The sources of *Sikh Calendar art* are both diverse and numerous as being a popular genre of *Sikh art*, it has been successfully catering to the manifestations of humanism and essence of its content is embedded in the high annals of Sikh history, culture and traditions which proliferate a long saga of valour and sacrifices. The hallmark of Sikhism disseminates spirituality, service to mankind and upholding of high moral and ethical personal piousness in day-to-day living, as preached and practiced by the Great Ten Sikh Gurus. The art which has taken upon itself to carry forward the flame of spirit of Khalsa has set a special sacred task for its promoters, propagators, artists and collectors. Thus the all encompassing spirit of Sikhism was primarily featured in the *Janam Sakhis*¹ (traditional narratives of the life of Guru Nanak) - the perennial source of themes, imagery and content of *Sikh Calendar art* which later spread to more elaborate frescoes and wall paintings depicted in a stylized form impacting the minds and souls of a large populace with divine messages of spiritual manifestations. As the lofty aromas of Sikh faith spread far and wide, more and more artists and creative persons contributed in the development of visual presentation of themes related to Sikhism in varied styles and conceptual adaptations. This saw the rapid development of illustrated *pothis*² (manuscripts) which covered the plethora of essence of Sikhism. To further promote the visual messages of the Sikh Gurus and episodes related to their lives, the artists/painters adopted the then technologies in vogue that is mass production of these Sikh calendars started in Woodcut and Lithography Printing techniques. With the advent of western techniques in painting and advent of printing processes, the realm of *Sikh Calendar art* expanded both vertically and horizontally as fantastic works of art on Sikh themes were mass produced and reached both masses and classes at

1 Nabha, Bhai Kahn Singh; 2011, *Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi)*, Eighth Edition, Department of Languages, Punjab, p.504
2 Ibid, p.787
nominal rates. The role of Shiromani Gurdwara Prabhandhak Committee, Amritsar is unparalleled in the context that it established itself as the pioneer agency in promotion of *Sikh Calendar art* by engaging well-known artists to paint remarkable works of art depicting Sikh history, ethos and philosophical perspectives. Another landmark contribution is the establishment of *Ajaibghars* (museums) attached to historical Gurdwaras in many cities and towns. The intellectuals and literary stalwarts who anticipated the importance of collecting, preserving and promoting the Sikh heritage and art formed a core committee to establish a towering ‘Central Sikh Museum’ in the precincts of The Golden Temple, Amritsar which has the largest collection of paintings and other artifacts relating to the genre of *Sikh Calendar art*. Many other prominent Gurdwaras followed this example and these set up museums on the similar lines. Due credit should be given to Sir J.Lockwood Kipling who in the initial stages of *Sikh Calendar art* understood its value and collected all available specimens of this genre which are housed in Victoria and Albert Museum, London. The Dharam Prachar Committee, Shiromani Gurdwara Prabhandhak Committee, Amritsar performed the sacred duty of propagation of Sikhism by publishing aesthetically illustrated books, brochures, calendars, pamphlets etc. Pursuing the same crusade, many government and corporate houses, corporations, banks and educational institutions did tremendous task of producing and publishing Sikh calendars in a big way.

The first and foremost source of *Sikh Calendar art* is truly embedded in the golden pages of *Janam Sakhi* (traditional narratives of the life of Guru Nanak) manuscripts which are considered as popular and sacred in the Sikh tradition as are *Puranas*\(^3\) in Brahmanical and *Jatakas*\(^4\) in Buddhist traditions.\(^5\)

---

4 Ibid, p.517
5 Daljeet, Dr.; 2004, *The Sikh Heritage-A Search for Totality*, Prakash Book Depot, New Delhi, p.118
The preparation, documentation, propagation and stylization endeavours related to this tradition presumably are attributed to the Udasi, Ramraiya and Sodhi Deras\textsuperscript{6} (monasteries) - all offshoots of the mainstream of Sikhism. Of these, the Deras (monasteries) of the Udasis, the self-appointed preachers of Sikhism, were perhaps the most active, being the best-fitted for the job by their leisure as well as interest.\textsuperscript{7} The chronology of the *Janam Sakhis* (traditional narratives of the life of Guru Nanak) or the date when the first *Janam Sakhi* (traditional narratives of the life of Guru Nanak) was created is not known. However, it is evidenced from one of the *varan*\textsuperscript{8} (ballads) written by Bhai Gurdas, a disciple of Guru Arjan and the scribe of the Adi-Granth\textsuperscript{9} (Sikh scripture) that there was a well-developed *Janam Sakhi* (traditional narratives of the life of Guru Nanak) tradition in vogue during the tenure of the fifth Sikh Guru.\textsuperscript{10} Gradually, a new practice started: the practice of illustrating the *Janam Sakhis* (traditional narratives of the life of Guru Nanak). The first such attempt, as far as we have been able to ascertain, was made as early as 1658 during the pontificate of the seventh Guru, Har Rai. With the passage of time, particularly during the eighteenth and nineteenth centuries, the number of such attempts multiplied.\textsuperscript{11} Works like *Janam Sakhis*, *Puratan Janam Sakhi*, Mehraban’s *Sachkhand Pothi*, Bhai Mani Singh’s *Gian Ratnawali* and *Bhai Bala Janam Sakhi* appear to attempt at recounting the life-story of Guru Nanak, though each one save an unanimity as regards the details of his birth, parentage, family and its links, travel accounts and his discourse during such

\textsuperscript{6} Nabha, Bhai Kahn Singh; 2011, *Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi)*, Eighth Edition, Department of Languages, Punjab, p.649

\textsuperscript{7} Fauja Singh, Dr.; March 1969, *A Study of the paintings of Guru Nanak*, Punjab History Conference Proceedings, 4\textsuperscript{th} Session, Patiala, p.131


\textsuperscript{10} Daljeet, Dr.; 2004, *The Sikh Heritage-A Search for Totality*, Prakash Book Depot, New Delhi, p.118

\textsuperscript{11} Fauja Singh, Dr.; March 1969, *A Study of the paintings of Guru Nanak*, Punjab History Conference Proceedings, 4\textsuperscript{th} Session, Patiala, p.131
travels with yogis, sadhus, faqirs etc, has its own vision of him, obviously, for the being they wrote of was different in each one’s case. The illustrations were individually improvised in representing Guru Nanak by each successive artist. The use of illustrations in the biographies of Guru Nanak was in reality intended to meet the religious- and not so much aesthetic-requirements of the readers. The aesthetic beauty, if there was any, was only incidentally present because the entire emphasis was here laid on gratifying the devotional needs of the faithful.

There are some old illustrated Janam Sakhis (traditional narratives of the life of Guru Nanak) of Guru Nanak which contain a large number of paintings. Some of these valuable manuscript pothis (manuscripts) are available with widely scattered individual families which for centuries have preserved them with great reverence and care and even now are unwilling to part with them. A few of them are available in some libraries and archives as well, situated both in India and abroad. Some of the notable Janam Sakhis (traditional narratives of the life of Guru Nanak) are: Janam Sakhi with Pyare Lal (1715 B. /1658 A.D.)- the oldest dated Janam Sakhi in the possession of Shri Pyare Lal Kapur (resident of Hauz Qazi, Delhi) for several generations, brought by the family from western Punjab while migrating to Delhi in 1947. The Janam Sakhi, transcribed by one Gorakh Das from an earlier version of Bhai Bala’s Janam Sakhi, has 267 folios and contains 28 paintings; Janam Sakhi at the Bagharian Fort (1781 B. /1724 A.D.)- this is in the custody of Bhai Ariduman Singh of the Bagharian Fort, District Patiala. This manuscript is a prized possession with Bagharian family for several generations. It appears similar to the Pyare Lal Janam Sakhi and is a transcription of some older version. The name of the transcriber is not given anywhere. It has 212 folios and 42 paintings; Janam Sakhi at the Punjab

---
12 Daljeet, Dr.; 2004, The Sikh Heritage-A Search for Totality, Prakash Book Depot, New Delhi, p.118
Language Department, Patiala (1790 B. /1733 A.D.)- this manuscript is a Photostat copy of a certain Janam Sakhi preserved in the Old India Office Library, England and has been in the custody of the Punjab Language Department, Patiala for several decades. A microfilm copy of the same Janam Sakhi is available at the Punjab State Archives, Patiala. It is akin to the Puratan or Walayat Wali Janam Sakhi and presumably is a close version of the same. The paintings contained in this manuscript are done by Alam Chand Raj and Bhai Sanghera deserves praise for accomplishing the task of production of this rare manuscript; Janam Sakhi with the Maharaja of Patiala, No-1 (1804 B. /1747 A.D.)- the pothi (manuscript) is in the personal library of Maharaja Yadavindra Singh of Patiala and its version is close to the ‘Gyan Ratnavali’ of Bhai Mani Singh. It was written by a writer named Charpat. It has 572 folios and 152 paintings; Janam Sakhi with Harbhajan Singh Chawla (1817 B. /1760 A.D.)- it is a transcript of certain earlier version of the Bala Janam Sakhi. It has 256 folios and 80 paintings. There are suitably labeled by the writer himself. This manuscript is in the possession of Harbhajan Singh Chawla, an antique dealer of Amritsar; Janam Sakhi at Patna (1825 B. /1768 A. D.)- this manuscript is also a transcript of earlier version of Bala Janam Sakhi and is in the possession of an Udasi Mahant of Patna city, Shri Ram Krishan. According to the Mahant, the Janam Sakhi has come down to him as part of the valuable property of the Udasi Ashram of which he is the present head. This manuscript is written by Smat Ram and illustrated by artist Sadhu Ram; Janam Sakhi with the Maharaja of Patiala No.2 (circa 1770 A.D.)- this manuscript also a transcript of certain version of the Bala Janam Sakhi preserved in the personal library of Maharaja Yadavindra Singh of Patiala. There are 137 folios and 82 paintings in it; Janam Sakhi at Una (circa 1800 A.D.)- this Janam Sakhi is believed to have been got prepared by Baba Sahib Singh Bedi (1756-1834 A.D.) of Una under his personal supervision. Supposed to be written during the beginning of the reign of Maharaja Ranjit
Singh. Presently it is housed in National Museum, New Delhi; **Janam Sakhi at the Punjab State Archives, Patiala** (circa 1800 A.D.-) it was purchased by the Punjab State Archives, Patiala from one Hakim Sita Ram of Amritsar. It has 38 paintings of Guru Nanak, all of them depicting him as a child; **Janam Sakhi at the Central State Museum, Amritsar** (circa 1857 B. /1800 A.D.-) this manuscript is also a transcript of some old version of *Bala Janam Sakhi*. It has 410 folios and 16 paintings in all; **Janam Sakhi at the National Museum, New Delhi** (circa 1800 A.D.-) this *pothi* (manuscript) is a copy of the *Janam Sakhi* prepared by Bhai Sant Das Chhibbar in 1834 B. /1777A.D. It has 525 folios in all, out of which 482 are concerned with the life of Guru Nanak and the remaining 43 are in praise of the Goddess. There are 74 paintings in it; **Janam Sakhi at the Panjab University, Chandigarh Library** (1902 B. /1845 A.D.-) it was originally prepared by Bawa Ishar Singh Bedi of Phagwara. The *pothi* (manuscript) of the Panjab University, Chandigarh is a copy of the Bawa’s *pothi* having 382 folios and 66 paintings; **Janam Sakhi with Principal Pritam Singh** (1926 B. /1869 A.D.-) also a transcript of some old version of the *Bala Janam Sakhi*, it was prepared by one Charan Dass at instance of one Bawa Sukhdev. The *pothi* (manuscript) has 346 folios and 101 paintings. The owner of the *pothi* is Sardar Pritam Singh, former Principal, Government College, Ludhiana and **Lithographic Janam Sakhi** (1940 B. /1883 A.D.-) it is also version of *Bala Janam Sakhi* printed in 1883 A.D. by Chirag Din Tajar of Lahore in his Litho Press. It has 96 paintings of Guru Nanak arranged *Sakhiwise*. A copy of this *pothi* (manuscript) is with Dr. Rattan Singh Jaggi of Punjabi University, Patiala.\(^1\)

The *Janam Sakhi* (traditional narratives of the life of Guru Nanak) illustrations form the foundation of all religious, spiritual, historical,

---
philosophical and devotional manifestations of Sikhism and act as a lighthouse which guides the imaginative stretch and expanse by throwing light on the entire fictional dimensions, spiritual concerns and divine messages. These gave Sikh Calendar art its style portraiture, crystallizing events, arresting movement, narration and serialization, landscape, all motifs and symbols, colours’ balance, minuteness, refinement, defining borders, margins and other graphic renderings, imbuing in visual forms the invisible spirit and in personal likenesses the appropriate personality aspects and all that was required for discovering and re-discovering in a theme its inherent message and object. Thus the Sikh Calendar art presents itself as the body and soul of the Sikh ethos and thought processes, divine and spiritual manifestations and a visual charter which guides the course of life of the faithfuls.

The other main sources for Sikh Popular art and Sikh Calendar art comes from Murals or Frescos painted on the walls of Gurdwara of Baba Atal Sahib at Amritsar and on the samadh (structure build on a grave of a religious person or saint) of Baba Ram Rai at Dehradun. The Gurdwara Atal Sahib has a historic nine-storeyed building topped by a golden dome with a golden spire. The first three storeys were constructed during the eighteenth century and the rest of the work including the gold work was accomplished in the reign of Maharaja Ranjit Singh under the supervision of Desa Singh. The murals of Guru Nanak, however, are a much later work and do not seem to be older than the last decade of the nineteenth century but are not later than the first decade of the twentieth century. Frescos and murals are also painted in the far-off sectarian buildings;
mostly the Thakurdwaras \(^{18}\) (temples) of Bairagis \(^{19}\) (Hindu ascetics) such as the one build by Sant Jagveen Das Bairagi, near the Wagah Border at Attari in the mid seventeenth century. These Thakurdwara (temples) frescos presented composite cultural traditions where Sikh and Hindu motifs and themes co-exist. This indigenous art of wall painting in Punjab progressed simultaneously with other artistic forms specifically dwelling on the Sikh themes. The landmark source in the development of Sikh art of painting and murals in Punjab pertains to samadhi (structure build on a grave of a religious person or saint) of Bhai Dalla, a disciple of Guru Gobind Singh at Talwandi Sabo, now Damdama Sahib. On the similar lines some murals at Bahadurgarh (Patiala) opposite the fort were witnessed in the Gurdwara Bahadurgarh Sahib but have been eroded due to white wash and are dimly visible. The other eighteenth century murals reported from numerous places of Punjab depict significant stages of growth of Sikh art of paintings during the eighteenth century. They include the partially washed paintings on the outside walls of the main shrine of Shri Namdev Temple at village Ghoman; sixteen well preserved panels rendered with Hindu and Sikh themes like the one depicting Guru Nanak with some holy men panted on the walls of Akhara \(^{20}\) (sectarian seminary) Sangalwal built by Mahant Pritam Das at Amritsar near Hari Mandir in Katra Ahluwalia; the panels on the walls of Shivala \(^{21}\) (Shiva temple) Buta Ram at Hoshiarpur, better preserved on portico walls and damaged inside the shrine; the paintings on the walls of Marhi \(^{22}\) (small building built on the grave of a particular person) of Baba Sidh at village Marhi in Faridkot; the paintings on the samadhi (structure build on a grave of a religious person or saint) of Bhai Guddar Singh and Mai Rajji in Handiaya near

---

\(^{18}\) Nabha, Bhai Kahn Singh: 2011, Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.555  
\(^{19}\) Ibid, p.891  
\(^{20}\) Ibid, p.38  
\(^{21}\) Ibid, p.202  
\(^{22}\) Ibid, p.958
Barnala and Dyarpura and well preserved panels inside the Dera (monastery) Udasian. The murals contained in Deras (monasteries), Dharamshalas\textsuperscript{23} (place of worship or religious asylum), Shivalas (Shiva temple), Marhis (small building built on the grave of a particular person), Samadhis (structure build on a grave of a religious person or saint), Havelis\textsuperscript{24} (house surrounded by four walls), shrines have infact consolidated the traditions of Sikh art which became the source of Sikh painting and Sikh Calendar art\textsuperscript{25}.

Subsequently the traditions of developing Individual Portraits got credence and specimens of such individual portraits are in collection of Punjab State Archives Museum, Patiala which has a sizable portfolio of 16 paintings produced by the artist Lahora Singh of Lahore towards the end of the nineteenth century. Before 1947 these paintings were at Lahore and adorned the walls of the Baoli Sahib Gurdwara there. At the time of Partition (1947), these were brought to the Indian side of the Punjab and later, through the good offices of Bawa Prem Singh Hoti, a Sikh historian and biographer, were deposited where they are now found.\textsuperscript{26} The Government Museum and Art Gallery, Chandigarh has a collection of 77 cardboard miniatures. But they are just sketches and not complete paintings. There is no definite evidence to show how old they are, but it is estimated that they belong to the later part of the nineteenth century.\textsuperscript{27} The Alwar Museum has five paintings of the Sikh Gurus prepared under the patronage of Maharaja Vinai Singh of Alwar (1808-1857 A.D.) in 1840 A.D. when the Punjab

\textsuperscript{23} Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.662
\textsuperscript{24} Ibid, p.269
\textsuperscript{25} Daljeet, Dr.; 2004, The Sikh Heritage-A Search for Totality, Prakash Book Depot, New Delhi, p.131-132
\textsuperscript{26} Fauja Singh, Dr.; March 1969, A Study of the paintings of Guru Nanak, Punjab History Conference Proceedings, 4\textsuperscript{th} Session, Patiala, p.156-157
\textsuperscript{27} Khamna, Poonam (Curator); April 15, 2010, Through Personal Interview, Government Museum and Art Gallery, Sector-10, Chandigarh
was still under the rule of the Khalsa. The other important sources are the museums of various denominations connected to the Gurdwaras of some historical importance devoted to an explicit Sikh Guru, a Sikh warrior, a saintly character or a Gurdwara established to record an event in Sikh history. Such museums collect and preserve paintings created to visually narrate legendary episodes highlighting the inspirational incidents to motivate the followers of Sikhism. In this direction valued contribution of Sikh preachers in Gurdwaras is of immense value in patronizing, propagating, commissioning and preserving Sikh art works. Specimens of Sikh Calendar art are thus exhibited in such places which are thronged by masses thus serving the first and foremost task of reaching out to the people through this art. Artists of this genre of Sikh Popular art find encouraging and inspiring patrons in dedicated devout individuals who manage such religious and holy places to spread the lofty ideals of Sikhism.

The incredible contribution of Shiromani Gurdwara Prabhandhak Committee has resulted in a remarkable collection of Sikh Calendar art works from the well-known artists settled in India and abroad and this premier agency has emerged as the foremost patron of Sikh Calendar art in patronizing, commissioning, collecting and preserving of Sikh art and history. The ‘Central Sikh Museum’ at Amritsar raised in the precincts of ‘The Golden Temple’ houses hundreds of good specimens of Sikh Calendar art and is vehemently engaged in acquiring and commissioning numerous noteworthy artworks. Taking a cue from this main museum, other small museums attached to various Gurdwaras in cities and towns have seen a steady flow of paintings reaching their premises as these Gurdwaras offer a rare opportunity to upcoming talented artists who were mainly inspired by the iconic works of the stalwart artists like Sobha Singh, G.S.Sohan Singh, S.G.Thakur Singh, Bodh Raj, Trilok Singh Chitrakar, Fauja Singh, Dr.; March 1969, A Study of the paintings of Guru Nanak, Punjab History Conference Proceedings, 4th Session, Patiala, p.156-157.
Kirpal Singh, Jaswant Singh, Gurdit Singh, Amolak Singh, Devender Singh, Mehar Singh, Jarnail Singh engaged in the realm of Sikh Calendar art. Such museums have become immensely popular as a large number of devotees visit them everyday and are witness to these enchanting and mesmerizing paintings which narrate heroic tales of valiant Sikh warriors and episodes of Sikh history soaked in religious fervour. Special congregations for the celebration of Sakranti, Puranmashi and Gurpurabs or other sacred days attributed to a particular Sikh Guru, attract streams of devotees who pay their obeisance at these Gurdwaras. The devout find an opportunity to pass through these galleries/museums and come out deeply impressed with artworks displayed there due to the thematic content of these paintings which highlighted the high tenets of Sikhism. This enhances the ever growing popularity of Sikh Calendar art due to mass exposure.

The land for the ‘Central Sikh Museum’ at Amritsar was allotted by Master Tara Singh near the Ghanta Ghar (clock tower) inside the precincts of Sri Darbar Sahib, Amritsar in 1957 A.D. and it was inaugurated on 11th July 1958 A.D. Shiromani Gurdwara Prabhandak Committee, Amritsar was assigned the task of maintaining this museum.29 It is mainly a religious museum. The preserved elements of this museum unfold the Sikh history. The painting gallery of the museum contains paintings of Sikh Gurus, Saints, Sikh warriors and other famous Sikh leaders. Significant religious documents, old coins of Sikh kingdom, weaponry, manuscripts, paintings, architectural maps, map depicting the routes of travels of Guru Nanak Dev, portraits of Sikh martyrs, Sikh writers, poets, artists, Sikh warriors, prominent Sikh personalities, Sikh leaders, rare specimens of Sri Guru Granth Sahib (Sikh scripture) and objects related to Sikh Gurus have been tastefully exhibited here. Miniature paintings of Sikh School of

---

29 Singh, Principal Satbir; Ed. 1991, Album Central Sikh Museum, Golden Temple, Amritsar (Keynote), Editor: Sardar Mohan Singh (Curator), Publisher: Sardar Manjit Singh (Manager), Sri Darbar Sahib, Amritsar, Golden Offset Press (SGPC), Gurdwara Ramsar Sahib, Amritsar, p.6
art; Guru Hargobind’s hand-written *Mool Mantra* (opening lines of Sri Guru Granth Sahib) on a pothi (manuscript); comb, *kamarkasa* (waist cloth) and *gatra* (sword cover) of Guru Gobind Singh; Baba Deep Singh Shaheed’s *chakkars* (metal head rings); sword of Sardar Mehtab Singh Mirakot; sword of Maharaja Ranjit Singh and rare musical instruments belonging to *Gurmat Sangeet* (sacred music of the Sikhs) are some of the significant object d’art in the permanent collection of this museum.

Works of pioneer painters of *Sikh Calendar art* such as Sobha Singh, G. S. Sohan Singh, Kirpal Singh, Master Gurdit Singh, Amolak Singh, Bodhraj, S. G. Thakur Singh, G. S. Bansal and Mehar Singh project glimpses of Sikh history. The paintings which deserve special mention are full of heartrending scenes titled such as ‘*Singhan- Singhnian walo dharam het sees dite*’ [Sri Guru Granth Sahib *Asa di Var mahalla*:1, *salok*:2, *mahalla*:2 (475/1)]

Glorifying and highlighting the Sikh martyrs both male and female who offered their heads for the sake of faith and religious convictions and sacrificing their lives in pursuit of religious freedom, ‘*Band-band katwaye*’: Presents a scene where Sikh martyrs’ limbs are being severed one by one by the tyrant Mughal oppressors, ‘*Khopariyaan luhaiyaan*’: Yet in another painting skulls of the Sikh followers are shown being removed in a gory scene torturing those who resisted the conversion to Islam, ‘*Charkhadiyaan te chade*’: Some of the other horrifying scenes depict torture of Sikh followers being mounted on large wooden wheels

---

34 Ibid, p.148-151
36 Ibid, p.156-158
fixed with blades and knifes, ‘Tan ariyaan naal chirwaye’ [Sri Guru Granth Sahib Asa Kabir (484/9)]\(^{37}\). In a painting, the Sikh followers are shown being cut into half with large saws being operated by devilish looking Mughal tyrants who are thrusting upon Sikhs tortures of unimaginable magnitude and there is no trace of sorrow or grief on the faces of these brave Sikhs who gladly accept such inhumane treatment being matted out to them uttering the Name of ‘Satnam Waheguru’, ‘Degaan wich ubale gaye’\(^{38}\). Continuing in these historical paintings the narration of Sikhs being boiled alive in large utensils placed on burning hearths is another horrifying experience which enlists a deep sense of pride from the Sikh viewers, ‘Gurdwareyaan di sewa te sambhaal layi kurbaaniyaan kitiyaan’\(^{39}\): Paintings which appeal to the masses also show scenes of the umpteenth sacrifices made by innumerable Sikhs for the protection of Sikh Gurdwaras which were attacked and invaded by cruel, cunning and heartless invaders, ‘Sikhi kesaan swasaan naal nibhaye’ [Sri Guru Granth Sahib Siriraag Var mahalla-4, salok mahalla-1 (84/2)]\(^{40}\): For the pride of kes (hair) Sikhs offered their lives but resisted disrespect to their long hair.\(^{41}\) These above scenes also form the content of Ardas\(^{42}\) (Sikh prayer) which is recited everyday in every Gurdwara and Sikh masses hail and acknowledge these brave acts of sacrifices. These paintings are visually so powerful that no viewer is left unimpressed. A sense of pride overwhelms the viewers by viewing the scenes of unbelievable sacrifices and sufferings borne by Sikh masses during the course of the glorious

---

\(^{37}\) Neki, Jaswant Singh; 1989, Ardas Darshan Roop Abhyas (Punjabi), Singh Brothers. Mai Sewa Bazar, Amritsar, p.159-160


\(^{39}\) Singh, Bhai Pindarpal; 2010, Ardas Part-I (Punjabi), Bhai Chattar Singh Bhai Jiwan Singh, Mai Sewa Bazar, Amritsar, p.311-318

\(^{40}\) Neki, Jaswant Singh; 1989, Ardas Darshan Roop Abhyas (Punjabi), Singh Brothers. Mai Sewa Bazar, Amritsar, p.164-166

\(^{41}\) Singh, Mohan; Ed. 1991, Album Central Sikh Museum, Golden Temple, Amritsar (Introduction), Writer: Principal Satbir Singh, Publisher: Sardar Manjit Singh (Manager), Sri Darbar Sahib, Amritsar Golden Offset Press (SGPC), Gurdwara Ramsar Sahib, Amritsar, p.7

\(^{42}\) Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.81
Sikh history. People are spellbound by such impressive and evocative paintings which stir the cords of their hearts and wish to possess calendars of these paintings for display on the walls of their houses in an expression of acknowledgement for their glorious history.

There are paintings which depict and highlight the other pages from Sikh and national history pertaining to different movements undertaken by brave Sikhs during the course of freedom struggle such as ‘Chhota Ghallughara (June 1746)’ by Master Gurdit Singh: the first holocaust at Kahnuwan forest near Gurdaspur, Punjab, committed by Yahiya Khan, the Mughal governor of Lahore and Lakhpat Rai, the revenue minister of Lahore, saw the massacre of nearly ten thousand Sikhs but the retreating regiments of the Sikhs braved the onslaught under the command of Nawab Kapur Singh resisted this forced attack very valiantly; ‘Vadda Ghallughara (5 February 1762)’ by Kirpal Singh: the Great Holocaust at Kup Rahira Sangrur, Punjab, claimed the lives of fifty thousand Sikhs who were earlier given a good thrashing to the armies of Ahmed Shah Abdali after the battle of Panipat. Ahmed Shah Abdali had resolved to liquidate the Sikhs in his next invasion. The Sikhs fought valiantly under the command of Sardar Jassa Singh Ahluwalia and various Sikh misls (confederacies) formed to save the Sikh panth (Sikh nation); ‘Guru Ka Bagh Morcha by Akalis (31 August, 1922)’ by Kirpal Singh: to assert the right to the firewood grown at Guru Ka Bagh in Ghukkevali village, near Amritsar, Punjab, A morcha (agitation) had been launched by the Akalis (the Guru’s beloved soldiers). A batch of one

---

44 Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.969
46 Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.36
hundred peaceful Akalis (the Guru’s beloved soldiers) with Gurbani (the Guru’s word) on their lips marched everyday towards the shrine. The police interrupted them and subjected them to ruthless torture. Though this was a peaceful resistance to the police brutalities; ‘Massacre at Jaito (21 February, 1924) during the Nabha Agitation’ by Kirpal Singh: to protest against the interruption of Akhand Path (no-stop recitation of Sikh scriptures) at Jaito, Faridkot district, Punjab, during the Nabha Agitation, batches of five hundred Sikhs proceeded daily towards Jaito. The police opened fire on the group killing twenty Sikhs on the spot and wounding more than one hundred; ‘Massacre at Jallianwala Bagh (13 April, 1919)” by Master Gurdit Singh: thousands of Punjabis assembled at Jallianwala Bagh, Amritsar on Baisakhi Day were caught unaware when General Dyer ordered fire at them without warning. Nearly one thousand and five hundred people lost their lives. This episode evoked a strong reaction of anger and grief throughout the whole country; ‘The Carnage at Nankana Sahib (21 February, 1921)” by Master Gurdit Singh: Mahant Narayan Das, manager of Gurdwara Sri Nankana Sahib, Sheikhupura district, Pakistan Punjab, with connivance of police trapped two hundred Akalis (the Guru’s beloved soldiers) who came to visit the shrine and hacked them to pieces by hired mercenaries. Later they were burnt in kerosene oil. However the Gurdwara was handed over to Shiromani Gurdwara Prabhandhak Committee on the following day. This episode is considered to be one of the bloodiest of the twentieth century

---

47 Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.418
49 Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.40
massacres; ‘The Sacrifice at Panja Sahib (30 October, 1922)’ by Master Gurdit Singh: on hearing that the Sikhs arrested at Guru Ka Bagh were being taken to Naushera Jail at Attock, Pakistan Punjab, in a train, the Sikh devotees of Panja Sahib, Attock district, Pakistan Punjab, decided to serve them refreshments on the way under the leadership of Bhai Pratap Singh and Bhai Karam Singh. Hundreds of followers lay on the railway track to stop the train for providing langar (community kitchen) to the arrested Sikhs but the train stopped only after cutting both of them into pieces under its wheels. Paintings on the subjects chronicling the historical events and happenings are ‘Guru Angad Dev forbidding Humayun to use power at Khadur Sahib, Amritsar district, Punjab’; ‘Emperor Akbar in the presence of Guru Amar Dass at Goindval, Amritsar district, Punjab’; ‘Guru Arjan Dev giving lessons to Bhai Gurdas regarding the compilation of Sri Guru Granth Sahib, the most holiest Sikh scripture’; ‘Tere Bhane Wich Amrit Wase- Thy will is like shower of Nectar’ (Sri Guru Granth Sahib: 119) showing Guru Arjan Dev stepping on a red hot ironplate; ‘Guru lado re Guru lado re- I have found the Guru’ showing Makhan Shah Lubana, a wealthy trader, standing on top of the roof and declaring that he had found the Guru; ‘Tumre Griha Prategha Jodha Jaan Ko Bal Gun Kinnu Na Sodha- In your home will appear a great warrior, whose powers shall no one tame’ (Gurbilas Chhevin Patshahi cantos 1-3) showing Baba Buddha

---

53 Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.1076
58 Ibid, p.193
giving blessings to Mata Ganga; ‘Bidhi Chand Chhina, a brave Sikh warrior, cleverly escaped out with the two horses- ‘Dilbagh’ and ‘Gulbagh’ by jumping over the high wall of the fort of Nawab of Lahore into the river Ravi’; ‘Bhai Kanhaiya serving water to the wounded Turks and Sikh soldiers in the battlefield at Anandpur, Ropar district, Punjab’; ‘Kaho Khalsa, Khalsa, Dusar Ayur na Aas, Waheguru Mukh Te Kahiyo Sangat Singh Taje Saas’ (Sri Gur Sobha canto-12) depicting Guru Gobind Singh dressed up a Sikh Bhai Sangat Singh who was one of the forty Sikhs who were besieged with Guru Gobind Singh in an improvised fortress at Chamkaur, Ropar district, Punjab; ‘Rangretta Guru Ka Beta- Rangretta is the son of the Guru’ portraying Bhai Jaita as Rangretta (a person belonging to Ranghar caste) who daringly took possession of the severed head of Guru Tegh Bahadur and carried it all the way to Anandpur Sahib where Guru Gobind Singh complimented him and exclaimed Rangretta Guru Ka Beta; ‘Guru Ke Bachan Sat Sat Kar Mane- The Word is the Truth’(Sri Guru Granth Sahib: 982) showing Guru Gobind Singh asking Dalla to get one of his soldiers as target for a testfire at Talvandi Sabo, Punjab; ‘Sada Kurbaan Kita Guru Vithu- Faith in the Guru’ [(Sri Guru Granth Sahib Anand Sahib Ramkali mahala-3 (917)] representing Baba Buddha leading a band of Sikh Sangat (followers) to Gwalior Fort where Guru Hargobind was interned on the orders of

64 Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratmakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.1052
67 Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratmakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.240
Mughal Emperor Jahangir during 1617-19\textsuperscript{68}; ‘Battle of Chamkaur- 
\textit{Pioyo Pyala Prem Ka, Magan Bhayo Aswan, Aaj Khas Bhaye Khalsa, Satguru Ke Darbar}’
(\textit{Sri Gur Sobha canto}-12) depicting Guru Gobind Singh’s eldest son Ajit Singh 
fighting bravely in the battle of Chamkaur and attaining martyrdom on 7 December, 1705\textsuperscript{69}; ‘Again in the Battle of Chamkaur’- depicting Guru Gobind Singh’s son Baba Jujhar Singh fighting and attaining martyrdom on 7 December, 1705\textsuperscript{70}; ‘The valour of Moti Mehra’ illustrating Moti Mehra, a water carrier 
offering milk to Baba Fateh Singh and Baba Zorawar Singh- the young 
\textit{Sahibzadas}\textsuperscript{71} (sons) of Guru Gobind Singh who were interned in the ‘Thanda Burj’\textsuperscript{72} (cold tower) alongwith their grandmother Mata Gujri at Sirhind, Punjab, 
on 8 December, 1705\textsuperscript{73}, ‘Execution of Sikh followers alongwith Banda Bahadur 
from Gurdas Nangal on the orders of Mughal emperor Farukkh Siyar at Delhi on 
9 June, 1716\textsuperscript{74}; ‘Reward for killing Sikhs’- Zakaria Khan, governor of Lahore 
and Mir Mannu, governor of Punjab had given a call to throw out all the Sikhs 
from the province and had fixed rewards for their prosecution or liquidation. 
Ten rupees for information, fifty for killing and eighty for bringing a severed 
head of a Sikh\textsuperscript{75}; ‘Baba Deep Singh Shaheed (1682-1757)’ - founder of

\begin{thebibliography}{9}
\bibitem{71} Nabha, Bhai Kahn Singh; 2011, \textit{Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi)}, Eighth Edition, Department of Languages, Punjab, p.178
\bibitem{73} Singh, Principal Satbir; Ed. 1991, \textit{Album Central Sikh Museum, Golden Temple, Amritsar}, Editor: Sardar Mohan Singh (Curator), Publisher: Sardar Manjit Singh (Manager), Sri Darbar Sahib, Amritsar, Golden Offset Press (SGPC), Gurdwara Ramsar Sahib, Amritsar, p.44
\end{thebibliography}
the Shahid Misi\textsuperscript{76} or principality as well as of the Damdami Taksal\textsuperscript{77} or Damdama School of Sikh learning\textsuperscript{78}; ‘Sardar Jassa Singh Ramgarhia, founder of the Ramgarhia Misl\textsuperscript{79} or chiefship, fighting in the battlefield at Red Fort, Delhi in 1783\textsuperscript{80}; ‘Teen Ko Baaj Nahi Mein Dena, Taaj Baaj Teen Te Sabh Leina, Des Raaj Mein Teen Ka Le Hon, Garib Anathan Ko Sabh De Hon- I will grab your crown and eagle and give it to the poor and homeless’(Gurbilas Chhevin Patshahi cantos 10) depicting Guru Hargobind taking a stern stance against brutal tyranny perpetuated by the royal eagle of Mughal emperor Shahjahan\textsuperscript{81}; ‘Singh- an embodiment of mercy’ depicting Sikhs rescuing twenty-two hundred young girls being abducted by Ahmed Shah Abdali during the Battle of Panipat.\textsuperscript{82}

In the portrait section, masterly painted oil on canvas portraits demand attention of the visitors. The portraits pertain to the Sikh personalities who have made their mark in the Sikh word in their own respective fields and who have sacrificed their lives keeping alive the glorious traditions of Sikhism, Sikh ethos and philosophy. The portraits of ‘Baba Deep Singh Shaheed (1682-1757)’- founder of the Shahid Misl or principality as well as of the Damdami Taksal or Damdama School of Sikh learning\textsuperscript{83}; ‘Banda Singh Bahadur (1670-1716)’- a humble devotee of Guru Gobind Singh and a Sikh Warrior who for the first time

\textsuperscript{76} 
Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratnagar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.136

\textsuperscript{77} 
Ibid, p.620

\textsuperscript{78} 

\textsuperscript{79} 
Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratnagar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.1034

\textsuperscript{80} 

\textsuperscript{81} 
See reference no. 68

\textsuperscript{82} 

\textsuperscript{83} 
See reference no.78
seized territory for the *Khalsa Panth* (a religious path representing the whole system of precept and practice laid down by the Sikh Gurus) during eighteenth century; ‘Maharaja Ranjit Singh (1780-1839)’- pioneer of Khalsa Rule and popularly known as Sher-e-Punjab, i.e. the Lion of Punjab; ‘Maharaja Dalip Singh (1838-1893)’- the youngest son of Maharaja Ranjit Singh and the last Sikh sovereign of the Punjab; ‘Sardar Jassa Singh Ahluwalia (1718-1783)’- founder of the *Ahlulwalia Misl* or chiefship and commander of the Dal Khalsa, the sovereignty of the Sikhs; ‘Nawab Kapur Singh (1697-1753)’- an eighteenth century Sikh hero and founder of the Dal Khalsa, the sovereignty of the Sikhs; ‘Sardar Jassa Singh Ramgarhia (1723-1803)’- founder of the *Ramgarhia Misl* or chiefship and prominent military leader of the Sikhs; ‘Baba Ram Singh Namdhari (1816-1885)’- leader of the Namdhari or Kuka movement in the Punjab; ‘Shaheed Bhagat Singh (1907-1931)’- a Sikh revolutionary and martyr who played an important role in struggle for India’s Independence; ‘Shaheed Udham Singh Sunam (1899-1940)’- a militant nationalist of Punjab born at

---

85 See reference no.74
92 See reference No.80
Sunam, in the then princely state of Patiala\textsuperscript{96}; ‘Shaheed Kartar Singh Sarabha (1896-1915)’ - a member of the Ghadar\textsuperscript{97} revolutionary movement and born in village Sarabha, Ludhiana district, Punjab\textsuperscript{98}; ‘Baba Gurdit Singh Komaghatamaru (1861-1954)’ - a patriot of Komaghatamaru\textsuperscript{99} (a Japanese tramp-steamer) fame\textsuperscript{100}; ‘Akali Phoola Singh (1761-1833)’ - a commander of Akal Takht\textsuperscript{101} (a primary seat of Sikh religious authority and centre altar for Sikh political assembly), a Sikh hero and an eminent religious figure of the time of Maharaja Ranjit Singh\textsuperscript{102}; ‘Sardar Baghel Singh (d.1802)’ - leader of the Karorsinghia Mist\textsuperscript{103} or chiefship and celebrated in Sikh history as the Vanquisher of Mughal Delhi\textsuperscript{104}; ‘General Hari Singh Nalwa (1791-1837)’ - a celebrated General of the Khalsa forces of Maharaja Ranjit Singh\textsuperscript{105}; ‘Master Tara Singh (1885-1967)’ - a dominant figure on the Sikh political scene during the twentieth century\textsuperscript{106}; ‘Bhai Vir Singh (1872-1957)’ - an eminent poet, scholar and a major figure in the Sikh renaissance and in the movement for the revival and renewal of Punjabi literary tradition\textsuperscript{107}; ‘Sardar Nanak Singh (1897-1971)’ -

\textsuperscript{97} Nabha, Bhai Kahn Singh; 2011, \textit{Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi)}, Eighth Edition, Department of Languages, Punjab, p.395
\textsuperscript{101} Nabha, Bhai Kahn Singh; 2011, \textit{Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi)}, Eighth Edition, Department of Languages, Punjab, P.36
\textsuperscript{103} Nabha, Bhai Kahn Singh; 2011, \textit{Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi)}, Eighth Edition, Department of Languages, Punjab, p.307
an eminent novelist and one of the pioneers of fiction in Punjabi language¹⁰⁸; ‘Sardar Teja Singh Samundari (1882-1926)’- a leading figure in the Gurdwara Reform Movement and one of the founder members of Shiromani Gurdwara Prabhandhak Committee, Amritsar¹⁰⁹; ‘Sirdar Kapur Singh (1909-1986)’- a civilian, parliamentarian, distinguished linguist and a moving spirit behind the Anandpur Sahib Resolution¹¹⁰; ‘Sardar Saroop Singh (1919-1984)’- founder of the All India Sikh Students Federation in 1945¹¹¹; ‘General Bikram Singh’- known as ‘Saviour of Kashmir’ and under his gallant and astute command, Indian troops were able to crush the tribal insurgency in 1947¹¹²; ‘Bhai Randhir Singh (1878-1961)’- a revolutionary as well as saintly personage much revered among the Sikhs¹¹³; ‘Baba Vasakha Singh (1877-1957)’- a great revolutionary and one of the leaders of Ghadar Movement¹¹⁴; ‘Shaheed Bhai Pratap Singh (30 October, 1922)’- a devoted Sikh who laid down his life in Panja Sahib Massacre in 1922¹¹⁵; ‘Baba Kharak Singh (1895-1986)’- undertook the onerous task of reconstructing the historical shrines by Kar Sewa (community service) such as Guru Granth Sahib Bhawan at Gurdwara Ramsar Sahib¹¹⁶; ‘Sant Baba Sewa Singh (1890-1982)’- supervised the reconstruction of the Anandgarh Fort at

¹⁰⁸ Singh, Principal Satbir; Ed. 1991, Album Central Sikh Museum, Golden Temple, Amritsar, Editor: Sardar Mohan Singh (Curator), Publisher: Sardar Manjit Singh (Manager), Sri Darbar Sahib, Amritsar, Golden Offset Press (SGPC), Gurdwara Ramsar Sahib, Amritsar, p.86
¹¹¹ Singh, Principal Satbir: Ed. 1991, Album Central Sikh Museum, Golden Temple, Amritsar, Editor: Sardar Mohan Singh (Curator), Publisher: Sardar Manjit Singh (Manager), Sri Darbar Sahib, Amritsar, Golden Offset Press (SGPC), Gurdwara Ramsar Sahib, Amritsar, p.86
¹¹² Ibid, p.89
¹¹⁴ Ibid, p.424
¹¹⁵ See reference no.54
¹¹⁶ Singh, Principal Satbir: Ed. 1991, Album Central Sikh Museum, Golden Temple, Amritsar, Editor: Sardar Mohan Singh (Curator), Publisher: Sardar Manjit Singh (Manager), Sri Darbar Sahib, Amritsar, Golden Offset Press (SGPC), Gurdwara Ramsar Sahib, Amritsar, p.93
Anandpur Sahib, Ropar district, Punjab \(^{117}\); ‘Sardar Sobha Singh (1901-1986)’ - an eminent Sikh painter \(^{118}\); ‘Kirpal Singh (1923-1900)’ - an eminent Sikh painter and one of the founder of Central Sikh Museum, Amritsar \(^{119}\); ‘Master Gurdit Singh (1901-1981)’ - an eminent Sikh painter and one of the founders of Central Sikh Museum, Amritsar \(^{120}\); ‘S.G. Thakur Singh (1899-1976)’ - an eminent Sikh painter who played an important role in popularizing the Sikh art \(^{121}\), are highly acclaimed portraits created in the nuances of Sikh Calendar art.

Shiromani Gurdwara Prabhandhak Committee, Amritsar has performed an enormous task of producing colour reproductions of these fabulous paintings in several lacs and some of them have been distributed free of cost. Calendars of these paintings are also available in the market, which are being produced under the due authorization of the management of this museum and the devotees record their visit to the ‘Golden Temple’ by purchasing these Sikh calendars as souvenirs. The Shiromani Gurdwara Prabhandhak Committee, Amritsar duly recognizes their deep gratitude for the persistent efforts and vision of artist Kirpal Singh, Master Gurdit Singh and Sardar Bhan Singh (Curator of the museum) in establishing this museum in the initial stages which is presently a full-fledged professionally managed and well curated museum with systematically displayed paintings and objects synchronizing principles of aesthetics with fundamentals of

\(^{117}\) Singh, Principal Satbir; Ed. 1991, *Album Central Sikh Museum, Golden Temple, Amritsar*, Editor: Sardar Mohan Singh (Curator), Publisher: Sardar Manjit Singh (Manager), Sri Darbar Sahib, Amritsar, Golden Offset Press (SGPC), Gurdwara Ramsar Sahib, Amritsar, p.94


\(^{120}\) Singh, Principal Satbir; Ed. 1991, *Album Central Sikh Museum, Golden Temple, Amritsar*, Editor: Sardar Mohan Singh (Curator), Publisher: Sardar Manjit Singh (Manager), Sri Darbar Sahib, Amritsar, Golden Offset Press (SGPC), Gurdwara Ramsar Sahib, Amritsar, p.97

\(^{121}\) Ibid, p.97
skillful visual display.\textsuperscript{122} This museum has also acquired paintings on a number of Sikh themes done by scores of other artists including Jarnail Singh, Gursinderpal Singh, Mohan Singh, Satpal Singh Danish, Bhupinder Singh and Sukhwinder Singh underlining the fact that this museum is a truly premier institution engaged in the promotion of \textit{Sikh Calendar art} and has immensely contributed in popularizing the Sikh history in true visual verve.\textsuperscript{123} It provides at a glance insight on evolvement and development of Sikhism, its fundamentals, ideals and psyche. The philosophy behind the movement is amply visible through these magnificent paintings.

‘Sri Anandpur Sahib’ known as “The City of Divine Bliss” is situated in the foothills of shivalik hills in Ropar District of Punjab where Guru Gobind Singh founded the \textit{Khalsa Panth} (a religious path representing the whole system of precept and practice laid down by the Sikh Gurus) on Baisakhi day in 1699 A.D. has a special sacred place in the hearts of Sikhs. Being a city of immense historical and religious value is visited by lacs of devotees every year. It is located 45 kilometers from Ropar on the left bank of the river Sutlej known as village Makhowal.\textsuperscript{124}

‘Sri Anandpur Sahib’ is one of the five Takhts (Temporal Seats) of Sikhism. Guru Tegh Bahadur laid the foundation of Anandpur Sahib in 1664 A.D. He purchased this land from the Raja of Bilaspur. Picturesquely perched in the foothills of Shivaliks, the town excludes an aura of natural beauty combined with ethereal joy. In the sacred memory of ‘Guru Tegh Bahadur’s Tercentenary of Martyrdom’, Punjab Government formulated a scheme in 1977 A.D. to establish ‘Sri Guru Tegh Bahadur Museum’ at Anandpur Sahib and it was

\begin{flushleft}
\textsuperscript{122} \textbf{Tohra, Gurcharan Singh}: Ed. 1991, \textit{Album Central Sikh Museum, Golden Temple, Amritsar} (Preface). Writer: Principal Satbir Singh, Editor: Sardar Mohan Singh (Curator), Publisher: Sardar Manjit Singh (Manager), Sri Darbar Sahib, Amritsar Golden Offset Press (SGPC), Gurdwara Ramsar Sahib, Amritsar, p.5

\textsuperscript{123} \textbf{Central Sikh Museum, Through Personal Visit}, Amritsar, Punjab dated 28 January 2011.

\textsuperscript{124} \textbf{Randhir, G.S.}; 1990, \textit{Sikh Shrines in India}, Publications Division, Ministry of Information and Broadcasting Government of India, New Delhi, p.16
\end{flushleft}
inaugurated on 25 January, 1983 A.D. This museum was set up in the memory of Guru Tegh Bahadur who made the supreme sacrifice for sake of liberation of the oppressed and for the freedom of conscience and belief. The site for the museum was selected near the main approach of the historic ‘Gurdwara Takht Sri Keshgarh Sahib’. In conformity with the historical significance and ceremonial symbolism of the Gurdwara, the architecture of the museum’s building was so designed as to synchronize it with the structure of the sacred precincts. This monumental museum has two levels; an area of 3751 sq. feet on the ground floor and of 1387 sq. feet on the first floor. This building has nine domes of fibre glass which shower light in the galleries during day time. At night when the lights are turned on these fibre glass domes are brilliantly illumined and look like a floating galaxy of heavenly spheres. They appear as many splendoured domes of eternity. To a man of deep feeling and faith, they communicate intimation of divinity. Effective light arrangements have been done for proper display of paintings in the galleries. Seats have been provided for the visitors.\footnote{125}

The great saga of Sikh history of this period is full of struggles and sacrifices, which is depicted here through the medium of oil paintings executed by eminent Sikh artists Kirpal Singh, Jaswant Singh and Devender Singh.\footnote{126} These paintings are primarily in realistic style covering the most turbulent, significant and epoch-making period of the Sikh history. Paintings displayed in this museum are large in size and awe-aspiring which are capable of transcending the viewer to the days of the struggle of Khalsa and depict scenes of horrifying atrocities, oppression and turbulent treatment being matted out by tyrant Mughals to followers of Sikhism in order to repress and restrain them from performing

\footnote{125} \textit{Department of Cultural Affairs, Archaeology & Museums, Punjab}; n.d., \textit{Sri Guru Tegh Bahadur Museum, Sri Anandpur Sahib}(Catalogue), Script by Mohan Singh (Curator), Assisted by Ram Saroop (Keeper) & Malvinder Kaur (Gallery Assistant), Layout by Amrik Singh (Art Executive), Photography by Jai Tegh Singh & Ranjit Singh, Rana Printech, Chandigarh, p.1-2

\footnote{126} \textit{Sri Guru Tegh Bahadur Museum, Through Personal Visit, Anandpur Sahib, Ropar district, Punjab dated 19 October 2009}
their religious duties. Artists have done these works in very bold and straightforward style thereby enhancing the impact of a particular scene to the optimum. The medium of the paintings is oil on canvas and forceful expression has been achieved on the faces of the figures in bright and vibrant colours. One notices a particular artistic merit in the figurative compositions and the characters come alive true to life stylization in appealing well balanced compositions. This quality enhances visual appeal and can be considered a true dimension of Sikh Calendar art. Calendars of these paintings have been reproduced especially by the ‘Markfed’ and ‘Bank of Punjab’ which are available in the shops near the entrance of the Gurdwara. These calendars are printed on glazed and glossy art paper making them symbolic items of pilgrimage.

The paintings on the subjects displayed here include ‘Guru Gobind Singh training the Sikhs in the art of warfare at Paonta Sahib during 1685-1688’; ‘Guru Gobind Singh administering Amrit (baptismal water) to Panj Pyaras’ (the five beloved ones) on Baisakhi Day, 30 March 1699 at Anandpur Sahib, Ropar District, Punjab; ‘Bhai Jaita offering the head of Guru Tegh Bahadur to his son Guru Gobind Singh’ and ‘Bhai Jaita taking the head of Guru Tegh Bahadur’; ‘Martyrdom of Guru Tegh Bahadur’ - on refusal to accept Islam, Guru Tegh Bahadur was beheaded on 11 November, 1675 at Chandni Chowk, New Delhi on the orders of Mughal emperor Aurangzeb and ‘Guru Tegh Bahadur confined in a spiked cage at Chandni Chowk, Delhi’; ‘Martyrdom of Bhai Mati Dass’ - a Sikh martyr who too was executed alongwith Guru Tegh

128 Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.76
129 Ibid, p.791
131 See Bhai Jivan Singh reference no.65
Bahadur on 11 November, 1675. Even his body was split into two parts with a saw, he remained a picture of firm faith and resolute devotion, with his body still reverberant with the sounds of holy Japuji\(^{133}\) (the opening composition of Sikh Scripture, the Guru Granth Sahib) \(^{134}\); Martyrdom of Bhai Sati Dass’- a Sikh martyr who too was executed alongwith Guru Tegh Bahadur on 11 November, 1675. He was wrapped in cotton and burnt alive by the oppressors\(^{135}\); ‘Martyrdom of Bhai Dyala’- a Sikh martyr who too was executed alongwith Guru Tegh Bahadur on 11 November, 1675. He was boiled to death in a hot cauldron of water\(^{136}\); ‘Kashmiri Pandits requesting Guru Tegh Bahadur to save Hindu Dharma on 25 May, 1675 at Anandpur Sahib, Ropar district, Punjab’ and ‘Guru Tegh Bahadur in meditation’\(^{137}\); ‘The Guru discovered by Makhan Shah Lubana, a wealthy trader at Baba Bakala, Amritsar district, Punjab’\(^{138}\). This museum is particularly visited on celebration day of ‘Hola Mohalla’ (a Sikh festival) and Gurpurabs where lacs of devotees congregate and they are witness to acts of martial feats performed by Nihangs\(^{139}\) popularly known as ‘Guru Ki Ladli Fauj’ since the birth of Khalsa. Special bazaars and melas are set where variety of Sikh calendars are sold in great numbers.\(^{140}\)

Another landmark has come up near this museum which will be perhaps the largest museum containing the Sikh artifacts and have a monumental symbol

\(^{133}\) Nabha, Bhai Kahn Singh; 2011, Gurshab Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.506


\(^{136}\) Ibid, p.582-583

\(^{137}\) See reference no.132

\(^{138}\) See reference no.59

\(^{139}\) Nabha, Bhai Kahn Singh; 2011, Gurshab Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.704

\(^{140}\) Department of Cultural Affairs, Archaeology & Museums, Punjab; n.d., Sri Guru Tegh Bahadur Museum, Sri Anandpur Sahib(Catalogue), Script by Mohan Singh (Curator), Assisted by Ram Saroop (Keeper) & Malvinder Kaur (Gallery Assistant), Layout by Amrik Singh (Art Executive), Photography by Jai Tegh Singh & Ranjit Singh, Rana Printech, Chandigarh, p.3-4
‘Virasat-e-Khalsa’ known as “Khalsa Heritage Museum”. Large and modern galleries with state of the art technically sound projection theatres, seminar halls, cafeterias, administrative blocks and residential complexes form a huge and gigantic structure designed by world famous US-based Israeli architect- Moshe Safdie. This museum displays a large number of Sikh paintings and other artifacts related to this faith.¹⁴¹

‘Sahibzada Ajit Singh Museum’ at ‘Gurdwara Paonta Sahib’ is situated on the way to Nahan, district Sirmaur, Himachal Pradesh in the foothills of lower Himalayas on the bank of the river Yamuna. ‘Gurdwara Paonta Sahib’ is dedicated to Guru Gobind Singh, who spent the happiest period of his life here. Its outskirts are dotted with gardens, green meadows and tall evergreen trees that echo the gushing waters of Yamuna. Guru Gobind Singh took many steps to beautify ‘Paonta Sahib’ and devoted most of his time in composing poetry. Guru Sahib was so much enamored of poetry that he invited fifty-two poets to his court. The pleasant environment and salubrious climate refreshed his mind. Most of the time he spent in reading and writing. Besides, the Guru selected a site noted for its scenic beauty and splendour and got constructed a fort on the bank of Yamuna.¹⁴² A fairly large museum is attached to the historical Gurdwara named after Sahibzada Baba Ajit Singh who was born at this place on 26 January, 1687 A.D. He laid down his life fighting bravely against lacs of soldiers in the ‘Battle of Chamkaur Sahib’ and attained martyrdom on 7 December, 1705 A.D. ‘Sri Paonta Sahib’ is of great historical significance and used to be frequented by people from all walks of life Hindus, Sikhs and Muslims.¹⁴³

At a short distance from this holy and sacred place, a small town ‘Bhangani’ is situated where a fierce and bloody battle was fought when Rajput

---

¹⁴² Randhir, G.S.; 1990, Sikh Shrines in India, Publications Division, Ministry of Information and Broadcasting Government of India, New Delhi, p.47
¹⁴³ See reference no.69
Hill Rajas jointly attacked Guru Gobind Singh. Raja Bhim Chand, Raja Fateh Singh and Raja Kesri Singh led the Rajput troops. The Sikhs fought valiantly with courage and determination. Their patriotic fervour came handy and they carried the day under the command of Guru Gobind Singh. This was a decisive battle won by the Guru. Praises were showered on him of his valour, skill and courage in the battlefield. Pir Buddhu Shah alongwith his five hundred disciples fought on the side of the Guru. His timely help was appreciated by the Guru. A Gurdwara stands today at the place where the Battle of Bhangani took place.144

The magnificent collection of paintings at ‘Sahibzada Ajit Singh Museum’ have mostly portrayed ‘Scenes from the Battle of Bhangani fought between the hill Rajas and Guru Gobind Singh on 18 September, 1688 at Bhangani, Sirmaur district, Himachal Pradesh’; ‘Guru Gobind Singh in Kavi Darbar alongwith his fifty-two poets and scholars at Paonta Sahib, district Sirmaur, Himachal Pradesh’; ‘Sahibzada Baba Ajit Singh on horseback at Chamkaur Sahib, Ropar district, Punjab’; ‘Guru Gobind Singh standing alongwith a horse and two peacocks have been shown in front of his feet at Anandpur Sahib, Ropar district, Punjab’, Guru Gobind Singh engaged in writing scriptures at Paonta Sahib, district Sirmaur, Himachal Pradesh; ‘Pir Buddhu Shah, a Muslim saint offering military services to Guru Gobind Singh with his disciples and sons during the Battle of Bhangani on 18 September, 1688 at Bhangani, Sirmaur district, Himachal Pradesh’; ‘Scene from the Battle of Bhangani depicting wounded soldiers and Khalsa soldiers brandishing their

144 Randhir, G.S.; 1990, Sikh Shrines in India, Publications Division, Ministry of Information and Broadcasting Government of India, New Delhi, p.47
147 See reference no.69
148 See reference no.130
149 See reference no.127
swords with an expression of valour and determination on their faces’\textsuperscript{151}; ‘Scene depicting Guru Gobind Singh distributing salary to his soldiers near Sri Talab Sahib in the precincts of Gurdwara Paonta Sahib’\textsuperscript{152}; ‘Discourse between Pir Buddhu Shah’ and Guru Gobind Singh and Pir Budhu Shah’s accepting Sikh ideology who was basically a Muslim saint living in Sadhaura near Paonta’.\textsuperscript{153} Some paintings depict ‘Banda Bahadur’ who established Khalsa Raj at Lohgarh Fort situated at a short distance from Paonta Sahib in the Shivalik hills.\textsuperscript{154} All these paintings possess richness of technical and aesthetic levels, costumes and perspectives have been skillfully handled executing an amazing artistic ability in rendering figurative compositions.

‘A portrait of Bhai Nand Lal’, who was an eminent poet in the court of Guru Gobind Singh, graces the walls of this museum at Gurdwara Sri Paonta Sahib, being a centre of literary activities and discourses. Scholars and poets enjoyed great freedom under the patronage of Guru Gobind Singh- the tenth Sikh Guru.\textsuperscript{155} A remarkable painting is devoted to the ‘Battle of Chamkaur Sahib’ where Sahibzada Ajit Singh sacrificed his life alongwith his younger brother Sahibzada Jujhar Singh. The brave sons of Guru Gobind Singh have been shown surrounded by the Mughals in a pitched battle.\textsuperscript{156} A painting narrating the episode of ‘Baba Ajit Singh and his younger brother Baba Jujhar Singh bowing before their father Guru Gobind Singh asking for water to quench their thirst during the continuation of the Battle of Chamkaur Sahib’ and the Guru advised them to go back to the battlefield and lay their lives instead of showing their

\begin{thebibliography}{156}
\bibitem{151} See reference no.145
\bibitem{152} See reference no.146
\bibitem{153} See reference no.150
\bibitem{154} See reference no.74
\end{thebibliography}
backs to the enemies.\textsuperscript{157} This painting evokes a sense of pride and compassion in the viewers and overwhelms the visitors with high spirits of sacrifice and unparalleled valour. A scene full of mirth and happiness depicts the ‘Birth and Celebration of Baba Ajit Singh’ who was born at Paonta Sahib.\textsuperscript{158} The other paintings depicting atrocities on Sikhs by invaders are heartrending and moving. The works of famous artist Sobha Singh, Kirpal Singh and Amolak Singh form the bulk of paintings at this museum. On the occasion of \textit{Hola Mohalla}\textsuperscript{159} (a Sikh festival) thousands of pilgrims assemble here to pay obeisance at this Gurdwara and visit this museum to seek inspiration and learn about the glorious Sikh history. The reproductions of these paintings displayed in this museum are available in the form of Sikh calendars and the visitors admire and purchase them. Special stalls are put up in front of the Gurdwara where besides swords, \textit{karas} (steel bracelets) and other articles of Sikh faith, these calendars see a brisk sale due to their popularity during the festivals.

The museum situated at ‘Gurdwara Fatehgarh Sahib’, Sirhind was constructed in 1985 A.D. inside the premises of the historical Gurdwara. The ancient town of Sirhind is replete with ruins of beautiful mosques and tombs. During Mughal days it was a town of considerable importance. Its ancient fort was built by Firoz Tughlaq. The ‘Fatehgarh Sahib Gurdwara’ marks the spot where the two brave children- the younger sons of Guru Gobind Singh were bricked alive for the noble cause of their fight against bigotry. They refused to be converted to Islam during the reign of Emperor Aurangzeb. After the heroic sacrifice of two elder sons of Guru Gobind Singh in the Battle of Chamkaur Sahib on 22 December 1704 A.D., his two younger sons namely Baba Zorawar Singh and Baba Fateh Singh were bricked alive in the fort of Sirhind on 28

\textsuperscript{157} \textbf{Singh, Rachhpal Gill}: 2004, \textit{Punjab Kosh}, Part-I, Department of Languages, Punjab, p.826-827
\textsuperscript{158} See reference no.69
\textsuperscript{159} \textbf{Nabha, Bhai Kahn Singh}: 2011, \textit{Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi)}, Eighth Edition, Department of Languages, Punjab, p.283
December 1704 A.D. by the order of the tyrant Nawab Wazir Khan. Mata Gujri, grandmother of the two Sahibzadas expired due to the shock of brutal murder of her two grandchildren. A Hindu philanthropist Dewan Todar Mal cremated three dead bodies with the help of other devotees of the Guru. He purchased the land by paying gold coins to the Muslim Zamindar named Atta. Here stands the ‘Gurdwara Jyoti Swarup’. Every year a ‘Jor Mela’ is celebrated commemorating the memory of martyrdom of Chhote Sahibzadas-younger sons of Guru Gobind Singh and thousands of pilgrims from all over the world assemble to pay their respect at the Gurdwara. Each pilgrim makes it a point to visit the museum here as this museum has a wonderful collection of Sikh calendars by famous Sikh artists on the Sikh themes. Though new editions in the form of oil paintings on canvas has also been included in this museum which have been done by a local artist Jagdish Singh Brar who has endeavoured to paint twenty-two paintings on the history of this sacred place in appealing and simplistic style but he has been successful in capturing the historical events in an earthy and truthful form which is appreciated by the visitors due to its content and soulful depiction.

A variety of Sikh calendars done by established artists like Sobha Singh, G.S.Sohan Singh, Master Gurdit Singh, Kirpal Singh, Devender Singh, Trilok Singh Chitrakar and Mohinder Singh also adorn the walls of this museum. The subject matter of these calendars and paintings mainly relates to the chronicles of Sikh history and events which occurred at this place. A historically significant scene showing two younger Sahibzadas (sons) of Guru Gobind Singh- Baba Fateh Singh and Baba Zorawar Singh while being bricked alive, are shown raising their hands in a resolve. There is a divine glow on their faces and not a

---

160 Randhir, G.S.: 1990, Sikh Shrines in India, Publications Division, Ministry of Information and Broadcasting Government of India, New Delhi, p.31-32
161 Through Personal Visit to the Gurdwara Fatehgarh Sahib Museum, Sirhind, Punjab dated 16 September, 2010
slight trace of fear or gloom is visible even though a fierce looking Mughal Jallad\textsuperscript{162} (executioner) is shown engaged in bricking them alive. A Qazi\textsuperscript{163} (a Muslim priest) standing near the wall is requesting the Sahibzadas to convert to Islam or face imminent death. The whole scene captures the essence and strength of the character of Khalsa which withstood the onslaught of Mughal repression and brutality. Later on, the death of young Sahibzadas was avenged by the great Sikh warrior Banda Bahadur. In yet another painting, Mata Gujri along with two younger Sahibzadas is shown detained in a Thanda Burj (cold tower) looking at the deep blue skies and wintry black clouds. Artist Devender Singh’s painting depicts the scene of Mata Gujri with younger Sahibzadas lost in the forest near Sirhind projects a gloomy and haunting atmosphere which stirs the heart of every viewer.\textsuperscript{164} Calendars with images of ‘Sodhi’\textsuperscript{165} Patshah (king or emperor)\textsuperscript{166} Guru Gobind Singh (1666-1708)’- the tenth Sikh Guru (prophet or teacher of Sikh faith)\textsuperscript{167}; ‘Patshahi (kingdom)’\textsuperscript{168} Sixth Guru Hargobind (1595-1644)’- the sixth Sikh Guru (prophet or teacher of Sikh faith)\textsuperscript{169}; ‘Guru Harkrishan Sahib (1656-1664)’- the eighth Sikh Guru (prophet or teacher of Sikh faith)\textsuperscript{170}; ‘Guru Tegh Bahadur (1621-1675)’- the ninth Sikh Guru (prophet or teacher of Sikh faith)\textsuperscript{171}; ‘Bhai Taru Singh (1720-1745)’- a Sikh martyr who was executed on the order of Zakaria Khan, the governor of Lahore, as his hair were removed alongwith the

\begin{thebibliography}{100}
  \item Nabha, Bhai Kahn Singh; 2011, \textit{Gurshabd Ramakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi)}, Eighth Edition, Department of Languages, Punjab, p.514
  \item Ibid, p.316-17
  \item See reference no.72
  \item Nabha, Bhai Kahn Singh; 2011, \textit{Gurshabd Ramakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi)}, Eighth Edition, Department of Languages, Punjab, p.232
  \item Ibid, p.762
  \item See reference no.127
  \item Nabha, Bhai Kahn Singh; 2011, \textit{Gurshabd Ramakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi)}, Eighth Edition, Department of Languages, Punjab, p.762
  \item See reference no.68
  \item See reference no.132
\end{thebibliography}
skull; ‘Makhan Shah Lubana’- a wealthy trader of Lubana clan; ‘Baba Deep Singh Shaheed’- (1682-1757)”- founder of the Shahid Misl or principality as well as of the Damdami Taksal or Damdama School of Sikh learning have a place of pride in this museum.

‘Gurdwara Sri Dukh Niwaran Sahib’ at Patiala solemnizes and eternalizes the visit of Guru Tegh Bahadur, the ninth Guru of the Sikhs, ‘Sagal srisht ki chaddar’ (lit. protective sheet of the world) who offered his head instead of conversion to Islam on behalf of all the Kashmiri Pandits in 1675 A.D. As says Bhai Gurdas ‘the spot sanctified by the holy touch of the lotus feet of the Guru is raised into a place of worship by the devout congregation’, ‘Gurdwara Sri Dukh Niwaran Sahib’ was founded in 1930 A.D. perpetuates the memory of the holy visit to consecrate this spot.

It goes without saying that the town of Patiala in its present form did not exist when Guru Tegh Bahadur visited this place. ‘Gurdwara Sri Dukh Niwaran Sahib’ is situated on the Patiala Sirhind road barely half a kilometer from Patiala railway station. According to a strong local tradition the Guru came to this place a second time in Samvat 1732 corresponding to 1675 Christian era from Saifabad fort since renamed Bahadurgarh after Guru Tegh Bahadur. His first visit is said to have taken place in 1667 A.D. when he left Anandpur for his preaching tours in October. The site were the Gurdwara now stands as a peaceful and calm place with a small tobha (pond) with a banyan tree near it within the revenue limits of the village Lehal, now a part and parcel of the city of Patiala. The Gurdwara Sri Dukh Niwaran Sahib derived its name from the incident when Guru Tegh

---

174 See reference no.59
175 See reference no.78
176 Singh, Dr. Gurbachan; 1991, Around Gurdwara Sri Dukh Niwaran Sahib Patiala, Manjit Singh Calcutta (Secretary S.G.P.C., Amritsar), Dharam Parchar Committee, Amritsar, S. Saranjit Singh Diamond Lithographers, New Delhi, p. 3
Bahadur said to have blessed a lady named Karmo whose child was suffering from athra (infant mortality) and the child recovered instantly after taking a dip in the tobha (pond) as advised by the Guru. Nevertheless, a hukamnama\textsuperscript{177} (a letter written by the Guru to the Sikh followers) representing the local tradition is lying near the place sanctified by the holy touch of the feet of the Guru on the eve of his visit where he seated under a banyan tree, the mark of which still perpetuates this historic event. A flame lit in pure country made (desi) ghee burning throughout day and night symbolises the light eternal.\textsuperscript{178}

A large room for Sikh Museum has been built near the ‘Nishan Sahib’\textsuperscript{179} (the holy flag of the Sikhs representing the sovereignty of the Sikhs) to the East of the Darbar Sahib inside the boundaries of the Gurdwara. Rich collection of fabulous paintings pertaining to Sikh history is contained in this museum. An extraordinary painting narrating the legend of ‘Guru Tegh Bahadur’s visit to the village Lehal’ where he is seated under the banyan tree after having washed his feet in the nearby pond. Bhag Mal, a water carrier is shown informing the Guru that an epidemic has been persisted in the village. The Guru ordained that whosoever takes a dip in the pond on the eve of Panchmi (fifth day of the bright phase of the moon) would be cured of all the diseases.\textsuperscript{180} Though the name of the artist is not decodable. Other paintings in oil on board depict ‘Portraits of Ten Sikh Gurus (prophets or teachers of Sikh faith)- Dus Satguru’\textsuperscript{181}; ‘Four Sahibzadas (sons) of Guru Gobind Singh, the tenth Sikh Guru’- Baba Ajit Singh,

\begin{thebibliography}{99}
\bibitem{177} Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.278
\bibitem{178} Singh, Dr. Gurbachan; 1991, Around Gurdwara Sri Dukh Niwaran Sahib Patiala, Manjit Singh Calcutta (Secretary S.G.P.C., Amritsar), Dharam Parchar Committee, Amritsar, S. Saranjit Singh Diamond Lithographers, New Delhi, p.4
\bibitem{179} Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.702
\bibitem{181} Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, P.614
\end{thebibliography}
Baba Jujhar Singh, Baba Fateh Singh and Baba Zorawar Singh—founder of the Shahid Misl or principality as well as of the Damdami Taksal or Damdama School of Sikh learning; ‘Panj Pyaras’ (the Five Beloved ones) being baptized by Guru Gobind Singh’ at Anandpur Sahib on 30 March, 1699; ‘Mata Gujri’ (mother of Guru Gobind Singh) with two younger Sahibzadas (sons) of Guru Gobind Singh and ‘Thande Burj di kaid’ (detained in a cold tower) depicting Mata Gujri alongwith her grandsons- Baba Fateh Singh and Baba Zorawar Singh interned in a cold tower at Sirhind, Punjab, on 8 December, 1705; ‘Thande Bunge Jugo Jug Atal’ (May our choirs, standards and citadels flourish forever) - In their Ardas (routine supplicatory prayer), Sikhs daily of infact everytime they pray individually or collectively recall these words; Panj Takht (Five high seats of religious authority) with ornamental oval frame; ‘Mata Khiwi’ (wife of Guru Angad Dev) always engaged in supervising Langar (community kitchen) and serving food with her own hands which was always available to everyone. Mata Khiwi was a noble soul and revelled in serving her master and his Sikhs; ‘Bhai Dyala (d.1675)’ - a Sikh martyr who was executed alongwith Guru Tegh Bahadur on 11 November, 1675. He was boiled to death in a hot cauldron of water; ‘Bhai Sukha (d.1752) Singh and Mehtab Singh (d.1745)’ - one of the eighteenth century Sikh warriors and martyrs, who speared the head of Massa Rangad, the Kotwal (police inspector) of Amritsar who tried to desecrate the Golden Temple and

183 See reference no.78
185 See reference no.72
186 Neki, Jaswant Singh; 1989, Ardas Darshan Roop Abhyas (Punjabi), Singh Brothers. Mai Sewa Bazar, Amritsar, p.256-265
189 See reference no.136
filled the sanctorum with dancing girls and concubines in August 1740\(^{190}\); Guru Gobind Singh crossing Sirsa river on December, 1704\(^ {191}\); ’Bricking alive of two younger Sahibzadas (sons)- Baba Fateh Singh ansd Baba Zorawar Singh at Sirhind by Wazir Khan, a Nawab of Sirhind who forcibly wanted to convert them into Islam on 28 December 1704’\(^ {192}\); ‘Guru Gobind Singh with bow and arrow ’\(^ {193}\); ‘Sri Harimandir Sahib (House of God) at Amritsar (Punjab)’- the most famous sacred shrine of the Sikhs\(^ {194}\); ‘Shaheed Bhai Mani Singh (d.1737)’- a Sikh scholar and martyr who led the Sikhs at a crucial time and organized them under one leadership. On an excuse that Bhai Mani Singh did not pay the promised amount, Zakaria Khan, the governor of Lahore ordered his execution by chopping off each limb of his body\(^ {195}\); ‘Guru Gobind Singh destroying the letter of the deed of renunciation in front of forty Muktas (the forty liberated ones)’\(^ {196}\); ‘Dhan Sri Guru Granth Sahib’- the holy scripture of the Sikhs and is a voluminous anthology of the sacred verse by six of the ten Sikh Gurus whose compositions it carries and of some of the contemporaray saints and men of devotion\(^ {197}\); ‘Shrimaan Baba Deep Singh Shaheed (1682-1757) with hymn- ‘Sura Sau Pehchaniye’(Guru Granth Sahib Kabir Raag Maaroo: 1105-5/6)’- founder of the Shahid Misl or principality as well as of the Damdami Taksal or Damdama School of Sikh learning\(^ {198}\).’ The Sewadaars\(^ {199}\) (a person performing religious


\(^{191}\) Daljeet, Dr.; 2004, The Sikh Heritage-A Search for Totality, Prakash Book Depot, New Delhi, p.60

\(^{192}\) See reference no.72

\(^{193}\) See reference no.127


\(^{196}\) Ibid, p.135-137

\(^{197}\) See reference no.9

\(^{198}\) See reference no.78

\(^{199}\) Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.228
service) of the museum informed that these paintings have been donated by some person who did not wish to be named. This is a ‘Gupt Daan’ (secret donation).

The other imposing Calendar art paintings which draw attention are done by famous artist Sobha Singh, Kirpal Singh, Devender Singh and Master Gurdit Singh. Some other noteworthy paintings are done by local artists Paramjit Singh, Sohal and Ajit Lok. Innumerable digital prints of famous landmark paintings done by pioneer artists of Sikh Calendar art have also been included in this collection and they portray mostly popular events in Sikh history, battle scenes and scenes depicting valour, sacrifice and divine devotion. The devotees who visit this holy shrine in large numbers also pay a visit to the museum here on the eve of Panchmi (fifth day of the bright phase of the moon) as a religious fair is organized on this day of every month and a brisk purchase of Sikh calendars is witnessed. These Sikh calendars are printed in glossy paper are displayed prominently in the shops adjoining the Jora Ghar (voluntary shoe-keeping service at a religious place) in front of the Gurdwara.

‘Baba Baghel Singh Museum’ located in the basement of ‘Gurdwara Bangla Sahib’ in New Delhi, has a large collection of paintings done on the theme of historical events of Sikh history highlighting the lofty ideals or ethics of universal brotherhood, service to mankind, importance of sacrifice and fight for the spirit of freedom and Sikh ideals which prohibit discrimination on the lines of caste, creed, colour, sect, religion or nationality. This museum is especially dedicated to Sikh General Sardar Bhagel Singh in recognition of his dedication and endeavours in constructing a Sikh shrine in Delhi in 1783 A.D. during the

---

200 Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.414
201 Ibid, p.538
time of Shah Alam II. Sardar Baghel Singh was the Jathedar\textsuperscript{203} (commander) belonging to Karor Singhia Misl (confederacy) who conquered Delhi and unfurled Kesri (saffron) flag on the Red Fort and appointed Sardar Jassa Singh Ahluwalia to the Delhi throne in 1781 A.D.\textsuperscript{204} After ‘Central Sikh Museum’ at Amritsar, perhaps this museum has the largest collection of paintings done by eminent painters of Sikh Calendar art including Sobha Singh, G.S. Sohan Singh, Kirpal Singh, Master Gurdit Singh, Bodhraj, Devender Singh and Amolak Singh\textsuperscript{205} and cover all popular subjects relating to the ‘life and time of Ten Sikh Gurus (prophets or teachers of Sikh faith)’; ‘their Battles’; ‘Emergence of Sikhs as a Marshal race’; ‘Portraits of Chiefs of Sikh Misl\textsuperscript{206} (confederacies)’; ‘Martyrdom of Guru Tegh Bahadur’- on refusal to accept Islam, Guru Tegh Bahadur was beheaded on 11 November, 1675 at Chandni Chowk, New Delhi on the orders of Mughal emperor Aurangzeb\textsuperscript{207}; ‘Martyrdom of Bhai Mati Dass’- a Sikh martyr who too was executed alongwith Guru Tegh Bahadur on 11 November, 1675. Even his body was split into two parts with a saw, he remained a picture of firm faith and resolute devotion, with his body still reverberant with the sounds of holy Japuji (the opening composition of Sikh Scripture, the Guru Granth Sahib)\textsuperscript{208}; ‘Martyrdom of Bhai Sati Dass’- a Sikh martyr who too was executed alongwith Guru Tegh Bahadur on 11 November, 1675. He was wrapped in cotton and burnt alive by the oppressors\textsuperscript{209}; ‘Martyrdom of Bhai Dyala’- a Sikh martyr who too was executed alongwith Guru Tegh Bahadur on

\begin{thebibliography}{13}
\bibitem{203} Nabha, Bhai Kahn Singh; 2011, \textit{Gurshabd Ramrakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi)}, Eighth Edition, Department of Languages, Punjab, p.502
\bibitem{204} Randhir, G.S.; 1990, \textit{Sikh Shrines in India}, Publications Division, Ministry of Information and Broadcasting Government of India, New Delhi, p.59
\bibitem{205} Delhi Sikh Gurdwara Management Committee and Dharam Prachar Committee, New Delhi; 1998, \textit{Baba Baghel Singh Museum’s Paintings and their brief History}, S. Ajit Singh (General Manager D.S.G.M.C.), Gur-Updesh Printers, Gurdwara Rakab Ganj Sahib, New Delhi, p.4-54
\bibitem{207} See reference no.132
\bibitem{208} See reference no.134
\bibitem{209} See reference no.135
\end{thebibliography}
11 November, 1675. He was boiled to death in a hot cauldron of water; ‘Portraits of Ten Sikh Gurus (prophets or teachers of Sikh faith) - Dus Satguru’; ‘Bhai Lakhi Shah Vanjara (d. 1680)’ - when Guru Tegh Bahadur was martyred on 11 November, 1675 at Chandni Chowk, New Delhi and his head severed from the body, a strict watch was kept so that no Sikh could have a glimpse of the mortal remains of the Guru. Lakhi Shah, a devout Sikh, risked his life, taking advantage of the dust storm he put Guru’s body in one of his bullock carts and rushed to his home. Then he set his own house ablaze to cremate it; ‘Regretta Guru Ka Beta - is the son of the Guru’ portraying Bhai Jaita as Rangretta (a person belonging to Ranghar caste) who daringly took possession of the severed head of Guru Tegh Bahadur and carried it all the way to Anandpur Sahib where Guru Gobind Singh complimented him and exclaimed Rangretta Guru Ka Beta; ‘Darbar of Guru Gobind Singh at Sri Damdama Sahib, Talvandi Sabo in 1706; ‘Portrait of Banda Singh Bahadur (1670-1716)’ - a humble devotee of Guru Gobind Singh and a Sikh Warrior who for the first time seized territory for the Khalsa Panth’, ‘Banda Singh Bahadur and his seven hundred forty brave soldiers in a unique procession showing Banda Bahadur in a cage placed on an elephant at Delhi on 27 February, 1716’, ‘Execution of seven hundred forty Sikhs at Chandni Chowk March 1761 A.D. on the orders of Mughal emperor Farrukh Siyar’, ‘Martyrdom of Banda Singh Bahadur on 9 June, 1716; ‘Martyrdom of Bhai Mani Singh (d.1737)’ - a Sikh scholar and martyr who led the Sikhs at a crucial time and organized them under one leadership. On an excuse that Bhai Mani Singh did not pay the promised amount,

210 See reference no.136
211 Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.614
213 See reference no.65
215 See reference no.74
Zakaria Khan, the governor of Lahore ordered his execution by chopping off each limb of his body; ‘Bhai Taru Singh (1720-1745)’ - a Sikh martyr who was executed on the order of Zakaria Khan, the governor of Lahore, as his hair were removed alongwith the skull; ‘Bhai Subeg Singh (d.1745) and his son Bhai Shahbaz Singh (d.1745)’ - during the time of Yahiya Khan’s (governor of Lahore) tyranny against the Sikhs, Bhai Subeg Singh, a government contractor and his son Shahbaz Singh were ordered to be crushed mid-between the Charkhari (spiked wheels) due to their refusal to embrace Islam; ‘Execution of hundreds of Sikhs on the orders of Mir Mannu, the governor of Punjab at Nakhas Bazaar, the horse market, Lahore in 1753’, ‘Brave Sikh women and children bearing inhumane and unbearable torture by the oppressors at Nakhas Chowk, Lahore on the orders of Mir Mannu, the governor of Punjab in 1753’; ‘Sikhs march to Bikaner (Rajasthan)’ - when Ahmed Shah Abdali desecrated Harimandir Sahib, Amritsar and destroyed the holy sarovar (the holy tank) and started massacring the Sikhs, they left Punjab under the leadership of Baba Balaka Singh for the jungles of Bikaner; ‘Sikhs freeing twenty-two hundred young girls enslaved by Ahmed Shah Abdali during the Battle of Panipat in 1762’; ‘Sardar Baghel Singh entering Delhi in 11 March, 1781’, ‘Portrait of Sardar Baghel Singh’, ‘Sikhs capturing the Red Fort at Delhi in 1781’; ‘The war at Chillianwala 1849’ - the Anglo-Sikh War-II between the British and Sikhs under

216 See reference no.195
217 See reference no.172
220 Delhi Sikh Gurdwara Management Committee and Dharam Prachar Committee, New Delhi; 1998, Baba Baghel Singh Museum’s Paintings and their brief History, S. Ajit Singh (General Manager D.S.G.M.C.), Gur-Updesh Printers, Gurdwara Rakab Ganj Sahib, New Delhi, p.51
222 See reference no.104
the leadership of Sardar Sher Singh Atarivala\textsuperscript{223}; ‘Portrait of Baba Ram Singh Namdhari (1816-1885)’ - leader of the Namdhari or Kuka movement in the Punjab\textsuperscript{224}; ‘Portrait of Akali Phoola Singh (1761-1833)’ - a commander of Akal Takht (a primary seat of Sikh religious authority and centre altar for Sikh political assembly), a Sikh hero and an eminent religious figure of the time of Maharaja Ranjit Singh\textsuperscript{225}; ‘Portrait of Shaheed Bhagat Singh (1907-1931)’ - a Sikh revolutionary and martyr who played an important role in struggle for India’s Independence\textsuperscript{226}; ‘The sacrifice at Panja Sahib (30 October, 1922)’ - on hearing that the Sikhs arrested at Guru Ka Bagh were being taken to Naushera Jail at Attock, Pakistan Punjab, in a train, the Sikh devotees of Panja Sahib, Attock district, Pakistan Punjab, decided to serve them refreshments on the way under the leadership of Bhai Pratap Singh and Bhai Karam Singh. Hundreds of followers lay on the railway track to stop the train for providing langar (community kitchen) to the arrested Sikhs but the train stopped only after cutting both of them into pieces under its wheels\textsuperscript{227}; ‘Portrait of Shaheed Udham Singh Sunam (1899-1940)’ - a militant nationalist of Punjab born at Sunam, in the then princely state of Patiala\textsuperscript{228}. Most of the paintings have been attempted in masterly strokes in vibrant colours.

A few paintings done by G.S. Sohan Singh are spellbinding and full of minute details and intricate ornamental frames in vivid and bright colours. These paintings portray Guru Harkrishan who came to Delhi to eradicate a severe epidemic which had taken many lives. Guru Harkrishan cured hundreds of patients with his service and kindness.\textsuperscript{229} He was of tender age and a glow of

\begin{flushright}
\textsuperscript{224} See reference no.94
\textsuperscript{225} See reference no.102
\textsuperscript{226} See reference no.95
\textsuperscript{227} See reference no.54
\textsuperscript{228} See reference no.96
\textsuperscript{229} See reference no.170
\end{flushright}
divine innocence encompasses his face. There is a glint of kindness and compassion in his gaze which leaves a magnetic effect on a viewer. There are more paintings attributed to the life of this young Guru as all his life he was engaged in serving the mankind and many institutions in Delhi have been named after him. The ‘Delhi Sikh Gurdwara Management Committee’ deserves great appreciation as they have done a towering service in the promotion of Sikh Calendar art by establishing this fabulous museum which is well managed and well curated under the guidance and supervision of eminent scholars, artists and historians of Sikh art. A visit to the museum inspires and motivates the other young artists to follow the footsteps of Sikh painters who devoted their lives in creating such magnificent Sikh Calendar art paintings which have a high dose of aesthetics as well as technical excellence. Another remarkable task performed by the ‘Delhi Sikh Gurdwara Management Committee’ is the propagation of Sikhism through the production of reproductions of all the paintings contained in this museum and high quality Sikh calendars are available in their publication section as they produced these calendars in thousands for the general public and devotees.

About eighteen kilometers in the periphery of Amritsar city, a landmark Gurdwara stands near Goindwal Sahib which is termed as “Sikhi Da Dhura” (Axel of Sikhism) devoted to Guru Angad Dev. The town of Goindwal Sahib is situated on the bank of river Beas and was a center of trade and commerce during the time of the Guru. Khadur Sahib close to Goindwal is the sacred village where Guru Angad Dev, the second Sikh Guru propagated the message of One God. A grand Gurdwara Khaddi Sahib has been constructed here in memory of Guru Amar Das. The spot where the Gurdwara stands today is located at a Khaddi230 (loom) of a cloth weaver. One dark night Guru Amar Das stumbled into a weaver

230 Nabha, Bhai Kahn Singh; 2011, Gurshabd Ramakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.366
pit, while carrying a pitcher of water on his head. He was fetching water from river Beas at a distance of ten kilometers for his Guru Angad Dev. Notwithstanding his fall, he succeeded in saving the water filled pitcher. The noise of the fall awakened the weaver who suspected a thief. When weaver’s wife heard a voice uttering ‘Japuji’ (the opening composition of Sikh Scripture, the Guru Granth Sahib) she remarked that there was no thief but poor, homeless Amar Das. When the incident came to the notice of Guru Angad Dev, he was pleased to observe, “Amar Das was not homeless and lowly. He shall be the home of the homeless and honour of the unhonoured, the support of the unsupported, the shelter of the shelterless, the protector of the unprotected and the emancipator of the captives”. Guru Angad Dev then formally held the investiture ceremony, appointed Guru Amar Das as his successor and the third Sikh Guru. There are two other Gurdwaras namely Thara Sahib and Killa Sahib located at Khadur Sahib.231

As this place is dotted with numerous historical Gurdwaras and sacred sites related to Gurus, establishment of a ‘Multimedia Sikh Museum’ is an appropriate choice. This museum is precisely situated at ‘Gurdwara Angitha Sahib’ in Khadur Sahib. This Multimedia Museum was originally opened for public in April 2004 A.D. and was dedicated to the fifth Centennial Gurpurab Celebrations of Guru Angad Dev. This museum has been set up in a beautiful building adjacent to ‘Gurdwara Angitha Sahib’ under the able guidance of Dr. Raghbir Singh Bains. The museum is equipped with LCD Touch Screens, projectors and many more audio visual aids. The technology is interactive, very friendly and easy to use by the people of all ages. The museum is a living memorial to honour those who sacrificed their life by celebrating their lives—cherishing the civilization that they built their achievements and faith, their joys

Randhir, G.S.: 1990, Sikh Shrines in India, Publications Division, Ministry of Information and Broadcasting Government of India, New Delhi, p.27
and hopes and the vibrant Sikh community that is their legacy today. The museum serves as an educational resource for students, teachers, scholars and general public. This museum projects a vivid illustration of the era gone by particularly in context to development and propagation of Sikhism. The bulk of paintings displayed at this museum are related to ‘Guru Angad Dev’ and ‘Guru Amar Das’. New and interesting facts are revealed about the lives of these Gurus painted in very realistic and expressive mannerisms and have the capacity to directly establish a contact with the viewer. This rich collection is capable of transforming the viewer to the times of Sikh struggle and to the days when compassion and tolerance ruled the atmosphere. There is a thread of harmony and peaceful co-existence narrated in very lucid and pleasing styles. Besides these paintings, this museum is equipped with the state of the art digitalized animations, graphics, audio visual aids and rich text about Sikh philosophy.

The paintings contained in this museum had been prepared with the active cooperation of Patiala based Sardar Mohan Singh (Ex-Founder Curator- Punjab Museum). Important paintings include ‘Guru Angad Dev engrossed in watching bouts of children and annoyed Emperor Humayun is also shown standing in the scene’; ‘Mata Khiwi, wife of Guru Angad Dev, serving langar (community kitchen) and kheer (rice pudding) dually cooked with desi ghee (clarified butter) to the visiting Sangat (followers)- (Sri Guru Granth Sahib: 967)’; ‘Baba Amar Das fetching water in a Gaggar (metallic pitcher) from river Beas of Goindwal’, ‘Baba Buddha and Guru Angad Dev blessing Guru Dhaliwal, Sarabjit; November 23, 2009, Messiah for Khadoor Sahib Belt, The Tribune

Multimedia Sikh Museum at Gurdwara Angitha Sahib, Khadur Sahib, Amritsar district, Punjab, Through Personal Visit dated 26 December, 2010

Dhaliwal, Sarabjit; November 23, 2009, Messiah for Khadoor Sahib Belt, The Tribune


See reference no.188

Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, P.404
Amar Das as future Sikh Guru238; ‘Funeral ceremony of Guru Angad Dev in the presence of Guru Amar Das and Sangat (followers) on 29 March, 1552 at Khadur Sahib, Amritsar district, Punjab’239; ‘Bhai Lehna listening Gurbani240 (sacred compositions of the Sikh Gurus and of the holy saints incorporated in the scripture, the Guru Granth Sahib) from Bhai Jodh, a disciple of Guru Nanak’, ‘Bhai Lehna alongwith other devotees on their way to have a glimpse of Guru Nanak Dev’, ‘Bhai Lehna inquiring the house address from Guru Nanak Dev’, ‘Surprised Bhai Lehna looking at Guru Nanak Dev sitting on the gaddi (throne)’241; ‘Bhai Lehna washing clothes of Guru Nanak Dev on the bank of river at night time’, ‘Bhai Lehna taking care of Guru Nanak Dev’s clothes during a freezing night on the bank of river Ravi242; ‘Bhai Lehna in the home of Guru Nanak Dev with a pack of salt’, ‘Mata Sulakhni guiding him about Guru Nanak’243; ‘Seeing Bhai Lehna soaked in mud displeased Mata Sulakhni making enquiry from Guru Nanak’244; ‘Bhai Lehna bringing out the fallen bowl from a muddy pit whereas the sons of Guru Nanak refused to do this job’245; ‘Guru Nanak Dev testing the mettle of his followers in Dhanak roop (a frightened appearance)’246; ‘Guru Nanak blessing Bhai Lehna with Guruship’, Guru Nanak ordered Bhai Lehna to eat the corpse in the cremation ground247; ‘Baba Buddha and the Sangat (followers) enjoying a glimpse of Guru Angad Dev when he

240 Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.418
243 Bains, Dr. Raghbir Singh & Singh, Roop; 2004, The Life Story of Guru Angad Dev Ji- An Illustrated Spiritual Journey, Singh Brothers, Amritsar, p.15
244 Ibid, p.15
245 Ibid, p.17-20
246 Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.665
247 See reference no.241
came out from the basement of Mai Bharai’s house at Khadur Sahib, Amritsar district, Punjab.248 ‘Guru Angad Dev distributing Balbodh249 (primers) among children’250. Reproductions of these unusual and rare paintings displayed in this museum form part of digitalized calendars available at this sacred place which have been got printed by the management of this museum.

A Gurdwara dedicated to Baba Buddha, a highly respected Sikh saint and scholar who was associated with many Sikh Gurus is situated on the road to Amritsar in the scenic rustic surroundings. Here one finds large mural type paintings hung on the walls inside the Gurdwara and narrate the historical events like ‘Baba Buddha offering onions as Prasad to Mata Ganga’ and blessing her that ‘Waheguru shall fulfill your longing for a son who will be a great warrior whose powers shall no one tame’. The painting has been painted by famous Sikh painter Kirpal Singh.251

’Sachkhand Gurdwara Hemkunt Sahib’ in the Himalayas is also regarded as one of the holiest places of the Sikhs. It was there that Guru Gobind Singh, the tenth and last Guru of the Sikhs is reported to have mediated in his previous life. In ‘Bachitra Natak’252 the great Guru relates his story (Bachitra Natak canto-6). This place was discovered in the early thirties by ‘Pandit Tara Singh Narotam’. A small hut was constructed there in 1936 A.D. by the side of the lake with bluish green waters. The place is of enchanting beauty surrounded by tall trees and flowers bursting from every bush. Next year in 1937 A.D. ‘Guru Granth Sahib’ was installed by the devotee Sikhs in this hut, where now stands a beautiful Gurdwara situated at a height of 4,636 meters in the Uttrakhand region. Now the
Gurudwara is visited by thousands of pilgrims every year in fair weather. One has to go to Rishikesh from where three hundred kilometers journey to Hemkunt starts. The pilgrims move along Dev Prayag, Srinagar (Garhwal), Rudra Prayag, Chamoli, Joshimath, Gobind Ghat and Ghagariya. Before reaching Hemkunt pilgrims pass through a flower decked valley called “Valley of Flowers”. It is interesting to note that this Gurudwara too has a fair collection of large digitalized versions of paintings in the form of *Sikh Calendar art* tastefully adorning the walls of this sacred place. Some painters have attempted oil on canvas paintings on this theme by coping from the coloured photographs and have composed them with pilgrims taking bath in the pool of nectar near the Gurudwara. These *calendar art* posters are available in the market and are revered by the public who carry them as souvenirs of their visit. The calendars pertain to paintings done by saint, philosopher and painter Sobha Singh and G.S. Sohan Singh. The iconographic Sikh calendar of ‘Guru Gobind Singh on horseback’ and another calendar showing ‘Guru Gobind Singh on a galloping horse’ displayed here, is very eye-catching and a fine specimen of *Sikh Calendar art* which is usually found in all Sikh homes.

The Gurdwaras situated in big or small hamlets of north-west India both in urban as well as rural areas have a sizable collection of good specimens of *Sikh Calendar art* displayed on the walls in the form of small *Ajaibghars* (museums) which are of great significance to pilgrims who throng these places. This generates their keen interest in observing these calendar art paintings as these are replete with narrative and self-explanatory scenes painted in vibrant colours, decorative and ornamental styles strengthening the view that such big or small museums attached to the Gurdwaras are a real and authentic source of *Sikh Calendar art* due to their popularity amongst the masses. Painters of different

---

artistic and creative calibers both trained and untrained have put in their valuable contribution towards setting up of such museums.

The city of Amritsar which was founded by Guru Ram Das, the fourth Sikh Guru has the holiest of holy Sikh shrine ‘The Golden Temple’ situated in a ‘Pool of Nectar’ aptly called Amritsar. Being the most important center of trade, commerce, music, art, culture, theatre, literature and heritage, this city also has the summer palace of Maharaja Ranjit Singh who was known as ‘The Lion of Punjab’. This palace is now protected under the ‘Punjab Ancient and Historical Monuments and Archaeological sites and remains Act, 1964’. It has been converted into the shape of a museum during the fourth Centenary Celebrations of Amritsar. The museum was formally established by Sh. Jagjiwan Ram, the then Union Minister of India on 29 November 1977 A.D. This Museum is the most important and cultural pride of the Punjab. It is famous for its rare and priceless collections, particularly paintings (drawings, water-colours and sketches), weapons, armours, manuscripts and coins. A large number of visitors visit this museum to see the valuable antiquities and art objects related to eighteenth and nineteenth centuries. The magnificent paintings displayed here have been painted by eminent European artist ‘August Schoefft’. He had painted these remarkable masterpieces in oil on canvas medium with minute details and had a great sense of architectural as well as scenic perspective which he utilized in the form of backgrounds in the paintings. Great emphasis has been given to the study of human figures, their striking resemblance with actual characters and the costumes and draperies of the era have been skillfully drawn and painted in an aesthetically sound manner. The expressions on the faces of courtiers, soldiers

254 Department of Cultural Affairs, Archaeology & Museums, Punjab; n.d. Maharaja Ranjit Singh Museum, Amritsar (Catalogue), Script by Mohan Singh (Curator), Consultancy by Dr. J.S. Grewal (Prof. & Head Maharaja Ranjit Singh Chair, Guru Nanak Dev University, Amritsar), Edited by Dr. Jasbir Singh Ahluwalia (Director, Cultural Affairs, Archaeology & Museums, Punjab), Guidance by Sh. S.L. Kapur (Financial Commissioner & Secretary Cultural Affairs, Punjab), Layout by Amrik Singh (Art Executive), Photography by Ranjit Singh, Rana Printech, Chandigarh, p. 1-9
and important officials of the *Lahore Darbar* have been captured faithfully in captivating true to life style. Details of embroidery and furniture, is another element in these paintings which fills these paintings with dazzling rich splendour and projects the ambience in amazing expression. The paintings which are popular and attract every viewer’s attention include ‘The scene from the *Lahore Darbar*, the Sikh court at Lahore denoted the government of Maharaja Ranjit Singh and his successors (1799-1849)’255; ‘Portrait of Maharaja Ranjit Singh (1780-1839)’- pioneer of Khalsā Rule and popularly known as Sher-e-Punjab, i.e. the Lion of Punjab256; ‘Portrait of Maharaja Sher Singh (1807-1843)’- son of Maharaja Ranjit Singh257; ‘Portrait of Maharaja Kharak Singh (1801-1840)’- the eldest son of Maharaja Ranjit Singh258; ‘Portrait of General Sham Singh Attariwala (d.1846)’- general in Sikh army under Maharaja Ranjit Singh259. The other important works are lithographs done by Emily Eden, the sister of Lord Auckland. She also attempted some portraits of famous Sikh personalities, chieftains and officials of the court of Lahore and had an excellent control over this medium.260 Reproductions of these paintings have been published in many European art journals and history books. The European artists had endeavoured to show the rich splendour of Maharaja’s court. Colour plates and calendars have also been printed of these famous paintings which used to be

256 See reference no.86
260 Department of Cultural Affairs, Archaeology & Museums, Punjab; n.d. *Maharaja Ranjit Singh Museum, Amritsar* (Catalogue), Script by Mohan Singh (Curator), Consultancy by Dr. J.S. Grewal (Prof. & Head Maharaja Ranjit Singh Chair, Guru Nanak Dev University, Amritsar), Edited by Dr. Jasbir Singh Ahluwalia (Director, Cultural Affairs, Archaeology & Museums, Punjab), Guidance by Sh. S.L. Kapur (Financial Commissioner & Secretary Cultural Affairs, Punjab), Layout by Amrik Singh (Art Executive), Photography by Ranjit Singh, Rana Printech, Chandigarh, p.3-4
sold in Amritsar and Lahore. Some limited editions have also been reproduced by many corporate houses and a few of them are in permanent collection of ‘The Imperial Hotel’ at New Delhi.

The ‘Anglo-Sikh War Memorial’ situated at Ferozpur city near two big rivers namely ‘Sirhind Feeder’ and ‘Rajasthan Feeder’ is yet another valuable and rich source of Sikh Calendar art. This museum was created to commemorate the war between the Sikhs and the British in a battlefield barely four kilometers from this museum. Indo-Pak Border is about twenty-two kilometers from this memorial and nearby Husainiwala Border falls on the banks of river Satluj which has a special place in the struggle for India’s Independence. The sacred ashes of the three great martyrs namely Bhagat Singh, Rajguru and Sukhdev were immersed in the river and a suitable memorial has been erected here. The Anglo-Sikh War Memorial attracts a great number of visitors who acquaint themselves with the events which occurred on this soil and the paintings exhibited in the museum are a true testimony of the valour and bravery displayed by the Sikh soldiers against the British invaders. The visitors are overwhelmed with pride while watching these splendid paintings which carry remarkable details capturing the powerful action and expression on the faces of the brave Sikh soldiers exuding a rare mastery of composition and a robust realistic palate.

Most of the paintings in this museum have been painted by artist Kirpal Singh in his own inimitable style. The weaponry and the uniform of the Sikh army and the British army have been truthfully recorded and depiction of warriors on horsebacks and some cavalries with spears, swords and guns present an actual war-like atmosphere where soldiers from the British army have been

---

261 Department of Cultural Affairs, Archaeology & Museums, Punjab; n.d. Anglo-Sikh War Memorial Museum, Ferozeshah (Catalogue), Script by Mohan Singh (Curator), Consultancy by Dr. J.S. Grewal (Prof. & Head Maharaja Ranjit Singh Chair, Guru Nanak Dev University, Amritsar), Edited by Dr. Jasbir Singh Ahluwalia (Director, Cultural Affairs, Archaeology & Museums, Punjab), Guidance by Sh. S.L. Kapur (Financial Commissioner & Secretary Cultural Affairs, Punjab), Layout by Amrik Singh (Art Executive), Photography by Ranjit Singh, Rana Printech, Chandigarh, p.1
running incoherently due to booming of cannons and guns. The prints of these paintings have many admirers which include military officer’s messes and garrisons at Chandimandir and Jallandhar cantonment are few examples. They make it a point to collect these works for display in their common rooms as these have a capacity to boost the moral of present day armymen by according a sense of pride in their history and heritage. The prominent scenes in these paintings are ‘Maharaja Ranjit Singh crossing Attuck’; ‘Scene from the Battle of Chillianwali’- the Anglo-Sikh War-II fought between the Britishers and Sikhs on the river Jhelum on 13 January, 1849 under the leadership of Sardar Sher Singh Atarivala; ‘Battle of Sabhraon’- the Anglo-Sikh War-I fought between the Britishers and Sikhs on 10 February, 1846; ‘Battle of Pheru Sheher (Ferozshah)’- the Anglo-Sikh War-I fought between the Britishers and Sikhs on 21 December, 1845 at Firozpur; ‘Battle of Mudki’- the Anglo-Sikh War-I fought between the Britishers and Sikhs on 18 December, 1845; ‘Portrait of General Sham Singh Attariwala (d.1846)’- general in Sikh army under Maharaja Ranjit Singh; ‘Portrait of Maharaja Sher Singh (1807-1843)’- son of Maharaja Ranjit Singh; ‘Portrait of Maharaja Dalip Singh (1838-1893)’- the youngest son of Maharaja Ranjit Singh and the last Sikh sovereign of the Punjab.

262 Department of Cultural Affairs, Archaeology & Museums, Punjab; n.d. Anglo-Sikh War Memorial Museum, Ferozeshah (Catalogue), Script by Mohan Singh (Curator), Consultancy by Dr. J.S. Grewal (Prof. & Head Maharaja Ranjit Singh Chair, Guru Nanak Dev University, Amritsar), Edited by Dr. Jasbir Singh Ahluwalia (Director, Cultural Affairs, Archaeology & Museums, Punjab), Guidance by Sh. S.L. Kapur (Financial Commissioner & Secretary Cultural Affairs, Punjab), Layout by Amrik Singh (Art Executive), Photography by Ranjit Singh, Rana Printech, Chandigarh, p.2


264 Ibid, p.168

265 See reference no. 264

266 See reference no. 264

267 See reference no. 259

268 See reference no. 257

269 See reference no.87
‘Portrait of Maharani Jinda (1817-1863)’ - wife of Maharaja Ranjit Singh; 
‘Portrait of Diwan Mool Raj (1814-1851)’ - the governor of Multan. Sardar K.S. Bains, former Chairman-cum-Managing Director, Punjab and Sind Bank, New Delhi has the opinion that “Painting is perhaps the most expressive form of art to depict the emotions, spirit and events of an era. They constitute the signatures of the stage development of a society has achieved. Their real significance some times eludes us, may be because not many efforts have been made to organize paintings in a sequential form with a well defined purpose in view. The lives and times of the Sikh Gurus is an era which has influenced the society not only in the field of religion but has left an indelible imprint on the mankind as a whole”. To capture the ambience of those times, the Punjab and Sind Bank has been specially commissioning renowned artists for making paintings for its annual calendars. Over a period of more than three decades the Bank has collected nearly two hundred such paintings. The collection contains paintings depicting the teachings of the Sikh Gurus and their contemporary Saints and Sufis as also the state of society of those times. Through these calendars, the Bank has been spreading the message of universal love, peace, unity and service to humanity. The Punjab and Sind Bank has already taken steps to house these paintings in a proper Art Gallery and for the time being in order to reach to the masses the Bank has come up with a remarkable Book titled “Sikh Heritage in Paintings” which has a large multi-coloured collection of these paintings with suitable titles and descriptions and it is a valuable source of Sikh Calendar art. Another noteworthy aspect of this publication is that it has been published in English, Punjabi and Hindi transcriptions to maximize its reach to a

272 Randhawa, M.S.; 1963, Kirpal Singh- The Artist who made alive the history of the Punjab, The Tribune
large population of this country.\textsuperscript{273} No doubt this publication is considered a rare work of art; it has crossed boundaries and reached in many countries where Punjabi population is settled. This book appears like a mini encyclopedia of \textit{Sikh Calendar art} and carries the soulful and lofty ideals of Sikhism which abound in humanism. The messages of the Sikh Gurus have reached many shores and these paintings are commonly found in all Punjabi households in the form of fascinating calendars. There is an ever increasing demand for collection of these calendars which can be hung on the walls or can be got framed to look like real paintings. Digitalization of art has served this purpose in befitting manner and a vast populace is familiar with these paintings which are a benchmark in \textit{Sikh Calendar art} in true spirit and expression.

The credit goes to Punjab and Sind Bank for utilizing the services of popular Punjabi artists who have the understanding and creative acumen to portray \textit{Sikh art}, culture, heritage, traditions and history. The artists chosen for painting these works have done a creditable job with sincerity and dedication prominent amongst them are Kirpal Singh, Master Gurdit Singh, Devender Singh, Bodhraj, Amolak Singh and Mehar Singh.\textsuperscript{274} The Bank also provided opportunity to other equally talented artists though they may not be considered well known to achieve a variety in stylization and expand the scope of Pan-Punjab contribution in producing paintings of considerable artistic merit. Thus some paintings provide a breath of fresh air in their own distinctive presentation done on themes which are not in the main stream \textit{Sikh art} themes. A shining example of this trend is semi-abstract paintings by Devender Singh, attempted for the first time on ‘\textit{Baramaha Tukhari Chhant Mahala-1} [Guru Nanak’s twelve month hymn in Raga Tukhari (\textit{Sri Guru Granth Sahib- 1108/09})]’\textsuperscript{275} theme,
which are full of vibrancy and present a brilliant example of contemporary Sikh art. They were also well received and printed in large numbers in the form of calendars in 1972 A.D.276

The themes of the paintings contained in this book have selected to give emphasis on the reformatory content and welfare of mankind. Through the events from Sikh history which illustrate and establish the facts relating to the lives of Sikh Gurus, Saints and even humble Sikh followers who have been instrumental in propagating the message of Guru Nanak Dev which dwells on humility, truthfulness and love for all mankind277 and also the main message of Kirat Karo Naam Japo Wand Chhako278 - Dignity of Labour being of paramount importance is followed by always remembering the Name of the Almighty and sharing of whatever one has with others is highlighted for example ‘Guru Nanak Dev curing a leper during his first Udasi279 (Missionary Travel)’ at Goindwal, Amritsar District, Punjab280; ‘Guru Nanak alongwith his companion Mardana visiting Bhai Lalo’s house, who was a carpenter by profession and lived at Saidpur, present-day town of Eminabad in Gujranwala district, Pakistan281; ‘Guru Angad distributing small booklets in Gurmukhi282 (name of the script used in writing primarily Punjabi) alphabet among his devotees283; ‘Mata Khiwi, wife of Guru Angad Dev preparing langar (community kitchen) for the Sangat (followers)’284, ‘Guru Amar Das appointing women to conduct Sikh missionary and parish

279 Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratmakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.9
280 Bains, K.S; 1995, Sikh Heritage in Paintings, Perfect Press Pvt. Ltd. New Delhi, p.16-17
282 Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratmakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.418-419
283 See reference no.241
284 See reference no.188
work’\textsuperscript{285}; ‘Guru Amar Das giving bath to Prema Chaudhri- a leper and restoring him to good health’\textsuperscript{286}; ‘Guru Amar Das forbidding the practice of \textit{Sati}\textsuperscript{287} (practice of burning of wife at the pyre of husband) and conferring equal status on men and women’\textsuperscript{288}; ‘Guru Arjan Dev helping the villagers in digging six-channel Persian Wheel (\textit{Chhcharta})’\textsuperscript{289}; ‘Guru Arjan Dev serving the lepers at Tarn Taran, Punjab and building a leper’s home there near the sacred \textit{sarovar} (holy tank) of Gurdwara Tarn Taran Sahib’\textsuperscript{290}; ‘\textit{Bandi Chhor}\textsuperscript{291} (Liberator Benign) Guru Hargobind’- As the tyranny of the Mughals had increased day by day and non-Muslims had to undergo great atrocities in following their faith that they were compelled to take to arms. This annoyed emperor Jahangir who ordered arrest of the Guru Hargobind in the Gwalior fort. But soon he realised his mistake and ordered Guru’s release. Guru Sahib refused to accept this offer till fifty-two innocent Rajas were also freed alongwith him. Instructions were issued that whosoever holds the Gurus dress will be freed. Guru Sahib wore a special robe with fifty-two strings attached to it. Each Raja held one string and walked into freedom in 1617\textsuperscript{292}; ‘Healing touch of Guru Harkrishan Sahib’- when Guru Sahib visited Delhi, the city was in the grip of an epidemic. He went all over the city in narrow lanes and gave succour to all in distress without any discrimination of caste, creed and religion. His very presence and the divine look would rid the patients of their sufferings\textsuperscript{293}. Sikh theologian and an eminent poet ‘Bhai Nand Lal has been shown in one of the paintings engaged in serving

\begin{footnotesize}
\begin{enumerate}
\item Bains, K.S; 1995, \textit{Sikh Heritage in Paintings}, Perfect Press Pvt. Ltd. New Delhi, p.28
\item Ibid, p.29
\item Nabha, Bhai Kahn Singh; 2011, \textit{Gurshabd Ramakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi)}, Eighth Edition, Department of Languages, Punjab, p.149
\item See reference no.56, p.89
\item See reference no.57
\item Nabha, Bhai Kahn Singh; 2011, \textit{Gurshabd Ramakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi)}, Eighth Edition, Department of Languages, Punjab, P.894
\item See reference no.68
\item See reference no.170
\end{enumerate}
\end{footnotesize}
langar (community kitchen) amongst the Sangat (followers)\textsuperscript{294}. An extraordinary painting by Amolak Singh shows ‘Guru Gobind Singh teaching his handicapped or blind disciples the art of playing musical instruments like Tabla, Saranda, Rabab and Taus’ in order to make them able to participate in spreading the message of Khalsa Panth (a religious path representing the whole system of precept and practice laid down by the Sikh Gurus).\textsuperscript{295}

Paintings done with a lyrical and fabulously creative verve have been included in this remarkable collection dwelling upon the lives of Saints, Sufis and Bhagats whose Bani (religious and spiritual hymns) have been respectfully placed in ‘Sri Guru Granth Sahib’.\textsuperscript{296} The tone and tenor of these fascinating paintings is spiritual and full of divinity and harmony and there is an aura of peace and tranquility in the palette with soothing and soft hues. These paintings instantly capture the imagination of a viewer and leave an indelible mark on one’s mind. The paintings capture the images of ‘Baba Sheikh Farid (1175-1265)’ - a Sufi\textsuperscript{297} mystic and teacher who is also known to be the first recorded poet in the Punjabi language. His one hundred twelve slokas\textsuperscript{298} (couplets) and four sabdas\textsuperscript{299} (hymns) are included in the Sikh scripture, Sri Guru Granth Sahib\textsuperscript{300}; ‘Bhagat Dhanna (b.1415)’ - a medieval saint whose three sabdas (hymns) are included in the Sikh scripture, Sri Guru Granth Sahib\textsuperscript{301}; ‘Bhagat Trilochan (b.1265)’ - a saint-poet and was a learned scholar well-versed in the Puranic lore and Indian philosophical thought. His four sabdas (hymns) are

\textsuperscript{294} See reference no.155
\textsuperscript{295} Bains, K.S; 1995, Sikh Heritage in Paintings, Perfect Press Pvt. Ltd. New Delhi, p.77
\textsuperscript{297} Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.224
\textsuperscript{298} Ibid, p.172
\textsuperscript{299} Ibid, p.156
included in the Sikh scripture, Sri Guru Granth Sahib\textsuperscript{302}; ‘Swami Ramanand (1300-1410)’- a pioneer of Bhakti Movement in North India whose one sabda (hymn) is included in the Sikh scripture, Sri Guru Granth Sahib\textsuperscript{303}; ‘Bhagat Kabir (1398-1494)’- a revolutionary saint-poet of Bhakti Movement whose two hundred twenty-seven padas\textsuperscript{304} (a couplet composed of two-lined poetic composition) and two hundred thirty-seven salokas (couplets) are included in the Sikh scripture, Sri Guru Granth Sahib\textsuperscript{305}; ‘Bhagat Namdev (1270-1350)’- a saint from Maharashtra who composed poetry of fervent devotion in Marathi as well as Hindi. His sixty-one sabdas (hymns) are included in the Sikh scripture, Sri Guru Granth Sahib\textsuperscript{306}; ‘Bhagat Ravidas (b. 15\textsuperscript{th} century)’- a poet and mystic who adopted Swami Ramananda as his Guru. His forty sabdas (hymns) are included in the Sikh scripture, Sri Guru Granth Sahib\textsuperscript{307}, in highly pleasing and expressive forms complete with scenic backgrounds, flora and fauna and the compositions are of superlative quality, which speak volumes of the aesthetic caliber of the artists. These tastefully illustrated paintings narrate the anecdotes related to a particular Saint, Bhagat or a Sufi. It is interesting to know that paintings on the subjects such as ‘Bibi Rajni- a devoted wife’- she was a noble woman and was firm in her faith and devotion. She derived much solace from serving wholeheartedly her husband who was a leper. Eventually her leper husband was cured of his illness by a dip in the sacred pool at Amritsar\textsuperscript{308}; ‘Baba Budha (1506-1631)’- the most venerated primal figure of early Sikhism and was the first high-

\textsuperscript{304} Nabha, Bhai Kahn Singh; 2011, \textit{Gurshabd Ramakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi)}, Eighth Edition, Department of Languages, Punjab, p.740
\textsuperscript{308} Bains, K.S; 1995, \textit{Sikh Heritage in Paintings}, Perfect Press Pvt. Ltd. New Delhi, p.97
priest of the Golden Temple at Amritsar\textsuperscript{309}; ‘Bhai Banno (1558-1645)’- a prominent Sikh contemporary of Guru Arjan and Guru Hargobind. He rendered diligent service during the construction of Sri Harimandar Sahib at Amritsar under Guru Arjan\textsuperscript{310}; ‘Bhai Kanhaiya: Forerunner of Red Cross (1648-1718)’- the founder of the \textit{Sevapanthi} or \textit{Addanshahi}\textsuperscript{311} sect of the Sikhs. He used to serve drinking water to the wounded and the thirsty Turk soldiers alongwith the Sikh soldiers irrespective of whether they are foes or friends- Sikhs or Muslims\textsuperscript{312}, ‘Bhai Tara Singh Van (d.1725)’- an eighteenth century Sikh martyr and a devout Sikh who served the Sikhs even at the cost of his life. \textit{Langar} (community kitchen) was always available at his residence. He also served the injured unmindful of men and animals. Even his entire family was found serving the needy and the down-trodden\textsuperscript{313}; ‘Bhai Buddhu’- he exemplified the spirit of selfless service by breaking the doors of his house to use them as firewood to prepare \textit{langar} (community kitchen) for the \textit{sangat} (followers). He did this when it was raining heavily and firewood could not be procured to cook food for the \textit{langar} (community kitchen)\textsuperscript{314}, which had rarely been attempted by the artists find a place of pride in this wonderful collection\textsuperscript{315} A scene of \textit{Kar Sewa} (voluntary work of dredging or removing by manual labour sedimentary mud and garbage, collected at the bottom of a sarovar, the sacred tank) at Amritsar by Devender Singh explicitly captures the enthusiasm and religious fervour amongst thousands of devotees (\textit{Kar Sewaks}) who are performing the sacred task of

\begin{thebibliography}{12}
\bibitem{311} Nabha, Bhai Kahn Singh; 2011, \textit{Gurshabd Ratmakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi)}, Eighth Edition, Department of Languages, Punjab, p.50
\bibitem{315} Ibid, p.92-101
\end{thebibliography}
cleansing the Sarovar\textsuperscript{316} (the sacred tank) at Sri Harmandir Sahib, Amritsar.\textsuperscript{317} The scene has inspirational value to describe the high place of service in Sikhism. Paying a glowing tribute to Saints, Sufis and Bhagats, this collection also carries excellent portraits of ‘Baba Sheikh Farid (1175-1265)’- a Sufi mystic and teacher who is also known to be the first recorded poet in the Punjabi language. His one hundred twelve salokas (couplets) and four sabdas (hymns) are included in the Sikh scripture, Sri Guru Granth Sahib\textsuperscript{318}; ‘Bhagat Ravidas (b. 15\textsuperscript{th} century)’- a poet and mystic who adopted Swami Ramananda as his Guru. His forty sabdas (hymns) are included in the Sikh scripture, Sri Guru Granth Sahib\textsuperscript{319}; ‘Bhagat Pipa (b.1425)’- a saint who was born at Gangaraun, Jhalawar district, Rajasthan whose one sabda (hymn) is included in the Sikh scripture, Sri Guru Granth Sahib. He was a prince who renounced his throne in search of spiritual solace\textsuperscript{320}; ‘Sheikh Bikhan (1480-1573)’- a medieval Indian saint whose two sabdas (hymns) are included in the Sikh scripture, Sri Guru Granth Sahib\textsuperscript{321}; ‘Bhagat Parmanand (b.1483)’- a Maharashtrian saint-poet whose one sabda (hymn) is included in the Sikh scripture, Sri Guru Granth Sahib\textsuperscript{322}; ‘Bhagat Namdev (1270-1350)’- a saint from Maharashtra who composed poetry of fervent devotion in Marathi as well as Hindi. His sixty-one sabdas (hymns) are included in the Sikh scripture, Sri Guru Granth Sahib\textsuperscript{323}; ‘Sian Mian Mir (1550-1635)’- a well known Sufi saint who laid the foundation-stone of Sri Harimandar

\textsuperscript{316} Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.170
\textsuperscript{318} See reference no.300
\textsuperscript{319} See reference no.307
\textsuperscript{323} See reference no.306
Sahib in the midst of the sacred pool at Amritsar in 1558\textsuperscript{324}; ‘Bhai Gurdas (1551-1636)’ - he was much honoured in Sikh learning and piety, was a leading figure in early Sikhism who enjoyed the patronage of Guru Arjan under whose supervision he inscribed the first copy of the Sikh scripture, Sri Guru Granth Sahib\textsuperscript{325}. A variety of calendars have been brought out by the Public Relation Department of Punjab and Sind Bank, New Delhi, using these illuminating paintings which are in great demand due to the fact that these calendars offer a visual inspiration and a sense of dedication in propagation of ideals of Sikhism in expressive stylization and virtual emancipation from mental shackles.

In the today’s world the contribution of corporates towards the promotion of art, music and culture is of immense value due to their economic grit and the well known largest corporation associated with agriculture marketing ‘Markfed’ in Punjab has set up a high benchmark for itself to promote art, culture and heritage of Punjab. True to its ideals this corporation has made valuable contribution in commissioning the artists to produce paintings on the themes related to Sikh history, heritage, art and culture and the result is the creation of wonderful works done by artists on the above mentioned themes. In their collection the artists engaged for producing these fascinating paintings are Kirpal Singh, Jarnail Singh and Devender Singh. As these paintings have an eye-catching appeal due to vibrant colours and popular themes they had been easily adapted as attractive calendars. These calendars are distributed free of cost mainly by this corporation yet they are in great demand as they are religiously collected by the art lovers all over the globe. Keeping in the same spirit the management of Bank of Punjab had their own fair share of propagation of \textit{Sikh Calendar art}. They found a novel way to collect paintings on \textit{Sikh art} and Sikh


themes by inviting artists to participate in their annual art exhibitions where thousands of artists participated. The Bank organized exhibitions of the selected works done on a certain theme and awarded the artists with handsome amounts. Every year the Bank came out with a beautiful calendar comprising of award winning paintings and the calendars were distributed free of cost for the sake of promotion and propagation of *Sikh Calendar art*. These calendars were printed on glossy art paper were a connoisseur’s item. This way the Bank of Punjab has done a commendable job in generating an interest in general public about the Sikh ethos and values on one hand and on the other hand the rich, robust and vibrant cultural heritage of Punjab got highlighted.

A premier source of *Sikh Calendar art* Government Museum and Art Gallery at Chandigarh owes its existence to the partition of the country in August, 1947 A.D. Going back to the history of this museum, before the partition in 1947, the collection of art objects, paintings, sculptures and decorative arts was housed in the Central Museum at Lahore, the then capital of Punjab. On April 10, 1948 A.D., the division of collection took place by which 60% of objects were retained by Pakistan and the remaining 40% collection consisting mainly of Gandhara Sculptures and Indian Miniature Paintings fell in the share of India. Received in the month of April 1949 A.D., this collection was first housed in Amritsar then Shimla, Patiala and finally it shifted to Chandigarh. Of the various multi-dimensional museums in India, the Government Museum and Art Gallery at Chandigarh occupies a very distinctive position. The museum is situated in the heart of the Chandigarh city planned by Le Corbusier. The museum building is an attraction in view of the fact that Le Corbusier himself designed it. This museum was inaugurated on May 6, 1968 A.D. under the initiative and active support of late Dr. M.S. Randhawa, renowned connoisseur and patron of art and the then Chief Commissioner of Chandigarh. Later a few other buildings were added in view of the growing need of the museum’s
expansion. The site where the museum is situated is surrounded by selective trees adding grandeur to its campus. The vast expanse of the courtyard of the museum is dotted with some contemporary sculptures suitable for environmental display. The museum has four wings of which the largest and the most imposing is doubtless the building of the Art Gallery. Other wings constitute the Natural History Museum, Chandigarh Architecture Museum and National Gallery of Portraits.326

Besides the large precious collection of Miniature Paintings relating to Sikh realm and Sikh art and Pahari Miniatures, a special section has been devoted to paintings by Sikh and Punjabi painters namely Sobha Singh, Kirpal Singh, S.G. Thakur Singh, Jaswant Singh, Jarnail Singh and K.C. Aryan. These entire incredible paintings project an overall view of the creative magnitude with which these inimitable works have been acquired under the supervision of late Dr. M.S. Randhawa who very discerningly selected these specimens of myriad Sikh art keeping in mind the thematic content and variety of styles. In this rare collection each artist has its own distinctive style and representational work of art.327 The painting of a ‘Nihang’ by K.C. Aryan328 in contemporary semi-abstract style is a refreshing departure and paintings by Jaswant Singh done on the theme of ‘Raga & Raginis’329 speak volumes of the high standard of surrealistic presentation of Ragas in bewitching hues and tones which have the quality to enthrall and mesmerize the viewer. These paintings are done in oil on canvas medium in 1966-67 A.D.330 representing Raga Bhairav, Raga Deepak,

327 Khanna, Poonam (Curator); February 23, 2010, Through Personal Interview, Government Museum and Art Gallery, Sector-10, Chandigarh.
329 Nabha, Bhai Kahn Singh; 2011, Gursahab Ramakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.1027-1028
330 Chitrakar, Ajaib; 1995, Punjabi Chitrakar (Punjabi), Publication Bureau, Punjabi University, Patiala, p.92
Raga Megh, Raga Hindol, Raga Shri, Raga Malkauns, Raga Vasant, Raga Gaurmalhar, Raga Bageshwari, Raga Bhupali, Ragini Bhairavi, Ragini Dhanashri and Ragini Bhairaveen.\(^{331}\)

The masterpieces displayed in this section are two large paintings by Jaswant Singh in his surrealist style on the theme of ‘Guru Nanak - the Devotee’ (1966) and ‘Guru Nanak- the Pilgrim’ (1966).\(^{332}\) These paintings are a rare treat to the eye and have been attempted in complete abandon in a poetic and symbolic excellence. No other painting of Guru Nanak Dev has been done in similar style and expression. The painting by Sobha Singh titled ‘Eko Simro Nanaka’ (1968)\(^{333}\) has an air of divine power due to spiritual and ethereal idiom. The other landmark painting by Sobha Singh envisions ‘Guru Gobind Singh on horseback and falcon perched on his gloved hand’ (1967)\(^{334}\) presents a true picture of a warrior with a glint of determination in his eyes and an air of resolve on his face. This fabulous iconic painting is the subject matter of one of the best specimens of Sikh Calendar art immensely popular and it has been printed in lacs. A laudable effort by this museum is the reproduction and sale of prints of such paintings at its counters. This museum also houses works by S.G. Thakur Singh whose contribution in painting nature and surroundings is unmatched and who is both prolific and versatile in capturing people, places and historical

---

331 Raga & Raginis (Acc. No. 3492 to 3503 and 3780), paintings by Jaswant Singh, Government Museum and Art Gallery, sector-10, Chandigarh.


335 Khanna, Poonam (Curator); February 23, 2010, Through Personal Interview, Government Museum and Art Gallery, Sector-10, Chandigarh.
345 After the Bath, 2nd reproduction (Acc. No. 3757), painting by S.G. Thakur Singh, (original painting is in the collection of H.H. Maharaja of Patiala), Government Museum and Art Gallery, sector-10, Chandigarh.
346 Paradise of the Poor (Acc. No. 3760), painting by S.G. Thakur Singh, Government Museum and Art Gallery, sector-10, Chandigarh.
School of Sikh learning; ‘Bhai Bidhi Chand Chhina (d.1640) dated 1970 a brave Sikh warrior, cleverly escaped out with the two horses- ‘Dilbagh’ and ‘Gulbagh’ by jumping over the high wall of the fort of Nawab of Lahore into the river Ravi; ‘Maharaja Ranjit Singh (1780-1839) dated 1963- pioneer of Khalsa Rule and popularly known as Sher-e-Punjab, i.e. the Lion of Punjab; ‘Hari Singh Nalwa (1791-1837) dated 1963- a celebrated General of the Khalsa forces of Maharaja Ranjit Singh; ‘Sardar Jassa Singh Ramgarhia (1723-1803) dated 1966- founder of the Ramgharia Misl or chiefship and prominent military leader of the Sikhs. These paintings have been done in bold and powerful strokes which stand testimony to the strength of character and resolve on the faces of these Sikh warriors thereby paying a tribute to the struggles and hardships through which they had to pass in the service of Sikhism. In the same series, three wonderfully composed paintings done by Kirpal Singh are battle scenes illustrating the marshal and patriotic traditions of Sikhs. He is an expert in the narration of Sikh history and wars and had the required expertise and artistic calibre to depict these scenes in emotive parlance. His study of costumes, weaponry and moment of characters is superbly natural. Jarnail Singh’s work has his individual mild and decorative style even when he portrays a war scene. One notable painting in this collection is the ‘Portrait of Hari Singh

---

348 See reference no.78
350 See reference no.61
352 See reference no.86.
354 See reference no.105.
356 See reference no.80.
Nalwa (1791-1837) is a celebrated General of the Khalsa forces of Maharaja Ranjit Singh.

The Government Museum and Art Gallery at Chandigarh is indebted to Shri Rajesh Kohli, Art Consultant, New Delhi and Member Art Acquisition Committee, Government Museum and Art Gallery, Chandigarh who has very kindly donated his large collection of *Sikh Calendar art* to this museum. His collection comprises of fifty-four Sikh Calendars printed in printing and publishing houses at Nai Sarak, Chandni Chowk at Delhi pertaining to last decade of twentieth century. These rare works have portrayed some unusual themes concerning *Sikh art* in a variety of styles in lithography technique. A few of these paintings have been done by Hindu artists. These Sikh calendars are not visible in the market nowadays but they used to be very popular during the 1940s and 1950s. The characteristics and elements of true *Sikh Calendar art* are amply visible in these calendars which have extremely intricate and ornamental geometrical frames, bright colours, densely populated figurative compositions concentrating on profile and additional intent on the depiction of jewelry and richness of costumes. Theme and stylization is on the lines of Trans-India preferences and the splendour of divinity and spirituality enriches these eye-catching works. At a glance one can visualize the inner creative strength of these calendars due to the emphasis given on compact and cohesive division of the space and compositions with a lingering pleasant impact on the viewer.

With an aim to promote art and cultural heritage of Punjab, the Punjabi University at Patiala envisioned an ambitious project of setting up a Museum and Art Gallery in 1972 A.D. in its campus during the tenure of Shri. Kirpal Singh, the then Vice-Chancellor of the university and the museum was inaugurated by

---

358 See reference no.105
359 Khanna, Poonam (Curator); *Through Personal Interview*, Government Museum and Art Gallery, Sector-10, Chandigarh. February 23, 2010
former Chief Minister of Punjab, Giani Zail Singh. In pursuance of its prime aim this museum had been organizing Artist Workshops, Camps and Exhibitions from time to time and has provided the much needed platform to the artists to showcase their creative and artistic talents by participating in such activities. During the organizing of the Indian Science Congress in 1996 A.D. at Punjabi University, Patiala, the Museum and Art Gallery was got renovated and additional four galleries were provided in an extensive expansion exercise. This additional space has been useful in housing large number of object d’ art and works of craft and heritage. The main gallery is round in shape resembles a Buddhist Stupa and works of noted Punjabi artists are displayed here. The other two galleries are adorned with rare objects of Punjabi folk art and culture. The third gallery is earmarked for exhibitions and art activities and the fourth section contains the paintings on Sikh history, heritage and culture. Besides some remarkable handicraft items, paintings done by artists Kirpal Singh, G.S. Bansal, M. Bodhraj, Jarnail Singh, Nirmal Singh, Baljit Singh and Phulan Rani generate interest due to their remarkable depiction of Sikh history and the legendary Sikh personalities who had impacted the course of history of Punjab in a big way during the last few centuries.\footnote{Incharge, Museum and Art Gallery, Punjabi University, Patiala; 1998, \textit{Catalogue Museum and Art Gallery, Punjabi University, Patiala}, Impressions Printers, Mohali, Punjab, p.3}

titled ‘Kama Ghata Maru dated 1973’\textsuperscript{363} - a Japanese tramp-steamer, renamed Guru Nanak Jahaz, launched from Hongkong by Baba Gurdit Singh (1860-1954), an adventurous Sikh businessman, to take a batch of Indian emigrants to Canada\textsuperscript{364}; ‘Namdhari Kuka Movement (Malerkotla) dated 1973\textsuperscript{365} at the beginning of 1872, a group of Kukas (Sikh reformist sect) planned to plunder the armoury at Malerkotla (Punjab), the capital of a princely state. On the way, they attacked the house of the Sikh chief of Malaud to rob it of arms and horses which they needed for their assault on Malerkotla. At Malerkotla, the Kukas (Sikh reformist sect) more than a hundred strong, were challenged by police as they scaled the city wall on the morning of 15 January, 1872 to enter the treasury. In the quarrel, that followed eight policemen and seven Kukas (Sikh reformist sect) lost their lives\textsuperscript{366}; in soulful rendering and these paintings evoke patriotism. Artist Jarnail Singh’s contribution to this museum is in the form of two pleasing paintings titled ‘Maharaja Ranjit Singh on elephant (1780-1839) dated 1985\textsuperscript{367}- a pioneer of Khalsa Rule and popularly known as Sher-e-Punjab, i.e. the Lion of Punjab\textsuperscript{368}; ‘Charkha Katdi Mutiyar dated 1985\textsuperscript{369}- a maiden on spinning wheel. The later painting which portrays the cultural tradition of Punjab in a very effective style is the subject material for many popular Sikh Calendar art paintings. Noted portrait artist of Punjab Sardar G.S. Bansal has painted two

\begin{itemize}
\item \textsuperscript{363} Incharge, Museum and Art Gallery, Punjabi University, Patiala; 1998, Catalogue Museum and Art Gallery, Punjabi University, Patiala, Impressions Printers, Mohali, Punjab, p.96
\item \textsuperscript{364} See reference no.99
\item \textsuperscript{365} Ministry of HRD, Department of Culture, Government of India, New Delhi; 1998, Handlist of Museum and Art Gallery, Punjabi University, Patiala, Incharge, Museum and Art Gallery, Punjabi University, Patiala, Impressions Printers, Mohali, Punjab, p.7
\item \textsuperscript{366} See reference no.93
\item \textsuperscript{367} Incharge, Museum and Art Gallery, Punjabi University, Patiala; 1998, Catalogue Museum and Art Gallery, Punjabi University, Patiala, Impressions Printers, Mohali, Punjab, p.90
\item \textsuperscript{368} See reference no.86.
\item \textsuperscript{369} Ministry of HRD, Department of Culture, Government of India, New Delhi; 1998, Handlist of Museum and Art Gallery, Punjabi University, Patiala, Incharge, Museum and Art Gallery, Punjabi University, Patiala, Impressions Printers, Mohali, Punjab, p.6
\end{itemize}
‘Portraits of Shaheed Bhagat Singh (1907-1931) dated 1973’\(^{370}\) - a Sikh revolutionary and martyr who played an important role in struggle for India’s Independence\(^{371}\); ‘Rattan Singh Babbar Akali dated 1973’\(^{372}\) which deserve mention. Large replicas of the wall paintings of Akal Takht at Amritsar by artist Nirmal Singh deserve special attention due to his excellence in execution and meticulous eye for detail and design.\(^{373}\) These stylized Mural-type works present scenes from the lives of Sikh Gurus glorifying the splendour of supreme temporal authority of Sikhs. Costumes and headgears of the characters present a true picture of the era and have been painted after due research and authentication.

Set in a beautifully landscaped campus of Punjabi University, Patiala, the Guru Gobind Singh Bhawan’s foundation was laid on 27 December, 1967 A.D. by the then President of India Dr. Zakir Hussain. The Bhawan is dedicated to the memory of the great Guru Gobind Singh. The Bhawan, apart from reflecting aesthetically the spirit of Guru Gobind Singh’s life and teachings, expresses symbolically the ideas of the five major religions of the world. The architecture of the Bhawan is unique and unparallel. The Bhawan is a five petalled structure in the midst of a water pool. The layout of this building is symmetrical and offers a uniform view, signifying the equality of all religions. The pentagon shaped central dome roofed with five gigantic elongated arches rising sky wards and five small arches providing entrance to the hall. An electric flame is mounted at the top of the dome symbolizing purity of the soul and its eternity. The five identical constituent wings, designed in the style of boats floating on water are allotted to

\(^{370}\) Ministry of HRD, Department of Culture, Government of India, New Delhi; 1998, Handlist of Museum and Art Gallery, Punjabi University, Patiala, Incharge, Museum and Art Gallery, Punjabi University, Patiala, Impressions Printers, Mohali, Punjab, p.6-7

\(^{371}\) See reference no.95

\(^{372}\) Ministry of HRD, Department of Culture, Government of India, New Delhi; 1998, Handlist of Museum and Art Gallery, Punjabi University, Patiala, Incharge, Museum and Art Gallery, Punjabi University, Patiala, Impressions Printers, Mohali, Punjab, p.6

\(^{373}\) Ibid, p.10-12
five major religions in the chronological order of their historical manifestation—Hinduism, Buddhism, Islam, Christianity and Sikhism. Use has been made of the number “five” which has special sanctity in our religious traditions, especially Buddhism, Sikhism and Islam.\textsuperscript{374}

To commemorate 3\textsuperscript{rd} Birth Centenary of Guru Gobind Singh in 1967 A.D. famous Sikh artists Sobha Singh and Kirpal Singh were commissioned to paint large paintings on the life of Guru Gobind Singh for displaying them in this imposing building. Six oil on canvas paintings done by Kirpal Singh in the genre of mural painting portray ‘The Darbar of Guru Gobind Singh at Sri Damdama Sahib, Talvandi Sabo in 1706\textsuperscript{375}; ‘Battle scene of Anandgarh Fort (May 1705)’- on the order of Mughal emperor Aurangzeb, a battle was fought between the hill monarchs and their Mughal allies- the Governor of Lahore alongwith the Faujdar (Army Chief/General) of Sirhind and the Sikhs at Anandpur, Ropar district, Punjab\textsuperscript{376}; ‘Guru Gobind Singh crossing the Sirsa river on December, 1704\textsuperscript{377}; ‘Battle of Bhangani fought between the hill Rajas and Guru Gobind Singh on 18 September, 1688 at Bhangani, Sirmaur district, Himachal Pradesh’\textsuperscript{378}; ‘Battle of Chamkaur Sahib’ where Sahibzada Ajit Singh sacrificed his life alongwith his younger brother Sahibzada Jujhar Singh. The brave sons of Guru Gobind Singh have been shown surrounded by the Mughals in a pitched battle on 7 December, 1705 A.D\textsuperscript{379}; ‘Guru Tegh Bahadur, the ninth Sikh Guru

\textsuperscript{374} Panhu, Dr. Harpal Singh (Eminent Religious Scholar); August 12, 2010, Through Personal Interview, Department of Religious Studies, Guru Gobind Singh Bhawan, Punjabi University, Patiala

\textsuperscript{375} See reference no.214


\textsuperscript{377} Daljeet, Dr.; 2004, The Sikh Heritage-A Search for Totality, Prakash Book Depot, New Delhi, p.60

\textsuperscript{378} See reference no.145

\textsuperscript{379} See reference no.156
visiting Bahadurgarh Fort near Patiala, Punjab on 14 June, 1675. A lone painting in this collection is a ‘Portrait of Guru Amar Das (1479-1574)’ – the third Sikh Guru (prophet or teacher of Sikh faith) by artist Sobha Singh. The Sikh history in these monumental paintings has come alive with the masterly strokes of Kirpal Singh and these paintings have the capacity to enhance the overall ambience of this significant place. These artworks possess a rare visual narrative quality to illustrate the events related to the times of Guru Gobind Singh. They leave an overpowering impact on the viewer due to their virtuosity and perceived technical skill. The paintings reverberate with the resonance of resolve on the faces of the Sikh warriors engaged in eradicating the tyrants and the oppressors thereby establishing the reign of truthfulness, freedom and self-esteem of mankind. Kirpal Singh is at his best when depicting the time period through authentic study of dresses or costumes. In his paintings the colours have the smell of the soil and rustic flavour. The overall impact of these paintings is spellbinding. The portrait of Guru Amar Das by Sobha Singh housed here is a shining example of deft handling and highlights the dexterity in capturing life-like portraits.

Dr. Karan Singh erstwhile Maharaja of Jammu & Kashmir is a well known Art connoisseur and Art collector, credit goes to him and his wife Shrimati Yasho Rajya Lakhmi for setting up a ‘Trust’ called ‘Hari-Tara Charitable Trust’ in 1970 A.D. for the promotion of art and culture. This Trust which has set up a broad spectrum of educational, cultural, literary and philanthropic activities is instrumental in establishing the ‘Amar Mahal Museum
and Library’ in the nineteenth century building Amar Mahal. This Museum was inaugurated by Prime Minister Mrs. Indira Gandhi on Baisakhi day 13 April, 1975 A.D. Dr. Karan Singh provided a boost to the art of Sobha Singh and besides being his close friend, was a great admirer of his painting. He acquired the masterpiece ‘Sohni Mahiwal’ a large painting done by Sobha Singh in 1954 A.D. which became an iconic expression of Sobha Singh’s deep love for legendary lovers of Punjab. The reproduction of this painting appealed to masses and classes alike and became a best selling print/calendar as his friend Dr. Karan Singh allowed him to retain the copyright of this painting. Sobha Singh’s art inspired Dr. Karan Singh to such an extent that he opened a special section in recognition of Sobha Singh’s art in the Amar Mahal Museum. The ‘Sobha Singh Gallery’ of this Museum at Jammu has a fabulous collection of Sikh art especially the ‘Portrait of Guru Nanak’ in meditative mood contemplating with his eyes closed and draped in the light of mystical charm and divinity. The spectacularly imaginative versions of ‘Goddess Saraswati’, ‘Goddess Durga’ and ‘Kalki Avatar’ endowed with lyrical charm and soothing palate of soft and mellow hues. The imagery borders on surrealistic stance in these paintings in dream-like presentation. Paying tribute to his mentor Sobha Singh, artist Satnam Singh has painted a portrait of Sobha Singh in his studio in highly realistic style which too is included in the collection of this gallery. In the other prominent section called “Dashavatara Gallery’ of this museum, eleven oil on canvas paintings done by Jaswant Singh, a well known surrealist deserves a special mention due to enchanting and captivating narration of Dashavatara

385 Kaur, Madanjit; Ed. 1987, Painter of the Divine- Sobha Singh, Guru Nanak Dev University Press, Amritsar, p.266
(incarnations) of God Vishnu. Being a multipurpose museum, Amar Mahal Museum and Library is not only for the viewing and entertainment of the learned and the curious, but also for the general use and benefit of the public.387

The Indian Academy of Fine Arts popularly known as “Thakur Singh Art Gallery” at Amritsar has been pursuing the cause of fine arts in the north-west region. This 83 year old premier institution, is one of the very few in this country to be recognized by the Lalit Kala Akademi, New Delhi. This magnificent academy was established in 1928 A.D. by the legendary Master Gurdit Singh to promote art and culture. In 1932 A.D. S.G. Thakur Singh joined the academy and took over the charge as president. This institution has seen enormous contribution by renowned painters of Sikh art like Sobha Singh, S.G. Thakur Singh, Master Gurdit Singh, G.S. Sohan Singh and Hari Singh, who had “slogged to make it one of the greatest art galleries in the country”. While discussing the valuable contribution of this academy it is worth mentioning here that the above mentioned artists were known for their own specific genres. Sobha Singh earned the title of “People’s Painter” through his exquisite iconic portraits of the Sikh Gurus. S.G. Thakur Singh, as a landscape painter, was the ‘John Constable of India’. Both were conferred with the ‘Padamshri’ for their contribution to art. Thakur Singh was also nominated Member of the Legislative Council (MLC) when Punjab Vidhan Sabha had the bicameral system. Master Gurdit Singh painted portraits of celebrities with great virtuosity. G.S. Sohan Singh and Hari Singh had their studios in busy commercial streets of Amritsar, where they painted in full public view of the passersby. This exposure was akin to what modern-day art workshops provide to curious onlookers for informal education in creativity. Since its establishment in 1928 A.D., the Indian Academy of Fine Arts has been visited by dignitaries such as the Presidents of

387 The Amar Mahal Museum & Library, Jammu, Through Personal Visit, dated 16 November, 2010
India like Dr. Rajendra Prasad, who laid down the foundation stone of the main building of the academy on 13 April, 1961 A.D., Dr. S. Radhakrishnan, Dr. Zakir Hussain, Dr. V.V. Giri, Giani Zail Singh; Prime Minister of India: Pandit Jawahar Lal Nehru, Mrs. Indira Gandhi; and Chief Minister of Punjab: Sardar Pratap Singh Kairon, Sardar Beant Singh, Captain Amarinder Singh and Sardar Prakash Singh Badal.388

The Indian Academy of Fine Arts is a storehouse of remarkably evocative and impressive works of art by the stalwarts of Sikh art on popular cultural themes of Punjab depicting melas/fairs, scenes from life and portraits of the chieftains of Sikh misls. Besides a large collection of paintings done by eminent artists of Post-Partition Punjab era, there are works of contemporary painters as this academy has been successfully organizing a number of workshops and artists camps here in their premises. Another feature in promotion of art by this academy is the grand ‘Annual All India Exhibition of Art’ which receives a tremendous response from the artists and art lovers. They also bring about some publications and colourful brochures of works comprising of paintings displayed in this gallery.

Paintings related to Sikh art which are of enormous artistic merit and which present a historic perspective in the history of this popular art gallery include works which deserve honourable mention. ‘A Boy playing Banjo Drums’ by G.S. Sohan Singh and the other engaging painting is titled ‘Mela Punjab Da’ (a fair in Punjab), which is draped in joyous colours and people engaged in merriment, ladies and children drenched in gleeful excitement. The painting has all the ingredients of a high calibre exposition with sound composition and pulsating dancing figures, beggars and vendors. An excellent work in realistic genre portrays an elderly Sikh gentleman engaged in writing on a Takhti389

389 Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.571
(wooden writing-board) with a *kalam*\(^{390}\) (a reed pen), seated crossed legged and a *kaida* (booklet) is lying in front. His shadow on the wall captures the soft winter sunlight which illuminates his clothes and the folds of his turban are reminiscent of the style of turban worn in those pre-partition days. Though the subject is very simple but the posture of the figure and the bright sunshine makes it a fabulously alluring work which oozes an aesthetic charm and calmness.\(^{391}\)

Presenting a page from the cultural life of Punjab is an eye-catching work titled ‘The Snake Charmers’ with their *beens*\(^{392}\) (a piped musical instrument) and the cobra in a canned basket by Master Gurdit Singh. The brushwork is flamboyant and the colour palate dispels a rustic flavour. This powerful depiction of snake charmers commonly known as *Saperas*\(^{393}\) in Punjab is an engrossing study of the common subject. The other paintings by this master artist done on Sikh themes having monumental dimensions are ‘Guru Nanak Dev along with his companion Mardana visiting Bhai Lalo’s house, who was a carpenter by profession and lived at Saidpur, present-day town of Eminabad in Gujranwala district, Pakistan’\(^{394}\); ‘Portrait of Guru Nanak Dev (1469-1539)’- the founder of Sikh religion and the first of a succession of Ten Sikh Gurus (prophet or teachers)\(^{395}\), ‘Portrait of Guru Tegh Bahadur (1621-1675)’- the nineth Sikh Guru (prophet or teacher of Sikh faith)\(^{396}\), ‘Portrait of Guru Gobind Singh (1666-1708)’- the tenth Sikh Guru (prophet or teacher of Sikh faith)\(^{397}\); ‘Portrait of Diwan Mokham Chand (1750-1814)’- a renowned Sikh army General during


\(^{392}\) *Nabha, Bhai Kahn Singh*; 2011, *Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi)*, Eighth Edition, Department of Languages, Punjab, p.878

\(^{393}\) Ibid, p.155

\(^{394}\) See reference no.281


\(^{396}\) See reference no.132

\(^{397}\) See reference no.127
Maharaja Ranjit Singh’s reign

; ‘Saka Panja Sahib (30 October, 1922)’- on hearing that the Sikhs arrested at Guru Ka Bagh were being taken to Naushera Jail at Attock, Pakistan Punjab, in a train, the Sikh devotees of Panja Sahib, Attock district, Pakistan Punjab, decided to serve them refreshments on the way under the leadership of Bhai Pratap Singh and Bhai Karam Singh. Hundreds of followers lay on the railway track to stop the train for providing langar (community kitchen) to the arrested Sikhs but the train stopped only after cutting both of them into pieces under its wheels; ‘Portrait of Faqir Aziz ud-Din (1780-1845)’- a physician, diplomat and foreign minister at the court of Maharaja Ranjit Singh; ‘Portrait of Faqir Nur ud-Din (d.1852)’- the youngest brother of Faqir Aziz ud-Din and a prominent Muslim courtier serving the Sikh sovereign Maharaja Ranjit Singh; ‘Bhai Hakikat Rai 1724-1742’- a devout Sikh and a martyr; ‘The Golden Temple at Amritsar (Punjab)’- the most famous sacred shrine of the Sikhs. These paintings cast a spell on the onlooker and their magical grace lingers on. This academy had another artistic treasure in the form of sublime paintings by the great painter Hari Singh done on popular Sikh themes. These paintings are glowing in the light of divinity and ethereal charm and they possess the power of immersing the viewer in the nectar of piousness and religious ecstasy. These works have all the elements attributed to true specimens of Sikh Calendar art. The prominent paintings in this collection are ‘Guru Nanak Dev in seated posture (1469-1539)’- the founder of Sikh religion and the first of a succession of Ten Sikh Gurus (prophet or teachers);


See reference no.194

See reference no.194

See reference no.395
‘Guru Nanak Dev (1469-1539) with his two companions Bala (1466-1544)- the chauri (fly-whisk) bearer 405 and Mardana (1459-1534)- the rabab (rebeck) player 406; ‘Bandi Chhor (Liberator Benign) Guru Hargobind’- As the tyranny of the Mughals had increased day by day and non-Muslims had to undergo great atrocities in following their faith that they were compelled to take to arms. This annoyed emperor Jahangir who ordered arrest of the Guru Hargobind in the Gwalior fort. But soon he realised his mistake and ordered Guru’s release. Guru Sahib refused to accept this offer till fifty-two innocent Rajas were also freed along with him. Instructions were issued that whosoever holds the Gurus dress will be freed. Guru Sahib wore a special robe with fifty-two strings attached to it. Each Raja held one string and walked into freedom in 1617 407; ‘Portrait of Guru Gobind Singh (1666-1708)’- the tenth Sikh Guru (prophet or teacher of Sikh faith) 408; ‘The Golden Temple at Amritsar (Punjab)’- the most famous sacred shrine of the Sikhs 409; ‘Ghats of Benaras’- the holiest place of Hindu pilgrimage 410; ‘Sohni engrossed in deep thought holding an earthen pitcher’. Hari Singh had a fascination for painting buildings and landscapes to photographic realism. 411

Paintings in water-colours, oil colours and sketches form the part of a rich collection by S.G. Thakur Singh on myriad themes which establishes him as a versatile and prolific painter of immense intensity and masterly disposition. Each work is a testimony to the creative genius of this artist whose fame and name crossed many a boundaries. He had deep commitment, dedication and clear

---

407 See reference no.68
408 See reference no.127
409 See Harimandar reference no.194
411 Thakur Singh Art Gallery (now known as Indian Academy of Fine Arts), Amritsar, Through Personal Visit, dated 15 June 2011.
perception about his art and painted each work with a sound conviction which is a rare quality. His brushstroke had the magic Midas touch. He became a legend during his life-time and was fondly addressed as ‘John Constable of India’ who captured alive fleeting movements of Indian life and vistas with a great dexterity. The contribution of this gallery in promoting art and culture of Punjab has been tremendous and it has nurtured the true spirit of all encompassing artistic, creative urges and values of Punjab.412

A real collector’s item, a multicoloured ‘Souvenir’ titled “Indian Art” brought out by the Indian Academy of Fine Arts, Amritsar in 1953 A.D. to commemorate the Silver Jubilee Exhibition of the Academy which was inaugurated by Rashtrapati Dr. Rajendra Prasad, is a useful source of Sikh Calendar art, which carries messages from Vice President Dr. S. Radhakrishnan and Prime Minister Pandit Jawahar Lal Nehru. The works published in this catalogue represent a classical era in the field of art when romanticism and realism was at the pinnacle. Masterly paintings by S.G. Thakur Singh, G.S. Sohan Singh, Sobha Singh, K.C. Aryan, H. Mozumdar, G.S. Virdee, N.M. Kirtikar, V.S. Gurjar, M. Gurbachan Singh and Phulan Rani are representative works which abound in academic realism and classical deposition. The calendars of these well known paintings were in great rage and besides being items of art connoisseurs’ prized collections, these found place in business establishments also. The signature style paintings of these artists are ‘After Bath’ and ‘Tear Drops’ (Taj Mahal in moonlit night) by S.G. Thakur Singh; ‘Music and Poetry’ by Sobha Singh; ‘Creator’s Art’ by G.S. Sohan Singh; ‘A Punjaban drawing the water’ by K.C. Aryan; ‘Twin Sisters Day and Night’ by Phulan Rani; ‘Head Study’ by N.M. Kirtikar; ‘Glimpses of Jehlum River (Kashmir)’ by G.S. Virdee; ‘Whatever you say (pastel)’ by V.S. Gurjar; ‘Telling Eyes’ by H. Mozumdar and ‘Snow peaks’ by M. Gurbachan Singh. Dr. M.S. Randhawa’s article on ‘Kangra

School of Painting’ depicts ‘Rama and Sita united’ alongwith an enlightening write-up.\footnote{Indian Academy of Fine Arts, Amritsar: October 30, 1953, Indian Art Souvenir, Amritsar, p. 5-15}


“Paintings of Indian Womanhood” by S.G. Thakur Singh, provides a systematic cataloguing of his paintings on the theme of Indian Womanhood. The subject of this book was very dear to his heart and pays a glowing tribute to the timeless beauty of women from various regions and states in their typical costumes and ornaments in myriad moods painted straight from life in classical idiom as S.G. Thakur Singh believed in going direct to nature for subjects or inspiration but never exploited nature in its wild exuberance of superfluous abundance. He opined that art is nature methodized. This is why there is in his work an eternal freshness of appeal, a deep intuitive understanding and a breadth of vision- all balanced by perfect technique. For him art was the language of the

---
heart and it must go straight to the heart in order to be effective. It must overwhelm its beholder, be a child or a philosopher, a barbarian or an art connoisseur. This book is a celebration of portrait painting and presents a comparison between a commissioned portrait and an idyllic portrait done by an artist in his virtuous element.\footnote{Singh, S.G. Thakur; n.d., \textit{Paintings of Indian Womanhood}, Punjab Fine Arts Society, Calcutta, p.3-5} This book is undoubtedly worthy collection of paintings consolidating the fact that he was a true genius and a man of many facets. Such publications have a very coveted place in the history of art as they are a true source to scholars and art lovers alike. Some of the fascinating calendars in limited editions have been reproduced of the paintings compiled in this book.

Saint Artist Sobha Singh in pursuit of peace and tranquility settled in the idyllic surroundings of village ‘Andretta’, a few kilometers from Palampur, district Kangra, Himachal Pradesh in 1947 A.D. and established a small studio cum residence where he lived and painted in complete solace and peaceful environs relishing the bounties of nature which provided him a food for thought and here he was able to create some of his finest works which are known all over the world. After his death, the residence cum studio where he lived and worked ceaselessly was converted into an ‘Art Gallery’ or ‘Museum’ and was named as “Sobha Singh Art Gallery” where the gist of his philosophy ‘\textbf{Grow More Good}’ has been inscribed in bold concrete letters personifying his deep desire for peace and pious life. This museum was further registered into a ‘Trust’ known as ‘Sobha Singh Memorial Art Society’ by his daughter Bibi Gurcharan Kaur in 1986 A.D. This art gallery possesses more than fifty original works by the great master and reserves the right for publishing and sale of reproductions of these
paintings. Some of the rare paintings done here are full of philosophical stance and of contemplative nature. The pristine environs of this place provided a fresh breath of life and Sobha Singh attempted some unusual compositions and immersed himself in capturing the subjects in rather spiritual manifestations. He was charmed by the innocence ad beauty of the local inhabitants who lived here and this inspired him to paint ‘Kangra Bride’ and ‘Gaddi Woman’ apart from a few lyrical landscapes and portraits of Sohni in Heaven, Art is Language of the Heart, Heer Ranjha and a series on Sikh Gurus, Saints and Leaders painted in symbolical parlance. This museum is a premier source of Sikh Calendar art as the works done by Sobha Singh have been reproduced in great numbers and find place in most of the homes.

The first publication of Sobha Singh’s painting titled “Naam Khumari Nanaka” was printed in London in 1935 A.D. Times of India Press, Bombay was the next publishing house to publish the prints of his painting “Sohni Mahiwal” in 1954 A.D. followed by Prasad Press, Chandamama building, Madras in 1971 A.D. Later on the Trust ‘Sobha Singh Memorial Art Society’ exclusively reserved their right to produce the reproductions of Sobha Singh’s work and most of the multi-coloured offset printed calendars and prints are printed by this trust till now from Mehta Offset Press, Delhi which had shifted its base from Lahore to Delhi after the partition in 1947 A.D. According to Shiv Nath Mehta, the Proprietor of Mehta Offset Press, Delhi there is an ever-growing demand of calendars of three main paintings of Sobha Singh which have been reproduced in lacs, these paintings are ‘Portrait of Guru Nanak Dev’, ‘Portrait of Guru Gobind Singh’ and ‘Sohni Mahiwal’. Other popular calendars in demand are ‘Portrait of

---

417 Sobha Singh Memorial Art Society, Andretta (Palampur), District Kangra, Himachal Pradesh; 2008, S. Sobha Singh Life-Art-Philosophy, Dr. Hirday Paul Singh, Secretary General, Sobha Singh Memorial Art Society, Andretta (Palampur), District Kangra, Himachal Pradesh, p.43

Guru Tegh Bahadur’, ‘Kangra Bride, ‘Gaddi Woman’ and ‘Heer Ranjha’. Government of Punjab in recognition of Sobha Singh’s creative genius brought out a beautiful calendar in 1986 A.D. under the directions of Punjab Chief Minister Sardar Surjit Singh Barnala, who is an ardent lover of his art. It is an amazing fact that calendar of a painting titled ‘Guru Nanak Dev with hand raised in blessings’ was published in the year 1969 A.D. by Shiromani Gurdwara Prabhandhak Committee, Amritsar and an estimated five lacs copies of this calendar were sold in a short span of time making it all-time favourite calendar of Sikh art.419

The surviving family members of artist G.S. Sohan Singh in an endeavour to promote, preserve and popularize his art initiated on-line sale of prints of his paintings at w.w.w.art heritage.com and formulated ‘G.S. Sohan Singh Artist Memorial Trust’ in 1999 A.D. for preservation and presentation of his major contribution to our cultural heritage. Rare calendars and reproductions of his paintings can be acquired in offset and digital printing on canvas as well as art paper in glossy and matt formats.420 This has enabled his admirers to have an access to the earliest paintings which are not in circulation anymore. In recent times there is a renewed interest in his work especially by Sikh NRIs and his works are adorning the houses all over the globe. Gurdwaras established in many countries form bulk of the purchasers due to the intense quality of his paintings. Another source to access his art is a book published by G.S. Sohan Singh titled ‘Revealing the art of G.S. Sohan Singh’ which carries a large number of coloured plates relating to his famous paintings.421

420 Talwar, Rashmi; March 16, 2001, Tribute to renowned artist, The Tribune.
Punjab Lalit Kala Akademi, Chandigarh possesses some good specimens of *Sikh Calendar art*, amongst the prominent works are paintings by Mehar Singh, who is a renowned portrait painter and has served as ‘President’ of Punjab Lalit Kala Akademi, Chandigarh. He settled in Chandigarh after shifting from New Delhi where he had a flourishing studio in creative and commercial painting. Besides having a large number of oil on canvas portraits of Sikh personalities, there are a few paintings of Maharaja Ranjit Singh and other members of his family painted in magnificently majestic splendour in rich and vibrant tones capturing the ambience of Maharaja Ranjit Singh’s court. Mehar Singh’s portraits of Guru Gobind Singh are also noteworthy which abound in elements of *calendar art*. He being the disciple of Sobha Singh has imbibed many of his mentor’s qualities in handling the canvases in capturing details in extremely realistic style. These are the good examples of portraiture in *Sikh art*.

J.Lockwood Kipling, Principal of the Mayo School of Art in Lahore (1875-93 A.D.) and also Curator of the Central Museum was the first person to recognize the potential of *Sikh Calendar art* after having a deep study of its elements, contents and stylization; he had created a mammoth collection of prints of *Sikh Calendar art*. He analyzed the deep perceptions and concepts which make these calendars an extremely unique form of art which was both a chronicle narration of Sikh history and a symbolical visualization of the Sikh ethos and religious manifestations. The album comprised of 196 woodcut prints, paintings and drawings in pen and pencil together with 37 loose pages of paintings, calligraphic drawings and outline pen drawings. Most items are

---

individual prints, produced in such places as Lahore and sold in the bazaars and religious fairs of North India. The collection was made by J.Lockwood Kipling during his years in Lahore and was presented to the Victoria and Albert Museum in London by his son Rudhyard Kipling in 1917 A.D. The principal value of the collection is the essentially ephemeral nature of prints. Each of the prints included in J.Lockwood Kipling’s collection has been catalogued by the Victoria and Albert Museum as I.M.2 ( )-1917, with the serial number of each individual print with details of origin.\(^{425}\) It is a mélange of themes such as ‘The Ten Sikh Gurus (prophets or teachers of Sikh faith)\(^{426}\) with Bala (1466-1544)- the *chaauri* (fly-whisk) bearer\(^{427}\), and Mardana (1459-1534)- the *rabab* (rebeck) player\(^{428}\) and a figure seated beside a horse’\(^{429}\); ‘Ranjit Singh (1780-1839) with courtiers’\(^{430}\) - a pioneer of Khalsa Rule and popularly known as Sher-e-Punjab, i.e. the Lion of Punjab\(^{431}\); ‘Guru Gobind Singh (1666-1708) hunting’\(^{432}\) - the tenth Sikh Guru (prophet or teacher of Sikh faith)\(^{433}\); ‘Scenes from a fair (*mela*) near Amritsar’\(^{434}\); ‘Bhagat Kabir (1398-1494) with his wife’\(^{435}\) - a revolutionary saint-poet of Bhakti Movement whose two hundred twenty-seven *padas* (a couplet composed of two-lined poetic composition) and two hundred thirty-seven *salokas* (couplets) are


\(^{426}\) Nabha, Bhai Kahn Singh; 2011, *Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh Literature (Punjabi)*, Eighth Edition, Department of Languages, Punjab, P.614

\(^{427}\) See reference no.405

\(^{428}\) See reference no.406

\(^{429}\) The Ten Sikh Gurus with Bala, Mardana and a figure seated beside a horse (Acc. No. I.M.2 (11)-1917), calendar print, Lockwood Kipling collection of Victoria and Albert Museum, London.


\(^{431}\) See reference no.86


\(^{433}\) See reference no.127, p.88-93


included in the Sikh scripture, Sri Guru Granth Sahib⁴³⁶; ‘The story Dhanna, the 
Bhagat (b.1415)’⁴³⁷ - a medieval saint whose three sabdas (hymns) are included 
in the Sikh scripture, Sri Guru Granth Sahib⁴³⁸; ‘Guru Nanak hearing kirtan⁴³⁹
(singing the scriptural compositions in traditional measures) in the presence of 
his two sons- Sri Chand (1494-1629)⁴⁴⁰ and Lakhmi Das (1497-1555)⁴⁴¹, four 
attendants and Bhai Lalo⁴⁴² - a carpenter by profession and lived at Saidpur, 
present-day town of Eminabad in Gujranwala district, Pakistan⁴⁴³; ‘Guru Nanak
(1469-1539) with his two companions Bala (1466-1544)⁴⁴⁴ - the chauri (fly-
whisk) bearer and Mardana (1459-1534)⁴⁴⁵ - the rabab (rebeck) player’⁴⁴⁶; ‘Guru 
Nanak accompanied by Mardana and Bala riding on a monster fish’⁴⁴⁷; ‘Guru 
Nanak discoursing with Gorakhnath⁴⁴⁸, one of the Gurus (prophets or teachers) 
of yogis of Nath⁴⁴⁹ sect and other Siddhs⁴⁵⁰ (sages capable of performing

---

⁴³⁶ See reference no.305
⁴³⁷ The Dhanna, the Bhagat (Acc. No. I.M.2 (30)-1917), calendar print, Lockwood Kipling 
collection of Victoria and Albert Museum, London.
⁴³⁸ See reference no.301
⁴³⁹ Nabha, Bhai Kahn Singh; 2011, Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh 
Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, P.332
IV, Second Edition, Punjabi University, Patiala, p.234
⁴⁴¹ Singh, Gurnek: 2004, Baba Lakhmi Das. In Harbans Singh, Ed. Encyclopaedia of Sikhsim, 
⁴⁴² See reference no.281
⁴⁴³ Guru Nanak hearing kirtan in the presence of his two sons, four attendants and Bhai 
Lalo (Acc. No. I.M.2 (33)-1917), calendar print, Lockwood Kipling collection of Victoria and 
Albert Museum, London.
⁴⁴⁴ See reference no.405
⁴⁴⁵ See reference no.406
⁴⁴⁶ Guru Nanak with Bala and Mardana (Acc. No. I.M.2 (36)- 1917), calendar print, Lockwood 
Kipling collection of Victoria and Albert Museum, London.
⁴⁴⁷ Guru Nanak accompanied by Mardana and Bala riding on a monster fish (Acc. No. I.M.2 
(38)-1917), calendar print, Lockwood Kipling collection of Victoria and Albert Museum, 
London.
⁴⁴⁸ Nabha, Bhai Kahn Singh: 2011, Gurshabd Ratnakar Mahan Kosh-Encyclopaedia of Sikh 
Literature (Punjabi), Eighth Edition, Department of Languages, Punjab, p.691
⁴⁴⁹ Ibid, p.431
⁴⁵⁰ Ibid, p.195-196

204
miracles)

Scenes from the life of Bhagat Namdev (1270-1350)

‘Twelve Heroes of the Sikhs’

Maharaja Sher Singh (1807-1843)

Maharaja Ranjit Singh (1780-1839)

Sher Singh Attarivala (d.1858)

Raja Dhian Singh (1796-1843)

Maharaja Ranjit Singh

Raja Gulab Singh (1792-1857)

Chattar Singh Attariwala (d.1855)

Maharaja Dalip Singh (1838-1893)

the youngest son of Maharaja Ranjit Singh

the last Sikh sovereign of the Punjab

served as prime minister in the court of Maharaja Ranjit Singh

an influential courtier of the Sikh State of Lahore

created as the Raja of Jammu by Maharaja Ranjit Singh in 1822

wife of Maharaja Ranjit Singh

Chattar Singh Attariwala and the provincial governor under Maharaja Duleep Singh

son of Maharaja Ranjit Singh

Sher Singh Attarivala and the provincial governor under Maharaja Duleep Singh

Raja Dina Nath (1795-1857)

the civil administrator and the counsellor of considerable influence and the head of the civil and finance

---

453 See reference no.306
455 See reference no.257
456 See reference no.86
457 See reference no.87
458 See reference no.86
459 Aijazuddin, F.S; 1979, Sikh Portraits by European Artists, Oxford University Press, Delhi, p.102
460 See reference no.270
office at the court of Maharaja Ranjit Singh\textsuperscript{463}, Diwan Mul Raj (1814-1851)- the governor of Multan\textsuperscript{464}, Dost Muhammad Khan (1791-1863)- ruler of Kabul and Qandahar who received the support of the Sikhs at the time of the treaty made at Peshawar with the British governor-general, by which the independence of Afghanistan was recognized\textsuperscript{465}, Akali Phula Singh (1761-1833)- a commander of Akal Takht (a primary seat of Sikh religious authority and centre altar for Sikh political assembly), a Sikh hero and an eminent religious figure of the time of Maharaja Ranjit Singh\textsuperscript{466}, ‘Golden Temple at Amritsar (Punjab)’\textsuperscript{467} - the most famous sacred shrine of the Sikhs\textsuperscript{468}; ‘Maharaja Ranjit Singh (1780-1839)’\textsuperscript{469} - pioneer of Khalsa Rule and popularly known as Sher-e-Punjab, i.e. the Lion of Punjab\textsuperscript{470}; ‘Panoramic view of Lahore from the north with Maharaja Ranjit Singh and attendants in foreground’\textsuperscript{471}; ‘Guru Gobind Singh (1666-1708) on horseback’\textsuperscript{472} - the tenth Sikh Guru (prophet or teacher of Sikh faith)\textsuperscript{473}; ‘Guru Gobind Singh initiating the first five members of the Khalsa and one of his wives Mata Jitoji casting soluble sweets into the water’\textsuperscript{474} - on the auspicious day of Baisakhi at Anandpur Sahib, Guru Gobind Singh chose five beloved ones (Panj Pyaras) from the congregation who are ready to sacrifice their lives and

\begin{itemize}
  \item \textsuperscript{463} Aijazuddin, F.S: 1979, \textit{Sikh Portraits by European Artists}, Oxford University Press, Delhi, p.106
  \item \textsuperscript{464} See reference no.271
  \item \textsuperscript{466} See reference no.102
  \item \textsuperscript{467} \textit{Golden Temple} (Acc. No. I.M.2 (50)-1917), calendar print, Lockwood Kipling collection of Victoria and Albert Museum, London.
  \item \textsuperscript{468} See reference no.194
  \item \textsuperscript{469} \textit{Maharaja Ranjit Singh} (Acc. No. I.M.2 (63)-1917), calendar print, Lockwood Kipling collection of Victoria and Albert Museum, London.
  \item \textsuperscript{470} See reference no.86
  \item \textsuperscript{471} \textit{Panoramic view of Lahore from the north with Maharaja Ranjit Singh and attendants in foreground} (Acc. No. I.M.2 (87)-1917), calendar print, Lockwood Kipling collection of Victoria and Albert Museum, London.
  \item \textsuperscript{472} \textit{Guru Gobind Singh on horseback} (Acc. No. I.M.2 (128)-1917), calendar print, Lockwood Kipling collection of Victoria and Albert Museum, London.
  \item \textsuperscript{473} See reference no.127
  \item \textsuperscript{474} \textit{Guru Gobind Singh initiating the first five members of the Khalsa and one of his wives Mata Jitoji casting soluble sweets into the water} (Acc. No. I.M.2 (179)-1917), calendar print, Lockwood Kipling collection of Victoria and Albert Museum, London.
\end{itemize}
administered Amrit (Nectar) and in turn they were asked to administer Amrit (Nectar) to the Guru thereby underlining the equality amongst the disciples and the Guru and also established Khalsa Panth in 1699\(^{475}\) and ‘Guru Nanak with Bala and Mardana in Mecca’\(^{476}\) while asleep Guru Nanak’s feet unconsciously turned towards Ka’aba, the holy shrine at Mecca in west Asia. A Qazi who came to pray felt offended. He protested against Guru Nanak’s show of disrespect to God’s house. Quietly came Nanak’s answer, “Please turn my feet to the direction where the all pervading God is not present”. Qazi was bewildered to see Ka’aba wherever he turned Guru Nanak’s feet\(^{477}\). A noteworthy revelation is that Bhai Gujjar Singh, Proprietor of the Faiz Printing Press near Akal Bunga in Amritsar had provided the details in each print, the title, the date of publications and the number of copies actually printed.\(^{478}\) This collection is infact formed the foundation stone of Sikh Calendar art and inspired innumerable artists to proceed further by adding innovative and more aesthetic appealing styles and subject matter. These line drawing earlier calendars had the role to popularize basic concepts regarding the Sikh religion fundamentally. These compositions were followed by later generation artists who turned them into two-dimensional and three-dimensional paintings in varied mediums and expression. No doubt these fabulous prints preformed the act of a blue print in Sikh Calendar art.

Australian by birth and now a naturalized Indian citizen, Patricia Uberoi married to a Sikh gentleman, was so fascinated with Sikh Calendar art that she thought it to be a sacred act to painstakingly collect rare specimens of Sikh Calendar art during the last three to four decades. She studied these Sikh calendars and delved deep into demystifying their strange mystic and outward

\(^{475}\) See reference no.184


\(^{477}\) Gill, Ranjit Singh: 2007, Ten Masters (Ten Gurus of Sikh Dharma), Aravali Books International Pvt. Ltd., New Delhi, p.60

charm. Her deep interest in the subject has established her as an expert in this field and she possesses a large body of such fascinating and appealing Sikh calendars. She has written a few revealing and informative articles on *Sikh Calendar art* and had organized a number of exhibitions of old Sikh calendars and popularize this genre of art through T.V. talk shows and exhibitions. Her indepth study has been appreciated by Sikhs all over the world due to its immense academic value.  

The above mentioned sources of *Sikh Calendar art* are not an end in themselves as *Sikh Calendar art* is in the process of evolving itself continuously with the passing of times and it is acquiring all the dimensions of technical advancements in print and virtual media. Now there are innumerable sites on the internet started by Diaspora of Sikhs settled in distant lands around the globe who are genuinely interested in promotion of *Sikh Calendar art* being a unique form of *Sikh Popular art* which can be accessed by any person at the click of the mouse. The popularity of *Sikh Calendar art* can be gauged from the fact that even small towns and rural areas in Punjab are aware of this genre of *Sikh art* and are engaged in enriching it with their creative contributions.

---