pradesh/>
50. Retrieved from: <https://hphamirpur.nic.in/about-district/>
51. Retrieved from: <https://hpkullu.nic.in/history/>
52. Retrieved from: <https://m.tribuneindia.com/news/archive/features/20-mural-panels-saved-166764>
53. Retrieved from: <https://sasnagar.nic.in/>
54. Retrieved from: [https://www.sikhiwiki.org/index.php/Baba\\_Kaladhari](https://www.sikhiwiki.org/index.php/Baba_Kaladhari)
55. Retrieved from: <https://en.m.wikipedia.org/wiki/Bhadson>
56. Retrieved from: [http://punjabmuseums.gov.in/Downloads/Protected\\_Monuments\\_in\\_Punjab.pdf](http://punjabmuseums.gov.in/Downloads/Protected_Monuments_in_Punjab.pdf)
57. Retrieved from: <https://cityonpedals.com/blog/pul-kanjari-a-forgotten-historic-site-in-amritsar>

## **Annexure-1**

### **LIST OF PERSON INTERVIEWED**

1. Dr. Kanwarjeet Singh Kang (Art Historian)
2. Dr. Subhash Parihar (Artist and Art Historian)
3. Mr. Amardeep Singh from Singapore (Writer, Filmmaker, and Director  
Lost Heritage Productions)
4. Dr. Ramvirajan (K.U., Haryana)
5. Dr. Arjun Kumar Singh (Prof. Chandigarh University Punjab)
6. Dr. Ranbir Singh Rohtak (Art Historian)
7. Prof. Ambalicka Sood Jacob (Prof. Department of Fine Arts, Punjabi  
University, Patiala)
8. Dr. Vijay Sharma (Artist and Art Critic)
9. Mr. Surinder Kochhar (Journalist & Art Historian)
10. Prof. Nemiraj Shetty (Prof. Art History)
11. Dr. Anurag Singh (Sikh Itihas Research Board)
12. Mr. Rajiv Jindal (Historian from Sangrur)
13. Dr. Sarbjeet Kaur Ranu (Retd. Principal, Khalsa College of Education  
Gurusar sudhar)



## **Annexure-2**

### **LIST OF PERSON INTERVIEWED DURING FIELD WORK**

1. S. Pushpinder Singh, Village Talania, District Fatehgarh Sahib (93175-58441)
2. S. Gurmit Singh, Sangrur (98788-26049)
3. S. Babu Singh, Manager, Parbandhak Committee Baba Guddar Ji Samad, Village Dialpur Bhai Ka (98550-52057, 84279-73503)
4. S. Satnam Singh, Village Gonspura (98030-38873)
5. S. Jarnail Singh, Village Deena Kangar (81469-57934)
6. S. Mandeep Singh, Village Dialpur Bhai Ka (95926-72991)
7. Mr. Rajiv Jindal, Academician and Historian (Sangrur) (98156-17468)
8. Mr. Kishan Betab, Historian, Sangrur (93565-83521)
9. Dr. Vinod Shahi (98146-58098)
10. Sh. Kapil Dev Sharma, National Gallery Modern Art, Delhi (95823-02759)  
(K. 99963-17395)
11. Ms. Deepti Babbar, Lalit Kala Academy, New Delhi (99689-83501)
12. S. Narinder Singh, Punjab Achieve (98773-09577)
13. S. Harsminder Singh Raj, Village Aandlu (98721-29520)
14. S. Jaswinder Singh Jassi, Village Aandhlu (95929-65483)
15. Smt. Santosh Rani, Village Chhapar (98724-99520)
16. S. Darbara Singh, Village Chhapar (98144-64213)
17. S. Sarbjit Singh Ghuman, (Historian) (97812-91623)
18. S. Jasbir Singh, Village Lupon Near Doraha (98721-66488)
19. Sh. Ramgopal Singla, Retd. Headmaster, Village Handyaya, Distt. Barnala  
(98158-53369)

20. S. Harjinder Singh (PA to Roop Singh, Secretary, SGPC, Amritsar) (97815-15456)
21. Smt. Bimbla Rani, District Museum, Sangrur (97800-28861)
22. S. Jagdip Singh, Village Teja, District Batala (88727-29933)
23. Mr. Atar Ahmed, Qadia (98156-39670)
24. Sh. Ajodaya Parshad (Priest, Sri Radhey Krishan Temple, Vill. Janduwal) (81949-23253)
25. Mahant Vinod Dass, Priest Puratan Radha Krishan Mandir, Bada Bazar, Batala (92572-41112)
26. Retd. Brigadier Pardeep Singh Bhandari, Bhandarian Da Mandir, Batala (80547-43167)
27. Sh. Surinder Kumar Sharma, Noormehal (98552-08243)
28. Priest, Devi Duwar Temple, Nawanshehr (94173-32968)
29. S. Mohinder Singh, Village Lasara (94272-93019)
30. Sh. Om Parkash, Pandori Mahanta Di, Gurdaspur (94634-04442)
31. Ms. Mandeep Kaur, Village Kishan Kot, Tehsil Batala, Gurdaspur (99158-20109, 98789-27718)
32. Dr. Balwinder Singh, Village Ratter Chhatter, Distt. Gurdaspur (99145-77615)
33. Priest, Brijmohan, Temple of Thakur Ramgopal, Damtal, Kangra (H.P.) (94597-04094)
34. S. Gurbachan Singh Namdhari, Achal Batala (95155-49048)
35. Sh. Brij Bhushan Julka (Owner, Gurdwara Sat Kartarian Da), Sri Hargobindpur (01872-255302)
36. Sh. Mahesh Chand Sharma (Conservation Asstt.), Sub-Circle Incharge, Bathinda (98769-60866)
37. Mr. V.G. Goyal, (C.O. Mansa Devi Mandir) (93570-81000)

38. Smt. Meera Sharma, MTS Monuments, Tira Sujanpur (H.P.) (88944-65848)
39. Shri Ved Parkash, A resident of Chamba
40. Shri Ram Dhiman , a successor of artist Mangu at Chamba

### **Annexure-3**

#### **LIST OF LIBRARIES VISITED**

1. Library of Lalit Kala Academy, New Delhi
2. Library of National Gallery of Modern Art, New Delhi
3. Library of National Museum, New Delhi
4. British Council Library, New Delhi
5. Library of National Archives, New Delhi
6. Raza Librari, Rampur (U.P.)
7. State Archives Patiala
8. Bhai Kahn Singh Nabha Library, Punjabi University, Patiala
9. Extension Library, Panjab University Regional Centre, Ludhiana
10. Library of Panjab University, Chandigarh
11. Bhai Gurdas Library, Guru Nanak Dev University, Amritsar
12. Sikh Reference Library, Amritsar
13. Library of Department of Fine Arts, Panjab University, Chandigarh

## Annexure-4

### GLOSSARY

#### Word..... Meaning

Haveli .....	A huge residential building
Atman .....	Self or Soul
Bhava.....	Emotion or Felling
Dharma.....	Moral Duty
Rasa.....	Aesthetic rapture
Rati .....	Love
Karma.....	Works done by a human being
Narak.....	Where souls are punished for their bad works
Chhattari.....	Burial Place
Rabab .....	A musical instrument like sitar
Nohra.....	A house or Shed to kept domestic animals
Samadhi.....	Burial Place
Km.....	Kilometer
Kaustubha.....	Necklace of Lord Vishnu
Kirita .....	Crown of Lord Vishnu
Gada .....	Club
Chakra .....	Wheel
Asaniya – Sayana .....	Laying stretch in rest
Kharag.....	Sword
Ayudhas.....	Weapons

Kaumudi..... Half moon on the head of Lord Shiva  
Sarpa – Kundal ..... Serpent earring used by lord Shiva  
Dhanusa..... Bow  
Aksamala..... Rosary  
Chauri..... Flying whisk

## Annexure-5

### LETTERS OF APPROVAL FOR DOCUMENTATION

ਡਾਇਰੈਕਟੋਰੇਟ ਸਭਿਆਚਾਰਕ ਮਾਮਲੇ, ਪੁਰਾਤੱਤਵ ਅਤੇ ਅਜਾਇਬ ਘਰ, ਪੰਜਾਬ,  
ਪਲਾਟ ਨੰ:3, ਸੈਕਟਰ:38-ਏ, ਚੰਡੀਗੜ

ਸੇਵਾ ਵਿਖੇ

ਮਿਸ ਤੇਜਿੰਦਰ ਕੌਰ,  
ਪੁੱਤਰੀ ਸ਼੍ਰੀ ਅਜਾਇਬ ਸਿੰਘ,  
ਪਿੰਡ ਅਤੇ ਡਾਕਖਾਨਾ ਸਿਆਰ, ਪੱਟੀ ਲੱਧੀ,  
ਜਿਲ੍ਹਾ ਲੁਧਿਆਣਾ।

ਨੰ: ਪੁਰਾ/2015/ 5475  
ਮਿਤੀ 17-8-15

ਵਿਸ਼ਾ: ਪੰਜਾਬ ਦੇ ਸੁਰੱਖਿਅਤ ਸਮਾਰਕਾਂ ਵਿਖੇ ਫੋਟੋਗ੍ਰਾਫੀ ਕਰਨ ਸਬੰਧੀ।

ਉਪਰੋਕਤ ਵਿਸ਼ੇ ਤੇ ਆਪ ਜੀ ਦਾ ਪੱਤਰ ਮਿਤੀ 17-08-2015 ਦੇ ਹਵਾਲੇ ਵਿੱਚ।

2. ਆਪ ਨੂੰ ਪੰਜਾਬ ਦੇ ਸੁਰੱਖਿਅਤ ਸਮਾਰਕਾਂ ਵਿਖੇ ਫੋਟੋਗ੍ਰਾਫੀ ਕਰਨ ਦੀ ਇਜਾਜ਼ਤ ਦਿੱਤੀ ਜਾਂਦੀ ਹੈ। ਇਹ ਇਜਾਜ਼ਤ ਇਸ ਸ਼ਰਤ ਤੇ ਦਿੱਤੀ ਜਾਂਦੀ ਹੈ ਕਿ ਤੁਸੀਂ ਨਿਮਨ ਲਿਖਤ ਸ਼ਰਤਾਂ ਅਨੁਸਾਰ ਮਿਤੀ 20-08-2015 ਤੋਂ 20-10-2015 ਸਮਾਂ 9.00 ਵਜੇ ਤੋਂ 5.00 ਵਜੇ ਤੱਕ ਕੰਮ ਕਰੋਗੇ-

- 1) ਕੋਈ ਵੀ ਫੋਟੋਗ੍ਰਾਫੀ ਤੁਸੀਂ ਕਮਰਸ਼ੀਅਲ ਵਰਤੋਂ ਲਈ ਨਹੀਂ ਕਰੋਗੇ।
- 2) ਫੋਟੋਗ੍ਰਾਫੀ ਕਰਦੇ ਸਮੇਂ ਜੇਕਰ ਆਪ ਵਲੋਂ ਕਿਸੇ ਤਰ੍ਹਾਂ ਦਾ ਨੁਕਸਾਨ ਹੋ ਜਾਵੇ ਤਾਂ ਇਸ ਦੀ ਵਸੂਲੀ ਵਿਭਾਗ ਤੁਹਾਡੇ ਤੋਂ ਕਰੇਗਾ।
- 3) ਇਹ ਫੋਟੋਗ੍ਰਾਫੀ ਵਿਭਾਗ ਵਲੋਂ ਤੈਨਾਤ ਕਰਮਚਾਰੀ ਦੀ ਦੇਖ-ਰੇਖ ਵਿੱਚ ਕਰੇਗੇ।
- 4) ਤੁਹਾਡੇ ਵਲੋਂ ਕੀਤੀ ਗਈ ਫੋਟੋਗ੍ਰਾਫੀ ਦੀ ਇੱਕ ਕਾਪੀ ਵਿਭਾਗ ਨੂੰ ਦੇਣੀ ਪਵੇਗੀ।

  
ਡਾਇਰੈਕਟਰ



ਤਾਰ ਦਾ ਪਤਾ :-  
"ਸ਼੍ਰੋਮਣੀ"

ੴ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਹ ॥

192/8-14/20,000



2553957  
2553958  
2553959



ਫੈਕਸ-0183-2553919

## ਦਫ਼ਤਰ- ਸ਼੍ਰੋਮਣੀ ਗੁਰਦੁਆਰਾ ਪ੍ਰਬੰਧਕ ਕਮੇਟੀ

ਤੇਜਾ ਸਿੰਘ ਸਮੁੰਦਰੀ ਹਾਲ, ਸ੍ਰੀ ਅੰਮ੍ਰਿਤਸਰ।

ਨੰਬਰ 4422/8

ਮਿਤੀ 1-8-2015

- 1- ਮੈਨੇਜਰ ਸਾਹਿਬ, ਸੱਚਖੰਡ ਸ੍ਰੀ ਹਰਿਮੰਦਰ ਸਾਹਿਬ, ਸ੍ਰੀ ਦਰਬਾਰ ਸਾਹਿਬ, ਸ੍ਰੀ ਅੰਮ੍ਰਿਤਸਰ।
- 2- ਮੈਨੇਜਰ ਸਾਹਿਬ, ਸ੍ਰੀ ਦਰਬਾਰ ਸਾਹਿਬ, ਸ੍ਰੀ ਤਰਨ ਤਾਰਨ।
- 3- ਮੈਨੇਜਰ ਸਾਹਿਬ, ਗੁਰਦੁਆਰਾ ਸ੍ਰੀ ਬਾਉਲੀ ਸਾਹਿਬ ਗੋਇੰਦਵਾਲ ਸਾਹਿਬ ਸ੍ਰੀ ਤਰਨ ਤਾਰਨ
- 4- ਮੈਨੇਜਰ ਸਾਹਿਬ, ਗੁਰਦੁਆਰਾ ਸ੍ਰੀ ਚੌਹਲਾ ਸਾਹਿਬ ਪਾ ਪੰਜਵੀਂ, ਸ੍ਰੀ ਤਰਨ ਤਾਰਨ।
- 5- ਮੈਨੇਜਰ ਸਾਹਿਬ ਗੁਰਦੁਆਰਾ ਸ੍ਰੀ ਥੰਮ ਜੀ ਸਾਹਿਬ ਪਾ ਪੰਜਵੀਂ, ਕਰਤਾਰਪੁਰ(ਜਲੰਧਰ)
- 6- ਮੈਨੇਜਰ ਸਾਹਿਬ, ਗੁਰਦੁਆਰਾ ਸ੍ਰੀ ਗੁਰੂ ਤੇਗ ਬਹਾਦਰ ਸਾਹਿਬ, ਪਾ ਨੌਵੀਂ, ਬਾਬਾ ਬਕਾਲਾ, ਸ੍ਰੀ ਅੰਮ੍ਰਿਤਸਰ।

ਪ੍ਰਯੋਜਨ- ਫੋਟੋਗ੍ਰਾਫੀ ਕਰਨ ਬਾਰੇ।

ਸ੍ਰੀ ਮਾਨ ਜੀ,

ਬੀਬੀ ਤੇਜਿੰਦਰ ਕੌਰ ਸਪੁੱਤਰੀ ਸ੍ਰ. ਅਜੈਬ ਸਿੰਘ, ਵਾਸੀ ਪਿੰਡ ਸਿਆੜ, ਪੱਤੀ ਲੋਦੀ, ਜਿਲ੍ਹਾ ਲੁਧਿਆਣਾ ਵੱਲੋਂ ਮਿਤੀ 21-07-2015 ਨੂੰ ਪੁੱਜੀ ਦਰਖਾਸਤ ਦੇ ਅਧਾਰਪੁਰ ਸਕੱਤਰ ਸਾਹਿਬ ਨੇ ਆਪ ਜੀ ਦੀ ਹਾਜ਼ਰੀ ਵਿੱਚ ਇੰਨ੍ਹਾਂ ਨੂੰ ਨੌਬੀ ਲਿਸਟ ਅਨੁਸਾਰ ਗੁਰਦੁਆਰਾ ਸਾਹਿਬਾਨ ਦੀ ਫੋਟੋਗ੍ਰਾਫੀ ਕਰਨ ਦੀ ਆਗਿਆ ਕੀਤੀ ਹੈ। ਫੋਟੋਗ੍ਰਾਫੀ ਕਰਨ ਸਮੇਂ ਗੁਰਦੁਆਰਾ ਸਾਹਿਬਾਨ ਦੀ ਮਰਿਆਦਾ ਸਬੰਧੀ ਵਿਸ਼ੇਸ਼ ਧਿਆਨ ਦਿੱਤਾ ਜਾਵੇ।

 ਮੀਤ ਸਕੱਤਰ,  
ਸ਼੍ਰੋਮਣੀ ਗੁਰਦੁਆਰਾ ਪ੍ਰਬੰਧਕ ਕਮੇਟੀ।

ਉਤਾਰਾ-

- 1- ਬੀਬੀ ਤੇਜਿੰਦਰ ਕੌਰ ਸਪੁੱਤਰੀ ਸ੍ਰ. ਅਜੈਬ ਸਿੰਘ, ਵਾਸੀ ਪਿੰਡ ਸਿਆੜ, ਪੱਤੀ ਲੋਦੀ, ਜਿਲ੍ਹਾ ਲੁਧਿਆਣਾ।





ਤਾਰ ਦਾ ਪਤਾ :-  
"ਸ਼੍ਰੋਮਣੀ"

ੴ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਹ ॥

192/8-14/20,000



2553957  
2553958  
2553959



ਫੋਕਸ-0183-2553919

## ਦਫਤਰ- ਸ਼੍ਰੋਮਣੀ ਗੁਰਦੁਆਰਾ ਪ੍ਰਬੰਧਕ ਕਮੇਟੀ

ਤੇਜਾ ਸਿੰਘ ਸਮੁੰਦਰੀ ਹਾਲ, ਸ੍ਰੀ ਅੰਮ੍ਰਿਤਸਰ।

ਨੰਬਰ \_\_\_\_\_

ਮਿਤੀ \_\_\_\_\_

- 1- ਗੁਰਦੁਆਰਾ ਬਾਬਾ ਅਟੱਲ ਰਾਏ ਸਾਹਿਬ ਜੀ,
- 2- ਸ੍ਰੀ ਅਕਾਲ ਤਖਤ ਸਾਹਿਬ, ਸ੍ਰੀ ਅੰਮ੍ਰਿਤਸਰ ਸਾਹਿਬ।
- 3- ਗੁਰਦੁਆਰਾ ਚੋਹਲਾ ਸਾਹਿਬ ਤਰਨ ਤਾਰਨ
- 4- ਸ੍ਰੀ ਦਰਬਾਰ ਸਾਹਿਬ, ਸ੍ਰੀ ਤਰਨ ਤਾਰਨ ਸਾਹਿਬ।
- 5- ਗੁਰਦੁਆਰਾ ਸ੍ਰੀ ਬਾਉਲੀ ਸਾਹਿਬ, ਗੋਇੰਦਵਾਲ, ਤਰਨ ਤਾਰਨ
- 6- ਗੁਰਦੁਆਰਾ ਰੰਗਸਰ ਸਾਹਿਬ, ਕਰਤਾਰਪੁਰ(ਜਲੰਧਰ)।
- 7- ਗੁਰਦੁਆਰਾ ਥੰਮ ਜੀ ਸਾਹਿਬ ਕਰਤਾਰਪੁਰ(ਜਲੰਧਰ)।
- 8- ਗੁਰਦੁਆਰਾ ਸਾਹਿਬ ਪਾਨੋਵੀ, ਬਾਬਾ ਬਕਾਲਾ, ਸ੍ਰੀ ਅੰਮ੍ਰਿਤਸਰ।

Reply / by hand,

प्रेषक,

अतिरिक्त मुख्य सचिव, हरियाणा सरकार,  
पुरातत्व एवं संग्रहालय विभाग, चंडीगढ़।

संघा में

तेजिन्द्र कौर पुत्री श्री अजायब सिंह  
गाँव एवं डाकखाना, सिहार, (Siहार) पट्टी लोधी  
जिला लुधियाना, पंजाब,  
मो० नं०-8427309854

यादि क्रमांक:- 22/7-2014-पुरा/2201  
दिनांक:- 07-10-15

विषय:-

शोध कार्य हेतु हरियाणा के राज्य सुरक्षित स्मारकों/स्वलों से Mural Paintings के छायाचित्र लेने की अनुमति बारे।

उपरोक्त विषय पर आपके पत्र दिनांक 17.09.15 के सन्दर्भ में।

आपको विभाग द्वारा निम्नलिखित शर्तों पर उक्त शोध कार्य हेतु फोटोग्राफ लेने की अनुमति प्रदान की जाती है :-

1. इन छायाचित्रों का कोई व्यवसायिक प्रयोग नहीं किया जाएगा और न ही ये छायाचित्र आप द्वारा आगे किसी व्यक्ति/संस्था को दिये जावेंगे।
2. अपने शोध की एक प्रति इस विभाग के पुस्तकालय हेतु निशुल्क उपलब्ध करवाएंगे।

  
अधीक्षक

वृत्त अतिरिक्त मुख्य सचिव, हरियाणा सरकार,  
पुरातत्व एवं संग्रहालय विभाग, चण्डीगढ़  
MS



*Shri Mata Mansa Devi Shrine Board*  
PANCHKULA, DISTRICT PANCHKULA

श्री माता मनसा देवी पूजास्थल बोर्ड, हरियाणा  
पंचकूला, जिला पंचकूला 2556992

To

✓ Tejinder Kaur D/o Shri Ajaib Singh  
VPO Siahar, Patti Lodhi,  
Distt. Ludhiana (Pb.) M.No.08427309654.

Memo No.SMMDSB/Misc./2015/ 1368

Dated: 29-9-15

Subject:- Seeking permission to do the photography of Mural paintings located in the temple Shrines.

Reference to the subject your letter No.LPU/SFT/1/150920/13873/09, dated 29.09.2015.

The letter dated 29.09.2015 received from HOD Deptt. Of Fine Arts Lovely Professional University Phagwara-Punjab in your favour. The office granted to you permission for photography of mural paintings in the Shrine premises subject to the following conditions:-

1. She took photograph of murals to her research purpose only.
2. She is bound ~~to~~ not sell of these photographs in the market.
3. She will not use for exhibition or in the media without the prior permission/approval of the Board Administration.
4. She did not use for these mural in the commercial purpose.
5. She did not misuse these mural photographs.
6. She took a photograph of mural in the presence of security Guard.
7. The copy of photograph (murals) is also submitted in the office which is taken from the temple including hard copies of these mural photographs.

8. No editing/touching will be done. *Sd/-*  
Secretary,  
Shri Mata Mansa Devi Shrine  
Board, Panchkula.

Endst. No.SMMDSB/Misc./2015/

Dated:

Copy is forwarding for information and necessary action to the Assistant Professor and HOD Deptt. Of Fine Arts Lovely Professional University Phagwara-Punjab w.r.t. his letter dated 29.09.2015 mentioned as above.

*Sd/-*  
Secretary,  
Shri Mata Mansa Devi Shrine  
Board, Panchkula.

F. No. 742/S. Pho, B. /sc/2015-17-252  
Government of India  
Archaeological Survey of India  
Shimla Circle, Shimla

C.G.O. Complex,  
Longwood, Shimla (H.P.)

Dated:- 21/6/17

To,

Tejinder Kaur, D/o. Asaib Singh  
V.P.O. Sighra, Patti Lodi  
Dist. Dhaulwara  
Research Scholar, Dept. of Fine Arts, LPU Phagwara  
email id: - tejinder14@gmail.com

21 JUN 2017

Sub: - Permission for still photography in Centrally Protected Monuments in

Taba Monastery and Saranpur Tirth - reg.  
(5-07-17 to 20-07-17) (15-07-17 to 22-07-17)

Sir,

With reference to your letter no. ...., dated 21/06/2017, on the subject cited above, the permission is hereby granted to take the still photography of the Centrally Protected Monument namely ..... using a still hand camera with stand in relaxation of rule 41(2) (a) of the Ancient Monuments and Archaeological Sites and Remains Rules, 1959 for your academic purpose. The permission is subjected to conditions as under:

- i) No flash light will be used in respect of the paintings.
- ii) Nothing shall be done which is not in consonance with the religious tradition / practices and customs.
- iii) The permission is valid for ..... days (i.e. 5-07-17 to 22-07-17) only.
- iv) One set of all photographs is to be given to the Archaeological Survey of India, ..... free of cost for record.
- v) No extraneous matter, such as water, oil, grease or any molding material, shall be applied on the monument or part thereof.
- vi) No preparation of direct tracing or mould or squeeze of the monument or part thereof, except under and in accordance with the terms and conditions of permission in writing granted by an archaeological officer.
- vii) Requisite clearance from the concerned government authorities (Centre and /or State of India) to enter/reside in the protected area (s) for purpose of research, if so required.
- viii) Nothing shall be done by the licensee or any member of his party which has, may have, the effect of exposing any part of the monument or attached lawn or garden to the risk of damage;
- ix) The licensee or any member of his party shall abide by the instructions of the field staff posted at the monument.
- x) The licensee shall ensure that the movement of visitors within the precincts of the monument(s) is not in any way hampered;
- xi) The permission granted for a specified period will not be extended.
- xii) Photography/drawing shall not be done in/of part(s) of the monument(s) where conservation work is going on;

- xiii) Contravention of the above conditions may lead to the cancellation of the permission.
- xiv) The instruction of ASI field staff should be strictly followed. The field staff is authorized to cancel this permission in case any violation is noticed.
- xv) The courtesy of Archaeological Survey of India should be duly acknowledged.
- xvi) Any violation of provisions of AMASR Act, 1958 and AMASR Rules 1959, will be liable for cancellation of this permission.

  
Dy. Superintending Archaeologist

Monument(s) in respect of which permission for still photography is granted:

Monument Namely ... A.) Taloo B.) Tiza Swandus

Copy to:

Sub Circle incharge for information.

- CA, sub-circle Kangra
- CA, sub-circle Tabo

  
Dy. Superintending Archaeologist

## LIST OF PUBLICATIONS

S. No.	Name of the Book/ Journal	ISBN No./ ISSN No.	Title	Published By/ Edited By	Publisher	Year of Publication
01.	An Artist and Emerging Trends	ISBN: 978-93-5104-928-9	Traditional Rich Heritage of Indian Art	B.D. Arya Girls College, Jalandhar Cantt.	B. D. Arya Girls College Jalandhar Cantt.	2013
02.	The Achievers Journal (Summer Issue) Vol.1 Issue-2	ISSN (Online): 2395-0897 ISSN (Print): 2454-2296	Dogra Mural Paintings in Darbar Hall of Ramnagar Palace: An Analytical study	Dr. Sanjay Prasad Pandey	Dr. Sanjay Prasad Pandey. U.P.	2015
03.	Recent Trends in Art & Design in India	ISBN: 978-81-950099-5-4	A comprehensive Study of Murals in Rani Mahal at Hira Fort Nabha	Dr. Ranjan Kumar Malik	Book Leaf Publishing	2021

04.	11 Journal of Xidian University, Volume 15	ISSN No. 1001-2400, Impact Factor: 5.4	Coronation ceremony of King George V: Shish Mahal Hoshiarpur	Scopus – Active UGC-Care Approved Group-2 Journal	Journal of Xidian University	Issue 9, 2021
05.	YMER Digital	ISSN No. 0044-0477, Impact Factor: 5.7	Influence of British imperial arts and Culture on the wall Paintings of Haryana	Scopus Active UGC-Care Group-II Journal	Svenska sällskapet for antropologi och geografi	Volume 21, Issue 12, (December-22)
06.	YMER Digital	ISSN No. 0044-0477, Impact Factor: 5.7	Domestic and Agriculture exertion in the Haryana Murals	Scopus Active UGC-Care Group-II Journal	Svenska sällskapet for antropologi och geografi	Volume 22 Issue 01 (January 2023)

## **PAPER PRESENTATION IN SEMINAR & CONFERENCES**

1. Presented paper on “Mural Paintings of Punjab” at Punjabi University, Patiala on 25-05-2014 in National Conference sponsored by ICCR
2. Presented paper on “Portraits of Sikh Guru’s in Mural Paintings of Punjab” at Punjabi University, Patiala on 25-05-2014 in National Conference sponsored by ICCR
3. Presented paper on “Sikh Dharma De Iconography” at D.A.V. College, Hoshiarpur on 29-06-2014 in National Seminar sponsored by ICCR
4. Presented paper on “Research Methodology in Fine Arts” at D.A.V. College of Education, Hoshiarpur on 24-12-2015 in 2<sup>nd</sup> Annual Conference sponsored by ICCR



## **LIST OF WORKSHOPS/SHORT TERM COURSE**

1. Completed the ICCR sponsored Short Term Course in Research Methodology at D.A.V. College, Hoshiarpur from June 23 to June 30, 2014
2. Participated in the National Workshop on “Research Methodology in Performing and Visual Arts” organized by School of Performing and Visual Arts, Indira Gandhi National Open University, New Delhi from November 02 to November 05, 2015
3. Attended National Workshop on “IPR Awareness and Plagiarism Detection Tool for Indian Languages” sponsored by: IPR Division, Deity, MoC & IT, Gol, New Delhi held at Department of Computer Science, Punjabi University, Patiala on May 13, 2016
4. Participated in One week National Workshop on “Research Methodology” organized by M.M. College of Pharmacy, Mullana on 4-9 December, 2017