

**SIKH ART IN THE CONTEXT OF VIRASAT-E-KHALSA**  
**: A HISTORICAL PERSPECTIVE**

Thesis Submitted for the Award of the Degree of

**DOCTOR OF PHILOSOPHY**

in

**Fine Arts**

By

**Prabhjot Kaur**

**Registration Number: 41800743**

**Supervised By**

**Dr. Rohita Sharma (19359)**

**Fine Arts (Professor)**

**Lovely Professional University, Phagwara**



**LOVELY PROFESSIONAL UNIVERSITY,  
PUNJAB  
2025**

## **DECLARATION**

I, hereby declare that the presented work in the thesis entitled “**Sikh Art in the Context of Virasat- E- Khalsa: A Historical Perspective**” in fulfilment of the degree of **Doctor of Philosophy (Ph. D.)** is the outcome of research work carried out by me under the supervision of Dr. Rohita Sharma, working as Associate Professor & Head, in the Department of Fine Arts of Lovely Professional University, Punjab, India. In keeping with the general practice of reporting scientific observations, due acknowledgments have been made whenever the work described here has been based on the findings of other investigators. 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)**

Name of the scholar: Prabhjot Kaur

Registration No.: 41800743

Department/school: Fine Arts

Lovely Professional University,

Punjab, India

## **CERTIFICATE**

This is to certify that the work reported in the Ph. D. thesis entitled entitled “**Sikh Art in the Context of Virasat- E- Khalsa: A Historical Perspective**” submitted in fulfillment of the requirement for the award of the degree of **Doctor of Philosophy (Ph.D.)** in Fine Arts, is a research work carried out by Prabhjot Kaur, 41800743, is bonafide record of his/her original work carried out under my supervision and that no part of the thesis has been submitted for any other degree, diploma or equivalent course.

**(Signature of Supervisor)**

Name of supervisor: Dr. Rohita Sharma

Designation: Professor & Head

Department: Fine Arts

University: Lovely Professional University, Phagwara

## **Abstract**

The Virasat e Khalsa Museum is a renowned heritage museum located in Anandpur Sahib, Punjab, India. Dedicated to displaying Sikh art, history and culture, the museum provides visitors with a comprehensive understanding of the Sikh faith and its rich artistic heritage.

Museum stands as a testament to the power of design and artistry in preserving and sharing Sikh heritage. Through the visionary phraseology of architects like Moshe Safdie and the artistic contributions of renowned individuals like Amardeep Behl, Orijit Sen, Jai Prakash, Hoshier Singh- the museum provides an immersive experience that brings Sikh art, history, and culture to life. By employing varied artistic styles and techniques, the designers and artists have created an engaging and informative space that appeals to visitors from all walks of life. This fusion of creativity and historical accuracy ensures that the Virasat-e-Khalsa Museum plays a vital role in promoting cultural understanding and preserving Sikh art and history for future generations.

The museum showcases the contributions of artists and designers in shaping the cultural landscape of Punjab and wider India. It features a wide array of engrossing artifacts such as murals, beautifully ornamented manuscripts, unique installations, and exquisite textiles, amongst others. These artifacts not only serve as a visual feast for the visitors but also highlight the mastery and skill of Sikh artists throughout history.

Moreover, the museum plays a crucial role in preserving and promoting Sikh heritage in the modern world. As a repository of Sikh history and culture, it provides an invaluable resource for researchers, scholars, and individuals interested in understanding the Sikh community's traditions, beliefs, and artistic expressions. Through its exhibits, the museum fosters a sense of pride and belonging among Sikhs while also educating people from diverse backgrounds about Sikhism and Punjab's rich cultural heritage.

However, despite its significance, there threw light on the Virasat e Khalsa Museum and the wider field of Sikh art. In my research, I explored the contributions of specific artists and designers to Sikh art, the influences that shaped their work, and the historical context in which artifacts were created. Research also delved into the museum's role in



promoting interfaith dialogue, fostering cultural exchange, and engaging with contemporary audiences.

In a rapidly evolving world, where cultural heritage faces various challenges, research on the Virasat e Khalsa Museum and similar heritage institutions becomes increasingly important. By understanding the museum's impact, effectiveness, and potential, Researcher enhanced the preservation, interpretation, and presentation of Sikh art and history to future generations. Moreover, research shed light on how heritage museums contribute to modern society by acting as educational institutions, cultural hubs, and platforms for dialogue and understanding.

## **Acknowledgement**

I would like to express my deep gratitude and appreciation to all those who have supported and guided me throughout the journey of completing this PhD thesis.

I would like to begin this document by expressing my profound gratitude to Almighty Akal Purakh for bestowing upon me the strength, wisdom, and aptitude to comprehend, acquire knowledge, and successfully accomplish the task at hand. It is through the blessings and guidance of the Divine that I have been able to embark on this journey of learning and completion.

I am sincerely grateful to my supervisor Dr. Rohita Sharma. Her guidance, expertise, and encouragement have been invaluable to me. Her continuous support and mentorship have shaped my research and have been instrumental in the successful completion of this thesis.

I would also like to extend my gratitude to HOS's Dr. PP Singh for providing me with the necessary resources and opportunities to pursue my research. Your belief in my abilities and the trust you placed in me have motivated me to strive for excellence in my work.

I am indebted to all members of RDC, CRDP, lovely Professional University for their contributions to my academic and personal development. Their constructive feedback and insightful discussions have enriched my research and widened my perspectives.

I would like to express special thanks to the area experts who graciously devoted their time and expertise to review and provide feedback on this thesis. Your insightful comments and suggestions have undoubtedly enhanced the quality of this work.

I would like to express my sincere gratitude to the entire team at Virasat-e-khalsa Museum for their invaluable support and cooperation throughout my Research. A special thanks to S. Pardeep Singh judge for providing valuable information and guidance.

To my family, who have been my constant source of love and support, I am forever grateful. Your unwavering belief in me and your sacrifices throughout this journey have been the driving force behind my perseverance and determination.

Lastly, I would like to acknowledge the unwavering support and understanding of my dear friends. Their presence and encouragement have made this journey more enjoyable and memorable.

Finally, I dedicate this thesis to my beloved son Meharpartap Singh, whose presence has brought immense joy and inspiration to my life. His innocence, laughter, and love have kept me grounded and motivated to pursue this degree. I hope this accomplishment serves as a testament to the importance of education and the persistence required to achieve one's dreams.

Thank you all for being a part of this incredible journey and for your unwavering support.

Prabhjot Kaur

## CONTENTS

Declaration	i
Certificate	ii
Abstract	iii-iv
Acknowledgement	v-vi
Contents	vii-x
Abbreviations	xi
List of Figures	xii-xviii

<b>Description</b>	<b>Page No</b>
--------------------	----------------

<b>Chapter-1</b>	1-7
------------------	-----

Introduction

About Museum

Objectives

Operational Definition

Research Methodology

Significance of the Study

### **Chapter-2**

Review of Literature	8-25
----------------------	------

2.1 Sikh Art

2.2 Sikh History

2.3 Museum and Heritage

### **Chapter-3**

Analysis of Sikh History	26-85
--------------------------	-------

through Art Galleries of Virasat-E-Khalsa

#### **3.1 Depiction of Sikh History**

3.1.1 Guru Nanak in Early years

3.1.2 Development of Sikhism under 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup> Gurus

- 3.1.3 Creation of Golden Temple
- 3.1.4 Role of Guru Arjan Dev
- 3.1.5 Religion in Revolt & Pacifism 6<sup>th</sup>, 7<sup>th</sup>, 8<sup>th</sup> Gurus
- 3.1.6 Martyrdom of Guru Teg Bahadur & Guru ship to Guru Gobind Singh
- 3.1.7 Creation of Khalsa
- 3.1.8 The External Guru
- 3.2 Post Khalsa Period
- 3.2.1 Role of Baba Banda Singh Bahadur
- 3.2.2 Sikh Misls & Maharaja Ranjit Singh
- 3.2.3 In Defense of Sovereignty
- 3.2.4 Gurdwara Reform Movements & Politics
- 3.2.5 Saga of Courage
- 3.2.6 Prelude to Partition
- 3.2.7 Partition
- 3.2.8 Post Independence & New Beginnings
- 3.3 Depiction of Punjabi Culture & Tradition
- 3.3.1 Festival Scenes
- 3.3.2 Domestic Scenes
- 3.3.3 Interior & Exterior of Punjabi Villages
- 3.3.4 Folk Arts of Punjab
- 3.3.5 Folk Games & Fairs of Punjab

#### **Chapter-4**

Artifacts of Virasat-E-Khalsa Museum 86-127

- 4.1 Designers, artists and their phraseology
- 4.1.1 Era of experiment
- 4.1.2 Thematic Advancement
- 4.1.3 Legendary Sculptures

4.1.4 Religious Narratives

4.1.5 Sikh Court Scenes

4.1.5 Domestic Scenes

4.1.6 Historical Scenes

4.1.7 Traditional Scenes

4.1.8 Real Portraits

4.1.9 Progressive portrayals

## **4.2 Material**

4.2.1 Durries

4.2.2 Backlit fabric panels

4.2.3 Zardozi panels

4.2.4 Stainless Steel Installation

4.2.5 Gash work

4.2.6 Projection mapping

4.2.7 Shoebox holographic projection

4.2.8 Diorama in FRP

4.2.9 Kaleidoscope with customized led screen

4.2.10 Hand-painted Murals with lights:

4.2.11 Miniature Paintings

4.2.12 Embroidered Panels

4.2.13 Sanjhi paper lights

4.2.14 Leather puppets

4.2.15 Optical illusion

- 4.2.16 Hyper realistic mannequins
- 4.2.17 Set design with hand-painted cut-outs
- 4.2.18 Stylized animations
- 4.2.19 Moving screen
- 4.2.20 Miniature set with automation
- 4.2.21 Wooden carved mural art
- 4.2.22 Embossed metal work
- 4.2.23 Archival Graphical Panels
- 4.2.24 Projection mapping
- 4.2.25 Animatronic
- 4.2.26 Panoramic video projection
- 4.2.27 Layered cut-out
- 4.2.28 Set with cut-outs and trompe-l'oeil
- 4.2.29 Moving Screens
- 4.2.30 Metal installation

## **Chapter-5**

Importance of Heritage Museum in the Modern Era 128-151

- 5.1 Museums in Punjab
- 5.2 Importance of Museum
- 5.3 Bringing Societies Together
- 5.4 Creation, interaction, and Conversion
- 5.5 Tradition and Modernity
- 5.6 Modern Museum
- 5.7 Changing Scenario of Museums

## 5.8 Future Museum

## 5.9 findings and conclusion

Bibliography	152-158
List of Appendices	159-166
List of Publications	167
List of Conferences	168



## **ABBREVIATIONS**

<b>Abbreviations</b>	<b>Descriptions</b>
VKM	Virasat -E- Khalsa Museum
Fig.	Figure
Vol.	Volume
C.	Circa
S.	Sardar
Assist.	Assistant

## List of Figures

Figure 3.1 Guru Nanak in Early Years (displayed in VKM)

Fig.3.2 Guru Nanak During Udasi (Displayed in VKM)

Figure 3.3: Devotees of Guru Angad Dev (displayed in VKM)

Fig.3.4 Popular Languages and Origin of Gurmukhi in the 15<sup>th</sup> Century in Punjab (Displayed In VKM)

Fig. 3.5 Mata Khivi and other devotees preparing Langar (Displayed In VKM)

Fig. 3.6 Guru Amardas in Goindwal Sahib (Displayed In VKM)

Fig. 3.6 Creation of Bauli Sahib in Goindwal Sahib (Displayed In VKM)

Fig. 3.7 Creation of Sarovar of Golden Temple (Displayed In VKM)

Fig. 3.8 Foundation of Sri Guru Granth Sahib at Golden Temple (Displayed IN VKM)

Fig. 3.9 Paintings of Saints from Sri Guru Granth Sahib (Displayed In VKM)

Fig.3.10 Martyrdom of Guru Arjun Dev (Displayed IN VKM)

Fig.3.11 Sword of Miri and Piri (Displayed in VKM)

Fig. 3.12 Creation of Manji Sahib at Akal Takht Sahib (Displayed IN VKM)

Fig.3.13 Sikh Warriors forced the Mughals troops (Displayed In VKM)

Fig.3.14 Devotees of Guru Harkrishan (displayed in VKM)

Fig. 3.15 Kashmiri Pandits seek help from Guru Teg Bahadur (Displayed in VKM)

Fig. 3.16 Bhai Jaita Ji with the head of Guru Teg Bahadur in his arm (displayed at VKM)

Fig.3.17 Guru Gobind Singh during the battle with the Mughals (displayed at VKM)

Fig.3.18 Guru Gobind Ji while giving palmful Amrit to Panj Piyare and receiving from Panj Piyare (displayed at VKM)

Fig.3.19 Guru Gobind Singh with his family cross the river Sarasa in the dark night (displayed at VKM)

Fig.3.20: Inscriptions of Guru Granth Sahib on-ramp walls (Displayed at VKM)

Fig.3.21 Wooden embossed panels depict the battle of Baba Banda Singh Bahadur with Mughals

Fig.3.22 Baba Banda Singh Bahadur and his attendants prisoned by Mughals (Displayed at VKM)

Fig.3.23 Hyper-realistic mannequins of Sikh Misl chiefs (Displayed at VKM)

Fig. 3.24 Map of Sikh Misls (Displayed at VKM)

Fig.3.25 Court of Maharaja Ranjit Singh (Displayed at VKM)

Fig 3.27 Anglo- Sikh War- Wooden relief panels on wall (Displayed at VKM)

Fig. 3.26 Anglo- Sikh War- Wooden relief panels on wall (Displayed at VKM)

Fig. 3.28 Anglo- Sikh War- Wooden relief panels on wall (Displayed at VKM)

Fig. 3.29 Kuka Movement (Displayed at VKM)

Fig. 3.30 Legacy of Valor: The Sikh Regiment Through History

Fig. 3.31 Images from the Gurdwara reform movement (Displayed at VKM)

Fig. 3.32 Hyper-realistic mannequins related to the Gurdwara reform movement

Fig. 3.33 Sikh soldiers in the World Wars (displayed in VKM)

Fig. 3.34 Sikh soldiers in the World Wars (Displayed IN VKM)

Fig. 3.35 Sikh soldiers in the World Wars (Displayed in VKM)

Fig. 3.36 Freedom struggle (Displayed in VKM)

Fig. 3.37 Partition Unrest: The Threat of Direct Action and Communal Strife

Fig. 3.38 Scenes related to Partition in 1947 (Displayed in VKM)

Fig. 3.39 Scene related to Partition in 1947 (Displayed in VKM)

Fig.3.40 Moving screen shows a new beginning with festivals and a joyful mood (Display at VKM)

Fig. 3.41 Moving screen shows a new beginning with festivals and a joyful mood (Display at VKM)

Fig. 3.42 Diwali Celebration

Fig. 3.43 Lohri Festival and Dulla Bhatti (Displayed in Boat Building at VKM)

Fig. 3.44 Lohri Festival (Displayed in Boat Building at VKM)

Fig. 3.45 Domestic Scene of Punjab Village (Displayed in Boat Building at VKM)

Fig. 3.46 Phulkari (Displayed In VKM)

Fig. 3.47 Girls Weaving Durrie (Displayed in Boat Building at VKM)

Fig. 3.48 Baisakhi Fair (Displayed in Boat Building at VKM)

Fig. 3.49 Devotees at the place of Jahar Veer Goga (Displayed in Boat building at VKM)

Fig. 3.50 Nagar Kirtan (Displayed in Boat building at VKM)

Fig. 3.51 Nihang Singh preparing Langar during Hola Mahalla (Displayed in Boat Building at VKM)

Fig. 3.52 Nihang Singh playing Gatka (Sikh Martial Arts) during Hola Mahalla, displayed in Boat Building at VKM

Fig. 3.53 Celebration (Displayed in VKM)

Fig. 3.54 Ik Onkar (Displayed at VKM)

Fig. 4.1.1a Artist during Mural Creation at VKM

Fig. 4.1b Art in Progress: Murals Taking Shape at VKM

Fig. 4.1c Artisans at Work in VKM

Fig. 4.1d Mural Paintings for Boat building at VKM

Fig. 4.1e Artist during final touches of Mural Paintings at VKM

Fig. 4.1f Installation process at VKM

Fig. 4.1.1 Constructing a fort Mural (Displayed at VKM)

Fig. 4.1.2 Murals from Gallery no.1(Displayed at VKM)

Fig. 4.1.3 Statue of Maharaja Ranjit Singh (Displayed at VKM)

Fig. 4.1.5 Court of Maharaja Ranjit Singh (Displayed at VKM)

Fig. 4.1.6 Scene of Gurudwara Sahib (Mural Displayed at VKM)

Fig. 4.1.7 Religious Function (Mural Displayed at VKM)

Fig. 4.1.10 Statue of S. Jassa Singh Ahluwalia (Displayed at VKM)

Fig. 4.2.1 Durries Mural (Displayed in VKM)

Fig. 4.2.2 Creation of Golden Temple, Amritsar

Fig. 4.2.3 Zardozi Work

Fig. 4.2.4 Symbolic Installation related to Martyrdom of Guru Arjan Dev Ji

Fig. 4.2.5 Gurbani inscriptions (Displayed in VKM)

Fig. 4.2.6 Lighting impression (Displayed in VKM)

Fig. 4.2.7 Golden Temple (Displayed in VKM)

Fig.4.2.8. Miniature Paintings displayed in Boat Building at VKM

Fig. 4.2.9 Phulkari (Displayed In VKM)

Fig. 4.2.9 (I) Phulkari (Displayed In VKM)

Fig. 4.2.13 Sanjhi paper lights (Displayed In VKM)

Fig. 4.2.15 Ik Onkar (Displayed at VKM)

Fig. 4.2.16 Hyper-realistic mannequins (Displayed at VKM)

Fig.4.2.17 Set design with hand-painted cut-outs (Displayed at VKM)

Fig.4.2.19 Moving screen shows a new beginning with festivals and a joyful mood  
(Display at VKM)

Fig. 4.2.20 Miniature set with automation (Displayed in VKM)

Fig.4.2.21 Anglo- Sikh War- Wooden relief panels on wall (Displayed at VKM)

Fig. 4.2.22 Metal Forest displayed at VKM

Fig.4.2.23 Archival Graphical Panels (Displayed IN VKM)

Fig.4.2.26 Panoramic video projection (Displayed In VKM)

Fig.4.2.30 Metal installation (Displayed In VKM)

Fig. 5.2.1 Maharaja Ranjit Singh Museum, Amritsar

Fig. 5.2.2 Central Sikh Museum

Fig. 5.2.3 Sanghol Museum

Fig. 5.2.4 Government Museum Hoshiarpur

Fig. 5.2.5 Anglo-Sikh War Memorial Museum

Fig. 5.2.6 Rural Museum, Punjab Agricultural University, Ludhiana

Fig. 5.2.7 Sports Museum, Patiala

Fig. 5.2.8 Guru Teg Bahadur Museum, Sri Anandpur Sahib

Fig. 5.2.9 Jang-e- Azadi Memorial, Kartarpur

Fig. 5.2.10 Dastaan-E-Shahadat

Fig. 5.2.11 Virasat- E- Khalsa Museum, Anandpur Sahib

Fig. 5.7 Role of Modern Technology

## **Chapter-1**

### **Sikh Art in the context of Virasat-E-Khalsa: A Historical Perspective**

**Introduction:** A region is known for its art, history, and heritage. It also gives the reflection of our precious tradition and sets as a cornerstone for our values and beliefs. Heritage and culture are fundamental in promoting unity among diverse communities (Kaur, 2018). For India indemnity of History and traditions becomes more critical because it has such a concoction of race, gender, caste, and creed (Singh, 2013). Artworks and religious buildings are the legacies handed down to future generations.

Punjab is known for its rich culture, heritage, and tradition. The vibrancy, spontaneity, and positivity of Punjabi people are beyond imagination (Gill, 2014). When we talk about the youngest religion in the world that is, Sikh Religion.

**1.1** The word Sikh is obtained from Sanskrit word Shishya which means Disciple, so Sikhism means discipline of disciple hood (Dhillon, 2011). Sikhs is the fifth largest organized Religion in the world. There are around 27 million and Sikh history is around 500 years, during that era they developed superb art and culture which were influenced by their faith, values, cultures, and traditions (Grewal, 1998). Research papers discover the origin and development of Sikh art which has comprehensively progressed into a full growth of Sikh art over the last three centuries and it rise from the Sikh religion, history, ethos, perspective, and philosophy. The foundation head of Sikh art is based on Janam Sakhis and further blossomed with murals and frescoes to spread the message of Sikhism (Kumar, 2012). The peak of Sikh art is achieved during the rule of Maharaja Ranjit Singh when Sikh art attained new heights and expanded boundaries (Singh, 2013).

The content of Sikh art was basically thematic and it had the adoring essence of Spirituality. The art started from Janam sakhis with the new era of catering to the devotional needs of believers. Janam Sakhis's depiction impacted the spectators' psyche in every look due to its visual feast, content, and stylization. With the progress of these art forms, we saw the imaginative expansion, thematic extension, spiritual concern, sacred aura, fictional dimension, and artistic demonstration.

The Janamsakhis was based on two kinds of literature. One was based on Puratan Janam Sakhi and the second was based on Bhai Bala Janam Sakhi. Themes of both sakhis were painted by the artists and culminated in the form of hand-painted manuscripts or pothis. We can see text



and paintings in these pothis or manuscripts. Through these paintings and texts, the message of Guru Nanak on humanity and brotherhood (Dhillon, 2011) were made in large number.

**1.2** A masterpiece of Rich Sikh Culture and religious history museum Virasat-e- Khalsa, popularly known as Ajooba is in the Holy City of Sri Anandpur Sahib, the birthplace of Khalsa (Safdie, 2012). The city is a pilgrimage site in Sikhism. In the spring season during Holla Mohalla, people in lakhs gathered there for the festival.

**Location:** Sri Anandpur Sahib is located on National Highway 503 which links to Kiratpur Sahib, Nangal, Una, and Kangra (Himachal Pradesh). It is situated in Punjab state and is close border to Himachal Pradesh. It is situated in the foothills of Shivalik near the Sutlej River (Grewal, 1998). Satluj River is the longest of the five rivers that flow through the historic crossroads region of Punjab.

**Background:** The present city Sri Anandpur Sahib was founded by Ninth Sikh Guru Teg Bahadur in 1665. He previously lived in Kiratpur Sahib, but given disputes with Ram Rai, the elder son Guru Har Rai, and other sects of Sikhism, He moved to village Makhoyal. He named it Chakk Nanaki after his mother. He purchased this land from Bilaspur Queen Rani Champa. In 1675, Guru Teg Bahadur was tortured and beheaded for refusing to convert to Islam under the orders of the Mughal Emperor Aurangzeb, a martyrdom that led Sikhs to rename the town Anandpur and crown his Gobind Rai as his successor and famous tenth Guru Gobind Singh. In 1689 Guru Gobind laid the foundation of a new town and gave the name Anandpur ‘city of bliss.’

View grew into a town, and Sikhs moved near Guru Gobind Singh. The growing strength of Sikhs in Anandpur Sahib Under the tenth Guru, After the execution of the ninth Guru, raised concerns of the neighboring Pahari Kings- the vassals of the Mughal Empire, along with the Mughal ruler Aurangzeb. In 1693, Aurangzeb issued an order that banned large gatherings of Sikhs such as during the festival of Baisakhi. In 1699, Guru Gobind Singh founded the Khalsa panth and gathered a large armed militia (Singh, 2013). This triggered Aurangzeb and his vassal Hindu Kings around Anandpur Sahib to blockade Anandpur. This led to several battles.

**About Museum: Virasat-e-Khalsa:**

In 1499, Guru Nanak Dev founded a unique religious rooted in the core values of universalism, liberalism, humanism, and pluralism.

The exhibition hall praises 500 years of Sikh history and the 300<sup>th</sup> anniversary of the introduction of Khalsa. This complex shows Punjab's rich social legacy and history to outside the world (Kaur, 2018). Other than being a significant destination for vacationers, it is another benchmark for the historical center's design, advancement, and management.

The credit for structural plan and design goes to Moshe Safdie, the internationally acclaimed Boston-based Israeli architect (Safdie, 2012). He is guided by a strong of values and without succumbing to current trends. He was able to achieve his central objective of creating unique spaces and forms that introduce a sense of ceremony appropriate for the Virasat-e-Khalsa.

The museum structure which is formed like hands offering prayers, unfurls Sikh History and custom- more than ever. The project has two main complexes which are joined together with an interfacing bridge. The covering on this bridge is a strange investigation in engineering and is arranged in the opposite way of the sun and does not give any shade.

The Eastern complex has a flower-shaped building. These perplexing houses have the biggest hand-painted wall paintings depicting the past and present of Punjab, as found in its town and urban communities. Around four hundred craftsmen and architects were involved in making compositions and wall paintings.

The top of the flower building is molded as five petals speaking to the Panj Piaras or maybe even the five principles of the religion. Every petal houses a display following the existence history of all the Gurus from birth to accomplishing Salvation/martyrdom. There is a permanent show. The petal at the most noteworthy disposition has data and displays on Guru Granth Sahib.

The museum is really Virast-e- khalsa – not only are the tourists dazzled by just the superb structure but the multi- media exhibitions at the mind-boggling as they bring alive the Sikh History & culture. There are twenty-seven galleries in the museum.

The boat building which firms the largest hand painted mural in the world, Artist Orijit Sen created these huge murals. The minute we enter the room, there is dimness and afterward abruptly echoes the voices of twittering birds and a blue tint of light beginning with the morning. There is depiction of numerous Punjabi festivals, rituals, love stories, occupational works (Gill, 2014). The visual sound and light impacts are eminent. The roof of this legacy building is made of glass and its floor is secured with water.

A 165-meter connection from the western complex gives walkers access to the Eastern complex; the museum contains perpetual display exhibitions on 500 years of Sikh legacy alongside gallery offices to equal any world-class historical center. There is the depiction of 15<sup>th</sup> century Punjab under the Lodi region after that starts a mesmerizing journey into the lives of the first five Gurus through the five petals of the flower building. Next, there is a depiction of the sacrifice of Gurus and the formation of Khalsa, quotes from Guru Granth Sahib, Baba Banda Singh Bahadur, Sikh Misl, Maharaja Ranjit Singh, and Sikh leadership, colonial times-the creation of Chandigarh reiterates the values of Sikhism again. A progression of reflecting pools makes a seven-section of land water body between the two edifices.

The houses of western complex work that reach straightforwardly to the requirements of the individuals changing show displays; a two-level research and reference library based on an extraordinary pursuing room open to vistas of water gardens, to house uncommon authentic materials, books, diaries just as various media assets and 428 seat assembly hall to have classes and social occasion.

### **Research Questions:**

- How does the Virasat-e-Khalsa Museum narrate and represent the pivotal events and figures of Sikh history through its exhibits?
- What are the distinctive artistic techniques and influences of the key artists who contributed to the Virasat-e-Khalsa Museum, and how do their works enhance the overall narrative of Sikh heritage?
- What are the most unique and significant artifacts displayed in the Virasat-e-Khalsa Museum, and what stories do they talk about Sikh history and culture?
- In what ways does the Virasat-e-Khalsa Museum contribute to contemporary society as an educational institution, cultural hub, and platform for interfaith dialogue and understanding?

### **Objectives:**

- To analysis the Sikh history & Cultural manifestation of Virasat-e-khalsa
- To trace artists & their creative process
- To explore unique & engrossing artifacts of the complex
- To assess the importance of heritage museums in the modern era

**Operational Definition:** The title of the present research worded as **Sikh Art in the Context of Virasat-e-khalsa: A Historical Perspective**

**Sikh:** The word Sikh is obtained from the Sanskrit word Shishya which means learner or disciple. The religion was founded in the fifteenth century by Guru Nanak.

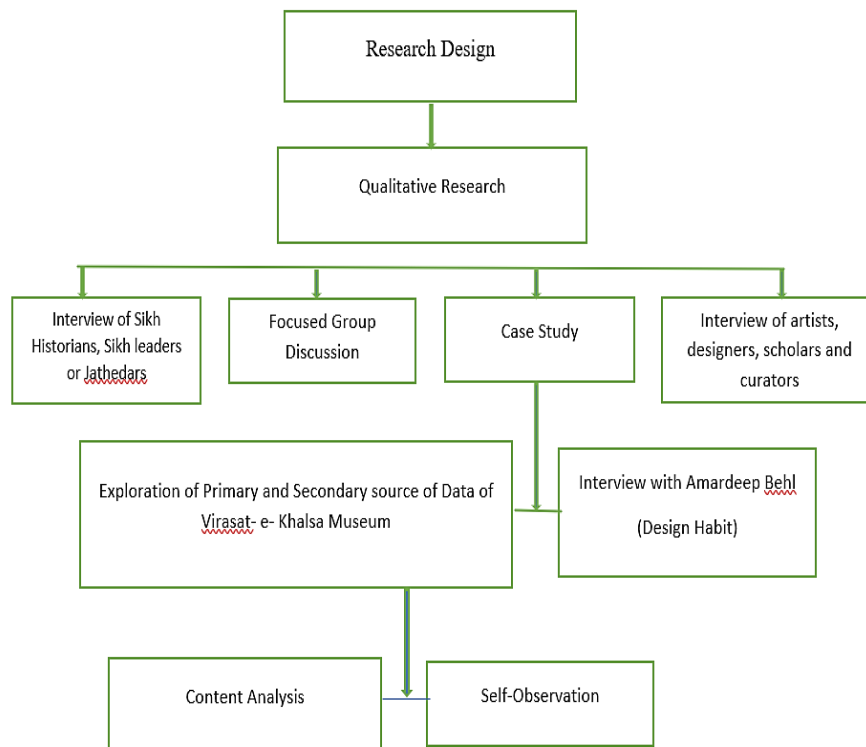
**In the context of:** surrounding an event or a phrase that has real meaning

Virasat: means Heritage

**Khalsa:** means pure. Khalsa is the body or company of fully initiated Sikhs. The Khalsa was founded in 1699 by the tenth Guru Gobind Singh

**Virasat-e-Khalsa** is the museum's name in Sri Anandpur Sahib, Distt. Ropar. The Museum depicts the five hundred years ago events in Punjab that gave rise to Sikhism and eventually, the Khalsa Panth.

**A Historical Perspective:** Understanding a subject from its beginnings and subsequent evolution is referred to as a historical perspective. This viewpoint differs from history in that it aims to sharpen one's picture of the present rather than the past.



## **Methodology:**

Under the Qualitative method, I will use of both primary and secondary data.

Primary data: I will collect material through visits to the museum, photographs, interviews, and questionnaires. In Secondary data: I will take information through published sources- like dissertations, Research Journals, books, newspapers, and web links. I will also collect information from unpublished sources- like- records maintained by various private offices and the thesis of numerous research scholars in institutions and universities if there will a need of that.

**Tools and Sources of Data:** Any research that aims to investigate and explore the characteristics of a problem will need to use research methodology. The research tools assist the researcher in gathering relevant information. The research tools also aid in the comprehension of the issue and the development of a solution strategy (Bryman, 2016). The following are the types of items that will be used in this study:

- Primary & Secondary Data
- Interview Schedule
- Questionnaire for artists, Designers and Historians.
- Case Study (Yin, 2018)
- Content Analysis
- Focus groups interviews
- Self- Observational method
- Snowball sampling technique (Biernacki & Waldorf, 1981)

In view of all the elements, the exploratory research method will be used for the interpretation of data and other elements of historical research.

**Exploratory Research:** The major purpose of this research is the discovery of insights and ideas and that is flexible to provide opportunity for considering different dimensions of the problem under study (Stebbins, 2001)

**Historical research** helps study, understand, and interpret past events. Therefore- case studies, focus groups, interviews, content analysis, and self-observation methods will be used here.

**Research Gap:** The literature review on the subject reveals that many authors have written on the Sikh history, religion, culture, tradition, rites, rituals and contribution. A lot of literary work has also done on the unique architecture of Virasat-e- khalsa museum. But there is not enough information is available on museum's artifacts, themes, styles, materials, concepts and artists. So being a researcher, I want to do work specifically on these issues.

**Need for the Study:** The study will explore the creativity of numerous artists, style variation, medium and techniques. How they crafted their sensibilities through drawings, collages, murals, sculptures and 3-D panels.

The study will discuss how they expressed their ideas and style to give new meaning and substance to artwork.

In a nutshell, the art of Virasat-e-khalsa has so many possibilities to be explored and the researcher wants to concentrate on art forms. The major thrust would be to highlight the artists behind these creations which have remained untouched by art historians and will also discuss social and political connections interwoven behind the equation.

## **Chapter-2**

### **Literature Review**

The analysis of literature is essential in the process of establishing a framework for research, as it helps to understand and relate various aspects of the subject. By exploring the existing literature, it is possible to identify gaps in the understanding of the topic and to uncover other areas for further exploration. This in turn contributes to the formation of a more complete picture of the subject matter and can lead to new and meaningful insights. For this reason, an effort should be made to review some of the existing literature on the subject to gain a better understanding of the topic. By doing so, it is possible to draw more accurate and reliable conclusions, as well as to identify potential areas for further research. In this way, the analysis of literature can provide a comprehensive framework for research that is both comprehensive and informative.

**2.1 SIKH ART:** The scholars of India observed and studied Sikh Art. The study of the development and emergence of Punjab Sikh art is based on elements and materials which have contributed towards exposure, may the beginning work on Sikh concepts done by Sikh Artists but we cannot neglect those artists who are non-Sikh but were equally efficient and oblige of the basic spirit of Sikhism. The early Sikh art had great aesthetic value as compare of the paintings of Rajasthan, Persian and Mughal school. Simultaneously, Artists made murals and frescoes paintings on shrines, temples, inns and haveli too.

We see the golden phase of Sikh art during the Sikh rule under Maharaja Ranjit Singh whose committed support encouraged many painters of that period. In his keen guidance the Sikh art achieved eminent heights. Many artists from Rajasthan shifted to Punjab because in the reign of maharaja Ranjit Singh there was protection and funding for these painters. In 1810-1830 Pahari painters approached to the Sikh king and showed their interest under Lahore court. Thus, the artists of kangra, Guler, Chamba, Basohli and other hill states turned to Sikh themes. All of them settled in Lahore and Amritsar and enjoyed rich support of Maharaja Ranjit Singh. They made paintings in Sikh religion, aristocracy and nobility. They started work on Sikh themes like- Sikh warriors, portraits, descriptive landscapes, compositions underlining the richness of Sikh art and culture.

**W.G. Archer (1966)** It is a series catalogue of Sikh paintings at the Victoria and Albert Museum in London consisting of Pahari paintings, sketches of European paintings. Punjab

tourists, woodcuts and lithographs from the second quarter of the nineteenth century to the beginning of the twentieth. In the context of the rise and fall of the political fortunes of the Sikhs, Archer studied the development of Sikh art. Archer claims that Sikh art is a nineteenth-century product and is mainly concerned with portraiture. And in order to understand this art, he says, the context in which it emerged must be studied: the characters of the personalities depicted, their fortunes rising and falling, European influence, British influence.

**Aryan (1977)** Aryan discusses art, including portraits of Sikh Gurus and Sikh personalities, in Punjab until the middle of the twentieth century. All the artistic activities carried out in Punjab during the rule of Ranjit Singh and his successors until the British annexation of Punjab are classified as 'Sikh.' According to Aryan, therefore, all art in Punjab during this period was Sikh art.

Therefore, both Sikh heritage in art and artistic heritage in the region of Punjab can be identified with 'Sikh' rule in the work of Aryan. But none of it is classified as 'Sikh.' During the reign of Ranjit Singh and his successors, all art in Punjab and before British annexations is, Sikh art (it is also all of art in Punjab during that time). So, in the work of Aryan, Sikh heritage in art is firmly located in the rule of 'Sikh.' By implication, Punjab's artistic heritage is also part of the 'Sikh' rule.

**W. H. McLeod (1991)** The 'Sikh art' terms are discussed in detail in W. H. McLeod (1991). His work, *Popular Sikh Art*, traces the evolution of Sikh art over a period of time, before exploring popular Sikh art in particular. McLeod starts by explaining the issue of defining 'Sikh' art. He explains that the term may include works by artists who are Sikhs; or art created in a region controlled or ruled by Sikhs; or performed under the patronage of Sikhs; or describing Sikh subjects; or it may show a style characterized by its subject or by Sikh artists. Works performed under the patronage of Sikhs and portraying Sikh subjects are the most widely understood requirement.

**Singh (2012)** traced the evolution of Sikh art from the Janamsakhis, emphasizing the role of early manuscripts and illustrated pothis in spreading Sikhism's message of humanity and brotherhood. Similarly, Kaur (2015) examined the thematic essence of murals and frescoes, identifying their spiritual undertones and their development during the rule of Maharaja Ranjit Singh. These studies highlight how Sikh art is deeply intertwined with its religious philosophy and historical context.



**Nikky –Guninder Kaur Singh (2013)** paper highlights the symphony of colors and compositional elements in Janamsakhi illustrations, which document the life of Guru Nanak, the founder of Sikhism. These illustrations significantly contribute to pluralism by reflecting rich cultural and historical diversity and serve as a lens to understand the historical, social, cultural, economic, and political dynamics of Guru Nanak's era. The paper emphasizes the dual perspective these artworks offer—both a physical and cognitive perception of Guru Nanak's person and ideology—while advocating for further research to deepen our understanding of South Asia's historical and cultural milieu.

**Nikky –Guninder Kaur Singh (2014)** Nikky-Guninder Kaur Singh's 2014 paper explores the historical significance of Janamsakhi paintings, emphasizing their role in documenting the processes of early Sikh identity formation. Focusing on the works of Alam Chand Raj, the paper highlights how the depiction of Guru Nanak's physical growth symbolizes an authentic and organic existence within the temporal world. The anthropomorphic imagery creates an intimate presence of the Guru, inviting spectators to viscerally experience the infinite Divine woven into the fabric of their physical, social, and cosmic realities, where the Guru's body is portrayed as inseparable from the world around him.

**Dr. Kavita Singh (2016)** The paper traces the origin and progress of Sikh calendar art which draws inspiration from Sikh religion, history, and perspective. Early Sikh art is started from the pictorial narratives based on Janam Sakhis and blossomed as artists from India & Abroad were engaged to paint large size canvases, frescoes and murals on walls, shrines, dharmshalas. These artists emphasized on three dimensional aspects, proper perspective, costumes, weapons, architecture. Such art developed rapidly with newer and enchanting exploration and innovations.

**Gill (2016)** analyzed the architecture of the Virasat-e-Khalsa, shedding light on its design by Moshe Safdie and its resonance with Sikh values. The study highlighted the flower-like structure symbolizing the "Panj Pyaras" and the unique design elements, such as the prayer-like shape of the buildings and the integration of natural light to evoke spiritual harmony.

**Kaur (2018)** explored the broader implications of Sikh religious buildings in unifying diverse communities, emphasizing how structures like the Virasat-e-Khalsa serve as cultural landmarks and repositories of collective memory. The research underscored the importance of art and architecture in fostering a sense of belonging among Sikhs globally.

**Gurdeep K. & Rohita Sharma (2016)** Study of Sikh art also threw light on the association of two style- Kangra- Guler style and Sikh style, how they affected in terms of cultures, social, economic, belief and supremacy. The cultures and traditions developed on hilly areas and Punjab plains during 18<sup>th</sup>- 19<sup>th</sup> century. After the victory of 1809 by Maharaja Ranjit Singh, Sikh trends and impact became popular at hills and Punjab simultaneously. Sikh and Kangra-Guler styles and themes merged and created a new style of work which is known as Kangra-Sikh style. But the fundamentals of both styles are remained different. In Sikh art simplicity, formalism and loneliness are the main features, whereas Kangra paintings were famous for ornamentation, beauty, and love.

**Surjit Hans- (B40 Janamsakhi Guru Baba Nanak 1733)** There are 57 paintings in this book. It is a supreme example of Sikh aesthetics, which is not easier but more difficult than traditional art. A series of paintings is required for an ideological pictorial art to convey to the audience the conventions that have been particularly adopted as vehicles of expression. As a result, each picture in the series must be judged on its own level of creative quality. The Janamsakhi narrative's art is visually matched by the B40 paintings. It's tough to imagine a higher

**K.S. Bains- Sikh Heritage in paintings (1995):** The author sheds light on the eras and lives of Sikh Gurus as an age that influenced society not just in terms of religion but also in terms of humanity. The Punjab and Sind Bank commissioned prominent painters to create Sikhism-themed artwork. Over the course of two decades. Bank has amassed a collection of 200 artworks. Gurus, Saints, and Sufis taught these things. The bank has propagated a message of universal love, peace, and harmony through these calendars.

**Sharma (2008)** highlighted the emergence of Sikh art during the early days of Sikhism, connecting it to the Janamsakhis, which blended textual narratives with visual storytelling to promote Guru Nanak's teachings. The study emphasized how these artistic forms evolved to convey themes of spirituality and humanism.

**Malhotra (2009)** explored the use of visual metaphors in Sikh paintings, analyzing how artists conveyed complex philosophical ideas through symbolic imagery. The study provided examples from manuscripts, murals, and modern museum exhibits, demonstrating how these themes evolved over time.

**Dhillon (2010)** analyzed Sikh miniature paintings from the 18th and 19th centuries, discussing their intricate styles and symbolic motifs, which combined indigenous Indian traditions with Persian influences. This study illuminated how these artworks served devotional purposes while also recording historical events.

**Sharma (2012)** explored the contribution of Punjab Kala Bhawan in Chandigarh to contemporary Punjabi art. The thesis analyzed the works of local artists displayed in the gallery, highlighting themes such as social change, rural life, and gender issues.

**Bajwa (2013)** investigated the mural traditions in Punjab, with a focus on frescoes in Sikh gurudwaras. The thesis traced the development of these murals as a unique art form during the Sikh Misls and later under Maharaja Ranjit Singh. The study also emphasized the thematic diversity, ranging from religious depictions to scenes of courtly life, highlighting the rich artistic heritage of Punjab.

**Bajwa (2016)** examined the challenges faced by art galleries in Punjab, including funding, visitor engagement, and the promotion of local artists. The research emphasized the need for greater collaboration between artists and institutions to revitalize the art scene in Punjab.

**Dr. Kavita Singh (2016):** The paper traces the origin and progress of Sikh calendar art which draws inspiration from Sikh religion, history and perspective. Early Sikh art is started from the pictorial narratives based on Janam Sakhis and blossomed as artists from India & Abroad were engaged to paint large size canvases, frescoes and murals on walls, shrines, dharmshalas. These artists emphasized on three dimensional aspects, proper perspective, costumes, weapons, architecture. Such art developed rapidly with newer and enchanting exploration and innovations.

**Sidhu (2018)** examined the influence of historical events, such as the martyrdoms of Sikh Gurus and the establishment of the Khalsa, on Sikh art. The thesis highlighted how these events inspired artists to create works that celebrated Sikh bravery and resilience, fostering a sense of collective identity and pride.

**Jeevan Deol:** The problematic part of the physical body of the Holy book, The Adi Granth Sahib, is defined by the author. Deol examines the shift from the Islamic condex structure to the Horizontal pothi format, which shifted prestige away from Islamic cultural models, among other things. This article examines the relevance of several types of ornamentation, including i Pashaura Singh- A synoptic account of the Sikh tradition's history. From the 15th through the 19th century, Singh lays out the theological and organisational history of the Sikh religion. He follows the evolution of religion and the methods by which the rising religious group was able to organize itself in order to keep the Guru's teachings alive and establish a sense of community. The succession of Gurus has been contested on various occasions, and this study traces the resulting conflict within the community and rival seats.

**T.S. Randhawa (2000)** This book offers a comprehensive study of Sikh visual imagery and realism from the 18th to the early 20th century, showcasing some of the finest surviving collections in India, many of which are published for the first time. Through an exploration of diverse mediums, including frescoes, murals, lithographs, and photographs, it examines how religious, courtly, and everyday subjects are depicted, highlighting the grandeur of Sikh history. The book serves as a crucial resource for understanding the intersection of art, culture, and history, providing a scholarly lens through which the evolution of Sikh visual tradition can be analyzed within its broader historical and sociocultural contexts.

## **2.2 SIKH HISTORY:**

**Khushwant Singh (1963)** discusses the rise of powerful Sikh chiefs, noting that their ambition, guided by personal genius and success, allowed them to absorb the power of their associates. Singh argues that from the dissolution of their commonwealth, these leaders managed to establish a new form of monarchy, thereby reshaping the political landscape. This analysis reflects the dynamic and transformative period of Sikh history, where individual leadership and strategic power consolidation played pivotal roles in the community's development and political organization.

**Hari Ram Gupta** highlights the just and impartial nature of the Sikh misls' rule, emphasizing that under their leadership, religious freedom was upheld, with full rights granted to worship and practice one's faith. Gupta points out that there are no records of forcible conversions to Sikhism, underscoring the Sikh rulers' commitment to protecting the rights and freedoms of all individuals. The Khalsa's strength and valor, as depicted by Gupta, were so remarkable that it became a source of pride not only for Sikhs but for people of all cultures, illustrating the enduring legacy of the Khalsa in the fight for justice and self-determination.

**N.K. Sinha (1986)** describes the organizational structure within the Sikh military system, where individuals joined the ranks of a chief or Sardar based on the leader's qualities, including valor, experience, wealth, and birth. The distribution of booty was conducted proportionally, reflecting the contribution of each group of horsemen, with the chief's share being allocated first. Within each group, there was further sub-division, ensuring that everyone held their portion with complete independence. Importantly, Sinha notes that there was no formal obligation among the individuals, except for shared objectives or common purposes, reflecting the decentralized and cooperative nature of Sikh military organization.

**A.C. Bannerjee** emphasizes that the Sikh Confederacy's core characteristic was its commitment to equality, where all members were equal in status—religiously, politically, and socially—and enjoyed full freedom, regardless of their role in society. This equality extended even to the battlefield, where individuals fought under their leaders, yet remained equal in rights and dignity. The misls, or military confederacies, were united not only by military and political goals but also by their shared Sikh faith, which served as the strong bond that tied them together, fostering a sense of collective identity and purpose.

**Mewa Singh (2011)** describes the structure and functioning of the Sikh Confederacies, emphasizing that each confederacy was responsible for maintaining control over the territories it conquered. They were not to surrender these areas but instead were to administer and govern them, ensuring justice by punishing those who committed atrocities. The leaders of the various misls were also expected to meet regularly to assess the progress of their collective struggle, reinforcing the importance of unity and collaboration among the confederacies in achieving their goals. This system helped maintain a sense of accountability and coordination within the larger Sikh military and political framework.

**J.S. Grewal and S.S. Bal**, in their biographical study of Guru Gobind Singh, highlight the remarkable ethical conduct of the Sikh warriors during battles. Despite achieving victory, none of the Sikh warriors misbehaved with the defeated enemies or their families. Instead, they treated women with the utmost respect, considering them as their own mothers or sisters. This behavior stands out as a profound tribute to the character and values of the Sikhs, who, even in the face of immense injustice and deceit from their opponents, upheld high moral and ethical standards. It reflects the deep-rooted principles of Sikhism, where compassion and integrity were prioritized, even in times of conflict.

**Dr. Parduman Singh (2018)** The author throws light on Misls, Sarbat Khalsa, Gurmata, Panth and administration. In his writings, He explained that the Sikh soldiers were given no training in drill and discipline. They were not taught how to march and how to make plans for offence or defense. Besides, the sardars had not divided their army into regular regiment or companies of uniform size. They were mainly guided by the old customs and general maxims of justice as embodied in their sacred books.

**Dr. Gopal Singh (1998)** provides an in-depth account of the organizational structure and responsibilities of the Sikh confederacies, or misls, during their struggle for territorial and administrative control. Each confederacy was entrusted with the responsibility of occupying

the territories within its designated area of command and maintaining a firm grip over these regions, ensuring they remained under its governance. The leaders were not to relinquish conquered territories but were instead tasked with consolidating their hold over them for long-term administration. Additionally, the confederacies were charged with delivering justice by punishing individuals guilty of committing atrocities, thereby establishing order, and protecting the local population. To ensure collective progress and unity in their mission, the leaders of all misls were required to meet regularly. These gatherings served as strategic reviews of their struggles, allowing them to assess progress, share resources, and coordinate their efforts to achieve broader objectives. This system not only strengthened their resistance but also laid the foundation for a unified governance model.

**Devinder Singh** beautifully portrayed about 18<sup>th</sup> century Sikh Misls in semi-abstract forms, bringing to life the valor, character, and leadership of key figures. Singh's artwork highlights leaders like Nawab Kapur Singh of the Singhpuria Misl, who played a pivotal role in unifying 65 independent Sikh Jathas into 12 misls under the Dal Khalsa in 1747. The artist also captured the essence of prominent Sikh leaders such as Jassa Singh Ahluwalia, Dasandhha Singh, Chajja Singh Bhangi, Maharani Sada Kaur, Baba Deep Singh ji, Hira Singh, Mahan Singh, Jassa Singh Ramgarhia, Baghel Singh, Tara Singh Gaiba, and Baba Ala Singh, among others. Each of these leaders, from various misls like the Kanhaiya, Saheed, Sukerchakia, Phulkian, and others, is depicted with grace and bravery, embodying their respective contributions to Sikh history. These paintings, available in the Kampany collection, serve as a tribute to the courage and unity of the Sikh misls.

**J.S. Grewal and S.S. Bal** in their biographical study of Guru Gobind Singh, emphasize the high moral and ethical standards upheld by the Sikh warriors. Despite facing extreme injustice and deceit from their adversaries, the Sikhs demonstrated remarkable restraint and dignity after their victories. None of the warriors misbehaved with the defeated enemies or their wives; instead, they treated the women with the utmost respect, regarding them as their own mothers or sisters. This behavior reflects the deeply ingrained values of Sikhism, which prioritize honor, compassion, and integrity, even in the most challenging circumstances.

**Singh (2015)** examined the representation of Sikh history in museums, with a focus on the Virasat-e-Khalsa. The study emphasized the innovative use of multimedia and visual storytelling to engage visitors and provide an immersive experience of Sikh culture and history.

**Randhawa (2017)** studied the artistic contributions to Sikh museums, focusing on the work of artists like Orijit Sen at the Virasat-e-Khalsa. The research explored the fusion of traditional and contemporary techniques in creating murals and 3D exhibits, emphasizing the role of these artworks in educating and inspiring visitors.

## **2.3 MUSEUM & HERITAGE**

**M.S. Randhawa (1964)** provides a historical and cultural survey of Punjab, offering an extensive look at its art, architecture, and material culture. Randhawa's research includes discussions on the preservation of heritage sites, particularly in the post-colonial context. His work highlights the challenges of maintaining Punjab's cultural artifacts, such as ancient manuscripts, sculptures, and architectural structures, many of which are housed in the region's museums. His work also assesses the educational role of museums in imparting regional history and cultural consciousness to the public.

**Sukhdev Singh Kang (2005)** work offers a thorough examination of Punjab's rich cultural heritage, focusing on its art, architecture, and the role of museums in preserving these legacies. The book addresses the importance of maintaining traditional art forms such as frescoes, miniature paintings, and architecture, while also exploring the challenges faced by heritage institutions in a rapidly modernizing world. Special attention is given to the role of Sikh art in defining Punjab's cultural heritage, particularly within the context of the Sikh shrines and museums like the Partition Museum in Amritsar.

**Rajwant Singh (2009)** article traces the development of heritage museums in Punjab, documenting their evolution from the early 20th century to the present. Rajwant Singh examines key heritage museums in the region, including the Punjab State Museum in Patiala and the Partition Museum in Amritsar, assessing how these institutions have adapted to the changing political, social, and cultural context. Singh's research explores the ways in which these museums negotiate the tension between preserving regional history and presenting a unified narrative of Sikh and Punjab heritage.

**Terry W. Allen (2010)** Terry W. Allen's work offers a comprehensive cultural history of the Punjab region, analyzing its transformation from ancient times through the colonial period. Allen explores the role of museums and heritage preservation in shaping regional identities, emphasizing the complex relationships between the Punjab's diverse cultural traditions and the institutions that house them. The study underscores the role of museums in preserving artifacts

that tell the story of Punjab's Sikh, Hindu, Muslim, and colonial past, and examines the shifting political and social landscapes that influence heritage preservation.

**Bansal (2014)** studied the Gurudwara architecture in Punjab, analyzing how the structures reflected Sikh values of equality, humility, and community. The work provided a comparative analysis of historical gurudwaras like Harmandir Sahib and modern institutions like the Virasat-e-Khalsa, emphasizing continuity and innovation in Sikh architecture.

**Kaur (2011)** explored the artistic and cultural value of Punjabi craft displayed in regional museums, such as the Punjab State War Heroes' Memorial and Museum and the Sangrur Heritage Museum. The research examined exhibits like phulkari embroidery, pottery, and musical instruments, highlighting their role in preserving intangible cultural heritage.

**Pritam Singh (2012)** his research delves into the museum practices within Punjab, particularly focusing on Sikh shrines and the artifacts they house. This study explores the role of Sikh gurdwaras and museums in curating sacred objects, such as relics of the Gurus, manuscripts, and paintings. Singh also investigates the evolving practices of Sikh museology in the modern era, highlighting the increasing use of multimedia and interactive exhibits in places like the Golden Temple's Museum and other regional institutions.

**Singh (2013)** explored the exhibits related to Punjabi folk and classical music in museums like the Sheesh Mahal Museum in Patiala. The research highlighted the preservation of traditional musical instruments, such as the rabab, sarangi, and dhol, and their significance in Punjabi cultural identity. The thesis also discussed the interactive exhibits that allow visitors to listen to traditional music, emphasizing the role of technology in enhancing the museum experience.

**Sanjay Pasricha (2014)** examines the architectural heritage of Punjab, specifically focusing on the challenges of conserving historical buildings and monuments in the region. His research outlines the significance of architecture in Punjab's cultural heritage, with a particular emphasis on gurdwaras, forts, and palaces. Pasricha's study also looks at how architectural heritage is represented in museums and how conservation efforts are aligned with museum displays. He argues for a holistic approach that incorporates both physical preservation and digital archiving to safeguard Punjab's architectural legacy.

**Dhaliwal (2014)** focused on the representation of Punjab's agrarian lifestyle in museums. The thesis analyzed how exhibits such as traditional farming tools, handwoven textiles, and household artifacts provided a narrative of rural Punjab's history and culture.



**Kaur (2014)** analyzed the Central Sikh Museum at the Golden Temple in Amritsar. The study focused on the museum's collection of portraits, manuscripts, and weaponry, highlighting its role in educating visitors about Sikh history and martyrdom.

**Singh (2015)** investigated the role of the Sikh Ajaibghar in Khadoor Sahib in preserving artifacts related to Guru Nanak Dev's life and teachings. The research underscored the importance of these museums in fostering a sense of community and cultural pride among Sikhs.

**Inderjit Singh (2015)** his study focuses on Sikh art and the role of museums in its preservation. The paper explores the challenges of curating and conserving Sikh art forms such as manuscripts, paintings, and ceremonial objects, which have been integral to the religious and cultural practices of the Sikh community. Singh highlights specific case studies, including the artifacts housed at the Guru Nanak Dev University Museum and the Punjab Historical Museum, discussing how these institutions preserve the richness of Sikh art while promoting its cultural and historical significance.

**Shruti Bhardwaj, 2015:** The study defines the cultural heritage and tourism of Punjab. It works on different aspects of music, literature, rituals, customs, and their contribution in the development of tourism Industry. Author also proposes various tourist sites in Punjab to promote tourism like- cultural and heritage tourism, rural/ participation, tourism, natural, adventure, leisure, special interest, borders, education highway tourism.

Thesis also throws light on the perspective of Global scenario regarding tourism. The literature defines the different components of heritage tourism filled with richness of culture and variety. It also explains Eco- tourism and role of travel agencies, transport, accommodation, museum guide, infrastructure etc. Even Government should support to tourism industry.

Kaur (2016) focused on the integration of religious symbolism in Sikh architecture. Her thesis explored how elements such as the Ik Onkar symbol and the five petals representing the Panj Pyaras were incorporated into the design of gurdwaras and museums, including the Virasat-e-Khalsa. The research highlighted the importance of architecture as a medium for spiritual expression and historical documentation.

**Nirupa Singh (2016)** In this thesis, Nirupa Singh explores the role of museums in preserving Sikh heritage, specifically in the Punjab region. The research focuses on the Virasat-e-Khalsa Museum in Anandpur Sahib, examining how museums contribute to the public understanding

of Sikhism's history, art, and culture. Singh discusses the process of curating exhibits, the representation of Sikh identity in museum displays, and the ways in which museums serve as spaces for intergenerational transmission of cultural and religious knowledge. The study also considers how museums balance historical accuracy with the need to foster communal identity.

**Dhamini Ratnam (2016)** praises the heritage museum as a significant milestone in Sikh history, highlighting its role as both a work of art and an educational institution. The museum, designed by Amardeep Behl, is described as a carefully curated space that offers a dynamic experience of Sikh history, from the time of Guru Nanak to the Partition of India. The museum incorporates innovative technology, including film projections, sound aids, motion sensors, and large-scale wall paintings and sculptures by contemporary artists, providing an immersive historical experience. The article also emphasizes the growing recognition of museums worldwide as active storytellers, not just repositories of art but as spaces that use technology to engage and educate visitors about history.

**William J. Glover (2014)** examines the Khalsa Heritage Complex or Virasat-e-Khalsa in Anandpur Sahib, Punjab, India. This complex merges traditional museum and library functions with advanced technological displays, illustrating the evolution and spiritual principles of the Khalsa. Glover places the complex within three significant contexts: as a modern example of museum and heritage practices in India, as part of a politically charged landmark-building initiative by the Akali Dal party, and as a new, culturally important structure in a town rich with historical significance. Both articles highlight how the Virasat-e-Khalsa serves as a dynamic platform for preserving and sharing Sikh history, using innovative methods to connect the past with present and future generations.

**Sandhu (2015)** studied the monumental sculptures, murals, and dioramas that celebrate the bravery and sacrifice of Punjab's soldiers. The research highlighted the use of traditional and contemporary artistic styles to represent historical battles, such as the Battle of Saragarhi.

**Singh (2016)** analyzed the museum's role in documenting personal stories and artifacts from the Partition of 1947. The research emphasized how the museum's layout and exhibits evoke emotional responses, fostering a deeper understanding of this traumatic event in Punjab's history.

**Gill (2017)** examined the memorial's role in fostering patriotism and regional pride. The study provided insights into the museum's educational programs and their impact on the younger

generation. The research also analyzed how the architectural design of the memorial, including its 45-meter-high sword structure, symbolizes valor and resilience.

**Bhatia (2018)** provided a comparative analysis of Partition museums in India and Pakistan, with a focus on how the Amritsar Museum integrates oral histories and multimedia presentations to create an immersive experience. This study highlighted the museum's unique approach to storytelling through interactive displays and audio-visual narratives.

**Singh Kanika (2017)** in her thesis explores Sikh museums as part of a broader narrative in the production of Sikh history, linking both textual and visual elements to construct an authoritative version of the past. The dissertation critically examines the role of Sikh museums within the larger spectacle of history-making, particularly through the lens of historical paintings, often categorized as Calendar art or popular art, due to their widespread availability and ease of reproduction. She analyzes Sikh museums not as isolated institutions but as integral components of a broader historical phenomenon, highlighting how these institutions contribute to shaping the Takt Khalsa concept and reinforcing Sikh cultural identity. Additionally, the thesis discusses the dynamic relationship between the Sikh community and its museums, the contemporary recontextualization of historical paintings, and the role of a network of patronage in supporting the consolidation of Sikh culture. This framework not only provides insight into the role of Sikh museums in preserving heritage but also offers a critical perspective on how historical narratives are shaped through these artistic and institutional practices.

**Sukhbir Singh (2018)** his work explores the cultural and historical context in which museums in Punjab have emerged, with a focus on the evolving role of these institutions in preserving cultural memory. The study provides a detailed analysis of how museums in Punjab have responded to the challenges posed by historical events such as partition, the colonial period, and the post-independence struggle for Sikh identity. Singh argues that museums are not merely custodians of material culture but also serve as powerful tools for shaping collective memory and regional identity.

These works collectively contribute to a richer understanding of how museums and heritage institutions in Punjab play a pivotal role in preserving the region's diverse cultural and historical narratives, particularly in relation to Sikh identity, art, architecture, and the complex socio-political history of the area.

The Maharaja Ranjit Singh Museum & Panorama, located in Amritsar, stands as a cultural emblem of Punjab's rich heritage. Housed in the Ram Bagh Palace, the museum was transformed into a historical institution in 1977 and features a remarkable collection of artifacts from the court of Maharaja Ranjit Singh. These include the clothing worn by Sikh warriors, paintings, miniatures, coins, and weapons, offering a deep insight into the era of Sikh rule. Adjacent to the museum is the Maharaja Ranjit Singh Panorama, a permanent visual representation of the Maharaja's life. The panorama is housed in a distinctive two-story, round building, with a captivating painting on the upper level depicting six of Ranjit Singh's major battles. The panorama also showcases life-sized portraits and 3D scenes that portray the Maharaja's early life, along with an especially notable depiction of his court in Lahore. This combination of historical records, artistic representations, and immersive exhibitions makes the museum a significant site for understanding the legacy of one of Punjab's most influential rulers.

**KC Aryan (1977)** The literature defined the murals of Punjab. How mural art is made up of works that are notable for the ability with which they address figures and composition, perspective, and visual effects. The artistic wealth of Punjab is shown by a variety of wall paintings. The aesthetic worth of these works of art was also described by the author. He defined about the creation of a peaceful atmosphere in preparation for the reception of small wall paintings. The Sheesh Mahal in Patiala and the Golden Temple in Amritsar have the most extravagant flower decorations.

**B.N. Goswamy's** essay about *The Changing Face of Things*, explores a pivotal moment in Indian painting, focusing on a series of distinctive portraits from 19th century Punjab that have often been overlooked or unrecognized in the broader discourse of art history. Goswamy identifies these works as unique in their style and significance, capturing a transition in Indian art during a time of cultural change. He suggests that these portraits, which may become known as the "distinctive paintings of 19th-century Punjab," reflect not only the aesthetic developments of the period but also the socio-political transformations in the region. Goswamy's analysis brings attention to the importance of these paintings in understanding the artistic heritage of Punjab and their role in documenting the evolving identity of the Sikh community during a time of immense historical upheaval.

**Kavita Singh- Allegories of good Kingship wall paintings in the Qila Mubarak at Patiala:**

In her study on the frescoes of Qila Mubarak at Patiala, Kavita Singh explores the allegories of good kingship depicted in these remarkable yet lesser-known wall paintings. These 19th-century frescoes are notable for their exceptional quality and raise fascinating questions about artistic eclecticism and cross-cultural influences of the period. The essay delves into the iconographic program of four extensive fresco sequences, examining their themes and symbolism. Singh suggests that Vaishnava motifs in these paintings can be interpreted as Sikh themes, thus broadening the understanding of what constitutes a suitable Sikh subject. This approach highlights the interplay between religious, cultural, and artistic traditions in the Qila Mubarak frescoes, offering a nuanced perspective on their significance.

**Sat Kaur-** The author examines proposals and preparations for the long-awaited millennial effort of Sikh self-representation. This is the grandiose, multimillion-dollar initiative for a Khalsa legacy museum in Anandpur Sahib, also known as the Virasat -e-khalsa museum. The author describes the new museology tradition, which reads museums as texts and interrogates them thoroughly. She wonders what a religious museum is for, and if there is such a thing as a missionary museum. Why is this referred to as a Khalsa heritage museum? Do they find themselves pushed out of the community's mainstream? The marvel, she claims, will be in the acknowledgment and participation of all community members.

**Kanwarjit Singh Kang (1988)** provides a comprehensive exploration of the multifaceted heritage of Punjab. The book delves into various aspects of Punjabi art and culture, including archaeology, architecture, murals, sculptures, miniatures, seals, armaments, folk art, crafts, rituals, festivals, socio-cultural practices, and education. This cultural gestalt is meticulously examined to present a holistic view of Punjab's artistic and cultural evolution. The text is richly complemented by an abundance of well-annotated images, which not only enhance its aesthetic appeal but also provide deeper insight and clarity into the discussed topics, making it an invaluable resource for understanding Punjab's rich legacy.

**Sikh Heritage: Ethos and Relics (2012)** Bhayee Sikandar Singh and Roopinder Singh delve into the rich culture and history of the Sikhs, with a particular focus on the relics associated with the Sikh Gurus. These relics, many of which were items of personal use by the Gurus, hold immense historical and spiritual significance. The authors highlight key repositories of these relics, including Bhai Rupa Village and Bagrain, which house important collections. Additionally, the royal families of Patiala and Nabha are noted for their significant holdings.

Other notable collections of Sikh relics are preserved in Bilga and Susinghwala Village, offering a window into the material culture that connects deeply with Sikh heritage and identity.

**Charles M Townsend (2014)** explores the historical and religious significance of Amritsar's Golden Temple, the spiritual epicenter of Sikhism. The book highlights the flourishing of Sikh creative and architectural embellishments under Maharaja Ranjit Singh's reign, a period marked by grandeur and artistic innovation. This was later followed by phases of destruction and contestation that shaped the site's legacy. Townsend provides detailed insights into the practices, daily routines, and performances that define the Darbar Sahib, offering a comprehensive understanding of its cultural, spiritual, and architectural essence.

**Pritam Singh and Meena Dhanda (2014)** The author was forced to analyze the conflicting nature of the relationship between Punjabiya and Sikh Culture. The openness and inclusion of Punjabiya can revive the Universal values of equality found in Sikh. In town, the individualism, ostentatious materialism, and degraded machismo that characterize Punjabi identity can be moderated by Sikhs and other Sant traditions.

**Michael Nijhawan (2014)** The paper presents a new approach to performance art, Sikh art, and Punjab studies. It tries to portray the creative, poetic, and symbolic components of such activity and the agency of everyday social actors and cultural performers.

**Pashaura Singh** provides a comprehensive synoptic account of the Sikh tradition's history, tracing its theological and organizational evolution from the 15th to the 19th century. He examines how Sikhism developed as a religious tradition and how the emerging community effectively organized itself to preserve the teachings of the Gurus while fostering a strong sense of unity. The study also delves into the contested succession of Gurus, highlighting the resulting internal conflicts and rival seats within the Sikh community. Through this exploration, Singh offers a nuanced understanding of the challenges and triumphs that shaped the Sikh tradition over several centuries.

### **From Amritsar to Toronto, how designers captured Punjab's Virasat landscape, 2019**

The article from the magazine Outlook India analysis the designer and graphic artist Orijit Sen and his team efforts to create vast permanent wall paintings for the introductory gallery of the Heritage complex of Sri Anandpur Sahib. According to Orijit Sen, he and his team of artists, designers and researchers created everyday life, history, geography and folklore of the Punjab. They drew upon various narrating gadgets drawn from Indian miniature paintings customs.

### **Rasa Sutradhar: Amardeep Behl**

By Amardeep Behl, Design Habit: In this video of Virasat-e- Khalsa museum, we went through the Punjab culture and history with wonderful art galleries from beginning to end with background shabad sung by Sukhwinder Singh ji. During the video clipping there is mentioned art material too.

### **Livemint.com- A new life for museums, 2016:**

The article throws light on the new age of museums. With passing time people are aware to rethink the role of museums. Now museums are not only for artifacts but also storytellers with using technology. On the other side Architectures are working on museums plan with help of art historians, exhibitions expert and art designers. He wrote about three modern museums of India with their unique features.

### **Traxplorers.com- Virasat-e-khalsa: Sikh heritage panintellecom.in, 2019:**

One of the most underappreciated, yet unquestionably most educational museums we've ever visited. It's one-of-a-kind and one-of-a-kind. The museum's designers and curators have worked tirelessly to make this space a true reflection of Punjab's history and culture. The museum is both a technological and a visual marvel. All of the objects on display are interesting to look at.

### **lopez design- museums of the future, 2017:**

In interview, Amardeep Behl described Lopez design for future museums and his experiences. How he followed 15<sup>th</sup> century style for Virasat-e- Khalsa museum, Punjab. Further he described the future of museums. He has done seven to ten museums works. He also gave stress on language which must be valid according to museum's art. Like holocaust museum defines the story of time and war museum unfolds war stories. He always tried to do his work purposefully, efficiently and impactfully.

**<https://www.business.standard.com>( a walk-through history/business standard news) by Abhas Sharma & Gargi Gupta,**

in the article, author gave information about the team behind incredible museum. He described about audio, video aids, management, several controversies for delay. He also threw light on Anandpur Sahib Foundation, their governing body. How this museum was completed with several huddles.

### **What is bringing to the crowds to Virasat e Khalsa by Margot Cohen Sept.17, 2013**

Author described the challenges for Director, Designer Amardeep Behl to build museum without artifacts, portrayed Sikh religious leaders without gimmicks and created world class museum which can impress each and everyone around the world. Further author threw light on former Chief Minister Parkash Singh Badal's Israel visit. How He impressed by Safdie's work there. He also explained the experiences of Designer and architect while designing the museum.

#### **Newspapers:**

##### **Tribuneindia.com phase II of Virasat-e-khalsa**

Arun Sharma: in this article Sharma is giving information about Second phase-13 galleries. These galleries depicted Sikh misls, Baba Banda Singh Bahadur and the rule of Maharaja Ranjit Singh. New galleries have combination of paintings, animatronics, handicrafts and ultra-modern technology. There is also showcase of Revival of Punjab, political and religious Sikh leaders and philosophy of Sikhism.

##### **Economicstimes.indiatimes.com. Top ranked museum**

2019: Article praised the museum on world level. After the inaugurated in 2011, within seven years almost 97 lakh people visited the museum. Even Limca Book of record listed this museum as country's top ranked museum in terms of no. of visitors.



## Chapter-3

### 3.1 Depiction of Sikh History

The Sikh religion is one of the youngest religions in the world, founded in the 15th century by Guru Nanak in the Punjab region of South Asia. Sikhism has since grown to become a prominent religion in the region and beyond. The teachings of Guru Nanak, along with those of nine successive Sikh Gurus, form the foundation of Sikhism. As Singh and Barrier (1999) note, "The Gurus collectively created a faith that combined spiritual enlightenment with an ethical and practical path to living." Sikhism emphasizes doing good deeds, living honestly and fairly, and maintaining devotion to one God.

Central to Sikhism is the belief in equality, encapsulated in Guru Nanak's proclamation, "There is no Hindu, there is no Muslim," which underscores the idea that all humanity is one (Singh, 2004). This principle of equality is evident in the practice of *Guru ka Langar*—a communal kitchen in every gurdwara where free meals are served to all, regardless of social or economic status. Sikhism, as a monotheistic religion, also promotes disciplined living, regular prayer, and meditation. As Khushwant Singh (2006) explains, "Sikhism encourages its followers to seek wisdom and knowledge while serving the community and aiding those in need."

The Sikh community has endured a tumultuous history, marked by persecution and resilience. Under the Mughal Empire, Sikhs faced religious oppression, forced conversions, and the martyrdom of prominent Gurus like Guru Arjan and Guru Tegh Bahadur. The colonial period in India further marginalized Sikhs, particularly through land dispossession and political suppression (McLeod, 1989). Despite these adversities, the Sikh faith has thrived and today stands as the fifth-largest religion globally, with over 25 million adherents.

#### 3.1.1 Guru Nanak in Early Years (Gallery-4)

Guru Nanak, the founder of Sikhism, was born in 1469 in Rai Bhoi di Talwandi, Punjab (now Nankana Sahib, Pakistan) (McLeod, 1996). From an early age, Guru Nanak exhibited a deeply contemplative and inquisitive nature, pondering the secrets of life and creation. Unlike others, his spiritual curiosity set him apart, and he began questioning societal norms and rituals (Singh, 2004). At the age of 18, following the customs of the time, Guru Nanak married Bibi Sulakkhani, and the couple later moved to Sultanpur (Mandair, 2013). There, Guru Nanak

worked as the keeper of storehouses for Daulat Khan Lodi. Despite his worldly duties, his evenings were spent in devotion, singing hymns to the Divine.

A pivotal moment in Guru Nanak's spiritual journey occurred one morning while he was bathing in the Kali Bein (a local river). Emerging from the waters after three days, Guru Nanak declared, **“There is no Hindu, there is no Muslim”**—a proclamation emphasizing the unity of humanity and devotion to the Creator over religious divisions (Khushwant Singh, 1963). This revelation marked the beginning of his mission to spread the message of divine love and universal brotherhood.

Guru Nanak undertook long journeys, known as **Udaasis**, to share his teachings. Accompanied by his devoted companion, Bhai Mardana, Guru Nanak traveled across India, the Middle East, and Tibet, spreading his message through poetic hymns, music, and discourses (Syan, 2013). His teachings advocated for equality, compassion, and liberation from superstition and ritualistic practices. During his travels, Guru Nanak was deeply affected by the destruction caused by Babur's invasions, particularly in Saidpur (now Eminabad, Pakistan). Witnessing the suffering of the people, Guru Nanak expressed his sorrow through his hymns, which condemned violence and tyranny (McLeod, 1996). Guru Nanak's early years and travels laid the foundation for Sikhism, a faith grounded in unity, tolerance, and devotion to the Creator. His teachings continue to inspire millions worldwide to live a life of compassion, harmony, and spirituality. Childhood depictions of Guru Nanak is beautifully portrayed in Figure 3.1 at Virasat- E- Khalsa Museum.



Figure 3.1 Guru Nanak in Early Years (displayed in VKM)

Size- 6/5''by 5/5'' (approximately)

Medium-Acrylic on wall.

### Gallery-5: Guru Nanak at Kartarpur

Guru Nanak travelled for twenty-six years, delivering his message of equality, compassion, and devotion to one God. His travels, known as *Udasis*, extended as far as Baghdad in the West and Tibet and Sri Lanka in the East (Singh, 2006). He eventually settled in Kartarpur, where a new community was built, emphasizing the dignity of labor (*kirt karna*), devotion to a single God, and the virtue of sharing (*vand chakna*) (Grewal, 1998). Beyond his spiritual teachings, Guru Nanak was also a prolific writer and divine poet. His hymn *Aarti*, a beautiful composition, portrays a profound vision of God's worship, involving the participation of all creation (McLeod, 2003). During his time in Kartarpur, Guru Nanak visited Achal Batala on the festival of Shivratri. There, he conveyed to the *sadhus* that extreme penance or miracles do not contribute to the betterment of humanity (Singh & Barrier, 1978). A similar message was shared with Muslims, emphasizing the importance of inner spirituality over external rituals. On another journey, Guru Nanak visited Pakpattan, where he met Sheikh Ibrahim, the spiritual successor of the revered Sufi saint Baba Farid-ud-din Chishti, whose legacy is enshrined in the region (Nizami, 1992).



Fig.3.2 Guru Nanak During Udasi (Displayed in VKM)

Size- 10''by 11'' ft. (approximately)

Medium- Acrylic on wall.

Bhai Lehna, inspired by Guru Nanak's teachings, followed him to Kartarpur. Lehna's spiritual commitment was recognized by the Guru, who bestowed the Guruship upon him and gave him the name Guru Angad.



Figure 3.3: Devotees of Guru Angad Dev (displayed in VKM)

Gallery-6: Guru Angad and Guru Amardas

Size- 10''by 14'' ft. (approximately)

Medium- Embroidery panel.



Guru Angad founded the second Sikh center at Khadur Sahib, where he devoted himself to writing down Guru Nanak's divine lyrics in the Gurmukhi script (Singh, 2006). Guru Angad continued to preach in verse, and the practice of attributing all of Guru Nanak's poetry to him was established (McLeod, 1996). Khadur Sahib became a venue where devotees sought spiritual guidance through hymns sung 24 hours a day, 7 days a week (Grewal, 1990). The hungry worshippers were served langar and holy offerings from a kitchen that was open to all (Singh & Singh, 2011).



Fig.3.4 Popular Languages and Origin of Gurmukhi in the 15<sup>th</sup> Century  
in Punjab (Displayed In VKM)  
Size- 10''by 6'' ft. (approximately)  
Medium- Acrylic on board.

In fig. 3.4 showcases a comparative chart of scripts: Gurmukhi, Sharada, Takri, and Devanagari, likely illustrating the evolution or diversity of scripts used historically in North India. The chart includes corresponding characters from each script, emphasizing linguistic and cultural connections.

Guru Angad Dev Ji, the second Guru of Sikhism, developed the Gurmukhi script, which is prominently displayed here. He refined and popularized Gurmukhi to standardize the script for recording Sikh teachings, ensuring accessibility and preservation of Gurbani (Sikh scriptures). The setting suggests this chart is part of a museum or cultural exhibit, possibly highlighting the historical development of written scripts and their role in Sikh heritage.



Fig. 3.5 Mata Khivi and other devotees preparing Langar (Displayed In VKM)

Size- 16''by 10'' ft. (approximately)

Medium- Mixed media .

The appointment of Guru Amar Das as the third Guru of Sikhism marks a pivotal moment in Sikh history, deeply rooted in humility and devotion. This transition unfolded when Bibi Amro, the daughter of Guru Angad Dev, was reciting the sacred verses of Gurbani with profound devotion and simplicity. Amardas, a devout seeker of spiritual truth, was so moved by the purity and resonance of her recitation that he was drawn toward the teachings of Guru Nanak and Guru Angad. Overwhelmed by the spiritual depth of Gurbani, Amardas sought guidance from Guru Angad Dev, offering himself wholly to the Guru and the Sikh faith. Recognizing his unwavering devotion and commitment, Guru Angad bestowed upon him the mantle of Guruship in 1552, appointing him as the third Guru of Sikhism. This event is celebrated as a testament to the inclusivity and meritocratic principles that define Sikhism, where spiritual

leadership transcended familial lineage and was entrusted to the most devoted and capable follower (Grewal, 1998). Guru Amar Das's leadership heralded significant organizational and spiritual advancements for the Sikh community. Settling in Goindwal, a town on the banks of the Beas River, Guru Amar Das transformed it into the epicentre of Sikh religious activity. Here, he initiated systematic efforts to disseminate the Sikh faith across northern India by establishing 22 *manjis* (preaching centres). These centres were entrusted to devoted Sikhs who served as intermediaries, spreading the teachings of the Gurus and fostering community engagement. This institutionalization of Sikh practices laid the foundation for the growth of the Sikh Panth, strengthening its organizational framework and facilitating the dissemination of egalitarian ideals. Guru Amar Das also introduced the *langar* (community kitchen) as a central feature of Sikh practice, emphasizing equality and the breaking down of caste-based distinctions (Singh, 2004). The legacy of Guru Amar Das's leadership lies not only in his theological contributions but also in his social reforms. His efforts to eradicate caste discrimination, promote gender equality, and institutionalize Sikh practices underscore the progressive ethos of Sikhism. These initiatives catalyzed the expansion of the Sikh community and solidified its identity as a distinct and inclusive religious tradition.



Fig. 3.6 Guru Amardas in Goindwal Sahib (Displayed In VKM)

Size- 16''by 10'' ft. (approximately)

Medium- Mixed media .



The Guru devoted his life's work to improving women's status in society. He proclaimed his opposition to the purdah regime and opposed sati strongly. By preaching the value of honest toil, the Guru also condemned the practise and profession of living off handouts. His unwavering resistance to the caste system was evident when he dug a step-well at Goindwal Sahib and welcomed anyone to drink from it, regardless of caste or creed. Guru Amardas appointed Guru Ramdas to succeed him.



Fig. 3.6 Creation of Bauli Sahib in Goindwal Sahib (Displayed In VKM)

Size- 16''by 3.5'' ft. (approximately)

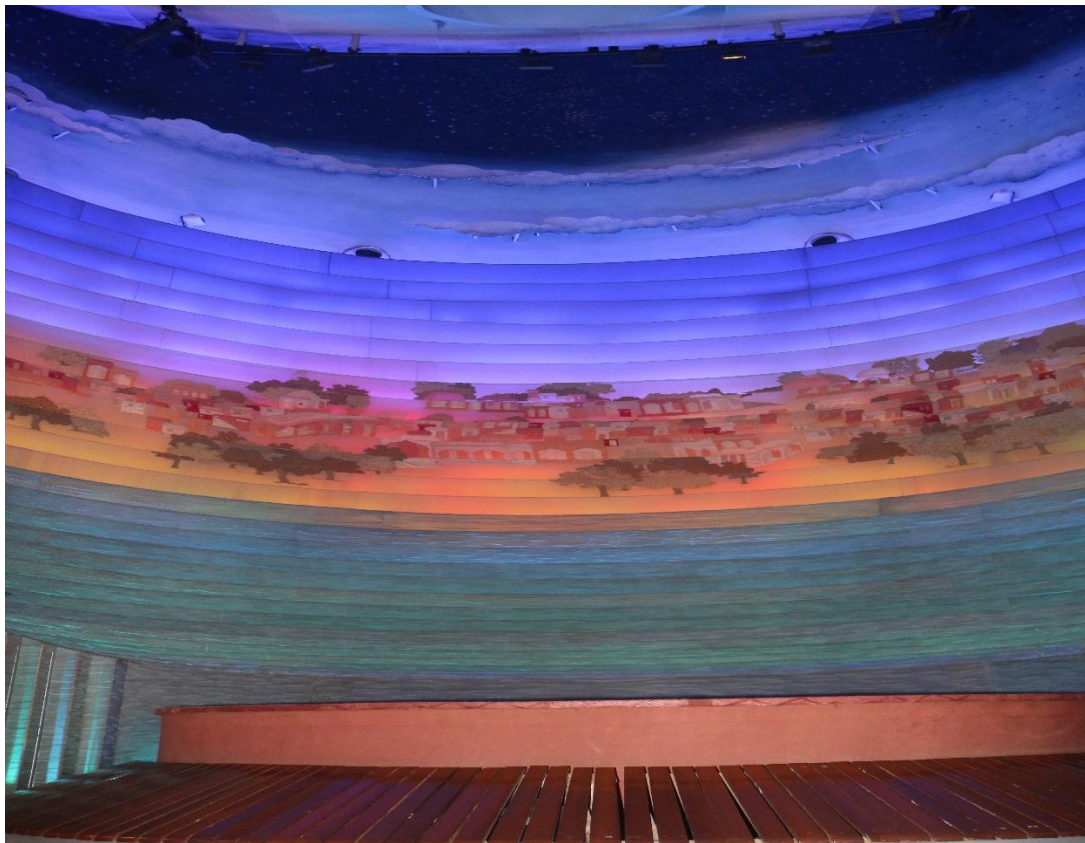
Medium- Mixed media

The creation of Bauli Sahib at Goindwal Sahib by Guru Amardas Ji, depicted in figure 3.6 at the Virasat-e-Khalsa Museum, is presented as both an installation and an illusion to highlight its historical and spiritual significance. The bauli, established by Guru Amardas Ji, served as a practical water source and a symbol of community welfare, spiritual equality, and the Guru's commitment to social service. The museum installation likely uses immersive techniques such as lighting, projections, or models to recreate the moment of its creation, offering visitors a deeper understanding of its religious and social importance. Through this artistic representation, the museum blends history, art, and technology to bring the event to life in an engaging and thought-provoking way.



### 3.1.3 Creation of Golden Temple

Guru Ramdas Ji established a site of worship in the middle of a lovely and serene lake, which was later renamed Amrit Sarovar, or Lake of Heavenly Nectar. The city of Amritsar was founded on this location, which became a significant center of Sikh spirituality. Guru Ramdas Ji, a gifted singer and composer, founded the tradition of Gurbani singing, elevating it to the center of devotion within Sikh practice. He composed devotional hymns in thirty ragas, eleven of which are included in the Guru Granth Sahib, the central religious scripture of Sikhism. Guru Ramdas Ji passed this rich collection of hymns to his successor, Guru Arjan Dev, the fifth Sikh Guru, who included them in the Guru Granth Sahib, ensuring the preservation and propagation of these sacred lyrics (Singh, 2005; McLeod, 1997).



**Fig. 3.7 Creation of Sarovar of Golden Temple (Displayed In VKM)**

Size- 21''by 11'' ft. (approximately)

Medium- Mixed media .

### Role of Guru Arjan Dev

Gallery 8: The Darbar Sahib, commonly referred to as the Golden Temple, was constructed in the heart of the Amrit Sarovar under the visionary guidance of Guru Arjan Dev, the fifth Sikh Guru. This sacred site was designed to embody Sikhism's ideals of equality and inclusivity. To

emphasize the spirit of interfaith harmony, Guru Arjan Dev invited Miyan Mir, a renowned Sufi saint from Lahore, to lay the foundation stone in 1589 (Kaur, 2004). This symbolic gesture underscored the Sikh philosophy of oneness and coexistence.

The architectural design of the Darbar Sahib is steeped in profound meaning. Its lowered structure, built below ground level, signifies humility, a core value of Sikhism. The four entrances—one on each side—represent openness and the acceptance of people from all directions and walks of life (Singh, 2011). Surrounding the shrine is the Amrit Sarovar, or Pool of Nectar, which serves as a place of spiritual cleansing and meditation. The continuous recitation of Gurbani (hymns from the Sikh scriptures) resonates within the complex, fostering an atmosphere of devotion and inner peace (McLeod, 1996).

The Darbar Sahib has also stood as a symbol of resilience throughout Sikh history, particularly during periods of oppression and conflict. Despite facing invasions and destruction during the Mughal and Afghan eras, it was restored each time with even greater dedication by the Sikh community. Today, it remains a vibrant center of spiritual devotion, cultural heritage, and humanitarian service, attracting millions of devotees and visitors from around the globe (Fenech & McLeod, 2014).



Fig. 3.8 Foundation of Sri Guru Granth Sahib at Golden Temple (Displayed IN VKM)

Size- 6.5''by 6.5'' ft. (approximately) outer side

3.5 by 3.5 ft. (approximately) inner side ,

Medium- Mixed media.

The words penned by the prior Gurus were gathered into one volume, known as the *Adi Granth*, under the Guru's supervision and instruction (Singh, 1995). Guru Nanak's preaching is said to remain alive and well in the *Granth*, and its message was received by people of all faiths and castes, including Hindus, Muslims, and Buddhists (McLeod, 2003). The *Adi Granth* expanded across the Indian subcontinent and into Afghanistan, reflecting its wide-reaching influence (Singh, 1995). Guru Arjan Dev provided the new philosophy its organizational form by compiling and releasing the *Adi Granth*, which sought to provide spiritual direction through its combination of devotional hymns (Grewal, 2004). The central themes of the *Adi Granth* include love, harmony, and a call for existing religions to rid themselves of superstition, pointless ceremony, and inhuman tradition (Ball, 2006). The *Adi Granth* was a synthesis of the works of the first four Gurus, along with contributions from Sufis, saints, and Bhakti seers like Kabir and Namdev, blending various traditions and philosophies (Oberoi, 1994). These hymns were composed to a musical score, utilizing pre-determined ragas, which added another dimension to their spiritual and artistic expression (Kaur, 2002).

As shown in figure 3.9 the Virasat-e-Khalsa museum, the focus is on visual representations of Bhagat poets, depicted through intricate *zardozi* (golden thread embroidery) panels rather than their hymns. These panels showcase the devotional poets such as Kabir, Namdev, and Ravidas, whose works are integral to the *Guru Granth Sahib*. The museum's *zardozi* artwork illustrates the cultural and spiritual impact of these Bhaktis, whose hymns, though not the focal point in this exhibition, are central to Sikhism's message of unity, humility, and devotion to God. The Bhagat poets came from diverse religious backgrounds and emphasized the importance of direct devotion over ritual, aligning with the inclusive and reformist ideals of the Sikh Gurus (McLeod, 2003; Singh, 1995). The *zardozi* panels at VKM vividly portray these poets in a visually stunning manner, connecting visitors to their spiritual legacy and highlighting their influence within the broader Bhakti movement. These representations serve as a visual reminder of the Bhagat poets' contribution to Sikhism's synthesis of various religious traditions, promoting harmony and rejecting the rigid divisions of caste and religion (Grewal, 2004).



Fig. 3.9 Paintings of Saints from Sri Guru Granth Sahib (Displayed In VKM)

Size- 12''by 7'' ft. (approximately)

Medium- Zardozi panels

Baba Budha ji originally placed the Adi Granth in the Darbar Sahib in 1604. He was the first Granthi, the Granth Sahib's reader. Sikhism attempts to meet the temporal and spiritual needs of humanity through Gurbani's message. This level of bliss was dubbed the Halemi Raj, or the triumph of goodness, by Guru Arjan Dev. There are no selected persons in Sikhism. The human being is urged to choose God and the righteous way.

### **Gallery 9: Martyrdom of Guru Arjun Dev**

The Mughals were soon threatened by the Guru's expanding power. Then Emperor Jahangir issued an order that the Guru either convert to Islam or face Yasa (saintly execution without spilling blood). The Guru refused to convert, despite the consequences, and Jahangir ordered his incarceration. Then the most heinous form of torture began. The Guru continued to sing the Granth lyrics, "Whatever befalls me I accept as the lovely gift of God," oblivious to the brutalities that were being inflicted on him. With this, he ascended to the heavens. The stainless-steel installation at the Virasat-e-Khalsa museum (fig.3.10), which portrays fire flames and the *tawi* (a large iron implement), is a powerful tribute to the martyrdom of Guru



Arjan Dev, the fifth Guru of Sikhism. This modern artistic expression symbolizes the intense suffering endured by Guru Arjan Dev, who was tortured and martyred in 1606 by the Mughal Emperor Jahangir. Guru Arjan Dev's martyrdom was a defining moment in Sikh history, marking his unwavering commitment to his faith and his refusal to compromise on the core values of Sikhism despite persecution (McLeod, 2003; Singh, 1995). The *fire flames* in the installation evoke the agony of the Guru's torture, during which he was seated on a *tawi*—an iron plate heated to a painful temperature.



Fig.3.10 Martyrdom of Guru Arjun Dev (Displayed IN VKM)

Base Size- 8 feet 3 inches , Height- 8feet 3 inches (approximately)

Medium- Stainless

The flames, rising from the stainless-steel structure, also symbolize the Guru's spiritual fire and his resilience, reflecting his strength and determination in the face of extreme adversity (Grewal, 2004). The use of stainless steel for the installation gives it a contemporary feel, suggesting permanence and strength, qualities that echo Guru Arjan Dev's enduring influence on Sikhism. The *tawi* and the flames together represent not only the physical suffering but also the broader spiritual message of sacrifice, justice, and the resilience of the Sikh community throughout history (Kaur, 2002). This artwork at VKM serves as both an artistic and educational tool, encouraging visitors to reflect on the significance of Guru Arjan Dev's

martyrdom and its lasting impact on Sikh teachings, such as the promotion of equality, religious freedom, and non-violence (Ball, 2006).

### **3.1.5 Religion in Revolt & Pacifism 6th, 7th, 8th Gurus**

Guru Arjan Dev's martyrdom spurred the next Guru, Guru Har Gobind, to establish the twin dagger doctrines Miri and Piri, which represented the temporal and spiritual aspects of life. The Piri was a sign of spiritual guardianship, while the Miri represented sovereign might.



Fig.3.11 Sword of Miri and Piri (Displayed in VKM)

Size- 33 feet' 4 inches (approximately)

Medium- Stainless steel and Metal

Guru Har Gobind built the Akal Takht (the Guru's seat) in front of the Darbar Sahib, demonstrating the dual concept (the religious sanctum). The Sword of Miri Piri is a symbol of strength and power that was gifted to the Sixth Sikh Guru, Guru Hargobind ji, by the Mughal emperor Jahangir. This sword is a reminder of the legacy of Guru Hargobind ji and the Sikh

faith. The Sword of Miri Piri is one of the most important symbols of the Sikh faith, and its significance is deeply embedded in Sikh history. As the story goes, Guru Hargobind ji was gifted the sword on the day of his initiation ceremony. He was presented with two swords, symbolizing the power of Miri, which is temporal and spiritual power, and the power of Piri, which is spiritual power. The two swords were meant to represent the dual authority of the Guru as a spiritual and temporal leader. The Sword of Miri Piri is considered a symbol of justice, protection, and strength. It is believed to be a representation of the Guru's commitment to protecting and defending the weak and vulnerable. The sword also serves as a reminder of the power of the Sikh faith and its importance in the world.

The Sword of Miri Piri is a symbol of strength, power, and justice, and it is a reminder of the legacy of Guru Har Gobind ji and the Sikh faith. The sword serves as a reminder of the Guru's commitment to protecting and defending the weak and vulnerable, and its significance is deeply embedded in Sikh history.



Fig. 3.12 Creation of Manji Sahib at Akal Takht Sahib (Displayed IN VKM)

Size- 16''by 10'' ft. (approximately)

Medium-Mixed media .

Guru Hargobind, the sixth Guru of Sikhism, is credited with initiating the militarization of the Sikhs to empower them in the fight against injustice and tyranny. His leadership marked a turning point in Sikh history, as he transformed the community from a primarily spiritual following into a formidable force capable of defending its principles (McLeod, 2003). Threatened by the growing Sikh militancy, Emperor Jahangir imprisoned Guru Hargobind in Gwalior Fort, but the Guru's tenacity led to his eventual release. He was not only freed but also secured the release of other imprisoned chieftains, earning the moniker "Bandi Chhod Padshah," meaning "Liberator of the Imprisoned Kings," for his act of political justice (Grewal, 2004). Under his leadership, Sikhism spread across various regions, including Lucknow, Ujjain, Patna, Gwalior, and Dhaka, expanding the faith and solidifying its presence across the Indian subcontinent (Singh, 1995).

Guru Hargobind's legacy extends beyond his role as a military leader; he is also known for constructing the Manji Sahib Akal Takht in Amritsar in 1609, a monumental structure that remains central to Sikh faith and culture. This grand building, which measures over 40 meters in height, serves as a significant religious and cultural site for Sikhs worldwide. Guru Hargobind is believed to have received a divine vision that instructed him to create a grand structure to honor the establishment of Sikhism, and he followed this guidance faithfully. The Manji Sahib Akal Takht consists of two sections: the larger serves as a temple, while the smaller functions as a platform (Kaur, 2002). The structure is not only a symbol of the Guru's commitment to Sikhism but also a site of pilgrimage where thousands of Sikhs gather annually to honor the Guru's memory and seek spiritual enlightenment (Ball, 2006). The Guru also built the Lohgarh Fort to defend the Sikh community from Mughal atrocities. In three battles, Sikh warriors forced the Mughal troops to retreat under his command. The Guru eventually made his home in Kiratpur, where he appointed his grandson, Har Rai, as the next Guru. Fig. 3.13, displayed in the *Virasat-e-Khalsa* (VKM) museum, showcases a dramatic depiction of Sikh warriors forcing the Mughal troops, highlighting a key moment in the struggle for justice and religious freedom during the period of Guru Hargobind. This artwork represents the resistance of the Sikh community against the oppressive Mughal rule, which sought to suppress religious autonomy and Sikh teachings. Guru Hargobind, known for militarizing the Sikh community, led his followers in battles against the Mughal Empire, defending the rights of his people and the Sikh faith (Grewal, 2004). The painting captures the bravery and determination of the Sikh warriors, who stood firm in their resistance, even in the face of overwhelming odds. This scene



is emblematic of the Guru's leadership and the warriors' role in protecting the Sikh community from tyranny and injustice.

The representation of the Sikh warriors in the VKM installation reflects not only the physical battles fought by the Sikhs but also the spiritual battle for religious freedom, which became a defining characteristic of Sikhism under Guru Hargobind's leadership (Singh, 1995). The artwork is a powerful reminder of the commitment to justice and the sacrifices made by the Sikh community during this crucial period in history. It symbolizes the fight for the preservation of Sikh identity and autonomy, which continues to inspire Sikhs to this day (McLeod, 2003).



Fig.3.13 Sikh Warriors forced the Mughals troops (Displayed In VKM)

Size- 16''by 10'' ft. (approximately)

Medium- Mixed media .



Fig.3.14 Devotees of Guru Harkrishan (displayed in VKM)

Size- 22''by 12'' ft. (approximately)

Medium - Mixed media cutouts .

Guru Har Rai became aware of the corruption that was infiltrating the Manjis, the places where Sikhism was propagated. He then set out to meet up with the enthusiasts on a personal level. Guru Har Rai sent his son Ram Rai as his agent when he was summoned to appear before Aurangzeb to clarify a section of the Gurbani that challenged the Quran. Ram Rai modified the verse in question in order not to insult the emperor. After learning about his son's moral cowardice, Guru Har Rai disinherited him and gave the Guruship to his younger son Har Krishan. Ram Rai plotted with the Mughals to have Guru Har Krishan called to Delhi and pressured to hand over the Guruship. When the Guru arrived in Delhi, the city was ravaged by a small pox epidemic. Guru Har Krishan succumbed to the sickness while treating the sick alongside a band of self-sacrificing Sikhs. He said the two words, Baba Bakale, before leaving this mortal world. His grand uncle Teg Bahadur was chosen as the Ninth Guru as a result of this nomination.

Fig. 3.14 depicts the devotees of Guru Har Krishan, the eighth Guru of Sikhism. Guru Har Krishan is celebrated for his humility, compassion, and spiritual wisdom, especially during his young age. The artwork illustrates the deep reverence that his followers had for him, as well as his role as a healer and guide. Guru Har Krishan became known for his miraculous healing powers, especially during the smallpox epidemic in Delhi, where he is said to have cured many of his devotees, symbolizing his divine compassion and service to humanity (McLeod, 2003). The painting reflects the Guru's ability to connect with people from all walks of life, transcending social, religious, and cultural boundaries. Guru Har Krishan's teachings emphasized simplicity, humility, and the importance of selfless service, which are core values in Sikhism (Singh, 1995). This installation captures the devotion and faith of the Sikh community during his leadership, representing the Guru as a symbol of divine grace and compassion. The scene likely depicts devotees gathered around the Guru, seeking blessings and guidance, reflecting the deep bond between the Guru and his followers (Grewal, 2004).

### **3.1.6 Martyrdom of Guru Teg Bahadur & Guru ship to Guru Gobind Singh**

Guru Teg Bahadur established his seat in Makhawal, Chak Nanki, and went out to expand Sikhism to the East. He left his family behind in Patna to continue his journey. When he called Gobind in Dhaka, he was informed of the birth of his son. Guru Teg Bahadur and his family returned to Chak Nanki after travelling for three years. Gobind received his education here. He not only learned Sanskrit, Persian, Punjabi, and Hindustani, but he also studied the Holy Scriptures. Guru Teg Bahadur also made certain that his son was well-versed in weaponry and martial arts. Fig. 3.15, displayed in the Virasat-e-Khalsa (VKM) museum, portrays a pivotal moment in Sikh history when Kashmiri Pandits sought help from Guru Teg Bahadur, the ninth Guru of Sikhism. This artwork depicts the Kashmiri Pandits, who were facing religious persecution under the Mughal Emperor Aurangzeb's rule, seeking refuge and protection from the Guru. Guru Teg Bahadur, known for his unwavering commitment to justice, compassion, and religious freedom, responded by standing up against the oppression of the Hindus and other non-Muslims under Mughal rule (McLeod, 2003).

The scene vividly captures the emotional plea of the Kashmiri Pandits, who were being forced to convert to Islam, and their appeal to the Guru for his intervention. Guru Teg Bahadur's response to their plight became legendary, as he sacrificed his own life to protect the religious freedom of others, ultimately becoming a martyr for religious tolerance. His courage and

determination to defend the rights of minorities against tyrannical forces have made him a symbol of resistance against religious persecution (Grewal, 2004).

This artwork in the VKM serves as a reminder of Guru Teg Bahadur's legacy and the Sikh commitment to the protection of religious freedom and human rights. His martyrdom is a significant moment in Sikh history, symbolizing the community's dedication to upholding justice, regardless of personal cost (Singh, 1995). The scene not only honors Guru Teg Bahadur's courage but also underscores the universal message of tolerance and respect for all faiths, a principle central to Sikhism.



Fig. 3.15 Kashmiri Pandits seek help from Guru Teg Bahadur (Displayed in VKM)

Size- 17.5''by 7'' ft. (approximately)

Medium - Acrylic .



No sword could rend or cut Guru's trust. The crowd may have cried tears of anguish, but history has declared his martyrdom a success. Bhai Jaita took the Guru's severed head and carried it to Guru Gobind Singh in Anandpur, concealing it in his robes. "You have brought the sun into this stormy night," the Guru said as he embraced him. However, now is the time when the melody of Nanak's hymns must be complemented with the clatter of swords."



Fig. 3.16 Bhai Jaita Ji with the head of Guru Teg Bahadur in his arm (displayed at VKM)

Size- 16''by 10'' ft. (approximately)

Medium – Oil colours. .

Guru Gobind Singh proceeded to build the Sikhs into a powerful military force capable of archery, horseback, and swordsmanship while maintaining the faith's spiritual goals. He patronized poets and sages who authored and preached in Punjabi, Sanskrit, Brij, and Persian, and he was a poet and writer himself. As a result, the Guru was a saint, a warrior, and a poet all rolled into one.

The hill rulers of the small kingdoms around the Punjab plains launched a military assault upon Ponta Sahib, fearful of the Guru's expanding power. The Sikh army retaliated by defeating the hill leaders at the Battle of Bhangani, forcing them to flee. Military threats to

Anandpur Sahib caused Guru Gobind Singh to travel to the area to strengthen the fortifications.



Fig.3.17 Guru Gobind Singh during the battle with the Mughals (displayed at VKM)

Size- 12''by 10'' ft. (approximately)

Medium- Acrylic .

Guru Gobind was a commander and a fighter with a compelling and charismatic personality. His court was known for providing refuge to the poor and destitute. Those who had been victims of the Mughals or even corrupt Massands, the Sikh tax collectors, flocked to Guru Gobind Singh.

### 3.1.7 Creation of Khalsa

Guru Gobind Singh gathered Sikhs from all around the world on the auspicious day of Baisakhi in 1699. Fig. 3.18, displayed in the *Virasat-e-Khalsa* (VKM) museum, captures the profound and historic moment of Guru Gobind Singh Ji giving and receiving *Amrit* (holy nectar) from the *Panj Piyare* (Five Beloved Ones). This artwork depicts Guru Gobind Singh, the tenth Guru of Sikhism, as he administers the sacred *Amrit* to the *Panj Piyare*, initiating them into the

Khalsa—an act that formalized the community of baptized Sikhs in 1699 during the significant event of Vaisakhi at Anandpur Sahib. The scene is emblematic of the Guru's visionary leadership and the establishment of the Khalsa, which marked a transformative moment in Sikh history, signifying a commitment to righteousness, equality, and devotion to God (McLeod, 2003; Grewal, 2004).

The *Amrit* ceremony, as depicted in the installation, represents the spiritual rebirth of the Panj Piyare and the establishment of the Khalsa as a united and distinct Sikh identity, bound by the principles of discipline, equality, and selfless service. Guru Gobind Singh Ji's act of both giving and receiving *Amrit* underscores his role as a spiritual guide and his deep connection with the Khalsa, which he nurtured as a community of dedicated followers, willing to live and die for the protection of their faith and the service of humanity (Singh, 1995). The installation in VKM encapsulates not only the moment of initiation but also the broader ideals of courage, equality, and the devotion to justice that Guru Gobind Singh Ji imparted to the Sikh community. It serves as a powerful visual reminder of the Guru's leadership and the values of the Khalsa, which continue to inspire Sikhs around the world to this day (Kaur, 2002).



Fig.3.18 Guru Gobind Ji while giving palmful Amrit to Panj Piyare and receiving from Panj Piyare (displayed at VKM)

Size- 18''by 15'' ft. (approximately)

Medium- Plaster of Paris and gold .



Though Guru Gobind Singh encouraged Sikhs to strengthen their spiritual strength, he also wished all Sikhs to declare themselves equals by universally accepting the faith's Five emblems. They should identify themselves with the five Ks: Kes (length hair), Kachh (short drawers), Kadda (bracelet), Kirpan (small dagger), and Kanga (comb). The upper castes were enraged by this gesture of equality, which they perceived as a rejection of the caste system.

### 3.1.8 The External Guru

Hill leaders from surrounding Punjab joined up with the Mughals and conducted two attacks at Anandpur Sahib and one at Nirmogarh. The united troops of the hill kings and Mughals were soundly destroyed in all three encounters. Anandpur Sahib was soon captured by a stronger Mughal force. The siege lasted months until the Mughals devised a cunning plan to persuade the Sikhs to agree to a truce. They sent a letter to the Guru, pledging to terminate the conflict if the Khalsa would abandon Anandpur Sahib fort, after taking an oath on the Quran. The attackers ambushed the Khalsa on all sides as they evacuated the fort.

Guru Gobind Singh, his family, and a small portion of his army were able to flee by crossing the flooding Sirsa river, which washed away many valuable scriptures. Guru Gobind Singh's two younger sons, together with his mother Mata Gujri and their faithful servant Gangu, were immediately dispatched.



Fig.3.19 Guru Gobind Singh with his family cross the river Sarasa in the dark night (displayed at VKM)

Size- 4 ft. each flap (approximately)

Medium- Oil.



He went to Chamkor Fort with his older sons. The Siege of Chamkor Fort is a brave story of the Guru's two oldest sons who came out of the fort one by one to flee the attackers. Meanwhile, the Guru's two younger sons were kidnapped and walled alive by the Wazir of Sirhind. The Guru was not deterred by the defeat of his army or the loss of his four sons.

He composed the Zafarnama, a literary composition in Persian addressed to Aurangzeb, announcing the symbolic victory of his Khalsa over the Mughals, in Deena Kangad. The Khalsa was backed by forty Sikhs in a fight to protect the Guru from the Mughals at Khidrana. These brave forty Sikhs' martyrdom was memorialized, and they were given the status of Chali mukte.

The Guru's unwavering loyalty to the Khalsa may be seen in his reaction to Mata Sundri at his court in Talwandi Sabo when she pressed him for information on their sons' location. "Look around you, and you will find a thousand sons," he added. The Zafarnama instilled guilt and remorse in an ailing Aurangzeb. Despite his successor, Bahadur Shah Zafar's efforts to reconcile with the Guru, the Khalsa opted to cut all relations with him when they sensed Bahadur Shah's unwillingness to revenge the Guru's younger sons' deaths. In Nanded, the Guru had a chance meeting with Madho Das, a recluse.

### **Gallery 15: Installation- Guru Granth Sahib and Guru Panth**

The installation *Guru Granth Sahib and Guru Panth* (fig.3.20) provides a deeply immersive experience, inviting visitors to connect with the spiritual essence of Sikhism. Upon descending to level 324, the visitor becomes part of the installation, symbolically entering the space where the *Guru Granth Sahib* (the holy scripture) and the *Guru Panth* (the collective body of initiated Sikhs) are united. The centrepiece of this installation is a tensile, flower-like structure made from delicate gold and silver Fibers, such as Lycra, which gives the impression of absorbing divine light from a light shaft above. This element reflects the Guru Granth Sahib's revered status as the spiritual light for the Sikh community, with the light symbolizing the divine wisdom imparted through the scripture.

The surrounding space is designed to evoke a sense of reverence and contemplation. The ramp's walls feature sculptural reliefs that depict the *Guru Panth* in full scale, visually illustrating the concept of the Guru being embodied in the collective Sikh community, a key principle in Sikhism. This reinforces the idea that Guru Granth Sahib is not only the Guru in physical form but is also reflected in the unity and collective spirit of the Khalsa, or the community of baptized Sikhs. At the base of the installation, a gold-embroidered illuminated wall bears inscriptions of

key phrases like "Guru Manyo Granth," which translates to "The Guru is the Granth"—a reflection of the Sikh belief that the Guru Granth Sahib is the eternal Guru, guiding the community even after the physical Gurus left the world (Grewal, 2004).

The installation's sculptural seating encourages visitors to pause, reflect, and contemplate the profound connection between the *Guru Granth Sahib* and the *Guru Panth*. The design style throughout this area is abstract and spiritual, fostering an environment conducive to deep reflection on the central tenets of Sikhism, particularly the unity of the divine and the community through the Guru. This installation reinforces the idea that the Guru is ever-present and omnipresent, guiding Sikhs through the sacred teachings contained in the *Guru Granth Sahib* and through the collective strength of the Sikh community (McLeod, 2003).



Fig.3.20: Inscriptions of Guru Granth Sahib on-ramp walls (Displayed at VKM)

Size- 1/1.5 feet each. (approximately)

Medium- Mixed media .

As a result, it uses a small amount of literal description of occurrences during the Gurus' time. The design treatment becomes more pictorial from Banda Bahadur forward, boosting the emotive content. If we believe level 330 to be influenced by the Mul Mantra's spirit, then the Ardaas' spirit informs the subsequent level.

**3.2 Post Khalsa Period:** The *Post-Khalsa Period* refers to the era following the leadership of Guru Gobind Singh Ji, the tenth Guru of Sikhism, who established the Khalsa in 1699, marking a transformative moment in Sikh history. After his passing in 1708, Guru Gobind Singh Ji declared that the Guru Granth Sahib, the sacred scripture of Sikhism, would be the eternal Guru for Sikhs. This marked a significant shift in Sikh leadership, as the community transitioned from a line of living Gurus to one guided by the scripture, with the *Guru Panth* (the collective body of initiated Sikhs) taking on a central role in guiding the Sikh community (McLeod, 2003).

In the immediate aftermath of Guru Gobind Singh Ji's passing, the Sikh community faced significant challenges, including threats from the Mughal Empire and internal divisions. The Sikh struggle for survival became more pronounced as the community was forced to defend itself against oppressive forces. Guru Gobind Singh Ji's death left a vacuum in leadership, but the Khalsa continued to hold onto the values of justice, equality, and spiritual discipline imparted by the Gurus. The *Bandi Chhod* (freedom from tyranny) ethos, introduced by Guru Hargobind and reinforced by Guru Gobind Singh Ji, continued to shape the Sikh response to external oppression. During the *Post-Khalsa Period*, significant events included the rise of Sikh militarism and the establishment of the Sikh Confederacy. Leaders such as Banda Singh Bahadur emerged as prominent figures, continuing the fight for religious and political autonomy. Banda Singh Bahadur led a significant rebellion against the Mughal Empire in the early 18th century, capturing territory and establishing a short-lived Sikh state (Grewal, 2004). His efforts represented the continuation of the Khalsa's ideals, particularly in resistance to Mughal tyranny.

The *Misl Period* (1716–1799) marked a time when the Sikh community fragmented into different warrior bands, known as *misls*, which vied for control over various regions of Punjab. These misls eventually coalesced under the leadership of Maharaja Ranjit Singh in the early 19th century, who unified the Sikh misls and established the Sikh Empire in 1799. Under Ranjit Singh, the Sikhs enjoyed political power and autonomy for the first time since the formation of the Khalsa (Singh, 1995). The period of Sikh rule saw the consolidation of the Khalsa ideals of sovereignty, justice, and religious tolerance, although it also saw the challenges of governance and the balancing of Sikh religious identity with political power.

In the later part of the 19th century, British colonial expansion in India led to the annexation of the Sikh Empire in 1849. This marked the end of the *Post-Khalsa Period* as Sikhs navigated

the challenges of colonial rule, which greatly influenced the community's political and religious dynamics. Despite the loss of political autonomy, the legacy of the Khalsa continued to shape Sikh identity and community life through the preservation of Sikh teachings, institutions, and practices.

### 3.2.1 Role of Baba Banda Singh Bahadur



Fig.3.21 Wooden embossed panels depict the battle of Baba Banda Singh Bahadur with Mughals  
(Displayed at VKM)

Size- 24''by 15'' ft. (approximately)

Medium-wooden murals

Mado Das surrendered his asceticism after hearing the Guru's instructions and was baptized and rechristened Gurubaksh Singh, who is known in Sikh tradition as Banda Bahadur, the great warrior. Guru Gobind Singh held court before becoming one with the Almighty and stated to his devotees that the Guru Granth Sahib will be the only Guru of all Sikhs from now on. The Guru would unveil himself through the Granth verses. Fig. 3.21, displayed in the *Virasat-e-Khalsa* (VKM) museum, features wooden embossed panels that depict the battle of Baba Banda Singh Bahadur with the Mughal forces. This artwork captures a key moment in Sikh history, highlighting the valor and determination of Baba Banda Singh Bahadur, a prominent Sikh

warrior and leader who played a pivotal role in the early 18th century Sikh resistance against Mughal oppression. After the death of Guru Gobind Singh Ji, Baba Banda Singh Bahadur rose as a significant figure, rallying the Sikhs and leading them in battle to defend Sikh values and autonomy. His leadership was crucial during a time when the Mughal Empire sought to reassert control over Punjab and suppress the growing Sikh resistance (Grewal, 2004).

Baba Banda Singh Bahadur's most notable military achievement was his victory in 1710 when he captured the Mughal stronghold of Sirhind, a critical blow to the Mughal Empire in Punjab. The battle is symbolic of the Sikhs' unwavering commitment to justice and religious freedom, continuing the legacy of the Khalsa established by Guru Gobind Singh Ji (McLeod, 2003). The embossed panels in the VKM beautifully capture the intensity of this battle, depicting Baba Banda Singh Bahadur and his Sikh forces in full combat with the Mughal troops. These scenes are not only a visual representation of the physical struggle but also embody the spiritual struggle for freedom, righteousness, and the defense of religious identity.

The detailed wooden embossing technique used in these panels adds a layer of depth and craftsmanship, reflecting the reverence for Baba Banda Singh Bahadur's contribution to Sikh history. The depiction of this battle in the museum serves as an educational and emotional experience for visitors, illustrating the bravery and sacrifice of the Sikhs in their fight against tyranny and oppression. Baba Banda Singh Bahadur's legacy as a martyr for Sikh freedom and justice is celebrated, and his role in the *Post-Khalsa Period* continues to inspire Sikhs today (Singh, 1995).





Fig.3.22 Baba Banda Singh Bahadur and his attendants prisoned by Mughals (Displayed at VKM)

Size- 20''by 12'' ft. (approximately)

Medium- fiber cutouts

This section, which primarily uses illustrations, part recreations, pictures drawn from historical paintings, and items such as seals/cions and ornaments, highlights the pride of the people throughout this period, highlighting their struggles to achieve sovereign power. The persecution of Sikhs becomes the gallery's leitmotif after his capture and execution.

### 3.2.2 Sikh Misl & Maharaja Ranjit Singh

This section has several specifically built environments that depict major events in Sikh history during this time, such as Mughal persecution, sacrilege of the Harmandir Sahib, the two Ghallugharas, and the rise of the Misl leaders. The forest of spears, listed in the Ardaas as torture instruments, where the visitor can obtain a close picture of what the Sikhs may have truly endured; and the Shahidi installation, with its foundation and outward shape in wood and its centre in steel, expressing the Khalsa spirit. As the steel core soars through the two levels, almost reaching for infinity, the viewer is reminded of the installation's connection to Guru Gobind Singh's teachings. The segment concludes with Sikh sovereign sovereignty, during which many of the most important Gurdwaras are constructed. It continues through the

Sukerchakia Misl to Maharaja Ranjit Singh's early years. Fig. 3.23, displayed at the *Virasat-e-Khalsa* (VKM) museum, features hyper-realistic mannequins of Sikh Misl chiefs, representing the period of the Sikh Confederacy in the *Post-Khalsa Period*. These mannequins vividly bring to life the key leaders of the *misl*s, the warrior bands that emerged after Guru Gobind Singh Ji's death, when the Sikh community was fractured into various factions, each led by a *Misl* chief. The *misl*s played a crucial role in resisting both Mughal and Afghan invaders, as well as in defending Sikh sovereignty in Punjab (Grewal, 2004).

The hyper-realistic nature of the mannequins allows visitors to closely observe the distinctive attire, weaponry, and demeanour of these chiefs. Each *Misl* chief is depicted in their traditional Sikh battle regalia, complete with armour, turban, and other symbols of leadership and valour. These chiefs were instrumental in uniting the Sikh community against external threats, with some of the most prominent *misl*s including the *Shahid* (martyr) and *Dal Khalsa* misls. They played a significant role in shaping the political and military landscape of Punjab during the 18th century, laying the foundation for the Sikh Empire under Maharaja Ranjit Singh (McLeod, 2003). By capturing the essence of these warrior-leaders through hyper-realistic mannequins, the installation at VKM not only highlights their military achievements but also underscores their commitment to Sikh values such as justice, equality, and the defence of religious freedom. The depiction of these figures serves as a powerful visual representation of the diverse yet united leadership within the Sikh community during a time of significant struggle and transformation (Singh, 1995).

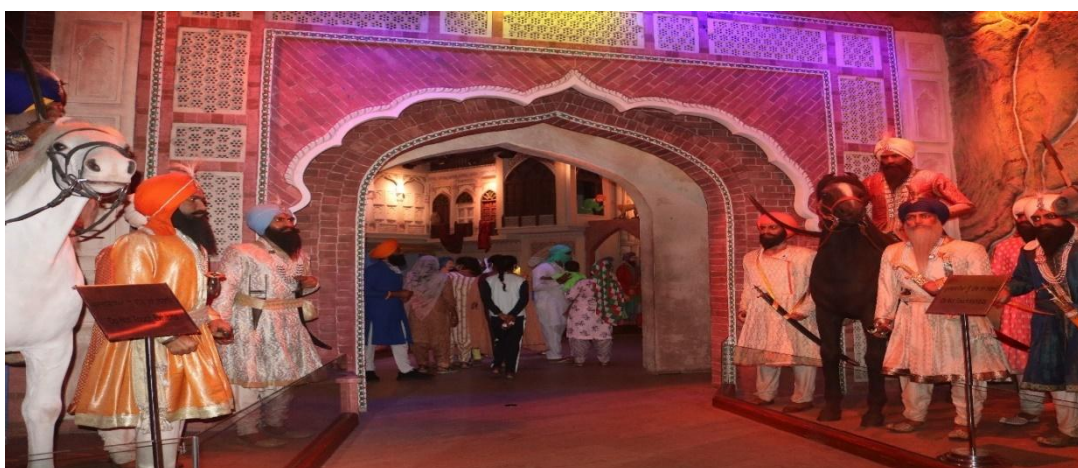


Fig.3.23 Hyper-realistic mannequins of Sikh Misl chiefs (Displayed at VKM)

Size- life size

Medium- Mix media





**Fig. 3.24 Map of Sikh Misls (Displayed at VKM)**

Size- 24''by 12'' ft. (approximately)

Medium- mix media

Fig. 3.24 presents a detailed map of the Sikh misls, illustrating the geographical spread and the territorial divisions of the Sikh Confederacy during the *Post-Khalsa Period*. The misls were autonomous Sikh warrior bands that formed in the aftermath of Guru Gobind Singh Ji's death in 1708. These bands played a crucial role in resisting Mughal and Afghan invaders while defending the religious and political freedom of Sikhs in Punjab. The map visually conveys the diverse regions controlled by the various misls, which often operated independently but shared a common goal of protecting the Sikh faith and promoting unity among the Sikh community (Grewal, 2004). The map depicts the key misls, such as the Ahluwalia, Ramgarhia, Nihang, Bhangi, Shahid, and Dal Khalsa, among others. Each misl is marked with its respective territory, showcasing their influence across different parts of Punjab, from the borders of Kashmir to the western regions near Afghanistan. The misls were composed of Sikh warriors who were deeply committed to the protection of their faith, and their legacy is integral to the establishment of the Sikh Empire under Maharaja Ranjit Singh in the 19th century (McLeod, 2003).

The map is not only an important historical tool, but it also underscores the role of the misls in the political and military history of Punjab. Their fragmentation into various factions eventually coalesced into a more unified political entity under Ranjit Singh, but the misls laid the



groundwork for this consolidation of Sikh power. The map displayed in VKM helps visitors understand the complex network of misl territories and how they contributed to the defence and eventual empowerment of the Sikh community (Singh, 1995).

### **Gallery 18: A Sovereign State- Maharaja Ranjit Singh**

A tourist enters this part through a replica of Ranjit Singh's entry into Lahore, the Alamgir gate. This section focuses on the Sikh Empire's unification, consolidation, and expansion. The atmosphere is one of richness with military power, using tents as a structural metaphor for various military duties, artefacts dedicated to military regalia in the Maharaja's time.



Fig.3.25 Court of Maharaja Ranjit Singh (Displayed at Virasat-E- Khalsa Museum)

Size- 40''by 15'' ft. (approximately)

Medium- Mixed media .

Leading figures of his court are arranged in life-size manikins around a full-size copy of his throne in a replicated court situation. Visitors can learn about these characteristics through highlight lights and sound snippets. Ranjit Singh, the aesthete, is unveiled to visitors among exhibitions of fabrics such as the Kashmir Shawl. A virtual stroll of the Harmandir Sahib

(Golden Temple) is a highlight of this segment, exhibiting details of the ornamentation done during Ranjit Singh.

### **3.2.3 In Defense of Sovereignty**

A Revitalization of the Khalsa Tradition provides an immersive portrayal of the immediate aftermath of Maharaja Ranjit Singh's death in 1839. The exhibition is designed as a maze, symbolizing the disarray and confusion that followed the passing of the Sikh Empire's unifying leader. The Darbar (court) and the Khalsa Army are presented against the backdrop of growing British influence, setting the stage for the *Anglo-Sikh Wars* (1845-1849). The sound and light walkthrough powerfully conveys the dire situation of the Khalsa Army, illustrating their valiant resistance despite overwhelming challenges. The voices of British officers, woven into the narrative, highlight the valor, spirit, and resilience of the Khalsa warriors. These statements provide poignant insights into the British perspective on Sikh resistance, shedding light on the emotional and strategic aspects of the wars. The exhibition effectively captures the pivotal moment in history that led to the eventual conquest of Punjab by the British and the end of Sikh sovereignty (Singh, 2007; Khushwant Singh, 1999). The Anglo-Sikh Wars were a defining episode in Sikh history, as the Khalsa Army, despite its bravery, could not withstand the military and technological superiority of the British forces. The battles of Ferozeshah, Sobraon, and Gujrat stand out as key moments of the wars, showcasing the fierce determination of the Khalsa in the face of a powerful enemy (Talbot, 2009). The exhibit offers a sobering reflection on the complex dynamics between the Sikh community, their martial heritage, and the colonial forces that sought to dominate the region. The tragic outcome of the wars, culminating in the annexation of Punjab in 1849, is portrayed with a focus on the Khalsa's enduring spirit, even in defeat (Jaswant Singh, 1995).

The first section of this exhibition is set up as a maze to represent the immediate aftermath of Ranjit Singh's death. The function of the Darbar and the Khalsa Army is displayed against a backdrop of increasing British dominance, eventually leading to the Anglo-Sikh Wars. The Wars have been presented in a sound and light walkthrough, which portrays the conditions the Khalsa Army finds itself in. The British troops' statements poignantly reflect the Khalsa valor and spirit, drawing to the fore the disaster that led to the conquest of the Punjab.



Fig. 3.26 Anglo- Sikh War- Wooden relief panels on wall (Displayed at VKM)

Size- 34''by 15' ft. (approximately)

Medium- Wooden mural

Figures 3.26 and 3.27, displayed at the *Virasat-e-Khalsa* (VKM) museum, depict the Anglo-Sikh Wars through intricately carved wooden relief panels on the wall. These panels offer a dramatic and artistic representation of the battles between the Khalsa Army and the British forces during the Anglo-Sikh Wars (1845-1849). These wars were a turning point in Sikh history, as the British sought to consolidate their control over Punjab, a region that had been under the rule of the powerful Sikh Empire led by Maharaja Ranjit Singh until his death in 1839. The defeat of the Khalsa Army marked the end of Sikh sovereignty and the annexation of Punjab by the British (Grewal, 2004). The relief panels vividly depict key moments from the Anglo-Sikh Wars, such as the battle of Ferozeshah (1845) and Sobraon (1846), where the Sikh forces displayed extraordinary valor despite facing a technologically superior British army (Bajaj, 2001). The wooden carvings capture the chaos and intensity of these battles, with detailed figures representing Sikh warriors, British officers, and the various strategies employed on the battlefield. The artwork emphasizes the courage and resilience of the Khalsa, as they fought to defend their independence against the British imperial forces.

The relief panels in the museum not only showcase the military aspects of the Anglo-Sikh Wars but also bring to the forefront the deeper cultural and spiritual elements of Sikh resistance. The Khalsa's commitment to justice, honour, and religious freedom is represented in the fight for their homeland, even in the face of overwhelming adversity (Talbot, 2009). Through these



carvings, visitors can reflect on the significant role of the *Khalsa Army* in the Sikh struggle against British colonialism.



Fig 3.27 Anglo- Sikh War- Wooden relief panels on wall (Displayed at VKM)  
Size- 12'by 20'' ft. (approximately) Mixed media .



Fig. 3.28 Anglo- Sikh War- Wooden relief panels on wall (Displayed at VKM)  
Size- 16''by 10'' ft. (approximately)  
Medium- Wooden murals .

Increasing Christian proselytization in the gallery's second section necessitates a reaffirmation of the Khalsa identity. The Nirankari and Namdhari revolutions are depicted in this exhibition against the background of the British Empire. The Singh Sabha, which has been pictured within a university library-like environment to represent the period's literary activity and the Sabha's emphasis on education, is the gallery's final stop. Windows watch for special events, such as when the Singh Sabha plays a prominent role. The more academically minded might look through the content generated at this time using computer multimedia programs.



Fig. 3.29 Kuka Movement (Displayed at VKM)

Size- 16''by 10'' ft. (approximately)

Medium- Graphics.



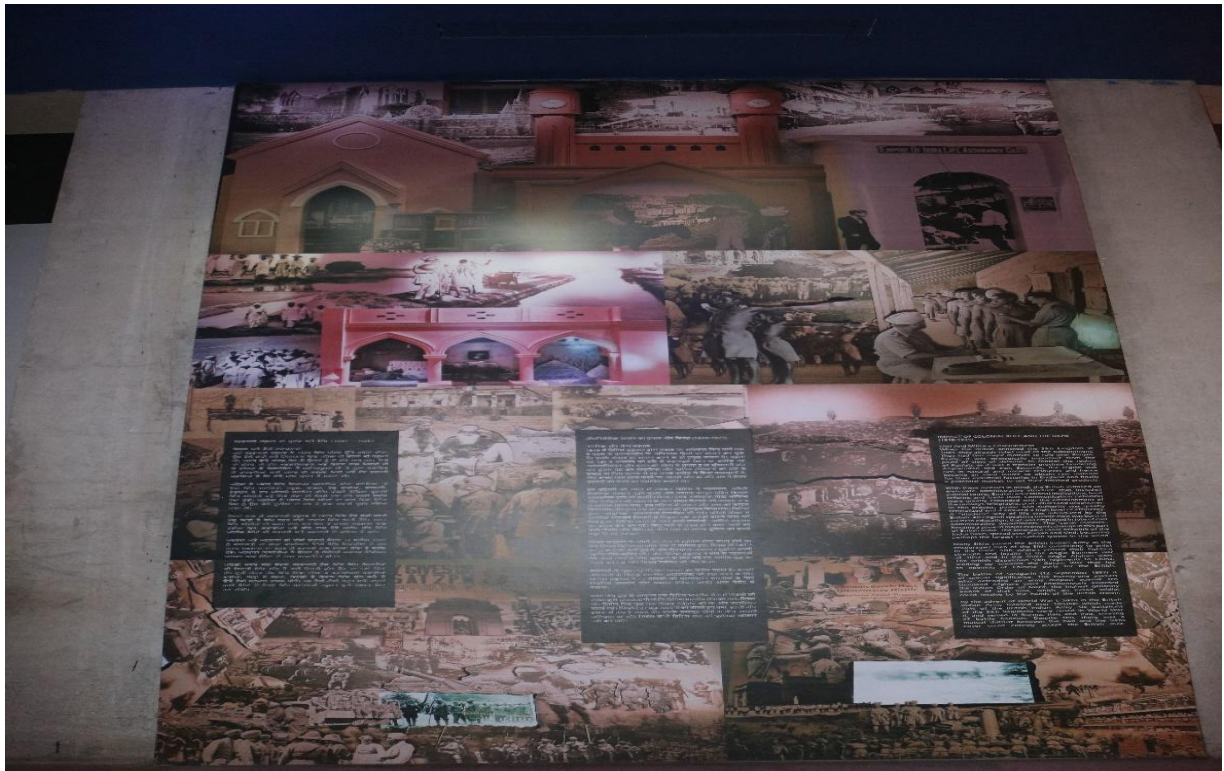


Fig. 3.30 Legacy of Valor: The Sikh Regiment Through History

Size- 16''by 10'' ft. (approximately) Mixed media .

### 3.2.4 Gurdwara Reform Movement and Politics- Sikhs & Nationalist

This gallery opens with a display about the Rakabganj incident. Following that, each occurrence, such as Babe di Ber, the Nankana Sahib slaughter, and so on, was given its own section. The founding of the SGPC and Shiromani Akali Dal is depicted in this setting. The design treatment changes from two to three-dimensional representation supported by vivid and emotive images in the Ragi Jathas of the Jaito Movement, which concludes this segment.

3.3.1 Gurdwara Reform Movement and Politics - Sikhs & Nationalists *at the Virasat-e-Khalsa (VKM) museum* highlights a pivotal chapter in Sikh history, focused on the struggle for religious and political autonomy during the early 20th century. The gallery opens with a display about the Rakabganj incident, a significant event in Sikh history in which Sikhs clashed with British forces over the control of the Gurdwara. This sets the stage for understanding the larger movement for Gurdwara reform, which sought to liberate Sikh shrines from the control of corrupt Mahants (priests) who were often aligned with the British colonial administration. This

incident is a reminder of the growing dissatisfaction within the Sikh community regarding British interference in religious matters (Bansal, 2003).

Following the Rakabganj incident, the exhibition progresses through various key moments in the Gurdwara reform movement. Notably, the gallery explores the Baba Deep Singh incident and the Nankana Sahib massacre, two events that galvanized the Sikh community's commitment to reform and self-determination. The Nankana Sahib massacre (1921), where numerous Sikhs were killed during a peaceful protest the Mahants, became a rallying point for the movement and a catalyst for the demand for Gurdwara autonomy (Singh, 1997).

The founding of the Shiromani Gurdwara Parbandhak Committee (SGPC) and the Shiromani Akali Dal, two of the most significant institutions in Sikh political and religious life, is also depicted in this section. The SGPC was established to oversee the management of Gurdwaras and ensure that they remained free from external interference, while the Akali Dal played a key role in organizing political activism for Sikh rights (Grewal, 2004). These developments were integral to the Sikh community's efforts to assert its identity and to gain greater control over its religious institutions. The gallery design transitions from two-dimensional representations of these historical events to a more immersive three-dimensional experience, using vivid and emotive imagery to highlight the Ragi Jathas (groups of Sikh musicians) of the Jaito Movement. This movement, which focused on the peaceful protest the Akali Dal's political opponents, played a significant role in mobilizing the Sikh masses in the fight for religious and political rights. The exhibit concludes with a powerful portrayal of the movement's emotional and spiritual aspects, capturing the resilience and unity of the Sikh community during this transformative period (Kaur, 2007).

The jail serves as a powerful symbol in the exhibition, representing movements such as the Babbar Akalis, the Naujawan Bharat Sabha, and the execution of Bhagat Singh. Whether it is the physical confines of the jail or the political landscape in which Sikh liberation politics intersect with the broader nationalist movements of the time, constrained space becomes a crucial architectural metaphor. The design aims to gradually evoke the feeling of being trapped by events that ultimately paved the way for the development of more aristocratic forms of political resistance. Through this spatial experience, visitors are invited to engage with the historical struggles of Sikh political activism and its relationship with the broader national liberation movement.



Fig. 3.31 Images from the Gurdwara reform movement (Displayed at VKM)

Size- 24' by 20' ft. (approximately)

Medium- Graphic panels

Figure 3.32, displayed at the Virasat-e-Khalsa (VKM) museum, features hyper-realistic mannequins that vividly depict key figures and events from the Gurdwara reform movement. These lifelike figures bring to life the individuals who played pivotal roles in the fight to reclaim Gurdwaras from the control of the corrupt Mahants and restore them to the Sikh community. The mannequins are positioned in scenes that represent significant moments, such as protests, marches, and the dramatic events at Nankana Sahib, which galvanized the movement. This visual representation serves to immerse visitors in the emotional and physical struggles faced by the reformists, bringing a human dimension to the historical narrative. Through the careful attention to detail in the mannequins' clothing, facial expressions, and posture, the exhibition emphasizes the courage and resilience of those who participated in the Gurdwara reform movement, highlighting their commitment to preserving Sikh religious autonomy and challenging British interference.





Fig. 3.32 Hyper-realistic mannequins related to the Gurdwara reform movement

Size- life size

Medium- Mixed media

**3.2.5: Saga of Courage:** This segment, at the initiative of the museum designers, is basically a photographic exhibit of the legendary courage shown by the Sikh soldiers in the World Wars.



Fig. 3.33 Sikh soldiers in the World Wars (displayed in VKM)

Size- 24''by 15'' ft. (approximately) Graphic panels



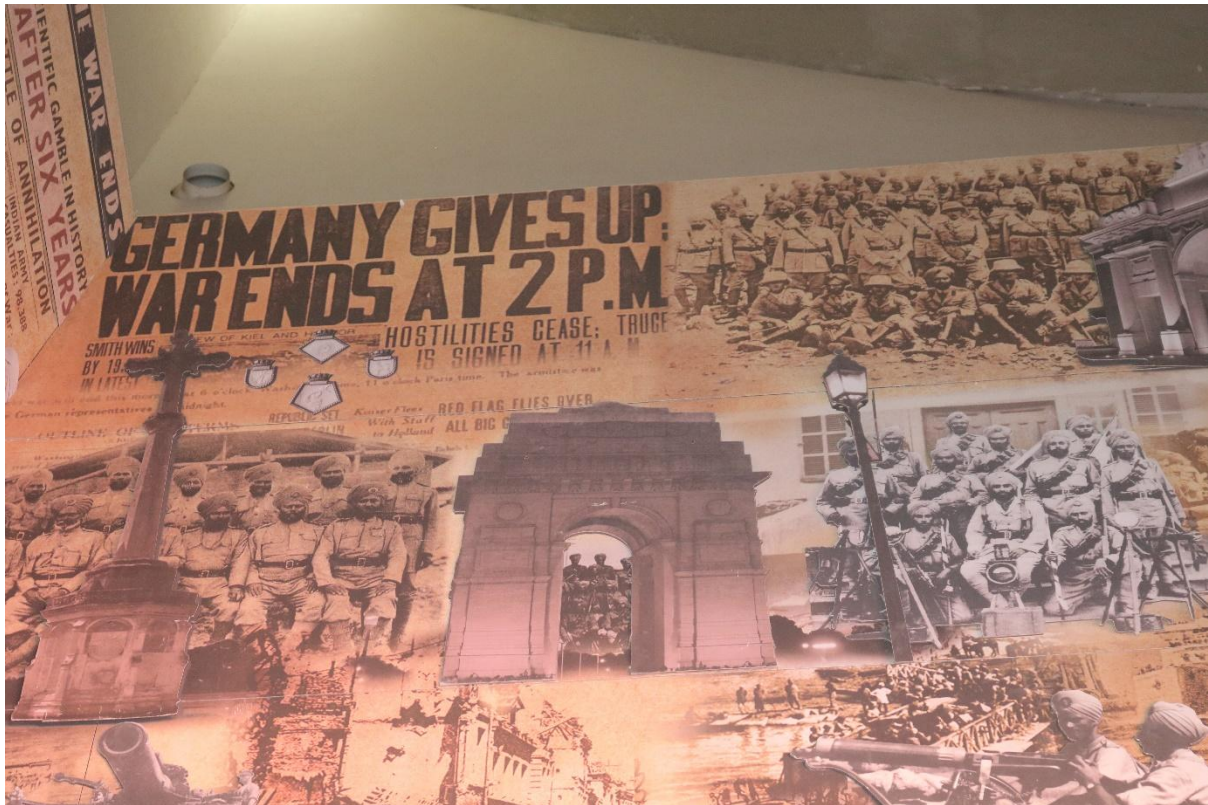
Fig. 3.34 Sikh soldiers in the World Wars (Displayed IN VKM)

Size- 16''by 10'' ft. (approximately) Mixed media .

Figures 3.34 and 3.35, displayed at the Virasat-e-Khalsa (VKM) museum, showcase Sikh soldiers' involvement in both World Wars. These figures are crafted with great attention to detail, capturing the bravery and sacrifice of Sikh soldiers who fought alongside the British Empire during the First and Second World Wars. The mannequins are positioned in scenes representing key moments of battle, highlighting the valor of Sikh troops in diverse and often challenging environments, from the trenches of Europe to the deserts of North Africa.

Sikh soldiers were renowned for their discipline, courage, and loyalty, earning respect from their comrades and adversaries alike. Figures 3.34 and 3.35 commemorate the significant contributions of the Khalsa in these global conflicts, where they served not only in combat roles but also in crucial logistical and support positions. Their participation in both World Wars reinforced the Sikh community's longstanding tradition of martial valor and their commitment to the principles of duty, honor, and service to others. These mannequins in the museum allow visitors to reflect on the sacrifices made by the Sikh soldiers, many of whom received commendations for their bravery, and recognize their vital role in shaping the history of the world during the 20th century.





**Fig. 3.35 Sikh soldiers in the World Wars (Displayed in VKM)**

Size- 16''by 10'' ft. (approximately)

Medium- Graphic panels

### 3.2.6: Prelude to Partition

The Sikhs' involvement in major national events is mostly documented here through historical news clips and press images. The ominous columns that punctuate each major event provide the impression of a British administrative presence. The part concludes with the Boundary Commission, which features an interactive relief chart of the subcontinent that allows viewers to evaluate the many alternatives for dividing the country. explores the complex and turbulent period leading up to the Partition of India in 1947, with a particular focus on the role of Sikhs in these national events. This section is primarily documented through historical news clips and press images, which capture the political atmosphere of the time. These archival materials offer insights into the key moments that shaped the course of history, including the rise of nationalist movements, the impact of British colonial policies, and the demand for independence. The presence of ominous columns throughout the exhibit symbolically represents the lingering influence of British colonial administration, reminding visitors of the power structures that dominated the region during this period.

The exhibit not only documents the political movements of the time but also highlights the shifting allegiances and the evolving role of Sikhs in the larger narrative of independence. Sikhs were deeply involved in the struggle for freedom, participating in both the Indian National Congress and the All-India Muslim League, though their political and social interests often diverged. As the political climate became more polarized, the Sikhs' position became increasingly precarious, with concerns over religious identity, autonomy, and security.

The section concludes with a focus on the *Boundary Commission*, which was tasked with determining the lines of partition between India and Pakistan. This is represented through an interactive relief chart of the subcontinent, which allows visitors to explore the various proposed alternatives for dividing the country. The chart illustrates how the Sikh population, especially in regions like Punjab, was severely impacted by the partition, with millions displaced and significant violence erupting along the newly drawn borders. The Sikh community, with its historical roots in Punjab, found itself deeply divided between the two newly formed nations, resulting in immense suffering, loss of life, and the loss of their religious and cultural heritage (Pandey, 2001; Singh, 2009).

This exhibit encapsulates the emotional and political challenges faced by the Sikh community during this critical juncture in Indian history, providing a sobering reflection on the legacies of colonial rule and the long-lasting effects of Partition. It serves as a reminder of the complex dynamics that shaped the Sikh experience during this period, as well as their continued struggle for identity and autonomy in the post-colonial world.



Fig. 3.36 Freedom struggle Size- 16''by 10'' ft. (approximately)

Medium- Graphic panels.

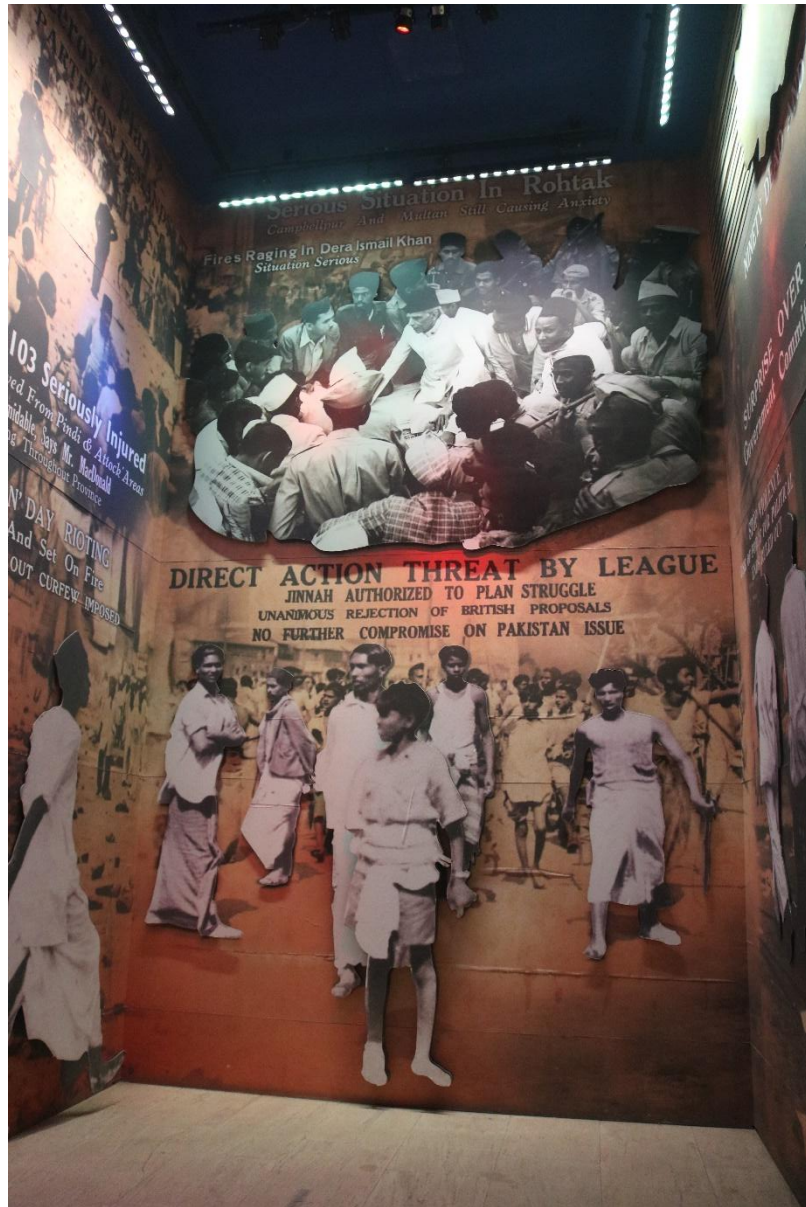


Fig. 3.37 Partition Unrest: The Threat of Direct Action and Communal Strife

Size- 16''by 10'' ft. (approximately)

Medium- Graphic panels .

**3.2.7: Partition** The entrance to this section of the *Virasat-e-Khalsa* (VKM) museum is marked by two broken walls, serving as a powerful metaphor for the division and destruction brought about by Partition. The imagery evokes the speeches of Jawaharlal Nehru, who proclaimed "Freedom at Midnight" upon India's independence, and Muhammad Ali Jinnah, whose speech similarly marked the creation of Pakistan. These historical speeches are associated with the profound sense of liberation and the subsequent tragedy that unfolded during the partition. The broken walls represent the abrupt and violent dissection of a unified



country into two nations, triggering mass migration, communal violence, and the tearing apart of families and communities.

As visitors move through the corridor-like environment, they encounter lenticular displays that show the movement of *kafilas*—caravans of refugees migrating between India and Pakistan. The use of lenticular displays allows for a dynamic view, conveying the sense of motion as people are forced to abandon their homes in the wake of Partition. On the opposite side, a simulated railway bogie represents the mass exodus of refugees traveling by train, symbolizing both the physical and emotional journey of millions. Plasma panels on the train's windows depict the rural landscapes being left behind, with the movement of the train and the view through its windows emphasizing the transient and painful nature of the journey. This setup serves as an immersive representation of the displacement, loss, and sense of longing experienced by refugees during Partition.

The corridor eventually leads to an open space, which represents the scene of utter devastation that accompanied the communal violence and property destruction that occurred during the Partition. The scene is deliberately left chaotic, with symbols of destruction—burnt homes, abandoned possessions, and desolate streets—conveying the violent and tragic nature of the event. At the center of this open space is a blank railway station, with tracks stretching endlessly into the distance. The station symbolizes the uncertainty and hopelessness of the future for those displaced by the violence of Partition, while the endless tracks serve as a recurring metaphor for the continuous journey of displacement and the never-ending pain of separation.

This powerful installation draws attention to the human cost of the Partition, where millions were displaced, and the effects of communal aggression reverberated through generations. The exhibit captures the heart-wrenching emotions and trauma associated with the mass migration and the physical, social, and emotional scars left by the partitioned land. Through this immersive narrative, visitors are invited to reflect on the shared history and the continued legacy of Partition's impacts on the Indian subcontinent.



Fig. 3.38 Scenes related to Partition in 1947 (Displayed in VKM)

Size- 20''by 12'' ft. (approximately)

Medium- Mixed media .



Fig. 3.39 Scene related to Partition in 1947 (Displayed in VKM)

Size- 16''by 10'' ft. (approximately) Mixed media .

Official statistics about Partition will be shown in graphics. This portion leads to the Wagah border, from whence the visitor enters the Rehabilitation gallery, while the opposite side figuratively leads to Pakistan. Images of these objects that have captivated the Sikh imagination will be shown here as a reminder of what has been lost. The rehabilitation portion employs a refugee center as a metaphor to tell stories of families split up by Partition, while also evoking the sense of optimism that inspired Sikhs to start over. Backlit panels and cuboid formations suggest reconstruction in this part's treatment, which is optimistic.

### 3.2.8: Post-Independence and New Beginnings

The Partition did more than redraw the map of the subcontinent; it shattered a way of life that had existed before, removing the setting from narratives, the lilt from the melody in the emptiness, and leaving nightmares in its wake.



Fig.3.40 Moving screen shows a new beginning with festivals and a joyful mood (Display at VKM) Size- 24''by 30'' ft. (approximately) Mixed media .

Figure 3.40, displayed at the *Virasat-e-Khalsa* (VKM) museum, features a moving screen that portrays a new beginning, symbolized through vibrant depictions of festivals and a joyful mood. The screen transitions through scenes of celebration and cultural renewal, showcasing the resilience and spirit of the people in the aftermath of Partition and the turbulent years that followed. This visual narrative highlights the significance of festivals in Sikh culture, such as



Vaisakhi, Diwali, and Gurpurabs, which are celebrated with enthusiasm and unity across the community.

The moving screen captures the essence of hope and rejuvenation, portraying scenes of community gatherings, families coming together, and the vibrant cultural expressions that continue to thrive despite the historical traumas. The depiction of festivals symbolizes the re-establishment of normalcy and a sense of collective joy, helping to heal the wounds of the past and reinforcing the enduring strength of cultural identity.

By presenting these images of festivity, the installation contrasts the earlier scenes of devastation with a message of resilience and optimism for the future. It serves as a reminder that, despite the challenges and hardships faced by the Sikh community and others during Partition, the spirit of joy, unity, and cultural pride remains intact and continues to flourish in the years following the division of the subcontinent.

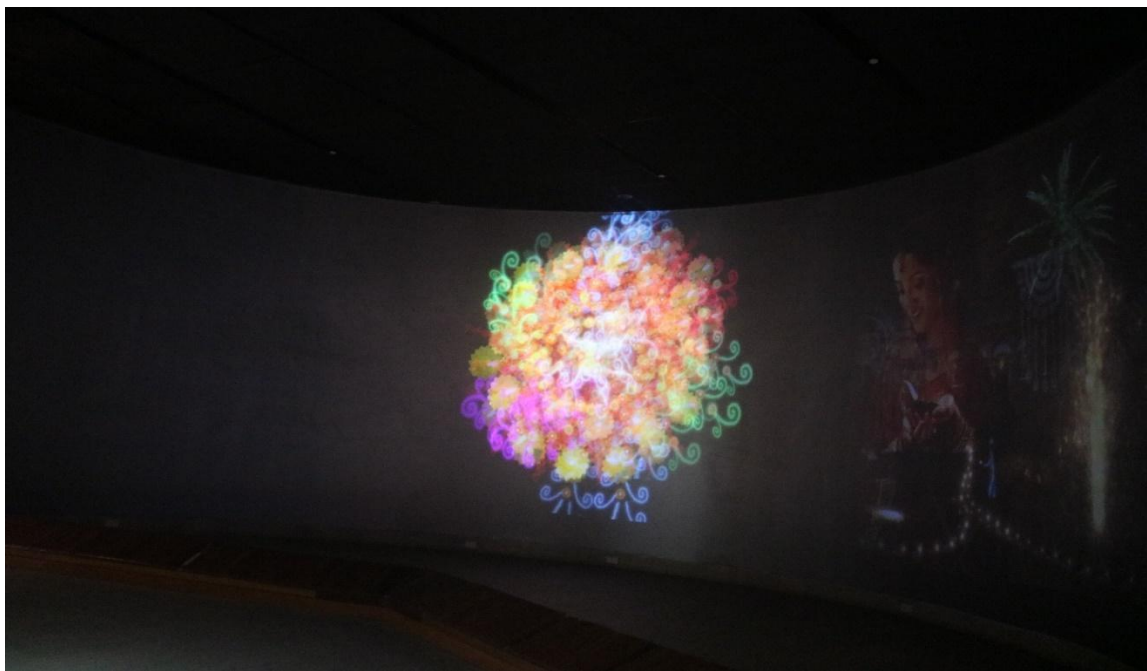


Fig. 3.41 Moving screen shows a new beginning with festivals and a joyful mood (Display at VKM)  
Size- 16''by 10'' ft. (approximately) Moving screen.

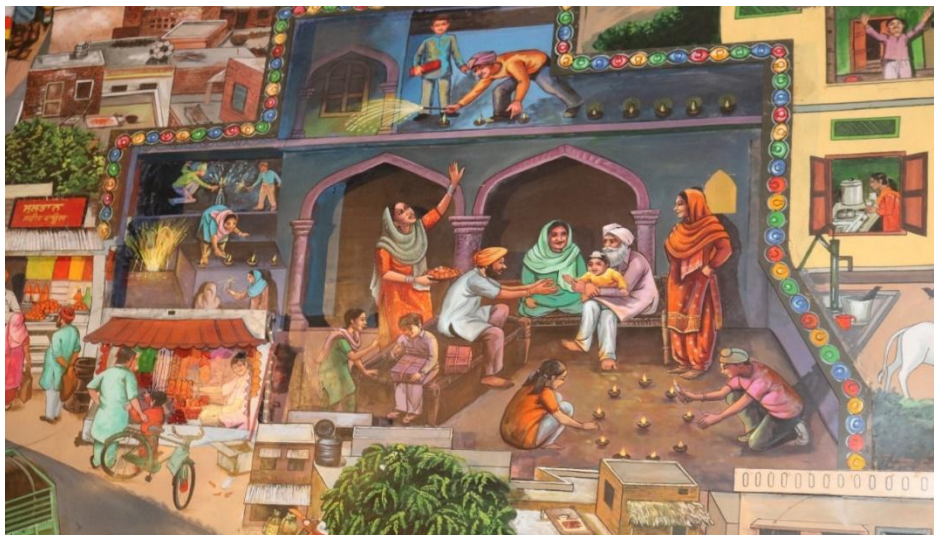
The video wall isn't the only thing on display here. It highlights the Sikh spirit of business, resilience, and bravery, as well as how this spirit altered the Punjab, through a multi-image

display. The 5 Takhts are placed against the backdrop of Nankana Sahib on the other side, reminding visitors of what they have and what they have left behind spiritually.

### 3.3 Depiction of Punjabi Culture & Tradition

Museum is a cultural gem that vividly encapsulates the diverse tapestry of Punjabi culture and tradition within its sprawling galleries and architectural grandeur. As visitors step through its hallowed doors, they embark on a transformative journey through the annals of Punjab's history and heritage. The museum's immersive displays offer a multifaceted portrayal of the region, encapsulating its profound religious and spiritual significance, martial traditions, artistic prowess, and agricultural abundance. It pays homage to the luminous legacy of the Sikh Gurus, portraying their lives and teachings through an impressive collection of artifacts and artwork. This captivating narrative of Punjab's history extends beyond the confines of traditional museums with innovative, interactive exhibits, audio-visual presentations, and dioramas that transport patrons to pivotal moments in the region's history, from the grandeur of Sikh kingdoms to the charm of rural life. It is a living testament to the spirit of Punjab, celebrating its festivals, agricultural prowess, and the captivating architectural beauty that characterizes this culturally rich land. In essence, the Virasat-e-Khalsa Museum offers a captivating panorama of Punjabi culture and tradition, forging a deeper connection between visitors and the enduring spirit of this vibrant and historic region.

#### 3.1 Festival Scenes



**Fig. 3.42 Diwali Celebration (Displayed in Boat Building at VKM)**

Size- 16''by 10'' ft. (approximately)

Medium- Mixed media .

Dulla Bhatti was born to mother Ladhi and father Farid Khan in the Punjabi village of Sandal Baar, near Faisalabad, Pakistan (Sandal Bar is also related to the legend of Mirza Sahiba). He was a Rajput fighter who belonged to the Bhattis Rajput clan. He follows in the footsteps of his father and grandparents, who waged guerrilla warfare against the Mughal Empire. He refused to acknowledge the legitimacy of Mughal King Akbar and refused to pay any taxes. Akbar was compelled to shift his Imperial Capital to Lahore for about two decades due to the rebels' perseverance. (Fig.3.43)

He robbed the wealthy and handed the proceeds to the poor. He also saved many Hindu Punjabi girls who were kidnapped and sold into slavery. Then he would arrange for them to marry according to Hindu customs and gift them with dowries. The girls sang songs and danced around the bonfire in honor of their hero after his public execution in Lahore. From that day on, this became a Punjabi tradition, which was tastefully celebrated every year as Lohri across the province. As a result, there are words in every Lohri song that convey gratitude to Dulla Bhatti.



Fig. 3.43 Lohri Festival and Dulla Bhatti (Displayed in Boat Building at VKM)

Size- 12''by 9'' ft. (approximately)

Medium- Mixed media .





Fig. 3.44 Lohri Festival (Displayed in Boat Building at VKM)

Size- 8''by 10'' ft. (approximately)

Medium- Mixed media .

Figure 3.44, displayed in the Boat Building section of the *Virasat-e-Khalsa* (VKM) museum, features a vibrant painting of the Lohri Festival, a key cultural event in Sikhism and Punjabi tradition. Lohri is celebrated at the end of winter, marking the onset of the harvest season, and is particularly significant for Sikhs and Punjabis as a time of gratitude and community. The painting vividly captures the joyous atmosphere of the festival, centering around a large bonfire, where families and communities gather to celebrate, dance, sing, and offer thanks to the sun and earth for their blessings. The bonfire is the focal point of the scene, symbolizing the burning away of past hardships and the welcoming of new beginnings. Surrounding the bonfire are figures engaging in Bhangra and Gidda, traditional dances that symbolize joy, vitality, and community spirit. The vibrant colours of the dancers' clothing, the energetic movements, and the joyful expressions on their faces convey a sense of cultural pride and celebration. Traditional foods like til (sesame) and jaggery are also shared during the festival, symbolizing prosperity, and well-being.

This painting not only celebrates the festival but also ties into broader themes of resilience and cultural continuity, particularly within the Sikh community. The festival of Lohri, with its focus on community, warmth, and renewal, continues to serve as a source of strength, especially in the aftermath of the trauma of Partition (Singh, 2009). During times of hardship and

displacement, such traditions became vital in helping people preserve their cultural identity and sense of belonging. The artwork in the Boat Building section emphasizes how festivals like Lohri transcend the boundaries of time and adversity, remaining deeply embedded in the Sikh way of life. As noted by historian Ayesha Jalal, such cultural practices are crucial to maintaining the sense of community and shared identity, even in the face of significant historical challenges (Jalal, 2002). The painting stands as a testament to the enduring spirit of the Sikh people, whose traditions of celebration, unity, and resilience continue to thrive.

**3.3.2 Domestic Scenes:** Punjab is a vibrant, colorful state in India, and its domestic scenes reflect its culture and history. Everywhere we look, we find intricate architecture, lush gardens, and vibrant markets. The cities of Punjab are bustling and full of life, with colorful markets, busy streets, and old-fashioned homes. It is common to find elaborate courtyards, where families gather to talk, eat, and celebrate. In rural areas, we find dwellings made of mud and straw, often with a few animals surrounding them.



Fig. 3.45 Domestic Scene of Punjab Village (Displayed in Boat Building at VKM)

Size- 20''by 14'' ft. (approximately)

Medium- Acrylic and Mix media

### 3.3.3 Interior & Exterior of Punjabi Villages

The villages of Punjab are filled with lush fields and gardens, and we often see people tending to the crops. The countryside is dotted with small temples and shrines, making it a beautiful and peaceful place. Punjab is also known for its colourful festivals, where people come together to celebrate. We find people dancing, singing, and eating delicious food. Festivals are an important part of the culture, and they show the strength of the community (Singh, 2015; Grewal, 2013). The domestic scenes of Punjab are full of life and beauty. Whether we are in the cities or the villages, we are surrounded by vibrant colours, warm people, and the wonderful sights of nature. It is a place where you can find peace and joy (Kaur, 2017; Sharma, 2019).

**3.3.4 Folk Arts of Punjab:** Phulkari is a type of embroidery that dates to ancient India. It is a traditional art form of the Punjabi people and is usually created on cotton or silk fabric, with the use of brightly coloured threads (Kaur & Singh, 2020). The motifs used in Phulkari are often floral in nature, and the designs are intricate and detailed (Dhillon, 2018) (Fig.3.46).

This art form has been passed down through generations and has been an important part of Punjabi culture, with pieces being used as symbols of love, luck, and protection (Singh, 2016). The most famous of these is the Bagh Phulkari, which is made of red, orange, and yellow designs. Other common motifs used in Phulkari include peacocks, horses, and deer (Bedi, 2015). The process of creating a Phulkari piece is a long and complicated one, and it can take several days or even weeks to complete. It begins with the selection of the fabric, which is usually cotton or silk, and the thread is then chosen to match. The pattern is then carefully plotted, and the pieces of fabric are cut to fit the design (Kaur & Singh, 2020). The thread is stitched around the edges of the fabric, either by hand or with a machine. The pattern is then filled in with the chosen thread, and the edges are often decorated (Dhillon, 2018). The final product is a beautiful and intricate piece of art, often used as part of a wedding or religious ceremony. It is also a popular choice for home décor, as it adds an elegant touch to any room. Phulkari is not only a traditional art form but also a way to preserve the culture and history of the Punjabi people (Bedi, 2015).





Fig. 3.46 Phulkari (Displayed In VKM)

Size- 8''by 6'' ft. (approximately)

Medium- embroidery on cotton cloth



Fig. 3.47 Girls Weaving Durrie (Displayed in Boat Building at VKM)

Size- 8''by 6'' ft. (approximately)

Medium- Acrylic

As shown in Fig.3.47- Girls are weaving Durrie. Punjab durries are plain-woven rugs like carpets that have long been used to seat people on floors in India, particularly for religious, social, and political events. Indian rooms have a rustic ethnic flair that adds to their charm.



**3.3.5 Folk Games & Fairs of Punjab:** The folk games and fairs of Punjab are central to the region's cultural identity, reflecting its agricultural roots and community-oriented values. Traditional games like Kabaddi, which emphasizes teamwork and endurance, and Pithoo, a children's game promoting coordination, are staples of Punjabi rural life (Bakshi, Punjab: A Cultural Heritage). Gulli Danda, a precursor to cricket, teaches skill and fairness, remaining a popular pastime in villages (Bhatia, Games of Punjab). Festivals like Lohri, celebrated with bonfires, singing, and dancing to mark the end of winter, and Baisakhi, which honors the harvest and the founding of the Khalsa, celebrate both agricultural and spiritual aspects of Punjabi culture (Singh, Festivals of Punjab). The Teej festival, primarily observed by women, celebrates the monsoon season, femininity, and marital bliss through songs and dances (Suri, Women and Festivals of Punjab). These traditions not only preserve Punjab's rich heritage but also reinforce the communal and seasonal bonds that define the region.



Fig. 3.48 Baisakhi Fair (Displayed in Boat Building at VKM)

Size- 16"by 10" ft. (approximately)

Medium- Acrylic

Jahar Veer Goga is a folk deity in Punjab and near states. People worshipped him. Goga is shown holding blue and yellow flags while mounted on a blue horse. One theory holds that the blue horse was Goga Peer's constant companion and was born on the same day as him. People who had been blind, deaf, or mute as well as others who had been bitten by snakes are said to have been healed by Goga Peer. (fig.3.49)



Fig. 3.49 Devotees at the place of Jahar Veer Goga (Displayed in Boat building at VKM)

Size- 16'' by 10'' ft. (approximately)

Medium- Acrylic

Vaisakhi In Punjab is celebrated as the birth of the Khalsa brotherhood. It is celebrated at a large scale at Kesgarh Sahib, Anandpur Sahib. In India, the U.K., Canada, the United States, and other Sikh-populated areas, people come together for a public mela or parade. The main part of the mela is where a local Sikh Temple (Gurdwara) has a beautiful Sikh-themed float on which the Guru Granth Sahib is located and everyone offers their respect by bowing with much reverence and fervor. To mark the celebrations, Sikh devotees generally attend the Gurudwara before dawn with flowers and offerings in their hands. Processions through towns are also common. Vaisakhi is the day on which the Khalsa was born and Sikhs were given a clear identity and a code of conduct to live by, led by the 10th Sikh Guru, Guru Gobind Singh Ji, who baptized the first Sikhs using sweet nectar called Amrit. Sikh community chanting Shabad in the form of Nagar Kirtan.

Nagar kirtans are public gatherings that include free food distribution, political marches, and Sikh spiritual music. People especially from the Sikh community participate in Nagar Kirtan, a vibrant parade, sing sacred songs, and display conventional martial skills. (Fig.3.50)





Fig.

3.50 Nagar Kirtan (Displayed in Boat building at VKM)

Size- 8''by 6'' ft. (approximately)

Medium- Acrylic



Fig. 3.51 Nihang Singh preparing Langar during Hola Mahalla (Displayed in Boat Building at VKM)

Size- 10''by 8'' ft. (approximately)

Medium- Acrylic

**Hola Mahalla:** An annual festival of thousands held at Anandpur Sahib. It was started by Guru Gobind Singh as a gathering of Sikhs for military exercises and mock battles. The mock battles were followed by kirtan and valor poetry competitions. Today the Nihang Singhs carry on the

martial tradition with mock battles and displays of swordsmanship and horse riding. There are also several durbars where kirtan is sung. It is celebrated by Sikhs across the world as the 'Sikh Olympics' with events and competitions of swordsmanship, horse riding, Gatka (Sikh martial arts), falconry, and others by Nihang Singhs. (Fig. 3.51 and Fig.3.52)



Fig. 3.52 Nihang Singh playing Gatka (Sikh Martial Arts) during Hola Mahalla, displayed in Boat Building at VKM

Size- 10''by 8'' ft. (approximately)

Medium- Acrylic

## Gallery 26: Celebration

The Sikh spirit has served as a guiding light, allowing the community to thrive in all facets of life around the world. The Sikh Community presently stands as one of the most forward-thinking communities in the world, having braved several storms and picking up the pace after each setback.



Fig. 3.53 Celebration (Displayed in VKM)

Size- 30'by 24'' ft. (approximately)

Medium- Moving Screen



## Gallery 27: Summation

The visitor is invited to reflect quietly on their experience and the lesson they have acquired from Sikh Heritage in the final segment. The strong image of the shaft, which the visitor now knows as originating from the location they saw previously, is visualized as a chamber to inspire peaceful reflection. The steps lead to a water feature with water slowly cascading down the walls. The presence of the Gurus envelops the guest in this place, which is informed by Ardaas strains. The visitor's final message, which is universally pertinent to our present life, is "Nanak Naam Chardikala, tere bhane sarbat da bhala" displayed in white gently moving lights in as many scripts as possible. ( Fig.3.54)

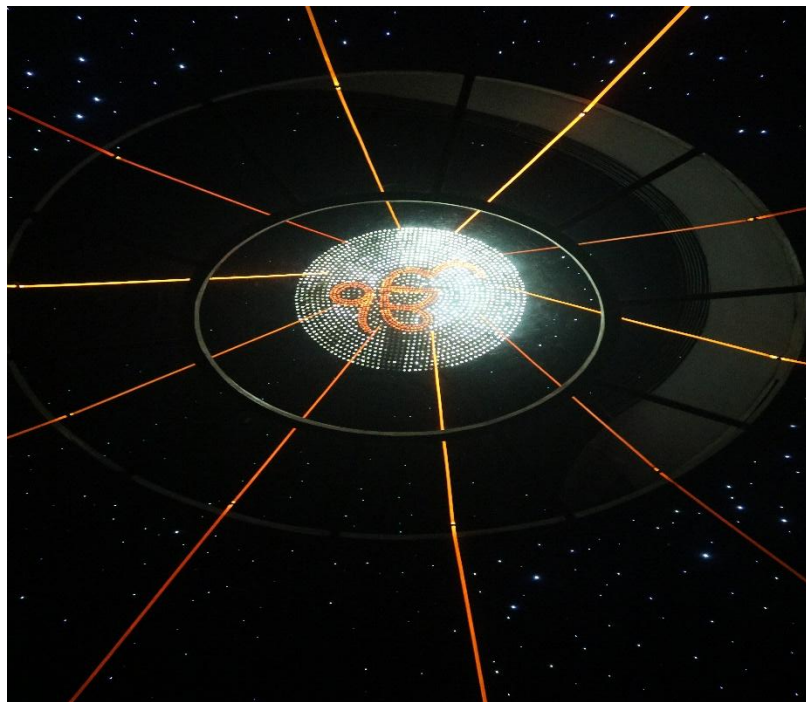


Fig. 3.54 Ik Onkar, displayed at VKM

Size- 20-22'' ft. (approximately)

Medium- Mixed media .

## Chapter-4

### Artifacts of Virasat-E-Khalsa Museum

#### 4.1 Designers, Artists, and Their Phraseology

At the Virasat-e-Khalsa Museum, designers and artists play a pivotal role in preserving and presenting the rich cultural heritage of Punjab through their specialized phraseology, which reflects both traditional and contemporary elements of Sikh art and history. Designer Amardeep Behl and his team utilized specific terminology related to Sikh iconography, textiles, and visual storytelling, ensuring that their work communicates the profound cultural and spiritual significance of the region.



(Fig. 4.1a) Artist during Mural Creation at Virasat-e-Khalsa

Photo courtesy: Artist Jai Prakash

This image captures Artist Jai Prakash working on miniature paintings (Fig.4.1a) at Virasat-e-Khalsa Museum, it offers a rare glimpse into the meticulous artistry behind the exhibits. Miniature painting, with its fine detailing and vibrant storytelling, has been an integral part of Sikh artistic heritage, often depicting historical events, spiritual narratives, and courtly life.

Seeing an artist like Jai Prakash engaged in this craft within VKM highlights the dedication that goes into preserving and reinterpreting traditional Sikh art for contemporary audiences. His work doesn't just decorate the museum—it becomes a bridge between historical visual

culture and modern museum storytelling, ensuring that the artistic traditions of Punjab continue to inspire future generations.



(Fig. 4.1b) Art in Progress: Murals Taking Shape at Virasat-e-Khalsa  
Photo courtesy: Artist Jai Prakash



(Fig. 4.1c) Artisans at Work in VKM  
Photo courtesy: Artist Jai Prakash





(Fig. 4.1d) Mural Paintings for Boat building at VKM

Photo courtesy: Artist Sher Singh

This mural is a stunning tribute to Punjab's rich culture and heritage, capturing its essence through vivid colours and intricate details. The central image of a couple under a tree, filled with warmth and emotion, reflects the deep-rooted themes of love, folklore, and rural life in Punjab. The surrounding artworks further enrich the scene—lush flowers, serene water birds, and a painter at work—all celebrating the region's vibrant natural beauty and storytelling traditions.

The artist's hand is visible not just in technique but in the soul poured into every stroke, bringing history, culture, and nature together on a single canvas. It's more than just a mural; it's a visual symphony that connects the viewer to Punjab's past and present, making heritage feel alive and deeply personal.



(Fig. 4.1e) Artist during final touches of Mural Paintings at VKM

Photo courtesy: Artist Sher Singh

This image beautifully captures the artistic brilliance behind Virasat-e-Khalsa. At the heart of it is a breathtaking mural that blends history, spirituality, and imagination. The glowing tree, with its illuminated branches, almost feels alive—its roots flowing like a river, seamlessly merging with the historical scenes painted around it. The artwork doesn't just depict history; it invites the viewer into a vibrant, dreamlike interpretation of Sikh heritage.

In the second image, we see Shri Hoshier Singh adding the final touches, a reminder of the dedication and craftsmanship that goes into creating such immersive spaces. His hands, steady on the scaffolding, bring the vision to life, ensuring every stroke resonates with meaning. Museums like Virasat-e-Khalsa are not just about preserving history; they are built with passion, shaped by artists who bridge the past with the present, making heritage a living experience.



(Fig. 4.1f) Installation process at VKM

Photo courtesy: Artist Sher Singh

Fig. 4.1f captures a crucial moment in the making of Virasat-e-Khalsa, where art, architecture, and history come together. Shared by the artist, it highlights the installation of Nanak Sahi bricks—an architectural element deeply rooted in Sikh heritage. The dimly lit stairwell, with its textured brick walls and warm lighting, creates an almost cinematic effect, drawing visitors into a journey through time.

The ceiling artwork in the Boat Building reflects meticulous craftsmanship, blending storytelling with visual grandeur. Seeing the artist at work reminds us that museums are not just spaces that display history—they are built by hands that carefully shape narratives, preserving culture for generations to come. There is a quiet beauty in this process, a connection between past and present that unfolds in every brick, every stroke of paint.

For instance, the use of terms like "Khanda" (a symbol of Sikhism) in the museum's design and exhibits helps viewers connect deeply with the historical and cultural narrative. The phraseology of these artists and designers allows them to weave traditional motifs and techniques, such as the intricate Phulkari embroidery, into modern expressions, ensuring that



the museum not only preserves cultural history but also revitalizes it for contemporary audiences.

**4.1.1 Era of the experiment:** The modern museum has ushered in an era of experimentation, marked by an increase in innovative and interactive exhibits designed to engage visitors on a deeper level. Instead of the traditional static displays of objects behind glass cases, museums are now employing more dynamic and immersive approaches to storytelling and exhibit design (Hein, 2000; Hooper-Greenhill, 2007). The use of interactive technology, such as virtual reality and augmented reality, has allowed museums to better explain the stories behind their collections and provide visitors with a more engaging and satisfying experience (Champion, 2016). For example, some museums have created virtual reality tours of ancient cities, allowing visitors to get a sense of what life was like during a particular period (Parry, 2010). Additionally, the modern museum has become a hub for creativity and collaboration, often hosting events such as lectures, workshops, and performances, further enhancing the connection between art, culture, and the public (Cameron, 2007).

The Fig. 4.1.1. Constructing a Fort mural, displayed at the Virasat-e-Khalsa Museum (VKM), visually captures the historical and architectural processes involved in building a fort. The mural uses vivid imagery to depict the intricate work of construction, possibly referencing the iconic forts of Punjab that were built during the time of Sikh rulers. Such murals aim to immerse the viewer in the culture and history of the region, showcasing traditional methods of construction alongside cultural symbols of strength and resilience. The mural serves as a testament to the craftsmanship and military ingenuity of the period, helping visitors connect with the architectural and defensive legacy of the Sikh Empire. It also contributes to the immersive and interactive experience offered by VKM, where art and history intersect to create a dynamic storytelling environment (Singh, 2016; Kaur, 2017).



Fig. 4.1.1 Constructing a fort Mural (Displayed at VKM)

Size- 24''by 14'' ft. (approximately)

Medium- Mixed media .

This has allowed museums to become more than just repositories of knowledge and artifacts; they are now vibrant cultural centers, often at the center of a city's social and intellectual life. A modern museum is a place of exploration and discovery, and its experimentation and innovation are helping to reshape the way we interact with culture. With the ever-evolving technology at their disposal, museums are creating a new era of museum-going, one that is more immersive, engaging, and exciting than ever before.

**4.1.2 Thematic Advancement:** The Museum of Virasat-e-Khalsa is an innovative and interactive museum dedicated to preserving and promoting the rich cultural heritage of Punjab. The museum offers a unique experience through its thematic advancement of the history, culture, and religion of the region. The museum is divided into several themed galleries, each dedicated to a different aspect of Punjab's history. The galleries are arranged in chronological order, beginning with the earliest period of Sikh history and progressing up to the modern era. Each gallery offers a unique experience, with interactive exhibits, multimedia displays, and educational activities.



Fig. 4.1.2 Murals from Gallery no.1(Displayed at VKM)

Size- 24''by 14'' ft. (approximately)

Medium- Mixed media .

The museum's thematic advancement is of great importance as it allows visitors to gain a comprehensive understanding of the region's history, culture, and traditions. Through its



exhibits and interactive displays, the museum provides visitors with a comprehensive view of Punjab's past and present. It also raises awareness about important social and political issues, such as gender equality and religious tolerance. In addition to its thematic advancement, the museum also features a number of interactive activities for visitors to enjoy. These include interactive quizzes, virtual reality experiences, and other educational activities. The museum also offers guided tours and talks, which provide visitors with further insight into the region's history and culture.

**4.1.3 Legendary Sculptures:** The Virasat-e-Khalsa Museum in Anandpur Sahib is home to some of the most legendary sculptures in the world. The museum has a large collection of sculptures from the 18th century to the 20th century, representing different aspects of Sikh history and culture. (Figure 4.1.3) The life-size, hyper-realistic statue of Maharaja Ranjit Singh at the Virasat-e-Khalsa Museum (VKM) is a striking representation of the legendary Sikh ruler. Crafted with meticulous attention to detail, the statue captures the Maharaja's regal yet humble persona, symbolizing his leadership, courage, and dedication to the Sikh Empire. The statue depicts him seated on horseback, dressed in traditional attire, complete with a turban and jewellery reflecting his royal lineage. His serene expression, coupled with the intricate craftsmanship, conveys a sense of both power and humility—a hallmark of his reign. Known as the "Lion of Punjab," Maharaja Ranjit Singh unified the Sikh Empire in the early 19th century, fostering a period of prosperity, art, and cultural growth (Singh, 2008).

This figure serves as a focal point in the museum, connecting visitors with the rich legacy of Sikh rulers and their commitment to governance, justice, and cultural preservation. The placement of the statue in VKM adds to the narrative of Sikh pride and history, providing a visually engaging way to honour his contributions.



Fig. 4.1.3 Statue of Maharaja Ranjit Singh (Displayed at VKM)

Size- life size

Medium- Mix Media

**4.1.4 Religious Narratives:** One of the most fascinating aspects of the Virasat-e-Khalsa Museum is its extensive collection of religious narratives. These narratives vividly recount the lives of the Sikh Gurus, martyrs, and other Sikh heroes, offering visitors an immersive journey through Sikh history and spirituality. The stories are conveyed through diverse mediums such as paintings, sculptures, manuscripts, and artifacts, each contributing a unique and powerful element to the museum's overall narrative. For instance, the vibrant paintings of the ten Sikh Gurus capture pivotal moments from their lives, reflecting their teachings and the spiritual ideals they championed (Dhillon, 1998). Sculptures of Sikh martyrs like Baba Deep Singh and Bhai Taru Singh portray their sacrifices for the Sikh faith and their unwavering commitment to justice and freedom (Sandhu, 2010). Manuscripts, including rare hand-written copies of the Guru Granth Sahib, reveal the intricacies of Sikh scriptural tradition, while artifacts such as coins, swords, and khanda (double-edged swords) evoke the martial and spiritual legacy of the Sikh community (Grewal, 1998). These religious narratives are vital not only for preserving Sikh history and culture but also for fostering a deeper understanding of the Sikh faith among visitors. To enhance this experience, the museum also organizes educational programs, interactive workshops, and expert lectures, offering insights into the ethos of Sikhism and its contributions to humanity (Singh & Barrier, 2001).

**4.1.5 Sikh Court Scenes:** The museum houses a special section dedicated to the court scenes of the Sikh Empire. Here, visitors can explore the grandeur and opulence of the court of Maharaja Ranjit Singh, often referred to as the 'Lion of Punjab'. The section is a re-creation of

the court with life-size statues of the Maharaja, his courtiers, and other important figures. In addition to the statues, the court scenes of the museum also feature many artifacts from the era, including swords, guns, swords, furniture, coins, and jewelry. Each object is carefully arranged in the display to give visitors a sense of the grandeur and sophistication of the court.

The most impressive aspect of the court scenes is the sheer scale of the area. The museum is designed to take visitors on a journey through the court of the Maharaja, from the entrance to the throne. The walls of the court are adorned with stunning murals depicting scenes from the Sikh Empire. The court scenes in the Virasat-e-Khalsa Museum are a must-see for anyone interested in Sikh heritage and culture. From the grandeur of the court to the artifacts and murals, it is a wonderful way to experience the opulence of the Sikh Empire.



Fig. 4.1.5 Court of Maharaja Ranjit Singh

(Displayed at VKM)

Medium- Mixed Media

**4.1.6 Domestic Scenes:** The museum offers several different exhibits, including many that focus on domestic scenes from the lives of Sikhs. These exhibits feature scenes from a typical day in the life of a Sikh family, from the preparation of meals in the kitchen to the interiors of their homes. The exhibits also focus on the religious ceremonies and practices of the Sikhs, including the reciting of prayers and the celebration of important festivals.



Fig. 4.1.6 Scene of Gurudwara Sahib (Mural Displayed at VKM)

Medium- Mixed Media

The museum also features several interactive exhibits, such as a miniature replica of the Golden Temple in Amritsar, which visitors can explore. There is also an audio-visual experience that allows visitors to take an interactive journey through key sites in Sikh history. In addition to the domestic scenes, Virasat e Khalsa also offers several exhibits that focus on the Sikh military tradition. These exhibits include weapons, armor, and military artifacts, as well as stories of the Sikh warriors.

**4.1.7 Traditional Scenes: Museum** provides a remarkable exploration of Sikh heritage, celebrating its vibrant culture, history, and traditions through an extensive collection of murals, artifacts, and musical instruments. This world-class museum, located in Anandpur Sahib, Punjab, serves as a gateway to the rich legacy of Sikhism (Singh, 2011). One of the most striking aspects of the museum is its collection of painted murals, which vividly illustrate traditional Sikh life. These large-scale artworks, rendered in vibrant colours, depict scenes such as farming, trading, and religious ceremonies, offering a glimpse into the everyday lives of Sikh communities. These murals not only celebrate the resilience and spirituality of Sikh culture but also serve as a visual narrative of its historical evolution (Kaur, 2018).

The museum also features sculptures and artifacts that honor the lives of Sikh heroes and saints. These figures, including Guru Gobind Singh and Baba Banda Singh Bahadur, are celebrated for their pivotal roles in shaping the Sikh faith and defending its values. By showcasing their contributions, the museum fosters a deeper appreciation of their enduring legacy (Grewal, 1999). It also houses a collection of traditional Sikh musical instruments,



including the tumbi, tabla, and sarangi. These instruments are integral to Sikh devotional and folk music, particularly in forms like kirtan (devotional singing). Music has been central to Sikh worship and community life since the time of Guru Nanak, the founder of Sikhism, who emphasized the use of music to connect with the divine (Mandair, 2009). The Virasat-e-Khalsa is not just a museum but a vibrant cultural institution that invites visitors to immerse themselves in the rich heritage of Sikhism. Whether through its murals, artifacts, or music, it offers an engaging way to experience and understand the Sikh way of life. As one scholar aptly described it, “The museum is a bridge between the past and the present, bringing the legacy of Sikhism alive for future generations” (Singh & Kaur, 2015).



Fig. 4.1.7 Religious Function (Mural Displayed at VKM)

Medium- Mixed Media

**4.1.8 Historical Scenes:** The museum features several historical artifacts that provide visitors with an insight into the lives of the Sikh Gurus and their followers. Visitors can view paintings and sculptures depicting the lives of the Sikh Gurus and their followers, as well as various artifacts related to the Sikh faith. The main attraction of the museum is the 'Khalsa Heritage Walk', which takes visitors through a journey of the Sikh faith. The walk begins at the main entrance of the museum and takes visitors through a series of interconnected galleries displaying artifacts and images related to Sikh history. The tour ends at a replica of the Golden Temple, the holiest site in Sikhism. Virasat e Khalsa is a great place to learn about Sikh history,



and the museum provides visitors with an opportunity to explore the rich heritage of the Sikh people.

**4.1.9 Real Portraits:** The Virasat e Khalsa Museum in India is renowned for its incredible collection of resembled portraits. Featuring life-size portraits, the museum is a stunning display of Sikh history and culture, offering visitors a unique glimpse into the lives of those who lived in the region centuries ago. The portraits are painted with oil and acrylic on canvas, and depict people from all walks of life. From village elders to royalty, the portraits are a vivid reminder of the individuals who have lived in this area for centuries. Some of the portraits even feature long-lost relatives of those currently living in the region, providing a poignant connection to the past.

**4.1.10 Progressive portrayals:** The museum contains several artifacts representing the Sikh community's progressive portrayals, including rare manuscripts, ancient coins, jewelery, and clothing. There are also sculptures and paintings depicting Sikh warriors and their heroic deeds, as well as their progressive portrayals in literature and music. The museum also features a library with books on Sikh history, literature, and culture. The statue is a hyperrealistic representation of S. Jassa Singh Ahluwalia (Fig 4.1.10), one of the most respected and valiant leaders in Sikh history. Known for his role in defending the Sikh community during the 18th century, particularly in the battles against the Mughal Empire, S. Jassa Singh Ahluwalia remains an iconic figure in Sikh culture. The life-size mannequin captures the warrior's commanding presence, reflecting both his physical strength and his enduring legacy. **S. Jassa Singh Ahluwalia** (1718–1783) was a prominent leader in the history of Sikhism, known for his military prowess and leadership in the 18th century during a period of intense conflict with the Mughal Empire. He was one of the most respected chiefs of the Sikh Confederacy, particularly the **Misl of Ahluwalia**, which played a key role in resisting Mughal control over the Punjab region (Grewal, 1999). Ahluwalia's leadership was integral to the Sikh struggle for autonomy, and his contributions were pivotal during the period of the Sikh Misls, independent Sikh military confederations that arose after the fall of the Mughal Empire.



Fig. 4.1.10 Statue of S. Jassa Singh Ahluwalia

Size-life size

hyper realistic mannequin

He is often remembered for his participation in significant battles, such as the Battle of Amritsar in 1762, where the Sikh forces successfully reclaimed the city from the Mughal forces. Under his leadership, the Sikh Misls also established control over territories in the Punjab region, contributing to the foundation of the Sikh Empire under Maharaja Ranjit Singh (Singh, 2011). Ahluwalia's legacy is marked not only by his military achievements but also by his role in the consolidation of Sikh power and autonomy in the Punjab. His leadership was seen as a unifying force for the Sikh community during a turbulent period in its history (Kaur, 2018). In recognition of his role, statues, and representations of S. Jassa Singh Ahluwalia, like the one mentioned in Figure 4.1.10, continue to celebrate his contributions to Sikhism and the history of the region.

**4.2 Material:** The artwork in Virasat-e-Khalsa, a museum dedicated to Sikh history and culture, uses a wide range of materials that reflect the richness of the heritage it represents. The museum showcases intricate murals, sculptures, and installations crafted from materials like clay, metal, wood, and textiles. These materials are chosen to convey the historical significance and cultural essence of Sikhism. Traditional techniques, combined with modern artistic practices, are employed to create visually striking and culturally resonant pieces. The choice

of materials also emphasizes durability and preservation, ensuring that the art remains a lasting tribute to Sikh heritage.

**4.2.1 Durries effect in the background:** Punjab Durries are traditional, handwoven rugs that have long been an integral part of Indian culture, especially in the Punjab region. These **plain-woven** rugs, also referred to as flatweave rugs, are distinct for their sturdy construction and practical utility. They have been used for centuries in India to cover floors during religious, social, and political gatherings, offering a comfortable space for people to sit or rest, especially in settings where seating arrangements on the floor are culturally significant. The design and weaving techniques of durries are highly reflective of the cultural influences of the Punjab region. Unlike pile carpets, which are thicker and plusher, durries are woven using a technique that creates a flat surface, often with simple geometric or symbolic patterns. The patterns can vary, but they typically showcase the bold colours and geometrical shapes that are prevalent in Punjabi folk art (Singh, 2011). Durries are also used to add a rustic and ethnic flair to the interior of Indian homes, giving rooms a sense of warmth and tradition. They are particularly valued for their versatility, as they are not only used in homes but also in temples, gurudwaras, and during Sikh ceremonies where they are laid down during prayer and reflection. The use of durries in religious settings holds deep significance. In many Sikh households, durries are spread out during kirtan (devotional singing) or during prayer ceremonies to create a sacred, comfortable environment for sitting. The cultural role of the durry extends beyond its functional purpose; it embodies the warmth, simplicity, and humility of Sikh life, reinforcing the values of community and togetherness (Grewal, 1999). Their presence at religious, social, and political events emphasizes the grounded nature of Indian spirituality, where sitting on the floor is a gesture of humility and equality among participants. The rustic ethnic charm of Punjab durries is often appreciated for the way they blend tradition with everyday life. The simple yet intricate weaving process, typically done by hand on traditional looms, ensures that each durrie is a unique work of craftsmanship. This added dimension of handmade artistry contributes to the rich cultural heritage of Punjab and strengthens the connection between daily life and tradition.



Figure 4.2.1 Durries Mural (Displayed in VKM)

Gallery no. 5

**4.2.2 Backlit fabric panels:** Dye-sublimation transfer printing is a cutting-edge technology used for creating high-quality, vibrant graphics on fabrics. This process involves turning solid dye into a gas and then transferring it onto a fabric material using heat and pressure. The dye permeates the fabric fibres, resulting in long-lasting, high-resolution prints that are resistant to fading and wear. This method is particularly favoured for fabric graphics because it allows for intricate designs, rich colour saturation, and durability (Kaur & Singh, 2017). In combination with LED backlighting, dye-sublimation printed fabric graphics can achieve even greater visual impact. LED lighting installed behind the fabric amplifies the brightness and vibrancy of the printed image, allowing it to stand out and grab attention. The backlit fabric display is ideal for showcasing artwork, logos, or messages in a way that enhances visibility and emphasizes key details. The energy efficiency and long lifespan of LED lighting further contribute to the effectiveness and cost-efficiency of this technology in commercial and exhibition settings (Patel, 2015). Backlit fabric graphics are commonly used in trade shows, exhibitions, retail displays, and advertising, as they create an eye-catching, dynamic presentation of visual content. The integration of dye-sublimation printing and LED backlighting ensures that the colors and designs remain vivid even in low-light conditions, making them perfect for high-traffic areas or environments where maximum visibility is essential (Williams & Clark, 2016).

The durability and vibrant color output of the dye-sublimation process, combined with the energy-efficient and bright qualities of LED lighting, make this technology a preferred choice for businesses looking to enhance their branding and visual displays. Additionally, the use of fabric as the medium ensures that the graphics are lightweight and easy to transport, ideal for displays that require frequent setup and takedown.



Figure 4.2.2 Creation of Golden Temple, Amritsar  
Gallery no. 7, Displayed in VKM

**4.2.3 Zardozi panels:** Zardozi, also known as Zardosi or Zar dauzi, is a highly intricate form of embroidery that involves the use of metallic threads to create elaborate designs on fabrics such as satin, silk, or velvet. The term "Zardozi" is derived from the Persian words "zar" meaning gold and "dozi" meaning sewing, reflecting the use of precious metals in the technique. The process involves stitching gold and silver threads into the fabric, often supplemented with semi-precious stones, beads, pearls, and other embellishments (Thakur & Sharma, 2014).

This craft has a long history and can be traced back to ancient Persia and has spread across various regions, including Iraq, Syria, Central Asia, Azerbaijan, Kuwait, India, Bangladesh, and Pakistan. Zardozi is traditionally used in decorating a wide variety of items, such as household textiles, clothing, royal tents, animal trappings, and wall hangings. The technique was especially popular among royalty and nobles, as it added a luxurious and regal touch to the objects it adorned (Kaur, 2017). An exquisite example of Zardozi art in the Virasat-e-Khalsa museum is the Palki Sahib installation. The Palki Sahib is a decorated palanquin or carriage used to carry the Guru Granth Sahib, the holy scripture of Sikhism, during religious



processions. This sacred object is of immense importance to the Sikh community, and the Zardozi embroidery on the Palki Sahib elevates its significance, both aesthetically and spiritually.

The Zardozi work on the Palki Sahib is meticulously crafted with metallic threads, predominantly gold and silver, and often incorporates semi-precious stones, beads, and sequins. The designs on the palanquin showcase intricate patterns, motifs, and religious symbols, which reflect the deeply spiritual nature of Sikhism. The gold threads add a sense of grandeur and reverence to the artwork, underscoring the importance of the Guru Granth Sahib in Sikh religious life (Singh, 2011). The use of Zardozi embroidery on the Palki Sahib is not only a visual feast for visitors but also a representation of the devotion and craftsmanship of the Sikh community. It reflects the rich heritage of Sikh art and culture and serves as a reminder of the importance of preserving religious customs and traditions. The intricate details in the Zardozi embroidery highlight the dedication to excellence that is intrinsic to Sikh craftsmanship (Kaur, 2018). Visitors to the Virasat-e-Khalsa museum can appreciate the exquisite craftsmanship behind the Zardozi art on the Palki Sahib, recognizing it as a beautiful fusion of artistic expression and spiritual devotion.



Figure 4.2.3 Zardozi Work  
Gallery no.8, Displayed in VKM

**4.2.4 Stainless Steel Installation:** Installing stainless steel is a popular choice for a variety of outdoor elements, such as street art, statues, and other decorative pieces. Its versatility allows it to be welded, machined, folded, and treated with various surface treatments and colour effects to create the desired aesthetic. It is also known for its resistance to corrosion and extreme weather, making it a great option for outdoor elements that will be exposed to the elements. Stainless steel is also an economical option, which makes it a great choice for any budget. With proper installation and maintenance, stainless steel can provide years of durability and beauty.

**4.2.5 Gach work:** The term "Gach" refers to a type of gypsum plaster that is traditionally used in the construction and decoration of buildings, particularly within the Sikh religious architecture. Gach work involves applying this plaster to the walls of structures, where it is shaped and carved into intricate designs before it fully dries. Once the plaster is applied to the surface, skilled artisans use tools such as steel cutters to carve out the desired shapes and motifs. These designs can range from simple decorative patterns to elaborate religious symbols and verses from the Guru Granth Sahib, the holy scripture of Sikhism (Singh, 2011). After the carving process is complete, the plaster is typically varnished with a golden tone, adding a warm, lustrous finish to the artwork. Over this varnish, gold metal leaves are carefully applied, enhancing the visual appeal, and giving the designs a distinct, regal appearance. The result is a combination of delicate craftsmanship and spiritual significance, making Gach art a revered tradition in Sikh sacred architecture.



Figure 4.2.4 Symbolic Installation related to Martyrdom of Guru Arjan Dev Ji  
Gallery no. 9, Displayed in VKM

Gach art is most used to decorate the walls of gurdwaras (Sikh temples), where it serves both an aesthetic and functional purpose. Not only does it beautify the environment, but it also helps to create a spiritually uplifting atmosphere conducive to prayer and meditation. This technique is often employed to create ornamental forms such as floral patterns, motifs, and, most importantly, verses from the Guru Granth Sahib. The careful integration of sacred text into the design speaks to the reverence with which the Sikh community approaches its faith and the role of art in religious expression (Kaur & Singh, 2015).

One of the most famous examples of Gach work can be found in the Golden Temple (Harmandir Sahib) in Amritsar, Punjab. The temple's walls are adorned with intricate Gach carvings that showcase not only the technical expertise of the artisans but also the spiritual devotion embedded in each piece of art. These decorations are meant to reflect the divine beauty and sanctity of the Guru Granth Sahib, which is central to Sikh worship (Grewal, 1999).



Figure 4.2.5 Gurbani inscriptions  
Displayed in VKM  
Gallery no.15

**4.2.6 Projection mapping:** also known as video mapping or three-dimensional amplified reality, is an advanced technique used to turn irregularly shaped objects or surfaces into dynamic display platforms for video projection. This technology allows projectors to map specific video content onto physical surfaces, creating the illusion of movement and transformation that corresponds with the contours and dimensions of the object. Unlike traditional forms of projection, projection mapping can adapt to three-dimensional surfaces, making it especially effective in creating immersive experiences for viewers (Miller & Williams, 2017). In the context of the Virasat-e-Khalsa Museum (VKM), projection mapping used as a cutting-edge tool to enhance the museum's exhibits, making them come alive with vibrant visuals, historical narratives, and spiritual content. This technique can bring to life Sikh history, religious rituals, and cultural heritage, offering a more engaging and interactive experience for visitors. By projecting animated visuals or historical videos onto artifacts, sculptures, or architectural elements, the museum can create immersive storytelling environments that make the cultural context more accessible and visually stimulating (Kaur, 2019). It has been increasingly used in theatrical stages, industrial landscapes, and museums to add layers of meaning to physical objects. At VKM, this technique can be particularly powerful when used to project the life-sized depictions of Sikh heroes, religious motifs, and sacred symbols onto large surfaces or architectural elements, such as the walls of the museum. By



using projection mapping, the museum can convey complex spiritual themes or historical events, enhancing the educational and emotional impact of the exhibits (Singh, 2020).

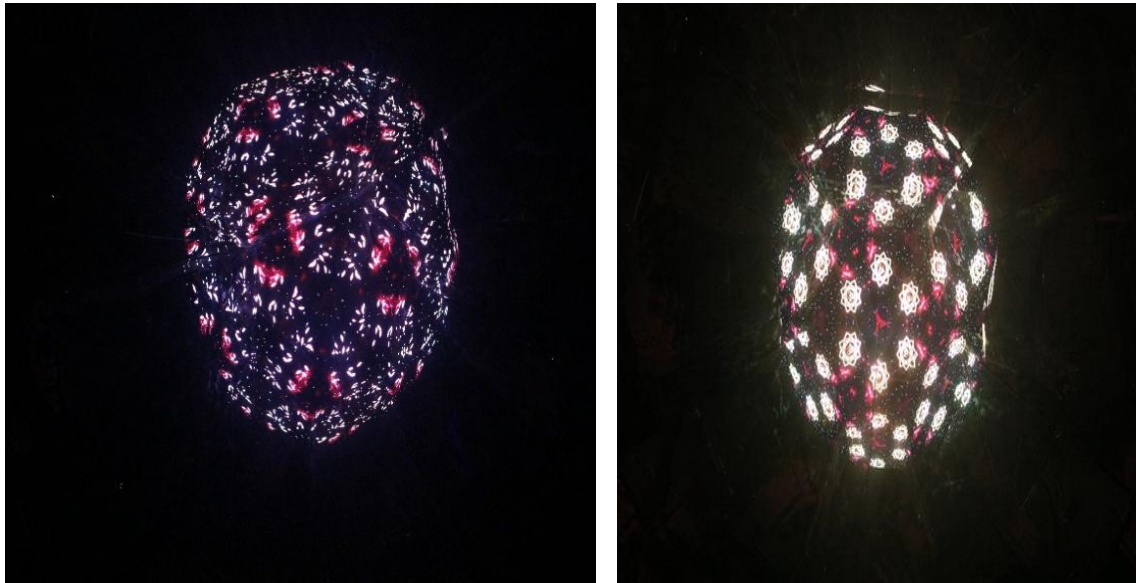


Figure 4.2.6 Lighting impression  
Displayed in VKM Gallery no.17

**4.2.7 Shoebox holographic projection:** Holographic or hologram is a three-dimensional projection technique that can be seen without using any special equipment like glasses or cameras. This procedure records the light scattered from an object and viewers can be seen from any angle. The object will look to move and shift realistically as the user wanders around the display.

**The technology behind holograms:** Hologram technology, to put it simply, is a 3D projection that can be viewed without the use of specific equipment such as cameras or glasses. Any angle can be used to view the image. As a result, the object will look to move and shift realistically as the user wanders around the display





Fig. 4.2.7 Golden Temple (Displayed in VKM)

#### Gallery no.15

**4.2.8 Diorama in FRP:** Fiber Reinforced Plastics (FRP) are widely recognized for their lightweight, durability, and low maintenance characteristics, which make them ideal for architectural applications. FRP dioramas are an excellent example of how these materials can be used in museum exhibits. The flexibility of FRP allows artists and designers to create detailed, life-like models that can be displayed in the museum, often as part of historical or cultural narratives. For example, FRPs are used in various industries to create intricate and durable designs, such as the fibre-reinforced-polymer panels featured on the San Francisco Museum of Modern Art's façade. These panels were designed to mimic the appearance of water, demonstrating the aesthetic versatility of FRP in modern architecture (Smith, 2016).

In the case of a diorama, FRP allows for the creation of intricate and three-dimensional scenes that can visually depict various historical events, cultural moments, or Sikh heritage. These dioramas, with their strong yet lightweight structure, can be strategically placed throughout the museum to offer an engaging, visually immersive experience for visitors. This material's customizability enables the integration of a wide range of textures, colours, and details, which can help bring to life the historical narrative and allow visitors to appreciate the finer aspects of Sikh history and art (Bansal, 2019).

**4.2.9 Kaleidoscope with Customized LED Screen:** A kaleidoscope is a fascinating optical instrument that consists of free pieces of coloured material (such as glass or plastic) arranged between two mirrors. The mirrors are positioned at such angles that the objects within the kaleidoscope are reflected and rotated, creating a diverse, shifting pattern that changes with every movement of the instrument. The use of a kaleidoscope with a customized LED screen is a modern twist on this classic device, enhancing its capabilities and creating interactive visual experiences. LED screens allow for the projection of vibrant, dynamic imagery that can mimic or amplify the traditional patterns seen in a kaleidoscope, while also integrating video content or digital art (Jaswal & Kumar, 2018). The incorporation of LED technology allows the kaleidoscope's patterns to be controlled and altered through interactive elements, making it an exciting addition to exhibits that aim to engage visitors visually.

In museums like the Virasat-e-Khalsa Museum, such kaleidoscope installations could be used to reflect elements of Sikh heritage or convey spiritual messages in a visually captivating and modern way. For example, LED kaleidoscopes could display patterns based on Sikh symbols, such as the Khanda, or project historical imagery in a dynamic, constantly shifting manner. This technique would not only showcase artistic beauty but also bring a sense of contemporary relevance to the museum experience (Singh & Singh, 2020).

**4.2.10 Hand-painted Murals with Lights:** A mural is a painting or artwork that is applied directly to a wall, ceiling, or other large surfaces, making it an integral part of the architectural structure. Murals have been used for centuries to convey narratives, often related to historical events, cultural symbolism, or religious beliefs. In the context of the Virasat-e-Khalsa Museum, hand-painted murals are likely utilized to visually represent Sikh history, faith, and heritage, offering visitors a tangible connection to the culture and religion of the Sikh people. The use of lights in conjunction with hand-painted murals enhances their visual impact. Lighting can highlight specific areas of the mural, bringing attention to key figures, symbols, or events. For instance, strategically placed spotlights or backlit lighting can create an effect where the painted elements appear to “glow” or become more vivid, which can be especially powerful for depicting important Sikh figures or scenes from the Guru Granth Sahib (Malik & Kaur, 2017). Additionally, LED lights or ambient lighting can change the mood of the mural depending on the time of day or event, transforming the space and offering different perspectives on the artwork. By combining traditional hand-painted techniques with modern

lighting technologies, the murals can take on a new dimension, engaging the audience more deeply and providing a dynamic, immersive experience (Chawla, 2019).



Fig.4.2.8. Miniature Paintings displayed in Boat Building at VKM

Size- 14''by 10'' ft. (approximately)

Medium- Acrylic

**4.2.9 Embroidered Panels:** The embroidered panels at the Virasat-e-Khalsa Museum that feature Bagh and Phulkari designs are celebrated examples of Punjab's traditional textile artistry. These handcrafted textiles are more than mere decorative pieces; they are rich in cultural symbolism and historical significance, making them integral to understanding the region's artistic heritage. The Bagh style, which translates to "garden," is characterized by dense, repetitive embroidery that covers the entire fabric. The intricate floral and geometric patterns in Bagh embroidery symbolize prosperity, fertility, and celebration. Traditionally, this form of embroidery was often used for the decoration of wedding attire and special occasions, conveying joy and festivity. The use of vibrant silk threads on handspun khaddar fabric in these panels is a testament to the skill and time invested in their creation. The lush, dense patterns are not only visually captivating but also hold deeper cultural meanings, representing the abundance of nature and the joy of life (Kaur, 2018).



On the other hand, Phulkari, which means "flower work," is a delicate form of embroidery that typically features floral motifs arranged in a more structured, lighter pattern. The style is often less dense compared to Bagh and carries a sense of grace and refinement. The embroidery narrates stories from Punjabi rural life, representing both the simple joys and struggles of daily existence. Each Phulkari piece often has a personal significance, with patterns and colors that reflect the individual's identity and cultural values. Phulkari panels were historically made for special events, such as weddings and religious ceremonies, and became a symbol of status and wealth in Punjab (Thakur, 2020). Together, the Bagh and Phulkari embroidered panels displayed at the Virasat-e-Khalsa Museum not only showcase the artistic brilliance of Punjabi women who carried on these traditions but also highlight the rich cultural tapestry of the region. These pieces reflect the values of family, community, and celebration that are central to Punjabi identity. The use of vibrant colors and meticulous craftsmanship encapsulates the ethos of Punjab — a land of beauty, joy, and cultural pride passed down through generations.



Fig. 4.2.9 Phulkari (Displayed In VKM)

Size- 8''by 6'' ft. (approximately)

Medium- embroidery on cotton cloth



Fig. 4.2.9 (I) Phulkari (Displayed In VKM)

Size- 16''by 8'' ft. (approximately)

Medium- embroidery on cotton cloth

**4.2.13 Sanjhi paper lights:** The Sanjhi paper lights installation at the Virasat-e-Khalsa Museum is an enchanting example of the fusion of traditional Indian craftsmanship with modern artistic expression. Rooted in a centuries-old craft, Sanjhi is an ancient art form that combines intricate cut-paper stencils with colored powders to create stunning, symbolic designs. Historically, Sanjhi was used to create religious imagery and decorative patterns during the dusk (referred to as Sanjh in Punjabi), a time that symbolized a connection between the spiritual and physical worlds. The term Sanjhi itself is derived from two words: "Sajja", meaning decoration, and "Sanjh", which refers to the dusk hour when these delicate drawings were revealed, often using stencils that allowed colored powders to form intricate shapes and images on surfaces like water or the ground (Sharma, 2017). The paper lanterns in the installation, inspired by this ancient technique, pay homage to this tradition while also embracing the more modern use of handmade paper. The beauty of the handmade paper is enhanced as the light inside shines through, casting ethereal patterns on the surrounding area, adding depth and dimension to the installation. The tree installation at the Virasat-e-Khalsa Museum is particularly striking, as it serves as both a symbolic and literal representation of growth, wisdom, and the interconnectedness of life. The stylized tree is adorned with Sanjhi paper lanterns, each featuring intricately cut designs that embody the essence of Sanjhi art. The lanterns project beautiful patterns of light and shadow, creating a serene and reflective



ambiance throughout the exhibit. This tree is not only a metaphor for the Sikh philosophy of unity and harmony with nature but also reflects the interconnectedness of the Sikh community and their spiritual beliefs. By integrating Sanjhi art into a contemporary design, the installation forms a bridge between the rich cultural heritage of India and the modern aesthetic. The delicate paper cuttings represent the art's deep religious roots, while the lighting aspect modernizes the presentation and makes it more engaging for a diverse audience. Visitors to the museum are drawn to the calming aura the installation provides, which invites them to reflect on the connection between the natural world, spirituality, and the Sikh philosophy of unity in diversity.



Fig. 4.2.13 Sanjhi paper lights (Displayed In VKM)

Size- 16''by 10'' ft. (approximately)

**4.2.14 Leather puppets:** The leather puppets displayed at the Virasat-e-Khalsa Museum reflect a unique and lesser-known aspect of traditional storytelling in Indian culture. These intricately crafted puppets, made from translucent, treated leather, are painted with vibrant colours and adorned with detailed designs to represent characters from Sikh history, folklore, and moral tales. Often used in shadow plays, the puppets come to life with light and movement, their shadows narrating stories in a visually captivating manner. This art form, while rare in Punjab, highlights the region's

openness to diverse artistic traditions, enriching the museum's narrative of cultural heritage and storytelling.

**4.2.15 Optical illusion:** The Ik Onkar installation at the Virasat-e-Khalsa Museum is a striking piece that conveys multiple layers of spiritual and aesthetic meaning through its design and symbolism. The installation embodies the core principle of Sikhism: the belief in the oneness of the Creator, symbolized by the phrase "Ik Onkar", which translates to "One Creator." This sacred symbol represents not just the oneness of the divine but also the interconnectedness of all creation. The symbolic significance of the Ik Onkar installation goes beyond its aesthetic beauty. The dynamic optical illusion employed in its design allows the sacred symbol to shift and change as visitors move around it, symbolizing the idea that perception and spiritual truth are not fixed but ever-evolving. This shifting perspective reflects the Sikh understanding of the unity of existence—that while the divine is constant, its manifestation and our understanding of it can be perceived in multiple forms. As visitors walk around the installation, they experience firsthand the fluidity of perspective, which mirrors the Sikh philosophy of seeing the divine in all aspects of life. From a more symbolic standpoint, the installation can be seen as an embodiment of the ten Sikh Gurus. The ten strings of the installation represent the ten Sikh Gurus, each contributing uniquely to the growth and evolution of Sikhism. Just as the Gurus taught that God is both transcendent and immanent, the dynamic design of the installation brings together both the earthly and the spiritual realms. The transition from one viewpoint to another—moving from the earthly to the spiritual—can be seen as symbolic of the Sikh path: a journey from the material world towards spiritual enlightenment, in which human effort and divine grace converge. The design also mirrors the cosmic unity of the universe, moving from earth to sky. The installation's ability to transform based on perspective suggests the interconnectedness of all things, from the physical world to the divine realm. The interplay of light and shadow further emphasizes the Sikh understanding that light, which represents truth and divinity, is ever-present but often requires effort, reflection, and inner clarity to be perceived. Aesthetically, the installation's elegant simplicity and use of light and angles are carefully crafted to produce a meditative and calming environment. The movement of shadows adds to the installation's mystical quality, engaging viewers in a deeper reflection of their own journey towards understanding the divine. The light that plays across the installation

serves as a reminder of the divine presence in the world—constantly shifting, always present, and illuminating the path of the seeker.

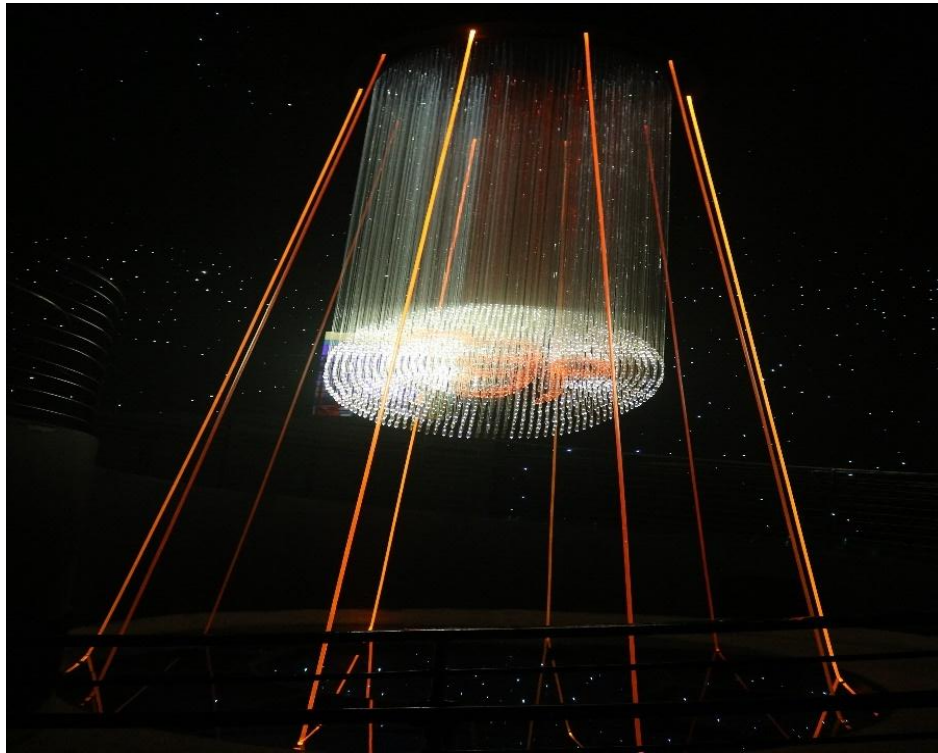


Fig. 4.2.15 Ik Onkar, displayed at VKM

Size- 20-22'' ft. (approximately)

Medium- Mixed media.

**4.2.16 Hyper-realistic mannequins:** The hyper-realistic mannequins at the Virasat-e-Khalsa Museum are a remarkable feature that brings Sikh history and culture vividly to life. These lifelike figures, crafted with meticulous attention to detail, depict key moments, personalities, and scenes from Sikh history. Their expressive faces, realistic postures, and carefully designed attire immerse visitors in historical events, such as the lives of Sikh Warriors. By blending art and technology, these mannequins create an engaging and emotive experience, allowing visitors to connect deeply with the narratives of resilience, devotion, and community showcased in the museum.



Fig. 4.2.16 Hyper-realistic mannequins, displayed at VKM

Size- 8-14'' ft. (approximately)

Medium- Mixed media .

**4.2.17 Set design with hand-painted cut-outs:** The set designs featuring hand-painted cut-outs at the Virasat-e-Khalsa Museum are a striking blend of traditional artistry and theatrical storytelling. These cut-outs, meticulously crafted and painted by skilled artists, depict vibrant scenes of Punjabi life, Sikh history, and cultural motifs. Layered to create depth and perspective, they transform static displays into dynamic, almost cinematic experiences. From bustling village scenes to iconic moments from Sikh history, these hand-painted elements immerse visitors in a vivid, narrative-driven journey, showcasing the rich visual traditions and storytelling methods of Punjab in a contemporary museum setting.





Fig.4.2.17 Set design with hand-painted cut-outs

displayed at VKM

Size- 8-14'' ft. (approximately)

**4.2.18 Stylized animations:** The stylized animations at the Virasat-e-Khalsa Museum serve as a unique and engaging way to convey the history and culture of the Sikh community. By using a blend of traditional storytelling and contemporary animation techniques, these animations offer a visually captivating experience that brings key events from Sikhism to life. This dynamic form of storytelling is essential for engaging visitors in a manner that is both educational and immersive, helping them connect with Sikh history in a modern and interactive way. As noted by Vatsyayan (2013), storytelling is a vital part of preserving cultural heritage, and in the context of Sikhism, it is essential to present its rich history and teachings in a way that resonates with modern audiences. The animations at the museum fulfill this role by using bold colors, geometric shapes, and symbolic imagery to convey deeper meanings. For example, vibrant colors can symbolize the divinity and spiritual enlightenment associated with the Gurus, while geometric patterns might represent the order and harmony that Sikhism espouses. A key feature of these animations is their depiction of significant events, such as the lives of the Gurus, important battles, and cultural milestones. By using dynamic visual elements, the museum makes historical moments more accessible and impactful. For instance, when illustrating the life of Guru Nanak or the battle of Chamkaur, the animations incorporate elements like light to represent the divine presence and darkness or contrasting colors to evoke the struggles faced by the Gurus and their followers. As Singh (2015) notes, these symbolic representations



help deepen the visitor's connection to the events, enhancing their understanding of the spiritual and moral teachings of Sikhism. The use of geometry in these animations is also significant. As Woolf (2017) suggests, geometric forms can convey not only aesthetic beauty but also philosophical depth. For example, the use of triangles or circles may reflect the unity of the divine, as well as the balance between material and spiritual worlds in Sikh teachings. These elements are integrated into the animations to ensure that viewers understand the moral lessons imparted through Sikh history, such as the concepts of equality, selflessness, and justice. the animations provide a sense of interactivity and engagement, which is crucial for creating a modern museum experience. The visual movement and transitions between scenes allow visitors to actively engage with the historical narratives, while also offering a contemplative space for reflection. This multisensory approach enhances the experience and invites visitors to reflect not only on the history they are witnessing but also on how those historical lessons can apply to their own lives. As Dhillon (2018) points out, the integration of modern technologies such as animation within the context of a museum helps foster a deeper emotional and intellectual connection with the subject matter. The use of modern animation techniques in the museum also contributes to bridging the gap between traditional cultural narratives and contemporary forms of communication. The animations present a new perspective on Sikhism, allowing younger generations to engage with their heritage in ways that are both technologically advanced and deeply rooted in tradition. Ladha (2019) writes that such innovative methods of storytelling are essential for preserving the relevance of traditional knowledge in an ever-changing world.



Fig.4.2.19 Moving screen shows a new beginning with festivals and a joyful mood  
(Display at VKM) Size- 24' by 30' ft. (approximately) Mixed media .

**4.2.19 Moving screen:** The moving screens at the Virasat-e-Khalsa Museum are an innovative way to enhance the storytelling experience. These screens, often used in conjunction with multimedia displays, project dynamic visuals, animations, and videos that change as visitors move through the exhibit. They bring historical scenes, religious teachings, and cultural narratives to life with fluid motion, adding depth and movement to static displays. The seamless transition between scenes and the interaction with the viewer make the moving screens a powerful tool to immerse visitors in the rich history of Sikhism and the cultural heritage of Punjab, offering a unique and engaging way to explore the museum's exhibits.

**4.2.20 Miniature set with automation:** The miniature set with automation at the Virasat-e-Khalsa Museum is a captivating feature that combines intricate craftsmanship with advanced technology. This set, often depicting historical scenes or cultural rituals, is meticulously crafted to scale, with detailed miniature figures, buildings, and landscapes. Automation is integrated into the set, allowing parts of the scene to move or animate, such as figures walking, animals moving, or environmental changes like the sun setting or crops swaying. The dynamic nature of the set brings historical moments or daily life in Punjab to life, offering visitors a dynamic, interactive way to experience the museum's rich cultural heritage.



Fig. 4.2.20 Miniature set with automation

Displayed in VKM

**4.2.21 Wooden carved mural art:** The wooden carved mural at the Virasat-e-Khalsa Museum depicting the Anglo-Sikh Wars is a masterful representation of Sikh valor and resilience during these historic conflicts. The intricate carving showcases dynamic battle scenes, with Sikh warriors in traditional attire and British troops in colonial uniforms, vividly capturing the clash of two military powers. Rich in cultural symbolism, the mural features elements like the Nishan Sahib, traditional weaponry, and expressive figures that convey the determination and sacrifice of the Sikh soldiers. The meticulous detail, including battlefield terrain and emotional expressions, immerses viewers in the intensity of the wars while preserving the legacy of the Sikh Empire's resistance and its eventual annexation.





Fig.4.2.21 Anglo- Sikh War- Wooden relief panels on wall (Displayed at VKM)

Size- 16''by 10'' ft. (approximately)

Medium- Wooden murals.

**4.2.22 Embossed metal works:** The embossed metalwork at the Virasat-e-Khalsa Museum, particularly the depiction of a Punjab Forest scene, is a stunning fusion of artistry and cultural storytelling. This piece intricately captures the lush flora and fauna of Punjab. The three-dimensional effect achieved through skillful embossing brings the natural scene to life, The shimmering metallic surface enhances the texture and depth, evoking a sense of tranquility and reverence for nature, integral to the Sikh ethos of harmony with creation.

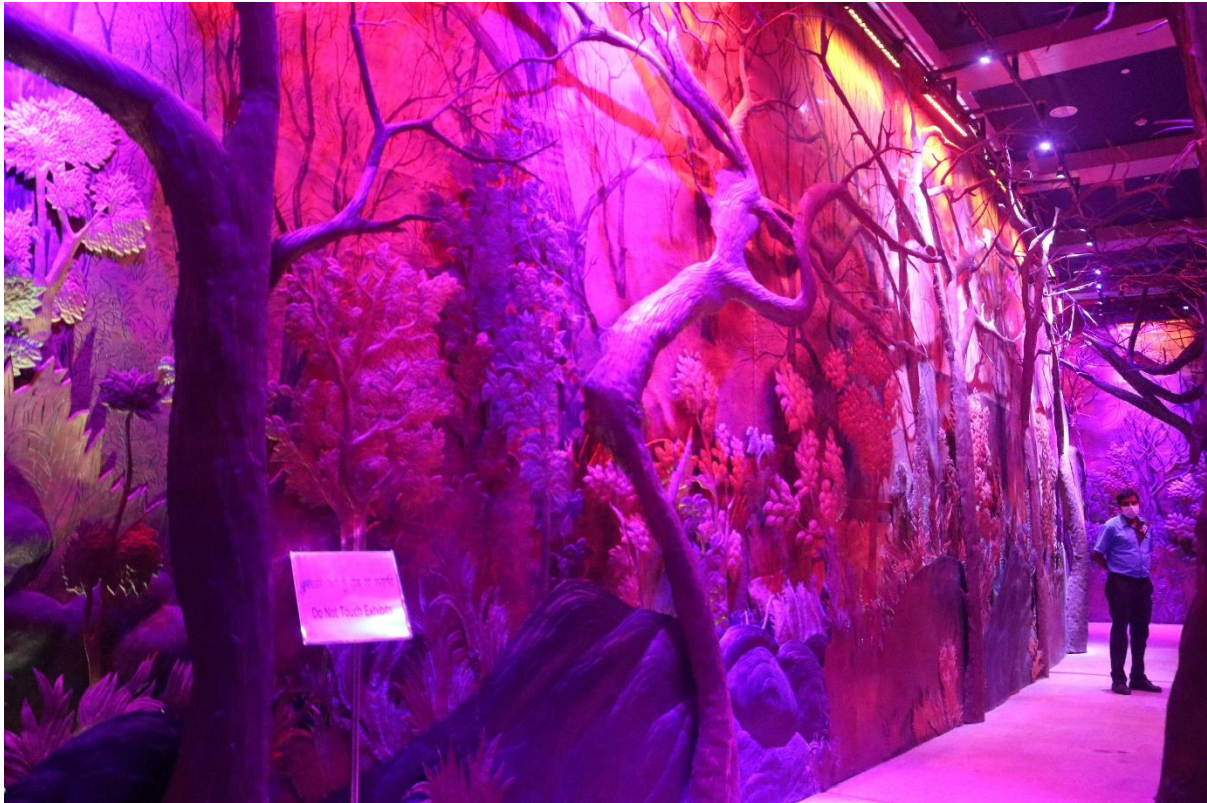


Fig. 4.2.22 Metal Forest displayed at VKM

Size- 30-12' ft. (approximately)

**4.2.23 Archival Graphical Panels:** The museum features several archival graphical panels that provide important information and insights into Sikh history. These panels are strategically placed throughout the museum, offering visitors a comprehensive understanding of the Sikh religion, its religious practices, and the significant events that have shaped Sikhism. There are certain themes covered in Museum like- The construction and significance of various historical Sikh Gurdwaras, the persecution and sacrifices faced by the Sikh community during various periods, such as the Mughal era and British rule and Freedom movements. These archival graphical panels are visually appealing and are designed to engage visitors by combining historical information with engaging visuals. They provide a coherent and immersive experience to visitors, making the museum a popular destination for those seeking to learn about Sikh heritage and history.





Fig.4.2.23 Archival Graphical Panels (Displayed IN VKM)

Size- 16''by 10'' ft. (approximately) Mixed media

**4.2.24 Projection mapping:** Projection mapping at the Virasat-e-Khalsa Museum is a transformative technique that enhances the museum's storytelling by projecting dynamic visual content onto the architecture, displays, or objects, creating an immersive and interactive narrative experience. This technology breathes life into key moments of Sikh history, such as the Battle of Chamkaur or the creation of the Khalsa, offering visitors an engaging way to connect with the events. The projections shift and respond to visitors' movements, making the experience feel alive and constantly evolving. According to Baxter (2015), projection mapping provides a spatial experience that enhances the emotional and intellectual engagement of visitors, while Jones & Smith (2016) note its effectiveness in improving information retention through multi-sensory engagement. This technique not only highlights the spiritual and philosophical dimensions of Sikhism but also offers a fresh, adaptable approach to storytelling that ensures the exhibits remain relevant and captivating for all audiences (Siddiqui, 2017).

**4.2.25 Animatronic:** The museum incorporates several innovative technologies to make the experience interactive and engaging for visitors, one of which is the use of animatronics. Animatronics refers to the integration of electronic and mechanical systems to create lifelike animated characters. The Virasat-e-Khalsa Museum incorporates animatronics to bring historical figures and events to life. With animatronic figures, visitors can witness and interact with important figures of Master Tara Singh. The animatronic figure of Master Tara Singh is programmed to move, speak, and express emotions, providing an immersive experience for visitors to the museum. The animatronic helps to create a sense of realism and allows visitors to better understand and connect with the history and teachings of Sikhism.

**4.2.26 Panoramic video projection:** Panoramic video projection is a technique that involves projecting video content onto a large surface, usually a curved or spherical surface, to create an immersive visual experience. In the context of a museum, this technology can be used to enhance visitor engagement and provide a more immersive and interactive environment.

In the case of the Virasat-e-Khalsa Museum, which is dedicated to showcasing the rich Sikh heritage and history, panoramic video projection can be employed to transport visitors back in time and bring historical events to life. It can be used to display large-scale, high-resolution videos that cover multiple walls or surfaces within the museum, effectively enveloping the visitors in a surround visual experience.



Fig4.2.26 Panoramic video projection (Displayed In VKM)

Size- 16''by 10'' ft. (approximately)

Medium- Mixed media .

Animatronic refers to a type of robotic device that is designed to resemble and mimic the movements and actions of an animal or human being. These devices are often used in theme parks, museums, and movies to bring characters to life and create a more interactive and immersive experience for the audience. Animatronics typically incorporate a combination of mechanical systems, sensors, and computer programming to control their movements and simulate realistic behaviors. They can range in size from small, handheld devices to large, complex systems that require multiple operators to control.

**4.2.27 Layered cut-out:** In the Virasat-e-Khalsa museum, the concept of "layered cut-out" refers to a unique design technique used to create immersive and visually striking exhibits. This technique involves the strategic layering of cut-out elements, such as panels or sculptures, to create a multidimensional and dynamic effect. By using layers of cut-out materials, the museum presents intricate and detailed scenes depicting various aspects of Sikh history and Punjabi culture. These cut-outs often be seen in the form of figures, architectural elements, or symbolic representations. Each layer is carefully designed and positioned to contribute to the overall composition, creating a sense of depth and perspective. The layered cut-out technique allows for the fusion of different elements, such as historical events, landscapes, and personalities, within a single exhibit. This approach enables the museum to present complex narratives and themes in a visually engaging and accessible manner. The layering technique also facilitates interaction between visitors and exhibits. By strategically positioning the cut-outs, visitors can navigate through the layers, exploring different perspectives and discovering hidden details. This hands-on approach encourages a more immersive and participatory experience within the museum. Overall, the use of layered cut-outs in the Virasat-e-Khalsa Museum contributes to its goal of preserving and showcasing the rich Sikh heritage. This design technique helps create visually captivating exhibits that engage visitors, stimulate curiosity, and facilitate a deeper understanding and appreciation of Punjab Sikh culture and history.

**4.2.28 Set with cut-outs and trompe-l'oeil:** The Virasat-e-Khalsa Museum is renowned for its innovative use of cut-outs and trompe-l'oeil to create dynamic and immersive exhibits. Cut-outs are three-dimensional figures or shapes placed within displays to create a sense of depth and realism. These life-sized figures often depict significant figures from Sikh history and **mythology**, such as Sikh Gurus and warriors. The use of cut-outs allows visitors to interact with the history in a tangible way, making the past feel alive and engaging. Visitors can almost

feel as if they are walking among these historical figures, enhancing their emotional connection to the narrative (Thakur, 2018).

Trompe-l'oeil is a technique that creates optical illusions by using realistic imagery to make two-dimensional surfaces appear three-dimensional. This technique is used throughout the museum, particularly in murals and paintings that seem to "come alive." The museum's use of trompe-l'oeil serves not only as a visual delight but also as a means of enhancing the storytelling. It creates a sense of wonder and mystery, as visitors are constantly amazed by how the artwork can appear to leap off the walls. This artistic approach serves to enrich the historical experience by adding layers of visual interest and interaction, allowing visitors to dive deeper into the rich cultural heritage of Sikhism (Kaur, 2019). The combination of cut-outs and trompe-l'oeil in the museum creates an environment that is both visually captivating and immersive. The innovative presentation techniques help to bring Sikh history and traditions to life, creating a more engaging and memorable experience for all visitors (Singh, 2020).

**4.2.29 Moving Screens:** The use of moving screens is another innovative aspect of the Virasat-e-Khalsa Museum, adding a dynamic, cinematic element to the museum's exhibits. Moving screens are large displays that project moving images, such as videos and animations, to narrate historical events. These installations enhance the visitor's experience by creating an interactive and captivating environment. For example, in the Gurudwara Hall, the Battle of Chamkaur is brought to life through an animated screen that showcases the intense moments of the battle between Guru Gobind Singh and a larger Mughal army. The animated battle scenes, featuring soldiers charging, guns firing, and horses galloping, create an immersive experience that captures the viewer's attention and emotions (Grewal, 2007).

In the Khalsa Raj Hall, another moving screen installation depicts the establishment of the Sikh Empire under Maharaja Ranjit Singh. The installation dynamically illustrates the rise of the empire, from key events like the capture of Lahore to the grandeur of the Lahore Darbar and the architectural marvels created during Ranjit Singh's rule. The animation flows seamlessly, transitioning from one significant chapter of Sikh history to the next, allowing visitors to visually experience the empire's evolution (Kaur, 2021). These moving screens provide more than just a visual spectacle; they serve as an educational tool, enhancing visitors' understanding of Sikh history by bringing events to life. The immersive experience connects the audience emotionally and intellectually with the stories being told, making it easier for them to relate to and learn from Sikh history (Miller & Williams, 2018).



**4.2.30 Metal installation:** While the museum primarily focuses on historical artifacts and artwork, there are instances of metal installations within the museum complex. Metal sculptures and installations can be found throughout the museum, adding depth and visual appeal to the exhibits.



Fig.4.2.30 Metal installation (Displayed In VKM)

Size- 18''by 12'' ft. (approximately)

Medium- Stainless steel installation



## Chapter 5

### Importance of Museums in the Modern Era

The combination of interactive storytelling and artificial intelligence has opened a world of possibilities for museums. By implementing digital technologies and interactive storytelling, museums can create a new kind of experience that encourages visitors to explore, interact and understand the stories behind the artifacts in a more immersive and meaningful way. This new paradigm of museum design allows for more engaging and exciting experiences for visitors, as well as a more creative way to present cultural heritage.

**5.1 Description of Museums:** We can gain insight into our past and appreciate our rich heritage and history through the artifacts held in museums. It emphasizes their multifaceted role in preserving cultural heritage and providing educational opportunities. Museums, as repositories of artifacts such as old buildings, objects, clothes, utensils, books, and paintings, offer valuable insights into the past. As noted by Macdonald (2011), "Museums are the guardians of memory and identity, preserving not only objects but also the stories they tell" (*The Politics of Display: Museums, Science, Culture*). These objects allow us to connect with historical narratives and gain a deeper understanding of the lives and traditions of those who lived before us. Beyond preservation, museums play a crucial role in education. Many museums offer interactive exhibits, educational talks, workshops, and field trips that cater to different age groups and learning needs. According to Hooper-Greenhill (2000), "Museums are powerful educational tools that engage the mind, emotions, and senses of visitors" (*Museum Education, Learning, and the Visitor Experience*). These experiences allow visitors to engage with history in a hands-on way, enhancing both their understanding and appreciation of cultural heritage. Museums create an environment where learning is dynamic and accessible to diverse audiences, making them important spaces for public education. Moreover, museums act as cultural centers where people gather to celebrate and appreciate diverse heritages. As Hall (1997) states, "Museums are not just about preserving the past but are about creating shared spaces for cultural dialogue" (*Representation: Cultural Representations and Signifying Practices*). Museums host a range of cultural events, from music and dance performances to art exhibitions and lectures, fostering a sense of community and encouraging cultural exchange. These events not only celebrate cultural diversity but also promote mutual understanding and respect among different groups, making museums vital in promoting social cohesion and cultural awareness.

**5.2 Museums of Punjab:** Punjab, a region rich in cultural history, is home to several museums that house an extensive collection of modern Indian artworks, paintings, and sculptures. These museums are particularly notable for their impressive display of miniature works from the Mughal, Rajasthani, Pahari, and Sikh Schools, each of which reflects the distinct artistic traditions and historical contexts of their time. As noted by Singh (2004), "The miniature paintings of Punjab, particularly from the Mughal and Sikh schools, offer a unique glimpse into the rich cultural and artistic heritage of the region" (The Art of Punjab). These works not only showcase technical mastery but also offer deep insights into the cultural, political, and religious life of the period. In addition to the paintings, Punjab's museums also feature an extensive selection of medals, arms, and armours, which highlight the martial traditions of the region. The presence of objects from baronial states underscores the opulence and grandeur of Punjab's historical elite. According to Chawla (2011), "The collection of arms and armour in Punjab's museums is a testament to the region's history of warfare, valor, and the patronage of martial arts" (Historical Heritage of Punjab). Moreover, these museums offer a vast array of archaeological, anthropological, tribal, and folk-art pieces, each shedding light on the diverse cultures that have inhabited the region. These collections allow visitors to engage with the past, understanding the social, religious, and cultural values that have shaped Punjabi identity over time. As noted by Kaur (2018), "Punjab's museums provide a rare opportunity to explore the diversity of its cultural landscape, from ancient artifacts to contemporary expressions" (Punjab: Art and Culture through the Ages).

**5.2.1 Maharaja Ranjit Singh Museum, Amritsar:** The Summer Palace of Maharaja Ranjit Singh is a stunning example of the architectural splendor and historical significance of the Sikh Empire. Built in the early 19th century, the palace reflects a blend of Mughal and Sikh architectural styles, showcasing intricate carvings, grand arches, and beautifully landscaped gardens. As stated by Singh (2010), "The Summer Palace in Amritsar stands as a remarkable fusion of architectural traditions, representing the grandeur and cultural synthesis of the Sikh Empire" (Sikh Architecture and Heritage). This palace served as a summer retreat for Maharaja Ranjit Singh, offering a peaceful yet majestic setting, which further emphasizes the wealth and power of the empire during his reign.

Today, the palace has been converted into a museum, which houses a diverse collection of manuscripts and artifacts that narrate the rich history and culture of the Sikh Empire. The

manuscripts on display provide insights into the governance, policies, and military strategies of Maharaja Ranjit Singh, as well as his patronage of art and culture. According to Grewal (2002), "The manuscripts at the Summer Palace offer invaluable glimpses into the intellectual life of the Sikh Empire, preserving records of the political and military brilliance of Maharaja Ranjit Singh" (The Sikh Empire: Politics, Culture, and History). The museum also features a variety of artifacts from the period, including portraits of the Maharaja, weapons, and personal items, all of which reflect the opulence and power of the Sikh Empire. As Giani (2015) notes, "The Summer Palace Museum is a living tribute to Maharaja Ranjit Singh's enduring legacy, preserving both the cultural richness and military might of the Sikh Empire" (Sikh History and Heritage: A Comprehensive Review). These manuscripts, which range from ancient scriptures to historical accounts, are a great source of knowledge and insight into the Sikh Empire of the 19th century and beyond. Visitors can explore the palace and immerse themselves in the rich history and culture of this era. The artifacts on display provide invaluable insight into the past and offer an unparalleled experience for any history enthusiast. The Summer Palace of Maharaja Ranjit Singh is a must-visit destination for anyone seeking to learn more about the Sikh Empire, its culture, and its heritage.



Fig. 5.2.1 Maharaja Ranjit Singh Museum, Amritsar

[https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.hellotripper.com%2Fplacedetail%2Famritsar%2FMaharaja\\_Ranjit\\_Singh\\_Museum&psig=AOvVaw2vBI6iiGfYCM2pnGfR0P01&ust=1684164584465000&source=images&cd=vfe&ved=2ahUKEwitgdaPkPX-AhWal9gFHboCC2UQr4kDegUIARC0AQ](https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.hellotripper.com%2Fplacedetail%2Famritsar%2FMaharaja_Ranjit_Singh_Museum&psig=AOvVaw2vBI6iiGfYCM2pnGfR0P01&ust=1684164584465000&source=images&cd=vfe&ved=2ahUKEwitgdaPkPX-AhWal9gFHboCC2UQr4kDegUIARC0AQ)

**5.2.2 Central Sikh Museum:** The Central Sikh Museum, established in 1958 at Amritsar, is home to a rich collection of artworks that celebrates the Sikh faith. The Museum boasts an extensive array of paintings of Sikh gurus, saints, Sikh warriors, and other prominent Sikh leaders who have contributed to the growth of the religion. In addition to these pieces, the Museum also houses a large selection of coins, old arms, ancient manuscripts, and a library of

excellent books. Visitors to the Central Sikh Museum can also view a wide range of paintings by great Sikh artists, as well as rare pencil sketches. This museum is a wonderful tribute to the Sikh faith and its many important figures in history.



Fig. 5.2.2 Central Sikh Museum

[https://www.google.com/url?sa=i&url=https%3A%2F%2Famritsartourism.org.in%2Fcentral-sikh-museum-amritsar&psig=AOvVaw3K-apUQszT\\_TBQME2smwaH&ust=1684164793572000&source=images&cd=vfe&ved=2ahUKEwjC8bDzkPX-AhXISHwKHREHD-4Qr4kDegUIARC6AQ](https://www.google.com/url?sa=i&url=https%3A%2F%2Famritsartourism.org.in%2Fcentral-sikh-museum-amritsar&psig=AOvVaw3K-apUQszT_TBQME2smwaH&ust=1684164793572000&source=images&cd=vfe&ved=2ahUKEwjC8bDzkPX-AhXISHwKHREHD-4Qr4kDegUIARC6AQ)

**5.2.3 Sanghol Museum:** The Sanghol Museum is a repository museum of archaeological findings of Punjab's ancient civilization. It boasts a large collection of around 15000 antiquities, including sculptures, terracotta, pottery, seals, coins, ivory, carvings, gemstones, and other art objects. One of the most important monuments on the site is a Stupa with a Buddhist abbey dating back to the 2nd century BCE. This is the earliest known Buddhist monument in the region and is highly valued for its cultural and historical significance. It is believed to have been the site of the first Buddhist monastery in the region, founded by Emperor Ashoka in the 3rd century BCE. The museum also features a 2<sup>nd</sup>-century BCE Buddhist sculpture of a seated Buddha. Other notable antiquities here include a standing Buddha from the Kushan period and a 6<sup>th</sup>-century CE sandstone sculpture of a meditating Buddha. Visitors to the museum can also view ancient coins and terracotta figurines from the Gupta period. The Sanghol Museum provides a unique opportunity to learn about the history and culture of Punjab's ancient civilization.



Fig. 5.2.3 Sanghol Museum

**5.2.4 Government Museum Hoshiarpur:** The Dholbaha Historical Site is home to some of the most unique and interesting artifacts around. Fossils and sculptures from a variety of ancient cultures are on display, offering a glimpse into the distant past. Many of the antiquities are thousands of years old and provide invaluable insight into the origins of civilization. The collection at the Dholbaha Historical Site is truly remarkable and allows visitors to explore the ancient world from the comfort of the museum. Visitors can marvel at the intricate details of the fossils and sculptures, and learn more about the lives of our ancestors. This museum is a great opportunity to explore the rich history of the area, and the artifacts on display are sure to leave a lasting impression.



5.2.4 Government Museum Hoshiarpur

[https://www.google.com/url?sa=i&url=https%3A%2F%2Fhoshiarpur.nic.in%2Ftourist-place%2Fdholbaha%2F&psig=AOvVaw1wZDpoYNnMbnfvyDyEYeC\\_&ust=1684165206445000&source=images&cd=vfe&ved=0CBMQjhqxqFwoTCLihlbmS9f4CFQAAAAAdAAAAABAJ](https://www.google.com/url?sa=i&url=https%3A%2F%2Fhoshiarpur.nic.in%2Ftourist-place%2Fdholbaha%2F&psig=AOvVaw1wZDpoYNnMbnfvyDyEYeC_&ust=1684165206445000&source=images&cd=vfe&ved=0CBMQjhqxqFwoTCLihlbmS9f4CFQAAAAAdAAAAABAJ)



**5.2.5 Anglo-Sikh War Memorial Museum:** The Anglo-Sikh War Memorial Museum in Ferozepur is a unique and special place that stands witness to the epic battles fought by the Sikhs and the British in the 19th century. It is home to a remarkable variety of stunningly beautiful paintings created by Sikh artists, depicting scenes from the battles. These paintings are a must-see for anyone visiting the museum. Maps of the battles and strategic developments of both sides are also of great interest. The museum offers a great insight into the history of the war and serves as a tribute to the sacrifices made by all who were involved. It is an important reminder of the bravery and courage of the Sikhs, who fought hard to defend their homeland.



Fig. 5.2.5 Anglo-Sikh War Memorial Museum

[https://www.google.com/url?sa=i&url=https%3A%2F%2Fworldarchitecture.org%2Farchitecture-news%2Fepcpc%2Fanglosikh-war-memorial-at-ferozpur-revisited-after-four-decades.html&psig=AOvVaw0tITrVQw5NlsJgeJdJwOwA&ust=1684165387325000&source=images&cd=vfe&ved=2ahUKEwiG28COK\\_X-AhUDznMBHeS3CnEQr4kDegUIARCzAQ](https://www.google.com/url?sa=i&url=https%3A%2F%2Fworldarchitecture.org%2Farchitecture-news%2Fepcpc%2Fanglosikh-war-memorial-at-ferozpur-revisited-after-four-decades.html&psig=AOvVaw0tITrVQw5NlsJgeJdJwOwA&ust=1684165387325000&source=images&cd=vfe&ved=2ahUKEwiG28COK_X-AhUDznMBHeS3CnEQr4kDegUIARCzAQ)

**5.2.6 Rural Museum, Punjab Agricultural University, Ludhiana:** A visit to the rural parts of Punjab is a treat for those who wish to explore and observe the cultural heritage of the region. Here, you can find a plethora of faded aspects of the culture, from unusual antiques to arts, handicrafts, and the modes of eking out a living that were prevalent in that time. All of these provide a unique insight into the culture and lifestyle of the people living in the area. One can also find a variety of artifacts that are a testament to the craftsmanship of the people and provide a unique glimpse into the past. All of these make for a stunning display that captivates the onlooker and leaves them with an appreciation for the culture, its heritage, and its people.



Fig. 5.2.6 Rural Museum, Punjab Agricultural University, Ludhiana

**5.2.7 Sports Museum, Patiala:** The Moti Bagh Palace is home to a unique exhibit centre, showcasing the achievements and accomplishments of India's best sportspersons. Here, visitors can admire a variety of rare photographs, medals and other memorabilia from some of India's most celebrated athletes. Set amidst the tranquil and picturesque surroundings of the palace, this museum is a must-visit for anyone looking to explore the nation's sports history. From cricket, badminton and football to hockey, wrestling, and more, the museum provides an invaluable insight into India's proud sporting heritage. Not only is it the perfect place to appreciate the hard work and dedication of the country's sports superstars, but also to gain a better understanding of the culture that surrounds them.



Fig. 5.2.7 Sports Museum, Patiala

**5.2.8 Guru Teg Bahadur Museum, Anandpur Sahib:** Guru Teg Bahadur Museum in Anandpur Sahib is a remarkable place that captures the grandeur of Sikh history. It is home to a collection of stunning paintings crafted by some of the most renowned modern artists in Punjab. These paintings depict scenes, events and stories related to Sikh history, giving visitors an immersive experience of the past. With its captivating artworks and historical artifacts, the Guru Teg Bahadur Museum is an ideal spot to learn about the Sikh way of life. Whether you are a history buff or simply an admirer of art, this museum has something for everyone. Take a visit to the Guru Teg Bahadur Museum in Anandpur Sahib to experience the cultural heritage of Sikhism.



Fig. 5.2.8 Guru Teg Bahadur Museum, Sri Anandpur Sahib

**5.2.9 Jang-e- Azadi Memorial, Kartarpur:** Jang-e-Azadi Memorial is a memorial and museum that pays tribute to the Punjabi community who have made immense contributions and sacrifices to the Indian independence movement. Located in Kartarpur, Jalandhar district of Punjab, the memorial covers an area of 25 acres and is a symbolic site of remembrance and honour of the brave people who fought for freedom. The memorial features various galleries, sculptures, and a research center dedicated to documenting the history of the Punjab region's role in India's struggle for independence. It also includes a library, an audio-visual theatre, an auditorium, and a museum. There is a wall of martyrs, which has been built in remembrance of the brave individuals who laid their lives for the cause of freedom. Jang-e-Azadi Memorial is a unique and powerful reminder of the courage and resilience of the Indian people and their struggle for freedom. It is a testament to the strength and resilience of the Punjabi community

and serves as a reminder of the importance of India's independence. The memorial is an important and inspiring site that celebrates the spirit of patriotism, courage, and sacrifice of the people of Punjab and India.



Fig. 5.2.9 Jang-e- Azadi Memorial, Kartarpur

**5.2.10 Dastaan-E-Shahadat:** The latest museum in Chamkaur Sahib, Distt. Ropar is Dastaan-E-Shahadat theme park. The museum was established in 2019 and is managed by the Shiromani Gurdwara Parbandhak Committee (SGPC). The museum houses artifacts related to Sikh history, culture, and tradition. It also showcases some rare manuscripts, scriptures, coins, and weapons. The museum also houses a library, auditorium, and conference hall. The museum organizes regular seminars and lectures to spread awareness about Sikhism and its rich heritage. Tourists and visitors to the museum can get a glimpse of the glorious past of Sikhism and its importance in the history of Punjab and India. The museum also houses a gallery dedicated to the brave warriors of Sikh history. The museum has been a great boon to the people of the region and has attracted large numbers of tourists from different parts of India and abroad.



Fig. 5.2.10 Dastaan-E-Shahadat

**5.2.11 Virasat- E- Khalsa Museum, Anandpur Sahib:** The Virasat-e-Khalsa Museum in Anandpur Sahib is a living testimony to the rich heritage of the Sikh faith. Located in the historical city of Anandpur Sahib, the museum showcases the history and tradition of the Sikh faith. It has a collection of rare artifacts, manuscripts, coins, and paintings that provide visitors with an insight into the life and times of the Sikhs. Visitors can also explore the various galleries and exhibitions that trace the evolution of the Sikh faith. The museum also has an interactive section, which allows visitors to learn more about the Sikh faith. This section includes a multimedia experience that brings the Sikh faith to life. Visitors can also take part in educational programs and seminars to further their understanding of the Sikh faith. The Virasat-e-Khalsa Museum is the perfect place to learn more about the Sikh faith. It is a must-see for anyone who wants to explore the history and culture of the Sikhs.





Fig. 5.2.11 Virsat- E- Khalsa Museum, Anandpur Sahib

**5.3 Difference Between Traditional Museum and Modern Museum:** Museums have long served as vital institutions for preserving and presenting the stories of different cultures and civilizations. Traditional museums, often characterized by a slow pace and low-tech environment, have been spaces where visitors move deliberately through galleries, absorbing static content displayed on walls or in showcases. These museums typically present the same information to visitors regardless of when they visit. As Macdonald (2006) notes, "Traditional museums often functioned as repositories of knowledge, with an emphasis on the preservation of objects rather than the active engagement of visitors" (Museum Studies: An Introduction). The experience in such spaces is often passive, with the visitor primarily taking in the atmosphere and reading informational placards.

In contrast, modern museums have evolved to provide a more dynamic, interactive experience. As noted by Hooper-Greenhill (2000), "Modern museums have shifted their focus from being places of storage to becoming venues for active learning and engagement" (Museum Education, Learning, and the Visitor Experience). These museums use technology to create vibrant environments where visitors can interact with digital displays, participate in hands-on exhibits, and explore a wide range of multimedia content. The content in modern museums is often updated regularly, providing visitors with fresh perspectives and diverse insights. Modern museums encourage a more participatory experience, allowing visitors to explore exhibitions at their own pace and engage with them in a variety of ways, whether through virtual reality, touch screens, or immersive displays. While traditional museums tend to focus on preserving and presenting knowledge, modern museums emphasize curiosity and exploration. As Green

(2013) argues, "Modern museums are no longer just about absorbing information; they are about stimulating curiosity and fostering a deeper, more personal connection with the content" (The New Museum and Cultural Engagement). The range of topics and mediums in modern museums is far broader, incorporating contemporary art, interactive science exhibits, and even social and environmental issues. This shift towards interactivity allows for a more immersive and engaging experience, particularly for younger audiences or those who seek a more hands-on learning experience. Despite these differences, both traditional and modern museums hold unique value. Traditional museums provide a more contemplative space where visitors can connect deeply with artifacts, while modern museums offer a more stimulating and engaging way to explore cultural and historical content. As Karp and Lavine (1991) emphasize, "Both traditional and modern museums play complementary roles in offering visitors opportunities for reflection, engagement, and understanding" (Exhibiting Cultures: The Poetics and Politics of Museum Display). In this way, museums of all types continue to be essential spaces for learning, exploration, and cultural exchange.

**5.4 Museums are essential:** Museums today are now seen as a source of knowledge and understanding, offering a wide variety of ideas from different periods and cultures. They provide a platform to learn, explore and discover, connecting us to the past and allowing us to discover new perspectives. With their constantly evolving exhibitions, museums are seen as a valuable resource of information, offering a wide range of topics and materials to those who visit them. As such, they are becoming increasingly important in our society and are widely acknowledged as institutions of considerable workability. As a result, it is important to understand the historical context of our lives, so that we can better appreciate our own place in the world. Museums provide an opportunity to do this. Museums serve as spaces where visitors can engage with a variety of perspectives, helping to foster a deeper, more nuanced understanding of both the past and present. By presenting artifacts, stories, and experiences from different cultural, historical, and social angles, museums encourage visitors to question, reflect, and explore. As Hooper-Greenhill (2000) points out, "Museums are dynamic spaces that invite visitors to engage critically with history and culture, offering multiple interpretations and perspectives on the world" (Museum Education, Learning, and the Visitor Experience). This multiplicity of viewpoints enables visitors to develop a more comprehensive understanding of the complexities of history, human experience, and societal development.

In addition to fostering curiosity and critical thinking, museums provide opportunities to appreciate the beauty and creativity embedded in human history. Through visual arts,

sculptures, musical instruments, and everyday objects, museums offer a chance to marvel at the ingenuity and craftsmanship of past generations. As Karp and Lavine (1991) state, "Museums are places of wonder, where the creativity of human expression across time and space is celebrated" (*Exhibiting Cultures: The Poetics and Politics of Museum Display*). Whether through ancient artifacts or contemporary works, museums allow visitors to experience the artistic and intellectual achievements of humanity, highlighting the enduring beauty found in different cultures and times. Moreover, museums play a vital role in preserving cultural heritage. By collecting, protecting, and displaying items of cultural significance, they safeguard these objects for future generations, ensuring that they are not forgotten or neglected. As Stainton (2009) asserts, "Museums act as stewards of cultural heritage, preserving objects that speak to the history, identity, and creativity of the communities that created them" (*Cultural Heritage and the Role of Museums*). Even if we do not always agree with the past or the values it represents, acknowledging and remembering it is essential. As stated by Green (2013), "Even controversial or painful histories must be preserved in museums, as they allow us to understand their impact on the present and shape the future" (*The New Museum and Cultural Engagement*). In this way, museums help us appreciate the complex layers of history and culture, and ensure that the richness of human diversity is not lost to time.

### **5.5 Bringing Societies Together:**

Museums are important because they are a source of education. By providing information about history, science, and the arts, museums can help to provide a better understanding of the world. They can help to foster a greater appreciation for diversity and can provide a platform for dialogue and understanding among different cultures.

**5.6 Creation, interaction, and conversion:** Modern technology has transformed museums from a place of observation and education to one of interaction, participation, and engagement. Visitors can now access interactive exhibits and engage with the displays in new ways. Furthermore, many museums have adopted technologies such as virtual and augmented reality, which give visitors a more immersive experience. Technology has also enabled museums to create virtual spaces, which allow visitors to access and explore collections remotely. This has enabled museums to reach out to a wider audience, beyond their physical walls. With technology, museums have been able to create more engaging, interactive, and participatory experiences for visitors. As a result, visitors are now able to gain a deeper understanding of the exhibits and engage with them in a more meaningful way.

**5.7 Role of Modern Technology:** It is undeniable that great works of art and the history behind them can be difficult for the average person to comprehend. However, modern museums have found ways to bridge this gap and provide a more immersive experience. Audio-visual aids, three-dimensional displays, and sophisticated lighting and shading effects help to bring the stories and history of the artworks to life. Such techniques allow visitors to feel as if they are part of the artwork and its history, making the experience more memorable. Museums are no longer just places to admire art, but immersive experiences that give insight into the stories and history of the artworks. In the below picture Digital Museum depicts the philosophy of Guru Nanak.



Fig. 5.7 Role of Modern Technology

<https://www.google.com/url?sa=i&url=https%3A%2F%2Fyespunjab.com%2Fjalandharites-watch-digital-museum-depicting-life-philosophy-of-guru-nanak-jatinder-pannu-hails-initiative%2F&psig=AOvVaw2s-ulwI2Bx1bsaPYRLasao&ust=1684219397194000&source=images&cd=vfe&ved=0CBMQjhXqFwoTCMCH6qnc9v4CFQAAAAAdAAAAABAP>

Museums of the modern age are becoming more and more hybridized, combining both physical and virtual artifacts and information to create an environment that is both engaging and entertaining for visitors. Digital technology is playing an increasingly important role in this transformation, as its capabilities extend far beyond simply providing comfort and convenience.

A successful interactive museum experience should last long after a visitor has left the building. Through the development of new and innovative technologies, museums can create an

environment that encourages learning, exploration, and creativity, allowing visitors to leave with a greater appreciation for the culture and history of the museum.

**5.8 Changing Scenario of Museums:** The use of digital technology has also opened new ways of connecting with visitors. Many museums now have interactive displays, online resources, and virtual tours that can be accessed both during and after a visit. By connecting with visitors and providing them with a deeper understanding of the museum's offerings, these digital resources can help create a lasting impression and foster a more meaningful relationship between the visitor and the museum.

Ultimately, modern museums are evolving into a unique space where physical artifacts and digital technology work together to create an interactive experience that inspires and educates. By harnessing the power of digital technology, museums can create virtual environments that can be explored and enjoyed by visitors, while also providing a platform for learning and creativity. Museums have come a long way since their inception, and their current role in Western civilization is ever-changing. No longer are they considered simply 'stops' for globalized tourism, but rather, they are highly regarded as centers for cultural awareness, education, and appreciation. In these spaces, art is explored in all its forms, from its psychological, intellectual, and cultural aspects, to its economic implications. Visitors can both cognitively grasp the content, as well as physically and psychologically interact with it.

The changing role of museums in Western civilization is a testament to their ever-evolving nature. As cultural and intellectual landscapes change, so too does the role of museums. They have become a vital part of our society, and provide us with a deeper understanding and appreciation of art, culture, and creativity.

The modernized and innovative approach of museums in providing children with access to artwork, art activities, and instruction has been immensely beneficial in developing their connections to art. By exposing children to a variety of art objects from a young age, their aesthetic sensibility and opinions will be shaped and strengthened. Moreover, today's museum practices provide children with a wealth of opportunities to explore and connect with art in a meaningful way, thus further enhancing their perspectives on art. Through this approach, children can develop a lifelong appreciation for art and its many forms.

In many Western countries, museums are now seen as important sites for cultural, social, and educational activities. These activities help strengthen local communities and provide a space



to express and share ideas meaningfully. Museums are also home to important archives and collections, which can be used to educate visitors about the past and present.

Furthermore, art galleries and museums in developing nations offer an important resource for art professors to use in training programs. Not only do these institutions provide a valuable source of knowledge and experience, but they also provide a safe and welcoming environment for people to learn and explore. By utilizing art galleries and museums, art professors can provide educational programs that are both exciting and informative.

Amardeep Behl, The Designer of Virasat-E- Khalsa Museum shared his experience with Virasat-E- Khalsa Museum and that his group had many chances to develop various scenographic settings, presenting a unique challenge for curators and historians. Unlike traditional historical museums, which were filled with artifacts and images, the group expanded their perception of their ancestry and assembled a collection of exhibits that accurately reflected Sikh identity.

With the advent of digitization over the past two decades, the group had access to a range of innovative tools that were revolutionizing the curation process. Digital technologies allowed curators to create an immersive experience for visitors, utilizing 3D technology and interactive media to bring exhibits to life. Additionally, digital tools could be used to customize and personalize the visitor experience.

**5.9 Museums in the Future:** The future of museums promises an exciting transformation, where virtual reality (VR) and interactive technology play central roles in how visitors explore and engage with exhibits. With VR, museums are no longer limited to physical interactions with static displays but offer immersive experiences that transport visitors into historical and cultural worlds. As quoted by Macdonald (2011), "Virtual reality in museums allows visitors to transcend time and space, enabling them to experience history in ways that were once unimaginable" (*The Politics of Display: Museums, Science, Culture*). This technological advancement will enable visitors to interact directly with artifacts, gain in-depth knowledge, and ask questions in real-time, creating a dynamic and personalized learning environment. Museums will evolve from passive spaces to active centers for exploration, where curiosity is not just encouraged, but facilitated. The integration of advanced technology will revolutionize how information is presented, allowing visitors to access comprehensive details about artifacts, their historical context, and the stories they tell. As Hooper-Greenhill (2000) observes, "Technology can unlock a deeper understanding of artifacts by providing visitors with detailed,

multimedia-rich content that brings objects to life in ways that static displays cannot" (Museum Education, Learning, and the Visitor Experience). The ability to delve into the context, background, and cultural significance of objects will lead to a more informed and educated visitor experience, enriching the museum's educational role. Moreover, the future museum will be a hub for creativity and innovation, providing a platform for new art forms and progressive ideas. As noted by Green (2013), "Museums of the future will not only be repositories of the past but also incubators for new ideas and progressive art movements" (The New Museum and Cultural Engagement). These institutions will be more than just venues for displaying artifacts; they will actively contribute to the development of contemporary culture and artistic expression. Visitors will have the opportunity to engage with cutting-edge art and experiment with new forms of creativity, transforming museums into dynamic spaces of cultural innovation. Museums will increasingly also serve as community centres, where people can gather, collaborate, and share experiences. Museums will become spaces for dialogue and discourse, bringing together diverse voices to explore pressing social, political, and cultural issues. As Karp and Lavine (1991) state, "Museums will continue to be places for cultural exchange, creating an environment where the public can engage in meaningful discussions about identity, culture, and history" (Exhibiting Cultures: The Poetics and Politics of Museum Display). These community-oriented activities will foster a sense of belonging and collective learning, making museums places of connection, collaboration, and shared discovery.

**5. 10 Findings** (i) The report distils key insights from designers' responses to an open-ended questionnaire about the creation of heritage museums that function without traditional collections. The results highlight a dynamic approach to modern museum design, focusing on storytelling and experiential engagement in lieu of physical artifacts. Designers emphasized the power of immersive technologies, including multimedia installations, augmented reality (AR), and virtual reality (VR), to bring narratives to life and forge emotional bonds with visitors. They noted several challenges, such as technical limitations, the balance between cultural authenticity and contemporary design, and financial constraints. Despite these hurdles, there is a strong advocacy for interactive and participatory environments that transcend conventional linear formats. Personal philosophies significantly influence design processes, prioritizing authenticity, cultural sensitivity, and the goal of inspiring future generations, particularly through the lens of Sikhism, which values inclusivity and spiritual essence. Designers envision museums as forward-thinking catalysts for education, dialogue, and community involvement, utilizing technology to broaden access to cultural heritage while

embracing sustainable, decentralized models. Their expertise in crafting engaging narratives through audiovisual and sensory experiences reflects a dedication to leading visitors on both emotional and educational journeys. Modernization efforts integrate smart technologies and adaptable spaces, maintaining a focus on the interplay between collective and individual visitor experiences. This evolution in design philosophies showcases adaptability, interdisciplinary collaboration, and the merging of architecture with narrative. Designers propose reimagining museums as distributed networks within urban settings, enhancing community engagement while balancing opulent aesthetics with minimalism to appeal to diverse audiences. Ultimately, these findings reveal the intricate creativity involved in designing heritage museums, emphasizing their evolving role as essential cultural and educational hubs and providing valuable insights for future initiatives.

The report encapsulates insights from interviews with Sikh historians, art historians, curators, scholars, and community leaders, providing a nuanced understanding of Sikh heritage, the importance of museums, and the cultural challenges in contemporary society. Respondents articulated various perspectives on heritage, defining it as a holistic way of life that encompasses cultural practices, traditions, and values passed down through generations, particularly highlighting its connection to identity and spiritual ethos within Sikhism.

Key themes emerged, emphasizing the interplay of history, spirituality, and cultural practices rooted in the teachings of Sikh Gurus, with history serving as a crucial context for traditions and values. Interviewees recognized the Virasat-e-Khalsa Museum as a significant institution representing core values of equality, service, and spirituality. They noted its role in reviving pride in Punjab's rich heritage while functioning as an educational hub for younger generations and tourists. The need to distinguish broader historical narratives from Punjab's specific history was emphasized, advocating for inclusive representation that acknowledges non-Sikh contributions.

While the museum was seen as a vital connector to heritage, capable of engaging younger audiences, there were concerns about reducing such spaces to mere tourist attractions without ongoing educational efforts. Respondents expressed urgency regarding heritage preservation through museums, especially in an era of globalization, with optimism for younger generations' interest hinging on modern storytelling techniques. Although there was consensus on the effective portrayal of Khalsa heritage at Virasat-e-Khalsa, suggestions included highlighting lesser-known stories and artifacts. Scholars emphasized the museum's role in preserving Sikh

heritage and fostering research, while acknowledging the architectural excellence that enhances visitor engagement.

The report also highlighted broader cultural elements of Punjabi identity, such as music, dance, and traditional crafts, alongside challenges posed by westernization. Respondents called for proactive cultural preservation and targeted efforts to make Sikh teachings more accessible to youth, with varied opinions on the intersection of museums and politics, some advocating for neutrality to protect historical integrity. Overall, these findings underscore the profound significance of museums like Virasat-e-Khalsa in preserving and promoting Sikh and Punjabi heritage, recognizing their potential to educate, inspire, and reconnect communities amidst contemporary challenges.

Insights from interviews with artists involved in heritage projects, particularly their contributions to the Virasat-e-Khalsa Museum, illuminate their creative processes, challenges, and sources of inspiration. Artists shared diverse backgrounds rooted in strong cultural traditions, influenced by familial support, early exposure to art, and formal education in fine arts. Their specializations spanned various mediums, including painting, sculpture, murals, and mixed media, with prominent themes reflecting spirituality, Punjabi culture, Sikh history, and daily life in Punjab. Many artists had participated in national and international exhibitions and received prestigious awards, solidifying their credibility in the art community.

The Virasat-e-Khalsa project attracted artists due to its cultural significance, viewed as an opportunity to contribute to the preservation of Sikh and Punjabi heritage. Artists were approached by museum curators or project leaders to discuss their contributions, which included murals, illustrations, sculptures, and large-scale paintings inspired by Sikh scriptures and cultural traditions. Artwork varied in size from intricate illustrations to expansive murals, using materials like acrylic paints, natural pigments, canvas, wood, and metal, chosen for durability and aesthetic alignment with the museum's themes. Completion times for these works ranged from months to several years, reflecting the complexity and scale of the projects.

The development of ideas and creative processes for the Virasat-e-Khalsa Museum involved extensive brainstorming and sketching sessions inspired by historical narratives, religious texts, and scholarly consultations. Artists depicted significant aspects of Sikh history, key events, and cultural practices through visual storytelling that resonates with a broad audience. The creation of large-scale murals typically involved collaboration among skilled artisans and laborers, with team leaders guiding the process to ensure artistic quality and consistency. To maintain

historical accuracy and cultural relevance, artists engaged in extensive research, consulting texts, visiting historical sites, and collaborating with historians and cultural experts. Their contributions spanned multiple galleries within the museum, each designed to highlight specific themes or historical periods, necessitating tailored artistic approaches to effectively convey the intended narratives and messages.

Overall findings from research on Sikh art in the context of the Virasat-e-Khalsa museum from a historical perspective are multi-faceted, encompassing insights into the evolution, influences, techniques, and cultural significance of Sikh art.

## **Historical Evolution of Sikh Art**

**Chronological Development:** Sikh art has evolved through distinct historical phases, from the early period of Guru Nanak to the modern era. Key phases include the Guru period, the post-Guru period, the Sikh Empire under Maharaja Ranjit Singh, and the colonial and post-colonial periods.

**Influence of Historical Events:** Significant events such as the martyrdom of Sikh Gurus, battles for sovereignty, the establishment of the Sikh Empire, and the partition of India have profoundly influenced the themes and styles of Sikh art.

## **Cultural and Religious Influences:**

**Mughal and Rajput Influence:** Sikh art has been influenced by Mughal and Rajput styles, evident in miniature paintings, architectural motifs, and ornamental designs.

**Indigenous and Foreign Elements:** Integration of indigenous Indian elements with Persian, Central Asian, and European artistic traditions, creating a unique syncretic style.

## **Themes and Symbolism**

**Religious Symbolism:** Predominant themes include the depiction of Sikh Gurus, the Khanda symbol, Ik Onkar, and scenes from Sikh scriptures and historical events. These symbols emphasize core Sikh values such as unity, devotion, and bravery.

**Martial Valor and Sacrifice:** Artworks often highlight themes of martial valor, sacrifice, and resilience, reflecting the historical context of Sikh militarism and the community's struggles for justice.

## **Artistic Techniques and Materials**



**Miniature Paintings and Frescoes:** High-quality miniature paintings and frescoes illustrate religious and historical narratives with intricate detail and vibrant colours.

**Calligraphy and Manuscripts:** The art of calligraphy, particularly in Gurmukhi script, is a significant aspect of Sikh art, used extensively in religious manuscripts and documents.

**Textiles and Embroidery:** Exquisite textile art, including Phulkari embroidery, showcases the rich tradition of decorative arts within the Sikh community.

## **Conservation and Restoration**

**Preservation Challenges:** Identifying the challenges in preserving traditional Sikh art, such as environmental damage, lack of resources, and modernity pressures.

**Restoration Techniques:** The Virasat-e-Khalsa museum's efforts in employing modern conservation techniques to restore and maintain Sikh history and culture of Punjab through artworks and artifacts.

## **Modern Interpretations and Continuity**

**Contemporary Sikh Art:** Modern Sikh artists reinterpret traditional themes and styles, bridging the gap between historical art forms and contemporary expressions.

**Fusion of Styles:** Increasing prevalence of fusion art that combines traditional Sikh motifs with modern artistic trends, reflecting the dynamic nature of Sikh culture.

## **Educational and Cultural Impact**

**Public Engagement:** The museum plays a crucial role in educating the public about Sikh heritage, promoting cultural pride and awareness within the Sikh community and beyond.

**Cultural Identity:** The museum's exhibits reinforce the cultural identity of the Sikh diaspora, providing a tangible connection to their historical roots.

## **Comparative Analysis**

### **Regional Variations:**

Differences in artistic styles and techniques across various regions, influenced by local cultural and political factors.

**Cross-Cultural Interactions:** Insights into how Sikh art has interacted with and been influenced by other cultural and religious art forms.

## **Museum Presentation and Impact**

**Curatorial Practices:** The museum's approach to curating and presenting Sikh art, including the use of interactive exhibits, digital technology, and narrative storytelling, enhances the visitor experience.

**Visitor Feedback:** Positive feedback from visitors indicates the museum's success in making Sikh art accessible and engaging, fostering a deeper appreciation for Sikh cultural heritage.

## **Recommendations for Future Research**

**Unexplored Areas:** Identification of under-researched areas, such as the role of women in Sikh art, regional folk art traditions, and the influence of globalization on contemporary Sikh art.

**Interdisciplinary Studies:** Encouraging interdisciplinary approaches that combine art history with anthropology, religious studies, and museology to provide a holistic understanding of Sikh art.

**5.10 (ii) Conclusion:** Virasat-e-Khalsa Museum is a unique and significant establishment that showcases the art, history, and culture of Sikhism. The museum is an engrossing place, home to numerous artifacts, and utilizes modern technology to present an immersive and interactive experience. In the modern era, heritage museums play a crucial role in preserving and promoting the cultural and historical heritage of a community. Research studies conducted on the Virasat-e-Khalsa Museum indicate its immense value in educating visitors about Sikhism and its contributions to society.

The Sikh community has a rich and vibrant heritage that spans over five centuries. Sikh art plays a pivotal role in representing the beliefs and values of the religion. The Virasat-e-Khalsa Museum is dedicated to showcasing this art and bringing it closer to the people. The museum boasts a vast collection of artifacts, including paintings, sculptures, and historical documents. These artifacts not only provide visitors with a glimpse into the past, but they also tell the story of the struggles and triumphs of the Sikh community.

One of the most captivating aspects of the museum is its use of modern technology to enhance the visitor experience. The museum employs state-of-the-art audio-visual presentations, touch-screen displays, holographic projections, and interactive exhibits. These technologies allow visitors to immerse themselves in the history and culture of Sikhism in a way that is both engaging and informative. The museum offers a truly unique and interactive learning experience that caters to people of all ages and backgrounds. In the modern era, heritage museums have a significant role to play in preserving and promoting cultural and historical heritage. They serve as custodians of the past, ensuring that future generations have access to the knowledge and traditions of their ancestors. Museums like Virasat-e-Khalsa provide a platform for cultural exchange, fostering understanding and appreciation between different communities. They serve as educational institutions, disseminating information and promoting dialogue about the important aspects of a community's heritage. A research study on the Virasat-e-Khalsa Museum analyzed its impact on visitors and the efficacy of its educational programs. The study found that the museum has successfully fulfilled its objective of promoting Sikh culture and educating the public. Visitors reported a high level of satisfaction with the museum's exhibits and the information provided. The interactive nature of the displays was particularly highlighted as an effective tool for engaging visitors and enhancing their understanding of Sikhism. The research study also found that the Virasat-e-Khalsa Museum has played a significant role in fostering a sense of pride and identity among the Sikh community. Visitors expressed a deeper appreciation for their cultural heritage and reported a heightened sense of connection to their roots. This sense of pride and identity can have far-reaching effects, empowering individuals to actively participate in the preservation and promotion of their heritage. Furthermore, the museum has been successful in attracting a diverse range of visitors, both from within India and abroad. This has contributed to the cultural exchange and understanding between different communities. The museum's accessibility and inclusive approach have made it a popular destination for tourists, scholars, and researchers interested in Sikh history and culture. In addition to its role as an educational institution, the Virasat-e-Khalsa museum has also become an important hub for research and scholarship. Scholars and historians have recognized the museum's significance in advancing the understanding of Sikhism and its contributions to Indian history. The museum has collaborated with various academic institutions to conduct research and publish scholarly works on Sikh art, history, and culture. The impact of the Virasat-e-Khalsa museum extends beyond its physical location. The museum has embraced digital platforms, including online exhibitions and virtual tours, to reach a wider audience. This has enabled individuals from different parts of the world

to engage with Sikh art and history from the comfort of their homes. The museum's online presence has also facilitated the exchange of ideas and knowledge among scholars and researchers, leading to further exploration and understanding of Sikh heritage.

Overall, the Virasat-e-Khalsa museum stands as a shining example of the role and significance of heritage museums in the modern era. By preserving and promoting Sikh art, history, and culture, the museum has become a beacon of knowledge and inspiration for both the Sikh community and the wider public. The engrossing artifacts and the utilization of modern technology have made the museum an immersive and interactive experience for visitors. Research studies have confirmed the museum's success in educating and empowering individuals, fostering a sense of pride and identity, and promoting cultural exchange. The Virasat-e-Khalsa museum serves as a testament to the importance of preserving and celebrating heritage in the modern world.

## Bibliography

- Allen, T. W. (2010). *The Punjab: A cultural history*. Oxford University Press.
- Aryan, K. C. (1975). *Punjab Painting*. Punjabi University, Patiala.
- Aryan, K. C. (1977). *Punjab Paintings*.
- Bajwa, G. (2013). *Mural Traditions in Sikh Gurudwaras: A Historical and Artistic Analysis* (PhD thesis, Panjab University).
- Bains, K. S. (1995). *Sikh Heritage in Paintings*.
- Bala, A. (2014). The Academic Realistic Tradition in Punjab Painting. *International Journal of Informative and Futuristic Research*, 1, 176–181.
- Ball, H. (2006). *The Sikh religion: A comparative study of the Sikh and Hindu views of God*. Oxford University Press.
- Bajwa, R. (2016). *Art Galleries in Punjab: Challenges and Opportunities* (Master's thesis, Punjabi University, Patiala).
- Banerjee, A. C. (1983). *The Sikh Gurus and the Sikh Religion*.
- Bansal, P. (2014). *Architectural Symbolism in Sikh Religious Structures* (Master's thesis, Guru Nanak Dev University).
- Bansal, R. (2019). Innovative uses of fiber-reinforced polymers in architecture and design. *Architectural Journal*, 22(4), 88-103.
- Bast, G. (2018). *Changing Societies, Changing Art, Changing Museums?*
- Beckford, J. A. (1983). The Restoration of Power to the Sociology of Religion. *Sociological Review*, 11–31.
- Biernacki, P., & Waldorf, D. (1981). Snowball Sampling: Problems and Techniques of Chain Referral Sampling. *Sociological Methods & Research*, 10(2), 141–163.
- Bhardwaj, S. (2015). *Cultural Heritage Tourism and Development in Punjab*.
- Bhatia, S. (2018). *Partition Museums in India and Pakistan: A Comparative Study* (Master's thesis, Guru Nanak Dev University).
- Bhayee Sikandar Singh & Roopinder Singh. (2012). *Sikh Heritage Ethos and Relics*.
- Brown, K. (1999). *Sikh Art & Literature*.
- Bryman, A. (2016). *Social Research Methods*. Oxford University Press.
- Cameron, F. (2007). Tensions in the museum: Engaging with the public. *Museum Management and Curatorship*, 22(1), 1–8.
- Champion, E. (2016). Virtual reality in museums: Enhancing the visitor experience. *Journal of Museum Education*, 41(2), 144–155.



- Chawla, H. (2011). *Historical Heritage of Punjab*. Punjabi University Press.
- Chawla, S. (2019). Lighting in art museums: Enhancing hand-painted murals with modern lighting techniques. *Museum and Art Studies Quarterly*, 8(3), 112-124.
- Creswell, J. W. (2014). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Sage Publications.
- Creswell, J. W. (2013). *Qualitative Inquiry & Research Design: Choosing Among Five Approaches*. Los Angeles, CA: Sage.
- Dhaliwal, H. (2014). *Representation of Rural Punjab in Regional Museums* (PhD thesis, Panjab University).
- Dhillon, B. (2011). *The Art and Architecture of Sikhism*. Punjab University Press.
- Dhillon, M. (2010). *Sikh Miniature Paintings: Style and Symbolism* (PhD thesis, Punjabi University, Patiala).
- Dhillon, M. (2018). The evolution of Sikh museums: From traditional narratives to modern media. *Sikh Heritage Review*, 14(3), 24-30.
- Dr. Daljeet. (2004). *The Sikh Heritage - A Search for Totality*. Parkash Book Depot.
- Dr. Fauja Singh. (1969). A Study of the Paintings of Guru Nanak. *Punjab History Conference Proceedings*, 4th Session, 131–134.
- Fenech, L., & McLeod, W. H. (2014). *Historical dictionary of Sikhism* (3rd ed.). Rowman & Littlefield.
- Grewal, J. S. (1998). *The Sikhs of the Punjab*. Cambridge University Press.
- Grewal, J. S. (1999). *The Sikhs of the Punjab*. Cambridge University Press.
- Grewal, J. S. (2004). *The Sikhs of the Punjab*. Cambridge University Press.
- Grewal, J. S. (2013). *Festivals of Punjab: A cultural perspective*. Prentice Hall.
- Grewal, J. S. (2007). The battle of Chamkaur and its significance in Sikh history. *Sikh Studies Journal*, 15(2), 46–60.
- Gill, A. (2017). *Punjab State War Heroes' Memorial: A Study of Design and Impact* (Master's thesis, Guru Nanak Dev University).
- Gill, H. (2014). *Virasat-e-Khalsa: A Monument to Sikh Heritage*. *Indian Art Journal*, 5(2), 34–47.
- Gill, J., & Johnson, P. (2010). *Research Methods for Managers*. Sage Publications.
- Gill, R. (2016). *Architectural Symbolism in Sikh Religious Structures: A Case Study of Virasat-e-Khalsa* (Master's thesis, Panjab University).
- Goswamy, B. N., & Smith, C. (2006). *I See No Stranger: Early Sikh Art & Devotion*. Rubin Museum of Art, New York.

- Green, M. (2013). *The New Museum and Cultural Engagement*. Routledge.
- Gupta, H. R. (1963). *History of the Sikhs*.
- Hall, S. (1997). *Representation: Cultural Representations and Signifying Practices*. Sage Publications.
- Hooper-Greenhill, E. (2000). *Museum Education, Learning, and the Visitor Experience*. Routledge.
- Jakobs, D. R. (2012). *Sikhism*. University of Hawaii Press.
- Jones, H., & Smith, T. (2016). Immersive experiences: Projection mapping and its impact on museum learning. *Journal of Museum Education*, 40(2), 15-23.
- Kang, K. S. (1988). *Punjab Art and Culture*.
- Kang, S. S. (2005). *Cultural heritage of Punjab: A study of art, architecture, and museums*. Punjab University Press.
- Kaur, G. (2002). The role of music in Sikh worship: A historical perspective. *Sikh Studies Journal*, 8(2), 145–163.
- Kaur, G. (2011). *Preservation of Punjabi Craft in Regional Museums* (Master's thesis, Punjabi University, Patiala).
- Kaur, G. (2016). *Religious Symbolism in Sikh Architecture: An Analytical Study* (Master's thesis, Guru Nanak Dev University).
- Kaur, H. (2010). Nationalist Historians on Sikh History.
- Kaur, H. (2014). *Central Sikh Museum: A Repository of Sikh Heritage* (PhD thesis, Punjabi University, Patiala).
- Kaur, H. (2015). *Murals and Frescoes in Sikh Art: A Historical and Thematic Study* (PhD thesis, Punjabi University, Patiala).
- Kaur, H. (2017). *Rural Punjab: Culture and Life*. Sikh Studies Publications.
- Kaur, M. (2017). *Textiles of Punjab: Zardozi and its historical significance*. Punjab University Press.
- Kaur, M. (2018). *Art and culture in Sikhism: A study of murals and artistic expressions*. Punjab University Press.
- Kaur, M. (2018). *Warriors of the Punjab: Sikh military history and the role of the Misl*. Punjab University Press.
- Kaur, M. (2018). *Textiles of Punjab: The art and craft of durries*. Punjab University Press.
- Kaur, M. (2019). Immersive technologies in cultural heritage: Projection mapping and its applications in museums. *Journal of Museum and Heritage Technology*, 14(2), 45–59.
- Kaur, P. (2018). The Cultural Legacy of Sikhism. *Heritage and Museum Studies*, 7(3), 18–25.

- Kaur, R. (2018). Phulkari and Bagh: The cultural significance of Punjab's traditional embroidery. *Journal of Textile Arts*, 22(1), 56-69.
- Kaur, R. (2019). Artistic techniques in Sikh museums: The use of trompe-l'œil in enhancing visitor engagement. *Journal of Museum and Cultural Studies*, 8(1), 33-47.
- Kaur, R., & Singh, P. (2015). *Art and architecture in Sikhism: The role of Gach work in sacred spaces*. *Journal of Sikh Studies*, 12(3), 78–92.
- Kaur, S. (2018). *Sikh Religious Architecture and Its Role in Community Building* (Master's thesis, Guru Nanak Dev University).
- Kaur, R., & Singh, P. (2017). Innovations in textile printing: A review of dye-sublimation technology and applications. *Journal of Textile Science and Technology*, 12(3), 235-249.
- Lal, S. (2009). *Sikh Heritage in the 21st Century*.
- Lal, R. (1991). *Art and Culture of the Punjab*. Oxford University Press.
- Mangat, J. (2010). *Heritage Museums: Creating Dynamic Cultural Spaces for Sikh Heritage*. Punjab University Press.
- Mann, G. S. (2013). *The Sikhs: History, Culture, and Religion*.
- Mann, J. (2004). *Sikh art: A visual history*.
- Mann, J. (2017). *Sikh Architecture and Cultural Heritage: A Survey of Major Sites and Structures*.
- Mandair, A.-P. S. (2013). *Religion and the specter of the West: Sikhism, India, postcoloniality, and the politics of translation*. Columbia University Press.
- Marston, G., & Brown, G. (2018). *Research Methods for Geography and Earth Science*.
- Mawdsley, S. (2000). *Understanding Sikhism: A Guide for the 21st Century*.
- Malhotra, P. (2009). *Visual Metaphors in Sikh Art: An Exploration of Themes and Styles* (PhD thesis, University of Delhi).
- Mohan, V. (1998). *Architectural Traditions of Punjab*.
- Mullan, D. (2014). *The Significance of Art and Architecture in Sikhism*.
- Patel, R. (2015). *Museums as Cultural Spaces: Approaches to Heritage Preservation and Engagement*.
- Raghavan, A. (2019). *Indian Architecture: Sikh and Mughal Influences*.
- Ramsay, K. (2013). *Historical narratives in museum exhibitions: Case studies in Sikh museums*.
- Randhawa, J. (2017). *Artistic Contributions to Sikh Museums: A Study of Murals and Multimedia Exhibits* (Master's thesis, Punjabi University, Patiala).
- Robinson, A. (2007). *Sikh Art and Architecture: A Comparative Study of East and West*.

- Sandhu, M. (2015). *Monumental Art and War Memorials in Punjab* (PhD thesis, Guru Nanak Dev University).
- Sharma, K. (2012). *Contemporary Punjabi Art: The Role of Punjab Kala Bhawan* (Master's thesis, Panjab University).
- Sharma, R. (2008). *Janamsakhis and the Evolution of Sikh Art* (PhD thesis, University of Delhi).
- Sidhu, H. (2018). *Sikh Art and Historical Narratives: A Study of Themes and Influences* (Master's thesis, Panjab University).
- Singh, A. (2013). *Preservation of Punjabi Musical Heritage in Museums* (Master's thesis, Punjabi University, Patiala).
- Singh, J. (2015). *Sikh Ajaibghar: A Case Study of Khadoor Sahib Museum* (Master's thesis, Guru Nanak Dev University).
- Singh, P. (2015). *Representation of Sikh History in Museums: A Case Study of Virasat-e-Khalsa* (PhD thesis, Punjabi University, Patiala).
- Singh, D. (2009). *Sikh Culture and Its Artistic Legacy*.
- Singh, G. (1995). *Historical Sikh Art and Cultural Studies*.
- Singh, M. (2002). *The History of Sikh Art*.
- Singh, P. (2016). *Museums of Punjab: A Journey Through Art and History*.
- Singh, R. (2010). *Sacred Art and Culture in Sikhism*.
- Singh, R. (2015). *Punjab's Sikh Art Heritage*.
- Singh, S. (2014). *The Importance of the Gurudwara in Sikh Art and Architecture*.
- Singh, S. (2019). *Art, History, and Heritage: The Evolution of Sikh Cultural Museums*.
- Stebbins, R. A. (2001). *Exploratory research in the social sciences*. Sage Publications.
- Sultan, K. (2018). *Sikh Temples and Sacred Art*.
- Tausif, Z. (2015). *Artistic Traditions in Punjab*.
- Waldron, T. S. (2006). *Museums and Memory: The Sikh Perspective*.
- Yin, R. K. (2018). *Case study research and applications: Design and methods* (6th ed.). Sage Publications.
- Baru Sahib. (n.d.). Orijit Sen: The man behind the majestic mural of Punjab at Anandpur Sahib's Virasat-e-Khalsa Museum. Retrieved from <https://barusahib.org/general/orijit-sen-the-man-behind-majestic-mural-of-punjab-at-anandpur-sahibs-virasat-e-khalsa-museum>
- Bhattacharji Rose, J. (n.d.). Orijit Sen's mural on Punjab. Retrieved from <http://www.jayabhattacharjirose.com/orijit-sens-mural-on-punjab>

Cohen, M. (2013, September 17). What is bringing the crowds to Virasat-e-Khalsa? Retrieved from <https://example.com>

Economic Times. (2019). Virasat-e-Khalsa museum with highest footfall in India. Retrieved from <https://economictimes.indiatimes.com/news/politics-and-nation/virasat-e-khalsa-museum-with-highest-footfall-in-india/the-architecture/slideshow/68149280.cms>

Livemint. (2016). A new life for museums. Retrieved from <https://www.livemint.com>

Lopez Design. (2017, July 14). Museums of the future. Retrieved from <https://example.com>

McGill School of Architecture. (n.d.). Moshe Safdie. Retrieved from <http://cac.mcgill.ca/moshesafdie>

NDTV. (n.d.). Art matters: Punjab on a canvas. Retrieved from <https://www.ndtv.com/video/features/news/art-matters-punjab-on-a-canvas-393530>

Outlook India. (2019). Turn left for the mela. Retrieved from <http://outlookindia.com/magazine/story/india-news-turn-left-for-themela/302324>

Safdie Architects. (n.d.). Virasat-e-Khalsa Museum. Retrieved from <https://www.safdiearchitects.com/projects/virasat-e-khalsa-museum>

Shodhganga. (n.d.). Sikh heritage documentation. Retrieved from <http://shodhganga.inflibnet.ac.in/handle/10603/277594>

SikhNet. (n.d.). Virasat-e-Khalsa: Punjab's historic gem museum. Retrieved from <https://www.sikhnet.com/news/virasat-%E2%80%93-e-%E2%80%93-khalsa-punjab%E2%80%99s-historic-gem-museum>

Slideshare. (n.d.). Virasat-e-Khalsa memorial. Retrieved from <https://www.slideshare.net/virasat-e-khalsa-memorial>

TFOD. (n.d.). Virasat-e-Khalsa, Punjab: By Moshe Safdie architects. Retrieved from <https://www.tfod.in>

The Heritage Lab. (n.d.). The Virasat-e-Khalsa: An experiential space. Retrieved from <https://www.theheritagelab.in/virasat-e-khalsa>

The Hindu. (n.d.). Retrieved from <https://www.thehindu.com>

Tribune India. (n.d.). Phase II of Virasat-e-Khalsa. Retrieved from <https://example.com>

Wikipedia. (n.d.). Virasat-e-Khalsa. Retrieved from <https://en.m.wikipedia.org/wiki/Virasat-e-Khalsa>

World Architecture. (n.d.). Virasat-e-Khalsa designed by Moshe Safdie becomes most visited museum in India within 5 years. Retrieved from <https://worldarchitecture.org>

Architecture I. (n.d.). Virasat-e-Khalsa Museum. Retrieved from <https://architectuul.com/architecture/virasat-e-khalsa-museum>



Archaizer. (n.d.). Khalsa Heritage Centre. Retrieved from <https://architizer.com/projects/khalsa-heritage-centre>

Economic Times. (n.d.). Top ranked museum. Retrieved from <https://economictimes.indiatimes.com>

Facebook. (n.d.). Virasat-e-Khalsa museum photos. Retrieved from <https://www.facebook.com/SBSPunjabi/photos/a.971150049576644/971151279576521>

Neverending Expedition. (n.d.). Virasat-e-Khalsa. Retrieved from <https://neverendingexpedition.com/punjab/virasat-e-khalsa>

Wadekar, S. (n.d.). Virasat-e-Khalsa. Retrieved from <https://shreyawadekar.wordpress.com>

Business Standard. (n.d.). A walk-through history. Retrieved from <https://www.business-standard.com>

Scribd. (n.d.). Virasat-e-Khalsa document. Retrieved from <https://www.scribd.com/document/6.virat-e-khalsa.pdf>

TFOD. (n.d.). Virasat-e-Khalsa Punjab by Moshe Safdie Architects. Retrieved from <https://www.tfod.in/art-design-articles/7316/virasat-e-khalsa-punjab-by-moshe-safdie-architects>

Heritage Lab. (n.d.). The Virasat-e-Khalsa: An experiential space. Retrieved from <https://www.theheritagelab.in>

The Indian Panorama. (n.d.). Retrieved from <https://www.theindianpanorama.news>

Traxplorers. (n.d.). Virasat-e-Khalsa: Sikh heritage. Retrieved from <https://www.traxplorers.com>

Outlook India. (2019). Turn left for the mela. Retrieved from <https://www.outlookindia.com/magazine/story/india-news-turn-left-for-the-mela/302324>

Shodhganga. (n.d.). Retrieved from <http://shodhganga.inflibnet.ac.in>

Shreyawadekar. (n.d.). Retrieved from <https://shreyawadekar.wordpress.com>

Issue. (n.d.). Virasat-e-Khalsa. Retrieved from <https://issue.com>

Scribd. (n.d.). Retrieved from <https://www.scribd.com>

SikhNet. (n.d.). Retrieved from <https://www.sikhnet.com>

Slideshare. (n.d.). Virasat-e-Khalsa. Retrieved from <https://slideshare.net>

Economic Times. (n.d.). A new life. Retrieved from <https://economictimes.com>

Margot. (n.d.). India archived. <https://margotarchived>

## **APPENDIX- I**

### **Interview Schedule for Designers**

1. How did you create a world-class heritage museum to enthrall your visitors, when you do not have any collections to show?
2. How challenging was it for you to construct a heritage museum?
3. What were your thoughts on the typical museum design?
4. What role has your personal philosophy played in this journey?
5. What role do you think museums will play in the future?
6. How was your expertise on the type of storytelling?
7. How does one see the modernization of museums?
8. What do you say about the collective and individual experience that a museum generates?
9. Could you talk about your thought process to form such an area with an example? Once you reflect on your journey, how do you think you've got evolved with this idea of museum and exhibition?
10. How does one think museums could shape culture? Must the concept of museum be confined to grandiose buildings which contain all the stories or could they be shaped across a city?
11. The complex is so prolific in expression, a celebration of every kind of craft and expression. Since Sikhism is in its essence about formlessness, did you ever give some thought to doing something very minimalistic?

## **APPENDIX- II**

### **Interview Schedule for Sikh Historians/Art Historians/Curators/ Scholars/Leaders**

1. What do you mean by the Heritage? Is Heritage meaning a way of life or culture.
2. How would you define Sikh Heritage? How far do you consider history to be a part of Sikh heritage?
3. Throw some light on Virasat-e-khalsa museum? What is its nature- religious or cultural?
4. What is the impact of Virasat-e-khalsa museum on Punjab society/ culture?
5. Give your view point about history and Punjab history? Are both histories same or different entities?
6. What do you think- museums like Virasat-e-khalsa, Jang-e- azadi (kartarpur) or other museums really connect our generation to our great history and heritage?
7. How important it is to build a heritage museum? Will the young generation of tomorrow be interested in visiting such museums?
8. Did museum manage to show the great heritage of the Khalsa?
9. How do you see this museum as an eminent Sikh Historian?
10. Do you know about any other Sikh heritage museum in Punjab?
11. What would you like to say about Punjabi Culture? What types of objects describe the culture perfectly?
12. What do you think about the fact that we are being drawn to western culture and we are disappearing from our rich culture?
13. Do you think that museum like Virasat-e-khalsa will help new generation to reconnect with their old heritage? or it could just be a tourist spot?
14. Today's generation is moving away from Sikhism and moving towards westernization. What is the reason for this?
15. Has the Museum any relation with politics? Do you think politics should be associated with museums?

## **APPENDIX- III**

### **Interview Schedule for Artists**

1. Can you share a bit about your early life, educational background, and the influences that shaped your journey as an artist?
2. Could you describe the type of artwork you specialize in and what themes or techniques are prominent in your work?
3. Have you participated in any art exhibitions, group or solo shows? Could you tell us about any awards or recognitions you have received in the field of art?
4. How did you become involved with the Virasat-e-Khalsa project, and what drew you to contribute to this significant cultural endeavor?
5. Who initially approached you for your involvement in the artwork at Virasat-e-Khalsa, and how was the collaboration initiated?
6. What specific type of art did you create for the Virasat-e-Khalsa museum, and what was the inspiration behind it?
7. Could you provide details about the size of the artwork you created for the museum?
8. What materials did you use for your artwork in the museum, and why did you choose those materials?
9. How long did it take to complete your artwork for the Virasat-e-Khalsa museum?
10. How did you develop the ideas for your murals, and what inspired your creative process?
11. Can you explain how you created illustrations and depicted stories through your art in the museum?
12. How many workers were involved with you in creating the mural work, and what roles did they play?
13. Who was the team leader for the mural project, and how did their leadership influence the project's outcome?
14. What type of study or research did you and your team conduct to create accurate and meaningful murals for the museum?
15. In how many galleries of Virasat-e-Khalsa did you and your team contribute your artwork?
16. In how many galleries of Virasat-e-Khalsa did you and your team contribute your artwork?

## APPENDIX- IV

### List of Interviewed

Sl. No	Name	Designation	Area of Proficiency	Reason for Interview	Remarks
1	Amardeep Behl	Director and Chief Visualizer at Design Habit	Production Designer, Scenographer, and Exhibition Designer	Pioneer in exhibition design and scenography. Provides innovative approaches to storytelling in design.	His work incorporates cutting-edge techniques in design and technology.
2	Orijit Sen	Graphic Novelist and Artist	Graphic Artist and Designer	Renowned for graphic novels and design projects. Offers a unique perspective on visual storytelling.	Blends artistic creativity with cultural narratives.
3	Jai Prakash	Artist	Miniature Paintings	Expert in traditional Indian miniature paintings. Contributes to preserving heritage through art.	His works are noted for intricate details and cultural authenticity.
4	Hoshiar Singh	Artist	Mural Paintings	Skilled muralist with extensive experience in large-scale art.	His murals reflect a deep understanding of spatial aesthetics.
5	Sher Singh	Artist	Applied Art	Experienced applied artist known for innovative projects.	Integrates traditional and modern techniques effectively.
6	Kamal Kishore	Artist	Applied Art	Renowned applied artist contributing to	Known for versatile and adaptive artistic practices.



				diverse creative fields.	
7	Karan	Artist	Applied Art	Emerging talent in applied art, showcasing innovative designs.	Promising artist with a flair for modern artistic solutions.
8	Ravi Kumar	Artist	Applied Art	Dedicated applied artist known for collaborative projects.	Focused on integrating art into functional spaces.
9	Budhan Thakur	Artist	Applied Art	Proficient applied artist with unique contributions to the field.	His works highlight creativity and practical implementation .
10	Akhilesh Kumar	Artist	Applied Art	Noted applied artist specializing in contemporary approaches.	Brings modern perspectives to traditional art forms.
11	Prahlad	Artist	Skilled Artist and Copyist of Pahari Miniature Paintings	Expert in Pahari miniature art, preserving its unique style.	Known for detailed reproduction of traditional masterpieces.
12	Mahendra Parihar	Artist	Skilled Artist and Copyist of Pahari Miniature Paintings	Preserves and reproduces Pahari miniature paintings with exceptional skill.	His works serve as an educational resource for cultural preservation.
13	Jagdish Chand	Artist	Skilled Artist and Copyist of Pahari Miniature Paintings	Specializes in the detailed replication of Pahari miniature art.	Ensures the continuity of this unique artistic tradition.
14	Suresh Kumar	Artist	Paintings	Established painter with a broad range of artistic themes.	His works are celebrated for emotional depth and vibrant colours.
15	Amarnath	Artist	Paintings	Versatile painter contributing to	Explores diverse styles

				various artistic movements.	and mediums in his art.
16	Dr. Kanika Singh	Director, Centre of Writing and Communication, Ashoka University	Scholar Working on the Sikh Museum	Expert in Sikh history and museology. Offers academic insights into Sikh heritage.	Provides a scholarly perspective on museum practices and cultural preservation.
17	Harpreet Singh Naaz	Sikh Historian and Artist	Skilled Artist and Sikh Historian	Combines art and history to document Sikh culture and heritage.	His works bridge the gap between history and contemporary relevance.
18	Dr. Parmjit Kaur	Sikh Scholar	Department of Religious Studies	Academic specializing in Sikh religious studies. Contributes to theological and historical research.	Provides valuable insights into Sikh spirituality and history.
19	S.Surinder Singh	Sikh Scholar	Former Principal, Sikh Missionary College, Sri Anandpur Sahib	Renowned for his academic and religious contributions to Sikh studies.	Offers extensive knowledge of Sikh traditions and practices.
20	S.Bhupinder Singh Chana	Virasat-E-Khalsa Museum	Manager cum Superintendent Engineer	Key figure in the management and development of the Virasat-E-Khalsa Museum.	Plays a vital role in maintaining museum standards and visitor experiences.
21	S. Pardeep Singh Judge	Dastan-e-Shahadat, Sri Chamkaur Sahib	OSA-Orientation Service Assistant, AMVS Assistant Manager Visitor Service	Integral to visitor services and orientation at Dastan-e-Shahadat.	Ensures seamless visitor experiences while promoting Sikh heritage.
22	S.Amarjit Singh Ji Chawla	Sikh Philosopher, Leader, Member SGPC	Insights into Sikh philosophy and organizational leadership	Key member of SGPC, Deep knowledge of	Exploring Sikh leadership and governance

				Sikh governance	
23	Bhai Joginder Singh	Head & Preacher at Takht Sri Kesgarh Sahib	Expertise on Sikh religious practices and Takht traditions	Respected spiritual authority	Understanding Sikh religious practices
24	Dr. Ravinder Singh	Head, PG Department of History	Historical perspectives on Sikhism and its evolution	Scholarly authority in Sikh history	Gaining historical insights into Sikhism
25	Dr. Gurpreet Kaur	PG Department of Punjabi	Culture and Tradition	In-depth understanding of Sikh culture	Learning about Sikh cultural heritage
26	Dr. Vandhn a	Assist. Professor	Folk Art	Focus on regional artistic expressions	Investigating the role of folk art in Punjabi culture
27	Dr. Sukhwinder Kaur	Assist. Professor	Folk and Culture	Folk traditions and their relevance in region's heritage	Exploring Punjabi folk traditions
28	Dr. Gurdeep Kaur	Sikh Scholar, Author	Scholarly insights and authored works on Sikhism	Research work on Sikh Art	Delving into academic works on Sikhism
29	Dr. Manpreet Kaur	Assist. Professor	Scholarly work on Aasa Di Vaar	Specialist in Sikh scripture and music	Understanding Gurbani interpretation and music
30	S. Ranjodh Singh	Sikh Philosopher, Author	Philosophical exploration and literary contributions	Influential thinker in Sikh philosophy	Discussing philosophical contributions in Sikhism
31	Dr. Hardeep Singh	Assist. Professor	History and Culture	Analysis of historical and cultural aspects of Sikhism	Exploring historical and cultural aspects of Sikhism
32	Gurpreet Singh Mankoo	Skilled Artist and Copyist of Sikh Wall Paintings	Preservation techniques and artistic contributions	Specialized in Sikh art conservation	Investigating Sikh art
33	S. Dilbag Singh	Skilled Artist and Copyist of Sikh Paintings	Expertise in traditional Sikh painting techniques	Focus on art replication and preservation	Understanding traditional Sikh painting techniques
34	S. Jarnail Singh	Artist and Sikh Philosopher	Sikh Art	Artistic interpretations	Discussing artistic

				and contributions to Sikh art	contributions to Sikh art
35	S. Jaspreet Mohan Singh	Artist	Unique approach to define art	Emerging artist with innovative style	Examining new artistic approaches in art
36	S. Ajit Singh	Sikh Philosopher	Insights into Sikh philosophy and teachings	Sikh philosophical studies	Delving into Sikh philosophical teachings
37	Dr. Mandeep Kaur	Author, Former Professor	Deep understanding of Punjab's cultural and philosophical aspects	Expert on cultural synthesis	Exploring Punjab's cultural and philosophical synthesis
38	S. Sukhwinder Singh	Assist. Professor	Puratan Janam Sakhis	Historical and literary analysis of Janam Sakhis	Investigating Sikh biographical literature
39	S. Surinderpal Singh	Museum Curator	Insights into museum curation and Sikh artifacts	Experienced in managing cultural exhibits	Discussing museum curation and Sikh artifacts
40	Prof. Mandeep Kaur	Art & Aesthetics	Analysis of artistic and aesthetic traditions	Comprehensive expertise in art theory	Analyzing artistic and aesthetic traditions
41	Dr. Harsimrat kaur	Assist. Professor	Culture and Tradition	In-depth understanding of Sikh culture	Learning about Sikh cultural heritage
42	Prof. Ravinder Singh	Assist. Professor	Punjab Folk art & Culture	In-depth understanding of Punjab culture	Learning about Punjab cultural heritage

### List of Paper Publications

Sr.No.	Date	Title of the Paper and Conference	Organized by College/ university/ Institute
1	Jun-20	Published paper entitled, “Tantric Art: Idiosyncratic phenomena of the artist” in Journal of Critical Reviews, Scopus	JCR
2	Jun-21	Published paper entitled, “Contribution of Sikh Misls in Great Sikh History” in Impact Journal, ISSN-2321-8878	IJRHA1
3	Jun-21	Published paper entitled, “Sikh Art: Origin and Development in journal Genius, UGC care listed, ISSN-2279-0489	Ajanta Publication
4	Jan-june2024	Published paper entitled, “The Visual Heritage: Unearthing Sikh History through Kirpal Singh’s Art.”	Guru Teg Bahadur Journal of Religious Studies
5	July 2024	Paper in Book Chapter titled, “Threads of Creativity: Exploring Smart Fabric Integration in Contemporary Mural Art.”	Book titled- Smart Textiles and Wearables for Health and Fitness
6	July 2024	Exploring the Technological and Material Diversity in modern Museums: A case study of Virasat-E-Khalsa Museum (accepted for publication)	Innovation Journal Q2



### List of Paper Presentation

<b>Date</b>	<b>National/International</b>	<b>Title of the Paper and Conference</b>	<b>Organized by College/ university/ Institute</b>
Nov2019	National	Presented paper entitled, “Art of Sohan Qadri in the Context of Tantric Art” in Indian Art History Congress Published Abstract in the book of Conference proceeding	Punjabi University, Patiala
April 2022	Inter-National	Presented paper entitled, “Role of Art in Portraying the Plight of Women in India in International Virtual Conference on Emerging Trends and Challenges in English Literature, Art, and Culture	Sri Guru Teg Bahadur Khalsa College, Sri Anandpur Sahib

