Chapter V

PAINTERS AND PATRONS

The traditional anonymity associated with the craftsmen of India makes it difficult to identify the names of specific painters, for here "creative activity has been regarded as the fulfilment of one's obligation, the redemption of debt to the community of intellectuals of the past." In keeping with this, most of the painters who painted murals in the 19th century Punjab, remain anonymous for us; individual credit was hardly ever claimed.

What we have, on occasions, are names of certain painters who were engaged in embellishing edifices with murals, but material for piecing together any detailed and accurate description of their is virtually non-

existent. A further complication is the complex situation that prevailed in the 19th century Punjab.

Professional specialization as is current today was rarely known then. One person often used to perform not only all the allied works of a trade but also engaged, equally often, in vocations requiring dissimilar skills. In villages, thus, smiths and carpenters also worked as masons. Dhai Partap Singh Mistri of Muktsar, to quote an instance, worked both as an artist and a mason. We hear of the elegant portrait of a princess described in the 'Prince and his Vazir', a sub-legend of Raja Rasalu, as being executed on a wall by a mason who must have been proficient in the trade of the muralist as well. The best mistriys, according to J.L. Kipling, were often skilled in several crafts. Because of this interpenetration of professions, figures for occupation are the least satisfactory among the results of the census of Punjab held in 1891. More often than not, the architect or mistri was himself a wall painter in Punjab plains as he was in the Punjab hills. This architect-cum-painter's occupation was

in keeping with an early Indian tradition when the court architect also used to be the court painter and joined the court poet and chronicler in recording the deeds of the royal house.

It is to be noted in this context, therefore, that those engaged in mural painting were not exclusively muralists; they, at the same time, also worked as mason, nagnash (designer), chitera or musawar (painter) and did mohra-kashi (fresco), jarakhari (stone-inlay), gach and tukri work, and wood-painting. The varied nature of their work was best indicated in the vernacular word by which they were known: "raj-mistri*. In fact the trade of 'raj-mistri' was almost synonymous with the trade of 'architect-cum-painter'. J.L. Ingling, Principal, Mayo School of Art, Lahore, used the vernacular word 'mistri' to denote the occupation of a craftsman engaged in the many aspects of decorative painting as applied to architecture. The study of mural painters of the 19th century Punjab, therefore, has to deal with persons engaged in allied trades, including raj-mistros or architect-cum-painters.

Although mural painting in a "somewhat rough

1. See E.B. Havell, A Handbook of Indian Art, p. 196.
2. The word 'mistri' according to R.C. Temple, was of "ominously English origin"; see "A Study of Modern Indian Architecture as Displayed in a British Cantonment", J.I.A., No. 8, Oct., 1855, p. 59.
3. "The Art Industries of Punjab" (Supplement), J.I.A., No. 10, April 1886; see class 7-Decorative Painting as applied to Architecture.
"style" was practised in 18th century Punjab, the real
impetus to this art, received in the 1st quarter of the
19th century, was primarily due to the virtual exodus of
painters from the hills to the plains of the Punjab. The
recent study of Prof. B.N. Goswamy, Painters at the Sikh
Court, A Study Based on Twenty documents has now confirmed
this fact beyond doubt. From this study, which forms a
significant source of our information on the patronage of
paintings by the Sikhs, we now know that Nikka, Gokal,
Chhajju, Harshu, Damodar and Soudagar, all painters belong­
ing to a distinguished family in the hills, were intim­ately
associated with the Sikhs of the Punjab, the latter having
either employed these painters, or patronized their work.

1. W.G. Archer, Paintings of the Sikhs, p. 18; see
plate No. 16.
Nearly all the historians and critics of Indian art
have endorsed this view on the evidence of general
style of the paintings of Sikh times. See, e.g.,
Percy Brown, Indian Painting, pp. 59-60; S.N. Gupta,
"The Sikh School of Painting", Indian Art, No. 12, Oct.,
1922, p. 127; A.K. Coomaraswamy, Catalogue of the
Indian Collection in the Museum of Fine Art, Boston,
Part V, p. 18; Nooda Krishna, "Some Fresco Paintings
in the Lahore Fort", Indian Art, Nos. 27-28, Oct., 1925,
p. 87; J.C. French, Himalyan Art, p. 89; H. Coetzee,
"The Coming of Muslim Cultural Influence in the Punjab
Himalaya", Indian Antiquary, p. 165; W.G. Archer, Indian
painting in the Punjab Hills, p. 6; Mult Raj Anand,
"Specimen of paintings under the Sikhs", Mary X,
No. 2, March 1957, pp. 42-44; K. Khandalevala, Sahari
Miniature paintings, p. 242; G.C. Gangoli, "The Sikh
School of Painting", Indian Art Souvenir, p. 8; B.N.
Goswamy, "Sikh Painting: An Analysis of Some Aspects
of Patronage", Oriental Art (New Series), XV, No. 1,
Spring 1969, p. 48; K.C. Aryan, Punjab Painting,
4. Ibid., pp. 32-35.
In fact the relations of some Sikh Misaldar Chiefs with some Pahari painters can now, through Prof. Goswamy's studies, be securely dated back into the 18th century. Jai Singh and Gurbaksh Singh Kanhaiya and Jassa Singh Rangarha, for instance, begin to appear in Pahari paintings of the late 18th century; this speaks of the interest taken in painting by those chiefs, or at least of the interest taken in them by the Pahari painters. In this context, there might have existed the possibility of some Pahari painter having been commissioned by Jassa Singh Rangarha to paint murals in the shrine of Shri Ram Dev at Ghuman in district Garhwal. The shrine was raised by the Rangarha Chief sometime towards the close of the 18th century.

Excepting very few instances, however, we do not have precise information on the edifices on which painters migrated from the hills were employed in executing murals. All the same, one can generally conclude that many of them were engaged in embellishing edifices with wall paintings.

The first positive evidence of a Pahari artist having been commissioned to paint murals in the Punjab plains

1. See B.H. Goswamy, Painters at the Sikh Court: A Study Based on Twenty Documents, 1975, p. 7.
2. Ibid., pp. 7-9.
coos from Damthal where the famous Vaishnava monastery was
embellished by the work of Bishandas of Purpur. The painter Angad of Simur who executed frescoes in the
temple of Hansa Devi near Hanumajra, was another Pahari painter who was employed to adorn an edifice in the
plains of the Punjab. There are several other monuments which can be associated with one or the other of Pahari
painters. But because the records are so few and evidence so limited, it is difficult to associate a painter with
the murals of a particular edifice, beyond any doubt.

There is some stylistic evidence to indicate that some Pahari painters, in collaboration with some Rajasthani
painters, worked on the elegant frescoes in the Shish Mahal at Patiala. As a result of Professor Goswamy's pioneering
efforts in examining the bahis of the pandus of Haridwar,
we now know of at least two Pahari painters who were working at Patiala about the time that the Shish Mahal was
erected and frescoes executed in it. One of them was Devi Ditta, a son of Gursahai of the branch of famous Guler

1. See B.N. Goswamy, "Damthal (Mural), Marga, XVIII, No. 3, June 1964, p. 33.
3. Dr. Karuna Goswamy has speculated about the artists responsible for these frescoes, sec "Frescoes in the Shish Mahal at Patiala", Rupn-Leela, XVIII, Nos. 1 & 2, p. 124. Also see V.P.S. Red, "A Golden Chapter from Cis-Sutlej History", The Sunday Tribune, Feb. 21, 1971, p. 5.
4. See B.N. Goswamy, "Sikh Painting; An Analysis of Some
5. Ibid.
family of artists which had settled at Pasohli, from
2
Pasohli he first went to the Lahore Court and then, in
3
S. 1924 (A.D. 1907), is found serving Maharaja Mahendra
Singh of Patiala. He lived in Mohalla Suiaran at Patiala
4
and seems to have died there in S. 1933 (= A.D. 1914).
Another Pahari painter who settled at Patiala and worked
5
under the patronage of Raja Harinder Singh (1746-1762) and
Raja Mahendra Singh (1762-1776) was Sibh of Ouler.

The beautiful frescoes in Raghunath temple within
the precincts of the famous Vaishnava monastery at
6
Pindori Mahastan were, in all probability, painted by
7
some gifted Pahari painter. According to Professor Goswamy,
the frescoes can, on basis of style, be ascribed to a
member of the gifted Gwalior-Paharpur family of artists, who
must have come especially to Pindori for the execution
8
of the work.

2. Ibid.
3. B.N. Goswamy, "Sikh Painting: an Analysis of Some
Aspects of Patronage", Oriental Art (New Series),
5. Ibid., see footnote No. 13 on p. 124.
6. Ibid., p. 124.
7. B.N. Goswamy and J.S. Grewal, The Mughal and Sikh
Painters and the Vaishnavas of Pindori, p. 19.
8. Ibid., see footnote No. 49 on p. 63.
The frescoes executed in the Lahore Fort about the end of Ranjit Singh’s reign were also apparently the work of a Pahari painter whose name is not known to us. Four painters, Purkhu, Chhajju, Sajnu and Devi Ditta had migrated from the hills and were working in Lahore at this time. Purkhu, who had been one of Ranjit’s leading painters, apparently attained a prominent position among the painters of the Sikh Court at Lahore. Both Chhajju and Sajnu, the former a son of Nikku and grandson of the famous Hainsukh, one of the most talented of Pahari artists of the Mustavir Raina family, and the latter belonging to a family of Guleri artists, had been serving the Sikhs at Lahore. Devi Ditta, son of Gurmukh, was living, while at Lahore, in the house of Bulaki Misar, in the street of Khanaiya Kapoor, in Machhihatta locality.

There were several sections of the Lahore Fort like the Hwabagh-i-Shahjahani, the Royal Bathroom in Jahangir’s

1. J.C. French, Himalyan Art, p. 89.
2. Ibid., Noopa Krishna, loc. cit., p. 87; Karl Khandalavala, op. cit., p. 244.
3. See B.N. Goswamy, Painters at the Sikh Court, A Study based on Twenty Documents, p. 9.
4. Karl Khandalavala, op. cit., p. 244.
5. Fakir Syed Waheed-ul-Haq, The Real Ranjit Singh, p. 121; also see K.C. Aryan, Punjab Painting, p. 16.
7. Ibid.
8. Ibid.
9. See B.N. Goswamy, Painters at the Sikh Court, A Study based on Twenty Documents, pp. 8-9.
The quadrangle, the pavilion in Jahangir's quadrangle, the Pukulat Khana-i-Khas-o Aam of Akbar, the Shah Burj, the long room opposite Shish Mahal, the Kala Burj, the Roshani Gate, which were embellished with frescoes during the Sikh regime, but it is difficult to say with any certainty which painters were responsible for the work. We only have the view that the Sikhs must have employed a "distinguished artist" from their court atelier to paint the frescoes in the Lahore Fort. Perhaps one can speculate that the distinguished artist was one or the other of the four painters referred to above, considering the "qualities of good craftsmanship and sensitive imagination and organised composition" in the frescoes.

A clear possibility of Pahari painters having worked in embellishing many other significant edifices of the Sikh royalty and nobility, including the samadh of Maharaja Ranjit Singh, the haveli of Maharaja Naunihal Singh, and the samadh of Maharaja Sher Singh and his ganis in Kot Khwaja Bazaar, all located in Lahore, can be entertained. The

1. This list is based on the information I have been furnished with by the Dept. of Archaeology, Govt. of Pakistan, vide its letter No. 22/23/68-Arch., dated November 9, 1968.
2. Scoopa Krishna, loc. cit., p. 87.
5. As per information of the Dept. of Archaeology, Govt. of Pakistan, 19th century murals are still extant in these edifices.
documents brought to light recently by Dr. Goswamy tend 1
to support this view. In one of these, for instance, we
find Gokal, the Pahari painter, clearly attached to 2
Maharaja Sher Singh.

According to the late Bhai Gian Singh Naqqash, the only
mural depicting human figures in the Golden Temple at
Amritsar, was painted by a Kangra artist specially
commissioned by Maharaja Ranjit Singh for this purpose. The
mural representing 'Guru Gobind Singh and the Five Beloved
4 Ones', is said to be a true copy of a miniature painting
that originally was in the collection of Raja Sansar Chand
of Kangra and that Ranjit Singh had wanted to be copied in
the form of a mural in the Golden Temple. Since the creator
of the miniature had already died, the mural copied from
it was executed by the deceased painter's grandson, we
learn.

The Punjab hills was not the only region from where
painters came to the Punjab plains; there is also evidence
of Rajasthani painters who migrated to the Punjab. A family
of Rajasthani painters was apparently working at Patiala

1. Painters at the Sikh Court, A Study Based on Twenty
documents, p. 11.
2. Ibid., pp. 11 and 34.
3. This has been stated at length by Harinder Singh Roop
on the basis of the information gathered from Bhai Gian
Singh Naqqash. See his Sikh To Sikh (2). p. 59; also
see Bhan Singh, loc. cit., p. 46.
from about the middle of the 19th century and, according to a descendant of this family, his ancestors were brought to Patiala by Maharaja Karan Singh (1813-1845) from Jaipur. On the basis of certain stylistic characteristics, like the use of nimbus behind the heads of Radha and Krishna, certain architectural details and facial types in the frescoes of the Shish Mahal at Patiala, all of which are strikingly close to Jaipur work. Dr. Karuna Goswamy has speculated about a Rajasthani hand collaborating with Sahari painters, and there is reason to believe that the family of Rajasthani painters which migrated from Jaipur was employed in the execution of the Shish Mahal frescoes.

It is interesting that the fresco process of wall-painting, popularly called 'mohra-kashi' in the Punjab, was also known by the name of 'Jodhpuri kurnar'. This is likely to imply that the technique was imported from Jodhpur and hints on the possibility of the migration of painters from Jodhpur. The frescoes in the temple of

2. See plate Nos. 73 and 74.
3. See plate Nos. 28 and 32.
4. The murals in the Shish Mahal at Patiala have some clear stylistic affinities with the 19th century murals still surviving in Jaipur, particularly in Jashod-ki haveli, Sardaro-ki haveli and Partap Narain Haveli Purohit-ki haveli. See Karwarjit Kang, "Abum of Wall Paintings", Kang, XX, No.4, Sept. 1977, p. 76.
Kishan Chand Bhandari at Batala, according to K.C. Aryan, are jointly the work of Sahari and Jodhpuri painters, the latter, according to him, having settled in the Punjab between C. 1835-1841. Unfortunately, we have no names of any Rajasthani painters who executed murals in the 19th century Punjab.

Besides the Punjab hills and Rajasthan, painters from Delhi and U.P. also came apparently to the Punjab. After Maharaja Ranjit Singh's meeting with William Bentinck at Roopar in 1831, Junin (Jivan) Ram, a painter of Meerut who was in the entourage of the Governor-General, proceeded to Lahore. Since he was versatile and could work in a number of styles and techniques, the possibility of his being involved in mural work at Lahore can not be ruled out. A Delhi painter, Hasan-al-din, reached Lahore by about 1842. We also have evidence for painters from the then United Provinces having embellished edifices in Punjab. The Jivan-Khana of Chaudhri Chandar Sain at Dadri was painted with murals by a Muslim artist, Vazeer Khan, who according

1. See plate Nos. 19 and 23.
3. Ibid., p. 16.
4. E.M. Baden-Powell, Handbook of the Manufactures and Arts of the Punjab, II, p. 355. The painter has been also referred to as belonging to Delhi, see N.K. Sinha, Ranjit Singh, reverse side of the page bearing contents; also see W.C. Archer, Paintings of the Sikhs, p. 31.
8. V.P.S. Rao, loc. cit., p. 5.
to an inscription, hailed from Farrukhabad, a town located in U.P. Banvari, an architect-cum-painter, came from Kandhla, a village in district Mussaifarnagar, to work on constructing and then embellishing with murals a temple devoted to Shiva at Patti Kaliana, a village in district Kamal.

Through evidence of this kind, a fair pattern of painters migrating to the Punjab from the hills, from Rajasthan and U.P. emerges. But, in the present state of our knowledge, we can not say much more about the artists settled from outside in the Punjab. This unfortunately is equally true of the native painters of Punjab proper. Records are scanty and the trade of 'decorators and mural painters' was almost dead by the end of the 19th century. No descendants following parental occupation from where information can be gathered are traceable. Barring very few artists, our knowledge of native Punjab painters, particularly those who worked exclusively as muralists, therefore, is meagre.

In the census of the Punjab held in 1881, the figures

1. Although the inscription in Persian characters is now partially obliterated, it is clear enough to read that the painter belonged to Farrukhabad.
2. This is apparent from an inscription above the main entrance to the temple.
under 'occupation' headings are far from satisfactory; nevertheless, it is not without interest to piece together the picture concerning the painters. The number of male artists in the Punjab Province, as recorded in the census, was 191; 162 of these hailed from the British Territory (including Delhi) and the remaining 29 belonged to the 'Native States'. The numbers of artists living in various divisions, excluding the eight artists who were less than fifteen years in age, we get as under:

<table>
<thead>
<tr>
<th>City</th>
<th>Artists</th>
</tr>
</thead>
<tbody>
<tr>
<td>Delhi</td>
<td>55</td>
</tr>
<tr>
<td>Hisar</td>
<td>1</td>
</tr>
<tr>
<td>Ambala</td>
<td>2</td>
</tr>
<tr>
<td>Jullundur</td>
<td>14</td>
</tr>
<tr>
<td>Amritsar</td>
<td>1</td>
</tr>
<tr>
<td>Lahore</td>
<td>25</td>
</tr>
<tr>
<td>Rawalpindi</td>
<td>13</td>
</tr>
<tr>
<td>Multan</td>
<td>1</td>
</tr>
<tr>
<td>Derajat</td>
<td>12</td>
</tr>
<tr>
<td>Peshawar</td>
<td>30</td>
</tr>
</tbody>
</table>

In the seventeen Native States, artists were recorded to have been living in five states only, as per detail:

2. Dobson, op. cit., II, Table No. XII A.
3. Ibid.
It is interesting that two female painters, one from Delhi proper and the other from a village in district Amritsar, are recorded in the census report. However, the unreliability of this data is apparent from the fact that in the division of Amritsar, which apart from the district of Amritsar included in it the districts of Gurdaspur and Sialkot, only one artist was recorded and that too from Sialkot. No one from Amritsar or Gurdaspur where considerable work in painting, including murals, was executed in the 19th century, seems to have been recorded. In Amritsar proper alone there must have been several painters.

The Gali Uroos you there is an old alley where traditionally painters used to live; none of them figures in the census report.

In the figures under 'occupation', 'wood-painters'

1. Densil Hackett, op. cit., II, Table No. XII A.
2. Ibid., II, Table XII B.
3. Its present name is Pratap Gali; see K.C. Aryan, Punjabi Painting, p. 21.
were enumerated separately in the Census report. It was common practice during the Sikh times to decorate
1
with paint the wood work of buildings, including doors,
2
windows and ceilings. This work was exceedingly beauti-
3
ful. In the divan-khana situated within the precincts of
Kila Hubarik at Chhachhrula, thus, a portion of the
wooden dado was painted with decorative murals, and is
still extant in a fairly good state of preservation.

The considerable popularity that this mode of embellish-
ment had gained during the 19th century, is indicated by
4
the total of 731 “wood painters” recorded in the census
report, as against the 191 artists. The figures continue
to raise doubts, though, one wonders if many of those
practising the dual jobs of wall-painter and wood-
painter” were not entered under the head “wood painters”.

One of the counts on which the classification adopted
in 1881 was inadequate is the failure to list separately
persons professing more than one occupation, distinct
5
from each other. The situation is no better in the
6
censuses held in 1891 and 1901 and entries pertaining to

1. Percy Brown, Lahore Museum Punjab (No. 2, A Descriptive
   Guide to the Dept. of Industrial Art), p. 54.
2. See plate No. 92.
3. J.L. Kipling, “The Art Industries of Punjab"
   (Supplement), J.I.A., No. 10, April 1896, see class
   V-Decorative Painting as applied to Architecture.
4. Dibson, op. cit., II, Table No. XII A.
occupation remain of questionable value. In the census of 1891, mural painters are again not listed separately. A total of 1342 males and 1089 females are listed as practising "pictorial art and sculpture", out of these 873 were painters and photographers. Evidently, the number of painters enumerated in the 1891 and 1891 censuses is hardly commensurate with the amount of mural work executed during these years of the 19th century. The extant remains of murals, only a fraction of what must once have been done, indicate that a much larger number of persons were subsisting on a painter's trade.

Among the most prominent families of painters, members of which worked also as muralists was that of Kehar Singh. He worked at Lahore and Kapurthala and was easily one of the most prominent among the court painters of Ranjit Singh. Skilled in several branches of graphic art, he also painted on glass and his series of portraits...
gouache represent contemporary life in a vivid manner. He also appears to have been a proficient muralist as well as pietra-dura designer, and was employed to paint frescoes in the Lahore Fort. He is also believed to have worked in the Golden Temple and the Akal Takhat at Amritsar and in Ranjit Singh's mausoleum at Lahore. To his credit goes the creation of a school of *nangashas*, craftsmen who continued to work in many capacities in the Golden Temple.

Kohar Singh had two nephews, Kishan Singh and Bishan Singh, both of whom we learn were fresco painters in the *kohra-kashi* technique. Kishan Singh, who was the court painter of Maharaja Sher Singh, shifted to Kapurthala after the death of the Maharaja. He also participated in the exhibition of arts and crafts held at Lahore in 1864.

As a painter, Bishan Singh appears to have been more gifted than his brother Kishan Singh, and his works displayed in the Lahore exhibition of 1864 were commanded

4. Ibid., p. 42.
6. Ibid.
10. Ibid.
as being of great merit. It was in the mohra-kashi
technique of fresco painting that he excelled, and
was consequently engaged for the adornment of the
Golden Temple, Amritsar, for a number of years.

Floral designs were his forte, and these, inter-
spersed with birds and animals, were executed by
him with great skill. His work can still be seen in
the second storey of the Golden Temple where his name
as 'Bishan Singh Nagqash' appears twice in two separate
inscriptions, bearing the dates: V.S. 1945 (= 1989 A.D.)
and V.S. 1946 (= 1989 A.D.). In addition to floral
designs he also painted figures of fairies at four
places in the temple.

The descendants of Bishan Singh and Bishan Singh
continued their ancestral trade. Sital Singh and
Jawahar Singh, sons of Bishan Singh, were, according
to Harinder Singh Roop, expert at the allied arts of
decoration applied to architecture, including the
mohra-kashi technique of fresco painting, cach and
tukri work. Their work still survives in the Golden
Temple on the southern side above the Har-ki-Pauri.

4. Chatrik Abhinandan Granth (P), p. 113; also see
   Harinder Singh Roop, op. cit., p. 43.
5. See Harinder Singh Roop, op. cit., p. 43.
6. Ibid., p. 132.
Kapoor Singh, son of Kishan Singh, grew to be an eminent artist in the late 19th century but his work was confined to paper and there is no evidence of his having been employed to paint murals. However, his son, Sardul Singh, did paint murals and his work can be seen on the walls of the temple of Baryanmal in Katra Mohar Singh and in many other Hindu temples in Amritsar. He also did some work on the walls of the Golden Temple, and at one point became the Principal of the Amritsar School of Art, which was situated outside the Ghee Mandi.

From amongst the members of the family of maggash to which Kehar Singh belonged, Mahant Ishar Singh, also a contemporary of the former, adopted the profession of a painter. His father Bhai Ram Singh was also a painter. Most of Mahant Ishar Singh's work, said to be of high merit, was on the walls of the main Darshani Doori leading to the Golden Temple, which, unfortunately however,
is now covered under the marble slabs fixed over them. He also painted murals in many of the Hindu temples at Amritsar.

We get evidence about another family of painters which engaged itself in architectural decoration in Amritsar from a diary of Hari Singh, a painter adept in architectural and ornamental painting, who died in 1970. At one place in the diary he recorded his painterly lineage in the form of a genealogical tree. In all it records ten names, starting with the prime ancestor, Bidhi Chand, and followed by Jawanda Mal, Sohan Lal, Bawa Singh, Sada Singh, Deva Singh, Lal Singh, Bhishan Singh, Ganda Singh and Hari Singh. Since the diary imparts no other relevant information, we get to know nothing about the work of these painters and the edifices they decorated with murals.

Atma Singh, who worked for some years recently on renovating the floral designs in the Golden Temple and the murals in the shrine of Baba Atal, belongs to a family of painters. His father Nahtab Singh, born in 1871, is said to have been an adept muralist and painted

3. The diary is now in the possession of Sardar Studio, Amritsar. Also see Kamwarjit Kang, "Survival of Wall Paintings in Amritsar", Nagpur, XXIV, No. 3, June 1977, p. 56.
4. K.C. Aryan, Punjub Painting, p. 112.
6. This information was received from S. Atma Singh, interviewed at Amritsar.
murals in the Thakurdwara of Pakir Chand and in Baba Atal at Amritsar, in the Darbar Sahib at Tarn Taran, in the Gurudwara at Baba Bakala, and in many a Hindu temple. Atma Singh's grandfather, Bhai Jawala Singh, was a muralist of talent and his skill in this trade is evidenced from his work surviving in Akhara Bala Sand at Amritsar.

Some other mural painters from Amritsar are also known. Thus, one Jai Singh worked in the Golden Temple. Jaimal Singh, born in 1860, was a painter-cum-muralist and was among those employed to adorn the walls of Baba Atal with paintings. Rakam Singh was yet another painter who worked with Jaimal Singh and Mehtab Singh in executing murals in Baba Atal. Such Singh, Amir Singh, Ganesh Singh, Gyan Singh, Kapur Singh, Param Singh and Anor Singh are other names of Naggashas who lived in Galli Naggashan or the 'painters alley', in Amritsar. They were all adept at floral decoration.

2. Ibid.
3. This information I owe to S. Atma Singh.
5. Ibid.
6. See Plate Nos. 2, 40, 43, 58 and 61.
10. Informed by Atma Singh.
11. Ibid.
Very little is known about the native muralists of Lahore, which, after Amritsar, constituted the next major centre of mural painting in 19th century Punjab. In the present state of our knowledge, we only know of Suraj Ram as a mural painter of Lahore, and that too from an inscription on the parvadari at the head of the tank in the Vaishnava monastery at Pindioli Mahanttan, near Gujaspur, where he had come to execute murals.

Our knowledge of painters having painted murals at other places is even scantier. The murals in the temple of the Bairagis at Ram Tatwali were painted by Sharf Din, a Muslim painter popularly known as Sharfu, who belonged to Umar, a village in district Hoshiarpur. He might be the same person who worked at Batala when he witnessed a deed as "Sharfu, son of Ilyasa, the mason", and added to his signatures a floral design to indicate his craft.

Another Muslim painter, Nazar Mohammad, it is

1. Much information could have been collected had I been allowed to visit Lahore by the Govt. of Pakistan.
3. See coloured plate Nos. I and II and plate Nos. 45, 46, 55, 64, 68 and 83.
4. This information, I was able to collect from Sh. C.L. Sharma, Head of the Dept. of Fine Art, Govt. College, Hoshiarpur. Chamdas, the present mahant of the temple is an usurper and the village panchayat is fighting a case against him through Thakur Shani Ram, an advocate of Hoshiarpur. Sh. C.L. Sharma, whose forefather had a say in the affairs of the temple, is helping the advocate with information preserved in his family.
6. Shri Satya Pal Jain gave this information in an interview I had with him at Zira.
interesting to note, was employed to paint murals exclusively on Jain themes, in the Jain Svetambhara temple at Zira. His antecedents, however, are not known to us.

In a Shiva temple, known as 'Hanuka mandir' at Bhador in district Sangrur, murals were painted by 1 Shera and Nikal, both of whom were Mohammedan mason-cum-painters. Shera belonged to Barbar, a village near 2 Barnala and Nikal belonged to Barnala proper. Hara Singh and Harjit Singh, mason-cum-painters of Katu, a village near Dhanola Mandi in district Sangrur, erected the temple of Shri Kalu Nath at Nathana, district Bhatinda, 3 and painted murals in it. Mian Jivan Khan, an architect-cum-painter, executed murals in the Faridkot Fort. According to an inscription still standing on a wall of the samadh of Baba Mohar Singh at Tanda in district Doshiarpur, Mihal Singh, a rai-mistri, had been engaged in the construction of the samadh and in all probability it was he who also painted the murals embellishing its walls.

Many more painters from 19th century Punjab are known, but in the absence of definite information about their

1. The names are written in Persian character on one of the walls of the temple, adjacent to a painting.
2. This information was given by Shri Raghubir Singh, interviewed at Bhador.
4. This information was given by Shri Gaura Singh, interviewed at Faridkot.
having worked as muralists or not, it may not serve much purpose to include their names in this study.
What is of interest is a brief consideration of the patrons for whom muralists in the 19th century worked.

Since most of our notions of mural work in the Punjab come from European writers, men who stayed in the Punjab or passed through it, it might be appropriate to begin with treating of them first as the patrons of mural painting. Here, however, one is in a somewhat peculiar position, for most of these persons themselves had, for all their interest in documenting the work, very little real regard for the quality or kind of work which the painters of Punjab did in the 19th century Punjab. In fact their opinion of art in these parts was rather low, and their tone distinctly superior, as noticed before. Baden-Powell’s solemn pronouncement is somewhat typical of this attitude: “In scarcely any part of India are the fine arts in so low a condition as in the Punjab.” The jury of the 1864 Exhibition which gave this view did, however, concede some basic talent to the Punjab artist:

The native of the Punjab possesses many of the qualities which ensure success in art. In common with the inhabitants of lower India he has an instinctive appreciation of colour.

2. Ibid., p. 355.
and though without any knowledge of
the principles which should regulate
its use, is often more happy in his
combinations than the educated workman
of Europe. His colour is often
exaggerated but it is always warm,
and rich and fearless. The native
artist is also patient; for weeks and
months he will work at his design,
painfully elaborating the most minute
details; no time is considered too
long, no labour too intense to secure
perfection in imitation or delicacy
in execution. The greatest failing in
native artists is their ignorance of
perspective and drawing, and it is
fortunate that this want is the most
easy to supply. Nothing is required
but schools of design and judicious
instruction to effect a great change
both in the fine arts themselves, and
in art manufactures in the Panjab.

"This passage", as W.G. Archer, remarks: "Cogently
express what good Victorians seriously thought" even
if we may "deplore its naive assumption of British
superiority, its childish aesthetics, its over-simple
standards."

And yet it is true that a decided quantity of work
by way of mural painting in the Punjab was done for
European patrons who lived at the Sikh Court. There
were many European artists who came to the Punjab, many
of these highly competent in art even if they were not
professionals, but their services were not of course
available to other Europeans who wanted their houses
decorated. Not any of them was a muralist, and hardly

1. Paintings of the Sikhs, p. 61.
anyone worked for professional fees. Those who wanted their houses or havelis decorated, therefore, had to fall back upon Indian artists and hope then they had "imbibed" from European examples some of the features like perspective and modelling which they found so wanting in Indian work and so admired in European art. The attitude of the patrons who commissioned Indian painters was generally superior, and yet they did engage them.

Notes written on some drawings made for Augustus Honner 1 by Kapur Singh of Amritsar, are typical of the European sense of indulgent amusement towards the work of Indian artists. But work continued to be entrusted to them. Many of the European officers in the Sikh army, men like 3 Ventura, Allard and Avitabile, got their residences painted with murals by native painters as we have noticed before. It is quite likely that they made specific demands on their talent, and the painter in turn must have tried to minister to the European taste of the 5 patron by trying to incorporate exotic elements into his work. It is in this context that we get those large

2. Europeans got these drawings made mostly for publication in their books. See J.H. Honigberger, op.cit., p. 195. The coloured plates in the second volume of Sir Herbert Edwards, A Year on the Punjаб Frontier in 1859-60, were the works of native artists; see its p. XII (of preface).
'realistic' battle scenes on walls to which we get references, or come upon themes like the portrait of Napoleon.

Real patronage to the art of mural painting, however, came from the members of the Sikh royalty. Maharaja Ranjit Singh "despite his philistine upbringing", was apparently a generous patron of the arts. Most of the frescoes and related architectural decorations in the Golden Temple at Amritsar were the result of his commissions to painters and craftsmen, many of them having been brought from Chiniot, near Lyallpur, and lodged in Havelli Chanioti, near the Lahore Gate in Amritsar.

Harinder Singh Roop describes at length the personal interest the Maharaja had taken in getting a mural representing Guru Gobind Singh, painted in the Golden Temple. The mural is still extant, it has lately been renovated without the original composition being changed, however.

In addition to work in the Golden Temple, a large number of shrines either got constructed by the Maharaja himself or supported by him, were embellished with murals. Gurudwara Angitha Sahib at Khadur Sahib in District

Marltsar, gurudwara then Sahib at Kartarpur in district Jullundur and Shivala sk Onkar located close to Migdu, in Karnal, were all raised at the expense of the Maharaja and were embellished with murals. Gurudwara Baba Bir Singh at Naurangabad and the temple known as Shri Palkiana Sahib at Jaura, both located in district Maritsar,
gurudwara Darbar Sahib at Dera Baba Nanak and Rakshunath Temple within the precincts of the famous Vaishnava monastery at Nindori, both located in district Gurdaspur, must again have gained from the financial help given by the Maharaja; all these shrines were embellished with murals.

Maharaja Ranjit Singh's interest in art has sometimes been ignored. During his reign several buildings in the Lahore Fort were embellished with murals and one of those represented the Maharaja supplicating before Guru Nanak. At Amritsar, the Maharaja had a house built and beautifully painted for housing certain visiting dignitaries. He also got his palace at Waazirabad painted with murals illustrating the religion of the Sikhs.

4. Ibid.
7. See J.P. Vogel, "Historical Notes on the Lahore Fort", Journal of Punjab Historical Society, I, No. 1, 1911, pp. 52-53. According to the information I have been furnished with by the Dept. of Archaeology, Govt. of Pakistan, vide its letter No. 22/22/69-Arch, dated Nov. 9, 1968, frescoes were still extant in the Lahore Fort.
On this was an extension of the Maharaja’s keen interest in miniature portraits, perhaps, especially of artists in his employ, of whom the most prominent were Muhammad Bakhsh, Kehar Singh and Purku. Their chief duty seems to have been to portray visiting dignitaries. The custom of taking sketches of visitors by the painter attached to the court became a tradition, many of these paintings were hung later in the Govt. Record office at Lahore, before 1963. Under the orders of the Maharaja his deputies took one artist and an album of pictures to Captain C. H. Wade at Alinagar in 1831. Evidently the purpose of sending the artist was to have the visiting Englishman portrayed. During his meeting with the Governor-General at Ropar in October 1831, state painters formed a part of the Maharaja’s retinue. In the Lahore Palace, the mural depicting the meeting of the Maharaja with Lord William Bentinck at Ropar was, in all probability, based on sketches taken earlier by the state artists. Emily Eden, the sister of Lord Auckland, who accompanied the British Governor-General to Punjab in 1830, noted Ranjit Singh’s artists sketching her brother.

5. Ibid., p. 96.
G.T. Vigne was another visitor who had the honour of having been sketched by the court artist. A painter was sent by Ranjit Singh again, to copy a piece of the uniform of Baron Hugel, an Austrian. He also sent his favourite horse Leily to be drawn by Vigne. It has even been suggested that painters accompanied the Maharaja on his hunting expeditions.

Ranjit Singh might have allowed his own person to be portrayed only sparingly, but he seemingly did not dislike painters. A Hindustani painter named Jivan Ram, who accompanied the Governor-General at Ferozepur, was allowed to draw the Maharaja’s portrait. A picture of the queen of England, sent to Ranjit Singh for inspection by the Governor-General at Ferozepur, greatly pleased him. Two howitzers presented by Lord Auckland to the Maharaja gave him much satisfaction, specially because his profile was engraved on them. His own portrait, set in diamonds, presented to Auckland, evince his interest.

2. Ibid., p. 355.
8. See D.R. Sood, Ranjit Singh, p. 68.
in the art of painting. With time, his understanding and appreciation of the pictorial arts apparently grew and we find him making subtle observations on paintings, sometimes.

It is interesting that for the education of his sons, Ranjit Singh got the vernacular alphabet illustrated by the court artists, very much on the pattern of modern books for children.

Maharaja Ranjit Singh, it appears, was also liberal in the matter of remunerations and rewards to painters. Jivan Ram, for instance, was given a sum of rupees one hundred for the portrait he drew of the Maharaja at Amritsar in 1831. We now know also of a land grant issued with the Maharaja's personal seal in 1825 A.D. to Sikka, a Sahari painter. According to this, land worth 2.125/- per annum was granted to the painter, free of the imposition of kar and bazar etc.

All this is accurately indicative of Ranjit Singh's patronage of the art of painting. This must have naturally extended to patronage of wall painting, for it was

4. See E. H. Coomaras, Painters at the Sikh Court. A Study based on Twenty Documents, p. 32.
5. Ibid.
much in vogue in his times. It is difficult otherwise
to conceive of him being portrayed without his approval
in the murals of the Lahore Fort, either in the act of
supplicating before Guru Nanak or meeting with the
Governor-General at Roopar.

After the Maharaja's death, whatever might have
happened politically or militarily, art continued to
receive patronage at the Court. Kharak Singh and Sau
Nihal Singh fell quick prey to the anarchy that ensued,
but at an earlier point of time Sau Nihal Singh seems to
have had some taste for painting. His patronage is
evident from his haveli which was embellished with
frescoes. But out of the successors of the great Maharaja,
it is Sher Singh who emerges to be a serious patron of
painting. In fact his interest and appreciation of paint-
ing might have aroused in the early years of his life; in
1830, at the age of only 23, he was made the Governor of
Kangra where he is likely to have seen the refined work
of the Sahari painters. Later, he had several opportu-
nities, not only of seeing European visitors to the Sikh
court making sketches and drawings, but was also, as a
striking figure, sketched by them several times. We know

2. Ibid., p. 100.
3. As per information of the Dept. of Archaeology, Govt.
of Pakistan, 19th century murals are still extant in
this haveli.
4. See lithographs in W.G. Osborne, The Court and Camp of
Ranjit Singh. Sher Singh sat for picture before Emily
Eden, in the Country, p. 223, and the drawing later
published in her book Portraits of the Princes and
People of India.
5. For instance W.G. Osborne and Emily Eden.
from Emily Eden's sister, Fanny, that in 1838 Sher Singh was already 'fond of drawing'. Later in 1840 or early 1841, the Austrian painter Schoefft reached Lahore and not only impressed Sher Singh with his work but got commissions to paint large canvasses in oils. A document evidencing grant of a jagir by Maharaja Sher Singh to painter Gokal has also come to light. In 1843, we find the court painter of Sher Singh “incessantly occupied” in sketching those present at the court. All these references speak of his keen interest in painting as well as of the patronage he extended to it. There is no direct evidence of his having commissioned painters to execute murals; all the same it is very likely that he did.

Although Salip Singh, the last of the line, was more interested in painting than anyone else in his family, and was able to paint when still a child, he was exiled before he came of his age and the Punjab was deprived of a serious patron of art. Even in his brief tenure he managed to have

4. See B.N. Goswamy, Painters at the Sikh Court. A Study Based on Twenty Documents, pp. 11 and 34.
6. See Helen Mackenzie, Life in the Mission, the Camp and the Junana; or Six Years in India, III, pp. 47-55; also see Lady Login, Sir John Login and Juleep Singh, pp. 155-156.
8. See Lady Login, op. cit., which refers to Salip Singh’s unabated interest in painting, pp. 155, 156, 158, 159, 160, 209, 336, 467.
the sarang of Maharaja Sher Singh, located at Kot 1 Khwaja Sadiq in Lahore, embellished with murals.

Besides the royal house of Lahore, the rulers of cis-Sutlej states also patronized painting and Patiala, the foremost among the Phulkian group of states, was in fact greatly concerned with the patronage of the arts. We have a number of references that speak of considerable art activity at Patiala. Dr. Kiranmali Shastri referred to a 'Hanir Hath' set of paintings painted at Patiala, similar to the one painted by 3 Sajna at Mandi. A family of Rajasthani painters was apparently brought to Patiala by Maharaja Kama Singh (A.D. 1814-1845) from Jaipur and some paintings belonging to his period are in the collection of Sodhi Harbhajan Singh of Anandpur. Bacon-Powell speaks of the 'State Artist' of Patiala whose work was "most excellent". Debi Pritha of the branch of the famous Guler family of artists was serving Maharaja Mahendra Singh (A.D. 1862-1876) of Patiala. Bibi of Guler was another painter who served under the Rajas of Patiala. As a result, a number

1. As per information of the Dept. of Archaeology, Govt. of Pakistan, 19th century murals are still extant in this sarang.
2. See Karuna Goswamy, loc. cit., p. 121.
5. Ibid., p. 122.
6. Ibid., p. 352.
7. Ibid.
of edifices at Patiala and its vicinity were
decorated with murals. Frescoes in the Diwankhana
Kabir in Kila Mubarak were executed during the time
of Maharaja Narendra Singh (1946-1962) and the Shish
Kahal was embellished with wall paintings either
during his own reign or that of his son, Maharaja
Narendra Singh.

Among the other Sikhian states, Nabha, Faridkot
and Jind also patronized the art of mural painting.
The sarad of Raja Jaswant Singh of Nabha and Rani
Kahal, within the precincts of Nabha Fort, were
decorated with murals. Frescoes in the Shish Kahal in
Faridkot Fort were painted at the behest of Raja
Bilram Singh. The sarad of Rani Jind at Bahadurgarh,
a suburb of Hoshiarpur, and the sarad of Bhai Guddar
Singh and Mai Rajji at Dyalpura in district Bhatinda

1. See Chapter II of Extant Remains, district Patiala.
2. Ibid.
3. Ibid.
4. Ibid., district Faridkot.
5. I was told this by ex-Maharaja Harinder Singh of
Faridkot in an interview that I had with him.
6. See Chapter II of Extant Remains, district
Hoshiarpur.
Rustak (1), p. 44.
were raised by the Jind State with murals painted on their walls. The house of the Kalsia family, with their capital at Chhachhrauli, also had some buildings adorned with murals. The murals in the temple of Mansa Devi near Manimajra were completed at the expense of Raja Gopal Singh of Manimajra.

Evidence of the 'trans-Sutlej' state of Kapurthala having patronized the art of wall painting is also available. Thus, Jala Darwaza, a state edifice at Kapurthala, had its front embellished with frescoes. Murals still survive in the sakhā of the daughter of Mai Miron, a Rani of Kapurthala.

There are instances when patronage to painting was also extended by royal ladies. A temple at Fategath Churian in district Gurdaspur known as Mandir Maharani Chand Kaur was got built by the wife of Maharaja Khark Singh. She also contributed to the construction of Gurdwara Darbar Sahib at Dora Baba Nanak, a shrine originally embellished with murals. At Uchho in district Kurukshetra a haveli with mural work was got built by Rani Chand Kaur of Nabha.

1. See Chapter II of Extant Remains, district Ambala.
2. See plate Nos. 35 and 92.
3. See Chapter II of Extant Remains, district Hoshiarpur.
4. Ibid., district Gurdaspur.
5. Gurdaspur D.G., 1932-33, p. 98.
The royal houses apart, it was also to the new Sikh aristocracy to which artists looked up for patronage. The members of this aristocracy did not inherit any artistic tradition, but their interest in themselves and in surrounding themselves with style appears to have been considerable, and it is this that led them to commissioning murals. Thus, the General Hari Singh Malwa got his villa at Gujranwala embellished with frescoes; the Dasis of Una employed artists to paint religious themes in the gurudwara of Baba Rala. Dhari, the sardar of Attari had the walls of their fort at Attari ornamented with paintings, and the Sandhamwalia sardar had their haveli at Raja Sansi adorned with murals. The patronage extended by the Sandhamwalias seems to have been of serious proportions. Striking proof of this has been adduced recently by Dr. Goswamy in his 'Painters at the Sikh Court', we now know of Gokal and Chhajju, the Guler painters, who were in the employment of the Sandhamwalia sardar.

3. See Chapter II of 'Extant Remains', district Hoshiarpur.
4. Traces of paintings are still to be seen on a portion of a wall of the fort at Attari.
5. See Chapter II of 'Extant Remains', district Amritsar.
6. See pp. 11, 32-35.
7. Ibid., p. 34, No. 8.
be traced back to the 18th century. Some of the misaldars were interested in getting walls embellished with paintings. Thus, murals in the temple of Shri Ram Dev at Ghuran in district Gurdaspur were probably done under the orders of Sardar Jassa Singh Ramgarhia. Similarly the gurudwara of Tara Singh Cheba, decorated with murals, was raised at Rahon, in district Jullundur, by his son Jhanda Singh.

But perhaps the most interesting feature of painting in 19th century Punjab is its patronage by people with less than royal or noble means. As the century progressed, and artists in high employ were released, their talents appear to have been used by several persons considerably lower in the social rank. Whatever the reasons for this — genuine interest, the use of art as social status, a view of mural painting as an inevitable part of architecture — the development is certainly of absorbing interest.

We got several monuments and buildings from this period. Thus, the gurudwara of Lal Singh, a sardar of Kale Cham pur, near Amritsar, was raised and embellished with murals by his son Culnar Singh. The temple of Kishan Chand Bhandari,

3. It is evident from an inscription surviving on one of the walls of the gurudwara.
with very attractive mural work was raised at Batala by Kishan Chand, a member of the prosperous Bhandari family of the town. Bhawani Singh Bhandari, another member of the family, had to his credit murals painted in the Shiv Temple at Achal Batala. Another shrine known as Bhandari Bhola Mandir with murals still extant, was built at Batala also by the Bhandari family. A beautifully painted temple devoted to Racha and Krishna at Kishankot, a village near Sri Harobindpur, was built by 'Raja' Sahib Dyal who was the Chief of the Customs of Jullundur during the reign of Maharaja Ranjit Singh. Sudagar Mal, a diwan of Kapurthala State, got constructed a temple at Shekhupur, a village on Kapurthala-Sultanpur road, and this was adorned with paintings. The temple of Baba Hari Har, bearing murals, was erected at Nur Mahal at the expense of Lala Basant Rai Khosla who was a Tehsildar in the state of Kapurthala. Mirar Bhup Chand of Nur Mahal, a man of influence and status, got raised a temple with murals, located near Chashma Faiz in the town. The house of Chaudhari Chander Sain, a revenue official of Dadri which formed a part of the Muslim state of

1. The Bhandari family of Batala was one of the eminent families of the Sikh Raj. See Gurdaspur D.G. 1833-84, pp. 40-41.
2. See Chapter II of Extant Remains, district Gurdaspur.
3. Ibid.
4. GURDASPUR D.G. 1833-84, P. 37.
5. See Chapter II of Extant Remains, district Kapurthala.
6. Ibid., district Jullundur.
7. Ibid., district Jullundur.
Jhajjar, was embellished with murals. Today it is known as Divankhana Chander Sain Ka.

Besides this group of patrons, it was the mahants of religious establishments who continued to be great patrons of mural painting in 19th century Punjab. The akharas of Uleasi saints almost always had the walls of their edifices painted and some of best surviving murals are to be seen in them. These establishments were scattered all over the Punjab, but the town of Amritsar is where their concentration was. Almost all the akharas at Amritsar, including the akhara Balanand, Prag Das, Sangal Wala, Bori Wala and Kashi Wala had murals painted in them in the 19th century. Although our knowledge about the names of mahants who got the murals executed is meagre, the work was evidently done under their patronage. Murals in akhara Bala Rand, akhara Sangal Wala and akhara Bori Wala were painted respectively, for mahant Bhishambar Prashad, mahant Pritam Das and mahant Sowa Das. Murals in dera Uleasian at Jandali and dera Balras at Barnala, both in district

1. See Chapter II of 'Extant Remains', district Bhimni.
2. See plate nos.1, 2, 40, 41, 43 and 59.
3. See Chapter II of 'Extant Remains', district Amritsar, Akhara Bala Rand, Akhara Sangal Wala, Akhara Bori Wala.
4. Ibid.
5. Ibid.
7. Ibid., district Sangrur.
8. Ibid.
Sangrur, and the Mirankari dera at Patiala, were painted under the patronage of the mahants of establishments.

The mahants of a number of religious establishments, other than the akhara, had also taken keen interest in the embellishment of their edifices. The temple of Kalu Nath at Nathana was built and painted under the patronage of mahant Ram Das. The gurudwara at Chola Sahib was raised and embellished under the patronage of mahant Sadhu Ram. We have also much better known Vaishnava monasteries of Pandori and Dharat, where extensive mural work was carried out for the mahants. We have earlier noted at some length work at the dera of Baba Lal at Dhianpur and the temple of the Bairagi at Ram Tatwali.

At another level, traders, bankers and money lenders also extended in their own way patronage to mural painters. The havelis and temples built by them were usually embellished with murals. The haveli of Seth Panna Lal Paul

1. See Chapter II of Extant Remains, district Patiala.  
2. Ibid., district Bhatinda.  
3. Ibid., district Amritsar. 
4. Ibid., district Gurdaspur. 
5. Ibid. 
6. Ibid. 
7. Ibid., district Hoshiarpur.
Chand Sharda and the haveli of Badhwaran, both located in Ferozepur City, were painted with murals. Daryana Mall, a trader of Amritsar, raised a temple, known as Daryana Mal de Thakurwara, with paintings executed on its walls. Lala Chush Mal, son of Lala Bhawani Das, raised a thakurwara with frescoes at Nakodar. The nari of Baba Sidiq at Hari, in district Faridkot, was erected by a Lahore banker and bears late 18th century murals. A temple with murals at Jagadhari, known as Mandir Raja, was built by Lala Balak Ram and Lala Januma Das.

Apparently, with all this activity, painting had moved out of the charmed circle of the royalty and the nobility, and had come closer to the people. It is another matter that this is also the period of time when the vitality of the tradition to which it belonged had become remarkably low.

1. See Chapter II of 'Extant Remains', district Ferozepur.
2. Ibid.
3. Ibid., district Amritsar.
4. Ibid., district Jullundur.
5. Ibid., district Faridkot.
6. Ibid., district Ambala.