CHAPTER-II
RESIDENTIAL BUILDINGS

After the fall of the Mughal Empire and on the departure of Ahmad Shah Abdali from India in 1761, disorder and confusion prevailed throughout Punjab. Taking advantage of the situation the Sikhs, under their principal sardars appropriated levels to themselves\(^1\) and confederacies into which they resolved are termed as misals.\(^2\) As the Mughal power disappeared in Delhi, the centre of building activities shifted to these provincial capitals and the princely states in all over India.\(^3\) The Ahluwalia chief, Jassa Singh, made Kapurthala his capital. The building activity was mainly started here by Fateh Singh Ahluwalia, who constructed many forts, palaces, towers, and pavilions and laid beautiful gardens.\(^4\) Such activities continued under his successors, most of which remaining in a condition to be sought as the monuments, were constructed by its last ruler Maharaja Jagatjit Singh. Particularly in the capital which had been embellished with handsome palaces and public buildings, the impress of his charming personality and cultivated taste is apparent. In many ways the city had benefitted from Maharaja’s application of ideas gained as a frequent and observant traveller though the other parts of his empire were also not ignored.\(^5\)

The most notable and impressive monument of the Kapurthala State, was Jagatjit Palace. It was an example of the refined architectural taste of Maharaja Jagatjit Singh.\(^6\) It is still standing in a good condition. The name to the palace was given after the name of its ruler Maharaja Jagatjit Singh, who got it constructed for his residence, as well as for the seat of governance.

During his visit to Europe, in France, the young Raja who had read about the country of enlightenment was fascinated with the beauty of its monuments. He was impressed by the French architecture and culture to such an extent that he decided to construct his new palace in Kapurthala, inspired by that architecture. Moreover he was a great lover of architecture, like all Indian monarchs, for whom the building of

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5. Life Sketch of Maharaja Jagatjit Singh by an Official, p. 10.
palaces and monuments was a way of making themselves immortal. Not only fascination to French art and architecture, the Maharaja took his francophilia to the exceptional lengths, inviting M. Marcel, a French architect, and an army of French craftsmen to create this French Chateau in the style of Louise XIV, whose chateau at Versailles had been built in 1624 by his father as a hunting lodge in which two more wings and a garden was added. Again in the year 1668, the decision was made to move the court here engendered more transformation. So the king hired engineer La Vau and asked him to produce a design incorporating the existed building as much as possible. The forecourt of the Chateau was retained as the Court de Marble, but enveloped by a new complex. A twenty-five bay façade was set at the top of the series of the ascending terraces. An arcaded basement with banded rustication could right across this façade forming a platform. Upon this, three ranges looked onto a central terrace open towards the garden.

The Maharaja’s decision to build a new palace inspired by the French architecture would have been his private homage to a country and culture that he admired more than Britain. Besides, it would be an elegant and subtle way of getting at the English, so imbued with their racial and cultural superiority, and of doing something that no other prince had ever done. His love with France might have been due to the fact that in France he felt completely free, without the obligations and duress of the British Raj. In France no one really knew the limits of his power, or the friction and the humiliations of the English put up on him when they would not succumb to all his whims. In France he was treated as though he was real sovereign, and that appeared to his vanity, while in England, however rich he might be, he was a make-believe king. So he was attracted to a country and culture that welcome him with the open arms.

Since the Maharaja spoke French fluently, he easily got in touch with the best known French architect M. Marcel, who had been associated with many prestigious projects. He might have been enthusiastic about the idea of making a small replica of Versailles with the touches of Tuileries Palace on the plains of Punjab. Moreover, the wealth of the Indian Maharajas was legendary as was their reputation for

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extravagance and eccentricity. Under the British Raj, these reached to the most outrageous extremes. It was one of the greatest strength of the Raj that the Indian princes were as dotty as the British themselves. The Maharaja must have told the architect that he would have unlimited funds for the construction of his chateau.

He had to wait for its construction due to the famine that occurred in his state during the year 1898. Even in 1900, all the three main towns of the state namely Kapurthala, Sultanpur and Phagwara had to be assisted by the grant from the state. It was only in 1902, that the foundation of this palace was laid. It was to be built in renaissance style from the design of the French architect. The firm of Waring, London was to carry out the furnishing and decoration of the rooms. Since the foundation of the palace the inhabitants could see, year by year, how a building of a completely unknown style was emerging. Its facade was finally painted pink with white relief, large French windows, grey slate roofs and gardens inspired by Le-Notre in which allegorical figures and fountains, the same as in Versailles, were set. It took seven years in construction with the cost of $ 3,00,000.

The palace was constructed with all the latest technical advances, such as central heating, hot and cold running water in all of its rooms with en suite bathroom along with an electric lift. Completed in 1909, the palace was a folly of its Maharaja, enamoured of anything French. He gave it the pompous name of L’ Elysee, alluding to the palace of the Presidents of the Republic of France.

A trip to this heritage sight begins with the main gate that announces arrival into a French-Comte (a region of France). The greens that must have been well-landscaped lawns, ornamented with fountains from France, is now punctuated by basketball courts, hockey and football fields. A fine road led to this unique building. With the same design as in the palace of Versailles by La Vau, an arcaded ground floor formed a platform upon which the ranges opening towards central garden were built, keeping the great darbar hall in the middle of the central wing.

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16. Life Sketch of Maharaja Jagatjit Singh by an Official, p. 10.
17. Javior Moro, Passion India, P. 151, Banister Fletcher, History of Architecture, p. 1049. The Follies are the structures of a characteristically British buildings type of unconventional design, their primary purpose being visual delight. They usually stand on private estate, but outside the confines of the garden.
The central majestic darbar hall was square in scheme measuring 51’.0”x 51’.0” flanked by chambers built on a high platform provided by the arcaded ground floor which were given to the offices. This darbar Hall was approached by a grand staircase facing towards the northern side. A beautiful arcaded portico, with high columns might have been greeted the visitors here. Inside the entrance of the darbar hall, the finely polished wooden life sized horses and the wooden columns fascinated even from the outside of the hall. One of the finest of its kind, this hall was entirely built in Indian style appropriate for the ceremonials which were performed there on important occasions. This square hall with overhanging side galleries had a typically Indian wood carving done beautifully. The Indian craftsmen took many years for its completion. The contractor was to finish it up to the year 1908 but he failed to do so even in the year 1910, so the balance of work was given to Lala Shiv Darshan. He was engaged to have it finished within the year. He got it completed as well as also laid down a teak and parquet floor in addition. For his excellent service Lala Shiv Darshan was appointed as assistant engineer of the state. This special post was created with the sanction of the Maharaja. (Earlier it was the post of overseer). The state crest was embedded in the parquet flooring, done in different kinds of wood to give it colouring. “It was so beautifully polished that the servants used to sometimes tie their turbans off the reflection. There was a balcony running upstairs where my sister and I used to sit and peep over and observe the proceedings down below” said Sukhjit Singh, the grandson of the Maharaja. The gallery, interspersed by the balusters, might have been reserved for the ladies during official ceremonies. The galleries were supported with the carved wooden grills. The brilliance of Indian art was exhibited on the elaborately chiseled walls.

The walls of this hall still occupy the marbled spaces which were holding the paintings of the Maharajas of the state depicting the pomp and show of the darbar. Some of these paintings are still here while some of these have been taken away by the family members of the Maharaja. As it is stated in the administrative reports of the state that ten of these paintings were renovated and restored by Mrs. Margerete

23. Visit to the Archaeological site of Jagatjit Palace, Kapurthala.
Scheidamann, an expert in the art of renovation of paintings is very well proof of the fact that the paintings were really displayed at these places.24

The magnificent stained glass ceiling in the centre of the roof of this hall filtered sunlight in brilliance hues that brought the state insignia on the floor into sharp focus. This *darbar* hall was once a venue where public grievances were referred to and heard by the Maharaja, it now houses a library. The chairs and tables dated about a century back and lamps from an era gone by are still throwing lights here.25 A big chandelier hangs here in the centre of its roof even now is in a good working condition; only its bulbs are changed. Besides for the official ceremonies this hall was also used as the ball room. Sukhjit Singh quoted, “sometimes at the end of a formal dinner the Maharaja and his predominantly European guests would retire to the *darbar* hall for a dance. The state orchestra was under a conductor named D’Souza, a Goan. They would be in a corner in their blue and white livery and grandfather would arrive through the salon door escorting the principal lady guest. He would open the ball by dancing and then he would follow the suit, his sons and his guests and everybody, and it was a beautiful spectacle because it had this marvelous chandelier lighting up the entire ballroom with concealed lighting in the roof which resembled little stars, way up high under the central dome.26

Towards the entrance of the great hall, at one of its side was the beautiful banquet hall and opposite to it was the dining hall. Both of these halls were specially built and decorated in French Style. Both of these halls were in rectangular shape measuring 57’.6” long and 25’.6” broad.27 The banquet hall was the most spectacular space in the palace divided with the arches. It was here in this spacious hall that the great state banquets were held and the important personalities of the capital were also invited.28 This hall is now converted to a museum. The Maharaja was the most widely travelled of the Indian princes of his times and prided himself on his good taste. He always brought back something unique representing facet of his travel.29 This wide collection of rare souvenirs and artifacts, acquired by the Maharaja during his travel to the Orient, Europe, the America and the Egypt, were beautifully arranged in different

27. *Plan of the Jagatjit Palace kapurthala*.
rooms during his times, now housed here in this hall. These included the marble busts, Chinese figurines, mammoth chronograph, a touchstone table and many more are the delight. The spacious dining hall of the same size of the banquet hall has the same table with the chairs still lying in its centre, those of the gone days. It had the capacity of eighty seats. It was the other hall magnificently beautified with decorations. Big dinners were held here and the guests were entertained with famous singers and dancers. Both of these rooms of the palace were created by the French artisans and represent the finest of Gallic creativity. In the ceilings and walls of the halls, the copies of Gobelin tapestries with beautiful colours were exhibited. All of these are preserved unaltered and in a good condition.

The Maharaja was a highly learned man and in his palace he had his personal study room that measured 43’.6” long and 20’.0” broad. This room had a world map engraved on one of its walls adjoining the banquet hall. The map was well-marked with the travel exploits of the Maharaja. It is now housing the staffroom for the school staff. On the other side adjoining the dining hall there was the Billiard Room. It measured 30’.0”x 20’.0”. In this room, the billiard table is still lying untouched though the furniture has been taken away by the school authorities. On one of its side the space was provided the area for the lift.

The upper floor was reserved for the royal family. The Maharaja’s bedroom was spacious and beautifully decorated with the floral paintings and mouldings, some of which are still preserved. It had a beautiful view of the park and in the background that of the city. It had a spacious pink marbled bathroom attached, which smelt refreshing almost the famous French perfumes at that time. The bedroom adjoining the Maharaja’s apartment at the palace was occupied by the favourite mistress of the king. For about two decades the Maharaja’s Spanish wife Anita Dilgado, who was named as Prem Kaur after her marriage with the Maharaja occupied this room. It was separated from the Maharaja’s bedroom by a luxurious dressing room. Adjoining to this room was the baby’s room as Prem Kaur had a son named Ajit Singh from the Maharaja, and her maid’s room. Leaving corridor in the middle there was the Japanese room that had been decorated in Japanese style. All the oriental purchases of

31. Plan of the Palace, Javior Moro, Passion India, p. 262.
33. Plan of the Jagatjit palace Kapurthala and its archaeological site.
the Maharaja were displayed here. A Turkish smoking room adjoined it which was
done up in Turkish style with motifs from Morocco and Marrakesh.35

The luxurious apartment reserved for the Maharanis were in the west of the
palace overlooking the grand parks on the north and the east.36 However the Indian
Maharanis did not move in this grand palace. Maharani Harbans Kaur, the first wife
of the Maharaja, had decided it. She did not like Prem Kaur for her decision of not
becoming the part of the zanana, according to the Indian tradition, after her marriage.
She thought her behavior insulting and the Indian Maharanis lived in the old palace.37
All the rooms of this palace were attached with spacious bathrooms. A coal-fired
boiler kept hot water running through the entire palace for the greater comfort of its
residents, guests, servants and other employees.38

The palace was also the seat of governance. The ground floor was given over
to the offices. It was divided into numerous small apartments. All the ministers had to
come there and present their papers or their problems to the Maharaja, who dealt with
them in his own office. Interviews were given, matters were decided, meetings and
conferences were held in the palace and the floor was teeming with a whole spate of
clerical staff, finance staff, accountants, treasurers, and people like that, who had their
respective departments. The boiler room was also on this floor, used to be roaring
with life all the time during the winters. There were the store rooms where the clothes
would come in and piles from the laundry would be sorted out by suits and stocked in
cupboards.39 One of its sides was the kitchen where food was cooked. The stoves
imported from England are still kept here though not in the working condition. A
room was reserved for the wine store.40

With the set of small staircases for the movement up and down, there was also
a lift for the purpose. The lift now is not in the working condition. The whole floor
was covered with the arched verandahs from the outside. Leaving corridor in the
centre it also had two lanes of rooms and terraces towards north and south sides. The

35. Charles Allen & Sharda Dwivedi, Lives of Indian Princes, p.32.
37. Javior Moro, Passion India, p. 262.
38. Ibid, p. 263.
39. Charles Allen & Sharda Dwivedi, Lives of Indian Princes, p.32, Javior Moro, Passion India,
   pp. 262- 263.
40. Interview with the librarian of Sainik Sch, Kapurthala.
Eastern and western wings again have a single lane of rooms with staircases at their ends and a verandah towards inside.41

A renaissance style dome was built over the roof of the darbar hall. The galvanized sheds of the dome got corroded at many places which damaged the wood carving at certain places. So the central portion of the verandah to the south of the darbar hall was repaired in the year 1935.42 Separate entrances had been provided to the eastern and western wings with the steps that led to the darbar hall. The blue coloured carpet with state seals was laid on the floor of the rooms and parquet floor of the stairs led to the upside from the first floor. The state seal was also seen on it over every step of stairs. The carpet in the rooms was of the same size as the room itself. The carpet with the state seals on its corners in the banquet hall is still lying on its ground.43

The wooden doors and windows fitted with glass, that might have been painted to reduce the glare of the sun, were provided to the rooms. These are now mostly renovated and at many places wooden projections that were covering the windows doors and the ventilators show their past pomp and show. The porches supported by the pairs of columns were provided for the eastern and western wings separately. The whole building was finished in pink with white relief-work.44 The renaissance style in which massiveness and appearance of strength are the main features was adopted here accurately.45

The grounds around the palace were gradually cleared and parks were laid. For the development of this garden, a scheme of gradually planting up extending over several years had been prepared by the superintendent of the Saharanpur Government Botanical Gardens. Jamun orchard and mango trees of superior qualities were specially imported. For some time the progress of the palace gardens was disappointing as the soil was very light and sandy and absorbed a great deal of moisture but soon it was overcome. A portion of the palace ground was given to Prem Kaur, the Spanish wife of the Maharaja to plant and landscape as she liked because

41. Plan of the Jagatjit Palace Kapurthala.
43. The Employee is working here in the library of Sainik School. His parents were also working in the palace during the Maharaja’s reign. Besides the memories, he has preserved a number of photographs of the royals.
44. Javier Moro, Passion India, p. 263.
after her visit to Kashmir she was so attracted by the gardens there that she wanted to create a Kashmir garden.\textsuperscript{46}

For the fulfillment of required water supply, a new experiment of pumping water with an oil engine from the well proved successful. With the adequate water supply more expansions in the palace gardens were made. The central idea underlying the project was the deepening of the palace front and back-vista which would create a feeling of vastness in consonance with the style and dimensions of the palace. It was proposed to have a grass glade flanked with evergreen spreading trees, with a path running along the inner line of trees, as well as a circular ride which would open out the site. The vista was to be ended with an elevated colonnade ornamented with garden statuary. The back-vista was to be improved by removing the pathway and providing a long grass glade ending up with a sort of obelisk and two lateral road ways that was to strike the side porches of the palace. The ideal set up was most artistic and was to produce undoubtedly a charming aesthetic illusion. The scheme when fully carried out that constituted an artistic feature of real beauty.\textsuperscript{47} Though the trees are still here in the gardens but the landscaping could not survive in such a way as it would have been. The palace with its gardens was enclosed with a massive ornamental enclosure wall. Two gateways one in the northern and the other in the eastern side were located where the heavy gates with metal plaque above the pillars tells the tale of more than a hundred year old grandeur of the palace.\textsuperscript{48}

As the Maharaja was a popular host, the distinguished guests included the Viceroy, the Governors of the provinces, Political Agents, Maharajas of the important states with members of the royal families and their ministers had visited the palace.\textsuperscript{49} On the occasion of the silver jubilee celebration of His Highness the Maharaja, the Commissioner, Mr. Renouf in his speech praised about the architectural taste of the Maharaja during his visit to Kapurthala as following:

“I can only dwell for a moment on the remarkable monument to His Highness’ architectural and artistic taste in which we find ourselves this evening. I have been told that there is not a more beautifully or better designed palace in India

\begin{itemize}
\item \textsuperscript{46} \textit{Report on the Administration of Kapurthala State, 1910-11}, p. 55, \textit{Ibid, 1911-12}, Civil and Military gazette Press, Lahore, 1912.p. 82, Javior Moro, \textit{Passion India}, p.188.
\item \textsuperscript{48} \textit{Archaeological site of Jagatjit Palace, Kapurthala}.
\item \textsuperscript{49} Jarmani Dass, \textit{Maharaja}, p. 258.
\end{itemize}
and I can well believe this. I am sure that no palace in India contains such a large number of treasures of art collected and arranged with such unerring taste. This beautiful palace, its contents and its delightful grounds speak eloquently for themselves.  

About the palace roads the technical experts, from British India, stated:

“The palace roads constructed during the last two years are the best roads in India.”

The building was turned into Sainik School in 1961. For its maintenance that is still going on, a sum of rupees 1.01 crore were released by the ministry of defence in 2005 and a matching grant of rupees 96 lac was sent by the Punjab government which was received by the school authorities and transferred to the district administration for the work. 

Tikka Shatrujit Singh, the great grandson of Maharaja Jagatjit Singh, is demanding that the Punjab government should convert the famous Jagatjit palace into Heritage Hotel to preserve it for the long time which is the pride of Kapurthala, not only for its style or design, but also for its art of carvings and mouldings.

Residential palace, built by Raja Fateh Singh in 1833 A.D. was known as Kamra palace, as it is written in English and Urdu on the marble tablet fixed in one of its wall on the entrance. The main feature of the Kamra design is that it is a free-standing building circular in form. The building of this style is the Gibb’s library, known as the Redcliff Camera Oxford (1739-49) was developed from an earlier design of 1715 by Hawksmoor in both of which the rusticated base is supporting a Corinthian order.

The palace was standing near the new Jagatjit Palace. Here, on another marble tablet, it was engraved here that ‘Their Highness’ Raja-i-Rajgan Fateh Singh, Nihal Singh, Randhir Singh, and Kharak Singh stayed in this house for many years and His Highness Maharaja Jagatjit Singh G.C.S.I., G.C.I.E., G.B.E., from the age of seven 1879 A.D. to the age of eighteen, 1890 A.D.’ It was built on a platform provided by a basement of circular plan. The basement is now closed in all the sides. A portion of

52. The Tribune dated April 19, 2006.
55. Inscription at the wall of Kamra palace Kapurthala.
the building that has crumbled and the debris fell over the stairs which lead to the basement, made it more difficult to reach there. The upper portion of this palace of the rulers of the past is just standing in a dilapidated condition, waiting to be crumbled. It was reached with the open courtyard built on a platform. A fleet of stairs on its right and left sides, reached to the stairs facing towards east. The courtyard led to a front verandah with three arched entrance. On both sides of the verandah two rooms were built. In the middle of the verandah, a door of 7’.3” x 8’.6” led to the central hall. This hall measured 29’.0” x 28’.0” and it might have been the drawing room. The floor of this room was broken by P.W.D. to find out the basement secrets, but the work was left undone.

The pilasters, set in both vertical and horizontal inside the hall, were beautifully decorated with floral designs up to the roof. These must have been painted with fine colours but now are covered with the layers of white-wash. Under these layers of white-wash even now the shining silver coloured paint is found. This hall had doors in the middle of its wall on all the four sides of same size as was in the front. On its southern side the door led to a room attached with the small room in the outside verandah and on the other side with a small store room. Each of these rooms had two doors and semi-circular shape was given to their outside wall.

There was a big room in the southern side. Its outside wall was also given semi-circular shape with three doors leading to the side verandah. Beautifully designed fireplace with chimneys for heating on both sides were made, the centre of the room was left for use. Here on the spandrels of the arches, beautiful paintings design with green, black, brown, white colours are found even now. The floral designs were inter-laced with small flowers. Over the doors ventilators were provided for light. In the south-western end a triangular shaped room was built to make the proper round shape from this side. One oval shape room with attached dining room and a store in between them was set on the back side. The oval shaped room also had four doors. It was also highly decorated with mouldings around the windows and doors. Geometrical designs bordered with leaves were the main style of mouldings. A verandah had been given to cover its front from sun and rain. A staircase led to the basement but now filled with debris as the triangular room has caved in and its bricks

56. Archaeological site of Kamra Palace, Kapurthala.
57. Plan of the kamra palace by P.W.D., Kapurthala.
58. Visit to the Archaeological Site of Kamra Palace, Kapurthala.
have filled the staircase. On the northern side of dining room there was a kitchen which has been destroyed now.\textsuperscript{59}

The palace was built with small sized bricks joining and plastered with \textit{kankar} and lime material. Some portion of it is renovated with new material, but now it has been discarded. Carved wooden doors and windows, fixed with glasses in multi-foiled arched frames, are all the glories of the past but are found still extant to tell about them. The floors of the palace have been renovated though the roofs are of original wooden ceilings with wooden girders finely polished, although the main hall of the former palace had been supported by strong iron girders of lateral renovations.\textsuperscript{60} The palace was surrounded by beautiful Kamra garden. When Maharaja Jagatjit Singh shifted from here, it became the ‘Indian Guest House’ and later on it was used as the residence of Civil Surgeon till 1960’s. It was abandoned after it was perceived to be unsafe and now is allowed to collapse in parts.\textsuperscript{61}

In the palace, classical style for building and Rococo for its interiors were used. French Rococo which was essentially a style of interiors often used vertical plaster chains. In the classical style of architecture, the intimate comfortable residences, with greater separation of private and public apartments were built and rounded corners and sinuous curves were used. In the 17\textsuperscript{th} century classical style paired super-imposed orders, simple pediment was used though in later 17\textsuperscript{th} century and early 18\textsuperscript{th} century ingenious use of variously shaped rooms in chateau planning began to be planned. This style of the building and decoration indeed is found in this palace.\textsuperscript{62}

Elysee palace, known in the city as Maharani Palace now houses a private school. It was built by Kanwar Bikram Singh in the year 1862. Kanwar was the grand uncle of Maharaja Jagatjit Singh and was known as one of the leading gentleman of the province, kindly in his bearing, of unbounded charity and hospitality, always forward in loyal offers of service to government. The title of ‘Bahadur’ was conferred upon him in 1858 for mutiny services, together with a valuable \textit{Khillat}. He was an honorary magistrate in Jalandhar. In 1879, he was appointed an honorary Assistant Commissioner. In the same year he received the honour of championship in the Order

\textsuperscript{59} Plan of Kamra Palace from P.W.D. Kapurthala
\textsuperscript{60} Archaeological Site of Kamra palace, Kapurthala.
\textsuperscript{61} The Tribune dated July 29, 2007.
\textsuperscript{62} Banister Fletcher, \textit{History of Architecture}, p. 922, 923.
of Star of India.\textsuperscript{63} It might have been in the same year that he shifted to his new palace at Jalandhar as half portion of the house was ready for occupation in that year.\textsuperscript{64} It is said that he had lived many years at Jalandhar and died there in 1887. He must have lived in the Elysee Palace, Kapurthala, a separate house, as he had a dispute with his brother Raja Randhir Singh, the ruler of Kapurthala State at that time. He, along with his another brother Sardar Suchet Singh, harassed the Raja on the question of the interpretation of a will made in their favour by Raja Nihal Singh.\textsuperscript{65}

The palace, where he lived at Kapurthala, was a double storey building facing towards eastern side, which now also opens to the western side. Two lanes of rooms were built for residential purpose by leaving the central verandah in between. The pillars of the outside verandah were disturbed by projecting them outside for making the entrance portico. It is now converted into a room. Around it there were two rooms on each side. Another lane of rooms was built on the same pattern. All the rooms opened in the central verandah and in the opposite sides the doors and windows opened in the outside corridors. The same design must have been repeated for the upper storey but there are lots of renovations which has changed the number of rooms. One open staircase, without any terrace, was leading to the first floor from the northern side. On this floor, the third lane of the small rooms was also built, one of which carry the Guru Granth Sahib. It looks that these rooms are the lateral additions. The renovation work has destroyed the originality of the palace to a great extent, yet there are moulding designs found on the walls under the ceilings of the three rooms of the ground floor. This fine decoration was painted with bright colour paints of red, green, yellow and blue colours and is still extant. Iron gates and railing around the roof with beautiful designs are still found in good condition though these have got rust now. More construction work is still going on in its vast grounds.\textsuperscript{66}

The house that was built for Kanwar Bikrama Singh was situated at the north-eastern corner of the Kartarpur-Jalandhar Road. Now the locality is known as Bikramapura Mohalla in Jalandhar. The kanwar was the younger brother of Raja Randhir Singh. After the settlement of the Will Case of Kapurthala house, the dispute regarding the legitimacy of minor Jagatjit Singh was questioned which ultimately lead

\textsuperscript{63}. Charles Francis, \textit{Chiefs and Families of Note}, p. 41.
\textsuperscript{66}. \textit{Archaeological site of Maharani Palace Kapurthala} visited in October, 2009.
to force the family to live at Jalandhar. A handsome house was constructed in a plot of eleven acres. It was commenced in 1875 by Lepel Griffen. In the year 1879-80, one half of the house was ready for occupation, constructed with the cost of Rupees 43,000, by the state of Kapurthala. The other half of it was completed later on during the year of 1887-88 with the expenditure of rupees 26,224 thus the total amount raised to Rupees 69,224. Half portion of the house, which still exists, is in the private occupation of a family who has purchased it. The palace had two gateways one of which opened with beautifully carved wooden doors while the other had simple doors. The portion where the new family is living was built on a plan of having courtyard in the centre. Around all the sides the rooms were built. These rooms opened in the verandahs but now these are closed. On the northern side it had the octagonal turrets on both sides with a staircase leading to the roof. It was a single storey building but the details of the house could not be seen. A set of stairs led to the roof from the centre in front of the main gateway. The other side of the building was in the possession of a private school. It had the rooms opening in the front verandahs. Small sized bricks were used in the building though some round shaped and of other differently designed bricks were used for the designs of the pillars and the ornamental outside boundary.

Sardar Bikram Singh shifted in the house where he lived up to his death in 1887. As he grew up he developed interest in classical learning and music. He received several honours and distinctions from the British Government. Well-versed in English, Persian, Sanskrit and Punjabi, Kanwar was a strong advocate of Western learning. He equally supported the cause of women education. In 1882, he initiated the proposal for the establishment of a Khalsa College. He also felt concerned about the state of Sikh faith in his days and was one of the original founders of the Singh Sabha established at Amritsar on 1st October, 1873. His more important contribution to the Singh Sabha movement was his patronage to Bhai Gurmukh Singh. He was the promising son of one of his family servants, whom he had brought up and educated with loving care. He helped Bhai Gurmukh Singh with funds for setting up a press at Lahore. This led to the launching in 1886 of the Punjabi weekly, *Khalsa Akhbar*, which played a major role in spreading Singh Sabha ideology. Kanwar Bikrama

Singh, as president of Jalandhar Singh Sabha, always took part in the Lahore Khalsa Diwan. A branch of his family adopted Christianity. Amrit Kaur who was made Health Minister in Congress Ministry after independence, belonged to the same family.

A delightful building, situated on the bank of Black Bein was called Villa Bouna Vista. *Villa* was a building of distinctive architectural type of renaissance style which had emerged in Italy. Villas vary according to the region, patron, architect and function (agricultural centre, hunting lodge, suburban retreat) but have a common feature of external loggias. Villa building in Kapurthala was built as a hunting lodge surrounded by the large vistas (gardens or grounds). The area where the building was constructed was already known for hunting grounds. Marchioness of Dufferin has given a description in her account that they went out for shooting. There they marched through the jungle grass and the pigs, black bucks, *nilgai* and deer were the main animals for hunting. The next day they also went for boating. The *bein* is described as a charming river on which one could get an eight mile row. It looked quite English to be there. It is described that the tents were laid for their stay when they visited there in November 1887. This villa was not constructed there up to that year.

It must have been constructed during the times of Maharaja Jagatjit Singh. It must have been built before the year 1899, earlier to the construction of his new palace. It was here in this *villa* that in December 1907 the Maharaja brought Anita Dilgado, a Spanish dancer and to whom he got married and she was given the name Prem Kaur. The Maharaja had promised her not to be a part of *zanana* and so she lived there until the construction of the new palace. Her marriage with the Maharaja also took place here at *villa* and a son named Ajit Singh born to her at this place.

The palace is now in the private custody of Maharaja Jagatjit Singh’s grandson Sukhjit Singh. It is not in the approach of general public. A description of it is given by Javior Moro in his book. He writes that as its name suggests this little palace was inspired by the great traditional *villas* of the Italian Riviera, and is till now one of

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72. Banister Fletcher, *History of World Architecture*, pp. 815, 817. Suburban Villa modeled on literary description of ancient villas and was popular with the members of pleasure loving Papal Court in Rome.
Maharaja’s whims, obsessed as he was by Europe. It lies on the outskirts of the city in an idyllic landscape. An exquisite garden, with an Italian Renaissance fountain and trees like white poplars, black poplars, neem, mango and rubber were planted there which can be seen even now. These are so thick that the two tennis courts and the dock were hidden with the foliage of them. A rose garden, a jungle of white roses, bed of lilies and spikenards, bushes meticulously pruned and a lawn with an island of palm trees inhabited by geese, families of ducks, peacocks and herons with long legs, make up the rest of the paradise.\(^{75}\)

It was a two storey building entered through a portico. On the ground floor there was a big hall in which the Maharaja had kept a bronze sculpture of Anita Dilgado’s bust. The Maharaja had got it made on order from a sculpture, in London. In the sitting room the armed chairs, comfortable sofas with Piano in one of its corner was set. French Goblin tapestries and classical pictures line its white walls. In one of the rooms was the Maharaja’s office where he discussed all the matters relating to the administration. The dining room was of Napoleonic style where a large mahogany table and glass cabinets were set. The bedrooms were on the first floor.\(^{76}\) A room for Guru Granth Sahib was added here in the year 1932-33.\(^{77}\) There was no electricity in the year 1907-08. For the summer months the arrangement for punkhas was done with the old servants who pulled a rope that went through the room window, and by means of a pulley turned a long piece of wood attached to a piece of cloth dampened with perfumed water, which used to circulate the air.\(^{78}\) However with the arrival of electricity in the state, the electric fans took the place of these human pankhas. On one of its sides there was a turret carrying staircase. It was built with three storey height and finished with a dome crowned with a finial. The façade was ochre with white mouldings and the shutters had been imported from Genoa. There were big windows that gave on to exquisite garden. Three-foiled arches and round shaped pillars add to the grace of this small beautiful monument still lying in a good condition.\(^{79}\)

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After his marriage, Paramjit Singh the elder son of the Maharaja shifted here with his wife Brinda.\textsuperscript{80} The distinguished guests who visited the state on different occasions used to visit the palace and parties were organized in its lovely gardens. Sukhjit Singh the grandson of the Maharaja and the present owner of this palace shifted here before 1961.\textsuperscript{81}

Another Italian Style palace was built by Maharaja Jagatjit Singh at Mussoorie hill station and it is called Chateau Kapurthala. There was a great reason for erection of this palace at Mussoorie. Maharaja of Kapurthala along with the Maharaja of Patiala named Rajinder Singh, were favorites of Lord Curzon of Kedleston, the then Viceroy of India. One summer, these two Maharajas and Rana of Dholpur were spending their holidays at Shimla. The Viceroy, his wife and other staff officers and their wives were also there. These three rulers became friendly with Lady Curzon and managed to invite her alone to a dinner at their residence in Shimla. Before dinner, they dressed up Lady Curzon in an Indian sari and bedecked her with the historical jewel-studded tiara, pearl necklace and the famous diamond Eugene, and got her Photographed. This photograph appeared in English newspaper to the great anger of Lord Curzon. He was so much annoyed with these rulers that he passed the order for banning all the Indian rulers of India to Shimla without the prior permission of Viceroy, which was normally refused. As Maharaja Rajinder Singh built a summer capital of his own at Chail,\textsuperscript{82} the Maharaja Kapurthala opted to build a mansion about a hundred kilometers from Shimla, in Mussoorie. He built it inspired by the *Chateau* of the Loire.\textsuperscript{83} Loire Valley of France is known for the *chateau* houses built between the 19\textsuperscript{th} to 20\textsuperscript{th} centuries. A *chateau* retains some enclosure that is distant descendants of the fortifying outworks; a fenced, gated, closeable forecourt, a gatehouse and supporting out-buildings (stables, kitchens, breweries, bakeries, and manservant quarters). Besides the court of honour entrance, the chateau might have an inner court and, inside, in the private residence, the chateau faces a simply and discreetly enclosed park.\textsuperscript{84}

The Chateau of Kapurthala is situated, while walking up from the Library Chowk towards Dunsvirk Court Hotel. It had the entrance towards both front and

\textsuperscript{80} Ibid, p. 258.
\textsuperscript{82} Jarmani Dass, *Maharani*, pp.82-83.
\textsuperscript{83} Javior Moro, *Passion India*, p.166.
\textsuperscript{84} www. wikipedia.org.
backside. As for the chateau building, there was a long distance to reach the front side gate which was not visible from the outside. There were two inscriptions, written in Urdu, on the gate of this residence. One of these wearing the description about the foundation and another was about the opening of this palace. These were laid by the elder son of Maharaja Jagatjit Singh. It was mentioned in these that the foundation stone was laid in 1896, and the opening of the palace was done in 1899 by the Maharaja himself. Thus, it took three years to complete. In the inscription the name of the engineer who made the plan and constructed the building was also given. The state crept was also laid in the outside wall. An iron gate was fixed in the beautiful pillars. The building was reached with a great fleet of steps, surrounded by the boundary walls. From the photograph, it appeared that through the arched entrance, it was approached to a verandah, standing on the arches, built with the round shaped pillars. It was built with the conical towers and slated roofs. The whole palace was surrounded by the wide open place. It is in the possession of the grandson of Maharaja Jagatjit Singh named Sukhjit Singh and is not allowed to be visited by the general public.

An elegant building of Jagatjit Club was situated on the Mall Road of the city, near the Jagatjit palace and in front of Kamra garden. It was used by the royal family for showing the movies of state functions. It was constructed in Greek revival style of architecture. In this style columns mainly support the framework of the roof which was also carried by the walls of the chambers with further columns inside only when necessitated by width. The sequence in which a Greek building was built is instructive. First a stepped platform was laid out, then the columns were erected and the blocks of the entablature set on the top of them. Only then did work begin on the walls of the chamber inside. Almost with the same style the building of the Jagatjit Club had been constructed on a high platform of bricks. The building was standing with its fluted columns in the highlights of the front with trebeate system. With these columns, a verandah had been given. To support the roof of the verandah that had been kept deeper than the roof of the inside building, the wooden beams were used on all the three sides. The hall of the club had the entrance in the middle of it; around its both sides the two double story chambers were built. On one side there was a kitchen.

86. Ibid.
and stairs and on other side simple room was built. On the upper storey, two hanging wooden balconies were made. These might have been meant for the royal and prestigious lady guests as the club was also used to show the films of state functions. One of these balconies now has been destroyed but the signs of projections are traced here, though the other one is in good condition. The central rectangular hall measured 71’6” x 41’3” was built with the pillars spanned with walls having five doors and windows alternately in front of each other on both the sides of its length. In the hall, beautiful floral designs with the plaster moldings had been made. Blended wooden projections to avoid the sunrays and rain water were provided for all doors and windows, many of which have crumbled in the hands of nature and carelessness. A wooden platform was made in the northern side, which was found in good condition. This platform must have been used as the royal seat and for high dignitaries who were entertained in the club. For showing the films two pipes from one wall to another over the balconies are still there.

Two doors around the wooden platform led to the backside, where some more chambers were built. One was the billiard room, which is now divided into two parts but the designs of the ceiling shows that the division was made later on. A billiard table with twenty sticks on the stand, a caned sofa and some tables with ivory work found in good conditions are still lying there. On the Billiard table the inscription reads as “Established 1820, C. LAZARUS & CO. Billiard Table manufactures Calcutta.” shows that this table was imported from Calcutta. A beautiful brass chandelier in the roof was hanging in the middle of the table for light. This room was of rectangular shape totally measured 35’9” x 19’9” and in its backside two attached rooms were built by covering the same dimensions but divided into two parts, measuring 21’3” x 19’9” and 14’3” x 19’9”’. These rooms had attached bathrooms. These might be for resting for the males and females separately. These might be the lateral additions, as it has been reported that some additions were made in this club in the year 1915-16. The style of the roof of these rooms does not match to the style of rest of the club. The doors of the hall of the club on all sides opened to the outside.

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90. Plan of the Jagatjit Club by P.W.D. Kapurthala, Archaeological site of Jagatjit Club.
platform. According to the caretaker of the club there was a tennis court in the outside ground but now it is not found here.  

The standard sized bricks were used for its construction with lime and kankar. The floor of the club was paved with parquet; much of it is now renovated, though the outside floor was paved with simple bricks. The roof of the central hall was kept higher and there might have been a fine ceiling as is told by the caretaker but nothing remains of the ceiling. Only the iron angles are found over which the slanting tin roof is covering this club. A small parapet with balusters encircles the roof above. For the exterior decoration there was a gabled centerpiece surrounded with two shallow structures having two semi circular arches on each side with small balusters supporting on all sides which were of the height of the gable and had curved roof inside. The club was surrounded by an ornamental wall on all side and on the front there are two gates on both of its ends.

This splendid club is gradually losing its grace. As the ceiling of the roof has already given way, the designs of the walls and pillars are also not in good condition. This club is now maintained by the District Badminton Club with Deputy Commissioner as its president. With the efforts of the members of the club, they have succeeded in restoration of its decorative designs inside the club in its original charm but with the modern material.

There were the handsome banglows constructed at a great cost for the use of Raja and his Ahlakars of the State whilst on tour at Phagwara, Bhunga and Sultanpur. A number of such are traced in the state territory and are called Rest Houses.

The kamra rest house still stands in the karma garden. It was entered through a pointed arched portico that was surrounded by octagonal pillars. Verandahs were provided to it both on the front and back side. The special feature of the entrance room was the fountain fitted in an oval shaped pool. Around the room there were two more rooms built on the sides. With one more entrance the drawing room was entered with two rooms lying on one of its side. These rooms have attached bathrooms. On the other side there was an oval shaped room that might have been used as the Billiard room as it is mentioned in the Administration Reports of the State. The back side

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93. The present caretaker of the building is Mr. Kailash Kumar, a relative of Katoch Maharani. He is still working here since the last 20 years and previously his father was working here at the same post. He also lived here with his father. Interview with Kailash Kumar in July, 2007.
94. Archaeological Site of the Jagatjit Club.
95. District Gazetteer, Kapurthala, 1904, p.230
again had two rooms on the sides with a central part which led to the outside verandah. This building was used as a state guest house for the British officers visiting the state. The octagonal turrets surround all the four sides of it. A small set of stairs was provided to reach the roof on its backside.

The building was decorated with carved stucco. Geometrical, leaflet, floral and vine designs were depicted here on the walls and the pilasters. These designs were found fine than those of the carved designs in the Jagatjit Club and Jagatjit Jubilee Hall. The central drawing room was painted with shining white colour but the rooms were simply whitewashed now. Originally it had the wooden roofs and floors which are seen even now at some of its parts though at most of the building these are replaced with jack-arches which were again changed to the new ceilings.

Phagwara which happened to be the stage next to Kapurthala, a building of Rest House was built for the stay of British officers and other Europeans passing through the territory even by Fateh Singh Ahluwalia. He had made special arrangements for the visitors. He had employed the cooks well versed in preparing western dishes and the bearer adept in serving food in proper style. Arrangements were also made for the conveyance of British officers through special mail to Ludhiana.

C.M. Riwaz mentioned about one of the traveler’s sarai at Phagwara that it was a commodious and well situated but ruinous building. Arrangements for its repair were made. A gateway and the south side were rebuilt. Thus the Sarai must have undergone many changes. The main rest house building at Phagwara was located on Ludhiana–Phagwara highway near the Bus Stand of the city. There is not any direct source showing about its construction because the foundation Stone about its construction has not been fixed here as were found in the other buildings. The Rest House was provided a portico with pointed arches opened to all the sides on the entrance. The portico leads to the building of Rest House surrounded by verandah, which has been kept on one and a half feet high from the level of portico. The building was constructed with the rooms on both of its sides by leaving corridor in the

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96. Plan of the Kamra Rest House by P.W.D, Kapurthala.
97. Visit of the Archaeological Site of Kamra Rest House, Kapurthala.
centre. The main entry was kept with a wooden door opened in the corridor which reached at the back opening at its end.100

There were two rooms on each side of the corridor. The front side rooms are meant for the meeting rooms and dining room now. These might have been used for the same purpose as there were not bathrooms attached to these as were in the rest rooms. The room on the right side had three doors set by keeping this room towards outside and again this shape was given the encircling verandah on this side. One of its doors opened to the front verandah and one in the corridor. On its opposite with the same dimensions of 18’.0” x 16’.0” the dining room was constructed. It had two straight doors in the outside, one door in the front side and one door opened in the corridor. Next to these, there were two rest rooms one on each side of the corridor, measuring 20’.0” x 16’.0”. These rooms were attached to the bathrooms. As mentioned in the Administrative Report of 1883-84, the south side was rebuilt. So there were two more rooms constructed around the backside covering the verandah on both side. These were built with the measurement of 16’.0” x 20’.0”. These rooms were also having attached bathrooms kept outside than the surrounding verandahs on left and right sides small stairs for going to the roof had been kept outside on one of the sides.101

At a few feet distance an additional building was constructed in two sets. It might be used as a kitchen and a place of rest for the drivers of conveyances. The chimney in the middle of the roof is traced here while in the storeroom some old things are stored which were used for the feet of horses.102

The roof of the verandahs was kept lower than that of the rooms to adjust the ventilators. The renovation work is seen inside where new ceiling has been made to keep the roofs lower in the rooms. Provision for fireplace had been made in all the rooms. The building was made up of small sized bricks, joined and plastered with lime and kankar. Wooden doors were fitted in arched frames. The ventilators were kept above the roof of verandahs that had assured light and air to the rooms though now these ventilators could not provide it as the roof had been renovated with lower ceiling.103 A tube well was provided to the rest house for water supply in the year

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103. Archaeological site of rest house Phagwara.
1923. The building is in good condition and still is in use as a guest house in the city.\textsuperscript{104}

Sultanpur Rest House was built during the minority of Maharaja Jagatjit Singh. It was a spacious and comfortable Rest House built on the same plan as of the Rest House at Phagwara. The total outlay on this building was Rs. 11,768. The stables and out offices had cost Rs. 5096.\textsuperscript{105} The building though small in size than that of the Phagwara Rest House, yet the plan was almost the same rather constructed finely. Facing towards south side it was approached through an arched portico. Wide single arches were built for the purpose that the conveyance could reach up to the entrance of the rest house. Surrounded by an arched \textit{verandah} on the three sides, the rooms were built by keeping corridor in between. On the entrance there were two rooms, one meant for dining and other for the meeting hall as in Phagwara Rest House. The right side room that had a small-attached room might have been used as the crockery store, etc., from where the food might have been served. Attaching to these rooms on both the sides there were equal sized rooms with attached bathrooms, dressing rooms and stores. The walls of the rooms and dressing rooms were kept towards outside wherever some darkness had been felt. Here on this part the three doors for the rooms and windows and one door for the dressing room were kept.\textsuperscript{106}

For beautifying all these rooms, up to about three feet height of the wall from the ground, wooden parquet, finely brown polished, was fixed here. One more thing was that at the end of the middle corridor, a wooden \textit{almirah} under the wooden roof had been provided in one corner. On its other side, a staircase had been built. It reached up to the top of \textit{almirah} where a big window of the \textit{verandah} opened and even one could reach up to the roof from here. No separate staircase had been provided. The roofs of the rooms were kept high and flat and new ceiling is not done as in the Phagwara or Kapurthala Rest Houses. In the outside corridors, the roofs were kept curved. The pillars of the verandah was given the shape like karma palace, Kapurthala for which three round shapes were made for one pillar on its facing and side were given round shape.\textsuperscript{107} At some distance on one of its side’s two sets of quarters were built. That might be for the purpose of stables and out offices. These

\textsuperscript{105.} Report on the Administration of Kapurthala State, 1883-84, p.31.
\textsuperscript{106.} Archaeological site of Sultanpur Lodhi Rest House visited in December, 2008.
\textsuperscript{106.} Ibid.
were opened in a small corridor built on three arches, central being slightly bigger. The corridor was flanked by two small rooms, keeping the central portion free to enter inside where the room was divided in three parts. With the doors, curved roofs which covered these quarters were not very high. In the whole rest house the heating system was provided by the fire places. The rest house was a beautiful set for the visitors who came here on official visits. Surrounded by some mango, khazoor and some other shady trees, even now it gives the glimpses of the natural beauty of the past. Standard sized bricks joined and plastered with chunam and kankar were used here. The building is in a good condition and used by the district of Kapurthala as a guest house.\footnote{108}

The Rest house of Bhunga is now called the Kala Bagh Kothi. It was planned to be built in the year 1879-80.\footnote{109} It was entered through a portico opened to all directions with a pointed arch opening. It was rectangular in shape and measured 22’.0” from the front and 20’.6” in the sides. Its front arch was 7’.9” wide and the side ones were 11’.6” The portico led to the pointed arched verandah which had three arched entrance from the portico. The central arch was bigger with 5’.6” width and the flanking ones were of 3’.9” width. The platform of the rest house was square in plan with 67’.0” side but at a few places it was kept towards outside. The encircling arched verandah was 11’.0” wide and had an entrance. Keeping 8’.0” corridor in the middle the rooms were built on both of its sides. The front room measured 18’.0” x 15’.0” and the rest rooms were of 20’.0” x 15’.0” measurement. These rest rooms had the attached bathrooms with the measurement of 13’.6” x 9’.9” and the remaining space kept for the dressing rooms. The space was kept outside to provide light in the front door and same arrangement was made for the dressing room of the opposite side. A fleet of steps was provided to the roof from inside. The building was built with the small sized bricks and had 1’.9” wide walls. The arched verandah had 13’.0” high roof while it went up to the height of 21’.0” for the rooms and the central corridor leaving 8’.0” for the adjustment of ventilators. This Rest House was visited by the Maharaja and his officials during their tours to the territory. The photograph of the Maharaja, the English officers and local sardars is still preserved here. These photographs had been clicked during the early age of the Maharaja as he is seen as a healthy person and the existence of the British Official also gives the idea that it has

\footnote{108}{\textit{Ibid}}
\footnote{109}{\textit{Report on the Administration of Kapurthala State, 1879-80}, p.28.}
been taken during his minority. The Rest house was surrounded with the vast area of
garden of 85 acres of land which had a variety of fruit trees like mango, plum, lichi
and citrus with the flower and evergreen plants of decoration. This garden is still
preserved and is under the Department of Horticulture of Punjab Government. The
curved roofs of the building are changed to the flat ones. Though the Rest House
rooms do not have the old furniture, a dressing table and hangers for keeping clothes
are telling the royal past.¹¹⁰

An old building situated on Kapurthala- Sultanpur road at Sheikhpur was
sold to the Punjab Government by Babu Lal, the person may be the same, who was
the collector of Maharaja Jagatjit Singh. The style of the building is close to the
buildings constructed during the period of Maharaja. The plan of the building shows
that the building was used by the Ahlakars of the state. It was approached by a
portico. The arches of this portico now are closed with the bricks to use it as a room.
The building was encircled with a verandah which was enclosed with two side turrets
shaped octagonal from outside but round shaped from inside. Leaving corridor in the
centre, on both sides two rectangular rooms of same size as is the size of central
corridor, was constructed. All of these were attached to each other and now these are
used as three rooms. The corridor had the entrance towards portico while other rooms
did not open to this side. These had the openings towards the backside verandah.
There were two rooms constructed on each side of the backside verandah, the doors of
these were attached to the side rooms.¹¹¹ It is mentioned as the residential kothi in the
deed of sale when it was sold to the Department of Education of Punjab Government.
It included eight servant quarters along with the garden measuring 45 kanal and 6
marla, a tabele and a garage though was not sold.¹¹²

Eight servant quarters are found, which had been attached to it, on its back
side. These quarters were built alongside the walls on north and south with central
open courtyard. A separate stairs were provided to these quarters in the eastern side.
The door of central corridor of the main building also opened to this side. These
servant quarters were provided separate entrance on both west side towards main road
and other on east side. There was a garden of fruit trees on the eastern side. The
building was constructed with standards size bricks joined and plastered with mortar

¹¹². Sale Deed 960.
of lime and kankar. Wooden doors and windows were fitted here with beautifully carved designs and in tri-fold arched frames the glasses were fixed. Wooden projections made them more beautiful. Servant’s quarters were built without verandahs and enclosing parapet on the roof. The main building had a beautiful parapet with balusters surrounding all sides of the roof. The turrets towards the entrance were very beautiful and built with two storeys, which had gone higher than the roof of the main building. Three arched windows opened towards front in the turret gave beautiful look. The roof from inside was vaulted in the rooms and verandahs but the turrets had round shaped vault in the roofs. Originally the buildings had 102 kanals, but now after coming under Punjab Urban Development Authority (PUDA) in about 2000 A.D., it owns 43.8 kanal. A J.B.T. institution was running here before January, 1990, while from then onward it is known as Janta College, Sheikhpur, and the institution of DIET.

A dilapidated building called a sarai by the local residents of the village Khurampur is found on the main road. The village is situated on Phagwara – Hoshiarpur road at a distance of about four kilometers from Phagwara. The Sarai was situated on the same road and might be used for staying by the state officials during their visits to Phagwara. Prior to the introduction of modern auto mobiles, people used oxen, bullock carts, camels, horses or other such means of transportation. By these means not much distance could be covered in a day. Cities and towns were widely spread. So this sarai might have been very useful for the travelers and “Ahlakar” of the State. According to the villagers, the village Khurampur was named after Lala Khuram Rai, who was a noble in the state and the whole village land was his property. He used to stay in this sarai. The plan of the sarai resembled to the Mughal sarais which were opened with a high gateway. The rooms were built by leaving the central open courtyard and even a religious place is also attached to it.

This old sarai is built with small bricks. It was square in plan with 100’’0” side. The structure was enclosed with high boundary wall. It had one splendid high gateway, towards the main road, while the other small gateway towards the village has been closed. Only the arch filled with bricks found here tells about its existence.

The splendid gateway had fine decorative designs on its pillars, which now just can be traced under the renovations, which was in the process when it was visited in July 2008. The man working here told that the inscription was there on, which year 1823 was written, that might have been the year of its construction. Leaving central courtyard open to sky, along with the inside walls of the enclosure the rooms were arranged on both the sides with single story. First rooms constructed with high roof than others and were bigger in size with small cell attached to it. Adjoining it the staircase led to the roof. Then four cells on each side had been constructed. The whole structure was facing the verandah that was standing on arches. It is seen that one side of the sarai standing in a crumbling condition. The rooms were standing while the verandah had been demolished. The structure of the other side up to stairs had been demolished to make the arrangements for newly constructed bathrooms. The rooms and verandah here were finely renovated with same walls and roofs.

The sarai had a Shiva temple constructed on higher platform facing in the courtyard. Now half side of this sarai has been sold to the Shiva temple. One well was there outside the sarai on the eastern side that might have been dug for the supply of water. It is not in a working condition. A water tank filled with thick bushes and grass and poisonous insects is still surviving adjoining the sarai near the well. Built with the small sized bricks, as are found on other places of Phagwara, this tank is also in rectangular shape.

It is found that the main centre of the construction of residential buildings was the capital town of Kapurthala, though the other towns of the state were its tehsil headquarters like Sultanpur, Phagwara, Bhunga and Bholath. A number of palaces are found in the capital town for the rulers of the state. There are the rest houses and sarais for the stay of the Maharaja and his officers, which had been constructed from the state funds. Some of the contemporary newspapers like the Ahluwalia Gazettee, Amritsar dated December 18th, 1896 and the Paisa Akhbar dated August 24th, 1895, condemned the Maharaja for spending too much on his palaces, yet the erection and repairs of residential buildings continued till the end of the period of study.

117. Interview with Balwinder Singh, a person who was supervising the renovation work in the Serai at Khurampur.
120. Anju Arora, Princely States, p.280.
The residential buildings found in the state shows that all of these were built from the state exchequer. No doubt a large amount of money was spent on them but these were the fine monuments of the time. The residential palaces were built in the styles seen by the last ruler of the state during his visits to Europe. He tried his best to copy these styles and for that he even imported the architects and the workmen from those countries. The French Renaissance style of Versailles was copied for the Jagatjit palace to the extent that this palace became the miniature of the Versailles palace. With the same style of central Darbar Hall enveloped with the three ranges of rooms, the palace at Kapurthala had been built for residential as well as administrative purpose. Thought eh Darbar Hall gave a very Indian look from inside but the whole building was the replica of the Palace of Versailles.

The British Camera style was used in the Kamra Palace, chateau style of Loire valley was copied for the Mussoorrie palace and Italian Villa style was used in the hunting gouge at Kanjli bet land in Kapurthala. There were the beautiful buildings of the rest houses constructed by the rulers of the state. The buildings were constructed with all the modernity as well as the need of the people, who were to stay there. All these were highly decorated. Many of these are still standing to say about themselves, the state and its rulers and are the architectural marvels of the state.