Chapter II

DETAILS

In this chapter are listed, district by district, the various buildings and monuments where mural paintings in the Punjab or their traces still survive. All of these places were visited and photographed by me during my field work and only a very small number of these have been noticed or documented before.

While my interest was focused on work done in the 19th century, I was also looking for anything that might go back further in point of time. In this I had very limited luck,

about wall paintings in ancient Punjab we have no
evidence that has survived: only some speculation. Percy Brown spoke of the possibility of their being some kind of mural decoration on the Indus Valley edifices. Charles Fabri thought that mural paintings might originally have decorated the walls of houses in ancient Punjab, although nothing has survived. "More carefully conducted excavations in future" he felt, "may well reveal such mural decorations."

In the Muslim period, notwithstanding the fact that Muslim Sultans generally discouraged figurative painting as known but there are some intriguing references to work done at this time. We hear of a large mural portrait of Ilutmish, for instance, done in Delhi. In the Fatimid-i-Farum-Shahi,

1. Indian Architecture, I, p. 2.
4. See S. H. Ikram and Percival Spear (ed.), The Cultural Heritage of Pakistan, p. 63, wherein S. Azhar ul Qura citing historian Taj Hussain writes: "that mural painting was much patronised even by the earliest Muslim rulers in the north is confirmed by a glimpse of Delhi under Ilutmish (1210-1236 A.D.), given by the historian Taj Hussain, who describes mural decorations there, including a large portrait of the Sultan which were made to adorn the streets of Delhi on the visit of the envoy of Caliph Mustansinbullah in 1224."
Feroz Tughlaq writes about his having ordered the effacement of pictures and portraits which were painted on the doors and walls of his palace. These were to be replaced by garden scenery to be painted instead.

With the coming of the Mughals in power, the art of painting, including mural painting, received decided patronage, and we have literary references to fresco work in the Punjab, although unfortunately no survivals. The Emperor Jahangir took, as we know, personal interest in mural painting also and has a note on them in his memoirs: "A picture gallery in the garden had been ordered to be repaired; it was now adorned with pictures by master hands. In the most honoured positions were the likenesses of Humayan and of my father opposite to my own, and that of my brother Shah Abbas. After them were the likenesses of Mirza Komran, Mirza Muhammad Hakim, Shah Murad and Sultan Daniyal. On the second story (how?) were the likeness of the Amirs and special servants." We also have the contemporary evidence of William Finch who saw frescoes in the Lahore Fort in the early years of the 17th

1. See H.E. Elliot, History of India as told by its own Historians, III, p. 382.
2. S.H. Mirza and Percival Spear (eds.), op. cit., p. 64
century A.D.: "On the walls is the Kings picture, sitting
cross-legged on a chair of state; on his right hand
Sultan Pervaz, Sultan Carone, and Sultan Timorez, his
sonnes; next these Sha Morat (Shah Murad) and Don Sha
(Saniyal Shah), two of his brothers (the three baptised
before spoken were sonnes of this later); next them
Emerse Sharif (Mirza Sharif), eldest brother to Caun
Amom (of whom it is reported his estate to be such that,
of one hundred chiefes women which he kept, he never
suffered any of their clothing after their first wearing
to be ever touched by any stranger, but caused them to
be buried in the ground, there to rot; as also that
he always had in service five hundred massalgeses
(torchbearers; masbalchi), in so much that whencesover
he went from court to his house in Agra, which was
at least a corse, no man removed foote with his torch
but stood all amongst to his house); next this man,
Emerse Rostane (Mirza Rustan), late king of Candhari,
then Can Canna (which signifieth prince of the cannes);
then Cuttop Caun (Kutbuddin Khan Koka), Rajaw Manisengo
(Raja Man Singh), Caun Amom (Khan Azam), Amoph Caun
(Maf Khan (Jafar Beg)), Sheek Peerred (Shaikh Fariq),

1. See William Finch's account in W. Foster, Early
Travels in India, pp. 162-164.
Kalish Caun (Kilij Khan), and Rajaw Juggonat (Raja Jagannath) (who at his death had seven of his friends that burned themselves with him, besides one of his sisters, and a brother's child). On the left hand of the king stands Rajaw Ramdas (Ram Das), who holds his sword, Cleriff Caun, Caun John, Jannaa Legco or Nanbet Caun, Moscow Bowcan, Rajaw Bossow, Rajaw Ransing, Najo Kesoo, and Lala Bursing.

Note also that in this gallery, as you enter, on the right-hand of the king over the door is the picture of our Saviour, opposite on this left-hand, of the Virgin Mary. This devoncon is very pleasantly seated, over-looking the Raves. From hence passing throug a small entrice to the west, you enter another small court, where is another open chouter of stone to sit in, covered with rich semaines. From hence you enter into a small gallery, at the end of which, next the river, throug a small window the king looks forth at his damense to behold the fights of wilde beasts on the medow by the river. On the wall of this gallery is drawn the picture of the Acabbar sitting in his state, and before him Sha Selim his sonne standing with a hawke on his fist, and by him Sultan Cusseroom, Sultan Purvis, Sultan Corcoco, his three sonnes. At the end is a small devoncon where the king useth to sit, behind which is his lodging chamber, and before it all open into a paved court, alonget the right-hand whereof runneth a small moholl of two stories, each containing eight faire lodgings.
for several women, with galleries and windows looking to the river and to the court. All the doors of these chambers are to be fastened on the out-side, and none within. In the gallery where the king useth to sit are drawn overhead many pictures of angels, with pictures of Danian deus, or rather divels, intermixt in most ugly shape with long hones, staring eyes, shagge haire, great fangs, ugly paws, long tails, with such horrible diuormity and deformity that I wonder the poor women are not frighted therewith. Within this court is a pleasant devoncan and lodgings, and the way to another sololl for the king to passe, but non other.”

(referring to another chamber in the Lahore Port)

"In the midst stands a goodly gallery for the king to sit in, with such ugly pictures overhead as before. At the end are drawn many portraiures of the king in state sitting amongst his women, one holding a flask of wine, another a napkin, a third presenting the peally (noval, a small cup); behind, one pumpasing (fanning; penkha), another holding his sword, another his bow and two or three arrows etc. Before this gallery is a faire paved court, with stone gratings and windows along the waters side; at the end of a faire marble jounter, convexe overhead, looking over the river; beneath it a garden of pleasure, behind, the kings lodgings, very sumptuous, the walls and soelings all over-laid with pure gold, and round along the sides, about a mans height, some three foote distant, are placed faire Venice looking-glasses, three and three, each above other; and below these, along the walles, are drawn many pictures of this mans
ancestors, as of Acabar his father, Homowne his grand-
father, Babur his great grand-father, who first set foote
in India with thirtie of his nobles,....

There were faint traces till not too long ago, of
designs and colours in the Rangmahal built in 1630 by Shah
Jahan near Jagadhri. We hear of the little octagonal tomb
of Pirbandi Malamshaala built during the Mughal times at
Simhind being profusely covered with paintings of flowers.
Even a Hindu temple erected during the Mughal regime at
Sat Sai in district Gurgaon, about the middle of the 17th
century, apparently had coloured frescoes.

In this period when a form of mural decoration known
as Kashi or glazed tile decoration was introduced from
Persia, frescoes usually accompanied it. It was "frequently
used as an adjunct to Kashi decoration, which as a rule was

1. See Objects of Antiquarian Interest in the Punjap and
its Dependencess, pp. 2-3; also see List of some Ancient
and other Native Architectural Buildings in India, p. 9.
1, p. 211.
3. See List of Some Ancient and other Native Architectural
Buildings in India, p. 9.
4. Early examples are to be found on the tombs of Rokin
i-Alam and Bhashal Nuk at Malan built during the reign
of the Slave and the Khilji rulers respectively, see
Alexander Cunningham, A.S.I.R., 1872-73, 4, pp. 132-33. The
mosque of Wazir Khan, erected in 1634, A.D., is the most
beautiful and impressive among the Lahore monuments adorned
with glazed tiles, see Fred. H. Andrews, "Wazir Khan's
1. confined to the exterior, the surfaces protected from the weather being usually painted in fresco.

From the 16th century, again, little has survived, although indications are that there might have been considerable work done despite the political confusion and disorder that this century saw in the Punjab on such a vast scale. The Thakurdwara of Raghubir Das at Amritsar, built in 1750 A.D., and now in ruins, apparently had considerable sophistication in its walls. At Nabi Mustafa in the Faridkot district, a mart constructed in 1780 A.D. (A.H. 1203), some 'rough work' is still to be seen, and we notice work in the 18th century temple of Shri Ram Deo at Ghuman in Gurdaspur district.

2. For instance, the Mosque of Hamin Zamani; see R.E.M. Wheeler, Five Thousand Years of Pakistan, p. 83.
3. See objects of antiquarian interest in the Punjab and its surroundings, pp. 4-5.
4. A few fragments of murals that still survive in this temple, indicate that these were the work of a master hand.
7. See plate No. 16.
8. See Kahn Singh Nabha, op.cit., p. 522.
9. There must have been several other monuments embellished with murals in the 18th century. For instance, Dr. Ganda Singh, interviewed at Patiala, recalled having seen 18th century portraits of Sikh Jaisal chiefs, including Jassa Singh Phulwala, among the murals of Bal Lelaa Gurudwara at Bankana Sahib, built in 1751 or 1752 A.D. Later on the shrine was demolished for a new structure to be erected over there.
From the very early years of the 19th century, we hear of “designs of great elegance painted in uncommonly fresh and pleasing colours” in the Jahari Mahal at Shujabad, 25 miles south of Multan, and built by Musaffar Khan in 1806. Dr. Vogel’s comment on these frescoes, is worth quoting:

It is specially noteworthy how devoid these frescoes are of that gaudiness and harshness which often disfigures mural decoration in India. On their plain white background their delicately-tinted flowers present an air of charming simplicity and resemblance, qualities the more striking in a period of artistic degradation and tasteless ostentation.

At Lahore, the Samad of Basti Ram built in 1802 was ‘neatly painted’. Elphinstone, while on his way to meet the king of Kabul at Peshawar in 1809, found the high walls of the oblong court painted with figures of cyprusses. The temple of Hansa Mor near Hanimaum, completed in 1815, was profusely adorned with murals. And we have that useful description of fresco

4. Basti Ram was the teacher of Maharaja Ranjit Singh. His Chham-sala at Lahore was also painted with frescoes; see Koca Krishna, “Some Fresco Paintings in the Lahore Fort”, J.I.A.S., Nos. 27-28, Oct. 1926, p. 87.
6. An Account of the Kingdom of Cabul, p. 49.
7. An inscription on the intradoes of the main gate to this temple records its construction to have started in V.S. 1868 (=1811 A.D.) and completed in V.S. 1872 (=1815 A.D.); also see plate No. 92.
8. See plate No. 25.
paintings in the Lahore Fort by Nopu Krishna.

While it was not possible for me to have access to that part of the Punjab which is now in Pakistan, I travelled extensively in the 'Indian Punjab' including present day Haryana. The quantity of work that I saw and the process through which work like this is constantly being destroyed convinces me that what I was able to record forms a very small proportion of what must have once existed.

Much has disappeared, some but only some due to natural causes. With the collapse of roofs on buildings using wooden beams, wall paintings at a very large number of places were exposed to sun and rain. Where mural panels decorated the outer walls, the process was even quicker especially when the buildings were deserted or fell in ruins. Barpads, saltpetre, vegetation each did their work.

Human agencies have had their own role in this matter.

2. I regret the attitude of the Govt. of Pakistan for not allowing the University of Punjab, Lahore, to send me the microfilm copies of two theses pertaining to my topic of research. Attempt was made to collect information through correspondence made with (1) Dept. of Archaeology, Govt. of Pakistan; (2) Prof. and Head, Dept. of Fine Art, University of the Punjab, Lahore; (3) National College of Arts, Lahore; (4) Mmmid Mals Ullah Khan, 26, Beech Road, Krishna Nagar, Lahore.
Thus with the demolition of the old building of the 
gurudwara built by Maharaja Ranjit Singh in 1815 A.D.,
at Khudur Sahib, district Amritsar, all the murals that
originally adorned this shrine disappeared. The same
had happened earlier to the murals in the old building
of gurudwara at Panja Sahib built by Hari Singh Nalwa
which was torn down in 1932 to be replaced by a new shrine.
The old bunga of Sri Garbar Sahib, many of which have
now been demolished, once had mural paintings commemorating
events from Sikh history. The newly installed marble or
copper slabs, dedicatory in character, covered walls in
many a Sikh shrine thus covering frescoes that originally
embellished them. But all this is only illustrative of
a great deal more that happened in this manner:

In temples and gurudwaras painted walls of passages
and narrow circumambulatories were damaged by devotees

1. Objects of Antiquarian Interest in the Punjab and its
   surroundings, pp. 4-5.
2. Dr. Ganda Singh told me in an interview on June 30, 1972,
   about the murals that the original shrine had on its walls.
4. Ibid.
5. The interior of the new double storeyed building of this
gurudwara was also painted with frescoes; see Khan
Mohammd Waliullah Khan, Sikh Shrines in West Pakistan,
   p. 17.
   No. 3, July-Sept., 1984, p. 66.
7. See Amritsar P.G., 1892-93, p. 113; Bhan Singh, loc.
cit., pp. 46-47; J. Locking, "The Industries of the Punjab",
   J.L.S., No. 23, July 1898, p. 62; Chakraborty, Abhinaidan
   Ganth (2), p. 111.
rubbing against them. Again smoke from incense, burnt as a part of daily worship in Hindu temples and other religious shrines, settled on the walls in a form of a film that has grown darker and darker with the passage of time. The unsightly appearance of these surfaces were often not improved through cleaning this 'patina', but through coats of thick whitewash under which many murals have disappeared for ever. The experience that J.C. French had at Chamba where he found the "frescoes of a temple scraped off and wall whitewashed only a week before" was also mine on more than one occasion in the plains of the Punjab. Little or no care has been taken of work on the walls. On the other hand graphite scratched on painted surfaces are to be seen everywhere. At other places modifications in the structure, like the installation of electric wires or other fixtures, have been carried out without regard to the work under them.

2. The number of Hindu temples I came across, the murals wherein disappeared in this way, is too large to be listed here.
4. For instance, the Shivala of Bana Lal at Ramneshahar, visited by me on June 19, 1971, was whitewashed hardly a fortnight ago and the layer of whitewash being thin, the paintings were still visible on the walls.
In the British period, the process of neglect of mural painting is often read about. When the profusely painted house of General Ventura was transferred thus to Sardar Sultan Mohammed Khan and later became the residence of H.M. Lawrence, the feeling with which the owner had got his walls painted underwent clear changes. We read distinctly of many panels of frescoes in the Lahore Fort which were covered with thick layers of whitewash applied by the British when they occupied it.

The British frequently put native religious buildings to military uses and the best of cases was then taken of their original decoration. For instance, a mosque at Panjore which was converted into a military post was left with only faint traces of graceful floral paintings.

What we see in the Punjab in the form of mural paintings today, thus, it may be safe to conclude, is only a small part of what must once have been there. The documentation in this study of what is still extant covers a very large number of places and edifices. But it was

2. Ibid.
5. See C.H. Villiers Stuart, Gardens of the Great Moghals, p. 207
carried out in the face of several difficulties but for which it might have been more complete than it now is.

In describing what follows, the (arbitrary) pattern I have adopted is to first take up areas with the largest number of extant remains of murals and then follow it up with areas with comparatively fewer surviving works. The tract traditionally described as Majha has thus been described first, and followed by the Doaba and Malwa regions and then the areas that fall in the present state of Haryana.

1. For example, the mahants of many religious establishments and shrines usually took me for a disguised informer insistent on clearing up of ulterior motives, questions pertaining to the origin of establishment, to the time of the construction of its edifices and to its former mahanta etc., were posed with suspicion and my entry into the inner apartments was sometimes restricted. To cite a specific instance, my request to be allowed to see the inner apartments of the Nirankari Darbar at Patiala was turned down by its mahant on the plea that there were no murals inside; however, when I managed to enter the said Darbar with the help of an influential local person, I found inside a sanctum profusely painted with murals. The mahants of many religious establishments that no longer had their charan Singh grants and lands were often persuaded neither to allow me to see the interiors of the edifices of their establishments, nor to be interviewed. In the Darbar of Balsem at Damala, I was even manhandled by the mahant’s men for entering a sanctum adjacent to the said Darbar and saved my photographic equipment from damage with some difficulty. To document extant remains of mural paintings in secular buildings was an occasion an even harder job than was the case with religious buildings. Many people did not cooperate because they thought mine to be a worthless pursuit. Some conservative people only hesitatingly allowed me to see the interiors of their houses. On occasions, even highly placed officials obstructed my approach to painted chambers. For instance, the innermost chambers of Gid Ki Maharaj in Patiala, known as Gid Ki Andhoom, which was with the late Maharaja of Patiala and said to be lavishly painted with murals, I was not allowed to see.
Within these categories edifices with the best work are treated first, followed by those with relatively less refined and fewer murals. A brief account of architectural features of the relevant edifices is included and an attempt has been made, wherever possible, to record, where known, or to suggest where not known, the date of their construction.

Because of the fact that wall paintings are constantly disappearing, the date of my visit to various places has also been given in the footnotes. This is to indicate that paintings were still to be seen at these places at least on these dates.

A. THE MAJHA TRACT

1. DISTRICT AMRITSAR

2. Akhara Bala Nand.

This akhara, one of the many belonging to the 
Udasi order, is situated in Basar Mohan in the 
city of Amritsar, not far from the Golden Temple. It 
was founded in V.S. 1832 (= 1775 A.D.) by Bala

1. With the fall of a portion of a wall in the old haveli of Sandhamwalia Sardars at Raja Sansi, in December 1971, a number of murals I had seen earlier on June 10, 1971, have disappeared.

Hand whose name it bears. The oldest structure in this establishment is a double-storeyed "gurdwara" of Bala Hand. The ground floor is almost entirely whitewashed but for the portion flanking the entrance, however where frescoes in a bleached state are still extant. The murals on the upper storey, though still intact, have lost much of their glow under the damming effect of smoke produced by the incense burnt inside frequently. The "gurdwara" appears very imposing from outside mainly due to its triple-storeyed structure of considerable dimensions built in solid masonry and added by "gahgot" Rishambar danced in V.G. 1943 (= 1886 A.D.). It is in one of the rooms on the second storey of this structure that frescoes of the late 19th century are still extant and in a very good state of preservation but for two panels damaged by electric fittings on a portion of a wall to the right of the entrance door. This room is quite large being about 20 feet by 16 feet and every inch of its walls is covered with frescoes based mostly on religious themes. That the room is seldom opened is the reason for the good state of these murals. The inside

2. Ibid., p. 174; it is also evident from the inscription above the main gate of the "gurdwara" inscribed both in Punjabi and Hindi.
of the wall over the great arch of the doorway
is also embellished with a large sized mural panel.

2. The old Havelli of the Sandhamwalla Sardars.

The havelli, with more than twenty elegant mural
panels still intact, was built by the forefathers of
Major Sarinder Singh Sandhamwalla at Raja Sonsi, a
town situated a few miles from Amritsar on the
Amritsar-Dera Baba Nanak road. The havelli, however,
not been occupied for some decades is now nearly in ruins.
The room that bears paintings on its walls is about 18 feet
by 14 feet. Since the southern wall was wrecked quite
 sometime back, the paintings on the other three walls have
been exposed to the elements. The beautiful ceiling made
of wood, patterned with repetitive motifs, is also likely
to disintegrate soon. An adjacent room, used as a small
court by this seat of the Sikh nobility in the olden days,
has also been adorned with small inset mirror pieces in a
variety of designs. The appearance of this room is nowhere
near what it must have been once, for it has been used as
a chaff-store for years. The court-like function that one

2. See plate Nos. 48 and 63.
3. For the role of Sandhamwalla Sardars as serious
patterns of art, see B.N. Goswamy, Painters at the
Sikh Court, pp. 11-12.
of the rooms in this howell served during the pre-annexation time and the repeated depiction of European-style decorative cups with miniature designs of buildings indicate a 19th century date. The murals were very likely painted about the middle of the last century.

3. **Gurudwaray** Baba Bir Singh.

This **gurudwara** is situated in Naurangabad near Tarn Taran and was built in the memory of Baba Bir Singh, a Sikh saint of the 19th century. Built of flat, narrow bricks, it stands on a base approximately 20 feet square; the walls reach a height of about 15 feet at which point the base of the dome which tops the building, takes over. Every inch of the interior except the vault of the dome has been painted: there are more than one hundred fresco panels that are still extant. The state of preservation of these frescoes is excellent. They appear as fresh today as they probably did on the day they were painted. The themes depicted, barring a few birds, are invariably religious, and relate both to Hindus and Sikhs. The paintings appear to have been executed sometime in the middle of the 19th century. Baba Bir Singh died in V.S.1901

1. See plate No. 80.
4. See plate Nos. 4, 5, 6, 10, 31, 57 and 87.
5. See plate No. 87.
(= 1864 A.D.) and the shrine was built after his death.
The charanarvth land it enjoys was, however, conferred on it by the Sikh Kingdom, according to local information.

4. Shri Palkiana Sahib.

This is a Hindu temple located in the north-west of village Jaura on the Tarn Taran-Patti Road. The temple stands on a rectangular plan surmounted by a shikhara. There is a circumambulatory passage around the sanctum. The front part of the passage is wider than the other three sides which are too narrow to allow more than one man to go through it at a time. The walls, both of the inner shrine and of the circumambulatory, are embellished with more than fifty beautiful fresco panels executed on glazed lime plaster. According to local tradition, a holy man who used to live there in a hut, was respected by Maharaja Ranjit Singh who was struck by his saintliness while passing by his hut once and bestowed upon him charanarvth land to enable him to erect this temple.

1. As told by Makhan Singh, the granthi of this guruwara. The charanarvth, although considerably curtailed is still on its name.
3. See plate Nos. 39, 44, 75, 77, 80 and 81.
4. The high gloss of the plaster unfortunately made it impossible for me to take satisfactory photographs with a flash-light since the light bounced back so much.
painting here portray Maharaja Ranjit Singh, probably in token of the association of the place with the Maharaja. The themes betray no obvious influence of the post-annexation time. This tends to support the local tradition that the frescoes in this temple were painted while Maharaja Ranjit Singh was still alive.

5. Baba Atal.

Situated in the vicinity of the Golden Temple at Amritar, this octagonal tower, standing 130 feet high, was built from funds raised by subscription, in honour of the son of Guru Harobind (1606-1645) whose name it bears. It was erected sometime in the last quarter of the 18th century. Its first and second storey alone were embellished with murals, although they do not seem to have been executed any earlier than the middle of the 19th century.

1. See plate No. 44.
3. Michal Edwards, Indian Temples and Palaces, p. 147
4. See Amritsar D.G. 1892-93, p. 157; Giani Giani Singh, op. cit., p. 147
5. Different dates for its erection have been suggested; thus 1628 A.D. is given in Objects of Antiquarian Interest in the Punjab and Its Dependencies, pp. 2-3; 1798 A.D. in Amritsar D.G. 1892-93, p. 157; according to Giani Giani Singh its first two storeys were built in V.S. 1807 (= 1750 A.D.), op. cit., pp. 147-148; according to Kahn Singh Sighn, its foundation was laid in V.S. 1835 (= 1778 A.D.), op. cit., p. 37.
6. These have been repainted these days without altering the original design.
Michael Edwards who has noticed these murals takes them to be the work of early 19th century but I am inclined to take the later date. For one thing, no reference to Pandit Brij Nath, who appears in one of the paintings depicting Guru Nanak being taught by him, is found in Nanak Sahib written before the early 19th century. The calligraphic style of the Gurmukhi script in the inscriptions on these paintings is of the period I am suggesting. The murals of the ground floor have now been covered by marble slabs; on the first floor, however, there still survive forty-two panels of paintings. Some paintings on the walls of the darbar are also extant. Still more paintings can be seen on the front wall of tocha khana adjacent to the tower.

6. Gomadh of Mahant Mangni Ram

Mahant Mangni Ram was the founder mahant of akhara Pray Das established in V.S. 1862 (= 1905 A.D.) and his gomadh is located just behind the akhara in Katra Ramgarhia in Amritsar. Though the mahant died

1. ibid, cit., p. 147.
2. See plate Nos. 3 and 20.
4. According to an inscription this tocha khana was built by Mangal Singh Ramgarhia in V.S. 1933 (= 1976 A.D.).
6. Also called akhara Chhatte Wala.
possibly about the middle of the 18th century, his 
apse is to be a later construction. The apse stands on a square plan with a door-opening in each 
wall and is surmounted by a big dome. A wide stripe 
along the top of the wall and the base of the dome is 
painted with twelve handsome frescoes. The upper portion 
of the dome is embellished with ras-lila scenes. The themes 
painted are almost all religious. Both the style and the 
technique of these paintings make them rank among the 
best surviving murals of 19th century Punjab.

2. Shri Raghunath Temple.

Located in the vicinity of the Durgiana Temple 
in Amritsar, Shri Raghunath temple was built in A.D. 
1750. It was built on the pattern usually seen of 
temples in the Punjab, without any great architectural 
pretensions. The main shrine is surrounded by a number 
of buildings used by the priest of the temple for 
his domestic purposes. Paint traces of graceful 
ey early paintings are still visible on the walls of the 
temple property unfortunately, however, they are too 
blurred for us to form an accurate idea of their style.
Fortunately, adjacent to the temple, a very small apartment

1. See plate Nos. 1 and 41;
2. Visited on June 9, 1971;
3. Objects of Antiquarian Interest in the Punjab 
and its Dependecies, pp. 4-5.
upstairs has some portions of the murals still intact.
However, even here, no complete painting survives; what is left is fragmentary. Although the temple was built in 1750 A.D., the date when the murals were painted in it has not been recorded. The distinct and early character, different from those found in the 19th century murals, inclines me to give these an 18th century date.

2. Shri Akal Takhat.

Opposite the gateway leading to the golden Temple is a building with a gilded dome and kiosks at the corners. This is Shri Akal Takhat, the Immortal Throne, originally constructed by Guru Har gobind (1606-1645). 19th century murals, consisting of ten painted panels, still survive on one of the walls in its second storey. It appears that these were executed about the middle of the century but the European influence in the dress of the man in control of the two dogs, at the extreme left in one of the paintings, indicates that some paintings might be later than the others.

5. The Golden Temple.

This famous double-storied monument, stands on an

1. Shri Rom Saran Das, the present priest of this temple, when interviewed, told me that these murals were painted immediately after the construction of the temple.
3. Kahn Singh Natha, op. cit., p. 27
4. See plate Nos. 9 and 13.
island some 65 feet square, surrounded by a large tank of water, is located in the heart of the city of Amritsar. The structure of the present building dates from 1764, but the greater part of its decoration was added in the early years of 19th century. Maharaja Ranjit Singh had the principal building repaired in 1802 A.D. and had its dome plated with sheets of gilt copper. This being the principal shrine of the Sikhs, almost every gardar of any pretension contributed to its architectural and decorative additions from time to time. That is why it is not easy, except in the case of a few inscribed works, to establish chronological order in the numerous decorative features, mural or otherwise, in the Golden Temple. The 'mural paintings' as such consist mostly of very elaborate floral patterns interspersed with animal motifs. The only surviving mural depicting human figures is to be seen on a wall in the narrow northern stairs leading to the top of the shrine. This represents 'Guru Gobind Singh and the Five Beloved Ones'. Most of the work here, mural in

2. V.K. Datta, Amritsar, Past and Present, p. 175.
4. Ibid.
5. See Giani Gian Singh, Gobind, p. 65.
6. While some of the works wrought in gilded copper bear the date of its execution, none of the works purely mural in character, however, is date inscribed.
7. It has recently been repainted without altering its original composition.
8. See plate No. 13.
character, is believed to have been executed in V.S. 1893 (= 1836 A.D.). Erotic frescoes and paintings depicting mythological scenes painted in the temple and noticed by W. Wakefield and H.H. Cole have entirely disappeared.

4

10. Akhara Sangal Wala.

Founded in V.S. 1843 (= 1786 A.D.) by mahant Pritam Das, this akhara is situated in the neighbourhood of the Golden Temple, in Katra Ahlswalia, Bazar Mai Sewan, Amritsar. One has to go down short flight of steps to reach this akhara for it stands lower than general level of the surroundings, like the Golden Temple. The most important edifice in the complex of buildings in this akhara is a baradari in which is installed an image of the founder mahant 'Miron Pritam Das'. The interior of the baradari is embellished with inset mirrors and neat floral designs; there is a frieze consisting of sixteen well preserved panels painted with religious Hindu and Sikh themes. Each panel in the frieze takes the form of a rectangle. The baradari is said to have been built by mahant Pritam Das immediately

2. Our Life and Travels in India, p. 390.
3. op. cit., ep.
before his death and seems, therefore, to be the work of
the second quarter of the 19th century, the mahant having
died in V.S. 1888 (= 1831 A.D.).

3


This three-storeyed octagonal samadh, surmounted
by a dome is located in Naurangabad, four miles south-east
of Tarn Taran, not far from the gurdwara of Baba Bir Singh,
already described at No. 3 in this chapter. Elegant frescoes
of the 19th century, more than a dozen in number, survive
on the ground floor of this samadh. The walls of the upper
storey are without frescoes. Except for a few well-painted
birds, the themes depicted invariably are drawn from the
Sikh faith. Baba Khuda Singh died in Lahore in V.S. 1918
(= 1961 A.D.); however, being very close to Baba Bir Singh
of Naurangabad, his followers are said to have brought his
ashes from Lahore to Naurangabad in order to build a samadh
over them here. These murals belong to the second half
of the century.

1. This was stated by Shri Narbada Ram, the present
mahant of this akhara, in an interview that I had with
him.
4. See plate Nos. 9, 11 and 39.
5. See plate No. 28.
6. See plate No. 9 and 11.
8. Ibid.
12. Temple Samerian.

This temple stands in Bazar Bikamerian in Amritsar, not far from the Golden Temple. It is not a public temple and stands on private property. One has to cross a wall adjoining the bazar to reach the temple. Behind the temple are apartments, used partly for domestic purposes and partly for performing katha and kirtan. In the temple itself, no mural is extant; however, about a dozen murals survive on one of the walls of a partly covered courtyard. The paintings, clearly the work of a skilled craftsman are fast decaying. Rainwater dripping from the roof, is causing heavy damage to paintings. All paintings are based on Hindu themes. The attempted affect of light and shade in the work is obviously the result of increasing European influence. The murals belong to the second half of the century.

13. The Shivala of Hardhan.

This temple stands in Matowal, a village located on the Amritsar-Manda road. It was built and dedicated to Shiva by a local merchant of the bania caste named Hardhan. An inscription in Punjabi above the entrance records it as having been erected in v.s. 1920 (= 1863 A.D.). Standing on a

3. This is according to Santa Singh, an elderly person interviewed by me at Matowal.
4. The inscription is obliterated and fragmentary; all of it is not legible, however the year of construction is clear.
square plinth and surmounted by a shikhara, the temple is quite simple in construction. More than twenty panels of murals still survive on the inner walls but are badly damaged. In their original state these must have been works of considerable merit. The paintings illustrate Hindu and Sikh themes and, being small in size, look more like miniatures on the wall instead of murals. The date of the work seems to be close to the date of the construction of the temple.

14. The Thakurdwara of Daryana Mall.

Dedicated to Radha and Krishna, this temple stands in Katra Mohar Singh in the inner city of Amritsar. It was built by one Daryana Mal in V.S. 1932 (= 1975 A.D.). The temple and the buildings that form the part of the temple complex are well-planned and built. The sanctum itself is on the second storey and the garbha-ūrīha, erected on an octagonal plan, stands in a large, square-based room. Handsome frescoes are still to be seen on the walls of this room and the exterior walls of garbha-ūrīha. However, the frescoes on the lower portions of the walls,

3. The year of its construction is inscribed on the lintel of shrine proper.
being easily accessible to visitors, have suffered considerably. That all the apartments of the temple complex were originally embellished with murals, is evident from faint remains of frescoes visible everywhere. Paintings in one of the rooms are in a relatively good state of preservation. Frescoes on the exterior walls of a small shivala, built in one of the corners of the courtyard, are also still intact. While most of the paintings are based on Hindu themes, frescoes depicting the Sikh Gurus have also been painted. The paintings appear to have been executed close to the date of the temple, 1875 A.D.

1


To the west of Guru Nanak Dev University campus in Amritsar, are situated four gurdwaras belonging to the gurdwara of Kale Chamur, a village located north of Chheharta. The gurdwaras, built on elevated platforms, stand in a row, their doors facing the east. The gurdwara raised over the remains of Sardar Lal Singh, standing on the extreme south, is an imposing structure. It was built in V.S. 1943 (\(^{1}\) 1891 A.D.) by Sardar Gulzar Singh, son of Sardar

\(^{2}\)


2. This is borne out by an inscription on one of the walls of the gurdwara.
Lal Singh. The paintings on the exterior of one of the walls, flanking the entrance door, have disappeared. The murals on the inside, however, not less than thirty in number, are extant; their state of preservation is considerably good. Three paintings, each painted in niches in three of the walls are large in size. The rest of the murals are painted in rectangular panels, measuring approximately two and a half feet by four feet. Most of the paintings depict the Sikh Gurus; a few depict Hindu and genre themes. The murals on the borders of the walls, painted in small rectangular panels, are almost gone, except for two places where figures of an elephant and a horse are still discernible. Besides the speech of Sardar Lal Singh stands a small speech of his wife, Kaur. This was originally embellished with murals but none of the paintings is to be seen now. The remaining two speeches, belonging to Sardar Chhatar Singh and Attar Singh, are not embellished with any work.


The temple of Maiya Nath, devoted to Radha and Krishna, stands in a narrow lane in Katra Doalo in Amritsar. It was

1. See plate No. 51.
2. This was narrated by Shri Harinderjit Singh, one of the descendants of Sardar Lal Singh, interviewed at Kale Chhapur.
3. Attar Singh and Chhatar Singh were brothers. Attar Singh, the father of Sardar Lal Singh was the elder of the two.
In v.s. 1936 (= A.D. 1879). After crossing a
small āgrandi, there comes a dālan or courtyard in the
ceiling of which there is a wide opening to let in the
natural light. In a part of the dālan stands the garha-
griha, leaving a small circumambulatory passage. The
remaining part of the dālan was originally painted with
frescoes; the garha-griha was embellished with inlaid
mirror-work, let in intricate patterns. The frescoes on
the upper portions of the walls of the dālan are still
extant, although, they have become faded, having lost
their original glow under the damaging effect of smoke.
It is evident that the work must have been of a high
order, once. The themes depicted are all from Hindu
subjects. While some of the paintings are in large
panels, others have the look of miniatures.

17. Thakurdwara Bairagian.

Devoted to Rama, thakurdwara Bairagian stands
at Attari, near the Wagah border on the Pakistan
frontier, district Amritsar. This was built by one

1. The year of its construction is inscribed on a stone
above the entrance to the garha-griha.
2. I saw here the work of scraping off the old lime
plaster from the walls of the āgrandi of this temple
in progress.
3. Visited on June 15, 1871.
of the great-grand disciples of Sant Jagveen Das 1 Bairagi who came to Attari in v.s. 1722 (= 1665 A.D.) to this spot where he performed his meditations. The temple proper is built on the second-storey while the ground floor below is used by a priest for domestic purposes. The garbhagriha stands on a small square with a narrow circumambulatory path around it; on its front is built a dahan for the devotees to sit in. While the murals on the upper half of the walls are still in a good state of preservation, those on the lower half have suffered seriously at the hands of visitors. All the themes painted are religious in content, and derive from the Hindu faith.

2. Akhara Beri Wala.

Akhara Beri Wala is located in Amritsar just behind the akhara of Bala Ram described at serial No. 1 of this chapter. All the buildings belonging to it are in a state of neglect and ruin. A baradari, built in mucca masonry on a platform, is the only surviving edifice. It is said to have been built in the last quarter of the 19th century during the

1. According to the information kindly supplied by the present priest, Swami Ram Das.
time of mahant Sewan Das and stands on a rectangular plan running, approximately 25 feet by 16 feet in dimensions. A running broad frieze on the interior of all the four walls of this haram is painted with about thirty rectangular panels; these, however, are in a poor state of preservation. Most of the colours of the paintings have become faded and plaster at several places has peeled off. The practice of getting portions other than the painted frieze, distempered time and again, has spoiled many paintings. Most of the themes dealt with represent the ancestor mahants of this akhara as well as of other akharas of Amritsar and their names are to be seen in Gurmukhi script next to their figures.

3

19. Akhara Kashi Wala

Located near Sultangold Gate in Amritsar, akhara Kashi Wala was established by mahant Udit Nanar in v.s. 1852 (= 1795 A.D.). 19th century murals are still existent on the walls of a samadhi and a dahan called Darbar Sahib. The samadhi erected earlier than the dahan stands on a square plan surmounted with a dome. It had originally been built

1. See plate No. 60.
2. For instance, Nirwan Santokh Das, the founder mahant of akhara Santokh Das of Amritsar, is depicted in one of the paintings.
over the ashes of the founder mahant Udit Narain
1
who died in V.S. 1890 (= 1933 A.D.). However later
on, it became a combined samadh of all the succeeding
mahants who died from time to time. The cremation of
mahants used to take place out of the akhara but some
of their ashes were brought to be deposited in the
2
samadh in order to build a new mari resembling a small-
shaped kiosk. The murals in the samadh are based
entirely on beautiful floral designs interspersed
3
at regular intervals with elegant birds. The murals
extant on a wall of the dalan called Darbar Sahib pertain
solely to religious themes. Hardly a few panels are left
intact, the rest of having become a prey to the destruc-
tive agencies of time.

4

20. Gurudwara at Cholla Sahib.

This gurudwara, honouring the fifth Sikh
guru, Shri Arjan Dev (1581-1606), was constructed
at Cholla Sahib, a town in Tarn Taran sub-division
of district Amritsar, during the reign of Maharaja

2. Shri Ramsir Dev, the present mahant of this akhara,
gave this information.
3. See plate No. 90.
1. Ranjit Singh, under the supervision of Sant Sadhu Ram, the then granthi of this gurdwara. Narrow stairs at the back of the shrine lead to a gallery about four feet in width; the portions of the walls above this gallery are painted with frescoes which are in a fair state of preservation. The paintings are executed in horizontal, rectangular panels only somewhat larger than the usual miniatures. Most of the paintings depict routine activities of Akali or Nihang Singh. Adjacent to this gurdwara are two samadhs, all built of small brick, in honour of Sant Sadhu Ram and Sarwan Das, who were granthis in this gurdwara. On the inside of these samadhs also are murals although in a dilapidated state.

21. The langar khana at Cholla Sahib.

This langar khana or community kitchen house is the property of the gurdwara described above. However, while the gurdwara is located outside the town, the langar khana is built in the heart of Cholla Sahib, at some distance from the shrine. According to local tradition langar khana was established after a jagir was conferred on the gurdwara by Maharaja

1. A jagir was granted to this gurdwara by Maharaja Ranjit Singh.
2. This is according to information supplied by the present granthi, Shri Sundar Singh.
Sanjit Singh. All the structures within the premises of langarkhana are simple and there is nothing remarkable about them. However, unexpectedly one comes upon a large rectangular dahan, built of small brick, with murals adorning one of its long walls. Originally a dining hall, it is now used to store farm-produce etc., all of which has damaged the murals. The entire length of the wall is divided into two horizontal panels which are further divided into rectangular frames. The rectangles in the upper panel are painted with murals with religious themes and those in the lower panel are painted with designs of various designs in identical compositional set up.

22. The Samadhi of Sardars Peshaura Singh and Bagh i Singh.

These two samadhs, built on octagonal plans, stand next to each other in village Manhala Jai 2 Singh, near Pati in the district of Amritsar. Built on an elevated platform, both the samadhs, being identical in shape, appear to be the works of the same mason. Peshaura Singh is said to have died

2. Prior to partition this village was in the Kasur sub-division of district Lahore.
in the engagement between the army sent by Bima Singh Dogra and the camp of Bhai Bir Singh in A.D. 1844; Bagh Singh is said to have laid his life down in the famous battle of Sabraon in 1846. Both the havelis thus date back to the middle of the 19th century. The murals in the haveli of Peshaura Singh are better, both in respect of execution and state of preservation, than those in the haveli of Bagh Singh. Niches just below the base of the dome that surmounts the octagonal structure of the haveli are painted with themes that pertain mostly to warfare.

23. Gurudwara Baba Bir Singh.

This Gurudwara stands to the south east of Raja Sanai. According to local tradition, it is more than a hundred years old and was built by funds raised through subscription. Standing on a high

1. Shri Harcham Singh Samarch of this village, who is descended from the families of Peshaura Singh and Bagh Singh, was interviewed. He stated that one of the havelis was of Karwir Peshaura Singh, son of Maharaja Ranjit Singh, who died in the said conflict. However, history does not corroborate this statement. Karwir Peshaura Singh did join Bhai Bir Singh's camp but he was not killed in the conflict that took place in 1844. He was murdered at Attock in 1845. See Cunningham, op. cit., pp. 234, 244; Khushwant Singh, op. cit., pp. 32-33, 38.

2. Samarch Harcham Singh, interviewed.

3. See plate No. 63.


5. There are several gurudwaras built in the memory of Baba Bir Singh who was held in great respect by the agrarian population of the Majha tract. See Cunningham, op. cit., p. 234.
plinth, it is a well-built edifice. Originally the whole of the interior of the shrine was painted with murals but only some rectangular panels just above the four doors depicting Sikh themes, and floral decoration surrounding them survives; all else has been covered under layers of whitewash. The murals have been executed in horizontal frames of small size.

1


Just outside the town of Fatehabad, in the Tal<br>Taran sub-division of district Amritsar, is a **Gurudwara**, more than a hundred years old, standing on a square base and surmounted with a huge dome. It is to the left of the road that leads from Fatehabad to Gobindwal. The name of the person over whose remains this **Gurudwara** was built is not known. It is now used to store chaff and other farm products. Nevertheless, murals in it have survived destruction because of their being quite high close to the base of the dome. The paintings are few in number and deal both with Sikh and Hindu themes.

2. Local tradition regarding **Gurudwara** is also of no help.
25. **Guruwara Angitha Sahib.**

With the demolishing of the old building of *guruwara* Angitha Sahib built by Maharaja Ranjit Singh in 1815 A.D. in honour of Guru Angad at Khadur Sahib, a village in the Tarn Taran sub-division, all the murals that originally embellished this shrine disappeared. The *deori* of the *guruwara* has survived destruction, and remains of a few murals can still be seen on the walls of its second-storied arches. However, being exposed to sun and rain, the murals are in a dilapidated state. The paintings are executed in frames that are alternately rectangular and squarish, and treat of both the religious and genre themes.

26. **Khangah Dargahi Shah.**

This Mohammedan building stands on the right bank of the river Beas, within the boundary of village Dhun Dhasawal, about four miles east of Cholla Sahib, in the Tarn Taran sub-division. This *khangah* is built over the grave of Dargahi Shah, a reputed saint who, according to local tradition, lived during the time of the Mughal Emperor Akbar.

3. Granthi Jit Singh and the local people told me that the old building of the *guruwara* was profusely painted with murals.
It is built on a rectangular plan and the walls, after reaching a height of about 9 feet, begin to converge to form a ceiling that is somewhat different than a dome. The structure appears to date back to the late 17th century or early 18th. The frescoes on the walls are late and not of any great merit. They appear to have been executed on wet plaster.

A variety of themes — romantic tales, games, warlike groups, birds, floral designs, — have been treated without being in any visible order.

II. DISTRICT GURDASUR

27. The Temple of Kishan Chand Bhandari.

Based on a square plan, this imposing temple bearing the name of Kishan Chand Bhandari in the town of Batala was erected in v.s. 1909 (= 1852 A.D.). The strikingly high shikhara of the temple imparts it an impressive air. There is around it a complex of buildings. The shrine proper is built

1. See plate No. 78.
4. The year of construction is mentioned in inscriptions in Persian and Punjabi, above the entrance door of the shrine.
5. Due to the earthquake of 1905, the gilded umbrella topping the shikhara is now tilted.
on the second storey and the apartments on the ground floor are used in part by the priest for his domestic purposes and have been converted in part into shops. The entrance to the shrine faces the east and a small portico in front of it is approached by double stairs flanking the entrance. There is a rather wide circumambulatory around the garbha-grīha standing in the centre of the edifice. Every inch of space on the walls of the circumambulatory and the garbha-grīha is embellished with frescoes. There are more than a hundred panels depicting themes from Hindu mythology. Four frescoes of large size decorate the outer portions of the walls flanking the entrance. The frescoes inside the temple, mostly being small in size, appear to be faithful imitations of miniatures, but in a technique suitable to wall painting. The frescoes executed mostly in rectangular frame are in a fairly good state of preservation except for some of the panels that have been affected by electrical wiring etc.

3. The Dera of Baba Lal Ji.

At Dhanpur, situated to the left of the road

2. See plate Nos. 19 and 23.
from Batala to Dera Baba Nanak, there is the well-known shrine of Bairagis of the Ramanandi sect. The founder of this shrine was Baba Lal Ji who is said to have lived in the time of Emperor Shah Jahan. The Dera, comprising of a complex of buildings, is located on a mound of considerable height, overlooking the village of Dianpur. Two important enclosures in the Dera, the 'Shish Mahal' and the 'Gaddi Hala Dalan' have not less than fifty 19th century paintings extant on their walls. The paintings in the former apartment seem to be of an earlier date than those in the latter. The 'Shish Mahal' towers over the other structures but, despite its name, has no mirrors in it at all. It is a rectangular room, about 20 feet by 12 feet, having on its walls murals depicting diverse themes, both religious and secular. Being damaged by careless visitors to the shrine, the murals on the lower portions of the walls are in a bad state of preservation. However, the murals in the 'Gaddi Hala Dalan', a rectangular chamber having an enclosed verandah adjoining it, are well-preserved. Of competent workmanship and executed in glassed colours with a high finish, these murals.

2. See plate Nos. 20, 22 and 37.
1 depict Hindu themes. The wooden roof painted with beautiful designs adds to the beauty of this chamber. Here there was a painting depicting Baba Lal Ji and Dara Shikoh engaged in conversation, according to the 
2 Gurdaspur District Gazetteer of 1914, but it is no more to be seen.

3 29. Dassthal Monastery.

The Vaishnava monastery of Dassthal lies four miles to the south-east of Pathankot. It consists of a large complex of buildings including the mahant's residence, halls for students and disciples; all of these stand within an old 'fortress' approached by an imposing gateway. Tradition dates the construction of the architectural complex of the monastery back to Shah Jahan's time and associates it with the rulers of Murpur. Many of the edifices, however, came into being during the time of mahant Gopal Das. There are 19th century frescoes here which must have been works of high merit once; now however these are mostly faded. Most of these are on the walls of the temple known as Ram

1. See plate No. 37.
2. See p. 31.
4. Dassthal is now in Himachal Pradesh.
Gopal Ji ka Thakurjiwara. There is also a chamber here called the pachcham. The painting here consists of eighty five panels, both of vertical and horizontal format, but most of these are rubbed beyond recognition. The themes, such as they can be seen, are, predominantly derived from the lives of Rama and Krishna. There are also here murals of a much later date, executed most probably in the last quarter of the 19th century, in a room above the thakurjiwara. Executed in tempera, these paintings are inferior to the work done in the main shrine. Here both religious and secular themes occur though without being in any order.

1. S. Raghunath Temple.

The impressive Raghunath temple stands within the precincts of the famous Vaishnava monastery at Pindori Mahantam, seven miles from Gurjaipur. The monastery, consisting of a large complex of buildings, is housed in a huge walled enclosure approached by an imposing gateway, and is said to have been established by Bhagwanji in 1574 A.D. The Raghunath temple was built some 150 years ago from offerings made by the rulers of Kashmir and the Kangra Hills, and by

2. For more information see Gurjaipur B.G. 1914, p. 27.
Maharaja Ranjit Singh, in the period of mahant Nanotam Dass with whom a great deal of construction activity in the monastery is associated. 19th century frescoes on the walls of the circumambulatory path of pradakshina path of this square based temple are still extant; many of these are, however, decaying. The paintings predominantly illustrating Hindu themes have been executed in both rectangular and squarish format and, being small in size, look like miniatures. Despite the ravages of time, the sensitivity of the kalas in which these frescoes were rendered still shows through. Traces of late 19th century murals can also be seen on the walls of a building known as gaddi char adjoining the Raghunath temple where the occupant of the gaddi appears before his devotees on ceremonial occasions. The paintings here mostly portray genre themes and are relatively poorly executed, the contrast with the work in the circumambulatory of Raghunath temple being sharp.

3. For detailed description of the themes see Karuna Goswamy, Vaishnavism in the Punjab Hills and Sahari Painting, pp. 244-247.
31. The Temple of Raja Sahib Dayal.

The temple of Raja Sahib Dayal, devoted to Radha and Krishna, stands in Kishankot, a village near Sri Haripindpur in district Gurdaspur. Raja Sahib Dayal, the builder of the temple, was the Chief Collector of Customs of the Jullundur area during the reign of Maharaja Ranjit Singh. Here, after crossing a deori, one enters a courtyard that leads to the door of the temple built on a square plan having a circumambulatory path around the cella. A portion of the courtyard is roofed; here the pandit who performs katha and kirtan on occasions sits. All the walls of the temple including those of the courtyard and the deori, were originally embellished with frescoes. Only 25 paintings portraying mostly Hindu themes have survived. While the frescoes on the upper portions of the walls are in a good state of preservation, the frescoes on the lower portions, being easily accessible, have been badly damaged. Some of the panels of paintings in the courtyard and the deori depict life-sized figures. In the shrine proper, however, the fresco panels are smaller. The paintings appear to have been painted early in the second half of the 19th century.

3. This was pointed out to me by Shri Pandharan Singh, one of the descendants of Raja Sahib Dayal.
32. Gurdaspur Darbar Sahib.

Dedicated to Guru Nanak, Gurdaspur Darbar Sahib, a place of Sikh pilgrimage, is located at Dera Baba Nanak. Based on a square plan, it is an ostentatious structure with a highly ornamental appearance. Many important persons including Divan Nanak Rais, wazir to the Nizams of Hyderabad Deccan, Raja Chandu Lal, Maharaja Ranjit Singh, and Rani Chand Kaur, are said to have endowed the construction of the shrine. The construction was begun in 1765 A.D. through the agency of the Poddis and its first phase finished in 1767 A.D. However, it was finally completed in 1834 (1827 A.D.) through funds given by Maharaja Ranjit Singh. The whole of the edifice apparently was originally embellished with murals and sculptures, while the paintings on the outside of the building have been rubbed beyond recognition. About a dozen murals depicting religious themes have survived in varying conditions of preservation on the inner walls. The

2. See Kahn Singh Nabha, op. cit., plate facing p. 496.
4. ITC.
5. ITC.
6. ITC.
8. The year of completion is recorded in an inscription inside the shrine.
9. A photograph of the shrine reproduced in Kahn Singh Nabha’s Encyclopaedia of Sikh Literature, facing p. 496, records the paintings on the exterior of the walls.
sculptural forms representing various Hindu deities, however, are in a distinctly better state of preservation than the murals. Most of the extant mural panels are small in size. This is one of the only two edifices with murals as well as sculptures, that I have come across during my field work in the Punjab.

33. Bhandari Shala Temple.

This temple stands to the west of the town of Batala within the precincts of a walled enclosure known as the gan-shala. A flight of steps leads to the temple built on a platform some 14 feet high. Before the entrance to the shrine is a varandah supported on pillars and a wide circumambulatory passage runs around the garbha-griva. The temple was constructed in V.S. 1914 (= 1857 A.D.) by the family of Rai Kishan Chand Bhandari of Batala.

Nine frescoes in vertical rectangular panels, all depicting portrait studies, survive on the outer

1. The other one is the Gara at Zira.
3. It is also known as Mandana Temple.
4. This is evident from the inscription above the entrance to the shrine.
5. This is the same family that built another temple in the town of Batala, described at serial No. 27 of this chapter.
walls of the garthao-graha but are in a state of advanced decay. Whatever has survived of the work indicates that the work was of high quality.

2

The Temple of Maharani Chand Kaur.

This temple is located at Fategarh Churian in the Batala sub-division of Gurdaspur district. It was built by Maharani Chand Kaur, whose name it bears, following the death of Maharaja Charak Singh, son of Maharaja Ranjit Singh and the husband of the Maharani. Its construction date can thus be placed about the year 1841. The imposing temple stands in the midst of a large square, with high walls on three sides and two-storeyed apartments and a roofed gateway on the fourth. On all the four corners of the enclosure are small temples devoted to different Hindu deities. The main shrine stands on a circular plan surrounded by a circumsambulatory path with its roof supported by pillars. A dozen 19th century murals are to be seen on the inner sides of the walls of the shrine. Almost half the space has been devoted to floral decoration; the rest is taken up by paintings executed in different-sized panels.

2. See plate No. 49.
3. I was given this information by Shri Kishori Lal, interviewed at Fategarh Churian.
portraying Hindu themes, birds and animals. No other part of the temple complex including the four small temples has any murals.

1

35. The Temple of Shri Nan Dev.

Devoted to Shri Nan Dev, a 14th century poet and saint of Maharashtra, this temple stands at Ghosan, a village in the Batala sub-division of district Gandaopur. It is a round structure of considerable dimensions; the walls are so thick that a staircase runs through the width of the wall itself. Adjoining the main shrine stands a smaller shrine based on a circular plan and surmounted by a dome and with a handsomely carved wooden door. More than ten murals painted on a wide panel along the top of the wall skirting the base of the dome are still extant, both in the large and the smaller shrines. Paintings below the panel have been covered however by a thick coat of whitewash. Some paintings, even though in a bad state of preservation also survive on the other side of the walls of the main shrine. The themes painted are invariably religious belonging both to Hindu and Sikh subjects. The

2. See plate No. 16.
temple was got built by Jassa Singh Rampuria
who died in 1302; these murals may thus by examples
of work executed in the last quarter of the 18th
century.

36. The Gurudwara of Satkartarian.

Too small to accommodate more than a few
devotees at a time, this gurudwara is located in
Sri Harigobindpur. Having none of the features of
the usual gurudwaras, it appears more to be a secular
construction than a religious edifice built about
90 years ago by the Satkartarian brotherhood.
Approached by narrow stairs, the shrine proper is
built on the 3rd storey of a building, the lower
two storeys being used for purposes other than
religious. There are extant remains of more than a
dozen murals representing 31st Gurus and a few other
themes on the inside of the dome that surmounts the
gurudwara. Most of the paintings consist of portraits
depicting different persons.

37. A Shiva Temple.

This temple at Achal Batala, a few miles from

3. As narrated by Shri Gurdev Ball, one of the devotees
   of this gurudwara, interviewed at Sri Harigobindpur.
4. Sri Harigobindpur is the centre of Satkartarian sect;
   see Kahn Singh Nehra, op. cit., p. 110.
the town of Batala, stands on a square base in
the centre of a sacred tank and is approached by
a causeway. It was built by Bhawani Singh Bhandari
of Batala, about the middle of the 19th century.

Around the cartha-grha is a circumambulatory path,
the walls of which were adorned with murals. Some
of these still survive although in a state of decay.
A coat of whitewash recently applied on the ceiling
has left splashes of whitewash on many panels.
The murals are also being damaged by the destructive
action of saltpetre. Most of the paintings represent
themes from Mahabharata.

2
39. The Shrine of Baba Buddha Ji.

This is located in Roja, a village near Bhimapur
in the Batala subdivision. An old structure with the
features of a Bhandari, it has on its walls a few
murals with warfare themes. The paintings appear
to be late 19th century work. The interior of
another building, with a circular base and topped by
a dome, within the complex of this shrine is also
painted with murals. This work is however very poor.
It was done in V.S. 1977 (= 1920 A.D.) perhaps by
a local painter.

1. This information was given by Shri Pritam Dass of
Achal Batala.
3. The date is written on the wall in Gurmukhi script.
39. The Shivala of Kala Duni Chand.

This temple stands in Dhepai, a village in the Batala subdivision. Built on the usual pattern of a temple, with a narrow circumambulatory path around the cela, it was got constructed in V.S. 1947 (= 1990 A.D.) by Duni Chand Khatri. Ten frescoes representing Hindu deities and scenes from the Mahabharata painted in rectangular panels are to be seen on its walls. The work is in a reasonable state of preservation.

B. THE POADA TRACT

III. DISTRICT HOSHIARPUR

40. The Gurudwara of Baba Kala Dhari.

This Gurudwara at Una was built in memory of Baba Kala Dhari, one of the descendants of the Bedi family of Guru Nanak. Though Baba Kala Dhari died in 1738 A.D., the shrine was erected sometime in the second quarter of the 19th century by Baba Bikram Singh Bedi. Built of solid masonry, this single-storied edifice stands on an octagonal base with an interior which is more reminiscent of a Hindu temple than

2. There is a detailed inscription in Persian script over the door of the temple giving the date of construction.
4. Una now falls in Himachal Pradesh.
a Sikh shrine. The holy Granth Sahib is enshrined in a small garbha-grīha encircled by a broad circumambulatory path. The building originally had seventy-three horizontal panels of murals, painted to look like miniatures. These panels form a continuous frieze on the inside of the outer wall of the circumambulatory close to the ceiling. All except for a few of the murals are in a good state of preservation. The themes depicted are religious, both Sikh and Hindu.

41. The Bairagi Thakurdhara at Ram Tatwali.

Affiliated to the Ramanand Vaishnava sect, this thakurdhara of Bairagis entirely built of dressed stone stands at Ram Tatwali, a village at the foot of the Shivaliks in district Hoshiarpur. The shrine is three miles from Dholbaha, a site of archaeological importance from where it is approached on foot by a jagged path not usable by vehicular traffic. The shrine is popular for the fair that is held here annually on Janmashtami.

The garbha-grīha of the temple is based on an octagonal plan and is surmounted by a dome; around it is built a circumambulatory path which, too, is based on an octagonal plan. There is provision for entering it from all eight sides. Around the temple are single and double-storied

2. See Hoshiarpur E.G. 1904, p. 70
living quarters used by the priests and their attendants
who also run a lopanarhuna. A large number of murals of
competent workmanship are extant here. Their state of
preservation is however not very good. However, the murals
in three rooms on the second storey of the building just
above the main entrance gate to the shrine are in a
considerably better state. One of the apartments, about 24
feet by 10 feet, has numerous murals painted in
systematically divided panels depicting themes
1. 2. 3.
4. 5. 6.
alike of religious and secular nature. But for the
captions recently scrawled on these paintings,
these would have been among the best-preserved of
19th century murals in the Punjab. That the paintings
were executed sometime after the annexation of the
Punjab by the British is evident from the themes
illustrating the Anglo-Sikh wars and the surrender
of the Sikh armies. Nearly 200 hundred panels of
paintings were still there in the temple when I
visited it in October 1976.

42. The Sannad of Baba Noor Singh.

In the dera belonging to Himanta sadhna known

1. See coloured plate No. II.
2. See plate No.s 45, 46, 55, 63, 64, 65 and 94;
   also see coloured plate No. I.
3. See plate Nos. 45, 46, 55, 64, 65, 63, 64 and 95.
4. See Punjab State Archives and Archaeology on Museum-
5. See plate No. 64.
as Hast Garh, located opposite the Govt. Higher secondary School at Tanda, stands the gurudwara of Baba Mohar Singh, the founder of the dera. From an inscription surviving on one of its walls, it appears that the gurudwara was completed in v.s. 1900 (= 1943 A.D.). The edifice stands on a raised platform which measures 15 by 15 feet. The walls rise to a height of about 22 feet and support a bulbous dome with a pinnacle topping the entire structure. While much is whitewashed, the interior is embellished with mural paintings executed in a competent hand. There are thirty-nine panels of paintings divided into three tiers, the lower two containing twelve paintings each and the upper most skirting the ceiling, with fifteen panels. The subjects depicted vary, and include Hindu and Sikh themes, portraits, and Mohamadan themes representing figures like Shams Tabriz and King Suleiman.

1

43. The house of Shri Kandu Lal Sumara.

Built of small brick, this three-storied house stands in the Main Bazar of Dasuya town. The bare walls of its ground floor, consisting of a shop, hardly prepare one for murals that appear on walls

on the second and third storeys. The paintings on the walls of the second storey, but for a few panels, are in a damaged state. Nine paintings on the second floor, however, are comparatively better preserved. Most of these are painted in vertical panels two and a half feet by four feet. The considerable space left bare between the painted panels on the second floor imparts to its walls a different though pleasing look. There is a variety of themes treated of here but secular themes predominate. All the paintings bear, interestingly enough, captions in Persian script.

44. The Samadh of the Rani of Jind.

Adjoining the Udasi akhara of Baba Cham Shah in the vicinity of Bahadurgarh, a suburb of Hoshiarpur, stands an august double-storeyed cenotaph generally referred to as Rani Di Samadh, the Rani being one of the wives of the Raja of Jind who died near Hoshiarpur on her way back from a pilgrimage to Chintpurni. The first storey resembles a parvadai. Above it, considerably smaller, is the samadh surmounted by a dome. Around it runs an open circular pradakshina path with its roof

1. See plate Nos. 53, 54 and 56.
3. I owe this information to Nahant Jagdish Das of the adjacent Udasi akhara. However, he could not name the rani to whom this samadh is dedicated.
supported on pillars. In front of the *gurudwara* is a gateway approached by a flight of steps. On the inside of the *gurudwara*, a panel of 19th century murals consisting of seven paintings of Sikh and Hindu themes are to be found in a good state of preservation.

1

45. The Temple at Jandwal.

Based on a square plan, this substantial looking temple with its massive walls is situated at Jandwal, a village about six miles from Mukerian on the road towards Pathankot. It was erected in 2 v.s. 1857 (= 1900 A.D.) by the Chaudharies of the village and is, therefore, known as Chaudhariya Mandir. A score of fresco panels are extant on the front wall and on the walls that constitute the circumambulatory path inside the temple. Many of the paintings are well-preserved; only those on the front wall are much rubbed. The themes of the paintings vary but are mostly secular in character. It appears that the frescoes were painted considerably after the date of the erection of the temple. One of the themes portraying a 'White sahib and his lady' holding umbrellas over

2. The date is inscribed on the front wall of the temple.
their heads gives a clue to the late date of the paintings.

1

46. The Saradh of the daughter of Mai Hiran.

A small octagonal saradh stands on the premises of the Government High School at Bhunga, on the Hoshiarpur-Dasuya road. According to local tradition, it was raised over the ashes of Bibi Basant Kaur, one of the daughters of Mai Hiran, the Rani of Kapurthala. The building that now houses the school was originally a gharm-sala built in memory of the deceased Basant Kaur by the erstwhile state of Kapurthala for Bhunga then fell in its territory. More than ten panels on various themes, mostly squarish, are to be seen inside the saradh. The students of the school would have spoiled the murals long ago but for the fact that broken furniture is now stored in it.

3

47. The Shivala of Bata Ram.

This temple, devoted to Lord Shiva, was built at Gadhwal in V.S. 1840 (= 1783 A.D.) by Bata

2. Shri Darian Giri, interviewed at Bhunga.
4. An inscription on the temple records the date of its construction. The reading of the year, however, is not beyond doubt.
In whose name it bears. The portico as well as
the interior of the temple were originally embellished
with murals, some of which are still extant. The
paintings in the portico are relatively better
preserved than the paintings inside which have been
obliterated by layers of carbon. The themes of the
paintings vary but most of them are derived from
Hindu mythology.

43. The *Samaḍh* of Baba Chamn Shah.

Within the imposing *akhara* of Kiasi saints,
generally known as *Darbar Baba Chamn Shah II*, at
Bahadurgarh, a suburb of Hoshiarpur, stands the
ordinary looking *samaḍh* of Cham Shah, the founder
of the *akhara*, who is said to have died in V.S.
1733 (= 1676 A.D.). The *samaḍh*, however, is not
very old for it appears to have been constructed
about the end of the last century. A few panels
representing religious themes are extant on the
upper portion of the outer walls. The panels
painted on the lower portions have been considerably
damaged by recent repairs to the *samaḍh*.

2. Shri Jagdish Das, the present *Gaṅgār* of the *akhara*,
interviewed.
IV. DISTRICT JULLUNDUR

49. The Thalaridwara of Lala Chuahar Mal.

An inscription above the entrance door of this sumptuously built temple at Nakodar records its construction to have been begun in V.S. 1943 (= 1896 A.D.) and completed in V.S. 1950 (= 1993 A.D.) by Lala Chuahar Mal son of Lala Bhawani Das. The lintel of the entrance door that leads to the deori is carved with delicate figures of goddesses and prepares one for the mural embellishment inside. After crossing the deori, which has no adornment, one comes to the shrine proper, with its square-based cella surmounted by a shikhara and a narrow circumambulatory path. While the murals in the cella appear to have been painted at the time that the temple was built, those embellishing the circumambulatory, were painted in the year V.S. 1975 (= 1918 A.D.). There is a conspicuous difference between the style of the earlier and the later work. The paintings in the circumambulatory are in panels that vary both in size and in format; they are laid out in an orderly and systematized way. Except a few panels, all the work comprising not less than fifty painted panels, invariably of religious character, is in a good state of preservation.

2. See plate No. 98.
3. Shri Baru Mal, the grandson of Lala Chuahar Mal, interviewed at Nakodar.
So, the Temple of Baba Hari Das.

Erected about a hundred years ago and financed by Lala Basant Rai Khosla, this temple stands in the town of Nur Mahal near the splendid samadhi erected by the Naqabs. After crossing a courtyard, the temple which is on the second storey is reached by a staircase. It is based on a square plan; the cella is topped by a shikhara and is enclosed by a narrow circumambulatory path. Nearly twenty frescoes, representing diverse themes are to be seen on the outer walls of the cella. While the colours of some of the panels are rubbed off, there are others which have been totally claimed by coats of whitewash.

31. Deram Udasian.

Deram Udasian, or the monastery of the Udas sect, is located in the heart of Jassher, a large village, a few miles south of Jallundur. The major building of the Deram, which consists of a number of structures, was built by Rabant Cobi Ram Das in V.S. 1857 (= 1800 A.D.). Structural additions have since

2. This information was furnished by Shri Bihari Das, the present priest of the shrine. Basant Rai Khosla was a Tehsildar in the state of Kapurthala.
4. Amber Bari Wala at Amritsar, described at serial No. 18 of this chapter was originally a branch of this monastery. I was informed of this by Pandit Gur Harain, interviewed at Jassher.
5. This is evident from the inscription above the main gate of the establishment.
been made to provide more covered space. Nearly
ten well preserved murals portraying Sikh gurus
and the mahants of the establishment have survived
in a room on the second storey of the path. The
paintings, however, appear to have been the work of
the last quarter of the 19th century. This date is
also suggested by the coloured glass used in the
windows of the painted chamber.

52. The Samadhi of Tara Singh Chheda.

Tara Singh Chheda, a Kang Jat-Sikh, was the head
of the Dalwalia mial and a prominent personage of
the late 18th and early 19th century Punjab. He
died in a battle at Bhaungar in 1807 A.D., but
his cenotaph was built by his son Jhanda Singh at
Sahon, five miles south of Nawanshehar, which had
served as the capital of Tara Singh. Devoid of any
architectural pretensions, the octagonal structure
stands on a raised platform near a tank named Bussar.
All the eight panels formed just below the base of
the dome that surmounts the octagonal structure.

2. See Kahn Singh Nabha, op. cit., p. 418.
3. Ibid., p. 440.
4. Ibid.
5. See Panjaj Notes and Queries, II, No.15, Dec. 1984,
p. 49.
are painted with murals which are much damaged. Most of the themes are taken from Hindu mythology.

1

53. The Samadhi of Bibi Bhani.

Bibi Bhani's samadhi stands near the samadhi of Mata Kaunun within the precincts of Puoca Bagh in Mangal Kshetra at Kartapur in district Jullundur. The structure surmounted by a big dome and flanked by a number of samadhis, is possibly more than a hundred years old; its inside is painted with murals portraying both religious and secular themes. The colours of some of the panels have been damaged at places by rain water.

2

54. The Temple at Lasara.

A temple devoted to Shiva and erected about the middle of the 19th century, stands at Lasara, a village on the Ludhiana-Jawanbatgarh road. Owing to its lofty shikhara, the structure is impressive to look at especially from a distance. Constant neglect has affected some of its splendour. The base is square; the mandapas or the enclosing hall by a narrow parikrama. Murals depicting different themes, survive on the walls of the circumambulatory as well as

2. See plate No. 82.
inside the second storey. In workmanship, the paintings are considerably poorer than the architecture of the temple.

55. The Gurdwara of Shri Baba Nati Shahid.

This gurdwara is situated at Daroli Kalan, a village near Adampur in district Jullundur. This in fact is a cenotaph and local tradition associates it to Bhai Nati Das, a zealous devotee of Guru Tegh Bahadur who was captured by the Mughals and was put to death at Delhi in V.S. 1732 (= 1675 A.D.). It is said to have been built in the period of the Sikh Kingdom. Several mural panels are still extant here; many of these, however, are faded. Most of the themes represent scenes from Hindu mythology.

56. The Baradari at Kartarpur.

A baradari, one of the older buildings at Kartarpur, built probably in the 19th century has more than fifteen quaint murals on its walls and ceiling. They are, however, very seriously damaged, most of them having been scratched by street urchins. The themes of the paintings vary, but most

of them are taken from Hindu mythology.

1

57. The Temple of Míst Bhup Chand.

Chashma Faiz, also known as Nawan Talab, surrounded by a number of structures, stands just out of the town of Mar Mohal on the Philleur road. This complex was built by Míst Bhup Chand, a local person of considerable influence and status. Among the structures is a simply built temple devoted to Shiva. The upper portions of its inside as well as the dome were painted with murals some of which are still extant.

2

58. The Devi Dvara at Bawanshahar.

A temple known as ‘Devidwala’ is located in the Committee Bazar in Bawanshahar Doaba. About a hundred years old, this is a double-storied structure so built that the interior of the first storey has a dome on which is based the second storey which is surmounted by a dome in turn. Fifteen panels of paintings still embellish the insides of the domes; those in the upper dome are of comparatively better workmanship and are better preserved.

59. **Gurudwara Thamb Sahib.**

The Gurudwara Thamb Sahib at Kartarpur is associated with Guru Arjan Dev who erected here a sandal-wood post some 50 feet high which is venerated under the name of Thambi. It is a tall structure built with money offered by Maharaja Ranjit Singh on his visit to Kartarpur in 1833. Although no mural depicting figurative work is seen in this gurudwara its interior is richly embellished with very elegant floral designs of diverse shapes and patterns.

V. DISTRICT KAPURTHALA

60. **The Shiva Temple at Shokhpur.**

The Shiva temple at Shokhpur, a village on the Kapurthala-Sultapur road, is said to have been constructed by Divan Sadagar Mal of Kapurthala in fulfilment of his word given to a holy man residing close to the village. By the orders of the Divan, local tradition says, all the camels transporting brick loads to Kapurthala for the construction of the Jaleo Khan's themba were made to leave two bricks at this place. The temple, with an octagonal base

2. See Jullundur D.G. 1904, p. 290.
and a small garbha-griha, is encircled by a broad pradakshina path in which are to be seen large sized murals. The work is, however, in a state of neglect. The paintings represent religious themes.

C. THE PALWA TRACT

VI. DISTRICT PEROZIAER

61. The Haweli of Seth Panna Lal Paul Chand Sharda.

The imposing haveli of Seth Panna Lal Paul Chand Sharda is in Perozipur City, in Street Seth Daldev Das. This is a complex structure, built more than a hundred years ago by Seth Daldev Das. The three-storied structure, raised around a square courtyard was originally completely covered with murals. At present, however, only ten paintings are extant in one room on the top floor and on the front wall of the haveli. The room, having murals in an excellent state of preservation, is about 12 feet by 14 feet. Most of the paintings depicting Sikh and Hindu themes have been executed in large niches; the rest of the wall is embellished with tasteful designs which extend to the wooden ceiling.

2. See plate No. 91.
3. This information was given by Indar Kumar Sharda, great-grandson of Seth Daldev Das.
4. See plate No. 96.
62. The Jain Svetambara Temple at Zira.

The Jain temple at Zira is dedicated to Shri Parshva Nath. After its completion, all members of the Jain sect in the area gathered here and offered homage to Shri Rishabha Dev, one of the 24 Jain tirthankaras, on the shringa akshara of Mehari, V. 3 Saraswati 1949 (7th April, 1387). The shrine housed on the second storey, is imposing and its lofty shikhara makes it conspicuous in the town. Before the square-based garbha-griba is a dalan of considerable dimensions for devotees to sit in and listen to religious discourses. This is said to be a later addition to the temple. While the interior of garbha-griba is elaborately ornamented with architectural devices, the outer surface of the walls is adorned with murals representing sectarian themes. In an effort to renovate the murals, portions of these were painted afresh a few years ago without any alteration being made in the original composition. The difference between the original and the retouched portions, however, is noticeable. At present only fifteen murals are extant.

3. Ibid.
4. Shri Satya Pal Jain, interviewed at Zira.
63. The Serai at Zira.

The serai at Zira built in V.S. 1950 (= 1893 A.D.) is a structure of considerable local fame primarily due to its huge and imposing gateway with its sculptures and ornamentation. The serai does not serve the purpose for which it was initially built, for it is now virtually a part of the grain market. The rooms flanking the gateway meant originally for travellers have been converted into shops. All the walls in the serai were originally embellished with murals; only a small proportion of these, however, has survived on the upper portions of the inside of the gateway that forms the deori. Most of the themes portrayed are religious in character; but there are also interesting genre themes here.

64. The Samadhi of Baba Ram Singh.

The samadhi of Baba Ram Singh, a structure of modest proportions, is located near Sohniwala, a village in tehsil Zira. Baba Ram Singh is said to have been a man of great power and the peasant folk of the nearby villages hold the samadhi in veneration, making offerings of liquor here. Built more than a hundred years ago, the samadhi, surmounted by a dome,

2. Shri Satya Pal Jain, interviewed at Zira.
stands on a square base with a large porch in front. Saltpetre has affected the plaster on the lower part of the walls, destroying many murals painted on them. Ten panels pertaining mostly to genre themes, however, still survive and are well preserved.

1

65. The Havelli of Badhwaran.

This three-storeyed havelli, raised around a square courtyard, containing a number of rooms, stands in Street Seth Baldev Das in Ferozepur City. The havelli, it is said, was originally built by a Kanwari trader of Calcutta in the last quarter of the 19th century and sold later to a Khatri family of the Badhwaran sub-caste. Mural ornamentation on the facade of the main entrance greets the visitor. However, less than a dozen murals that have survived are to be seen in a room on the second storey. An adjacent room is also embellished but with mirror work, not mural paintings.

66. The Digamber Jain Peenjavee Mandir at Ferozepur Cantt.

This temple was built in Mohowir Samvat 2423. It is a well-built structure, raised with precision and

3. The date is inscribed above the gateway of the temple.
care. While the interior of the garbha-griha enshrining Jain images has costly ornamentation, the exterior is embellished with mural paintings, depicting Jain themes. The figures are executed in very small sizes. The paintings which are well preserved appear to be the work of competent hands.

1. The Samadh of Lala Telu Kail.

The plain looking samadh of Lala Telu Kail is located on the outskirts of Parraur City near the Kira Damasa. An inscription on the samadh records it to have been built in v.s. 1934 (= 697 A.D.). Although originally the inside of the samadh was covered with murals now only a few paintings can be seen. The themes are religious in character.

VII. DISTRICT PARJAN

2. Gurukwara Pothi Kail.

The gurukwara Pothi Kail at Guru Harshahal, a town in the Muktsar sub-division, is an imposing building built about 1870 A.D. on a mound that overlooks the surrounding desert tract. It is a place of pilgrimage

for Amritsar of the North. The founder of the town was one Jivan Mal, a Sochi, seventh in descent from Guru Ram Das, who named it Guru Harmandir after the Guru's eldest son. Since Jivan Mal's time, a Guruship is going on and the Guru, as head of the family, is the guardian of the sacred book and the rosary which originally belonged to Guru Nanak. This sacred book and rosary which unfortunately have now been stolen used to be kept in the gurdwara; hence the name Pothi Mala. Pothi and Mala meaning sacred book and rosary respectively. The double-storied building of the gurdwara, having a number of rooms, is an imposing building. There is the nishan-sahib or the post indicative of a Sikh sacred shrine. The wooden lintel of the main entrance to the gurdwara is carved and one is led to the second storey through a staircase where the holy Granth Sahib is housed in a square-based room within a large dalan. The entire length of the walls that constitute the dalan and the square-based room are embellished with frescoes depicting religious as well as genre themes. Those well painted panels of both square and rectangular

4. Ibid., p. 236.
5. See plate Nos. 7, 17 and 50.
6. Ibid.
format, seem to be the work of a gifted artist.
Barring a few, all the paintings are well preserved,
and are more than two scores in number.

69. The Hari of Baba Sidh at village Hari.
The building at Hari which gives its name to
the village located in tahall Nage, was erected by
a Lahore banker in A.H. 1203 (= 1788 A.D.). From
that time a fair is held here annually on the 14th
of Chet. The fair commemorates a Sadhu whose name is
variably given as Charan and Lachman. According to
local tradition he was a Mali Jat whose head was
chopped off in a battle and fell at village Charik
but who kept on fighting till his headless body fell
in village Hari. The structure, though devoid of any
architectural pretensions, imparts an aura of
nobility to the edifice. The hari consists of two
parallel chambers with vaulted roofs with separate
vault-shaped entrances and inter-connected by two
openings in the middle wall. The chambers are sur-
rounded by a high wall giving the structure an air of
fortification. A score of murals portraying religious
themes embellishing the interior of the chambers
are still extant. Because of incense-smoke burnt as a

2. Rampur B.G. 1915, p. 47; a Persian inscription in
one of the small niches of the building, though partly
obliterated, corroborate this date. According to the
Rampur District Census Handbook, p. 12, Rampur
District, p. 105, the Hari is 500 years old.
4. See Census of India 1951, XIII, Punjab, Part-VII-B,
Fairs and Festivals, p. 504.
5. See plate No. 24.
part of daily worship, the colours of the surviving paintings have lost their glow. The murals on the surrounding wall are no longer to be seen.

70. 

Guru Nanak Lobhaown Sahib.

Guru Nanak Lobhaown, associated with Guru Gobind Singh stands at Dina, a village in tohail Hoga of district Paridwot. The shrine was raised in V.S. 1914 (= 1957 A.D.) by Nanir Singh, Raja of Paridwot. The gurushrama is built on the pattern of a square barni, having a square-based room in the centre wherein is enshrined the holy Granth Sahib. Above the square-based room is another room of equal dimensions surmounted by a big dome. Frescoes, pertaining mostly to Sikh themes are extant on the walls as well as on the massive pillars in the square circumambulatory. Murals are also to be seen on the walls of the two-storeyed house adjacent to the gurushrama but these are poor in execution.

71. 

Guru Nanak Gurusar.

Guru Nanak Gurusar, also associated with Guru Gobind Singh, stands at Darsamtri, a village on the

1. Shri Amar Singh, interviewed at Nari vividly recalled the murals he had seen on the outer walls some forty years ago.
3. The original inscription that recorded this date was covered in 1934 during repairs. However, the date was rewritten above the main door to the shrine. Also see Pampasur P.O. 1935, p. 48.
4. See Kahn Singh Nabha, op. cit., p. 477.
Parichot-Shatindra road. The shrine is quite small but well-built. Guru Granth Sahib is enshrined in a square-based room with three doors each in front and at the back. The room is encircled by a narrow 1 parikrama which has some murals on its walls. Above the room is an extension that supports the dome. This is raised on a hexagonal base and three out of its six sides bear murals, unfortunately badly damaged. The themes represented are Sikh. While murals on the ground floor were painted on the completion of the edifice some eighty years ago, those embellishing the upper hexagonal structure appear to be of a later date.

73. The Samadh of Bishan Singh Sodhi.

The octagonal samadh, one of Bishan Singh Sodhi and the other of his son Jagat Singh stand next to each other at Duttar, a village on the Moga-Samalka road. The samadh of Bishan Singh who died in 1826 A.D., is larger than that of his son. Although the

2. See plate No. 79.
5. Griffin, op. cit., p. 240.
British granted half of the village Dila Ram to the Buttor family of the Sodhis for the maintenance of the samadh. It appears that little was done towards its upkeep which is evident from its desolated condition. The insides of all the eight sides of the samadh were once painted with murals but are now unfortunately in a state of decay. Both religious and secular themes are intermixed. Jagat Singh's samadh also appear to have had murals on its walls, but these have now nearly completely disappeared.

73. The Shish Mahal in Faridkot Fort.

The murals that adorn the side walls of the entrance to Faridkot Fort are in subdued colours. Above the entrance, on the top floor, is a chamber of considerable proportions with elegantly inset pieces of mirrors in the walls as well as pillars; hence the name shish mahal: the 'palace of mirrors'. A square room which opens into the shish mahal on the right side is embellished with more than a dozen murals, now in a poor state. The paintings treat of a variety of subjects, religious as well as genre in character and appear to be the work of

competent hands, reminiscent of Pahari work. The murals were painted after the completion of the 1 Shish Mahal which was built in 1676 A.D. by Raja Mikram Singh. The paintings on the side walls of the entrance to the Fort were renovated in 1924 A.D. when Capt. Brown was the State Engineer and Military advisor.

VIII. DISTRICT LAMBHA

3

74. The Samadh of Baba Mohar Singh.

Baba Mohar Singh was the founder of the ‘Nihma 4 Sahi’ branch of the Nirmanas, a monastic order of the Sikhs. He was poet-saint who belonged to the house of Shri Daya Singh, one of the ‘Five Beloveds’ 5 of Guru Gobind Singh. He died in 1635 A.D. and his samadh was built by his disciple named Bir Singh Rangra near Lopon. The place is situated near Doreha Mandi in district Lambha. The samadh is an imposing structure, built on a raised platform approached by a flight of steps. Some of Baba Mohar

1. The former Maharaja Harinder Singh of Faridkot, interviewed.
2. Histri Gurm Singh of Faridkot who was one of the persons employed in the renovation work, supplied this information.
4. See Avtar Singh Lakhbir, Diwan Moti (P), p. 35.
5. Ibid.
7. Avtar Singh Lakhbir, op. cit., p. 36.
Singh's garments are respectfully kept on a dias in the centre of the samadh. The interior is painted with frescoes, not only extant but intact and fresh. All the eleven panels with figurative paintings are competent work. Sainna Sahi saints and other themes from the subject of these frescoes.

3

75. A Mohammedan Tomb at Aandlu.

A Mohammedan tomb known as Lalani Lalai Darbar is located at Aandlu, a village in Tehsil Jagran of district Ludhiana. No one is locally certain about who lies buried here, nor is there any inscription giving any name or date. It appears however to be an old structure, probably at least a hundred years old. This sturdy structure, raised in solid masonry and enclosed by a wall, stands on a square base and converges to form a sail-vaulted dome above. The grave-stone lies in the centre. Since the partition of the country in 1947 and the emigration of Muslims from this area, no one looks after the tomb and it bears an utterly deserted look. The interior, the dome as well as the walls, is embellished with murals representing figures bearing

1. See plate No. 59.
2. This.
4. See plate No. 33.
Muslim names, some fairies and even a few Hindu themes. The colours of the paintings are now peeling off at places. This is one of the three Mohammedan monuments I have come across in the Punjab, where murals painted in the 19th century are still extant.

76. The Devi Durga Mandir.

This temple dedicated to the goddess Durga stands at Payal a town which used to be once a sub-division of the erstwhile state of Patiala and lies now in the district Ludhiana. Built in V.S. 1945 (= 1888 A.D.) for his personal use by Sundan Lal, money lender, the temple stands on private property. It is built in a plain, unpretentious style. Murals, looking like miniatures in size and style, are extant on the upper half of the walls of the square based shrine. Originally the paintings were protected by glass set in the plaster of the wall, but most of the glasses are now broken and the paintings now exposed are getting damaged. The themes of the paintings vary but most of them are derived from Hindu mythology.

2. Recorded in an inscription on the temple both in Gujerathi and Persian scripts.
3. Ibid.
The Dera of Balram, situated near the Police Station of Barnala, was founded by an Nirmi saint of that name. An octagonal based samadhi of Baba Dyal Das, one of the disciples of Balram, stands to the left of the gateway that forms the main entrance to the establishment. It is a well-built structure raised on a platform and encircled by a parikrama, enclosed by a low cemented railing. In the centre of the samadhi is a two feet high octagonal structure built over the remains of Baba Dyal Das. The inside of the walls and the dome were originally embellished with paintings that must originally have borne a splendid look. The paintings on the lower portions of the walls, being accessible, are now however rubbed beyond recognition. Only eight paintings, each on one side of the samadhi, portraying Sikh Gurus and some 9 to 12 feet in height, have survived. At the base of the dome runs another panel of paintings depicting different personalities, both Sikh and Hindu.

2. See Phulkian States Gazetteer 1904, p. 79.
3. Ibid.
4. See Plate No. 12.
78. The Havelli of Shri Onkar Nath.

Without any architectural pretensions, the havelli of Shri Onkar Nath built in the last quarter of the 19th century stands in Hadiya, a village, four miles to the west of Barnala. It is a single-storeyed structure, with a number of rooms with doors opening into the courtyard in the centre of the havelli. A frieze running along the top of the four walls of the courtyard, has frescoes, now in a poor state. Being exposed to the elements, the colours of the frescoes have become faded. All the same, some of the paintings still retain interest due to themes representing scenes from ordinary life, and because this workmanship must once have been good.


79. The Temple of Mai Rajji.

A small temple known as Mai Rajji da Mandir, built more than a hundred years ago by an old woman of that name, in honour of Satnarayan, stands close to Hadiya, a village in sub-division Barnala. The square based temple is surmounted by a shikhara. The interior of the shikhara and the upper portions of the walls are adorned with murals in a fair state of preservation. The murals appear however to be

2. Ibid.
the work of a painter who had little formal
training, but are not without charm. While most of the
paintings are based on Hindu themes, murals depicting
Sikh themes are also to be seen.

80. The _Samadhs_ of Babas Sarb Sukh, Sarb Dyal,
Gopal Das and Bhagvan Das.

At Jandali, a village in _tehsil_ Nakurkotla, is
located an _akhara_ of Udasi saints. Here there are
two hexagonal-based _samadhs_, one raised over the
ashes of Baba Sarb Sukh and the other over the
remains of Sarb Dyal, Gopal Das and Bhagvan Das. The
date of their construction is hard to ascertain but
the structures seem to be old, the _samadh_ of Baba
Sarb Sukh being earlier than the other one. The
interiors of both the _samadhs_ are adorned with murals
and it is apparent from the style of the work that
different painters were responsible for the work. The
themes painted in the _samadh_ of Baba Sarb Sukh vary
but are treated in no apparent order. The paintings
in the second _samadh_ however, appear to be more
coherent in sequence.

81. The _Thakurdwara_ at Bagarian.

_A thakurdwara_ nearly a hundred years old, stands

1. See plate No. 100.
at Bagarian, a village on the Nabha–Valerkotla road.

It is built on a high platform in front of the huge haveli of the renowned sardar of that village. The interior is adorned with murals which appear, interestingly enough, like drawings in colours rather than paintings. While many of the murals have become blanched with smoke a few have survived that agent. Most of the themes are taken from Hindu mythology.

X. DISTRICT BATHINDA

82. The Sarawaj of Bhai Gudar Singh and Mai Rajji.

The sarawaj of Bhai Gudar Singh and Mai Rajji, held in great respect by the peasantry of the nearby villages, is located at Nyalpur, a village on the Barnala–Jaito road. Gudar Singh, known for his piety and austere living, was one of the early occupants of the gaddi of Bhai Sahib Bagarian, a priestly line among the Sikhs. He died in V.S. 1923 (= 1766 A.D.) but the sarawaj was built by the Jind State after the death of Mai Rajji who died in V.S. 1941 (= 1784 A.D.). This does not take the usual

2. Griffin, op. cit., p. 205.
3. Kahn Singh Nabha, op. cit., p. 783
5. Kahn Singh Nabha, op. cit., p. 763. The date of her death is given as V.S. 1548 (= 1791 A.D.) by Teja Singh in his Sandeep Itihas of Bhai Sahib Bagarian (P), p. 20.
octagonal or hexagonal pattern, but is a square-based structure, encircled by a wide circumambulatory path. The churapat plaster applied to the walls, though old, is still intact and bright. The muralss that embellish the walls are small in size; no regular pattern or sequence has been adopted in depicting the themes. In the dome an order is better established. Scenes based on the life of the Sikh Gurus, and romantic tales of the Punjab, have been painted. Many panels bear captions in Gurmukhi script.

1. The Temple of Kalu Nath.

The temple of Kalu Nath, revered by the Ramana sub-caste of Jat Sikh, stands at Nathana, a village situated a few miles north-east of Bhatinda. A square structure in two stories and topped by a somewhat flattened dome, this was erected in V.S. 1941 (= 1304 A.D.) through public donations collected by Ranas, the then mahant of the temple. The dome is covered with metal and glistens in the sun. The square-based, principal chamber is enclosed by a narrow circumambulatory path and houses a massive

3. Ibid., p. 229.
platform raised over the remains of Shri Kalu Nath.
The inside walls, both of the room and the circumambulatory, are adorned with murals, executed by
raja-misters, who must have been employed to construct
the entire temple. The themes vary, but a majority
of them are religious in character.

2

94. The Gurdwara at Talwandi Sabo.

Talwandi Sabo in district Bhindna, having a
number of important Sikh shrines, is a place of
considerable celebrity. Here, near the celebrated
Gurdwara Dandana Sahib, a deserted gurdwara stands
over the remains of one of the descendants
3
of Dall Singh, a devotee of Guru Gobind Singh. Local
evidence on this point was, however, not wholly
clear. The square-based structure surmounted by a
dome is built in a plain and unpretentious style.
The interior is embellished with murals with unusually
elongated figures. They are unfortunately in a state
of decay, however, the recently sprayed film of D.D.T.
having contributed its share to the damage. The
themes taken are both Hindu and Sikh.

2. Visited on August 1, 1971.
XI. DISTRICT PATIALA

05. Shish Mahal Patiala.

The 130-year-old Shish Mahal at Patiala, which houses some very fine mural paintings, was declared to be a protected monument in 1969 under the Punjab Ancient and Historical Monuments and Archaeological Sites and Remains Act 1964. Built at a cost of about Rs. 7 lakhs by Maharaja Harinder Singh of Patiala in V.S. 1904 (= 1947 A.D.), the Shish Mahal is located towards the rear end of Moti Bagh Palace, former residence of the rulers of Patiala. It is a regal structure with a number of chambers and must have been a favourite building of the Maha of Patiala. The frescoes are inside a large chamber, about 45 feet by 20 feet, and cover, together with elegantly inset pieces of mirrors which give the Shish Mahal its name, almost the entire wall space. Although the greater part of the painting is in the form of floral sprays and arabesques, these decorations ultimately form frames for more than a hundred panels of frescoes which constitute the chief embellishment. The picturesque chamber is remarkable

for the profusion and excellence of these murals, which are very well preserved. These have been described as being among the best frescoes in the north of India. In their themes the paintings are spread over the Bhagavata Purana, isolated scenes from the Radha-Krishna story, the ten incarnations of Vishnu, the nayika-nayika classification, the brahmoona poetry and the Ragamala. As a result of the Shish Mahal being in a building attached to the National Institute of Sports for some years, the sum of Rs. 54,000, sanctioned by the Punjab Government for the preservation of murals could not unfortunately be put to good use. The walls of the painted chambers are developing cracks and the floor is damaged.

86. The Anni Mahal.

A portion consisting of a few chambers built over the eastern bastion of Raha Fort, is referred to as the Anni Mahal. The apartments, built at the top, were obviously secluded rooms meant for the exclusive use of the ladies of the royal household.

1. See plate Nos. 22, 32, 34, 70, 71, 73, 74 and 96.
3. See plate No. 36.
5. For more information on Shish Mahal at Patiala see Karuna Goswamy, "Frescoes in the Shish Mahal at Patiala", Doon-Lehna, XXXVII, Nos.1-62, pp.120-127.
hence the name Rani Jhalo, the 'Palace of Queens'.
The entrance to it is through a wooden gate carved
with figures of deities and there are elegant murals
inside on the walls. A great part of the painting
takes the form of floral decorations, but there is
figurative work also. No clear clue as to the date
of the work is available but the paintings very
likely belong to the third quarter of the 19th
century. Some of the themes depart from the stock
repertoire of 19th century painters. Some paintings
with exotic scenes are conspicuous.

1 87. Jivankhana Katra.

After crossing the gateway of Jila Subarik at
Patiala, one sees a building on the left, inside
which is the old or Katra Jivankhana. Although the
Jila Subarik was built by Baba Ala Singh in 1763
A.D., the Jivankhana is a later construction, said
to have been built by Maharaja Harindra Singh who
ruled from 1846 to 1862 A.D. There is a large alcove
in the back wall of the room, where the Maharaja
used to sit in state. This recess has a great deal

of very skilled stucco and sgraffito ornamentation. The alcove was also embellished with some murals, still fairly intact. Miniatures painted on paper and framed in glass have also been so inset here in the walls that they form a part of the wall surface.

2. The Samadhi of Raja Jaswant Singh.

Maharaja Jaswant Singh, the Ruler of Nabha, died on May 22, 1940. His samadhi, beautifully built in marble, stands in Shyam Bagh, behind the present hostels of Nabha Public School. The splendid structure stands inside a square enclosure, entered through an imposing gate and a small deepri. The samadhi rises on a marble platform with marble balustrades. The centre, where lies buried the remains of the Maharaja, forms a square with columns, thus giving the monument the air of a haradari. An octagonal structure forming the second-storey projects upwards from the centre and is surmounted by a campaniform dome. The ceiling is decorated with tracery and stucco, and is inlaid with fragments of mirrors. A

1. See plate No. 67.
narrow frieze skirting the ceiling, was originally intended to be covered with murals with very small figures. Unfortunately the work was left unfinished leaving only with drawings, left uncoloured but of unusual interest to us.

2

89. The Nirankari Dera.

This dera is located behind the Medical College at Patiala and its structure offers a striking contrast to the modern buildings of the college. Built entirely of small brick, it has a number of chambers, spread over a considerable expanse of land. Both the ends of the lengthy front wall of the dera are topped by umbrella-shaped domes, and contribute to the dignity of its appearance. Inside, on the second storey, stands an imposing samadhi over the remains of Sarju Das, the founder of the Nirankari branch of baiangi sadhus who died in V.S. 1399 (= 1842 A.D.). In the centre of the octagonal samadhi is an octagonal cella, with a life-sized image of Sarju Das. The interior of the cella as well as the walls that constitute the circumbulatary are decorated with paintings pertaining mostly to

1. See plate No. 21.
Hindu themes, and in a very good state of preservation. The inside of the chhatris is also adorned with murals.

2

90. The Temple of Bhuri Mai.

The temple commemorating to Bhuri Mai stands within a wide courtyard, just behind the celebrated temple of Kali Mai at Patiala. This imposingly built shrine is devoid of any mural embellishments; however, one of the many rooms built around the courtyard and attached to the temple, bears mural paintings on its walls. The themes represented illustrate the Devi-Mahatmya from the Markandeya-Purana. Owing to the plaster of the walls peeling off the murals are badly damaged. Not one of the painted panels is entirely intact. In the room also are a number of partly broken sculptured figures of the goddess. The room is in the custody of the officials of charanarvth of Patiala, and stays always locked.

3

91. The Shiv Puri Temple.

Adjacent to Samana Darwaza in Patiala, stands the temple dedicated to Shiva, locally known as Shiv Puri. Based on a square plan with a portico supported on

1. See plate No. 27.
columns, the temple is quite simple in form. It is said to have been built in v.s. 1894 (= 1837 A.D.) by Maharaja Karan Singh (1798-1845) of Patiala. All the space on the walls of the temple was originally adorned with murals, but most of these, except those on the upper portions of the interior, could be seen now. The paintings are executed in miniature, inside individual rectangular frames, with borders to imitate small alcoves. A mixed variety of themes is to be seen, but nothing is directly concerned with Shiva.

XII. THE UNION TERRITORY OF CHANDIGARH

4

92. The Temple of Hansa Devi.

Not far from the town of Manimajra near Chandigarh, is the celebrated temple dedicated to Hansa Devi, widely known for the fair that is held here in the navaratri. The temple built upon a hillock and approached by a long flight of stairs, has more a Muhammadan than a Hindu look due to its onion-shaped domes and several superstructures imitating minarets.

1. I was told this by Pt. Sohan Lal, the present priest of the temple, who vividly recalled the text of the inscription above the entrance door of the temple which now is covered by layers of whitewash.
2. See plate No. 86.
3. Ibid.
5. See Kalyan (11) Tirath Ard, year 31, No.1, p. 67.
The main gate is embellished with decorative patterns and there is an inscription on its intrados recording the date of its construction: this was started in V.S. 1863 (= 1811 A.D.) and completed in V.S. 1872 (= 1815 A.D.) at the expense of Raja Gopal Singh of Manimajra. The shrine proper stands on a square base with a porch in the front and a circumambulatory path encircling it. The entire length of the walls constituting the circumambulatory path and the porch are embellished with murals, many panels being in a fair state. The ceiling too is decorated with floral designs. The walls of the other structures which are a part of the temple complex were also originally adorned with mural paintings, but all these have unfortunately disappeared under layers of whitewash.

4

93. The Manimajra Fort.

In the close by town of Manimajra is a rectangular shaped fort with seven bastions, said to have been built some time in the late 19th century, before the time of Raja Gopal Singh of Manimajra. The fort, now in ruins, is approached through a gate above which

1. See plate No. 92.
2. See plate No. 35.
are a number of apartments once used by the fort officials or possibly even the Raja himself. These structures are now all in ruins but faint traces of murals that once adorned the walls are still to be seen. At one place a few panels of murals are in a state of good preservation. The panels are few, but the themes represented are interesting and cover a variety of subjects.

D. THE HARYANA

XIII DISTRICT AMPALA

94. The Samadhis of Lala Balak Ram and Lala Jamuna Das.

Two samadhis, identical in appearance and standing next to each other, are located at Jagadhri, just outside the city on the right side of the road that leads to the nearby town of Yamunanagar. In these are buried the remains of two brothers: Lala Balak Ram and Lala Jamuna Das. The samadhi of Lala Jamuna Das, the younger of the two brothers, as is evident from an inscription recording the death of his wife Rani Devi, was built in V.S. 1936 (= 1879 A.D.). The samadhi of Lala Balak Ram was erected a little earlier. Both the samadhis built by the same reason stand on square bases.

1. See plate Nos. 62, 67 and 72.

2. Ibid.

with bulbous domes surmounting them. Pairs of painted dvarapalas flank the entrances of both the samadha. The interiors are embellished with murals, with themes from Hindu mythology. Painted in a distinctive style, the murals in both the samadha, done in tempera, seem to the work of the same painter. The murals are nearly all intact.

2

95. The Rajowala Temple.

Adjacent to the samadha at Jagadhāri described above, is a shrine dedicated to Shiva and locally referred to as Mandir Rajowala. Since it was built by Lala Balak Ram and Lala Jamuna Das, it must antedate their samadha. The temple stands on a square base, has a shikhara of considerable height, and is fronted by a porch which too has a small shikhara-top. The inner walls of the porch as well as the temple have murals of religious themes. The style of the paintings in the temple as well as in the two adjacent samadha indicates that they are all the work of the same craftsman. The murals in the temple are in a comparatively poorer state than those inside the samadha.

1. See plate Nos. 29 and 38.
96. The Digambara Jain Mandir.

Built nearly a hundred years ago, a Digambara Jain temple stands in the heart of Sadhura, a town in tahsil Naraingarh. After crossing a _deori_, one passes through a small courtyard to approach the _garbha-griha_, which is topped by a pointed _shikhara_. The walls of the _cella_ as well as of the verandah that serves as a _porch_ to the shrine, are embellished with murals, representing _Jain_ _themes_. A number of rooms built around the _cella_ are bare of murals, only the ceilings being decorated with tastefully laid patterns.

97. The _Gila_ _Mubarak_ at Chhachhrauli.

Within the precincts of the _Gila_ _Mubarak_ at Chhachhrauli, there stands a two-storied building belonging to the last years of the 19th century. The architecture bears some British influence. The walls of the large courtyard in the centre of the building, have paintings representing _birds_ and _flowers_, and some other _themes_.

2. See plate No. 42.
XIV. DISTRICT KURUKSHETRA

98. Bhadra-Kali Mandir.

This temple, dedicated to the goddess Kali, is one of the fifty-one devi-pitha of India and is among the more imposing religious structure of Kurukshetra. It is said to have been built in 1862 A.D. by Ganga Ram Raibari, whose descendants sold the mandir and its assets in 1919 to Kali Kamal Wala Panchayati Keshtra, Tikhi Kesht, that now looks after the temple. The general plan of the meticulously built two-storeyed temple is square, recessed twice at the corners. The square gartha-griha in the centre enshrines the image of Kali Devi. The upper portions are embellished with frescoes with religious themes and geometrical patterns within a wide frieze bordering the lower band. Around the gartha-griha, both on the first and the second storey, runs a pradakshina-path: the lower level has no adornment, however, the upper has murals with very curious themes.

99. The Temple of Bawa Sharwan Nath.

The temple of Bawa Sharwan Nath, one of the

2. Kalvan (2) Tiratha Ank year 31, No. 1, p. 80.
3. The manager of the temple, Sh. Babu Ram Sharma, interviewed at Kurukshetra, gave this information.
4. Ibid.
5. See plate No. 99.
most important and old temples at Pehowa, consecrated to Shiva, is also known as 'Chatur-rukha Mahadeva'. It stands within the dera of the Pehowa-branch of the 'Dera of Bawa Sharvan Nath Ji', located at Kurukshetra. Built in v.s. 1865 (= 1808 A.D.), it is one of the more imposing religious shrines in district Kurukshetra. The square-based main shrine, with a lofty shikhara, stands on a high square platform, with four subsidiary temples at its corners. There are two portals with flights of steps, one each on the conjoining sides of the platform. The space between the subsidiary temples on the other sides is closed and is used by the priests. Its walls have some murals. The interior of the dome above the portico, built in front of the main shrine, is divided into eight panels, each inserted with a mirror in the centre, with the rest of the space bearing a painting.

100. The Temple of Shri Ram Padha.

Kaul, a village of considerable antiquity, is located on the Nilokheri-Pehowa road. The village

1. See Kalvan (H) Tiishtha Anik, year 31, No. 1, p. 63.
2. The date is given in an inscription above the main entrance to the shrine.
3. See plate No. 69.
has grown around a large tank having in its
centre a samadh locally said to be of Kapil Muni.
On the banks of the tank is a complex of temples,
devoted to different Hindu deities, now mostly in
ruins. Traces of mural paintings are still to be
seen on the walls. Among these temples is a shrine,
referred to as Ram Padha Ka Mandir, which appears to
be more than a hundred years old. Consecrated to
Shiva, the temple also used to house a charitable
Sanskrit pathshala. The ceiling of its porch fronting
the temple, is embellished with murals. The themes
are Hindu and the state of preservation good.

101. The Havelli of Rani Chand Kaur.

The havelli of Rani Chand Kaur, wife of Raja
2 Jaswant Singh of Nabha, stands at Sehowa. Rising
three storeys high, the havelli, built about the middle
of the 19th century around a rectangular courtyard,
was originally a grand structure. However, most of its
splendour is now gone due to negligence on the part
of many families that now occupy it with their cattle.
Most of the walls once had murals, but only a few
panels on the outside of the wall, above the gateway,
and in the inner rooms survive now.

2. See Kahn Singh Nabha, op. cit., p. 360
XV. DISTRICT KARNAL

102. Shivala Ek Onkar.

Founded by Bawa Kirpal at the expense of Maharaja Ranjit Singh in V.S. 1873 (= 1816 A.D.), the temple referred to Shivala Ek Onkar, stands on a mound that overlooks the surrounding country, close to Mighda, a village about 10 miles west of Nilokheri on the Nilokheri-Pehowa road. Despite its plain structure the temple has an air of dignity about it, due to the considerable height on which it is built. The interior is adorned with murals, in an indifferent style, depicting Hindu themes and an interesting pair of a 'mam' and a 'sahib'.

103. The Samadhi of Baba Mohini.

Adjoining the Gosain mandir at Barota, a village located a few miles south-west of Karnal, is the samadhi of Baba Sahib Mohini, who died in V.S. 1893 (= 1836 A.D.). It is a tiny structure with a porch in front and an entrance no bigger than a small window. The dome topping it is ribbed. On the inside are murals in a curious style showing somewhat stunted figures of Hindu deities.

3. See plate No. 55.
4. See plate No. 65.
104. The Shiva Temple in the Akhara of Bava Shahjigar.

Within the precincts of the akhara of Bava Shahjigar at Karaul, is a Shiva temple standing on a five feet high platform, in the midst of the tombs of many saints. The structure is based on a square plan and appears to be considerably old. The interior of the walls bear murals, painted within rectangular panels and depicting Hindu themes.

105. The Shiva Temple at Patti Kalyana.

A Shiva temple, built in V.S. 1957 (= 1900 A.D.), with funds raised by public subscription, stands at Patti Kalyana, a village near Panipat. The square garbha-grha is small, but the temple itself is quite considerable, with the outer walls rising two storeys high and apartments above for the priest to lodge in. The outer wall of the entrance is profusely painted but the original lustre of the colours is vanished. The inside is now all whitewashed, with only traces of murals visible.

4. Recorded in an inscription above the main entrance to the temple.
The house of Chaudhri Chandar Sain, known as Chandar Sain ka Divanhana, is the principal building at Dadri, a sub-division of the newly formed Bhiwani district. Chaudhri Chandar Sain was a high revenue official of Dadri, which formed a part of the Muslim state of Jhajjar, and built this divanhana in the middle of the 19th century before Jhajjar was taken over by the British to punish its ruler for disloyalty towards them in the mutiny of 1857. The imposing edifice is approached through a huge wooden gate flanked by a high wall that encloses three sides of the courtyard in front of the divanhana. In form it is a rectangular hall with an open front, supported on columns topped by arches, and with a carved wooden ceiling. There are small chambers forming balconies the walls of which had murals with descriptive captions in Persian script. The themes vary, but a majority of these depict contemporary personages. The paintings are in a fair state.

2. See Jullundur States Gazetteer 1904, p. 333.
3. See Griffin, op. cit., p. 486.
Apart from 106 places noticed above there are numerous other places and monuments in which I saw scattered panels of murals painted during the 19th century and now in varying states of preservation. Here I am only listing them without going into any details.

**DISTRICT AMRITSAR.**

1. Darbar Sahib, Tarn Taran.
2. 
3. 
4. 
5. 
6. 
7. 
8. The shrine known as *Baba Shor Shah Da Darbar* at Ghariala, a village near Patti.

**DISTRICT GURDASPUR.**

9. The temple known as *Jhura Shah Da Mandir* in Mochi Bazar, at Batala.
10. The temple of Radha Krishna at Bhambari, a village in the Batala sub-division.

1. Although the building is old, its dome was cracked by the earthquake of 1905 and was rebuilt again and embellished afresh with murals. See Jagjit Singh, *Sankshen Itihas Sri Darbar Sahib, Sri Tarn Taran* (2), pp. 30-31.
2. These murals were painted in the early 20th century.
3. According to *Punjab District Census Handbook No. 13, Amritsar District (Census of India 1951)*, p. 124, this *gurdwara* is only 50 years old.
11. **Gurudwara** Baba Sri Chand at Jaurian Khurd, a village in the Batala sub-division.

12. **Lanka** Sri Chola Sahib at Dera Baba Nanak.

13. The house of Lala Ayodhya Nath at Dhopai, a village in the Batala sub-division.

14. The temple at Chandu Nangal, a village in the Batala sub-division.

15. **Samadhi** of Baba Mahesh Das at Pindori Mahantan, near Gurdaspur.

**DISTRICT HOSHIARPUR.**

16. **Gurudwara** Shri Bajur Baba Sahib Singh ji Bedi at Una.

17. The Shiva temple known as **Bhallian da Mandir** at Bajwara, a village near Hoshiarpur.

18. A Shiva temple at Bhunga, a village on the Hoshiarpur-Dasuya Road.

19. The temple of Rajni Devi at Leli Khurd, a village about twelve miles south-east of Hoshiarpur.

20. The Shiva temple known as **Khatarlan da Mandir** at Bajwara, a village near Hoshiarpur.

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1. See plate No. 34.
2. Una now lies in Himachal Pradesh.
22. The temple known as Ahlswalaa da Mandir at Basi Kalan, a village, a few miles south-east of Hoshiarpur.
23. A temple built in V.S. 1888 (= 1831 A.D.) at Dadyana, a village near Haryana.
24. The house of Shri Anant Ram at Tanda.

DISTRICT JULLUNDUR.
25. Doosti of the gurudwara at Sangh Dhesian, a village in the Phillaur sub-division.
27. The temple of Gosains at Alswalpur.
28. The Shiva temple of Lala Bhagat Ram at Alswalpur.
29. The temple known as Sayaloo da Mandir at Bilga, a village in the Phillaur sub-division.
30. The temple known as Banna Val da Shivala at Nawanshahar, built in 1867 A.D.
31. A Shiva temple at Garhi, a village on the Nawanshahar-Ropar road.
32. Dara Baba Dhyanch Das at Semra, a village in the Phillaur sub-division.

1. Recorded in an inscription above the main entrance to the temple.
2. The murals were probably painted in the early 20th century.
3. The date is written on a stone affixed in a wall of the temple.
DISTRICT KAPURTHALA.

33. The Jalao Khana at Kapurthala.
34. Gurudwara Sri Guru ka Bach at Sultanpur Lodhi.

DISTRICT FEROZEPUR.

35. The Devi temple near Bansi Wala Gate at Ferozepur City.

DISTRICT FARIDKOT.

36. Samadhi of Sandul Singh in Dera Kashi Guru at Danoli, a village on the Ferozepur-Moga road.
37. Gurudwara associated with Guru Gobind Singh at Gurasar, a village near Kot Kapur.
38. A Shiva temple at Kot Iska Khan.
39. The Haveli of Maghi Mal at Langiana Nawam, a village near Baghapurana.
40. Shrine of Sakhi Sarwar Sultan, a few miles west of Baghapurana.
41. Samadhi of Bawa Ram Das in Dera Chappa Tibba at Soda Singh Wala, a village near Jaito.
42. Dera Mehma Sahi at Panjgraian Kalan, near Kot Kapur.

DISTRICT LUDHIANA.

43. Das Ram Ka Aikara at Pail.

1. The paintings were probably painted in the early 20th century.
2. See coloured plate No.III.
44. A Shiva temple at Khampur, a village near Khanna.
45. Samadhi of the sarliana at Khaman, a village on the Chandigarh-Ludhiana road.
46. The nari of Guga at Bhari, a village near Khanna.
47. Gurudwara Gurusar at Lalian, a village near Samrala.

DISTRICT SANGRUR.
48. The monastery known as Dera Bhasian at Ladda, a village near Dhuri.
49. Gurudwara Chullha Sahib at Longowal.
50. Samadhi of the Sarliana of Bagrian, a village on the Malerkotla-Navta road.
51. The Shiva temple known as Nam ka Mandir at Bhadur.
52. Samadhi of Jai Gopal in the Dera of Atma Ram, near Malerkotla.
53. The temple of Shri Ram Chandra at Barbar, a village on the Sangrur-Barnala road.
55. Samadhi of Baba Nikka Singh at Barnala.

1. The date is inscribed above the entrance to the samadhi.
DISTRICT BHATINDA.

56. Sthal of Jogi Pir between villages Balla and Bhopalan in the Mansa sub-division.

DISTRICT PATIALA.

57. The temple known as Bura Mandir at Bhadson, a village in the Nabha sub-division.
58. A Shiva temple in the monastery known as Akhara Girian at Simrand.
59. Sthal of Suhk Prakash at Chintanwali, a village located a few miles west of Nabha.
60. The temple of Shri Badri Narayan at Bahadurgarh.

DISTRICT BOPAR.

61. A Shiva temple at Sohana, a village in the Kharar sub-division.
62. Sthal of the mandir of Ladwa at Durali, a village in the Kharar sub-division.

DISTRICT AMBALA.

63. The Shiva temple known as Bura Mandir at Panjore.
64. The Jain Shvetambera temple at Ambala City.
65. The Shiva temple adjacent to Haranjan Mela Talab at Ambala City.
66. The temple of Mai Ambe at Ambala City.

1. These murals have recently been painted without any alternation being made in the original compositions.
67. The temple of Shri Gauri Shankar at Jagadhri.
68. The Diwankhana at Chhachhrwal.
69. The haveli of Lala Krishan Chand, Sanaudi Gali, Jagadhri.

DISTRICT KURUKSHETRA.

70. The temple of Shri Lakshmi Narayan at Kasul, a village in the Pehowa sub-division.
71. A Shiva temple adjoining Sakra-kund at Kaithal, built by Raja Uday Singh.
72. The temple of Shri Sthaneshwara Mahadeva at Thanesar.
73. The Dera of Bawa Sharwan Nath at Kurukshetra.
74. A Shiva temple in the area known as Prachan at Pehowa.
75. The Dera of Bawa Darbar Puri at Ramthali, a village near Gahla.
76. Gurudwara of Guru Teg Bahadur at Bani Badarpur, near Ladwa, built by Baghel Singh.

DISTRICT KARNAL.

77. The temple known as Mandir Nihal Wala at Karnal.
78. The Gangaji temple at Panipat.

1. See Plate No. 93.
DISTRICT SONIPAT.

79. The _chopai_ at Jakholi, a village near Sonipat.

80. The temple known as _Panchavati Mandir_ at Murthal, near Sonipat.

DISTRICT HISSAR.

81. The _paras_ of penna Khurd at Bas, a village in the Hansi sub-division.

82. The _haveli_ of Shri Dhanpat Rai at Bas.

83. The house of Shri Baru Rai at Sulchini, a village in the Hansi sub-division.

84. The _paras_ of penna Thela at Harmann, a village in the Hansi sub-division.

DISTRICT BIHWANI.

85. The _haveli_ of Banarsi Das Mahajan at Dadri.

86. The _haveli_ of Chaudhri Ramrik Singh at Lohari Jatu, a village on the Bhiwani-Hansi road.

87. The Ganga Mandir at Bhiwani.

88. The house of Sri Kedar Nath Bhagoti Prasad Aggarwal, _mohalla_ Shuran, at Bhiwani.

Listed below are some buildings and monuments now in Punjab, Pakistan, which have extant

1. The murals appear to have been painted in early 20th century.
1. The Lahore Fort.
   i) Khawbgahe—Shahjahani.
   ii) The Royal Bathroom in Jahangir's Quadrangle.
   iii) Paulest Khana-e-Kham-e-Aam of Akbar.
   iv) A pavilion in Jahangir's Quadrangle.
   v) Shah burj, the long room opposite to Shish Mahal.
   vi) Kala Burj.
   vii) Rooshani Gate.

2. Samad of Maharaja Ranjit Singh at Lahore.

3. The haveli of Maharaja Ramnath Singh at Lahore.

4. Samad of Maharaja Sher Singh and his zamia in Kot Khwaja Saeed, Sherawala, Lahore.

5. A Baradari at Akalgath.

6. The haveli of a diwan at Akalgath.

7. The Shihkupura Fort.

8. The Sherawala baradari at Gujranwala.


1. This list is based on information kindly supplied to me by: (i) Dept. of Archaeology, Govt. of Pakistan, vide its letter No. 22/23/68-Arch., dated Nov. 9, 1968; (ii) Prof. Shukr Alli, Principal, National College of Arts, Lahore, vide his letter No. 5076 dated Oct. 15, 1969; and (iii) Mrs. Anna Morka Ahmad, Prof., and Head, Deptt. of Fine Arts, University of the Punjab, Lahore, vide her letter No. 2711-12-2-Art/4 dated Nov. 26, 1969.

2. See H. H. Wheeler, Five Thousand Years of Pakistan, plate No. XVI (b).
11. **Gurudwara** Panja Sahib at Hasan Abdal.
12. Nankana Sahib and its **gurudwaras**.
13. **Samadhi** of Baba Ghola Singh at Pir Sabak near Noshera.
15. **Samnep Dhooni**, a **gurudwara** about five miles from Multan near the water tank.
16. Many Sikh **havelis** at Bhera in district Sargodha.
17. A Sikh **haveli** at Dhudyal, a village near Chauba Saidan Shah, in district Jhelum.

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