Chapter-3
Cultural Heritage Resources of Punjab

Map 3.1 Tourist Attractions in Punjab

3. Introduction

Cultural Heritage includes both tangible aspects like forts, places, other monuments, handicrafts etc and the intangible aspects being rites and rituals, poetry and the performing Arts. Punjab’s rich Cultural heritage has been a source of inspiration even for those Punjabis who have settled abroad. The life of a Punjabi is full of celebrations and rites and rituals yet at the same time the culture of Punjab has been far away from rigidity and has always embraced the new cultures, and communities. The present culture of Punjab is the result of amalgamation of the lifestyles of various invaders like Persians, Scythians, Greeks and Mughals etc. In the present chapter the researcher has attempted to explain the various cultural heritage resources of Punjab. As discussed previously, these cultural heritage resources can be broadly classified into Tangible as well as Intangible Cultural Heritage Resources of Punjab. The following Table 3.1 shows them.

Table 3.1 Cultural Heritage Resources

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Section I
Tangible Cultural Heritage Resources of Punjab

3.1 Heritage Monuments of Punjab

Out of the many invaders who ruled India, a few, especially the Mughals left their tangible imprints in the form of innumerable fascinating buildings on the soil of Punjab. Although many of these buildings are now in the dilapidated state yet a few which are left still speak a lot about the prosperity of Punjab in those times, like their artistic tastes, their love of beauty and beautiful surroundings and palatial buildings with marvelous frescoes. These monuments today remind us of the glorious past and at present are a part of the rich Cultural heritage of Punjab. There is no dearth of the historical monuments in Punjab but the researcher has penned down only a few.

3.1.1. Bathinda Fort

The fort was built by the ancestors of Raja Dabhand in AD 279. The Bathinda City is known as Bathinda, because of the Bhatti Rajputs who shifted here from Jaisalmer in Rajasthan. The first woman ruler of India (1236 AD) Razia Sultana was imprisoned in this fort. Mohammad Ghori in (1190 – 91) attacked the fort and looted it, however it was liberated by Prithviraj Chauhan, the Rajput ruler. Baba Ala Singh, who was the founder of the Princely State of Patiala Captured the fort in 1753. It was believed that the 10th Sikh Guru, Guru Gobind Singh stayed in this fort for a brief period in 1706. To commemorate the visit of the Guru, a gurudwara was built at the spot by Maharaja Karam Singh of Patiala in 1843 AD and the fort was renamed as Gobindgarh Fort. The fort is now a protected monument of ASI.

3.1.2. Bahadurgarh Fort

It is located on the main road from Rajpura to Patiala. It was originally the palace of Nawab Saif Khan and was founded by him in 1658. The fort in the present form was built by Maharaja Karam Singh of Patiala in 1837. The 9th Guru, Guru Tegh Bahadur, visited the place twice in 1656 AD and in 1673 AD. It covers the area of 2100 Sq.km. The Historic entrance with guns is now a part of Police Commando
Training School. The fort is surrounded by two circular walls or ramparts, the outer wall being 110ft apart from the inner one. The Outer Wall of the fort is 29ft high encircled by a moat 25ft deep and 50ft wide. It used to be filled with water. The height of the inner fort is 60ft. The fort was named Bahadurgarh by the Nawab in the memory of Guru Tegh Bahadur who had visited the place. There is a mosque and a Gurudwara in the fort.

3.1.3. Quila Mubarak, Patiala

Patiala, the Princely State is a home of gardens and palaces. The famous Quila Mubarak is located within the Old walled city. It was built by Baba Ala Singh, the founder of the Phulkian State of Patiala. Quila Mubarak forms the core around which the walled city was developed. Initially, he built a Kachi garhi (mud fort) and later it was reconstructed in baked bricks. Until the construction of Rajindra Kothi, popularly known as Baradari Palace, the Quila Mubarak remained the official residence of the ruling family. The Durbar Hall is a place where the rulers used to hold Durbars on festive occasions. It is a majestic structure with artistically decorated walls and ceilings. Other interesting features of Quila Mubarak are the Jyot-the sacred flame which Baba Ala Singh brought from Jwala Mukhi temple and a Dhuni which has been burning since then. Presently it is the Arms and Chandeliers Gallery of Punjab government with rich collection of arms and armours.

The important complexes inside Quila Mubarak are Quila Androon, Ran Basa, Darbar Hall, Jalau Khana, Sard Khana, Quila Mubarak Gateway and the boundary walls.

3.1.4. Moti Bagh Palace /National Institute of Sports, Patiala

It was commissioned by Maharaja Narinder Singh in the year 1847 and was completed under Maharaja Bhupinder Singh. Since 1961 the palace grounds are being used to set up the National Institute of Sports. The archives of Punjab government here have the richest collection of manuscripts and paintings, collection of medals of all nations are the only one of its kind in the whole world. The building of the palace has Jhorakhas and Chhatris and the palace has beautiful
gardens. Once it was acclaimed by one of the world’s best sports Institute by Sir Frank Worell, the legendary cricketer from West Indies. The pieces of old ornaments and artillery and the specimens of famous star of the order of the Punjab Institute by Maharaja Ranjit Singh have a unique antique value.

3.1.5. Ghurum Fort

The historic fort of Ghuram is located 35Kms South of Patiala. It is said to be the home town of Kaushalya, Ram’s mother. It is also famous for the Maqbara of Pir Bhikam Shah. He was a Sufi Saint and a great admirer of Guru Gobind Singh. The Guru had visited the place to meet Pir Bhikam Shah. A fair is organized annually at this site during the month of June/July. According to the historians (including Dr. Ganda Singh and Dr. Fauja Singh)during the last two decades of the twelfth century this village became the first capital of Muslim rule in India. Later the capital of Muslim empire was shifted to Delhi.

3.1.6. Phillaur Fort, Ludhiana

According to the popular tradition, the fort was founded by Phul, a Sanghera Jat, and was eventually named after him as Phul nagar and later as Phillaur. Due to its location on the Grand Trunk Road, the fort was first captured by Naru Rajputs, then by the Kakkar Sikhs before being finally overtaken by Maharaja Ranjit Singh. On the orders of the Mughal emperor Shah Jahan, (1627-58), an imperial sarai was also built in this town. The Britishers occupied the fort after the defeat of the Sikhs in Anglo-Sikh wars in 1849. Presently the fort is occupied by the Punjab Police Academy. A beautiful statue of Maharaja on the horseback and a memorial library with the bust of Maharaja in the compound perpetuates his memory.

3.1.7. Gobindgarh Fort, Amritsar

Built in 1760 A.D, by Gujjar Singh Bhangi, the fort was originally known as Bhangian Da Kila (Bhangi was one of the twelve Sikh Misls). As it is situated outside the Lahori Darwaza, it is also known as the Lohgarh Fort. Maharaja Ranjit Singh later re-built it with the help of Jodh Singh and renamed it as Gobindgarh Fort in the memory of the tenth Guru Gobind Singh. The fort was
strengthened by the Maharaja as he wanted to keep his treasures in the fort. Apart from being a defence post, Gobindgarh Fort also served as mint for minting copper and silver coins issued by the Maharaja. Various weapons were also manufactured inside this fort. During his stay at Amritsar, the Maharaja also resided in this fort. The fort served as a treasury, armoury, toshakhana and a well secured military structure.

Later after the annexation of Punjab, the British army added Darbar Hall, Hawa Mahal and Phansi Ghar (hanging palace) to the fort. In Oct 1948, the fort was handed over to the Indian Army. This fort has a special importance in the freedom struggle of India. The office of General O. Dyer was just opposite to the Phansi ghar.

3.1.8. Jallianwala Bagh

The Bagh reminds us of the tragedy of 1919, when the British General O’ Dyer caused a massacre of around 2000 men, women and children who were a part of peaceful gathering in the premises. The place was having only a few small and narrow passages to enter and to exit. The British soldiers without giving any warnings opened fire at the innocent people. Today the Bagh is well maintained and a martyr’s memorial is built in the shape of an eternal flame. A section of wall having the marks of bullets have also been preserved.

3.1.9. Summer Palace of Maharaja Ranjit Singh, Amritsar (1780 – 1838)

The Summer palaces of Maharaja Ranjit Singh is located within the famous Ram Bagh or Company Bagh. It is very aesthetically spread in an area of 84 acres and is surrounded by beautiful gardens and a boundary wall which is 14ft high and has a moat all around it. The entrance of the palace which is also known as Darshini Deori is a wonderful piece of architecture. The palace was made to be used as the summer residence of the Maharaja and he stayed here from 1818 A.D. till 1837 AD.

Presently it has been converted into a museum and serves as a treasury of history, art and architecture of the 18th and 19th century Sikhs. The basement of the building
has a marvelous style of airconditioning. The Bagh is named after the fourth Guru Ram Das. The museum has a huge collection of paintings, miniatures, coins, manuscripts and weapons.

3.1.10 Quila Anandgarh, Anandpur Sahib

The foundation stone of Anandpur Sahib Fort was laid on 31\textsuperscript{st} March 1689 by Guru Gobind Singh. He built many forts in Anandpur Sahib for the defence of his new town. He spent nearly 16 years in this fort and created the order of Khalsa in AD 1699. The arms & ammunitions of Khalsa army were stored here.

![Pic. 3.1: Quila Anandgarh, Anandpur Sahib](image)

During the tri-centenary celebrations of Khalsa Panth in 1999, every evening a sound and light show was organized depicting the history of the Sikhs in general and Anandpur Sahib in particular. Every year during Holla Mohalla and Baisakhi also, the sound and light show is organised at the fort.

Apart from Kesgarh Sahib, which is one of the five takhts of Sikhs, there are many important forts in Anandpur Sahib like Quila Fatehgarh and Quila Lohgarh.
3.1.11 Faridkot Fort

The city of Faridkot is named after Baba Farid who was a great Sufi mystic and poet of medieval India. It is believed that one of the Bhatti Rajput Chiefs named Mokal, controlled this area and he decided to build a fort here. When Baba Farid passed through the area, he was also forced to render physical labour just like the common masses. As per the legend, Baba Farid did it, but the mud basket didn’t touch his head, instead it floated in the air above his head. Seeing this the Chief immediately released him and to do penance of having forced a Saint, he decided to rename the fort, as Faridkot after the name of the Saint.
A memorial was also built in the vicinity of the fort to commemorate the incident. The monument is called Chilla Baba Farid.

The fort was initially built by Raja Mukulsi and later reconstructed by Raja Hamir Singh in 1775 A.D. Many other important structures were built by Raja Bikram Singh (1842 – 1898) and by Raja Balbir Singh (1869 – 1906).

An architectural marvel, the fort is designed in European Style. Nanakshahi bricks are used in the construction of the fort. There is a multi-storey deori at the entrance of the fort. There is a beautifully designed Sheesh Mahal (Hall of mirrors) on the first floor of the deori. The walls are decorated with beautiful paintings.

3.1.12 Shahpur Kandi Fort

Shahpur Kandi fort is located 7Kms from Pathankot and presently it has been converted into a beautiful rest house. It is named after Shah Jahan and was built by Bhao Singh in 16th Century. It is majestically located on the banks of river Ravi. There are a few small heritage monuments like tombs and a mosque.

Pic. 3.4: Shahpur Kandi Fort
3.1.13 Tomb of Mir-i-Miran, Sayyed Amir Ali, Sirhind

Also known as Tomb of Bibi Subhan, the Tomb is situated in Sirhind. Constructed most likely in the year 1497-98 A.D., it was actually the tomb of Subhan Bibi or Begum, wife of Mir-i-Miran, daughter of Sultan Bahlol Lodhi. The use of some carved pillars and sculptures depicting animate motifs built in the dome suggest that the stones were from some ancient building. Out of the two graves lying under the dome one is definitely of Subhan Bibi and the second grave is most probably of her husband Mir-i-Miran. Sultan Bahlol Lodhi was crowned king at Sirhind and as a gesture of goodwill and obligation, the king not only gifted a jagir to Mir-i-Miran but also gave his daughter in matrimony, as it was customary for the Kings to donate their daughters to the holy. The uniqueness of Sirhind Tomb is that it is one of the rare Sultanate tombs built in the memory of a Muslim woman.

The department of Cultural Affairs Archaeology and Museums Punjab has declared it as a protected monument under the Punjab Ancient and Historical Monuments and Archaeological sites and remains Act 1964.

3.1.14 Tomb of Ustad/Ustad di Mazar & Tomb of the Disciple/ Shagird di Mazar

This tomb is in Talania village, Fatehgarh Sahib. This memorial is constructed to pay homage to Ustad whose name was Saiyad Khan Chughtai. It was probably built at the end of 16th century or the beginning of 17th century. He served in the court of Akbar and Jahangir. The main building is on a square platform and on the four corners of the structure there are two double storeyed rooms. There is a basement in the tomb and a ramp in the south of the tomb leads down to the basement. This building boasts of a wonderful design and unique architecture.
The Tomb of Shagird is near the Tomb of Ustad. The brick work of the tomb of Shagird has been done in such a way that this appears made up of red stone from a distance. The dimensions of this tomb are more harmonious than that of the tomb of Ustad. The walls are decorated with stylized flowering trees not seen in Mughal paintings or architectural decoration until the year 1619.
Cunningham wrote that these (Ustad and Shagird tomb) buildings were constructed in the 15\textsuperscript{th} century and Goetz places the construction of these buildings in the early period of Mughal rule in India under Babar (Cunningham, Archaeological Survey of India, Reports Vol II, reprint Bombay, 1975, pp27-28)

3.1.15. Rauza Sherif

The place is situated in the north of Gurudwara Fatehgarh Sahib. It is a large complex and contains many big and small tombs built around the main tomb of Mojaddid Sheikh Al\textit{f} Sani Sirhindi, who belonged to the Naqashbandi Silsilah of Sufism. The sheikh(AD.1560-1623) declared himself the Mojaddid Al\textit{f}-i-Sani (lawgiver of the second millennium) and his orthodox line of thinking soon gained currency among the orthodox muslims who were opposed to Akbar’s liberal religious policy. During his life he preached Shariat strongly from the Sunni point of view.

The double storied tomb of Sheikh Ahmed Sirhindi, the Mojaddid is called the ‘Rouza Sherif’. This building was reconstructed by Haji Hashim and Haji Nabi Muhammad of Saurashtra (Gujarat) in 1929. The other Tombs in the premises belong to his two sons i.e. Khwaja Ahmed Sadiq and Khwaja Muhammad Masum. The rouza of the latter is also called ‘Rouza Chini’ due to its excellent mosaic work. The tomb of King Shah Zaman who was dethroned and blinded king of Afghanistan and his queen is also there. The wall and the ceilings are beautifully decorated in multiple colours and lend grace to the tomb.

Many muslims from India, Afghanistan, Pakistan and Bangladesh consider the Rouza Sherif very sacred and next to Mecca only. Thousands of devout Muslims including those from across the border visit Rouza Sherif to celebrate the death anniversary of the Sheikh, which generally falls on the night between 27\textsuperscript{th} and 28\textsuperscript{th} of the month of Safar of Muslim calendar. These religious activities continue for three days. Nowadays a stream of pilgrims continue to visit Rouza Sherif throughout the year.
3.1.16. Aam Khas Bagh

The Aam Khas Bagh of Sirhind is the most splendid surviving monument of the remains of the Mughal garden. It is both a sarai and a garden. It was built by Sultan Hafiz Rakhna, superintendent of Sirhind in 1580 during the reign of Akbar and later Mughal emperors Shah Jahan and Jahangir added a few buildings to the garden. According to contemporary historian ‘Abd-Al-Quadir’ Badaoni, its building had no parallel in Hind. (Abd-AL-Quadir Badaoni Mutakhab-al-Tawarikh, Vol II, Trans W.H. Lowe reprint Delhi, 1973, pp393-94). It was named as ‘Bagh-i-Hafiz Rakhna’ and some sources name it as Bagh-i-Naulakha. During their journey between Delhi and Lahore, Mughal kings often rested here. Along with other buildings of Sirhind, the garden too suffered the fury of Sikh attacks. It partly recovered its lost glory when it passed into the hands of the Patiala state who rechristened it as Aam Khas Bagh.

The Bagh has three sections, two are enclosed by high fort walls. The first enclosure contains Mehtabi Chabutra with a huge tank having an arched bridge across it and a Sheesh Mahal; The Second part comprises of a set of nine rooms known as Naughara or Aramgah Muquddas and a water tank with pucca steps, which used to be filled with water through underground channel connected with wells. Another important part of the building is Sarad Khana which contained waterfalls in the centre and provided cool comfort during the hot summer days.

In the east of Sarad Khana there is a ruined double storied structure called Diwan Khana-i-Khas. Historians say that it was built by the Mughal emperor Shah Jahan for his private residence. All the rooms were decorated with beautiful floral designs in different colours.

3.1.17 Jagatjit Palace, Kapurthala

The majestic building in the precincts of Kapurthala, the Jagatjit Palace presently houses the Sainik School. It was the palace of the erstwhile Maharajah of Kapurthala state, Maharaja Jagatjit Singh. The construction of the building commenced in the year 1900 and was completed within a period of eight years ie. in 1908. The palace building is inspired by the French architecture and was built in
renaissance style. The building especially resembles Palace of Versailles. Designed by a French architect M.Marcel and built by a local builder Allah Ditta, the building occupies an area of 200 Acres and is presently under the Ministry of Defence who in turn have given it to the Sainik School. This palacial building reminds us about the glorious past and the cultural artifacts related to the history of the state. The most magnificent part of the palace is the Durbar Hall (Diwan-E-Khas) and the figures and the painted ceilings made of plaster of Paris depict the finest features of French art and architecture. The palace boasts of a unique interior decoration, carried out by expert European and Indian workmen. The palace is full of imported art work from France, Italy and Holland.

Pic. 3.7: Jagatjit Palace, Kapurthala

3.1.20 Moorish Mosque

The construction of the mosque was also commissioned by the last ruler of Kapurthala, Maharaja Jagatjit Singh who was a great lover of artistic buildings. The construction of the mosque was an evidence to the secular nature of the rulers. Built by a French architect Monsieur M. Manteaux within a period of 13 years from 1917 to 1930, the spectacular Moorish mosque is a replica of the Grand Mosque of Marakesh Morocco. It was then consecrated in the presence of the late Nawab of Bhawalpur. The artworks done by the Mayo School of Art, Lahore are the proud possessions of the mosque. The Mosque is a National Monument under the Archeological Survey of India.
3.1.21. Jagatjit Club

The Jagatjit Club at Kapurthala is another heritage monument which adds to the architectural elegance of the city. The club is situated in the heart of the city and elegantly displays the Greek Revival style of architecture. The building resembles the ‘Acropolis of Athens’ and the arms used by the erstwhile ruling family of Kapurthala are displayed here with the motto “Pro Rege et Patria” (For the King and Country) on its pediment. In the early nineteenth century the building was used as a Church and in 1940s as cinema Hall and at present is used as a Club.

There are a number of heritage buildings in Punjab which are in a condition of utter neglect, however the researcher has mentioned only a few important ones. The heritage buildings are the tangible sources of cultural heritage of a place and provide endless opportunity to study the art and architecture and the lifestyle of the place.

3.2 Archaeological Sites

In addition to the above mentioned monuments there are a few archaeological sites also in Punjab are great tourist resources. The excavations reveal that Punjab could
boast of the rich culture even during the primitive era when other countries didn’t even have life. The rich cultural heritage of Punjab is evident through the archaeological excavations.

3.2.1 Rupnagar/ Ropar

Many evidences of Indus valley civilization have been found at this place. The excavations also show the signs of harappa culture and the relics of Alexander’s army.

3.2.2 Dholbaha (Hoshiarpur)

An ancient temple town was discovered at Dholbaha which dates back to the Pleistocene period of storage. The excavations show the existence of a well developed civilization during the 7th and 8th century AD. There is a museum in Hoshiarpur city which contains the relics found in dholbaha.

3.2.3 Sanghol (Fatehgarh Sahib)

Pic. 3.9: Sanghol (Fatehgarh Sahib)
The excavations at Sanghol also show the evidences of Harappa culture of 6th century AD. During the excavations, Buddhist monastery complex of Kushan era was also unearthed here.

These areas are great places to visit and are pillars of the earliest inhabitations of mankind.

3.3 Museums

“A museum is an institution that houses and cares for the collection of artefacts and other objects of scientific, artistic or historical importance and makes them available for the public viewing through exhibits that may be permanent or temporary.” Museum Association defines it as “Museums enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for society”. This definition was adopted in 1988 and is mentioned in compact Oxford English Dictionary.

There are many museums located in various cities and towns of Punjab which have great collections related to one or the other historical or cultural aspect of the state. A visit to these museums definitely gives an insight into the past traditions of the state.

3.3.1 Sri Guru Teg Bahadur Museum (Sri Anandpur Sahib)

This museum was established in the pious memory of Shri Guru Teg Bahadur’s tricentenary of martyrdom. In the year 1977, the government planned to set up a museum in Anandpur Sahib which was inaugurated on January 25th, 1983. Guru Teg Bahadur the ninth Guru was the youngest son of the sixth Guru Shri Hargobind. He was also the grandson of Shri Guru Arjun Dev who was the fifth guru of Sikhs. Shri Guru Arjun Dev was the first martyr in the Sikh history and the compiler and the co-author of the Sikh holy book, Shri Guru Granth Sahib.

The museum is located near the main entrance of the historical Gurudwara Takht Shri Keshgarh Sahib. The architecture of the building is such that it perfectly blends with the importance and ceremonial significance of the Gurudwara. The
museum is spread on two levels with an area of 3751 sq.ft on the ground floor and of 1387 sq.ft on the first floor. The museum building has 5 domes. The museum houses various oil paintings depicting different aspects of Sikh history and especially the life of Guru Tegh Bahadur. These paintings are made by eminent Punjabi artists like Kirpal Singh, Jaswant Singh and Devinder Singh.

3.3.2 Anglo-Sikh War Museum-Feroze Shah (Ferozshah Memorial)

The museum is located on the Ludhiana- Ferozpur road near Feroze Shah. After independence, a strong need was felt to honour the heroic deeds of Sikh forces. To salute these heroes, the Anglo-Sikh War Memorial museum came into existence in 1976. It is an impressive structure amidst a picturesque locale. It houses the pictures depicting the battle scenes of Anglo-Sikh wars of Mudki, Sabraon, Ferozeshah and Chillianwala and portraits of the famous historical personalities. The eminent artists like Jaswant Singh and Kirpal Singh’s paintings and some of the weapons used during the wars are on display here. The couplets from the Var of Shah Muhammad, the contemporary poet are embossed on the walls of the museum.

One of the bloodiest battles fought on the land of Indian soils is that of Ferozeshah, popularly known as Pheru-Sher. The battle took place during the first Anglo-Sikh war on December 21st 1845 till February 21st 1849. The Britishers won the battle yet they incurred heavy losses, in terms that 694 were killed and 1721 were wounded. The sufferings of Sikhs were even worse. Their fatalities were estimated at 8000 killed and 73 pieces of their armaments were also destroyed. The Britishers also acknowledged their bravery and as an honour, they constructed a tower in the village Ferozeshah. The battle of Mudki took place between Lahore army having 35-40 thousand men with 150 pieces of artilleries, headed by General Lal Singh and the Ambala and Ludhiana Divisions of British army under Sir Hugh Cough, having around 11000 men. The battle took place on Dec. 18, 1845. The Sikhs were disgusted with the loss of seventeen guns and the British causalities were 215 killed and 657 wounded. In the battles of Buddowal and Aliwal, a strong army of Sikhs under Ranjodh Singh Majitha made a dash on Ludhiana. The Britishers were defeated near Buddowal on January 21, 1846 where as Sikhs lost the battle at
Aliwal on January 28th. Many of their soldiers were drowned also while crossing the river Sutlej. The last battle of the Anglo Sikh War was fought on February 10th, 1846 at Sabraon. The number of Sikh soldiers killed were approximately 10,000 and the English losses were 320 killed and 2083 wounded. The Sikh army was termed as the bravest and the steadiest enemy encountered in India by British army. British army won the battle and occupied Lahore on Feb 20th, 1846.

The Battle of Chillianwala was fought between Lord Cough and Sher Singh at Ram Nagar on the Chenab. This was the worst defeat suffered by the British on the Indian soil. However another battle took place at Gujarat on February 21st, 1849, which is also known as the battle of guns. The Sikhs suffered a defeat in this battle. This was the historical background of the establishment of the Anglo-Sikh War Memorial Museum.

3.3.3 Shaheed-e-Azam Sardar Bhagat Singh Museum-Khatkar Kalan

The museum was inaugurated on 23rd March 1981, on the fiftieth martyrdom anniversary of Sardar Bhagat Singh. It is located on Nawan Shahar-Banga road in Jalandhar district. The museum is a tribute to the freedom fighter Shaheed-e-Azam Bhagat Singh. Bhagat Singh was born in village Banga, Chak No-105 G.B. in Lyallpur District on September 28th 1907. In his teens he remained in touch with the well known nationalists like Mehta Anand Kishore, Lala Pindi Das, Sufi Amba Prasad etc. Gradually his mind became embossed with the burning desire to serve his motherland. The martyrdom of Kartar Singh Sarabha left a deep mark on the young mind of Bhagat Singh who was at that time barely eight years old. The death of Lala Lajpat Rai, enraged the young generation of jingoists like Bhagat Singh, Raj Guru and Sukhdev. They revolted against British imperialism to wrest freedom for mother India. The museum houses the photographs, mementoes and important material relating to the great martyrs and revolutionaries. The half burnt bones of Bhagat Singh and blood stained sand along with the blood stained newspaper on which these were collected are well preserved and displayed. A copy of judgment of the first Lahore conspiracy case in which Shaheed Kartar Singh Sarabha was sentenced to death is also an important exhibit. S. Bhagat singh’s scribed notes (in his own hand writing); Copy of the Geeta with his autographs is
also kept there. The copy was presented to Bhagat Singh while he was in Lahore jail by an employee of jail. The photographs of revolutionaries and Ghadarites who inspired Bhagat Singh to wage freedom struggle have been displayed in the museum. Two original pages of the jail diary in which Shaheed-e-Azam took notes of the books he studied in the jail is also exhibited in the museum.

3.3.4 Government Museum, Hoshiarpur (Archeological Museum)

The Government museum is located in Vishveshvaranand Vishav Bandhu Institute of Sanskrit and Ideological Studies, Sadhu Ashram, Hoshiarpur. It was established by the Department of Cultural Affairs, Archeology and Museums. It was inaugurated by Sh. G.S. Pathak the then Vice-President of India, on 7th November 1971. At this museum fossils and rare sculptures collected from the archaeological site of Dholbaha are on display. The rare relics displayed here date back to the stone age. The efforts to make collections for this museum had started around two decades back. Various Sculptures which were found uncared for around the present village of Dholbaha were collected and kept in the museum. It is evident from the collections of the museum that Dholbaha used to be a thriving centre of culture and religious activity and was one of the major trading centers. The antiquities found at this place relate to Pleistocene period. The existence of early man in this region is revealed through the fossils and stone tools found through the excavations here. Items like chopper, chopping tools and hand axes and the more significant collections of this museum are: Shiv-Parvati on Nandi, 10-11th Century AD; freize-showing Magic of the flute, 12th Century AD; Vishnu Head, 10th Century AD, Mahishasuramardini, 10th-11th century AD; Vishnu head, 12th century AD, Varaha 19th century AD. Personified Shiv-lingam, 12th century AD; Lion Hunt, 12th century AD; Kartikeya, 10th century AD and Hiranya Kashyap etc.

3.3.5. Maharaja Ranjit Singh Museum, Amritsar

One of the most powerful rulers of Punjab and undoubtedly the greatest man of his time, Maharaja Ranjit Singh occupied the traditional Capital of Lahore and laid the foundation of his empire in 1799. He occupied Amritsar in 1805 and decided to make this city a ‘Spiritual’ Capital in 1818. He made his summer palace amidst
beautiful gardens. It was a two storyed palace with a basement to be used in hot summer months.

The summer palace of Maharaja Ranjit Singh is now ‘protected’ under the Punjab Ancient and Historical Monuments and Archaeological Sites and Remains Act 1964. It was transformed into a museum during the 400th year of foundation day celebrations of Amritsar City. It was inaugurated by Sh. Jagjivan Ram, the then Union Defence minister of India, on 29th Nov, 1977.

Great pains were taken to make collections and relevant materials from 18th and 19th centuries to provide the visitors a glimpse of the cultural history of this period. The main collections can be broadly classified in the following sections:

The Paintings section; the Arms and Armours section; the Manuscripts section and the Antique Coins section. The standard rupee used in that period was Nanak Shahi. The silver coins kept in the museum here depict secular nature of people. One can see few coins showing trident of Shiva inscribed with ‘Ram’ in Devnagari script.

3.3.6. Archaeological Site Museum, Sanghol

This museum is located at the archaeological site of Sanghol popularly known as Ucha Pind. It lies in Khamano Tehsil of Fatehgarh Sahib, Punjab. The explorations at this site took place between 1968 to 1990 and all the articles found during excavations are kept in the museum. It is evident from the excavations that the earliest habitation at the site was around 2000 BC. This was followed by painted Greyware material period; Blank slipped ware period; early historic; late historic period; early medieval and late medieval period. The other digouts were two monasteries and Stupas belonging to the Kushan period. The other discoveries from the late Harappan period are very fine potteries, terra-cotta beads, figurines, fiancés bangles, terra cotta cakes, beads of precious and semi-precious stones, copper chisels, chertweights and 92 micro beads of gold. The other materials like potteries, human figurines, terracotta gamesmen and beads of precious and semi precious stones are also on display. A single stucco head of Gandhara School is
also on display. Other articles kept in the museum are coins of various periods like Huvishka, Vasudeva, Kanishka, Kushana Kings Vima Kadaphises etc.

The art design of a lady squeezing water from hair after bath while a swan tries to swallow the droplets of water mistaking them for pearls is a renowned figure. The great treasure trove of Muslim period were the knick-knacks like sagg-phul, armlet, lockets and jhanjhars etc.

3.3.7. Art Gallery, Sheesh Mahal, Patiala

Sheesh Mahal was built by Maharaja Narender Singh in old Moti Bagh Patiala in 1847 AD at the cost of Rs. 5 lacs. It is constructed on the pattern of Shalimar Bagh Lahore with terraces, foundations channels and flowerbeds. Maharaja Narender Singh’s love of literature, music and fine art is evident from the poetry of Keshav Das, Surdas, Behari Lal etc on the walls of Sheesh Mahal. In addition to this the mythology, legends, Rag-Ragini, Nayak-Nayika and Bara Masa themes are also depicted on the walls. A unique apartment, known as Sheesh Mahal was constructed by the Maharaja exhibiting the Skills of artists in convex and coloured mirrors. Among the paintings on display, there are a set of miniature painting based on ‘Geet Govinda’ by Jaidev in Kangra style, Krishna-Lila, Rajasthani paintings of Jaipur school and the objects of Tibetan Art. The bronzes of Yamantaka, Havajra, Sari-Putra, Budha, Lamas and Monks and an apron made of human bones are the best examples of Tibetan art. Among other prominent collections are the ivory work of Amritsar, Lahore and Patiala and the fascinating portraits of the rulers of Punjab State. Apart from these, Chandeliers and Cut-glass throne, single rice grain inscribed with full titles of Maharaja Bhopinder Singh having 233 letters, miniature illustrations of Bhagwat Gita, glass and jadeware, glazed pottery, utensils of various shapes and designs, lacquer objects especially from Burma and Japan are quite appealing.

The museum is also in the proud possession of valuable manuscripts like Gulistan of Bostan and Sheikh Sadi of Shiraz etc.
The Medal Gallery (Sheesh Mahal, Patiala)

Maharaja Bhupinder Singh (1900 – 38) was passionate about collecting decorations, medals and coins from all over the world. These gadgets and the numismatic collections by the Maharaja were presented by his son, Maharaja Yadavinder Singh to the museum. To house this priceless treasure, a medal gallery was set up in the Sheesh Mahal, the collections of which is perhaps unparalleled in the world for its richness and variety. The various sections of the museum are:

The numismatic section, the collection here consists of punch-marked coins, coins of Kushanas, Yaudhyas, Shahis, Delhi Sultanate, Pathans and Mughals.

The Natural History section of the gallery depicts stuffed animals and birds in their natural diorama. The gallery also depicts the Cultural Heritage of Punjab through a fascinating display of utensils, agricultural implements, models of agriculture, folk activities of rural people, village scene depicting Tiranjan etc.

The Sheesh Mahal complex in itself is a great attraction with its spacious grassy lawns studded with beautiful flower beds and statues of Queen Victoria, King Edward VII and Maharaja Bhupinder Singh.

3.3.8. Arms and Chandeliers Gallery, Quila Mubarak, Patiala

The Arms and the Chandeliers Gallery is located in Durbar Hall, within the premises of Quila Mubarak, Patiala.

The Arms and Chandelier Gallery of the Punjab Government Museum has a rich collection of arms and armours. Some important artillery on display here are the sword of Nadir Shah known as Shikhar, the sword of Shah Abbas of Persia, helmets, Shields and arm protectors depicting Persian court scenes. The most fascinating collection of this gallery are the Chandeliers made of precious Bohimian Cut glass emitting prism like lustre. The legend related to the collection says that during his visit to Calcutta, Maharaja Mohinder Singh happened to enter the Chandelier shop and enquired about the price. The shop owner replied that these Chandeliers couldn’t be purchased by an ordinary man. On this Maharaja ordered him to pack all the Chandeliers to be transported to his state. The payment was immediately made and the Chandeliers were brought to Patiala.
The murals depicted in the residential palace of the Quila are the great works of artists belonging to Kangra and Rajasthan Schools of art. The themes depicted in these wall paintings are Ramayana, Mahabharata, Shrimad Bhagwat Gita, Geet Govind and Baramas as well as the paintings of Ragas and Raginis etc. The legends of Sassi- Punnu, Sohni-Mahiwal etc are also painted in one of the bed chambers. The museum also has the proud possession of the gun which belonged to the Nawab of Jhajar and was given to Maharaja Narender Singh.

3.3.9 Lala Lajpat Rai Museum-Cum Library, Jagraon

Lala Lajpat Rai was a great freedom fighter who sacrificed his life for his mother land. The trinity of Lal, Bal and Pal ie. Lala Lajpat Rai, Bal Gangadhar Tilak and Bipin Chander Pal played a great role in the freedom movement of India and introduced a number of reforms in our Society. He was imprisoned without trial several times and was deported to Mandalay in 1907. He had to live in exile in America from 1913-1920 for demanding Swaraj. However all such things didn’t stop him and he sacrificed his life for his country. The Lala Lajpat Rai Museum at Jagraon reminds us about the sacrifices of various freedom fighters. The items kept in the museum-cum-library are pictures of Shahid Sukhdev Singh, Shri Jatinder Das, Chander Shekhar Azad, Shahid Bhagat Singh, Lalaji’s clothes and Lalaji’s funeral procession. Among other pictures are Radha Devi, (Lalaji’s wife), S. Kartar Singh Sarabha etc.

3.3.10. Sangrur Museum, Sangrur

Sangrur is a small town located on the Ludhiana-Jakhal railway line. As per the popular belief, it is named after Sanghu, a jat who founded this city 400 years ago. Raja Sangat Singh chose this town as his capital in 1827. The city has four gates, Sunami, Patiala, Dhuri and Nabha Gates. These gates are named after the neighbouring towns located in that direction.

There are glass paintings of crown, glass painting of Mary Querri of England, Painting of Maharaja Ranbir Singh of Jind. The museum possesses manuscript of Bhagwat Puran also. Many weapons are also depicted in the museum. The personal arms of Maharaja Raghbir Singh and of Maharaja Gajpat singh are on display.
Various other items like Bow and arrows, Guns, Katar, Kirch and Pistols are also exhibited in the museum.

### 3.4 Handicrafts

Handicrafts have always been a very basic activity of human society, for crafts are an integral part of our life. Infact the crafts are Marvelous expressions of human behavior. Through the handicrafts the expressions even cross the barriers that may be created by the language. The craft is such an expression of human spirit in material form which gives delight to mankind as many of them are termed fine arts. In the craft world there is no difference between serviceability and aesthetics. One may say that in a good craftsmanship both are identical. Colour combinations used in handicrafts are very attractive. The craftsmen have an indulgent understanding on how to use various art elements involved in the operation of creating an object. Every object of art is not just an object, it is infact the embodiment of inner feelings of the artists. By using basically organic or geometrical shapes, the artists work out definite designs. The growth of handicrafts in a society shows the cultivation of sensitivity and elegance among human beings. The handicraft tradition concedes the beautiful surroundings and its impact on human mind. Infact a man’s elevation from the gross animal existence is marked by his craving for something beyond the satisfaction of a mere creature and comforts and needs which found natural expression in crafts. Man’s passion for beautiful surroundings is evident from artistically crafted utility items as well as other items found from the excavations of Harappan sites. The history tells that even the objects like bows and arrows were beautified. ‘Handicraft is not pre-occupied with subjective feeling and thought but objectivity. It can be asserted that the distinguished attribute of handicraft is beauty not merely in physical appearance but also in concept.’ Chatopadhyaya Devi Kamla (1985). Punjab is famous for many kinds of handicrafts like phulkari, Punjabi jutti, pidhi work etc. On this land of peers and paigambers the people have given beautiful forms to creativity. The joyous and the vibrant nature of the Punjab is clearly visible from the wonderful art pieces made by the artists.
3.4.1 Wood work

Perhaps tree is man’s earliest friend and companion as man began to develop relationship with nature. Punjab has several wood-work centres, each with their own distinct style. The places mainly famous for ornamental furniture are Hoshiarpur, Jalandhar, Amritsar and Bhera. The wood carving is mainly done in low relief cut in geometrical patterns. It is also known as pidhi work or Dibbi work. The pidhis (the low four legged woven stools) are created which are carved out of wood and then covered with lacquer and woven with threads of different colours. Trellis work is another speciality which is done in delicate tracery which from a distance creates a fairy like impression. These patterns are prepared separately and then put together to get the total effect. Hoshiarpur specializes in wood inlay work. Mostly sheeshum or black wood is used as ground for inlay work. Initially only ivory pieces were used, but due to the high cost and scarcity of ivory other substitutes are used for inlay like old piano keys, even badla (zinc) is utilised. Though the industry has grown, the articles are rather limited and are both functional and decorative like the usual table tops, trays, table legs, screens, bowls, cigarette cases, jewellery boxes, toys and chess boards etc. The designs are mainly of traditional Mughal variety with emphasis on flora, fauna and geometrical patterns. Another famous wood work in Punjab is known as lacquerware. It is another method of ornamenting wood by lacquering in which countless colour schemes and designs can be executed. Lac is a kind of resin, for its application it is heated to get a plastic condition, kneaded, colours are added and then drawn to be made in sticks. Jalandhar and Amritsar are famous for the traditional lacquered furniture. Very old and pronounced designs are used in this work. Main articles made are the legs for beds, table, divans and dressing table frames etc.

Pic. 3.10: Woodcraft
3.4.2. Phulkari (Needle work)

History reveals that embroidery was practiced since olden times in India, as in many ancient books there is mention of needles. Excavations have unearthed bronze embroidery needles dating back to 2300-1500 BC. The people are seen wearing embroidered drapery. The Punjab phulkari is of a fabulous nature. The word means flowering and it creates a flowery surface. Strangely the stitch itself is a simple darning, like the damask done from the back either counting the threads or with the help of a threadline. This is done with great care, for a single miss can throw out the whole pattern. In traditional Phulkari the patterns are dispersed at intervals over the cloth. The bagh-garden style has the entire surface ornamented by a connected pattern. Numerous varieties of intricate designs are contrived through horizontal, vertical and diagonal stitches each with its own character based on motifs. There are several kinds of Baghs like Shalimar Bagh, Chand Bagh, Mircha Bagh and also Satranga, Pachranga etc. each splendid in its own way. Another kind is Chope (it is gifted to a girl on her wedding by her maternal grand parents), where the edges are embroidered with stylized motifs of flowers, fruits and beads along with geometrical patterns. Originally, the designs used to be predominantly geometrical but now as the Phulkari is produced for sale many innovative designs are being introduced. Stitching is done with silk threads though occasionally cotton threads and even woolen in white and green are also introduced. A peculiarity of phulkari is that the fabric itself is used geometrically as an inner decoration so that the medallions and diamonds etc are not just patterns sewn on but become an integral combination of colours, yellow and madder brown. Therefore absolute accuracy in thread counting is observed. In bagh work, the stitch is so refined that the embroidery becomes the fabric itself. The quality of workmanship is measured by the smoothness at the back that can only result from the evenness of the stitches. This is a very demanding craft and requires high level of devotion and earnestness.
The usual colours used as background are mostly red or indigo. The stitches are mainly in golden, yellow, white or green. A few bright colours are introduced on borders.

The Til-Patra style phulkari is done on cheap Khaddar cloth. It is used for servants etc. during wedding ceremony.

Another style of phulkari is Nilak style. On a black or a blue cloth the embroidery is done with dark yellow or red silk thread it looks very beautiful.

3.4.3. Punjabi jutti (leather craft footwears)

Vibrant and colourful leather shoes of Punjab are a well known craft. It is a combination of colour, beauty and utility. The rich gold copper and multi coloured threads are used to create a fascinating impact of these jutties.
No doubt these juttis are available in all parts of Punjab, still Patiala is the best place to buy them. One can find a stunning range of these jutties embroidered with zari, gold, tikka and salma. Another place where these jutties are made are Muktsar near Faridkot. Here the two varieties made are Khosa and Kasuri. There are many families in Muktsar who have entirely devoted themselves to the craft of making juttis.

3.4.4. Durries and Carpets (weaving)

Durri is a pile less cotton spread which can be used on bed or on floor. Traditionally, it was very important for the young girls to learn this craft as soon as possible in their childhood and be skillful in this. However these days durries are woven in different sizes and patterns. There are many traditional patterns showing geometrical patterns depicting animals, birds, leaves and flowers and colours. Jalandhar, Hoshiarpur, Tarn Taran and Anandpur Sahib offer a wide variety of durries.

The term ‘carpet’ comes from the latin word ‘carpere’ and until the 19th century it was used for any type of cover of heavy material. Manufacturing of carpets started in India due to the initiative taken by the Mughal emperor Akbar, who had brought some carpet weavers from Persia to India and had set up the Royal workshop in his own palace and thus helped in nurturing the craft which is still kept alive by a few families in India. The village of Raja Sansi, little away from the Amritsar International Airport, is known for its famous Bukhara style (hand-knotted) carpets. Women folk of many families in this village have kept the tradition of
making the carpets, alive. This weaving is of typical Persian style as was practiced by the Persians in olden times when they invaded India.

3.4.5 Basketry

Punjab has still preserved the ancient tradition of weaving of vegetable fibers to make wicker articles for daily use. A commonly found grass known as sarkanda is interwoven with bast, reeds, rushes and corn husks to make baskets. Infact sarkanda is a thick, tough elastic grass. The roofs made out of this grass are fashioned into circular shapes and are used for air conditioning. Beautiful carpets and curtains were also woven out of the straws of this grass. One of the most fascinating wicker products is known as Peshwari Pakha. Kundal dar pakha is more delicate and is smaller one. Another craft, chajj is also made of sarkanda. It is used to separate grain from the husk. Sarkanda is also interwoven and decorated with coloured cotton threads to weave Chicks, Bohey and Pitarian and a kind of chairs called Mooras. A number of other items are made with the combination of coloured cotton thread and peeled sarkanda like baskets for keeping pins, cotton, buttons, needles, threads etc. These items used to be a part of dowry.

3.4.6. Metal work

Amritsar is famous for manufacturing the items like metal pots, utensils and objects needed for religious rituals (like lamps, trumpets etc). Techniques like casting, soldering and decoration techniques such as repouses, pierced work, chasing and engraving etc are used for manufacturing these items. These artisans make beautiful lampshades and engraved metal doors and figurative engraved penals of temples and gurudwaras, which are in great demand.

3.4.7. Mudwall paintings

During the festivals like Dussehra, Karwachauth, Holi and Diwali etc. rural women paint the mudwalls of their houses. The patterns of ferns, plants and other fascinating motifs are made to take blessing from Goddess Laxmi.
3.4.8. Parandis

Parandi is a beautiful traditional accessory of a Punjabi girl, which makes her long hair beautiful and attractive. Earlier the parandis were only used as a utility item but these days due to its importance as a part of traditional Punjabi costume, these are being purchased by tourists as souvenirs also. Therefore as per the demand, the Parandi makers have refined their art and now produce wonderfully attractive parandis in a number of colours and designs. A good variety of parandis can be purchased from Jalandhar, Amritsar, Nakodar, Hoshiarpur and Ludhiana.

3.4.9. Folk toys making

Art of toy making in Punjab dates back to Indus Valley civilization ie. from 2500 to 1700 BC. The toys made by the rural folk, till recent times, remarkably resemble toys of those times. These toys were made of clay and could be even used as decoration pieces as they were beautifully embellished with colourful additions of beads, buttons, feathers, tinsels and tassels. However the popularity of clay toys is diminishing day by day due to the easy availability of Chinese and local toys in the market on cheap rates. Still in villages and during fairs and festivals one can easily find colourful toys made of clay like animals, dolls and kitchen essentials etc. The rural women have also kept the tradition of making beautiful toys of cloth, which are stuffed with cotton. Usually dolls, birds and animals are used for this purpose. The following table no 3.2 shows the places from where one can get the various souvenir and gifts.
### Table 3.2 Handicraft Venues

<table>
<thead>
<tr>
<th>Name of the Place</th>
<th>Handicrafts Available</th>
</tr>
</thead>
<tbody>
<tr>
<td>Patiala</td>
<td>Leather Designer Shoes (Jutties) for ladies and gents. Needle work products. Mirror work products. Phulkari</td>
</tr>
<tr>
<td>Hoshiarpur</td>
<td>Wooden Toys Inlay and Laquer finished furniture Musical Instruments-Harmonium, Table, Sitar etc.</td>
</tr>
<tr>
<td>Jalandhar</td>
<td>Handloom Products Sports Goods Rubber Goods</td>
</tr>
<tr>
<td>Malerkotla</td>
<td>Embroidered Jutties (footwears) Handwork Badges and Insignia</td>
</tr>
<tr>
<td>Phagwara</td>
<td>Ethnic Clothes and Textiles Centre</td>
</tr>
<tr>
<td>Amritsar</td>
<td>Traditional Handicraft Items Also biggest Trading Centre for a large variety of consumer and capital goods</td>
</tr>
</tbody>
</table>

### 3.5. Folk Musical Instruments of Punjab

“A folk instrument is an instrument that developed among common people and usually doesn’t have a known inventor. It can be made from wood, metal or other material. It is a part of folk music. The instruments can be percussion instruments, different types of flutes, the bow and different types of trumpets”\(^2\)

Sometimes there are a few instruments which may not meet the criteria for classifying the definition however their common appearance in the folk music makes them to be folk music instruments.

As per the previous studies, there were around 87 folk instruments of Punjab out of which 55 are still intact and 13 of them can be described as vanishing and 19 are gone, since long.

A few lovers of musical instruments are trying to keep them alive by teaching these instruments to their disciples and a few have taken the responsibility to

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preserve them. There are at present only two places where these instruments are being preserved. At Bhaeni Sahib Gurudwara, which is a Namdhari Gurudwara near Ludhiana, Satguru Jagjit Singh has been training young boys and girls in classical music and Gurmatt Sangeet. He is the religious head of Namdharis and is a trained musician and a patron. He has preserved very rare musical instruments in the Gurudwara and is promoting music in a very systematic manner.

Another place is the Javaddi Kalan Gurudwara near Ludhiana, where a festival of Gurmatt Sangeet is organised regularly. At this gurudwara also many rare musical instruments have been preserved. One of the greatest custodian of Punjabi folk, Jaswant Singh Bhanwra has been living here and teaching students in the traditional Guru- Shishya parampara(teacher–disciple tradition). Following are the pictures of a few folk musical instruments of Punjab.

The researcher has described a few folk musical instruments of Punjab.

3.5.1. **Algoza / Nagoza / Mattiyan Jodi**

The oldest evidence of the usage of this musical instrument is the statue of a soldier on a bas-relief who is playing this instrument on the Sanchi Stupa (Circa 1st Century BC). It is traditionally known as Shepherd’s flute. It consists of two joined beak flutes which are held together. The instrument was first adopted by Sindhi folk musicians. It is played by using three fingers on each side. It is used while singing Jugni, Jind Mahi and Mirza.

3.5.2 **Bansuri / Vanjali**

The thin horizontally held flute is called Bansuri and the wider one is called Vanjali. The bansuri may be decorated with coloured beads & threads etc.

3.5.3 **Been / Been Sapera / Punji**

This instrument was basically used by the snake charmers. They decorate it with the string of cowri shells. A great breath control and stamina are required to play this instrument. It consists of two pipes, made of wood, bamboo or metal set into a gourd.
3.5.4 Been / Been Baja

This instrument resembles the bag piper of Scotland. It is usually seen in melas, festivals or sometimes in marriages. It is well decorated with tassles and beads. It has three vertical pipes supplied by one air bag.

3.5.5 Bugdu

It is a very old string instrument. In olden times it was used by snake charmers or Sadhus, but these days it is hardly seen. It is made of whole gourd or wood carved with skin. It is a single note string instrument. A string is stretched on the long stem on this sound-box. It is similar to Damroo. Its shape is much like an hourglass with stretched skin on heads. Centre of the skin is pierced by a thick cord and the other end of the skin is tied to a knob. To play, the instrument is held in the crook of the arm and the string is also held in the palm of the same hand.

3.5.6 Chajj -Sota

Sota is a strong stick and Chajj is a winnowing basket. These are used in Gidha. This is basically a rhythm instrument. Sometimes the dancers of gidha tie ghungroos and bells etc on Chajj.

3.5.7 Chhika Sap

This is a very unique instrument found only in Punjab. It is used in dances such as gidha, Bhangra and luddi. It resembles the sup, which a very popular toy among kids.

3.5.8 Chimta/tongs

It is a percussion instrument. This instrument produces a very sharp sound. It means ‘tongs’. It is made up of an iron strip usually about 122 cms long and bent double with an iron ring set at the bend.

3.5.9 Daf

The Bhands and the Naqqals used this instrument while narrating / reciting the stories or famous tales. It consists of a skin stretched over a circular wooden frame
about 15 cms in diameter and about 10 cms wide. The larger form of Daf is also known as Dafla.

3.5.10 Damroo

This is believed to be the first instrument given to humanity by Lord Shiva. It has a distinct religious significance. It is patronized by sadhus, madaris and pave vendors etc. It is an ideal accompaniment to ballads. Damaru is two headed musical instrument and is like an hour glass. It is played with one hand and is made up of wood with leather drum head. It has two string cords which produce a striking sound.

3.5.11 Danda Sota

The word ‘sota’ literally means the stick and the instrument is made by attaching bells to a stick. It is decorated with colourful ribbons and tassels. It is a 3ft long instrument, a stout wood, which is used by gidha dancers and is also used while dancing in the marriage processions. The dancers stand it firmly on the ground and dance around it striking it all with the Sota, the stick.

3.5.12 Dhad

It resembles the shape of a damroo but is slightly bigger than that. Both of its heads are covered in goat skin and are held tight with cords. The body of the Dhad is made of mango, mulberry or sheesham wood.

It looks like a Damroo but does not have the cords and is associated with the Sikh Bardic tradition. While singing songs and telling the sotries of the Sikh Gurus, the Dhadis used to play this instrument.

3.5.13 Dhamaal / Bambiha

The Sufi wanderers or fakirs used this instrument to show their presence as they used to beg. It is a staff topped by a number of bells.
3.5.14 Dhol

It is a two sided drum made of mango wood. Its left side gives heavy sound and the right side gives a light sound. Slightly curved sticks are used to beat the drums. The Dhol is a symbol of happiness and festivity.

3.5.15 Dholaki

This instrument is basically used by women during wedding or religious ceremonies. It is smaller than Dhol. One lady beats the Dholaki and the other one strikes the body of the drum with spoon to produce rhythm.

3.5.16 Dilruba

This instrument resembles Sitar, it is in fact a cross between Sarangi and Sitar and is so close to Myur Veena and Esraj that it becomes very difficult to distinguish them. However it has four main strings and is played with both the hands. It is played in a seating position, tabli, the sound box is kept in the lap and its long neck rests on the left shoulder of the performer. It is fingered by the left hand and bowed by the right.

3.5.17 Gadva / Gadvi

This is a very simple ornament which evolved out of daily use gadvi ie earthen ware or metallic pot beaten at the bottom. The performer wears iron rings of various thickness in all his fingers to produce sharp and varied notes. A big pot is called Gadva and a smaller pot is called a Gadvi. Kaula, a metal cup is also played along with it.

3.5.18 Ghada / Gaggar

The ghada used may be earthen or metallic. This ghada can be played in two ways. One way is to play putting it in lap while keeping its mouth open. Whereas the other method is to place it in front of the player and alternatively closing and opening its mouth. The musicians wear metallic rings in both the hands to produce different sounds.
3.5.19 Galad / Kirla / Kato

This instrument is basically used in Malwai Region of Punjab. This is simply a stick on which carved galad, a squirrel is attached. A string is tied to its head and the same is attached to the tail of the galad. When the player gives a jerk to the string, it produces a click sound and the bells tied to the galad’s tail jiggles.

3.5.20 Ghungroo

These are the small globular bells which are attached to the ropes or tied with a cloth. These are tied on the ankles of dancers to produce sound. Sometimes these are simply shaken as accompaniment to a song.

3.5.21 Harmonium

This instrument is believed to have been brought by Portuguese to India. It is a very popular instrument. It is usually played in sitting position and is put in front of the player. One hand is used to contract and release the bellows and the other to play the keys.

3.5.22 Jhallar / Manjira / Jhanj

These are basically used for Aartis, Kirtan etc. These are very large cymbals.

3.5.23 Kada / Suthra / Shahi danda

These Kadas are in gradually in increasing size from the wrist to palm. The Kadas are worn in the arm and in the same hand the stick / danda is held. The player strikes the danda against the bangles in time to beat or chant a song.

3.5.24 Kanjari

It is believed to have evolved from Persia. It is basically used to sing Heer-Ranjha, Sohni- Mahiwal, Sassi-Pannu and other kissas as well as Gidha and Bhangra dances. It is a one sided shallow drum which is round / sometimes octagonal.
3.5.25 Lapp

It is used in Malwai Gidha and produces a rhythmic sound. It looks like a table tennis racket.

3.5.26 Manjira / Kainsiyan

This is a tiny instrument having various beats. These are finger cymbols about 5cm in diameter.

3.5.27 Mridanga (Modal / Muraj / Pakhawaj)

It is a two headed drum with a wooden body. It looks like a barrel. It has eight wooden blocks which are used for tuning the instrument. Two circular skins are glued and joined to form the head of the instrument.

3.5.28 Nal / Nad / Nard

This instrument is already extinct or as disappeared. It is basically a pipe or a hunter’s horn. It was narrow at the mouth and broad at the upper end.

3.5.29 Nag fani / Narsinghi / Nafiral Shringa

It is an S-Shaped heavy horn and is made up of collapsible brass sections. It was played during the royal ceremonies and during the coronation of kings.

3.5.30 Narsing / Narsingha / Ransingha / Nalsring / Gomukh

It is also another ancient instrument, the description of which we find in Vedas and Mahabharata as Ranbheri i.e is heralding of war. Its voice was also called ‘Singh Nad.’

It can also be heard in Akharas of Sadhu and in Gurudwaras. It is a curved trumpets 120cm to 180cm in length and is made in various sections from Brass and copper. It looks like a Bigul.
3.5.31 Rabab

This instrument is associated with Shri Guru Nanak Dev as his disciple, Mardana was a Rababi. It is believed that this instrument was invented by Alxender, The Great. It is one of the five basic instruments ie Veena, Mridang, Shahnai, Sarangi and Rabab. The body of the Rabab is made of wood and there is a sound box beneath. There are a group of four wires above and seven below. Rabab is complemented by Mridang.

3.5.32 Sarangi

It is derived from a Sanskrit word Saurang, which means both bow and deer. It is the violin of the East. It also means 100 ragas. This is one and the only instruments of India on which all Ragas can be played. It is mostly made from the wood of Sagwan, teak wood and is flattened from below and is shaped like a dumroo from the top. The smaller sarangi is called Tota and the bigger sarangi is called that thaeeye.

3.5.33 Sarinda

As Sarangi was associated with nautch girls, the fifth Guru, Arjun dev is said to have invented this instrument which could be used to sing hymns. This instrument is made entirely of wood. The position of the wires on this instrument are similar to that of a sarangi. This is a very rare instrument these days.

3.5.34 Shankh

This is an ancient and sacred conch-shell. A great lung power, stamina and control over the breath is required to blow this instrument. It is blown to start religious ceremonies and was used to begin wars every morning in ancient times.

3.5.35 Tooti / Shehnai

Playing of this instrument at present is associated with marriages and is considered very auspicious. This is made of black wood and is about 38cms long. Its reeds are made of Pala, a hard grass found only in the region of Uttar Pradesh.
3.5.36 Tamboor / Tamoor

This instrument is rarely seen these days. It was a metal-bodied—double-headed drum, which was slung over one shoulder by a strap. Earlier this instrument was used in wedding ceremonies.

3.5.37 Thali / Thal

A brass, copper or Bronze thali is used to create the sound effects. It is one of the earlier utility instruments used for producing music.

However there are many other folk musical instrument in Punjab like Nagara / Nagada / Nakara Nagari / Dhamal / Pagh / Damdamal / Dandal, Naubat and Pitalia etc. Seeing the scope of the study, it is not possible for the researcher to cover all the aspects of culture to the minutest details.

Pic. 3.14: Folk Musical Instruments
3.6 The Natural Heritage of Punjab-The Wetlands

The natural environment of a place provides the foundation on which the cultural heritage of a place is developed. It includes the climatic conditions, the natural vegetation, landforms etc. Punjab is famous for many reasons. The diverse natural heritage in the form of wetlands, natural reserves and animal shows is one of them. To name a few; Chhatbir Zoo Lion Safari, Kayaking in the waters of Sutlej wetlands and Hari ke Pattan etc. Here the researcher confines the study to the natural attractions of Punjab which can serve as tourist destinations.

3.6.1. Hari-ke-Pattan, Distt. Amritsar

This lake is formed at the confluence of Beas and Sutlej rivers on the outskirts of Amritsar. Presence of around 20000 waterfowls is observed here. This wetland is spread in the districts of Amritsar, Tarn-Taran and Kapurthala and covers an area of 4100ha. This is a famous wild life sanctuary and a beautiful lake which attracts around 350 species of migratory birds between November and March. Endangered species like Indian Skimmer, Yellow-eyed Pigeon, Skye’s Knight Jar etc can be seen here. It is home for the mammals like Smooth Indian Otter, Wild Bear and Hog Deer. It is angler’s and bird watcher’s paradise. The beautiful birds fly here from as far as Siberia. It is India’s leading inland fresh water fish market. It is a beautiful picnic spot, also.

3.6.2 Kanjli lake, Kapurthala

This lake is located 5Kms from Kapurthala. This wetland was created by making a barrage across the river Kali-Bein. It is joined by many rivulets and on its left bank there is a green forest, therefore, the lake attracts both birds and animals. It is home for the mammals like squirrels, flying fox and Jungle Cat. Among the reptiles and amphibians like snakes, frogs and tortoises are also found here in abundance. The lake is a beautiful picnic spot and one can enjoy boating. The wetland is spread out in the area of around 50 acres and is a habitat to about 40-50 bird species. It has also been declared a wet land of National importance in the year 1992, due to its rich biodiversity. Another attraction on the banks of the lake is Villa Buona Vista.
built in French architectural style. This Villa is now inhabited by the descendents of the Maharaja.

3.6.3 Sutlej Wetlands, Dist Roopnagar

This is a beautiful and picturesque wetland. It is a large body of serene water set in spectacular surroundings. Mammals found here are wildboar, Common Mongoose, Fruit Bat and Jungle Cat. There are 29 species of trees, 13 shrubs and grasses and about 10 species of aquatic plants. Ambhibians like snakes, frogs and tortoise can also be seen here. Many water sports can be enjoyed here like angling, Kayaking, Canoeing, boating and long distance swimming. It covers an area of 1365ha.

3.6.4 Zoological Park, Chhatbir

It is located at a distance of 20 Kms from Chandigarh. Spread over the area of more than 202 Acres of raw scrubland over river Ghagger, it is a home to over 52 species of animals and around 62 species of birds. The most prominent animals include the Royal Bengal tiger and the Himalayan Black bear. The Lion Safari is the main attraction for the visitors.

Other interesting places to visit are Deer park at Neelon on Ludhiana-Chandigarh road and the Tiger Safari near Ludhiana.

The wet lands of Punjab are shown in the map 3.2.
Map 3.2 Wetlands in Punjab

Source: 20 years persepective plan for the development of sustainable tourism in Punjab. Survey conducted by Ministry of Tourism and Culture, Govt of India

3.8. Greenlands and Gardens

Punjab is also blessed with a few gardens which are well maintained and attract the tourists. The important Gardens are:

- Banasar Garden, Sangrur
- Aam Khas Bagh, Sirhind
- Ram Bagh, Amritsar
- Shalimar Garden, Kapurthala
- Baradari Garden, Patiala
3.9. Traditional Ornaments

Rig Veda, the oldest book in the world, written on the land of Punjab mentions the ornaments worn by the Gods. Rudra, a vedic deity is described as “Shining with brilliant gold ornaments” and ‘wearing’ an adorable uniform necklace.” According to this book, the demons also used to wear plenty of gold and silver ornaments where as the kings and sages used to pray to God for valuables of that kind. It means that wearing jewellery and ornaments has been very popular among human beings since long time. The possession of jewellery enhances not only the beauty of the person who is wearing it but also his status and power. This also shows that jewellery making is an ancient craft. The Archaeological site museum, Sanghol,
depicts the remains of jewellery which was worn by the people even before the birth of Christ.

Jewellery is a proud possession of any women. There is a tradition of gifting jewellery to the daughters and daughter-in-laws at the time of their wedding and also at special occasions in their life for example at the time of child birth. The ornaments given to a bride at the time of her wedding becomes her own possession and is known as ‘Stridhan.’ But for mortal human beings it symbolizes the concept of immortality. Through the ages the love of jewellery has remained integrated in the psyche of Punjabi women and today all big brands offering gold and silver jewellery are running good business in Punjab. The traditional ornaments patronized by Punjabi women are found in many varieties and forms. There are 97 names of ornaments listed by Powell Baden(1872) as used in Punjab3. However still there are many ornaments which are not mentioned in this book as each little change in the size and pattern of ornaments gives it a different name. According to the Hand book of Manufacturers and Arts of Punjab, there is a complete range of traditional jewellery worn by men and women of Punjab, not only for the enhancement of physical beauty but also for the retainment of traditional Punjabi Culture. The most preferred material used for making jewellery has always been none other than the Gold. The second being silver.

3.9.1 Head Ornaments

Among Punjabi males there are many ornaments which are worn on their head. Like Sarpesh, which is worn in front of a turban. Another Kutbiladar is an oval pendant worn over the forehead. Another ornament is Turah-I-marwarid which looks very pretty on the turban. However Hindu men wear a head dress at the time of their wedding which is known as Mukat or Mutakh.

Similarly women of Punjab beautify their head with many kinds of ornaments however the most prominent being the Saggi Phul. Saggi is a central head stud that supports the phulkari or dupatta or other head gear. It is a hemispherical boss with raised work, all over with floral patterns carved out in horizontal circles, encased in lines and a star in centre. There are many varieties of Saggi Phul like Saggi-

Ucchi, Saggi Motianwali, it is called Saggi Phul when additional saggis are linked to the upper side. Saggi Meenawali is also very fascinating as green or blue enameling is done on it. There is another traditional ornament known as Mauli and Sirmang. Sirmang is worn by Hindu women on their head where as Mauli is a chain made of pearls.

3.9.2 Ornaments worn on the forehead

These ornaments are worn by women only. A beautiful ornament called dauni or damni is worn by Punjabi women on either side of their face, some of these are very intricately carved. These are of two types i.e. Katubi and Sasani. Another ornament which is still popular is tikka or Kashaka, which is like a small pendant hanging from the head on forehead with a chain. A moon shaped pendant worn on forehead and is called Chandbina. Various other forehead ornaments are Tawit, Jhumar, Guchhi marwarid and Bindi etc. There is a unique ornament called Bharwata which are small stars worn on eye brows.

3.9.3 Ear Ornaments

There has long been a tradition of wearing ear ornaments by men. These ornaments are known as Bala, Murki, Dur, Birbali and Durichah. These are all basically types of ear-rings which are worn by Khatris, Sikhs and Dogras. Similarly, murki is a small ear-ring and Dur is a small ear ring with three studs where as Birbali also has three studs but it is a bit broad. An ear-ring with a pendent tassel is called Durichah. Other kinds of ear-rings are Bali, Karanphul, Jhumka and Dhedu etc. Bali- Bahaduri has a large pointed stud in the centre. Pipal-patta is also like a murki but has a pendent with gold pipal leaves. A stud is added to pipal patta, it is then called kantala. Another beautifully crafted ornament is Bala Khungri, which is a heavily fringed ornament. Then Bala Katori wala has a bowl like pendant. A small ear ring is called Khalli. Similarly Jalil is a small ear-ring jewelled with a central stud. A very pretty ornament is Phumani which has silk and tinsel tassels. A beautiful fish like ornaments, known as Macch Machlian is also very popular. Mor Phunwar looks like the figure of a peacock. Tandura, dedi is a huge star shaped jewelled stud.
3.9.4. Nose Ornaments

Nose ornaments are basically worn by women. Generally these are called Nath, which is a large nose ring studded on one side with a belt of jewels. Another ornament bulak is a small pendant which is hung to the cartilage of nose or is strung to a Nath. Then another variety is a few small pendants put on to the thin gold Nath. If the pendant hung on the nath is shaped like a peacock, it is called Morni. A very famous nose ornament is Laung, which is a small stud let into the flesh of a nostril on one side. Similarly a small ring with a studded stone, generally in oval shape, is known as Phuli. A pendant of gold pipal leaves is called bohr.

3.9.5 Necklaces and Neck Ornaments

The neck ornaments are worn by both men and women of Punjab. Among males, Kaintha is very popular. It fits close to the neck and there is no pendant. Kanthi is worn by women also. Another male ornaments is a simple necklace also known as a mala which is made of large pearls and is generally very long. In villages people put Tawiz around the neck of children. It is generally a square amulet. Janjiri is also a set of chains. Other neck ornaments are Chandermah or Takhti. Among women there is a large range in necklaces. One is the Chandanhar which is a necklace composed of a number of chains. Mala is a plain necklace of pearls or gold beads. A single jeweled pendant hanging from the necklace of silk is called Jugni. Mohran is a gold mohar or coin hung by a silk necklace. A very pretty necklace is known as Guluband, which is basically a jeweled collar. Then Atradan is a square jeweled or plain gold pendant attached to a silk chain. Other famous types are kandi and silwatta. Kandi is a chain of silk carrying amulet cases and silwatta is shaped like a small gold pillow with two rings suspended from it.

3.9.6 Arm Ornaments

Punjabis are so fond of wearing ornaments that they have ornaments for almost all the parts of body. Bazuband is a broad belt like ornament worn on the arms. It is tied on the upper portion of arms. Other arm ornaments are Nauratan, Tawizand and large thin but solid ring of gold or silver worn on upper arms. Similarly a square gold ornament worn on the upper arm is known as Bhawatta.
3.9.7 Bracelets

The bracelets common among men are Ponchi, Kangan or Kara or Gokru. Bracelet of stiff metal is known as Kara and when its edges are serrated it is called Gokru. Ponchi is a series of strings of shells or small gold elongated beads worn on the wrist. Among women Kangan and Chudian (Bangles) are very popular. These are mostly of gold. Another ornament worn on the wrist is Ponchian which has several types called Kuthi, Chuhadandi, ilaichidana etc. Another popular wrist ornament is Kangan, Bain, Band and Jhan Kangan etc. Jhan Kangans are the hollow Karas filled with grains to create a sweet voice. Bain is a silver tube like ornament looks as if a lot of Churis are fastened together. Gajra is a kind of flexible square gold studs mounted on a silk band.

3.9.8 Finger Rings

Rings are also very popular ornaments in Punjab. These are also of various types like Anguthi, Chhalla, Khari Panjangla Shahelemi or Khari and Birhamgand etc. Anguthi is a simple ring and is also called Mundri. It may be studded with beads or stones. Challa is a plain hoop ring with or without stones. Another ring with a broad face worn on toe is called Angutha. A ring of oval shape is called shahlemi. Birhamgand is a broad ring.

3.9.9 Anklets

Anklets have a special reference in many folk songs of Punjab. These basically create a sweet voice while women walk. It has a kind of romance attached to it. These are Pahzeb, Chanjar, Kharian-apir or KhalKhal,Ghungru and Zanjiri etc. Zanjiri is also known as tora. Ghungru is a set of long ornamental beads of silver. Pahzebs are basically made of chains and pendants of silver which clink together when the wearer walks.

The fondness for beauty, passion for life have made ornaments an integral part of the Punjabi men and women’s attire. Even in the 21st century the Punjabis are proud of wearing most of their traditional ornaments. The Punjabi bride feels and looks great in her traditional attire. It has rightly been said that ‘the purpose of ornaments is to light a kind of fire in a women’s heart’.
3.10 Historical Gurudwaras

A Sikh temple or a Shrine is called Gurudwara, which literally means, Guru's Gateway, i.e. a Gateway through which Guru could be reached. A Gurudwara can be easily identified by a tall flag pole known as Nishan Sahib, the Sikh flag.

The first Gurudwara was built by Guru Nanak Dev Ji in 1521, in Kartar pur (Narowal Distt. of West Punjab, presently in Pakistan). As per the Sikh belief God is everywhere yet the worship centres were built to have a place where the devotees could listen to the preaching of the Guru and to sing religious hymns in the praise of Waheguru, (the Almighty). However the word Gurudwara was introduced by the Sixth Guru, Hargobind Singh. Although there are a number of Gurudwaras in Punjab yet the researcher shall focus on only a few important ones.

All the historical Gurudwaras are based on the important incidents of the life of the 10 Gurus.

3.10.1. The Golden Temple

The Golden Temple, also known as the Vatican City of Sikhs has been proposed to be nominated as a World Heritage Site. The Golden Temple also known as Harimandir Sahib was established in 1589 as a living Symbol of historical and spiritual traditions of the Sikhs. It is said that Emperor Akbar had gifted the land on which Guru Ram Das later constructed the temple as he was deeply impressed by Guru Amar Das’s teachings and the concept of ‘Langar’ during his meeting with the Guru at Goindwal. However another popular tradition says that the town known as Chak Guru Ram Das or Ram Das Pura was established on the land purchased by Guru Ram Das from the landlords of village Tung. The digging of the pond at Harimandir was started in 1577 A.D. and the foundation stone of Harimandir was laid in 1588 A.D. and it was completed in 1604. It was rebuilt in its present form in 1776.

The fifth Guru, Arjun Dev widened the pool of nector and made the water tank or the pool of nector pucca. With consultation with Baba Budha Ji he also provided stairs on all four sides of the tank and decided to built a temple in the middle of the pool and named it ‘Harimandir’ or ‘The abode of God.’ The foundation stone of
the temple was laid down by a Muslim Saint of Lahore, Mian Mir in 1588 A.D. The first ever Kar-Seva was performed by Sikhs under the supervision of Guru Arjun Dev and two devout Sikh leaders, Bhai Gurdas and Bhai Budha.

However the great contribution was done by Maharaja Ranjit Singh who got the lower portion of the temple amidst of the sacred pool covered with marble and the upper half was covered with copper and gold hence the name Golden Temple (As per the popular belief around 400Kg of gold leaf was used for covering). Contrary to the Hindu temple tradition i.e. having the temples at upper level, this temple was constructed at lower level. So, that the visitors would have to go down the steps to pay homage to the Harimandir. The temple is open on all sides, which is also not in line with the prevalent customs of temple buildings.

3.10.2 Akal Takhat

The throne of immortal, The Akal Takht is adjacent to Harimandir Sahib and was ordered to be constructed by Guru Hargobind Singh in 1609. The foundation stone of Akal Takhat was laid according to the orders of Guru Hargobind by Baba Budha Ji and Bhai Gurdas. Harimandir stands for spiritual guidance and Akal Takhat stands for temporal guidance. All important issues related to the Sikh community are discussed and major decisions are taken from Akal Takht. The Hukumnamas to the Sikh community all over the world are issued from the Akal Takht. During the day Guru Granth Sahib is kept in the Golden temple and at night it is kept in Akal Takhat.

3.10.3 Other Important Historical Gurudwaras

Gurudwara Kandh Sahib (Hazards of Marriage), associated with Guru Nanak Dev is located in Batala, Gurdaspur distt of Punjab. The Gurudwara poses an evidence to the 'wall' which according to the Guru, "will not fall for centuries." As his marriage was decided with Bibi Sulakhani, daughter of Mul Chand Chauna, the girl's side wanted marriage to take place according to Hindu rituals where as the Guru insisted on a simple marriage. However an old woman informed the Guru that the wall besides which the Guru was sitting was planned to be thrown on top of him. The Guru smiled and replied, "The wall will not fall for centuries". So it is
still there in Gurudwara Kandh Sahib.

Gurudwara Dera Baba Nanak (The final year), Kartarpur distt Gurudaspur is the place where after years of his preaching and spreading Sikhism, the Guru settled finally at the farms of the banks of river Ravi. A Chola (robes) of the Guru is preserved here. The place where the Guru passed away now lies on the other side of river in Pakistan while Dera Baba Nanak, where the Guru used to meditate daily lies in India.

Gurudwara Khadur Sahib (The Family Home),is related to the second Guru Angad Dev is located in district Amritsar. This place was established as a regional centre by the second Guru Angad Dev on the advice of Guru Nanak. The Guru married Mata Khivi and all his three children were born and brought up here and he spent almost all of his life at this place. There are three Gurudwaras related to the 3rd Guru Amar Das.

Gurudwara Chaubara Sahib (The Family Home) is located at Goindwal, distt. Amritsar. This place has great significance as it witnessed the installation of Guru Ram Das as Guru in 1574, and the birth of Guru Arjun Dev in 1563 and also the death of Guru Amar Das in 1574 and death of Guru Ram Das in 1581.

Gurudwara Shri TarnTaran Sahib, Tarn Taran, district Tarn-Taran was established by Guru Arjun Dev in the memory of Guru Ram Das. He started the excavation of a tank even bigger than Harimandir Sahib, however the Gurudwara is located on the side of tank and has marble exterior.

Another Gurudwara Bir Baba Budha, district Amristar is dedicated to Baba Budha ji due to whose blessings a son (Guru Hargobind) was born of Guru Arjun and his wife Ganga Devi. As instead of many food delicacies offered by Ganga Devi to appease Baba Budha, he could only be pleased with a simple home made food, chapati with onion. Till today the devotees bring only home made food as offering to the Gurudwara and the same is also distributed as Prashad at this Gurudwara.

Gurudwara Ramsar, district Amritsar is significant as the first copy of Shri Guru Granth Sahib was compiled by Guru Arjun Dev over a period of one year. He compiled and collected the preachings of the first four Gurus, the writings of other
saints and also his own words in the form of holy book and installed it in Golden Temple and appointed Baba Budha ji as its first Granthi. (Care taker)

The Gurudwara named as Guru Ki Wadali, distt Amritsar is the place where Guru Hargobind the son of Guru Arjun Dev was born in 1595. Guru Hargobind started the Miri-Piri system and always carried two swords of which Miri is symbolic of temporal powers and Piri is symbolic of spiritual powers i.e. he symbolised that a sikh was both a soldier and a saint. The four hundredth (400th) anniversary of Guru Hargobind was celebrated here in 1995.

Gurudwara Chhenvi Padshahi, distt Jalandhar is the place where the hand written copy of Guru Granth Sahib prepared between 1715 A.D and 1728A.D. is kept by Baba Deep Singh ji, who was a great Sikh scholar and martyr.

While travelling, Guru Tegh Bahadur took rest and meditated under a Banyan tree near Patiala. The place now is Gurudwara Dukh Nivaran (Curing Pain). It is believed that the holy bath at the tank of this Gurudwara can give relief to many ailments.

Gurudwara Padshahi Navmi, (Missionary Work). Talwandis Sabo Distt Bathinda is dedicated to the memory of Guru Tegh Bahadur's extensive travels and preaching throughout Punjab. Purchasing cows, donating them to the peasants, digging wells and plantation of trees were few of his missionary works. Later this place was also visited by Guru Gobind Singh.

Takht Shri Kesh Garh Sahib, Anandpur Sahib, Distt. Ropar is accredited with the honour of being the birth place of Khalsa Panth and the origin of his Panj Pyaras (five beloveds of the Guru). He gave the suffix of ‘Singhs’ to be put after the name of all male Sikhs and ‘Kaur’ (the Lioness) for females, to completely eradicate the division based on casteism among Sikhs. This place also houses some of the original weapons used by the Guru and also his original ‘Khanda’ the two edged sword, which was used to stir ‘Amrit’ (Sweetened water) for the Khalsa Baptism ceremony.

Betraying the oath which Aurangzeb had taken on the Koran, that he would allow the safe passage of the Guru (after a prolonged seige) and his 400 Sikhs; his army
attacked them on the cold, rainy day, early morning of Dec 5, 1705. During the maelstrom, while crossing the river Sarsa, the Guru was separated from his family, however the Guru, along with his two elder sons and only 40 Sikhs could escape and cross the river. A Gurudwara is built at the place where the Guru got separated from his family and is named Gurudwara Pariwar Vichhora Sahib in district Ropar.

Gurudwara Garhi Sahib, Chamkaur Sahib, District Ropar, commemorates the bloody battle which took place between 40 sikhs and The Guru Vs Mughal Army of 1000. The Guru was attacked again at Chamkaur Garhi on Dec 22nd, 1705. The Guru’s two elder sons and 3 of the Panj Pyaras (beloved ones) were also killed including 37 Sikhs. However the Guru along with only three Sikhs could escape.

Similarly Gurudwara Katal Garh Sahib also reminds the tale of the martyrdom of Guru’s two sons whom Sikhs didn’t want to send for a battle. However the Guru said, ‘All Khalsa are my children’ and both the elder sons of the Guru fought bravely and embraced martyrdom. After the battle of Chamkaur Sahib, the Guru was even separated from his 3 Sikhs and left alone in the dense forest. Gurudwara Charan Kanwal is built at the place at Macchiwara distt. Ludhiana, where the Guru was again located by his 3 sikhs.

However while the Mughal forces were looking for the Guru and his three Sikhs with orders to capture or kill them, a sikh named Gulab Singh offered them a refuge for a night in his house at Machhiwara. Gurudwara Chaubara Sahib is built at the place.

Another Gurudwara Phalahi Sahib is built where with the Phalahi tree the Guru had tied his horse while taking rest near Gurudwara Alamgir. While the Guru was staying in hiding with a wealthy family of Rai Kalha at Raikot in district Ludhiana, he got the tragic news of the execution and martyrdom of his two younger sons and death of his mother Mata Gujri. Gurudwara Raikot, distt. Ludhiana is built at the place where Guru received the tragic news.

The Historical Gurudwara of Fatehgarh Sahib, Sirhind is built is the memory of the supreme sacrifice of the two younger sons of the Guru, Baba Zoravar Singh and Baba Fateh Singh on Dec. 27, 1704. The wall in which they were bricked alive is preserved intact in this Gurudwara.
Gurudwara Zafarnama, Bathinda is the place where the Guru had stayed for a few days to write a Zafarnama (letter of victory) in Persian language to the Mughal emperor Aurangzeb. The letter was personally delivered to the emperor in Deccan by Bhai Daya Singh and Bhai Dharam Singh. The letter first praises God and condemns Aurangzeb for his deceitful conduct and policies. However very shortly after that the emperor died in 1707.

Gurudwara Tibbi Sahib, Muktsar, district Faridkot is the place where Guru Gobind Singh fought his last battle on December 29, 1705. While the Mughal forces were reported to be approaching to attack the Guru, Mai Bhago, had gathered the 40 Sikhs who had deserted the Guru at Anandpur Sahib. The Guru and his men made a sand hill (Tibba) at this spot and took positions to attack the approaching Mughal Army.

During the battle at Muktsar, the 40 Sikhs gave a fierce answer to the attack of Mughals, the huge army was scattered and was forced to retreat after suffering severe causalities. Though the Sikhs won the battle, all the 40 Sikhs who had earlier deserted the Guru, were killed. The Guru was deeply touched at their sacrifice and blessed them and said that they had attained ‘Mukti’ i.e. spiritual liberation. Gurudwara Thambu Mal and Durbar Sahib is built at this place in Muktsar, distt. Faridkot. The 40 Sikhs were personally cremated by the Guru at the site of Gurudwara Shahid Ganj, Muktsar, district Faridkot.

The current version of Shri Guru Granth Sahib was compiled by Guru Gobind Singh during his stay at Takhat Shri Damdama Sahib, Talwandi Sabo, Bathinda. He spend around one year, during 1705-06 to give the Sikhs a gift of Guru’s guidance in the form of a holy book. He included the verses of the next four Gurus in the original version which was compiled by Guru Arjun Dev. He put an end to the hierarchy of Gurus and said that Sh. Guru Granth Sahib is the eternal Guru of Sikhs.
Section II
Intangible Cultural Heritage Resources

3.11 Folk Dances

Folk dance is a physical expression of the inner feelings of human beings. The inner happiness of human beings make them dance. Dance is the performing art of a particular cultural area. Folk dance gives expression to the artistic instincts of the masses. While performing folk dances, the performers get emotional, mental, physical and spiritual satisfaction. The folk dances also reflect the creative intellect of the related folk masses. The research says that the expression of feelings of joy, happiness, ecstasy, dreams etc are not possible through any other medium of cultural manifestation. The enthusiasm and the vigour of Punjabi people is evident from the zestful performance of their folk dances.

Punjab’s folk dances are embedded with foreign influences. It is only in Punjab where there are separate folk dances for men and women.

Table 3.3 Folk Dances of Punjab

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<thead>
<tr>
<th>Male Folk Dances</th>
<th>Female Folk Dances</th>
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<tbody>
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<td>Bhangra</td>
<td>Jhumer</td>
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<tr>
<td>Luddi</td>
<td>Julli</td>
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<td>Dankara</td>
<td>Dhumal</td>
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<td>Sammi</td>
<td>Gidha</td>
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<td>Jago</td>
<td>Kikli</td>
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3.11 Bhangra

The most virile folk dance of Punjab is Bhangra and is generally performed by the males. Traditionally the Bhangra season starts with wheat sowing. On full moon nights the young males used to gather in open fields and dance in rows. The dance starts with slow movement of feet and then higher as the rhythm goes faster and the tempo of movement is there. The whole body comes into action. They whirl round and round, clapping along with colourful handkerchiefs in their hands. At the intervals the dance slows down the movement. One of them comes forward near the drummer and sings a boli or Dholla while covering his left ear with one hand. Picking up the last lines of the boli all the dancers again start dancing. They use various instruments and accessories while dancing like Chimta, tongs, Bugchu etc. The dancers wear very colourful patka, lacha / lungi and shirts with bright coloured jackets. Dancing with terrible spirits, the dancers at occasions exclaim slogans like ‘Bale Bale’, ‘Shava-Shava’ etc. This form is considered the king of dances. There are several styles of Bhangra ie Sialkoti, Sheikhpuri, Tribal, Malwa and Majha. It is also considered to be a kin of Shiv-Tandav dance.

3.11.2 Jhumar

Another dance form popular in Punjab is Jhumar. It is basically performed by the tribal Sikhs. This dance is performed in a circle with other participants standing around it. Most of the movements are done with hands. The toes are musically placed at the front and backwards and the dances take turns towards right. A typical sound of ‘dee-dee’ is produced which adds to the grace of the Jhumer. These days Jhumer has also been integrated into Bhangra.

3.11.3 Luddi

To show victory in any field another dance form had evolved in Punjab known as ‘Luddi’. It has a historical background. It was performed by the Punjabi Sardars when they used to rescue any Indian women who were being forcibly taken towards Basara in Middle-East. Very simple costumes are used while performing it ie-a turban, Patka, a loose shirt and a Lion clothe. This is also a dance of gay and abandon. It is performed in a snake like movement where one hand is placed at the
back and with the other hand snake like movements are made. However these days in Cultural festivals, people have been incorporating this dance form also, within the Bhangra, where by finishing its individual identity.

3.11.4 Julli

Another dance form of Punjab which used to be performed by Pirs and Sadhus is Julli. This dance can be performed in sitting position also and can also be performed by moving around the grave. Dancer holds a thick scarf in this hands and he dances by revolving it. Black clothes and black scarfs are worn by the dancers. It can be performed by a single dancer or there may be a group of dancers. This dance form is also disappearing fast.

3.11.5 Dhankara or Gatka

This is another dance form of Punjab which is normally performed during marriages or processions. There should be at least two participants and it is also performed in circles. Women may perform this dance but not along with men. There are only a few typical movements of this dance. At the climax of this dance, the dancers sit down and cross batons.

Another dance form Dhumall is on the verge of extinction. It is also performed in a circle on the beats of drum.

3.11.6 Gidha

Gidha, a folk dance of Punjabi women is similar to Bhangra in its virility and fastness. Although confined to women, it is however by no means a gentle style of dancing and even in the presentation of most delicate sentiments it is full blooded and vigorous. On ceremonial occasions like marriages or birth of a son, Punjabi women give expression to their inner feelings and perform Gidha. It is performed by group of women in a circle. They dance to the tune of ‘Bolis.’ The Bolis may express love affairs, Sas- Bahu (mother-in-law-daughter-in-law), Bride-Bride groom etc. While singing these bolis the participants move in a circle. They wear
heavy jewellery, silky, embroidered or bright shining dresses and gaudy parandas.

### 3.11.7 Kikli

Kikli which earlier used to be a separate dance form has been incorporated in to Gidha. The participants stand face to face with their feet close to each other with their bodies inclined back. They stretch their arms to maximize the speed of the swirl with their feet as pivotal points. So many facets of Punjabi women’s life are seen in Gidha where the vigourous movements are enhanced by kikli movement, clapping hands, beating of drum and thumping heels.

### 3.11.8 Sammi

Another folk dance form Sammi is named after a girl named Sammi whose husband had left her and went away. She used to dance in his memory. Her husband is addressed in these dances as ‘Dhol’. It is believed that her husband’s name was Sneh Kumar and he was son of king Nal of Rajasthan. He fell in love with the princess of Marwar named ‘Maru’. The story of the same couple became famous as Sammi-Dhol legends. Traditionally the women of Sandalbar region, which is now in Pakistan, perform Sammi. The costume used in this dance is very bright coloured kurta and full flowing skirts called Lehangas. A particular silver hair ornament is associated with this dance.

### 3.11.9 Jaago

There is another tradition of Jaago which is taken out as a procession one day before the marriage of a boy or a girl. It literally means “Wake up.” Traditionally a pot decorated with lightened candles is taken by the Mami (maternal uncle’s wife) or Bhabi (brother’s wife) on her head, while all others in the group keep singing ‘Bolis’ and dance on the tal. Most of these songs called bolis are related to social themes or teasing themes.
3.12. Folk Music

“The Punjab is a multi-layered Cultural Region and its music tradition stretches back for thousands of year to the Vedic Period”\(^4\). Due to an exposure to a number of cultures, Punjab has developed its own unique musical mode. Just as the hardships have made the people lively, the same impact can be seen on the folk music of Punjab which is very lively and vibrant. The importance of music in the region can also be estimated due to the fact that all the Gods and Goddesses of the region are associated with one or the other musical instrument like God Shiva is the bearer of damroo, Vishnu is recognised with a Shankh(Coonch shell), Krishna as Murlidhar(flute), Saraswati, the Goddess of Learning is never seen without Veena. Talking Specifically of Punjab, the Harappan figure of a dancing girl and the excavations at Sanghol, carved female musicians on stupa railings depict the importance of music in a Punjabi’s life since centuries. As the religions, Sikhism, Hinduism and Islam are dominant in Punjab they have their own musical forms. “The four divisions of Punjab’s musical repertoire are Sufiana Qalam, Qawwali, Gurmat Sangeet and Bhakti Sangeet are rooted in religious experience. The Hindu Kirtan, Muslim Milad, Majlis and Qawwali and the Sikh Vaar and Shabad Kirtan are usually performed by trained musicians.”\(^5\) (Pandey Alka1999) However at the same time, strong secularism can be seen in the folk music of Punjab.

In 1955, the International Folk Music Council met and worked out this four point characterization of Folk Music i.e first, it can be easily distinguished from cultivated art music, secondly it is transferred from generation to generation through the oral tradition, thirdly it is conceived and cultivated by the community within itself rather than spreading in it; fourthly, it is the expression of the whole community rather than an expression of the individual.

Punjab has a strong Sufi tradition. It came to India from Arabia and Iran. The two religious philosophies ie the Guru and the music of sufi saints complemented each other. ‘Qalam’ means ‘Pen’ and Sufiana Qalam means the writings of Sufis the lyrical verses of Sufis are known as ‘Kafi’. In ‘Kafis’ the descriptions are mainly

\(^4\) Pandey Alka(1999).Folk Music and Musical Instruments of Punjab
\(^5\) Pandey Alka (1999) Folk Musica dn Musical Instruments of Punjab
of the experiences of travelers, lovers, songs of rivers flowing to the sea and the spinning wheel and loom.

### 3.12.1 Qawwalis

“All over South Asia, where there is Qawwali, there are Muslims; where there are Muslims, there are Sufis where there are Sufis, there is qawwali- not the popular version of qawwali adopted for entertainment in clubs and on the electronic screen but the authentic spiritual song that transports the mystique towards union with God” explains Regula Qureshi (1986) about qawwali. This type of qawwali can be heard during the Annual Urs celebrations of the Great Sufi Saints such as Nizamuddin Auliya in Delhi or Chisti in Ajmer.

The qawwalis are sung basically in 5 themes. The three themes are of religious nature ie Hamd, (Praises of God), Nath Sharif (Praises of Saint) and Man Kabat (Songs of ecstasy). There are two other non religious themes in which qawwalis are sung, one is the Ghazal (a song in the praise of mashooq, lady love) and the other one is light Punjabi form popularly sung at marriages and celebrations.

The main features of qawwali are that it is sung along with rhythmic clapping and the instruments used are basically Tabla and Harmonium.

### 3.12.2 Gurmat Sangeet

The Gurmat Sangeet contains the bani of Saints and the Sikh Gurus and is also known as Shabad Kirtan. It is a crux of devotional music, folk music and classical music. The credit of keeping Gurmat Sangeet alive goes to the Guru Kirtaniye, Raagis, Dhpdis, Rababis, the Pakhwaj walas, the Manjeera walas and others. The main feature of Gurmat Sangeet is that it is sung in Pard taal, a style of singing which has its major compositions in dhrupad and khayal.

The folk traditions of Gurmat Sangeet were kept alive by the two disciples of Guru Nanak, a Hindu named Bala and a Muslim named Mardana. Mardana, who belonged to Mirasis, Community, played the Rabab. Similarly, the Dhadis were another group in which emerged in the age of Gurus. Dhad is a small drum. Sufi dhadis sang in praise of a Divine beloved while Sikh Dhadis specialised in martial
ballads called Vaars. The Sufi dhadis mainly performed at the melas and at the mazaars while Sikh dhadis mainly performed at Gurudwaras.

### 3.12.3 Taksals

It is important to note that the Taksals or a mint where the traditional Sikh theology, scriptures and rituals including music are taught. There are mainly five taksals where the Gurmatt Sangeet is taught ie Damdami Taksal (Guru Kanshi), Dodhar Taksal (Ludhiana), Hargana Taksal (Chamkaur Sahib), Taran Taran Taksal (Taran Taran) and Budhagord Taksal (Ganganagar). However without the reference of the Ragis, the Gurmatt Sangeet is incomplete. Bhai Mardana evolved a group of Muslim singers who used to sing Gurbani to carry forward the Rababi tradition. These Muslims were baptised and they became Sikhs. They are known as the Raagis or the Kirtankaars.

### 3.12.4 The Folk Songs

The general and the most popular folk songs of Punjab can today be heard everywhere. The Punjabis are proud of their vibrant and sweet music and the young generation today is patronising the folk tradition. The life style of Punjabis which infuses colour to every aspect of life, has songs to be sung in all walks of life.

There are six basic themes of Punjabi folk songs which are described below:

1. **Life Cycle Songs:**

   There are four categories in which we can divide the songs which are related to different stages in the life of a person.

   A) Songs Sung at the birth of son
      - Putra Janam (songs sung on the occasion of the birth of Son)
      - Naam Karan (naming ceremony)
      - Mundan (hair removing ceremony)
      - Janeu: songs sung at the ceremony of giving a boy his sacred thread

   B) Wedding Songs
      The wedding songs can be further divided in to the songs of bride-groom and the songs of bride.
I) Songs of bridegroom’s side
- Mangane de Geet: songs sung at the time of engagement
- Maneven de Gaon: songs sung to welcome the bridegroom
- Gharouli de Geet: songs of dowry
- Chounki charan vele de Geet: songs sung when the bridegroom sits on the wooden bathing seat
- Sohule: songs of happiness and joy
- Ghorian: sung at the time of riding to the bride’s house
- Sehra: sung at the time of tying the bridegroom’s flower veil
- Kangna: sung when the bride and groom enter the house together or the first time

II) Songs of the Bride’s side
- Suhag: Sung by the bride in the praise of her parents and happy days of her childhood and in anticipation of happy days ahead
- Jaggo: processional songs to call the neighbours to the wedding
- Chura charan vele de geet: sung when the chura, the ceremonial bangles are worn by the bride
- Janj: sung when junj, the marriage procession is to be greeted
- Milni: sung at the ritual introduction of two sides
- Ghanne de Geet: sung when the bride is adorned with jewels
- Siftan: songs in praise of bridegroom
- Chhandh: evolved from poetry, songs of joy

C) Sithniyan (crude, teasing songs)
- Songs sung when the bridegroom’s procession is being welcomed
- Songs sung when the wari, or gifts from the bridegroom’s side, are being shown
- Songs sung when the groom’s party sits down to the meal
- Songs sung when the daaj, dowry or the bridal gifts are being displayed.
- Lavan: sung at the time of actual wedding ritual
- Mahiyan: sung when the girl is preparing for wedding and is bathed by women at home. It goes for both men and women.
- Vedi de Geet: sung while erecting the marriage pandal
- Khatt: sung at the time the maternal grand parents present gifts to the bride
- Khaara: sung when the bride is bathed before being adorned as a bride on an overturned tokra, or basket.
- Pani Vaarna: welcoming the bride to her new home
- Bidaigi: sung when the bride is being sent off in the doli
- Ghungarian: sung when the doli or palanquin arrives at the groom’s house.
- Shahana: sung by mirasis in praise of the bridegroom
- Til Methre: sung while welcoming the bride and orienting
- Pattal: song sung before meal

D) Dirges
   I) Siayappa (performance of lamentation accompanied by breast beating)
   II) Vaind (prolonged moans of lamentation)
   III) Ullahanein (Complaints, tuneful lamenting songs)

1. Seasonal Songs
   A) Seasonal
      I) Sawan Ke Geet (songs of rainy season)
      II) Basant Ke Geet (songs of spring season)
      III) Teeyan De Geet (Teeyan is a festival of young married women during the monsoons)
      IV) Jhule Pingan (songs sung on swings during monsoon)
      V) Rakhri Ke Geet (songs of rakhi festival)
      VI) Sankrant Ke Geet (songs of sankrant, the first day of each month of Indian calendar and particularly the solstice days)

   B) Songs of Occupation/leisure
      I) Chhalla (a form of singing)
      II) Kaseeda (a long song often sung by women as they embroider)
      III) Akhaan (proverbs)
IV) Bujhartan (riddles)
V) Chakki ke Geet (flour-grinding songs)
VI) Kohlu ke Geet (oil pressing songs)
VII) Vaadi Ke Geet (Harvest songs)
VIII) Dhola (songs related to the lover)
IX) Paani Bharan de Geet (songs sung while
X) Charkha/Trinjan (Songs sung while spinning)
XI) Lamm (songs addressed to the soldiers)
XII) Dulla/Dulla Bhathi (the ballad of Punjab’s Robinhood)

C) Festival Songs (Every festival has a specific song related to it)

3. Devotional Songs
   A) Bhaent (hymns addressed to the Goddesses)
   B) Bhajan (hymns in general)
   C) Aarti (sung during puja as ceremonial lamps are waved before the idol)

4. Love Songs
   A) Kissa (tales)
   B) Mirza (the tragic balled of lovers, Mirza and Sahiba)
   C) Dhola (folk form)
   D) Bulo-Mahiya (folk form)
   E) Sassi (the tragic ballad of lovers, Sassi and Punnu)
   F) Boliyan
   G) Tappe (one line songs)
   H) Jindua (legend of west Punjab)
   j) Chhithi (addressing point of song)
   K) Kafian (sufi form of compositions)
   M) Birha de Geet (songs of separation)
   N) Doharde (couplets)
   O) Saddh (poetic form)
   P) Jhok (name of a village, also a jhuggi, the hut of a lover)
   Q) Heer (a style of singing/legend)
   R) Jugni (romantic songs typically sung by men)
5) Ballads: Lok Gathawan
   A) Vaaran (heroic songs)
   B) Saake (songs recounting tragic incidents of history, emotional and pathetic)

6) Children’s songs
   A) Lohri(lullaby)
   B) Kikli (a happy dance done in duo with a circular movement)
   C) Thaal (a children’s song)
   D) Pret Katha (Ghost stories)
   E) Pari Katha (Fairy Tales)

The above mentioned classification is given by Pandey Alka (1999).

A folk singer is the Culture bearer of a society and has the responsibility of carrying forward the value system of a society to the next generation ie they keep the tradition alive and pass it on to the next generation. Here it is important to mention the names of a few folk singers of Punjab, who are credited with keeping the folk traditions of Punjab alive. The Culture bearers like Hans Raj Hans, his Guru Puran Shah Koti, Mundari Lal, a naqqual, Gurmeet Bawa, a singer, Garibu, who plays Been-Saperas, Sadhu Khan, who is a Sufi Dhadi; Kharaiti, who plays Sarangi, Toombi and Dholak; Surrindra Shinda, a renowned Punjabi folk singer; Barkat Ali Sidhu, a singer; Baldev Singh Riyard, who plays Algoza, Kuldeep Manak, who is famous for vaar singing; Mangat Ram Dholi; Parveen Tumbi wali, Saudagar Ram, who plays Iktaara; Paramjeet Sidhu, popularly known as Pammi Bai have kept their love of the art and many of them despite economic problems have kept the tradition alive.
3.12 Rites and Rituals of Punjab

“Traditional Cultural practices in a Society do not fade away or disappear in the face of modernization, but rather these practices transform and even become revitalized. This is illustrated in the case of Religious and Cultural Rituals that Punjabis performed in relation to different stages of life.”

Every culture /society has its own customs and traditions which are followed in all walks of their life. The major occasions in a person’s life are related to his birth, marriage and death. However there are few other occasions, when particular rites and rituals are performed by people. There are standard rituals for all Sikhs. All the ceremonies are conducted in the presence of Shri Guru Granth Sahib. The people present themselves before Shri Guru Granth Sahib. Kirtan is usually performed. The Granthi stands before the Granth Sahib, offers Ardaas and takes a Vaak (Hukum) by opening the Granth Sahib. The next step is to distribute the Kadah.

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Parsad. The Granthi touches the Kadah with the tip of the Kirpan and makes five portions symbolic of Panj Pyaras. These portions are given to five ‘Amritdhari Sikhs’ and then distributed among the people present. After having Prasad, the people present here withdraw from the sanctum. This is the basic ritual. This basic rite can be performed as an integral observance or as a part of reading of entire Granth Sahib. The commencement is called Arambh and the conclusion is Samapti or Bhog.

On the birth of a child, basic rituals are organised and Ardaas is offered to thank God and to seek God’s blessings. Within a 40 days time, the child has to be given a name. The Granthi opens Sh. Guru Granth Sahib at random and takes the vaak. The first word of the Shabad determines the first letter of child’s name. This ceremony is called ‘Namkaran’. Sometimes the ceremonies are also performed when a turban is first time draped on a child’s head. It is also known as ‘Dastarbandi’.

Another important ceremony is the ‘Amritsanskar’. This ritual was performed by Guru Gobind Singh in 1699 on the Baisakhi Day. The Guru transformed five Sikhs into Khalsa and authorised them to admit others into the fraternity. The same ritual is performed today in the presence of Guru Granth Sahib.

‘Shukrana’ is another ceremony which marks thanks giving on occasions like birthday, Anniversary, Success, moving to a new home or simply due to spiritual urge.

In case of a Sikh wedding ‘Anandkaraj’ is performed. In case of death it is customary to bathe the body, dress and place it on a plank and carry it on the shoulders of relatives or friends or in a vehicle to the cremation ground. After Ardaas the body is consigned to flames. Shabads expressing Vairag are sung.

Among Hindus the birth related ceremonies start even before the birth of a child. It is a God-Bharai ceremony when the expecting mother is loaded with gifts. For a period of 40 days after the birth of a child, a mother doesn’t mix with people and is confined to her house. Child is named after consulting the priest. The mundan ceremony is performed within first five years of the birth of a child. A Havan is performed by the priest. In case of Death among Hindus the dead body is bathed
and covered with a cloth. The body is placed on a bier and taken to the cremation ground and the mantras are recited on the way. If a very old man dies, the bier is very tastefully decorated and taken to the cremation ground with a band. The eldest son lits the fire. On the fourth day the ashes are collected and immersed in Ganga mostly at Haridwar.

Marriage is the most celebrated event in Punjabi Society. People belonging to different religions have their own way of authenticating the institution of marriages. In Hindus / Jain Wedding Sat Phere (Seven circumbulations) in front of the sacred fire are mandatory and among the Sikhs Chaar Laavan (four circumbulations) around Sh. Guru Granth Sahib, authenticate the event of marriage. The muslims believe in the marriage contract ie Nikah after the consent of the bride which solemnises the event. As the ceremonies related to these events differ according to the religion, yet they are performed within a shared Punjabi Culture; One can say that as religious rites distinguish one community from the other, the culture of a society provides a common denominator with a shared cultural context

Traditionally the marriages are settled in a small ceremony called Mangani or engagement. The family members of the bride give Shagun to the groom along with sweets and other gifts. This is also known as ‘ring ceremony’ where the bride and the bride groom exchange rings. A day before marriage, ‘Maiyan’ or ‘Vatna’ ceremony is performed in which a paste made of turmeric, curd and barley flour is applied on the body of the bride groom by his sisters and his brother’s wives. Similarly at bride’s place also the female family members apply the paste on the bride’s arms, face and legs. Mehandi is applied on the bride’s hands and feet. After that the wedding is performed.

The ceremonies begin with the arrival of ‘Barat’ wherein parents and all the friends relatives of the bride-groom together come dancing in the form of a procession. The bride’s parents, friends and relatives wait for them at the venue and the ‘Milni’ or the meeting and introduction of the relatives of both the sides take place. After that the ‘Jai Mala’ (exchange of garlands by the bride and the bride-groom)takes place. All the relatives shower their blessings in the form of ‘shagun’. The main ritual among Hindus is ‘Saat Phere’ (seven circumbulations) around the sacred
Agni (fire) and among Sikhs it is ‘Chaar Lavan’ (four circumbulations) around Shri Guru Granth Sahib which authenticate the event. After the pheires, the marriage is considered solemnized.

In a traditional Punjabi society, a number of other rituals are performed on one or the other occasions, but it is not possible to mention all of them here.

### 3.13 Rural Sports And Recreation

The tremendous corporal strength of the Punjabis and their spirit of adventure makes them ardent lovers of sports. For Punjabis sport is not only a pastime but it is an integral part of their lifestyle. That may be the reason that Punjabis have done well in sports not only for India but also for their adopted countries. The rural sports must have evolved due to necessity. The need for making stamina, for ploughing fields, the safety issues, the thrill and pleasure, which the players as well as the spectators get would have probably been the major reasons that the human beings have been promoting sports and seeking pleasure out of them. In Punjab, the rural sports got a firm approval and religious upheaval when Guru Hargobind Singh started the tradition of holding wrestling bouts within the precincts of Akal Takht. After that the sports become a proud facet of life in Punjab. Many sports like wrestling, running, jumping and kabaddi etc are such that ultimately lead to the building of stamina. In a way these sports have been helpful in making Punjabis a powerful warrior tribe of India, the Punjabis who were always a terror for the foreign invaders.

To keep the tradition of rural sports alive, the Grewal sports Association began to hold competitions in Rural Sports at village Quila Raipur near Ludhiana. It is held annually in the month of February. Before independence, only the game of kabaddi was given more importance, but since then a number of other sports have become a part of Quila Raipur Rural Sports festival.

Three types of competitions are held during the festivals- Purely rural games like kabaddi, wrestling, weightlifting etc. and Modern Games like athletics, hockey, football, volleyball, cycling and hand ball etc. The third type of sports held in this festival are the performing sports like acrobatics, twisting an iron rod by placing it
on the Adam Apple, passing tractor over the ribs, cracking a big stone by placing it on the chest etc. The new and recent addition to this sports festival is the organisation of Cultural programs along with the sports.

Pic. 3.16: Rural Sports at village Quila Raipur

These cultural programmes portray a real picture of rural folk of Punjab. This festival is not only a display of sports played by human beings, but these villagers also like to show the power and skill of their animals like bulls, horses and dogs etc on the sports grounds. Bullock-cart racing has become a passion in Punjab. However due to the ban on hunting, hound- races are held in Punjab by offering a bait of fake hare before them. Cock fights and pigeon fights are also held in many parts of Punjab and in some parts of Punjab people also indulge in bull fighting with bare hands.

There are many other games and ways of recreation which kept the people of Punjab occupied in their leisure, however many of them are not in fashion now.

3.13.1 Trinjen

It is a popular and organised form of work and entertainment practiced by girls. The girls gather at a common place and indulge in spinning and singing. The girls used to sing and dance, express their happiness, sorrow, pangs of separation and
joy of meeting. The spinning of wheel used to be a favourite pastime of girls in Punjab. Also known as charkha in Punjabi, it was a counselor, a friend and a favourite guide of young ladies.

3.13.2 Teeja / Teeans

This colourful festival starts on the third day of Sawan and continues for about thirteen days. This festival is the enjoyment and celebration of rainy season. There is a tradition that the young married ladies visit their maternal house during the month of Sawan. At a common place in village these ladies gather, dressed up in very gaudy and vibrant traditional Punjabi attire. They enjoy the songs while having swings. Special dishes are made and special songs are sung on this occasion. This is a period when rainy season is at its best.

3.13.3 Gheeta Pather

It was a game in which the girls played with small stones. These could be pieces of stones, pebbles or earthenware, which could be further broken into pieces. The girls used to play with these stones while sitting on the floor and it didn't involve running or jumping.

3.13.4 Khidu

Khidu was a kind of ball and while playing with this Khidu the girls used to sing various rhymes. In fact this game is suitable for children. This was for the first round and there was second and third till the end was reached by counting ten and singing the tenth song.

3.13.5 Kokla Chhapaki

This is still a very popular game among children. It is played by both girls and boys. A group of children sit in a circle and one of the children picks up a cloth in hand and moves around the circle singing. It is a kind of warning for the children sitting in the circle not to look back.
The cloth is then dropped at the back of a child. If it is discovered before the child who had placed it there had completed the round, the child who discovered the cloth would run after him and try to touch him with it till he sits in the place left vacant by the one who had discovered the cloth.

3.13.6 Chicho Chick Ganerian

This game is played by two teams. The players are both boys and girls. It involves drawing as many vertical lines as possible.

3.13.7 Lukan – Mitti (Hide and seek)

This can be played by both boys and girls and can be played among teams also. The entire group of children hide themselves and one of them seeks them all turn by turn.

3.13.8 Guli-Danda

Guli danda was played by boys in many states of India by different names like Chinni Dandu in Kannada, Kuttiyum Kolum in Malayalam, Viti-dandu in Marathi, Kitti Pallu in Tamil, Gooti-Billain Telugu and Lappa-Duggi in Pashto. It is generally played in the rural India. The game is played with equipment Gilli and Danda, which are both wooden sticks. The Gilli is a smaller one and is tapered on both sides so that the ends are conical. There is no standard length defined for the Danda or Gilli.

3.13.9 Kabbadi

It is still a very popular game. It is a played between two teams of boys. Between the two teams, a line is drawn and each team tries to cross the line by sending its players. If the player after crossing the line is able to touch a player of the opposite side and comes back without being caught, the team doing so would add a point to its score. The team with the longer score would be the winner.
3.13.10 Akharas

These were the places where the young boys and men used to practice the traditional Wrestling. These places used to be located outside the cities. The sport was learnt according to the Guru-Shishya (Teacher-Disciple) tradition.

3.13.11 Martial Art

This is an art practiced in Akharas. The boys learn the art of using various weapons. The traditional art of Gatka is also practiced by the Punjabi Sikh boys which is a form patronized by Nihangs.

Besides the games mentioned above, kite-flying, kidi-kada (stapu), Ghaggar-Phissi, akharas, marital arts Chaupal, Shatranj (Chess), Camel and bullock cart races and cock fights etc were well known in the Past and few of them are still played by rural children and youth.

3.14 The Culinary Delights

Punjabi cuisine without doubt gets the credit of being responsible up to a large extent in promoting the love of Indian food outside India. Punjabi cuisine has embedded in itself many characteristics of the culinary delights of its invaders over the centuries like the Persians, Afghans, Greeks and Mangols. As a result Punjabi cuisine is not only rich and exotic, but robust and earthy as well. The unyielding spirited Punjabis have earned a reputation for being the greatest food lovers in India whose tantalizingly tasty and nutritious preparations are as full of zest as the people themselves.

Punjabi cuisine makes lavish usage of spices and herbs. The staple food of Punjab is wheat however maize flour and rice is also consumed. The famous “Saag and Makki Ki Roti with Chati Ki lassi” (ie mustard leaves cooked with spices and butter are eaten with Chapaties made of maize flour is taken with butter-milk) has become Synonymous with Punjab. Zeera Aloo (Potatoes flavoured with cumin seeds); and Chana Masala (whole gram) is Chhole, is flavoured with the Cumin Seeds, Coriander powder and Hing (asafoetida) which are the spices most lavishly used in Punjabi Cuisine. Dal makhani(whole black udad dal cooked with butter)
and Cheese dishes are very popular among Punjabis. Butter over a hot stuffed paratha and rich cream over dal makhani are the elements which the Punjabis associate with the comfort of home and the pleasure of sharing a meal.

As Punjab is a habitat of many religious communities, there are a few who have a fondness of eating non-vegetarian food whereas the communities like Jains, Radha Swamis and a few castes of Hindus abstain from it. The vegetarians use paneer lavishly as a staple ingredient either dry or in a curry; as a main course or a Snack, mixed with other vegetables or alone. Of these many dishes like Shahi Paneer (the royal cheese with gravy and Kadahi Paneer are very famous). Basically cottage cheese cooked in a rich spicy gravy tops the menus of restaurants in Punjab and much of North India. Potato is also used in combination with many vegetables, many meat curries and is even mixed with yoghurt. The vegetables like carrots, peas, sweet potato tangy methi greens, raw jack fruits, cauliflower and capsicum are used in abundance in winters. The Punjabis have a great choice in chapaties/ breads. These are either baked (tandoori roti) or heated or fried. The simple chapatti, the maize chapati, rumali roti, the missi roti, the nans etc all find a place in a Punjabi thali. Those who are non-vegetarians have a preference of chicken over any other animal so much that playfully it is also called the national bird of Punjab. The meat dishes of Punjab are greatly inspired by the Mughal culinary taste. Punjab is a home for mouth watering ‘curries’, ‘tandoori tikkas’, kababs or roshan goshts, machilis and much more. These curries can be dry or with gravies. The dry curries are popular in dishes like kebabs or tikkas etc.

Another important accompaniment of Punjabi cuisine is chutney and pickles. These are an important part of Punjabi food. The chutney is a kind of thick gravy heavily spiced and sour. Similarly the pickles are also sour and spicy in taste. These are made of mango, cauliflower, carrots, lemons, chilies etc but the most popular is the mango pickle. The paranthas are best accompanied with the pickles, curd and butter. Another important beverage of Punjab is the lassi (butter milk) coated with thick cream which really waters the mouth. Therefore the staple diet of Punjabis include, wheat, milk products like Ghee, curd and butter milk. Another beverage which Punjabis are fond of is tea. Generally the villagers take it 3 or 4 times a day. Lastly, the Punjabis are fond of sweet dishes also. Most popular
among Punjabis is halwa which is offered as a ‘Prasad’ to devotees at gurudwaras and temples. Gajar ka halwa, made of cooking of grated carrots mixed with milk for hours on a low flame. Other sweets popular in Punjab are laddus, soft and milky ras malai and milk burfi. A very famous sweet dish of Punjab is kheer, which is made of milk boiled for 2 to 3 hours in milk. It is flavoured with spices like elaichi nutmeg and ruh-kewra etc. Then sugar is added according to taste.

“Folk….. is an attitude, it is dateless-it has never lent itself to a particular period of history. And is ageless-it can still be composed today. It is an attitude that cannot be separated from man.” Folk means people, people as the carriers of culture, especially as representing a society's mores, customs, and traditions. Folk food refers to the food traditionally enjoyed by the people of Punjab since centuries. A number of folk dishes are still made on various occasions in Punjab like Mathian, Mande, Mann, Jalebies, Besan Laddus and Boondi Laddus. Folk food is related to a particular occasion may be festival or any other occasion and is an amalgamation of the feelings of the folk.

Following are a few folk foods which are still being patronized by the rural folks.

A very famous dish is Mann also known as Mahavir di Manni. It was made to conciliate some diety or some Peer after the fulfilment of desires. The dish is known as Mahavir Di Manni as it was offered to Mahavir Hanuman Ji. The manni used to be a large sweetened, thick Chapati baked with dry dung cakes.

3.14.1 Diwali Mathies

These mathies were prepared on the occasion of Diwali festival probably a few days before it. These had a special significance as were sent as gifts to the families of daughters and to the daughter-in-laws. The method of preparation involves kneading of refined floor with lot of ghee/oil (specially mustard oil) and salt. The dough is made into small balls and are flattened in to round, triangular or rectangular shapes. These are then deep fried. The mathies used to be lavishly eaten by the kids and all family members during Diwali days. The tradition is still

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alive in a few rural areas of Punjab. “Chah, Sewaiyan, Mande, Tinne Kamm Na Aunde Thande”i.e. (tea, sevaiyan and mande, all these three things are best eaten hot) is a popular saying.

3.14.2 Sewaiyan of Gugga

The making of sewaiyan is related to the festival of Gugga Naumi which is held in the month of July-August in rainy season. The Zahar Pir Gugga is the Pir (King) of snakes. On the day of Gugga Navmi these are offered at Gugga-Madi (i.e. the termite hills assuming that the snakes live there). After offering them to the Pir, these are roasted and preserved for their later usage as food Supplements on busy days. These are boiled with milk by adding sugar. It is a very healthy and easy to make dish. The method of preparation involves the kneading of refined wheat flour mixed with ghee or oil. A hard dough is prepared and small balls are made and are further converted in to small sewaiyan by rubbing these balls on the up turned earthen pots. Generally women of the locality are invited to participate in this activity.

3.14.3 Pude, Gulgule, Malpude & Kheer

All these dishes are prepared mostly in the month of rainy season and also on special occasions. The pude and gulgule are made out of the same dough, which is prepared by mixing gur (cakes made of sugarcane juice) into wheat flour and baking soda is also added. The gulgulas are deep fried in oil and the same floor when spread in the shape of a chapati on a heated tawa and is cooked with oil is called puda. The malpuas have a different method of preparation. These are made out of fermented wheat floor. A small portion of the batter is dropped in the shape of a chapatti in a flat shaped pan filled with oil. It is fried and then dipped into sugar syrup. This is eaten as a combination with kheer. Kheer is prepared by boiling rice in a particular proportion with milk for 3 to 4 hours. Then sugar is mixed into it.

There were many other folk dishes related to special occasions or deities like Haider Sheikh da Rot (i.e Big Chapati), Tehole da Prashad, Goi (a kind of Halwa), Raw di Kheer (Kheer made of sugar cane juice), Moth-Bajre di Khichdi(a dish
made of barley and moth dal, a kind of Kidney bean), chola(chickpeas), Bhugga(condensed milk laddus with roasted sesame seeds), Bauli(dish made of first milk of a cow or a buffalo), Bajre ya Kanak dian Bakliyan(dish made with boiled barley or wheat either mixed with gur or salt or is eaten as it is), Sut Ke Laddo(laddus made of rice flour) etc. Many of these dishes have lost their significance due to urbanisation and busy schedules of people where in the tradition of sitting and spending time at leisure has vanished. men and women are busy doing their chore and running the mad race of life. However still a few villagers of Punjab are keeping these traditions alive.

3.15. Language and Literature

Language in a way is inherited from generations to generations and keeps on enriching itself with the changing cultural influences. The inner social conditions and outer influences encourage the development of vocabulary and grammar of a language. Today’s Punjabi is an altered version of old Punjabi. It has been accepted that Punjabi like all other Indian languages, comes out of Sanskrit. “Dr Mohan Singh, a famous Punjabi writer has enlisted some five hundred Sanskrit origin words in Punjabi. Similarly Prof. Pritam Singh has done an excellent comparison of words used for the body. For instance nain (eye) in Punjabi and Nayan in Sanskrit, sir (head) in Punjabi for shir, dant (teeth) for dand, ungali (finger) for anguli”. No doubt Punjabi is greatly influenced by Sanskrit, it is influenced by many other languages also. As the history tells, Punjab had been the victim of great historical turmoil, the people of Punjab had been greatly affected by Arabic, Persian and English languages. Persian and English remained as official languages also and influenced the Punjabi language. These languages have not only given so many of the new words to Punjabi but have also given many words for administration, religion and routine usages for which Punjabi already had its own vocabulary. The Muslims invaded India and they converted many Hindus to Islam and thus the Muslim culture penetrated Punjabi villages also. Therefore as the Muslims were ruling at that time, the influence of their language on administrative usage was very strong and at the same time due to conversion of

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rural Hindus into Islam, the influence could be seen in rural India also. The result was a deep impact of Arabic and Persian on Punjabi. The Britishers couldn’t have much influence on religion and culture of Punjab, therefore the influence of English on Punjabi was limited only to the official and administrative communication.

Persian remained the official language of Punjab even during the reign of Maharaja Ranjit Singh also and continued to be so for a few years even after his death (1538 – 1552).

The geographical features of Punjab also played a part in developing different dialects within Punjab. According to geography, Punjab has three dialects ie in area of Majha (Amritsar, Gurdaspur and Tarn Taran) Majhi, in Doaba (Jalandhar, Nawashahar, Hoshiarpur, Kapurthala) Doabi and Malwai in the Malwa region of Punjab.

After the partition a number of people migrated from west Punjab to East Punjab and brought with them another two dialects ie ‘Multani’ and ‘Puthohari’. Other dialects of Punjabi like ‘Kangri’ and ‘Chambialli’ are spoken in hilly areas now in Kangra (H. Pradesh) and ‘Dogri’ in Jammu.

Guru Angad Dev is believed to have developed the Gurmukhi script with the combination of the already prevalent scripts at that time in Northern India. However a few scholars deny this and are of the opinion that Gurmukhi was already in use in Northern India and is developed from the Brahmi letters used at the time of Emperor Ashoka (3rd century BC). Even the coins excavated from Sanghol, which date back to 3rd century BC have Nandi written on it in Gurmukhi. However Punjabi developed very slowly and was restricted to bards, royal poets schools of versifiers and tellers of romantic tales of days gone by. Due to the oral folk traditions, the contributions of Gorakh Nath, Charpat Nath, Khusro Khan and Tughlak were passed on to Sheikh Farid. He perfected the idiom of Punjabi.

According to Khushwant Singh, “The earliest example of the use of what may be described as Punjabi poetry were heroic ballads (Vars) which were composed during the Muslim invasion. These heroic ballads were sung to specific tunes, many of which find mention in the composition of the fifth guru, Arjun Dev in the
Adi Granth ie Rai Kamal Di Var etc.” Sheikh Farid mainly delved in sufi tradition and wrote 112 devotional couplets which form a part of Guru Granth Sahib. Muslim Fakirs (Sufis) and the writers of romance evolved certain forms of verse which became distinctive of Punjabi literature. Heer-Ranjha by Waris Shah and Adi Granth is perhaps the best in Punjabi language. Romanticism and Sufism both developed simultaneously during the Bhakti movement. The Sufi poets like Shah Hussain followed by Sultan Bahu, Ali Haider, Bulleh Shah and Shah Sharaf Hadayat Ullah were greatly influenced by Hindu Culture. Poetry by Bulleh Shah is still one of the most popular ones. The romantic stories prevalent in Punjab like Heer Ranjha, Mirza-Sahiban, Sohni-Mahiwal and Sassi-Punnu were written in the form of poetry by these poets. The most eminent poets of 19th century were Hashim Shah, Ahmed Yar, Yoga Singh, Kishan Singh, Arif, Bhagwan Singh and Fazal Shah. Hashem was a follower of Waris Shah and was the Court poet of Maharaja Ranjit Singh. Punjabi literature suffered a serious setback after the end of Sikh rule in Punjab. However it was revitalised concurrent to nationalist movement. European missionaries contributed in the growth of Punjabi by getting a typewriter prepared from Remingtons on the advice of Maharaja Bhupinder Singh of Patiala but also prepared on English-Punjabi dictionary in their craze for reaching a common man. In the beginning of the modern period, Bhai Vir Singh initiated a new trend in Punjabi literature. Although he has been a poet, yet he has contributed to Punjabi prose also. Lala Kirpa Ram Sagar, Lala Dhani Ram Chatrik and Prof. Puran Singh developed the trend set by Bhai Veer Singh. In the modern period, the field of Punjabi literature is experiencing a multi-faceted development. Works of writers like Amrita Pritam; Mohan singh, the Lyricist; Gurbax singh, the essayist, have been great assets for Punjabi literature.

In the present Punjab, lots of efforts are being made to encourage the usage and promotion of Punjabi language. The government has set up a full fledged languages department which is making efforts for the development of Punjabi, Hindi and Urdu. The Department has prepared technical glossaries for various subjects and is bringing out much needed literature for children, general readers and neo literates. To promote Punjabi language and writers, the department honours Punjabi, Hindi and Urdu writers by way of awards and prizes.
Religious Attractions in Punjab

Map 3.4: Places of Religious Interest in Punjab

Source: Survey for the State of Punjab, conducted by Ministry of Tourism Govt of India.
3.16 Fairs and Festivals

Fairs are an exhibition of the living culture of a place. A fair showcases the folklore, folk arts, folk-dances, folk customs and folk tales. Legends can be witnessed in a fair. Culture may be defined as “Shared learned behavior. It consists of commonly accepted and expected ideas, attitudes, values and habits of individuals which they learn in connection with their social living.” A fair signifies a common participation of masses belonging to different faiths and religions. So basically a fair provides a common ground for social interaction. The bubbly and bustling Punjabis never leave any occasion without celebrations. Life here is full of eating drinking, merrymaking and talking in contrast to hard working. So the toughness acquired by the people of Punjab over a period of centuries is perhaps the reason for the importance given by them to the fairs and festivals which are in fact, the part and parcel of their life. Almost every fortnight, there is a fair being celebrated in one or the other part of the state.

Fairs are occasions where men, women and children all gather from far away places in hundreds and enjoy numerous fascinating features of the fairs like singing, acrobatics, wrestling, bouts, shopping, toys, rides and of course the food. A visit to a traditional fair is in fact a very enriching experience and a portrayal of a typical punjabi culture. One can buy local handicrafts, rural toys, taste folk cuisine and enjoy the performance by the folk artists. The folk artists can be seen playing traditional musical instruments like algoza, iktara etc. Punjabis not only celebrate their fairs with great gusto but festivals are also awaited with the same zeal. The rituals followed for the celebration of almost all the festival are the same. People get up early in the morning, freshen up and dress up in their best attires and accessories. Traditionally gifts are sent to the daughters of the family.

Rather than being linked with business purposes, the fairs in Punjab are primarily related to the various aspects of life and culture and depict the punjabi lifestyle. Bedi Sohinder Singh (2002) has categorised them into the following types:- 1) Seasonal fairs 2) Mythical fairs 3) Fairs held in the honour of Saints 4) Fairs connected with festivals. However another two categories of fairs and festivals are added by Walia Harjinder Singh (2002) i.e. (1) Fairs held in the honour of

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celebrated personalities or historical events. (2) Specially arranged fairs like University Youth festivals & Kissan Mela of PAU, Harvallabh fair of Jalandhar, cattle fair of Dhuri etc. He further lays emphasis on the classification based on local fairs, regional fairs and fairs of national importance.

Punjab is a land of saints, sages and Prophets. Many fairs are organised which portray the devotion and regard of Punjabis towards their holy men. Of these Chhapar fair, Jarag fair, Roshni fair, Shahidi Jor Mela are worth mentioning.

Chhapar fair is held at Chhapar village in Ludhiana district. This festival is celebrated in the honour of ‘Gugga Pir’ who is a very respectable Pir in the area. According to the legend, Gugga Pir possessed special powers over all kinds of snakes. He was a Chauhan Rajput and he gently descended into the bosom of mother earth along with his steed and never returned. Even today people believe that in case of a snake bite, if the victim is taken to the Shrine of Guggapir, then he is sure to be cured. The Shrine was built in 1890. There is a big Shrine known as ‘Gugge the Marhi’ and a fair is held on Anand Chaudas on the 14th day of bright half of Bhadon in the honour of Gugga Pir. Again the type of celebrations are almost the same, like young people indulge in singing and dancing, many artists perform acrobats and local artisans bring all kinds of hand made articles, like handicrafts, toys and utility items to sell.

Another important fair celebrated in Punjab’s countryside is Jarag fair, district Ludhaiana, which is also famous as Baheeria fair. It is celebrated in the month of Chet (March- April) in honour of Goddess Shitla. Being observed in many parts of Punjab, the fair is mainly held in Jarag and Goddess Shitla is worshiped. Sweet Gulgulas (a dish made by mixing wheat flour with Jaggery and deep frying the balls made of it) are prepared, one day before the event. Early in the morning people go to the temple in large procession and give these Gulgulas as offering to the Goddess and to her favourite donkey. All the devotees gather around the pond and scoop the earth and raise a small hillock, which is accorded the status of the Goddess’s Shrine. Potters very tastefully decorate their donkeys with bells, coonch shells, colourful blankets. Many folksongs are especially sung on this fair.
Roshni fair of Jagraon, near Ludhiana is another fair which is held in the honour of a Muslim Pir Abdul Kader Jalani. People from all religions come and participate in the fair with high spirits due to the faith that all the wishes of the devotees are fulfilled at this Shrine. As the nomenclature suggests, the devotees come and light up the Shrine with earthen lamps all over and spread roshni(light) every where. Just like other fairs, this fair also becomes an occasion for fun and frolick, dancing, singing, playing of folk instruments like Tomba etc by the folk artists and the youth of Punjab. Sweet songs especially related to the fair are an attraction for the rural folks who look forward to such fairs.

A four day fair starting from the full moon night in the month of November is held at Swami Ram Tirath near Amritsar since time immemorial. Ram Tirath is Mahrishi Valmiki’s Hermitage and there is an ancient temple and many huts. One of the huts marks the site where Sita mata is believed to have given birth to her sons Luv and Kush. The Bedis of Punjab (Guru Nanak Dev the first Guru of Sikhs) trace their origin to Kush and Sodhis (Guru Gobind Singh, the Guru of Sikhs was a Sodhi) trace their origin to Luv.11

Again highlighting the spirit of secularism, the shrine of Haider Sheikh at Malerkotla witnesses a big fair which is attended by people from all sections of society. Large sweet wheat cakes (Rots) are offered as prasad to the Pir. The Shrine is famous for fulfilling the wishes of people. As per the belief, the childless couples are blessed with the gift of children and if someone over-powered by the evils spirits, comes here during these days, he will be cured if he propitiates the Pir at the shrine and offers rots.

There is a myraid of fairs celebrated in one or the other part of state like the fair of Baba Dhesian Sang at Phillour, fair at the Shrine of Mir Shah Hussain at village Kara near Nakodar, fair at Khatkarkalan in the memory of Baba Jawahar Singh and similar is the number of fairs which are held in the memory or the incidents related to the Sikh Gurus such as Masya fair in Taran Taran, Phagun fair in the memory of Guru Nanak at Dera Baba Nanak on the full moon day. Similarly at Nanksar in Hakimpur a fair is held in the memory of the seventh Guru Har Rai as he had spent

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11 20 year perspective plan for the sustainable development of tourism, by Ministry of Tourism, Govt of India.
some time here. However the Muktsar fair Ferozepur and Shahidi Zor Mela at Sirhind are worth mentioning.

‘Mala Shah Kartar Da’ is another famous fair which is held at ‘Jhiri of Jogi’ i.e. (the Pir between the villages of Sheikh and Talwara in Sidhwan block 7) on 7th of Ashad every year. Shah Kartar was a fakir in the Durbar of King Virat of Tihara. He was famous for milking a heifer. The legend says that the jungle around the village was dominated by an evil spirit till midnight and for the rest of the night the Pir ruled over it. Once around midnight Baba assumed his spiritual powers and by placing his hand on the spirit’s head pushed it down. The spirit caught hold of the Baba’s feet and dragged him also under the ground. As the spirit had touched the Baba’s feet, he was blessed by the Baba. And Baba said that people will first light earthen lamps on the spirit’s grave and only then they will worship the Pir. There are three graves of his male disciples and one of his female disciple. Even today the devotees pray at the peer’s mazar only after lighting earthen lamps at the spirit’s grave. However the nature of celebrations and the protocol followed here highlight the secular nature of Punjabis. “The fair is held on Muslim Pir’s mazar, a ‘Havan’ takes place according to Hindu rites and ‘Dhadis’ sing ‘Vars’ about Sikh Gurus and martyrs.” However a famous local saying signifies the thrill and zest with which the people wait for the mela, “Mela Shah Kartar Da, Aunda Laftan Marda.” (the fair of Shah Kartar comes with great zeal and gusto).

The ‘Fair of Jogir’ is an example of the event which is celebrated mainly by people belonging to the ‘Chahal’ gotra. It is celebrated on the fourth day of moon in the month of ‘Chet’ at village killi Chahlan in Faridkot distt. The saga says that Baba Joga Singh was a brave and spiritual man. To facilitate the local people with water, as he started digging a well, he was attacked by the enemy and his head was chopped off. However he still managed to put the basket of soil on the heap, but as he reached there his head fell along with it. Therefore a samadhi was built at the sight and a big fair is held there. The Pir is said to have fulfilled all kind of wishes of his followers.

Nanaksar fair is celebrated in the memory of Baba Nand Singh at Nanaksar. He was an exceptional devotee of God and he attained conquest of self through prayers for a period of twelve years. The fair is held on the occasion of his death
anniversary. At present there is a large Gurudwara, a langar house and a residential sarai which can accommodate around 10000 pilgrims. There is a tank for taking holy dips and a room where Sukhmani Sahib is being recited continuously for the last three decades. On the day, a bhog of 101 Akhand Paths take place. On the third day a procession starts from the Gurudwara. Here the donations are only accepted in kind not in cash. On the conclusion of the ceremony Amrit Prachar, a Sikh baptismal ceremony also takes place. About two lakh people attend the fair during the five days celebrations.

Shaheedi Jor Mela at Fatehgarh Sahib is another attraction for the people of Punjab who wait the entire year for celebrations which take place for three days roughly in the last week of December. Area around Gurudwara Fatehgarh Sahib is the main venue. The Sikhs gather here in lakhs and many devotees start langars (free kitchens) even 2-3 days before the event. This mela is basically held to commemorate the martyrdom of the two younger sons of Guru Gobind Singh Ji who despite their tender age didn’t accept Islam and happily accepted to be bricked alive in a wall, which is still there. Gurudwara Fatehgarh Sahib is named after the younger son of the Guru i.e. Baba Fateh Singh, the elder one being Baba Zorawar Singh. The mode of observence is a combination of var singing, speeches by scholars, the performance of gatka and other martial arts etc. A Palki Procession is taken from Gurudwara Fatehgarh to Gurudwara Jyot Sarup on the last day of the Mela. Lot of handicrafts are brought by the artists for sale. It is a food lover’s paradise as there is a free langar offering almost every vegetarian delicacy of Punjabi cuisine.

The Harivallabh Sangeet Sammelen is a regional fair which has gradually acquired the status of a National Fair. Due to the efforts of Pt. Tolo Ram (who was the disciple of Swami Harvallabh), this fair has become a pilgrimage site for the classical music lovers of India. Pt. Tolo Ram devoted himself entirely to make this event a success and a means of paying homage to his Guru and travelled extensively throughout the country after the death of his Guru. Swami Harivallabh, a saint and a musician, is believed to have come from the rich family of Bajwara village of Hoshiarpur. He was a disciple of Swami Tulja Gir who is credited with great compositions of classical music especially, ‘Dhrupads’. Harivallabh Sangeet
Sammelan is organised every year from 27th December to 30th December, near the Samadhi of Swami Harivallabh. It is a great honour for the classical musician to perform at this stage. The admission, boarding lodging and food are provided free by the organisers.

The Sports Mela at Quila Raipur 6 km near Ludhiana is organised every year in the month of February. The fair is a great effort in promoting rural sports like Kabaddi, Bullock cart races, Camel races, Tug-of-war, Traditional Wrestling etc. The folklore says that a person named Inder Singh Grewal had conceived the idea of organising a recreational meet for farmers of the area in 1933. The meeting eventually became a stage for the rural sports lovers to show their rural sport skills for example, one Nihang striding on 3 horses and another pulling a heavy vehicle with one’s moustaches etc. Today this a great attraction for foreign tourists also, as most of them have never seen bullock carts and camels running for getting prizes in such races. This event in fact has attained the status of Rural Olympics.

Another Mela which serves an aid to familiarise farmers about the new & latest technologies in the world of farming is an effort by Punjab Agriculture University to upgrade and create awareness about the usage of better and hybrid seeds and new technical instruments in the field of farming etc. A number of companies put up their stalls for the exhibition and sale of good seeds and technical equipments. The Agro-industrial exhibitions, field demonstrations, question answer sessions and the sale of farm literature are the highlights of the event.

There are other melas like Prof. Mohan Singh Mela, which is organised to recognise and honour his contribution to Punjabi Literature. This festival gives a platform to the artists, writers, poets and dancers from all over Punjab to demonstrate their skills. It is in fact an effort to promote Punjabi language, literature and culture.

Lohri is the seasonal harvest festival of Punjab. After the plantation of wheat crop in October-November, in January the fields begin to show the promise of good harvest and Lohri is basically thanking the God for good crop and thanking the Sun God for bringing warmth. After this day, the days and nights start getting warmer. However the Lohri festival enthralles the spirits of kids and young children. A week
before the festival the kids get together in groups and visit the neighbouring households, singing songs related to Lohri, to collect eatables, fuel and money for the celebrations. The offerings are made to Agni -Dev (fire) in the form of groundnuts, popcorns and chikkies made of Jaggery and groundnut. People bow and go around the Agni (fire goddess) and pray. Lohri has special significance for a new couple and for those families who are blessed with a male child. But today educated and broad-minded people celebrate Lohri even for a girl child.

The very next day, i.e. on 14th January after Lohri is another significant festival known as Maghi or Makar-Sankranti. On this festival Sikhs organise fairs at many places, the most significant is the Muktsar fair and take holy dip in Sarovars and Gurudwaras. For Hindus this day signifies Uttarayan i.e. the Sun now starts its journey to the northern hemisphere. Traditional and orthodox Hindus find it auspicious to take a holy dip in Ganga on this day. Kheer is specially made with milk, rice and sugar cane juice. Jaggery laddus with til are eaten.

Muktsar as its nomenclature suggests is the name given by the Guru Gobind Singh to the place where 40 Sikhs had attained martyrdom while fighting against the imperial forces in the battle in 1705-06. He declared that all of them had attained ‘Mukti’ and assured that who so ever will take bath in that holy tank which was filled with rain waters from heaven will receive the same blessings. Since then all his followers gather on ‘Makar Sakranti’ day at this place and celebrate the day in the form of a fair. The procession which takes place over a period of three days is the highlight of the fair. On the first day the devotees take bath in the holy tank and the second day marks the visit of the entire procession to the three holy mounds which lie to the north-west of the town namely Rikab Sahib, Tibbi Sahib and Mukhwanjana Sahib. The significance of these mounds is as follows: Rakab Sahib is a place where the Guru’s saddle broke. Tibbi Sahib (is now a Gurudwara) is the place where Guru Gobind Singh stood and aimed his arrows at the imperial forces. Mukhwanjana Sahib is place where the Guru is said to have cleaned his teeth with a tooth stick. On the third day the procession pays homage to Tambu Sahib where Guru’s tent was pitched before the fight started and the Shahid Ganj which is the samadhi of the 40 sardars and Durbar Sahib is the place where the Guru held his Durbar after the cremation of the slain.
The festival of colours ‘Holi’ is an occasion which enthrals the youth and is celebrated with high spirits. This is seasonal and is historical in nature. It marks the end of winter and among Hindus many stories are famous like that of Lord Krishna-Putna, Prahlad-Holika-Hiranyakashyap and for Sikh people it is celebrated as Holla Mohalla which literally means, “Mock fight.” After the foundation of Khalsa Panth in 1699, Guru Gobind started the practice of Holla Mohalla on the following Holi in 1700 A.D at Anandpur Sahib and also at Kiratpur Sahib. The festival signifies the enlistment of Sikh followers into the military order of Khalsa. Since then it has become an occasion for the depiction or demonstration of the martial arts including archery, fencing, horse-riding, tent-pegging and weapon handling. The festival reminds the Sikhs of their bravery and strength which has always helped them to defend their country and religion from the foreign rulers. The Sikhs celebrate it over a period of three days, in the form of mock battle, display of weapons, Gatka etc. which is followed by kirtans, music and poetry competitions etc. The almost week long festival concludes at Gurudwara Holgarh (which stands at the sight of Holgarh Sahib).

Another festival Raksha Bandhan, is celebrated with the same zeal and vigour as it is celebrated all over India. This is basically the expression of love between a brother and a sister. It is the assurance of their unconditional love and a brother’s commitment to protect his sister under all circumstances.

One of the most famous seasonal festivals of Punjab is Basant Panchami which falls on the fifth day of Magh-Shukla Paksh (Feb-March) according to the Hindu Calendar. It is the celebration of spring season. In rustic Punjab, both the fields and the folks can be seen presenting a fascinating colourful sight. The countryside is resplendent with gorgeous golden yellow fields and the young ladies wearing yellow dresses and bangles. This fair is celebrated in many villages where the people can be seen roaming in high spirits. The yellow dominates the scene. Kite flying is a popular sport which is enjoyed on this day. Initially the celebrations of this festival were held at Lahore (before partition) at the Samadhi of Hakikat Rai, who preferred martyrdom at the hands of Mughals to sheering off his chosen path of duty.

Another seasonal fair which enthral the Punjabi spirit is ‘Baisakhi’. This fair is
held at the time of harvest, when the hardwork of a farmer is rewarded with the crop. There is famous saying, ‘Khetan di Muk gai Rakhi, O! Jatta Aayi Baisakhi’ (O, Jatt now there is no need to take care of the fields as the day of Baisakhi has come). Celebrations and festivity can be seen everywhere and within the hearts of Punjabis. The day has great importance in the life of Punjab. It is a time for celebration as the crops / harvest is gathered and the farmers enjoy the fruit of their hard work. The people of Punjab sing, dance and the whole atmosphere is filled with fun, frolic and gaiety. Bhangra and Gidhha are performed with great thrill and excitement. However the day has a great historical significance. On this day the 10th Guru Gobind Singh laid the foundation of Khalsa Panth wherein he removed the barriers of caste and declared that all Sikh men will put a Suffix ‘Singh’ and women will put the Suffix ‘Kaur’ with their names. He declared his five favourites ‘Panj Pyaras’ and five emblems for Sikhs i.e. Kachha (the under garments), the Kada (a metal wrist band), Kirpan (sword), Kangha (comb), Kesh (uncut hair). Most importantly he put an end to the hierarchy of the Sikh Gurus and declared “Shri Guru Granth Sahib” as the eternal guru of Sikhs. People flock to the Gurudwaras especially to the Golden Temple on this day and take a holy dip. They listen to the recitation of the holy granth. The Guru Granth Sahib is taken in a procession under the leadership of the ‘Panj Pyaras’. The festival is celebrated with great zeal at Amritsar and at Talwandi Sabo where Guru Gobind Singh Ji stayed for nine months for the recompilation of Guru Granth Sahib.

Diwali is celebrated all over India. It occurs in the month of October or November. A great historical significance is attached to this festival. According to Alberuni (as quoted by Walia.H.2002), “The cause of this festival was Laxmi, the wife of Vasudeva, once a year on this day, liberated Bali, the son of Virochana, who was a prisoner in the seventh world and allowed him to go out in to the world….” Another explanation is “King Vikrmaditya of Ujjain of the Gupta dynasty was crowned on this day.” The most popular belief is that after the conquest of Lanka, Lord Ram had returned to Ayodhya on this day. For Jains, it was the nirvana day of Lord Mahavira, the 24th Tirthankar. However for Sikhs it has a great historical & religious significance. The sixth guru Hargobind Ji was imprisoned by Jahangir in Gwalior. On this day he along with 52 Hindus Kings were released from the Gwalior Fort. He is since accosted as ‘Bandi Chhor’ and the day became famous.
as ‘Bandi Chhor Diwas’. Markets are very well decorated and are full of Buzz. People wear new clothes, exchange gifts and sweets, light earthen lamps and candles and play crackers at night. In the evening people pray to Goddess Laxmi. The Golden Temple is most tastefully lighted on Diwali night.

Dussehra is celebrated in Punjab in the same way as it is celebrated all over India. It signifies the victory of good over the evil. It occurs on the tenth day of waxing moon in the month of Ashwin (September – October). It celebrates the victory of Lord Ram over Rawana and is also known as ‘Vijayadashmi’. i.e. the victory over the ten faced one.’(Rawan had ten faces). During Navratras, Ram Leela is organised in almost all the cities, which narrate the story of Lord Rama in a folk-Drama form. The last day of this folk drama form which demonstrates the death of Meghnath, Kumbhkaran and Ravana is day of Dussehra. The large effigies of Meghnath, Ravana and Kumbhkaran are erected burnt along with fire works and crackers. It is organised in the form of fair.

There are few very important festivals which are observed to pay homage to the ancestors of the family and are known as Shradh days. These days are observed during the fifteen lunar days of the dark half of the moon in assu. Brahmins are fed on the particular day of the Pakhwara on which an ancestor died. During these days nothing auspicious is celebrated. After the ‘Sharadhs’ come the ‘Navratras’. These days are considered very auspicious. Big purchases and marriages are considered lucky in these days. For the first of nine navratras, barley is sown in the house which is called ‘Khetri’ or Goddess Gorja’s farm. This little farm is watered and nurtured regularly till the eight or ninth day i.e. On Ashtami or Navami. The seedlings are covered with red cloth and are worshiped as Goddess Gorja. Hindus observe fast during Navaratras. This Khetri is cut on the Dussehra day. The women tuck this khetri on the headgears of their male relatives and get gifts in returns. Along with Khetri, an image of Sanjhi Devi is created with the help of mud and cow dung on the first day and is worshiped on every evening during Navaratras. On the Dussehra day it is immersed in water.

‘Karwa Chauth’, is another festival of Punjab celebrated mostly by Hindu ladies for the long life and well being of their husbands. It falls in the month of Kartik on the fourth lunar day. It is customary that the daughter-in-laws give gifts to their
mother-in-laws. All the Suhagans, dress up like a bride and observe this fast with great love and affection and zest.

There are several festivals which are celebrated by the Sikhs in the honour of their 10 Gurus. These are called ‘Gurupurabs’. Although the birth anniversaries of all the Gurus are celebrated, yet the two Gurupurbs are most significant and are celebrated with great devotion, zest and zeal. One is the birth anniversary of Guru Nanak Dev which occurs on the full moon of Kartik. The devotees recite the non-stop recitation of Adi Granth two days before the event. Religious congregations are held at many places and the religious hymns are chanted from Shri Guru Granth Sahib. Large processions or nagar kirtans are carried out with great pomp and show. Other Gurupurabs related to Guru Arjun Dev and Guru Gobind singh are celebrated in the same manner.
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