CHAPTER-VIII
DESIGNS AND DECORATIONS

In the state of Kapurthala many architectural beauties were constructed during the period of this study. The rulers were the great patron of art and culture. Diwan Ram Jas who held a prestigious office of a senior minister in this state wrote that the unrivalled buildings were constructed during the regime of Fateh Singh Ahluwalia and his successors. Thus, Kapurthala attracted attention of gifted masons, architects, artists and designers of high order. These men have an art language of their own, a language which can be recognized, but cannot be thoroughly understood. Sufficient remains of the ornamentation done by such persons are still in appearance in the monuments. In spite of climatic and other causes, these motives are enough to explain the extent and character as well as to prove that these craftsmen were of fantastic caliber. Whatever building material was used in the buildings, they put it to the decorative use also.

The main building materials used in the monuments was the brick which was manipulated for the purpose of decoration by cutting, moulding or carving. In the plains of Punjab, the practice of using cut, carved or moulded bricks for decoration dates from ancient times. In fact its use was prevalent in other parts of northern India also wherever brick was the chief building material. In fact the brick builders have a separate class of workmen carrying out their schemes. This may be noticed in the type of moulding employed, and practice of projecting or setting back the surface planes, as well as other effects readily obtained in brick construction. Various processes were employed to produce the relief ornamentation, some of its being moulded, some chiseled out of the bricks after they were placed in position while in some instances the patterns were carved in the clay previous to firing.

The brick work decoration is depicted in all such manners in the historical monuments of the state. The simplest method was the brick adjustments in different styles seen under the projections of roofs. Cut bricks, chiseling and moulding of bricks were used for the capitals and platforms of the pillars and pilasters. It was done

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so minutely that sometimes it looks as if these were designed in such a way with the plaster materials. Such decorations are noticed in of Kamra Palace, Jalandhar Palace and Tomb of Main Nasir Ahmad. The bricks were adjusted in such a good manner that these were given fine round shape with small sized bricks that took even the bulbous shape with a very smooth surface ready for plastering. The standard sized bricks used for giving round shapes at Jami Mosque Phagwara and Janjghar Sultanpur are shaped before baking on fire. The example of fine round shaped bricks with as much size as that of the round shape of pillar without any joint were used at Darveshpind mosque. These bricks were joined vertically and were so smooth that these gave the illusion of painted or polished finely. In the brick work decoration there were the sunken panels in the walls for niches, blind windows or doors, etc., which were found in the mosques and the temples and in many secular buildings. The beautiful cut-brick patterns were made on the façade and minaret of Moorish Mosque.

Describing the technique of executing the carved-brick work, Giani Gurbachan Singh told that first the bricks were assembled without any mortar. Then the design to be carved was drawn on them and each individual brick carved according to its place in the design. Then the carved bricks were put in their proper place using mortar. J.L. Kipling noted about 1888 that the practice of carving burnt brick, occasionally seen in England was also common here (in Lahore district of Punjab). Finials mouldings, small ornamental columns and the tabernacles in door-jambs in which lamps were placed, all were skillfully wrought with a chopping instrument modified from the carpenter’s tessa or adze. However the brick being a brittle material, it cannot withstand carving of fine details, so it was natural that most of the fine decoration was rendered in plaster.

Moulded plaster was the most usual mode of decoration used both on the interiors and exteriors of the buildings. In the interior the pillars, pilasters, horizontal bands and spandrels of the walls are decorated with the plaster. Such plaster mouldings were decorating in the Darbar Hall of Court Complex, Jubilee Hall, Jagatjit Club, Kamra palace, Civil Rest House in Kamra Garden and Grain Market of Sultanpur Lodhi. The geometrical flower, flower with vase, vine and leaflet designs were carved. Among these the most beautiful moulded designs are in the Civil Rest

5. Archaeological sites of the buildings of Kapurthala State.
House of Kamra Garden. These mouldings were traced on almost all the facades and liwan walls of the mosques but a few are extant now. At Moorish Mosque Kapurthala and Jami Mosque Phagwara these are still found in a good condition. The four side facades of War Memorial had also a fine plaster moulding designs. The lotus leafs and inverted bell shapes were designed around the domes and at the capitals and platforms of the pillars with this material. Lattice type railings made of this material was set on the sides of the roof for parapet.

The probable technique of the plaster decoration is described by Subhash Parihar is like this. First a thick layer of plaster was laid in the form of a panel. Over this surface a design was drawn with the help of a stencil. Thereafter, parts of the plaster layer were scrapped according to the requirement of the designs. This method, he has recently seen, is being followed using cement instead of plaster.7

Though the plaster was the main material which had been used for the moulding, the gach (limestone) work was also used for beautification. It was used on the façade of the Moorish Mosque at Kapurthala. The inner side of the liwan hall of this mosque had been aesthetically decorated by the artists of the Mayo School of Art, Lahore. The students of this school taught the elements of decorative designs in Urdu calligraphy and routine practice of round and relief form in clay moulding. Urdu and Arabic calligraphy was the main motif of decoration in the interior of liwan hall, which had been finished in clay and painted with fine colours. The epigraphic theme with this moulding is found in the Moorish Mosque. The description from holy Quran and different other designs were carved on the walls and pillars. The blocks of the capitals of the pillars were designed with the inverted lotus leaves panels and the floral designs also. Colourful painted designs of this material broke up the monotony of the uninterrupted single colour walls and ceilings.8

This gach work was a special kind of carved decoration moulding widely used in Central Asia. It contain a goodly proportion of gypsum, and for its preparation one has to fire the gach powder, then purify it, and mix it with a vegetable paste. The concrete slabs have to have incisions made on them, a kind of matte-tooled surface to enable the layers of gach hold fast. The slab or the surface is coated with one layer of pure white gach, and after it dries, a second tinted coating is added to provide the background. The third coating in white colour may be from 1.5 to 2.5 centimeters

thick, depending on the type of design intended and its layout. The design, a life-sized one, is transferred from the drawing to tracing paper, which is then pinned up on to the wall. The design is retraced on the coating by means of a needle that is used to prick through the tracing paper. Next the carver takes a sharp chisel to incise the outline on the gach coating, after which the design is pierced in such a way as to reveal the tinted background behind. The gach has to be carved while still soft.\(^9\)

The wood carving was the other mode of decoration. The very fine specimens of these were carved in the famous Darbar Hall of Jagatjit Palace. The work of carving in the hall was given to the firm of London but later on the work was completed by the Indian contractors. The floral motifs were carved in such a fine way that the Darbar Hall was considered as the most beautiful in all Indian Darbars of princely states of the time. The examples of wood carving are found in the wooden hanging balconies of Jagatjit Club and Military Headquarter. Finely carved wooden doors with floral patterns were fixed in the Radha Krishna Temple, Kapurthala, Radha Krishna Temple, Sultanpur Lodhi, Vishavkarma Temple, Phagwara, at the Mazars Panj Pir, Sultanpur Lodhi and at the Royal Smadhis in Shalimar Garden, Kapurthala. The scattered flower patterns were again designed at some of the doors of other buildings like Court Complex and Darbar Hall Buildings, Jagatjit Jubilee Hall, Moorish Mosque all at Kapurthala, Town Hall, Phagwara etc. The state crept was carved in the Jagatjit Jubilee Hall, Kapurthala.

Geometrically moulded patterns were made on the ceiling of Darbar Hall of Court Complex, the backside rooms of Jagatjit Club, entrance of Jubilee Hall and at Moorish Mosque. The ceilings of the Moorish Mosque were specially decorated by the students of Mayo School of Arts, Lahore. These students were mainly taught the geometrical style and fine geometrical forms were moulded in the centre of intervened with the star shapes. These had been repeated effectively to create a rich pattern around. Fine rosette shaped designs on wooden grills of the ventilators of Jagatjit Club were made. Beautiful designs were also met in the grills of recesses under the ceiling of liwan Hall of Moorish Mosque. A very minute and unique carving is made on the doors and door frames of Jalandhar Palace with the designs of flowers and even the birds like peacock.\(^10\)

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10. *Archaeological sites of the buildings of Kapurthala State.*
While the marble and stone was not found in abundant in the alluvial plain area of the state yet it was important to be used for the decorative purposes. The geometrically carved white marble was used at the mimbar of Moorish Mosque. Spherical shaped white marble stones were put on all the royal graves. Again the white marble dome was kept on these structures. White marble dome was also provided to the dome of State Gurudwara which is extinct now. The floral and geometrical carvings were made on the red stone in the Royal Smadhis. In the Baradari of Shalamar Garden the birds, animals and human shapes were carved on the red stone on all its walls. The pillars and piers were again carved with this material in the baradari and smadhis.11

The other popular technique of decorations and ornamentations was the paintings. The painted decoration was the most common form of embellishment on the monuments built during the Mughal period. Technically the painted decoration was the two types. In the first a design was directly painted on the walls or ceiling. The second type is called incised type. In this mode of paintings two layers of different colours were laid, one above the other on the surface to be decorated. Then a design was drawn and the pigment of the upper layer scrapped off according to the design, thus exposing the lower layer through it. The technique adopted in the monuments of Kapurthala state would have been the same which was popular during the time in the nearby areas of Lahore or the other British territories as the rulers were in touch with the artists of these areas.12

It is mentioned in Sohni Mahiwal (Persian), published by languages department, Patiala, Punjab, that Kehar Singh, Muswar of Lahore and Amritsar was also patronized by the Kapurthala Darbar in the 19th century. Bhai Kishan Singh artist, a close relation of Kehar Singh artist also worked at Kapurthala. Sardar Kehar Singh and his family of artists were working in the court of Maharaja Ranjit Singh at Lahore. They were employed for the ornamentation of Golden Temple Amritsar. The technique of paintings adopted by them must be adopted here in Kapurthala. Their technique is called Mohra kashi or the fresco painting. It was also called Jodhpuri hunar, probably because the technique might have been borrowed from Jodhpur.13

11. Archaeological sites of the buildings.
The walls on which these frescoes were executed were of bricks baked to a fresh looking red and were laid in sand-lime mortar. Lime was the basic material in the preparation of the surface. It was applied on the wet walls, Plaster made of slaked lime and sand was driven well into the joints and then beaten all over with a long strip of wood called *garmala* edgeways until it became plain and slightly dry, and, thus, ready to receive the coat of intonaco, the finely grained plaster layer covering the rougher arricio. The intonaco plaster was prepared from the compound of slaked lime and finely pulverized marble meal. In the form of a cream it was applied to the wet wall plaster and rubbed over the ground to make it set. After this plaster became a little dry and sticky, it was polished with an agate polishing stone until on the surface the drawing was cast. The late *Naqqas*, Bhai Gian Singh, who was employed by Maharaja Ranjit Singh for the decoration of Golden Temple, Amritsar, and he worked there for about thirty-two years and was a versatile artist of this line of *naqqasas*. He told that: the sequence to be painted is originally drawn in pencil or charcoal on a sheet of reasonably thick paper. The entire drawing is then perforated, care being taken to see that perforation is even and perfect. The perforated drawing is called *khaka*.

To start off, one square foot of the brick work on the even wall is made, and kept wet to requirement by continuous sprinkling of water. Thereafter the area is plastered with lime (*pora*) on which a layer of *doga* is cast. The *doga* is a curd like residue of white plaster prepared from burnt and detrenched marble duly cloth-filtered. Before casting *doga*, the *pora* is plastered with the rough remains, called *kutta*, of white marble plaster, from the cloth-filtered materials. This makes the lime plaster stronger as well as whiter than its original condition. When the *doga* is yet wet, the drawing is cast on the area by means of charcoal dust sprinkled, from the cloth-knots called *potli*, on and through the perforated drawing contacting the plaster. Immediately thereafter the ground being still wet, colours are distributed in the different planes of the drawing transferred on the plaster. The colours are then set in to the plaster by means of a small wood shovel called *nehla* with slight bunch in the middle. This shovel is kept constantly thumping gently on the wet plaster manually. This process requires unabated attention. The artists are known to have generally gone without meals to ensure the setting in of colours before the plaster dried up.

Once these colours are thus established, further colour coatings are gone into for bringing out details, giving tones to the required planes and for imparting the final
touches to the painting. An important pre-requisite of this entire operation is that the area is definitely wet throughout the operation. In these fresco paintings only six colours red, yellow, blue, green, black and white were used. There were pigments mostly extracted from stones, earth, leaves, flowers, charcoal, soot and similar ingredients.  

The painting decoration was mainly done in the Muslim religious buildings. There were the Moorish Mosque, Peerowali and Mansurwal Mosque at Kapurthala and Jami Mosque, Phagwara. The paintings at Moorish Mosque have faded away and in the Peerowali Mosque, the paintings have been destroyed while a few are extant on the ceiling of the dome in a good condition. The only Gurudwara where it is found was the old door of Gurudwara Chevin Patshahi at Palahi village where Guru Nanak Dev with his companions Bhai Bala and Mardana all sitting under the tree had been depicted. The Grain Market Sultanpur Lodhi had the beautiful remains of paintings of the interior walls of first floor. The mosques and these shops exhibit the themes of flowers and flower vases.

The other religious place was Dera of Ravidas, Phagwara which had exhibition of a number of themes of the paintings. Here on all its walls the paintings had been made. The themes found here were of Guru Nanak Dev with Bhai Bala and Mardana, all the Sikh Gurus, famous Sikhs, the Saints and Bhagats of Bhakti movement, the religious minded historical kings like Raja Harichand and his queen, Akbar, Nala, the five Pandavas and Kauravas, some Hindu gods and goddesses, thus including male, female and even child figures. Bhagat Kabir is shown on his khaddi with his wife, weaving the cloth. The paintings of Sant Hira Das, his followers and his sons and grandsons are also painted here. All the paintings have been given the name in gurumukhi script. Not only the human figures, here the vine, flowers, flower vases, vegetal and fruit basket designs are also painted. All the themes exhibited here are in a good condition though some of these are covered with the newly set cupboards in the walls.

Most beautiful colour paintings are found at the smadhi of unknown person at Bhunga. In this smadhi the paintings included the human figures, both men and women, Guru Nanak, his sons Baba Sri Chand and Lakhami Chand sitting in front of

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15. Archaeological sites of the buildings.  
him with his other followers, Udasi saints, Mother goddess with four arms, a lady going with the parsad, the ladies singing rajas and others attending them with a religious leader sitting on the diwan, flower, flower vases, vines, and vegetable baskets in geometrical designs and even the figures of birds are painted on the interior walls. This smadhi had the paintings on the exterior walls. Famous Guru Nanak Dev with Bhai Bala, Mardana and other human figures with beautiful geometrical designs were depicted. The floral and vinal settings around all the paintings were painted very beautifully.  

The vine and flower designs were painted on the walls of Kamra Palace. Two of the rooms of Jagatjit Palace and Maharani Palace each have such designs painted under the ceiling on the walls. The beautiful tapestries with bright colours are fixed in the ceiling of the dining hall and banquet hall of the palace. The painted designs with geometrical shapes have been traced in the ceiling of both domes of the mazars of Panj Pir.

Different colours were used for the paintings. Bright red, green, yellow and blue colours of fine quality are used in the palaces. Indian red, green, blue, yellow, blackish-brown and white colours, which are not as bright as used in the palaces and in such good condition, are used in the other monuments. Turquoise and golden colours are painted for the epigraphic themes on the Moorish Mosque.

The colours were prepared from the following material;
Red: This colour was prepared from indigenous clay called hurmachi. It was brought from the hilly areas. It was pulverized by constant rubbing with water on stone slabs.

Green: It was extracted from green stone, small chips of terra verta called sangesabaz.

Yellow: This colour was obtained from yellow clay called puri.

Blue: It was a mixture of ultramarine with process glue. It was also made from lapis-lazuli.

Black: This colour was prepared from burnt coconut crust or from the smoke of mustard in earthen lamps.

White: Burnt marble chips were detenched in water. The mixture was then filtered.

The curd like substance thus settled. This was also called ‘doga’.

17. Archaeological site of smadhi Bhunga.
18. Archaeological site of palaces of Kapurthala and Mazars Panj pir, Sultanpur.
These colours were always kept wet during the period of their use in a fresco painting. Dried up colours were of no use. The artists prepared their brushes themselves for the painting. The squirrel tail or goat and camel hair were employed in these brushes.19

A few of the wall surfaces and ceilings were decorated with paintings but the rest of all might have been painted with colourful paints. Now the paints of the walls are covered with the layers of new whitewash or the paints. The old shining white coloured paint was painted on the walls of Rest House at Kamra Garden. Same point is also found under the layers of new white wash in the Kamra palace. The roof projections of the Moorish Mosque had fine green coloured paints over them, while at all the other places the new colours are added. The blue coloured paint has been found on many of the doors and windows but these also are not in original colour as new quotes of paints have been given to these. Green colour survives on the doors of Moorish Mosque. Green, yellow, red and blue colours are found on some of the old glasses fitted in the windows and ventilators to reduce the direct sun rays.20

Other than the wall paintings, there were some paintings painted on the canvas depicting the scenes of Darbar held at Darbar Hall with the Maharaja, his sons and courtiers. Some of these paintings are found in the Darbar Hall of Jagatjit Palace but the paintings of the Maharaja Jagatjit Singh and other rulers of the state have been taken away. It is also mentioned that the paintings of the Regents of Maharaja Jagatjit Singh were hanged in the Darbar Hall at Court Complex but these also could not be found.21

Other than paint, the polish of a very fine quality with dark brown colour is seen at the wooden ceilings which include the Moorish Mosque, Darbar Hall at Court Complex and entrance at the Jagatjit Jubilee Hall. The polish of the wooden roof at Military Headquarters, Kapurthala and Jalandhar Palace, the cupboards and stairs of the Rest House, Sultanpur Lodhi is still so shining that it gives the illusion of newly polished. The carved walls of Darbar Hall in Jagatjit Palace go to the same extent, though the parquet flooring every where is not in such a good condition. The coloured

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19. P.S.Arshi, Golden Temple, p.82-83.
20. Archaeological sites of the buildings of Rest House, Kamra Palace and Moorish Mosque, Kapurthala.
21. Paintings at the Archaeological sites of the buildings of Jagatjit Palace and Court Complex, Kapurthala.
polish of state insignia was of its own kind where yellow and red and green colours were used to polish it but the shining of it’s hey days could not survive.  

Figure sculpture as the pieces of decoration were beautifying the parapet around the grand fleet of steps leading to the entrances to the Jagatjit Palace, Kapurthala. These figures were of naked male children with small height. The figures of ladies riding on the horses were the examples of bas-relief which are found on the facade of the entrance of Darbar Hall in Jagatjit Palace. The other work of bas-relief is on the *shikhara* of Radha Krishna Temple of Kapurthala, where only a few traces of figures are found. Same is the case with Radha Krishna Temple at Sultanpur Lodhi. The beautiful carved figures of Hindu gods and goddesses are kept on the doorway of Panj Mandir, Kapurthala.

The sculpture of Maharaja Jagatjit Singh was imposed in the gardens of Jagatjit Palace. It was kept on a square marble platform. A bronze figure of Raja Randhir Singh, riding on a horse was kept in front of the Darbar Hall Court Complex. It was also kept on a marble platform. A description about the Raja had been written on the marble platform. A bronze statue of Jhaggar Singh, a soldier who died in the World War I was brought from Paris and installed at the War Memorial. A bust of horse is found on the memorial built in the memory of Maharaja Jagatjit Singh’s horses.

Tile work was not much in use for the state buildings yet at certain sites these were used for decoration, which included some parts of Jagatjit Palace, the entrance of Gurudwara Ber Sahib and the mosque of Darveshpind. The flowers in geometrical patterns in yellow, red, green and blue colours were made over these. The tiles, paved in the floor of the courtyard of mosque Darveshpind, were very beautiful. A heap of same tiles are kept at the side verandah show that these might have been used in the floor of the verandah, which is now uncovered or inside the mosque which is now renovated. The tiles of one side of the entrance of Gurudwara Ber Sahib are in a good condition, while the colour of other side tiles is faded. The condition of palace tiles is good.

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22. *Wooden polish at the Archaeological sites.*  
23. *Figure sculpture at the Archaeological sites.*  
24. *Sculptures at the Archaeological sites of Jagatjit Palace, Court Complex, War Memorial and Memorial of the horses at Kapurthala.*  
25. *Tile work at the Archaeological sites.*
About the preparation of glazed tiles the Chemical Examiner to the Punjab Government wrote that it consist essentially a layer of glass spread on hard kind of plaster- sometimes on a material porcelanecus in structure. On analysis, the glass was found to be composed of a mixture of lime and siliceous sand, the hardness being due to silication, which accounts for its bearing the heat required to fuse glass. The plaster was found to be a mixture of lime and siliceous sand, the hardness being due to silication, which accounts for its bearing the heat required to fuse glass. The work consists of three parts – first, the plaster called khamir; second, the glass called kanch; and third, a material called asthar, put between them. The first operation is to make an easily fusible glass by melting powdered siliceous sandstone with carbonate of soda. Portions of the glass are pounded, mixed and fused with metallic oxides to produce glasses of various colours. Considerable skill was shown in producing the oxides from the metals or from the raw materials of the bazaar. In particular, a species of black sand got from Ajmer is used to furnish three colours – black, green and blue. It contains sulphuret of copper and magnetic iron sand. These were separated by washing according to their specific gravities, and were reduced to oxides in the furnace.

The khamir is prepared by mixing siliceous sand, lime and a quantity of the pounded glass first prepared. According to the quantity of glass used it turns out a hard kind of mortar or has a porcelaneous structure. It is made into a paste with rice water, and cut into pieces suitable for the pattern. It is then dried at a gentle heat, and afterwards covered with the asthar, which consists of lime or pounded glass containing a large quantity of lead. This is suspended in a viscid fluid and painted on the plaster, and its use is to cover small inequalities and to act as a medium to unite the glass and the plaster. The coloured glasses are then pounded, suspended in a viscid fluid, made from mucilaginous plants, and painted over the asthar, and the whole is placed in the furnace till all the glass on the surface is fused. The pieces of the patterns are then put in their places.

The black and white coloured marble fixed in alternate is the main item used in the floors of royal buildings. Such floors are yet in a good condition and are found at the courtyard of Jagatjit Palace, Jalandhar Palace and Gurudwara Hall of Ber Sahib, Gurudwara Chevin Patshahi, Sukh-chain-ana Sahib. The entrances of Jubilee Hall and the courtyard of Sanatan Dharam Sabha Bhavan Kapurthala are also paved with such

tiles. White marble is paved on the floor of Moorish Mosque, though many of the state buildings have the brick floors which are now renovated. For the renovated floor of Civil Rest House in Kamra Garden, the terrazzo topping material is used in white and black colours. This material is also found used for plastering the pillars of Moorish Mosque Kapurthala and the Jami Mosque of Phagwara.  

Terracotta decoration though was not in much use, still it is found at some places. The deep green coloured tiles were used to cover the surface of the projections and the domes of Moorish Mosque. However, the small cupolas or the chatris and the railings around parapets might have been built with terracotta units turned by the potters’ wheel. The domes of many of the buildings were simply plastered, yet some of these including the domes of Dera Ravidas, Smadhi of Chuhar Mal, War Mamorial, Mansurwal Mosque and Town Hall were decorated with small pieces of tiles with yellow, orange, blue, red and green colours.

These domes and small cupolas were finished with different styles of crowns. There were the domes that were covered with bells and inverted lotus. The bell in India is replete with allusive meaning. As a symbol of vibration, the consuire creative force, the bell played a part in early Buddhist ceremonial and has an integral role in Hindu worship today. The bell shaped fruit of the sacred lotus represented for the Hindus the womb of the universe. The finials crowning the domes were also of different styles. Among those found in the monuments were the metalled finials and some of these were built with the plaster material. The main forms of these were the single kalash, double kalash, saucer and kalash types etc. The domes of Jagatjit Jubilee Hall had some secular type of finials which adorned the metalled finials showing the four directions with the words N.S.E.W.

For the decorative purpose on the exterior, the buildings had grills and railings of different designs and material. In the Maharani Palace, the iron railing with beautiful designs survives on one side of the roof. Fine railing with the same material was set on the terrace of Jubilee Hall. The railing and gate at War Memorial are found in a good condition. The gates and grills at Moorish Mosque are also praise worthy and still looks new. The balusters in different designs were set in the parapets around roofs for the beautification. Moreover the triangular, square, rectangular or semi-

27. Marble decoration at the Archaeological sites.
28. Dome decorations at the Archaeological sites.
30. Crowns of the Domes at different Archaeological sites.
circular structures were built with bricks on the front side over the roofs for decorative purpose in the monumental buildings of Jagatjit Club, Jubilee Hall, Clock Tower, Town Hall, hospitals, schools and college buildings. The years of construction and names of the buildings are inscribed on these. It is not written on the Jagatjit Club and Clock Tower.\footnote{31}{Grill and Railings of the Archaeological sites.}

The foundation stones and the other inscriptions, relating to the opening of buildings or describing the historical importance of the buildings, are though not a part of the decoration of the buildings, yet these are something more than decoration. The historical authenticity marked by these marble stones make the buildings more important. Almost all the buildings except a few one constructed under the state patronage bear the inscriptions about the foundation and opening of them.

After the establishment of P.W.D. in the state, the buildings were constructed by it. The stones of white marble were fixed in the front walls of the buildings. The inscriptions were engraved on it. To make them more influential, the engraved letters were filled with the black colour which made them clearly readable. These inscriptions were set in the front walls directly or sometimes the leaflet designs were made around them with the plaster material. Most of these inscriptions are found in a very good condition and these have served as an indispensable source for identifying and dating of the monuments. Some of these bearing the names of the guests, who were invited to open these buildings clearly shows, the relation of the rulers with those guests either from the British Government or from the other Princely States. Even in the inscription laid at Gurudwara Ber Sahib it was mentioned that the Maharaja of Patiala, Yadvendra Singh had donated a sum of money in the construction of the building of this Gurudwara. The most important inscription, found in the building of Lahori Gate Mosque gave the name of the person, who had built this mosque. But for this inscription, his name could not be known from any other source. While many of these inscriptions are in a condition to be read properly, but some of these certainly could not be preserved. The ignorance of the people has led them to the situation that these could be read with a difficulty.\footnote{32}{Marble Stones in the Archaeological sites.}

The earliest known inscription found in the state was on the front wall of the pavilion of Kamra Garden built in 1863 by Raja Nihal Singh. The buildings constructed during the regency period of Maharaja Jagatjit Singh did not have the
inscriptions except the Court Complex and Darbar Hall. Again it was from the years 1912-13 that almost all the buildings constructed by the state had these inscriptions. In these inscriptions the name of the ruler with the honours awarded to him by the British, the date of foundation or inauguration of the buildings were always mentioned. If the building was founded or inaugurated by the other member of the family, or the state guests their names were mentioned in them. Not only the buildings constructed by the state but some private buildings also mentioned the name of the Maharaja and the state. These inscriptions show not only the loyalty of the people to the Maharaja but also the nature of administration of the state, where the ruler was a powerful monarch.

The main languages used for the inscriptions were English and Urdu. The same inscriptions were written in both these languages on one side in English and on the other in Urdu. At the gurudwaras the inscriptions were written in Punjabi, while at Gurudwara Ber Sahib both Punjabi and English languages were used. In the Hindu temples the inscriptions were written in Hindi and Sanskrit languages. At Janjghar Sultanpur it is also written in Hindi. Some *Quranic* verses are even written in Arabic in the mosques.\(^\text{33}\)

The study of the decorative effects found in the architectural productions reveals the high order of art development and the interest of the residents as well as the rulers. The decorative patterns both in design and in relief show the in depth knowledge and insight love for art of the local masons and artists who had observed the designs and decorative motifs of not only the other parts of the country but also from the world. They succeeded in copying the Moorish and French decorations for the Moorish Mosque and Jagatjit Palace respectively. They carved the wooden patterns in the Darbar of the Maharaja to the extent of the satisfaction. It is considered to be the most beautiful Indian Darbar. Even the main patrons of the buildings are also considered as the most illustrious rulers of the state.

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33. *Inscriptions found in the Archaeological sites.*