CHAPTER-V
SMADHIS AND MEMORIALS

The people of ancient India did not raise sepulcher to mark the resting place of the dead. Their ashes were carried away on the broad bosom of the sacred rivers. The building of such sepulchral monuments was introduced in the country by the Muslims. These are called as the tomb buildings. It was an entirely new kind of structures. Even the tomb structures evolved slowly owing to all such memorials prohibited in Islamic religion. In the course of time the tomb building especially in northern India introduced itself into the landscape much of the finest Indo Islamic architecture being expressed in these structures.\(^1\) After the fall of Mughal Empire, all building activities transferred to the princely states. The state of Kapurthala did not lag behind in building memorials in the memory of their royals, eminent personalities and even the horses used by their Maharajas.

Jassa Singh Ahluwalia, who had established himself in an independent position in Kapurthala, after his demise in 1783, was cremated at Amritsar. His smadhi was built within the precincts of Darbar Sahib.\(^2\) A beautiful three domed structure is built with nanakshahi bricks, but now standing in a dilapidated condition. The plaster on the walls has peeled off and plants like papal, banyan are growing freely in the cracks and crevices endangering any construction, further damaging the structure.\(^3\)

The lineage of Jassa Singh Ahluwalia was carried on by Bhag Singh, Fateh Singh, and Nihal Singh. They were cremated at Kapurthala after their death but no monument was raised in their memory. Nihal Singh was succeeded by Randhir Singh. A memorial erected in the memory of this ruler is located at Nasik (Maharashtra). Raja Randhir Singh wanted to visit England to assure his devotion to the crown personally. In spite of severe illness he proceeded to England, but died on the way at Aden on April 2, 1870. His remains were brought back and cremated at Nasik.\(^4\) The city of Nasik has the same importance as the city of Banaras for the Hindus and the

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4. Charles Francis, *Chiefs and Families of Note*, p.40
same role is played by the river Godavari as does the Ganges. It may be therefore the Raja was cremated in this city.

His son Raja Kharak Singh announced to raise a suitable monument in the honour of the late Raja. It is not known when the work of building the memorial was started. Raja Kharak Singh himself died in 1877. The memorial was expected to be completed in the year 1879. A state official was sent to take the charge of the work at Nasik. In spite of regular work, it was yet to be completed in the year 1887-88. The total expenditure on its construction was more than Rupees eighty thousand. The mausoleum is located between the Gadage Maharaja Bridge and Ramsetu Bridge. It was thirty feet high chhatri with two stories built with red sand stone and the dome has been constructed over it. As it was expected that it would be a singularly beautiful piece of work the graceful and delicate stone carving really became the fine specimen of modern Indian art and workmanship. Its floor was paved with marble and railing was fixed around it.

As the work of construction at Nasik was going on, at Kapurthala another building for the smadhi of Raja Kharak Singh was also started. He died on 5 September 1877 at Bhagsu, near Dharamshala in Kangra district, where he was taken due to his insanity. His body was brought cremated at Kapurthala. His smadhi was constructed in the famous Shalimar Garden, which was founded by Sardar Fateh Singh Ahluwalia as a pleasure garden. The construction of the smadhi took about ten years to complete the construction work.

Lord Dufferin and his wife visited Kapurthala from 4th to 8th of November 1887, and Marchioness of Dufferin had given a beautiful description of this smadhi under construction. In her travel account she writes,

“On our way home (from the river side) we stopped to see a lovely little temple or sepulcher which has been built to hold the late Raja’s ashes. It is of red stone and all almost beautifully carved in open work patterns quite in the old Delhi and Agra style. The marble floor at the bottom is not finished and the ashes now

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present the appearance of a heap of mortar lying in the midst of the workmen’s tools they will eventually be placed under a tomb stone.”

It was a double storied building which carries a group of five memory stones. Built on a square plinth with 42’9” sides surrounded with octagons with which the total measurement reached to 63’.6”. The height of the plinth from the ground was 2’.0” and was reached with a flight of steps. The main building of the smadhi was square with the sides measured 22’.6” each. In the centre there were the marble stones kept in the memory of Raja Kharak Singh and his wife Rani Anidh Kaur. Raja Kharak Singh had no issue. A boy born to the wife of Lala Hari Chand was declared the son born to Rani Anidh Kaur. Though Raja Kharak Singh protested but due to his insanity, it was in vain. The British gave verdict that the Rani was the real mother of the boy. She died in insanity. Jagatjit Singh was brought up by the attendant. Rani Anidh Kaur was also cremated in the garden. On the left side lies the marbles stone for Maharaja Jagatjit Singh. He died at Taj Hotel in March 1949 in Bombay after India got independence. He was cremated at Kapurthala.

The other sides have the memory stone of Maharaja Paramjit Singh and his wife Brinda. His remarriage was arranged with the Rajput girl of Kangra, who gave birth to a son named Sukhjit Singh. The new Yuvrani soon died and was cremated at the palace gardens but no monument was raised to perpetuate her memory. Paramjit Singh, the heir apparent, had never ruled. He was appointed the Uprajpramukh of PEPSU after the death of his father. He died in July 1955.

The memory stones of these smadhis were in square plan measuring 1’.5” x 1’.5” with the height of 1.0 feet. A round shaped cupola type marble had been kept and the names, dates of birth and death were written on these memorial stones. The building containing these smadhis was built with the finely carved red stone with different designs. Through these carvings light and air could pass inside the room easily. On all the four sides there were arched openings and stairs on the back side led to the upper octagonal floor built to support the white marble dome. The dome was quite beautiful and covered with a metal finial.

15. Jarmani Das, Maharaja, pp.130-33, 37.
The other building lied in the Shalamar Garden where the construction of smadhis was planned but the work was retarded due to the mishap and the new building had been constructed.\textsuperscript{20} The old structure still stands intact. Now it is the other part of the smadhis and carrying the memory stones of the members of royal Ahluwalia family. It was built over the same height plinth reached with a flight of steps. This plinth was rectangular in shape measuring 54’.6” x 53’.6”. The square building, over the plinth, measured 47’.6” at each side for the surrounding verandah. The verandah measured 12’.6” wide at each side. It had three arched recesses in all the sides. These were 13’.0” wide in total while each arch was 3’.7” wide. The multi-foiled arches were provided on the pillars. The square chamber with 24’.0” side was built to carry the memory stones in which the stones for the members of royal family were kept. This building had a small staircase to reach its flat roof at its back side though the staircase in the other building was in the chamber itself. Only the small cupolas were found on the roof of this building. Both these buildings were built with finely carved red-stone for which 3’.2” wide walls were built. The white and black marble was paved on the floor inside the rooms but the red sand stone covered the floor at the outside. The platform was surrounded with carved white marble slabs but a few pieces could be traced here while some of these are kept aside.\textsuperscript{21}

Three separate single chhatris had been constructed towards the northern side of these buildings for the tombs of the Maharani of the royal faminly. These tombs were built up on 4’.0” high plinth. All the three separate plinths were made joining with each other with the total measurement of 57’.6” x 22’.6”. Open cusped arched domical chhatris form a good look though one of these now has not been carrying the dome. These tombs, as ascribed on them, related to the royal ladies. One of these was of Maharani Harbans Kaur who had been married to Maharaja Jagatjit Singh on 16th April 1886, and belonged to a Brahmin Hindu family from Kangra Valley. She gave birth to the elder son of the Maharaja, named Paramjit Singh. She was a woman who had decided to refuse to live in Maharaja’s new palace as the Maharaja had got married the European girl who refused to be a part of the zanana. Maharani Harbans Kaur attended the Delhi Darbar, held in the memory of golden jubilee of British crown where reception to women was given by Queen Mary.\textsuperscript{22} She suddenly breathed

\textsuperscript{20}. Report on the Administration of Kapurthala State 1879-80, p.29.
\textsuperscript{21}. Archaeological site of the Royal Smadhis in Shalamar Garden.
\textsuperscript{22}. Javior Moro, Passion India, p.290.
her last at Mussoorie on 17th October 1941 due to heart failure. Her union with the Maharaja lasted for fifty five years. Her body was brought to Kapurthala and with due honours she was cremated in the Shalamar Garden.23 A smadhi was constructed in her memory.24 Thus the domed chhatri belonged to Maharani Harbans Kaur.

The second one was built for Maharani Parbati. The name is not mentioned over it but it was mentioned in the administration reports of the state that the memorial was erected in her memory. She was the Katauch mother of Maharaj Kumar Amarjit Singh, who had joined the Indian Army in France and promoted to be lieutenant colonel in the Indian Army. Maharani died after an illness of four months on 20th February 1944.25 The slightly small chhatri was built for this tomb, which originally might have the dome. Her son Amarjit Singh died on 14 September 1944.26 A monumental stone was kept at the other place for him. The structure for the smadhi of Maharani Lilavati was of same style as that of Maharani Harbans Kaur, but not much is known about her. All these smadhis had beautiful round shaped pillars to support the projected domical roof. All these chhatris were built with octagonal plan. The sides of the surrounding octagons are 5’.0”, while the sides of the central chhatri are 3’9”.

Around these octagonal structures the memory stones of the other royal members were kept on the places where they had been cremated. The names of them were mentioned on the memory stones. They were Maharaj Kumar Amarjit Singh, Maharani Lachmi Devi, Maharani Parvati Devi and Kumar Ajit Singh. On the other side there was the cremation place of Maharaja Jagatjit Singh that was kept on a raised platform.27 Iron fencing had been provided to all these smadhis during the year 1945-46.28

Tomb of Maharani Tara Devi was built in the crematory at St. James Church Delhi. She was buried there after attempting suicide by jumping down from the top of the Qutub Minar of Delhi on 10th December 1946. Her real name was Engenie Grossup, a Czech theatre actress and illegitimate daughter of a Humgarina Count. She met the Maharaja at Prague and was invited to Kapurthala with her mother and grandmother. The Maharaja offered her to get married in 1942, six years after his

27. Archaeological Site of Royal Smadhis in Shalamar Garden.
meeting with this beauty. The offer was accepted and after marriage she was named Tara Devi. Soon she got tired of the intrigues of the palace and the courtiers. The death of her mother and grandmother made her suspicious. The loneliness, the boredom and her neurotic character finally drove her to insanity. She was sent to Delhi with Major Y.B.Singh on the advice of Dr. M. Dass for a change, but the things had taken a turn to worse and she attempted suicide. The Maharaja erected a marble plaque on her tomb to perpetuate her memory and used to place a wreath of flowers on her tomb whenever he visited Delhi.²⁹

Beside the smadhis of royal family members, a memorial has been constructed for the horses that were used by Maharaja Jagatjit Singh during his life time. It was constructed outside the stables popularly called Baggi Khana situated in front of the famous court building. The memorial was raised with the square platform about ten feet by giving it a slight tapering up to its full height. On its top, the statue of the horse bust was fixed. An inscription about three horses has been written on one side of this memorial. The first inscription on the top reads as:

'In memory of charger sultana on which His Highness Maharaja Jagatjit Singh rode for twenty five years 1935 A.D.'

The central inscription writes:

'In memory of charger sundry on which His Highness Maharaja Jagatjit Singh rode for more than eighteen years died on 6th November 1940'.

The lower inscription is as follows:

'In memory of His Highness’ own personal charger NEGUS who gave service for twenty years and purchased in Paris died in 1943.'

The memorial was beautiful and praiseworthy. It still lies in a good condition at a neglected place.³⁰

Among the excellent buildings constructed during the time of Maharaja Jagatjit Singh, a building of War Memorial, popularly known as the Smadhi of Jhaggar Singh is situated near the Railway Station Kapurthala, opposite the great

²⁹ Jarmani Dass and Rakesh Bhan, Maharani, p.33-35.
³⁰ Archaeological site of the memorial of the horses, visited in January, 2008 and inscription on the smadhi.
Moorish Mosque. It was built in recognition of the services of the soldiers of Kapurthala state in the First World War. The All India War Memorial, known as India Gate situated on the Rajpath in New Delhi designed by Edwin Lutyens to form the triumphal arch spanning the Kingsway, was founded by Duke of Cannught on Feb 10, 1921. Maharaja Jagatjit Singh who had a deep interest in architecture, was inspired by it and became the foremost in raising a memorial for the brave deeds of his soldiers as he had in offering their services soon after the outbreak of war.

The Kapurthala regiment had remained in East Africa nearly four years and had taken part in four engagements. The total casualty sustained during the war were eighteen persons killed in action, one died of wounds, sixteen wounded, four killed by accident and twenty four died of disease. In the important engagements at Marina Captain Jhaggar Singh met a soldier’s death fighting valiantly. The excellent work of the troops was recognized by the British Government by the award of decorations and medals. During the Afghan war, the Kapurthala state furnished a contingent of seven hundred men, composed of cavalry artillery and infantry, for service beyond the British border. The force was employed on the Bannu frontier and did good service under the command of Sardar Nabi Baksh. In the address read by Chief Minister Diwan Abdul Hamid on the laying down of the foundation stone of this memorial, the services of all these soldiers were also remembered. He said that in order to symbolize their contribution permanently this building was to be erected as a reminder of a proud past as an inspiration for generations to come and grateful Maharaja’s posthumous tribute to glorious memory of this brave soldiers who laid down their lives in the services of their state and empire.

The Viceroy H.E. the Earl of Reading laid the foundation stone of the memorial. Before the actual ceremony, in his address the Viceroy appreciated the thought of the Maharaja to erect the memorial so that the people of Kapurthala might have constantly a lasting record of the splendid services of the state and its subjects in the Great War. He then paid a tribute to the soldiers of the state who, at the word of their Maharaja, went forth to lay down their lives, far from their homes in distant countries, fighting side by side with the forces of the King Emperor, in the cause of

32. Delhi: History and Places of Interest, pp.94-95.  
35. Charles Francis, Chiefs and Families of Note, p.41.  
humanity. The movement would stand to remind those, who come after, of their great services and sacrifice. For the families of the soldiers he added that when time would soften the poignancy of grief, it would be a source of pride to them and would serve as an inspiration for all time to future generation in the state to cherish the priceless virtues of loyalty and courage which those men so nobly practiced in their lives even to life’s end.

The Viceroy also addressed that the future generations of Kapurthala would look this memorial to recall that, in a great crisis of world history, the Maharaja of Kapurthala spontaneously and without hesitation placed the services of his troops and the resources of his state at the disposal of the King Emperor. During the prolonged operations which followed, his subjects served with distinction in many fields with the armies of the empire, both in his state forces and in the ranks of the Indian army. His Highness was untiring in his efforts in every direction to bring the cause to successful issue and his personal solicitude found an eager response in the enthusiasm of his subjects. Thus it would commemorate the supreme expression of fidelity to those ties which bound the Kapurthala state to the British crown and the empire.37

The memorial was built on a low platform surrounded with the outside verandah standing on pillars. The verandah had open arched turrets on all the four sides. Between the turrets the three arched entrances on each side had been given. The central entrance was wider than the side ones. Inside the verandah, a small shrine was built with the smaller entries on all sides, opened with iron gates. The roof of this shrine was kept higher than the roof of verandah. In the middle of this shrine, conveying the message of duty, discipline, loyalty, service and sacrifice, a bronze statue of Captain Jhaggar Singh was installed on a raised platform of white marble. For this smadhi, the popular name of Jhaggar Singh’s smadh was given to this memorial. This Sikh soldier’s figure was kept as facing towards west. It is in full uniform with a gun and essentials as well as with the visible Sikh symbol of Kirpan and turban on his head. The statue was set on a raised circular bronze basin on which the words “Enesl Ju Bois Paris 1926” were engraved on it.

This bronze statue was brought from Paris with the Maharaja’s efforts.38 The shrine had inscription about the foundation, written in both English and Urdu

37. Speech of Viceroy H.E. Earl of Reading on 10th March, 1923.
38. Archaeological site of the War Memorial, Kapurthala visited in January, 2008 and the plan of the War Memorial by P.W.D. Kapurthala.
language on white marbles fixed on its walls. The foundation stone in English reads as:

“The foundation stone of the War Memorial in Honour of officers and men of the Kapurthala state forces who died serving their state and empire during the great war was laid by H.E. The Earl of Reading Viceroy and Governor General of India on 11th March 1923.”

The right side wall had the Urdu translation of its written on a white marble. On the other side, there are another marble stones written in both English and Urdu, which had the inscriptions about its opening. The English version reads as:

“At the request of His Highness the Maharaja Jagatjit Singh G.C.S.I., G.C.I.E., G.B.E., this War Memorial was inaugurated by Field Marshal Sir William Birdwood G.C.B. Etc. commander in chief in India on 22nd January 1927.”

The roof of this memorial had a big dome on the central shrine. Four other domes were built on all the side turrets of the verandahs. All these domes were built on beautifully raised arched bases. At the summit the curves of the domes were covered with the lotus leaves and finished with the pine urns with leaves. These domes were decorated with blue and white coloured tukri work.

After its completion the function of its inauguration was carried out with full military ceremonial on 22nd January 1927. The Maharaja in a short speech invited Field Marshall Sir William Birdwood to unveil the bronze statue of the Kapurthala soldier, symbolizing the gallant troops of the state who had served their Ruler and the Empire. The Commander-in-Chief addressed the troops surrounding the memorial in Urdu and subsequently spoke in English. He dwelt on the excellent work of the troops and also on the fact the Maharaja had been the foremost in raising a memorial.

The memorial was built with standard sized bricks, lime and kankar. The plaster was used on walls and also for decoration work. The relief work was done to beautify the façade of the walls. At some places the renovations has abolished this work but the traces are still found. With the efforts of District Sainik Welfare Board, the memorial is kept in a good condition, though time has shown its effect at some

39. Inscriptions at the War Memorial, Kapurthala.
places and it had to lose its originality. Eight blackboards carrying the names of the soldiers who fought in the wars of 1962, 1965 and 1971, 1972 and from 1987-2002 after independence are fixed here later on. One of these the description about the memorial is given as under:-

“This war memorial completed and opened in 1927 exhibited a scale to battlefield contributions and sacrifices. The State of Kapurthala, which had been an important reservoir for manpower contributed to the final victory possible in 1918. The monument is in honour of those soldiers and men who died overseas and fell fighting on the North-West frontier and in the war of 1919 with no known grave for them.”

One of the boards has the description about soldier Jhaggar Singh as “Lieutenant (A/Cap) Jhaggar Singh was from the village Sherpur Dona, near Ardita, north-east Sultanpur Lodhi. Joined the J.J. Imperial Service Infantry in 1902 from the ceremonial Guard Bahraich (U.P.) where he was serving as part of Kapurthala Estate in Oudh (KEO) Promoted to company Havildar Major in 1908, he was selected for the Indian State Forces (I.S.F.) officer cadre in 1912 and commissioned as a Lieutenant. Proceeded with a half Battalian unit of the J.J. Infantry, commanded by Lieutenant Colonel Inder Singh assisted by a British special service officers, Captain I.H.Gordan to East Africa in September 1914, promoted acting captain in October 1914. The unit was engaged in the Longido Hill Action. In August 1915, a patrol Led by A/Captain Jhaggar Singh engaged a strong enemy force in Marima. In the ensuring battle A/Captain Jhaggar Singh with 13 Ranks was killed after the patrol had inflicted numerous causalities on the enemy force compelling it to withdraw.42

Another monument dedicated to the soldiers of Kapurthala State is known as the Tirah Memorial. The project of furnishing a contingent of troops for Foreign Service may be dated as back as the mutiny days when Raja Randhir Singh rendered valuable assistance to the British Government. Again the state furnished a body of troops for service in the Afghan War of 1879. A contingent of troops was raised in 1889 which came to be known as Imperial Service Forces consisted of 600 infantry and the State Cavalry of 150.43

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42. Inscription in the War Memorial, Kapurthala, Report on the Administration of Kapurthala State, 1928-29, p.9.
43. District Gazetteer, Kapurthala, 1904, p.35-36.
In the year 1897 when the British Government was involved into a serious warfare on the north-western frontier, they decided to utilize in some measure the Imperial Service Troops. A large number of Native Chiefs, as usual, had offered their troops for employment. One battalion of Kapurthala State Troops was also employed by the British authorities. The selected Imperial Service Troops were employed in the Tirah Campaign. The troops conducted themselves generally to the entire satisfaction of the British authorities under whom they were placed. The Commander-in-Chief recorded his appreciation of the good services rendered by the infantry corps of the Kapurthala State along with Patiala, Jind and Nabha. The credit for the efficient conduct of the troops and ‘very good progress’ in the movement of Imperial Service Troops were attributed to Col. Melliss and the officers under him. George Hamilton the Secretary of States for India at that time, was ‘agreeably surprised’ to learn so good reports of the efficiency of the Imperial Service Troops in spite of the obvious disadvantage under which they worked.\(^{44}\)

During this campaign, a body of 35 men belonging to this state was ambuscaded and cut to pieces.\(^{45}\) A memorial was built in the memory of these soldiers who died fighting in this campaign. The memorial was in the shape of a raised pillar standing on a platform, finished with pink marble. Two white marble stones were fixed here on which the names of all those soldiers, who died, were written.\(^{46}\) The monument is finely maintained under the military regiment. The memorial though was a small one but showed the tendency of the ruler who did not forget to recognize the services of his soldiers fighting for him. The Tirah Memorial was illuminated at all the state functions or at the times when any distinguished guests visited the state.\(^{47}\)

A neglected monument at Kapurthala is the mazaar of Mir Nasir Ahmad, who is said to be descendant of legendary Mian Tansen, one of the nine ratañas of Mughal Emperor Akbar’s darbar. Mir Nasir Ahmad was a famous Dhrupad singer and the harbinger of Khyal Gayaki. He and his two sons Mir Kalhan and Mir Rehmat Ali were famous musicians of their times. After the disintegration of the Mughal Court at Dehli in the wake of the disturbances of 1857, many great artists had to leave the

\(^{44}\) A.C. Arora, *British Policy towards Punjab States, 1858-1905*, p.283, 84.

\(^{45}\) District Gazetteer Kapurthala 1904, p.36.

\(^{46}\) Archaeological Site visited in March, 2009.

court.\(^48\) It is said that when Bahadur Shah Zafar and his senior courtiers were being sent to exile, Mir Nasir Ahmad was also being taken away with them because he was wearing a *dastar* (turban) which only the Nobles of the Court were permitted to wear. At this Kanwar Bikrama Singh intervened, and gave his personal guarantee to the Governor General John Lawerence that Mir Sahib was a musician and therefore ‘harmless’. Mir Nasir Ahmad was thus spared and taken to Kapurthala. He was the founder of the Kapurthala music tradition which originated here around 1858 A.D.\(^49\)

The tomb of this great musician is located at a desolated corner of the town at the Pir- Chowdhry Road. It was constructed on a raised square platform reached with a flight of steps. The platform had octagonal turrets originally covered with domes on all the four sides but now there are the remains of the turrets and only one turret has its full height showing the signs of the dome above. Leaving space all around there was a verandah with nine feet width. There were three multi foiled arched openings, constructed on beautiful round shaped pillars for entrance on all sides. The square structures of the turrets on the cardinal sides carried the small domes surrounded with the raised pillars covered again with four cupolas. Inside the verandah the main central square building had 17’.0” side with a round shaped domed roof. The main entrance to it was on the front side but the other entire side wall is broken now and has given way for entrance. This square structure turned to be an octagonal, sixteen-sided and then to round shaped for the domical structure. At its backside verandah, there was a small staircase leading to the roof. The whole construction had been done with the bricks that measured 7”x 3.6”x 1” joined with lime and *kankar* material. Unfortunately the plaster of the whole building has been peeled off due to the vagaries of the weather which has eliminated all he decorations. Still the beauty of the building can be judged from the cutting of bricks for decorations. All the domes are covered with the inverted lotus leaf patterns on the cut-brick with the saucer and ball finials. The whole roof was surrounded with beautiful arched parapet.\(^50\)

No inscription for the building is found here about its construction. The structure of this monument resembles to the building of Shahi-Smadhis that was built earlier, in the Shalamar Garden. The building is on the verge of collapse and in a state


\(^{50}\) *Archaeological Site of the Tomb of Mian Nasir Ahmad visited in October*, 2009.
of total neglect. There are no signs of floor, only the sand, scattered bricks are found. Even to reach here one has to wade through wild grass and bushes. All around this building there is the Muslim grave yard. It is said that there are the tombs of the two sons of Mir Nasir Ahmad. To the great surprise no tomb is found erected in the building for which it is known for.\textsuperscript{51}

The sacred mausoleum of Pir Zia-ul-din, commonly known as Pir Chaudhari is situated on the out skirts of the city of Kapurthala. The \textit{pir} used to have his \textit{dera} in the forecourt of the old palace of the rulers. He also used to live at the site where Maharaja Jagatjit Singh built his new palace. The Maharaja allotted a piece of land in the outskirts and the \textit{pir} shifted here. After his death he might be cremated here. A tomb dedicated to this \textit{pir} was built here on a raised platform. The grave was 6’.0” long and 2’.6” wide with a niche built on the north of the grave for lighting the mud-urn by the faithful who visit here on Thursday. The whole grave is now kept under the new wooden canopy. The platform is renovated while the \textit{kalima} written in Urdu on the façade of its wall near the roof is still found and it is dated as 13 September 1907.\textsuperscript{52} The present \textit{pir} of the \textit{dera} has told that the \textit{dera} still has about two and a half acre land given by the Maharaja. The income from this land is used for the maintenance of the \textit{dera} and for the \textit{langar} served to the faithful.\textsuperscript{53}

A \textit{smadhi} is situated in the premises of Akali Gurudwara on Banga Road, Phagwara, at some distance from the Bus-stand. It is called Chuhar Mal’s Smadhi. The \textit{chaudhary}, was the Jat \textit{zamindar} of Phagwara. It was his widow from whom Maharaja Ranjit Singh conquered the territory and gave it to Fateh Singh Ahluwalia.\textsuperscript{54} The date about the capture of city mentioned in the District Gazetteer Jalandhar 1803 but the inscription on the wall of the \textit{smadhi} mentioned the date of death of Chuhar Mal was Bikrami Sambat 1961, i.e. 1805 which justifies the capture of the city after the death of chaudhary in 1806 mentioned in the District Gazetteer of Kapurthala State 1904.\textsuperscript{55}

\textsuperscript{51} Ibid.
\textsuperscript{52} Archaeological site of the Tomb of Pir Chaudhary visited in October 2009.
\textsuperscript{53} The present Pir, Chaudhary Gurmeet Shah has taken over the charge of the Dera after March 2008 when the earlier baba died. The other tombs in the \textit{dera} are the tombs of Baba Sukhdev Singh Jattu and Baba Bohra Shah.
\textsuperscript{54} District Gazetteer Jullundur 1904, p.62.
\textsuperscript{55} District Gazetteer Kapurthala, 1904, p.1, Archaeological site of Chuhar Mal’s Smadhi at Phagwara visited in June 2009.
The smadhi was built in the octagonal style with a small door on one of its sides. The windows were kept on the other walls. Each of its side is 5’.0”. A dome was built on the roof over 10’.0” height. The dome was covered with a finial, decorated with chini tile work. The date of the construction of the smadhi was not mentioned here though the design of the dome resembled to the dome of Dera of Ravidas, and the Jami Mosque situated in the same city. It was here before 1921 as it was at this place that the people of Phagwara gathered for the meeting in the context of sending a jatha to Nankana Sahib for Gurudwara Reform Movement. The smadhi is lying in a very good condition. The plaster on the walls is such that it is nowhere that could give the glimpse that which size of the bricks was used here. For the plaster lime and kankar material was used. The smadhi is called so but there is no memory stone or anything else found here. A homeopathic dispensary is run by a local doctor in the building of this memorial.56

Mazaar Panj Pir is situated in the main bazaar, Sultanpur Lodhi. Here was a mosque constructed in 1899 by Sayyid Gulam Mahi-ud-din. He was the follower of Chirag Shatardin. Two mazaars were constructed with the mosque facing towards south. One had two tombs and the other had three tombs inside. The five tombs were dedicated to Hazrat Baba Shah, Gauns Pak Baghdad Wale, Pir Giarawi Wale, Pir Lalan Wale, Sakhi Sarvar Lakhan da Data and Jahra Pir Khawaja.57

The first structure was square in shape with 15’.6” side from inside with the door openings of 4’.0” wide on all the three sides. One side was left for the niche to lighten the mud-urns. Inside the mazaar, two graves were built over a raised rectangular platform measuring 10’.3”x 8’.6”. The mazaar was built with small sized bricks and has 4’.4” wide walls thus measuring the square from outside with 25’.0” side. There were beautiful pilasters on the axial sides for giving the strength to the walls. These were kept high from the roof to seat the kiosks for the cupolas. A vast melon shaped dome had covered the structure. All the cupolas and the dome were surrounded with the inverted leaf designs over their drums and the top. The finials are not found over the dome now though there are the signs of their existence. A fine decoration with the coloured paintings on the walls and the interior of the roof dome

56. Archaeological site of Chuhar Mal’s Smadhi at Phagwara.
are found but are not in a good condition. Finely carved doors are still extant on the entrance.58

The second structure was octagonal in shape with 6’.6” side each. It was built with more decorated outside walls which had vaulted arched structures. Inside this structure the square platform of 9’.0” side was erected for the graves. The colour paintings were painted the interior walls and inside the dome of this structure and the designs resembled to those of the nearby Hadira of the Mughal period. In the exterior the dome was surrounded by the balustrades having cupolas over them. The dome and the cupolas were decorated with the same leaf designs as were over the other structure. Both these structures were surrounded by the parapet of leaflet design.59

The mosque building here is ignored and is not in good condition. It was facing towards east, having wooden door for the entrance. It was fixed in an arch over which blind ogee arch design was made for decoration. The arch was built in between the octagonal pillars which were also built on the corners. On its central part there was also a big dome. Around on the cardinal sides the small cupolas were built over the raised pillars above the roof. Pointed arched parapet was surrounding the roof of the mosque. There was a small well in its courtyard built in front of the mosque with a diameter of 5’.9”. The whole building was constructed with small sized bricks.60

A smadhi is found on the outskirts of the city while one enters from Kapurthala to Sultanpur Lodhi. It was located at the side of Asha Rani Temple and was built in the memory of the wife of Diwan Mathura Das.61 The structure of the smadhi was in square plan with 7’.6” side. The square had been converted to round shape for seating the dome above. On the ground there was no grave but the round shaped mark was given over a small raised platform in the centre. It was built with the standard size bricks.62

A smadhi of an unknown lady is built in the premises of the Higher Secondary School building, Bhunga. It was a small structure built in octagonal shape with 5’.0” side each. A raised platform surrounded with a simple parapet was reached by a fleet of steps. The entrance to the smadhi was given on the western side opened with a small recess. It has no door at present but the wooden frames and shafts under the

58. Archaeological site of Mazaar Panj Pir, Sultanpur.
59. Archaeological site of Mazaar Panj Pir, Sultanpur.
60. Archaeological site of Mazaar Panj Pir, Sultanpur.
opening give the idea that there might have been doors. Inside the *smadhi* there was no grave but the mark was again found in the centre as it is found in the *smadhi* of the wife of the *diwan* at Sultanpur Lodhi.

The *smadhi* is important in the context that there were beautiful murals in paintings on the walls both in the interior and the exterior. The theme of these paintings were all religious, secular, floral, vegetal, fruit baskets and geometrical. The colours used for the paintings were found in white, yellow, green, blue, red and brown which are still shining though many of the paintings are destroyed with the renovation work. The *smadhi* had a melon shaped dome over it surrounded with inverted leaves and crowned with a finial. The *smadhi* was built with small size bricks and at places these have given way. On all the corners of the sides beautifully designed pillars were made with double bulbous *kalash* designs on the base and inverted leaflet designs were made on their capitals. There is no plaster left on the exterior walls shows that such designs were carved on the bricks. The *smadhi* is left in an ignored condition which is a valuable store of both art and architecture.63

*Smadhi* of Baba Brahm Dass Bairagi and tomb of Baba Lahori Shah were located at Dhilwan. Both of these saints are said to have came from Jagraon Tahsil of Ludhiana District. They started meditating here and had persuaded some people to settle here. Baba Brahm Dass asked certain group of people, who used to graze their animals here after crossing the river Beas, to settle in the same place. These people were reluctant in coming over here. The very next day these people lost their belongings and food while crossing the river. They came to Baba and requested him to forgive them and give food to eat. The Baba asked them to milk their dry cows. With the miraculous powers, the cattle were brought in to milk and the people gratefully settled down there. The land was low and prone to flooding. Moreover a tiger in the neighborhood was also a menace. The Baba and his colleague Lahori Shah protected the village from these and the village has never been affected by the floods. A big fair is held on the Baisakhi Day on the *Smadhi* of Baba Brahm Dass. Besides, an annual fair is held in the month of June near the tomb of Lahori Shah.64

From an old photograph it is seen that a small shrine was built for the *smadhi* of Baba Brahm Dass. It was constructed in an octagonal style. A door for the entrance

63. *Archaeological Site visited in March 2010.*
64. *District Gazetteer Kapurthala, 1984, p.323*
was kept on one of its sides. A melon shaped dome covered its roof. On its side there was a tomb of Baba Lahori Shah built in the same style with a tomb inside it.

All these smadhis and memorials are the living monuments and tell the story of the past. These grand examples of the legacy of the art left by the state should be preserved for the coming generations to peep into their past and glory. The present condition of these buildings gives the idea that the time is not far behind when it will leave its effect and these will be lost. There is a great need to preserve them. At the time it is found that the royal smadhis were built with fine carved red marble stone in the Delhi style. The vast dome was erected over it. The royal ladies were honoured after their death by building of chhatries in their memory. The soldiers of the state were remembered in the war memorials. The horses were also not forgotten and a memorial was constructed in their memory. The known people and the spiritual persons had their smadhis built by the people but the buildings of these are small simple structures but all of these had the domes over them.