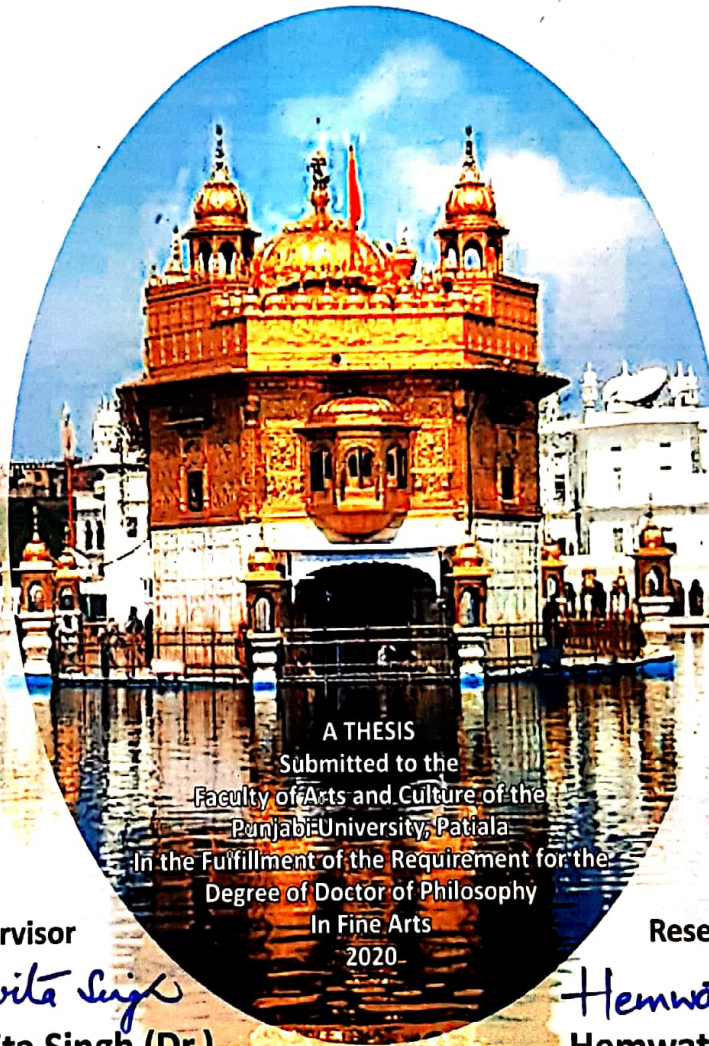


SIKH PAINTINGS
IN THE COLLECTION OF
CENTRAL SIKH MUSEUM, GOLDEN TEMPLE, AMRITSAR :
AN ANALYTICAL STUDY



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Supervisor

Kavita Singh
Kavita Singh (Dr.)

Researcher

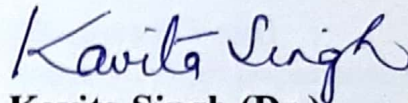
Hemwati Vaid
Hemwati Vaid

**S. Sobha Singh Department of Fine Arts
Punjabi University, Patiala.**

CERTIFICATE

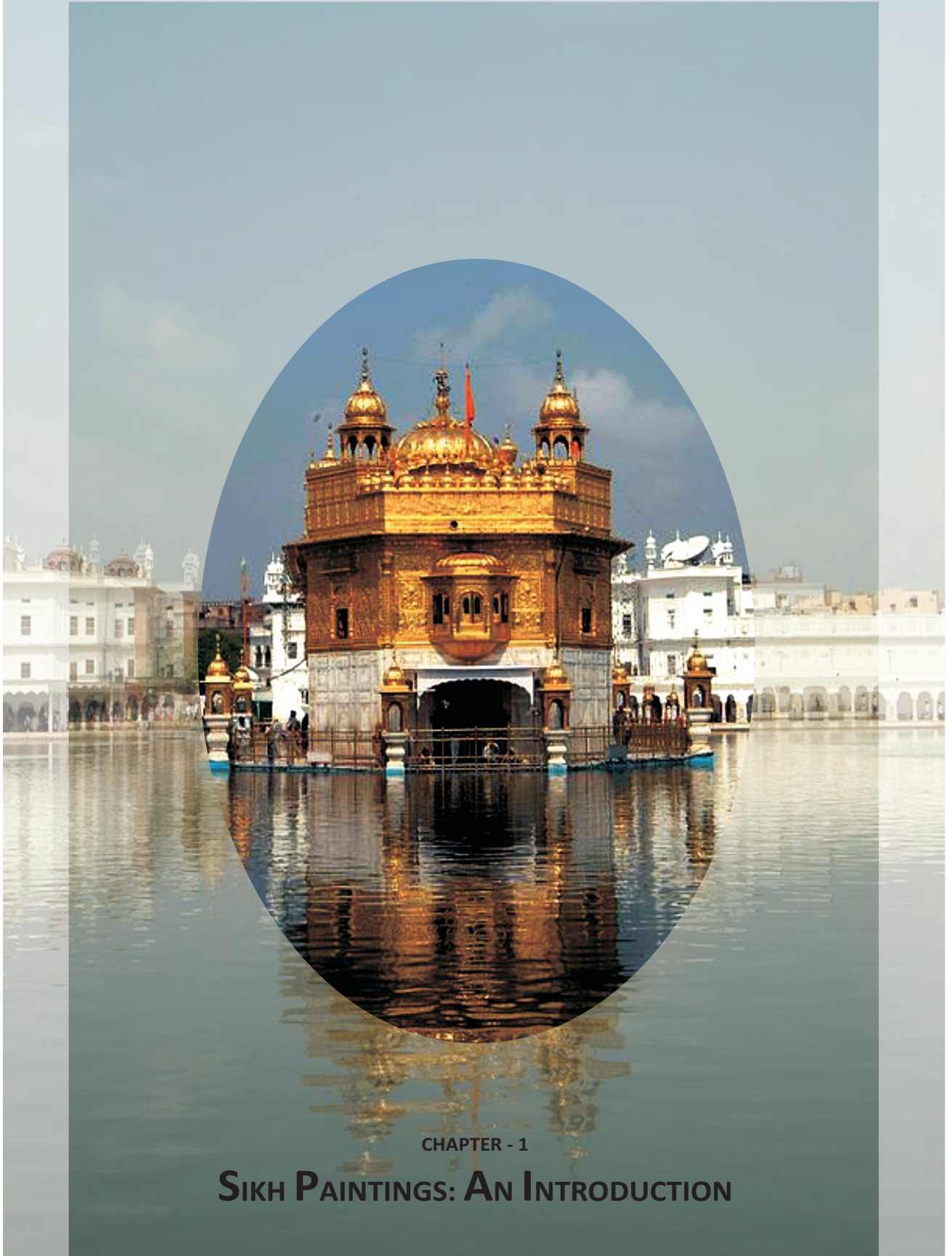
This is to certify that the thesis titled, **SIKH PAINTINGS IN THE COLLECTION OF CENTRAL SIKH MUSEUM, GOLDEN TEMPLE, AMRITSAR : AN ANALYTICAL STUDY** embodies the work carried out by Ms. Hemwati Vaid herself under my supervision and that is worthy of consideration for the award of the Ph.D Degree.

Dated: 30-12-2020



Kavita Singh (Dr.)

**Assistant Professor (Selection Grade)
S. Sobha Singh Department of Fine Arts
Punjabi University, Patiala**



CHAPTER - 1

SIKH PAINTINGS: AN INTRODUCTION

Before the study of painting of Punjab or *Sikh Painting* is initiated, it is pertinent and important to go into the various past phases and trends in *Sikh Painting* to dig out the genesis and systematic development of this art which dates back to the era when the Sikh religion, thought and philosophy were in the initial stages. In the absence of a deep and analytical study, the whole exercise will be a futile attempt and will not project the true essence and philosophy of this genre of *Sikh Painting* which through centuries has emerged as a full-bodied specific art genre having its roots in the early appearance of *Janam Sakhis* manuscripts which are special sets and base of Guru Nanak Dev's life-events as he is known as the founder of Sikhism.¹ **(Plate No.1)** To have a comprehension of *Sikh art* or *Sikh Painting* as a specific genre the basic elements which need to be concentrated upon are its origin and evolution. As there are various components and factors which need apt attention and a deeper study which formed the culmination of this vibrant aesthetically charged and creative present day form. In concise, the definition of *Sikh art* or *Sikh Painting* should be studied earnestly which will reveal that the term *Sikh art* pertains to painting done by Sikh artists on Sikh subjects patronized by the Sikhs within the dominion regularized or controlled by Sikhs in a broader sense.²

Right from the early inception of *Sikh Manuscript Painting*, which we find in *pothis* or *Janam Sakhis* of various denominations **(Plate No.2)**, the stress is focused on the divine and philosophical manifestations of Sikh religion, which is based on Oneness of God, Welfare and Equality of all human beings irrespective of caste, creed, race, religion, colour or territory as all the Sikh Gurus gave a message of embracing compassion, humility, dignity of labour, truth and universal brotherhood. These magnificent manuscripts were created by the devout *pracharaks* (preachers), who dedicated their lives to spread the message of Guru Nanak Dev and subsequently a new generation of artists kept the pace and further delved into other humanly universal aspects of Sikh philosophy and ethos. The cosmopolitan solidarity of lofty doctrines of

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1. **Brown, Kerry**, 1999, *Sikh Art and Literature*, Routledge, London, p.1.
 2. **McLeod, W.H.**, 1991, *Popular Sikh Art*, Oxford University Press, Oxford, New York, p.3.

Sikh religion is the hallmark of this genre of art. The illustrations in *pothis* or *Janam Sakhis* amply illuminate the crux of Sikh history, life-events of Sikh Gurus and saints. **(Plate No.3)** Besides this, the *Sikh art* during the centuries also incorporated the themes of sacrifices, martyrdom and glorious deeds of Sikh warriors, who fought against the injustice and the intolerance unleashed by the invaders or rulers in India, who were hellish, bent upon destroying the very spirit and soul, its religions and thought-processes of India. As a matter of fact, it is fascinating to note that *Sikh Painting* is a unification of the factors that are stated above.³

The ethereal themes and subject matter, conventionalized pattern, naïve and simplistic charm seeped in rare aesthetical flavour describes the earlier specimens of *Sikh Painting*. The sacred exercise of painting Sikh themes further spread its wings and found new forms and elements and new canvases. These colourful, vibrant and richly decorative paintings adorned the walls of the sacred shrines, hermitages, places of worship, *sarais* and on other important milestones and monuments in the form of murals and frescoes depicting scenes from a particular religious event based on theological and historical perspectives pertaining to Sikh Gurus, *Bhagats* and saints. These works were greatly appreciated by the devout as these were holy and sacred endowment. Evidence of the holy, sacred, cultural and ethical appraisal and ethos of the Sikhs are hoarded wealth in the famous visions of *Sikh Paintings* in chronological succession. Scenes from the Sikh history from *Janam Sakhis*, the Gurus to the Maharaja Ranjit Singh, Barahmaha Tukhari, Gurdwara Reform Movement, Sikh subjects presenting the self-worth of toil and hardwork like Guru Nanak Dev taking out milk from the fully dried-up bread loaf of Bhai Lalo, who was a woodworker and made the wooden objects and on contrary blood from the cuisine of Malik Bhago, who was an affluent merchant; equivalence for womenfolk, saviour enjoyment of humanness and Bhai Kanhaiya as precursor of *Sewa Panth* helping the injured Sikh and Mughal soldiers with water and medications without any discrimination of caste, colour,

3. **Uberoi, Patricia**, 2006, *Freedom and Destiny: Gender, Family and Popular Culture in India*, Oxford University Press, New Delhi, p.11.

nationality in the battlefield, thus he represented the pristine mankind which actually is the real deep feeling or emotion of Red-Cross Movement today.

The similar food is being given by the Sikh *Sewadars* to wealthy and un-wealthy posing in lines sitting together are also shown in some of the subjects portrayed as 'Guru Ka Langar'; 'Amrit Sanchar Ceremony'- Guru Gobind Singh has been shown baptizing the *Panj Pyaras* means 'Five Beloved Ones'; scene of building and restoration of Gurdwaras in which people of all beliefs putting their involvement which means 'Kar Sewa'; Scenes of martyrdom; Sikh Wars, Life-events of Guru Nanak Dev as depicted in '*Janam Sakhis*' presenting in chronological order and Guru Nanak Dev's 'Spiritual Journeys' with his lifelong companions or followers- Bhai Bala and Bhai Mardana.

The sequential subjugation of Muslims on Sikhs and scenes of Sikhs fearlessness are vividly depicted in the pictures of 'Bricking Alive of the younger sons- '*Chotte Sahibzade*' of Guru Gobind Singh' spotlighting the furiousness of autocrats on them but ultimately super patriotic, faithful innocent, splashing the stone in the sea of one's heart are the most powerful paintings. The iconic portraiture of the Tenth Guru of the Sikhs- Gobind Singh sitting on his horse and holding falcon on his gauntleted hand in a various forms are now-a-days the virtual subjects of *Sikh Paintings*. Throwing light on the grandness of Sikh cavalry, martyrdom and qualities of gallantry in Sikhism which engrossing the content in *Sikh Paintings* where Shaheed Baba Deep Singh is presented like a courageous soldier who has displayed holding his decollated head in one hand and with other hand has shown retained his very much heavy and fully blood soaked sword in a Battle in Amritsar.⁴

Sikh art took birth from the astonished representations of *Janam Sakhis*. Similarly *Jatakas* in Buddhist, *Puranas* in Brahmanical likewise the famous and holy *Janam Sakhis* are in the Sikh tradition. Basically *Janam Sakhis* are the chronological events from the life of Guru Nanak Dev but literally in *Gurmukhi* script. 'Sakhi'

4. **McLeod, W.H.**, 1991, *Popular Sikh Art*, Oxford University Press, Oxford, New York, p.3.

meaning supposed (assumed) to be a ‘Story’.⁵ A biography that idealizes the life-events of Guru Nanak Dev is called *Janam Sakhis*.⁶ One would definitely concord and agree that an optical impression has a great effect on the spectator than the inscribed one that was the reason *Janam Sakhis* representations had a targeted influence on the minds of the people. So ‘*Janam Sakhi*’ illustrations are to be termed as the ‘Fountainhead of Sikh Artistic Activity’. The subject matter of *Janam Sakhis* rests on portrayal of Guru Nanak’s personality aspects, his philosophy that rests on sacred contents of love and universal fraternity, Goodwill for all and discarding baseless thoughts or faith which are irrational and a biggest hurdle in the way of sincerity of humane conduct and right doing of the beings. **(Plate No.4)**

The pleasant incidents illustrated in *Janam Sakhis* are straightforward even in pictorial and graphic view and they are more realistic often in Punjabi *Gurmukhi* script. The choice of words and matter of fact has become clearer to people with extraordinary, particular narrative representations as versed in a story book. Sacred citations in the form of couplets were introduced in innumerable variations of ‘*Janam Sakhis*’ illustrations. **(Plate No.5)** As *Janam Sakhis* have found written by common man in fact at the same time highly illustrated and attracted texts which are purposefully meant for both the masses as well as for an elite Sikhs.⁷

The regular succession of the illustrations in *Janam Sakhis* and it’s the exact date of introduction is still unknown and nobody knows, when was first *Janam Sakhis* produced actually. Nevertheless it is manifesting that scribe of the *Adi Granth* by Bhai Gurdas had written it, a follower of Guru Arjan Dev.⁸ Rather the artistic value of the painting is at an equal rate to the literary virtuous of the *Janam Sakhis*. The function and

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5. **Daljeet, Dr.,** 2004, *The Sikh Heritage- A Search for Totality*, Prakash Book Depot, New Delhi, p.118-19.
 6. **McLeod, W.H.,** 1991, *Popular Sikh Art*, Oxford University Press, Oxford, New York, p.4.
 7. **Daljeet, Dr.,** 2004, *The Sikh Heritage: A Search for Totality*, Prakash Book Depot, New Delhi, p.118-19.
 8. **Singh, Dharam,** 2004, *Varan Bhai Gurdas*. In Harbans Singh, Ed. *Encyclopedia of Sikhism*, Vol. IV, Second Edition, Punjabi University, Patiala, p.411-412.

role of the *Janam Sakhis* are to set up the sacred sovereignty of Guru Nanak according to holy writings and customs.

The B-40 *Janam Sakhi* has an elaborated treatment on Sikh principles which are transmitted through the paintings. **(Plate No.6)** Any amazing or wonderful occurrences in the *Janam Sakhis* are representations of a 'religious artistry' of Guru Nanak in order to set up his sacred sovereignty. The British library has comprised of an incomparable accomplishment of *Sikh art*, the manuscript catalogued as B-40 which has fifty-seven '*Janam Sakhis*' paintings and these *Sikh Paintings* are unmarked colligate with the dominion of Maharaja Ranjit Singh. These paintings were produced for Sikh supporters or sponsors that is why these are called *Sikh Paintings*, so in that way B-40 paintings are doubly significant because these were not only created or painted by Sikhs rather these paintings are substantial zing the standard base and grassroots philosophy of Sikhism. **(Plate No.7)** Orientations of this unit of paintings are matchless and none of other paintings has been found alike this and is consummate its purpose.

The sacred paintings on *lok* meaning 'cosmos world' and *parmarth* meaning 'super natural reality-truth' are distinguish degrees or grades, that is only reason both sides of some coins, means paintings have been shown to make spectator understand its unconnected relation.

Pipal tree in the court of Baba Nanak gives an emblematical sign of him. In *Sakhi 57* it is painted that Guru Nanak Dev has a canopy of tree over his head which signifies his immaterial unearthly nobleness. Guru Nanak is enthroned on a *Manji* (cot). He has been shown in several poses; excluding some of the compositions which are actually the requirements of the composition otherwise he was usually shown seated under a tree.

Sakhi 23 tells us about the confluence of the spiritual aura of Guru Nanak and Guru Angad in '*Jote Meh Jote Samaaee*' means 'The light of Guru Nanak and Guru Angad was coming together.' B-40 *Janam Sakhi* on the Sikh doctrines has a complete

treatment on Sikh religion and is also serving as an essential component of interrogation of the basic tendency of Guru Nanak's *Guruship*.⁹

The main aim of analyzing and studying about Guru Nanak Dev's 'Spiritual Travels' or '*Udasis*' which later on became the basic thematic content of the *Sikh Painting Art* and also so that the reader could at least get acquainted with the *Janam Sakhis* (life-events) of the founder of Sikh Religion as the *Sikh Paintings* on these Spiritual Travels of Guru Nanak have been beautifully depicted in the form of paintings which are painted by stalwart Sikh artists with great proficiency in realistic mannerism adorning the walls of the prestigious 'Central Sikh Museum', The Golden Temple at Amritsar. Moreover, these narrations of *Janam Sakhis* helped the ardent and avid reader or lover of Sikhism to learn about Guru Nanak Dev's '*Udasis*' (**Plate No.8**) in deep and systematic manner and also make them aware about Baba Nanak's 'Spiritual Journeys'. Somehow the subject matter of the '*Udasis*' is the fountainhead of *Sikh Painting Art*.

First Spiritual Journey:

To disseminate the message of 'Oneness of God', Guru Nanak with Bhai Mardana left Sultanpur in 1496 A.D. To meet his old parents Guruji went to Talwandi with Bhai Mardana and on their arrival their parents were immensely happy and enthusiast to see their son, where Mardana also met Guru Nanak's parents. Guru Nanak Dev ji also met Rai Bular who was everlasting well-wisher or sympathizer of him and the very first person who identified the heavenly spark in Guru Nanak. After few days of rest, he left home by saying to his parents that he has to follow God's principle. They both reached Saidpur, which is now called Eminabad in Pakistan. Later on they had arrived at the house of a carpenter named 'Bhai Lalo' at Saidpur. The incident happened here was quite interesting and also became a topic of discussion amongst the masses around Saidpur, because the alleged *khatri saint*- Guru Nanak alongwith his lifelong companion a Muslim minstrel were residing and having food with a Hindu Shudra 'lower class'. The incident caught fire then rumours spread that Guru Nanak has

9. Kapoor, Sukhbir Singh & Kapoor, Mohinder Kaur, 2005, *Janam Sakhi Prampara*, Bazaar Mai Sewan, Amritsar, p.191-194.

rejected to participate in a lavish banquet given by a Hindu official who a local Pathan Faujdar named 'Malik Bhago'.

Malik Bhago- a high class man had reprimanded Guru Nanak Dev ji who denied accepting his invitation to dine with a wealthy and reputed man like him rather he chose to dine with a low-caste carpenter- 'Bhai Lalo'.

On this Guru Nanak decided to realize him beforehand by taking a loaf from the opulent feast of the Malik Bhago similarly took a loaf from the house of his poor host Bhai Lalo. And keeping both loafs into his both hands, Guruji showed them how milk coming from the hard earned bread of Bhai Lalo and blood from the Malik Bhago's ill-gotten bread which he had earned by excruciating or sucking blood of poor. Then Guru Nanak said that, *"I do not identify any caste, I do recognize only one thing that is love, Oneness of God, brotherhood means humanity and there is only one defilement means 'separation' which is the root cause of all evils and the greatest hurdle in our way to see the real truth which lies inside us but without these 'Gyan Chakshus' we do not see our fellow beings, it is possible only after removing the blind folds of these misconceptions, preconceptions or prepossessions."* Thus Malik Bhago realized the value of humanity and honest labour, in that way this was the incident of day break of his life and turned him into a virtuous person. Then Guru Nanak had started travelling towards Tulamba, Punjab (now in Pakistan) and after that they headed towards a place called *Gorakhmata* near Pilibhit in Uttar Pradesh. The local people were following the practice of *Nath Yogis* and they were sequestering from the world under their religious vows and that order was running on that place. Simply when they interacted with Guru Nanak or understanding their message of Oneness they became followers of Guru Nanak and eventually the spiritual messages of him, *Gorakhmata* later came to be recognized as *Gurdwara Nanakmata*. *Bani* incited in Puri was Guru Nanak's one of the virtuous and dignified *banis* ever. Puri is erstwhile sacred city of the Hindu and now Guru Nanak continued by sea route to Puri from Dhaka. According to Guru Nanak 'Aarti' of the God means Immortal is always being performed. The Guru is worshipping the crystal clear sky with flashing stars and the delicate moonshine is also reverberate on the waves symmetrically, regularly like the air current played with them. The visual

of *Aarti* means adoration is looking alike Hindu rituals in which lamps are lighted means 'Jot' before the God for reverence. According to Guru Nanak such kind of '*Aarti*' is called universal '*Aarti*' and for 'Eternal' such sort of '*Aarti*' is happening all the moment throughout day and night and every corner of the world.

Pakpattan was a stellar core of mercantile and also domiciliation of Sheikh Farid- the popular *Sufi* saint. The meaning of Pakpattan is the pristine edge, which was on the banks of River Sutlej and the Sheikh Ibrahim was a successor of Sheikh Farid at Pakpattan where Guru Nanak met him. Guru Nanak and Sheikh Farid had similar destination to reach but they had their own variant means to accomplish that salvation and oneness with Lord. To meet his wife Mata Sulakhani and his sons- Lakhmidas and Srichand, Guru Nanak sojourned towards his home and after having quality time, memorable moments with his family he continued his journey with folded hands.¹⁰

Second Spiritual Journey:

This time Guru Nanak was diffusing the God's word in diverse direction towards north-west at Goindwal, subsequently lying across the River Beas, he arrived Lahore, where he had come across with wealthy merchant named 'Duni Chand' who was a ritualistic Hindu Brahmin and he had suppositional believe that by giving food to Brahmins throughout the period of *Sraddha* was an offering made to the decedent souls of the forefathers and they convey their blessing to us through them. Then Guru Nanak gave him a needle and said that he would take it from him in another world. So this incident asserted and forced him to think upon the overall situation and made him accomplished that he could not carry any of his earthly things with him after death. When he asked Guru Nanak to what to do now with all his wealth, then they replied that giving food to impoverished people will be the only way to take credit in the forms of their blessing in the next world.

According to conventional or selective information in *Janam Sakhis* in which it is mentioned that there were three kingdoms in Sri Lanka and Guru Nanak met Raja

10. **Singh, Roopinder**, 2004, *Guru Nanak: His Life & Teachings*, Rupa & Co., New Delhi, p.27- 41.

Shivnabh perhaps in the domain of Jaffna which is on the Northern side of Sri Lanka. Guru Nanak's acolyte- 'Mansukh' who was a trader by profession about whom Raja had heard a lot that he arose with the first light of the day and bathed in stone cold water and declaimed *Japji*. During the day time he was in routine to fulfill his duties as Merchant and at evening time he was used to sing *Shabads*, hymns of *Gurbani* and at home he even did not have any paragon. The local community (Hindus) behaved with him like another caste's person because he didn't follow the standard, criterion rites of Hindu religion so they felt wrong about him on that the Raja Shivnabh asked Mansukh to give reason of his unsocial behaviour and activities why he didn't have any ideals. Then he told them that how he could become an acolyte of Guru Nanak and left all his rites. After that the king also wished to meet Guru Nanak and eventually one day they met and the King also became his acolyte. Now, *Shabads* were sung in praise of God every morning and evening in *Dharamshalas* founded by the King at Sri Lanka.

Guru Nanak had once again travelled across Rajputana and when he was coming back to Punjab. He halted the town which was called 'Uch', where he also met a descendent of Sheikh Bukhari, a finest Bukhari even particular belonging of Guru Nanak has still existed there and belonging included stone bangles, a pair of wooden sandals, a stone rod and a wooden boat are represented and protected in the Toshakhana of Uch Sharif. The descendants of Sheikh are processing the relics of Guru Nanak with immense devotion.

A bowl of milk had been presented to Guru Nanak by local *pirs* or sacred men and that vessel was already full till the edge indicating that the town was already full of sacred men and no space left for one more. On this Guru Nanak took a jasmine flower and put that flower light handed on the vessel full of milk and flower started floating without milk spilling out. By this conventional version of Guru Nanak stated that it is vivid to everyone that one more man of God would only append the aroma of the garden.

Now once again after second *Udasi* Guru Nanak had made his way back to his home town Sultanpur where Mata Tripta had been looking after his sons who had now grown up as young lads. He was warmly welcomed by his sister and her husband Jai

Ram. In the year 1515 A.D. Guru Nanak was again traditionally greeted by the people who loved him.¹¹

Third Spiritual Journey:

Guru Nanak had proceeded on his next travel after leaving Sultanpur, spreading the content of international oneness, brotherhood and love and there people would gather by the truth, simple and influential message and evening sermons of Guru Nanak which get crossed the rites of religion and poignant their souls profoundly.

According to *Puratan Janam Sakhis*, a Brahmin who was very much arrogant of his learning named 'Brahm Das', he asked certain questions to Guru Nanak like who was he, which religion he belonged to and what sort of food he had taken and after having the answers to his questions which were above this definable socio religious order then he would find himself able to know the real indefinable, unexpressed message of Guru Nanak and he became Guru Nanak's follower. The Guru had proceeded with his journey into the valleys of Lahaul and Spiti and there are so many places that show the signs of Guru Nanak's journey through the land of the Lamas and 'Gurdwara Pathar Sahib' is constructed at Leh in the memory of Guru Nanak which is one of the most famous religious place. The episode of Guru Nanak Dev's journey towards the eastern side in Sikkim is very fascinating and exciting that there was a lake which used to freeze in winter season and because of that common problem local public face so many obstacles. On Guru's visit people told him about their trouble, after listening to their problem Guru Nanak took his personnel to an exact place and had halted the lake with his stick 'Dang' and since from that day the lake has not been frozen at that particular spot till present day and the place is now known as 'Guru Dang Mareo'.

In 1518 A.D. Guru Nanak came back to Sultanpur where his loved ones were waiting for him. His elder sister- Bibi Nanaki had been waiting for him desperately and after his return she fell ill and deceased within barely two days subsequently his husband Jai ram had also passed after three days of her death. Before leaving Sultanpur,

11. **Singh, Roopinder**, 2004, *Guru Nanak: The life & Teachings*, Rupa & Co., New Delhi, p.37-43.

he met Nawab Daulat Khan who had given him his first job, this time Guru Nanak headed towards the west.¹² Ultimately he was on his final travel towards west which he was prolonging besides the rest of his journey; eventually he reached Mecca, the most sacred city of Muslims.

Some *Janam Sakhis* incidents have discussed with his visit to Mecca is very well mentioned even in Punjab. In this incident, everyone at Mecca, *Qazi*- a Muslim priest was reprimanding Guru Nanak and his companion Bhai Mardana because they both laid down to rest pointed their feet towards *Kaaba* unintentionally but they fell sound asleep because of tiredness and on seeing that scene a *Qazi* astonished and started reprimanding them for sleeping with their feet towards *Kaaba*. Then Guru Nanak asked them humbly please tell me, that place or direction in which God does not exist. In true sense, God Nanak tried to give a message to them that God exists everywhere in the world, getting such an amazing reply they all got stunned and dazed.

When Guru Nanak Dev alongwith his two companions were coming back on their way to Sultanpur they had an encounter with Baba Wali at Qandhar, when they reached there. Bhai Mardana went up to a hill to get water from a natural water spring near a place named 'Hasan Abdal' which was an abode of Muslim Saint- Baba Wali Qandhari where he was living at that time. The saint resisted him to get water when Mardana added that he was coming with a spiritual and, divine human being. On this saint said, "*If he is so fulfilled, why he haven't his own water.*" Mardana requested him again for water as Guru ji said him but saint rejected him to give water even on requested twice. After got rejection double times, Guru Nanak said Bhai Mardana to take a little rock from a nearly hill and water will come out and you will fulfill your quench. Meanwhile Saint noticed that his spring got dried up. On this a raged saint threw a huge boulder on Guru Nanak by seeing so who lifted his hand to halt the boulder and that boulder is preserved in 'Gurdwara Panja Sahib' which has an impression of the Guru's palm. Now this Gurdwara is called 'Panja Sahib' located in Pakistan.

12. **Singh, Gursharan,** 2002, *Life & Teaching of Guru Nanak Dev*, Rima Publishing House, New Delhi, p.113-115.

After spending so many years of his life in four directional ‘Spiritual Journeys’ means ‘*Udasis*’, now Guru Nanak had settled down. He had established his teachings and practices so that his followers and devoted disciples would spend their life in veneration of God.¹³ Alongwith his lifelong companions, he travelled so far not only in India but also in abroad to both Hindu and Muslims destinations of pilgrimage, in fact with Hindu and Muslim followers: Hindu follower named ‘Bhai Bala’ and Muslim follower named ‘Bhai Mardana’ who was also a Muslim Bard. Throughout all his journeys he came across so many different sacred personalities. On the account of *Janam Sakhis* incidents, he had dialogued with *Nath-Yogis, Pandits, Mullahs, Sufis and Saints*. Chiefly his life has carved up into three stages likewise his primal meditative years, age of his reason go through by comprehensive journeys, and last but not least a creational culmination that has been outcome in the figural of the first Sikh Community means ‘*Panth*’ at Kartarpur.

In 1520, Guru Nanak Dev spent the last days of his life on the banks of River Beas. He bought a piece of agricultural land and established the village named ‘Kartarpur’ there and rest of his life he spent as a ‘Spiritual Master’.¹⁴

It has been rightly said that *Janam Sakhis* and its visual representations are the original root age of the *Sikh art*, its border illumination and ornamental contrive, portraits and frescoes. The primeval specimens of ‘*Sikh Narrative Art*’ are present and laying its seeds in *Janam Sakhis* illustrations of *Sikh art*.¹⁵

The lifetime chronological incidents, the portraits of *Sikh Gurus, Mahants and priests* are adorning the walls of numerous sacred buildings, *Dharamshalas, Temples, (Plate No.9) Havelies* and palaces which subsequently encouraged the custom of painting murals and frescos on their walls and famed the *Janam Sakhi* illustrations.¹⁶

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13. **Singh, Gurusharan**, 2002, *Life & Teaching of Guru Nanak Dev*, Rima Publishing House, New Delhi, p.118-121.
 14. **Singh, Kavita**, 2003, *New Insights into Sikh Art*, Marg Publishers, New Delhi, p.21.
 15. **Daljeet, Dr.**, 2004, *The Sikh Heritage- A Search for Totality*, Prakash Book Depot, New Delhi, p.119.
 16. *Ibid*, p.132.

Udasi, *Ramraiya* and *Sodhi Deras* all were natural consequences of development of a large formal assembly of Sikhism; the *Deras* of the *Udasis* are considered as unaccredited preachers of Sikh religion and probably the most practical, advanced, being the objectively real and trustworthy and appropriate for the line of work of illustrating *Janam Sakhis* who propagate this artistic activity for leisure as well as admiration.¹⁷

The rest of the 18th-19th century murals are not manifested or persuaded huge murals but these are also assorted by ornamental strategies, which were largely in conventional fashion alongwith slightly extraordinary and forward-looking, progressive in manner and predominately India's conventional declining mural custom of erstwhile is surely shown in these murals and excluding artistic deserve, virtue or deficient in dynamism which were very much vivid in the rich Indian custom of Ajanta type murals.¹⁸

Both the flatlands and the elevated lands of Punjab were subsequently in 18th century commanded by the Sikh nobles and in 19th century they started looking at states of Punjab, Haryana and Himachal Pradesh in India and Punjab and the North-west frontier province in Pakistan and rest of the states were constituted at Patiala, Nabha, Jind and Kapurthala in 18th century.¹⁹

Miniature, Ivories and murals are three kinds of the artworks which were coming up into the *Sikh Painting* after *Janam Sakhi* illustrations. Everything mentioned, observed or remarked about *Sikh Painting* are processed with contempt and whatsoever has been noticed is about 'Portraiture'. Hindu mythology, gods and goddesses were also featured in many *Sikh Paintings* and as well as murals. In spite of the fact, numerous sub-division of the societies they could luxuriate themselves completely into the works like murals and frescoes on the walls of their *havelis* and their local *Gurdwaras*,

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17. **Nabha, Bhai Kahn Singh**, 2011, *Gurshabad Ratnakar Mahan Kosh-Encyclopedia of Sikh literature (Punjabi)*, Eight Edition, Department of Languages, Punjab, p.649.
 18. **Daljeet, Dr.**, 2004, *The Sikh Heritage- A Search for Totality*, Prakash book Depot, New Delhi, p.135-136.
 19. **Singh, Kavita**, 2003, *New Insights into Sikh Art*, Marg Publishers, New Delhi, p.10.

temples, akharas (Plate No.10) or dharamshalas. The scope was nevertheless constrained as Court portraiture and religious paintings were the two main or most important subjects of *Sikh Painting* and even in these decorative or ornamental paintings. The portraits and depiction of *Janam Sakhis* (life events of Sikh Gurus) were on the topmost position. The foremost ones were the episodes of Guru Nanak's life like *Janam Sakhis* series and it would be the virtually best-loved on adorned topics of the muralists and another one was 'Guru Gobind Singh on his horseback with his falcon', (Plate No.11) 'paintings of *Chaar Sahibzadas* of Guru Gobind Singh' and 'paintings of other Sikh martyrs or warriors' were also painted by the muralists.²⁰

It is just a matter of affair that one has embarked on current and synchronous topics and subjects come moderately from the entire range of the skills, aptitudes or devices of the artists. Appreciable or substantial scope of the subjects had been covered under the wall-paintings of Punjab. Myths and synchronous surroundings were as a crude stuff draw out by the artists for the selection of their contents and also meant to make their art, more predominate and happening. As comparatively to the miniatures, murals were more and more impendent or nearer to the common people, and an endeavor had been made to paint which was promptly apprehensible or perceivable. Ananda K. Comaraswamy an eminent art historian said that, "Art has no use for common people or man until he cannot relate himself with it or unless he knows it's right use and what it is about or what it is for."

Amongst the sacred subjects, the most often seemed subjects in the Punjab murals were women figures especially in the form of *Shakti* which are the conspicuous one. Most of the topics were based on the *Markandeya Purana* which was unchangeably consecrated to the idealization of 'Mother Goddess' - *Shakti*. Innumerable paintings are interpreting the various configurations in which 'Devi' is destroying the two *Asuras* (demons) - *Sumbha* and *Nisumbha* at 'Mansa Devi Temple' near Chandigarh. A lengthy series in the Bhuri Mai Temple at Patiala represents the same theme even more elaborately, depicting her in as many as sixteen fights against the

20. **Randhawa, T.S.**, 2000, *The Sikhs- Images of a Heritage*, Publisher Prakash Books Pvt. Ltd., New Delhi, India, p.11-25.

demons. In the murals at Bhadra Kali Temple at Kurukshetra, Devi is represented in the form of Kali. In Sheesh Mahal at Patiala, her some more deeds are represented in the form of enormously handled frescos. In these works, Goddess Durga has been shown fighting against the Buffalo-Demon-‘*Mahisasura*’.

Another enormously famous subject is in which Radha is shown with the *Gopis*. Krishna is worshipped as a symbol of sacred, religious being or soul and the *gopis* are very much devoted to him, painted in most of the paintings and the root age of all these topics lays in *Bhagawat Purana*. Murals portraying the scenes of women feeding parrots, peacocks or bucks, writing love letters are also seen in the wall paintings of Punjab. The *bardic* tradition and some other respective amative narration has established on these subjects which are improved, comprehensive and well-known legends in Punjab and has also set up a position amongst mural ornamentations such as ‘Heer Ranjha’, ‘Mirza Sahiba’, ‘Shah Behram Husan Bano’ and ‘Puran Bhagat’. The Sikh majesty and nobility had their own reclusive sections provided to increase the beauty or distinction of murals enigmatic in their quality. In Sheesh Mahal at Patiala, we can find large number of murals depicting the subject of ‘*Ashta-Nayika*’ or the eight heroines as mentioned in *Sat Sai* of Bihari. Consequently, these murals are functioned as societal documentary.²¹

Murals and Frescos are painted on the walls of the several *Gurdwaras* and the *Samadhs* (structure build on a grave of a religious person or saint) (**Plate No.12**) all around the Punjab are the another important and independent beginning or origin of *Sikh art* and *Sikh Painting*.²² The murals depicting Guru Gobind Singh’s sons- Baba Ajit Singh (**Plate No.13**) and Baba Jujhar Singh (**Plate No.14**) who were great Sikh martyrs represented as victims of religious bigotry are also adorning the walls of many *Gurdwaras*.²³

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21. **Kang, Kanwarjit Singh**, 1988, *Punjab Art and Culture*, Atma Ram & Sons, Delhi, p.44-47.
 22. **Nabha, Bhai Kahn Singh**, 2011, *Gurshabad Ratnakar Mahan Kosh-Encyclopedia of Sikh Literature (Punjabi)* Eighth Edition, Department of Languages, Punjab, p.160.
 23. **Kang, Kanwarjit Singh**, 1988, *Punjab Art & Culture*, Atma Ram & Sons, Delhi, p.46.

According to K.C. Aryan- an eminent art historian, “My mind had been preoccupied with one prevalent thought at that time while the Punjab was once more come forth with that continual essence which had been its lineament via the historic period peculiarly in the region of art and culture, during the India and Pakistan Partition in year 1947. My puerility and youth had passed in Amritsar and at that time city was calm city not like today and surrounded by numerous Hindu temples and Akharas. While visiting to these sacred temples and shrines, I found decorative and ornamental mural paintings on the walls of those shrines. Such sincerity was reached at its top in 1955 when I had started observing the murals comprising shrines, wells and other societal establishments which had been either white washed or painted by the proprietors or owners in order to blemishing the wall and ceilings works.”

In the Darbar Hall of Pindori, some indications of mural paintings were documented by K.C. Aryan during his course of path tracking in Punjab and he did similar attempts in different region of the domain. In 1962, he got an immensely important chance to analyze and set up the copies of Murals of Nurpur at Himachal Pradesh which had accredited by *Lalit Kala Academy* of New Delhi. In this way, the eminent author automatically got an opportunity to recreate, observe and analyze the murals of *Majha region* once again likewise Damthal in Pathankot and Pindori in Gurdaspur and heighten his linear perspective and to have a one more look on Amritsar Murals.

The undiversified intervention of figures arrangement of parts in relation to each other and to the whole posture positions and optical consequences of the Punjab Murals are unmatched, extraordinary managed with an utmost accomplishment. The murals of *Bhai Dalla's Samadhi (Plate No.15)* at Damdama Sahib in *Malwa track Bhatinda District* are sequential, initiative wall paintings that comprise the aesthetic, artistic riches of Punjab. **(Plate No.16)** The Punjab and Pahari Murals are very much similar in one quality and i.e. their colour scheme pattern.²⁴

Perhaps ornamentation and decoration has been depicted at every bit of Punjab's murals quality at large. The topics, subjects are taken from series of the *Ramayana*,

24. Aryan, K.C., 1977, *Punjab Murals*, Rekha Prakashan, New Delhi, p.12-14.

Mahabharata and portraits of nobles, *Darbar* scenes or hunting scenes, Elite groups, the *Puranas* and amatory adventures undertaking are corresponded on the topmost parts of the walls in bigger panels. In ancient wall paintings style several paintings subjects has converted proficiently, definitely, distinctly into dramatic form such as intense affection accumulation. The utilization of the paintings by ruler is very well and better known by the craftsmen as comparatively to the ordinary house paintings. Besides craftsmen are intensively much more sensible or conscious to the demand of an erroneous visual and potential representations and blending of paint or pigments proficiency is also morally excellent manifestation of the artisans. These pieces of artworks have survived beyond the normal level and specific demarcation line is above one hundred years earliest the time of deliberate disfiguration or impairment of societal belongings.

In the ornamental fashion the incredible or mythical paintings are as well stimulating these murals to resembling the delightful iconic images and predominately we have discovered amplification of flowery detail screening virtually on the entire uppermost surface like ceilings. The quadrennial flowery ornamentation around the wall paintings on the ceilings is intending to bring forth the symphonic impression as well as equally consented provision as miniature wall paintings. The *Anguine* lines and snake-like lines have immensely deep, smoother or flawing disclosure of some sort of information in form of singing lines of pictures, trammels within the quadrangle. *Naqqashi*- an exuberant flowery pattern is found embossed or wainscoted on the outermost margins of the panels, the ceilings, balconies, outside of the walls and also on the gateways of the homes.²⁵

Vaishnavism cult has been strongly fortified structure around the Damthal region which is four miles away from Pathankot, Punjab. From topographic point of view, the abode of the Vaishnava Mahants in Damthal *Akhara* has a spiritual sacred community and murals are also seen here. **(Plate No.17)** Therefore the temple which is located in the bounds of the *Akhara*, consecrated to Lord Krishna identified as '*Ram Gopalji Ka Thakurdwara*'. In all likeliness, the eighty five crosswise and perpendicular panels are

25. **Aryan, K.C.**, 1977, *Punjab Murals*, Rekha Prakashan, New Delhi, p.15-16.

delineated the subjects such as Rama and Krishna legends (**Plate No.18**) and graceful themes are painted little bit more vibrant as the portrait of Raja Bir Singh, *Nayikas* and the *Raginis* (**Plate No.19**) have been represented in an ordinary grotesque and energetic style. An impressive style on these murals is very much similar to Pahari School, rather some of its features like their delicate glossy colours, advance cease, plus creative character differentiated these murals from the murals which had been accomplished in the middle of 19th century all over Punjab. (**Plate No.20**) The reflections about these murals are painted by a painter named 'Bishandas' of Nurpur. The subsequent works are of low-level, crumby beyond the norms in opinion or actions like a Sikh noble enclosed by courtiers and another work in which a big lion attempting to track down animals in a wood. So one can easily recognize that these works were done by divergent painters.²⁶

Seven miles away from Gurdaspur district in Punjab, a voguish and fashionable 'Darbar' is built which is known as the 'Pindori Darbar'. (**Plate No.21**) The Pindori establishment is certainly apprehended. 'Samadh' of Baba Mahesh Das, 'Raghunath Temple' and 'Gaddi Ghar' are the places whose walls are also embellished with beautiful murals. The 19th century wall murals of Raghunath Temple have given us a certain impressions which have been similarly painted by Pahari Painters and several amongst them bears a similar accumulation of miniature paintings placed on the walls and some other are communicative panels. Pillars, towers, niches are having a floral ornamentation which is akin to the different regions of the Punjab, (**Plate No.22, 23 & 24**) and therefore these are synchronous with the murals of Amritsar.

Anantashayani Vishnu and his ten *avatars* embodiments are best loved or favourite subjects of muralists and painted with fascinating and energetic style. Legends of Lord Krishna are painted in the form of communicative panels, the muralists of Pindori establishment or Darbar seems to have been ultra-extremist lovers of Krishna legend likewise Pahari painters. Consecutive life events of Lord Krishna are subsequently following the logical, chronic order and delineated on the panels of Pindori Darbar. Such as 'Lord Shiva and Goddess Parvati on Mount Kailash', 'Lord

26. **Aryan, K.C.**, 1977, *Punjab Murals*, Rekha Prakashan, New Delhi, p.46-47.

Ganesha', 'Durga Mahishasurmardini', (**Plate No.25**) 'Brahma', 'Saraswati' and 'Gajalakshmi' and Sikh aristocrats performing versatile activities like horse riding etc. are some important subjects. The portraits of *Mahants*, *Narayangi* and *Pandits* are portrayed with inscriptions especially in the murals at Amritsar. An aged man is stands up with folded hands for paying a courteous manifestation of regard or respect, opinionated as Pandit Suraj Ram's self portrait painted by himself when was at Pindori shrine all the way through his sojourn.

On the enclosure walls of the *Samadh* (a structure build on a grave of a religious person or saint) of Baba Mahesh Das at Pindori Darbar, we can find various specimens of murals at Punjab. *Gaddi-Ghar* is incising the demarcation of Raghunath Temple.²⁷

Dera (monastery) of Baba Lal ji is the shrine of *Bairagis* of the Ramanandi section located at Dhianpur to the left of the road from Batala to Dera Baba Nanak which actually is very renowned and identified as *Dera*. To look down on village of Dhianpur where *Dera* (monastery) has existed and a multiple buildings are situated on the hammock of appreciable, substantial tallness of *Dera* which was founded in Baba Lal ji's time and believed that Baba Lal ji was lived in the age of Mughal Emperor-Shah Jahan. '*Sheeshmahal*' and '*Gaddi Wala Dalan*' were the two wall paintings of 19th century depicted on the walls of the *Dera*'s surrounding. This chamber has become more splendiferous with the help of its elegantly painted wooden ceiling. The murals depicting Dara Shikoh and Baba Lal ji were delineated according to the Gurdaspur District Gazetteer of 1914 rather it is believed that it's not only seen but more to be seen. The marked region inside the walled chamber surroundings is basically for administrative purposes and a very well known as '*Gaushala*' which is located to the west side of the Batala town. In 1857 A.D., this temple was built and its porch alongwith the outer side of a building is under hang supported on towers just before the gateway of the shrine and a broad circumambulatory path is running in the area of *Garbha Griha*. All these works are in precocious crumble or dilapidated position and all these works like fourteen frescoes in perpendicular angular panels, portraits etc. are

27. **Aryan, K.C.**, 1977, *Punjab Murals*, Rekha Prakashan, New Delhi, p.48-49.

enduring on the outside walls of *Garbha Griha*. An advanced superior technique has used in these frescoes is very much vivid in rest of the survived works.²⁸

The ‘Gurdwara of Sat Kartarian’ is the smallest Gurdwara situated in Sri Hargobindpura even at present time only some buffers are fitted inside. Nor exactly looks like a Gurdwara neither having its qualities or features at all. Actually it is temporary expressional building more than a sacred building made by Kartaria fraternity around 90 years ago. Proper shrine is constructed on the third level of an edifice and the rest of the low-levels are utilized for in fraternity purposeful meeting or gatherings other than a sacred purpose. The umpteen wall-paintings are enduring remains of corresponding Sikh Gurus and some another subjects on the inner side of the hemispherical roof that masters the Gurdwaras. Most consistencies of divergent people’s portrait are delineated here in paintings.

A saintly Sikh man- Baba Bir Singh of the 19th century in who’s retentively the Gurdwara Baba Bir Singh was built in Naurangabad near Tarn Taran. Its pedestal is around 20 feet high-level and square shaped the ramparts are about 15 feet tall from the base point of the dome to edifice’s top. The ceiling of the dome has been painted with numerous fresco panels (**Plate No.26**) excluding an arched brick or stone ceiling of the dome, every portion inside the dome has been painted well and moreover these frescos have been even exist. The provinces for conservation and maintenance of these frescoes are an amaze bells and they are protected with as much keen care and attention that they yet seem to be new-made as fresh as perhaps are just painted. Both Hindu and Sikh themes are painted here showing subjects likes birds and religious topic. The paintings have been showcased here probably in the middle of 19th century. In 1944 A.D. after Baba Bir Singh’s death, this Shrine had been built. The *dharmarth* realm where he had relished or served in spite confabulated on it by which the Sikh Kingdom was concordant to local collection of facts from which he had perhaps drawn out the results.²⁹

28. **Kang, Kanwarjit Singh**, 1985, *Wall paintings of Punjab & Haryana*, Atma Ram & Sons, Delhi, p.25-37.

29. *Ibid.*

Amritsar had been channelized by an applicatory accumulation of intellect, skilled and advert observation instead of theory; on the individual as well as collective mannerism were the virtual, essential midpoint of Punjab around one hundred and seventy years in the past. In Amritsar where all the marvelous edifices had brocaded with mural paintings even none of its lonesome natural attraction on Kangra style had marked off these paintings rather its attractiveness that interests, pleases or appeals plus autogenic of their drawing and the motion of sylph like lines are showing the *Puranic* stories. Moreover these murals are giving only leading switches in the chronological records of Indian art and hitherto worthy has to be analyzed in widest comprehension not only on the account of their connections with Pahari murals in fact they are themselves satisfactory examples of momentary workmanship and striking beginning.

With the thought of Amritsar city or 'Amritsar Mural' the only thing that has spontaneously aroused in the minds if the people is an iconic internal correspondence picture of 'The Golden Temple also known as '*Harimandar Sahib*' of Amritsar which has lavishly embellished with flowery contrives and painted in poster paint and then it has raised in plaster work. **(Plate No.27)** The murals on the walls of the *Akharas* **(Plate No.28)** has constructed vicinal of the sacred tank of 'The Golden Temple' and which are no more resumed in a definite position to hold up through obstacles or hard knocks and had questionably demolished by some political persons who were actuated by illogical unreasonable exuberance. Just a small size mural in which Guru Gobind Singh has shown astraddle a horse with attendants extant on the third level of 'Sri Harimandar Sahib'. Infrequently known that the hoarded wealth of mural paintings has not been domiciliation only in Punjab as in 'The Golden Temple' in fact also been in the Hindu shrines and temporal edifices of Amritsar and these are those current voluminous artworks which are chiefly and interested. The *Tukri* work, mirror work **(Plate No.29)** and inlay marble work are enhancing the beauty of the walls of 'The Golden Temple' in the form of some ornamental designs. **(Plate No.30)** On the walls of Akal Takht, multiplex enormously few murals of Hindu and Sikh themes are visible. **(Plate No.31**

& 32) On the outer side walls, floral designs and marble inlay can be termed as '*Gach Work*'.³⁰ (Plate No.33)

In the 19th century, while Maharaja Ranjit Singh took peculiar involvement in the evolution of the City of Amritsar although it was established in 1577 A.D. by Guru Ram Das the fourth Guru of the Sikhs himself but inspite of that it was becoming spectacular and buzzing point of mercantile and ethnical processing simply in Maharaja Ranjit Singh's time. He had promoted aristocratic people of his kingdom in his judicature and *Marwari* merchants had gradually settled down in the city. Outside surface of the 'The Golden Temple' at Amritsar is coated with a lambent layer of gold which was actually oeuvre of the Maharaja Ranjit Singh for upright the splendour of 'The Golden Temple' at Amritsar. A numerous famous painters like *Parkhu*, *Jeevan Ram* and *Hasan-ul-din* from states as Delhi and Jodhpur and rest of the painters from Pahari domain were supported by him. And as well he had released, exhaust a large amount of money on the mega structures of the edifices. While the masons, designers architects and a craftsmen who had worked with stone or brick means stone masons had completed their work, then various artists and painters were called for embellishing the inside and outer side walls of the *Havelis*, *Burj*, *Akharas*, *Dharamshalas*, Common Wells and Hindu Temples etc. The awakened feeling of exuberance brought a state of great lively interest amongst the wealthy citizens of Amritsar to acquire their mansions beautified with amazing paintings. As a result, these edifices were covered creatively, aesthetically and ornamented with floral mural designs and wonderful mural paintings on every single space of the edifices and several surrounded areas and walls have also been more than one hundreds murals. The systematic arrangement is mentioned here from the reference point of view to analyze and envisaged. There are more than two hundred Hindu temples in Amritsar and among them '*Teja Singh da Thakurdwara*' had the most significant and tall edifice.³¹

Baba Atal Rai was born in Sam vat 1676 and in Sam vat 1685 he left this materialistic world at Sri Amritsar Sahib. He was very much devoted to *Bhakti* and *Nam*

30. **Aryan, K.C.**, 1977, *Punjab Murals*, Rekha Prakashan, New Delhi, p.25-26.

31. *Ibid.*

Simran. Baba Atal Rai was the son of Guru Hargobind Singh- the Sixth Sikh Guru inspite of his tender age his canonization was very well founded because whatever he had verbalized or expressed turned up into a reality whether a single word. There is a small incident from his childhood when one day Baba Atal Rai's friend named Mohan didn't come to play with him, on this he retrieved that he has died and he went to Mohan's home. But when Guru Hargobind himself had become aware of whole circumstance, he said that no one has right to the interfere in the law of God's order, on listening this he set himself into wake less *Samadhi* and left this world for his friend sake. Instead of sadness on his death Guru Hargobind Sahib had praised on his wonderful action of humbleness and blessed him. In his memory, a nine story high cenotaph means *Samadh* had been constructed at Amritsar which akin to Baba Atal Rai nine year old age.³²

Gurdwara Baba Atal Sahib (**Plate No.34**) has nine stores, an eight sided polygon tower and it is tall edifice raised with the height of 40 meters and 135 meters away from 'Guru Ram Das Sarai' located to the south of 'The Golden Temple' at Amritsar. In India, the procedure of apotheosis has derived, assisted by the propensity like to build up a tomb or temple of a man high status importance is always on high elevated place than a normal level. Various time or dates have given by various authors about when it had constructed. Nonetheless the present demonstrative construction was elevated, erstwhile in the closing phase of the eighteen century the Gurdwara was accompanying mending, fixings and overhauling expansions from time to time to make it better. The internal and external both contrivances of this double octagonal structure of the building is wonderful and the former structure is also serving as circumambulatory. On the foundation level there are four doorways on each threshold of the quadrennial sides. In fact the chief entryway is facing towards east. On the very prime entry way to the shrine most of the mural substances had found in deplorable condition. The versatile phases of the battle of Muktsar and the life events of Baba Atal Rai (**Plate No.35**) and Guru Nanak are largely exemplified on big panels. (**Plate No.36, 37 & 38**) And it is

32. **Khalsaji, Sohan Singh**, 2004, *Guru Nanak Dev and Sikh History in Murals*, Kalpaz Publications, Delhi, p.223.

considered that the muralist- Mehtab Singh who was born in 1871 A.D. accomplished these murals. The calligraphy of the *Gurmukhi* script has also seen in these paintings which is vividly colligating to afterward phases.

The colour palette of these murals is consisted of Indian red, Ochre and prevalent touches of Gold have also shown with other earthly colours. **(Plate No.39)** But in the 1970 A.D. the whole arena had painted again but this time in vibrant and luminous colour scheme and that practical method was displeased or ill fitted to the old murals completely which had done for sake of restoration or redecoration.³³

The specimens of the some of the Punjab murals which are located in *Doaba region* means Jalandhar are found at '*Thakurdwara of Lala Chuhar Lal*' at Nakodar have begun to build in 1886 A.D. and accomplished its act of construction in 1893 A.D., the letters inscribed upon the entryway or facade of this opulent building temple was recorded its dates that it had completed by 'Lala Chuhar Lal'- son of Lala Bhawani Das. The crosswise beam at the entrance is covered and carved with soft figures of Goddesses which actually follows to the *Deorhi* and gears up the spectators to see inside decorations of the murals. One reaches to appropriate shrine surmounted by a *Shikhara* which has four squared *Cella* with strap-like walkway track, after passes over the *Deorhi*. The temple was built and ornamented in the year 1918 A.D. and the wall painting on the *Cella* seems to be painted at the same time. Panels and paintings on the circumambulatory track are varied in size as well as in arrangements but instead of it these painting are set out in a line logically. Excluding, some of the panels like sacredly thematic paintings are in a favorable state of conservation. Moreover, there is an attention of getting dissimilarity among the fashion of the previously antecedent and the subsequent works.

We can also found many wall paintings at 'Bibi Bhani's Samadh' which is at Kartarpur in Jalandhar district and on the Basilar near the *Samadh* of Mata Kaulan inside the precincts of *Pucca Bagh* in *Ramgarhia Mohalla* at Amritsar. Numerous *Samadhis* are constructed at the sides of the location and surmounted by a large dome

33. **Kang, Kanwarjit Singh**, 1988, *Punjab Art & Culture*, Atma Ram & Sons, Delhi, p.75-79.

which is perhaps hundred years old or may be more than that. Religious as well as temporal subjects with portraits are painted in the inner side of the structure. The colours of the some panels have washed away by the clouds precipitation.

The Committee Bazar in Nawanshahar in Doaba region where a well-known temple '*Devi Dwara*' is situated. This high raised double-story temple construction is so established that the internal region of the very first level has a dome which has successively supported surmounted dome on the second storey. Nevertheless, the internal sides of the domes are decorated with fifteen beautiful panels of paintings. After analyzing or note down the resemblances or dissimilarities of the upper dome's craftsmanship has proven to be excellent or more highly skilled than lower one has as well as its activity of preserving it from loss or danger is even superior to previous one.³⁴

Dera Udasian is situated in the middle of a big village named Jamsher which is few miles towards the south of Jalandhar city and it is the monastery of the *Udasi* sect. In 1800 A.D. by Mahant Gobind Das the main edifice of the *Dera* was constructed, which is consisting the number of structures. The main purpose of these additional structures has been made to render more blanketed space. About ten wall-paintings portraying Sikh Gurus and the Mahants of the foundation have been protected and prevented on the second storey of the *Dera* in a room from decaying or spoiling and braced for future day. Despite of anything, these paintings give a certain impression that it is a work of the immediate recent phase of the 19th century. Unspecified instant of time of these paintings has proposed at the time of cultured glass used on the window panes of the painted chamber.

The Gurdwara of Shri Baba Mati Das Shaheed is located at Daroli Kalan, a small village near Adampur area in Jalandhar city. As a matter of fact or topical custom comrades that it is a memorial tomb constructed to honour the enthusiastic, courageous or an ardent acolyte of Guru Tegh Bahadur, and in 1975 A.D. he was captivated by the Mughals and was put to executed at Delhi. It has aforementioned that the Gurdwara of

34. **Kang, Kanwarjit Singh**, 1985, *Wall Paintings of Punjab & Haryana*, Atma Ram & Sons, Delhi, p.42-43.

Bhai Mati Das has been built in the time period of the Sikh Kingdom. Most of murals are based on Hindu Mythology but few of them are tranquilizing here and rest of the murals has lost their freshness or glare.³⁵

A small town which was earlier called Saifabad actually named after Saif-ud-din who was the Governor of that place during Aurangzeb's domain and that place is now known as 'Bahadurgarh' on the way from Rajpura to Patiala. At this place, Saif-ud-din had made a garrison in which pure white marble rock trough was filled with milk to the rim by Guru Tegh Bahadur. Therefore, afterwards this incident the Sikh Guru became a protagonist in the eye of the Saif-ud-din and he converted the name of the town from Saifabad to Bahadurgarh. Gurdwara Tegh Bahadur is inside the Saifabad fort and this Gurdwara is ornamented or decorated with floral contrives on the inversed of the edifice, its architecture is Rajasthani. One can also see the *Gach-work*, *Turki work* and *miniatures* as done on paper have been also inserting on the walls of the Gurdwara and all these works are based on Hindu mythology themes and Jaipur style of miniatures. But at present the whole quantity or numbers have been coated with whitewashed and except two portraits were left one of them is the 'Portrait of Guru Tegh Bahadur' and another one is 'Portrait of Mata Gujri'- wife of Guru Tegh Bahadur. The referent portrait has impressions of Mughal impact and the fantastic drawings of the figures have shown that it has been the work of a skilled painter. And in the second portrait a lady seated on a low-level seat is Mata Gujri -wife of Guru Tegh Bahadur. These two portraits are looking like a miniature and surrounded within a frame but later portrait expresses very much crispy difference between the two. This time magical brush strokes of the earlier painter are missing even drawings are unskilled, deformed and ill-shapen and they themselves reveal that this is not the work of the same painter.³⁶

Sri Damdama Sahib is located at the distance of 28 km from district Bhatinda. The area comes under the Malwa tract of the Punjab is called *Malwa region*. The tenth

35. **Daljeet, Dr.**, 2004, *The Sikh Heritage- A Search for Totality*, Prakash Book Depot, New Delhi, p.134.

36. **Kang, Kanwarjit Singh**, 1985, *Wall Paintings of Punjab & Haryana*, Atma Ram & Sons, Delhi, p.42-43.

Guru of the Sikhs- Guru Gobind Singh had remained there for some indefinite time period, solemnly dedicated himself in spreading the message of Sikh Panth and Sikhism. In 1705 A.D. Guruji had made a commodious domiciliation for his abode and now this sacred place is known as famous *Takht Sri Damdama Sahib* where Guru Gobind Singh ji was residing for some time. The *Samadhi* of Bhai Dalla is located in the north side of the Gurdwara by the side of the tank. Bhai Dalla was a resident of the same place and once met Guruji, on this Guru Gobind Singh was very much influenced by his archery acquisition and blessed him. The murals on the walls of the sacred edifice were fully ornamented and decorated internally as well as externally. At present the only inner side wall murals of the *Samadhi* exist and nothing more is left on the outer walls because they have been entirely white-washed. But the remained murals are in good condition and well-preserved. These murals have been accomplished approximately amongst 1705 to 1740 A.D. and are tremendously of great worth or grandness in Sikh history. These murals are also primeval specimens of the 'Punjab Murals'. Being a significant centerfield of Sikhism, most of the Sikh themes were painted on the ramparts of Bhai Dalla's *Samadhi* besides the 'portraits of the Sikh Gurus', life-events of the Guru Nanak are also painted on these walls. Guru Gobind Singh sitting on a horse is an immensely magnificent and enigmatic mural presented here even the anatomical form of the horse has every artistic component in it.

The essential or genuine grandness of these murals (wall paintings) lies in its historical or primeval specimens and moreover the themes of the paintings are on Sikhism.³⁷

Furthermore the specimens of the genre of *Sikh art* or *Sikh Painting* also existed at Patiala and Kapurthala courts who are obtaining much well-earned concern or interest as comparatively to some other courts in Punjab and at the same time brisk, invigorating surveys reports are enhancing our intellect of the arts of all the Sikh courts, besides the

37. **Daljeet, Dr.**, 2004, *The Sikh Heritage- A Search for Totality*, Prakash Book Depot, New Delhi, p.130-131.

analysis or studies of the artifacts are also essential that were actually not produced for courts.³⁸

Incidentally, we can say that with the approval and support of the Sikh monarchs numerous beautiful and magnificent things came into existence. The supposition that *Sikh art* simply comprised of those things that were created when there was Sikh rulers.³⁹

In 18th century, the hills and the plains of Punjab both were under dominance of Sikh rulers, including nowadays states like Punjab, Haryana and Himachal Pradesh in India and the North-West Frontier Province in Pakistan. In 1780-1839 A.D., Maharaja Ranjit Singh was having a great strength or power amongst all of them whose empire extended east to west from the Sutlej to Jamrud on the banks of Sindh. In the middle of 18th century many states founded at Patiala, Nabha, Jind and Kaputhala had their capitals.⁴⁰

Some other magnitude of utmost importance in art direction that was trustable for the dissemination of Pahari prowess was the Sikh support and patronage in the end of 18th century while the main sponsor of painting in the Kangra valley was Raja Sansar Chand who persuaded the Sikh Monarch of the Punjab plains- Maharaja Ranjit Singh to provide the aid to set an end to the recurrent attacks and perturbations by Gurkhas in 1809 A.D. Consequently after the invasion of Guler in 1813, pacification or serenity was laid down through the valorous acts of Maharaja Ranjit Singh and the control of Sikh sovereign was attained over the hilly provinces.⁴¹

In all types of matters of state or personal Maharaja Ranjit Singh always took and sought the recommendations or proposals of the two noble men of his court for any kind of appropriate course of action: one was Fakir Azizuddin who was the chief

38. **Singh, Kavita**, 2003, *New Insights into Sikh Art*, Marg Publishers, New Delhi, p.11.

39. Ibid.

40. Ibid.

41. **Randhawa, M.S.**, 1971, *Sikh Painting, Rooplekha*, Vol. 39, No. 1, AIFACS, New Delhi, p.21.

adviser of his court on diplomatic affairs and another important one was Raja Dina Nath who took decisions over the administrative, revenue and fiscal matters.⁴²

Despite the fact that most of the people inclined to celebrate or believe that *Sikh Painting* in the Punjab basically as nineteenth century work finished in 'Sikh Punjab' on that point there is slight uncertainty that painting in these areas date back at least to the 16th century while the Suba of Lahore grew vigorously under the Mughals. Manuscripts were exemplified at that time being created in the workshops instead of progressive here. William Finch merchandise Indigo and other product for the East India Company, at the same time in 1611 then he came to Lahore he found an extraordinary flow of painting there and reported it in brilliant magnificent particularity that Lahore is "*one of the greatest cities of East*".

Finch's mental representation of the state are sounds loudly and sonorously very genuine for that he had adjured up pictures of work that we know so well were from the orbit of Mughal paintings on paper and he had protected that work to acquire in the fashion which was related with the Mughal court and definitely have been done in the 17th and 18th centuries. It is a matter of concern and curiosity that despite of anything that is the proof of particularly on the work done in the 18th century in the late Mughal fashion in the Punjab plains is actually the base or commencement to show time and many Punjabi themes like *Heer, Punjabi literature, Puran Bhagat* were painted in same style. And in all probability once again that some sets of 'portraits' of the great Sikh Gurus were in a dry late Mughal style and were also find out distributed in several sets.⁴³

In 1801 A.D. while Maharaja Ranjit Singh became ruler of Punjab at Lahore, in his part or area he developed such a particular environment or surrounding influence that permitted to bloom the ethnical living of the whole area. He had represented an immensely important role to promote serenity to that part which were suffering from perennial encroaches all the way through previous centuries and thus his power of

42. **Singh, Khushwant**, 1959, *The Sikhs Today*, Publisher Orient Longman Ltd. Bombay, p.35

43. **Goswamy, B.N.**, 2000, *Piety and Splendour: Sikh Heritage in Art*, National Museum, New Delhi, p.1-2.

capacity or willingness permitted him to recognize and respect the beliefs or practices of Hindus, Muslims and Sikhs to populate and work together, pursuing their personal sacred ways of life free from any kind of hindrance or pressure. Such a compatible survival creates it nearly unrealizable to specify a conscious *Sikh art* because there were no stiff limitations where patronage was a feeling of excessive concern. For instance ‘The Golden Throne’ of Maharaja Ranjit Singh was made by a Muslim goldsmith-Hafez Muhammad Multani. The work of architectural beautification of ‘The Golden Temple’ at Amritsar and paintings or portraits of the Ten Sikh Gurus were all created by both Hindu and Muslim artists alongwith Sikh painters.⁴⁴

Nevertheless, it is important to prompt oneself that they are not spreading away from the plains of Punjab but are actually in elongated hill areas which are extending from Jammu to Sirmaur. The outstanding Pahari style of painting is being practiced and propagated in the art workshops of the painters who were progressively working in the nerve-centers like *Kangra, Chamba, Guler, Mandi, Nurpur, Basholi, Mankot* under the support of Rajput Hill chiefs. Undoubtedly Pahari painting is mentioned very briefly and characteristically in the history of India and differently from the art alike in Punjab. As a matter of fact, the growth of painting in the Punjab plains in the absence of transcendent points of the references has completely realized in an easily recognizable or perceptible fashion with few Pahari painters and chances. The first approach by hill artists to Sikh patrons and the first expression of interest in painting by Sikhs themselves had been in the years 1810 to 1830 as mentioned by W.G. Archer- A well-known art historian.

Apart from the solid referential points just slightly turned aside from the main subject then we got a large, exceptional revealing informative group of documents which has somehow tied a relation among at least one family of Pahari painters, which is at present settled in the main center of Sikh power, Rajol at Lahore. Generally, at that time they were framed in the Persian current in Sikh court and decrees passed in favour of members of the *Seu-Nainsukhu* family, **(Plate No.40)** *Nainsukh's son-Nikka* and his

44. **Stronge, Susan**, Ed. 1999, *The Arts of the Sikh Kingdoms*, U.S.A. Publishing, London, p.10.

three sons- *Gokal, Harkhu and Chhajju* were among them. Maharaja Ranjit Singh fondness, beliefs, feelings, values and temperament is always acted in certain impartial way towards the promotion of arts in Punjab. We do not know more about Maharajas personal faiths, his internal lifestyle and those significant moments of peace because very rarely he personally took involvement on some functions except one instance when he had personally ordered to arrange a special marble used in the *Parikarma* of 'The Golden Temple'.

Aside from the Maharaja Ranjit Singh's patronage in the kingdom one should definitely get acquainted about the *Sandhanwalia Sardars* who were frequently connected with Rajol community of artists. Sher Singh- the son of Maharaja Ranjit Singh was very much fond of art just like his father who had finally followed him on the throne. The *Majithias* were another mighty family who had also shown sensible signals to take involvement in painting. A noble family branch from Jammu 'Dogra Brothers'- Gulab Singh, Dhian Singh and Suchet Singh were so much familiar to the Maharaja and they were subsumed with the patronage of painting for more than a hundred years. After then those foreign officers who worked at Maharaja Ranjit Singh's court like Allard who was a French General and Ventura- an Italian Mercenary Officer was also included in the group who commissioned painters from Lahore like Imam Baksh. They were created illustrated manuscripts for them and they were not disoriented even meditating on 'indelicate' pictures to embellishing the walls of their sprawling *havelis* and they break the India's way of painting only on religious themes regarding situations or topics used in battle scenes.

At large and general opinion carried out about '*Painting in the Punjab*' is that it is similar with *Sikh Painting* and successively *Sikh Painting* is renowned as mainly an art of 'Portraiture'. There is also so many other subjects in Punjab paintings apart from simply perceptible as 'Sikh' or than portraiture solely.⁴⁵

Comprehensive series of paintings on *Janam Sakhi* (**Plate No.41**) or drawings on the life episodes (**Plate No.42**) and four *Udasis* - 'Spiritual Journeys' of the Guru

45. **Goswamy, B.N.**, 2002, *Piety and Splendour: Sikh Heritage in Art*, National Museum, New Delhi, p.2-5.

Nanak Dev who was the founder of the Sikh religion, (Plate No.43, 44, 45 & 46) excellent portraits of the Ten Great Sikh Gurus (Plate No.47) are traditional and much venerable and certainly included as set of simply identifiable ‘*Sikh Subjects.*’

The unsettled Kashmiri scribes and painters groups had created numberless manuscripts in the northern region, at the same time begun illuminating the religious text and as well as *Janam Sakhis* too, they were also added their own, moderate advanced forms on the criterion renderings. Thus style of portraiture was surely created on appreciable standards and many magnificent works were proven to be as result in public and respected as most best-loved subjects of ‘*Sikh Painting*’.⁴⁶

Throughout the years of 1810 to 1830 A.D., Sikh patrons or supporters were approached by Pahari painters themselves and they conceived a passionate involvement in the minds of patrons at Lahore court.⁴⁷

The eventual consequence existence was binding an alliance of ‘*Pahari Painting*’ with *Sikh Painting* and improved its qualities, originality and aesthetics to a greater extent. As a result *Sikh Painting* attained the mark of a new inheritor of the ‘Kangra School of Painting’.⁴⁸

The whole way through Maharaja Ranjit Singh’s realms *Kotla, Basholi, Nurpur, Chamba, Guler, Kangra* and other hilly provinces became part of the domain of Sikh dominant authoritativeness. It directed to nestle association amongst the plains and the hills and ultimately Kangra artists embraced Sikh themes.⁴⁹

All the outstanding artists from *Rajol* family like *Gokal, Harkhu, Nikka, Damodar* and *Chajju* had very familiar associations with Maharaja Ranjit Singh and his son- Sher Singh and too with all powerful *Sandhawaliala Sardar* family.⁵⁰

46. **Stronge, Susan**, Ed. 1999, *The Arts of the Sikh Kingdoms*, U.S.A. Publishing, London, p.107-109.

47. **Archer, W.G.**, 1966, *Paintings of the Sikhs*, Her Majesty’s Stationary Office, London, p.31.

48. **Randhawa, M.S.**, 1971, *Sikh Painting, Rooplekha*, Vol. 39, No. 1, AIFACS, New Delhi, p.21.

49. **Singh, Dr. Fauja**, March 1969, *A Study of the Paintings of Guru Nanak*, Punjab History Conference Proceedings, 4th Session, Patiala, p.134.

50. **Goswamy, B.N.**, 1981, *A Matter of Taste: Some notes on the context of Painting in Sikh Punjab*, Marg Publishers, Bombay, p.67.

The portrayal of Sikh principles, genre and themes in ‘Sikh School of Painting’ is in real modification of the ‘Kangra School of Painting’. In this school, most of the outstanding or spectacular portraits were taken out from life. During that period, the most important and significant subjects of *Sikh Painting* were ‘Portraits of Ten Sikh Gurus’, ‘*Janam Sakhis*’, ‘Portraits of Maharaja Ranjit Singh (**Plate No.48**), his wife-Rani Jinda (**Plate No.49**)’ and sons (**Plate No.50 & 51**), courtiers and Generals. Guru Nanak’s mysticism is based on sharing of personal thoughts or feelings, an ultimate reality and the matchless or unanswerable bravery of Guru Gobind Singh who sacrificed his whole family on the safeguarding of the rights of the underprivileged masses of Punjab are its origin of divine guidance.⁵¹

In the year 1815-1820 A.D., the portraits of Ten Sikh Gurus and other paintings of Sikh were painted by artists of the Guler. These paintings have an emblematic characteristic of *Guler art* as follows quality architecture, mango gardens cyclical with each cypresses, skyline tintured with red and gold and backdrop was completely filled with red poppies are now in the Chandigarh Museum. Throughout the concluding years of the rule of Raja Bhup Singh in 1820-26 A.D. adequately encompassing rule of Jai Singh in 1884 the art of painting in Guler is in Sikh style of paintings. An immensely popular or significant portrait in which Guru Gobind Singh (**Plate No.52**) was shown riding an energetic horse holding a falcon on his left hand and hanged bow crossed his shoulder genuinely represented the perfect apotheosis of the people of Punjab is now in the Government Museum & Art Gallery, Chandigarh.⁵²

Throughout the primeval time period of Sikh rule which was founded by Maharaja Ranjit Singh as result of disturbances and instability, obtained a modest scope of involvement from the side of Sikh sponsors or supporters on the account of conditions in which a sequence of powerful Sikh dynastical leaders had come up into power. When art was not entirely tuned out by the Lahore court then contrary to expectations Portraiture came out as the favoured form and this urgent and forceful need distinctly wonder struck the guidance ascertained through the Pahari artists who

51. **Randhawa, M.S.**, 1971, *Sikh Painting, Rooplekha*, Vol. 39, No. 1, AIFACS, New Delhi, p.21.

52. *Ibid.*

moved to the flatlands of Punjab. The art of portrait making continued as almost affecting and touching every characteristic in *Sikh Painting* toward its rich and spectacular vibrancy, exemplary unmatched elegance, actual representation of the meaning or significance and boldness which is not seen in numerous Indian portraits. Thus *Sikh Painting* is furnished with this crystalline individual characteristic.⁵³

Majority of creative persons in the field of arts at that time leaving behind the hilly areas and start living in the holy city of Amritsar and Lahore and here they relished the privileged patronage of the Sikh rulers.⁵⁴

Maharaja Ranjit Singh was benevolent and shown sympathy, understanding and generosity to provide a particular piece of work to European Generals in his powerful and well- disciplined army. His patronage was not bonded till painting he simply encouraged carving, brassware, jewelry, arms design, textiles and architecture besides these he was also gladly accepted the western cultural traditions, doctrines and their militaristic discipline and all this had given much requisite impulsion for their act of rising, improving flourishing, magnifying, refining the fresh opinions and thought processes.⁵⁵

Maharaja Ranjit Singh was ranking first among all others patrons of the *Sikh Art*. During his reign, *Sikh Painting* or *Sikh art* attained the most touching and poignant effect. He was opted profoundly honored and matchless ways to upgrade the *Sikh art* and culture. He was subservient in providing or bringing a particular form of new painting techniques and fashion exercised through the European painters and prolonged patronage and also promoted Sikh painters like Kehar Singh, Bishan Singh and Kishan Singh who were trendsetters to follow and adopt those fresh and original techniques and fashion and they will be always kept in minds or considerations for their limited but

53. **Goswamy, B.N.**, 1981, *A Matter of Taste: Some notes on the context of painting in Sikh Punjab*, Marg Publications, Bombay, p.77.

54. **Archer, W.G.**, 1966, *Paintings of the Sikhs*, Her Majesty's Stationery Office, London, p.31.

55. **Brown, Kerry**, 1999, *Sikh Art and Literature*, Routledge, London, p.11.

brilliant share in changing the Sikh subject into painting of freshly chosen genres or style of expression.⁵⁶

Jivan Ram and Hasan-al-din were two eminent painters from Delhi, in addition to the painters who were already subservient in the Lahore court, whose sharing played an extremely important role in the 'Sikh Art of Portraiture' and an outstanding eventful painting of Maharaja Ranjit Singh at his court was portrayed during the visit of the Governor General William Bentinck in 1832 (**Plate No.53**) is a wonderful example associating to that period and subsequently appreciable attempt of the William Bentinck's desire to Maharaja Ranjit Singh to be seated for his portraiture and artist Jivan Ram was assigned the job of painting this scene and Maharaja was very much fascinated by the manner they paint their pictures, on this he surreptitiously started loving and regarding their art.⁵⁷

However in the beginning Maharaja Ranjit Singh was unwilling or not even eager to let his portraits painted but when the time goes across, the art of portraiture was developed vigorously and numerous recreational and budding artists who have left some magnificent portraitures of the Maharaja, his family, soldiers and also the drawings of his people. These examples are good enough to recover in numerous travelogues and synchronous chronicles of Lahore Durbar.⁵⁸

The contemporary movement styles in the fine art in India created the very significant changes in the outstanding genre of *Sikh Painting*. An adaptation to particular method of oil painting and the command over western styles related with the public exposure of fresh applied science of replication. The practical methods, styles and applied science which was fetched by the Europeans to Indians on the concrete, sincere force encountered by the genre of *Sikh Painting*.⁵⁹

56. **McLeod, W.H.**, 1991, *Popular Sikh Art*, Oxford University Press, Oxford, New York, p.4.

57. **Archer, W.G.**, 1966, *Paintings of the Sikhs*, Her Majesty's Stationery Office, London, p.31.

58. **Singh, Manmohan**, 1977, *Maharaja Ranjit Singh Court: Painters and the Painted*, Marg Publications Bombay, p.109.

59. **Uberoi, Patricia**, 2006, *Freedom and Destiny: Gender, Family and Popular Culture in India*, Oxford University Press, New Delhi, p.11.

By means of Osborne's sketches, (**Plate No.54 & 55**) the Europeans had created their first ever outward visual aspect in the situation of *Sikh Painting*. W.G. Osborne was a fellow associate of Macnaughten charge to Ranjit Singh in 1838 A.D. Emily Eden united with her brother Lord Auckland all the way through her Punjab's visit in 1839 and Maharaja Ranjit Singh gave her a personal sitting to make his portrait.⁶⁰

August Schoefft, Captain Goldingham, William Carpenter, Baron Hugel, the German painter- Van Orlich, G.T. Vigne, C.S. Hardingne, and Russian Prince- Alexis Saltykoff were the names that pursued the move of painting the splendour and royalty of Lahore Court. August Theodor Schoefft was the groundbreaker who set the establishment of western style of painting in India especially in *Sikh Painting* in the year 1838. He was a Hungarian painter and famous for his competency in oil paintings and painted immensely huge canvas panels delineating the Maharaja Ranjit Singh's court scenes. (**Plate No.56**) Schoefft's exemplifying work style left deep influential impression upon Maharaja Ranjit Singh's elder son Sher Singh (**Plate No.57 & 58**) who was an outstanding supporter or appreciator of western art. Initially the western manner of painting was acquainted via Schoefft's work to Sikh territorial dominion and at the same time to the Punjab painters. Schoefft's immensely vast oil canvases (**Plate No.59**) set an evolutionary move and very first foot mark in the journey of *Sikh Painting* and his works had all the western characteristics which were vividly reflected in its technical fashion and configuration.⁶¹

Whenever there is exchange of thoughts regarding the portraits of Maharaja Ranjit Singh by European painters Emily Eden, the sister of Lord Auckland ranked first position in hierarchy for her most impressive, praiseworthy portrait of the Maharaja Ranjit Singh in which she displays him seated on a chair with single leg drew up and other one balanced on a foot rest and his left finger is shown pointing in a featured

60. **Singh, Dr. Fauja**, March 1969, *A Study of the Paintings of Guru Nanak*, Punjab History Conference Proceedings, 4th Session, Patiala, p.134.

61. **Aryan, K.C.**, 1975, *Punjab Painting*, Punjabi University, Patiala, p.17.

posture of heartfelt sincere gesture.⁶² **(Plate No.60)** Barely such a high performance care and delicate touch can be seen in any other portrait of Maharaja.

In true sense, a qualitative modification has been seen in *Sikh art* is called an period which begins from *Janam Sakhis* to huge oil canvases, lithographs **(Plate No.61 & 62)**, etchings, **(Plate No.63)**, pen portraits, woodcuts **(Plate No.64)**, engravings **(Plate No.65, 66, 67 & 68)**, water colours **(Plate No.69)**, line drawings and miniatures on porcelain. The people saw a profound transformation in *Sikh Painting* as many European artists settled in Lahore found the surroundings, background, architectural structures very unusual or strange and this time the subjects saw a huge difference as they started creating portraits having backgrounds with different kind of landscapes like royal buildings, noble group portraits in majestic background, drapery, mantle pieces, decoratively embellished pieces of furniture, weaponry and domesticated animals were shown in almost every work in the backdrops. Their best-selling and admired works of art were evaluated by the pragmatism, foreshortening, unconventional access, luxuriant detailed backgrounds, marginal views or positions, spot-lighting, intricate depiction of jewelry, embellished costumes with embroidery work which extensively astonished the Indian artists. The pleasure giving natural sceneries, good looks of Sikh's facial expression rendered a perfect and spellbinding setting to painting and of course the prosperity which laid under the Maharaja Ranjit Singh's reign.⁶³

Eventually the huge transformations which had been seen under *Sikh Painting* during the ascendant presence of the British were three in number and the foremost was distinct fashion of formal portraiture, second one was requisiteness for intense sense of perspective in the paintings and last but not the least was the adaptation of water colours as a painting and sketching. This propagation was in result to the purely elite British fondness and strong likings which was promoted by the Mayo School of Art founded in 1875 A.D. at Lahore. Europeans had started recording the lifestyles and culture of Indian people in the form of their captivating scenes in the medium of sketches and

62. **Singh, Manmohan**, 1977, *Maharaja Ranjit Singh Court: Painters and the Painted*, Marg Publications Bombay, p.110.

63. **Randhawa, T.S.**, 2002, *The Sikhs- Images of a Heritage*, Prakash Book, New Delhi, p.4.

water colours to get their dear ones or family members familiarize that how interesting Indian people and their places were when they went their places. Even Sikh artists did not waste time in pursuing this fresh found fashion of art and they put their hand and heart to learn and adapt the newly found ultra-modern techniques, subject matters and styles.⁶⁴

Following the invasion of Punjab by the Britishers, a new style of painting was regulated by fresh patrons and British officers' primary goal was the exploration for the picturesque and odd that is strange things. Kehar Singh- the Sikh artist bloomed at Lahore and Kapurthala in the second half of 19th century and he painted modern day life in evoking pictorial fashion. His portraits made on goldsmiths, potters, wood-workers, stone-masons, dyers, blacksmiths, *Nihangs* (**Plate No.70**), jugglers, snake-charmers, beggars, water carriers, nomads (**Plate No.71**), strolling folk singers playing on *Sarangi* (**Plate No.72**), *halwais*, sadhus, women baking *rotis* in clay oven, animals like bears and monkeys and astrologers exhibit us glances of 19th century Punjabi life.⁶⁵

Kapur Singh was contemporary of Kehar Singh and he possessed expertise in making portraiture. His more polished works are portraits of a *Pandit*, a *Kooka* and a black and white line drawing of a *Nihang*. (**Plate No.73**) In 1864 A.D. at Lahore in an Exhibition of Arts and Crafts, Percy Brown- an renowned art historian and a love of Sikh Painting saw his painting and ascertained, "*He did a large number of drawings in miniature style on various secular and social themes full of anatomical details, tremendously fair and square reasonable nuances of artistic drafting and drawing with considerable action.*" His drawings (**Plate No.74 & 75**) are now in the collection of Central Museum, Lahore and Government Museum & Art Gallery, Chandigarh. Kehar Singh had two nephews named Kishan Singh and Bishan Singh both were fresco painters. The artworks of Kishan Singh are displayed in the form of an album record of birds, plants and figures (**Plate No.76**) and on the other hand Bishan Singh exhibited his

64. **McLeod, W.H.**, 1991, *Popular Sikh Art*, Oxford University Press, New York, p.17.

65. **Randhawa M.S.**, 1971, *Sikh Painting, Rooplekha*, Vol. 39, No. 1, AIFACS, New Delhi, p.21.

ten images showing Maharaja Ranjit Singh and Sher Singh's royal court panorama and the scene of Municipal Committee, Amritsar.⁶⁶ (**Plate No.77**)

Till the end of the 19th century in Amritsar the artistic as well as aesthetic richness of the art of Sardar Puran Singh who go forwarded to paint the portraiture of Sikhs Gurus (**Plate No.78**) is an outstanding and remarkable step in the development and up gradation of the conventional *Sikh Painting*. Side by side Puran Singh Musavvar, rest of the artists who were also worked there are Amir Singh, Aroor Singh, Ganesha Singh- all of them were *Naqqashs* of appreciable upright. Even some artists whose names are noteworthy or mentionable and who were acquainted to illustrious Architect- Mian Karam Buxe are Ishar Singh, sons of frequently experienced and notable artist-Bhai Ram Singh were valuable and distinguished amidst conventional *Naqqashas*.⁶⁷

In 19th century another celebrated and illustrated artist Sardar Sobha Singh who is comprehensively praised as 'Saint Artist of the people' emerged in the history of *Sikh Painting*.⁶⁸ He produced a sunrise light or strength through profound penetration or emotional depth into the spirit of the theme which he had chosen to paint. A series of portraits on Guru Nanak Dev which were titled as 'My Meditations on Guru Nanak' (**Plate No.79 & 80**) was produced by him in which he symbolized Guru Nanak Dev in his own mental image or vision. His portraiture of Guru Sahibans, avatars, Saints and heavenly infinite lovers '*Sohni Mahiwal*' shall support the trial of duration.⁶⁹

Portrait of Baba Nanak painted by Sobha Singh is the most famous or best-selling individual portrait which we see in every home mostly in the form calendars, is a fine example of a change over in traditional iconography. This artistic enterprise of the artist can be classified under imaginative portraiture. His other significant portrait is of

66. **Randhawa M.S.**, 1971, *Sikh Painting, Rooplekha*, Vol. 39, No. 1, AIFACS, New Delhi, p.21.

67. **Aryan, K.C.**, 1975, *Punjab Painting*, Punjabi University, Patiala, p.21.

68. **Vaidya, K.L.**, 1987, *Sardar Sobha Singh: An Artist in Kangra Valley*. In Madanjit Kaur, Ed. *Painter of the Divine- Sobha Singh*, Guru Nanak Dev University Press, Amritsar, p.34.

69. **Kapoor, Dr. B.L.**, 1987, *Grow More Good*. In Madanjit Kaur, Ed. *Painter of the Divine - Sobha Singh*, Guru Nanak Dev University, Press, Amritsar, p.55-56.

Guru Gobind Singh (**Plate No.81**) in which Guruji is symbolically represented as a brave and courageous warrior seeping with synergy of fearlessness and self-assurance, a genuine faithful holy man as well as a mystic scholar. The portraits of first Guru of the Sikhs- Guru Nanak Dev and the Tenth Guru of the Sikhs-Guru Gobind Singh by Sobha Singh are the two most popular portraits which have fixed as an evaluating standard or scale in *Sikh Painting* and after these matchless, rare and unique works of art he himself became a living legend in the field of art.⁷⁰

When Sobha Singh became acknowledged or identified as the ‘Painter of the Divine’, S. Kirpal Singh, S.G. Thakur Singh and S. Jaswant Singh get astonished and too cut their teeth on the performance of his conventional images of Guru Nanak and also sometimes accompanied with Bala and Mardana. While S. Kirpal Singh and S.G. Thakur Singh persuaded the conventional practice, it was Jaswant Singh who in certain renderings went beyond just conventional.⁷¹

Out of the enclosure, the group of Sikh painters who had emerged and created, well accessible and demonstrably ‘Sikhs Images’ and this group includes S. Sobha Singh, S.G. Thakur Singh, S. Jaswant Singh and for all of them the core of Sikh identity or individuality became a cardinal interest throughout their careers.⁷²

So eventually their unstoppable and matchless contributions or journey have played an appreciable, significant role for the enhancement of the genre of *Sikh Painting*. These are those artists who are named as significant artists of Punjab as S. Sobha Singh, G.S. Sohan Singh, S. Amolak Singh, S.G. Thakur Singh, Master Gurdit Singh, S. Kirpal Singh, Shri Bodhraj, S. Devender Singh, S. Mehar Singh, S. Jarnail Singh, and many others. The significant works of all these artists are exhibited in the

70. **Rani, Dr. Saroj**, 2001, *The Realistic Artists from Punjab*, Panjab Lalit Kala Akademi Chandigarh & Lokayat Prakashan, Chandigarh, p.24.

71. **Kessar, Urmi**, June 2003, *Twentieth Century Sikh Painting: The Presence of the Past*. In Kavita Singh, Ed. *New Insights into Sikh Art*, Marg Publications, New Delhi, p.125.

72. *Ibid*, p.124.

esteemed 'Central Sikh Museum', The Golden Temple at Amritsar and few of them are still subservient in the Museum on Sikh themes.⁷³

S. Sobha Singh

The Saint Artist- S. Sobha Singh took birth on 29th November, 1901 A.D. in the home of Sardar Deva Singh and Bibi Achhuran Devi at Sri Hargobindpur district, Gurdaspur in Punjab State. The artist's talent of art was reflected through his several forms of paintings, portraits and sculptures but portrait painting is his fort as he skilled in the Western Classical technique in Oil painting. He painted portraits of Sikh Gurus in various poses like 'Baba Nanak with Bhai Bala and Bhai Mardana', 'Portrait of the Founder of Sikhism - Guru Nanak Dev in Ashirwad pose', 'Guru Arjan Dev', 'Guru Hargobind (**Plate No.82**)', 'Guru Tegh Bahadur (**Plate No.83**)', 'Guru Gobind Singh (**Plate No.84**)'. Some of his other famous paintings include 'Shiekh Farid (**Plate No.85**)', 'Lord Krishna', 'Bhagwan Ram', 'Shaheed-E-Azam- Sardar Bhagat Singh (**Plate No.86**)', 'Sohni Mahiwal (**Plate No.87**)', 'The Devil', 'Sohni in Heaven', 'Heer Ranjha (**Plate No.88**)', 'Kangra Bride', 'Her Grace-The Gaddan', 'Last Desire of Mumtaz Mahal', 'Omar Khayyam', 'Pahari Bride', 'Punjabi Bride (**Plate No.89**)', 'Palace of Bhutan', 'Sisters of Spinning Wheel' etc. In 1973 A.D. a documentary film named- 'Painter of the People' on Sobha Singh was made by the Ministry of Information and Broadcasting. He was honoured by the award of 'State Artist' by Punjab Government. He was also honoured by Punjab Art Council for his Excellency in this genre of *Sikh Art*. In 1983 he was awarded with '*Padam Shree*' by President of India. In 1984, British Broadcasting Corporation, London also made documentary on him. Out of respect, Punjabi University, Patiala conferred him with the degree of 'Doctor of Literature'. In 2001, Indian Government issued a 'Postal Stamp' in honour of Sardar Sobha Singh.

73. **Randhawa, M.S.**, 1971, *Portraits of Guru Nanak by Contemporary Artists*, *Rooplekha*, Vol.39, No. I, AIFACS, New Delhi, p.5.

S.G. Thakur Singh

S.G. Thakur Singh was born in a small village named Verka near Amritsar, Punjab. In 1924, he got second prize of eight hundred pounds in the prestigious British Empire Exhibition at London. In 1953 A.D. he was honoured by the First President of India- Late Dr. Rajendra Prasad for his matchless effort to upgrade the level of art in his city of Amritsar. In 1973 A.D., S.G. Thakur was awarded with '*Padam Shree*' by the Government of India. He always depicted 'Mother Nature' into his own unique style in the form of landscapes and the portraits through his most lovable Oil colour technique. S.G. Thakur Singh's notable artworks include- 'Portrait of Maharaja Ranjit Singh', 'Sri Darbar Sahib at Amritsar (**Plate No.90**)', 'Punjabi Bride (**Plate No.91**)', 'Ganesh Puja', 'Evening Lights on the Old Palace at Udaipur', 'Gallery of Gulmary', 'After the Bath', 'Her Last Desire (**Plate No.92**)', 'Taj in the Evening Light', 'Qutab Minar, Delhi', etc.

G.S. Sohan Singh

G.S. Sohan Singh was an outstanding artist of *Sikh art* who took birth in the month of August, 1914 A.D. in the house of Bhai Gian Singh who was a legendary *Naqqash* (renowned fresco-artist) who did all *Naqqashi* work at 'The Golden Temple' at Amritsar with his own hands. Ornamental frames with elaborate designs were his style. Under the guidance of his Master- Bhai Gian Singh, he created a remarkable attractive mannerism and also gained excellency in 'Block Printing'. The artist enjoyed landscape painting, paintings of monuments, portraits study and creating paintings from imagination in Oil on Canvas medium technique. He cashed his talent in the forms of numberless gold and silver medals, cash prizes and commendation certificates throughout the country. He was honoured by Home Minister of India- Sardar Swarn Singh with '*Siropa*' at Amritsar. In 1970 A.D. he achieved two precious awards, first from Chandigarh in which he was declared as a 'Master Artist of the Year' and another one in Ludhiana from 'Ramgarhia Silver Jubilee Conference'. The celebrated paintings of G.S. Sohan Singh comprised of 'Guru Nanak Dev', 'Sardar Jassa Singh Ramgarhia attacking Red Fort', 'Shagirdi ate Saaza (**Plate No.93**)', 'Shakirta Muhim', 'Aarti', 'Satyamev Jayte', 'Sapera (**Plate No.94**)', 'Sohni', 'Heer Ranjha', 'Bhai Kanhayia ji (**Plate No.95**)', 'Dassi', 'Hindol', 'Rab de Rang (Kala)', 'Ardas (**Plate No.96**)', 'Mela

Punjab Da (**Plate No.97**)', 'Charkha Punjabi', 'Maan Di Huk', 'Zindagi Da Vha', 'Taj Mahal', 'Utar-Charda', 'Sri Harimandar Sahib (**Plate No.98**)', 'Samadhi Shiv', 'Brahmanad Darshan', 'Guru Gobind Singh with the Parsadi Hathi (**Plate No.99**)', 'Sardar Jodh Singh Ramgharia', 'Bibi Rajni with her leper Husband', 'Guru Tegh Bahadur ji distributing alms to people at Guru Gobind Singh's birth', etc.

Master Gurdit Singh

Master Gurdit took birth in the year 1900 at Amritsar. He is the first Sikh Artist who got a chance to work and study art under the guidance of European painters at 'Royal School of Art' in London. He works in European Classical painting style and technically skilled in three dimensional composition and figurative elements. Portrait painting was his specialty. Numerous artworks of this celebrated artist includes 'Guru Nanak Dev sitting cross-legged on a carpet', 'Udasis (Spiritual Travels) of Guru Nanak Dev', 'Martyrdom of Bhai Dayala on 9th Nov, 1675', 'Guru Gobind Singh in his court (1666-1708)', 'The Valour of Moti Mehra', 'Scene of *Chhota Ghalughara* (Small Holocaust), 'Ceremony of Anand Karaj', 'Massacre of Jallianwala Bagh', 'Massacre of Nanakana Sahib', 'Shaheed Bhagat Singh', 'Bhai Gurdas (1543-1637) (**Plate No.100**)', 'Sain Mian Mir (1550-1633) (**Plate No.101**)', 'Portrait of Shaheed Udham Singh' etc.

S. Kirpal Singh

S. Kirpal Singh was born in the village 'Vara Chain Singh', Tehsil Zira, Ferozpur, Punjab on 10th December, 1923. Countryside scenes and human figures full of correct anatomical details painted in water colours is his strength. One can see a reflection of Italian Renaissance Masters such as Michelangelo, Leonardo Da Vinci and Rubens in his art. Some of his marvelous and soul-stirring works of art are 'Baba Nanak visiting Bhai Lalo's house', 'Muslim Saint- Sain Mian laying the foundation bricks of Sri Darbar Sahib at Amritsar on the request of Guru Arjan Dev', 'Scene of Bhagat Ravidas Ji', 'Portrait of Shiekh Farid', 'Baba Buddha blessing Mata Ganga', 'Hind Ki Chaddar', 'Martyrdom of Bhai Mati Das (19th November, 1675)', 'Rangretta: Guru Ka Beta', 'Baba Banda Singh Bahadur in Srihind's Battle', 'Martyrdom of Bhai Mani Singh (1662-1739)', 'Martyrdom of Bhai Taru Singh', 'Faith above Family (Brave Sikh Women) 1748', 'Portrait of Sardar Nawab Kapur Singh', 'Baba Deep Singh Shaheed

(1682-1757)', 'Scene of Victory over Kasur', 'Scene of Great Holocaust', 'Guru Gobind Singh crossing River Sirsa (**Plate No.102**)', 'Portrait of Jassa Singh Ahluwalia', 'Maharaja Ranjit Singh in his court', 'The Unparalleled Sacrifices of Sikhs in the Battle of Multan (1818)', 'Morcha Guru Ka Bagh', 'Jaito Morcha (8th August, 1922)', 'Women transplanting paddy', 'Caravans of gypsies', 'Guru Hargobind Singh in Gwalior Fort', etc.

S. Amolak Singh

S. Amolak Singh was born on 2nd October, 1950 at Amritsar in the house of Sardar Balwant Singh. Banner painting and Knife painting techniques added freshness in his style and he was versatile in his styles and techniques on contemporary subjects. He had mastery over impasto technique. Numerous organizations and individuals awarded and honoured him for his sincere efforts. His well-known artworks include 'Boali Sahib at Goindwal', 'Portrait of fourth Guru of the Sikhs- Guru Ram Das Ji', 'Portrait of Guru Hargobind Sahib', 'Khalsa Mero Roop Hai Khaas', 'Portrait of Kartar Singh Saraba', 'Condition of Akal Takht after 1984's attack' 'Portrait of Guru Gobind Singh (**Plate No.103**)', 'Guru Nanak curing a Leper (**Plate No.104**)', 'Guru Hargobind giving audience to Noorjahan (**Plate No.105**)' etc.

Shri Bodhraj

Shri Bodhraj was basically from Jalandhar and a prolific artist with great competency in various areas of the genre of *Sikh Painting*. He had a deep knowledge of Sikh history and ethos. His mesmerizing style of brushstrokes and distinctive manner of free flowing painting and sense of colour application, perspective and knowledge of elements provides charm to his compositions. He loves to paint landscapes in oil colour medium. Some of his memorable artworks include- 'Bibi Rajni with her leper husband', 'Compilation of Sri Guru Granth Sahib', 'Guru Hargobind in Gwalior's Fort', '18th century Cantonment Scene' 'Cobra provides the Shade (**Plate No.106**)', 'Bhai Mardana receiving *Rabab* from Bebe Nanaki (**Plate No.107**)', 'Tread With Care (**Plate No.108**)' etc.

S. Devender Singh

S. Devender Singh took birth in the beautiful city of Chandigarh of Punjab. His basic style is Cubism and used very soft and delicate monochromatic palette with pastel tones but technically his forms are distorted, geometric or figurative too which are full of harmony and unity. His works are contemporary in fashion and very soon this uniqueness in style becomes his trademark and signature style. He was bestowed with 'State Award' by Punjab Lalit Kala Academy and a Documentary by British Broadcasting Corporation (BBC) on his life, art and achievements. In 2004, he got an opportunity to create the model of 'Sri Darbar Sahib, Amritsar' for the esteemed 'Smithsonian Museum' in Washington D.C. His magnificent paintings are 'Barahmaha Series (Plate No.109 & 110)', 'Na Koi Muslim Na Koi Hindu', 'Guru Angad Dev forbidding Humayun to use power', 'Guru Amar Das fetching water from River Beas', 'Abolition of Sati Pratha', 'Emperor Akbar having Langar by sitting in Pangat', 'Guru Ram Das laying the foundation of Sri Amritsar Sahib', 'Baba Buddha bringing Sri Guru Granth Sahib on his head to Sri Darbar Sahib at Amritsar', 'Thy will grab your crown and eagle', 'Ahmed Shah Abdali's Attack on Sri Darbar Sahib, Amritsar after Vadda Ghalughara in 1762', 'Granthi Bhai Sant Singh' etc.

S. Gurvinderpal Singh

S. Gurvinderpal Singh took birth on 19th April, 1964 in the home of Sardar Harbhajan Singh and Sardarni Harjinder Kaur. He loves to paint 'Action Paintings' very much based on the episodes from Sikh history and technically enjoyed working on huge canvases in oil colour which is his style but also likes to paint in water colours, sketching and drawings. He was conferred with many awards: 'S. Sobha Singh Chitrakar Society Award' at Bathinda in 2009, 'Rabindranath Tagore Award' in 2009, 'Best Artist Award' and 'Jassa Singh Ramgarhia Award' by Ramgarhia Bhai Bandi in 1998, 'Vishava Karma Federation Award' and 'Jassa Ramgarhia Award' in 2015. He is a freelance artist. Artist S. Gurvinderpal Singh's prominent paintings are 'Bebe Nanaki giving Rabab to Bhai Mardana', 'Mata Khiwi serving Langar', 'Portrait of Bhagat Sian Ji', 'Martyrdom of Guru Arjan Dev', 'Martyrdom of Guru Tegh Bahadur', 'Portrait of Guru Gobind Singh on his horse', 'Guru Gobind Singh baptizing Panj Pyare at Sri

Anandpur Sahib’, ‘Bricking Alive of Chotte Sahibzade in Srihind Fort’, ‘Mata Bhag Kaur in the Battlefield at Muktsar’, ‘Conversion of Banda Singh Bahadur’, ‘Diwan Todar Mal covering the ground with gold coins to get release of bodies of the Sahibzadas and Mata Gujri (**Plate No. 111**)’, ‘Battle of Saragarhi (**Plate No.112**)’ etc.

S. Sukhwinder Singh

S. Sukhwinder Singh also nicknamed as ‘Bobby’ took birth on 2nd August, 1972 in village Baguwala in Kapurthala district of Punjab. He has a proficiency in creating Sikh Historical paintings, portraits and landscapes too. The artist enjoyed sketching alot and loves to paint in Oil and Water Colours medium. He has been honoured with numerous prizes and awards by Shiromani Gurdwara Prabhandhak Committee (SGPC). The fascinating paintings of artist are ‘Portrait of Maharaja Ranjit Singh’, ‘Dasam Guru Sahib- Guru Gobind Singh’, ‘Sardar Hari Singh Nalwa (**Plate No.113**)’, ‘Portrait of Guru Nanak Dev’, ‘Kashmiri Pandits visiting Guru Tegh Bahadur Sahib at their court’ etc.

S. Satpal Singh Danish

S. Satpal Singh Danish- a very celebrated and illustrious artist took birth on 22nd December, 1949 at Amritsar in the home of G.S. Sohan Singh who is a wonderful artist. The techniques in which the artist enjoyed to work are Oil, Water Colours, Acrylics, and Poster Colours and almost in every medium on any surface like canvas, board, handmade sheets on which he used pigment colours by self-made brushes. He loves sketching with pencil alot and also does Calligraphy whether he enjoyed painting in every medium but he personally relished painting in oil colours. His great works of art includes ‘Martyrdom of Banda Singh Bahadur’, ‘Shaheed Bhai Amreek Singh (**Plate No.114**)’, ‘Bibi Rajinder Kaur (**Plate No.115**)’, ‘Sardar Harjinder Singh Jagraon’, ‘Bhai Gian Singh Naqqash’, ‘Singh Sahib Giani Kirpal Singh’, ‘Sardar Raghubir Singh Bir’ etc.

S. Jarnail Singh

S. Jarnail Singh was born in the home of S. Kirpal Singh who was a renowned Sikh Artist in the year 1956 in Ferozpur district in Punjab. He has forty years working

experience as a professional freelance artist in the field of Art, Painting, Illustration, Designing, Photography and Art Journalism. Awards and Honours: “Surrey Civic Treasure” Award by City of Surrey 2008 Cultural Capital of Canada Project. Outstanding Artist Award of Planar by Parvasi Media Group Toronto Canada 2008, Won Second Prize in Fraser Down Race Track Art Show Surrey BC 2006, Won 10th Birthday Banner Design Contest of Surrey City Council 2003, Daniel Pizzard Medal in First Slide competition Canadian Institute of Portrait Artists 2002, Finalist for Best New Entrepreneur category, Business Excellence Award 2002 and 2003 by Surrey Board of Trade British Columbia Canada, Honored by Mela Ghadri Babiyana Da, Surrey BC, Canada 2002 Achiever Award in the Arts, International Punjabi Chamber of Commerce, Toronto, 2001, Honored by Maharaja Dalip Singh Trust UK, 1998, Artist of the Year Award by Indo-Canadian Cultural Association, Canada, 1998, Award of Honour by Central Association of Punjabi Writers of North America, 1995, Dr. M.S. Randhawa Award, by Punjabi Sathh Lambran Jalandhar, Punjab, India 1995, Dr. Ravinder Ravi Memorial Award, India 1993, Sardar Sobha Singh Memorial Award, by Guru Gobind Singh Study Circle India. 1991, Honoured by International Punjabi Sahit Sabha London, 1992, Award of Honour by Sabhiacharak Munch, India 1989, Sardar Sobha Singh Award by Sobha Singh Memorial Foundation India. Punjab Lalit Kala Academy Awards, 1979 and 1980. Artist biography in school textbooks of Punjab School Education Board, Punjab India, Bachelor of Arts Curriculum of Punjabi for Punjab University Chandigarh India. S. Jarnail Singh’s outstanding works of art include: ‘S. Hari Singh Nalwa with his followers’, ‘Martyrdom of Kehar Singh’, ‘Mai Bhago (Plate No.116)’, ‘Battle of Saragarhi’, ‘Mata Sada Kaur’ etc.

S. Bhupinder Singh

S. Bhupinder Singh Dhaliwal- an industrious and innovative artist who took birth on 3rd March, 1964 in the house of Sardar Jaswant Singh and Bibi Amar Kaur of village Dhanula of district Barnala, Punjab. S. Bhupinder Singh has achieved a title of ‘Famous Artist’ because of his painting titled ‘Phulkari’ which is actually the reflection of his wife. The artist is quite proficient in almost every medium whether it is Water Colours and Oil but personally he enjoys painting in Oil medium and has wonderful mastery

over portraits. He won numerous awards in the field of art in the year 1991 as he got 'Sardar Sobha Award' by Art India. Artist loves to do lots of sketching in the evening and filled the painting with colours in fresh morning mood which is his style and technique to give shape to his artworks. The colour scheme applied by the artist is somehow similar to Sardar Sobha Singh's style and technically he tries to attain proficiency in action painting and mastery of anatomy just like artist S. Kirpal Singh. His marvelous paintings are 'Portrait of Guru Harkrishan Sahib', 'Portrait of Mata Sahib Kaur', 'Portrait of Jathedar Teja Singh Aarkpuri', 'Portrait of Geroge Bush', 'Portrait of Guru Gobind Singh ji (**Plate No.117**)', 'Portrait of Dharmender', 'Phulkari', 'Charkha Katdi Mutiyar (**Plate No.118**)', 'Punjabi Culture', 'Omar Khayyam', Portrait of Maharaja Dalip Singh', 'Painting Tidake Khade Da Panni', 'Portrait of Guru Nanak Dev ji', 'Operation Blue Star', 'Sahibe Kamal Guru Gobind Singh ji' etc.

S. Amarjeet Singh

S. Amarjeet Singh was born in the small village of district Bathinda. He had painted the tragic scenes of Kargil War soldiers on his canvas with the help of media through its various form of information collected through newspapers, radio, television visuals and narrations crystallized his sense and chiseled his talent to express those painful words and visuals of news and radio in the form of paintings similarly at his home, those unbelievable creations and ability to feel and live others pain and experience's so vividly made him an extra ordinary talented 'Sikh Artist of Punjab'. According to him singers and artists have their own language to express the emotions; which can be easily understood by any country's citizen without much effort. The artist was very peace-loving person. Few of his paintings are displayed in the 'Central Sikh Museum', The Golden Temple, Amritsar such as 'Martyrdom of Bhai Mahan Singh in the Battle of Muktsar', 'Portrait of Sardar Narayan Singh Mistri (**Plate No.119**)' etc.

S. Mehar Singh

S. Mehar Singh was born on 1st October, 1929 at Lahore and now he lives in beautiful city Chandigarh. He has been honoured by Punjab Lalit Kala Academy and All India Fine Arts and Crafts Society, New Delhi. The artist has a mastery over art of portraiture and his style of portraiture is matchless. His notable artworks are 'Portrait of Richard

Nixon', 'Ram Darbar', 'Hanuman', 'Maharaja Ranjit Singh (**Plate No.120**)', 'Pandit Jawaharlal Nehru', 'Guru Gobind Singh', 'Baba Banda Singh Bahadur' etc.

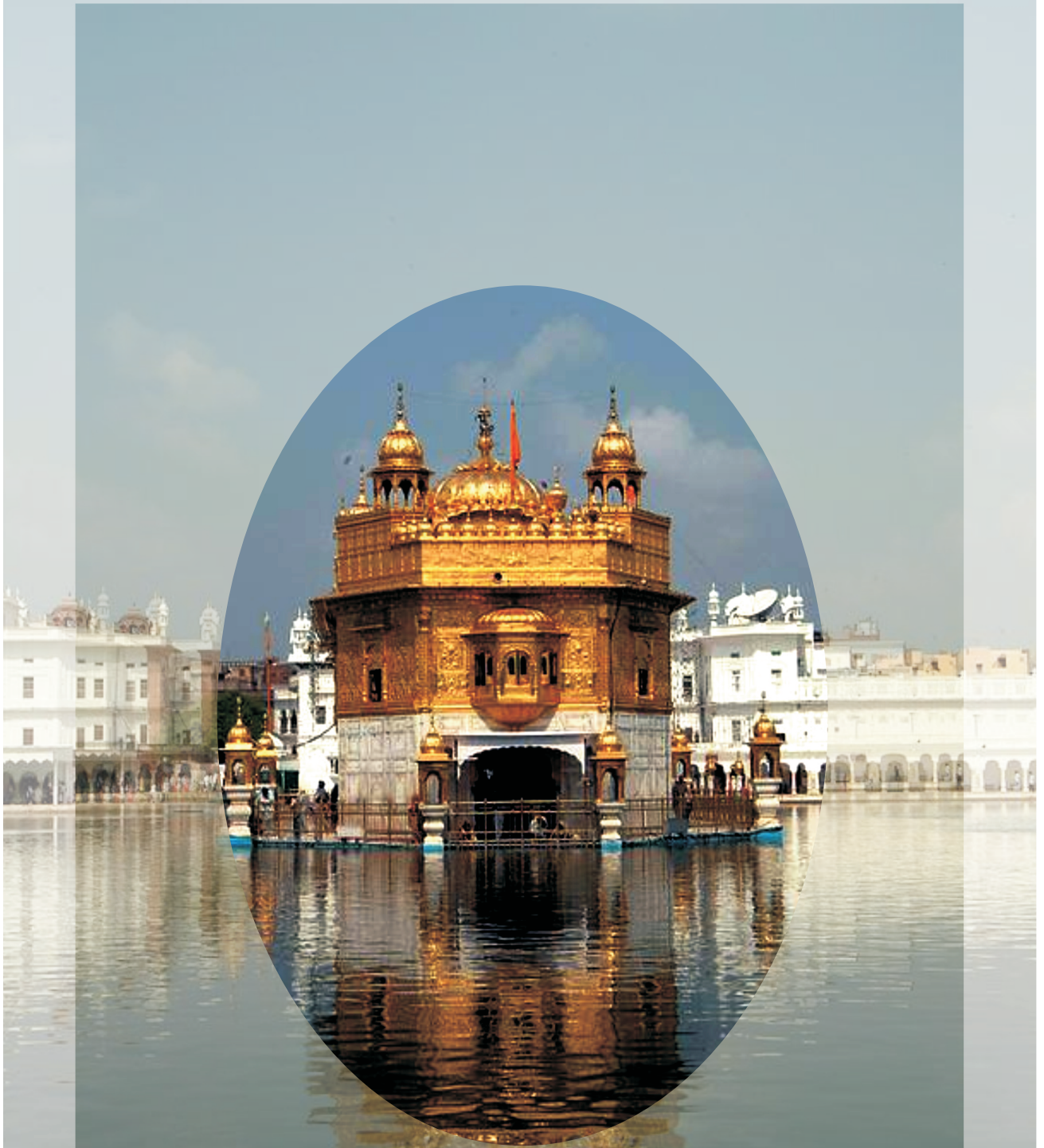
One more way in which our knowledge and awareness about the *Sikh Painting* in Punjab perhaps requires to be extended and intensify is the scope of its subject which are processed by artists in 19th century in that region, if we are discussing about the paintings of the today's Sikh. Exemplary manifestation that comes in our mind is portraiture. Comprehensively *Sikh Painting* is realized and visualized as being involving just for its portraits some of them are genuinely insightful and rest shows a flair, style and hardiness that is inadequate in that time's Indian portraits. This very feature of 'Sikh School of Painting' differentiate it from other schools of painting genres and it makes effortless for onlooker to understand the more vehemence over this facet of *Sikh Painting*. The colours used undoubtedly in *Sikh Painting* style of its portraiture also takes it in that pageantry fondness. Vehemence of these portraits is important because through this one can easily recognize an outstanding identity of *Sikh Painting*.⁷⁴ Synthetically and judgmental measurements unveils that these subject are yet famous, best loved amongst the masses and painted again and again by a numerous old as well as fresh artists without any second thought, which exalt spiritualism, bravery, subservient to mankind, sacrifice, divinity and oneness to humanity. The subjects of the paintings are strong enough to spotted one's attention as well as artistically recited by the spectator and incredibly amazing composition which can hypnotize the onlooker in no time and magnetize their whole attention.⁷⁵

Therefore, the *Sikh Painting* exhibits itself equally as the physical structure of all the Sikh culture and creative processes, infinite and heavenly clear expressions and appearances and optical qualities which channelized the natural track of life of the trustworthy. *Sikh Paintings* are also contemplating the prevailing societal states.⁷⁶

74. **Lafont, Jean Marie**, 2002, *Maharaja Ranjit Singh- Lord of the Five Rivers*, YMCA, Library Building Jai Singh Road, New Delhi, p.76-78.

75. **Randhawa, M.S.**, 1971, *Portraits of Guru Nanak by Contemporary Artists*, *Rooplekha*, Vol.39, No. 1, AIFACS, New Delhi, p.5.

76. **Randhawa, M.S.**, 1971, *Sikh Painting*, *Rooplekha*, Vol. 39, No. 1, AIFACS, New Delhi, p.24.



CHAPTER - 2

**CENTRAL SIKH MUSEUM, GOLDEN TEMPLE AMRITSAR :
ESTABLISHMENT AND DEVELOPMENT**

By continuing the research work, the immediate chapter deals with the establishment and development of ‘Central Sikh Museum’, The Golden Temple at Amritsar which was constructed in the year 1957 A.D and is an outstanding and all encompassing Sikh Museum of Punjab, which carries and holds the valuable history of Sikh religion in its original state throughout the decades by the submissive service of Shiromani Gurudwara Prabandhak Committee at Amritsar in the premises of Sri Darbar Sahib at the first storey of the *Ghanta Ghar* edifice at Amritsar. Shiromani Gurdwara Prabandhak Committee has put unmatched efforts in its establishment and development and made ‘Central Sikh Museum’ as a pioneer collector of *Sikh Paintings*. The ‘Central Sikh Museum’, Amritsar exhibits the Sikh history, their ethos and doctrinal views which were immensely helpful in the preservation, promotion and propagation of Sikh heritage in systematic way, according to the timeline in various halls not only in the form of *Sikh Paintings* rather artifacts, manuscripts, belongings of Ten Guru Sahibans in their remembrance, coins, weapons and musical instruments are showcased here with great respect.

The first light of the day means ‘*Amrit Vela’s*’ sparking rays are falling upon the Golden Temple at Amritsar and the Golden Temple equally looks like an glorious and paradisaal breath. The sharp wind touched the holy pool’s waters and turns into the millions of wavelets, just seems like the whole temple virtually floating in the waters is simply to see the godly beloved crystal clear and heavenly beautiful sight which reaches in the Soul and never forgets.¹ This is an experience that is more than 50,000 people who came to the Golden Temple every day and are lost voluntarily within the mysterious beauty of the temple. Likewise everywhere around them two *raagis* sounds like clouds and sometimes gentle with worship and sometimes reach the sky like the cry of the awakened desire for divine blessings. Voices and music in the temples are infinite, resonates everywhere along with the orbits, around the water, the hall in the temple complex and with the whole house, corridors and rooms where the visitors go for the hymn, as you are breathing in the air.

1. **Shankar, N. Vijay & Bhatnagar, Ranvir**, 2004, *The Golden Temple - The Gift to Humanity*, Ranvir Bhatnagar Publications, Haryana, India, p.6.

The devotees standing inside the holy mansion of the Golden temple to devote their offerings into the holy waters on the narrow parapet and diligently looking for their religious communion in the sanctum. There is a little muteness from the music and the voices of the devotees become thundery and acute: “*Waheguru ji ka khalsa Waheguru ji ki fateh*”. The voices of that pious gathering is growing similarly as a sparkling and shining sword in an open sky and these devotional and ardent Guru Sikh followers have verity towards their Guru and the even non-Sikh believers have also unshaken trust in Guru. All and sundry who do adoration at this sacred place raises their sounds in order to grow the voices of others. You are no longer in solitude and now in aureole spatio-temporal of verity. May be, you do not know them entirely rather they even so, make affectionate emotional contact with you in the form of lovely hug to you in the Golden Temple.²

Since its establishment in 1598, Sri Harimandar Sahib which is also known as ‘The Golden Temple’, it is an alive symbol of the sacred and Sikh customs. This is more than a place of worship for Sikhs. There are root ages of Sikhs in the infinite water of blessed tank around the temples.³

The most famous Sikh temple- ‘The Golden Temple’, which is known as ‘Sri Harimandar Sahib (**Plate No.121**)’, is situated in the heart of the city of Amritsar. One of India’s richest business centers, 60 km from Lahore (Pakistan) and 85 km from Jalandhar (Punjab) on the grand Trunk Road. It is a live monument that goes around the leading creations of Sikh religion. Its founder was found to be very similar in the early customs to the current spots by the Sikh Gurus, founders of Sikh pilgrimage. The Golden Temple is not only a pilgrimage’s midpoint, but also a beginning of

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2. **Khullar, Rupinder & Mathur, Asharani**, 1997, *One day at the Temple*, Published by Pictak Book, New Delhi, p.11-21.
 3. **Singh, Mohinder**, 2002, *The Golden Temple*, UBS Publishers, Distributors Ltd. New Delhi, p.17.

uninterrupted sacred and mysterious divine guidance for millions of devotees who attract their enormous essence with their pious existence.⁴

There are respective interpretations about the formation of the rising city, the miraculous tank and the temple at Amritsar. According to several chronicles, the ground on which Guru Ram Das- the fourth Sikh Guru (**Plate No.122**) accomplished the city, which is called ‘*Chak Ram Das*’ was given by Mughal Ruler- Akbar to Bibi Bhani, who was the daughter of Guru Amar Das- the third Sikh Guru and wife of Guru Ram Das. It is also believed that Emperor Akbar who stayed there after coming back from Rajasthan was very much influenced by the social welfare deeds of the third Sikh Guru and specially the establishment of anchor, he had given them a portion of ground (*jagir*) which was ordinary practice in those days. When the Guru declined the Emperor’s present, Akbar left the title note in the form of a community kitchen (*langar ghar*) as a Prasad. According to the second edition, Guru Ram Das had bought a portion of land, which was purchased against the sum of rupees 700 to the landowners of Tung village of Jhabal district. The establishment of Amritsar is significant milestone in the development of the Sikh community. It rendered the Sikhs with a religious midpoint and laid the foundation of a business point, the incentives furnished by the Guru brought merchants, artisans, bankers, and other professionals to square up in the rising township. On the account of Amritsar’s location on the main road, it has developed in north in a less time.⁵

As a result of authentic, faithful historical evidence’s absence and also for the reason of numerous traditional stories and fables, it is connected to spot where nowadays Sri Harimandar Sahib locates. Few history traces its source of beginning to a largely blatant past when it was a place of an essential spiritual significance. According to the information given by historian A.C. Banerji, “*An elixir kund (pond) was*

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4. **Arshi, Pardeep Singh**, 1989, *The Golden Temple: History, Art and Architecture*, Harman Publishing House, New Delhi, p.1
 5. **Singh, Fauja**, 2000, *The Founder*. In Dr. Fauja Singh, Ed. *The City of Amritsar: An Introduction*, Publication Bureau, Punjabi University, Patiala, p.13-14.

mentioned in the grand mythology between Ravi and Beas rivers. It was a bone of dispute between the gods and demons. The identity of the tank is as “Amrit-saras” Amritsar’s pool.”⁶

Guru Arjan Dev- the fifth Sikh Guru (**Plate No.123**) widened the pool, if the tank on the land made nectar was confirmed. He also rendered stairs on all the four sides of the tank in confer with the respected Sikh Saints of Baba Buddha, the guru determined to construct a temple at the middle and he called it ‘*Harimandar*’- ‘Lord’s residence’. In 1588 A.D. the foundation of Sri Harimandar Sahib was laid by a Muslim saint- Mian Mir of Lahore (Pakistan) (**Plate No.124**) at the request of Guru Arjan Dev deliberately showed his reach for four directions, one in every direction, all four directions open regardless of caste and creed for all people. The construction of Sri Harimandar Sahib and the holy tank was the first ever service to be done by the Sikhs under the supervision of Guru Arjan Dev, who used to provide help to two dedicated Sikh leaders- Bhai Gurdas (**Plate No.125**) and Bhai Buddha (**Plate No.126**). The celebrated tree, which is famous as *lachimber*, is near *Darshani Deorhi* (**Plate No.127**), beneath which Guru Arjan Dev sat and looked after the whole construction becomes a witness for the complete great imagination by the Guru.⁷

From various parts of the country, the devotees of Guru Arjan Dev made unstoppable cash contributions and due to these contributions, the work was done with speed and zeal. While in this incomparable project, the construction of the followers was going on till now with the help of volunteer service. Some prominent heads of nearby villages also gave cash for the construction of the Temple. Alongwith building of the temple, the Guru Arjan also paid attention to the evolution of the city. Rising markets were unsealed and the people from nearby spheres were promoted to begin commercial enterprises there. People belonged to respective castes and businesses were

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6. **Singh, Mohinder**, 1994, *Our world in Colour- ‘The Golden Temple’*, Publishers Twin Age Ltd, Hong Kong, p.16.
 7. **Kaur, Madanjit**, 2000, *The Harimander*. In Dr. Fauja Singh, Ed. *The City of Amritsar: An Introduction*, Publication Bureau, Punjabi University, Patiala, p.30-32.

upgraded to locate in the neighborhood of the temple in order to furnish a widely distributed and democratic character to the city in the teachings of Sikhism.⁸

The Golden Temple in Amritsar is a pilgrimage center for the Sikhs because the town and the temple took important considerations throughout the course of history of Sikhism. This is actually one of the few temples created by the Sikhs. The founder of Sri Harimandar Sahib- Guru Ram Das was born in 4th September, 1534. According to horoscope, he was named 'Ram Das' being a first child of his parents he was also called 'Jetha' the practice which was running in that time.⁹

There are so many stories about the origin of the nectar *sarovar*. Guru Amar Das (the third Sikh Guru) recovered at the edge of the pool a peculiar herb the required to heal a compliant of Guru Angad (the second Sikh Guru). And many localized customs speak about the medicinal properties of the water of the pool.¹⁰

So many legends related to the purity and miraculous properties of water of the Pool. The best known about them is the story of Bibi Rajni (Plate No.128), daughter of Raja Dunichand who was a revenue collector, he asked his daughter that who gave them food on this planet, his daughter gave reply that it is the god who have given food to all creatures and who cared them. Such an answer annoyed the king and he got his daughter married to a person who suffers from deadly disease called leprosy. Taking it as a God's will, Bibi Rajni took her husband in a basket and was heading towards another village. On the way, she came to the pond and put the basket down because she has to gone in search of some food. When she moved, leper saw unusual, fantastic scene. The black crows who had dipped in the water of the pond became white when they came out of the water. The leper was cured in the pool and lifted himself in the water. He left the water after a few minutes and able to see that the lumps and wounds

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8. **Singh, Mohinder**, 1994, *Our world in Colour- 'The Golden Temple'*, Publishers Twin Age Ltd, Hong Kong, p.19.
 9. **'Nara', Gyani Ishar Singh**, 1986, *Light of Guru Ram Das ji (Creator of Golden Temple)*, Publisher: Gyani Nara Singh 'Nara', p.17-18.
 10. **Shankar, N. Vijay & Bhatnagar, Ranvir**, 2004, *The Golden Temple -The Gift to Humanity*, Ranvir Bhatnagar Publications, Haryana, India, p.8.

of his dangerous illness had disappeared. He too had disfigurements of his face and body and went straight into the pond and after that he turned into a beautiful young man. When his wife Rajni came back, she was shocked to see this young man and thought that he killed his leper husband, Guru Ram Das, who was walking nearest; arrived there. Guru Ram Das heard their whole conversation and felt that whatever young man was telling was indeed truth.¹¹

Ranjit Sagar Dam (**Plate No.129**) is also known as ‘Thein Dam’ located in Madhopur, Pathankot, Punjab. The dam is imposingly built on river Ravi on the borders of Punjab and J&K states and its gigantic river valley hydroelectric project on River Ravi, and it nearly landlocked. In 1822 A.D., the dam was originally constructed under orders of Maharaja Ranjit Singh to carry water for the Golden Temple at Amritsar subsequently, remodeled by British (**Plate No.130**). Later in 1954, three bays were added to increase the capacity from 2000 to 4000 cusecs.¹²

As the hymns of founder of Sikhism- Guru Nanak Dev and his successors like Guru Angad Dev, Guru Amar Das and Guru Arjan Dev were already in circular motion. Any form or other, Guru Arjan dev considered the appropriate organization or compilation of these hymns. It was his objective that choral followers could become main point for the futuristic rising community. Because of this intention, Guru Arjan Dev received hymns from Baba Mohan, son of Guru Amar Das- the third Sikh Guru and welcomed the hymns of Hindu and Muslim saints. After collecting the necessary material, Guru Arjan Dev taught Bhai Gurdas about the place of Ramsar, which was not so distant from Sri Harimandar Sahib. The sacred texts of Sikhs are not direct-written according to author wise pattern in Sri Guru Granth Sahib but they are segmented into ways of music that show how they sung. The sacred scriptural format has been standardized of 1438 pages. There are about 6000 hymns in it; the biggest number is of

11. **Arshi, Pardeep Singh**, 1989, *The Golden Temple: History, Art and Architecture*, Harman Publishing House, New Delhi, p.3.

12. **Ranjit Singh Dam**, Madhopur, Punjab, *Through Personal Visit*, dated 11th July, 2017.

Guru Arjan Dev- the fifth Sikh Guru at 2218 and Guru Nanak Dev 907, Guru Ram Das 679, Guru Tegh Bahadur 115 and Guru Angad Dev 62.¹³

Apart from Sikh hymns (*Shabads*), hymns of Hindu and Muslim saints from several regions are also included in Sri Guru Granth Sahib. Besides, compositions of Bhagat Jaidev, Bhagat Namdev from Bengal, Bhagat Ramanand from Madhya Pradesh, Saint Kabir and Bhagat Ravidas and Sufi Saint-Baba Sheikh Farid from place Pak Pattan (Pakistan) has been also included in Sri Guru Granth Sahib. Probably, Sri Guru Granth Sahib is just the sacred scriptural word in the world which is a different in the context of both the complacent and the subject matter. Subsequently, the compilation of the Adi Granth is done in 1604 A.D. Guru Arjan Dev-the fifth Sikh Guru nominated Baba Buddha in the form of the first *Granthi* of the temple, who was the virtually honorable Sikh of that time who draped the Adi Granth in Sikh *Rumalas* in a palanquin and then taken to the sanctum sanctorum in order to spread the Guru's word to his loved ones means (devotees).¹⁴

The throne of the *Akal Takht (Plate No.131)* meaning: 'Throne of the Timeless' is infinite, is located side by side to the chief causeway of the Sri Harimandar Sahib it was Guru Hargobind- the sixth Sikh Guru who set the foundation of the Akal Takht. Baba Buddha and Bhai Gurdas accomplished its construction work while Sri Harimandar Sahib stands for sacred directions; the Akal Takht is representing the Political Sovereignty of Sikhs. It is here that all Sikh community is discoursed the impact of all significant matters and *Hukamnamas* meaning 'hymns from Sri Guru Granth Sahib or an order to Sikhs being released or organized by the Akal Takht'. To inculcate soldier like spirit amidst the followers, the Gurus had nominated some bards who would sing the gallant ballads from Sikh history. The custom is around the clock till date.¹⁵

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13. **Singh, Fauja**, 2000, *The Founder*. In Dr. Fauja Singh, Ed. *The City of Amritsar: An Introduction*, Publication Bureau, Punjabi University, Patiala, p.19-20.
 14. **Singh, Mohinder**, 2002, *The Golden Temple*, UBS Publishers, Distribution Ltd. New Delhi, p.8-10.
 15. *Ibid*,p.57.

The glorious and wonderful *Ath-Sath Teerth* (**Plate No.132**) facing the *Har-ki-pauri* crossways the 'Pool of Nectar' to the glorious *Ath-Sath Teerth*, a marble spot blanketed with an umbrella like ceiling where the Guru sits and monitors construction work process. There is a boon sought by the devotees to be capable to come to *Ath-Sath Teerth* and touch it with their own fingers. Some other spots attached with the heavenly presence of the Gurus also have privileged feeling. At this place, the followers sitting in front of their Guru, filled their shovel and trough with dirt and held unshaken belief that they were working at the Lord's grand house. Nowadays, barely with touch of *Ath-Sath Teerth* the devotees associate themselves with history, which is very factual and existing till date. It is one of dears who can be able to pray in depth, whereas the immaterial part of a human-being means soul can arouse the presence of the Guru, which is similar to a pilgrimage of sixty-eight Hindu shrines. In the beginning of the morning, when there was a lesser travel of devotes at *Ath-Sath Teerth* for an experience of smashing lucidity. Grey clouds with silver lining marks marble seat cool in such a manner that it is cool as if thin mist is increased from it. The hymns of Sri Guru Granth Sahib already occupy the air and until you sense that at your point the stillness utters to you.¹⁶

The thought after the architecture of the Golden Temple is of religion enlightenment and the lotus is considered to be a representation of the concept. The lotus is used by the architects of the temple as a symbol of purity and goodness. The Lotus flowers grow in still water, from which they rise, clean and pure. A spray of lotus with buds and full blooms also represents the eternal cycle of birth, life and death. Soon enough the sunlight falls on the lotus, it turns vertical and its petals efflorescence to it leaves, to bring out and a beauteous nature appears, which is a feeling of God. Lotus representation is used very frequently. It is regarded religion for gods and goddesses and it is no co-occurrence that the lotus subject is fundamental for the construct of the

16. **Shankar, N. Vijay & Bhatnagar, Ranvir**, 2004, *The Golden Temple - The Gift to Humanity*, Ranvir Bhatnagar Publications, Haryana, India, p.60.

Golden Temple. Because, simply the lotus has virtually comprehensive representation of sinless, innocence and glory.¹⁷

As the evenfall rises above that waters of pool, suddenly the birds starts chirping surrounding the sacred *beri trees* (**Plate No.133**) in the *Parikrama* and the birds orbiting in controlled area, water is deepened on it, due to which the Golden Temple reflects its shine. There are small bats flying in the stability of the evening and look for a roost on the branches of this *beri trees*. Abruptly you retrieve that *beri trees* have a historical significances whereas Guru Arjan Dev used to sit under this *beri tree* and had monitored the work of construction at the Golden Temple. Even hundreds of years ago in those unnoticed evenfalls, birds used to fly around the *beri trees* in the existence of Sikh Gurus. Similarly, it was then, birds come every day, where from nowhere and fulfill the quietness with their sweet series of chirps. It is quite fascinating to find that whenever there is a single bird or either a fleet under almost every leaf on *beri trees*, then there is no fuss because of their disintegration. Actually, the spot under this *beri tree* is cleaned up continuously in order to avoid filth under trees. Even then, at night birds resting on this tree but in the morning, they disappear and there is no dirt at all near *beri tree*. Near the point of exit from the *lachiberi* tree of fruit-shaped (*cardamom*) and its Gurdwara area and hence its name, historians tell us that when Bhai Sukha Singh and Bhai Mehtab Singh were sent to kill Massa Rangar, who had disgraced the Golden Temple they made a thundering cloud and then they trust their horses with *Lachiberi* and killed the dictator. Other small birds and sparrow repose beneath almost all leaves at the *lachiberi* that is revived with their murmur.¹⁸

In 1762 A.D, the Afghan invader Ahmad Shah Abdali, demolished, the primary construction of the Golden Temple which was built in the ‘Pool of Nectar’ by the Guru Arjan Dev- the fifth Sikh Guru. Because the Golden Temple was prime Sikh Temple and as well as was the chief root place for the divine guidance for the Sikhs, it was once

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17. **Alag, Dr. Sarup Singh**, June 2005, *The Realm of Harimander*, International Charitable Trust (Regd.) Ludhiana, p.13.
 18. **Shankar, N. Vijay & Bhatnagar, Ranvir**, 2004, *The Golden Temple - The Gift to Humanity*, Ranvir Bhatnagar Publications, Haryana, India, p.78-81.

again determine to reconstruct the temple shortly following the recede of Ahmad Shah Abdali and all the Sikhs had to gather at Amritsar for this sacred task. Commander of the Dal Khalsa- ‘Sardar Jassa Singh Ahluwalia’ had called to accumulate monetary resources to reconstruct the Golden Temple. Hence the accumulated monetary resources were saved with bankers of Amritsar and Bhai Des Raj who had confided with the task of superintendence of the building and accumulation of the extra monetary resources if requested for the planned undertaking of Sri Darbar Sahib. To serve the task of building of the Sri Harimandar Sahib, many of the Sikh Misldars (Commander of the Sikh Confederacies) built their own *Bungas* (Victory Towers) surround the temple. Although almost the task of the construction of the Golden Temple the heavenly ‘Pool of Nectar’ was accomplished in 1784 A.D., it was throughout the sovereignty of Maharaja Ranjit Singh that the acquired its future existing visual aspect. When Ranjit Singh didn’t modify the fundamental design, he appointed knowledgeable craftsmen to restore the temple in the representation of splendour and magnificence of the Sikhs.¹⁹

Alongwith being pure in the philosophical system of the Guru and all the pollution of life, Sri Harimandar Sahib was deliberately created by the founder at a low level and floats like a lotus in the sacred tank. According to Dr. J.S. Neki- an eminent Sikh Historian, “*The emotional state of thought after the Golden Temple’s architecture is that religion enlightenment and the lotus is its representation success to evince the soul. This flower persists that its stem intersection the down until the sunshine doesn’t fall, as long as it gets straight and spreads out to efflorescence. The sign is the befitting integrated the temple’s architectural contrive. The chief dome of the temple is seen as an upside down lotus flower. The similar flower has been delineated in the arches and columns.*”²⁰

According to Dr. K.S. Kang- renowned Art Historian, “*The prime construction ascents from the mid of the holy pool 150 meters square, approximately 60 meters long approved by the management and open for causeway. Which is on the edge of the*

19. **Kang, Kanwarjit Singh**, 1985, *Wall Paintings of Punjab & Haryana*, Atma Ram & Sons, Delhi, p.142.

20. **Shankar, N. Vijay & Bhatnagar, Ranvir**, 2004, *The Golden Temple - The Gift to Humanity*, Ranvir Bhatnagar Publications, Haryana, India, p.81-82.

marble's balustrades, and at their close separation, there are criterion lamps set on marble pillars on their marvelous lanterns. The 52 meter square-based Sri Harimandar Sahib, on which is based on a 20-meter square platform towards. Causeway the debase portion is of white marble, rather higher portion are blanketed with gold-plated copper plates.”²¹

There is an extraordinary history following the sacred immortal tank or elixir water in the pool where *Dukh Bhanjani beri* is situated in an earthy reservoir and its having abilities of sulphur are with treatment properties. To make sure that the tank is not dried or stabilized to ensure the provision of clean water via a supportive river Ravi, it is called as a ‘Hansli Canal’ inaugurated by Mahant Pritam Das and as a consequence of the financial assistance of the Sikh Gurus and devotees. Organizations were made to check the particular canal for the provision of clean water, especially for the submerged holy pool of the Golden Temple. To maintain the water fresh, the canal was dissolved and blanketed later. Two reservoirs were built close to the Golden Temple, from which water cones in sacred pool of nectar, allowing the mud and sand particles to be arranged in reservoirs. After the holy tank, the drain has removed an all the edges of the holy tanks to remove the stagnated or dirty water from the cleaning clothes or cleaning of the *Parikrama*, after the religious dip of the devotees. And most essentially, the water of holy tank is overflowing on a regular basis, consequentially no algae or development of aquatic plants inside the ‘Pool of Nectar’.²²

There are many historical construction of great significance surrounded the Sri Harimandar Sahib. Community kitchen (*Langar Ghar*) (**Plate No.134**) is situated at the backside of temple is a point where food in being cooked by workers and willing people who are always quite busy in preparing food for devotees and the visitors in community kitchen and just close to it the Hospital named ‘Guru Ram Das Hospital’ (**Plate No.135**) established with the objective to help and provide free of charge checkup and medical assistance plus aid ‘Guru Ram Das Sarai’ (**Plate No.136**) offers less cost

21. **Kang, Kanwarjit Singh**, 1988, *Punjab Art & Culture*, Atma Ram & Sons, Delhi, p.56-62.

22. **Singh, Mohinder**, 2002, *The Golden Temple*, UBS Publishers, Distributors Ltd. New Delhi, p.82-83.

accommodation admission to pilgrims. In order to fulfill the rising, requirement of the devotees, the 'Akal Rest House' and 'Guru Nanak Niwas' have been appended. An authorized committee under the statue is assigned for dealing with reasonably and successful on important matters related to the historical Sikh shrines besides the *Sarai* of Shiromani Gurdwara Prabandhak Committee (S.G.P.C) office (**Plate No.137**). The 'Central Sikh Museum' is on the very first floor of the main enter way and shows unique paintings of the Sikh Gurus, Sikh Warriors, Bhagats, antiques, coins, rare documents, manuscripts and old weapons.²³

The Shiromani Gurdwara Prabandhak Committee, Amritsar had a vivid image and visionary perception to protect, propagate and preserve an incredible Sikh heritage and its magnificent history and accumulate all the holy and significant weapons and symbols at one place, with great ambition, imagination and foresightedness and then 'Central Sikh Museum' is established at the entrance of the Golden Temple at Amritsar which is adorned with an extraordinarily good and intensified paintings of Sikh Gurus and Sikh Martyrs which represented the historical, cultural ethos, philosophical and religious inwardness of Sikhism through the act of bravery, religious open-mindedness, unity of God and unshakeable decision to oppose the oppressors. Heartrending episodes from the lives of Guru Sahibans and interesting historical incidents and various war scenes are the subject matter of these paintings.

Punjab has number of museums with great historical importance, which are adorned with prestigious paintings, sculptures and other artifacts related to Sikhism and Sikh history. Like, 'Archaeological Museum, Hoshiarpur'; 'Archaeological Museum of Sanghol'; 'Village Life and Cultural Museum, Ludhiana'; 'Qila Mubarak and Sheesh Mahal Art Gallery, Patiala'; 'Central Sikh Museum, Sri Darbar Sahib at Amritsar' etc are of the utmost importance. Cities like Sri Anandpur Sahib, Kapurthala, Sangrur and Faridkot in Punjab have small museums and art galleries but of great significance.

23. **Arshi, Pardeep Singh**, 1986, *Sikh Architecture in Punjab*, Intellectual Publishing House, Delhi, p.94-100.

Central Sikh Museum, The Golden Temple at Amritsar (Plate No.138

& 139) was built in 1957 A.D and is one of the greatest and comprehensive Sikh Museum of Punjab which bears on and maintains the significant Sikh history in an unaltered condition, through subservient Shiromani Gurdwara Prabandhak Committee at Amritsar in the premises of the Golden Temple on the very first floor of the *Ghanta Ghar* building at Amritsar. Sikh masses had a widespread notion and experience amongst them that they make history but they do not maintain or conserve it appropriately for future generations. Therefore, now their utmost important objective was to prevent the facts and visionary theorization of Sikh religion from any sort of destruction. Master Tara Singh (**Plate No.140**) - a Sikh political and religious leader of 20th century who was instrumental in organizing the Shiromani Gurdwara Prabandhak Committee, Amritsar and true guide at the time of Indian Partition and was Incharge of managing the significant affairs of that time the foremost urgent and forceful necessity of the moment that of all time made Sikh history must and need to be deposited for storage and demonstrate in square-toed manner in the Central Sikh Museum. Master Tara Singh allocates the responsibility to create paintings on Sikh history. Principal Satbir Singh (**Plate No.141**)- an eminent Punjabi Sikh author, historian and philosopher whose main task was to assess the quality of literature to Shiromani Gurdwara Prabandhak Committee, Amritsar and fortunately he met the renowned Sikh artist of the Punjab- Sardar Kirpal Singh (**Plate No.142**) in Karnal and first seek his consent to made Sikh paintings on Sikh history are listed or recorded officially in Sikh *Ardas* (Prayer) and are depicting the life of brave martyrs and then provided him this holy task. The wonderful paintings of many Sikh martyrs like ‘Shaheed Bhai Mani Singh’- a 18th century great Sikh Scholar and Martyr (7th April, 1644 at Multan to 24th June, 1734 at Lahore) who was martyred at the age of 90 years, ‘Shaheed Baba Deep Singh’- a revered Sikh Martyr (26th January, 1682 Pahuwind, Amritsar to 11th November, 1757, The Golden Temple, Amritsar), ‘Shaheed Bhai Taru Singh’- a prominent Sikh Martyr known for sacrificing his life for protecting Sikh values (6th October, 1720 to 1st July, 1745), ‘Shaheed Bhai Subeg Singh- a 18th century Sikh Martyr and even on small and great holocausts (*Ghalugharas*) were created by Sardar Kirpal Singh and these works

were quite communicative and mesmerized the masses. As a result of consecratory and constant endeavors of the Sikh artists, the Sikh history became alive once again with the help of these heart-rending scenes in which Mughal's unending tyranny shown on the followers of Sikhism. The first floor of belfry circuit was built by Baba Jhanda Singh after the demise of Baba Jiwan Singh (**Plate No.143**). Baba Jhanda Singh and his fellow friends continued to perform the *Kar Sewa* with deep devotion. During its construction work (*Kar Sewa*), later on with the conclusion of authorities this floor was being used as museum and the charge of museum was given to Sardar Bhan Singh (**Plate No.144**) who was appointed as the first 'Curator' of the Central Sikh Museum, the Golden Temple, Amritsar and on 5th July, 1958 the museum was opened officially for the masses. Subsequently Sardar Bhan Singh and Sardar Narinder Singh Nanda was the second fortunate being to serve that holy task and Giani Harjeet Singh on third in row and Sardar Mohan Singh on number four were fulfilled the function of curators at museum and at present Sardar Iqbal Singh (**Plate No.145**) is working as a 'Curator' of this prestigious museum.

S. Sobha Singh, S. Kirpal Singh, S. G. Thakur Singh, S. Mehar Singh, S. Devender Singh, S. Amolak Singh, S. Bhupinder Singh, S. Satpal Singh *Danish*, Master Gurdit Singh, S. G.S. Sohan Singh, Shri Bodhraj, S. Amar Singh, S. Gurvinderpal Singh and S. Sukhwinder Singh were the main artists whose this holy task and their hard work and dedication was reflected in these paintings which were exhibited in Central Sikh Museum and in the form these works Sikh history is showcased before the public.

Previously the Central Sikh Museum, Amritsar was merely a huge hall room but later it was widen by building modern halls adequately to *Brahm Buta* (eternal tree). Respecting the emotions and observing the needs and requirements of the Sikh masses '*Panth Rattan*'- Jathedar Gurcharan Singh Tohra (**Plate No.146**) (24th September, 1924 to 1st April, 2004) was 'President' of Shiromani Gurdwara Prabandhak Committee, Amritsar and a Sikh body in charge of controlling Gurdwara during his exercising period took a charge to exhibit the worthy works of diligent artists in an organized and systematic fashion.

Hall No. 1

In Hall No. 1 (Plate No.147 & 148), the paintings of Ten Sikh Gurus and the paintings of all the prominent or contemporary persons are displayed who were important and played any significant role in flourishing and creating the Sikh history. (Plate No.149 & 150) Some of the prominent Sikh Paintings are: ‘Guru Nanak Dev sitting with the legs crossed on rug’ by Master Gurdit Singh (1964) -In this painting, Guru Nanak Dev- the founder of Sikhism is shown sitting with the legs crossed on rug below the banyan tree. His one half closed eyes conveyed the message of religious exaltation and heavenly spiritualism.²⁴ ‘Guru Nanak at Sultanpur Lodhi’ by S.Devender Singh (1977) Guru Nanak, the first Sikh Guru was following his early morning ablutions in the river Bein. He had been missing for three days and nights. The *Puratan Janam Sakhi* describes this mystical experience in terms of a direct encounter with the Divine; on coming back after three days and night’s meditation Baba Nanak’s very introductory statement was that, no one is Hindu and no one is Muslim, everyone is God’s children. He announced to the world the good news of life lived in communion with the One God who is beyond the religious divisions created by humankind.²⁵ ‘Bebe Nanaki gave Rabab to Bhai Mardana’ by S. Gurvinderpal Singh (1997) - Bebe Nanaki was an elder sister of Baba Nanak, she was called Bebe out of respect. Baba Nanak was very much loved by his sister, when Baba Nanak had started his spiritual travels ‘*Udasis*’ that was Bebe Nanaki who sent not only Bhai Mardana along with him even she had given him *Rabab* means rebeck ‘musical instrument’ because Bhai Mardana was the most fortunate soul, a divine singer with divine instrument and was very fond of singing and his old *Rabab* was not in good condition even had no money to buy new one so Bebe Nanaki gave him seven rupees to buy new one and also send him to Bhai Firanda at Kapurthala, which was centre of music instrument, when Bhai Mardana told

24. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar* (Pictorial Book), Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.11.

25. **Singh, Gursharan**, 2002, *Life & Teachings of Guru Nanak Dev*, Rima Publishing House, New Delhi, p.45.

him about Baba Nanak then Bhai Firanda returned his money and gave *Rabab* to him free of cost.²⁶ ‘Guru Nanak at Bhai Lalo’s house’ by S. Kirpal Singh (1975) -Bhai Lalo was a carpenter by profession and very down to earth and God-fearing man of village Saedpur of Emnabad in Pakistan. Baba Nanak went to his home and had food with him. Abolishing Caste System- Guru Nanak Dev, the first Sikh Guru who disparagingly expressed strong disapproval against unequal social structure among various classes of society. To abolish this desperate condition in society he laid an instance of Bhai Lalo who was from a caste which was considered low in social status and Baba Nanak’s ardent follower.²⁷ ‘Guru Nanak with Bala and Mardana’ by S. Sobha Singh (1969) Guru Nanak was the pioneer who scattered the light of intellect and confront casteism and prophesied his strong belief in integrity with his lifelong companions Bhai Mardana who was *Marasi* (the traditional singers and dancers of a number of communities) of a doomtribe, but expert in playing *Rabab* (Rebeck) and Bhai Bala did farming.²⁸ ‘*Udasis* (Spiritual Travels) of Guru Nanak Dev’ by Master Gurdit Singh (1964) - *Udasis* are known as Spiritual Travels of Guru Nanak Dev. Customarily, *Udasis* are grouped into four lengthy journeys covering a period of twenty years, to the east, south, north and west. Baba Nanak was internally stirred up the plights of the people of the world and let them aware and acknowledge about the real message of God through these spiritual journeys because these travels were important, the people around the world were pretty much puzzled by conflicting thoughts, views and messages of the *qazis*, *pundits*, *mullahs* and priests. So he had decided to went on Divine Mission to spread the message of peace, love, truth and salvation.²⁹ ‘Portrait of Guru Nanak Dev in Ashirwad pose’ by S. Sobha Singh (1969) - Out of Guru Nanak Dev’s all primeval well known portraits the one with *ashirwad* pose of late 1950s acquired comprehensive and worldwide admiration and renownedness and even today this portrait is regarded as the

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26. **Gill, M.K**, 1999, *The Role and Status of Sikh Women*. In Amrik Singh & Nalini Menon, Ed. *A Saga of Excellence*, Media Transasia Ltd, New Delhi, p.160-161.
27. **Khokhar, Kulwant Singh**, 2004, *Gauhar-e-Nayab*, Gurinder Singh Khokhar, Roland View Drive Chester, U.S.A., p.221.
28. *Ibid*, p.222.
29. **Singh, Gursharan**, 2002, *Life & Teachings of Guru Nanak Dev*, Rima Publishing House, New Delhi, p.99-118.

most celebrated example of *Sikh Painting*.³⁰ ‘Portrait of Guru Nanak Dev’ by S. Sobha Singh (1969) - The portraits of Guru Nanak Dev are having great diversity and variety in its aesthetic expressions and appearances and in this very portrait Baba Nanak has been shown with gracefully moving snowy beard putting on a pale yellow small-sized turban (*ketaki*) and a string of brownish beads around it. Heavenly numbness has shown around his head and donning a patchy cloak upon shoulders over his saintly robe depicted in almost all of the paintings of Sobha Singh.³¹

‘Guru Angad Dev forbidding Humanyun to use his force’ by S. Devender Singh (1978) - Guru Angad Dev devoted himself in a serious manner to add intense strength and support to fulfill the doctrines of Guru Nanak which was the base or foundation of Gurdwara Khadur Sahib are submission to the will of God, There is One God, Goodwill for all, To speak the truth, Sewa and Simran. He had firm belief that one could have his own religious quest despite his conjugal life.³² ‘Mata Khiwi serving Langar’ by S. Gurvinderpal Singh (1998) - Mata Khiwi was wife of Guru Angad Dev- the Second Sikh Guru. Mata Khiwi has given the most valuable contributions in the free community kitchen means *Langar*, she herself served and cooked food in the *Langar Ghar* without any disparity.³³ ‘Guru Amar Das fetching water from river Beas’ by S. Devender Singh (1998) - Guru Amar Das very humble devotee of Guru Angad Dev. Early each morning Guru Amar Das would fill a *Gaggar* (brass water pitcher) of water from the river Beas which is five miles away from Sri Khadur Sahib he had fulfilled all his duties assigned by his lord without bothering natural calamities or worst weather conditions and wade river Beas through rain and storm till twelve long years.³⁴ ‘Construction of a *Boali* (Natural Brooke) with eighty-four steps by Guru Amar Das on the banks of river Beas’

30. **Gill, Ranjit Singh**, 2007, *Ten Masters (Ten Gurus of Sikh Dharam)*, Aravali Books International Pvt. Ltd, New Delhi, p.28.

31. **Bhatti, S.S.**, December 5, 2010, *Master Artist*, The Tribune.

32. **McLeod, W.H.**, 1991, *Popular Sikh Art*, Oxford University Press, Oxford, New York, p.59.

33. **Aneja, Gagan**, 2015, *Great Sikh Women*, Lokgeet Prakashan, Chandigarh, p.32.

34. **Dogra, R.C. & Mansukhani, G.S.**, 1995, *Encyclopedia of Sikh Religion and Culture*, Vikas Publishing House Pvt, Ltd, New Delhi, p.21-22.

by S. Amolak Singh (1979) - Guru Amar Das- the third Sikh Guru built a Gurdwara Sahib at Goindwal in 1559 A.D. and made it his headquarter. He was one of the builders of the town and had constructed a *baoli* to take bath, well with 84 steps descending to water level were built and which in due course became, a pilgrim center Sri Baoli Sahib.³⁵ ‘Scene of Sati Partha’ by S. Devender Singh (1977) -The third Guru of Sikhs- Guru Amar Das who born in village Basarke village in Amritsar on 5th May, 1479. Both his parents were conventional who rigidly followed the prevalent customs of society but he was completely different from them. Guruji stopped a lady who was going to perform a *Sati Partha*, an abolishment of such an inhumane act was the biggest contribution of the Guru Amar Das.³⁶ ‘Emperor Akbar having *Langar* (Free Community Kitchen)’ by S. Devender Singh (1979) - *Guru Ka Langar* became still more renowned in Guru Amar Das’s time. The Guru expected every visitor to partake of food in it before seeing him. By this he meant to minimize the distinctions of caste and rank.³⁷ ‘Emperor Akbar paying homage to Guru Amar Das at Goindval’ by S. Kirpal Singh (1978) - In 1567 A.D. while on his way to Lahore, the Emperor Akbar decided to visit and see for himself Guru Amar Das. He took langar in the row and offered a piece of land to Guruji as a gift but Guru Amar Das refused saying that “*The Almighty had given the House of Nanak everything that was needed.*”³⁸

‘Portrait of Guru Ram Das (1534-1581 A.D.)’ by S. Amolak Singh (1987) -Guru Ram Das- the fourth Guru of the Sikhs took birth in 1534 A.D. at Chuni Mandi Lahore (now in Pakistan). Guru Amar Das was his father-in-law, but Guruship allocated to him not of his close relationship with Guru Sahib in fact because of his pure and selfless submissive performances towards his people and foundation of Amritsar was laid down by Guru Ram Das and earlier city of Amritsar was renowned with name of ‘*Guru ka*

35. **Dogra, R.C. & Mansukhani, G.S.,** 1995, *Encyclopedia of Sikh Religion and Culture*, Vikas Publishing House Pvt, Ltd, New Delhi, p.65.

36. *Ibid*, p.21.

37. **Bedi, Diljeet Singh & Singh, Simarjeet,** Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar* (Pictorial Book), Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.24.

38. *Ibid*, p.25.

Chakk'.³⁹ 'Guru Ram Das laying foundation-stone of Amritsar city' by S. Devender Singh (1979)- On 13th June, 1577 A.D. Guru Ram Das (1534-1581 A.D.) placed the base stone of Amritsar and from the very beginning and existence of holy city ardent followers have been made frequent visit there and have spiritual dips in sacred sarovar.⁴⁰ 'Bibi Rajni with his leper husband' by Shri Bodhraj- At the time Guru Ram Das, under the Dukh-Bhajani Beri, Bibi Rajni was the 7th daughter of Rai Duni Chand, a revenue collector of kardar of Patti and an ardent disciple of Guru Ram Das whose husband was a leper and miracle happened after taking bath into that holy tank he became a healthy person with God's blessing.⁴¹

'Muslim Saint Sain Mian Mir laying the foundation-stone of Sri Harimandar Sahib at Amritsar' by S. Kirpal Singh (1979)- Sain Mian Mir was born in Sistan, he was from Umar Khalif's lineage, and he laid foundation stone of Sri Darbar Sahib in the presence of Guru Arjan Dev, Baba Buddha- a prime figure in early Sikhism and also one of earliest follower of Baba Nanak and others.⁴²

'Scene of *Kar Sewa* by Bhai Bahilo' by S. Devender Singh (1977)- Bhai Bahilo was belonged to Sandhu Jat family of Malwa region born in village Phaphre, Bathinda in 1553 A.D. He was the first and the foremost, in 1583 he became devotee of Guru Arjan Dev during the construction of Sri Harimandar Sahib at Amritsar, he took entire garbage or trash of the towns folk by himself till kiln to made bricks out of it, in such an errorless fashion on his master's wish Guru Arjan Dev. He died in 1643 A.D.⁴³

'Compilation of Sri Guru Granth Sahib' by Shri Bodhraj (1978) -Guru Arjan Dev- the fifth Sikh Guru, provided the Sikhs with an eternal guide in the form of Sri Granth Sahib. In this painting, artist successfully reflects Guru Arjan Dev and Bhai Gurdas's state of busyness in the compilation of Sri Guru Granth Sahib.⁴⁴ 'Portrait of

39. **Cole, W. Oven & Sambhi, Piara Singh**, 1990, *A Popular Dictionary of Sikhism*, Rupa Co. Daryaganj, New Delhi, p.132.

40. Ibid.

41. **Aneja, Gagan**, 2015, *Great Sikh Women*, Lokgeet Prakashan, Chandigarh, p.60.

42. **Bains, K.S.**, 1995, *Sikh Heritage in Paintings*, Prefect Press, New Delhi, p.142.

43. **Dogra, R.C. & Mansukhani, G.S.**, 1995, *Encyclopedia of Sikh Religion and Culture*, Vikas Publishing House Pvt, Ltd, New Delhi, p.55.

44. **Bains, K.S.**, 1995, *Sikh Heritage in Paintings*, Prefect Press, New Delhi, p.46.

Bhai Gurdas' by S. Sobha Singh (1968) -The first prophesier in Sikh tradition was Bhai Gurdas (1551-1636 A.D.) who aided Guru Arjan Dev in the successful compilation of Sri Guru Granth Sahib. Followed to Sikh customs, his own poetry was deified in Sri Guru Granth Sahib by Guru Arjan Dev as a key.⁴⁵

'Portrait of Bhagat Ravidas' by S. Kirpal Singh (1977) - Bhagat Ravidas was a pious and religious-minded person. He was a born in 1456 A.D. his father name was Santokh and mother Dyari. Bhagat Ravidas was cobbler by birth, yet his mind was so completely absorbed in God. Forty of his hymns are included in Sri Guru Granth Sahib, he was a disciple of Bhagat Kabir was 15th century Indian mystic poet and saint.⁴⁶

'Portrait of Sheikh Farid (1173-1266 A.D.)' by S. Kirpal Singh (1961) - Baba Sheikh Farid was born to Jamal-ul-din Suleiman and Maryam Bibi at village Kothewal, district Multan (now Pakistan) in 1173 A.D. was a great *Sufi* Saint; very sweet of tongue and who lived an austere life. He asks for only one blessing from God, via a life of prayer and meditation. One hundred and thirty-four of his hymns and *Salokas* are included in Sri Guru Granth Sahib.⁴⁷ 'Portrait of Bhagat Namdev' by Shri Kashi -Beautiful painting of Bhagat Namdev who was calico printer from Maharastra. His life length is uncertain it is said that he was born in year 1270. He is one of the saints whose hymns are part of Sri Adi Granth Sahib.

Some other great personalities, martyrs and Guru's contemporizes paintings were also showcased with immense care on the walls of this incredible museum especially in Hall No.1.⁴⁸ 'Portrait of Bhagat Sain' by S. Gurvinderpal Singh (1999) - Bhagat Sain was very much a devoted Sikh at the time of Guru Arjan Dev. He was *Khatri* Sethi and he sang Guru's Bani with deep contemplation and contentment being a gifted musician.⁴⁹

45. **Khokhar, Kulwant Singh**, 2004, *Gauhar-e-Nayab*, Gurinder Singh Khokhar, Roland View Drive Chester, U.S.A., p.219.

46. *Ibid*, p.30.

47. **Cole, W. Oven & Sambhi, Piara Singh**, 1990, *A Popular Dictionary of Sikhism*, Rupa Co. Daryaganj, New Delhi, p.66.

48. *Ibid*, p.113.

49. **Singha, H.S.**, 2000, *Encyclopedia of Sikhism*, Hemkunt Publishers Pvt, Ltd, New Delhi, p.176.

‘Baba Buddha taking Sri Guru Granth Sahib to Sri Darbar Sahib, Amritsar after compilation’ by S. Devender Singh (1979) - After compilation of Sri Guru Granth Sahib, it was taken by Baba Buddha on his head first time with respect and reverence for installation at Sri Darbar Sahib, Amritsar and behind him Guru Arjan Dev whisking the Guru Granth Sahib.⁵⁰ ‘Baba Buddha with Mata Ganga’ by S.Kirpal Singh (1961)- Baba Buddha (1506-1631 A.D.) who was the virtually reverent, important and first as well as eldest personality of early Sikhism who took birth in of village Kathua Nangal, district Amritsar. He was the only son of Bhai Sujja Randhawa and Mata Gauran. Baba Buddha blessed Mata Ganga who was the wife of Guru Arjan Dev- the fifth Sikh Guru. She was blessed with a boon that you would have a son who would be a fearless warrior.⁵¹ ‘Martyrdom of Guru Arjan Dev’ by S. Gurvinderpal Singh (2007) -Guru Arjan Dev was born in Goindwal Sahib in 1563 A.D. in the home of fourth Guru of the Sikhs- Guru Ram Das and Bibi Bhani. Guruji sacrificed his life for Sikh religion at Lahore in 1606 A.D. and he was a first martyr in Sikh tradition.⁵²

‘Portrait of Hazrat Sain Mian Mir’ by S. Sobha Singh (1968) -A sovereign saint who was born at Sistan in Caliph Umar lineage was Sain Mian Mir (1550-1635 A.D) and laid the foundation bricks of Sri Harimandar Sahib, Amritsar in four directions one each on Guru Arjan Dev’s saying because he was a fervid follower of fifth and sixth Guru of Sikh’s Guru Arjan Dev and Guru Hargobind Sahib respectively.⁵³

‘Portrait of Guru Hargobind (1595-1644 A.D.)’ by S. Amolak Singh (1985)- Guru Hargobind- the sixth Sikh Guru took birth in year 1595, Guru ki Wadali village at Amritsar. He was the only son of Guru Arjan Dev and Mata Ganga. He laid the foundation of ‘*Akal Takht*’ (The throne of the Timeless) and armored himself with two swords ‘*Miri*’ representing ‘Temporal Power’ and other ‘*Piri*’ representing ‘Spiritual

50. **Bains, K.S.**, 1995, *Sikh Heritage in Paintings*, Prefect Press, New Delhi, p.40.

51. **Gill, M.K.**, 1999, *The Role and Status of Women*. In Amrik Singh & Nalini Menon, Ed. *A Saga of Excellence*. Media Transasia Ltd, New Delhi, p.162.

52. **Daljeet, Dr.**, 2004, *The Sikh Heritage- A Search for Totality*, Prakash Book Depot, New Delhi, p.39.

53. **Bains, K.S.**, 1995, *Sikh Heritage in Paintings*, Prefect Press, New Delhi, p.118.

Power'.⁵⁴ 'I will grab your crown and eagle' by S. Devender Singh (1977)- The gratuitous torment was given by the regal eagle to its quarry was shot at by the Sikhs in revenge the angry Emperor Shahjahan sent threats of war to Guru Hargobind. On that Guru retaliated that if you will do injustice with poor homeless people then I will definitely seize your realm and eagle too and distribute among poor (Gurbilas, Patshahi VI).⁵⁵ 'Scene of Guru Hargobind's imprisonment in Gwalior fort' by Shri Bodhraj - A band of Sikh Sangat followed Baba Buddha who was leading them to Gwalior Fort barely for their inner satisfaction that reached the place where their Master Guru Hargobind Sahib was being prisoned by Mughal Emperor Jahangir during the period of 1617-1619.⁵⁶

'Bhai Bidhi Chand Chhina' by S. Kirpal Singh (1957)- Courage means the second name of Bhai Bidhi Chand Chinna who was a Sikh warrior. The two fine horses named 'Gulbagh and Dilbagh' had snatched, away by the Nawab Anayat- ullah Khan of Lahore, Bhai Bidhi Chand with cleverness and his bravery he brings them back and gets away with the two strong horses by leaping over the greater walls of the garrison forcefully into the river Ravi.⁵⁷ 'Bhai Paraga in the battlefield' by S. Kirpal Singh (1978)- Bhai Praga was a son of Bhai Gotam, born in a Chhibbar Brahmin's house, village Kariala in Pakistan. He was the Great grandfather of Sikh martyr Bhai Mati Das

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54. **Kanwal, Balbir Singh**, 1987, *The Spirit of Sobha Singh's Art*. In Madanjit Kaur, Ed. *Painter of the Divine- Sobha Singh*, Guru Nanak Dev University Press, Amritsar, p.72.
 55. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar* (Pictorial Book), Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.42.
 56. **Nabha, Bhai Kahn Singh**, 2011, *Gurushabad Ratnakar Mahan Kosh- Encyclopedia of Sikh literature (Punjabi)*, Eight Edition, Department of Languages, Punjab, p.240.
 57. **Khokhar, Kulwant Singh**, 2004, *Gauhar-e-Nayab*, Gurinder Singh Khokhar, Roland View Drive Chester, U.S.A., p.215.

and Bhai Sati Das. He fought fearlessly in four battles along with Guru Hargobind against the tyrant Mughals.⁵⁸

‘Portrait of Guru Har Rai (1630-1661 A.D.)’ by S. Amolak Singh (1989) -The seventh Guru of the Sikhs- Guru Har Rai took birth in house of Mata Raj Kaur and Baba Gurditta of Kiratpur. The famished and poverty-stricken must be helped and accessed without any delay wherever, whenever they had come into contact were the messages of Guru to his devotees and he himself had enough knowledge of herbal medicines.⁵⁹ ‘Portrait of Guru Harkrishan Sahib (1656-1664 A.D.)’ by S. Bhupinder Singh (1994) - Guru Harkrishan Sahib was the eighth Sikh Guru and son of Guru Har Rai. Guru Sahib had caught smallpox at very young age and also died because of it and left Guru Tegh Bahadur as his successor. Gurdwara Bangla Sahib has been built on the same place where Guru had taken their last his breaths; even some of the educational foundations are also named after him in his memory.⁶⁰

‘I have found the Guru’ by Master Gurdit Singh (1966)- On finding his ship, full of rich merchandise, sinking Bhai Makhan Shah Lubana who was a wealthy but God fearing Sikh trader of Tanda, Jhelum (now in Pakistan). He is also called ‘The discoverer of the ninth Nanak’ and implored that if his sinking ship would survive, then he would surely present one-tenth of his earning into the feet of Lord. As soon as he returned from his voyage and visited to Baba Bakala to fulfill his word that he made that his hard time, so he came there to offer the promised sum to Guru Tegh Bahadur but he reached there and he saw number of fake Gurus who claimed to true Guru and Guruship. To constitute reasonable evidence for his question he took an around and kept two coins in front of every claimant because the true Guru would himself know and asked him to offer the promised sum. Eventually when came to Guru Tegh Bahadur he asked him for the promised offer then Bhai Makhan Shah climbed upon the roof and

58. **Khokhar, Kulwant Singh**, 2004, *Gauhar-e-Nayab*, Gurinder Singh Khokhar, Roland View Drive Chester, U.S.A., p.65.

59. **Cole, W.Oven & Sambhi, Piara Singh**, 1990, *A Popular Dictionary of Sikhism*, Rupa Co. Daryaganj, New Delhi, p.80

60. Ibid.

declared that, ‘*I have found the Guru*’.⁶¹ ‘Scene of Guru Tegh Bahadur during his journey to Assam’ by S. Kirpal Singh (1975)- During Guru Tegh Bahadur ji’s Assam journey he resolved the quarrel between native kings of Assam- Raja Chakar Dhavaj and Jai Singh who were harming each other.⁶² ‘Scene of Kashmiri Pandits at Guru Tegh Bahadur’s court’ by S. Sukhwinder Singh (2011) -All Kashmiri Pandits requested Guru Tegh Bahadur in his court under the representation of Pandit Kirpa Ram to protect and save their Hindu Dharam from Mughal Emperor Arungzeb.⁶³ ‘Guru Tegh Bahadur at Delhi’ by S. Kirpal Singh (1957) - Guru Tegh Bahadur- the ninth Sikh Guru reached Delhi for the protection *Hindu Dharam*, where emperor Aurangzeb ordered to execute him. Guru Tegh Bahadur is revered as ‘*Hind ki Chaddar*’.⁶⁴ ‘Martyrdom of Guru Tegh Bahadur’ by S. Gurvinderpal Singh (2011) -Guru Tegh Bahadur sacrificed his life for saving and protecting the *Hindu Dharam*. On the orders of the Emperor Aurangzeb his people were trying to shake Guruji’s faith but he was a man of his word. The place where they executed Guruji is now known as Sis Ganj Gurdwara in Delhi.⁶⁵

‘Martyrdom of Bhai Mati Das on 11th November, 1675’ by S. Kirpal Singh (1957)- Bhai Mati Das was a Brahmin by birth, a disciple of Guru Hargobind and a great warrior. He was also put to death as punishment in the front of Guru Tegh Bahadur- the ninth Sikh Guru with sharp saw; even when his body was cutting into two parts with saw, he was reciting *Japji Sahib*. He was a man of strong faith and determination.⁶⁶ ‘Martyrdom of Bhai Dyala on 11th November, 1675’ by Master Gurdit Singh (1961)- Bhai Dyala was also known as Dyal Das, an early martyr of Sikh faith

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61. **Singha, H.S.**, 2000, *Encyclopedia of Sikhism*, Hemkunt Publishers Pvt, Ltd, New Delhi, p.138
 62. **Khokhar, Kulwant Singh**, 2004, *Gauhar-e-Nayab*, Gurinder Singh Khokhar, Roland View Drive Chester, U.S.A., p.130.
 63. Ibid.
 64. **Kapur, Prithipal Singh**, September, 2006, *Guru Teg Bahadur*. In Bhagat Lakshman Singh, Ed. *The Sikhs Martyrs*, Singh Brothers, Bazar Mai Sewan, Amritsar, p.54-56.
 65. Ibid.
 66. **Neki, Jaswant Singh**, 1989, *Ardas Darshan Roop Abhyas (Punjabi)*, Singh Brothers, Bazar Mai Sewan, Amritsar, p.159-160.

and also one of the Sikhs who accompanied Guru Tegh Bahadur when he was tortured and executed by the Mughals. His execution had been performed at Chandni Chowk, New Delhi, he was ordered to sit into a cauldron of boiling water by Mughals. They martyred him in an extremely cruel and vicious manner, which put the flashlight upon the savagery of the Mughal rulers, who gave numberless monstrous hurts on the soul and body of Guru's Sikhs.⁶⁷ 'Rangretta: Guru ka Beta' by S. Kirpal Singh (1959)- Bhai Jaita who was a Sikh General and a good friend and true companion of Guru Gobind Singh and a dyer by profession, was also a great warrior and a poet, after baptism he was known as Bhai Jiwan Singh. He had taken up the decapitated head of Guru Tegh Bahadur in a courageous manner without bothering Mughals torture and then its fatal result even though out of love and respect he held it all through the way to Sri Anandpur Sahib with full respect and bravery, and on arrival Guru Gobind Singh praised and admired him for his audacity. He was a *Rangretta* by caste. He took him to his bosom and exclaimed '*Rangretta Guru ka Beta*'. After baptism, Bhai Jaita was renamed Jiwan Singh and waged many a battle, fearlessly.⁶⁸

'Portrait of Guru Gobind Singh' by Master Gurdit Singh (1967)- Guru Gobind Singh- the ninth Guru of the Sikhs who was born in 1666 to Mata Gujri and Guru Tegh Bahadur in Patna and lived here for seven years and presented assumption of an outstanding bravery skills.⁶⁹ 'Portrait of Guru Gobind Singh on horse' by S. Gurvinderpal Singh (1998)- In this painting, Guruji was riding on white galloping horse, white falcon perched on their left hand and background was surrounded by dark clouds.⁷⁰

67. **Singh, Bhai Pinderpal**, 2010, *Ardas Part-1 (Punjabi)*, Bhai Chattar Singh Jiwan Singh, Bazar Mai Sewan, Amritsar, p.311-318.

68. **Khokhar, Kulwant Singh**, 2004, *Gauhar-e-Nayab*, Gurinder Singh Khokhar, Roland View Drive Chester, U.S.A., p.220.

69. Ibid, p.64.

70. **Kanwal, Balbir Singh**, 1987, *The Spirit of Sobha Singh's Art*. In Madanjit Kaur, Ed. *Painter of the Divine- Sobha Singh*, Guru Nanak Dev University Press, Amritsar, p.72.

‘Portrait of Mata Sahib Kaur’ by S.Bhupinder Singh (1994) - Mata Sahib Kaur was a daughter of Bhai Rama ji, born in village named Rohtas lies in the west of Punjab district. Mata Sahib Kaur is called ‘the Spiritual Mother of Khalsa’.⁷¹

‘Pir Buddhu Shah in Guru Gobind Singh’s court’ by S. Gurvinderpal Singh (2000)- Pir Buddhu Shah his original name was Badr-ud-din, born on 13 June, 1647 A.D. in Punjab, was a good friend of Guru Gobind Singh as well as very much devoted towards him. He was so much devoted towards him or trusted him that he sacrificed his sons and relatives for him in the Battle of Bhangani, close to Paunta Sahib.⁷² ‘Portrait of Bhai Nand Lal’ by S. Kirpal Singh (1961)- Bhai Nand Lal was a 17th century Persian and Arabic poet in the Punjab region. He was of fifty-two poets of Guru Gobind Singh’s Darbar (Court). He was born in Ghazni in Afghanistan in 1633 to father Chhajju Ram who was a famous Persian Scholar himself.⁷³ ‘Guru Gobind baptizing *Panj Pyare* at Sri Anandpur Sahib’ by S. Gurvinderpal Singh (1997)- On the day of Baisakhi in 1699 at Sri Anandpur Sahib, Guru Gobind Singh- the tenth Guru of the Sikhs chief aim or objective behind the creation of the Khalsa was only to swipe out all societal differences among the man and Guruji had tried to awake the sense of righteousness in their inner selves.⁷⁴ ‘Bhai Udai Singh in battlefield at Anandpur’ by S. Mohan Lal Singh (1986) - When the hills Rajas attacked Sri Anandpur Sahib in 1701 A.D. the Khalsa forces of Guru Gobind Singh repulsed them with great bravery. Bhai Bachitar Singh encountered a dreadful elephant and repulsed the attack during the war and Bhai Udai Singh killed Raja Kesari Chand.⁷⁵

71. **Aneja, Gagan**, 2015, *Great Sikh Women*, Lokgeet Prakashan, Chandigarh, p.53.

72. **Khokhar, Kulwant Singh**, 2004, *Gauhar-e-Nayab*, Gurinder Singh Khokhar, Roland View Drive Chester, U.S.A., p.168.

73. **Bains, K.S.**, 1995, *Sikh Heritage in Paintings*, Prefect Press, New Delhi, p.131-132.

74. **Singh, Pritam**, 1999, *The significance of Sikh baptism*. In Amrik Singh & Nalini Menon, Ed. *A Saga of Excellence*, Media Transasia Ltd, New Delhi, p.28.

75. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar* (Pictorial Book), Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator),Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.62.

‘The Even handed Bhai Kanhaiya’ by S. Kirpal Singh (1957)- Bhai Kanhaiya established the ‘Seva Panth’ and was just alike an angel who from heaven always helped others and he had never seen any dissimilarity amongst a friend and foe, he had a tendency to help others and very much fortunate.⁷⁶ ‘Bhai Kanhaiya dressing wounded at Battle of Anandpur Sahib by S. Gurvinderpal Singh (2004) -In the battlefield at Sri Anandpur Sahib in 1700 A.D. he used to serve everyone with water and dressed every single injured one without any discrimination that he was enemy or a friend. On his this action his fellows were annoyed with them, upon such an answer demanding question, he said, “*I saw my Master’s face in every face.*”⁷⁷

‘Sahibzada Ajit Singh in the Battle at Chamkaur’ by Master Gurdit Singh (1966) -The battle of Chamkaur fought on 7th December, 1705, that was Sahibzada Ajit Singh who was the eldest son of Guru Gobind Singh and in the last battle in which he wielded his sword bravely and killed numberless enemy soldiers with his fencing skill and at last he himself fell on the altar of faith and belief.⁷⁸ ‘Sahibzada Jujhar Singh in the Battle of Chamkaur’ by Master Gurdit Singh (1966)- On 7th December, 1705, Sahibzada Jujhar Singh fought the last battle of his life with his six contingent Sikh soldiers. Many of the enemies were killed by his arrows and at last he himself was martyred in the battle.⁷⁹

‘Bhai Himmat Singh in the Battle of Chamkaur’ by Master Gurdit Singh (1967) - Bhai Himmat Singh was born on 17 May, 1661 at Orissa; his earlier name was Himmat Chand. He was one of the five beloved ones. He fought bravely in Chamkaur’s battle and got martyrdom.⁸⁰ ‘Khalsa Mero Roop Hai Khaas’ by S. Amolak Singh (1982)- At Chamkaur Fort, dressed up as a Sikh, Bhai Sangat Singh was brave soldier in Guru Gobind Singh’s army and also look-alike of Guru Gobind Singh. When Guru Gobind Singh had made his way to Machhiwara he attired Bhai Sangat Singh in his battle

76. **Singh, Harbans**, 1974, *High Roads of Sikh History*, Punjabi University, Patiala, p.30-33.

77. Ibid.

78. **Singh, Rajinder Pal**, 2015, *Panj Piare & Chaare Sahibzade*, Lahore Books, Near Society Cinema, Ludhiana, p.32.

79. Ibid, p.39.

80. Ibid, p.24.

apparels along with decorative plumed turban and himself peacefully moved towards Machiwara. After Guruji's departure Bhai Sangat Singh bravely fought with the enemies in the battle on Guru's place and eventually the true Sikh of Guruji laid down his life while reciting the words, '*Waheguru, Waheguru*' in his Master's remembrance.⁸¹

'Baba Deep Singh Shaheed (1682-1757)' by S. Kirpal Singh (1958)- Baba Deep Singh was the First Head of Shadedan Tarna Dal Misl, Damdami Misl and then became the head of Shiromani Panth Akali Buddha Dal. He is profoundly honoured among his devotee Sikhs as one of the most sacred martyrs in Sikh history and an extremely religious figure of Sikhism and revered for his immortal sacrifice and venerate to the religious teachings of the Guru Sahibans.⁸² 'Bricking alive Chotte Sahibzade at Sirhind' by S. Gurvinderpal Singh (2004) -Nawab of Sirhind, Wazir Khan forced the Chotte Sahibzade- Zorawar Singh and Fateh Singh to accept Islam forcefully but on their refusal to leave their own faith, he bricked them alive in the walls of the fort on the suggestion of Sucha Nand.⁸³

'Mata Bhag Kaur in the Battle at Muktsar' by S. Gurvinderpal Singh (1998)- Mai Bhago was brave woman who took part in the battle of Muktsar, where she showed unmatched courage. Faith, courage and fearlessness were her ornaments.⁸⁴ 'Martyrdom of Bhai Maha Singh in the Battle at Muktsar' by S. Amarjeet Singh (1978) - Bhai Maha Singh was the Jathedar of forty deserted Sikhs, who were Bhai Maha Singh's compatriots but all of them left the Anandpur Fort near the end of December 1704. At his request, Guru Gobind Singh forgave the deserters and tore the note of

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81. **Dogra, R.C. & Mansukhani, G.S.**, 1995, *Encyclopedia of Sikh Religion and Culture*, Vikas Publishing House Pvt, Ltd, New Delhi, p.97.
 82. **Noor, S. Harbans Singh**, 2004, *Martyrdom of Baba Deep Singh- A Historical Perspective*. In Kharak Singh, Ed. *Martyrdom in Sikhism*, Institute of Sikh Studies, Gurdwara Singh Sabha, Chandigarh, p.89.
 83. **Kapur, Prithipal Singh**, September, 2006, *Prince Zorawar Singh and Fateh Singh*, In Bhagat Lakshman Singh, Ed. *The Sikhs Martyrs*, Singh Brothers, Bazar Mai Sewan, Amritsar, p.66-67.
 84. **Aneja, Gagan**, 2015, *Great Sikh Women*, Lokgeet Prakashan, Chandigarh. p.57.

disclaimer before Bhai Maha Singh breathed his last.⁸⁵ ‘The Word is the Truth’ by Master Gurdit Singh’ (1964)- ‘The Word is the Truth’ means ‘*Guru ka bachan sat satkar mane*’ in this painting Guru Gobind seeking Bhai Dalla who was a Sidhu Jatt and landlord of Talwandi Sabo, to bring a single soldier of his to trialing the shot fire of his gun at Talwandi Sabo, Punjab.⁸⁶ ‘Guru Gobind Singh at Bahadur Shah’s court’ by S. Devender Singh (1982)- When Guru Gobind Singh visited Badshah Bahadur Shah’s court on his horse, the emperor respected Guru Sahib alot on asking him that which religion is better and Guru ji said: ‘*for you yours and for me mine*’.⁸⁷ ‘Martyrdom of Bhai Mansha Singh’ by S. Devender Singh (2010)- In the middle of 18th century in Sri Darbar Sahib at Amritsar, Bhai Mansha Singh who was one of the best *Kirtaniya* in Sri Harimandar Sahib during the time of Maharaja Ranjit Singh and at the time of Giani Sant Singh he was the Head Granthi and top administrator of Sri Harimandar Sahib, Amritsar whose main task was to lighten up the lamp in the Sri Darbar Sahib, when he had shooted by Mughals he was busy in this sacred deed.⁸⁸ ‘Martyrdom of Jai Singh Khalkat’ by S. Gurvinderpal Singh (2010)- Bhai Jai Singh Khalkat was an honest, hard working, humble *Rehitvaan Gursikh* who was born in village Mughalmajra about 5km on the Patiala district to Sirhind Road. He sticks to his faith till his last breath after enormous tortures.⁸⁹

The walls of Gurdwara Atal Rai Sahib have adorned with the sacred wall paintings or murals of Sri Guru Nanak Dev ji’s birth events means *Janam Sakhis* and these paintings and murals are showcased in diminutive room which is connected with

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85. **R.C. Dogra & G.S. Mansukhani**, 1995, *Encyclopedia of Sikh Religion and Culture*, Vikas Publishing House Pvt, Ltd, New Delhi, p.295.
86. **Singha, H.S.**, 2000, *Encyclopedia of Sikhism*, Hemkunt Publishers Pvt, Ltd, New Delhi, p.50.
87. Ibid.
88. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar* (Pictorial Book), Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.83.
89. Ibid, p.90.

Hall No.1 in the Central Sikh Museum, Amritsar and this room also contains the venerable map of Baba Nanak's Spiritual Travels means 'Four Udasis' and so many other architectural drawings and sketches of 'Gurdwara Baba Atal Rai Sahib' (**Plate No.151**) and diagrammatic representation of Sri Darbar Sahib (The Golden Temple) at Amritsar (**Plate No.152**) of great importance. These architectural drawings and maps are handmade by a very diligent and talented S. Mehtab Singh *Naqqash* of *Naqqash Gali* of Amritsar. Aside from maps, the paintings of old *Bungas* (Ancient Victory Towers) that carried the names and signs of their ancient times are covered and protected with huge care in a transparent glass frames and hung on the walls.

Hall No.2

Hall No.2 (**Plate No.153 & 154**) has contained the paintings of the far-famed Sikh Generals like 'Baba Banda Singh Bahadur who was very much dear and faithful devotee and companion of Dasam Guru Sahiban', 'Bhai Taru Singh', 'Bhai Baaz Singh and Bhai Mani Singh's bravery and martyrdom scenes', 'Bhai Subeg and Bhai Shahbaz Singh both were father and son from Lahore who were attained martyrdom on same day from the cruel hands of Zakariya Khan', 'Scene of cruel Massa Rangad's Murder by brave Sikh soldiers', 'Matchless Victory of the Battle of Kasur' moreover an unimaginable tolerance and patience of Sikh women. 'Baba Deep Singh', 'Shaheed Jai Singh Khalkat who was from a small village near Patiala', 'Shaheed Baba Natha Singh', 'Shaheed Baba Bota and Garja Singh' were famous for their weaponless fight with Mughals and time revived 'Scene of 18th Century's Military Cantonment', even paintings depicting 'Small Holocaust' and 'Great Holocaust' are also showed here and 'Portrait of Mata Bhag Kaur'- the one and only lady who had manly soldier like spirit.

The other prominent Sikh Paintings adorned on the walls of Hall No.2 (**Plate No.155**) are 'Conversion of Banda Singh Bahadur' by S. Gurvinderpal Singh (2002)- Guru Gobind Singh was in Deccan where they met a Hindu hermit who felt intensely deep submission and liking for Guru Gobind Singh and before their meeting the hermit was best-known with name of 'Lachhman Das Bairagi' who subsequently identified as

a great warrior of Guru's army and regarded as to be a Guru's humble devotee.⁹⁰ 'Banda Singh Bahadur in Sirhind's battle' by S. Kirpal Singh (1978) - On 24th March, 1710, Banda Singh Bahadur get entered into the Sirhind town and in the battle of Sirhind the Wazir Khan got killed who was the main leader who had directed the Mughal armies.⁹¹ 'Portrait of Banda Singh Bahadur (27 October, 1670-9 June, 1716)' by S. Kirpal Singh (1958)- In this painting, Banda Singh Bahadur was posed in sitting posture showing extreme strength and power with his fully equipped arms in contrast of the fort's background where flag 'Nishan-e-Khalsa' is furled and a man is shown standing near the fort's boundary wall. Baba Banda Singh Bahadur- a man of deep dedication and firm determination who after occupying and controlling the activities of Sirhind also was vanished the Zagirdiri System (feudalism) from Punjab.⁹²

'Scene of Bhai Baaz Singh's Bravery' by Shri Bodhraj -Bhai Baaz Singh was born in village Mirpur Patti of Amritsar. He was one of the *Panj Pyaras* (Five Beloved Sikhs). He was known for his fearlessness and he named 'Baaz Singh' at Gurdaspur in 1716 A.D. He was arrested with Banda Singh Bahadur later taken to Delhi where King Farukh Siyar.⁹³ 'The Humblest Servant of the Guru' by S. Kirpal Singh (1958)- From Gurdas Nangal alongwith Banda Singh Bahadur 692 Sikhs were arrested and out of them 100 Sikhs were daily martyred by the orders of King Farukh Siyar. And one the Sikh was just newly married and his mother requested the king to release his son that he was not a Sikh and on this the young man made a lion like uproar and proved that he was the devoted Sikh of his Master and had no to fear to introduce his true identity even

90. **Singh, Khushwant**, 1959, *The Sikhs Today*, Orient Longman Ltd. Bombay, p.26.

91. **Singh, Khushwant**, 2006, *Illustrated History of Sikhs*, Oxford University Press, YMCA Library Building, Jai Singh Road, New Delhi, p.48.

92. Ibid, p.49.

93. **Khokhar, Kulwant Singh**, 2004, *Gauhar-e-Nayab*, Gurinder Singh Khokhar, Roland View Drive Chester, U.S.A., p.213.

in worse death situation and said he would to be fortunate if embraced death along with his Sikh brothers.⁹⁴

‘Martyrdom of Banda Singh Bahadur and his son’ by S. Satpal Singh Danish (2003)- Banda Singh Bahadur and his companions were arrested from Gurdas Nangal in Punjab in 1716 A.D. They were tortured by tyrant Muslims to convert their religion but they refused and on their refusal they cut Banda Singh Bahadur’s four year old son into pieces and made garland out of it and put it into his neck but he was stick to his word, after that they also cut him into pieces.⁹⁵ ‘Martyrdom of Bhai Mani Singh (1644-1734)’ by S. Kirpal Singh (1957)- Bhai Mani Singh, was an outstanding leading figure of the eighteenth century, takes up an extremely reputed place in the history of Sikhism as soon as Bhai Mani Singh had taken up the power to direct and man oeuvre the path of the Sikhs fate at the time pretty much censorious phase. He was a keen learned person, a dedicated and a valorous follower of Sikhism who volitionally spent his lifetime to enhance and preserve the self worth of the Sikh religion by cutted down his limbs into pieces of the sake of Sikhism in 1734 at Lahore on the orders of Nawab Zakriya Khan he got martyrdom.⁹⁶ ‘Bhai Mehtab Singh and Bhai Sukha Singh (11 August, 1740 A.D.)’ by S. Kirpal Singh (1962)- Massa Rangarh was most notorious Muslim and desecrated The Golden Temple, Amritsar. On getting such a heart-rending news, Bhai Mehtab Singh and Bhai Sukha Singh came post haste from their group and cut his head in a flash, put in a sack and carried back, the severed head of Massa Rangarh, to be presented to Baba Buddha Singh *Jathedar* at Budda Johar (Bikaner).⁹⁷ ‘Bhai Bota Singh and Bhai Garja Singh’ by S. Kirpal Singh (1978) - Bhai Bota Singh and Bhai Garja

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94. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar* (Pictorial Book), Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.79.
95. **Bhangu, Bhai Rattan Singh**, 2015, *Sri Guru Panth Prakash*, Vol-1, Singh Brothers, Bazar Mai Sewan, Amritsar, p.509.
96. Ibid, p.527.
97. **Khokhar, Kulwant Singh**, 2004, *Gauhar-e-Nayab*, Gurinder Singh Khokhar, Roland View Drive Chester, U.S.A., p.138.

Singh were true *Gursikhs* who gave the test of their loyalty towards Sikhism in worst time of the period and Mughals were vowed to exterminate the Sikhs. In 1739, when Bhai Bota Singh and Bhai Garja Singh both were going on the road to visit Sri Harimandar Sahib at Amritsar from Tarn Taran, some Muslims saw them and said they are not Sikhs because they are brave people they must be in their disguise, on hearing that Sikhs are now no more in this domain, all of sudden they both they halted there and make them realize the true strength and presence of Sikh, moreover they had no weapons only had bamboo sticks to fight with their opponents by taken up their back to back joining position without any fear of death. Bhai Bota Singh and Bhai Garja Singh this valiant act gave them a special place in Sikh history.⁹⁸ ‘Martyrdom of Bhai Taru Singh (July 1, 1745)’ by S. Kirpal Singh (1956)- Bhai Taru Singh- a great Sikh martyr was born on 6th October, 1720 in village Phoola of Amritsar, Punjab. Zakaria Khan- the Governor of Lahore ordered that his hair to be removed alongwith the skull for providing meals to the underground Sikhs, he softly eloquent the sacred hymns in the praise of lord even though his skull was being sliced off.⁹⁹

‘Faith Above Family (1748)’ by S. Kirpal Singh (1959) -This self-propelling painting was successful depiction during the Hakam Mir Manu’s time when they arrested innocent Sikh Women and brought them to Lahore and put into dungeons. They made them to grind the wheat grains in immensely large amount and inexchange they gave those dry *chappatis* and a single bowl of water. Even though the matchless courage of Sikh mothers whose children were cut down into pieces and garlands were made out of their limbs before their eyes and those garlands were put around their necks but they never lose faith on their Guru still remained their faith unshaken.¹⁰⁰ ‘Scene of Chotta Ghalughara (1746)’ by Master Gurdit Singh (1968)- Both the Mughal Governor- Yahiya Khan and General Lakhpat Rai- the revenue minister of Lahore committed the first holocaust at Kahnuwan near Gurdaspur, Punjab in 1746. In which approximately

98. **Khokhar, Kulwant Singh**, 2004, *Gauhar-e-Nayab*, Gurinder Singh Khokhar, Roland View Drive Chester, U.S.A., p.133.

99. **Neki, Jaswant Singh**, 1989, *Ardas Darshan Roop Abhyas (Punjabi)*, Singh Brothers, Bazar Mai Sewan, Amritsar, p.164-166.

100. **Khokhar, Kulwant Singh**, 2004, *Gauhar-e-Nayab*, Gurinder Singh Khokhar, Roland View Drive Chester, U.S.A., p.133.

ten thousand Sikhs were killed but even though all retreating regiments fought with unmatched bravery in the battlefield under the guidance of Nawab Kapur Singh.¹⁰¹ ‘Martyrdom of Bhai Subegh Singh and Bhai Shahbaz Singh (July 1746)’ by S. Kirpal Singh (1957)- During the time of Yahiya Khan- the Governor of Lahore dominated the Sikhs and threatened them by his violent acts of punishment, the two young Guru Sikhs were squashed between the *Charakhari* (spiked wheels) brutally by his people on his orders. Bhai Subegh Singh who was a government contractor and his vigorous and innocent son- Shahbaz Singh were the two blessed Sikhs who attained martyrdom in their lord’s service.¹⁰²

‘Attack on Sri Darbar Sahib, Amritsar by Ahmad Shah Abdali’ by S. Devender Singh (1978)- After the Great Holocaust (*Vadda Ghalughara*) in 1762 A.D. Ahmad Shah Abdali ordered to demolish Sri Darbar Sahib with cannons. Suddenly a flying brick hit Ahmad Shah Abdali’s nose, he was injured so badly that eventually that injury became the cause of his death.¹⁰³

‘The Valour of Moti Mehra’ by Master Gurdit Singh (1965) - The subject of the valorous act of Moti Mehra has been done in oil on canvas medium by an artist and this brave act has also been narrated through the artist’s brush. Moti Mehra was a pure soul and a water carrier who brought milk for Chotte Sahibzadas of Guru Gobind Singh- Baba Zorawar Singh and Baba Fateh Singh who were put into a ‘*Thanda Burj*’ (cold tower) in Sirhind fort along with their grandmother Mata Gujri.¹⁰⁴ ‘Baba Natha Singh in battlefield’ by S. Gurbinderpal Singh (2009)- Baba Natha Singh was an Akali Sikh fighter; he was a companion of an immensely valorous Baba Deep Singh. Baba Natha

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101. **Khokhar, Kulwant Singh**, 2004, *Gauhar-e-Nayab*, Gurinder Singh Khokhar, Roland View Drive Chester, U.S.A., p.134.
 102. **Neki, Jaswant Singh**, 1989, *Ardas Darshan Roop Abhyas (Punjabi)*, Singh Brothers, Bazar Mai Sewan, Amritsar, p.156-158.
 103. **Khokhar, Kulwant Singh**, 2004, *Gauhar-e-Nayab*, Gurinder Singh Khokhar, Roland View Drive Chester, U.S.A., p.138.
 104. **Nabha, Bhai Kahn Singh**, 2011, *Gurushabad Ratnakar Mahan Kosh-Encyclopedia of Sikh Literature (Punjabi)*, Eight Edition, Department of Languages, Punjab, p.178-179.

Singh fought very bravely with Mughal armies in village Gohalwad, Sailkot in 1784, in order to stop the disrespect of Sri Harimandar Sahib.¹⁰⁵

‘Singh- An Embodiment of Mercy’ by S.Kirpal Singh (1959) -In 1762 A.D. Ahmed Shah Abdali abducted 2200 young girls in the Battle of Panipat but when Guru’s Singhs came to know about this inhumane act, without seconds delay they all came into action and along with their armies. They marched towards them in order to save the respect of those ladies being ruined from the hands of Mughals and also ascertained their safety back home no matters from where they belonged whether near or far even as far to Maharashtra.¹⁰⁶ ‘When faith remained unshaken’ by S. Kirpal Singh (1957)- In the first half of the Mughal Rule in 18th century, prices had been given on Sikhs decapitated heads by Nawab Yahiya Khan and Zakaria Khan. In this painting, two cruel Muslim informers were headed towards Lahore seeking for reward, holding spears in their hands and which had heads of the two Sikhs upon.¹⁰⁷ ‘Reward for killing Singhs’ by S. Kirpal Singh (1957)- Zakaria Khan-the Governor of Lahore and his son Mir Mannu had decided prices on Sikhs decapitated heads or their extermination. Ten rupees were provided to informers for giving information about Sikhs and had decided fifty for Sikhs merciless killing and eighty rupees for getting a cut off head of a Sikhs to Mughals.¹⁰⁸

‘Scene of 18th century cantonment’ by Shri Bodhraj- This painting depicts the very live scenario of 18th century Singhs cantonment, in which they were living in

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105. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar* (Pictorial Book), Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.96.
106. **Singh, Khushwant**, 2004, *A history of the Sikhs*, Vol.1, Second Edition, Oxford University Press, New Delhi, p.145.
107. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar* (Pictorial Book), Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.98.
108. *Ibid*, p.99.

tents.¹⁰⁹ ‘Scene of Vadda Ghalughara’ by S. Kirpal Singh (1956) -The Great Holocaust had occurred on 5th February, 1762 at Kup Rahira in Sangrur, Punjab. Ahmed Shah Durrani a Mughal ruler about to invade India sixth time and took a vow to destroy Sikhs from their roots. On 3rd February, 1762 he reached Lahore with huge and well army and artillery. Under the leadership of Jassa Singh Ahluwalia and S.Charhat Singh Sukarchakiya, Sikh armies fought bravely. Singhs were 40,000 in numbers and 10,000 women, children and elderly folk. And in this deadly battle 50,000 Sikhs were attain martyrdom including women, children and elders too and the massacre of Kup Rahira soon addressed as ‘*Vadda Ghalughara*’ in Sikh History.¹¹⁰

Hall No.3

Portraits of Sikh Generals, Commanders and Chieftains are exhibited in Hall No.3 (**Plate No.156**) which also includes the paintings of true fighters of Sikh history like ‘Sardar Hari Singh Nalwa (1791-1837)’, ‘Maharaja Ranjit Singh (13th November, 1780 - 27th June, 1839)’, ‘Akali Phula Singh (1st January, 1761 - 14th March, 1823)’, ‘Baba Bir Singh Naurangabadi (1768-1844 A.D.)’, ‘Sardar Jassa Singh Ahluwalia (3rd May, 1718- 22nd October, 1783)’, ‘Sham Singh Attariwala (1790-1846 A.D.)’, ‘Sardar Thakur Singh Sindhawalia (1837-1887 A.D.)’, ‘Baba Sahib Singh Bedi (1768-1844 A.D.)’ and ‘Bhai Tara Singh (1687-30th March, 1726)’.

‘Bravery scene of Bhai Tara Singh Vaa’ by Master Gurdit Singh (1962)- Bhai Tara Singh Vaa was very God-oriented Sikh follower born in 1776 A.D. Sikhs went to him to check their horses. He was very courageous Sikh fighter, when he was attacked 2200 hundred cavalry by Nawab Zakariya Khan’s order, at that time he has just merely 22 Sikh companions with him to fight with them.¹¹¹ ‘Portrait of Nawab Kapur Singh’ by

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109. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar* (Pictorial Book), Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.100.
110. **Nabha, Bhai Kahn Singh**, 2011, *Gurushabad Ratnakar Mahan Kosh-Encyclopedia of Sikh Literature (Punjabi)*, Eight Edition, Department of Languages, Punjab, p.969.
111. **Khokhar, Kulwant Singh**, 2004, *Gauhar-e-Nayab*, Gurinder Singh Khokhar, Roland View Drive Chester, U.S.A., p.132.

S. Kirpal Singh (1961) -Nawab Kapur Singh (1697-1735), eighteenth century Sikh hero and Sardar of Singhpuria Misl, founder of the Dal Khalsa. He was born in 1697 in a present family of Virks of the village of Kaloka, now in Sheikhpura district of Pakistan.¹¹² ‘Nawab Kapur Singh in battlefield’ by S. Devender Singh (1978)- When Kapur Singh was of the age to bear arms; he conquered over the Mughal army and captured village Faziullapur close to Amritsar. After capturing it assigned a new name ‘Singhpura’ to it and begun a fresh start up there. For this reason in history he is known as ‘Kapur Singh Faizullapuria’ and established the territory, which had been named as ‘Faizullapuria’ or ‘Singhpuria Misl’. During the respite thus secured, Kapur Singh gave attention to reorganizing the Sikh force which he fragmented into young and old armies among two parts - the army of elder ones was known as ‘Buddha Dal’ and ‘Taruna Dal’ army was organized for young peoples.¹¹³ ‘Nawab Kapur Singh- a Symbol of Humility’ by S.Kirpal Singh (1982)- Kapur Singh humbly swinging a hand-fan over the assembly, was unanimously chosen to be honoured with the title of Nawab Kapur Singh reluctantly accepted the honour and with due respect and regard fully he kept the robe of honour in the feet of Guru’s five beloved and venerating Sikhs before wearing the that robe which was presented to him by Mughals.¹¹⁴

‘Portrait of Sardar Baghel Singh’ by S.Kirpal Singh (1961)- Sardar Baghel Singh was one of the warriors of the ‘Karoria Singha Misl’. He acquired a lot of territory in Sirhind region. He fought many battles and he fought his every single battle very bravely. One of the King of Patiala named Raja Sahib Singh took *Amrit* from his hands and lastly he died in 1802 at Amritsar.¹¹⁵ ‘Kesari Flag furlled on the Red Fort, Delhi’ by S. Amolak Singh (1979)- On 11th March, 1781, the Sikhs got victory upon Delhi and before the eventual victory between (1765-1781) Sikhs conquered it fifteen times. Sardar Baghel Singh furlled ‘*Kesari*’ means Saffron flag upon the Red Fort in

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112. **Cole, W. Owen & Sambhi, Piara Singh**, 1990, *A Popular Dictionary of Sikhism*, Rupa Co. Daryaganj, New Delhi, p.80.
113. **Bhangu, Bhai Rattan Singh**, 2015, *Sri Guru Panth Prakash*, Vol-2, Singh Brothers, Bazar Mai Sewan, Amritsar, p.512.
114. Ibid, p.509.
115. **Dogra, R.C. & Mansukhani, G.S.**, 1995, *Encyclopedia of Sikh Religion and Culture*, Vikas Publishing House Pvt, Ltd, New Delhi, p.53.

1781 A.D. and Sardar Jassa Singh Ahluwalia made the throne of Delhi more powerful with his efficient services and administration.¹¹⁶

‘Portrait of Sardar Jassa Singh Ahluwalia (1718-1783)’ by S. Kirpal Singh (1962)- Sardar Jassa Singh Ahluwalia was democratically elected as the Supreme military commander of the Sikh confederacy on 29th March, 1748 and was an outstanding spectacular guide throughout the period of the Sikh federation.¹¹⁷ ‘Sardar Jassa Singh Ramgarhia at Ram Rauni Fort, Amritsar’ by S. Kirpal Singh (1982)- Sardar Jassa Singh Ramgarhia had took his surname named after conquered the Ramgarh Fort and start used it as his surname. The fort was established for the protection of Sri Darbar Sahib, Amritsar. According to Khuswakat Rai- an eminent Historian, “*Sardar Jassa Singh Ramgarhia was an extremely amiable person who was diffused with warmth and friendliness moreover was endowed with an impressive thinking and reasoning capacity all in all he was virtuous being.*”¹¹⁸ ‘Sardar Jassa Singh Ramgarhia in battlefield (1723-1803)’ by G.S. Sohan Singh (1961)- Sardar Jassa Singh Ramgarhia was the person who truly formed ‘Ramgarhia Misl’ and in true sense directs the Misl according to his Guru’s teachings. And whenever he found any menace to his people and Sikh Panth, which was above his Guru’s teachings or against humanity, he does not waste a second to take an apt objection or action. Qazi Noor Mohammed writes that he and Jassa Singh Ahluwalia were very good friends and faithful to each other and always fought and won battles together even beneath the same one flag.¹¹⁹

‘Sardar Charhat Singh frightening Abdali in his own camp (1761)’ by S. Devender Singh (1978)- Sardar Charhat Singh was not only brave Sikh soldier but he was also a wise young man who resolved matters quite cleverly. In this painting, Sardar

116. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar* (Pictorial Book), Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.103.

117. **Nabha, Bhai Kahn Singh**, 2011, *Gurushabad Ratnakar Mahan Kosh-Encyclopedia of Sikh Literature (Punjabi)*, Eight Edition, Department of Languages, Punjab, p.93.

118. **Khokhar, Kulwant Singh**, 2004, *Gauhar-e-Nayab*, Gurinder Singh Khokhar, Roland View Drive Chester, U.S.A. p.37.

119. Ibid.

Charhat Singh frightened Abdali in his own camp fearlessly in September, 1761 at Gujranwala.¹²⁰ ‘Sardar Charhat Singh in battlefield’ by Shri Bodhraj (1979) - Sardar Charhat Singh was the grandfather of ‘*Sher-e-Punjab*’- Maharaja Ranjit Singh. He was belonged to Sikh family of Sandhawalia clan and also a Sardar of ‘Sukerchakia Misl’. He was an apt blend of brain and bravery.¹²¹ ‘Portrait of Maharaja Ranjit Singh’ by S.G. Thakur Singh (1965)- Maharaja Ranjit Singh is celebrated as *Sher-e-Punjab* and was foremost who established Khalsa Rule. He was born on 13th November, 1780 in Gujrawala city, Punjab (now in Pakistan). He was born to a Sikh family of Sandhawalia clan to Sardar Maha Singh Sukerchakia and Mai Raj Kaur.¹²² ‘Scene of Maharaja Ranjit Singh’s court’ by S. Kirpal Singh (1959)- The Sikh Empire was established by Maharaja Ranjit Singh in the middle of 19th century which was enforced in the Indian sub-continent. Subsisted and based in Punjab’s area from 1799 to 1849. He spent a lot in the reconstruction of shrines and run currency after the name of Guru Nanak Dev. Maharaja Ranjit Singh had outspread his imperium from the Khyber Pass in the west to western Tibet in the east and from Miankot in the south to Kashmir in the north with his leadership qualities.¹²³

‘Granthi Bhai Sant Singh’ by S. Devender Singh (1979)- Bhai Sant Singh (1768 -1832) was the first Granthi (Narrator of Holy Scripture) of Sri Darbar Sahib at Amritsar and also a teacher of Bhai Santokh Singh who wrote ‘*Suraj Prakash*’. In this particular scene, Bhai Sant Singh has been shown standing in front of Sri Darbar Sahib and a group of Singhs were standing behind him with Kesari flags in their hands as they

120. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar* (Pictorial Book), Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.109.

121. Ibid, p.110.

122. **Singh, Mohinder & Singh, Rishi**, 2002, *Maharaja Ranjit Singh*, UBS Publishers, Distributors Ltd. New Delhi, p.19.

123. Ibid, p.25.

were waiting for some instruction from Bhai Sant Singh's side.¹²⁴ 'Sri Darbar Sahib at Amritsar' by S.G. Thakur Singh (1965)- Sri Harimandar Sahib is the Sikh's most famous sacred shrine. Also called Sri Darbar Sahib lies in the heart of the city of Amritsar in the Punjab. The present structure could be well described as a golden beauty amid a glittering pool of water. Its basic architectural design was conceived by the Guru Arjan Dev- the fifth Sikh (1563-1606), setting the building with a door in all four directions conveying and expressing its approachability to everyone disregard less of their caste and creed. Ghulam-Muhayud-Din, also known as 'Bute Shah', Twarikh-i-Punjab (M.S.), in the Dr. Ganda Singh collection, Punjabi University, p-139 states that, "*On Guru Arjan Dev's humble asking Shah Mian Mir visited to Amritsar and laid the foundation bricks in each four directions with his own blessed hands and put fifth brick in the center of the holy pool's place.*"¹²⁵ 'The Unparalleled sacrifices of Sikhs in the battle of Multan (1818)' by S. Kirpal Singh (1958) - The Singhs didn't entertain the fear of death in the least. Ghulam Qadir Jelani observes: "*I was flabbergasted on seeing that when one of the wheels of the cannon was broken, the cannon-master said that the wall of the castle could be broken into if a couple of more cannon-balls could be shot into it. On hearing this, all the do-or-die Singhs queued up. Continuously the cannon had been raining balls, on the walls and the Singhs had been meeting with a similar fate.*" Jelani goes on to say, "*I was in the guise of a Sikh and mine was the next turn; but meanwhile the wall suffered a fissure. I too had been tipped for Martyrdom but thank God. I remained safe so that there must have been somebody to record this rare act of sacrifice.*"¹²⁶

124. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar* (Pictorial Book), Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.113.

125. **McLeod, W.H.**, 1995, *Historical Dictionary of Sikhism*, The Scarecrow Press, London, p.206.

126. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar* (Pictorial Book), Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.115.

‘Portrait of Akali Phoola Singh (1761-1823 A.D.)’ by S. Sobha Singh (1968) -Akali Phoola Singh was a prominent and highly respected Akali Nihang Sikh leader. He was a saint soldier of the ‘Khalsa Shaheedan Misl’ and head of the ‘Budha Dal’ in the early 19th century. Akali Phoola Singh was the ‘Jathedar’ (A leader of group of community or nation group) of Akal Takht.¹²⁷ ‘Portrait of Sardar Hari Singh Nalwa’ by Giani Thakur Singh (1950)- Sardar Hari Singh Nalwa was enormously illustrious General of Maharaja Ranjit Singh’s court and was born on 1791 in Gujranwala in Pakistan and achieved that stage on his own capabilities.¹²⁸ ‘Sardar Hari Singh Nalwa entering Jamrud’ by S. Jarnail Singh (1979)- Sardar Hari Singh Nalwa was a fearless Sikh soldier who fought every single battle courageously. He was a scholar of Arabic, Persian and English too and God oriented person.¹²⁹ ‘Portrait of Sardar Sham Singh Attari’ by S.G. Thakur Singh (1965)- Sardar Sham Singh Atarivala (1790-1846 A.D.) was a great military general of Sikh army who was a grandson of Sardar Gauhav Singh and he had adopted Sikhism in the earlier times of Sikh governmental and policy making raising phase and linked himself with the ‘*jatha*’ or band of Gurbakhsh Singh of Rornvala and in no time constituted and accomplished rakhi (*protection*) above the region about village Attari which is 16 miles away from Amritsar.¹³⁰

‘Portrait of Bhai Santokh Singh Churamani (8 October, 1787-19 October, 1843 A.D.)’ by S.Sobha Singh (1969)- The Holy Scripture ‘Sri Gurpratap Suraj Parkash Granth’ was written by an eminent Sikh author Bhai Santokh Singh. The Sikh Sangat highly regarded and very much honoured his writings and these read and explained in Gurdwaras on daily basis. Mahakavi Santokh Singh was the son of Bhai Deva Singh.

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127. **Nabha, Bahi Kahn Singh**, 2011, *Gurushabad Ratnakar Mahan Kosh-Encyclopedia of Sikh Literature (Punjabi)*, Eight Edition, Department of Languages, Punjab, p.36.
128. **Khokhar, Kulwant Singh**, 2004, *Gauhar-e-Nayab*, Gurinder Singh Khokhar, Roland View Drive Chester, U.S.A., p.69.
129. Ibid, p.70.
130. **Bhangu, Bhai Rattan Singh**, 2015, *Sri Guru Panth Prakash*, Vol-2, Singh Brothers, Bazar Mai Sewan, Amritsar, p.1045.

He was born at village *Noor Di*, Tarn Taran district, Amritsar in 1787.¹³¹ ‘Baba Bir Singh Naurangabadi on horseback’ by S. Gurvinderpal Singh (1999)- Baba Bir Singh Naurangabadi was a completely devoted to Sikhism at the time of Sher-e-Punjab- Maharaja Ranjit Singh and in addition employed in his army for a short period who took birth at Bhai Sewa Singh and Mata Dharam Kaur home in year 1768 A.D. at village Gaggobooha near Tarn Taran.¹³² ‘Portrait of Maharaja Dalip Singh by S. Sobha Singh (1969)- Maharaja Ranjit Singh’s youngest son- Maharaja Dalip Singh was born in 1838 A.D. Maharaja Dalip Singh for whom the British government made a plan to send him to England after Punjab’s annexation and moved him out gently and carefully by their cleverness and mightiness. He was the last Maharaja of Sikh Empire in 1893 A.D. He died in Paris.¹³³ ‘Portrait of Kartar Singh Sarabha (24th May, 1896-14 November, 1915)’ by Sardar Amolak Singh (1978)- Kartar Singh Sarabha, a Gadar revolutionary was born in 1896 in the village of Sarabha in Ludhiana district of the Punjab in the house of Mangal Singh. He was only 19 when hanged by the British Government for conspiring against them.¹³⁴

Hall No. 4

The *Sikh Paintings* of Sikh martyrs who were from 20th century are displayed in Hall No.4 (**Plate No.157**) and the prominent amongst them are ‘Portrait of Shaheed Jarnail Singh Bindranwale’- born in 1971 in Faridkot district, Punjab, a leading figure in modern Sikhism, leader of Damdami Taksal, he had died in Saka Neela Tara¹³⁵; ‘Shaheed Bhai Amrik Singh’- President of All India Sikh Student’s Federation and son of Bhindran wale and his right hand man’ and ‘Shaheed Major-General Subeg Singh’ - a

131. **Singha, H.S.**, 2000, *Encyclopedia of Sikhism*, Hemkunt Publishers Pvt, Ltd, New Delhi, p.178-179.

132. Ibid, p.38.

133. **Bhatti, S.S.**, 1988, *Art with Rustic Intensity- Jarnail Singh’s Punjab Paintings*, The Tribune.

134. **Nabha, Bhai Kahn Singh**, 2011, *Gurushabad Ratnakar Mahan Kosh- Encyclopedia of Sikh Literature (Punjabi)*, Eight Edition, Department of Languages, Punjab, p.395.

135. **Tully, Mark & Jacob, Satish**, 1985, *Amritsar: Mrs. Gandhi’s Last Battle*, Rupa Co. Daryganj, New Delhi, p.52.

man who master-minded the fortification of Akal Takht'.¹³⁶ Other significant portraits are of 'Shaheed Nachhtar Singh Bhalwan', 'Shaheed Sujaan Singh', 'Shaheed Beant Singh and Shaheed Satwant Singh (who were the bodyguards of Smt. Indira Gandhi-Prime Minister of India who want to take revenge from her of 'Saka Neela Tara' by shot her)',¹³⁷ and 'Shaheed Kehar Singh. Shaheed Sukhdev Singh Sukha'-a Sikh Martyr of Punjabi Suba Movement in 1960 (**Plate No.158**); 'Shaheed Harjit Singh'- son of Subedar Jagir Singh of Village Chikad, Distt Faridkot, born on 16th February, 1953 and martyred in Moga Goli Kand on 5th October, 1973'. Shaheed Harjinder Singh Jinda, Shaheed Gurmat Singh Mananeh, Shaheed Gurjit Singh and Shaheed Jaswant Singh Khalrah- all were shot in Moga Goli Kand in 1973'. 'Shaheed Darshan Singh Pheruman (1st August, 1885-27th October, 1969) (**Plate No.159**)'- an Indian Freedom fighter, Sikh activist and politician famous and after Punjab's creation, India on linguistic lines in 1966, Akali Dal demanded that Chandigarh and certain other Punjabi speaking areas which were not part of Punjab should be transferred to Punjab and on 74th day of his hunger strike on 27th October, 1969 he died. 'Shaheed Kamaljit Singh'- was martyred in Punjabi Suba Movement in 1960.

Also graciously displayed are the paintings of thirteen Sikh martyrs during the campaign of Punjabi Suba Morcha (1st November, 1966) as 'Bhai Arjan Singh Ahedee'- born in Village named Ahedee in the house of S. Joga Singh, he was God oriented person and had a very warm nature. He was shot dead on 29th March, 1967 at Gurdwara Bagh Mari in Calcutta; 'Jathedar Kartar Singh Jandi'- born in the house of Sardar Asa Singh Jandi and Nihal Kaur in 1880 in Village Kasal, Distt. Amritsar. His early life was spiritual, emotional and full of sacrifices. He also took very an active participation in Jatio Morcha (21st February, 1924) and Guru Ka Bagh Morcha (8th August 1922). In 1960, he participated in Punjabi Suba Movement and in Hissar jail on 3rd January, 1961 he completed his life's journey; 'Col. Zorawar Singh'- a Sikh martyr

136. **Tully, Mark & Jacob, Satish**, 1985, *Amritsar: Mrs. Gandhi's Last Battle*, Rupa Co. Daryganj, New Delhi, p.112.

137. **Khokhar, Kulwant Singh**, 2004, *Gauhar-e-Nayab*, Gurinder Singh Khokhar, Roland View Drive Chester, U.S.A., p.139.

of Punjabi Suba Movement who was martyred in Police Custody at Ludhiana in 1960 A.D (**Plate No.160**); ‘Sardar Tirath Singh Ludhiana’ and ‘Sardar Harbans Delhi’- both were Sikh martyrs of Punjabi Suba Movement in 1960. ‘Sardar Thakar Singh’- martyred in Village Mardi at Amritsar in 1960; ‘Kaka Inderjit Singh Karnal’- a student of sixth standard and was thrown into the well by Police in 1960 was also a martyr of Punjabi Suba Movement (**Plate No.161**); ‘S. Partap Singh’-a Sikh martyr belonged to Punjabi Suba Movement and martyred in Namak Mandi at Amritsar in 1960; ‘Sardar Ranjit Singh’- shot in Bhatinda jail during Morcha of Punjabi Suba Movement in 1960 in Village Sara Talwandi, Tehsil Khadur Sahib at Amritsar; Sardar Jaswant Singh’- a Patwari and was martyred in 1960’s Bhatinda Goli Kand in Punjabi Suba Movement; ‘Sardar Chainchal Singh Sultanwind’- a Sikh martyr, born in 2nd May, 1928 and he was shot very brutally in 9th October, 1960 A.D. at Bhatinda jail; ‘Sardar Naazar Singh’- who was from Village Karonwal, Distt. Tarn Taran shot in Bhatinda (Goli Kand) during Morcha of Punjabi Suba Movement in 1960 and Giani Sant Singh Harppa wale (Ludhiana)’- also a Sikh martyr who actively participated in Punjabi Suba Movement in 1960.

In this Hall No.4, there are also mesmerizing *Sikh Paintings* depicting ‘Saka Panja Sahib (30th October, 1922)’, ‘Saka Jallianwala Bagh (13th April, 1919)’, ‘Morcha Guru Ka Bagh (8th August, 1922)’, ‘Morcha Jaito (21st February, 1924) and ‘Incident of Attack on Sri Akal Takht (1st to 6th June, 1984). The *Sikh Paintings* of important personalities who played a significant role in India’s Freedom Struggle against Britishers were also displayed there in this hall. Portraits of well-known Granthis: ‘Giani Sant Singh (1768-1832) (**Plate No.162**)’, ‘Giani Bhagat Singh’, ‘Giani Chet Singh (15th March, 1902 - 31st March, 2000) (**Plate No.163**)’, ‘Giani Kirpal Singh (10th June, 1918 - 26th July, 1993)’, ‘Giani Sohan Singh (25th November, 1929 - 25th July, 1988)’ and ‘Giani Pritam Singh (18th November, 1910- 24th March, 1942)’. Portraits of Sikh Jathedars (the ordained leaders of the Sikh clergy): ‘Jathedar Teja Singh Bhuchar ji of Sri Akal Takht Sahib (28th Oct. 1887 - 2nd Oct. 1939) (**Plate No.164**)’, ‘Jathedar Vashakha Singh ji of Sri Akal Takht Sahib (13th April, 1877 - 5th Dec. 1957) (**Plate No.165**)’, ‘Jathedar Teja Singh ji Akarpuri of Sri Akal Takht Sahib (1892-1975)’,

‘Jathedar Gurdiyal Singh ji Ajnoha of Sri Akal Takht Sahib (1920-1982) (**Plate No.166**)’, ‘Jathedar Sadhu Singh ji Bohra of Sri Akal Takht Sahib (1905-1984)’, ‘Jathedar Jagir Singh ji Pulaha of Takht Sri Damdama Sahib, Talwandi Sabo’, ‘Jathedar Hakam Singh ji of Takht Sri Damdama Sahib, Talwandi Sabo’, ‘Jathedar Saram Singh ji of Takht Sri Keshgarh Sahib, Sr Anandpur Sahib’, ‘Jathedar Balbir Singh ji of Takht Sri Keshgarh Sahib, Talwandi Sabo’, ‘Jathedar Bachittar Singh ji of Takht Sri Keshgarh Sahib, Sri Anandpur Sahib (1866-1968)’, ‘Jathedar Giani Pratap Singh ji Canadian of Takht Sri Keshgarh Sahib, Sri Anandpur Sahib (1900-1960) (**Plate No.167**)’, ‘Jathedar Bir Singh ji Puadra of Takht Sri Keshgarh Sahib, Sri Anandpur Sahib’, ‘Jathedar Baba Harbhajan Singh ji of Tarna Dal Hariya Vela, Hoshiarpur’, ‘Jathedar Baba Harbhajan Sohan Singh ji of Tarna Dal Bidhi Chand, Sur Singh, Amritsar’ and ‘Jathedar Baba Mahinder Singh ji of Nankana Sahib Dashmesh Tarna Dal Rangretta (5th September, 1941-2nd September, 2012)’. Portraits of Kar Sewaks (people who engaged in philanthropy and humanitarian activities done in service to religion and society): ‘Shrimaan Sant Baba Tara Singh ji (September, 1927-1st January, 1987) (**Plate No.168**)’, ‘Baba Baghel Singh ji’, ‘Baba Jiwan Singh ji (1890-1974)’, ‘Baba Gurmukh Singh ji (6th January, 1886-19th June, 1947)’, ‘Baba Sewa Singh ji (1890-22nd January, 1982)’, ‘Baba Kharak Singh ji (1895-30th May, 1986)’, ‘Baba Kartar Singh ji (3rd February, 1998)’ and Sardar Amolak Singh ji Niskam Sewak Jetha U.K (26th June, 2007) (**Plate No.169**). Portraits of Sikh Historians and Educationists: ‘Giani Gian Singh ji Longowal (15th April, 1822-24th September, 1921)’, ‘Baba Prem Singh ji Hoti Mardaanwale (2nd November, 1882-10th January, 1954)’, ‘Baba Teja Singh ji Double M.A. (14th May, 1877-July, 1965)’, ‘Giani Dit Singh ji (21st April, 1852-6th September, 1906)’ (**Plate No.170**)’, ‘Baba Vir Singh ji (5th December, 1812-10th June, 1957)’ (**Plate No.171**), ‘Bhai Kahn Singh ji Nabha (30th August, 1861-24th November, 1938)’ (**Plate No.172**), ‘Giani Sher Singh Tikariawale (1890-October, 1944)’, ‘Sardar Amar Singh Ambalavi’, ‘Giani Manmohan Singh ji Tikakar’, ‘Sardar Bishan Singh ji Lakhuwal’, ‘Sardar Sadhu Singh ji Hamdard (1918-1984)’, ‘Bhai Joginder Singh ji Talwara (25th September, 1929 - 21st January, 2004)’, ‘Giani Sant Singh ji Maskeen (13th April, 1934-18th February, 2005)’ (**Plate No.173**), ‘Prof. Sahib Singh (16th February, 1892-29th

October, 1977)', 'Dr. Ganda Singh (15th November, 1900 - 27th December, 1987) (**Plate No.174**)', 'Principal Teja Singh (2nd June, 1894-10th January, 1958)', 'Sardar Raghubir Singh Bir (d.1974)', 'Prof. Gurbachan Singh Talib (15th April, 1911- 9th April, 1986)', 'Principal Satbir Singh (1st March, 1932-18th Aug. 1994)', 'Sardar Amar Singh Dosanjh (1914-1982)', 'Principal Labh Singh (15th June, 1939-24th October, 2001)', 'Bhai Sahib Sardar Kapoor Singh ji M.P. M.L.A (2nd March, 1909-13th October, 1985) (**Plate No.175**)', 'Sir Max Aurthur Macauliffe (1841-1913) (**Plate No.176**)', 'Sardar Amar Singh (1888 - 9th July, 1948)', 'Prof. Sher Singh Sher', 'Sardar Ajit Singh Ambalavi', 'Sardar Naryana Singh Mohi', 'Sardar Harinder Singh Roop (1890-1950)', 'Sardar Nanak Singh (4th July, 1897-28th December, 1971) (**Plate No.177**)', 'Giani Gurcharan Singh Vaid (9th March, 1909 -14th March, 1981)', 'Bhai Mohan Singh Vaid (7th March, 1881 - 30th October, 1936)', 'Sardar Karam Singh Historian (28th March, 1883-10th September, 1930)', 'Principal Harbhajan Singh', 'Sardar Narayan Singh M.A.', 'Sardar Ram Narayan Singh Dardi', 'Sardar Charan Singh Shaheed (4th March, 1891-24th August, 1935)' and 'Giani Shadi Singh (5th May, 1916-25th December, 1994)'. Portraits of renowned Sikh Artists: 'Sardar Kapur Singh Chitrakar (1860-1916) (**Plate No.178**)' - was a talented Sikh artist who born in Kapurthala at the home of Sardar Kishan Singh, he was also known for painting first time in western style and was the foremost and famous for photography; 'Sardar Sobha Singh Chitrakar (29th November, 1901-22nd August, 1986)' - made numerous paintings on Sikh culture, *Sikh art* and Guru Sahibans and famous as artist of the century. Government of India had honoured him with *Padam Shri* and Punjabi University, Patiala had honoured him with the degree of D.Litt and the walls of Central Sikh Museum, Amritsar was adorned with his paintings'; 'Master Gurdit Singh Chitrakar (1901- 10th January, 1981)' - born at the home of Ramgarhia Sikh family in Village Jethuwal, Amritsar. He became an art teacher because of his passion for art. After Sardar Kirpal Singh a great Sikh artist, Master Gurdit Singh was appointed as an artist at Central Sikh Museum, Amritsar. He was expert in portraits and the walls of Central Sikh Museum, Amritsar were adorned with his paintings; 'Shri Bodhraj Chitrakar' - a prolific personality, basically from Jalandhar who was having a great competency in many areas of *Sikh art* and indepth knowledge and understanding

of Sikh ethos, history and its culture and his paintings are gracefully displayed on the walls of Central Sikh Museum, Amritsar; ‘Sardar Kirpal Singh Chitrakar (10th December, 1923 - 26th April, 1990)’- when it comes to depict the Sikh History in painting, Sardar Kirpal Singh has no rival. He will also remembered as the founder of Central Sikh Museum; Amritsar; ‘Sardar Hari Singh Chitrakar (1894-February, 1970) **(Plate No. 179)**’- born in the home of Architect Designer Sardar Ganda Singh ji, Sardar Hari Singh was very fond of cinema line and worked alot for it and painted very much paintings of Punjabi culture and situated his studio near DhabVasti Ram. Now in his memory, Sardar studio is located in Hall Bazaar, he died in Amritsar in the year 1970; ‘Padam Shri Sardar Thakur Singh Chitrakar (1899 - 2nd February, 1976)- born in Village Verka, Amritsar. S.G. Thakur Singh was bestest among the other Sikh artists and was first Sikh Artist who was honoured with *Padam Shri Award* by Government of India. His numerous paintings were adorned in Central Sikh Museum, Amritsar; ‘Sardar Amolak Singh Chitrakar (2nd October, 1950-2006)’- born at Amritsar in the house of Sardar Balwant Singh. Sardar Amolak Singh was the first person who took step to restore the ‘Central Sikh Museum’ at Sri Darbar Sahib, Amritsar after ‘Operation Blue Star’. He worked for fourteen long years as a ‘Curator’ of Central Sikh Museum, Amritsar under Shiromani Gurdwara Prabandhak Committee. With his sincere efforts, the museum brought back to its primary condition and arranged it expeditiously with advanced and innovative display work. The walls of the Museum are graced by many of his portraits of Sikh Gurus in various poses; ‘Sardar Mehtab Singh Naqqash (1870-1940) **(Plate No.180)**’- a master of his work, he had devoted his whole life in the services of Sri Darbar Sahib, Amritsar. His works can be seen at the upper building of Sri Darbar Sahib, Gurdwara Atal Sahib, Gurdwara Tarn Taran Sahib, Goindwal Sahib; ‘Sardar Gian Singh Naqqash (1883-1953) **(Plate No.181)**’- born in Amritsar. After he passed his primary school, was apprenticed to Nihal Singh Naqqash. Sardar Gian Singh Naqqash is remembered for giving originality to Sikh Art by introducing many innovations in frescos; ‘Sardar Naryan Singh Mistri (1901-1960)’- a well-balanced Engineer and art lover. He had whole heartily given his services to various famous religious places and he had worked for 30 long years as ‘Incharge’ in Marble Workshop

at Sri Darbar Sahib, Amritsar; ‘Sardar Dharam Singh Engineer (1901-1974) (**Plate No.182**)’- was a famous Architect. All the buildings around the belfry of Sri Darbar Sahib and also under its premises were designed by Sardar Dharam Singh ji. Even Municipal Corporation of Amritsar has also made buildings on his name out of honour; ‘Sardar Karnail Singh Engineer (1920-1978)’- Chairman, Railway Board, the whole credit goes to Sardar Karnail Singh ji for Sikkim railway tracking, where he had accomplished the most difficult task of Assam’s railway tracking he was also a great Kirtaniya and very much devoted towards his Sangat and ‘Sardar Gurdiyal Singh Photographer (**Plate No.183**)’. Portraits of famous Sikh Personalities: ‘Sardar Thakur Singh Sindhawala (1837-1887) (**Plate No.184**)’, ‘Sardar Gurmeet Singh Brar (1930-1970)’, ‘Sardar Gurcharan Singh Ludhiana’, ‘Sardar Hukam Singh, Speaker (30th August, 1895-27th May, 1983)’, ‘Sardar Jai Singh Fani M.P. (1940-1977)’, ‘Sardar Ajaib Singh Sandhu, Deputy Speaker Vidhan Sabha (b. Feb.1929) (**Plate No.185**)’, ‘Sardar Sarup Singh Kallah (1919-1984)’, ‘Shaheed Sardar Nanak Singh Advocate (1925-11th June, 1940)’, ‘Giani Harinder Singh, Pradhan Kendri Sri Guru Singh Sabha (d.Oct. 2009) (**Plate No.186**)’, ‘Sardar Kirpal Singh M.P. (6th February, 1894-21st August, 1974) (**Plate No.187**)’, ‘Shaheed Arjan Singh (Calcutta)’, ‘Principal Rajinder Singh Bal’, ‘Dr. Baldev Singh Brar (3rd March, 1943-23rd October, 2005)’, ‘Bhai Takht Singh (**Plate No.188**), Bani Sikh Kanya Mahavidyalaya (1870-1937)’, ‘Giani Mangal Singh (6th June, 1892 - 16th June, 1987) (**Plate No.189**)’, ‘Sardar Mehtab Singh (**Plate No.190**)’, ‘Sardar Dharam Singh Delhi (1901-1974)’, ‘Sardar Gurmukh Singh Ludhiana (1888 - 13th March, 1977)’, ‘Seth Atma Ram Singh’ and ‘Sardar Mehar Singh Chadda’ were showcased here with respect as a mark of Sikh Panth’s (rule) ardent devotees, who submitted their life-long services in the praise of God.¹³⁸

‘Baba Darbara ji performing the ceremony of Anand Karaj’ by Master Gurdit Singh (1968)- A Sikh marriage is called an *Anand Karaj*, in this marriage the wedded couple circumambulated Sri Granth Sahib four times which is called *Lavan* and along

138. **Singh, S. Iqbal (Curator)**, September 21, 2017, *Through Personal Interview*, Central Sikh Museum, The Golden Temple, Amritsar.

with this Sikh priest is also reads hymns paralleled. In this very painting, Baba Darbara ji is performing the complete ceremony of Anand Karaj.¹³⁹

‘Portrait of Bhai Nihal Singh’ by Master Gurdit Singh- The very first step to rebel against the Britishers had been taken in 1845 by Bhai Nihal Singh. A movement started by Bhai Nihal Singh was an initial movement to wipe out the English people after the decedent of Maharaja Ranjit Singh.¹⁴⁰ ‘Portrait of Baba Ram Singh’ by S. Sobha Singh (1969)- Baba Ram Singh was an ardent follower of Baba Balak Singh who was the founder of Namdhari Movement. Baba Ram Singh was born in 1816 A.D. in the family of carpenters of Ludhaina. Under the representation of him, Namdharis took an impressive part in the Indian Freedom Struggle Movement.¹⁴¹

‘Massacre at Jallianwala Bagh (April 13, 1919)’ by Master Gurdit Singh (1968) -On 13th April, 1919 A.D. the heartrending bloodshed of Jallianwala Bagh ruined the thousands of Punjab’s houses who gathered to celebrated Baisakhi Day at Jallianwala Bagh, Amritsar, the innocent mob was trapped unconsciously and General Dyer ordered the army to fire at them without any advance potential harm. Apart from 347 Sikhs approximately 1500 people were either shoot down or wounded. The bloodbath at Jallianwala Bagh enkindled intense reaction of anger and broken heartedness all around the country.¹⁴² ‘Massacre of Nankana Sahib (20st Febuary, 1921)’ by Master Gurdit Singh (1968)- On 20th February, 1921 nearly two hundred Akalis were trapped collusively with police by Mahant Narayan Das who was the manager of the Gurdwara Sri Nankana Sahib. After this deadly massacre of 20th century however the Gurdwara

139. **Dogra, R.C & Mansukhani, G.S.**, 1995, *Encyclopedia of Sikh Religion and Culture*, Vikas Publishing House Pvt, Ltd, New Delhi, p.27.

140. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar* (Pictorial Book), Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.123.

141. **Singha, H.S.**, 2000, *Encyclopedia of Sikhism*, Hemkunt Publishers Pvt, Ltd, New Delhi, p.172.

142. **Dilgeer, Harjinder Singh**, 2006, *The Sikh Reference Book*, The Sikh Educational Trust, Canada, p.24.

was handed over to Shiromani Gurdwara Prabandhak Committee.¹⁴³ ‘Martyrdom of Bhai Kehar Singh’ by S. Jarnail Singh (1996)- On 20st February, 1921 at Sri Nankana Sahib, a nine year old child Kaka Darbara Singh was killed by throwing him into the fire and at the same time his father Kehar Singh was also set into the fire.¹⁴⁴ ‘Peaceful Resistance to Police Brutalities’ by S. Kirpal Singh (1960)- On 8th August, 1922, Guru Ka Bagh Morcha was held at Sri Anandpur Sahib, when a group of hundred peace-loving *Gurusikhs* with *Gurbani* on their lips and restoring the firewood in the shrine for next day were stopped by police in the way and they beat them ruthlessly because they peacefully declared the formal rightfulness in sedate manner on wood of the forest for langar as a fuel.¹⁴⁵ ‘Massacre of Jaito on 21st February, 1924’ by S. Kirpal Singh (1961)- When resistance happened against in the confrontation of *Akhand Path* at Jaito throughout the Nabha Agitation, everyday gradually but progressively groups of 500 devotees headed for Jaito. The police opened fire on Akalis batch in order to frighten them but 20 Singhs were died on the spot and hundreds injured and this dreadful incident took place on 21st February.¹⁴⁶

‘Saka Panja Sahib (30th October, 1922)’ by Master Gurdit Singh (1965)- The heroic event of Saka Panja Sahib took place at Hasan Abdal railway station, Pakistan. During British Raaj, the police had arrested innumerable Sikhs at Gurdwara Guru Ka Bagh at Sri Anandpur Sahib. These Sikhs were moving to Attock jail now kept starved for number of days, in order to feed them they stopped the train by lying on the railway tracks.

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143. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar* (Pictorial Book), Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.128.
144. *Ibid*, p.129.
145. **Nabha, Bahi Kahn Singh**, 2011, *Gurushabad Ratnakar Mahan Kosh-Encyclopedia of Sikh Literature (Punjabi)*, Eight Edition, Department of Languages, Punjab, p.36.
146. *Ibid*, p.40.

Both Bhai Kahn Singh and Bhai Pratap Singh were crushed under the train and attained martyrdom. When train stopped they feed them and train had started again.¹⁴⁷

‘Portrait of Shaheed Bhagat Singh (27th September, 1907-23rd March, 1931)’ by Master Gurdit Singh (1966)- Shaheed Bhagat Singh, a revolutionary and martyr, was born on 27 September, 1907 at the Village Banga, Lyallpur. This scene of Shaheed Bhagat Singh in Lahore jail was just before his execution in which he has shown meeting with Bhai Randhir Singh who also became a Sikh after interacting with him.¹⁴⁸

‘Portrait of Shaheed Udham Singh (26th December, 1899- 31 July, 1940)’ by Master Gurdit Singh (1970)- Udham Singh, a revolutionary nationalist was born in Sunam in the Sangrur district of Punjab. He was a Sikh, a Punjabi Marxist and a Nationalist mostly known for his assassination of Sir Michael O’ Dywer in March 1940 and what has been described as an avengement of the Jallianwala Bagh Massacre.¹⁴⁹

‘Scene of Akal Takht after 1984’s attack’ by S. Amolak Singh (1987)- Condition of Akal Takht Sahib when Indian democratic government’s army attacked on Akal Takht in 1984 and at that time Smt. Indira Gandhi was the Prime Minister of India.¹⁵⁰

Hall No. 5

The portraits of eminent personalities of Shiromani Gurdwara Prabandhak Committee (SGPC), Amritsar (**Plate No.191**) such as ‘Baba Kharak Singh (Pradhan) (**Plate No.192**)’, ‘Master Tara Singh (Pradhan)’, ‘Jathedar Gopal Singh Kaumi (Pradhan)’, ‘Jathedar Pratap Singh Shankar (Pradhan)’, ‘Jathedar Mohan Singh Nagorke (Pradhan)’, ‘Jathedar Udham Singh Nagorke (Pradhan)’, ‘Jathedar Chanan Singh Urara (Pradhan)’, ‘Jathedar Ishwar Singh Maijhal (Pradhan)’, ‘Principal Bawa

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147. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar* (Pictorial Book), Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.128.
148. **Bhatti, S.S.**, Dec 5, 2010, *Master Artist*, The Tribune.
149. **Singha, H.S.**, 2000, *Encyclopedia of Sikhism*, Hemkunt Publishers Pvt, Ltd, New Delhi, p.90.
150. **Khokhar, Kulwant Singh**, 2004, *Gauhar-e-Nayab*, Gurinder Singh Khokhar, Roland View Drive Chester, U.S.A., p.219.

Harkrishan Singh (Pradhan)', 'Sardar Gian Singh Radewala (Pradhan)', 'Jathedar Ajit Singh Bala (Pradhan)', 'Jathedar Kirpal Singh Chakshera (Pradhan) **(Plate No.193)**', 'Sant Chanan Singh (Pradhan)', 'Jathedar Gurcharan Singh Tohra (Pradhan)', 'Jathedar Kabal Singh (Pradhan)', 'Jathedar Ujagar Singh Rangretta (Pradhan) **(Plate No.194)**', 'Sardar Harcharan Singh Hudiar (Senior Pradhan) **(Plate No.195)**', 'Sardar Atma Singh (Senior Pradhan)', 'Sardar Rajinder Singh Dhaliwal (Senior Pradhan)', 'Sardar Harbhagat Singh (Member)', 'Sardar Harnaam Singh Valtoha (Member)', 'Sardar Harjinder Singh Jagraon (Member)', 'Sardar Kesar Singh (Member)', 'Sardar Sant Singh Roorkee (Member)', 'Sardar Pritam Singh Gojra (Member)', 'Sardar Ishar Singh Marhana (Member)', 'Sardar Prem Singh Talwandi Bhai (Member)', 'Jathedar Master Nahar Singh (Member)', 'Baba Jagat Singh Dhanaula (Member)', 'Sardar Gurdayal Singh Rodavali (Member)', 'Giani Mewa Singh (Member)', 'Sardar Basant Singh Khalsa (Member)', 'Sant Sawan Singh Buha (Member)', 'S.Birsukhpal Singh (Member)', 'Shaheed Mahana Singh Narali (Member)', 'Jathedar Kesar Singh Vairagi (Member)', 'Shaheed Nachhatar Singh Bhalwan (Member)', 'Jathedar Pritam Singh Bhatia (Member)', 'Jathedar Amar Singh Bhutar (Member)', 'Jathedar Ujagar Singh Ulfat (Member)', 'Jathedar Pal Singh Panchi (Member)', 'Shaheed Sujjan Singh (Member)', 'Jathedar Arjan Singh Sarhali (Member)', 'Sardar Daya Singh (Member)', 'Sardar Teja Singh Dardi (Member)', 'Jathedar Kesar Singh Vairagi (Member)', 'Sardar Mal Singh Chidak (Member)', 'Jathedar Naranjan Singh (Member)', 'Sardar Surjan Singh Thekedar (Member)', 'Giani Singh Bhagola (Member)', 'Sardar Jigar Singh Tanda (Member)', 'Jathedar Bagga Singh (Member)', 'Jathedar Randhir Singh Rode (Member)', 'Jathedar Bhagwant Singh Harbothla (Member)', 'Sardar Udham Singh Bhaar (Member)', 'Sardar Kashmir Singh (Member)', 'Jathedar Deva Singh (Member)', 'Sardar Gurbaksh Singh (Secretary, Dharam Parchar Committee, Amritsar) **(Plate No.196)**', 'Sardar Bhan Singh (Secretary)', 'Sardar Abhinashi Singh (Secretary) **(Plate No.197)**', 'Sardar Gurdayal Singh (Manager, Sri Darbar Sahib, Amritsar) **(Plate No.198)** are exhibited on the walls of Hall No.5 including important members of 'Shiromani Akali Dal'- 'Jathedar Tara Singh ji (Thaher, Banur)', 'Giani Kartar Singh ji **(Plate No.199)**', 'Sant Fateh Singh ji (Pradhan)', 'Jathedar Mohan Singh ji Tur

(Pradhan)', 'Sant Harchand Singh ji (Pradhan)', 'Bibi Rajinder Kaur ji (Pradhan Women Wing)', 'Jathedar Rajinder Singh ji (Met Pradhan)', 'Giani Ajmer Singh ji (Secretary) (Plate No.200)', 'Jathedar Ripudaman Singh ji', 'Jathedar Kirpal Singh ji Bhikhi (Junior Met Pradhan) (Plate No.201)', 'Jathedar Harnaam Singh ji' and famous Sikh Army officers – 'Shaheed Nirmaljit Singh', 'General Bikram Singh (Plate No.202)', 'Major Gurbaksh Singh (Plate No.203)', 'Major Harbhajan Singh', 'Captain Gurbachan Singh Bhatia', 'Shaheed Mahinder Singh', 'Sardar Sukhwinderjit Singh Randhawa', 'Shaheed Vikram Singh', 'Sardar Mehar Singh' and martyrs of 'Massacre of Sri Nankana Sahib' - 'Jathedar Buta Singh Lyallpuri (Plate No.204)', 'Sardar Kartar Singh Jhabhar', 'Jathedar Anokh Singh Lagar', 'Sardar Uttam Singh', 'Jathedar Tara Singh', 'Shaheed Dalip Singh', 'Shaheed Chanda Singh (Plate No.205)' and 'Shaheed Narayan Singh'. Portrait Paintings of Sikh martyrs of Saka Panja Sahib - 'Shaheed Bhai Karam Singh (Plate No.206)', 'Shaheed Bhai Pratap Singh (Plate No.207)' and Sikh martyrs of 'Jaito Morcha' - 'Jathedar Ran Singh Maadpuri (Plate No.208)', 'Sardar Sunder Singh' and 'Shaheed Labh Singh Jodha' are also found a special place in this museum. Sikh martyrs of 'Punjabi Suba Morcha' - 'Col. Jorwar Singh ji', 'Sardar Tirath Singh ji Ludhiana', 'Sardar Thakur Singh ji Mahri Megha', 'Kaka Inderjit ji Karnal', 'Sardar Pratap Singh ji Amritsar', 'Sardar Jaswant Singh ji Patwari', 'Sardar Chancal Singh ji Sultanwind', 'Sardar Nazar Singh ji Pind Kerowal', 'Giani Sant Singh ji Harppewale', 'Jathedar Kartar Singh ji Jandi', 'Sardar Harbans Singh ji Delhi' and 'Bhai Ranjit Singh ji'. Kaumi Shaheed (National Martyrs) : 'Shaheed Darshan Singh Ferumaan', 'Sant Jarnail Singh Bhindrawale', 'Shaheed Bhai Amrik Singh', 'General Subeg Singh', 'Shaheed Sardar Beant Singh', 'Shaheed Sardar Satwant Singh', 'Shaheed Sardar Kehar Singh', 'Shaheed Bhai Sukhdev Singh Sukha', 'Shaheed Bhai Harjinder Singh Jinda', 'Shaheed Bhai Gurmit Singh Manani', 'Shaheed Bhai Kaka Gurjeet Singh', 'Shaheed Jaswant Singh Khalda', 'Shaheed Harjit Singh' and 'Shaheed Bhai Kamaljeet Singh. Portraits of Sikh Freedom Fighters- 'Baba Sahib Singh Bedi', 'Jathedar Saram Singh', 'Bhai Randhir Singh', 'Akali Kaur Singh', 'Shaheed Babu Labh Singh', 'Sardar Sant Singh Bharadiwal', 'Jathedar Dulha Singh Rode', 'Sardar Sewa Singh Thikriwala', 'Jathedar Babu Santa Singh Sultanwind', 'Shaheed Balwant

Singh’, ‘Shaheed Harbans Singh’, ‘Baba Gurdit Singh Kamagatamaru (**Plate No.209**)’, ‘Shaheed Udham Singh Varpal’, ‘Baba Bachittar Singh’, ‘Prof. Mota Singh’, ‘Baba Nidhan Singh Kamagatamaru’, ‘Sardar Harnam Singh Tundilaat’, ‘Sardar Teja Singh Khawind’, ‘Shaheed Harbhajan Singh’, ‘Shaheed Shamsher Singh’, ‘Sardar Sardara Singh ji Yamunanagar’, ‘Dr. Diwan Singh’, ‘Giani Riddha Singh’, ‘Jathedar Changa Singh Lyallpur’, ‘Sardar Kartar Singh Darvesh’, ‘Shri Ram Lal Rahi’, ‘Baba Puran Singh Gadari (**Plate No.210**)’, ‘Sardar Teja Singh Sumandari (**Plate No.211**)’, ‘Sardar Ganda Singh Fatad’, ‘Shaheed Harbans Singh’, Hawaldar Khem Singh’ and ‘Shaheed Bhagat Singh Dadogal, Sangrur’. Sikh Portraits of eminent Sikh personalities like ‘Bhai Gobind Singh Longowal (b.18th October, 1956)’- he was President, Shiromani Gurdwara Prabandhak Committee, Amritsar and born in the home of Sardar Pohala Singh and Bibi Sant Kaur in Village Longowal, district Sangrur; ‘Sardar Jaswinder Singh’- he was a Manager, Shiromani Gurdwara Prabandhak Committee, Amritsar and born in the home Sardar Karam Singh and Bibi Satwant Kaur at Village Alladinpur district, Tarn Taran; ‘Giani Harpreet Singh’ - he was Jathedar of Sri Akal Takht Sahib, Amritsar and belonged to Gidderbaha in Muktsar. He has started working in Shiromani Gurdwara Prabandhak Committee, Amritsar as *Pracharak* (Preacher) in 1997 and from 22nd October, 2018, he is acting as Jathedar Sri Akal Takht Sahib, Amritsar till date; ‘Giani Jagtar Singh’- he was ‘Head Granthi’ of Sri Akal Takht Sahib, Amritsar and ‘Sardar Balwinder Singh Joura Singha’- he is Secretary, Dharam Prachar Committee, Amritsar and was born in Village Joura Singha, district Gurdaspur, Punjab.

Sikh Portraits of humble philanthropists and Sant Mahapurash: ‘Shrimaan Sant 108 Baba Darshan Singh ji Kauli wale’; ‘Sant Baba Amar Singh ji Kirti’- he had taught Gurbani to his students, spread Gurmat thoughts and baptized Singhs; ‘Baba Harnam Singh ji (Rampur Khera) Dhuga Kalan’; ‘Baba Kahaniya Singh ji’; ‘Shrimaan Brahm Gyani Mahant Tirath Singh ji (12th Febuary, 1925 - 15th January, 2008) (**Plate No.212**)’- he was head of *Sewa Panthis* was born in Village Jindawala Shahpur now in Pakistan. He had spent his whole life at Bhai Jagata ji Gunia Mandi in the service of his people; ‘Sant Baba Attar Singh ji Mastuana wale (1866-1927) (**Plate No.213**)’- he was born in the family of landlord’s village Cheema Patiala. Later he was recruited in army, but

Baba Attar Singh was of religious tendency and soon his name was added among other famous Sants and various educational institutes were established by him; ‘Sant Baba Thakur Singh ji Johalawale’; ‘Sant Sipahi Baba Maghar Singh ji Ramghar Bhullar’; ‘Sant Baba Sundar Singh ji Ali Baghwale Kanpur’; ‘Shrimaan 108 Sant Baba Gyan Singh ji Maharaj Johalawale Jalandhar’; ‘Sant Baba Majha Singh ji Maksudpur (1857-17th January, 1971)’- he was succeeded the *Gaddi* of Baba Karam Singh Hoti Mardan after completing service of 72 years. He lived for 114 years; ‘Jathedar Bhai Rajinder Singh (4th July, 1952 - 10th November, 2000)’ - he was a head of Chalda Vaheer Jatha U.K. and baptized thousands of Singhs across 40 countires and also taught them Gursikhi through camps; ‘Baba Gyan Singh ji’; ‘Shrimaan 108 Sant Baba Harbhajan Singh ji Maharaj Virkat Nirmale Kutia Johala wale Jalandhar Punjab’ - he was from village Murale Hoshiarpur and breathed his last in March 2002 A.D. at Johala; ‘Shrimaan 108 Sant Baba Harnam Singh ji Nirmale Hoshiarpur Samparda Hoti Mardan’; ‘Sant Baba Nidhan Singh ji Langar wale’ - he became an ideal even in childhood because of his religious tendency and started community kitchen at Takht Sri Hazur Sahib; ‘Sant Baba Bhagwan Singh ji (1885-1976)’- he was born in Village Nandpur Kolahad in the home of Sardar Chuhar Singh and did Kar Sewa at Gurdwara Reru Sahib; ‘Baba Ajit Singh Nabalpur’; ‘Baba Bagga Singh Shirokala’; ‘Baba Mangal Singh ji Dodhar’; ‘Baba Hari Singh ji Atalghar’; ‘Baba Bishan Singh Bishanpuri Hoshiarpur’; ‘Pandit Tara Singh ji Nirmal’; ‘Baba Kartar Singh ji Bhindrawale’; ‘Baba Sundar Singh ji Bhindrawale’; ‘Baba Gurbachan Singh ji Bhindrawale’; ‘Baba Gulab Singh Kolia (Moga)’; ‘Sant Baba Attar Singh ji Atalewale (1865-1937)’; ‘Shrimaan Sant Baba Ishar Singh ji Gurdwara Kamsar, Rara Sahib Samparda Hoti Mardan’; ‘Sant Baba Bishan Singh ji Muralewale’; ‘Brahm Gyani Sant Baba Charan Singh ji Khaki’; ‘Sant Baba Kirpal Singh ji Channa wale distt Ludhiana’; ‘Sant Baba Onkar Singh ji Hoshiarpur (1st January, 1932-10th March, 1982)’- he lived in Gurdwara Dera Kartargarh Mahitpur Ullsni District Hoshiarpur. He had learnt education from Giani Amir Singh ji and made baptized lot of Singhs; ‘Shrimaan 108 Sant Baba Karam Singh ji (Hoti Mardana)’; ‘Shrimaan 108 Sant Baba Dalel Singh ji Maharaj (Virkat)’; ‘Sant Baba Wachan Singh ji of Bhajangarh (Pakistan)’; ‘Baba Gobind Shah Singh ji Dera

Ismile Khan wale (1870-1958)' - he was from a family to whom Guru Ramdas ji blessed a vow that, "*Khisamerate hath tera*". Throughout his whole life, he helped poor with *langar sewa*, which was now run by his decedents; 'Shrimaan 108 Baba Attar Singh ji Kuhnsawale Tehsil Barnala District Sangrur'; 'Sant Baba Attar Singh ji (d.1927 A.D.) Gurdwara Reru Sahib Rampur, Ludhiana'; 'Jathedar Baba Javand Singh ji'; 'Shrimaan 108 Sant Baba Mahinder Singh ji Horkohwalia'; 'Sant Baba Jawala Singh ji Horkohwal Hoshiarpur (2nd May, 1890 - 13th November, 1957) Horkohwal Hoshiarpur'; 'Brahm Gyani Shrimaan 108 Sant Baba Nishchal Singh ji'; 'Sant Baba Amir Singh ji' - he was a famous scholar and preacher of Sikh Panth from Gali Satto Wali, Amritsar and had made lot of people as Singhs by baptizing them; 'Shrimaan 108 Sant Baba Trilochan Singh ji'; 'Baba Mela Singh ji Kashmirwale' - he spread Sikh religion in Kashmir at large level; 'Baba Mishra Singh ji (1880-1955)' -he was an ardent devotee and great preacher from Chowk Lachhmansar, Amritsar; 'Baba Rocha Singh ji Kashmirwale' - he was a great preacher and scholar who spreaded Sikh religion in Kashmir at greater extent and taught teachings of Sikh Gurus to coming generations; 'Baba Prem Singh ji Marlewale (Member Punjab Vidhan Sabha)' - he remained as member of Shiromani Gurdwara Parbandhak Committee from 1922 to 1952; 'Baba Rata ji'; 'Baba Prem Singh ji Narayabwale' - he was the part of Guru Angad Dev's 13th century's generation; 'Baba Hra Singh ji'; 'Baba Sahib Dayal ji'; 'Bhagat Puran Singh ji Pingalwada (4th June, 1904 - 5th August, 1992) (**Plate No.214**)' - he was the founder of Pingalwada, Amritsar. An orphan child named Pyara found in Gurdwara Dhera Sahib, Lahore in 1924 and from that time the work of Pingalwada is continous; 'Bhai Sahib Bhai Harbhajan Singh ji Yogi (26th August, 1929 - 6th October, 2004)' - he has given great contribution for Sikh Community. Living in America, he had made alot of American people as Singh by baptizing them. He has established Miri-Piri Academy in America for poor and needy students so that they can learn Gurbani, Kirtan and Gatka (Marshal Art); 'Bhai Jasbir Singh ji Khalsa Khande wale'; 'Sant Baba Sohan Singh ji (1902-1972) Mallacca, Malaysia'- he did Gurmat Prachar and baptized thousands of Sikhs in Malaysia, Singapore and neighbouring countries.

Hall No. 6

The Sikh Portraits of eminent Sikh Historians and *Dhadis* are very well exhibited in Hall No.6 (**Plate No.215**). Famous *Dhadis* (Balladeers): ‘Shiromani Dhadi Giani Kulwant Singh Canadawale (B.A.) (9th November, 2011)’- he was born on 15th September, 1936 in Village Sarali Kalan, District Amritsar. To promote and propogate Sikh religion, he had left government job and started taking education in ‘Dhadi Art’ from very famous Dhadi Giani Sohan Singh Sheetal and took him as a Guru, then he had spreaded *Sikhi* in foreign countries for 20 long years. In result of Dhadi Giani Kulwant Singh’s selfless services for Sikh Panth, Baba Avtar Singh had honoured him with Gold medal in year 2006; ‘Dhadi Balwant Singh ‘Premi (8th October, 1955-6th February, 2012)’ - Bhai Balwant Singh had provided his worth services to Sikh Panth as a Dhadi. He took part in ‘Dharam Yudh Morcha’ where he was arrested, in 1984 he was sent to jail and present government had registred 13 cases on him; Bhai Hira Singh Firukka (1879-1926)’- In this historical painting of Panth famous Bhai Hira Singh Firukewale, Sri Nankana Sahib showing Sri Guru Granth Sahib ji’s beed which was brutally shooted by Mahants during Shaheed Saka at Gurdwara Janam Asthan to public; ‘Hazoori Ragi Bhai Samund Singh (1901-1965)- he rendered his services in Gurdwara Shri Dehra Sahib at Lahore from 1935to 1947; ‘Bhai Jawala Singh ji (1892-29th May, 1952) (**Plate No.216**)’- a famous Ragi in Gurdwara Sri Dehra Sahib at Lahore and also did kirtan for long years and his holy musical instrument are gracefully displayed in Central Sikh Museum, Amritsar; ‘Bhai Avtar Singh Ragi Delhiwale (8th January, 1926-24th November, 2006)’- Bhai Avtar Singh was a Hazoori Ragi at Gurdwara Sheeshganj Sahib and Gurdwara Bangla Sahib at Delhi and first of all honoured with ‘Shiromani Ragi Award’ by Punjab Government and second time honoured with ‘Shiromani Ragi Award’ by Shiromani Gurdwara Prabandhak Committee, Amritsar in the year 2006; ‘Bhai Gopal Singh (1927 - 5th April 1973)’ -a famous Ragi was born in year 1927 A.D. in Jalandhar in the home of Sardar Kartar Singh and Bibi Jaswant Kaur. He had lost his parents in his childhood and he had grown in one of the orphanages of Amritsar and learnt music education there. From 1957 to 1970, he served Gurdwara Sheeshganj Sahib, Delhi as a ‘*Hazoori Ragi*’ and then from 1971 to 1973 as a ‘*Hazoori Ragi*’, he

served at Sri Harimandar Sahib, Amritsar; ‘Bhai Dharam Singh Zakhmi (D.1980)’ - was a famous *Ragi* who was well-learned in classical music; ‘Bhai Amrik Singh’ - was a ‘Hazoori Ragi’ at Sri Harimandar Sahib, Amritsar; ‘Shiromani Ragi Bhai Santa Singh (1902-16th November, 1966)’ - he was a *Nishkam Kirtaniyan* and had an amazing sense of musical notes; ‘Bhai Bakshish Singh’ - was a ‘Hazoori Ragi’ at Sri Harimandar Sahib, Amritsar. Approximately from 40 years, he had served Sachkhand Sri Harimandar Sahib, Amritsar, Sri Tarn Taran Sahib, Sri Muktsar Sahib, Gurdwara Dukhniwaran Sahib, Patiala in India and across India he had rendered Kirtan services and united Sangat with Sri Guru Granth Sahib; ‘Master Ragi Bhai Jaswant Singh Kullar (1st January, 1913)’ - he was born in the home of Sardar Kehar Singh and Bibi Raj Kaur in Village Kullar, district Ludhiana and learnt education of Gurmat Music from Dohdar Taksal. Throughout his entire life, Bhai Jaswant Singh had helped blind, needy and handicapped people and taught Gurmat Kirtan to more than 2000 students approximately; ‘Sant Baba Sham Singh Adanshahi’ - he was a Traditional *Ragi* at Sri Darbar Sahib, Amritsar and had been doing *Kirtan* here for 70 long years and moreover, his musical instrument named ‘*Saranda*’ had been also gracefully and respectfully displayed at Central Sikh Museum, Amritsar for public; ‘Giani Daya Singh ji Dilbar’ - he was a famous *Dhadi* at Sri Darbar Sahib, Amritsar; ‘Dhadi Giani Sohan Singh ji Sheetal (7th August, 1909-23rd September, 1998) (Plate No.217)- he was a famous balladeer, poet, story-writer, novelist and scholar of Sikh history; ‘Bhai Sahib Bhai Hari Singh ji (2nd January, 1924-22nd August, 2016) - he was a ‘*Shiromani Ragi*’ who took birth in house of Sardar Tara Singh and Bibi Satwant Kaur at village Kotli Muzaffarabar Kashmir (Pakistan) at his maternal home and he had learnt the basic education of *Kirtan* from his father and Ustaad Bhai Mani Singh. He did *Kirtan* at Sri Harimandar Sahib for 55 years continuously from 1943 to 1998. He was honoured by Shiromani Gurdwara Parbandhak committee, Amritsar, various Indian and foreign sabha societies, universities and Department of Languages, Punjab Government had honoured him with the title of ‘Shiromani Ragi’. In 2012, he was awarded by Gurmat Sangeet Chair with ‘Senior Fellowship and Gold Medal’ by Punjabi University Patiala. On the day of Operation Blue Star, he even did *Kirtan* at Sri Darbar Sahib, Amritsar at

early morning. Renowned Sikh Historians: ‘Prof. Pyara Singh Padam (b. 28th December, 1921)’ - His parents were Sardar Gurnam Singh and Sardarni Nand Kaur of Village Ghunghara, district Ludhiana. He had authored more than hundreds books on Gurmat, Sikh History and Punjabi Sahitya. He was awarded twice ‘Shiromani Sahitkar Award’ by Government of Punjab, Shiromani Gurdwara Parbandhak Committee and Government of Haryana. He was conferred ‘Lifetime Fellowship’ by Punjabi Sahitya Sabha, Delhi and Punjabi University, Patiala. He was not only a serious researcher but also an excellent orator. He served in Shiromani Gurdwara Parbandhak Committee, Sikh Missionary College Amritsar, Languages Department and Punjabi University, Patiala; ‘Dr. Raghubir Singh Bains (1936-2016)’ - born in Village Manak Dheri, Distt. Hoshiarpur, Punjab. He had published ‘Sikh Multimedia Encyclopedia’ in 1996. Apart from other honours, he was bestowed with the title ‘Sikh Scholar of Computer Age’ by Sri Akal Takht Sahib, ‘Order of British Columbia’ and ‘Prime Minister Award’ by Canadian Government and ‘Order of Khalsa’ by Government of Punjab. He died on 2nd November 2016 due to cardiac arrest; ‘Sardar Narain Singh (1901-1994)’- He did M.A and had established Sansad Khalsa College, Mumbai and Gurmat College, Patiala. He served Gurdwara Sri Nankana Sahib from 1932 to 1947 as Manager; ‘Sir Max Arthur Macauliffe (1841-1913)- He was an eminent historian of Sikhism and he translated Sri Guru Granth Sahib in English language; ‘Sardar Bishan Singh Lakhwal’- a famous Translator; ‘Giani Manmohan Singh’- a famous Punjabi Gurbani writer who had completed the translation of Sri Guru Granth Sahib which was published in Punjabi and English by Shiromani Gurdwara Parbandhak Committee, Amritsar into 8 volumes; ‘Sardar Sadhu Singh ji Hamdard (b.1918 A.D.)’- born in Village Padi Matwali, DakKhana Jalandhar. In 1939-40s, Sadhu Singh joined Giani Harbans Singh Shaheed’s party at Sarhala and in 1942 he participated in Quit India movement. From 1944-53, he served in Daily Urdu Ajit and Punjabi Ajit newspaper from 1955 to 1984 as a ‘Chief Editor’. He was a great writer and good Sikh Panth speaker and was a founder of Sadhu Singh Hamdard Trust. He was honoured with *Padam Shri* in 1984 by Indian Government but he had returned it in the resentment of Army Attack on Sri Darbar Sahib by Indian Government in 1984; ‘Sardar Karam Singh (28th March, 1883-10th

September, 1930)'; 'Bhai Sahib Veer Singh ji (5th December, 1872-10th June, 1957)- was born in much reputable Sikh family of Giani Hazara Singh. He was not only a scholar of Punjabi. Beside Punjabi, he was well versed in Urdu and Persian language and in 1890 he had started weekly newspaper named 'Khalsa Samachar' which has been running even today. He wrote numerous books on Sikh Literature and got various awards. Punjab and Sind Bank had also founded by Bhai Sahib Veer Singh. In year 1956 on Republic day, he had been awarded with 'Padam Bhushan' by Indian Government; 'Giani Gurcharan Singh Vaid Rudki Kalan (1909-14th November, 1981)' - born in the home of Sadhu Gian Das at Village Ladhana Ucha of Jalandhar district. He had achieved the degree of Vaid and treated numberless people and had also a 'Head Granthi' of Shiromani Gurdwara Parbandhak Committee, Amritsar. In year 1964, he became a member of Vidhan Sabha from Akali dal's ticket and in 1960 he was also jailed for taking part in 'Punjabi Suba Morcha'. His writings were in the form of Gurbani and Literature which is a blissful contribution to Sikh Community; 'Bhai Mohan Singh Vaid (7th March, 1881- 30th October, 1936)'- born in the home of Vaid Raj Bhai Jaimal Singh at Tarn Taran. Bhai Mohan Singh was 'Panth Sewak', Great Scholar and Vaid of higher level. He had also served for 'Singh Sabha Lehar', 'Chief Khalsa Diwan', Municipal Committee and Shiromani Gurdwara Parbandhak Committee, Amritsar. He had sent to jail during 'Nabha Agitation' from 1924 to 1925 and also participated in 'Kirpan Morcha'; Sardar Harinder Singh ji Roop (1890-1950)'- he wrote numerous books on the art and architecture of Sri Harimandar Sahib, Amritsar; 'Dr. Ganda Singh (15th November, 1900-27th December, 1987)'- He was famous Sikh historian of 19th century; 'Prof. Sahib Singh' - he had translated Sri Guru Granth Sahib ji into English; 'Professor Gurbachan Singh Talib (15th April, 1911 - 9th April, 1986)' - he was born in Village Moonak at Patiala. He had re-translated Sri Guru Granth Sahib into English and it is prominent among his writings. He was a great scholar and a sweet natured person; 'Principal Teja Singh (2nd June, 1894 - 10th January, 1958)' - he was a great Punjabi scholar. Number of scholars had learnt from him and he had translated Sri Guru Granth Sahib into Punjabi; 'Sardar Amar Singh 'Sher-e-Punjab' (1888- 9th July, 1948) at Pindi Gheb in Pakistan. He was a journalist who fought bravely for Sikh Panth

during the first half of 20th century. He was a Scholar, Journalist, Lecturer, and Gurdwara Administrator and Mastery in the field of education and a poet of merit of Hindi, Urdu, Punjab and Persian. He sacrificed his life for Sikh faith and tradition. He started 'Sher-e-Punjab' Urdu Weekly. He died at Kasauli; 'Bedi Lal Singh (born on 28th April, 1910)' - he was a 20th century's famous scholar of Sikh Panth and had knowledge of so many languages, translator of Gurbani, Historian and Sikh religious speaker; 'Sardar Nanak Singh (4th July, 1896-28th December,1971)- he was a famous Punjabi Novelist and also known as a Father of Punjabi novels. He had started his creations with religious hymns and his '*Guru Kirt*' and '*Satguru Mahima*' had attained limitless name and fame and the number of his published books and novels are approximately 60 in number; 'Giani Gian Singh Longowal (15th April, 1822-24th September, 1921) - he was a famous Sikh historian who had devoted his entire life to flourish Sikh history. His '*Tawrikh Guru Khalsa*' and '*Panth Prakash* three volumes and five parts are his valuable historical writings; 'Bhai Kahn Singh Nabha (30th August, 1861-24 November, 1938)' - born at Patiala, was a famous Punjabi Sikh lexicographer and encyclopedist of 20th century. He was a creator of influential '*Mahan Kosh*' and so many other worthy works and his writings inspired generations of scholars; 'Giani Sher Singh (1890-1944)' - he was born at Village Thikriwal, district Sangrur. At very young age, he had lost his eye sight but instead of this inability, he became researcher of Gurmat, proficient policy maker, wonderful lecturer and journalist too and in the month of October in 1944 he had left this materialistic world; 'Professor Sher Singh Sher'- he was a wonderful Sikh Scholar of late 19th century. He was awarded on 5th March by Shiromani Gurdwara Parbandhak Committee, Amritsar, Takht Sri Keshgarh Sahib and Sri Anandpur Sahib for his incredible services for Sikh community. In year 1982, the President of India had honoured him with *Padam Shri* Award; 'Principal Sardar Labh Singh (15th June, 1939-24th October, 2009)' - he had spent most precious period of his life to impart missionary education to students. He was a humble Gursikh scholar of sweet nature who spent simple life. By writing '*Hum Hindu Nahin*' and few other research based books, he had contributed alot to Sikh religious literature; 'Sardar Raghubir Singh Bir (d.1974)' - he was a great freedom fighter, poet, writer and thinker who spreaded Gurmat philosophy

to worldwide level through his 'Atam Science' monthly magazine and also wrote dozens of books on Gurmat philosophical principles and Sikh life. Along with this, in 1957, he had established a public school on Sikh religion at Dagshahi (Himachal Pradesh) for new generation children; 'Bhai Sahib Sardar Kapoor Singh (2nd March,1909-13th October, 1986)'- he was a National Professor of Sikhism. He was a (Ex-I.C.S), Member of Parliament, M.L.A., a great writer and a deep thinker. The bill of Sri Anandpur Sahib was presented by him, which was adopted by Shiromani Akali Dal. He had contributed alot in Sikh Politics and Sikh Literature and also honoured with the post of 'National Professor of Sikhism' and 'Bhai Sahib' by Sri Akal Takht Sahib, Amritsar. He had also served as a Deputy Commissioner during British period.

ARTEFACTS, MANUSCRIPTS AND SIKH MINIATURES:

The Hall No.1 is adorned with the hand-written manuscript means *Pothi Sahib* of Sixth *Guru Padshah*- Sri Guru Harigobind Sahib ji (**Plate No.218**) which contains the *Mool Mantra* and other hand-written Manuscripts with utmost importance like '*Japuji Sahib* in *Devanagari Script* (1864 A.D.)', '19th century *Gurbani Pothi Sahib*', 'Shri Rajpat Rai's hand-written *Gurbani Pothi Sahib* (Sanmat 1789)', '18th century *Gurbani Haslikhat Pothi Sahib (Plate No.219)*', '*Japuji Sahib* and *Jap Sahib Haslikhat Pothis* (Sanmat 1938)', '19th century *Naseehat-nama*', '19th century *Haslikhat Pothi Sahibs*', 'Varta Haqiqat Rai *Haslikhat* Book written in 1784 A.D.', '*Gurbani Gutka Sahib* in Thai language', 'Panj Granthi written in 18th century' and '*Gurbani Haslikhat Pothi Sahib* with Guru Hargobind-the Sixth Guru's handwritten *Mool Mantra* is also preserved here. The paintings of five *Granthis* (preachers) are also displayed there apart from other historical scenes. All these rare and sacred manuscripts are preserved here in graceful wooden boxes with glass for showcasing to public in Central Sikh Museum, Amritsar.

Central Sikh Museum is a sacred corner for preserving and protecting the belongings of Ten Sikh Guru *Sahibans* in their remembrance along with some other significant symbols of Khalsa Panth like '*Katar* (dagger) of Sri Guru Harigobind Sahib ji (**Plate No.220**)- the Sixth Sikh Guru which is 13 inches in length used by Guruji for Lion Hunting', '*Katar* (dagger) of Dasam Pita Sahib- Sri Guru Gobind Singh which is

15 inches in length', '*Kamarkasa* (waistband) of 36" X 3" size', '*Gatra* (A Strap made from cloth to wear the *Kirpan* (Sword) of 58" X 3" in size' and *Kanga* (Comb) made of Ivory with floral patterns of Guru Gobind Singh ji (**Plate No.221**)' are exhibited here which are earlier restored at *Toshakhana* from Lahore. Apart from Sikh Guru's religious signs and symbols, belongings of other important Sikh figures are represented here with an immense respect like 'Three *Chakkars* (Small Steel Rings) of Baba Deep Singh having 11 inches, 9 inches and 7 inches in diameter', '*Kirpan* (Sword) of Maharaja Ranjit Singh (**Plate No.222**) which is 36 inches in length decorated with golden Inlay work- with this sword, he won the Battle of Kasur', '*Kirpan* (Sword) of Sardar Mehtab Singh Mirakot with which he decapitated the head of the notorious Massa Rangad is 37 inches in length with Pure Gold Inlay Work', '*Karbeen* (Pistol) of French General Ventura who was an officer in Maharaja Ranjit Singh's Army- this pistol was gifted by Giani Khandaan to the Musuem which is 17 inches in length', 'Maharaja of Patiala- Baba Ala Singh's *Kamaan* (Bow of 35 inches in length) and *Teer* (6 Arrows of 28 inches, 22 ½ inches, 41 inches, 29 inches in length) (**Plate No.223**)' and 'Jathedar Gurcharan Singh Tohra's *Kirpan* (Sword of 36 inches in length) which was presented to him by Chief Khalsa Diwan, Amritsar on 11th December, 1997' is also displayed here. Chief Khalsa Diwan, Amritsar had presented '*Chandi Di Tashtari*' (Silver Tray) to Jathedar Gurcharan Singh Tohra on 11th December, 1997 alongwith another '*Chandi Di Tashtari*' (Silver Tray) having Sri Darbar Sahib image on it was also presented to him by Sri Guru Singh Sabha, Sewak Jatha Gurdwara Baba Deep Singh Shaheed, Joda-Ghar Sewa Society, Gurdwara Qila Lohgarh and Gurdwara Kaulsar ji was also adoring the halls of Central Sikh Muesum, Amritsar. Gold Medals presented to Jathedar Gurcharan Singh Tohra (President SGPC, Amritsar) (**Plate No.224**) for his selfless service to Sikh Panth were presented by Sewak Jatha Ishnan Gurdwara Shaheed Ganj Baba Deep Singh ji are also exhibited here. 'Akali Phoola Singh Gold Medal (**Plate No.225**)' which was presented to Bibi Amarjit Kaur, wife of Bhai Fauja Singh by Dal Khalsa U.K. is also displayed here. Each available memento have been protected and exhibited in wooden glass boxes. From 'Dhamtan Sahib Shutar

Jamboor (Gun of 49 inches in length) to Todegaars Guns of 101 inches and 40 inches length along with various other weapons are well preserved in this prestigious museum.

Katar (Dagger), *Kukhari* (Knife), Arrow, *Kirach* (Sword), *Khanjar* (Curved Dagger) and *Sanjoya* (**Plate No.226**) were the weapons belong to 18th century were taken from Gurdwara Moti Bagh, Patiala has been showcased in Hall No.2 of the museum.

Hall No.3 has contained some precious and ancient coins which are kept here likeon 'Nanak Sahi' coins- one side is having the engraving of "*Deg Tegh Fateh Nustarebedh Rang Yafat Aj Nanak Guru Gobind Singh*" in Persian Language and were casted and issued by Sri Akal Takht, Amritsar. Some of the coins made up of silver (**Plate No.227**) and copper which are set up systematically in a wooden box with glass lid and a beautiful Crystal Flower vase gifted to Shiromani Gurdwara Parbandhak Committee, Amritsar from Queen Elizabeth- IInd of England (**Plate No.228**) was also kept in a similar wooden box with huge care.

The encasement of bombs and bullets of June 1984's Military attack on Sri Darbar Sahib, Amritsar were displayed in Hall No.4.

Hall No.5 has adorned with the musical instruments like 'Harmonium of Hazoori Ragi Bhai Jawala Singh' of Gurudwara Sri Dehra Sahib, Lahore which he used for Kirtan and 'Saranda of Hazoori Ragi, Sri Darbar Sahib, Amritsar- Baba Sham Singh' and 'Harmonium, Veena and table of Hazoori Ragi, Sri Darbar Sahib, Amritsar- Bhai Sumand Singh who had been performing the holy task of Kirtan at Sri Darbar Sahib, Amritsar for the last 70 long years (**Plate No.229**).

In Hall No.6 the displacement of Cannon Balls', 'Tanks', 'vacant cases of Guns of 18th and 20th century' and 'Tear Gas Bombs which were thrown upon Sri Darbar Sahib's periphery on 4th July, 1955 by police' are protected here purposeful to show coming generations and public. Bearing assorted components of Sikh history like 'coins of 200 hundred year old' and 'postal tickets' which were issued at the time Khasla Panth's 300 years memorialization occasion by Mr. Jeany Charitian, the Canadian Prime Minister. At Darbar Sahib on 24th March, 1847, the Governor General H.M. Lawrence issued the 'Copper Plate' that had engraving of strict instructions like entry

into Sri Darbar Sahib, Amritsar should be barefooted and ban of cow slaughter in Amritsar is also displayed there in the museum. Ancient Copper and Silver Coins are also preserved by Shiromani Gurdwara Parbandhak Committee at Central Sikh Museum, Amritsar.

Central Sikh Museum, Amritsar has also a large collection of Sikh School of Art Paintings belonging to 19th and 20th century which are in form of Miniatures, Prints, Photographs, Etchings, Engravings and also a prestigious painting by modern art artist-Amrita Shergil on Ragis (**Plate No.230**). Prominent amongst them are ‘Sri Guru Nanak Dev ji and Bhai Mardana’, ‘Sri Guru Hargobind Sahib ji’, ‘Sri Guru Gobind Singh ji (**Plate No.231**)’, ‘Bhagat Kabir ji’, ‘Bhagat Jaidev ji’, ‘Giani Gurmukh Singh ji’, ‘Maharaja Ranjit Singh’, ‘Maharaja Ranjit Singh and Dogra Dhiyan Chand’, ‘Maharani Jind Kaur’, ‘Kanwar Naunihal Singh’, ‘Rani Chand Kaur’, ‘Kanwar Pratap Singh’, ‘Sardar Ran Singh’, ‘Sardar Darbara Singh’, ‘Nihang Singh’, ‘Maharaja Ranjit Singh’s sketch made by Ms Emily Eden’, ‘Kanwar Sher Singh’, ‘Kanwar Pratap Singh’, ‘Maharaja Ranjit Singh’s horse and jewellery’, ‘Maharaja Ranjit Singh’, ‘Maharaja Ranjit Singh and Sardar Gulab Singh’, ‘Sardar Hira Singh Dogra’, ‘Maharaja Kharak Singh’s Employees’, ‘Dost Mohammad Khan with his family’, ‘Nihang Singhs of Sikh Army’, ‘Baba Ala Singh’, ‘Maharaja Bhupinder Singh’, ‘Employees of Maharaja of Patiala’, ‘Maharajas of Patiala: ‘Maharaja Mohinder Singh of Patiala (1862-1876 A.D.)’, ‘Maharaja Narinder Singh of Patiala’, ‘Maharaja Bhupinder Singh of Patiala (1900-1938 A.D.)’, ‘Maharaja Rajinder Singh Patiala (1876-1900 A.D.)’, ‘Maharaja Amar Singh of Patiala (1765-1781 A.D.)’, ‘Kanwar Sardul Singh Patiala’, ‘Maharaja Sahib Singh of Patiala (1781-1813 A.D.)’, ‘Maharaja Karam Singh of Patiala (1813-1845 A.D.)’, ‘Maharaja Hira Singh Nabha’, Maharajas of Nabha region: ‘Raja Jaswant Singh, Raja Devinder Singh Sahib, Raja Bharbhur Singh Sahib, Shri Hazoor Sahib Raja Bhagwan Singh Sahib, Pratap Singh Sahib Malwinder Bahadur, Maharaja Hira Singh Sahib’, ‘Darbar of Maharaja Ranjit Singh’, Maharaja Pratap Singh Nabha’s Gaddi-Nishani’, ‘Maharaja Ranbir Singh Jind’, ‘Other Maharajas of Jind: Maharaja Sangat Singh Jind, Maharaja Sarup Singh Jind, Tikka Balbir Singh, Ruling Family of Jind’ and ‘an oil on canvas painting made by artist Amrita Shergil on Ragis Singhs’.

Central Sikh Museum, Amritsar had witnessed the worse outcome result of 1984's Military attack and 1986's Black thunder. Numerous invaluable artifacts along with heritage paintings of great worth are restituted and represented once again after were pierced with bullets but 50 paintings were completely destroyed and many precious objects out of them like 'the pearl necklace of Maharaja Dalip Singh', '*Janam Sakhi* comprised of praiseworthy miniature paintings' were lost and destroyed in this bloody Military attack alongwith a pearl necklace was donated by Fakir Azizuddin's grandson from Lahore to this museum.

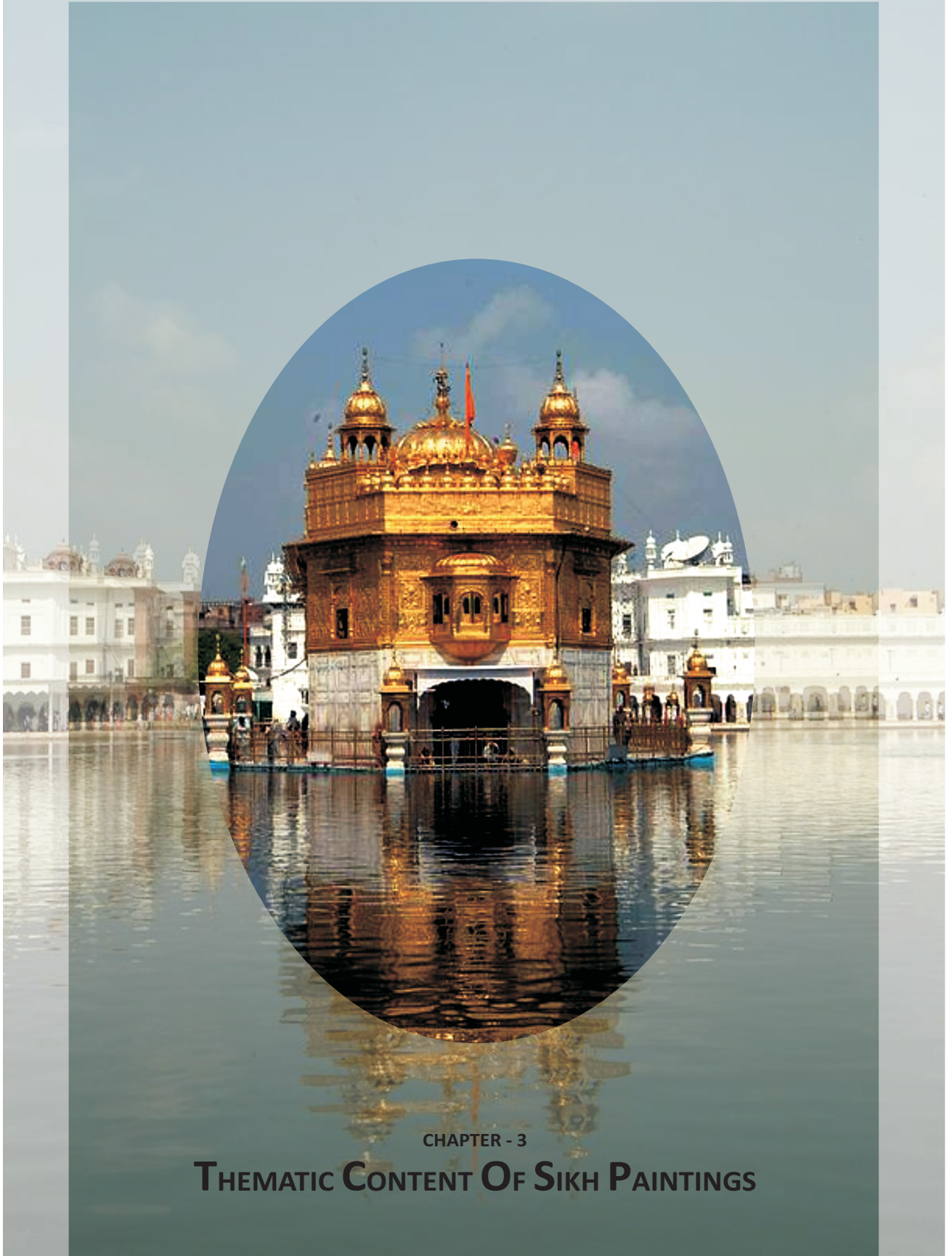
All this valuable and worthy information and history of the Central Sikh Museum has been given by Sardar Iqbal Singh who is the present 'Curator' of this Museum. He tells us about the various stages of the museum which it goes through in passing years; he provides us an informative historical fact about the museum, which is indeed a good, an assistive sources for research work. To take care of Central Sikh Museum 7 days a week, 14 workers stand at the post from 8 a.m. to 5 p.m. permanent and guarded look after it. In year 1991, Sri Darbar Sahib has published the very first edition of Central Sikh Museum's Album and in year 1996 its second edition was improved and brought up to date and meanwhile the museum's infrastructure became good and one of well-developed museums of Punjab in 2012. Most recently the album's third editon has been published and printed in March 2013 alongwith some fresh paintings but on same immortal chapters of Sikhism.

According to Jathedar Avtar Singh- Chairman 'Shiromani Gurdwara Parbandhak Committee, Amritsar', "*The album is being given a new look and designs which will be quiet impressive and will have detailed information published in it. Every year, every day the museum is visited by great number of Sikh or non -Sikh devotees not only from India but all around world come to pay their homage to holiest Sikh shrine and showed their deep concerned towards Sikh religion and its history. The unmatched love and respect of devotees fulfilled the aim of the museum and the wonderful paintings, portraits, battle scenes of Sikh religion are alongwith artefacts are preserved*

*and showcased all through the belfry way which helps to disseminate the message of Sikh ideology and philosophy to general.”*¹⁵¹

The word from *Gurbani*, incidents of utmost importance from the lives of ten Guru Sahibans, emblematic and worthy events of martyrdom, gallantry and self sacrifices have constantly come out into view as germinating seed or substance of motivation for educated persons, sermonizers, Sikh scholars and Sikh painters. As a matter of fact, *Sikh Paintings* are the ocular testimonial of comprehensive substance of humanity and thus the splendid history of Sikhs take a look in a furtive manner through the brilliant, vivacious and full of colours. *Sikh Paintings* are significant in fashion and global view. The subject matter of *Sikh Paintings* in the collection of ‘Central Sikh Museum’ is discussed elaborately in the next chapter.

151. **Singh, S. Iqbal (Curator)**, July 6, 2017, *Through Personal Interview*, Central Sikh Museum, The Golden Temple, Amritsar.



CHAPTER - 3

THEMATIC CONTENT OF SIKH PAINTINGS

This very chapter is dedicated to the detailed consideration of the subject matter of the *Sikh Paintings* and the energetic and dynamic vehemence is placed on these paintings which have ensued as a concluding action for rendering a fresh appearance to the ocular attraction and artistic aesthesia to this form of art. Hence the profound consideration is oriented and channelized in the direction to examining the thematic content which furnished the necessary psyche to the substance of this specific art form and the thematic content of *Sikh Paintings* has move upon or crossed by the means of extended period which has earned the scent of immortality, heavenliness and religiosity. Rather these works of art have been loaded with the qualities of gallant, martyrdom, subservient and spirituality. These paintings include the subjects such as particular scenes from *Janam Sakhis* and *Udasis* of Guru Nanak, Paintings on reasonably significant themes related to the other nine Sikh Gurus, Paintings on those topics which spotlighted the unrivalled valour of Guru Sahiban's four sons (*Sahibzadas*), Portraits of Ten Sikh Gurus, Battle scenes of the chief towers and activists of the Sikh Military, Concept of Red-Cross Movement, Paintings on the scenes of unshaken faith of men and women in Sikhism, Banda Singh Bahadur life events and martyrdom painting, Portraits of Bhagats, Saints, Sikh Scholar and Granthis, Noble portraits of Maharaja Ranjit Singh's and Duleep Singh, Portraits of Freedom Fighters, Portraits of Sikh Commanders, Chiefs and Generals and paintings on their battle scenes, Massacres scenes in the history of Sikh Religion, Scenes of Holy Sri Harimandar Sahib during various stages. The thematic content of *Sikh Paintings* were purposely picked as stories in order to spread the word of Guru and stop and remove the iniquity from the society through vibrant and colourful visual representations as Guru's messages.

(A) THEMES RELATING TO JANAM SAKHIS (LIFE-EVENTS) AND UDASIS (SPIRITUAL TRAVELS) OF GURU NANAK:

Guru Nanak Dev Sitting Cross-legged on a Carpet - This is the very first painting which has been displayed on left side of an entrance of 'Central Sikh Museum', The Golden Temple, Amritsar. Guru Nanak Dev- the founding father and prime Guru of Sikhism is depicted sitting cross-legged on a carpet under the banyan tree. Guru's eyes are half-a gazed, conveying the message of spiritual apotheosis and

heavenly bliss. Guru Nanak Dev ji was born on 15th April, 1469 in village Rai Bhoi di Talwandi, Punjab (Pakistan). Guruji was took birth in a simple Hindu khatri family, his father Mehta Kalu Das Bedi was an accountant with the local Muslim landlord and his mother Mata Tripta was a simple housewife and a younger sister named Bebe Nanaki. And when Guruji turned 16 he had married to Mata Sulakhani of Batala from whom he had two sons- Baba Sri Chand and Baba Lakshmi chand. Baba Nanak was the founder of Sikhism who composed 974 poetic hymns which are found in Sri Guru Granth Sahib and some important prayers are like *Japji Sahib*, *Asa di Var* and *Sidh-Goshti*. Baba Nanak went on spiritual travels in four directions time to time and at last he settled down in Kartarpur till he breathed last in 1539. This is an apodictic picture of Guru Nanak Dev as an Apostle of serenity, forgiveness and the quality of being present and sensibility absorbed in religious stance. The beads of Guru's rosary, *lota* (metal vessel) and his woody pattern are kept just behind on his right side, and characteristics and lineament has been colligated with the *Yogis* of the Nath tradition.¹

Guru Nanak Dev at Sultanpur Lodhi - This painting tells us about Baba Nanak's heavenly vocation which has been started at that time when he was a vernal man and with his elder sister Bebe Nanaki and her husband Jai Ram; he proceeded to Sultanpur city and started living and working there. One day, as his everyday routine, Baba Nanak went to bath in River Bein as a part of his early ablutions which flowed past the town of Sultanpur. When Nanak did not come back and had been missing for three days and nights, everyone in his family, friends had started to find him, when his clothes were found on the banks of river, it was feared that he had drowned because only his clothes were found there was not a single mark of him. On that everyone believed that great delight contemplation of God had brought him to an intrinsic communion with the divine Nanak was everyone's beloved so on his missing made the whole city immersed into somberness. In *Puratan Janam Sakhis*, on the third day of his missing, he returned and this occult experience had explained in terms of a direct communion with the Divine; the Ultimate Reality means 'God'.

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1. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar* (Pictorial Book), Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.11.

Also Bhai Gurdas who described in Varan, 1.24 that Guru Nanak was invested with his commission in Sach Khand, the Abode of the Eternal One. He experienced an eventual truth which is formless and prodigious, above all things, he listened the heavenly words and drank the cup of nectar, in this way the Sikh religion began. This story depicts Guru Nanak's disclosure as an incomparable one but one that his devotees can also experience for them. The very first words Guru Nanak spoke on his own reoccurrence were that words that are the foundation or keywords (*Mool Mantra*) of the Sikh Religion: 'There is no Hindu, there is no Musalman'. By his those words, he himself denied or rejected all religions or sectarian inequalities among human beings. Instead of denying various religions plethora or their opinions, he accepts all of them and observes shares and enjoyed the basics of all humankind. The impartial vision of the Immortal One makes him to understand and recognize the true essence of unity of society beyond the constrictive walls of society which is categorized into religions like, Hindu, Muslim, Jew, Christian and Buddhist etc. and the list goes on endless. Guru Nanak declared to the world as a harbinger of Infinite One, the redemptive news of the life lived in unity with the Immortal One who is above the whole world and its worldly divisions created by human beings.²

Bebe Nanaki giving *Rabab* to Bhai Mardana - In this painting, Bebe Nanaki was giving *Rabab* (musical instrument called 'Rebeck') to Bhai Mardana, the singularity of the Gurus was deep-rooted actually from the definite period of Guru Nanak Dev. Bebe Nanaki was the elder sister of Guru Nanak Dev- the first Sikh Guru and the founder of Sikhism. Bebe Nanaki was born in Talwandi in 1464 and only five years older than his younger brother Nanak, who was born in 1469. Her brother was named after her. She was not a highly intelligent lady but also has religious tendency. Both of them shared common interests and qualities which were very vividly reflected their closeness to each other. Even though she was elder to Nanak, but did not treat him as a younger one, rather always respected him like a *Guru* throughout life and she was the first who understand and recognized his heavenly spark and became his very first follower. Rather in those days, elder sister

2. **Singh, Nikky-Gurinder Kaur**, 2004, *Encyclopedia of World Religions-Sikhism*, Vol-11th, Crest Publishing House, New Delhi, p.21-22.

was addressed as 'Bebe'. So out of love and respect everyone called her 'Bebe Nanaki'. She was the only one who made their parents aware of their son's grandness and singularity. Numbers of moral giving stories in the form of *Janam Sakhis* are representing unique bond between both of them above their worldly brother-sister relation, bond of their mutual understanding, affection deep faith towards each other. Bebe Nanaki plays a foremost part in propagation of Guru Nanak's religious message encouraged him to follow his life-long journeys. Nanak was not a worldly man and did not involve himself in materialistic world but she always stood with him in his all odds and evens. It was Bebe Nanaki who always played an immensely supportive part, in looking after his brother's children and wife. Apart from giving him merely moral support, she also sent Bhai Mardana alongwith him on his *Udasis* means 'Spiritual Journeys' and also gave him money to buy musical instrument *Rabab* which means 'Rebeck'. She always remained with him throughout his difficult times.³

Guru Nanak Dev at Bhai Lalo's house- The theme of this painting describes that time when Guru Nanak headed towards west during his missionary work. In this *Janam Sakhi*, Baba Nanak went to Eminabad. Baba Nanak taught us about the Belittling caste system depreciatively objurgated caste inequalities, which were prevailing in society at large in those days. This story is about a carpenter named Lalo who used to make wooden equipments. He had less requirements and spending a simple life. He is a true follower of his Master; he spent life according to God's will in chasteness and honesty. Moreover, he was satisfied and blessed with his home wages. Baba Nanak visited Eminabad and stay with Bhai Lalo for some days, irrespective of any amenities and delicacy of the wealthiness, Nanak choose the unsmooth bread and simple plain water of his house, because Lalo was a God-loving and fearing being. Guru Nanak chooses only his bread because his bread was hard-earned and he was very true soul of an Infinite One. Malik Bhago was a rich man of the similar town and he was a fanatic and believer of casteism and also acquired a high position in society he was a local Diwan of the Pathan Governor.

3. **Gill, M.K.**, 1999, *The Role and status of Sikh Woman*. In Amrik Singh & Nalini Menon, Ed. *A Saga of Excellence*, Media Transasia Ltd, New Delhi, p.160-161.

The news of Guruji stay at Lalo's house and had their meals all together, shocked everyone at the town. On this, he had organized a sacrificial banquet and invited holy men of all religions to conjoin to have the delicious meals. When Baba Nanak did not come on his feast and denied his invitation so, Malik Bhago himself came to him and very politely asked Guruji that why you rejected my invitation and accepted the food from lower-caste carpenter Lalo's. Then Guruji said that I do not have any caste and nor I sit on special places, the entire land on the earth is *chauka* for me. After having answer of his first question he continued with his another question then why did not you accept my invitation. Guruji said, again that your bread is full of poor, unfortunate labourers's blood and on another hand Lalo's bread is full of sweetness, milk of his hard work. Lastly Guruji cleared everything by said these lines that a humble, down to earth man is very much to God whether he is from lower caste instead of rich, evil-tyrant or high-born. Malik Bhago realized everything very soon and distributed his whole ill-gotten money among the poor and needy people. And he himself became Nanak's devotee, turned his house into 'Sach Dharmashala', and welcomed everyone without any discrimination at every time. By terminating such an inhumane or desperate condition in society Guruji established a highest level of humanity.⁴

Guru Nanak Dev with Bhai Bala and Bhai Mardana –Baba Nanak was not only the father of the Sikhism rather the first ever Sikh Guru who spread the message of Ultimate reality and Universal brotherhood, oneness and drove out ignorance contradictory casteism and sermonized trust belief in the unity with his lifelong companions Bhai Mardana who was *Marasi* of a *Doom* tribe not educated one, but expert in playing *Rabab* (Rebeck) and Bhai Bala was a companion of Baba Nanak, well-educated man and did farming. According to Bhai Gurdas, Nanak won over *Siddhs* through his magical, heavenly word and also founded the singularity of his belief. Baba Nanak saw the very light of his light means took birth in Talwandi Bhoie. He enterprised life-long voyages almost all over the world and always

4. **Singh, Parkash**, 1994, *Community Kitchen of the Sikhs*, Singh Brothers, Bazar Mai Sewan, Amritsar, p.30-32.

affirmatively fixed with that immortal truth which is the mere path to achieve redemption and that infinite one always blesses only the honest.⁵

Udasis (Spiritual Journeys) of Guru Nanak Dev - This very painting on *Udasis* is adorned in *Central Sikh Museum, Amritsar* which acknowledged as religious and missionary travels of Guru Nanak Dev. In accordance with convention, *Udasis* are categorized into four long-drawn-out journeys which covered a period of twenty years, to each direction east, west, north and south respectively. In 1500 to 1505, he started his first religious missionary travel from Sultanpur to Goindwal, Fatehabad, Amritsar, Changa Manga De Jungle, Aminabad, Pusroor, Gujranwala, Talwandi, Lahore, Kasur, Chunaya, Kurukshetra, Karnal, Haridwar, Nagimabad, Delhi, Vridhavan, Agra, Mathur, Koel, Aligarh, Kanpur, Lucknow, Ayodhya, Mirzapur, Banaras, Janupur, Buxar, Chapar, Hajipur, Patna, Gaya, Rajgiri, Maygar, Bhagalpur Sahibpur, Raj Mahal, Malda, Parbatipur, Lal Minar, Dobadi, Guhwati, Kohima, Imphal, Lakhipur, Shillong, Shillhat, Agartala, Chandpur, Dhaka, Faridpur, Shiwazpur, Mufsadabad, Kishnagar, Dam-dam, Sirampur, Badarvarn, Midinapur, Sakhi Gopal, Puri, Soragarh, Jabalpur, Chitarkoot, Sagar, Bhopal, Chanderi, Dholpur, Bharatpur, Jind, Kaithal, Malerkotla to again Sultanpur. Baba Guru Nanak took his second journey in 1506 to 1509 A.D. from Sultanpur to Bhatinda, Sirsa, Bikaner, Jaisalmer, Jodhpur, Pushkar, Ajmer, Nasirabad, Marwar, Devgarh, Abu, Pattan, Ahmedabad, Baswara, Jora, Mehidpur, Ujjain, Indore, Hoshangabad, Nar Singhpur, Balghat, Amaravati, Akoma, Baddawa, Hangoli, Basmat, Bidar, Golconda, Hyderabad, Vijaywada, Guntur, Anantpur, Kupada, Tirupati, Madras, Arkat, Pondicherry, Kubhum Konam, Tanjore, Tiruchirappalli, Rameshwaram, Tricomali (Lanka), Kumari Anatrip, Madurai, Cochin, Coeithatur, Kalikat, Mysore, Bangalore, Goa, Tharwad, Rajpur, Puna, Bombay, Surat, Baroda, Bachod, Nimlari, Jaungarh, Somnath, Dwarika, Mandura, Lakhat, Amarkot, Akimidabad, Khanpur, Mithankot, Bahwalpur, Multan, Pak-pattan Tilaba, Dipalpur, Lahore, Talwandi to Sultanpur. And in 1514 to 1516 A.D., he began his third travel from Sultanpur to Kaunturpur, Kalanor, Sujampur, Kangra, Palampur, Chamba, Kulu, Mandi, Rawalsar, Ropar, Dehradun, Mussoorie, Gangotri, Badrinath, Almoh, Ranikhet,

5. **Khokhar, Kulwant Singh**, 2004, *Gauhar-e-Nayab*, Gurinder Singh Khokhar, Roland, View Drive Chester, U.S.A. p.221.

Khotdwar, Nanital, Nanakmata, Srinagar, Gorakhpur, Sitamari, Kathmandu, Tamlongh, Jhilman Sarovar Leh, Khutan, Yarkand, Taskand, Khokand, Gilgith, Aksakard, Srinagar, Pahalgam, Amarnath, Mattan, Bhinilal, Khistwar, Bhadranda, Vaishno Devi, Riasi, Jammu, Parmandal, to Sultanpur. In 1518 to 1521 A.D., he beheaded towards fourth and last journey from Sultanpur to Pasroor, Wazirabad, Khatas, Chakwal, Kala Bagh, Dera Ismail Khan, Takte Suleman, Dera Gazi Khan, Jampur, Fazalpur, Hanaz, Sakhar, Rohri, Shikarpur, Larkana, Amarkot, Sangarh, Hyderabad, (Sind) Dewal (Karachi) Adan, Sana, Mecca, Jada, Madina, Yosaralma, Damsak, Alipo, Baghdad, Is-Fahan, Tehran, Mashhad, Khwarizama, Bakhara, Samarkand, Balakh, Mazar, Kabul, Jalalabad, Jamrod, Pisor, Hassan Abdul Aminabad to Sultanpur once again. In the final stage of each journey, he came back to Punjab although throughout his travels, he met numbers of vague communities of people, he also visited to prevailing centre-fields of sacred pilgrimages. His interlocutions with pandits, Sadhus and Yogis of every section, as with Mullas, Pirs and Qazis were not that of an unpledged quester, but that of an educator. According to *Janam Sakhis* accounts, he owned extraordinary supernatural abilities, which he utilized to gain, said the sacred, holy teachers of his time. Even in actions and sayings he promulgated a fresh sight of the Infinite One whose forces and abilities goes beyond the names and shapes used by humanity.⁶

(B) THEMES RELATED TO LIFE AND TIMES OF OTHER NINE SIKH GURUS:

Guru Angad Dev forbidding Emperor Humayun to use power - This painting reveals the story how Guru Angad Dev taught lesson to arrogant emperor Humayun. In order to reinforce and permanent the establishment of Sikh Religion, at Sri Khadur Sahib, the second holy Guru of the Sikhs- Guru Angad Dev consecrated himself seriously carries on the basic truth, law or assumptions of Baba Nanak. He certainly considered that he could convey one's religious following in spite of his connubial living. He was the first who abided the hymns of Guru Nanak Dev in *Gurmukhi* script and also processed an introductory textbook for the children to

6. **Kohli, Surinder Singh**, 1969, *Travels of Guru Nanak*, Publication Bureau, Panjab University, Chandigarh, p.171- 201.

advance and maintain, continue the written word. He also written life history of Guru Nanak in the form of *Janam Sakhis* means an account of the series of events of his life and maintained the record book of Sikh history. Around 1540 A.D., the Mughal Emperor of India named Humayun traveled towards Guru Angad Dev -the second Sikh Guru, who subsequently lost his throne while he visited at Sri Khadur Sahib at Guru's place. Guru Angad Dev was very much busy in teaching children and did not give any attention to the Emperor who was just standing next to him. The entire scene made him to feel humiliate because he had not been welcomed by Guru Angad Dev. On that, the furious Humayan took out his sword to frighten attack to Guruji. Then Guru Sahib reminded him vividly that time when you needed to use your sword you ran away from the battlefield and now here you want to attack a teacher who was busy in teaching his children. So, then Humayun felt ashamed and fell on Guruji's feet for pardon.⁷

Mata Khiwi Serving Langar - In this painting, Mata Khiwi a better half of second Guru of the Sikhs- Guru Angad Dev, was busy in serving *Langar* (Free Community Kitchen) to *Sangat*. She acquired a special place in the history of the Sikh religion. She made a very affectionate ambience for all those who came in her touch. Her name is remembered in Sikh history for her forthcoming and extroverted conduct in the concept of '*Langar Pratha*' which was her foremost contribution. Mata Khiwi was always eager to serve the people who came to meet their Master. She assisted to make a fresh social awareness in Sikh women and always used to look after all points. And all the customs and values were set up by the first Guru were remaining same and carried on by her and Guru Angad Dev. Even though the community kitchen was named after her name as '*Mata Khiwi ji Ka Langar*', her services were especially mentioned in the composition of Balwand and Satta (Bards). According to them, "*Mata Khiwi was a generous lady, who always gives motherly support to all her devotees. The Langar of her Kheer - the rice pudding and ghee is just honeyed as beebread. She directed or guided the work community kitchen with her wise pieces of advices and played a leading role in the superintendence of the Langar Ghar. She was very keen to cook and serve food to everyone in Langar Ghar with her on hands at Sri Khadur Sahib without*

7. **McLeod, W.H.**, 1911, *Popular Sikh Art*, Oxford University Press, Oxford, New York, p.59.

discrimination of their caste, colour or creed.” She was having patience and a courageous lady who always stands elegantly in difficult times. She had broken all the shackles of societal standards and served like a pride man in the congregations and *Langar Ghars* throughout the whole day.⁸

Guru Amar Das fetching water from River Beas - This rare painting depicts the submissive service of Guru Amar Das towards their master- Guru Angad Dev. Guru Amar Das- the third Sikh Guru was a very humble devotee of Guru Angad Dev. He was born on May 1479 in Village Basarke near Amritsar. Both his parents- mother Sulkhan, and Father Taj Bhan were conventional Hindus. Every early morning, Guru Amar Das took a pitcher of brass metal (*Gaggar*) in order to fill it with fresh water from the river Beas which was fifteen miles away from their residence, Sri Khadur Sahib. It was Guru Angad Dev’s daily routine to take bath in early morning and he served his master Guru Angad for twelve years, it did not matter, and bother how was the climate, whether it can be summer or winter, stormy weather on its raining, he kept serving his master with matchless determination and devotion towards his master. He did this ‘*tapasya*’ not for a month or a year, but for long twelve years. And the most important thing was that he would walk all the way with barefoot. And in return he never demanded anything from him. Even he himself had never aware of the whole situation and when he became the successor of *Gaddi* through his sincere, selfless, duty which made him his master’s beloved.⁹

Construction of a Boali with eighty-four Steps by Guru Amar Das on the banks of River Beas - Guru Amar Das- the third Sikh Guru was a devoted disciple of Guru Angad Dev. He was always guided by his Master and he always followed his footsteps and always wants to seek his advice and eager to learn from him every time. His master suggested him to disseminate the Path of God, the Immortal One. Boali Sahib at Goindwal is the very significant place and it was built under the supervision of Guru Amar Das in 1559 A.D. and he made Goindwal its headquarters. The literal meaning of *Boali* is a deep well which was constructed for

8. **Singh, Prakash**, 1994, *Community Kitchen of the Sikhs*, Singh Brothers, Bazar Mai Sewan, Amritsar, p.42-43.

9. **Singh Narain**, 1979, *The Life Sketch of Guru Amar Dass Ji*, Bhagat Puran Singh, All Indian Pingalwara Society (Regd.), Amritsar, p.22-23.

public to take spiritual dip into it. The foundation stone of Boali Sahib was laid by Baba Budha but prime idea was of Guru Angad Dev because he noticed that people were discriminated on the basis of caste and creed, so he decided to make a *Boali*-means a huge water pool with stairs and in rainy season it will be filled up with rain water as reservoir. He started its digging 1553 and volunteer labourers were come from every directions or part of the city to serve that noble, holy task, it had been completed in 1559 A.D. An entrance was adorned with frescoes as well as decorated with the scenes from Sikh history and big dome was covered with marble. It has eighty-four steps and believed that if someone takes bath in Sri Boali Sahib Gurdwara and prays *Japji Sahib* eighty-four times, so doing such a task will make release them from cycle of birth and death.¹⁰

Scene of Sati Pratha - This painting tells us about abolishment of *Sati Pratha* which was a huge contribution of Guru Amar Das to the whole society. *Sati Pratha* was such an inhumane act was finished by Guru Sahib's incentive and unshakeable support. *Sati Pratha* was that system of ritual in Hindu religion in which a woman had been burnt alive at the pyre of her husband, moreover, without her will and in some cases forcefully, that ritual was heart-rending, heart-shaking even Britishers were too against this cruel system. Guru Amar Das Ji was an outstanding liberal soul and demanded equal rights for everyone irrespective of their sex. He abolished veil ritual, *Sati Pratha* which has been later on banned in India.¹¹

Emperor Akbar having Langar - The Sikh narrative descriptions tells us about an attractive account of the Mughal emperor Akbar who visited Guru Amar Das at Gurdwara Sri Goindwal Sahib. In order to achieve the objective to lessen the discriminations between caste and rank, Guruji expected every single visitor to eat *langar* before reaching in front of him. The concept of free community kitchen becomes more and wider spread in the period of Guru Amar Das. The food was very rich in Punjabi traditional variety in the *langar* but even though Guru himself had eaten coarse bread earned by his own labour. The community kitchen was running

10. **Dogra, R.C. & Mansukhani, G.S.**, 1995, *Encyclopedia of Sikh Religion and Culture*, Vikas Publishing House, Pvt, Ltd, New Delhi, p.65.

11. **Singh, Jagjit**, 2004, *The Message of the Gurus-The Sikh Tree*, B. Chattar Singh Jiwan Singh, Bazar Mai Sewan, Amritsar, p.67.

well that the contributions of the same day were never saved for tomorrow. According to historians, “*Emperor Akbar got down from his horse, walked bare-footed a little bit in order to pay homage to Guru Amar Das in reverence.*” So according to *Langar Ghar* rituals, every visitor had to dine before meeting Guruji, then he also sat on the ground in the row with other visitors without provided him any special kind of kingly treatment. Emperor Akbar was treated like an ordinary man in Guru’s abode. On this, the Emperor said that in return he wants to offer an estate for community kitchen because he found that number of people were feed on the *langar* but on the doctrines of the Guru Nanak Dev, they rejected to accept his present because community kitchen and other institutions should only be ran by that money which earned by good-means only.¹²

Emperor Akbar paying homage to Guru Amar Das at Goindwal -

This painting tells us about the emperor Akbar’s visit at Goindwal in 1567, when Emperor Akbar was on his way to Lahore he made up his mind to visit and see Guru Amar Das himself. He heard alot about him and his teachings, so he stopped there to meet him personally. On hearing that news Guru Amar Das agreed to see him only on one condition if he would take the *langar* in row with rest of the visitors alike other visitors without excepting any peculiar treatment from his side. Guruji prime objective was to remove the discrimination among the poor and rich at least his Gurdwara then Akbar got deeply impressed by Guru Amar Das’s thoughts and he now wanted to present him some piece of hand as a gift for community kitchen, but Guruji denied his offer by saying these words that, “*The langar must be self-supporting and depends only on small offerings of his followers.*” Guru Amar Das ji also said that; “*The Almighty had given the House of Nanak everything that was needed.*”¹³

Guru Ram Das laying the Foundation of Amritsar City - This very beautiful painting depicts the whole story of foundation-stone of Amritsar city which was laid down by the Guru Ram Das- the fourth Guru of the Sikhs on 13th June, 1577. The devotees, followers and visitors have been visiting the holy city from its

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12. **Singh, Parkash**, 1994, *Community Kitchen of the Sikhs*, Singh Brothers, Bazar Mai Sewan, Amritsar, p.51-52.
 13. **Grewal, K.S.**, 1991, *Understanding Sikhism*, Inter India Publications, New Delhi, p.38-39.

beingness, for taking a spiritual dip in the sacred *Sarovar* (pool of nectar). Every true Sikh, who is man to his words and does prayer or frequent visitor of any Gurdwara in any corner of the world, must always seek a glance of this sacred city and wants to take bath in the pool of nectar. The construction and evolution of the holy city was occupied in the helping hands of Guru Ram Das Sahib. The historians said that, *“Guru Nanak Dev early prefigured that one day this city would be a huge significant heart of adoration and commerce and it was also remarked in the Sikh history that Guru Amar Das himself took Guru Ram Das to this magical place and guided him to buy the land from the local landlord of Village Tung by giving him 700 rupees at that time.”* Actually the sacred Guru Amar Das himself made him to buy the place and to establish another Sikh centre here apart from the Sri Boali Sahib Gurdwara, Goindwal. And the founder of Amritsar was very much influenced by the lush green surrounding and wild shrubs of the place. The evolution of the city had begun in 1573 at the life span of Guru Amar Das Sahib. First of all, it had been called ‘Amarsar’ after the name of Guru Amar Das and later changed to ‘Guru Ka Chakk’, ‘Chak Guru Ram Das’ or ‘Ramdaspur’ and eventually it has been known as ‘Amritsar’.¹⁴

Bibi Rajni with her leper husband - Numerous stories are prevailed about holy pool but in this wonderful painting, artist tries to make us acquainted with miraculous story of Bibi Rajni. In the chronicles of Sikh history, there are number of stories about the existence, development and miracles related to the holy *Sarovar* means ‘Pool of Nectar’. It is believed that Guru Amar Das- the third Sikh Guru found and recognized the special medicinal properties of the water in the pool. The water of the pool has special healings, cure qualities for an ailment. Many famous stories are connected to the purity, miraculous magical properties of water of the pool out of all these Bibi Rajni and her leper husband’s pool visit story is most prevailing account. Rajni was a daughter of Raja Duni Chand- a revenue collector, once he asked a question to his daughter that who provided you food and on this Bibi Rajni said, *“It was only God who looked after and feed every living creature on the land, in water and even in the sky.”* Having such an excepted answer from his on daughter’s side made him angered and he got her married to a leper. Without raising

14. Cole, W. Owen & Sambhi, Piara Singh, 1990, *A Popular Dictionary of Sikhism*, Rupa co. Daryaganj, New Delhi, p.132

a single question, she accepted God's will whole heartily. In order to make him healthy one she travelled a lot from one place to another, but everything goes in vain. Once she was sitting near the *Sarovar* (pool of nectar) and went to get food, but when she came back, she was shocked to see her husband, he who was completely unrecognizable now; magical water of pool with medicinal properties cured his leprosy completely now he turned into a handsome young man. At first right she did not trust him and thought he might kill her leper husband and tried to befool her. But when Guru Ram Das who saw the whole scene by his own eyes narrates the whole incident to her and also show his husband's leprous little finger as a proof on this she realized her mistake and understands the story.¹⁵

Muslim Saint- Sain Mian Mir laying the Foundation-Stone of Sri Darbar Sahib (The Golden Temple), Amritsar on the request of Guru

Arjan Dev- This very famous painting gives us a teaching of oneness that how Guru Arjan Dev- the fifth Sikh Guru gave an honour to laid the foundation-stone of Sri Darbar Sahib, Amritsar to Sain Mian Mir to end the discrimination based on religion and casteism. Sain Mian Mir was born in Sistan from Umar Khalif's lineage, and on Guru Arjan Dev's humble and heart touching saying he placed the foundation bricks of Sri Harimandar Sahib in the presence of the Guru himself, Baba Buddha and his other followers in 1588. A.D. Sain Mian Mir intentionally placed the bricks in four directions, he deliberately showed his reach for four directions that thought, these directions represent not only directions but actually welcomed people from all four directions regardlessly of their caste, religion, creed and colour.¹⁶

Scene of *Kar Sewa* by Bhai Bahilo- Artist depicts the scene of *Kar Sewa* (Selfless Service to the humanity) in this painting. While the construction work of Sri Harimandar Sahib was going on, Guru Arjan Dev- the fifth Guru of the Sikhs had noticed the bright red coloured bricks and tried to know that how these had been produced and who produced it. Someone told him that Bhai Bahilo had carried all the rubbish and garbage of the town on his head to the brick-kiln to make the bricks

15. **Shankar, N. Vijay & Bahtnagar, Ranvir**, 2004, *The Golden Temple-The Gift to Humanity*, Ranvir Bhatnagar Publications, Haryana, India p.8-10.

16. **Bains, K.S.**, 1995, *Sikh Heritage in Paintings*, Prefect Press, New Delhi, p.42.

in such a wonderful and an accurate manner. Bhai Bahilo belonged to Sandhu Jatt family of the Malwa area. In 1553 A.D. he was born in Village named Fafro. In 1583 A.D. he became a revered devotee of Guru Arjan Dev during the construction of Sri Harimandar Sahib, Amritsar which he did this in an amazing manner on his master's will. He died in 1643 A.D.¹⁷

Compilation of Sri Guru Granth Sahib - Artist beautifully painted the painting of Sri Guru Granth Sahib in which Guru Arjan Dev- the fifth Sikh Guru, catered the food for the soul of Sikhs and all human races in the form of an eternal guide named 'Sri Granth Sahib'. In 1604 A.D. Guru Arjan Dev accumulated a *Granth* as a sacred book. On the very first page of Sri Guru Granth Sahib, it has been written '*Ikk Onkar Satnam*' - literally meaning 'Ultimate Truth is the only one- that is God'. All rest of the 1430 pages elaborately defines 'the meaning of these three words' in Sri Guru Granth Sahib. It has been comprised of *Shabads* (quotes), hymns, teachings and thoughts of the Gurus, saints, pirs and fakirs of that very time and Guru Arjan Dev's own creations are also included in this holy book. Regardless of any religion, caste or creed, Hindu, Muslim, pir, fakirs' works has been added in this holy *Granth*. In 1708, Guru Gobind Singh- the tenth Guru of the Sikhs declared that there would be no other Guru; there will be only one Guru that is Sri Guru Granth Sahib. Till then, Sikh rituals, traditions, customs, other Sikh ceremonies regarding birth, initiation, marriage and deaths are circumnuted around the Sikh's holiest scripture named as Sri Guru Granth Sahib. In this particular piece of painting, the fifth Guru Sahiban Arjan Dev and Bhai Gurdas- the contemporary of the Guru Sahib are shown busy in the compilation of Sri Guru Granth Sahib-the most sacred, pious and holy book of the Sikhs.. When this pious task was completed, Sri Guru Granth Sahib had been taken to Sri Harimandar Sahib, Amritsar, with immense humbleness, devotion and installed there.¹⁸

Baba Buddha ji taking Sri Guru Granth Sahib to Sri Darbar Sahib, Amritsar after Compilation - The scene of the installation of Sri Guru Granth Sahib was painted elegantly in the form of painting by the artist. After the

17. **Dogra, R.C. & Mansukhani, G.S.**, 1995, *Encyclopedia of Sikh Religion and Culture*, Vikas Publishing House, Pvt, Ltd, New Delhi, p.65.

18. **Bains, K.S.**, 1995, *Sikh Heritage in Paintings*, Prefect Press, New Delhi, p.46

compilation of Sri Guru Granth Sahib in 1604 A.D. it was enshrined by Baba Buddha ji himself on his head first time with respect, deep devotion and reverence for installation because he was appointed as the first *Granthi* means 'Head Priest'. Baba Buddha carried Sri Granth Sahib on his head, walking towards Sri Darbar Sahib, Amritsar followed by Guru Arjan Dev who was whisking the holy *Granth* and rest of the devotees were also followed them. It is assumed that Buddha Baba might be one of the living follower Sikhs of Baba Nanak's period that confirmed that Guruship to all the Gurus from Guru Angad to Guru Hargobind period and was conducted as one of the generous souls in Guru's court. Guru Arjan Dev had such a great respect for Sri Granth Sahib that he never seated parallel to Adi Granth after its compilation. He had kept Adi Granth on the bed in a spacious room at night and he himself slept on the floor beside it all around his life.¹⁹

Baba Buddha blessing Mata Ganga - The moment when Baba Buddha blessed Mata Ganga was lively painted by artist and presented before us beautifully. Baba Buddha is one of the most respected venerated, chief leading personality of early Sikhism who took birth at Village Kathua Nangal, district Amritsar. He was the only son of his parents Bhai Sujja Randhawa (father) and Mata Gauran (mother). Mata Ganga, a living picture of humanity and self-strength. She had no child even after a long-time of her marriage; she was the wife of fifth Guru of Sikhs- Guru Arjan Dev when Mata Ganga first time went to Baba Buddha to seek his blessings. She reached there with great show-off which disappointed him. Then Guru ji told him that if you indeed sought his blessings to bear a child, so you would have to be humble and be moderate and request earnestly to have his blessings. So, second time Mata Ganga went in simple moderate manner and carried *missi roti*, an onion and *lassi* (butter-milk) for him which really pleased him indeed. And while breaking an onion, he granted her a blessing that very soon you will be blessed and proud mother of a son who will be known for his incredible brave skills. Baba Buddha blessed her that your son would be a fearless warrior. When Guru Arjan was martyred, his

19. **Bains, K.S.**, 1995, *Sikh Heritage in Paintings*, Prefect Press, New Delhi, p.40.

Gaddi was succeeded by his young son- Guru Hargobind thus the boon of Baba Buddha evidenced to be honourable truth.²⁰

Martyrdom of Guru Arjan Dev ji - This painting depicts the scene of Guru Arjan Dev's martyrdom, he played a number of roles throughout his life span, he was a great builder, a sincere poet, creator and composure of *Bani*, a wonderful compiler of Holy Granth Sahib, a great secular lover of mankind, a humble servant of the lord, a subservent, a democrat and an eventually a great and first ever martyr of Sikh history, a true, patriot who sacrificed his life for his people. He was born in Goindwal Sahib in 1563 A.D. in the home of Guru Ram Das- the fourth Sikh Guru and Bibi Bhani. By the hands of cruel Mughal emperor Jahangir, he got his martyrdom in a very inhumane way. Jahangir was feeling negative for him because at that time Guru's followers addressed him as a true emperor, or religious king means *Sacha Padshah*. Hearing such jealous news from various directions, Jahangir finally decided to kill him and orders had been issued. Guru Arjan Dev was handed over to Chandu-Guru's pervious diwan whom jealous of him; he wished that Guru would be suffered badly till his last. They made him sat into a cauldron full of hot boiling water but Guruji sat silently without any agitation, this all had happened in the month of June when summers were on its peak and they also poured hot red sand on his head. Instead of tolerating their cruelty till such heights they also made him sat on hot red-coloured iron-plate but patiently Guru Arjan Dev still remained calm and had a sweet godly smile on his lips and said that everything happens as per they will and thy will is always sweet, on seeing such an inhumane act which was indeed intolerable to anyone. When his burnt body had blistered, he was shackled and thrown into the River Ravi. In such a cruel way he attained martyrdom on 30th May, 1606.²¹

Thy will grab your crown and eagle - In this rare painting, artist portrays the matchless bravery scene of the Sixth Guru of Sikhs- Guru Hargobind who was well known for wearing two swords instead of one for *Miri* means 'Temporal

20. **Gill, M.K.**, 1999, *The Role and Status of Sikh Woman*. In Amrik Singh & Nalini Menon, Ed. *A Saga of Excellence*, Media Transasia Ltd, New Delhi, p.162.

21. **Daljeet, Dr.**, 2004, *The Sikh Hertiage - A Search for Totality*, Prakash, Book Depot, New Delhi, p.39.

power' and the other was for *Piri* means 'Spiritual power'. Once the royal eagle gave indispensable torment to its quarry had shot by the Sikhs and the emperor Shah Jahan required for its return, then Guru Sahiban told him that the evil eagle couldn't be permitted to feed on its weak or poor quarry so remorselessly. The furious Mughal emperor Shahjahan sent menaces of war to which Guru striked back that if he will do so again then he will kill his eagle and also snatched his kingdom and will distribute among the poor people.²²

Scene of Guru Hargobind's imprisonment in Gwalior Fort - This is the painting in which the scene of Guru Hargobind Sahib's imprisonment in Gwalior Fort has been shown. Guru Arjan Dev's pervious Dewan- Chander Shah once gain played his wicked trick, but this time upon Guru Hargobind Sahib. He started empoisoning Emperor Jahangir's mind against Guru Sahiban by saying that his military preparations were an open challenge to Mughal Empire. In this way, he once again made emperor opposed him and Jahangir got agitated in no time. Emperor Jahangir got Guru Hargobind arrested and took him in his custody in Gwalior's fort. Guru Sahib understood the whole scenic situation and took an intelligent decision and sent all his Sikhs way back to Amritsar and said them to remain quiet. Alongwith Guru Hargobind there was other political figures in the fort who had once assisted Prince Khusro. But on return Guru's followers informed other devotees as well as Guruji's family about their at Gwalior Fort visit and all were well cognizant about the ill-fame of the Gwalior fort everyone his devotees, family and Baba Buddha requested Mian Mir and narrated him whole story the Sufi Saint understood the whole story within seconds and also predicted the wrong intention of Chandu Shah. On saint Mian Mir's suggestion, Baba Buddha alongwith Sikh Sangat headed towards Gwalior Fort, leading the whole band wisely reached the point where emperor kept Guruji during the period of 1617-1619. On hearing the news of his release, Guru Hargobind Sahib had decided not to leave the Fort until rest of the prisoners were not released with him, realizing his firm determination, Emperor

22. **Nayyar, Gurbachan Singh**, 1992, *The Sikh in Ferment Battles of the Sikh Gurus*, National Book Organization, New Delhi, p.48.

Jahangir had to release all prisoners along with him now, this fort has been known as 'Bandi Chhod Gurdwara.'²³

I have found the Guru - In this rare message giving painting, the artist portrays the *Lubanas* who was always reliable towards Sikh religion from its very beginning. They are better known and long-familiar in the history of the Punjab in general as well as specific. They expressed great reverence to Sikhism and comprehend Sikh religion from its existence.²⁴ The most prominent Sikh of that period was Baba Hasna who was contemporary of Guru Arjan Dev and had a responsible of all transportation. He provided required material to the *Langar* through his transportation.²⁵ When the ship of Makhan Shah Lubana was sinking which was full of rich merchandise, he prayed to God that if his ship would be saved then he would definitely offer one-tenth part of his earning to Guru. But on return, he saw there were lots of claimants of Guruship, once he was confused whom to pay offering. But soon he presumed that the real Guru would himself accept the promised offering and he will need not to utter a single word about his offering then he laid down two coins in front of those hypocrites, but when approached Guru Tegh Bahadur, he asked him for the promised offer, he went to the top of the roof and declares that amongst the Sangat that he had found the true Guru.²⁶

Scene of Guru Tegh Bahadur's Assam Journey— The subject matter of this wonderful and full of fantasy painting of Guru Tegh Bahadur's Assam journey is very unique. During Guru Tegh Bahadur's visit to Assam, King of Assam- Raja Chakradhwaj Singh who was a Hindu and captured at Gauhati. Raja Ram Singh, who was son of Mizra Jai Singh, had been selected by Mughal emperor Aurangzeb to capture Gauhati which had now under the paws of the Assamese people. On the arrival of the king Raja Ram Singh, once the Assamese people got panic by powerful militant strength of the Mughal but sooner they released and became self-

23. **Singh, Prof. Gurpreet**, 2005, *Ten Masters*, Diamond Pocket Books (P) Ltd., New Delhi, p.82-84.

24. **Virk, Kulwant Singh**, March 10, 1986, *Sikh Ki Karn*, Daily Ajit.

25. **Singh, Harnam**; 1943, *Baba Makhan Shah Lubana*, Mercantile Press, Lahore, p.152.

26. **Singh, Jaswant**, 1998, *The Lubanas in the Punjab*, Murabia Publishers, Begowal Distt. Kapurthala, p.8.

assured of the supernatural and charming powers owned by their women. Raja Chakradwaj got all magic women who were proficient, together in witchcraft under the direction of a washerwoman. He guided them that when would Mughal army come you all should scare them with your magical powers and also advised her to meet the spiritual men who would come with them. The armies were set out at the place named 'Dhubri' where Guru Tegh Bahadur Sahib was already tenting both the armies were separated by a single river. The Magical women with the help of their charming powers created storm and raised flames of fire to threaten them and also threw a twenty-six feet long strong rock one the Guru Tegh Bahadur's camp like a projectile but he did not get disturbed at all, he simply took his bow and arrow and targeted towards the directions from where it came. Then an arrow stricken at near place with an only one hit all magic had gone vanished. They apologized and also requested Guru Sahib to resolve the quarrel between two armies. So eventually Guru Tegh Bahadur brought peace between the two armies. Thus, Guru Tegh Bahadur got peace between both native kings of Assam Raja Chakradhvaj and Raja Ram Singh without any war or harm. An everlasting moment of this is yet seen at Dhubri and he left Assam in 1607 A.D.²⁷

Scene of Kashmir Pandits meeting with Guru Tegh Bahadur at his court - This event is a turning point in the Sikh history and most remarkable painting which depicts the scene of sacrifice for other religion. A group of Brahmin delegates in May, 1675 directed by Pandit Kirpa Ram of Village Matter in Kashmir arrived at Guru Tegh Bahadur's court and start telling him their plights of pain and showed him their miserable circumstances, created by Mughal emperor Aurangzeb. They explained the whole story how cruel Aurangzeb forced them to accept Islam religion. He wants that the Kashmir should be changed into Islamic place over night on his unapt whim by the power of his sword. They all were seeking assistance and suggestion from his side. After hear their heart-throbbing-shaking narration from Pandit Kirpa Ram, Guru Tegh Bahadur penetrates into contemplation. Incidentally, child Gobind Rai- son of Guru Tegh Bahadur was present in the court at that time. He was carefully listening the conversation between his father and Pandit Kirpa Ram he asked, "*What happened father, then Guru Tegh Bahadur replied that,*

27. **Gill, Pritam Singh**, 1975, *Guru Tegh Bahadur - The Unique Martyr*, New Academic Publishing Co. Jullunder, p.48-49.

swayers are beast and their endless inhumane actions are causing trouble for common people and that wanted that they all should left their own religion and accept theirs.” Gobind Rai asked, and then what is the solution father. On this Guruji said, that only the sacrifice of any holy man could stop this tyranny, without second thought child Gobind Rai said, father who is holier than you, sacrifice yourself to save them from those wolves. Guru Tegh Bahadur became happy on listening such big words from his small child’s mouth and asked Kashmiri Pandits to let Aurangzeb informed that if Guru Tegh Bahadur would accepts Islam then they would too, having this news Aurangzeb issued the orders of Guru’s arrest.²⁸

Guru Tegh Bahadur at Delhi - In this painting, Guru Tegh Bahadur had started his self-deciding parade shortly afterwards the messengers leave with his four humble disciples naming Bhai Mati Das, Bhai Gurditta, Bhai Dyala and Bhai Sati Das, in order to protect the *Hindu Dharam* and their precious lives from the cruelty of Aurangzeb. The entire picture of departure filled the hearts of their beloved ones with sorrow and sadness because they had imagined that they would not be coming again. Aurangzeb was dreaming to make India Dar-ul-Islam, and in exchange, lives of poor or sacrifice of any holy man was nothing in his eye. Guruji was quite determined to make his resolve come true. Everyone was willing to go with on his fatal journey but he left everyone behind him. He asked his wife Mata Gujri gave her son good values and also take good care to him. At first he halted at Saifabad, Aurangzeb was suspecting that Kashmiri Pandits might make him fool, he sent warrants of arrest, and then warrants reached at Anandpur he already left for Delhi. For only that night he halted with one of his friend Muhammadan at Samana and again in the morning he moved to Agra and offered himself for an arrest Guru Ji saw a shepherd lad in nearby religion grazing his sheep. Guruji gave him two rupees and sends him to buy sweets, he had also given him his expensive shawl to wrap sweets, when shopkeepers noticed his shawl he informed local police at once thus, Guruji spreaded the news of their arrival through police before Aurangzeb.²⁹

28. **Grewal, K.S.**, 1991, *Understanding Sikhism*, Inter India Publications, New Delhi, p.96.

29. **Gill, Pritam Singh**, 1975, *Guru Tegh Bahadur-The Unique Martyr*, New Academic Publishing Co. Jullunder, p.65.

Martyrdom of Bhai Mati Das - Artist portrays the heart-rending painting of Bhai Mati Das's martyrdom. Before the eyes of Guru Tegh Bahadur one of his dearest disciple Bhai Mati Das was put to death in very vicious manner by Mughal emperor Aurangzeb. But he did not move a bit from his word, he was really a man of strong determination and faith. In accordance of Sikh history accounts when his body was being sawed into two parts by an iron saw, his voice reciting, *Japuji Sahib* was exhaling from the saved out parts of his body. His brother, Bhai Sati Das was also put to death, his entire body was covered up with cotton-wool and set upon fierce fire flames thus, and he was burnt alive by Mughals. Both of them were great grandsons of Bhai Paraga.³⁰

Martyrdom of Bhai Dayala - The martyrdom of Bhai Dayala was depicted by the artist in such a pathetic as well as strongest manner that it vividly presents the inner strength and reverence towards his master was very well captured by an artist from the golden pages of Sikh history. Bhai Dyala was born in 1783 in Peshwar and founder of 'Nirankari Movement'. When Mughals were in power then Bhai Dayala was ordered to sit inside the huge fully filled cauldron of extremely overboiling water at Chandi Chowk, New Delhi. It has been described in 'Panth Prakash' that Bhai Dayala's martyrdom was peaceful kind of martyrdom, he neither opposed nor wailing with pain, nothing shakes his courage whether matter the executors continuously kept the fire lighted on throughout his execution in such a brutal or heart-shaking manner that reflects the inhumane stone made hearts of the Mughals rulers, infact it would be well-said that they were heartless beings, who braced out an uncountable heinousness on Sikh followers.³¹

Martyrdom of Guru Tegh Bahadur - Painting on Guru Tegh Bahadur's martyrdom was painted with immense patriotic feeling before the viewers by the artist. The day of 11th November, 1675 had been written with golden pen in the history of Sikh religion. It was the day when our beloved Guru Tegh Bahadur- the ninth Sikh Guru embraced the martyrdom himself. He was the first every martyr

30. **Neki, Jaswant Singh**, 1989, *Ardas Darshan Roop, Abhyas (Punjabi)*, Singh Brothers, Bazar Mai Sewan, Amritsar, p.159-160.

31. **Singh, Bhai Pinderpal**, 2010, *Ardas Part-I (Punjabi)*, B. Chattar Singh, Jiwan Singh, Bazar Mai Sewan, Amritsar, p.311- 318.

who splendidly walked towards his death. He voluntarily presents himself before Aurangzeb for arrest that who could be brave like him in Punjab's history. Moreover, he did not go for his personal interest rather sacrificed his life for saving and protecting the *Hindu Dharam* from the sharp paws of Mughal rulers. On the orders of their Master Aurangzeb, his officers tried hard to shake Guruji's faith but unfortunately they failed in their ill-intentions because Guru Tegh Bahadur was a man full of dignity and his word was his honour. He was decapitated in Chandi Chowk, Delhi; he sat beneath banyan tree reciting *Japji Sahib* that tree was till date stands there. That day was considered a black day, great dust storm with greatest strength swept all over Delhi, blood-red sky was like that it was in grief or pain. Guruji's body was cremated in parts on different days; their body was cremated by one of his devotee. Bhai Lakhi Shah Lubana by set out his own house in fire on 12th November, 1675 and Guru Ji head was whisked away by Bhai Jaita another discipline to Anandpur where it was cremated on 18th November, 1675 Guru Tegh Bahadur had two opposite qualities in his personality at same time, he was *Yogi* and fearless warrior too.³²

Rangretta Guru Ka Beta - This wonderful painting tells us about the heroic deed of Bhai Jaita who was a *Rangretta*. *Rangrettas* are belonging to caste which is considered low but for Guru Gobind Singh '*Rangretta Guru Ka Beta*'. Bhai Jaita, one of beloved disciple of Guru Tegh Bahadur as well as of Guru Gobind Singh. *Rangretta* Bhai Jaita self-willing brought the decapitated head of ninth Guru Sahiban Tegh Bahadur in a bold manner and victoriously fetched the beheaded head of Guru Sahiban to Anandpur Sahib after overcoming all hurdles in the way with full confidence, where Guru Tegh Bahadur is residing and here Guru Gobind Singh praised him for his courage. On the time of arrival, he was totally unrecognizable, having unkempt flowing beard, wearing torned tatters, and pale sick look, holding severed head of Guru Sahiban in his hands with reverence which was covered with a piece of cloth. Very respectful he kneel down and wiping sand from Guru's face and hairs. Humbly said, '*I am Jaita Rangretta*'. Guru Gobind Singh said to him '*Rangretta Guru Ka Beta*' and hugged him tightly out of love and respect towards him. After the ceremony of baptism, Bhai Jaita was renamed as Bhai Jiwan Singh

32. Singh, Khushwant & Singh, Darshan, 2003, *Martyrdom of Guru Tegh Bahadur*, Anamika Publishers & Distributors (P) Ltd., Delhi, p.34-36.

who fought numerous battles valiantly alongwith Guru Gobind Singh. Simultaneously when Guru Gobind Singh had to draw back in confront of Mughal's abrupt and explosive attack then he contiously fight back and give cover to Guru till he had harmlessly waded over to the river Sirsa.³³

Pir Buddha Shah in Guru Gobind Singh's Court - This rare painting depicted the visit of Pir Buddha Shah to Guru Gobind Singh's Court. The real name of Pir Buddha Shah was Badaruldin, born in Punjab on 13th June, 1647 A.D. He first met with Guruji in the battle of Kahlur (now in Himachal Pradesh) with Raja Bhim Chand. Pir Buddha Shah was very much unhappy and upset with the wicked policy of Aurangzeb on the name of religion. In this battle, he first time met with Guru Gobind Singh, he was quite spiritual soul, Muhammadan by religion but actually a humble being, Pir Buddha Shah of Sadhaura assisted Guruji along with his two sons. In the beginning Guruji was fighting with 500 Panthans in his army but just at the last moment, all of them cheated Guruji and changed their side by joining winning side. But Pir Buddha Shah with his two sons and 700 others followers joined Guru's army and won over the enemy at the battle of Bhangani near Paonta Sahib in February, 1686. He was a good friend of Guru Gobind Singh as well as very much devoted to him. He also believed him as much as he sacrificed both his sons and relatives for him in the battle of Bhangani. Guruji presented him his own *Kanga* (wooden comb) out of respect.³⁴

Guru Gobind Singh baptizing Panj Pyare (Five Beloved Sikhs) at Sri Anandpur Sahib—The theme of this painting portrays the lively picture of the creation of the Khalsa. The prime objective behind the creation of Khalsa was to wipe out all societal discriminations, inequalities between the man and among the poor and rich. The creation of Khalsa was meant to arise the sense of rightness and introspecting inner self of own selves. On 13 April, 1699 on the eve of Baisakhi festival, Guru Gobind Singh spread the word to reach at Sri Anandpur Sahib through his followers. A huge congregation had assembled at Keshgarh Fort, on decided day.

33. **Dhillion, Harish**, 2015, *The Sikh Gurus*, Hay House, Publishers (India) Pvt. Ltd., Vasant Kunj, New Delhi, p.202-204.

34. **Jain, S.C.**, 1985, *A Panorama of Sikh Religion & Philosophy*, Bahubali, Publications, Shakti Nagar, Delhi, p.53-54.

All of sudden Guruji delivered a strange speech there; few words of Guruji stunned and flows a fear in the assembly, everyone got panic and numb. The words were ‘*My sword today wants a head*’. Let any one of my true Sikh come forward to make offering after the silence of few minutes. ‘Daya Ram’- a *Khatri* from Lahore raised his hand. Then he walked towards him and then Guru Gobind Singh took him to nearby tent and came out with blood drenched sword. Guru Sahib again demanded second head this time a *Jatt* from Hastinapur named ‘Dharam Das’ came forward for an offering again Guruji did same and came out. Now he demanded the third head. The head had been offered by ‘Makhan Chand’- a *Chhimba (Tailor)* from Dwarka Gujarat. He escorted him into the tent came out once again with blood-soaked sword. Now mob started murmuring that only Mata Gujri could stop him. He called for fourth one fourth head was of ‘Himmat Chand Jhiwar’-a *Water Carrier* of Jaganath Puri from Orissa and the fifth one was ‘Sahib Chand Nai’- a *Barber* of Bidar, Karnatka. After some time, Guru Gobind ji brought all the five in the assembly in front of everyone dressed up just like him, now mob got astonished, when they saw all five alive. In this way, Guru Sahib chose his five beloved ones (*Panj Pyare*), who were willing to follow their master till their last breath. Then *Amrit* (Nectar) is prepared to baptize them after the completion of ceremony they all got new surname for male- *Singh* means ‘Lion’ and for female *kaur* means ‘Princess’. Now Guru Gobind Singh assigned them some duties about humanity and their religion. He said that now all of you are equal, there is no difference between even you and me, we all are brothers and sisters, and no one is superior or inferior. We all are followers of one religion that is humanity.³⁵

Khalsa Mero Roop Hai Khaas - The content of this painting represented Bhai Sangat Singh who is exactly like Guru Gobind Singh ji. In the month of December, 1704, Guru Gobind Singh left for Machiwara after dressing up his devotee Sikh Bhai Sangat Singh who very much resembled him. Guruji dressed him in his battle outfit with turban and crest over it. Bhai Sangat Singh Minhas was a Rajput Sikh of Doaba Region who joined an army of Guru Gobind Singh, with his two brothers and other Rajput chiefs; he was from Village Padhiana in Jalandhar district. A brave Sikh of Guru Sahib Bhai Sangat Singh carried on the fight at the

35. **Singh, Nikky-Gurinder Kaur**, 2004, *Encyclopedia of World Religions-Sikhism*, Vol. 11th, Crest Publishing House, New Delhi, p.37-40.

place of Guru Gobind Singh by replacing them he fought bravely against Alaf Khan and became wounded and finally embraced his martyrdom reciting, ‘*Waheguru*’ at Chamkaur Fort.³⁶

Valour of Moti Mehra- Moti Mehra was a water carrier who hiddenly brought milk for the pre-adolescent sons of Dasam Guru Sahib- Guru Gobind Singh named Baba Zorawar Singh and Baba Fateh Singh respectively who were seized in, *Thanda Burj* (Cold Tower) under the period of Mughal emperor Wazir Khan alongwith their grandmother Mata Gujri. He was a true server of lord who did not bother about royal disappointments while feeding these small sweet souls, he threw up his scaling ladder and returned back after giving them milk in those critical circumstances. This compassionate piece of artwork is outstandingly poised with accentuation on the characters with punctuated equilibrium through appropriate surrounding. Bleached lights of an eensy lamp with fire flames waving with the air current and lighten up, the dark room, but still was a heavenly quietness and serenity upon the tender faces of Mata Gujri and *Chotte Sahibzade* (younger sons of Guru Gobind Singh) are judicious, evidently staring towards him. The compassionate topic of this painting consecrated tribute to astonishing heroism of Moti Mehra as well as renders predicament of the Mata Gujri’s grandsons by the hands of savage and brutal Mughal rulers.³⁷

Martyrdom of Bhai Mahan Singh in the Battle of Muktsar- The episode of ‘Bhai Mahan Singh and 40 Mukte’ has a great historical and religions significant in Sikh history, was aptly painted by the artist. The readers are definitely keen to know more about his braverous deeds. The enormousness of Bhai Mahan Singh prevaricates in his emphasis for getting the letter of disvowal or *Bedawa* torn from Guru Gobind Singh. Bhai Mahan Singh was the only person out of forty deserters, who was keep breathing when Guruji reached the battlefield and talked to him hardly in order to obtain some information about those soldiers who got martyrdom while fighting against enemies. Instead of their disavowal, Guru Gobind

36. **Bakshi, Dr. S.R. & Mittra, Dr. Sangh,** 2002, *Encyclopedia of Saints of India (Guru Gobind Singh)*, Criterion Publications, New Delhi, p.291.

37. **Nabha, Bhai Kahn Singh,** 2011, *Gurshabad Ratnakar Mahan Kosh - Encyclopedia of Sikh Literature (Punjabi)*, Eight Edition, Department of Languages, Punjab, p.178-179.

Singh keep asking him about his last wish. But Bhai Mahan Singh grandness lies in that, even though he was taking his last breaths instead of thinking about himself, he was worried and tensed about those Sikhs who had written and signed that disclaimer. He submissively asked Guru Sahib to torn the letter and was thinking if Guru ji would torn this letter that means he forgave them, they once again reunited with their master and would also save them from next world's punishment. Out of love and oneness with his Sikhs he did not only tear the letter rather forgave them, moreover he gave them the title of 'Mukte' means 'Liberated ones', who freed from the cycle of birth and death the place where they fought now known as 'Muktas' which was until identified as 'Isharsar'. Here the names of forty 'Muktas'- Mahan Singh, Mahal Singh, Darbara Singh, Vir Singh Mansa, Parsa Singh, Ganda Singh, Sadhu Singh, Jiwan Singh, Mula Singh, Bhag Singh, Kapur Singh, Gura Singh, Ajaib Singh, Sher Singh, Narayan Singh, Sant Singh, Parma Singh, Sorja Singh, Bachittar Singh, Master Phula Singh, Champa Singh, Khan Singh, Dip Singh, Makhan Singh, Mitha Singh, Garu Singh, Jassa Singh, Chuhar Singh, Mani Singh, Bhag Singh, Mansa Singh, Taru Singh, Bishan Singh, Gurbax Singh, Hari Singh, Bulaka Singh, Babeka Singh and Ram Singh. It is rightly said, "Dhan Hai Sikhian da Guru Atte Dhan-Dhan-hain Guru De Sikh", great is the Guru of the Sikhs and greater are the Sikhs of the Guru.³⁸

The Word is the Truth - The theme of the valorous act of Bhai Dalla the devoted, true Sikh of Guru Gobind Singh, who had believed him immensely is also one of the favourite subjects of the artists. For Bhai Dalla *Guru Ka Bachan Sat-Sat Kar Mane* means 'The word is the truth means whatever Guru said was true.' Once Guru Gobind Singh asked Bhai Dalla to bring anyone out of his soldiers randomly for just checking the shot of their gunfire as target at Tawandi Sabo, Punjab and he stood like a rock at once on Guruji's word. Later he became the *Chaudhari* (landlord) of Talwandi Sabo. In 1706 A.D., when Guru Gobind Singh reached there during his entourage, Bhai Dalla industriously attended the requirements and dainties of the growing *Sangat*. He got the name 'Dalla Singh' by Guru Gobind Singh because of his humble selfless service for the Khalsa. In Takht Sri Damdama

38. **Singh, Jagjit**, 2010, *The Growth of the Sikh Tree*, Vol. IInd, National Book Shop, Chandi Chowk, Delhi, p.36-37.

Sahib, a small memorable domed shrine is located within its precincts honoured him to this day.³⁹

Guru Gobind Singh at Emperor Bahadur Shah's Court - Guru Gobind Singh- the tenth Sikh Guru entering Badshah Bahadur Shah's court has been shown splendidly by the artists. Guru Sahib helped Badshah Bahadur Shah to win the throne of Deccan who heard lots about the victories of Guru Gobind Singh against hill chiefs. He had very good relations with Guru Gobind Singh. After winning the throne, he came to meet Guruji. He accepted his invitation and on 24 July, 1707 Guruji reached there, they welcomed him with great respect and honoured him with a robe and jewelled scarf worth rupees 60 thousand. Both of them had spent a great time together from July to November. When Guru Gobind Singh visited the Badshah courts on his horse he honoured him heartily a lot on asking him that which religion is better and Guru ji said, '*For you yours and for me mine*'.⁴⁰

The Humblest Servant of the Guru - In this rare painting artist has tried to show the cruelities of Mughals at Gurdas Nagal out of which 693 Sikhs, who were arrested alongwith Banda Singh Bahadur, were being sentenced daily in front of the mob by the orders of Mughal Emperor Farukhsiyar at Chandni Chowk, Delhi. One young man, who got married recently, was one of the 692 Sikhs; his poor mother was trying to save his newly wedded son from the tyranny of Mughals by saying that he was not a Sikh. But the young man made uproar like a lion means Singh, actual he was real lion, claiming that he was the humblest Sikh servant of his Master and would to be executed alongwith his other Sikh brothers.⁴¹

Martyrdom of Bhai Mani Singh - This is a very heart-touching theme in which artist depicts the inhumane act of Mughals upon Bhai Mani Singh who was

39. **Singh, H.S.**, 2000, *Encyclopaedia of Sikhism*, Hemkunt Publishers Pvt. Ltd., New Delhi, p.50.

40. **Kapur, Prithipal Singh**, Sept. 2006, *Guru Gobind Singh*. In Bhagat Lakshman Singh, Ed. *The Sikh Martyrs*, Singh Brothers, Bazar Mai Sewan, Amritsar, p.73.

41. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar*(Pictorial Book), Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.79.

born in 1644 A.D. at Village Alipur, now in southern Pakistan. He was the son of Mati Das and his grandfather was a soldier in Guru Hargobind Sahib's army. Bravery was in his blood because he was from that Sikh family who was famous in Sikh history for their fighting traditions. He raised himself as an outstanding scholar and marvellous administrative too, apart from his valuable successor of his family. At the age of only thirteen, he started the service of Guru Har Rai and afterwards he significantly with all his capacities served the subsequent three Sikh Gurus. He was brother-in-law of Bhai Lakhi Rai, later on he became famous for carrying the holy dead body of Guru Tegh Bahadur last rites on his own personal risk, and now this place is known as Sis Ganj Gurdwara at Dehi. At the very young age of 35 he had declared eminent theologian by Guru Gobind Singh at his Darbar. Bhai Mani Singh evidenced his martial skills in the Battle of Bhangani on 18th September, 1688 and Battle of Nadaun on 20 March, 1691 respectively. Although he had a religious tendency, Bhai Mani Singh was the main rootage of *Katha* custom of the Sikh worship later it became an infrangible portion of Harimandar's daily routine in 1699. Bhai Mani Singh, a great personality of 18th Century have a very reputed place in Sikh history when he acquired control and steered the course of the Sikhs destiny at a very depreciative stage. A smashing brave leader, prominent scholar and devoted Sikh volitionally put down his life to preserve and continue the self-worth of the Sikh religion. He directed the Sikhs in those critical conditions, when almost everyone was opposing each other, then he guided and channelized all of them in a one direction. When he was proved unable to pay the committed sum to cruel Zakaria Khan who was the governor of Lahore on this he commanded his people to cut off his body parts into pieces, but executors showed compassionate behaviour towards his old age, he told them that they should follow the instruction of their master. When he was executing he kept reciting *Sri Sukhmani Sahib*, and *Sri Sukhmani Sahib* a religious prayer became a part of everyday Sikh Ardas thus heard his heartbreaking martyrdom has remembered in the form of *Sri Sukhmani Sahib* and he also accomplished '*Sri Dasam Granth*' of Guru Gobind Singh which was also written by Guru Sahiban.⁴²

42. **Kaur, Madanjit**, 2000, *The Golden Temple, Past & Present*, Guru Nanak Dev University Press, Amritsar, p.179-198.

Martyrdom of Bhai Mansha Singh - This subject is on very engrossing incident about Bhai Mansha Singh meeting Maharaja Ranjit Singh. Bhai Mansha Singh was one of the best *Kirtaniya* in Sri Darbar Sahib, Amritsar during Raja Ranjit Singh's period. Giani Sant Singh was the Head *Granthi* of that time. Once Maharaja Ranjit visited Sri Darbar Sahib and asked Giani Sant Singh ji is everything going well in Sri Darbar Sahib then he thought for while and said, "*Maharaja everything is going in order but there is one very talented Kirtaniya in Sri Darbar Sahib but he is not well sounded financially.*" Then Maharaja Ranjit Singh decided to offer him 100,000 *mohars* (Gold coins) as a financial support but self-esteemed Guru Sikh Bhai Mansa rejected to accept his offer by saying that he is a *Shareek* means to equal of Guru Parmeshar, he thinks that he is equal to God, does God not have the power to take away his poverty, thus true Guru Sikh of God refused his offering of 100,000 *mohars* and Maharaja Ranjit Singh understands and respect his self-esteem of taking *mohars* back to his house. And he spent rest of his life contentedly in *Sewa* and *Simran* means 'God's praise'. In the middle of 18th century in Sri Darbar Sahib at Amritsar, Bhai Mansa Singh whose chief task was to lighten up the lamp in the Sri Darbar Sahib, when he had been shot dead by Mughals he was busy in this sacred deed.⁴³

Martyrdom of Bhai Taru Singh - Bhai Taru Singh, a heroic martyr in Sikh history who was born in 1720 at Amritsar during the period of Mughal Governor Zakaria Khan of Lahore, he was brought up by his widow mother during the hard times of Sikhs, Bhai Taru Singh and his sister provided food as a help to their brethren when the Governor firmly insisted him to choose either, Islam or death on this question, Bhai Taru Singh said that he would definitely choose Islam, if he could assured him that after choosing Islam, he would never die, and then governor remained speechless on his question. On a complaint, for aiding food for his *Gurusikh* brothers, he and his sister were arrested by Governor Zakariya Khan the habitants of Lahore secured the release of his sister by paying rupees one lac. But he forced that he would love to sacrifice himself rather accept Islam to seek

43. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar* (Pictorial Book), Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.83.

pardon from them. The Governor ordered that his hair should be removed along with his skull, the pathetic incidence was more elaborately narrated by Khan's barber and cobbler who forcibly tried to cut off his head but God saved them from touching him with their tools and eventually a carpenter was brought in order to cut off his head with an adze. On 1st July, 1745 this great martyr of Sikhism speaking eloquently the religious hymns with serenity even at that time when his skull was being cut down along with his hair.⁴⁴

Martyrdom of Bhai Subegh Singh and Bhai Shahbaz Singh - The painful scene of the martyrdom of both Bhai Subegh Singh and Bhai Shahbaz Singh who were father and son and both of them were men of their words; had an unshakable trust in the well-known words of the Holy Scripture '*Guru Granth Sahib*'. Sardar Subegh Singh, native of Village Jhambar which was few miles away from Lahore, he was a Kotwal of Lahore; he had attained this position only by his good way and capabilities. Lahore ever enjoyed as much happiness and peace, as they relished under his tenure. He was very dear and famous among his officials and his people, just because of his goodness. He had an 18 years old young son named Shahbaz Singh. He was under the tutorship of dogmatic *Qazi* (Muslim priest). Shahbaz was a very polished and assumed boy. So all his qualities convinced *Qazi* to marry his daughter with him and tried to convert his religion in this way. He inter-mixed terror and blandishment skilfully to impress him, but *Qazi* was failed against his subtle reasoning about religious philosophy. Finding everything slipped out of hands, the *Qazi* plotted against him, during the dictatorial period of Yahiya Khan- the governor of Lahore autocracy against the Bhai Subegh Singh who was a government contractor and his young innocent but brave son Shahbaz Singh both were punished to be crushed in the middle of the wooden spinning wheels on the command of Yahiya Khan. When Bhai Subegh Singh's body was irregularly slashed between the sharp jaws of wheel he took whole as wish without any objection and felt proud has to be chosen one. The *Qazi* advised him to secure his son's life at least on this he

44. **Kapur, Prithipal Singh**, September, 2006, *Guru Gobind Singh*. In Bhagat Lakshman Singh, Ed. *The Sikh Martyrs*, Singh Brothers, Bazar Mai Sewan, Amritsar, p.122.

said the unmatched sacrifices made by our Gurus are immortal in comparison of their unessential lives.⁴⁵

Bhai Jai Singh Khalkat - Bhai Jai Singh was born in Village Baran Mughal Majra which is 5km on Patiala to Sirhind road. In 1753, one day Bhai ji was reciting the name of his lord, at same time a Mughal Governor- Abdul Samund Khan was passing from there. He noticed that he did not salute him in order to pay respect and secondly he again refused to touch the bag full of *Hooka* and tobacco even on his orders. The enraged Mughal Governor ordered his attendants to execute him in painful way but he sticks to his faith till his last breath after enormous tortures. They hunged him up side down from the nearest tree and skinned alive by using sharp blades. He was a great martyr of the Sikh *Panth*, but not very much well known for some unknown causes.⁴⁶

(C) THEMES HIGHLIGHTING THE MATCHLESS BRAVERY OF GURU GOBIND SINGH'S FOUR SONS (SAHIBZADAS):

Martyrdom of Sahibzada Ajit Singh in the Battle of Chamkaur - A *Sikh Painting* has shown the bravery of Sahibzada Ajit Singh- eldest son of tenth Guru of the Sikhs- Guru Gobind Singh and Mata Sundri, born on 26th January, 1687 at Paonta Sahib. He started learning scriptures, languages, philosophy and martial arts at the age of merely five. Guru Gobind Singh baptized him on 30th March, 1699. He fought a number of battles; he won his first battle at the age of only twelve. The battle of Chamkaur fought on 7 December, 1705, that was Sahibzada Ajit Singh's last battle in which he wielded his sword bravely and killed uncountable enemy soldiers with his fencing skill. A Muslim historian-Syed Muhammed Latif discerns the gallantry of Ajit Singh in his words. But he had evidenced himself as an obedient

45. **Neki, Jaswant Singh**, 1989, *Ardas Darshan Roop Abhyas (Punjabi)*, Singh Brothers, Bazar Mai Sewan, Amritsar, p.156-158.

46. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar* (Pictorial Book), Editor: Simarjeet Singh Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.90.

son. In 'Gurdwara Qutalgarh Sahib', he took his last breath and fell on alter of faith.⁴⁷

Martyrdom of Sahibzada Jujhar Singh in the Battle of Chamkaur -

Similarly as Sahibzada Ajit Singh battlefield scene, the artist also painted the scene of martyrdom of Sahibzada Jujhar Singh in same manner. Sahibzada Jujhar Singh was born on 14th March, 1691 at Sri Anandpur at the house at *Dashampita* Guru Gobind Singh and Mata Jito. He had also learnt scriptures, languages, weaponry and horse riding just like his elder brother Sahibzada Ajit Singh and got baptized by his father- Guru Gobind Singh on 30th March, 1699. He had all those qualities which his elder brother had like intelligence, bravery, humble, and fearless soul. On 7th December, 1705, Sahibzada Jujhar Singh fought his last battle with six contingent Sikh soliders. He was skillful in archery and showed his art amazingly in battlefield of Chamkaur and killed numberless enemies with his arrows but unfortunately he himself was killed by someone's arrow, both were got martyrdom in the battle of Chamkaur, but their dead bodies were not found there as they had been assimilated in the sky or the earth.⁴⁸

Bricking alive of Chotte Sahibzade (Younger Sons) of Guru Gobind Singh in Sirhind Fort - In this painting, artist has shown the martyrdom of Sahibzada Zorwar Singh and Sahibzada Fateh Singh in a very painful manner, they were younger sons of Gobind Singh and Mata Jito, born on 17th November, 1696 at Anandpur and on 25th February, 1699 at Anandpur, respectively. Both the younger ones learnt literal and martial arts like their elder brothers. They were very young when the whole family left Sri Anandpur Sahib. In the freezing chill winter of December, both of them along with their grandmother lost in darkness of night while crossing river Sirsa. On 25th December, 1704, they were arrested and imprisoned in *Thanda Burj* (Cold Tower) and sentenced to death. Nawab of Sirhind Wazir Khan forced them to accept the Islam but they denied and were bricked alive in the walls of the fort on the ill-intended suggestion of Sucha Nand. In quite early stage of life they trully understand the value and meaning of faith in the freedom of thought.

47. **Kapoor, Sukhbir Singh**, 2005, *The Sui Generis Martydom: Which shook the hearts of all Believers*, Hemkunt Publishers, New Delhi, p.32-34.

48. **Johar, Surinder Singh**, 1979, *The Young Martyrs; A story of the Supreme sacrifice of the four Sahibzadas*, Vivek Publishers, New Delhi, p.53-55.

They choose death instead of accepting Islam. The day of 27th December, 1704, was the fatal date of martyrdom of both younger *Sahibzadas*. Thus, they became unique martyrs in the religious history of Sikhism alike their great grandfather Guru Tegh Bahadur; a splendid Gurdwara had been built in the memory of these young martyrs at Sirhind.⁴⁹

(D) PORTRAITS OF TEN SIKH GURUS:

Portrait of Guru Nanak Dev- Guru Nanak Dev was the founding father of the Sikh religion; he was born on 15 April, 1469 at *Rai Bhoi ki Talwandi* now a part of Pakistan. Baba Nanak showed the path of comprehension of Ultimate Reality, the immortal, infinite one of the Universe. Guru Nanak has been painted in versatile artistic as well as aesthetical expressions. In this very painting by Saint Artist Sobha Singh depicted Guru Nanak Dev in soft snow white beard, wearing a pale modest turban (*ketaki*) and graced with rosary of brownish coloured beads around it. A sacred nimbus environs his head and he has been shown covering his shoulders with a dappled cloak on his shoulders, means *Jama* (robes) as pictured in almost all the paintings of Baba Nanak of Sobha Singh.⁵⁰

Portrait of Guru Nanak Dev in Ashirwad Pose - Guru Nanak served humankind throughout his life like a lighthouse. He was a man with unusual powers of foresightedness, great saint and a mystic one means beyond ordinary understanding. He was an intellectually productive poet and spiritual singer of God's encomium. Between the earliest well known or admired representations of Guru Nanak Dev, *Ashirwad* pose of late 1950s has got big name of most advanced or far famed portrait till date it is regarded as the virtually famous specimen of Sikh Painting art and several versions of this wonderful piece of artwork have been reproduced by 'Sobha Singh Memorial Art Society' also have completely and wholly all the reserved rights to creating it again. It's colossally immersing matter of fact that Baba Nanak's hand shown in this an outstanding piece of art renders the live as

49. **Singh, Rajinder Pal**, 2015, *Panj Piare & Chaare Sahibzade*, Lahore Books, Near Society Cinema, Ludhiana, p.45-46.

50. **Singh, Nikky-Gurinder Kaur**, 2004, *Encyclopedia of World Religions - Sikhism*, Vol - 11th, Crest Publishing House, New Delhi, p.16.

examined by an eminent a Hindu Chiromancer scholar- Agnihotri of Hamirpur after examined carefully and methodically the *Janam Patri* of Baba Nanak. Such a wonderful portrait delineates the emotional arousal of human feelings and expresses the conception through concrete. Nanak half-closed contemplated eyes are set at particular degree in the timeless existence and also shown wearing a couple of rosaries (*Simrani*) one upon his turban and the second one is depicted around encircling his neck and cloak is shown covering his shoulders.⁵¹

Portrait of Guru Ram Das Ji- the Fourth Guru of the Sikhs - Artist has painted the portrait Guru Ram Das very beautifully. He was born on 4th September, 1534 in the house of father Hardas Sodhi and mother Smt. Daya Kaur in well-kown Chuna Mandi of Lahore. He was their first child; according to horoscope named 'Ram Das'. Everyone called him '*Jetha*' because at that time, first child was called '*Jetha*' according to prevailing practices. Guru Nanak Dev was himself present at the time of Guru Ram Das's birth at Lahore and also visited the place to see the child. Both his parents were died when he was a child and could not watch his future upbringing and advanced growth to his Guruship. Guru Amar Das selected Guru Ram Das to Guruship not due to he was his son-in-law but just on the account of his altruistic concern towards the human kind. The city of Amritsar was founded by him and that was earlier known as '*Guru Ka Chakk*' or '*Ramdaspura*'. It was his divine sight that got to the Sikhs on such mid-point where they all can gather as one and discussed, waged a struggle at anytime, for enhancing the splendor of Sikhs and Sikhism. To delineate the oneness of human soul with the Lord, in a significant representative manner, he composed the Bani of '*Laavan*' in *Raga Suhi*. This very sermon is particularly recited at the time of '*Anand Karaj*' marriage of the Sikhs.⁵²

Portrait of Guru Hargobind Sahib- the Sixth Guru of the Sikhs - Guru Hargobind was revered as the Sixth Nanak and has painted as Guru of '*Miri*' and '*Piri*' powers. He was born at Guru Arjan Dev and Mata Ganga's house in 19th June, 1595 at Village *Guru ki Wadali*, Distt. Amritsar. He was only eleven years old when he became the successor of *Guru Gaddi* on 11th June, 1606, just after his

51. **Gill, Ranjit Singh**, 2007, *Ten Masters, (Ten Gurus of Sikh Dharma)*, Aravali Books International Pvt. Ltd, New Delhi, p.28.

52. **Nara, Gyani Ishar Singh**, 1986, *Light of Guru Ramdass: (Creator of Golden Temple)* Publisher: Gyani Ishar Singh 'Nara', p.17-18.

father's martyrdom by cruel Mughal emperor Jahangir. He built '*Akal Takht*' and armored himself with two swords one on his left side and the other on his right. He named one *Miri* representing 'Temporal power' and other *Piri* representing 'Spiritual power' one to kill the oppressor and the other to protect the innocent; he used the power of worship and the power of sword to fight with enemies. He was the first Sikh Guru who introduced and initiated a military custom within Sikhism to oppose and finish the Islamic inhumane actions and try to save the freedom of the religion, his other name was *Saccha Padshah*- the Master of *Miri* and *Piri*. He fought battles of Rohilla, Kartarpur, Amritsar (1634), Hargobindpur, Gurusar and Kiratpur. The sixth Guru of Sikhs- Guru Hargobind Sahib had six children Baba Gurditta was eldest one Baba Suraj Mal was second one and Baba Ani Rai was his third child, Baba Atal Rai was on number fourth, the fifth child- Guru Tegh Bahadur who later became a ninth Guru of Sikhs and became an unique martyr in Sikh religion because he was the only martyr who sacrificed his life for the sake and protection of Kashmiri Pandits from the tyranny of cruel Mughal rulers of that time and Bibi Veero was the only female and youngest child of Guru Sahiban from his three wives named first Mata Damodari then second one was Mata Nanaki and third one and last was Mata Maha Devi respectively. He was a master of martial arts and had a lengthened time period thirty-seven years as Guru. The Sikhs were motivated by him to live an independent life. He performed duly roles of the soldier and selfless subsevient for his people and society for reaching *Dervash* who founded Kiratpur and led towards his heavenly abode. On 3rd March, 1644 at the age of 48 he embraced martyrdom in Sri Kiratpur Sahib.⁵³

Portrait of Guru Har Rai Sahib- the Seventh Guru of the Sikhs -

This is a beautiful painting of Guru Har Rai Sahib who was the Sixth Nanak of Sikhs, born on 16th January, 1630 at Sri Kiratpur Sahib in the house of Mata Raj Kaur and Baba Gurditta. Guru Har Rai was just fourteen years old when he had been throned on 8th March, 1644, and he was barely ten in 1640, was married to Mata Kishan Kaur. At the young age of thirty-one, he got martyrdom on 6th October, 1661 after serving his community for long 17 years. He had been always led his people by giving concrete example instead of delivering them merely vacuous speechs. He

53. **Macauliffe, Max Arthur**, 1997, *Guru Hargobind Singh*, National Book Depot, Delhi, p.7-13.

made his detail based on routine day life activities, in order to advance their lives by improving himself too. Guru Har Rai's followers frequently visited him to resolve their problems and he was always ready to serve them in anyway, he never imposed his opinions, thoughts on them forcefully. He personified simplicity, humility in this way that contributed his community to make them strong. He disseminated the word of universal inner peace amongst his people. The holy relics of Guru Nanak Dev were equal to any precious jewel for Sikhism. The time before him was considered as a time of violence and bloodshed, but when he attained the Guruship and became religious leader he brought happiness, peace, harmony, unity and religious progress among his people. Guru Hargobind attained martyrdom on 6th October, 1661 at Kiratpur. He had issued and spread the word that the hungry and the needy, wherever, whenever found, should be approached sooner as devotees could and assisted them and he also had enough knowledge of herbal medicines.⁵⁴

Portrait of Guru Harkrishan Sahib- the Eighth Guru of the Sikhs- In this painting, artist has shown the youngest Sikh Guru- Sri Guru Harkrishan Sahib. At very tender age of only five, he was very well understood the concept of spirituality, union with Infinite One. He was the youngest Sikh Guru ever and had an extremely shortest period of *Guruship*; he had only three years of Guruship in which he served his people with his pure divine ways. He had a divine light on face, very charming polite child. Guru Harkrishan was very attached with his devotees, even though he felt their pain in his heart, he could never saw them in pain. Once they were suffered with plague he cured them. Once more when small-pox epidemic had been spread in the Delhi he denied to leave Delhi just because of his devotees, eventually he also got that fatal disease small-pox and died, left Guru Tegh Bahadur as his successor. 'Gurdwara Sri Bangla Sahib' at Delhi is built on the same place where Guru Harkrishan took his last breaths; even educational foundations are named after him in his memory.⁵⁵

54. **Singh, Amrita**, 1998, *The Life & Teachings of Guru Har Rai*, Learner's Press (P) Ltd, New Delhi, p.74-78.

55. **Singh, Amrita**, 1998, *The Life & Teachings of Guru Harkrishan*, Learner's Press (P) Ltd., New Delhi, p.68-72.

Portrait of Guru Gobind Singh- the Tenth Sikh Guru in his court -

This is a wonderful portrait of Guru Gobind Singh. He was born *Khatri* Sodhi family to Mata Gujri and Guru Tegh Bahadur on 22nd December, 1666 when Guru Tegh Bahadur was living in Patna for seven years and showed great military skills. Guru Gobind Singh married to Mata Sundari first and then married to Mata Jito. He had four children eldest son- Sahibzada Ajit Singh from Mata Sundari and three younger ones, Sahibzada Jujhar Singh, Sahibzada Zorawar Singh and Sahibzada Fateh Singh from Mata Jito respectively. He was a valorous personality, a poet, a philosopher, great warrior and devoted spiritual master. At very younger age, he suggested his father to offer sacrifice for Kashmir Pandits and became as the leader of the Sikhs at nine. He bravely sacrificed his children for the glory of Sikhism. He founded the *Khalsa Panth* and did numerous literary works like *Tav-Prasad Savaiye*, *Zafarnama*, *Bachittar Natak*, *Akal Ustat*, *Jap Sahib*, *Chandi di Var* and *Chaupai Sahib*. At Paonta Sahib, he penned *Bani* of *Dasam Granth* and after the battle of Bhangani, he visited to Anandpur Sahib in order to induce the Khalsa by distributing *Amrit* (nectar) amongst five of his beloved followers who are till date gloriously identified as *Panj Pyare* means Guru's dearest fellows and then in turn back he himself got baptism from them, in this way he established a fresh practice of 'he himself the guru and himself the disciple'. Throughout his life, he fought fourteen battles to guard and support Sikhism and sacrificed his whole family firstly and then himself at Sri Nanded Sahib, Maharashtra. Before he breathed his last, the Guru declared that from now the *Sri Guru Granth Sahib* has clearly perceived as a form of their Guru, just before his last moments and these were this last words.⁵⁶

Portrait of Guru Gobind Singh on horseback - In this dynamic and energetic painting, Guru Gobind Singh was riding on galloping horse, was famed for his blue coloured horse, usually devotees called him '*Neelay ghoray wala*' out of love and respect. So many folk songs had sung in his praise. When he was on his horse, similarly alike his great grandfather Guru Hargobind Singh, he informed his devotees in very impressive manner to offer arms and horses to face hard times.

56. **Kapoor, S.S.**, 1999, *Saint Solider (Guru Gobind Singh's Concept of an Ideal Man)*, Hemkunt Publishers, New Delhi, p.163-196.

Guruji is shown sitting on galloping horse, white falcon perched on their left hand and background was surrounded by dark clouds.⁵⁷

(E) BATTLE SCENES OF THE MAIN TOWERS AND ACTIVISTS OF THE SIKH MILITARY:

Bhai Udai Singh fighting in the battlefield at Anandpur - This painting shows the bravery of Bhai Udai Singh who was the third son of Bhai Mani Singh out of five. He was a Rajput of Multan (now in Pakistan). He was very good at shooting. In 1703 A.D. in the battlefield at Sri Anandpur Sahib, he fought bravely instead of his severe wounds even on the very first day of battle although he kept constant his battle against enemies to protect the Sikhs. He launched a lightning attack and cut off the head of Kesari Chand and turned back to fort, mounted his head on his spear. Once he killed a tiger and offered its skin to Guru Sahiban. He escorted Guru Gobind Singh when he evacuated Sri Anandpur Sahib in December 1705 A.D. and got martyrdom while fighting in the battle at Chamkaur.⁵⁸

Bhai Himmat Singh in the Battle of Chamkaur - It is the painting of one of the beloved one and brave soldier, Bhai Himmat Singh who was born at Jaganath Puri, Orissa on 17th May, 1661 of father Gulzar Deep and mother Lal Devi. 'Chhajju' poor deaf water carrier (*Jhiwar*) was the grandfather of Himmat Singh, had a weak mental ability. With Guru Har Krishan's blessings, Chhajju started explaining meanings of Bhagwad Gita hymns. At the young age of seventeen, Bhai Himmat Singh came to Sri Anandpur Sahib and submitted himself on Guru's feet. He was one of those five brave souls, who were eager to offer their heads on their Master single call on the eve of Baisakhi on 13th April, 1699. Alongwith four other sacred souls he got baptized by Guru Gobind Singh and renamed as 'Himmat Singh'. He was a great warrior, beloved one out of five ones and fought number of battles in support of Sikhism. On 7th December, 1705, he embraced martyrdom

57. **Kanwal, Balbir Singh**, 1987, *The Spirit of Sobha Singh's Art*. In Madanjit Kaur, *Painter of the Divine- Sobha Singh*, Guru Nanak Dev University Press, Amritsar, p.72.

58. **Singh, Harbans**, 1998, Ed. *The Encyclopedia of Sikhism*, Vol. IV, First Edition, Punjabi University, Patiala, p.199.

during the unforgettable battle of Chamkaur, alongwith his fellow soldiers named Bhai Sahib Singh and Bhai Mokham Singh respectively.⁵⁹

Scene of Bhai Baaz Singh's Bravery - In this painting, the artist has depicted the valour of Bhai Baaz Singh against his enemies wonderfully and realistically. In December, 1715 along with Banda Singh Bahadur and other fellow companions had been arrested at Gurdas Nangal and later on taken to Delhi for execution on 10th June, 1716, where Farrukhsiyar- a Mughal emperor who tauntingly challenged Baaz Singh's bravery against his whole army to check how brave he is, Bhai Baaz Singh roared like a lion and said once open my shackles then will show you the real strength of true Sikh, he ordered the removal of his shackles shortly he realized the power of true Sikh and before him Baaz Singh slashed seven heads of his soldiers and frightened emperor started running away from his throne and hardly escape himself from his brave act.⁶⁰

Scene of Bhai Tara Singh Vaa's Bravery - The artist has painted Bhai Tara Singh Vaa as true saint soldier, religious, kind-hearted, strong, brave, determinate, fearless fighter. This eighteenth century brave martyr Bhai Tara Singh Vaa was born in Village Vaa also known as Dall-Wan now situated in Amritsar. Proud and haughty Lambardar of Naushera- Sahib Rai used to graze his horses in green fields of the Sikhs and no one had courage to let horses out but on request Lambardar became violent, then Bhai Tara Singh Vaa taught him a good lesson. He was God-oriented Sikh follower who courageously fought when attacked by 2200 hundred cavarly of Nawab Zakariya Khan, at that time he had barely twenty-two Sikh companions with him to fight against such a heavy army when he left all alone instead of becoming weak he became more and more furious with every passing moment. Eventually he sacrificed himself for saving the precious lives of his fellow brothers. He attained martyrdom in 1727 A.D. they kept fighting even after heavy odds.⁶¹

59. **Singh, Rajinder Pal**, 2015, *Panj Piare & Chaare Sahibzade*, Lahore Books, Ludhiana, p.24-27.

60. **Singh, Jagjit**, 2010, *The Growth of The Sikh Tree*, Vol. IInd, National Books Shop, Chandni Chowk, Delhi, p.60.

61. *Ibid*, p.80-81.

Bhai Mehtab Singh and Bhai Sukha Singh - In this very painting, artist has depicted the whole story of Massa Rangarh who was very notorious and incharge of the Amritsar circle during the period of Mughal emperors. Bhai Mehtab Singh and Bhai Sukha Singh were the two Sikh warriors who beheaded Massa Rangarh without any bloodshed and gave the evidence of their valour, wisdom, planning and strategy against him. Massa Rangarh desecrated the Golden temple, Amritsar by smoking and drinking inside Sri Darbar Sahib while watching dancing girls. On getting such a heart rendering news, these two brave Singhs of the Guru could not tolerate these vicious activities. Massa Rangarh challenged the honour, pride of the entire Sikh community as he received pleasure from these evil doings which were against the Sikhs dignity. Bhai Mehtab Singh and Bhai Sukha Singh decided to go to Amritsar, in order to stop these evil activities, when they reached there and peeped inside they saw he was enjoying his alcoholic drink while watching prostitutes, that all was shameless, they could not bear the insult of Sri Darbar Sahib, the holiest place of the Sikhs. Bhai Mehtab Singh and Bhai Sukha Singh said to Massa Rangarh that they have come to pay the revenue. At the moment he bent to look into the sack, Bhai Mehtab Singh slashed his evil monstered head in single stroke by his sword. Bhai Sukha Singh put to death, some of his fellows who were present there. After completing this sacred task for their people, they both with the speed of lighting, they mounted their houses. They put the beheaded head of Massa Rangarh in to sack and carried back, stuck on a lance, the severed head presented to Baba Buddha Singh- Jathedar at Buddha Johar (Bikaner).⁶²

Bhai Bota Singh and Bhai Garja Singh-The artist has exhibit the visual representation of 18th century when Mughals took vow to swipe out all the Singhs from the domain then how courageously Bhai Bota Singh and Bhai Garja Singh fought with them without weapons are painted by the artist that how these two brave souls faced the enemy. Both these brave Singhs set an example of Sikhism and represented and proved Guru Gobind Singh's saying that '*Chidiyan Sang Baaz Laravan Tabe Gobind Singh Naam Kahawan*'. They sparked the name of Sikhism by their martyrdom because their bravery has no match till date. Zakaria Khan was

62. **Alag, Dr. Sarup Singh**, 2005, *The Realm of Harimandar*, International Charitable Trust (Regd.) Ludhiana, p.68-69.

Governor of Lahore at that time and even in his time most of the martyrdoms of the Sikhs took place on his commands and orders. Sikhs were decapitated, boiled alive, scalps were removed from head, cut on wheels, cut into pieces etc. Bhai Bota Singh, a peace loving Sikh of Village Bahaduna Distt. Lahore, used of having a dip in the holy pool at Sri Darbar Sahib, Amritsar as he heard that from two Muslim were talking that Sikhs were no more in this region. Bhai Garja who was also standing nearby also listened all the conversation attentively, both were crossing the roads and heard these disgraceful words, they were challenging their existence they could not bear their insult as Guru Sikh in order to made them realized the inner true power and strength of Sikhs, they fought valiantly until they got martyrdom.⁶³

Mata Bhag Kaur in the Battle of Muktsar - Mai Bhag Kaur was the only lady who fought like a man in the battlefield and artist has painted this unique shade of her personality in his colourful brushstrokes. She was born in Village name Jhabal in Majha region of Tarn Taran district of Punjab, in the house of Pairo Shah who was also a devotee of Guru Gobind Singh. He had three children- two sons and one daughter. Elder brother Malo shah and younger one Harro and she was the only daughter of her parents so being a only daughter she was loved by every family member immensely and called '*Bhag Bhari*' means 'Fortunate one', married to Bhai Nidhan Singh of Patti. She was rigid Sikh lady, very much dedicated towards her religion from childhood. She is remembered a '*Saint Soldier*' not by Sikhs even by every devotee of her. On 29th December, 1705 in the famous battle of Muktsar, she led the *Jatha* of 40 Sikh warriors against the Muhgals bravely and became the first lady soldier in Sikh history that fought valiantly in the battlefield more than men. She dressed up like a *Khalsa* meaning *Khalsai* uniform, *Ketaki* (turban) on head. All of the 40 Sikhs got martyrdom in battlefield and was the only survivor in the battle. Takht Sri Sachkhand- 'Sri Hazoor Sahib' at Nanded marked as a place of her residence known as '*Bunga Mai Bhago ji*'. She was a brave courageous lady. Faith, courage and fearlessness were her ornaments.⁶⁴

63. **Singh, Jagjit**, 2010, *The Growth of The Sikh Tree*, Vol. IInd, National Books Shop, Chandni Chowk, Delhi, p.60.

64. **Aneja, Gagan**, 2015, *Great Sikh Women*, Lokgeet Prakashan, Chandigarh, p.57-59.

Baba Deep Singh Shaheed - Artist has painted Shaheed Baba Deep Singh's martyrdom scene with his young and fresh magical strokes. Baba Deep Singh was born on 26th January, 1682 at Amritsar. He was one of the most honoured, highly sacred human-being, martyr of Sikhism who set an example for everyone to how one should live and die with self-respect and dignity till their last. He was a leader of 'Shadeedan Misl'. At the age of seventy-five, he fought like a twenty-five year old young man, while fighting he was holding a sixteen kilogram double-edged sword in one hand and supported his deep cutted neck with other hand, hopeful that he would definitely breathe last in the precincts of Sri Darbar Sahib, near Ramsar he got a fatal wound around his neck, just about to fall down but a true Sikh nearby him remind him that Baba ji you had prayed that I martyred my head should be fall in only Guru's abode, thus he got martyrdom on 11th November, 1757 at Amritsar. He is still remembered for his unique, matchless courage, sacrifice and devotion at such an old age. As soon as, he caused to experience that a general of Ahmed Shah Abdali-Jahan Khan had ruined that holiness of Sri Harimandar Sahib, he immediately headed towards the direction alongwith only eight Singhs, on way large number of Sikhs accompanied him. At Sangarana, he drew a line and asked to Sikhs that who will be ready to die with me, would only crossed this line, and in no time every Guru Sikh jumped over the line without any second thought. His martyrdom was may be that last nail in the coffin of the ruler of the day.⁶⁵

Baba Natha Singh Shaheed - Baba Natha Singh was a great Sikh warrior and martyr of 18th Century and a true Sikh believer has been painted by the artist amazingly, who belonged to the famous Sikh family of Bhattas of Punjab. He joined the regiment of 'Shaheedan Misl' which was founded by Baba Deep Singh Shaheed. Later in 1781, he succeeded Baba Karam Singh and served the Sikh community for three years as a great leader, he also looked after the Sikh shrines like Gurdwara Ber

65. **Noor, S. Harbans Singh**, 2004, *Martyrdom of Baba Deep Singh-A Historical Perspective*. In Kharak Singh Ed. *Martyrdom in Sikhism*, Institute of Sikh Studies, Gurdwara Singh Sabha, Chandigarh, p.89.

Sahib and Gurdwara Baoli Sahib at Goindwal. Eventually in 1784 he attained martyrdom.⁶⁶

Bhai Bidhi Chand Chhina - This painting depicts the scene of Bhai Bidhi Chand Chhina's exploit at Lahore fort. He was born in Jatt Sikh family of Village Sur Singh of Amritsar, a revered devotee and disciple of Guru Arjan Dev. Bhai Vassan was his father and Bhai Bhikkhi was his grandfather, he was one of the beloved Sikh of fifth Guru Arjan Dev and subsequent sixth Guru Hargobind Sahib. He was a commander of cavalry during Guru Arjan Dev's period. Bringing back two fine horses named Dilbagh and Gulbagh of Guru Hargobind Singh from the stables of the governor of Lahore's fort. Those were trained and raised horses that were presented to Guru Sahiban from Kabul and snatched away by the Nawab-Anayat-Ullah Khan of Lahore. Bhai Bidhi Chand with wisdom, pre-planned plot and bravery got them back by fooling them firstly as grass-cutter and once again as an astrologer and escaped out from the fort alongwith a couple of horses by leaping into the Ravi river across the utmost high wall of the fort, thus this adventure of Bhai Bidhi Chand Chhina became a noticeable achievement.⁶⁷

Bhai Paraga in battlefield - Painting of Bhai Paraga in battlefield, was a fearless, a great warrior, God fearing *Gurusikh* in the Darbar of Guru Hargobind, he pervaded with name of God. He was born in Chhibbar Brahmin family, in Village Kariala, Pakistan to house of Bhai Gotam. He took *Amrit* (nectar) at the time of Guru Arjan Dev and later he served his son Guru Hargobind and fought bravely with Guruji in four significant battles of their life. He was a great grandfather of Bhai Mati Das, Bhati Sati Das, who sacrificed their lives at Chandni Chowk, Delhi for the sake and protection of Sikh religion before Guru Tegh Bahadur's martyrdom. He was a true Sikh of Guru.⁶⁸

66. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar* (Pictorial Book), Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offsett Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.96.

67. **Macauliffe, Max Arthur**, 1997, *Guru Hargobind Singh*, National Book Depot, Delhi, p.168-181.

68. **Khokhar, Kulwant Singh**, 2004, *Gauhar-e-Nayab*, Gurinder Singh Khokhar, Roland View Driver Chester, U.S.A., p.215.

(F) CONCEPT OF RED-CROSS MOVEMENT:

The Even-handed Bhai Kanhaiya - In this painting artist has shown the impartial love and service of Bhai Kanhaiya through his vibrant colour palette. In 1648 A.D. an equitable soul took birth in populated town known as Sohdera now in Pakistan, (near Wazirabad). The night was full of light-divine light when heavenly soul of Bhai Kanhaiya came on the earth to enlighten our lives with his cardinal trait of selfless service to humanity. He belonged to Badhwan clan and well-known Kashtriya who supplied, provided trade good to the Royal Army. Bhai Kanhaiya's family was well-settled, as well as acquired a good position in Royal court and society. But Bhai Kanhaiya was completely de-attached from all the comforts of life and remained absorbed in spiritual knowledge and had spent most of his time in the company of religions communions.⁶⁹

Bhai Kanhaiya dressing Wounded Soldiers in the battlefield- This painting depicts the scene in which he is dressing the wounded soldiers in the battle feield. He was the founder of 'Seva Panth' and was blessed with a benevolent heart that he did not see any discrimination among rich and poor and friend and foe, had a sympathetic and philanthropic nature; he always kept his pockets full of shell-money in order to give amongst the needy people. His habit of helping people soon became his second nature. Forgiveness, forgetness and forbearance were prosperous doctrines or beliefs of his life. In the battlefield, he used to give water to the wounded Turks enemies alongwith his Sikh solider friends some soldiers out of them were annoyed with his that action and complained against him to Guru Gobind Singh. On this when Guru asked for an answer, he replied that; *I saw my Master's face in every face*, then Guru was very much happy an his spontaneous answer and allowed him to dressed up to wounds of every wounded are without any difference of friend or foe. Bhai Kanhaiya is rightly called the fore-runner of the modern day Red-Cross Movement.⁷⁰

69 **Hira, Bhagat Singh**, 1992, *The Great Sikh Saints*, Gee Kay Printers, New Delhi, p.17-18.

70 **Singh, Harbans**, 1974, *High Roads of Sikh History*, Punjabi University, Patiala, p.30-33.

(G) THEMES RELATED TO SCENES OF THE UNSHAKEN FAITH OF MEN AND WOMEN IN SIKHISM:

Portrait of Mata Sahib Kaur - This is very beautiful portrait of Mata Sahib Kaur is widely known as the spiritual Mother of Khalsa. She was born in the house of Bhai Rama Bassi and Mata Jas Dev on 1st November, 1681 in a Village called Rohtas, Jhelum district now in Pakistan. She was the third and the youngest wife of *Dashampita*- Guru Gobind Singh. Her father was a devout Sikh came from north Punjab of Guruji and brought his daughter in offered to Guruji as a bride of Guruji, but she kept her celibacy and never gave birth to a child yet she is revered as mother of the entire Khalsa. First of all Guru Gobind Singh refused to marry her because he had already two wives but on constant request of devotee, out of compassion he agreed to accept her. Mata Sahib Kaur took up residence in the apartments of the Guru Gobind Singh's mother Mata Gujri, and was under the protection of Guruji in spiritual relationship. With the passage of time she urged to become a mother, refusing food until Guru himself did not come to see her. Then Guruji made her understand in a humble manner that she could not give birth to any earthly child. Mata Sahib Kaur played a very significant role starting in *Langar Sewa* at Nanded thus she became the Mother of whole Khalsa nation and considered as 'Spiritual Mother'.⁷¹

Faith above Family - This restless kinetic painting of Sikhs mothers once vibrate, the whole body of onlooker, just at a glance onlooker has got goosebumps in no time. The garlands of their innocent children's minced or cut down body parts were forcefully put into their courageous Sikh Mothers but still those brave souls never lost their faith upon their Master. From 1748-1753 A.D. was the time when Mir Mannu the ruler of Lahore intentionally picked women and children to hurt whole Sikh community by subjected to inhumane and intolerable mental and physical torture at Nakhas Chowk at Lahore. The minced flesh of their children were forcefully put into their mouths to anguished them even more then before and they made garlands out of their minced body parts and put those garlands around their

71. **Nabha, Bhai Kahn Singh**, 2011, *Gurshabad Ratnakar Mahan kosh-Encyclopedia of Sikh Literature (Punjabi)*, Eight Edition, Department of Languages, Punjab, p.178.

necks. But those women were full of faith in their Guru; they had limitless patience courage to bore those inhumane activities. Their faith on their Lord was above their families.⁷²

When Faith remained Unshaken - In this painting, the artist has shown how Mughals had given fixed the prices on the decapitated head of Sikhs in the first half of the 18th Century under the rule of Mughal Emperor Zakaria Khan, Most of intolerable, inhumane actions were committed during his time period, he was cruel and notorious, evil faced. In this painting the artist has depicted, the two cruel men were headed towards Lahore seeking reward, holding spears in their hands which had heads of the Sikhs upon it.⁷³

Rewards for Killing Sikhs - Prices were given on Sikhs heads this painful incidence has been captured by artist on his canvas. During the rule of Zakaria Khan he himself the Governor of Lahore and his devil son Mir Mannu both had spreaded the word that who would help to wipe out all the Sikhs from the region would be awarded with prizes in form of money. And they had fixed the prices as a reward for prosecution or liquidation. They had given ten rupees for giving any information about Sikhs or their plans, fifty rupees for killing or the highest prize money was eighty rupees for bringing as served head of a Sikh. Thus, the Mughals ruined lakhs in this way and all goes in vain, and on either side Khalsa Panth was flourishing and multiplying.⁷⁴

(H) THEMES RELATED TO THE LIFE AND MARTYRDOM OF BANDA SINGH BAHADUR:

Conversion of Banda Singh Bahadur - Scene of Banda Singh Bahadur conversion from Madho Das Bairagi into Banda Singh Bahadur has very well depicted by the artist. He was born on 27th October, 1670 in the house of Ram Dev,

72. **Khokhar, Kulwant Singh**, 2004, *Gauhar-e-Nayab*, Gurinder Singh Khokhar, Roland View Drive Chester, U.S.A., p.133.

73. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar* (Pictorial Book), Editor: Simarjeet Singh, Publisher; Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.98.

74. *Ibid*, p.99.

Rajput in Rajauri, Poonch of Jammu. He was also known as Lachhman Das or Madho Das. At the young age of only fifteen he left his home to become an ascetic in childhood he was very much fond of hunting once he was hunting and shot a doe, he had been disheartened by the whole scene, the dying animal gave birth to two premature fawns who also died in front of his eyes. This incident broke his heart and shocked him deeply and changed his entire life, wandering here and there in wilderness of the jungles, eventually settled down at Panchabatti woods near the banks of Godavari River in Nanded in Deccan. After spending sixteen long years in woods, he became a disciple of many but none could give him peace of mind, also learnt tantar, mantar, riddhis and siddhis. While Guru Gobind Singh- the tenth Sikh Guru visited south India alongwith their some Sikhs, visited Lachman Das place and sat on his cot in his absence. After accepting his defeat, he became a valorous Sikh of Guru to proud bairagi. Guruji assigned him a duty, sent him to Punjab to accomplish the mission to punish the guilty and cruel rulers of the time who had persecuted the Sikhs and murdered his two sons *Chotte Sahibzade* (younger sons). Guru Gobind Singh also gave him a new name Banda Singh Bahadur Brave Sikh of Guru. Guruji also provided him required weapons and five brave Sikh as advisors.⁷⁵

Banda Singh Bahadur in battlefield at Sirhind - This is the vivid painting on the battle at Sirhind. On 24th March, 1710, Banda Singh Bahadur captured the Sirhind in summer season. Nawab Wazir Khan- the Governor of Sirhind was trying to convene and threaten him by his bombastic words which were actually mere hollow threats within a short span of time. Sikhs under the leadership of Banda Singh Bahadur put an end to life of many tyrant Mughal rulers of the time. The battle of Sirhind was fought between Nawab Wazir Khan and Banda Singh Bahadur. The brave Singhs seized the city of Sirhind with their stormy and forceful attack without any delay and hesitation. Sucha Nand Devan was a minister of Wazir Khan who was responsible for the martyrdom of the two youngest sons of Guru Gobind Singh because he wanted to show his faithfulness towards his master and incited Wazir Khan to take strong action against innocent souls. Nawab Wazir Khan,

75. **Singh, Ganda**, 1935, *Banda Singh Bahadur*, Khalsa College, Amritsar, p.2.

who led the Mughal armies in the battle of Sirhind and culprit behind the death of *Chotte Sabhizadas*, was beheaded by Banda Singh Bahadur.⁷⁶

Portrait of Banda Singh Bahadur - In this painting Banda Singh Bahadur was sitting in a heroic pose with his sword and shield, wearing a Khalsa uniform, bow and arrow against the backdrop of a fort, where Nishan-e-Khalsa was hoisted and a cannon was lying near the boundary wall. He was a man of dedication and determination, fought battles of Sonapat, Samana, Chappar Chiri, Sadhaura, Lohgarh, Jammu, Rahan, Jalalabad, Gurdas Nangal and Sirhind. After he had won the battle of Samana in 1709, established his authority in Punjab, he abolished the Zamindari System in Punjab and give all rights back to tillers on their lands. He made Muklishgarh as his capital and issued new currency coin in the praise of his Master- Guru Gobind Singh and seal bore the official mark on them was *Degh - Tegh - Fateh*. He was a first Sikh General who established Sikh Panth in Punjab-Malwa Region at large, given up simple, celibate ascetic life and had two wives and started living a regal splendid life. He had five Sikhs to assist him Baaj Singh, Binod, Ram Singh, Daya Singh, and Karam Singh, where provided to him by Guru Gobind Singh.⁷⁷

Martyrdom of Banda Singh Bahadur - In this painting artist painted the inhumane martyrdom of Banda Singh Bahadur and his small son. The Mughal King Samad Khan of Delhi, in March, 1715, revolted Banda Singh Bahadur and Sikh forces into the Village of Gurdaspur in Punjab. After the protection and defence of eight months to small fort bearing great hardship, on 7th December, 1715 Mughals seized him and his fellow companions and put him into an iron cage and rest of his champions were chained, brought to Delhi to alongwith 780 Sikh prisoners lanced 2000 Sikh heads and cartloads full of 700 slaughtered Sikh heads were used to threaten the population. Put them into Delhi fort and forced to convert their religion from Sikhism to Islam. All Guru Sikhs were fanatic and rejects his proposal and were ordered to be killed publically. Hundred of Sikhs out of 780 were daily executed at Chandi Chowk, Delhi for constant seven days. Before Banda Singh

76. **Singh, Sohan**, 2000, *Life Expolits of Banda Singh Bahadur*, Registrar, Punjabi University, Patiala, p.56-62.

77. **Singh, Khuswant**, 1959, *The Sikhs - Today*, Orient Longman Ltd, Bombay, p.26-30.

Bahadur's execution they tortured him by mincing his four-year old son- Baba Ajay Singh in front of his eye, they did not stop here, they made garland out of his cutted body limbs and put around his neck. And then they wrung out his eyes, severed his limbs, skinned him and finally he embraced martyrdom on 9th June, 1716 at Delhi, at the young age of only forty-five. Thus, his martyrdom became a milestone in Sikh history which encouraged youth to take up arms against Mughals and Afghans.⁷⁸

(I) PORTRAITS OF FAMOUS BHAGATS, SAINTS, SIKH SCHOLARS AND GRANTHS (PREACHERS):

Portrait of Bhai Gurdas - Artist has painted the very calm and realistic portrait of Bhai Gurdas who was first cousin of Bibi Bhani wife of Guru Ram Das- the fourth Sikh Guru, born in 1551 A.D. He grew up under the shelter of Guru Amar Das at Goindwal because his parents left this very world at early age. The literal meaning of his name in Punjabi is 'Gurdas'- means the 'Servant of the Guru'. Bhai Gurdas was a first preacher and great scholar in Sikh history, literal figure, calligraphist, storyteller, a genius philosopher, he throughout the world by his valuable, worthy literary works. During the time 1601 to 1604, Guru Arjan Dev- the fifth Guru of the Sikhs dictated the Sri Guru Granth Sahib and Bhai Gurdas was writing this Holy Scripture, he also wrote compositions which are known as '*Bhai Gurdas diyaan Vaaran*' and his '*Vaaran*' are considered as a key *Bani (kungee)* of Sri Guru Granth Sahib. To disseminate Guru Nanak's message of oneness, universal truth and brotherhoodness he visited number of places throughout Punjab. He was appointed as a main keeper of '*Akal Bunga*' on its completion. He was a wonderful poet. He was so humble that he wished from Guru Hargobind that no *samadhi* (memorial) would rise to him. In 1636 A.D. he left this materialistic world and his last rites were performed by Guru Hargobind Sahib because at that time Guruji was in Goindwal. He never married to disturb his service to his lord house.⁷⁹

Portrait of Bhagat Ravidas -The artist has painted a wonderful portrait of Bhagat Ravidas who was a great monotheist who believes only in one God. Bhagat

78. **Singh, Khuswant**, 2006, *Illustrated History of Sikhs*, Oxford, University Press, YMCA Library Building, Jai Singh Road, New Delhi, p.48.

79. **Pall, S.J.S.**, 2002, *Bhai Gurdas-The first Sikh Scholar*, B. Chattar Singh Jiwan Singh, Bazar Mai Sewan, Amritsar, p.9-18.

Ravidas was a pious and religious soul who took birth in 1456 in Varanasi in a cobbler's family his father Santokh Das and Mata Kalsa Devi were 'Aad Dharmi' means religion which is from beginning and God's own religion; he was an ardent devotee of Bhagat Ramananda. His many hymns are present in the holy Sri Guru Granth Sahib; Sikhs follows his teaching as in Gurmat. His family profession was leather trading which was considered low at that time. When he was just five days old, Bhagat Ramanand blessed him by visiting his house. He was imbued with divinely and humane values, his mind was fully soaked in God presence of king or Brahmin could affect him at all. He had given major portion of his income amongst the poor and the needy people. He had qualities of selfless devotion and casteless love for human-race which had been spreaded by his followers. Once the king and the Queen of Jhalawar came to him, but he was much as absorbed in his God that he did not pay any attention to them and keep reciting hymns in his Lord's praise they offered him precious clothes and jewellery but he elucidate her by saying such words that the Name of God is more valuable, worthy than these materialistic goods. His fourty-one hymns are included in Sri Guru Granth Sahib by Guru Arjan Dev.⁸⁰

Portrait of Sheikh Farid - This message giving painting has painted in such way that restlessness of Baba Sheikh Farid in order to fixation with his master has vividly painted by an artist. Baba Sheikh Farid was born in 1173 to Jamal-ud-din Suleiman and Bibi Maryam at Village Kothewal at Multan, Pakistan. He was from *Chishti* lineage received basic education in Multan, Qutbuddin Bakhtiar Kaki his teacher and renewed *Sufi* Saint of the period from whom he learnt Islamic principles at Delhi, later after Qutbuddin Bakhtiar Kaki's death in 1235 he left Delhi. The great Arab traveller- 'Ibn Battuta' was one of his followers and praised him. His shrine is situated in Pakpattan, Pakistan. His mother taught him prayers at very young age and used to give him sugar crystals as a reward, she used to put these under his prayer-mat, once his mother forgot to place, sugar under his carpet, but he found a abundant of sugar under it, then his mother realized and recognized the heavenly spark in him and named him *Ganj Shakar* means 'treasury of sugar'. He was a great Sufi saint with a sweet tongue. He wishes for one blessing from God, as Baba Farid "O" *'Raven Scavenger of the Skeletons thou have eaten all fleshes of mine. Pray do not*

80. **Dilgeer, Harjinder Singh**, 2010, *Ravidas Bani*, The Sikh University Press, Wareme, Belgium, p.17-19.

touch they pine'. His one hundred and thirty four devotional hymns and *salokas* (quotes) are incorporated in the Holy Scripture of the Sikhs- Sri Guru Granth Sahib.⁸¹

Portrait of Bhagat Namdev - Bhagat Namdev was born 29th October, 1270 to tailor father Damshet and mother Gonabai of Village Narasi Vamani in Maharashtra. His entire family was deeply devoted to diety Govinda. He got married before eleven, with Rajori daughter of Govinda Sheti Sadavarte; he had four sons and a daughter. Once Namdev visited nearest Lord Krishna temple with heart packed devotion and stated dancing like an enthusiast, but irritated priest throw him out and insulted him, on this he felt disappointed, demanding answer from Lord, in back Lord turned his temple front side towards Namdev. By evidenced whole the miraculous incident people bowed to him and sought forgiveness from him. He belonged to Bhakti Movement; his hymns are also included in Sri Guru Granth Sahib. Bhagat Namdev's painting is decorated alongwith other great martyrs from the period of the Guru, with great care on the walls of this sacred, immensely prestigious 'Central Sikh Museum, Amritsar'. He breathed his last in 1370 A.D.⁸²

Portrait of Bhagat Sain ji - Bhagat Sain was a *Khatri* Sethi religious Sikh of end of the 14th century and the starting of the 15th century born in 1400 A.D. at Karnataka to Bhai Mukand Rai and Mata Jivani. He married to Bibi Sahib Devi and had a son named Bhai Nai. In the splendid court of Raja Ram of Rewa, he worked as a barber. He had found very much pleasure to serve the Lord's house and much devoted Sikh of the Guru Arjan Dev. While doing his duties in the court, wherever he found free time, he enjoys studying the spiritual hymns of Ramanand and inculcated them in his life to shape it according to lord's wish. He spread the Guru's message and word through his god gifted quality he was a musician and sang *Gurbani* with deep reverence and contemplation. He passed away in 1490 at Varanasi.⁸³

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81. **Cole, W. Oven & Sambhi, Piara Singh**, 1990, *A Popular Dictionary of Sikhism*, Rupa Co. Darya Gang, New Delhi, p.66.
 82. **Ralhan, O.P.**, 2004, *Sant Namdeva-The facts of his Religious ideology*, Anmol Publications, Pvt. Ltd. Daryaganj, New Delhi, p.40-42
 83. **Singh, H.S.**, 2000, *Encyclopedia of Sikhism*, Hemkunt Publishers, Pvt. Ltd., New Delhi, p.176.

Portrait of Hazrat Sain Mian Mir - This painting tells us about the Muslim Sufi Saint Hazrat Sain Mian Mir who laid the foundation-stone of The Golden Temple, Amritsar. He was born in 1550 at the town of Dharampura, Lahore district in Pakistan. He was the founder of *Qadiri* order of Sufism, great mystic *Sufi*-Saint took birth in the direct lineage of Caliph Umar-ibn-al-Khattab named Hazrat Sian Mian Mir also known as Moin-ul-Islam, was a Muslim divine and had affectionate relation with Guru Arjan Dev and Guru Hargobind Singh, was also an admirer of the Gurus, he was known as spiritual instructor of Dara Shikoh, Akbar, Shah Jahan, Noor Jahan and hearty loved by people. His shrine is located in Lahore Pakistan. Bibi Jamal Khatun was her younger sister his ardent disciple who found him as notable heavenly soul on the earth. On the humble request of Guru Arjan Dev- the fifth Sikh Guru he laid the foundationstone of Sri Harimandar Sahib, Amritsar respectively in four sides symbolising four directions North, South, East and West and also gave message of equality and. Guru Arjan Dev ji used to call him '*Sudhir-Gambhir*' out of respect means 'sensible and serious fellow being' and Mian ji addressed them as '*Mehboob-e-Ilahi*' means 'the beloved of God'. He breathed his last in 1635 A.D. in Lahore, Pakistan.⁸⁴

Portrait of Bhai Nand Lal Ji - Artist has painted Bhai Nand Lal as deep thinker. He was born in Ghazni, Afghanistan in 1633 A.D. Chajju Mal was the name of his father who was a famous person scholar of the time and was working as a *Munshi* in Dara Shikoh's court. Bhai Nand Lal ji had started their writings with *Takhalus* of 'Goya', when was only twelve. His father taught him Arabic, Hindi, Sanskrit and Persian. He lost both his parents, so he had returned back to Punjab and settled down at Multan. Mughal Emperor Aurangzeb respected him alot, he was a tutor of Prince Mu'azzam, the eldest son of Aurangzeb but soon as he found that Aurangzeb wanted to convert him to Islam, he left Multan with his wife and came to Sri Anandpur Sahib. Here, he offered his book *Bandginama* to Guru Gobind Singh and Guru ji liked that book as much that they named it once again with the title called '*Zindagi Nama*' and in this way he not only acquired place amongst Guru ji's fifty-two court poets but also in their heart by his selfless-service to *langar*. Out of

84. **Bains, K.S.**, 1995, *Sikh Heritage in Paintings*, Prefect Press, New Delhi, p.118.

love and respect Guruji called him Bhai Sahib (dear brother). His literary works are *Ghazliyat (Diwan-e-Goya)*, *Rahit Nama*, *Dastoor-ul-Insha*, *Ganj-Nama*, *Arz-ul-Alfaaz*, *Tauseef-o-Sama*, *Zindagi-Nama*, *Jot Bigaas* and *Takhat Nama*, in praise of his writings Guru Gobind Singh said that with the objective to come across the sea of this materialistic world, his poems would similiar as oars and helped us to travel. And he used to say ‘*Be a servant than a Lord.*’⁸⁵

Portrait of Bhai Santokh Singh - Bhai Santokh Singh portrait has painted with great care by artist, he was famous as *Maha Kavi Santokh Singh*, a great poet and historian wrote the renewed book ‘*Suraj Prakash*’. Born on 8th October, 1787 to Bhai Deva Singh and Bibi Rajni, were professional cloth-printers of Village *Noor di*, at Amritsar whether he was a poor by fate but very much good in education, well-versed in religions texts, after completed his primary education, he had sent to Amritsar for further studies under Giani Sant Singh, a first *Granthi* (priest) of Sri Darbar Sahib, Amritsar. He studied at Amritsar for fifteen long years to learn Sikh scripture, history, Sanskrit, poetry, literature, philosophy and mythology. He preached Sikhism in Punjab and outside. *Namkosh*, *Amarkosa* and *Nanak Prakash* are his literary works. In 1825, he was invited by Bhai Udai Singh as a reputed poet and scholar, he spent some time of his life at Patiala as employee of Maharaja Karam Singh. When he was in Buria (Haryana), got married to Bibi Ram Kaur of Jagadhari, had five sons and three daughters. His descendants were living in Patiala and Kaithal too. Devotees respected his writing as that they read his works in Gurdwaras on daily basis. In 1950, a shrine was built in his memory to honour him in his Village. An eminent poet left us alone on 19th October, 1843 at Kaithal, just after his renowned literary work ‘*Gur Pratap Suraj Granth*’.⁸⁶

Portrait of Granthi Sant Singh - Giani Sant Singh was the first *Granthi* (priest) of Sri Darbar Sahib and also a teacher of Bhai Santokh Singh ji, fifteen years he taught him in Amritsar. He was a younger brother of Bhai Gurdas who left the world for Sach Khand. Giani Sant Singh was leader of ‘*Damdami Taksal*’. He had been performed daily *Katha* of *Hukamnama* at Sri Darbar Sahib since 1790 A.D. He

85. **Bains, K.S.**, 1995, *Sikh Heritage in Paintings*, Prefect Press, New Delhi, p.131-132.

86. **Singh, Harbans**, 2000, *Encyclopedia of Sikhism*, Vol.4, Second Edition, Punjabi University, Patiala, p.51-52.

himself was a true Guru Sikh, scholar and enlightend soul. Giani Sant Singh was a man of discipline, had same firm rules and principles to move the life which had been clearly mentioned in one of his incident about Maharaja Ranjit Singh and had three sons elder one was Bhai Deva Singh and Bhai Gurmukh Singh was middle one and Bhai Jodh Singh was his younger, after his death in 1832 A.D. his middle son Bhai Jodh Singh succeeded him as a head *Granthi* at Sri Darbar Sahib, Amritsar.⁸⁷

(J) **NOBLE PORTRAITS OF MAHARAJA RANJIT SINGH AND
MAHARAJA DULEEP SINGH:**

Portrait of Maharaja Ranjit Singh- We can also find a very majestic and matchless portrait of Maharaja Ranjit Singh at Central Sikh Museum, Amritsar. Maharaja Ranjit Singh was a pioneer of Khalsa Panth and also widely famous as *Sher-e-Punjab*- ‘The Lion of Punjab’. He spent alot in the activity of constructing Sri Darbar Sahib once again and also start currency after the name of Guru Nanak Dev. In the middle of the 19th century in India the Sikh Empire came into power which was founded by Maharaja Ranjit Singh that is why he is known as founder of Sikh empire. From 1799 to 1849 they existed in Punjab region the Lion of Punjab was born on 13th November, 1780 in Gujranwala city of Punjab but now in Pakistan, born in Sikh family of Sandhawalia clan, in the house of Sardar Mahan Singh and Mai Raj Kaur. He was always equivalent to Napoleon Bonaparte, Bismarck and Akbar, just because of his outstanding conqueror and an empire builder. He became a leader of Sukarchakiya Misl on his father’s sudden death in 1790. He got married at the young age of sixteen to Mehtab Kaur, daughter of Rani Sada Kaur. Under his leadership, the Sikh empire flourished and spread in the west direction till Khyber Pass and to western Tibet in the east and in the south direction till Miankot to Kashmir in the northern region. On 27th June in 1839 a great fearless able warrior as well as ruler, so statesman, administor and liberator of Punjab left this materialistic world.⁸⁸

87. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar* (Pictorial Book), Editor. Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amristar, p.113.

88. **Alag, Dr. Sarup Singh**, 2005, *The Realm of Harmander*, International Charitable Trust (Regd) Ludhaina, p.38-40.

Maharaja Ranjit Singh in his Court - This rare painting of Maharaja Ranjit Singh in his court is very well displayed on the walls of Central Sikh Museum. He is shown as sitting on his throne addressing his people in Lahore Darbar (court) who were great in number; he started his day with morning, never discriminate his people on their caste or creeds. Hunted animals were kept on the ground. He had always worn *Kalgi* (royal plume) on his head and also wore white robe dress. Khalsa-Flag had been hoisted on the walls of Lahore fort. He was sitting under a golden colour canopy-umbrella. Number of royal animals like horses, elephants and camels enhanced the splendor of his court.⁸⁹

Portrait of Maharaja Duleep Singh - This is a very elegant life-size painting of Maharaja Duleep Singh. Maharaja Duleep Singh was born to Maharaja Ranjit Singh and Maharani Jinda, was their youngest son. He had been heinously and effortlessly eliminated completely without any trace from power by the britishers and subsequently they sent him to England shortly later from the annexation of Punjab by the English people and they too misguided him and transformed him into Christain religion, but subsequently after meeting with his mother, Maharani Jindian he once again embraced his birth religion Sikhism. Maharaja Duleep Singh was the last Maharaja of Sikh Empire and he died in Paris in 1893 A.D.⁹⁰

(K) PORTRAITS OF FREEDOM FIGHTERS:

Portrait of Bhai Maharaj Nihal Singh - Bhai Maharaj Nihal Singh was a pious human being, this saintly religious personality turned into a revolutionary against the British, he had in anti-British movement just after the first Anglo-Sikh War in Punjab, he was a first freedom fighter of India who took up weapons against the English people and their British rule in 1845, he wanted to wipe out all the Britishers from Punjab as well as India after the death of Maharaja Ranjit Singh. Bhai Maharaj Nihal Singh's revolutionary phase was started with the case of Prema's conspiracy in which he was involved in a plot of murder British Henry

89. **Singha, H.S.**, 2000, *Encyclopediadia of Sikhism*, Hemkunt Publishers, Pvt. Ltd., New Delhi, p.176.

90. **Bells, Major Evan**, 1985, *The Annexation of the Punjab and the Maharaja Duleep Singh*, Rima Publishing House, New Delhi, p.3-6.

Lawrence. He was born in Village Rabban in Ludhiana district, Punjab. He succeeded Bhai Bir Singh Naurangabad after his death in 1844. He was the head of order which is now known as the 'Hoti Mardan Valli Sant Khalsa Sampardai'.⁹¹

Portrait of Shaheed Kartar Singh Sarabha – The artist has shown him wearing a turban in which he painted him as Sikh freedom fighter. Kartar Singh Sarabha was born on 24th May, 1896 to the house of Mangal Singh Sarabha and Sahib Kaur Sarabha, his father was a farmer, he was young when he had been died and he was grown up by his grandfather in Village Sarabha in Ludhiana district, Punjab. He completed his primary education in his village and then went to Orissa for High School to his uncle. At the young age of sixteen, in 1912 had been sent to San Francisco, University of California and Berkeley where he dropped out, in order to run the 'Ghadar Newspaper'. Even during his student days in Berkeley, he also worked as a fruit picker soon he became a key member of 'Ghadar Movement' and started edited Ghadar newspaper in Punjabi in which he composed his own patriotic poetry and also wrote his articles. He took Shaheed Bhagat Singh as his role model in struggle for freedom. In the mid of 1913 A.D. Sohan Singh founded the Ghadar Newspaper and Lala Hardayal as a secretary running that revolutionary newspaper. At the age of barely nineteen, he was executed at Lahore in 16th November, 1915, to play an enthusiastic role of freedom fighter in the struggle for independent India. He was a Sikh revolutionary of India and one of the most respected, brave courageous martyrs of Punjab.⁹²

Portrait of Shaheed Bhagat Singh - In this painting, Shaheed Bhagat Singh has been shown sitting on the cot in Lahore Jail. Shaheed Bhagat Singh was born on 27th September, 1907 to Sardar Kishan Singh and Vidyavati of Sikh family at Village Banga in Lyallpur district of Punjab; he was studied at Dayanand Anglo Vedic High School and afterwards, D.A.V. College Managing Committee National College, Lahore. When Jallianwala Bagh massacre was happened, he was only twelve at that time and that painful brutal act drenched his delicate heart into

91. **Bhargawa, Moti Lal**, 1981, *Architects of Indian Freedom Struggle*, Deep & Deep, New Delhi, p.253.

92. **Nabha, Bhai Kahn Singh**, 2011, *Gurushabad Ratnakar Mahan-kosh - Encyclopedia of Sikh Literature (Punjabi)*, Eight Edition, Department of Languages, Punjab, p.395.

revenge, and also visited the site of the killings in Amritsar. When was studying at Lahore's National College, he founded 'Naujawan Bharat Sabha' in year 1922, also became a member of the Hindustan Socialist Republican Association, Chandrashekhar-Azad and Ashfaqulla Khan were the prominent leaders of the association. He refused to get married in order to serve his country and fully dedicated towards that noble cause. In 1927, he was arrested in Lahore's bomb incident as a suspected but got bail. On 17th November, 1928 when racist leader Lala Lajpat Rai was brutally assaulted and got died for injuries suffered during lathi-charge. On this he and his companions, Shivram, Rajguru, Sukhdev Thapar and Chandrashekhar took swear to revenge. He was an Indian Socialist Revolutionary and well known in the history of India freedom struggle of independence from Britishers for his matchless dramatic brave acts of violence against them and secondly his execution at the young age of only twenty-three. He wrote number of letters to his family members, friends and jail and court officials, when he was in Lahore jail. He also penned major articles here is his writings named- 'why I am an Atheist', 'Letter to Young Political Workers' and 'Bhagat's Singh Jail Dairy'. In this portrait, Shaheed Bhagat Singh was in Lahore jail before his execution after meeting Bhai Randhir Singh, he had become a Sikh once again after met him. He is sitting on the cot, framed in shackles. The execution was to be carried out on 24th March, 1931 but he and his two companions- Rajguru and Sukhdev were hanged a day before, on 23rd March, 1931 at 7:30 p.m., when the raffers were removed under their feet. Sacrificed their lives for the sake of freedom, for their people no self-centred motive.⁹³

Portrait of Shaheed Udham Singh – It is a wonderful portrait of 19th century great martyr- Sardar Udham Singh who was born on 26th December, 1899 at Sunam, Sangrur district of Punjab. Earlier he was known as the name of Sher Singh and he was from Kamboj family, his father Sardar Tehal Singh Kamboj was a very brave man, they belonged to Jammu clan of Kamboj lineage. He was one of the well-known of the more extremist revolutionaries of the freedom struggle for India. In Indian history, he is also believed to be one of the greatest as well as earliest Marxists in India. On 13th April, 1931 hundreds of people including children,

93. **Singh, Kulbir**, 2011, *Shaheed-e-Azam-Bhagat Singh Di Jail Dairy*, Lokgeet Parkashan, Chandigarh, p.4-13.

women and men were gathered in Jallianwala Bagh in Amritsar, Punjab. That black day was remembered on the pages of history as a merciless massacre of Jallianwala Bagh, where a huge British forces under the order of General Michael O' Dwyer shoted blindly upon the mob, irrespective of their children or women who were innocent. So after, the period of a long twenty years of massacre, the genocide was avenged by Sardar Udham Singh, on 13th March, 1940 in the Caxton Hall, London, he fired five to six rounds from his pistol on him, to took revenge of Bloody Baisakhi of 1919, he was a British, former Lieutenant Governor of the Punjab in India. On 1st April, 1940, he was charged with the murder of Michal O' Dwyer and on 31st July, 1940, was hanged in H.M Prison Pentonville, United Kingdom in London.⁹⁴

(L) PAINTINGS OF SIKH COMMANDERS, CHIEFS AND GENERALS IN BATTLEFIELD:

Portrait of Nawab Kapur Singh - Nawab Kapoor Singh Virk was born in submissive Sikh family of 18th century in 1697 in Village Kaloke in Sheikhpura, Punjab but now in Pakistan, to house of the Sardar Dalip Singh Virk who was a devout, pious Sikh of Guru, his homely environment was very religious towards Sikhism so young Kapur started his *Nitnem* (daily religious prayer) at very early age and with no time he learnt various Gubani quotes. He was barely eleven at the time of Guru Gobind Singh's passing. He was the leading figure of 18th Century, Sikh hero and Sardar of 'Singhpuria Misl' and also a founder of 'Dal Khalsa' succeeded by Sardar Darbara Singh, after seizing Village Faizullapur near Amritsar, he made this place as its headquarters and changed its name as Singhpura, thus he also known as 'Kapur Singh Faizullapuria'.⁹⁵

Nawab Kapur Singh in battlefield – Artist has shown perfectly the scene of Nawab Kapur Singh in the battlefield fighting against the enemies. Nawab Kapur Singh was a friend to poor and enemy to wrong doer. He was a brave Sikh hero of

94. **Singh, Rajnder**, 2000, *Heroic Tradition*. In Fauja Singh, Ed. *The city of Amritsar: An Introduction*, Publication Bureau, Punjabi University, Patiala, p.86-92.

95. **Singh, Jagjit**, 2010, *The Growth of the Sikh Tree*, Vol-IIInd, National Book Shop, Chandi Chowk, Delhi, p.126-128.

his time, was a military officer in India. He fought number of battles bravely against Mughals. He founded the 'Singhpuria Misl' by takeover the Faizullapur place near Amritsar and became famous and popular among his people and all as Kapur Singh Faizullapuria. He soon gained reputed position among the Sikhs. He divided Sikh forces into two parts- the '*Buddha Dal*' means 'Army of the elders' and another was 'Army of young' as '*Taruna Dal*'. In those days, Govenor of Lahore-Zakariya Khan fixed the prices over Sikh's head. He fought against him valiantly. Battle of Sirhind was the turning point in his life. The areas of Chuni, Bhartgarh, Machili, Barelei, Khandola, Bunga, Manali, Ganhauli, and Belaa were now come under his Misl. He released thousands of girls from Nadir Shah's Prison. He died in 1753 A.D. at Amritsar.⁹⁶

Nawab Kapur Singh- A Symbol of Humility- In this very dynamic painting the artist has shown Nawab Kapur Singh busy in his work. Nawab Kapur Singh was also known as '*Nimmana Sewak*' (humble servant) of Guru, was very humble and down-to-earth person, that he was as much as devoted to his people or master even though he got a title of 'Nawab' but he was still busy in the *Sewa* means 'service of his master and people' found very often doing *Sewa* in the stables, picking up the droppings of the horses, *Pankha Jhallan di Sewa* means 'fan service in the congregation'. Rather he accepted the '*Nawabi*' on one condition that he will keep continuing his service as a *Guru's Daas* means 'Master's servant', when he had chosen to be honoured with the title of Nawab, as a symbol of respect. A silky turban, golden bracelets, one necklace, a plume embedded with jewels, one diamond necklace, one sword and the robe of honour sent to him by the Mughals then he suggested that all these things should be first touched to the feet of five revered Sikh then putting it. Thus he became a humble servant of the Guru.⁹⁷

'Attack on Sri Darbar Sahib at Amritsar by Ahmad Shah Abdali after Vada Ghalughara (Great Holocaust) in 1762 A.D. - In this painting, the artist has shown its artistic skill in depicting the scene of attack on Sri Darbar Sahib, Amritsar by Ahmad Shah Abdali after the *Vada Ghalughara* (Great Holocaust) in

96. **Bhangu, Bhai Rattan Singh**, 2015, *Sri Guru Panth Prakash*, Vol-2, Singh Brothers, Bazar Mai Sewan, Amritsar, p.512.

97. **Sethi, Harbans Singh**, 2009, *How to live and Die-Power of Name Divine*, National Book Organization, New Delhi, p.37-38.

1762 A.D. battle is a very kinetic manner. Ahmad Shah Abadali was born on 16th October, 1722, was the founder of the Durrani Empire and also regarded as founder of Modern State of Afghanistan. After the Great Holocaust of 5th February, 1762, the Sikh community once again gathered at Sri Darbar Sahib at Amritsar to celebrate Diwali under the leadership of Sardar Jassa Singh Ahluwalia. On hearing this, Ahmad Shah Abdali who was an Afghani ruler ordered to destroy completely Sri Darbar Sahib with cannons on 10th April, 1762. Baba Sukha and Sardar Charat Singh took up their positions to fight against the enemies. The armies of 30,000 Sikhs were ready to fight against the huge army of Afghans which was more than two lakhs in numbers. But Sikhs wanted revenge of their 40,000 Sikh brethren who were slaughtered in the Great Holocaust. When the army of Ahmad Shah Abdali going to attack Sri Darbar Sahib at Amritsar all of sudden a flying brick hit on the nose of Ahmad Shah Abdali and it hurted him quite severely that injury finally became the reason of his death. Singh army fought valiantly, eventually Khalsa was triumph with Guru Grace, the Singhs waved blue flag as a mark of victory.⁹⁸

Singh- An Embodiment of Mercy- At the time of the battle of Panipat in 1761 between Afghans and Marathas, the Afghan army of Ahmad Shah Abdali defeated Marathas power and Afghani cavalry wildly ran through the streets of Panipat and killed thousands of Maratha soliders and civilians. Children were beheaded before the eyes of the mothers and sisters and at the end Afghan soliders took nearly 22,000 Hindu women as booty and brought them to their camps where these women were raped repeatedly, many of them committed suicide. They kept them to sell as sex slaves in Afghanistan, transported on various means of transportations such as bullock's carts, camels and elephants. When Sikhs came to know whole scene, they could not bear the disrespect of women, they organized themselves into small sections to attack of his army in order to set free those Maratha women. The Afghani army could not match the dynamical attack of Sikh, thus Sikhs not only rescued them from Afghans moreover they ensured their safety back to their home no matters so far even to Maharashtra. Eminent Historian M.J.

98. **Singh, Khushwant**, 1978, *A History of the Sikhs*, Vol.1, Oxford University Press, Delhi, p.154-155.

Brown said, “*This sort of human deed was an extreme degree of mercifulness and incredible instant representation of gallantry.*”⁹⁹

Portrait of Sardar Baghel Singh - It is a beautiful portrait of Sardar Baghel Singh, who was born in Village Rauke Kalan, Jhabal district, Amritsar in 1730. He had one son named Bahadur Singh. He was from Sikh Jat family of Dhaliwal. In 1765, he became the leader of the Karoria Singha Misl. One of the Kings of Patiala named Raja Sahib Singh took *Amrit* from his hands. He acquired territory in Sirhind region and also raised preminence in the domain of Sutlej and Yamuna. He fought many battles against Mughals; throughout his whole life he armed resistance against Mughals. He was a brave, fearless, wise and diplomatic, negotiator among all Sikh chiefs, his impartial, sympathetic nature soon made him famous amongst Delhi people and controlled Delhi till nine months as his capital and he died in 1802 in Village Haryana district, Hoshiarpur.¹⁰⁰

Kesari Flag on the Red Fort (11th March, 1781) at Delhi - This painting tells us about the story of bravery of the Sikhs that how they hoisted their *Kesari* (Saffron) flag on Red Fort at Delhi. The leader of Karoria Singha Misl Sardar Baghel Singh Dhaliwal, ruled over Delhi and Hoshairpur, he won Delhi fifteen times in between 1765 to 1781 constructed seven memorable historical Gurdwaras there. On 11th March, 1781, Sikh entered into the Red fort and unfurled *Kesari* (Saffron) flag (Nishan Sahib) on the Red fort and occupied ‘*Diwan-e-aam*’. And Sardar Jassa Singh Ahluwalia was graced the new throne of Delhi.¹⁰¹

Portrait of Sardar Jassa Singh Ahluwalia - Sardar Jassa Singh Ahluwalia was born on 3rd May, 1718 at Village Ahlu in Lahore, Panjab (now in Pakistan), in the house of Sardar Badar Singh. He was also famous as *Sultan-ul-Qaum* (King of the Nation) Baba Jassa Singh Alhuwalia. He had chosen as a prominent Sikh leader of the time on March, 1748 of the Sikh confederacy and was a *Misldar* (Chief) of Ahluwalia Misl and in 1772 he established the state of

99. **Singh, Khushwant**, 2004, *A History of the Sikhs*, Vol.1, Second Edition, Oxford University Press, New Delhi, p.145.

100. **Singh, Bhagat**, 1993, *A History of the Sikh Misls*, Publication Bureau, Punjabi University, Patiala, p.271-282.

101. **Virdi, Harbans Singh**, 1997, *Warrior - Diplomat*, Writer’s Foundation, Chandigarh, p.112-120.

Kapurthala after he succeeded Nawab Kapur Singh. He learnt the art of fencing and recited Sikh scriptures on the instruction of Mata Sundri under the supervision of Bhai Mani Singh. Mata Sundri gave responsibility to took charge of the promising youth to Nawab kapur Singh. Nawab kapur Singh was very much pleased with his devotion, faith, humility and responsibility towards his duty. He fought many battles against Mughals like Nadir Shah, Ahmed Shah Abdali, and his battle of Amritsar was a milestone in the Sikh history of Punjab. Government of India issued commemorative postage stamp on 4th April, 1985 to honour Baba Jassa Singh Ahluwalia, he died in 1783 at the age of sixty-four at Amritsar, Punjab.¹⁰²

Sardar Jassa Singh Ramgarhia in the battlefield at Amritsar - Jassa Singh Ramgarhia was born in 1723 to the house of Sardar Giani Bhagwan Singh. It is believed that he was from *Gursikh tarkhan* family (carpenter) and his great grandfathers were completely devoted to *Gurbani* and *Sewa*. He was born in Village Ichogil near Lahore. Alike his grandfather he was a brave soldier of *Khalsa Panth*. He memorized *Gurbani* at very young age. He was the leader of Ramgarhia Misl and had surname after Ramgarhia fort. On the eve of Diwali in 1748 A.D., when Sikhs were gathered at Amritsar and anyhow the news of their gathering reached at Mir Mannu- the Governor of Punjab, on that he sent words to his Commandar of Jalandhar- Adina Beg Khan to took his army and finished all Sikh gathering. Adina Beg Khan attacked upon Ram Rauni Fort at Amritsar, Lahore and Jalandhar. Mughals forces combindely enclosed for two months, they did not surrender. But when Mir Mannu heard the news of Abdali invasion, he compromised with Sikhs and thus Sardar Jassa Singh Ramgarhia defeated them and won the battle of Ram Rauni Fort at Amritsar.¹⁰³

Sardar Jassa Singh Ramgarhia in battlefield at Delhi - Jassa Singh Ramgarhia accepts every challenge bravely before anyalising it; he was always eager and first in the line to protect the Sikh Panth in any kind of threat to it. Sardar Jassa Singh Ahluwalia was senior to him and Jassa Singh Ramgarhia succeeded him, both

102. **Nabha, Bhai Kahn Singh**, 2011, *Gurshabad Ratnakar Mahan Kosh-Encyclopedia of Sikh Liteature (Punjabi)*, Eight Edition, Department of Languages, Punjab, p.93.

103. **Kapur, Prithipal Singh**, 2015, *Jassa Singh Ramgarhia - A heroic figure of the Eighteenth Century*, Singh, Brothers, Bazar Mai Sewan, Amritsar, p.14-17.

were very good friends indeed and together they fought many battles. Jassa Singh's policies and thoughts were contradictory to other Misl leaders so at last he held an Amritsar's land and moved to the region around Yamuna River in Delhi. They fought bravely in *Vada Ghalughara* (Great Holocaust) and suffered with around two dozens wounds. He saved Maratha women in Delhi who were abducted by Ahmad Shah Abdali. He entered in Delhi in 1783 by defeating Shah Alam II who had no courage to fight with Sikhs and accepted his defeat and warmly welcomed them in Delhi. Sardar Jassa Singh Ramgarhia died at the age of eighty in 1803, left his son Jodh Singh as his successor, who later developed good enough relationship with Maharaja Ranjit Singh.¹⁰⁴

Sardar Chadat Singh Sukerchakia fighting in the Battlefield – the scene in which Sardar Chadat Singh Sukerchakia is shown fighting bravely in the battlefield is energetically portrayed by the artist. Sardar Chadat Singh was a very fearless Sikh warrior who was always ready to sacrifice himself for the sake of *Khalsa Panth* and his people. He fought the Battle of Lahore in 1759, Battle of Sialkot in 1763, Battle of Gujranwala 1761 and Battle of Eminabad in 1761. He played an immensely significant role in the Great Holocaust in 1762 at Amritsar, showed his skill as a valiant warrior in the battle by defeating the enemy Ahmed Shah Abdali. Sardar Jassa Singh Ahluwalia and his main Sikh chiefs were the biggest danger for the Afghan enemies. His task was to save their women folk anyhow from the hands of enemy, so in order to do so he ordered them to gather in encircle to keep proceed, he got nineteen wounds on his body during battle, he formed square of four misls on each side to fight with enemy. Along with companion generals he led the army of 40,000 to 50,000 Sikhs.¹⁰⁵

Sardar Chadat Singh in Ahmad Shah Abdali's Camp – In this painting artist has shown how bravely and fearlessly Sardar Chadat Singh entered into his enemy's camp. Sardar Chadat Singh Sukerchakia was a courageous as well as brave warrior right from his young age and an expert in 'Guerilla War technique'. He was not only a fearless one, but he had also have a sound mind in sound body,

104. **Khokhar, Kulwant Singh**, 2004, *Gauhar-e-Nayab*, Gurinder Singh Khokhar, Roland, View Driver Chester, U.S.A. p.37.

105. **Singh, Jagjit**, 2010, *The Growth of Sikh tree, Vol-II*, National Book Shop, Chandhi Chowk, Delhi, p.155-156.

wise young man always resolved matters quite cleverly with his skillful communications. He was as much fearless that once he entered in Abdalis camp alongwith his ten horsemen rushing like swift wind in order to frighten him. Abdali got panic on his such as courageous act and get frightened deeply to see his fearless Sikh spirit.¹⁰⁶

Portrait of Sardar Chadat Singh - Sardar Chadat Singh Sukerchakia was born in 1729, in Village Gujranwala in Pakistan, belonged to Sikh family of Sandhawalia clan. His father Sardar Naudh Singh was a head of Sukerchakia Misl was later headed by him, being an eldest son of his, in 1756 he got married to Bibi Desan, daughter of Sardar Amir Singh, an influential Sardar of Faizalpuira Misl. He fought battles of Lahore, Eminabad, Siaklot and Gujranwala against enemies such as Mughals, Abdali and other native rulers. He was perfect blend of brain and bravery. Sardar Chadat Singh was succeeded by his son- Sardar Maha Singh who was father of 'Sher-e-Punjab' -Maharaja Ranjit Singh.¹⁰⁷

The Unparalleled Sacrifices of Sikhs in the Battle of Multan- In this matchless painting, artist has put all his effort to make this painful battle scene realistic to his viewers. The Khalsa Panth won the battle of Multan in 1818 A.D. against Nawab Muzaffar Khan and defeated his enormous army; the bloody and deadly battle of Multan made great loss of life and wealth on both sides. Multan Fort was the strongest and well-designed fort of time. This soul-shivering incident was luckily recorded by Qadir Jelani who was a non-Sikh soldier in his literary work 'Jang-e-Multan' he said, "That when walls of fort were bombarded, all of sudden one of wheels of the cannon was broken and master of the cannon who was incharge ordered that the wall of the fort could be broken into a couple or more shots of cannons balls, so master incharge had no any other way to continue his fight without sacrificing his Sikhs, he said, who would be the first to sacrificed his life for the honour of the Khalsa, just on hearing this, do the Guru Sikhs queued up for laying their shoulders under the place of broken cannon wheel. The senior most Sikh

106. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple Amritsar* (Pictorial Book), Editor Simarjeet Singh, Publishers: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.98.

107. **Bakshi, S.R. & Pathak, Rashmi**, 2007, *Punjab Through the Ages*, Sarup and Sons, New Delhi, p.14-16.

in rank go first to sacrifice himself for the sake of Khasla Panth, after the valiant sacrifices of many Sikhs, the wall was breached and one of Sikh named Akali Sandhu Singh shouts Sat Sri Akal as a marketing victory.” Qadir Jelani was in disguise of Sikh and was the next in turn but luckily was breached and thanked to God to save his life, he said that he was thunderstruck on seeing the matchless courage of the Sikhs and their-submissiveness towards their Master and Religion, inspired him a lot, that he could not resist himself to narrate this unique martyrdom of Sikhs in such a brave manner, he thanked to God for saving his life so that there must had been somebody to record such an unique, rare act of sacrifice.¹⁰⁸

Portrait of Akali Phula Singh on horseback - Akali Phula Singh was born on 1st January, 1761 in Village Shihan in Sangrur district Punjab in house Sardar Ishar Singh. He succeeded Akali Baba Naina Singh who taught him from around the age of ten. He was one of prominent and very much respected leader of the Shaheedan Misl and Akali Nihang Sikh leader at Sri Anandpur Sahib who baptized by his teacher Akali Baba Naina Singh into the Khalsa. In 19th Century, he had become a head of Buddha Dal and Jathedar of Akal Takht. He remained an army General in number of Sikh famous battles, lastly got martyrdom in the battle of Naushera. In this painting, the artist had painted him in full Khalsa-uniform on horse, holding spear in his right hand and with other hand holding the reins of the horse looking very splendid. On 14th March at the age sixty-two in the battle of Naushera in Village Pir Sabaq district Punjab, he got martyrdom.¹⁰⁹

Portrait of Sardar Hari Singh Nalwa - Sardar Hari Singh Nalwa was born in 1791 in Sikh Confederacy in Malwa region of Gujranwala, Punjab (now in Pakistan) in the house of Sardar Gurdial Singh Uppal. His father Sardar Gurdial Singh Uppal died in the year 1998 and then he was completely parented and nourished up by his mother Sardarni Dharam Kaur. His *Amrit Ceremony* was performed in year 1801 just at the age of ten. Soon he headed his father’s estate and

108. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple Amritsar* (Pictorial Book), Editor Simarjeet Singh, Publishers: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.115.

109. **Nabha, Bhai Kahn Singh**, 2011, *Gurshabad Ratnakar Mahan Kosh-Encyclopedia of Sikh Literature (Punjabi)*, Eight Edition, Department of Languages, Punjab, p.36.

started horse riding. From his very childhood, he had a master of healthy body and sound mind, was strongly built man who he mastered over Punjabi, Persian Arabic and English languages. He was the only son of his parents, after his father's death, his mother wanted to make him a great soldier like his forefathers, his life became a famous theme for martial ballads in 19th century. On 30th April, 2013, Kapil Sibal, a well known politician released a commemorative postage stamp in his honour. He was also awarded with honour of '*Izari-i-Sardari*'.¹¹⁰

Hari Singh Nalwa with his followers - Sardar Hari Singh Nalwa riding on his horse with his follower scene has captured very well by the artist on canvas. He was a famous General of Sikh Khalsa Army in Maharaja Ranjit Singh's court. His ancestors had served the forefathers of Maharaja Ranjit Singh, so Maharaja favoured him, when he came into his court to resolve his property dispute, Maharaja Ranjit Singh was very well aware of his background and aptitude, and occupied him on the position of personal attendant. He was skillful in horse-riding and martial arts. Once in 1804, a tiger attacked Hari Singh Halwa during a hunt and killed his horse, on this his attendants tried to help him out but he denied their any kind of assistance, and torn the tiger's mouth in the middle, thus he became famous as the nickname of '*Baagh Maar*'. He fought around twenty battles throughout his lifetime, like battle of Kasur, Sailkot, Attock, Multan, Mankera, Peshawar, Saidu, Sialkot, Naushera and Jamrud. The city Haripur in Pakistan is named after him because he founded it. His role in the victory of Kasur, Sailkot, Attock, Hazara, Multan, Kashmir and Peshawar were remarkable and unforgettable. From 1820-1836 he remained Governor (*Diwan*) of Kashmir, Hazara and Peshawar respectively. He was died in his last battle of Jamrud in 1837 at the age of forty-six.¹¹¹

Portrait of Bhai Sham Singh Attari - Bhai Sham Singh Attari took birth in Jatt Sikh family of Sidhu clan in 1785, to Sardar Nihal Singh Attari and was the only son of him. His forefather like Sardar Gaur Singh, Sardar Gurbaksh Singh were migrated from Jaisalmer region of Rajasthan and soon settle down in Amritsar they served Maharaja Ranjit Singh from generation and Bhai Sham Singh Attari entered

110. **Johar, Surinder Singh**, 1982, *Hari Singh Nalwa*, Sagar Publications, New Delhi, p.13-16.

111. **Johar, Surinder Singh**, 1996, *Sikh warrior-Hari Singh Nalwa*, National Book Shop, Delhi, p.13-113.

into the service in 1817 and in the very next year he took part in the military campaigns of Attock, Multan and Peshawar. He was well-educated in *Gurmukhi* and Persian, skillful in martial arts too, recognizing his martial skills Maharaja Ranjit Singh made him *Jathedar* of 5000 horsemen and he was popular for his last stand in the battle of Sobraon at the old age of sixty riding on his white mare in the battlefield. He was the father-in-law of Prince Nau-Nihal and also served the council of regency of Maharaja Duleep Singh. On 10th, February, 1846, the battle of Sobraon was the last battle his life where he sacrificed and breathed his last. ¹¹²

Portrait of Baba Bir Singh riding on horse - Baba Bir Singh was born in the month of July, 1768 at Village Gaggobua, district Amritsar of Punjab to house of Sardar Sewa Singh and Mata Dharam Kaur. Soon after the departure of his father he joined Sikh army and fought against the Afghan rulers at the time of Maharaja Ranjit Singh and he had a religious bent of mind, but although he fought bravely in every battle against enemies. So, he was famous as a Sikh Saint soldier in the history of Punjab because he was also a preacher of *Gurbani*. He was a devoted Sikh of Maharaja Ranjit Singh's kingdom and served him wholeheartedly till his last in 1844 A.D. ¹¹³

Portrait of Baba Ram Singh - Baba Ram Singh was born on 3rd February, 1816 A.D in the home of Bhai Jassa Singh who was professionally a carpenter in Village Bhaini Raiyan of Ludhiana district of Punjab. He found a job in Prince Kanwar Naunihal Singh's regiment with the help of his brother-in-law Sardar Kabul Singh. In the Sikh history of Punjab, he was always honoured with title- 'Sant Baba Ram Singh' out of respect by Sikhs. Baba Ram Singh was a devoted follower of Baba Balak Singh who had actually established the movement of Namdharis or Kuka Movement. Baba Balak Singh said that, "*He is just a messenger of the eternal being not a Guru himself.*" In 1848 A.D., he and his Guru started to boycott goods manufactured by the Britishers. Baba Ram Singh strictly stood against the casteism, animal killing and their consumption. He breathed his last on 29th November, 1855 A.D. in the jail of Margee Island. British Government smashed the Kuka Movement

112. **Bhangu, Bhai Rattan Singh**, 2015, *Sri Guru Panth Prakash*, Vol.2, Singh Brothers, Bazar Mai Sewan, Amritsar, p.1045.

113. **Singh, H.S.**, 2000, *Encyclopedia of Sikhism*, Hemkunt Publishers, Pvt. Ltd., New Delhi, p.38.

but could not suppress the light of freedom for so long, lightened by Baba Ram Singh. Throughout his period, he baptized more than 1,00,000 Sikhs into Khalsa Panth.¹¹⁴

(M) PAINTINGS ON THE MASSACRES IN THE HISTORY OF SIKH RELIGION:

Scene of *Chotta Ghalughara* (First Small Holocaust) - The scene of *Chotta Ghalughara* scene has been painted very dramatically on the canvas by the artist. The incident *Chotta Ghalughara* (First Small Holocaust) in the Sikh history of Punjab took place in 1746. Jaspal Rai, a Hindu military commander was killed by band of Sikh army in the battle, to take revenge of his brother's killing Lakhpat Rai took the assistance of Governor Yahiya Khan to fulfill his word, he alerted Lahore troops, dependent rulers of the Himalayan kingdom and prepared Muslim population for the genocide of the Sikhs at Kahnuwan a place near Gurdaspur 80 kilometers (north east) the Lahore (Punjab). They attacked Sikh regiments with fully well armed forces supported with cavalry and cannon etc. in the swampy forces of the Kahnuwan in systematic manner. They decided to cross river Ravi but armies of *Pahari* Rajas opposed them too, caught between two armies and they heavily suffered. Before this, they fired Sikh inhabitants in Lahore on 10th March, 1746 and then executed them. An approximately ten thousand Sikhs were killed and beheaded in the holocaust. They even killed Hindu population who gave shelter to Sikhs. Demolished Sikh worship place, burnt their holy books, they even shot people who said '*Gur*' (Sugar) because it sounds similar to word '*Guru*'. Instead of traced between two armies, the Sikhs fought valiantly in the battlefield under the worthy guidance of Nawab Kapur Singh who directed them in that scorching summer.¹¹⁵

Scene of *Vada Ghalughara* (The Great Holocaust) - Similarly as the battle scene of *Chotta Ghalughara*, artist has painted *Vada Ghalughara* scene with same emotion and zeal. On 5th February, 1762 at Kup Rahira a place located nearly 12 km north of Malerkotla in Punjab, a great holocaust occurred. When Ahmed Shah

114. **Singh, H.S.**, 2000, *Encyclopedia of Sikhism*, Hemkunt Publishers, Pvt. Ltd., New Delhi, p.172.

115. **Nijjar, B.S.**, 1995, "*Chhota Ghallughara*"- *The Encyclopedia of Sikhism*, Vol.I, Punjabi University, Patiala, p.458-461.

Durrani was coming back to Punjab during his sixth invasion in India, he got news from informer named Akal Das of Jandiala Village and attacked Sikhs in order to wipe out or cut down them from their roots. On 3rd February, 1762, Ahmad Shah Durrani had arrived Lahore with his huge well-equipped army with heavy, deadly weapons and big artillery to attack on the Sikhs. The Sikh chiefs Sardar Jassa Singh Ahluwalia and Sardar Chadat Singh were main threat to his army, who left Lahore and were coming towards Malwa region after crossing river Satluj. The Sikhs were 60,000 to 70,000 in number and 15,000 to 10,000 out of them were women, children and elder ones. So, now their biggest challenge was to shift them safely to Bikaner. That one day battle between Dal Khalsa and Ahmad Shah Durrani proved to be a heavy unforgettable loss of life in the Sikh history. In this liquidated bloody battle which we remembered as *Vada Ghalughara* (Great Holocaust) 50,000 out of 70,000 Sikh population including mostly women children and elder populace were killed at the hands of merciless Afghani forces. Sikh armies tried their excellent to save their beloved ones as they could do consequently, seventy percent of Sikh population out of hundred achieved martyrdom.¹¹⁶

Massacre at Jallianwala Bagh - The Jallianwala Bagh Massacre was well-known in the history and one of the favourite as well as unforgettable themes for painting especially Sikh artists. Jallianwala Bagh Massacre took place at 9:00 a.m. in the morning on 13th April, 1919 at Amritsar, Punjab. Thousands of civilians: Sikhs, Hindus and Muslims (Sikhs in majority) had gathered in the Jallianwala Bagh near Sri Harimandar Sahib in Amritsar, the garden was surrounded with 10 feet high walls on four sides. It was Baisakhi day, a special festival for the people of the Punjab, all had gathered there to celebrate, worship and participate in the annual religion and cultural celebrations, irrespective of their religions. Even thousands were also coming from outside of the city to celebrate, unaware of fatal massacre or martial law imposed by the British Indian Army. The mob was completely involved in their activities, when troops of the British Indian Army under the order Colonel General Dyer had aimlessly started firing on the crowd. Around 20,000 to 25,000 people had assembled at that time in the Bagh, without any warning they attacked and blocked all exits and had continued the firing about ten minutes. Many

116. **Bhatia, Sardar Singh**, 1998, "*Vadda Ghallughara*"-*The Encyclopedia of Sikhism*, Vol.IV, Punjabi University Patiala, p.392-396.

people died in stampedes who were trying to free and some of them jumped into a well to escape themselves from firing. An epidemic like plague had spreaded at the location and later on 120 dead bodies were removed from the well, which is presently known as '*Martyrs Well*'. That brutal inhumane act shocked the whole nation; massacre at Jallianwala Bagh evoked strong resentful reaction of an anger and grief throughout the country. Ten people who were directly or indirectly related to the Massacre of Jallianwala Bagh were General Dyer, Mahatma Gandhi, Shaheed Udham Singh, Michael O' Dwyer, Shaheed Bhagat Singh, Mohammed Ali Jinnah, Edward Fox, Saifuddin Kitchlu, Rudyard Kipling, Frederic The siger and Sidney Rowcatt. Gurudev Rabindranath Tagore out of deep resentment for killing at Jalliawala Bagh had returned the title of 'Sir' back to Britishers which had given to him for his literary achievements.¹¹⁷

The Sacrifice of Sri Nankana Sahib - Painting on massacre at Sri Nankana Sahib has been painted with great fineness. For the reformation of Gurdwara Sri Nankana Sahib, a congregation was held at Village Dharowal, district Shiekhupura in West Punjab (now in Pakistan). Sri Nankana Sahib- the highly revered pilgrimage centre for the Sikhs as it is the birth place of Guru Nanak ji (the founder of Sikh Religion), a city had been built on the name of Guru Sahiban which is now in Pakistan. In the early 20th century, Gurdwara Sri Nankana Sahib was managed by cunning and hypocritic Mahant Narayan Das, who owned the estate, attached to the Gurdwara corruptly and also started using Gurdwara money and offerings in sinful deeds, he thought money-power made him powerful as much, that he could suppress anyone with his money power. He performed objectionable activities under the Gurdwara premises, he had kept Muslim girl as his mistress, dance performance were perfomed on obscene songs by prostitutes. Female devotees were raped there who actually visited Gurdwara to pay their homage to Eternal One. No actions had been taken against his wrong doings. A large meeting was conducted in Gurdwara by leaders and asked him about his wrong doings and warned him to mend his ways, instead of reforming himself he started plotting against the Sikh Panth recruited rogues, collected armory with the help of Lahore

117. **Rai, Satya M.**, 1978, *Punjabi Heroic Tradition*, Punjabi University, Patiala, p.107-109.

Government by his money power, both Lahore Government and Mahant Narayan Das used each other against Akalis to fail their 'Gurdwara Reform Movement'. Two Sikh *Jathas* led by Bhai Lachhman Singh and Bhai Kartar Singh Virk were reached at Gurdwara to resolve the issues, but wicked Mahant's men closed all exits and started firing from the rooftops on the Sikh *Jathas*. Many Singhs were martyred in the shooting, some of them were cut into pieces and some were burnt alive, under the Gurdwara premises. After this bloodshed, however Gurdwara was handed over to Shiromani Gurdwara Prabandhak Committee (SGPC) and dead bodies of the martyrs were cremated according to Sikh tradition on 20nd February, 1921 and keys of the Gurdwara were handed over to Bhai Kartar Singh Jhabbar by Commissioner - Mr. Curry.¹¹⁸

Martyrdom of Bhai Kehar Singh—This heart-rending painting of Bhai Kehar who was one of the great martyrs of Sri Nankana Sahib who sacrificed his life for the sake of Khalsa Panth. He was the eldest son of Bhai Jivan Singh and Mai Harnam Kaur of Patiala. He kept his celibacy until the end of his service. He registered himself in 'Gurdwara Reform Movement' as a volunteer under Bhai Lachhman Singh's *Jatha*. On 20th February, 1920 he and his nine year old young son Kaka Darbara Singh met their ends at Sri Nankana Sahib in the massacre, both father and son were burnt alive.¹¹⁹

Peaceful Resistance to Police Brutalities - The tolerance of Guru Sikhs has been vividly depicted by the artist on his canvas. In the remembrance of holy, spiritual Guru Arjan Dev and Guru Tegh Bahadur, a Gurdwara named '*Guru-ka-Bagh*' literal meaning '*The Garden of Guru*' was built 20 kilometers away from Amritsar district. In early 19th century, the Gurdwara was running by a wicked priest- Mahant Sunder Das. On the basis of complaint against him, Mahant Sunder Das agreed to surrender to Shiromani Gurdwara Prabandhak Committee (SGPC). As he was a cunning being, he changed his statement and went back on his word and filed F.I.R. against Sikhs that they have cut trees from his Gurdwara land for *Langar*

118. **Sahni, Ruchi Ram**, 1960, *Struggle For Reform in Sikh Shrines*, Sikh Itihas Research Board, Amritsar, p.81.

119. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed., March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar* (Pictorial Book), Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.128.

(Community Kitchen). On 8th August, 1922, the police arrested the Sikhs in charge of stealing timber, on that they jailed and fined. To take revenge, he once again filed case of theft against them. They asserted the right that the firewood grown on the Gurdwara land should be used for community kitchen. To assert their right, the police had beaten the volunteers badly on 12th September, 1922. On the report of Rev. C.G. Andrews that Sikh protestors were beaten badly by police without any offensive crime, he reported to Lieutenant Governor of Punjab. After the report the beating stopped but arrests were still continued. A noble man of good social reputation, Sir R.Ganga Ram and a leader had purchased a piece of ground from Mahant Sunder Das and grew trees there and also permitted the Singhs to chop down the trees in that manner that the sufficient substance means fuel had supplied for their community kitchen. The struggle lasted for few months but lastly on 15th March, 1923 members of the Shiromani Gurdwara Prabandhak Committee (SGPC) and Sikh prisoners were released.¹²⁰

Scene of Saka Panja Sahib - *Saka* (massacre) Panja Sahib has been occurred on 30th October, 1922 in Panja Sahib at station Hasan Abdal, Pakistan. This massacre had occurred in order to serve the hungry Sikh prisoners of '*Guru Ka Bagh Morcha*'. This Saka came into enforce they stopped that train, in which train their brethren were taken to Attock for imprisonment. When the train stopped at Rawalpindi station, for staff changing and watering the locomotives, the Sikhs were already waiting for them in the early morning of 30st October, 1922 having food for hungry prisoners. The station master said that train will not stop at this station; all your preparations will go into vain. When they saw train is coming Sardar Charan Singh, Sardar Neehal Singh, Sardar Taara Singh, Sardar Fakeer Singh, Sardar Kalyaan Singh, Bhai Karam Singh and many more lay on the railway tracks, female were also squatted on the lines. Bhai Karam Singh and Bhai Partap Singh attained martyrdom in this incident, after valiant sacrifice, they stopped the train. About one and half hour train halted there, they served the Singhs wholeheartedly, warmly and then moved towards their injured Sikhs. Bhai Karam Singh was thirty year old

120. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed., March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar* (Pictorial Book), Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.132.

young man of Sri Keshgarh Sahib his father Bhai Bhagwan Dass was Mahant there. Second martyr Bhai Partap Singh was goldsmith of Akalgarh, Gujranwala, of only twenty-four year old son of Sardar Sarup Singh, he left his eighteen year old wife behind him and said her that never cry over and after his death unless his sacrifice will go into the vain. After that on 1st November, 1922, dead bodies of the martyrs were cremated at Rawalpindi.¹²¹

Massacre at Jaito - This massacre at Jaito was an expression of Akali formation, for regaining the power of Maharaja Ripudaman Singh of Nabha of Punjab once again back on his throne in his princely state. The Maharaja supported the Akalis in 'Guru Ka Bagh Morcha' and 'Massacre of Nankana Sahib' by donning a black turban as a symbol of opposing them. He had sympathetic relation with Indian leaders and himself actively involved in famous causes affected the British Government. He was compelled to give up his powers; if he supported his son, Partap Singh. The British Government had announced that his abdication was voluntary but Akalis and other nationalist sections criticised it as a clear act of haughtiness of the British Government. Akali *Jathas* had started their March from Akal Takht and Village after Village their growth had strengthened, *Jathas* came from Canada, Hong Kong and Shanghai to join their march, now one- hundred strong *Jathas* gathered to perform Akhand Path at Jaito. After the open firing at Nabha-Faridkot border, bordered by Wilson Johnston on refusing his demand to stop. Much higher figure of Akalis were injured and killed in 'Jaito Morcha'. The unreasonable firing on peaceful *Jatha* had spread deep resentment throughout the country like fire in the woods. The Government of Punjab introduced a Sikh Gurdwaras Bill in legislative council, which was passed on 7th July, 1925 and Sir Malcolm Hailey permitted the *Jathas* to precede worship to Gurdwara Gangsar at Jaito during his speech.¹²²

Scene of 18th Century Sikh Cantonment - This painting has presented the very lively scenario of 18th century Singh cantonment, in which they were living

121. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed., March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar* (Pictorial Book), Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.133.

122. **Sahni, Ruchi Ram**, 1960, *Struggle for Reform-In Sikh Shrines*, Sikh Itihas Research Board, Amritsar, p.197-205.

in tents alongwith their families, cooking had also done in the cantonments has shown in the paintings.¹²³

(N) **HOLY SRI HARIMANDAR SAHIB DURING VARIOUS STAGES:**

Sri Harimandar Sahib (The Golden Temple) at Amritsar- This painting has been displayed in the ‘Central Sikh Museum’, Amritsar. Sri Harimandar Sahib is the most revered and sacred shrine for entire Sikh community in India as well as in the world, wherever the Sikh Diaspora is living in any corner of the world. This famous Sikh shrine is very popular throughout the world for its sacredness. Sri Harimandar Sahib is also known as ‘The Golden Temple’. The literal meaning of *Hari-mandir* is *Hari* means ‘God’ and *Mandir* means ‘Temple’ his abode, it lies in the heart of the city of Amritsar in the Punjab. The land for the site had been bought by Guru Ram Das ji- the fourth Sikh Guru in 1563 from the local *Zamindars* (landlords) but the earlier plan was drafted out by Guru Amar Das Sahib- the third Guru of the Sikhs. They planned to establish a town around the holy temple and construct a *Sarovar* (a holy pool of nectar) which surrounded the temple and enchanting its aesthetic beauty. The construction work of the holy temple was started in 1577 A.D. by Guru Arjan Dev- the fifth Sikh Guru under the worthy supervision of revered personality of Sikhism- Baba Buddha ji and assisted by other significant personalities of Sikh religion like Bhai Gurdas ji, Bhai Sahbo ji and many more. Irrespective of caste, creed and colour, Guru Arjan Dev requested a Muslim Saint Sain Hazrat Mian Mir, who was a divinely blessed being to lay the foundation of the temple. Sain Mian Mir humbly accepted Guruji’s request and with his own blessed hand put four bricks, one on each side and another were in the middle of the pool. These four sides representing access of *Sangat* (general public) without any discrimination on their caste, colour or creed for all four directions, thus they together created a mark of new faith- Sikhism. When in 1604 A.D. construction work was completed, the holy Sikh scripture- Sri Guru Granth Sahib was installed and Baba Buddha ji was appointed as very first *Granthi* (Chief Priest) of Sri Darbar

123. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed., March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar* (Pictorial Book), Editor; Simarjeet Singh, Publisher; Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.100.

Sahib, later on this pilgrimage centre got the status of *Ath Sath Tirath*. The entire Gurdwara was embellished in artistic manner. There are number of buildings of historical importance surrounded in the premises of Sri Darbar Sahib, *Darshani Deorhi*, *Har Ki Pauri*, Akal Takht, Langar Ghar, Guru Ramdas Hospital, Guru Ram Das *Sarai* (Inn), Akal Rest House, Guru Nanak Niwas, Central Sikh Museum, Sikh Reference Library all buildings are around the Holy *Sarovar* (Pool of Nectar). Its architecture displays a unique symphony between Hindu and Muslim way of construction work throughout the world.¹²⁴

Baba Darbara Singh ji performing the Ceremony of *Anand Karaj*-

The fourth Guru of the Sikhs- Guru Ram Das ji composed four verses *Lavan* in Raga Suhi in Sri Guru Granth Sahib which are recited during *Anand Karaj* (the Ceremony of Bliss) Sikh wedding ceremony. In this painting, Baba Darbara is shown performing the ceremony of *Anand Karaj-Lavan* which is displayed on the walls of Central Sikh Museum, Amritsar. A Sikh marriage is called an '*Anand Karaj*'. In this marriage ceremony, the wedded couple, four times circumbulated around the holy Sri Guru Granth Sahib, these four rounds are called *Lavan*, and the *Granthi* (Sikh priest) reciting the hymns from this holy scripture. This sacred text is having great importance in Sikh world on the time of marriage, thus it is equally important from the point of view of socio-religions status. The literal meanings of *Lavan* is circular round around any spiritual symbol as scripture book either fire, along with chanting or reciting religions hymns, is also called *Pheras*, in sanskrit it means leaving parents home. According to the composition (verses) of *Lavan* in Sri Guru Granth Sahib, "*It is a spiritual marriage between 'Atma' and 'Paramatma' means-Beings union with Eternal One.*" Prof. G.S. Talib- a well known Sikh Historian writes about *Anand Karaj*, "*It is the celebration of the nuptials*". In both, the symbolism in spiritual is imported; that is union of the self with the Lord. Bhai Sher Singh- an eminent Sikh author describes it '*Four steps (Lavan) of the spiritual marriage as the first lav prepares the one for adpating the change in good manner or good learning, in second lav the being attain the religious happiness and in the*

124. **Singh, Harbans**, 1977, *The Hertiage of the Golden Temple*, (SGPC) Punjabee Press, Hall Bazar, Amritsar, p.1-26.

*third lav the subject got de-attachment from materialistic affairs and in the four and last lav the aspirant achieved the constant divinely stability.*¹²⁵

Baba Kharak Singh taking keys of Sri Harimandar Sahib from British Officers at Sri Akal Takht Sahib, Amritsar- In this rare painting, Baba Kharak Singh has been shown receiving keys of Sri Harimandar Sahib, Amritsar. Baba Kharak Singh was born on 6th June, 1868 at Sialkot, Punjab (now in Pakistan) in British India. He actively participated in Indian Independence Movement and president of the Central Sikh League, being a president of Shiromani Gurdwara Prabandhak Committee, was always active in Sikh politics. In 1889, he was the student of first batch who graduated from Panjab University, Lahore. He had a financially sound background, son of contractor and industrialist- Rai Bahadur Hari Singh. One of the roads leading towards Gurdwara Bangla Sahib in Connaught Place, New Delhi is named after him as ‘Baba Kharak Singh Marg’. In this painting, artist has painted scene of Baba Kharak Singh taking keys of Sri Darbar Sahib from British officers after a long struggle. Under the ‘Gurdwara Reform Movement’, thousands of Singhs had been arrested and martyred and eventually after the hard struggle Shiromani Gurdwara Prabandhak Committee came into existence. Finally they took the supervision of Gurdwara from wicked, corrupt hands of the Mahants and British officers respectfully handed over the keys of Sri Harimandar Sahib at Amritsar in the hands of *Badshah* Baba Kharak Singh. He died on 6th October, 1963, his *Samadhi* (structure build on a grave of a religious person or saint) is existed in Village Sikhwala, district Muktsar Sahib, Punjab.¹²⁶

Scene of Akal Takht after 1984 attack - In June, 1984 the Indian army on the orders of former Prime Minister of India- Smt. Indira Gandhi attacked on the *Akal Takht* and The Golden Temple (Sri Darbar Sahib) complex. About 100,000 army troops had been deployed throughout Punjab. The leader of Damdami Taksal- Jarnail Singh Bhindrawala led the Sikhs. In this operation around 1600 pilgrims including women, men and children were killed who were innocent and 3000

125. **Kaur, Sureet**, 2004, *The Sikh Way to God Realization*, Bhai Daya Singh Charitable Trust, Rara Sahib, Ludhiana, p.161-165.

126. **Singh, Sangat**, 2010, *The Sikhs in History*, Singh Brothers, Mai Sewan Bazar, Amritsar, p.152.

soldiers from various states also killed. This operation is well known as the name of 'Operation Bluestar' (*Saka Neela Tara*) throughout the world.¹²⁷

(N) **EMINENT WRITERS AND POETS OF PUNJAB:**

Bhai Vir Singh - The portrait of Saint Poet of Punjab- Bhai Vir Singh, whose writings demonstrated a fresh epoch in Modern Punjabi literature, has graced the walls of 'Central Sikh Museum, Amritsar'. This great Punjabi scholar was born on 5th December, 1872, Amritsar in British India. He was versatile in writings, a poet, a short-story writer, song composer, novelist, playwright and essayist, but he studied only till tenth. His wife name was Mata Chatar Kaur and he had two daughters. Bhai Vir Singh was the eldest son of Dr. Charan Singh out his three sons. He had a good enough knowledge of Sanskrit, Braj, Persian, English and Urdu. Some of his literary works are 'Sundari (1898)', 'Bijay Singh (1899)', 'Satwant Kaur-I, II (1927)', 'Avantipur de Khandar', 'Subhaji da Sudhar Hathia', 'Baba Nandha Singh (1921)', 'Rana Surat Singh' and his short stories include- 'Dil Tarang (1920)', 'Lahiran de Har (1921)', 'Matak Hulare (1922)', 'Bijlian de Har (1927)', 'Mere Sayian Jio (1953)' and many more. He was one of the establisher of the Punjab & Sind Bank. In 1927, he revised and enlarged 'Guru Granth Kosh' of Giani Hazara Singh and launched 'Khalsa Tract Society' in order to fulfill his goals in 1894. In 1955, he was graced with 'Sahitya Akademi Award' and in year 1956 'Padma Bhushan'. A theologian, poet, scholar and pride for entire his achievements in the field of Punjabi Literature is mark of tradition. He died in 10th June, 1957, Amritsar.¹²⁸

Bhai Kahn Singh Nabha - This great personality of Punjab whose portrait has enchanced the grace of 'Central Sikh Museum', Amritsar. Bhai Kahn Singh Nabha was born on 30th August, 1861 at Sabaz Banera in Patiala district to house of Bhai Narian Singh and Bibi Har Kaur. He was the eldest child of the family; he did

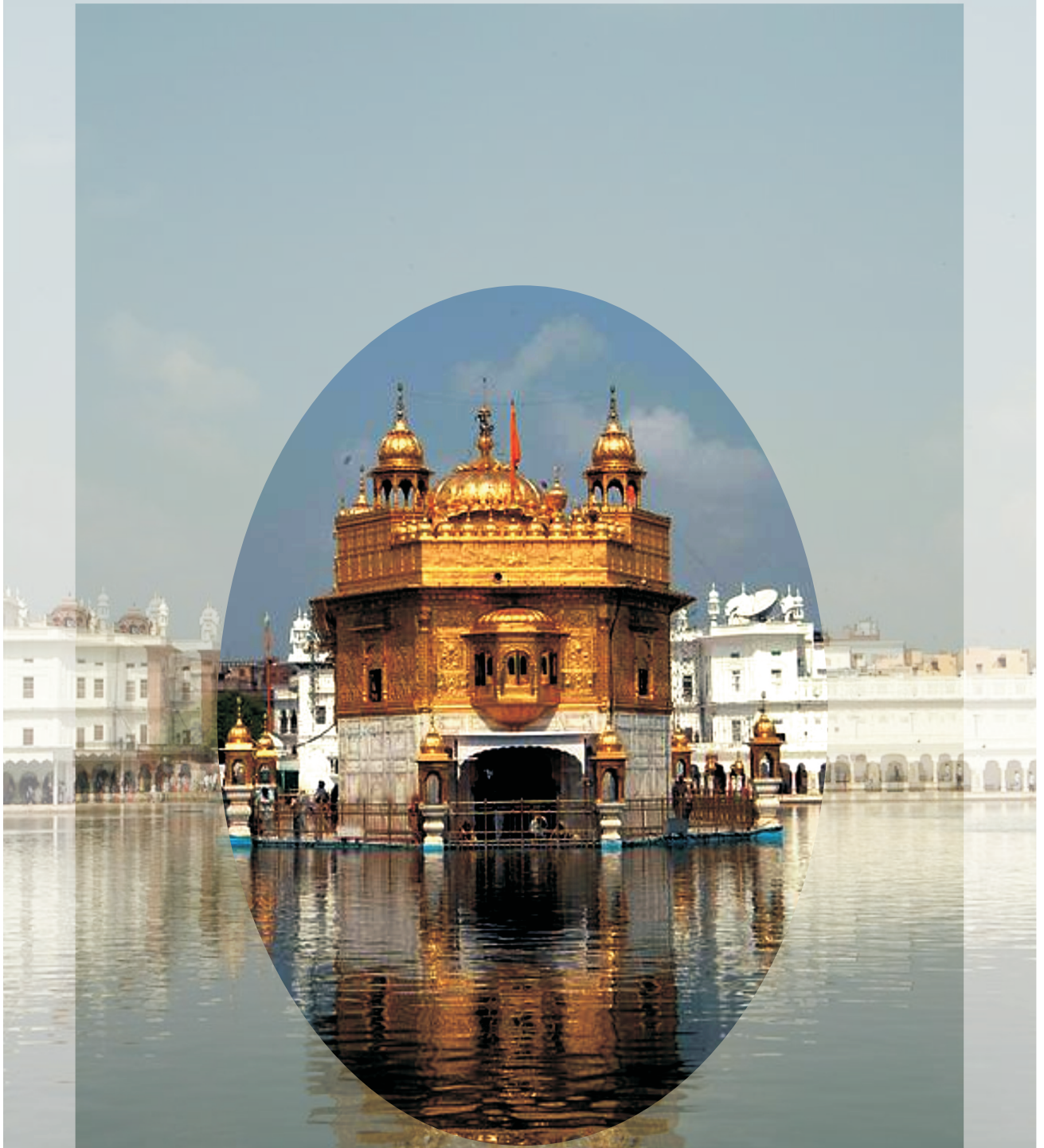
127. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple Amritsar* (Pictorial Book), Editor: Simarjeet Singh, Publisher : Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.170.

128. **Talib, Gurbachan Singh**, 1973, *Bhai Vir Singh's Achievement-A Brief Introduction*. In Gurbachan Singh Talib & Attar Singh, Ed. *Bhai Vir Singh Life, Times & Works*, Publication Bureau, Punjabi University, Patiala, p.3-16.

not attain any formal education. He learnt Sanskrit from local pandits of Nabha and learnt Persian from Maulvis in Delhi. He was a tutor of Maharaja Ripudaman Singh of Nabha in 1887. He had a very intimate bonding with British Author- Max Arthur Macauliffe; Bhai Kahn Singh helped him a lot in his research on Sikhism. 'Raj Dharam', 'Ham Hindu Nahin', 'Gurmat Prabhakar', 'Gurmat Sudhakar', 'Sad Paramrath', 'Gurchand Diwakar', 'Gur Shabdalkar', 'Roop Deep Pingal Gurmat Martand Anekarthak Kosh' and 'Naam Mala Kosh' were his literary works of great worth. He was an encyclopedist and Lexicographer. 'Gurshabad Ratnakar Mahan Kosh' was his most influential literary work, inspired generations of scholars after him. At the ripe age of seventy-seven on 23rd November, 1938 in Nabha he passed away.¹²⁹

All these wonderful *Sikh paintings* have become so alive just because of the creative minds of the artists whose heart and soul are always entirely oozed into the Sikh's glorious past and make them able to create so realistic works of art. In order to precede our sojourn in the very next chapter of research work, the researcher will put efforts to throw light on the psyche of the outstanding Sikh artists and their works which are exhibited on the walls of 'Central Sikh Museum' Amritsar.

129. **Mann, Tejwant**, 1996, *Bhai Kahn Singh Nabha: Life and Works*, Mangal Publications, Amritsar, p.53-92.



CHAPTER - 4

**PROMINENT SIKH PAINTERS AND THEIR WORKS :
A CRITICAL ANALYSIS**

The intense and careful examination or analysis of artist's lives, who sculptured a perfect, well suited and particular positions for themselves in the genre of *Sikh Painting*, which unveils the continuous underneath progressive flow of emotions and their feelings which provides a particular quality or character to their very first step into this wonderful form of art, and their individually several levels of advancement in attaining imaginative, productive and professional degree of excellence, worth an outstanding refined yet diligent attention. It is having a specified value here that enthusiastic involvement in history and religion, the grandness of the rational and systematic study of religion and its influences, naturally activates the uninterrupted link with the troupe of individuals and groups, who have voluntarily upgraded their lives in the perusal of heavenly way of life and religious travels. All these components certainly moulded the destiny of these creative ones, who tried the strenuous voyage of following the pictures and consecutive set of circumstances of Sikh past, civilisation and inheritance. Going back into the past life of Sikh painters and to look deeply into their lives that how their works wins the heart of numberless people in this religious and informative journey which is almost similar to a pilgrimage. To stir into the lives of artists who are dowsing in the sea in the search of treasure of knowledge and dedicated themselves into this an ambitious and inspirational exercise. The essence of their lives go around and monitoring their intellectual and physiological forces in pursuance of creating such outstanding works which are indeed a true tribute to the ideals of Sikhism in the form of visual expressions.¹

S. Sobha Singh

The Saint artist S. Sobha Singh (**Plate No.232**) took birth on 29th November, 1901 A.D. in the home of Sardar Deva Singh and Bibi Achhran Devi at Sri Hargobindpur district, Gurdaspur in Punjab State. His father was in the Indian Army and surveyor in Battalion 22, more than his Army profession he was a very skilled cavalier and also a talented painter and their mother was a very pious lady with sweet tongue, having divine charm on her face, when he was only five his mother

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1. **Kapoor, Dr. B.L.**, 1987, *Grow More Good*. In Madanjit Kaur, Ed. *Painter of the Divine- Sobha Singh*, Guru Nanak Dev University Press, Amritsar, p.55-56.

left him in the abode of God in 1906 because she was suffering with protracted illness. After the demise of their mother, his elder sister Bibi Lakshmi Devi, looked after him as a mother and tries to fill her mother's empty place in her younger brother's life, compensate her mother's love at that hard phase of life. Even though she was herself twelve years elder to her brother at that time, instead of all the odds she showered all her love and affection upon her little brother and treated him as a small child. Sobha Singh resided along with her sister in Lahore but the whole family moved to Amritsar from Lahore after four years stay there. Now they started living near Jallianwala Bagh in Kambohwan Wali Gali, their Amritsar's dwell marked as a significant milestone in his life span. In 1917 A.D., his father left him for his divine home. Now, Sobha Singh had learnt scale drawing from Sardar Mangal Singh who was his brother-in-law. His formal education was only till fifth 1st to 3rd class from his birthplace Hargobindpur, 4th from Gurdaspur and he had done his 5th from Sri Amritsar.²

In 1915 A.D., his life took a sudden yet utmost important turn of his life, when he joined A.I. Industrial School of Amritsar; here he had learnt Art and Craft in few months course. For a little period in 1918 A.D. he served in Amritsar Cantonment. In search of work in 1919, as a fourth class skilled worker means draughtsmen, he got a job in British Indian Army and in September 1919. A.D. they move ahead towards Iraq, where he resided for four years. At Baghdad, he found a good friend named Zaman Ali, who was his senior and a colleague too. He had skilled in English language and gained the knowledge of music during his Baghdad's stay and was always in good books of his authorities. On the basis of his hard work as well as disciplined set sequence of steps very soon, he had been upgraded to the position of Head Draughtsman. Art was in his blood which was inherent to him from his parents because his father was a very talented painter and aesthetic sense was passed from his mother, so it was not surprised if took drawing and painting as a hobby in the Army. Moreover, he had learnt Art and Craft for ten months at A.I. Industrial School at Amritsar. So, from his very childhood, he was tending towards drawing and painting. He was a self-learnt artist and had no any

2. **Singh, Rachhpal Gill**, 2004, *Punjab Part-I*, Language Department, Punjab, p.430.

other formal learning except that art and craft course and specific teacher only parents were his true teachers. In 1923, he came back to Amritsar from Baghdad and on the day of Baisakhi in 1923 he got married to Bibi Inder Kaur who was a daughter of Sardar Ram Singh, who himself was a contractor at Gurdaspur. He left Army in 1923 and finally decided to live as an artist and in the same year he opened and settled his own studio named 'Subhash Studio' at Phawarewala Chowk, Amritsar. The mystery behind studio's name was only that, he was a great protagonist of Netaji Subhash Chander- a great freedom fighter.³

In 1924 A.D. while working at his studio, he got a huge opportunity to paint some paintings for magazine named 'Phulwari' from Sardar Hira Singh Dard as commissioned work. Number of spectacular personalities attracted towards his outstanding artistic workmanship. Out of all those famous persons a well-known violinist named Pandit Mangat Ram who became his first disciple and accepted him as his 'Guru'.⁴

In 1925 A.D. fortunately two minds of similar sense of concern and curiosity about their passion met each other. Sobha Singh and a renowned novelist- Sardar Nanak Singh apportioned their inner emotions and beliefs about life with each other and in this way of sharing common thought with one another; they became life-long good friends. Their common point of view towards life and to perceive nature's beauty at same parameters and intimidate both of them to undertake several journeys altogether to inquire into the copious abundance of nature and confronting the odds of life with a revived spirit or sight.⁵

Rendered with satisfied, abilities and understanding of his profession and his immense love for attaining his new levels of his passion, he moved to Lahore and established an art studio with the name of 'Echo School of Art' at Kachehery Road, near Anarkali Bazaar at Lahore in 1926 A.D.⁶

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3. **Kahol, Vikas**, April 23, 2012, *Sobha Singh*, India Today, Chandigarh.
 4. **Gargi, Balwant**, 2003, *The Great Artists of Punjab*, Guru Nanak Dev University, Amritsar, p.57.
 5. **Bhanwar, Harbir Singh**, 1997, *Sobha Singh- Jeevan, Shaksiat te Kala*, Punjabi University, Patiala, p.22-23.
 6. **Khokhar, Kulwant Singh**, 1995, *Sobha Singh Artist*, Punjabi University, Patiala, p.10.

Gradually he had achieved the esteem of a developing and successful commercial artist and also overloaded with assignments and at the same time he had created his several best pieces of an art. And painted numerous book covers and made sketches for various, magazines such as 'Chand' and 'Karak'.⁷

In year 1928 and 1929 A.D. he met two eminent personalities of that time, first he met with Giani Kartar Singh 'Hitkari' who was the father of great Punjabi Poetess and Writer- Amrita Pritam and their friendship remained life-long. And in the very next year at Lahore he met with Dr. Mohinder Singh Randhawa (I.C.S).⁸

In search of concerned supporting environment he switched to Delhi as a new residence in 1930. He had already established himself as a renowned commercial artist. He didn't need any introduction, in Delhi he established an Art Studio in Connaught Circus and himself started living in Karol Bagh. Here he began portrait painting in a huge manner. Here he had painted ordered works from various reputed Government Departments or branches such as Indian Railways, Post and Telegraphs, he also worked for Maharajas of numerous Indian princely states.⁹

'Sohni Mahiwal' and 'The Devil' were two of his paintings which were first time painted alongwith the paintings titled- 'The Dawn' and 'Last Resort' in Delhi in 1935 A.D. Here he met with the Chief Publicity officer of Railway Board-Colonel Tate and very soon this mere acquaintance turned into a deep friendship and he became an appreciator of Sobha Singh's works as well as himself. Until he was not transferred to Burma, he rendered and supported Sobha Singh with abundance of government assignments till 1940.¹⁰

S. Sobha Singh was a man with peaceable tendency and a great lover of nature so that he did not find himself fit in profit oriented, noisy environment of Delhi city so, now he was in search of soothing surroundings where he can find the

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7. **Sobha Singh Memorial Art Society, Andretta (Palampur), District Kangra, Himchal Pradesh**, 2008, *S. Sobha Singh Life, Art and Philosophy*, Dr. Hiraday Paul Singh: Secretary General, Sobha Singh Memorial Art Society, Andretta (Palampur) District Kangra, Himchal Pradesh, p.41.
 8. **Kaur, Madanjit**, Ed., 1987, *Painter of the Divine-Sobha Singh*, Guru Nanak Dev University Press, Amritsar, p.26.
 9. **Randhawa, Dr. M.S.**, November 24, 1985, *Sobha Singh: Artist of Unity*, The Tribune Sunday Reading.
 10. **Mohan, Vibhor**, June 25, 2006, *Painter of People*, The Tribune Spectrum, Sunday Reading.

bounties of nature and also produce his unforgettable pieces of work of highly appreciated artistic as well as aesthetic qualities. Once Sardar Gurbaksh Singh invited Sardar Sobha Singh to his place in 1942 A.D. when he visited the place he liked the surroundings and made his mind to move in Preet Nagar, where later on he had developed very good relations with numerous scholars, writers, poets and journalists just in a short period of 3 years only.¹¹

At Preet Nagar, Sobha Singh had tried to explore his potentialities in different forms of creative arts such as poetry, story writing, sculpture and architectural designing and also shared his gifted aspect of personality with others and all the way through his Preet Nagar's visit. The painting titled- 'Sohni Mahiwal' was one of the finest, remarkable and unforgettable contributions to our society. Unfortunately, the one was left in Pakistan during the Partition of India in 1947. Apart from this legendary piece of art, he also made paintings of Sikh Gurus.¹²

In 1942 A.D. when he visited Kangra valley at the very first sight, he got mesmerised by the panoramic views and its natural beauty. He lived in Shimla for a short period of time of eight months because in 1945, the Publicity Office of the Indian Army offered him a job of 'Head Artist' there.¹³ But unsatisfied with configuration of his professional life, one more time he determined to pack his bags to settle down in Lahore, there he established a huge two-storeyed studio in 1946.¹⁴ Fortunately, he got a possible favourable combination of circumstances and grabbed the chance to work as an 'Art Director' for a movie titled 'Butt Tarash'. So, in this way, he met an eminent veteran actor- Prithvi Raj Kapoor and they became close friendship at such height as Prithvi Raj Kapoor used to visit the artist's place almost every year at Andretta and their friendship changed into deep mutual understanding towards each other. Sobha Singh himself sculpted his life-size bust sculpture in his own studio at Andretta.¹⁵

11. **Kahol, Vikas**, April 23, 2012, *Sobha Singh's Portraits have been left to rot*, India Today, Chandigarh.

12. Ibid.

13. **Bhanwar, Harbir Singh**, 1997, *Sobha Singh- Jeevan, Shaksiat te Kala*, Punjabi University, Patiala, p.37.

14. **Khokhar, Kulwant Singh**, 2002, *Soul and Principles*, B. Chattar Singh Jiwan Singh exports, Bazar Mai Sewan, Amritsar, p.14.

15. **Rani, Dr. Saroj**, Ed. 2001, *The Realistic Artists from Punjab*, Punjab Lalit Kala Akademi, Chandigarh & Lokayat Chandigarh, p.17.

A mishap happened and Sobha Singh met with an deadly accident and got injured badly near Pathankot on his way to Manali and at that time he met with Dr. Karam Singh who came for his treatment but later on everlasting bond of friendship had developed between them and Dr. Karam Singh enjoyed to see him painting his remarkable work 'Sohni Mahiwal'. After watching his deep dedication towards his work and justice seen done his creation that his friend Dr. Karam Singh generally said that who enounces Sohni relates to Mahiwal, in reality it belongs to Sobha Singh who is my very close friend.¹⁶

It was less than any tragedy for Sobha Singh that had to come to India empty hand without his life-long toil and beautiful masterpieces. It was just like a deep injury with blood or scar that he had to come without his paintings, and 300 letters which were in Hindi, Punjabi, Urdu and English languages from his well-wishers, a huge collection of books from Lahore in 1947 because doomsday is approaching near day by day that is the day of Partition of India and Pakistan.¹⁷

During this uncompensated loss of land and hearts of people, the Saint Artist Sobha Singh had left his original painting of 'Sohni Mahiwal' in Lahore, which he had created after contemplation and he could never forget such a heartily loss. Whether, later on he created three more copies on the same subject but original one was original and his very first experience. The first version is in the collection of Air Force Authorities and another one is with his close Dr. Karan Singh (former Prince of J&K) and last one is displayed in the Sobha Singh's own Sobha Singh Art Gallery at Andretta. He became very much distressed by the great separation of Punjabis and disquieted by the riots and vehemence of Partition of Punjab so he made his mind to settle down permanently at Andretta.¹⁸

At the time of Partition, one of his good friends- Dr. M.S. Randhawa who was I.C.S., Rehabilitation Commissioner involved in the restoration of lacs of abandoned refugees from Pakistan. Dr. M.S. Randhawa asked Sobha Singh to set an

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16. **Khokhar, Kulwant Singh**, 1995, *Sobha Singh Artist*, Punjabi University, Patiala, p.47.
 17. **Thakur, Naresh K.**, October 11, 2014, *Book on Artist Sobha Singh to feature his rare letters and Pre-Partition works*, Hindustan Times.
 18. **Kaur, Madanjit**, Ed, 1987, *Painter of the Divine- Sobha Singh*, Guru Nanak Dev University Press, Amritsar, p.264.

exhibition of his paintings to improve and stabilize his economic status at Sirhind Club and luckily Indian Air Force had taken a few of his paintings.¹⁹

Under the commercial instability, Sobha Singh took a risk to prove himself in film industry as an art director. But his true friend- Dr. M.S. Randhawa awakened him and helped to be true to himself and be with his own talents forever. And by chance he met with Sardar Gurcharan Singh who was expert in Blue pottery at Ambala, they became friends and gradually this friendship motivated him to move his studio at Andretta.²⁰ After a prolonged discovery of peace of mind, he eventually found his own place which was like a dream place fully encircled with snow-clad Dhauladhar Mountains, the scenic beauty was fantastic. Firstly, he took a hut on rent from Norah Richards in Andretta Village.²¹ Subsequently, he bought a piece of land on the foothills of the snow-clad Shivalik Range between such green valley at Andretta from a local farmer and built his own cottage at that wonderful location. In 1949 A.D. his house was equipped with all the amenities which were required like a beautiful green flowery garden and a tank. The construction work of his house was completed in two years only.²²

Andretta was the place of his dreams, where he could completely lost himself in the contemplation for his works. Here, the clear appearance of his talent of painting was reflected through his several forms of paintings, portraits and sculptures. In the peaceful Andretta Village, he painted portraits of Sikh Gurus in various poses - Guru Nanak Dev, Guru Arjan Dev, Guru Hargobind, Guru Tegh Bahadur and Guru Gobind Singh beside Sikh Gurus he painted other Indian Gods and *Sufis* of their religions too like Sri Krishna, Sri Rama, Jesus Christ and Sheikh Farid. Apart from these religious subjects, he also painted the portraits of famous

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19. **Randhawa, Dr. M.S.**, November 24, 1985, *Sobha Singh- Artist of Unity*, The Tribune, Sunday Reading.
 20. **Khokhar, Kulwant Singh**, 1995, *Sobha Singh Artist*, Punjabi University, Patiala, p.10.
 21. **Gargi, Balwant**, 2003, *The Great Indian Artists of Punjab*, Guru Nanak Dev University, Amritsar, p.61.
 22. Ibid.

political leaders and portraits of his close friends and family members including his own self-portraits.²³

Andretta is a wonderful and peaceful place situated at the foothills of Shivalik Ranges is an apt place for meditation. May be that was the reason, he settled down his abode and gallery here. His Art Gallery is an immensely colourful and full of feelings and emotions means full of life which is indeed a right habitation for an artist who had tender, delicate and soft heart. Sobha Singh was a true Sikh devotee of Sikh Gurus and always walked on the path which his Gurus have shown and his true dedicated and submission towards his Gurus is seen in his masterpieces. There was close bonding between Sobha Singh and Yuvraj Karan Singh of Jammu & Kashmir after their first meeting in 1949 A.D. The third version of his legendary painting 'Sohni Mahiwal' was acquired by him. After that photo prints of this legendary work were sold in the market. His paintings of Yuvraj Karan Singh and his wife (from Jammu & Kashmir) were the main attraction which is now preserved at Amar Mahal Museum, Jammu.²⁴

Punjab Lalit Kala Akademi appointed Sobha Singh as a member of 'Executive Committee' in 1965 A.D. On 14th January, 1967 A.D. at Chandigarh on the eve of Tri-centenary celebrations of Guru Gobind Singh's birthday, he attended and exhibited a full-size painting of *Dasampita- Gobind Singh*.²⁵

In 1969, on the moment of the Quin-centenary celebrations of Guru Nanak Dev, Shiromani Gurdwara Prabandhak Committee published famous painting of 'Guru Nanak Dev' by Sobha Singh in which Guruji has been shown raising his hand above in blessing gesture. Later on, more than five lac prints of this remarkable painting have been sold so far and wide.²⁶

In September, 1973 A.D. a documentary film named 'Painter of the People' on Sobha Singh was made by the Ministry of Information and Broadcasting and

23. **Kaur, Usmeet**, November 29, 2013, *Tribute to the Master Artist*, Hindustan Times.

24. **Vaidya, K.L.**, Ed. 2001, *S. Sobha Singh's Life and Contribution to Indian Art*, Sobha Singh Memorial Art Society, Andretta (Palampur) District Kangra, Himchal Pradesh, p.12.

25. **Bhatti S.S.**, 2004, *Sobha Singh*. In Harbans Singh, Ed. *Encyclopedia of Sikhism*, Vol. IV, Second Edition, Punjabi University, Patiala, p.222-223.

26. **Gargi, Balwant**, 1987, *Sobha Singh*. In Madanjit Kaur, Ed. *Painter of the Divine- Sobha Singh*, Guru Nanak Dev University, Press, Amritsar, p.20.

dubbed in approximately in all Indian languages. He was honoured by the award of 'State Artist' by Punjab Government and they also prepared a documentary on his life as well as work.²⁷

In 1976 A.D. at All India Fine Arts and Craft Society, New Delhi, a huge exhibition of Sobha Singh's paintings was arranged by his close friend- Dr. Karan Singh and it was attended by numberless leading figures of that time and art connoisseurs. Sobha Singh was honoured by Punjab Art Council for his excellence in this genre of art and subsequently honoured by the award named '*Padam Shri*' by President of India in the year 1983 A.D.²⁸

Now, people know him across Indian boundaries and even British Broadcasting Corporation, London also came to make a documentary film on him in 1984 A.D. which unfolds the creative inner vision and essence of his artistic skills. Out of respect, Punjabi University, Patiala honoured him with the degree of 'Doctor of Literature'. He was very blessed and fortunate that he spread the message and teachings of Sikh Gurus through his brush. In August 1986, the 'Painter of people'- 'Saint artist' Sobha Singh left us for his heavenly sojourn and left a revolution on *Sikh art* behind him.²⁹

Actually, he gave true form to Guru Nanak Dev ji's messages and teachings through his work.³⁰

Prominent paintings of Sardar Sobha Singh are 'Baba Nanak with Bhai Bala and Bhai Mardana (1969)', 'Portrait of Guru Nanak Dev (1969)', 'Portrait of Guru Nanak Dev in Ashirwad pose (1969)', 'Portrait of Bhai Gurdas (1968)', 'Portrait of Hazrat Sain Mian Mir (1968)', 'Portrait of Akali Phoola Singh (1968)', 'Portrait of Bhai Santokh Singh Churamani (1969)', 'Baba Ram Singh on Horse (1969)' and 'Portrait of Maharaja Dalip Singh (1969)'.

27. **Randhawa, Dr. M.S.**, November 24, 1985, *Sobha Singh- Artist of Unity*, The Tribune Sunday Reading.

28. **Sobha Singh Memorial Art Society, Andretta (Palampur), District Kangra, Himchal Pradesh**, 2008, *S. Sobha Singh Life, Art and Philosophy*, Dr. Hiraday Paul Singh: Secretary General, Sobha Singh Memorial Art Society, Andretta (Palampur) District Kangra, Himchal Pradesh, p.43.

29. **Mohan, Vibhor**, June 25, 2006, *Painter of People*, The Tribune Spectrum, Sunday Reading.

30. **Bhatti, S.S.**, December 5, 2010, *Master Artist*, The Tribune.

IMPORTANT PAINTINGS OF SARDAR SOBHA SINGH:

Title of Artwork - 'Baba Nanak with Bhai Bala and Bhai Mardana'

Name of the Artist - Sardar Sobha Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 1

Year of Execution - 1969 (Plate No.233)

In this painting, the artist has depicted the scene of secular 'Founding Father' and 'Prime Guru of Sikhism' - Guru Nanak Dev ji sitting cross-legged on a carpet under the surface of a Banyan tree alongwith his life-long companions Bhai Mardana who was *Marasi* of a Doom tribe not educated one, but expert in playing *Rabab* (Rebeck) and Bhai Bala, a companion of Baba Nanak and fifteen years elder than him, was a well-educated man and did farming.³¹ In this mesmerising as well as spiritual work of art, the artist has shown Guru Nanak Dev as an iconic of figure of secularism. A distant prospect of panorama scene of mountains enhances the nature beauty and the technique of representing three-dimensional objects like *lota*, *Rabab* and fasten cloth *potli* on a flat surface of canvas is incredible. Light and shade has been used very well in the entire painting. The perspective is very well shown between the high-held mountains and majestic wide tree. The whole serene blue skies and green nature seems to be well composed can be very vividly seen on the faces of the figures. The view is seemed to be so tranquil because of soft colours usage. The anatomy of the figures is amazing, three of them are shown sitting next to each other but their hand movements are varied from each other. Bhai Mardana has been shown playing on *Rabab* while the figure of Bhai Bala has shown whisking peacock *Chauri* to Baba Nanak. The folds in their clothes are very delicate and visible and their beards are soft and white as cotton. Eyes of the figures are half-opened as they are lost in something. The figure of the Baba Nanak breaks down the colour monotony and highlighted as a sunrise in the painting. Aura behind him representing him as a holy figure in yellow glow. The artist has painted the flowers in the foreground

31. **Khokhar, Kulwant Singh**, 2004, *Gauhar-e-Nayab*, Gurinder Singh Khokhar, Roland, View Drive Chester, U.S.A. p.221.

which seem to be fresh and fragrant. Baba Nanak has been shown holding a flower in his hand and lost in meditation.

Title of the Artwork - **'Portrait of Guru Nanak Dev'**

Name of the Artist - Sardar Sobha Singh

Medium - Oil on Canvas

Size - 2 feet x 1 feet 5 inches

Place - In Office

Year of Execution - 1969 (**Plate No.234**)

This stand out portrait of Guru Nanak Dev is exhibited in inducing impression of coolness in background of especially blue and violet shades.³² The figure is shown above brushed in simple yet interesting manner. Very minimal colours are used to portray the painting. A signal of radiant light has been drawn around his head with sky blue and white colour mixture. The aura is merging within the background. A kind of tenseness has clearly visible on the forehead folds of the Guru Nanak as the figure tried to convey some message to the masses, about which they are unaware, has shown in deep contemplation. An application of whitish and pinkish tone on his cheeks gives him a heavenly grace on his face and half-opened eyes somehow in worry as well as in deep thinking is shown with true artistic calibre. Snow white beard gives a tactile feel of feathers which are magically painted by artist. The act of discerning the same colour in various tones and shades and also cool and warm colours intelligently by the artist is very obvious in this rare portrait. The artist used blue and yellow at the same time. Guru Nanak's half-opened eyes are fixed at a point in the infinity and he wears two *Simarinis* (rosaries), shown in black brown line one upon his turban and the other one is around his neck against the bright yellow *Chola* (Long loose upper garment). The colour of his cloak and colour of background is same but artist very naturally and brilliantly distinguished same colour through different tones and shades, his shoulders are shown covered with same colour cloak.

Title of the Artwork - **'Portrait of Guru Nanak Dev in Ashirwad Pose'**

Name of the Artist - Sardar Sobha Singh

32. **Singh, Nikky-Guninder K.**, 2004, *Encyclopedia of World Religions-Sikhism*, Vol.11th, Crest Publishing House, New Delhi, p.16.

Medium - Oil on Canvas

Size - 2 feet x 1 feet 5 inches

Place - Hall No. 1

Year of Execution - 1969 (**Plate No.235**)

This heavenly portrait of Guru Nanak provides us a sense of divinity and true devotion and dedication of the artist towards his work and his reverence to Guru Nanak Dev.³³ In this portrait, Baba Nanak has been shown sitting in a squatted pose with raised right hand in 'Ashirwad pose'. Baba Nanak's palm is bigger than his fingers are well drawn by the artist. One can vividly see the harmony and lyrical balance between colours, figure and background whether colours are contrasting even though painting looks harmonious yet interesting. The figure is in lighter shade but the background is in the darker shade in fact with the play of light and dark tones the artist successfully takes out the painting from the darker background gracefully and intelligently. This portrait portrays human emotions and conveys the abstract through concrete. It is amongst the earlier iconic portraits of Guru Nanak Dev in *Ashirwad* pose, which gained widest popularity and acceptance till today and considered the most popular specimen of the *Sikh Paintings*. Guru Nanak Dev has been painted in several artistic expressions but most famous amongst all in 'Guru Nanak Dev in *Ashirwad* pose' by well renowned artist S. Sobha Singh.

Title of the Artwork - '**Portrait of Bhai Gurdas**'

Name of the Artist - Sardar Sobha Singh

Medium - Oil on Canvas

Size - 2 feet 75 inches x 3 feet 75 inches

Place - Hall No. 1

Year of Execution - 1968 (**Plate No.236**)

Bhai Gurdas (1551-1636 A.D) was the first preacher in Sikh tradition. He assisted Guru Arjan Dev in the compilation of Sri Guru Granth Sahib. His own poetry, according to Sikh tradition, was deified by Guru Arjan Dev- the fifth Sikh Guru as a key to (Guru) Granth Sahib. He was passed away at Goindwal Sahib in Guru

33. **Gill, Ranjit Singh**, 2007, *Ten Masters (Ten Gurus of Sikh Dharma)*, Aravali Books International Pvt. Ltd, New Delhi, p.28.

Hargobind Sahib's period.³⁴ This artwork displays deep and true dedication of the artist towards his work regardless bothering about the subject, the artist put his head and heart into this piece of an art. The artist has shown the figure in sitting squatted pose on the *Gaddi* (seat) holding wooden pen into his right hand kept left hand on the wooden sliding study table. Bhai Gurdas, a great scholar has been shown deeply lost in his thoughts, as an artist has shown him with a little bit downward looking eyes presented a scene of his deep, sincere and patient thoughts regarding his writings. He has been depicted as a passionate writer. Who don't bother about luxury and all type of comfort, his room has very minimal belongings of him and very less number of household goods, the artist has depicted everything in the room in a quite provident manner. The use of grey shades gives a sense of simplicity and calmness to an entire composition by an artist. The spiritual, divine light and an expression of intensity towards his writing are very much visible on figure's face and deep contentment. The artist has an intellectual ability to penetrate deep into ideas which is represented into this composition, every single article in the room complement each other so well that those objects are meant to be a part of the painting. Like without these objects, painting seems to be incomplete like standing brass lamp, big books on his bed and others kept on shelve and one of them is torn. The artist has depicted figure in white clothes which elegantly comes out from the painting and the white bolster is kept behind him for rest purpose which balanced the composition so well. The folds of the shawl are so realistic that one can easily feel them. The magical brushstrokes of grey tone play an imminent role to balance the painting; the anatomy of foot which is peeping through his clothes represented the matchless and keen observation of the artist.

Title of the Artwork - '**Portrait of Hazrat Sain Mian Mir**'

Name of the Artist - Sardar Sobha Singh

Medium - Oil on Canvas

Size - 2 feet 75 inches x 3 feet 75 inches

Place - Hall No. 1

Year of Execution - 1968 (**Plate No.237**)

34. **Pall, S.J.S.**, 2002, *Bhai Gurdas- The first Sikh Scholar*, B. Chattar Singh, Jiwan Singh, Bazar Mai Sewan, Amritsar, p.9-18.

Sain Mian Mir (1550-1635 A.D) was a Muslim saint who born at Sistan and belonged to the lineage at Caliph Umar. He laid the foundation stone of Sri Harimandar Sahib on the request of Guru Arjan Dev. He was a great devotee and well-wisher of Guru Arjan Dev and Guru Hargobind Sahib.³⁵ His name is called with due respect in Sikh world. The colour scheme of the painting is quite vibrant and able to refract light without any special spectral colour separation; both cool and warm colours are used at the same time. The artist is very careful while giving a certain expression of the portrait which is apparently seen in his work. He has shown minute detailing in the painting from the folds of the curtain till the earthen water pot behind the wooden book holder with cloth cleverly painted scarlet red against the dark brown book cover, once again the artist proves himself by painting the pages of the book in bright cadmium yellow colour which are highlighted so very much in the dark colour cover. In this painting, the artist brilliantly plays with cool and warm, dark and light colours in the same object. The figure is shown carrying a robe elegantly and the golden hemlines compliment the orange so perfectly, the artist's sense of choosing colours is speechless. And how perfectly the artist has shown the study of hand in which the figure is holding cadmium yellow rosary. Three-dimensional effects are vivid in the *Surahi* (water pitcher) and brass lamp. The sitting position of the figure reflects the deep thought of the figure that how amazingly and freely he has laid his arm on the bolster. The off-white cloth hanging on the wall completes the state of voidness of the painting's left side and the dark arch once again call us more to explore about the painting. Various tones of the green are used so perfectly and aptly by the artist. The artist is succeeded in bringing such a peaceful outcome in the painting.

Title of the Artwork - '**Portrait of Akali Phoola Singh (1761-1823 A.D.)**'

Name of the Artist - Sardar Sobha Singh

Medium - Oil on Canvas

Size - 2 feet 75 inches x 4 feet

Place - Hall No. 3

Year of Execution - 1968 (**Plate No.238**)

35. **Bains, K.S.**, 1995, *Sikh Heritage in Paintings*, Perfect Press, New Delhi, p.118.

Akali Phoola Singh (1761-1823 A.D) was a prominent and highly respected Akali Nihang Sikh leader and a saint soldier of the Khalsa 'Shaheedan Misl' and head of the 'Buddha Dal' in the early 19th century. He was also the Jathedar of Akal Takht and played a significant role in uniting 'Sikh Misls' in Amritsar.³⁶ The background scene of the painting seems very tender and delicate, each and everything in the painting is depicted very still and motionless, there is no blow of wind. Everything is in stiff position- the fort, the sky, the clouds; the mountains all are very stable. The artist has created such a calmness and astuteness in the painting through his cool palette. The entire composition is so calm even though the horse is shown in white colour and relaxed. Instead of all this calmness yet the painting seems to be very dynamic and energetic because here, the artist emphasizes and tried to put all his efforts into the figure. The portrait itself defines that it is a portrait of a brave warrior who held high splendid spear in right hand gracefully and with other hand tightly hold the reins of the horse. The artist shown him as a true warrior who never feels tired whether his companion here means horse felt tired but after crossing mountains and rivers he still held high gracefully in Khalsa costume. As the artist applied whole colours on him and put all energy into his figure, thus the artist has attained the success to put a characteristic of dynamics into his figure.

Title of the Artwork - **'Portrait of Bhai Santokh Singh Churamani (8 October, 1787-19 October, 1843 A.D.)'**

Name of the Artist - Sardar Sobha Singh

Medium - Oil on Canvas

Size - 2 feet 9 inches x 3 feet 7 inches

Place - Hall No. 3

Year of Execution - 1969 (**Plate No.239**)

Mahakavi Bhai Santokh Singh was born in the house of Bhai Deva Singh at village Noor Di Tarn Taran district, Amritsar in the year 1787 A.D. He was the author of the renowned 'Suraj Parkash' and apart from this, he was a great poet, scholar and

36. **Nabha, Bhai Kahn Singh**, 2011, *Gurshabad Ratnakar Mahan Kosh-Encyclopedia of Sikh Literature (Punjabi)*, Eight Edition, Department of Languages, Punjab, p.36.

historian and moreover his writings are read and explained in Gurdwaras regularly.³⁷ The artist has characterized a figure with a firm expression of honesty, wholeheartedness and earnestness on his face as well as figure's whole body language speaks about his serious and sincere efforts towards his writings through the magical brush touch of the artist. The figure is shown spiritually and physically lost in his intellectual penetration and his conscious is no longer in his control that, no time to off eyes from papers which he is holding in his hand. The artist's exquisite lines give some special interpretation to the painting and moreover the use of pastel yellow tones of oil colours provides an immense subtleness to the painting. The way papers are holding in figure's hand and leg positions. The light and shade which is shown with a single colour is commendable. The way colourful books are settled down in the dark arch, the wooden geometry box has been laid down near the figure in order to pick to his pen in no time, all these minute details are wonderfully and carefully understand and portrayed by the artist. The artist did not work merely as an artist rather as a psychologist who reads the mind and psyche of the figure. The artist has painted bolster behind the figure in the painting to avoid restlessness and kept all the required objects approachable. The artist represented the motion in the book on book holder and a paper lay down on the wooden study table.

Title of the Artwork - '**Baba Ram Singh on Horseback**'

Name of the Artist - Sardar Sobha Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 4

Year of Execution - 1969 (**Plate No.240**)

Baba Ram Singh was born in 1816 A.D. in Ludhiana district in the family of carpenters and his contribution is remarkable in the struggle for Indian Independence Movement. He was a representative of 'Namdhari Movement' and an impassioned acolyte of Guru's home. He passed away in Mandle (Burma) where he was

37. **Singh, Harbans**, 2000, *Encyclopedia of Sikhism*, Vol.4, Second Edition, Punjabi University, Patiala, p.51-52.

imprisoned by the Britishers.³⁸ The painting clearly reflects and gives an evidence of certain behaviour or his particular study of human figures, sometimes on horses; he loves and derives a pleasure to work on such themes. The painting is calm, cool yet passionate and dynamic. The background scenery provides a very affording peace of mind whether it is separated into portions upper limit belongs to the sky and lowers one is to Mother Nature. The artist has comprehensive proficiency in selection and knowledge of the colour application. There is no hindrance in the painting as the eyes of the spectator automatically proceed from one point to another. The trees behind the dominant figure with white galloping horse mystically merge into the sky. The artist very softly mixed the blue and green together to create such a delicate expression. The figure with elongated facial features and limbs wonderfully enhance the grace of the painting showing a brave warrior pressing the reins tightly together with left hand and patted the horse with other one. The patch in the sky seems to be source to light up the entire painting which seems to be in motion because artist has painted the white clothes of the figure flying backward and horse is also in running position so that the movement in the painting is pretty vivid.

Title of the Artwork - **‘Portrait of Maharaja Dalip Singh (1838-1893 A.D.)’**

Name of the Artist - Sardar Sobha Singh

Medium - Oil on Canvas

Size - 2 feet 75 inches x 3 feet 75 inches

Place - Hall No. 3

Year of Execution – 1969 (**Plate No.241**)

Maharaja Dalip Singh was the youngest son of Maharaja Ranjit Singh who was born in 1838 A.D. and the last Maharaja of Sikh kingdom in 1893 A.D. After the Annexation of Punjab, the British Government sent him to England with their cleverness and mightiness.³⁹ The artist once again make clear his fondness for human figures and proves that all necessary and required qualities of its own kind without any imperfection. He has strong enough sense to measure the precise selection of colours. The life-sketch of Maharaja Dalip Singh is a live example of minute detailed study of colours, anatomy, light and shade and proportion. This

38. **Singha, H.S.**, 2000, *Encyclopedia of Sikhism*, Hemkunt Publishers, Pvt. Ltd., New Delhi, p.172.

39. **Bells, Major Evan**, 1985, *The Annexation of the Punjab and the Maharaja Duleep Singh*, Rima Publishing House, New Delhi, p.3-6.

work of the artist is truly vibrant in colour scheme. The artist displays the standing figure of the Maharaja against the light background so elegantly. The standing pose of the Maharaja is splendid in true sense the painting is possessing abundance of material wealth. The figure is laden with precious jewels; one can feel the richness of his clothes with tactile feel of artist's brushstrokes. The figure is shown carrying everything so proudly and gracefully, standing upon the leopard's hide, wearing expensive Punjabi *Juti* (footwear) holding sword in right hand. Majestic Royal blue chair with design unmarked on it with Khalsa symbol on its top is sign of artist's good observation; he even did not forget to paint the picture of Maharaja Ranjit Singh in the necklace worn by the figure. His headgear is also painted carefully being a royal personality as the artist did not forget to put pear studded plume over his turban. The artist has left no space to make this painting beautiful; the figure looks so charming and innocent, richness of clothes colour enhances the beauty of the figure as well as the painting. The dark maroon curtain completes the grandness of the painting.

S.G. Thakur Singh

With the nickname of John Constable of India, the eminent Sikh painter- S.G. Thakur Singh (**Plate No.242**) was far famed.⁴⁰ S.G. Thakur Singh was born in the small village name Verka near Amritsar. He had a natural tendency towards art. He was very much fond of painting natural scenes, so in order to capture these moments on his canvas, he always wandered in the fields to grasp those wonderful times or moments of nature, sometimes he noticed his aunts who were busy painting the walls of their homes and kitchens and he was carefully watching them. He was full of curiosity like a small kid. (**Plate No.243**) He had put his first step in the field of art at a very early age, at his forefather's home in his village Verka he used to draw and paint mural sketches on the mud walls. He was not very much interested in his formal regular studies but too much in the field of art and but fortunately the village school had an art teacher named Mian Muhammed Alam and luckily when Mian Muhammed Alam had got a job in Bombay in 'Theatrical Company' as an art director to paint backdrops, he accompanied the lad alongwith him under his supervision, but later both of them came back to Amritsar. When S.G. Thakur Singh

40. **Bhatti, S.S.**, 2011, *Art under Attack*, The Tribune.

was sent to Lahore for further studies, he came back after two years because as usual he was not interested in formal studies. An opportunity came to him when once he was painting the view of sea at Chapathy Beach, luckily noticed by the editor of Parsi Newspaper, who suggested him to take part in an art exhibition held at Shimla and he did so and won first prize just at the age of eighteen from then he never looked back.⁴¹

Afterwards S.G. Thakur Singh's journey started, both teacher and pupil arrived Calcutta, the famous modern artists like Abanindranath and Rabindranath Tagore heard about him as in the air a huge bundle of talented people were quite busy in exploring and showing their talents in their own ways like Parsi, Jattras and Europeans everyone was engaged in their processes. They earn and learnt at the same time fortunately. Here, Thakur Singh started painting large sceneries for 'Maiden Theatrical Company' of Rustamji for theatre artists, on the other hand he continuously painted for his own pleasure.⁴²

At Calcutta, Thakur Singh developed good and close friendship bond with popular painters like Rabindranath Tagore, J.P. Gangooly, H. Mazumdar and so many, who were commercially stable. In 1924, he got second prize of eight hundred pounds in the British Empire Exhibition in London for his great masterpiece- 'After the Bath' which was painted in lucid style.⁴³

Thakur Singh established a good reputation in Calcutta after his sixteen years journey there. His works were very much near to the expectations of the local masses and his art suited the taste of common taste that was the main reason behind his good market. He did academic work like figure studies and landscapes too. So, it is worth mentioning that he painted nearly ten thousand works in those years.⁴⁴

In 1934, New Burlington Galleries at London was opened by Duchess of York and they organized an Exhibition of Modern Indian Art and the centre of attraction of that exhibition was S.G. Thakur's painting titled- 'Ganesh Puja'. His works were published in three volumes by Punjab Fine Arts Society under the

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41. **Goswamy, B.N.**, December 12, 2010, *Risen from the soil*, The Tribune.
 42. **Gargi, Balwant**, 2003, *The Great Artists of Punjab*, Guru Nanak Dev University, Amritsar, p.137.
 43. **Ajiz, Kesar Singh**, 2003, *Punjab De Ughhe Chitarkar*, Ravi Sahit Parkashan, Hall Bazar, Amritsar, p.19.
 44. **Gargi, Balwant**, 2003, *The Great Artists of Punjab*, Guru Nanak Dev University, Amritsar, p.137-139.

subtitle- 'The Art of S.G. Thakur Singh' and his second album was famous with the title-'Glimpses of India' in which he had shown the scenic and architectural beauty of India.⁴⁵ In 1962 A.D. he arranged his first exhibition and also established Punjab Fine Arts Society at Calcutta, with the valuable assistance of his good friends.⁴⁶

Thakur Singh made his mind to help his own people and tried to support them. So, in 1931 A.D. he came back to Amritsar and laid a wonderful platform for Punjabi artists in the form of 'Thakur Singh School of Arts' and also established the 'Indian Academy of Fine Arts'. He completely involved in the betterment of the Academy and himself supervised it and elected as its 'President' in 1932. Through his excellent experiences in a short period of time, this organization did well and earned good name and fame in Northern India through their aesthetic standards which were upto the mark and full of enthusiasm.⁴⁷

Apart from Thakur Singh's other projects, even Maharajas of princely states also assigned him commissioned work. These princely patrons included 'Maharaja of Udaipur' who gave him work of two hundred paintings and the late 'Nawab of Bhopal' commissioned him one hundred paintings and likewise, 'Maharaja of Kotah', 'Nawanagar', 'Kashmir', 'Kapurthala' and 'Patiala' etc, the list goes on.⁴⁸

'Evening lights on the Old Palace, Udaipur' and 'Valley of Gulmarg' were two remarkable works of S.G. Thakur Singh which were owned by Lord Irwin and Lord Linlithgow and the painting titled- 'After the Bath' was owned by Maharaja of Patiala.⁴⁹

Thakur Singh's paintings were also displayed on the walls of President's residence as a mark of honour and respect, because the first Indian Governor

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45. **Singh, Principal Shamsheer**, 1935, *Painting of Indian Womanhood (Introduction)*, Writer: S.G. Thakur Singh, Punjab Fine Arts Society, Calcutta, p.2.
 46. **OBE, Ranjit Singh**, 2008, *Sikh Achievers*, Hemkunt Publishers, Pvt. Ltd., New Delhi, p.158.
 47. **Dhillon, Gurdial Singh**, January 26, 1958, *Art Gallery at Amritsar*, The Sunday Tribune.
 48. **Deva, D**, April 20, 1952, *S. G. Thakur and his Art*, The Sunday Standard.
 49. **Chaitanya, Krishna**, 1951, *The Art of S.G. Thakur Singh*, Rooplekha, Vol. 22, No.2, AIFACS, New Delhi, p.20.

General Shri Rajagopalchari was immensely impressed by his artistic skills and visual presentations.⁵⁰

On 30th October, 1953 A.D. he was honoured by India's first President- Late Dr. Rajendra Prasad for his matchless effort to upgrade the level of art in his city during Silver Jubilee Exhibition of the Academy of Fine Arts. S.G. Thakur Singh also painted the portrait of Late. Dr. Rajendra Prasad.⁵¹ Two of his wonderful works named 'Her Last Desire' and 'Taj in the evening Light' were displayed on the walls of National Art Gallery in Moscow which were acquired by U.S.S.R Government.⁵²

The painting named 'Qutab Minar, Delhi' was bought by the Scotland National Gallery of Art which is one of the upgraded superior galleries in the world.⁵³

In 1959 A.D. in order to coordinate one exhibition of his works at Moscow, Leningrad, Budapest and Scotland were respectfully received by U.S.S.R and Hungarian Government.⁵⁴

In 1973 A.D., S.G. Thakur Singh was honoured with 'Padma Shri' award by the Government of India for his excellent workmanship and sincere and constant effort in the field of art.⁵⁵

From 1959 to 1975 A.D. Thakur Singh gave his valuable services as 'Progressive Member of Executive Board' of National Lalit Kala Akademi, Delhi. He had spent last days of his life as a 'Curator' of Central Sikh Museum, The Golden Temple, Amritsar.⁵⁶

Throughout his whole life journey, Thakur Singh worked for his passion with full dedication and eventually his true submissive attitude towards his

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50. **Singh, Shamsheer**, n.d. *Thakur Singh through his art*, Thakur Singh School of Arts, Amritsar, Punjab Press, Amritsar, p.31.
 51. **Indian Academy of Fine Arts, Amritsar**, October 30, 1953, *Indian Art Souvenir*, Amritsar, p.2.
 52. **Appasamy, Jaya**, Ed, 1967, *S.G.Thakur Singh*, Lalit Kala Akademi, New Delhi, p.7.
 53. **Singh, S.G. Thakur**, n.d. *Glimpses of India- A Unique Collection of Landscapes & Architectural Beauties*, Punjab Fine Arts Society, Calcutta, p.27.
 54. **Appasamy, Jaya**, Ed, 1967, *S.G. Thakur Singh*, Lalit Kala Akademi, New Delhi, p.1.
 55. **Singh, Kultar**, 1973, *S.G. Thakur Singh and His Landscapes*, The Tribune.
 56. **Singh, Davinder**, 2006, *Rangan Di Kainaat*, M.P. Parkashan, New Delhi, p.44.

profession, earned name and fame for him throughout whole India and across the Indian boundaries. His works were exhibited almost in every art gallery of Punjab state as well as in India and he had enjoyed the royal status of 'State Artist' of numerous Princely States. Unluckily this wonderful soul breathed last on 2nd February, 1976 who successfully bring entire Punjab and India in cheerful mood and made it proud around the world of art by his matchless achievements.⁵⁷

His magical brushstrokes apprehend the elaborateness and use of colour in lifelike perceptions were outstanding. He had the tendency of nature inclination that was the logic behind his wonderful skill of reflecting moods of Mother Nature in canvas. In whatever medium he paints it did not affect his proficiency towards his works. He was good in landscapes and portraits. He was a true worshipper of Mother Nature and always loves to paint every aspect and mood of nature and here are some his prominent paintings like 'After the Bath (1968)', 'Sir Sunder Singh Majithia (1939)', 'Mahatma Gandhi (1949) (Plate No.244)', 'The Last Wish of the Empress-'The Taj' (1945)', 'Reminiscence (1930)', 'The Divine Musician (1964)', 'Sri Darbar Sahib (19)', 'The Wheel of Life (1945)', 'The Reflection (1921)', 'The Comparison (1929)', 'The Smiling Lily (1945)', 'Women of Kangra (1963) (Plate No.245)', 'A Bridge in Sri Nagar (1924)', 'The Elephanta Caves (1943)', 'The Music of the Soul (1947)', 'Dusk of the Chowpathy Beach, Bombay (1929)', 'The Lost Life (1928)', 'Valley of Ladakh (1951)' and 'Heaven of the Poor (1937) (Plate No.246)'. He always painted his subject directly and in actual manner, that is why his works seemed so fresh and eternal depth is also vivid.⁵⁸

IMPORTANT PAINTINGS OF S.G. THAKUR SINGH:

Title of the Artwork - '**Portrait of Maharaja Ranjit Singh**'

Name of the Artist - S.G. Thakur Singh

Medium - Oil on Canvas

Size - 2 feet 5 inches x 4 feet

Place - Hall No. 3

Year of Execution -1965 (Plate No.247)

57. **OBE, Ranjit Singh**, 2008, *Sikh Achievers*, Hemkunt Publishers, Pvt. Ltd., New Delhi, p.159.

58. **Singh, Davinder**, 2006, *Rangan Di Kainaat*, M.P. Parkashan, New Delhi, p.44.

Maharaja Ranjit Singh was born on 13th November, 1780 in Gujranwala city, Punjab (now in Pakistan) in Sikh family of Sandhawalia clan, to Sardar Maharaja Ranjit Singh Sukerchakia and Mai Raj Kaur. He was the founder of the Sikh Empire which came to power in the Indian sub-continent in the half of the 19th century, pioneer of Khalsa rule and popularly known as 'Sher-e-Punjab (The Lion of Punjab)'. Moreover, under his leadership, the empire extended from the Khyber Pass in the west to western Tibet in the east and from Miankot in the south to Kashmir in the north.⁵⁹ The artist has created the portrait of Maharaja Ranjit Singh with very less colours but even though the artist produced the highest quality of work with the matchless degree of profoundness. Only two colours are dominating in the painting. The background is decorated with dark royal blue curtains which seem to be very expensive, folds are depicted in semi-circular position and fringes are golden in colour enhancing the royalty and richness of the Maharaja's court, some bell-like objects are also hanging in the background which graced the painting with their glare and shimmery effect. The figure is shown sitting on the royal throne having a Khalsa symbol in its centre. The artist has brilliantly succeeded to bring out the figure from the dark background, cleverly with the help of figure's white expensive costume embroidered with golden thread which makes him to look wealthy but the collar and cuffs of costume has a black fur, holding an arrow in both hands and hanged a bow on left shoulder represented by an artist his fondness of hunting. The artist has shown the figure with large bushy beard and moustaches so that his portrait can be easily recognized as a Sikh Royal personality that who was profound of hunting. His white turban is embellished with diamond and pearl studded with royal plunge but the artist has shown big difference between his eyes to make the portrait realistic.

Title of the Artwork - **'Sri Darbar Sahib at Amritsar'**

Name of the Artist - S.G. Thakur Singh

Medium - Oil on Canvas

Size - 3 feet 7 inches x 5 feet 7 inches

Place - In Office

59. **Alag, Dr. Sarup Singh**, 2005, *The Realm of Harmander*, International Charitable Trust (Regd) Ludhiana, p.38-40.

Year of Execution -1965 (**Plate No.248**)

Guru Ram Das ji (1534-1581) - the fourth Sikh Guru bought a land in 1563 from the local *Zamindars* (landlords). The construction work of the holy pool of Sri Darbar Sahib was completed in 1577 A.D. Guru Arjan Dev- the fifth Guru of the Sikhs (1563-1606 A.D.) had requested a Muslim Saint Sain Hazrat Mian Mir (1550-1635) who was a divinely blessed being to laid the foundation of Sri Harimandar Sahib. Mian Mir humbly accepted Guruji's request and with his own blessed hand put four bricks, one on each side and another in the middle of the tank on 1 Magh 1645 BK/ 28 December, 1588. 'Harimandar' means 'Abode of the Lord' also called Sri Darbar Sahib lies in the heart of the city of Amritsar.⁶⁰ Sri Dabar Sahib is the most sacred shrine of the Sikhs, so the artist has also painted it with great reverence and devotion. It is not only a subject or theme to paint for him; it's beyond all and above everything for him. It is an honour to paint such as religious and historical place. The artist displays this wonderful work of art in very limited but with thousands shades of three colours. He has painted 'The Golden Temple' in the midst of the sacred pool. The lotus shape temple has shown glittered and its reflection is shimmering in the pool's water. Half of the lower portion of the canvas is covered with nectar of pool and midst part has a unique attraction in itself because not only - 'The Golden Temple' but other surrounded buildings with historical importance are also shown with delicate architectural and minute details by the artist. *Darshani Deorhi* from entrance leads to the main temple and on the right side of the temple the artist has shown *Beri* Tree. The dome is depicted as touching the sky and merging into it. Two *Kesari* (saffron) flags are held high majestically in the greyish-golden clouds and it is the upper most portion of the painting. Every cloud has a silver lining as the artist tries to give us a message of from the home of the Lord that he has fulfilled the hopes of everyone. He painted Sri Darbar Sahib realistically full of religious fervour.

Title of the Artwork - '**Portrait of Sardar Sham Singh Attari**'

Name of the Artist - S.G. Thakur Singh

Medium - Oil on Canvas

60. **Singh, Harbans**, 1977, *The Heritage of the Golden Temple*, (S.G.P.C.) Punjabee Press, Hall Bazar, Amritsar, p.1-26.

Size - 4 feet 25 inches x 3 feet 5 inches

Place - Hall No. 3

Year of Execution -1965 (**Plate No.249**)

Sham Singh Attarivala (1790-1846 A.D.) was the grandson of Sardar Gaur Singh. Sham Singh Attarivala was a great General in the Sikh army during Maharaja Ranjit Singh's time and in no time he established his *Rakhi* (protection) over an area around Attari Village which is 16 miles from Amritsar. He was popular for his last stand in the battle of Sabraon at the old age of sixty against Britishers on 10th February, 1846 A.D.⁶¹ The artist is very fond of painting royal personalities of Sikh times or army. The artist tried to express the bravery and fearless expression on the face of the figure that is shown sitting in a heroic posture holding heavy iron sword high on the right shoulder and other sword has been shown in left hand, raised face with courage. Flowing beard and moustache is the common feature shown in *Sikh Paintings* by the artist. The edges of the sword are shown shining. The selection of the colours is once again very limited but yet super effective and a power to affect the outlook without any delay. The figure gloriously and prominently held with utmost superiority against the dark maroon drapery because the figure is in lemon yellow colour costume decorated with precious jewels on turban as well as on arms and in the neck. Courage is vividly seen in his eyes, sitting in elegant posture and also displayed as carrying a shawl in stylistic manner.

G.S. Sohan Singh

G.S. Sohan Singh (**Plate No.250**) was an outstanding artist of *Sikh art* and will always be in our heart because of his own exemplary and rare style of painting. He was a famous artist of Punjab who took birth in the month of August, 1914 A.D. in the house of Bhai Gian Singh who himself was a legendary *Naqqash* (renowned fresco-artist) who did all *Naqqashi* work at 'The Golden Temple' at Amritsar with own hands, so the skill of art and love for art was in his blood he had family of artists, two brothers and a sister. Sunder Singh- his elder brother, was god-gifted with the same talent who started doing art work in his early childhood and made

61. **Bhangu, Bhai Rattan Singh**, 2015, *Sri Guru Panth Prakash*, Vol- 2, Singh Brothers, Bazar Mai Sewan, Amritsar, p.10-45

various remarkable paintings. The massacre of Jallianwala Bagh took away his precious life and we lost our future artist.⁶²

Bhai Gian Singh, father of G.S. Sohan Singh found a sparkle for drawing in him so he engaged him to polish his natural talent and helped and guided him to make design exercises and sincere G.S. Sohan Singh was always seeking the guidance of his father (**Plate No.251**). From Govt. High School, Town Hall, Amritsar he had passed his eighth class. He always eagerly lost in drawing and painting.⁶³

Finally, Bhai Gian Singh sent the young boy to Sardar Hari Singh who was the famous commercial artist and successful in field of art, where he acquired the sufficient knowledge and learnt about the precise refinement of the artwork under the supervision of his master. At that time Sardar Hari Singh was employed in the renowned 'Elphinston Theatrical Company' in Calcutta but after sometime both master and G.S.Sohan Singh returned to their original place- Amritsar because of company's vendition in 1931-32.⁶⁴

Bhai Gian Singh got retired from his services in 'The Golden Temple' at the same time, when G.S. Sohan Singh came back to home then, both of them started painting together on religious subjects, making charts and framing pictures for students.⁶⁵

During G.S. Sohan Singh's stay at Calcutta, he learnt alot which was of utmost grandness concerning about his evolution as an artist and here he spent not only worthy phase of his life which helped him alot to mould and shaped up his career and future, the experience he got there widen his vision about his field, because here he got opportunities to work with many prominent artists of the time on very valuable projects.⁶⁶ This grooming under hard conditions and rigid discipline skilled him and prepared him to test and examine the inadequacy of the

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62. **Rani, Dr. Saroj**, 2001, *The Realistic Artists from Punjab*, Panjab Lalit Kala Akademi Chandigarh & Lokayat Prakashan, Chandigarh, p.24.
 63. **Chitrakar, Ajaib**, 1995, *Punjabi Chitrakar (Punjabi)*, Publication Bureau, Punjabi University, Patiala, p.63.
 64. **Rani, Dr. Saroj**, 2001, *The Realistic Artists from Punjab*, Panjab Lalit Kala Akademi Chandigarh & Lokayat Prakashan, Chandigarh, p.24.
 65. **Ajiz, Kesar Singh**, 2003, *Punjab De Ughe Chitarkar*, Ravi Sahit Parkashan, Hall Bazar, Amritsar, p.30-31.
 66. **Verma, P**, n.d, *Revealing the Art of G.S. Sohan Singh*, G.S. Sohan Singh Artist, Punjabee Press & Tej Press, Amritsar, p.10.

work, in the true sense this preparation skilled and sharpen his eyes and acquired an eye to sense the lacking of the detail and made him able to use the accurate usage of colours in various backdrops of theatre which was of immense significance. In *Sikh Paintings*, he used ornamental frames which were elaborate and rich in designing because genre of *Sikh art* is rich in narration and content, so there he applied his excellence. Under the supervision of his Master, he created a remarkable attractive mannerism at pioneer studio in Calcutta, which gained attention of the masses with the blink of an eye. Very soon, after various experiments, he found his own style of signature which echoed with perfection and artistic taste. When he was coming back from Calcutta, he got a chance to see Delhi artists' work closely which left deep impression on him. His wonderful knowledge sojourn enhances his knowledge day-by-day, visiting various art museums, numerous places of worth mentioning like Lucknow, Allahabad and Bombay, crystallized and chiselled him and quenched his thirst of learning. This sort of exposure made him enough confident.⁶⁷

In 1932 A.D. G.S. Sohan Singh won the first prize at 'Ramgarhia Federation Conference' at Kharagpur for his portrait of 'Sardar Jassa Singh Ramgarhia'. This expression of approval and support lead a way to his futuristic vocation and he created a wonderful portrait of 'Baba Banda Singh Bahadur' in a unique and incredible warrior posture which was his first multi-coloured design and he marked it in 1932. He got good response and more than five hundred copies were sold in very lesser period of time. With the acceptance and approval of the masses he made three designs every year for his people at Lahore.⁶⁸

In 1956 A.D. a book titled 'Gian Chitrawali' on the life and art of his father- 'Bhai Gian Singh Naqqash' was published by him with altruistic assistance and direction of P. Verma. After his parent's death 1951 A.D. mother and 1953 father respectively he paid homage to his brilliant creativity in the form of a book in his remembrance.⁶⁹

67. **Ajiz, Kesar Singh**, 2003, *Punjab De Ughe Chitarkar*, Ravi Sahit Parkashan Hall Bazar, Amritsar, p.30-31.

68. **Walia, Varinder**, December 1, 2005, *The rich life of an artist who was a pauper*, The Tribune.

69. **Kaur, Kirandeep**, October, 2015, *Dervash Chitarkar- G.S. Sohan Singh*, Publisher: G.S. Sohan Singh Artist Memorial Trust, Brahm Buta Market, Amritsar, p.13.

The printing and publishing work made a new path in the market for budding artists thus they gained excellence in block printing which gradually helped to make Sohan Singh financially stronger, he was overloaded with offers and merely in a year he stabilized. G.S. Sohan Singh made numerous *Sikh Paintings* with utmost brilliancy from 19 to 1946. He started his remunerative business in this field and printed the paintings which depicted the scenes from *Sikh art* and history at large.⁷⁰

G.S. Sohan Singh is very much impressed by European artists works and printed copies their works too. Thus he turned towards oil on canvas technique and he had a futuristic eye to sense the demand of the masses and their interests, so then he started work on *Sikh art* and apprehended the ethos of Sikhism with researcher's temperament.⁷¹

Out of various techniques of art the subject those were close to the heart of G.S. Sohan were landscape painting, paintings of monuments, portrait study and imaginative themes. He was wonderful appreciator of 'Sikh School of Art' in true sense which was founded by Maharaja Ranjit Singh. This School of Sikh Art rendered him chance to earn his living, by experimenting and learning fresh techniques of unique oil and canvas style plus content and themes of Sikh history. He cashed his talent in the forms of numberless gold and silver medals, cash prizes and commendation certificates throughout the country winning all those art exhibitions in which he participated. The brutal phase of Partition changed his expression of painting as he understands his people's pain which was reflected on his canvas.⁷²

At the time of Partition, G.S. Sohan Singh got influenced and emotional as an artist as well as his financial status also affected by this terrible situation. He had to face huge losses in business, in order to get back in stable position he worked very hard day and night. To make to his life go on, he worked with various leading newspapers of the time as an illustrator. Daily Ajit, Veer Bharat, Lahore, Sher Bharat were the main newspapers of Amritsar in which he worked. He also worked

70. **Jolly, Jatinder Singh**, *Sikh Kala - Virasat De Parokar*, Punjab Di Aawaz-Ajit.

71. **Byala, Munish**, *Treasuring the Legacy of Punjab's Fine Art*, Hindustan Times.

72. **Walia, Varinder**, December 1, 2005, *The rich life of an artist who was a pauper*, The Tribune.

for magazines, periodicals, research books and designed pamphlets. As he was excellent in designing he also designed boxes, labels, project and other commercial art jobs. So, all in all he rose as an art saver to protector in that difficult circumstances.⁷³

The artist made various paintings in the admiration of almighty God. To resplendent God's creations like mountains, lofty meadows, hill scenes which at once mesmerised the spectator and forced them to think about the beauty of nature and creativity of the artist. Whether he was completely involved in his art business to earn his living but instead of all this he spared time for his inner self or his first love he participated in various art exhibitions held at Calcutta, Bombay, Delhi, Kharagpur and Trivandrum where he honoured with gold and silver medals for his best performances. Besides *Sikh art*, he had also done work on other significant subjects, which were demand of society in actual. His unique piece of art 'Guru Nanak Dev ji's' painting was bought by approximately five hundred Americans and they were engrained with the natural talent of his artistic skill. At Maharaja Ranjit Singh Company Bagh, Amritsar, he was honoured with '*Siropa*' on the inauguration ceremony Shiromani Gurdwara Prabandhak Committee by honourable Home Minister of India- Sardar Swaran Singh. Mulk Raj Anand- an eminent writer (**Plate No.252**) and Principal Teja Singh both paid tribute to this wonderful artist. The budding artists once must have to observe his studies if they indeed want to learn something and seek inspiration and guidance in right direction. G.S. Sohan Singh was a very soft spoken and down to earth personality. In the year 1970 A.D., he achieved two precious award, first from Chandigarh in which he was declared as a 'Master Artist of the Year' and another one in Ludhiana from 'Ramgarhia Silver Jubilee Conference'. He established his studio in Amritsar near Braham Buta Market, near Guru Ram Das Sarai (**Plate No.253**) which is actually a hub of art for upcoming artist generations and on the account of his tasteful aesthetical attainments, he became a life-long fellow or inseparable part of the Governing body of 'India Academy of Fine Arts, Amritsar' and here he was also appointed

73. **Kaur, Kirandeep**, October, 2015, *Dervash Chitarkar- G.S. Sohan Singh*, Publisher: G.S. Sohan Singh Artist Memorial Trust, Braham Buta Market, Amritsar, p.10-11.

represented as Judge in numerous art exhibitions and competitions and granted awards to deserving works of art.⁷⁴

Prominent works of G.S. Sohan Singh are ‘Sardar Jassa Singh Ramgarhia attacking Red Fort (1961)’, ‘Shagirdi ate Saaza (1955)’, ‘Shakirta Muhim’, ‘Aarti (1969)’, ‘Satyamev Jayte (1969)’, ‘Sapera (1955)’, ‘Sohni (1967)’, ‘Heer Ranjha (1965)’, ‘Bhai Kanhayia ji (1983)’, ‘Dassi (1968)’, ‘Hindol’, ‘Rab de Rang (Kala)’, ‘Ardaas (1984)’, ‘Mela Punjab Da (1965)’, ‘Charkha Punjabi’, ‘Maan Di Huk’, ‘Zindagi Da Vha’, ‘Taj Mahal’, ‘Utar-Charda’, ‘Sri Harimandar Sahib (1972)’, ‘Samadhi Shiv’, ‘Brahmanad Darshan’, ‘Guru Gobind Singh with the Parsadi Hathi (19)’, ‘Sardar Jodh Singh Ramgharia (1958)’, ‘Bibi Rajni with her leper Husband’, ‘Guru Tegh Bahadur ji distributing alms to people at Guru Gobind Singh’s birth (**Plate No.254**)’, ‘Cobra shades Guru Nanak Dev ji’, ‘Guru Gobind Singh urging his Sikhs warriors to fight for justice (**Plate No.255**)’, ‘Dera Baba Vadbagh Singh’, ‘The Sacrifice of Guru Tegh Bahadur ji’ and ‘Guru Gobind Singh with Panj Piaras (**Plate No.256**)’. The great artist of *Sikh Painting* from Punjab left this materialistic world on 28th February, 1999 for his heavenly abode.⁷⁵

IMPORTANT PAINTINGS OF G. S. SOHAN SINGH:

Title of the Artwork - ‘**Sardar Jassa Singh Ramgarhia attacking Red Fort, Delhi (1723-1803 A.D.)**’

Name of the Artist - G.S. Sohan Singh

Medium - Oil on Canvas

Size - 2 feet 75 inches x 3 feet 75 inches

Place - Hall No.3

Year of Execution -1961 (**Plate No.257**)

Sardar Jassa Singh Ramgarhia was born in 1723 in Village Ichogil near Lahore. He was the commander of the ‘Ramgarhia Misl’ and whenever there was threat to Sikh Panth, he was first to accept the challenge.⁷⁶ In this painting, the artist has depicted the tremendous battle scene, through this rare painting artist has conveyed us a

74. **Byala, Munish**, *Treasuring the Legacy of Punjab’s Fine Art*, Hindustan Times.

75. **Talwar, Rashmi**, March 16, 2001, *Tribute to renowned artist*, The Tribune.

76. **Khokhar, Kulwant Singh**, 2004, *Gauhar-e-Nayab*, Gurinder Singh Khokhar, Roland, View Drive Chester, U.S.A., p.37.

message that how brave stalwart Sikh warrior- Sardar Jassa Singh Ramgarhia in 1782 become victorious over Red Fort, Delhi. The treatment of the blue sky is amazing clouds are shown in bright colours actually they get darker with bombs and weapon's smoke and their dust. The painting also represented the endless battle scene and passionate fight between both parties. The painting is immensely rich in colour scheme. The painting is full of animals like elephant, camels and lots of horses but the main figure is dominating in the painting, riding a galloping white decorated horse and holding a blood soaked sword in right hand. This is an action painting each and every figure whether it is of animal or human has been painted with great excitement and interest, blood soaked swords are seen everywhere in the battlefield. So far, in the painting flames of the fire are visible on left side and on the right side Red Fort is shown. The expression of courage and excitement is clearly seen on the face of this great Sikh warrior. This painting is painted in oil colours and adorned in Central Sikh Museum at Amritsar.

Master Gurdit Singh

In the genre of *Sikh Painting* if someone who was really precedes and indicates the approach to flourish this art, then it will be apt to mention the name of Master Gurdit Singh (**Plate No.258**) who was true precursor of 'Sikh Renaissance in Art' and who is privileged to work and study painting under the supervision of stalwarts of western style European painters at 'Royal School of Art', London. He gained incomparable proficiency and adeptness in his works with immense hard efforts, which were only seen and related with European Classical painting style. Learning theoretical and practical knowledge of art in England made him perfect in this field or profession and prepared for technical challenges with skilled emphasis on three-dimensional composition and use of figurative elements from life. European Art education simultaneously emphasised on the luxuriant use of background full of architectural objects, curtains etc. to highlight the painting and natural colours and effects. He was very celebrated with these finer elements and salient features of art, and thus he gained appreciable perfection in presenting a subject in emotional pragmatism. Being a student of Royal School of Art, London and learnt from European painters he was very much effected by their styles and techniques in every single whether it should be application of colour, measurements of perspectives, organization of compositions or character painting he was proficient in all and his

works were matchless because of his deep knowledge of all elements. Portrait painting was his strength and he always used his special skills and techniques whenever he painted on Sikh historical themes and classical appeal is always seen in his work.⁷⁷

Master Gurdit Singh took birth in year 1900 at Amritsar and pretty involved and concerned about *Sikh art*, literature, civilisation and tradition. The artist was blessed with unique and matchless calibre and a golden heart. He decided to establish a 'Sikh Museum and Art Gallery'. According to his unwavering beliefs, art education should be provided in such organized method which benefitted to all and paintings of Sikh Punjabi artists should be exhibited in those museums, for the encouragement and motivation of the artists and other than that no best way to preserve and propagate the *Sikh art*. His next step was to paint on the themes and subjects which were related to Sikhs like Sikh wars, valour and sacrifices and he did his best to attain and achieve the holy task of promoting the ideals of Sikhism through visual representations. He established an Art Academy in Amritsar, which became a hub of *Sikh art* and crafts. In 1928 A.D., in Amritsar, he also established 'Indian Academy of Fine Arts', various great artists and leading figures were associated with this academy like Engineer Dharam Singh, Dr. Gopal Das, Sh. Satpal Dhruv Arora, Sh. Durga Dass Bhatia and Sh. Sunder Das Oberoi. The main task of this academy was to promote the *Sikh art* and they arranged regular art exhibitions, workshops and seminars for the upliftment of the budding artists who come from all over India and participate and exhibit their works there.⁷⁸

Master Gurdit Singh was that Sikh artist who had the quality of doing what is right and at the same time avoiding what is wrong in the field of art. He has possessed such an amazing calibre which made him recognizable as the most highest and admired Sikh artist, who proceeds above his limitations even despite of the risk. To reflect all the aspects in detail about concerned events in Sikh history and virtuous people whose lives enhances the illustrious and celebrated customs of Sikh

77. **Indian Academy of Fine Arts, Amritsar**, 2008, *Exhibition of Paintings of 'The Great Masters of Amritsar'(Catalogue)*, Malviya Road, Amritsar, Printers: Algon Printers, Amritsar, p.3.

78. **Singh, Sukhwinder (Artist)**, August 4, 2018, *Through Personal Interview*, Central Sikh Museum, The Golden Temple, Amritsar.

religion were painted in a striking or noteworthy manner on his canvas and the touch of the renaissance in very much vivid in his mannerism and visual presentation. He was a genuine and sincere person with a system of rules of conduct. His learning on drawing and element of proportion furnished him to make his works more aesthetical which became his style. The colours used by him are majestic, definitive and mysterious and renders the dreamy effect to the painting and enables him to attain self-willed result. Master Gurdit Singh's keen observation on his subjects helps him to create unusual and peculiar work of art with a magnetic attractiveness. In his paintings, he paid special attention to the costumes of the figure and also rendered realistic treatment to background which actual relates to the entire composition. Artist's contemplative state of mind is integral part of his work and reflected through his hard efforts to present Sikh history. In the acknowledgement of his artistic flair, submissive and responsive attitude towards *Sikh art* and moreover adorn the walls of Central Sikh Museum with his wonderful, amazing paintings and life-like portraits of famous personalities of Sikh religion, he was respected and preferred the designation of 'Prime Artist' in Central Sikh Museum in Sri Darbar Sahib at Amritsar in the sanctified premises of Shiromani Gurdwara Prabandhak Committee (SGPC), Amritsar.⁷⁹

The prominent paintings of Master Gurdit Singh are 'Guru Nanak Dev sitting cross-legged on a carpet (1964)', 'Udasis (Spiritual Travels) of Guru Nanak Dev (1961)', 'I have found the Guru (1966)', 'Martyrdom of Bhai Dayala (1961)', 'Guru Gobind Singh seated on his Royal throne (1967)', 'Sahibzada Ajit Singh fighting in the Battle of Chamkaur (1966)', 'Sahibzada Jujhar Singh fighting in the Battle of Chamkaur (1966)', 'Bhai Himmat Singh fighting in the Battle of Chamkaur (1967)', 'The Valour of Moti Mehra (1965)', 'The Word is truth (1964)', 'Bhai Tara Singh Vaa in the battlefield (1962)', 'Scene of Chotta Ghalughara (1968)', 'Sardar Charhat Singh with his Sikh Soldiers (1956)', 'Baba Darbara Singh ji performing the Ceremony of Anand Karaj (1968)', 'Massacre of Jallianwala Bagh (1968)', 'Massacre of Nankana Sahib (1968)', 'Baba Kharak Singh taking keys of Sri Darbar Sahib (1974)', 'Saka of Panja Sahib (1965)', 'Shaheed Bhagat Singh (1966)' and 'Portrait of Shaheed Udham Singh (1970)'.

79. **Singh, Sukhwinder (Artist)**, August 18, 2018, *Through Personal Interview*, Central Sikh Museum, The Golden Temple, Amritsar.

IMPORTANT PAINTINGS OF MASTER GURDIT SINGH:

Title of the Artwork - 'Guru Nanak Dev sitting cross-legged on a Carpet'

Name of the Artist - Master Gurdit Singh

Medium - Oil on Canvas

Size - 6 feet 11 inches x 5 feet 4 inches

Place - Hall No. 1

Year of Execution - 1964 (Plate No.259)

The founder of Sikhism- Guru Nanak Dev ji took birth in home of Shri Mehta Kalu ji and Mata Tripta ji on 15 April, 1469 at Talwandi Sabo, now in Pakistan. Guru Nanak Dev ji gave spiritual teachings based on the universal divinity of creation.⁸⁰

In this huge painting, the artist has painted Guru Nanak Dev sitting in cross-legged posture on a carpet under a Banyan tree. Through this painting, the artist tries to show the endless spiritual affection ardent with utmost ease. The forest scene is depicted very peaceful and free of from any kind of fear; nature is shown in its groundbreaking form and so refreshing even in light and shade effects. The artist skilfully depicts Baba Nanak sitting midst the painting in very peaceful and still manner with an eminent pose above any comparison, whether eyes are shown open but completely lost in the harmony. The visual expression of this figure is like a *yogi*, who contemplates and telling the beads of rosary. White *Chola*, grey shawl on shoulder, wooden cloaks, *lota*, fresh rose flowers all are helping to represent him as a unique, mystical spiritual super-human being. The artist has used very harmonious, cool and soft colour palette, wherever in the painting the eyes of viewer goes so easily just because of cool pastel tones, whether he has used yellow but it also gives an effect of coolness, such a treatment to painting shows artist proficiency and his magical brush handling to the painting. He had also created an immense depth in the painting through wonderful treatment of perspective and the play of light and shade is truly commendable. It is artist's expertise in the subject that how beautifully he had managed so much darkness and similarly too much light in the painting is really great skill of the artist which provides limitless sense of peace.

80. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar (Pictorial Book)*, Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.11.

Title of the Artwork - 'Udasis (Spiritual Travels) of Guru Nanak Dev'

Name of the Artist - Master Gurdit Singh

Medium - Oil on Canvas

Size - 5 feet 9 inches x 3 feet 11 inches.

Place - Hall No. 1

Year of Execution - 1964 (Plate No.260)

'Udasis (Spiritual travels)' by Guru Nanak Dev are categorized into four long journeys which covered a period of twenty years, to each direction east, west, north and south respectively. In 1500 to 1505 he started his first religious missionary travels from Sultanpur to Goindwal, Fatehabad, Amritsar, Lahore, Kurukshetra, Haridwar, Delhi, Vrindavan, Agra, Lucknow, Banaras, Patna, Guwahati, Badarvarn, Bhopal, and Malerkotla. Second journey in 1506 to 1509 from Sultanpur to Bathinda, Bikaner, Jaisalmer, Ajmer, Ahmadabad, Indore, Hoshangabad, Amaravati, Bidar, Hyderabad, Madras, Pondicherry, Tanjore, Madurai, Cochin, Mysore and Goa. In 1514 to 1516 he began his third travel from Sultanpur to Sujanpur, Kangra, Palampur, Chamba, Ropar, Mussoorie, Gangotri, Badrinath, Nanital, Sri Nagar, Kathmandu, Amarnath, Khistwar, Bhadravati, Vaishno Devi, and Jammu. In 1518 to 1521 fourth and last journey from Sultanpur to Wazirabad, Jampur, Fazalpur, Shikarpur, Larkhana, Karachi, Mecca, Madina, Baghdad, Bukhara, Kabul, Jalalabad, Jamrod, Hassan Abdul, Aminabad to Sultanpur once again.⁸¹ The painting of Baba Nanak's *Udasis* is in horizontal position. The artist has chosen a very rare and unique subject for his painting, subject is based on spiritual travels of Guru Nanak Dev (*Udasis*). As a topic of the painting is specific, similarly he has painted this highly unusual theme in a very commensurable fashion. The painting is made in oil on canvas which is rich in its colour selection and strikingly different in style. More than half a canvas is covered with a map of India and the map has also acquiring a detail of its cities names with black colour. Lines are very sharp and clear and all colours like green, yellow, orange and grey are highlighted perfectly and on the extreme east direction of the painting, he has represented the image of Guru Nanak Dev in an enormously precise manner that the figure is coming out from the woods and headed towards his next journey. The artist painted the figure in a typical Baba

81. Kohli, Surinder Singh, 1969, *Travels of Guru Nanak*, Publication Bureau, Panjab University, Chandigarh, p.171-201.

Nanak's style wearing *Jama* (long loose upper garment), turban, wrapping shawl, holding *lota* (metal vessel) and rosary and forwarding with left foot ahead and halo behind his head but the woods has shown in black and white pencil sketching effect. On the top of the painting, it has been written 'Udasis of Guru Nanak Dev Ji' in *Gurmukhi* in red colour.

Title of the Artwork - '**I have found the Guru**'

Name of the Artist - Master Gurdit Singh

Medium - Oil on Canvas

Size - 3 feet 5 inches x 4 feet

Place - Hall No. 1

Year of Execution - 1966 (**Plate No.261**)

Bhai Makhan Shah Lubana was a devout Sikh and a rich trader from Tanda district, Jhelum (now in Pakistan). He is also known as the 'The discoverer of the Guru Tegh Bahadur- the ninth Sikh Guru'.⁸² The subject choice is completely out of the box, once again he has confronted us with one more interesting story of rich merchant whose ship is shown sinking into furious waves and on finding back Bhai Makhan Shah Lubana prayed to God that if he be would survived he will definitely offer one tenth of his income to Guru so artist has provided an extremely realistic effect to this work by creating the whole past and present incident upon a same canvas. On the very top of right side, he has shown the picture of a sinking ship to refresh the memory of spectator and make them able to visualize the whole scene aptly; this is a very skilful depiction by the artist and rest of the canvas has occupied the present scene in which the artist is showing a number of claimants to *Guruship* in an appropriate and pertinence proportion not only in figures rather in deception of nature, architecture of mind houses. Colours are cool and play of light and shade is amazing. The painting gives very soothing effect on eyes as well as on the mind of the onlooker. On the other side artist has successfully created a dreamy atmosphere in the left portion of the painting. He has intellectually presents a picture of sinking ship before the viewers and makethem visualize the whole incident. The way he has smartly used a huge amount of white colour in the scene as pretty much tricky and had very well managed it throughout the entire picture. All the figures in the

82. **Virk, Kulwant Singh**, March 10, 1986, '*Sikh Ki Karni*', Daily Ajit.

painting are having different expressions on their faces. The principle of art like perspective is wonderfully shown in the houses and moreover the whole painting makes an impression of panoramic view. The sea and sky has almost similar colours tones even though he has skilfully segregated the hue of colour. The artist has shown Bhai Makhan Shah Lubana offering the coins to various Gurus but eventually he has found the Guru and then went to the top of the roof and declares: '*I have found the Guru*'. This scene is wonderfully displayed by the artist.

Title of the Artwork - '**Martyrdom of Bhai Dyala (11th November, 1675 A.D.)**'

Name of the Artist - Master Gurdit Singh

Medium - Oil on Canvas

Size - 2 feet 75 inches x 3 feet 75 inches

Place - Hall No. 1

Year of Execution - 1961(**Plate No.262**)

Bhai Dyala was an early Sikh martyr and devotee of Guru Tegh Bahadur Sahib and always accompanied Guru Sahib in hard times. He was brutally tortured and executed on 11th November, 1675 by the Mughals and made him to sit into a cauldron of boiling water.⁸³ The artist has demonstrated his great imaginative sense and strength in capturing and generating a page from Sikh history. It is a torture scene in which artist has shown physical as well as psychological pain of the figure. He has shown intense feeling of annoyance on figure's face by being tormented but yet there is spiritual kind of calmness on his face which overcomes his sense of feeling any bodily pain. The entire painting scene displayed the inhumane activities of the cruel Mughals. The painting has a power of attracting one's attention whether it is a painful painting, the artist's sense of concern and curiosity about the theme is self-explanatory and centre part of the painting immensely agitated one's emotions. The flames are so high that they turned tree leaves into red colour and body of the figure is turned black, shown him sitting in a cauldron of boiling water at Chandni Chowk, Delhi. A Mughal style building is shown in the background and the executors are shown standing collectively and enjoying the martyrdom of Bhai Dyala. Some of the executors kept the fire burning; logs are completely turned red

83. **Singh, Bhai Pinderpal**, 2010, *Ardas Part-I (Punjabi)*, B. Chattar Singh Jiwan Singh, Bazar Mai Sewan, Amritsar, p.311-318.

with high fire. One of them a bald headed executor is standing back carrying spear in his hands. Light and shade generated by the flames provide a very dramatic effect to whole painting, a very low brick-wall is also lighted with fire flames. Water in the cauldron is becoming a steam because of boiling. And the entire sky is changed its colour from happy and cool blue and turned into gloomy black as the nature is also mourning on his martyrdom.

Title of the Artwork - '**Guru Gobind Singh seated on his Royal Throne (1666-1708 A.D.)**'

Name of the Artist- Master Gurdit Singh

Medium- Oil on Canvas

Size- 10 feet x 12 feet

Place - Hall No. 1

Year of Execution - 1967 (**Plate No.263**)

Guru Gobind Singh- the tenth Sikh Guru (1666-1708), born to Mata Gujri and Guru Tegh Bahadur in Patna. Guru Gobind Singh ji was a great poet, scholar, and author and composed *Bani* of *Dasam Granth*. He became a creator of the Khalsa who administered *Amrit* (nectar) to *Panj Pyare* (five beloved ones).⁸⁴ This royal and religiously mystic portrait of Guru Gobind Singh in his court is an apparent evidence of artist's ability to observe and acquired knowledge of surrounding and skill to produce such an awesome piece of an art. The painting shows minutely detail of every single object as well as the figure, each object in the painting is painted so amazing that it gives a realistic impression on the eyes and tactile feel to the viewer. This is an enormously huge canvas developed or executed with immense care and in minute details. The play of blue and violet shades gives a distinct vibrancy to the background and even to the entire painting. Even the details of small objects is taken into consideration by the artist, the whole scene of painting passing down a royal, regal and majestic effect. The artist has made painting alive because wooden pillar gives an impression of real wood, marble on floor gives the same effect, *Naqqashi* on the wall is in detail, carpet and foot rest has floral motifs likewise iron throne has intricate floral decorative embossed motifs on it. Curtains folds and fringes are as

84. **Kapoor, S.S.**, 1999, *Saint Solider (Guru Gobind Singh's Concept of an Ideal Man)*, Hemkunt Publishers, New Delhi, p.163-196.

soft as velvet, curtain holders are shimmering blue quiver has fully filled with arrows and blue shield is laid upon the golden decorated table. The figure of Guruji is shown sitting one leg folded and other raised on which Guru Sahiban kept their right arm and a falcon is sitting on their hand, which is covered with maroon glove. Carrying a bow on left shoulder and holding sword in the same hand, wearing a royal yellow dress and turban with intricate golden thread work. Guru Gobind Singh is shown embellished with precious pearl jewels and *Kalgi* (plume) on head the whole scene is quite mesmerising and fascinating.

Title of the Artwork - '**Sahibzada Ajit Singh fighting in the Battle of Chamkaur (1687-1705 A.D.)**'

Name of the Artist - Master Gurdit Singh

Medium - Oil on Canvas

Size - 4 feet x 5 feet

Place - Hall No. 1

Year of Execution - 1966 (**Plate No.264**)

Sahibzada Ajit Singh was born on 26th January, 1687 and was the eldest son of Guru Gobind Singh and Mata Sundari ji. Sahibzada Ajit Singh had shown his skilful fencing with bravery and killed numberless enemy soldiers in his last battle of Chamkaur, which was fought on 7th December, 1705 where he attained martyrdom.⁸⁵ The artist has successfully presented an energetic battle scene to his viewers; it looks like a realistic battle painting scene between the Mughals and Sikhs. The whole background seems to be undiversified with the battle's dust, quite difficult to find the end of battle, where ever the eyes goes both parties are shown fighting with each other. The sky and the earth has given impression as they are mixing with each other because of dusty colour palette. The artist has shown the figure of young warrior in such an extraordinary manner that onlooker can easily recognize the brave figure of Sahibzada Ajit Singh without any delay. A valiant warrior fought courageously sitting upon his white horse wearing Khalsa costume as a mark of respect, only he has a white horse and spiritual light on his face which differentiates him from the rest. The energetic vitality and electric spark is flowing out from his blood soaked sword which has evidenced that Ajit Singh wielded his

85. **Kapoor, Sukhbir Singh**, 2005, *The Sui Generis Martyrdom: Which shook the hearts of all Believers*, Hemkunt Publishers, New Delhi. p.32-34.

sword bravely and killed countless enemy soldiers with his fencing skill. The artist is succeeded in demonstrating an electric spark in this painting.

Title of the Artwork - '**Sahibzada Jujhar Singh fighting in the Battle of Chamkaur (1691-1705 A.D.)**'

Name of the Artist - Master Gurdit Singh

Medium - Oil on Canvas

Size - 3 feet 75 inches x 4 feet 75 inches

Place - Hall No. 1

Year of Execution - 1966 (**Plate No.265**)

Sahibzada Jujhar Singh was born on 14th March, 1691 and was the second son of Guru Gobind Singh and Mata Jito. Sahibzada Jujhar Singh had fought his last battle alongwith his six contingent Sikh soldiers and killed so many enemies by his arrows and in Chamkaur's battlefield; he got martyrdom on 7th December, 1705.⁸⁶ The battle field scene of Sahibzada Jujhar Singh is painted in the similar manner as his elder brother's painting has been painted by the same artist. The painting background is quite same as Ajit Singh's battlefield scene, the sky is dusty, the rolls of dust have flown above in the sky and thus sky and earth merged together. Only standing weapons are shown far away, numerous decapitated Muslims and Sikh soldiers have fallen down the ground are displayed by the artist in a ferocious manner in the mid of the battlefield. The portrayal of Sahibzada Jujhar Singh as a figure of fearless, brave lad is astonishing. The way the artist painted the figure cutting down the head of an enemy soldier is surprisingly and breathtakingly moment captured by the artist on his canvas. But innocence is even perceived by the mind or senses of the viewer on the face of fearless soul.

Title of the Artwork - '**Bhai Himmat Singh fighting in the Battle of Chamkaur (1661-1705 A.D.)**'

Name of the Artist - Master Gurdit Singh

Medium - Oil on Canvas

Size - 3 feet 75 inches x 4 feet 25 inches

Place - Hall No. 1

Year of Execution - 1967 (**Plate No.266**)

86. **Johar, Surinder Singh**, 1979, *The Young Martyrs: A story of the Supreme sacrifice of the four Sahibzadas*, Vivek Publishers, New Delhi. p.53-55.

Bhai Himmat Singh was born on 17th May, 1664 at Orissa; his earlier name was Himmat Chand and was one of the five beloved ones who fought bravely in the battlefield of Chamkaur and got martyrdom.⁸⁷ In this fierce battlefield scene, the artist has displayed the main figure standing in a heroic fighting pose, cutting down the head of an enemy soldier with electric stroke of his sword and protecting himself by holding a shield in his other hand representing his good presence of mind. Figure is shown very muscular and bright comparatively to the rest. In the background, fort of Chamkaur is visible, this action painting is bright with striking colour scheme, the expressions on the faces of all the figures are fast breaking and immediate made by artist's fast brushstrokes. The painting is having a tendency of reverberance. Valour is clearly seen on the faces of the figures, Sikh soldiers are depicted as they are roaring in order to threaten enemy soldiers is a superb expression given by the artist.

Title of the Artwork - **'The Valour of Moti Mehra'**

Name of the Artist - Master Gurdit Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 1

Year of Execution - 1965 (**Plate No.267**)

Baba Moti Ram Mehra (late 17th - early 18th century) was a pure soul and devoted disciple of Guru Gobind Singh and a water carrier who risked his own life to bring milk for *Chotte Sahibzades* (younger sons) of Guru Gobind Singh- Baba Zorawar Singh and Baba Fateh Singh who were imprisoned in *Thanda Burj* (cold tower) in Sirhind fort alongwith their grandmother- Mata Gujri in December 1705.⁸⁸ The artist has given a message that tells us about the particularities of the valour of Moti Mehra through his charming brushstrokes in oil on canvas medium. The colour scheme of the painting is very dull and gloomy, but when we see the faces of figures a divine light full of calmness clearly reflects the artist knowledge of colour application which is mixed with bitterness and sweetness at the same time.

87. **Singh, Rajinder Pal**, 2015, *Panj Piare & Chaare Sahibzade*, Lahore Books, Near Society Cinema, Ludhiana, p.24-27.

88. **Nabha, Bhai Kahn Singh**, 2011, *Gurshabad Ratnakar Mahan Kosh-Encyclopedia of Sikh Literature (Punjabi)*, Eight Edition, Department of Languages, Punjab, p.178-179.

Compassion is vividly shown through Moti Mehra's figure as he is shown pouring milk from one utensil into another for sweet souls but figures of *Chotte Sahibzades* display standing fearlessly against any hard times. This painting is outstandingly brushed to give special and significant intensity on the characters emphasised by suitable surroundings. Artist is successful in representing the winter night with the help of their warm clothes and shawl of Mata Gujri and he has also shown the effect of dim light of a small lamp with flames. The figure of Moti Mehra is shown kneeling down out of respect and Mata Gujri's figure is shown sitting on a higher place. The folds of the clothes of the figures are depicted with very soft effect, pots are shown empty. The subject of this specific painting pays tribute to the valour of Moti Mehra who fed these sweet souls instead of so many hurdles and without bothering royalties' displeasure. This painting is full of warmth and compassion.

Title the Artwork - '**The Word is truth**'

Name of the Artist - Master Gurdit Singh

Medium - Oil on Canvas

Size - 4 feet x 5 feet

Place - Hall No. 1

Year of Execution - 1964 (**Plate No.268**)

'The Word is the Truth' means '*Guru Ka Bachan Sat Sat Kar Mane*'. In this painting, Guru Gobind called Bhai Dalla who was a Sidhu Jatt and landlord of Talwandi Sabo to test his gun's shot; on this he got panic. And then Guruji called their Sikhs for the same, Bhai Bir Singh and Bhai Dhir Singh came in front of him to trail the shot fire. After seeing the bravery of the Singhs, Bhai Dalla also became Gurus' Singh.⁸⁹ Artist has painted this interesting incident of Guru Gobind Singh's true devotee- Bhai Dalla, who is presented as an obedient soldier of his Guru. Artist awesomely painted the gallantry qualities of Bhai Bir Singh and Bhai Dhir Singh in this painting through his particular act has shown in the painting. The whole interesting act is shown in daylight; a large number of figures are present in the scene. Guruji's figure is shown in a majestic pose, testing a shot of his rifle and sword is lying on the bed, behind him a Gurusikh is shown whisking him and

89. **Singh, Jagjit**, 2010, *The Growth of the Sikh Tree*, Vol. IInd, National Book Shop, Chandi Chowk, Delhi, p.36-37.

observing the scene. Artist has used colours very sensibly to consider the scene as a scene of daylight painting. Tent, bolster, fringes of the tents are the grace of the painting and Bhai Dalla is shown standing well-dressed in light brown costume on left side of Guruji's bed with two more figures with folded hands out of respect, sky is shown is clear rather whole scene is giving a sense of freshness and openness, horse is shown peeping behind the wall. The Sikh soldiers- Bhai Bir Singh and Bhai Dhir Singh are depicted standing in front of rifle's shot testing on Guruji's order. In this rare theme painting, the artist wants to convey the message of Gurusikhs unshaken faith in their Guru.

Title of the Artwork - '**Bhai Tara Singh Vaa in the Battlefield (1776 A.D.)**'

Name of the Artist - Master Gurdit Singh

Medium - Oil on Canvas

Size - 3 feet 5 inches x 4 feet 5 inches

Place - Hall No. 3

Year of Execution -1962 (**Plate No.269**)

Bhai Tara Singh Vaa was a Sikh follower and a very brave Sikh fighter, when he was attacked by 2200 hundred cavalry on the order of Nawab Zakariya Khan, at that time he had just merely 22 Sikh companions with him to fight and he fought very valiantly and got martyrdom.⁹⁰ In an intellectual manner, the artist has segmented the painting into two main and natural enclosed spaces, in order to present his idea about the painting before the viewers. Artist is trying to show Bhai Tara Singh Vaa as brave courageous, fearless fighter and true saint soldier of his Guru. Fortunately, the artist is succeeded in portraying him as he was actually and acted in battlefield. Artist has divided the painting into two portions for some specific reason; he wants to narrate the bravery of Bhai Tara Singh Vaa through his brush. Left side of the painting is displayed darker than rest of the scene deliberately to show the large strength of Mughal army with 2200 hundred cavalry and a number of elephants and on the other hand right part of the painting is less dense as comparing to left part, so far a building is also visible instead of heavy odds and greater difference of soldiers in numbers, could not shake his true determination and dedication towards his good deed shown by artist in the scene, he has shown fighting bravely on his white

90. **Singh, Jagjit**, 2010, *The Growth of The Sikh Tree*, Vol. IInd, National Books Shop, Chandni Chowk, Delhi, p.80-81.

energetic horse. Swords are shown with white fast brushstrokes. Some cut down bodies have fallen down in the battlefield. Colour scheme is dark, vibrant, which has been chosen very sensibly by the artist.

Title of the Artwork - '**Scene of Chotta Ghalughara (1746 A.D.)**'

Name of the Artist - Master Gurdit Singh

Medium - Oil on Canvas

Size - 3 feet 5 inches x 4 feet

Place - Hall No. 2

Year of Execution - 1968 (**Plate No.270**)

Both the Mughal Governor Yahiya Khan and General Lakhpat Rai the revenue minister of Lahore committed the *Chotta Ghalughara* (small holocaust) at Kahnuwan near Gurdaspur, Punjab in 1746 in which approximately ten thousand Sikhs were killed but even though all retreating regiments fought with unmatched bravery in the battlefield under the guidance of Nawab Kapur Singh.⁹¹ The episode of Small Holocaust (*Chotta Ghalughara*) is very tragic and bitter chapter of the Sikh history which has been painted by the artist in a very dramatic fashion in a peaceful natural landscape in oil on canvas medium. Combination of cool and warm colours as well as peace and disturbance at large can be seen in this rare piece of art. Nature is painted with very soft handed delicate touches, woods are dense and green, mountains are calm, half part of the river seems to be unstirred and half part of the river is filled up with blood and dead bodies, countless Sikh soldiers are trying to wade the river but as shown in the scene they have to confront the double oppose. In the woods and nearby ground is completely filled with Muslims and Sikhs soldiers fighting on horses and ground. The front portion of the painting depicts the scene in which dead bodies of both armies, soldiers are falling on ground and blood is coming out from their bodies. And on the other side, on hill's top they faced the opposition of Pahari Raja's army. They are mischievously and critically trapped between both armies, scene is depicted in a very melodramatic manner. Around ten thousand Sikhs were killed and beheaded in this holocaust is effort fully shown by the artist with countless figures. The artist exhibits an extremely heartrending and sorrowful scene, which clearly depicts a huge loss of life in this genocide.

91. **Nijjar, B.S.**, 1995, "*Chhota Ghallughara*"- *The Encyclopedia of Sikhism*, Vol.I, Punjabi University, Patiala, p.458-461.

Title of the Artwork - '**Sardar Charhat Singh with his Sikh Soldiers (1770 A.D.)**'

Name of the Artist - Master Gurdit Singh

Medium - Oil on Canvas

Size - 4 feet x 3 feet 5 inches

Place - Hall No. 3

Year of Execution - 1968 (**Plate No.271**)

Sardar Charhat Singh was the eldest son of Sardar Naudh Singh of Gujranwala and grandfather of *Sher-e-Punjab*- Maharaja Ranjit Singh; he was from Sikh family of Sandhawalia clan and also a Jathedar of Sukerchakia Misl who fought in various battles and played an important role as a brave Sikh in the Great holocaust.⁹² In this painting, artist is trying to depict the scene before the battle and all the Sikh soldiers are standing and waiting eagerly and collectively on their horses for the battle start out. There is no sign of fear on the faces of any figure; they look like as full of energy which is flowing out from the gallant expressions. Horses are shown in various shades of brown. Two figures are exhibiting as an influential and predominant first one is Sardar Charhat Singh Sukerchakia on white young horse and other of young Sikh soldiers on dark brown coloured horse; both are looking heroic on horses in their poses. Among hundreds of spears two *Kesari* flags are dominant just like these two brave soldiers. The sky is shown very crystal clear and a fort is seen at a distance in soil shade. They seem to be standing in water as some reflections are seen on the ground.

Title the Artwork - '**Baba Darbara Singh ji performing the Ceremony of Anand Karaj (1814-1870 A.D.)**'

Name of the Artist - Master Gurdit Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 4

Year of Execution - 1968 (**Plate No.272**)

Baba Darbara Singh ji (11th April, 1814-13th February, 1870) was born at Rawalpindi, Pakistan. He was successor of Nirankari Sect after his father- Baba Dayal and Creator of the Anand Karaj Ceremony. A Sikh marriage is called an

92. **Bakshi, S.R. & Pathak, Rashmi**, 2007, *Punjab Through the Ages*, Sarup and Sons, New Delhi, p.14-16.

Anand Karaj, in this marriage scene the wedded couple circum ambulated the Sri Granth Sahib four times which is called *Lavan* and alongwith this a Sikh priest also reads hymns side by side.⁹³ In this very painting by artist Gurdit Singh, Baba Darbara ji is shown performing the ceremony of Anand Karaj. Through this painting, artist has reflected the other side of Sikh culture instead choosing themes of martyrdom, battle scenes, tragic scenes, this time he selected a very cherished and prosperous subject instead of that life ending themes. The mark of joy, happiness and blissfulness is well expressed in entire scene of Anand Karaj which means marriage ceremony in Sikhs called *Lavan*. In this painting, all the people are shown sitting in a peaceful manner, enjoying and understanding the recitation of *Lavan*. Music is playing by musicians on musical instruments. The ceremony is shown inside a Gurdwara. The bride wears light pink salwar suit walking after the groom who is also well-dressed in traditional wear, everyone is seen well-dressed. Entrance is displayed on the right side of the painting to welcome the people and door is kept open. People are taking their children into their laps. The wedded couple is circumambulating around the holy Sri Guru Granth Sahib as shown in the picture, wearing fresh flowers garland around their necks. Bride has covered her head with same *dupatta* and groom has worn a turban. Holy Scripture is covered with light sky colour *Rumala*. Royal blue colour carpet with floral motif detail completes and fills the empty area of the painting. Shadows are shown and makes painting scene realistic and relatives in the painting are keep coming on the happiest eve of the marriage of their loved ones. Lines of the Gurdwara building are sharp and bold. Light has shown coming from upper right side of the painting. Both are carrying a same yellow colour cloth as a mark of their unitedness. The painting gives a sense of happiness and contentment.

Title of the Artwork - '**Massacre of Jallianwala Bagh (13th April, 1919 A.D.)**'

Name of Artist - Master Gurdit Singh

Medium - Oil on Canvas

Size - 4 feet x 6 feet 5 inches

Place - Hall No. 4

93. **Kaur, Sureet**, 2004, *The Sikh Way to God Realization*, Bhai Daya Singh Charitable Trust, Rara Sahib, Ludhiana, p.161-165.

Year of Execution - 1968 (**Plate No.273**)

Jallianwala Bagh's heartrending bloodshed massacre had occurred at Amritsar on 13th of April in 1919 A.D. people gathered there to celebrate Baisakhi festival and General Reginald Dyer ordered troops of British Indian Army to fire on the innocent mob without any advance information. Total 1500 people were shot down and 347 were Sikhs. The reason behind the massacre was to teach a lesson and not to indulge in any form of protest against the British. The tragic killing of a large number of people indiscriminately at Jallianwala Bagh is the most painful episode in the golden history of Sikh religion.⁹⁴ Once again the artist has painted this massacre scene free from any favouritism or self-interest very fairly on a huge canvas with quite pragmatic colour scheme. He depicted the entire distant view of a wide area expressing the representation of things as they really happening. Thousands of figures are shown running here and there in order to save their lives from the aimless firing of the British Indian Army. The sky is shown gloomy and sad; buildings are standing still in white shades. The picture of brutal inhumane killing of innocent mass is represented skilfully by the artist. Fast movement of figures are vividly seen by inflict pain or suffering. The cruel British Indian Army is kept firing on the innocent mob in line from extreme right side of the Bagh as depicted in the painting. Figures are shown trembled each other under their feet in a hurry to save their own lives or loved ones, going hither and thither directionlessly as they were out of their senses. Many people are shown jumping into a well, which is presently known as Martyr's well. Dead Bodies are fallen down on ground and blood is coming out.

Title of the Artwork - '**Massacre of Sri Nankana Sahib (20th February, 1921 A.D.)**'

Name of the Artist - Master Gurdit Singh

Medium - Oil on Canvas

Size - 3 feet 5 inches x 4 feet 5 inches

Place - Hall No. 4

Year of Execution - 1968 (**Plate No.274**)

On 20th February, 1921 nearly two hundred Akalis were trapped collusively with police by Mahant Narayan Das who was Manager of the Sri Nankana Sahib

94. **Rai, Satya M.**, 1978, *Punjabi Heroic Tradition*, Punjabi University, Patiala, p.107-109.

Gurdwara. After this deadly massacre of 20th century however Gurdwara was handed over to SGPC.⁹⁵ The painting on Sri Nankana Sahib Massacre has not depicted only the story about the martyrs of Sri Nankana Sahib but in fact unveiled the curtain from the cunning, wretched priest Mahant Narayan Das's power. The painting exhibits an immense fierce scene, people are shown cutting each other into pieces with sharp and deadly weapons. Some figures are showcasing standing upon the building to grab viewer's attention, colour of the building is light brown, lines are very sharp, sleek and straight the cloudy sky leaves a mystical effect. The shrine of Sri Nankana Sahib demonstrated in white marble and *kesari* flag is furled upon it. Behind the main shrine the body of Bhai Laxman Das is tied up with tree in opposite direction and Rogers are set down his live body into the fire, the entire picture is enormously painful. A large number of figures are martyred, some are shown cut down and some are exhibited burnt alive under Gurdwara premises, very artistically displayed by an artist on the canvas.

Title of the Artwork - '**Baba Kharak Singh taking keys of Sri Darbar Sahib, Amritsar from a British Officer at Sri Akal Takht Sahib, Amritsar**'

Name of the Artist - Master Gurdit Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 4

Year of Execution – 1974 (**Plate No.275**)

Baba Kharak Singh (6th June, 1868 - 6th October, 1963) was born at Sialkot in British India. He was involved in the Indian Independence Movement and was president of the 'Central Sikh League'. He was a political leader and virtually the first president of the Shiromani Gurdwara Prabandhak Committee. Under 'Gurdwara Reform Movement' after the arrest and martyrdom of hundreds of Singhs, Shiromani Gurdwara Prabandhak Committee came into existence and all the provision of Gurdwara Sri Darbar Sahib was taken from corrupt Mahants and given into faithful *panthic* figures of Gurdwara Sahib. *Betaaj Badshah*- Baba Kharak Singh had taken

95. **Sahni, Ruchi Ram**, 1960, *Struggle For Reform in Sikh Shrines*, Sikh Ithas Research Board, Amritsar, p.81.

the entire provision of Sri Darbar Sahib, Amritsar into his hands and struggling for getting the keys of Gurdwara Sahib.⁹⁶ In this painting, artist has chosen an uncommon subject but even though famous and valued for its rareness. In this outstanding painting, artist has exhibited the scene of Baba Kharak Singh- a famous and pious Sikh personality who has shown taking the keys of Sri Darbara Sahib from British officer after a long struggle for freedom. It seems to be a scene of late evening, different tones of white and black has captured the whole scene. Most of the figures whether standing or sitting, men or women are depicted in black shades except one figure dressed up in Indian red nearby British officer who is shown well-dressed in black suit with black hat on head, respectfully giving bunch of keys into the hands of Baba Kharak Singh. In the painting, Baba Kharak Singh is painted in simple white *Kurta Pajama*, head covered with turban and holding sword with left hand and receiving keys with other hand gracefully as it is their right. In left upper part of the painting, two trees are shown in dark and a left portion of the painting is having grand double-storeyed white building which is also painted under the effect of shade. Some figures are also shown standing upon second story. Dark maroon colour carpet grasped the attention of the onlooker and fills the emptiness of the painting.

Title of the Artwork - '**Saka of Panja Sahib (30th October, 1922 A.D.)** '

Name of the Artist - Master Gurdit Singh

Medium - Oil on Canvas

Size - 3 feet 5 inches x 4 feet 5 inches

Place - Hall No. 4

Year of Execution - 1965 (**Plate No.276**)

The heartrending incident of Saka Panja Sahib (30th October, 1922) took place at Hasan Abdal railway station, Pakistan. During British Raj Law, the police had arrested innumerable Sikhs at Gurdwara Guru ka Bagh, district Amritsar. These Sikhs were moving to Attack jail now kept starved for number of days, in order to feed them Sikhs stopped the train by laying on the railway tracks. Bhai Kahn Singh and Bhai Pratap Singh were crushed under the train and attained martyrdom. When

96. **Singh, Sangat**, 2010, *The Sikhs in History*, Singh Brothers, Mai Sewan Bazar, Amritsar, p.152.

train stopped they feed them and train had started again.⁹⁷ The story of this painting is quite interesting and passionate; artist must be having adequate knowledge of the incident that is why he was capable of painting such a realistic piece of art. The background of the painting is itself depicting an expanse of natural scenery of a hill station. Artist has skilfully segregated upper and lower portion of the painting. Upper portion gives a sense a peace, a blue sky with white feathery clouds, a tall majestic mountain brings the richness to the scene and far away a glimpse of Sri Panja Sahib is shown with *kesari* flag and Mother Nature is shown its peak. In lower portion, a long train is shown coming in the mid, an engine is leaving smoke shows that train is running. The Sikh Sangat is eagerly waiting on both sides of the train in order to feed their hungry brethren. Some people are shown lying between the tracks even women with children in their laps. Figures are depicted running passionately to feed them from both sides, station Master is also furling flag to stop the train because some figures are shown crushed under the train. Big utensils are kept aside are also displayed in the front of the painting. In this painting artist has demonstrated the self-sacrifice and valour of Sikh Sangat for their brethren.

Title of the Artwork - '**Shaheed Bhagat Singh in Central Jail, Lahore (1907-1931 A.D.)**'

Name of the Artist - Master Gurdit Singh

Medium - Oil on Canvas

Size - 3 feet 3 inches x 4 feet 3 inches

Place - Hall No. 4

Year of Execution - 1966 (**Plate No.277**)

Shaheed Bhagat Singh (27th September, 1907-23rd March, 1931) was a revolutionary and martyr, born at the village of Banga, Lyallpur. This picture of Shaheed Bhagat Singh at Lahore jail was just before his execution in which he has shown meeting with Bhai Randhir Singh who also became a Sikh after interacting with him. Shaheed Bhagat Singh is considered to be one of the most influential revolutionaries of the Indian Independence Movement and got martyrdom at pretty

97. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed., March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar (Pictorial Book)*, Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.133.

young age.⁹⁸ This enthusiastic theme painting describes the entire scene of Lahore jail where a great Indian freedom fighter is imprisoned for rebelling against Britishers to set his country free. An artist has narrated the portrait of Shaheed Bhagat Singh in Lahore Jail before his execution through his artistic skill. He painted the entire inside scene of jail in detail that provided us all the required knowledge of his condition in the jail in those odd circumstances he had lived for the sake of his country and country man. The artist conveyed such a realistic picture of the viewers that left one can easily guess his age through his tender skin and innocent dove like glance. Pureness is flowing from his face a long lasting effect on spectator's mind. The figure has shown sitting on the cot inside the jail, innocently looking outside, trapped in shackles, holding a dairy in hands that dairy is later popularly known as 'Bhagat Singh Di Jail Dairy'. His hairs are shown tied up above the head, wearing white Kurta, beard on face, crossed feet, his shadow is visible on the wall. Earthen water pot is placed on the floor seems to be leaned on the broken wall and its bricks are visible and book and brass glass is kept on it. Selection of the colour scheme is very brilliant to considering the whole environment. Light is coming inside from Iron Gate of the Jail and the shadow of iron rods are drawn so well and realistically on the floor. Cement of the outer wall is removed and few bricks are visible and telling the condition of the jail building. Floor is painted in rust red colour and Hawaldar (police constable) in Khakhi uniform standing outside the jail's gate and hanging rifle is on his shoulders. It is rare painting with matchless artistic quality.

Title of the Artwork - '**Portrait of Shaheed Udham Singh (1899 -1940 A.D.)**'

Name of the Artist - Master Gurdit Singh

Medium - Oil on Canvas

Size - 2 feet x 2 feet 5 inches

Place - Hall No. 4

Year of Execution - 1970 (**Plate No.278**)

Shaheed Udham Singh (26th December, 1899-31st July, 1940) was a revolutionary Nationalist born in Sunam in the Sangrur district of Punjab. He was a Sikh, a

98. **Singh, Kulbir**, 2011, *Shaheed-e-Azam-Bhagat Singh Di Jail Dairy*, Lokgeet Parkashan, Chandigarh, p.4-13.

Punjabi Marxist of Ghadar Party and a nationalist mostly known for the assassination of Sir Michael O' Dyer in March, 1940 for taking the revenge of the Jallianwala Bagh Massacre from him.⁹⁹ This time once again the artist has painted a portrait of a revolutionary nationalist martyr Shaheed Udham Singh of 19th Century. The colour scheme of portrait is dark, background is dark even the outfit of the figure is also dark but the shirt and turban of the figure is of light tone which automatically balancing the portrait very well. He is painted well-dressed in suit and tie. Facial features are round, skin is glowing keeping a dense beard, a unique kind of spark in eyes and finally portrait is complete with turban which enriched and enhanced the grace of the portrait.

S. Kirpal Singh

S. Kirpal Singh (**Plate No.279**) was the only artist who was having great diversity or variety in his painting styles and produces the themes from Sikh history intellectually. The artist took birth in the village 'Vara Chain Singh', tehsil Zira, Ferozpur, Punjab on 10th December, 1923. His mother was a very religious lady of good temperament and his father Sardar Bhagat Singh Panesar was a famous craftsman, who was master of wood carving, engraving and designing.¹⁰⁰

Sardar Bhagat Singh Panesar, the father of Kirpal Singh had created wooden craftsmanship on gate of famous Jain temple of Zira which is known for its intricate work and its beauty. Feeling pleasure and enjoyment of art and colours was Kirpal Singh's inherent aptitude. Even though when he was a child he loves watching village girls spinning the wheels and embroidering *Phulkaris* in the courtyard of their house, he spent couple of hours just watching and observing these wonderful traditional household works. Such activities motivated him to do something of his own. The artist tried to copy images from his notebooks with G. Nib because at that time drawing was started very in late in school, so he had taken drawing as a subject

99. **Singh, Rajinder**, 2000, *Heroic Tradition*. In Fauja Singh, Ed. *The City of Amritsar: An Introduction*, Publication Bureau, Punjabi University, Patiala, p.86-92.

100. **Ajiz, Kesar Singh**, 2003, *Punjab De Ughe Chitarkar*, Ravi Sahit Parkashan, Hall Bazar, Amritsar, p.32.

in fifth class and with the passage of time he passed his matriculation in 1939 alongwith pursing his hobby of drawing.¹⁰¹

After that he joined Sanatan Dharam College, Lahore. He visited various famous Gurdwaras of Punjab (Pakistan) like Gurdwara Bhai Taru Singh, Gurdwara Bhai Mani Singh, Gurdwara Dera Sahi, Gurdwara Sheehed Ganj and turned conscious about the matchless sacrifices of the Sikh Gurus and their disciples in 1940 A.D and Maharaja Ranjit Singh's birthday illustriously celebrated at Lahore at the same time, whether he was a mere student but even though a keen learner of Sikh history and he was deeply impressed and intensified by the 'History of the Sikhs' book by Bhai Khazan Singh and 'Sundari' of Bhai Vir Singh was the second book which taught him at good extent about Sikh history.¹⁰²

In 1941 A.D. he passed his graduation in Faculty of Science and after that worked in Military Accounts Department in Lahore Cantonment, Mian Mir.¹⁰³ Whenever he got time he give shape to his thoughts, emotions and feelings in the form of painting thus he kept alive his inner happiness. He was very much passionate to paint landscape views and human figures anatomy in water colours. In year 1941 A.D. he got married to Sardarni Kuldeep Kaur of village Kadyal, Zira. He had two sons and a daughter from her. His younger son Sardar Jarnail Singh inherited from his father's talent of painting (**Plate No.280 & 281**). S. Kirpal Singh settled-down in Jalandhar alongwith his brother who was working as clerk in Industrial Department of Punjab Government. Here, he grabbed the chance to see the reproductions of the paintings of Russian artist- Repin's 'Volga boatman's religious processions' and another one was a 'Cossacks writing a letter to the Sultan of Turkey' in the Encyclopaedia Britannica. At that time, he became quite conversant with the works of renowned artists of Italian Renaissance such as Michelangelo, Leonardo Da Vinci and Rubens and now he was entirely strengthened

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101. **Chitrakar, Ajaib**, 1995, *Punjabi Chitrakar (Punjabi)*, Publication Bureau, Punjabi University, Patiala, p.94.
 102. **Kesar, Urmi**, June 2003, *Twentieth Century Sikh Painting: The Presence of the Past*. In Kavita Singh Ed. *New Insights into Sikh Art*, Marg Publication, New Delhi, p.126.
 103. **Rani, Dr. Saroj**, 2001, *The Realistic Artists from Punjab*, Panjab Lalit Kala Akademi Chandigarh & Lokayat Prakashan, Chandigarh, p.45.

by the pragmatic skilfulness of those matchless artists.¹⁰⁴ In the year 1952, he migrated to Delhi where he had earned his livelihood by designing and illustrating books and book covers. With the guidance and support of Principal Sant Rian Grover, he organised his very first exhibition of painting in 1955.¹⁰⁵

S. Kirpal Singh was not much interested in commercial art so he came to Karnal where later on he arranged his first exhibition in 1955 A.D. He started living there in 'Indri' as the peaceful surroundings of that place suit his artistic passion where he could work quietly and patiently. 'Women transplanting paddy', 'Caravans of gypsies' and 'Guru Hargobind Singh in Gwalior Fort' were the main subjects for his painting there. His works were praised by every visitor but nobody bought his single work. Second time with the patronage of Principal Gurbachan Singh Talib, he organized another exhibition of paintings at Lyallpur Khalsa College, Jalandhar in 1956 A.D. On the recommendations of Professor Satbir Singh who bought some of Kirpal Singh paintings, at Sri Darbar Sahib at Amritsar, Kirpal Singh was appointed as an artist at salary of Rs. 250/- per month from 1956 to 1962, where he had painted total 63 paintings on Sikh history themes and all these paintings are still exhibited on the walls of 'Central Sikh Museum, Sri Darbar Sahib at Amritsar.'¹⁰⁶ The walls of 'Central Sikh Museum are graced with his numerous wonderful works like 'Darbar of Maharaja Ranjit Singh' and 'tortures of Mughal Rulers on Sikh men and women'. On his 31st birthday in 1958, this great artist had started wearing 'Black Chola' as a mark of respect and honour towards *Sufi* poets that was his way of expressing his devotion and dedication towards that spiritual movement. He was not enjoying in 'Central Sikh Museum' at Amritsar because the 'Curator' of the Museum did not understand his works, which were later on shifted to other Gurdwaras likewise Guru Tegh Bahadur Niwas at Gurdwara Bangla Sahib, New Delhi respectively.¹⁰⁷

104. **Randhawa, Dr. M.S.**, 1963, *Kirpal Singh- The Artist who made alive the history of the Punjab*, The Tribune.

105. **Singh, Major Gurmukh**, 2004, *Artist Kirpal Singh*. In Harbans Singh, Ed., *Encyclopedia of Sikhism*, Vol. II, Second Edition, Punjabi University, Patiala, p.513-514.

106. **Randhawa, Dr. M.S.**, 1963, *Kirpal Singh- The Artist who made alive the history of the Punjab*, The Tribune.

107. **Chitrakar, Ajaib**, 1995, *Punjabi Chitrakar (Punjabi)*, Publication Bureau, Punjabi University, Patiala, p.95.

Some of S. Kirpal Singh's prime works of superior grade were exhibited on the walls of Guru Gobind Singh Bhawan at Punjabi University, Patiala. Because the 'Guru Gobind Singh Foundation' expressed their need of some valuable paintings on the events related to Guru Gobind Singh's life before Dr. M.S. Randhawa and Dr. Ganda Singh and they chose Kirpal Singh for that significant and holy task.¹⁰⁸

The Chief Commissioner of Union Territory, Chandigarh- Dr. M.S. Randhawa had allotted the plots on concessional basis for the settlement of scientists, writers and artists and in 1967 A.D. under this scheme, a plot was allotted to S. Kirpal Singh where later on construction work of his house started.¹⁰⁹

At the same time, one more scheme was running by the name of 'Museum of Evolution of life' and a huge number of good paintings were required for that museum in those paintings the artist had to show the progress of life in the geological past through their own reflections. Then, S. Kirpal Singh and S. Jaswant Singh were commissioned for this responsible task. In reality, Kirpal Singh was not interested at all in this task, but facing financial crisis; he accepted the offer and started painting on 'Mesolithic Period' when dinosaurs ruled the Earth. Although he was not interested in this subject but always did justice to his work and made those painting with perfection. Sardar Manmohan Singh who was a Managing Director of Punjab Marketing Federation also provided him commissioned work. Again one more art lover- Sardar Inderjeet Singh from Punjab & Sind Bank provided him a commissioned work on his favourite Sikh subject and afterwards many Army officers provided him work. The Army Museum at Meerut Cantonment exhibits the works of S. Kirpal Singh in which he painted the heroic deeds of Sikh soldiers during Indo-Pak wars and the paintings were twelve in number.¹¹⁰

All of sudden, S. Kirpal Singh got an extraordinary chance to paint extremely huge paintings on 'Anglo-Sikh Wars Memorial' at Ferozshah in Ferozpur in 1973 A.D. These paintings depict the scenes of battles like-Mudki, Ferozshah, Sobraon and Chillianwala. The size of these paintings was really astonishing as ten feet by two hundred feet, largest painting size ever painted in India. Instead of their

108. **Rani, Dr. Saroj**, 2001, *The Realistic Artists from Punjab*, Panjab Lalit Kala Akademi Chandigarh & Lokayat Prakashan, Chandigarh, p.46.

109. **Singh, Jagtarjeet**, 2018, *Painter Kirpal Singh*, Gracious Books, Shalimar Plaza, Opp. Punjabi University, Patiala, p.9

110. Ibid.

extremely large size, these paintings could not be adjusted and accommodated in the house, so for those paintings, the artist had constructed a huge tent outside his house and then he started painting on these wonderful yet unique paintings for long three years. The portraits of General Gough and Sardar Tej Singh were depicted the feeling of strong eagerness, the artist was amazing in painting war scenes. These paintings were painted to pay homage to those valourous souls who lost their precious lives during the battle against Britishers. In 1976, this Wars Memorial was inaugurated officially which exhibited the picture gallery of war paintings. A large number of folks more than five lakhs came there by trucks and lorries from all over the Punjab to visit there and Punjab Government Ministers, Indian Government Deputy Defence Ministers and Chiefs of these three Defence services- Army Navy and Air Forces came to salute and paid their homage to those brave souls who lost their lives in the 'Anglo-Sikh War' and circumstantially to the paintings which were praised by everyone. It was a great honour for an artist that as such recognition and honour was never before given to any other artist's work in a such unique fashion.¹¹¹

S. Kirpal Singh's keen interest and selfless love of Sikh history motivated him to hold a reclusive library of extraordinary books on Sikh history and art. He developed his custom to confer related books carefully before starting any painting on the similar topic or subject in order to get acquainted with the facts of military costumes and weapons used in the war. He had a scientific temperament and an eye for research that is why before starting work on war paintings he ascertained the authenticity of the costumes and weapons of Mughals, Rajputs, Sikhs and Company Schools in those books. Kirpal Singh was a loyal Sikh of firm determination who inspired future generations and a person who indeed made the history of Punjab alive.¹¹²

Prominent paintings of S. Kirpal Singh are 'Baba Nanak visiting Bhai Lalo's house (1975)', 'Emperor Akbar paying homage to Guru Amar Das at Goindwal (1978)', 'Muslim Saint - Sain Mian laying the foundation bricks of Sri Darbar Sahib at Amritsar (1979)', 'Bhagat Ravidas Ji (1977)', 'Portrait of Shiekh Farid (1961)',

111 **Singh, Jagtarjeet**, 2018, *Painter Kirpal Singh*, Gracious Books, Shalimar Plaza Opp. Punjabi University, Patiala, p.9.

112. **Ajiz, Kesar Singh**, 2003, *Punjab De Ughe Chitarkar*, Ravi Sahit Parkashan, Hall Bazar Amritsar, p.33.

'Baba Buddha ji blessing Mata Ganga (1961)', 'Bhai Bidhi Chand Chhina (1957)', 'Bhai Paraga ji in the battlefield (1978)', 'Guru Tegh Bahadur bringing reconciliation between Raja Chakardhwaj and Raja Jai Singh from Assam (1975)', 'Hind Ki Chaddar (1957)', 'Martyrdom of Bhai Mati Das (1957)', 'Rangretta Guru Ka Beta (1959)', 'Portrait of Bhai Nand Lal Ji (1961)', 'The Even handed Bhai Kanhaiya (1957)', 'Baba Banda Singh Bahadur in Sirhind's battle (1978)', 'Portrait of Baba Banda Singh Bahadur (1958)', 'The Humblest Servant of the Guru (1958)', 'Martyrdom of Bhai Mani Singh (1957)', 'Bhai Sukha Singh and Bhai Mehtab Singh (1962)', 'Bhai Bota Singh and Bhai Garja Singh (1978)', 'Martyrdom of Bhai Taru Singh (1956)', 'Faith above Family (1959)', 'Martyrdom of Bhai Subegh Singh and Bhai Shahbaz Singh (1957)', 'Portrait of Sardar Nawab Kapur Singh (1961)', 'Nawab Kapur Singh- A Symbol of Humility (1982)', 'Shaheed Baba Deep Singh encouraging Singhs (1958)', 'Kasur's victory scene (1959)', 'When Faith remain unshaken (1957)', 'Reward for killing Singhs (1957)', 'Scene of Great Holocaust (1956)', 'Portrait of Sardar Baghel Singh (1961)', 'Portrait of Jassa Singh Ahluwalia (1962)', 'Sardar Jassa Singh Ramgharia at Ram Rauni Fort, Amritsar (1982)', 'Maharaja Ranjit Singh in his court (1959)', 'The Unparalleled Sacrifices of Sikhs in the battle of Multan (1958)', 'Morcha Guru Ka Bagh (1960)' and 'Jaito ka Morcha (1961)'.

IMPORTANT PAINTINGS OF S. KIRPAL SINGH:

Title of the Artwork - '**Baba Nanak visiting Bhai Lalo's house**'

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 3 feet 5 inches x 4 feet 5 inches

Place - Hall No. 1

Year of Execution - 1975 (**Plate No.282**)

Bhai Lalo was professionally a carpenter who was very God fearing man of village Saedpur of Eminabad in Pakistan. Baba Nanak visited his home and had food with him to abolish the caste system which was pretty much prevailed at that time in society. So, Baba Nanak went to Bhai Lalo place because he was from a caste which was considered low in social status and also taught a lesson of oneness and equality to so-called upper castes. The subject of this painting is based on *Janam Sakhi* when Baba Nanak was on his missionary travels and this specific scene is of that time

when Baba Nanak visited Bhai Lalo's house during his travel towards west.¹¹³ The artist has exhibited the entire scene in the courtyard of Bhai Lalo's house in traditional village fashion. It is quite a soothing and gratifying scene. Baba Nanak is shown eating food with Bhai Lalo alongwith his lifelong companion- Bhai Mardana at Bhai Lalo's house. Artist has left no space where viewer cannot feel the village touch, from open kitchen to niches, wooden door and of course the dressing style of Bhai Lalo's wife, who covered her head and shown busy in serving them food. The wall of the open kitchen gets black with the flames and smoke of woods and some wood sticks are painted in the right corner of the painting for future use. By showing a small part of sky, artist makes clear that the weather is clean and pleasant. The dialogue between Baba Nanak and Bhai Lalo is also depicted beautifully as he is listening carefully whatever the Guruji is saying and Mardana's figure is shown putting a bite into his mouth and his figure is easily recognized by *Rabab* which is placed nearby him. Similarly, onlookers can easily judge the profession of Bhai Lalo displayed through his tools which are on the ground on some places where he left them, shown busy in his work, table is also settle down in the extreme corner of the left side in the painting. The utensils are made of brass gives a complete village scene impression.

Title of the Artwork - **'Emperor Akbar paying homage to Guru Amar Das at Goindwal'**

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 4 feet x 4 feet 5 inches

Place - Hall No. 1

Year of Execution - 1978 (**Plate No.283**)

The incident of Emperor Akbar with his Begum visiting Goindwal has a great importance in the chapter of Sikh history, which artist has described on his canvas splendidly.¹¹⁴ This painting is displayed on square shaped canvas and rich in colour-palette. The entire scene seems to be very interesting. The artist has created a scene

113. **Ajiz, Kesar Singh**, 2003, *Punjab De Ughe Chitarkar*, Ravi Sahit Parkashan, Hall Bazar Amritsar, p.33.

114. **Grewal, K.S.**, 1991, *Understanding Sikhism*, Inter India Publications, New Delhi, p.38-39.

of Darbar where Sikh-Sangat is carefully listening to the preaching of their Guru, Sangat is sitting on the ground and the figure of Guru Amar Das has been shown sitting on *Gurgaddi* against the whitish grey wall. Rest of the surrounded buildings are shown in Indian red colour and light brown colour which are made of *Nanakshahi* bricks with arches, small portion of sky clarifies that Darbar is set up in open. Men and women are sitting separately. One of the Gurusikh figure is whisking Guruji behind him. In the background, Gurusikhs are busy preparing *Langar* for Sangat and on the extreme front of the right side Emperor Akbar with his Begum and his people bowed his head before Guruji out of respect. Everyone is dressed-up in Mughal traditional outfit except one old man who was dressed-up in Rajasthani-style. Emperor himself dressed in green coloured embroidered robe and headgear studded with pearls and his Begum is shown in Yashmak. One of the Emperor's attendants presented gold-coins before Guruji as a gift. On this Guruji's face has turned red and he said, "*The Almighty had given the house of Nanak everything that was needed.*" The artist has painted Guruji's expression amazingly which cleared the whole sense of the painting.

Title of the Artwork - '**Muslim Saint- Sain Mian Mir laying the foundation bricks of Sri Darbar Sahib at Amritsar**'

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 8 feet x 10 feet

Place - Hall No. 1

Year of Execution - 1979 (**Plate No.284**)

Sain Mian Mir (1550-1635 A.D.) was born in Sistan; he was from Umar Khalif's lineage. In this wonderful painting, the artist has shown fifth Guru of Sikhs- Guru Arjan Dev requesting Sain Mian Mir to lay the foundation bricks of the Sikhs Central Religious Place- Sri Harimandar Sahib, Amritsar on 28th December, 1588 in the presence of Guru Arjan Dev, Baba Buddha- a prime figure in early Sikhism and also one of earliest follower of Baba Nanak, Bhai Gurdas- the first preacher in Sikh tradition. Sri Harimandar Sahib is the most sacred shrine of Sikhs all around the world.¹¹⁵ The artist has painted a very secular subject in which he narrates the whole

115. **Bains, K.S.**, 1995, *Sikh Heritage in Paintings*, Prefect Press, New Delhi, p.42.

scene through his artistic skills that's how everyone in the scene is standing around the Muslim saint who is represented a man of God who is shown busy performing his moral as well as religious duty assigned by the Lord. All men and women are painted standing around him and seeing him respectfully. Guruji himself is standing on right side besides him Baba Buddha Ji is sitting on high plinth of soil telling the beads of his rosary. On left side, a labourer is helping the saint and preparing cement in a cement mixer and Muslim saint laying the bricks. Three small naked children are shown playing in the soil far away and Beri tree and holy pool is also visible in painting's background. One labourer is carrying more bricks on his head and a stack of bricks is painted in front of him. The sky is filled with feathery clouds. Lines are very soft and delicate even the whole painting gives a very warm feeling on seeing it.

Title of the Artwork - '**Bhagat Ravidas Ji (1456 A.D.)**'

Name of the Artist -Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 5 feet by 4 feet

Place - Hall No. 1

Year of Execution - 1977 (**Plate No.285**)

Bhagat Ravidas ji was a very pious and religious-minded man who was born on 30th January, 1399 (c.1456) in the house of Shri Santokh Das and Mata Dyari in the family of Banarasi cobblers, he was a poet, and his mind was always completely inclined towards God's meditation. In this scene, Bhagat Ravidas ji is shown busy in writing his *Bani* even when the king and Queen of Jhalwar came to see him. Bhagat Ravidas ji was a disciple of Kabir and Bhagat Kabir was a Muslim weaver and was 15th century's Indian Mystic poet and saint. In 15th century, forty of Bhagat Ravidas's hymns and 500 verses are included in Sri Guru Granth Sahib.¹¹⁶ In this painting, the artist is trying to depict the scene of isolate living in peaceful atmosphere away from city's noisy environment. The whole scene rendered a harmonious relation between everything seen in the scene. The painting is free from mental stress and anxiety and an ideal place to perform a duty in lord's praise as

116. **Dilgeer, Harjinder Singh**, 2010, *Ravidas Baani*, The Sikh University Press, Wareme, Belgium, p.17-19.

Bhagat Ravidas's figure is shown busy in his writing in the praise of the Lord. A bamboo house is painted near the river banks and created an impression of heart throbbing scenic beauty and a lady figure is shown inside the bamboo house. Two royal figures are shown coming towards him but he is depicted completely lost in his writing task. By profession Bhagat Ravidas ji is depicted as a cobbler, as his tools and leather footwears' are shown on the ground but the artist has painted him much busier in God given duty instead of worldly profession. A dog is painted lying near the tall trunk of tree, facing inside the home; it seems to be an early morning scene.

Title of the Artwork - '**Portrait of Sheikh Farid (1173-1266 A.D)**'

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size -3 feet 6 inches x 2 feet 11 inches

Place - Hall No. 1

Year of Execution - 1961 (**Plate No.286**)

Baba Sheikh Farid was born to Jamal-ul-din Suleiman and Maryam Bibi at village Kothewal, district Multan (now Pakistan) in 1173A.D. He was a great *Sufi* Saint; very sweet and soft spoken person who lived an austere life. He asks for only one blessing from God, via a life of prayer and meditation. Baba Sheikh Farid's one hundred and thirty-four hymns and *Salokas* are included in Sri Guru Granth Sahib by Guru Arjan Dev- the fifth Sikh Guru.¹¹⁷ This time the artist's area of interest for painting is based on a mere wish of a *Sufi* Saint Sheikh Farid and he painted this scene into his own style to represent his wish, so he demonstrated the entire painting in a different manner in dark and dusky colour selection. The artist has created a forest scene in the background fully covered with dense trees and bushes. And in the front of painting the figure of an old man is leaning on the old-sere broken tree trunk and black cloth is shown under him. Earthen pot is placed near him for drinking water. Lying sadly, wearing black dhoti and upper body is completely naked and his skin is dragging. The figure seems to be pale weak and injured on right leg and his over grown white beard and half-bald head has told his austere life, the black crow is shown sitting and branch of sere-tree trunk pointed his beak towards him once again

117. **Cole, W. Owen & Sambhi, Piara Singh**, 1990, *A Popular Dictionary of Sikhism*, Rupa Co. Darya Ganj, New Delhi, p.66.

tried to injure him once again. He looks very skinny, ribs are visible, seems like skeleton even though reading book. This painting vividly brings out the state of mind of Baba Farid through his hand gestures that “O” *Raven scavenger of the skeleton. Thou have eaten all flesh of mine, Pray do not touch these two eyes. For the glimpse of the beloved they pine.*”

Title of the Artwork - ‘**Baba Buddha ji blessing Mata Ganga**’

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 2 feet 7 inches x 3 feet 7 5/8 inches

Place - Hall No.1

Year of Execution - 1961 (**Plate No.287**)

Baba Buddha ji (1506-1631 A.D.) one of the most venerated, primal figures of early Sikhism was born at village Kathua Nangal, district Amritsar. He was the only son of Bhai Sujja ji Randhawa and Mata Gauran. Baba Buddha blessed Mata Ganga ji who was consort of fifth Guru Arjan Dev, she was blessed with a boon that you would have a son who would be a fearless warrior. Baba Buddha ji passed in Amritsar in 1631 A.D.¹¹⁸ Unforgettable chapters from the pages of Sikh history are always the favourite subject for the artist to paint and live those moments himself and make his viewers to feel same through his artistic quality. Artist has painted only two figures on such a huge canvas. In the background a cattle is shown grazing and nature elements are on its peak. Artist is succeeded in creating a night scene through his wonderful dark colour scheme. The figure of Baba Buddha is displayed in white clothes, white turban and also a white beard makes him look like an angel. The lady figure is painted so wonderfully in mixed tones of green in sitting pose in front of Baba Buddha ji with folded hands, she is Mata Ganga, wife of fifth Guru of the Sikhs- Guru Arjan Dev who visited Baba Buddha’s place at night in very moderate way to seek his blessing to bear a child and to pay him respect, she carried with her ‘*Missi roti*’ an onion and lassi in earthen pot on the left side of painting. Half face of one more female figure is painted behind the main female figure. Baba Buddha while breaking an onion with both hands granted her blessing that soon you will be a mother of brave son. Scene of breaking an onion is depicted in the painting.

118. Gill, M.K., 1999, *The Role and status of Women*. In Amrik Singh & Nalini Menon, Ed. *A Saga of Excellence*, Media Transasia Ltd, New Delhi, p.162

Title of the Artwork - **‘Bhai Bidhi Chand Chhina (d.14th August, 1640 A.D.)’**

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 2 feet 75 inches x 3 feet 75 inches

Place - Hall No. 1

Year of Execution - 1957 (**Plate No.288**)

Bhai Bidhi Chand Chhina was martyred on 14th August, 1640 in Amritsar. He was a Sikh warrior and religious preacher. He was a very brave and courageous warrior. Guru Hargobind Singh's horses which were taken away by the Nawab Anayat-ullah Khan of Lahore. Bhai Bidhi Chand with cleverness and his bravery bring them back and get away with the two strong horses by leaping over the greater walls of the garrison forcefully into the river Ravi.¹¹⁹ This painting depicts the matchless valourous performance of Bhai Bidhi Chand Chhina in the dooming rainy thundery night. The grandness of the walls can be measured but the height of warrior's gallantry cannot be measured, it's lightening in the sky like an electric shock and same electric spark is transferred into his deadly act and he roars like a lion. The artist has created an effect of booming and crashing noise caused by air in the water. Nature seems to be on its side, whole sky is turned black only electric shocks are seen in the sky. It's a very unique, courageous painting which narrates the exploit of Bhai Bidhi Chand Chhina at Lahore's fort.

Title of the Artwork - **‘Bhai Praga ji in the battlefield (3rd October, 1621 A.D.)’**

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 3 feet 5 inches x 4 feet

Place - Hall No. 1

Year of Execution - 1978 (**Plate No.289**)

Bhai Praga ji was a son of Bhai Gautam born in a Chhibbar Brahmin's house, village Kariala in Pakistan. He was one of the great devotees of Guru Arjan Dev ji, when once a battle had been fought between Guru Hargobind Sahib and the Mughals at Amritsar then Bhai Paraga ji showed his bravery there. He was the Great grandfather of martyr Bhai Mati Das and Bhai Sati Das; he fought fearlessly in four

119. **Macauliffe, Max Arthur**, 1997, *Guru Hargobind Singh*, National Book Depot, Delhi, p.168-181.

battles along with Guruji. Bhai Praga ji got martyrdom in the battlefield of Ruhela against King Karam Chand on 3rd October, 1621.¹²⁰ It is an immensely stimulating painting, the scene of the painting created a sense of thrill, shock and excitement at a time. The scene here portrays the diving of the Bhai Bidhi Chand Chhina on his horse over the grand walls of the Lahore fort into the deepest waters of River Ravi. Bhai Praga is depicted in a very fearless pose in this painting. The artist has displayed a scene of battlefield where the figure of Bhai Praga ji is shown fighting bravely with his fellow Gurusikh against the enemy Mughal soldiers. He represented the whole picture very interestingly, to grab the attention of the viewers through his sharp lines similarly different in rich shades and tones, it is really having a wonderful colour scheme. Both armies are shown fighting with each other on horses and the expression of fear is visible of Mughal soldiers and Bhai Praga who is shown well dressed up traditionally in white clothes and turban, raised his sword in the air furiously in order to threaten the enemy soldiers and horse is also painted energetically. In this painting, all the Sikh soldiers are shown holding swords and Mughals army is carrying spears. Through such an excited painting, artist tries to raise the energy level of the viewer.

Title of the Artwork - **‘Guru Tegh Bahadur bringing reconciliation between Raja Chakardhwaj and Raja Jai Singh from Assam’**

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 2 feet x 3 feet

Place - Hall No. 1

Year of Execution - 1975 (**Plate No.290**)

In February 1669 A.D., during Guru Tegh Bahadur ji's journey to Assam (Kamrup), he resolved the quarrel between native kings of Assam Raja Chakardhwaj and Jai Singh who were harming each other at Dhubri where Guru Tegh Bahadur and their followers were camped at Rangamati Fort.¹²¹ It is a rare and fantastic subject selection similarly the artist has chosen a very bright, reflecting and intelligent

120. **Khokhar, Kulwant Singh**, 2004, *Gauhar-e-Nayab*, Gurinder Singh Khokhar, Roland View Driver Chester, U.S.A., p.215.

121. **Gill, Pritam Singh**, 1975, *Guru Tegh Bahadur- The Unique Martyr*, New Academic Publishing Co., Jullunder, p.48-49.

colour scheme instead of peaceful, calm hilly landscape. In this wonderful painting, the artist has represented the people of two different cultures in their traditional outfits. The figure of Guru Sahiban is depicted sitting under a tree on cot shown served by number of Gurusikh attendants, few of them are whisking, other one is shown holding a pink colour canopy and few attendants are shown in standing and sitting positions around him. A tent house is also visible behind the figures in light brown colour on the right part of the painting. All Sikh figures are painted carrying the swords included Guruji and on the left portion of the painting, number of figures are depicted sitting on the floor and two well-dressed figures seem to be kings, shaking hands with each other are painted in Mughal style and other king is looking like a tribal king and rest of his people are dressed up differently as on *Adivasi* (tribal) people, upper bodies are naked and they are wearing a very strange type of headgears and they are shown carrying bow and arrows as for hunting purpose. The painting reflects the scene of some settlement under the supervision of Guru Sahiban.

Title of the Artwork - '**Hind Ki Chaddar- Guru Tegh Bahadur (1st April, 1621-11th November, 1675 A.D.)**'

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 2 feet x 3 feet

Place - Hall No. 1

Year of Execution - 1957 (**Plate No.291**)

Guru Tegh Bahadur ji reached Delhi on 10th November, 1675 for the protection of Hindu Dharam, where Emperor Aurangzeb ordered to execute him and Guruji became Guru at the age of forty-three by sacrificing his life for saving and shielding the humanity. According to 'Kavi Sanapati', "*Pragat bhe Guru Tegh Bahadur, Sagal Srishti pe Dahapi Chaddar.*" Author of Prachin Panth Prakash writes: "*Tab te Kahti Patshahi Delhi, Jab te Turk Kala bahi Delhi.*"¹²² Through this inspiring painting scene, artist tries to convey us the message of Guru Tegh Bahadur's self-less and deterministic service in the favour to protect the religion of other people. In this wonderfully painted scene, the artist has demonstrated before us Guruji's

122. **Gill, Pritam Singh**, 1975, *Guru Teg Bahadur- The Unique Martyr*, New Academic Publishing Co. Jullunder, p.65-67.

initiative to save the lives of Kashmiri Pandits from the cruel hands the Mughals. In this scene, all the figures are displayed in standing position except Guruji who is shown in white clothes squatted on the white *Chaddar (Hind ki Chaddar)*, halo is visible behind his head in order to present him as a spiritual being. Shades of blues are highlighting the figures of Mughals and the rest of the mob is displayed in various tones of green. The figure of Badshah Aurangzeb is shown ordering his subordinates while fingering towards Guruji. In the background, the mob is shown whispering and praying for Guruji under a tree. But the facial expressions of Guruji are shown affectless from any of their conversations he looks calm and in the peaceful state of mind.

Title of the Artwork - '**Martyrdom of Bhai Mati Dass (11th November, 1675 A.D.)**'

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 2 feet 75 inches x 3 feet 75 inches

Place - Hall No. 1

Year of Execution - 1957 (**Plate No.292**)

Bhai Mati Dass who was born in year 1621 in Brahmin family in village Karijala in Jhelum district Pakistan. Bhai Mati Dass was a disciple of Guru Tegh Bahadur and a great warrior. His body was cut into two parts as death sentence before and in the front of Guru Tegh Bahadur ji with sharp saw at Chandni chowk, Delhi. Thus, Mughals tried to shake Guruji's faith.¹²³ The artist has painted the martyrdom scene of Bhai Mati Dass in a very heartrending way with an extreme mystical, gloomy and painful expressing colours and it's an incidence of night. His body is shown sawed into two parts by a big saw, his hands are tied up with ropes, the figures of two executors are shown busy, sawing his body from in between and one executor is painted standing nearby in bossy style. Blood is coming out from his head and flowing down towards the earth, his both hands are painted hanging lifelessly and the faces of the executors are painted in dark colour which gives them an impression

123. **Neki, Jaswant Singh**, 1989, *Ardas Darshan Roop Abhyas (Punjabi)*, Singh Brothers, Bazar Mai Sewan, Amritsar, p.159-160.

of evil. Wooden planks are painted very realistically; he may be martyred in an open market space at night time, under a huge tree as shown in the painting.

Title of the Artwork - '**Rangretta- Guru Ka Beta**'

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 3 feet 5 inches x 4 feet 5 inches

Place - Hall No. 1

Year of Execution - 1959 (**Plate No.293**)

Bhai Jaita was born on 30th November, 1649 at the home of Bhai Sada Nand and Mata Premo in Patna. He was *Majhabi* Sikh General and a good friend and true companion of Guru Gobind Singh and a dyer by profession, was also a great warrior and a poet, after baptism he was known as Bhai Jiwan Singh. Bhai Jaita had very cleverly taken up the decapitated head of Guru Tegh Bahadur from Delhi to Guru Gobind Singh at Sri Anandpur Sahib in a courageous manner without bothering Mughal torture and on arrival Guru Gobind Singh praised and admired him for his audacity. He was a *Rangretta* by caste and Guru Gobind Singh took him to his bosom and exclaimed '*Rangretta- Guru ka Beta*'. After baptism, Bhai Jaita was renamed Jiwan Singh and waged many a battle fearlessly and when Guruji left Sri Anandpur Sahib, Bhai Jaita stopped Mughal armies until Guruji crossed Sirsa.¹²⁴ By the means of his artistic quality, the artist has made viewers acknowledged about the heroic and daring deed of Bhai Jaita. The emotion of excessive mournfulness and gloominess of the figures are enormously reflected in the nature, like nature has also experienced the same pain which is visible on the faces of the figures, everything is painted so still and in sorrowful mood even the animals like dog and horses are also very quite as they understand the seriousness of the situation and pain, is well exhibited by the artist. The painting imprints an atmosphere of after rain scene. Representation of the light and shade is well-done. The figure of child Guru Sahiban is standing silently under the canopy looking towards the decapitated head of his father. Bhai Jaita is shown holding the head respectfully in his hands. Dark brown wooden palanquin is lying nearby with pink cloth inside it. There is a feeling of silence painted though this expressive piece of art.

124. **Dhillon, Harish**, 2015, *The Sikh Gurus*, Hay House, Publishers (India) Pvt. Ltd., Vasant Kunj, New Delhi, p.202-204.

Title of the Artwork - '**Portrait of Bhai Nand Lal Ji (1633-1713 A.D.)**'

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 2 feet 75 inches x 3 feet 75 inches

Place - Hall No. 1

Year of Execution - 1961 (**Plate No.294**)

Bhai Nand Lal Ji was born in 1633 A.D. in the house of Chhajju Mal in Ghazani, his father Chhajju Mal was himself a famous Persian Scholar. Bhai Nand Lal was a 17th century Persian and Arabic poet in the Punjab region and was one out of the fifty-two Darbari poets of Guru Gobind Singh's *Darbar* (Court). Even Badshah Aurangzeb respected his intellectuality and he had earlier worked in his court as his son Shazada Muhaz's (Bahadur Shah) teacher and left that Shahi job because of Badshah Aurangzeb's rigid religious policy and spent rest of his life in Guru Gobind Singh's service.¹²⁵ In this painting, the artist has exhibited a very great and unusual quality of Bhai Nand Lal Ji as a profound thinker who is painted as completely lost in his far-reaching thoughts. The background of the painting is dark which let the main leading figure comes out effortlessly. Although the background is dark but a little bit light has been shown falling inside the room from right side which makes us aware about the architectural style of the building in the painting. The niches, pillars, *almirah* (wardrobe) and of course the decorative motifs on water pot, wooden study table, carpet on the floor, ink pot itself speaks about the Mughal style of architecture. The figure of Bhai Nand Lal ji is represented in magnificent pose in majestic light grey and purple robe. Keeping his right hand on a stool in which he is holding a pen and putting a book into his lap on which he seems to be writing something and dressed up in white and Persian style turban. Artist has painted him as he is thinking deeply about his writings.

Title of the Artwork - '**The Even handed Bhai Kanhaiya (1648-1718 A.D.)**'

Name of the Artist -Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 2 feet 75 inches x 3 feet 75 inches

Place - Hall No. 1

125. **Bains, K.S.,** 1995, *Sikh Heritage in Paintings*, Prefect Press, New Delhi, p.131-132.

Year of Execution - 1957 (**Plate No.295**)

Bhai Kanhaiya was born in 1648 in a Dhamman Khatri family in Sialkot, Pakistan. He was a Sikh of Guru Tegh Bahadur and was requested to establish the Seva Panth of the Guru Gobind Singh ji at Kavha village now in Attock district, Pakistan. Bhai Kanhaiya was well-known for his selfless service of providing water and dressing the wounded soldiers in the battlefield of Sri Anandpur Sahib in 1704 regardless of their religion.¹²⁶ The subject of the painting is an immensely compassionate one. The artist has portrayed Bhai Kanhaiya as a true servant of his Master and pitiable soul, who has been shown serving drinking water to the wounded Turks soldiers alongwith the Sikh soldiers in the battlefield without any discrimination. Artist has painted his feeling of sympathy and sorrow for others misfortunes, his humane quality of understanding the suffering of others and wanted to do something for them is well narrated by artist's artistic skill. Artist has created a deadly battle scene in gloomy and dusky shades. Cannon wheel is dominating in the right corner of the painting; and fort is displayed in darker tones in far away. The clear sky reflects the silence after the battle. The whole scene is depicting the contaminated environment except Bhai Kanhaiya's figure which looks pure and untouched from this worldly dust, his figure looking majestically tall as reaching or touching the sky.

Title of the Artwork - '**Baba Banda Singh Bahadur in Sirhind's battle (1710 A.D.)**'

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 6 feet x 10 feet

Place - Hall No. 2

Year of Execution - 1978 (**Plate No.296**)

Baba Banda Singh Bahadur was born on 27th October, 1670 at Rajouri, Poonch. He was a first military Sikh leader who wages an offensive war against the Mughals. Under the leadership of Baba Banda Singh Bahadur, Sikhs forcefully attacked Sirhind. In the battlefield at Chapparchiri, Sikh military faced Mughal military which was directed by Wazir Khan- the then Governor of Sirhind. Khalsa military

126. **Hira, Bhagat Singh**, 1996, *The Great Sikh Saints*, Gee Kay Printers, New Delhi, p.17-18.

bravely fought with them and killed Wazir Khan then seized Sirhind¹²⁷ One more time, artist has worked on the subject, that is pretty much close to his heart and he always tries to acknowledge his viewers about the matchless sacrifices of the Sikh warriors in the battlefield, which is once again vivid in the Baba Banda Singh Bahadur's battlefield painting scene. In this painting, artist has painted him killing the cruel Muslim Wazir Khan with fast stroke of his sword. He produced an infuriated effect. The Sikh Army is shown hailing from right part in the painting and a figure of hero in blue approached the enemy and killed him in no time. It is a well presented scene by the artist. Numerous Muslims and Sikh soldiers' dead-bodies occupied the enough space on the ground. Sikh Army has raised the swords high in the air as showing their anger. Wazir Khan is presented in well-dressed Mughal attire on his horse. Blameless animals are also painted died on the ground.

Title of the Artwork - '**Portrait of Baba Banda Singh Bahadur (1670-1716 A.D.)**'

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 4 feet x 4 feet 5 inches

Place - Hall No. 2

Year of Execution - 1958 (**Plate No.297**)

Baba Banda Singh Bahadur took birth on 27th October, 1670 at Rajouri, Poonch (now in Jammu & Kashmir) and was a first military Sikh leader who founded a Sikh state which had its capital at Lohgarh now in Haryana. Earlier, until Baba Banda Singh Bahadur had not met Guru Gobind Singh, he was known as Lachman Das Bairagi but when he accepted Guruji's service became Guru's 'Banda' means 'Banda Singh Bahadur' and got martyrdom on 9th June, 1716 in Delhi.¹²⁸ Here, the artist has portrayed Baba Banda Singh Bahadur as a pillar of Khalsa Army, has shown sitting him in a heroic pose with his well equipped weapons, and a sword under the right hand and left hand over the shield in right lower part in the painting, fully dressed up in blue Khalsa-uniform, bow and arrow hanged on his left shoulder against the backdrop of a fort. *Nishan-e-khalsa* is shown furling in the sky on left corner. The portrait is painted in an open area, may be a terrace as painting reflects

127. **Singh, Sohan**, 2000, *Life Expolits of Banda Singh Bahadur*, Publication Bureau, Punjabi University, Patiala, p.56-62.

128. **Singh, Khushwant**, 1959, *The Sikhs Today*, Orient Longman Ltd, Bombay, p.26-30.

because far away, one more figure is shown adjusting cannon on the wall of the fort, the emotion of anger and valour is visible in his eyes and face, the entire painting is represented in blue-greyish tone.

Title of the Artwork - **‘The Humblest Servant of the Guru (March, 1716 A.D.)’**

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 2 feet 25 inches x 4 feet 25 inches

Place - Hall No. 2

Year of the Execution - 1958 (**Plate No.298**)

In this heart shaking painting, artist has displayed the scene in which out of the 692 Sikhs held alongwith Banda Singh Bahadur at Gurdas Nangal, 100 Sikhs were being executed daily by the orders of Farukkh Siyar at Chandni Chowk, Delhi. The mother of a recently married young man obtained orders for the release of her son, saying that he was not a Sikh, the young man made an uproar claiming that he was the humblest Sikh of the Guru and would to be executed alongwith his other Sikh brethren.¹²⁹ In this extraordinary scene, artist has attempted well to showcase the inhumane activities of the Mughals. In the background of the scene, he painted a grand fort in tones of soil colour and a very large mob is painted, surrounded the fort from its all sides. A disorderly crowd of people is displayed under the tree on left side and arrested Sikhs are shown on the right side. The painting exhibits the scene of sentence in an open area. Three Sikh figures are shown trapped in the wooden frame, they are depicted naked from their upper bodies and their shackles are lying down on the earth and some of the dead bodies of the Sikhs are painted in left front. The other Sikhs are also queued up for sentence, an executor is shown stepping towards them, holding sword in hands. Shadows of all the figures are falling on the earth. In an extreme corner of the right, Mughal Emperor Farukkh Siyar is shown sitting on the chair while enjoying his hookah luxuriously painted by artist as he is ordering the executors to kill them.

Title of the Artwork - **‘Martyrdom of Bhai Mani Singh (1644-1734 A.D.)’**

129. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar (Pictorial Book)*, Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.79.

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 2 feet 75 inches x 3 feet 75 inches

Place - Hall No. 2

Year of Execution - 1957 (**Plate No.299**)

Bhai Mani Singh was born on 7th April, 1644 in the house of Rao Mai Das and Madri Bai at village Alipur near Multan (now in Pakistan). He was an 18th century's most revered Sikh Scholar and a great martyr who inspired and guided the ardent followers of Guru Gobind Singh as a temporal guide after Banda Singh Bahadur's martyrdom and was a childhood companion of Guru Gobind Singh who took vows of Sikhism at the time of Birth of Khalsa celebrations in March 1699 by Guru Gobind Singh. Bhai Mani Singh was also a Head Granthi of Sri Harimandar Sahib, Amritsar. Bhai Mani Singh was martyred on 24th June, 1734 by cutting his body parts into pieces at the period of Nawab Zakariya Khan at Nakhaas Chowk, Delhi.¹³⁰

This painting unfolds the monstrous act of Mughals even on an old person. In this painting, artist reveals the shocking brutal story of Bhai Mani Singh's martyrdom through his artistic manifestation on canvas. Most part of the canvas is painted in the dark colour scheme, including architecture and all Mughal figures. Under the wide gate on the entrance, some Sikh figures are drawn in standing poses in a bit lighter tones than Mughal figures. A beam of light is shown falling upon Bhai Mani Singh's figure as a heavenly spark or grace and his figure is also painted in light shade, face is shown shining with divine light, squatted down on the earth half-naked body. Nawab Zakariya Khan is standing nearby in sky blue clothes. The executor is glaring mercifully towards him and took pity on his old age but on his master's order holding a large chopper in his hands to chop Bhai Mani Singh's limbs into pieces.

Title of the Artwork - '**Bhai Sukha Singh and Bhai Mehtab Singh (11th August, 1740 A.D.)**'

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

130. **Kaur, Madanjit**, 2000, *The Golden Temple- Past & Present*, Guru Nanak Dev University Press, Amritsar, p.179-198.

Size - 4 feet x 4 feet 25 inches

Place - Hall No. 2

Year of Execution - 1962 (**Plate No.300**)

Bhai Mehtab Singh was a Gurusikh of Mirankot, avillage near Amritsar; was the first to hear the news of desecration of Sri Darbar Sahib and another Sikh who volunteered to accompany him to help him in this sacred task was Bhai Sukha Singh. On 11th August, 1740, Massa Rangarh who was a very notorious person and incharge of the Amritsar circle had desecrated 'The Golden Temple', Amritsar by smoking and drinking inside it while watching dancing girls. Bhai Sukha Singh and Bhai Mehtab Singh made their mind to go to Amritsar and stop such desecration of Sri Darbar Sahib and when they arrived at The Golden Temple; they said that to Massa Rangarh that they have visited to pay him revenue. When Massa Rangarh bent to fill the sacks, Mehtab Singh cut his head like electric shock and put it in a sack and after finishing their work with the speed of lighting both the Singhs mounted their horses and stuck the decapitated head of Massa Rangarh on a lance, who had spoiled the purity of Sri Darbar Sahib Amritsar, and presented it before Baba Buddha Singh- Jathedar of Budda Johar (Bikaner).¹³¹ The scene of painting provides an effect of Nomad living and the artist is successful in creating the impression of Nomadic life on the canvas through depiction of tent houses, openness of the surrounding and presence of animals like horses and camels etc. make it more closer to the subject. In this painting, artist has narrated the story of notorious Massa Rangarh who desecrated the holiness of Sri Darbar Sahib by his evil and filthy activities, in the half of the scene of painting glazed except a few animals, like camel is shown drinking water from a water body and rest of half part is completely clustered with figures of Sikhs who are sitting together tightly and a few women are shown sitting aside, as they all are sitting together to listen to Gurbani. In the front portion of the painting, main figures are depicted as coming ahead towards their people and all turned their face towards them because they carried the head of Massa Rangarh, which is shown stuck on their lance and both Bhai Mehtab Singh and Bhai Sukha Singh walking forward gracefully and proudly while holding the reins of their

131. **Alag, Dr. Sarup Singh**, 2005, *The Realm of Harmander*, International Charitable Trust (Regd.) Ludhiana, p.68-69.

horses. The use of light brown is the main attraction of the painting and highlighted so well by artist as a painting's demand.

Title of the Artwork - '**Bhai Bota Singh and Bhai Garja Singh (1739 A.D.)**'

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 3 feet 75 inches x 4 feet

Place - Hall No. 2

Year of Execution - 1978 (**Plate No.301**)

In every aspect of Sikhism, Bhai Bota Singh and Bhai Garja Singh proved themselves to be true Gursikhs who were always ready to pass any ordeal towards Sikhism even in worst times. When Mughal Badshah Zakariya Khan had declared to terminate the Sikhs from the country but in 1739 when Bhai Bota Singh and Bhai Garja Singh both were going on the road to visit Sri Harimandar Sahib at Amritsar from Tarn Taran, some Muslims saw them and said they are not Sikhs because Sikhs are brave people they must be in disguise because Sikhs are now finished in this region, just on hearing such disgraceful words against their identity all of sudden both of them halted there and start collecting one anna tax on bullock cart and one paisa on donkey and said, "*Who says Sikhs are no more there?*." Thus everyone there realize the true strength and presence of Sikhs, moreover they had no weapons and only had bamboo sticks to fight with their opponents in back to back joining position and attained martyrdom while fighting. Due to Bhai Bota Singh and Bhai Garja Singh's this valiant act gave them a special place in Sikh history.¹³² This painting demonstrates the incident and story of Bhai Bota Singh and Bhai Garja Singh as how they both fought against the Mughals, who were well-equipped with weapons and riding on their horses and they are shown standing on the land by joining their backs with each other to face the enemy soldiers bravely. They are only two in number even though the expression of fear is vivid on the face of the Mughals and they both are totally opposite from them fighting courageously like roaring lions means (Singhs). They are represented as muscular men by the artist, very bold and strong lines are used to make the battle scene realistic. One of them is shown hitting the Mughal soldier on horse with his stick and another Singh whose

132. **Singh, Jagjit**, 2010, *The Growth of the Sikh Tree*, Vol. IInd, National Book Shop, Chandni Chowk, Delhi, p.90-91.

back is visible has been shown threatening another Mughal soldier on horse with the stroke of his sword, their figures are looking amazing together while fighting.

Title of the Artwork - '**Martyrdom of Bhai Taru Singh (1st July, 1745 A.D.)**'

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 2 feet 75 inches x 3 feet 75 inches

Place - Hall No. 1

Year of Execution - 1956 (**Plate No.302**)

Bhai Taru Singh was a great Sikh martyr who born on 6th October, 1720 in village Phoola of Amritsar, Punjab. On a complaint, Zakaria Khan- the Governor of Lahore ordered that the hairs of Bhai Taru Singh to be removed along with the skull for providing meals to Sikhs in forest and not accepting Islam. He softly eloquent the sacred hymns in the praise of lord even though his skull was being sliced off.¹³³ This painting has depicted the merciless activity of the executor on the orders of his cunning and heartless master. The figure of the Bhai Taru Singh is shown sitting down on the ground helplessly and lifelessly. Mughals ordered him to accept Islam but he had denied choosing Islam and they threatened him that they would cut his hairs if he did not accept Islam. They forced him constantly to choose their religion but he did not agree to leave his own religion. And on his refusal they chopped off his hairs alongwith his skull as shown in the painting. A devil like executor is shown being chopped off his hairs with skull and staring angrily towards him. In the background, a few people are shown seeing the whole dreadful incidence but they seemed to be frightened. The artist has created an immense painful painting of Bhai Taru Singh's martyrdom.

Title of the Artwork - '**Faith above Family (Brave Sikh Women) (1748 A.D.)**'

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 4 feet 25 inches x 7 feet

Place - Hall No. 2

Year of Execution - 1959 (**Plate No.303**)

133. **Kapur, Prithipal Singh**, September, 2005, *Guru Gobind Singh*. In Bhagat Lakshman Singh, Ed. *The Sikh Martyrs*, Singh Brothers, Bazar Mai Sewan, Amritsar, p.122.

This self-propelling and moving scene was successful depiction of the Hakam Mir Mannu's time. Sikh women were being arrested on the orders of Mir Mannu and they were imprisoned into Lahore's dungeon where these brave mothers grinded the wheat grains in immensely large amount and in exchange they gave just dry *chappatis* to them and a single bowl of water. After tolerating and serving in such inhumane atmosphere and conditions is the proof of matchless courage of Sikh mothers whose children were cut down into pieces and garlands were made out of their flesh before their eyes and those mangled limbs garlands were put around their necks even though they never lose faith in their Guru.¹³⁴ This engrossing painting of brave Sikh mothers' pain can crush anyone's heart and at a glance of this, viewers body must be vibrate once in a shock. They are exhibited rotating the wheel to make flour out of wheat grains. Mothers are shown sitting helplessly on the ground; the killing of their children is not enough for the cruel Mughal rulers. The artist has shown those brave women being forced to wreath themselves with the mangled limbs of their minced children in the painting and has shown bearing into terrible tortures. Deadly eagles are painted resting upon the trees and watching for grabbing their prey means minced flesh of babies and some are shown flying in an open sky to catch the children, when they tossed into air over the lances and spears before the eyes of their mothers. Dogs are also shown eating the pieces of babies dead bodies in front of their mothers, small ones are displayed crying by clinging to their mothers for sake to save them. How speechlessly artist has painted the great limitless courage and patience of Sikh mothers on the canvas.

Title of the Artwork - '**Martyrdom of Bhai Subegh Singh and Bhai Shahbaaz Singh (July, 1746 A.D.)**'

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size – 2 feet 75 inches x 3 feet 75 inches

Place - Hall No. 2

Year of Execution -1957 (**Plate No.304**)

During the time of Yahiya Khan- the governor of Lahore, the Singhs were tormented and threatened with his immensely cruel actions, the two young Gurusikhs were

134. **Khokhar, Kulwant Singh**, 2004, *Gauhar-e-Nayab*, Gurinder Singh Khokhar, Roland, View Drive Chester, U.S.A., p.133.

crushed mid-between the *Charkhari* (spiked wheels) brutally on the orders of Yahiya Khan. Bhai Subegh Singh who was a government contractor and his innocent son- Shahbaaz Singh were the two blessed Singhs who got martyrdom in 1746 A.D. in their master's service.¹³⁵ In this painting, the artist has displayed the sorrowful martyrdom scene of father and son. The background of the painting exhibits the fort of the Lahore in light mixed shades of green. The mob at large is shown in an open area which occupied the whole space. In the front of the painting, the two big spiked wheels are shown dominating over the entire scene; the figures of the executors are shown rotating the wheels manually on both sides. Bhai Subegh Singh and his son Shahbaaz Singh are true Gurusikhs and had unshakable faith in Lord. In the painting, Bhai Shahbaaz Singh is shown tied upon over the spiked wheel and crushed mid-between on the orders of cruel Governor of Lahore- Yahiya Khan and the figure of his father is painted standing nearby in right corner of the painting. This masterpiece is a combination of light and dark colour scheme.

Title of the Artwork - '**Portrait of Sardar Nawab Kapur Singh (1697-1735 A.D.)**'

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 3

Year of Execution - 1961 (**Plate No.305**)

Nawab Kapur Singh was born in 1697 in the family of Virks of the village of Kaloka, now in Sheikhpura district of Pakistan. He was an eighteenth century Sikh hero and Sardar of 'Singhpuria Misl' and founder of the Dal Khalsa. His father's name was Dalip Singh, when Sardar Kapur Singh was of the age to bear arms; he seized the village of Faizullapura, near Amritsar, renamed it as Singhpura and started living there. For this reason, he is also known in Sikh history as Kapur Singh Faizullapura. During the respite thus secured, Nawab Kapur Singh gave attention in reorganizing the Sikh force which he divided into two sections: 'The Buddha Dal' as 'the army of the elderly' and 'The Taruna Dal' as 'the army of the young'.¹³⁶ Artist

135. **Neki, Jaswant Singh**, 1989, *Ardas Darshan Roop Abhyas (Punjabi)*, Singh Brothers, Bazar Mai Sewan, Amritsar, p.156-158.

136. **Singh, Jagjit**, 2010, *The Growth of the Sikh Tree*, Vol. IInd, National Book Shop, Chandi Chowk, Delhi, p.126-128.

has painted this scene in very simplistic manner but yet looks quite impressive with minimal use of colours and less detailing. The sky is painted crystal clear; the figure of Nawab Kapur Singh on his horse almost occupied more than half space of the canvas. He has been painted sitting upon his dark brown horse facing inside. He is shown as an old man but still looks young and confident, although he has been painted in white beard but the expression on his face is much brighter and fresher than any young man, eyes are full of passion, fully reflects his *Nawabi*. He is shown slightly turned towards his left, tightly holding reins of his horse and wearing a sword and well-dressed in royal blue colour robe with intricate work in golden thread upon it provides royalty to his attire and also wearing an armour over his clothes to protect himself, as marching towards the battlefield alongwith his followers who are shown behind him. Finally the touch of plume over his turban graced his figure.

Title of the Artwork - '**Nawab Kapur Singh- A Symbol of Humility**'

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 2 feet 5 inches x 3 feet

Place - Hall No. 3

Year of Execution - 1982 (**Plate No.306**)

Nawab Kapur Singh took birth in the house of Sardar Dalip Singh of the village of Kaloka now in Sheikhpura district of Pakistan in the year 1697 A.D. Nawab Kapur Singh was Sardar of 'Singhpuria Misl' and also a founder of the Dal Khalsa. He founded 'Faizullapuria' or 'Singhpuria Misl (chieftaincy)'. In the painting, Nawab Kapur Singh is shown humbly swinging a hand-fan over the assembly as he was unanimously chosen to be honoured with the title of 'Nawab Kapur Singh' and reluctantly accepted the honour and as a mark of respect, he placed the robe of honour sent by the Mughals at the feet of *Panj Pyaras* (five revered Sikhs) before putting it on. The dress, according to the Sikh chroniclers, included a shawl, a turban, a jewelled plume, a pair of gold bangles, necklace, a row of pearls, a brocade garment and a sword.¹³⁷ The subject of the painting is very clear for the viewer to

137. **Sethi, Harbans Singh**, 2009, *How to live and Die- Power of Name Divine*, National Book Organization, New Delhi, p.37-38.

understand and not very much elaborated, embellished or ornamented and even not mixed with irrelevant elements, may be artist has painted it according to the demand of the subject. Only four colours are used in the entire painting. Out of them, white, cadmium yellow and Persian blue colours are dominating. This painting provides a sense of balance. In the front of the painting, a few Sikh figures are shown on both sides looking forward and just ahead those figures, *Panj Pyaras* (five beloved ones) are represented holding *Kesari* flags in their hands wearing Khalsa uniform, well-equipped with sword and shield and are also shown helping Nawab Kapur Singh who is painted standing upon a higher stage wearing royal costumes even though performing his duties towards his people and depicted taking a flag from a beloved one and one figure is painted in standing pose behind him obediently in left upper part of the scene and on the right part Granthi ji (preacher) is shown whisking Sri Guru Granth Sahib. It is a wonderful scene beautifully painted by the artist.

Title of the Artwork - '**Shaheed Baba Deep Singh encouraging Singhs (1682-1757 A.D.)**

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 4 feet 75 inches x 4 feet 25 inches

Place - Hall No. 2

Year of Execution - 1958 (**Plate No.307**)

Baba Deep Singh was born on 26th January, 1682 A.D. in the home of Bhai Bhagto Singh Sandhu and Mata Jeonee ji in a Jat Sikh family of Amritsar and is revered among Sikhs as one of the most holy martyrs in Sikhism and as a highly religious person. He was the head of 'Shaheedan Misl' and also remembered for his sacrifice and devotion to the teachings of the Sikh Gurus. Baba Deep Singh came to know that Jahan Khan, a General of Abdali, had violated the sanctity of Sri Darbar Sahib, he set out in that direction immediately accompanied by only eight Singhs. On the way, a batch of 10,000 Singhs joined him. But at Tarn Taran, Baba Deep Singh drew up a line and asked them to cross it over if they were willing to lay down their lives. Everyone jumped over the line without hesitation.¹³⁸ The background of the painting

138. **Noor, S. Harbans Singh**, 2004, *Martyrdom of Baba Deep Singh- A Historical Perspective*. In Kharak Singh Ed. *Martyrdom in Sikhism*, Institute of Sikh Studies, Gurdwara Singh Sabha, Chandigarh, p.89.

is filled up with sky, front and back of running horse. In this valourous painting, the artist has given more emphasis on the front figures and their facial impressions. On the left side, Baba Deep Singh is shown standing in heroic pose looking magnificent in blue Khalsa uniform holding a huge sword in hand which gives a feeling of heaviness is a masterly painting skill of an artist. As he is challenging them to do some task and all the figures on the right are shown stepping ahead towards him eagerly with warrior-like grace and a figure of one young Sikh is already shown standing behind Baba Deep Singh. The artist has very fortunately gives an impression of a young courageous warrior on Baba Deep Singh's face. The legs of the Sikhs are painted muscular. An expansion of an expression of enthusiasm is vividly seen on face of every Sikh soldier.

Title of the Artwork - '**Scene of Victory on Kasur**'

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 4 feet x 4 feet 25 inches

Place - Hall No. 2

Year of Execution - 1959 (**Plate No.308**)

During the Battle of Panipat in 1762 A.D. Ahmad Shah Abdali abducted 2200 young girls, under the leadership of Sardar Hari Singh Bhanghi. The Dal Khalsa set free the wife of a Brahmin from cruel Nawab Usman Khan and also seized the Kasur Nagar district in Lahore Pakistan by killing the Nawab Usman Khan. The Singhs not only rushed to the rescue of the girls but also ensured their safety to return back home.¹³⁹ The movement of the figures, running horses, and vibrant colour scheme every element of the art renders an effect of an action painting. Trees, waving shrubs and scene of Sikh army on running horses in dark tones, the sunlight that is shown lacking in the sky suggested it to be a sunset scene. Dusky clouds, fainted nature clears the time of the day, instead of dimness in the painting the intensity of the scene reflects the enthusiastic movements of the Singhs. Horses are painted galloping which added the energetic element in the painting and one of the lady

139. **Singh, Khushwant**, 2004, *A History of the Sikhs*, Vol. 1, Second Edition, Oxford University Press, New Delhi, p.145.

figures are shown sitting behind the Singhs' horse. The artist has successfully created such as fast moving and full of force painting.

Title of the Artwork - **'When Faith remains unshaken'**

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 2 feet 75 inches x 3 feet 72 inches

Place - Hall No. 2

Year of Execution - 1957 (**Plate No.309**)

In the first half of 18th century, Mughal rulers- Nawab Yahiya Khan and Zakaria Khan had been given prices on Sikhs decapitated heads.¹⁴⁰ In this painting, two cruel Muslim informers were going towards Lahore seeking for reward, holding spears in their hands which had heads of the two Sikhs upon. Nature has shown playing a significant role in fulfilling the completeness of the scene. As far and wide the vision is reached, one can feel the calmness of nature, uprooted huge tree is partially hanged between the air is painted on extreme left side and on the front a dog is painted. A view of lake also depicted on right lower part of the scene and the sky is painted so clear and free from clouds and far away the Lahore fort is visible even from distance. In such a pleasant surroundings, the thing that raises the goosebumps of the onlooker in no time, are the shabby figures of two cruel men who are painted holding spears in their hands upon which decapitated heads of two Sikh are tucked mercilessly, in hope of getting cash reward in exchange of these heads.

Title of the Artwork - **'Reward for killing Singhs'**

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 2 feet 75 inches x 3 feet 75 inches

Place - Hall No. 2

Year of Execution - 1957 (**Plate No.310**)

Zakaria Khan- the Governor of Lahore and his son Mir Mannu had given a call to throw out all the Sikhs from the province and had fixed rewards for their prosecution or liquidation. Ten rupees for information, fifty for killing and eighty for bringing a

140. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar (Pictorial Book)*, Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.98.

severed head of a Sikh. Although the Mughals wasted lakhs like this; the Panth went as flourishing and multiplying.¹⁴¹ This time the artist has painted blood thirsty and uncompassionate scene that provokes a strong emotion and violence among the masses on his canvas by displaying the inhumane act of Nawab Yahiya Khan in very gloaming effect. Nawab Yahiya Khan is shown giving rewards to his people for bringing decapitated head of the Singhs on which he had already fixed the prices as a rewards over the killings which he did so to encourage the prosecution and liquidation of Singhs. Lots of cruel figures are shown waiting for their turns to get cash rewards. Cruel Yahiya Khan is painted sitting upon a high stage against the huge embellished gate of the fort and in the extreme right side, a man is painted pouring coins from a brass pitcher. The figures are displayed holding spears on which severed head of Singhs are tucked shown in the scene.

Title of the Artwork - '**Scene of Vada Ghalughara (5 February, 1762 A.D.)** '

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 4 feet 25 inches x 6 feet

Place - Hall No. 2

Year of Execution - 1956 (**Plate No.311**)

Vadda Ghalughara means 'Great Holocaust' which had happened on 5th February, 1762 at village Kup Rahira, district Sangrur in Punjab. Ahmad Shah Abdali, a cruel Mughal ruler thought to conquer upon India sixth time and took a vow to finish Sikhs from their origin. Ahmad Shah Abdali reached at Lahore with immensely large and well-equipped army and artillery on 3rd February, 1762. On the other hand, Sikhs armies fought valourously under the guidance and direction of Sardar Jassa Singh Ahluwalia and Sardar Charhat Singh Sukerchakiya. Singhs were 40,000 in number in which 10,000 were women, children and elderly folk. In this deadly battle, 50,000 Sikhs were got martyrdom including women, children and elders too and the massacre of Kup Rahira soon addressed as '*Vadda Ghalughara*' in Sikh

141. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar (Pictorial Book)*, Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.99.

history.¹⁴² The artist has painted an unforgettable chapter of Sikh history on canvas. It is almost impossible to gauge the intensity of the situation which artist has created on his canvas; the scene depicts the strong emotion of hatefulness. Each and every figure is shown thirsty of each other's blood. The sky and surrounding is painted dark and misty to reflect the effect of smoke and dusty battlefield which gets contaminated by the smoke emitted from the weapons. The weapons are raised high in the sky to express the emotion of revenge. Some lines are painted in the thundery sky as electric currents are running even the heaven because this is a dreadful and bloodthirsty act. Ground is shown filled up the dead-bodies, some figures are shown wailing and some are as helpless ones. A faded image of fort is displayed at distant view and a bullock cart is also painted in the painting. The artwork itself speaks the whole incident that how heavy lives loss had happened on that day. It is a very forceful painting and matchless example of artist's inner artistic skill.

Title of the Artwork - '**Portrait of Sardar Baghel Singh (1730-1802 A.D.)**'

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 2 feet 75 inches x 3 feet 75 inches

Place - Hall No. 3

Year of Execution - 1961 (**Plate No.312**)

Sardar Baghel Singh Dhaliwal was born in 1730 in Jatt Sikh family of village Jhabal Kalan at Amritsar and was a military general in the Punjab region in 18th century and was Jathedar of the 'Karoria Singha Misl'. He was credited for the establishment of Gurdwaras and Sikh temples in Delhi: 'Gurdwara Mata Sundri' and 'Gurdwara Bangla Sahib' at Delhi and also known for capturing Red Fort in 1783 A.D. Lastly, he died in 1802 at Amritsar.¹⁴³ It is a wonderfully painted portrait of Sardar Baghel Singh in very good colour scheme with limited detailing. The portrait of Sardar Baghel Singh is displayed as a brave, fearless warrior who is well-dressed and fully-equipped with his weapons and armour, sitting upon his horse which is also ornamented and shown grinning with open mouth. The portrait is painted like

142. **Bhatia, Sardar Singh**, 1998, "*Vadda Ghallughara*" - *The Encyclopedia of Sikhism*, Vol - IV, Punjabi University Patiala, p.392-396.

143. **Singh, Bhagat**, 1993, *A History of the Sikh Misls*, Publication Bureau, Punjabi University, Patiala, p.271-282.

touching the sky and a glance of tree provides a sense of coolness and openness to the portrait.

Title of the Artwork - **‘Portrait of Sardar Jassa Singh Ahluwalia (1718-1783 A.D.)’**

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 2 feet 5 inches x 3 feet 75 inches

Place - Hall No. 3

Year of Execution - 1962 (**Plate No.313**)

Sultan-ul-Quam Nawab Sardar Jassa Singh Ahluwalia was born on 3rd May, 1718 in village Ahlu, Lahore, Panjab in the house of Sardar Badar Singh and Mata Jeevan Singh. He was democratically elected as the supreme Military Commander of the Sikh Confederacy on 29th March, 1748 and was an outstanding spectacular guide throughout the period of the Sikh federation. In 1772, he founded the state of Kapurthala and was a founder of ‘Ahluwalia Misl’. Under the worthy leadership of Sardar Jassa Singh Ahluwalia, Sikhs for the first time seized Lahore and run the coin of Guru’s name.¹⁴⁴ The artist has painted an elegant portrait of Sardar Jassa Singh Ahluwalia. The artist has displayed the portrait in free expressions and his figure has shown sitting loosely and relaxing upon an arm chair, against the dark background and a flag is seen furling on a dome-like structure in a very little space. He was a very prominent leading Sikh figure of his time. Artist has portrayed him as a Royal Maharaja like personality, wearing a white embroidered dress under a dark red colour robe well embellished on hemlines with golden thread work, carrying very less jewels except a pearl necklace in his neck looks very confident and graceful in long moustaches, beard and turban is adorned with *Kalgi* (plume). Sardar Jassa Singh Ahluwalia is shown putting his right hand on the arm of his chair and stylishly holding a sword with left hand and a shield is painted just above his left shoulder. Artist has skillfully exhibited light colour portrait against the dark background.

Title of the Artwork - **‘Sardar Jassa Singh Ramgharia at Ram Rauni Fort, Amirtsar’**

144. **Nabha, Bhai Kahn Singh**, 2011, *Gurshabad Ratnakar Mahan Kosh-Encyclopedia of Sikh Literature (Punjabi)*, Eight Edition, Department of Languages, Punjab, p.93.

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 2 feet 5 inches x 3 feet

Place - Hall No. 3

Year of Execution - 1982 (**Plate No.314**)

Sardar Jassa Singh Ramgharia took birth in 1723 in Amritsar. He had been a prominent leader during the Sikh Confederacy and had taken his surname named after he conquered the 'Ramgarhia Fort' and started using it as his surname. The fort was established for the protection of Sri Darbar Sahib. He was a commander of 'Ramgharia Misl'. He joined forces with Adina Beg, who appointed him a commander but when he listened the voices of Singhs who were captive inside the fort he left their company and after that joined his brethren. He defeated them very badly and when he won Ramgarhia Fort, all the responsibility of the fort had been given to him.¹⁴⁵ Paintings on battle scenes are seem to be artist's most favourite subject. He never missed a chance to show valour and bravery of Sikh personalities on canvas through his artistic quality. The great wall of Ram Rauni Fort with half shown entrance is depicted and the figure of our hero- Sardar Jassa Singh Ramgarhia is painted in the front entrance in a very attacking manner, raising a sword in the air on galloping white energetic horse. As shown, he aggressively challenged the Mughal army solely to threaten them and the figures of Mughals are shown running in the battlefield as they were overwhelmed by the feeling of fear and got panic of his unpredictable attack. Sardar Jassa Singh Ramgarhia is represented as a roaring lion and even the painting is very rich in colour selection.

Title of the Artwork - '**Maharaja Ranjit Singh in his court**'

Name of the Artist- Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 4 feet 5 inches x 7 feet

Place - Hall No. 3

Year of Execution - 1959 (**Plate No.315**)

145. **Kapur, Prithipal Singh**, 2015, *Jassa Singh Ramgarhia- A heroic figure of the Eighteenth Century*, Singh, Brothers, Bazar Mai Sewan, Amritsar, p.14-17.

Maharaja Ranjit Singh was born on 13th November, 1780 in Gujranwala city, Punjab (now in Pakistan). His court was one of the magnificent in the whole India, especially when he wished to impress foreigners. He was a pioneer of Khalsa rule and far-famed as *Sher-e-Punjab* (The Lion of Punjab). Maharaja Ranjit Singh- the founder of the Sikh Empire who put the gold in Golden Temple and also runs currency after the name of Guru Nanak Dev (*Nanak Shahi Sikke*). He established the Sikh Empire which came to power in the Indian sub-continent in the half of the 19th century. Under his long lasting influence, the empire spread from the Khyber Pass in the west to western Tibet in the east and from Miankot in the south to Kashmir in the north.¹⁴⁶ This rare painting is valued for its uncommonness as how brilliantly the artist has put an effect of miniature painting on such a huge canvas. Nearly 300 to 400 figures are painted on the canvas in realistic fashion is commendable. Actually it is Maharaja Ranjit Singh's court scene, so the artist has to create an impression of the court view with minute details. The artist has left nothing behind in his visualization, even the figures of animals like an elephant, a camel, a donkey, and horses are included and on extreme left of the painting, he has also painted the dead bodies of hunted tiger, deer which reflect his and his people's passion for hunting at that time. A subdued imprint of *Kesari* flag upon the walls of fort is also shown. There is detailing and colouring of curtains in the building where Maharaja Ranjit Singh is shown addressing his people while sitting on his throne is nicely painted with an intense care. Everyone is shown looking at him and his figure is painted on the stage under a golden colour frilled canopy. But some figures also shown talking to each other but Maharaja Ranjit Singh is painted sitting comfortably on his throne in golden-whitish robe with right leg forwarded ahead. Although the composition of the scene is overcrowded but it still provides a sense of balance in the composition. It is not wrong to call it a 'Masterpiece' immensely rich in colour-scheme. Leading figures of his court are shown sitting beside him respectfully on their chairs.

Title of the Artwork - **'The Unparalleled Sacrifices of Sikhs in the Battle of Multan (1818 A.D.)'**

Name of the Artist - Sardar Kirpal Singh

146. **Singha, H.S.**, 2000, *Encyclopedia of Sikhism*, Hemkunt Publishers, Pvt. Ltd., New Delhi, p.176.

Medium - Oil on Canvas

Size - 4 feet 5 inches x 6 feet

Place - Hall No. 3

Year of the Execution -1958 (**Plate No.316**)

The Singhs did not think or feel the fright of death in the least. Ghulam Qadir Jelani notices: *'I was dumbfounded on having the sight when one of the wheels of the cannon was broken, just on hearing these words from the cannon-master that the wall of the castle could be broken into if a couple of more cannon-balls could be shot into it. All the Singhs lined upto sacrifice their lives. Without any interpretation the cannon had been throwing balls, on the walls and all the Singhs had been meeting with a connatural destiny. Jelani revealed his secret that he was in the guise of a Sikh and was the next turn; but meantime the wall had a crevice. Jelani too had been bunged for martyrdom but he was thankful to God that God saved his life for recording this rare act of sacrifice.'*¹⁴⁷ The artist has painted an incomparable and painful chapter from the unforgettable and golden history of Sikh religion in this very scene; the artist depicts the eagerness and alertness of high-spirited Singhs who are displayed as completely involved in the battle to win over it. They have been painted in such a kinetic expression as they even do not bother about their life for the sake of the Sikh Panth. Even artist has painted the scene in such a way that it exhibits the extreme violent energy on his overall canvas which definitely makes ones soul shiver at once. The story behind this episode is quite interesting and inspiring which artist has tried to show in his painting that how the wheel of cannon has broken and the master said them to put their shoulders under the place of broken wheel and Singhs are shown as same in the painting. The grandness of the fort under the cloudy sky clarifies that through his brush how difficult and critical the situation would be, in such harsh condition when the cannon wheel has been broken the midst part. The painting is shown covered with misty dust and makes the vision lesser visible and somewhere unclear. Singhs are shown hoisting the *Kesari* flag with zeal and in the right corner one figure is shown beating the drum in whites. A Singh is

147. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar (Pictorial Book)*, Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.115.

painted under broken wheel of cannon and a large number of Sikh dead bodies are displayed lying on the ground just aside. The figures are represented forcefully running towards the fort on horses. A dome-like structure is painted like touching over the walls of fort. On the left side in the scene, artist has made a patch to give an impression of fissure in the fort's wall; he has really painted a wonderful scene of this heartrending incident in a very naturalistic manner with maturity.

Title of the Artwork - '**Morcha Guru Ka Bagh (8 August, 1922 A.D.)**'

Name of the Artist - Sardar Kirpal Singh

Medium - Oil on Canvas

Size - 3 feet 5 inches x 4 inches 5 feet

Place - Hall No. 4

Year of Execution - 1960 (**Plate No.317**)

On 8th August, 1922 *Guru Ka Bagh Morcha* had fomented at Sri Anandpur Sahib, at the same time a batch of hundred peace-loving Gurusikh Akalis with *Gurbani* on their lips and collecting the firewood in the shrine for following day were stopped by police on the way and they beat and tortured them brutally because they peacefully declared the formal rightfulness in sedate manner on wood of the forest as fuel for *Langar*. Observing the police brutalities and the passive resistances C.F. Andrews wrote, "*It was like watching a hundred Christ's beings crucified on that eve.*"¹⁴⁸ As far and wide the sight has reached, one can see the figures in this largely mobbed painting. The figures at the distance are painted in dim tones to create a realistic feel and with balanced proportion, whether it would be human figures or animals, even nature is also painted dull. Tent houses are depicted in a straight row just behind the majestic, huge and dominating lush green tree on extreme left. The background of the painting is painted fully crowded and the front portion of the painting exhibits the scene of Singhs merciless beating by the police without any offensive crime through fewer figures to clarify the scene's situation. The picture of the pond is also shown on right side and a bird is painted in the sky with its natural shade. The artist has realistically painted the scene of their beating with sticks and they are shown lying down and blood is flowing over the ground. Artist tried to depict thousands of figures in the scene through his intelligent ability of composition. It is a very

148. **Dogra, R.C. & Manusukhani, G.S.**, 1995, *Encyclopedia of Sikh Religion and Culture*, Vikas Publishing House Pvt. Ltd., New Delhi, p.19-20.

pathetic scene displayed by the artist on his canvas and shows the police brutalities and the passive resistance of the Singhs.

Title of the Artwork - '**Jaito Ka Morcha (21st February, 1924 A.D.)**'

Name of the Artist - Sardar Kirpal Singh

Size - 3 feet 4 inches x 4 feet 5 inches

Place - Hall No. 4

Medium - Oil on Canvas

Year of Execution - 1961 (**Plate No.318**)

As a protest against the interruption of '*Akhand Path* (non-stop recitation of the Scriptures)' at Jaito during the Nabha Agitation, batches of 500 Singhs proceeded daily towards Jaito. On 21st February, 1924, the police opened fire on the group killing 20 Singhs on the spot and wounded more than a hundred. Nabha Agitation exercised such an impact on the public that even Jawahar Lal Nehru accompanied by Sh. Santhan and Gidwani courted imprisonment.¹⁴⁹ In this painting, the artist has displayed the great loss of life and misfortune that happened on a Jatha of 500 Singhs, who started their journey from Amritsar to Jaito. More than half of the space on canvas in the front portion is shown occupied by the figures of British Army soldiers and their two big vans in Persian blue colours, which are painted firing aimlessly on the Jatha. In a very narrow shaped tube in horizontal form, the artist has successfully painted the figurative impression of 500 Singhs forwarding towards the Gurdwara Sahib shown as a small domed-like building in the painting. Soldiers are painted on right side openly firing upon Singhs Jatha carelessly even not bothering about ladies or old persons they even shoot them too blindly. How wonderfully and brilliantly the artist is succeeded in painting them in such a small part of the space and at the same time in giving influential effect to front portion. Figures are shown lifelessly fallen on the ground. The moment is vividly and perfectly painted over the canvas.

S. Amolak Singh

S. Amolak Singh (**Plate No.319**) was born on 2nd October, 1950 at Amritsar in the house of Sardar Balwant Singh. His father had a permanent job in Post and

149. **Sahni, Ruchi Ram**, 1960, *Struggle for Reform in Sikh Shrines*, Sikh Ithas Research Board, Amritsar, p.197- 205.

Telegraph Department, who holds hope that his boy may acquire some reputed job with high position in government sector. However, the destiny had decided something different for him against his father's aspirations; Amolak Singh was very much interested in drawing and painting from his early childhood. He also put his heart and head to achieve the highest in the field of art, with time he qualified his Middle School and his teacher Mohan Lal always motivated him to do his best after knowing his true strength and potentialities. Just after he cleared his matriculation, he moved to Delhi alongwith his whole family. He kept pursuing his passion for art and also joined evening college for further studies. Visit to Delhi provided him an opportunity to explore the world of art as well as gave him a chance to dig deep into his innerself. Here, he met several young established artists and visited various museums, art galleries, studios of other artists and moreover he also attended workshops on art which encompassing his artistic imagination and widen his vision. All in all Delhi's visit evidenced as productive and successful learning in abundance for him. After having such an awakening exposure, he seriously felt the need of a good teacher because without a master he never attained sufficient proficiency in his work. As a demand of art, he submitted himself fully to art and started diving deeper and deeper to find the pearls in the sea of art world. Having a good fortunate he met Master Jagiri Lal and started working with him. On the other side, his parents wanted to make him an engineer. But he was completely engaged in the evolution to make a niche for himself in this art field.¹⁵⁰

Now, Amolak Singh started working on Commercial art and worked for some studios and art agencies, in order to fulfill his financial needs to prolong his passion for painting. Thus, he had connected with Banner Painting artists who worked for only film advertisements and subsequently he moved to Bombay for a while and there he had painted the full length Banner portraits of Bollywood personalities for film advertisements and from the year 1970 to 1974 he earned alot from 'Banner Painting'. Apart from Banner painting, he learnt and experimented fresh techniques and styles of painting like 'Knife Painting'. Here, he made good professional contacts with famous artists who were astonished to see his work in such a versatile styles and techniques on contemporary subjects. He was a master in

150. **Ajiz, Kesar Singh**, 2003, *Punjab De Ughe Chitarkar*, Ravi Sahit Parkashan, Hall Bazar, Amritsar, p.37-38.

Impasto technique; one can see his style in various *Sikh art* galleries. It is significant to mention here that he had created approximately two thousand oil paintings on huge canvases and he had made replicas of more than two hundred paintings in the style of variegated paintings on *Sikh art* and themes were Sikh historical events, life events of Sikh Gurus and Sikh battle scenes (**Plate No.320**).¹⁵¹

S.Amolak Singh was the first person who took step to restore the ‘Central Sikh Museum’ at Sri Darbar Sahib, Amritsar after ‘Operation Blue Star’. He worked for fourteen long years as a ‘Curator’ of Shiromani Gurdwara Prabandhak Committee (SGPC). His efforts for renovating this museum were worth-mentioning and only with his sincere efforts the museum brought back to its primary condition and he arranged it expeditiously with advanced and innovative display of works. Numerous organizations and individuals awarded and honoured him for his sincere efforts. His works were published regularly in newspapers. Thus, gradually he became an artist of people and was also blessed to work under the worthy guidance of Sardar Sobha Singh at Andretta district in Himachal Pradesh, where he had made nearly four hundred paintings in that peaceful and lush green village; now his works were exhibited at various places like ‘Punjab and Sind Bank’, ‘PNB Finance’, ‘Bank of Punjab’, ‘Central Sikh Museum’, ‘Bhai Mati Dass Museum, Chandni Chowk at New Delhi’.¹⁵²

An eminent Sikh Author Principal Satbir Singh brought S. Amolak Singh to Amritsar and recommended him for the post of ‘Curator’ of ‘Central Sikh Museum, Amritsar. Thus, he was appointed and he was a third person, who was appointed at this position. Hundreds of his wonderful paintings enhanced the beauty and grace of this museum and also improved and changed the face of Baba Baghel Singh Museum, New Delhi with paintings within three years. In 2001, he made efforts and plan to build ‘Bhai Mati Dass Museum’ at Chandi Chowk, New Delhi. His efforts turned into reality and as a result the museum had been built on Sikh history. He was the most prominent artist who painted Sikh history with his magical brushstrokes and enriched the Sikhism with the treasure of paintings which was his matchless contribution to *Sikh art* and also engaged himself in the development of ‘Paonta

151. **Ajiz, Kesar Singh**, 2003, *Punjab De Ughe Chitarkar*, Ravi Sahit Parkashan, Hall Bazar, Amritsar, p.37-38.

152. **Walia, Varinder**, October 16, 2006, *Artist Amolak Singh dies in sleep*, The Tribune.

Sahib Museum'. On his demise, the head of Shiromani Gurdwara Prabandhak Committee, Amritsar and numerous eminent figures of Sikh domain paid tribute to him and he took his last breathes at the age of 56 in sleep at Batala in 2004.¹⁵³

At the early stage of his painting career, Amolak Singh was influenced by the works of various famous artists of India and across India like S. Sobha Singh, S.M. Pandit, Repin and Rembrandt. But, when he met S. Sobha Singh he was completely affected by his work as merely focused on *Sikh art* and painted Sikh Historical events. Thus, he dived deep into the sea of sacred facets of Sikhism. The genuineness of the content is the consequential effect of his profound learning and depth of study about the subjects and moreover his valuable discussions with learned ones and people proficient on Sikh history. In Delhi and Bombay, he had worked on same repetitive topics which stagnated his career which was of mere commercial consideration.¹⁵⁴ His Andretta's trip made him re-alive and provided newness and freshness once again to his work and energised him too. So, he got his strength and zeal once again. The art and company of S. Sobha Singh was indeed a turning point and a true inspiration for his wonderful works, so he considered him as his guide.¹⁵⁵

Apart from Sikh historical paintings, Amolak Singh's other favourite subjects were the scenes of pastoral life of the villages, its masses and moreover their ceremonial traditions, folk songs and festivals which he painted in vibrant colours yet in simple way as these subjects were prominent and close to his heart.¹⁵⁶ When huge number of his paintings were published, many organizations came forward to patronize him and main amongst them are Shiromani Gurdwara Prabandhak Committee, Amritsar and PNB Bank. Many Gurdwaras also acquired his works for their museums.¹⁵⁷

153. **Walia, Varinder**, October 16, 2006, *Artist Amolak Singh dies in sleep*, The Tribune.

154. **Singh, Bhupinder (Artist)**, February 5, 2019, *Through Personal Interview*, Barnala.

155. Ibid.

156. **Bedi, Diljeet Singh & Singh Simarjeet**, Ed. 2013, *Album Central Sikh Museum, Golden Temple, Amritsar (Introduction)*, Publisher: Sardar Iqbal Singh (Manager), Sri Darbar Sahib, Amritsar, Golden Offset Press (SGPC), Gurdwara Ramsar Sahib, Amritsar, p.7-10.

157. **Indian Academy of Fine Arts, Amritsar**, 2008, *Exhibition of Paintings of 'The Great Masters of Amritsar' (Catalogue)*, Indian Academy of Fine Arts, M.M. Malviya Road, Amritsar, Printer: Algan Printers, Amritsar, p.2.

The *Sikh Paintings* in 'Central Sikh Museum' Amritsar are one of his major and remarkable contributions to Sikh Panth. The walls of the Museum are graced with many of his portraits of Sikh Gurus in various poses some of them are till or so and in many of them he has shown his figures in seated poses with decorative and embellished backgrounds. Mostly, he painted portraits of 'Guru Gobind Singh (**Plate No.321**)', 'Guru Ram Dass' and a discerning eye can without efforts recognize the influence of S. Sobha Singh colours and style on them. So, thus he polished his perceptions and style of painting by attaining and adopting more aesthetic approach.¹⁵⁸

Prominent paintings of Sardar Amolak Singh are 'Boali Sahib at Goindwal on bank of river Beas (1979)', 'Portrait of fourth Guru of the Sikhs- Guru Ramdas Ji (1987)', 'Portrait of Guru Hargobind Sahib (1985)', 'Portrait of Guru Har Rai Sahib- the Seventh Sikh Guru (1989)', 'Khalsa Mero Roop Hai Khaas (1982)', 'Kesari (Saffron) flag on the Red Fort (1979)', 'Portrait of Kartar Singh Sarabha (1978)' and 'Condition of Akal Takht after 1984's attack (1987)'.

IMPORTANT PAINTINGS OF S. AMOLAK SINGH:

Title of the Artwork - '**Boali Sahib at Goindwal on bank of river Beas**'

Name of the Artist - Sardar Amolak Singh

Medium - Oil on Canvas

Size - 2 feet 5 inches x 2 feet 75 inches

Place - Hall No. 1

Year of Execution - 1979 (**Plate No.322**)

Guru Amar Das- the third Sikh Guru was born on 5th May, 1479 in the home of Sardar Tej Bhan and Mata Lachhmi at village Barsarke, Amritsar. Guruji made Goindwal his headquarter and was one of the builders of this town. Guru Amar Das appointed the opening days of the months of Baisakh and Magh as well as Diwali for the Sikhs to gather at Goindwal where he also had a *Baoli* (well with steps descending to water level), built and which in due course became a pilgrimage centre. Sri Baoli Sahib is a large stepped well; its water level reached through a covered passage comprising a flight of 84 steps. The lotus shaped dome entrance has

158. **Gill, Ranjit Singh**, 2007, *Ten Masters (Ten Gurus of Sikh Dharam)*, Aravali Books International Pvt. Ltd., New Delhi, p.28.

a tall gold-plated top with pinnacle kiosks and solid decorative domes around it.¹⁵⁹ This painting looks totally different from rest of the painting scenes which are ever seen before. This wonderful piece of art is completely based on perspective and provides a unique type of sense of devotion. It is an extremely balanced art piece which seems to be painted with spiritual thoughts and feelings in the heart. The figures of different religions people demonstrated that it is a secular painting. One third part of the lower portion, the artist has displayed the scene of holy *Boali Sahib* in which people from different religions are painted taking a bath, as a figure of Muslim (Maulvi) in the middle of the *Boali* and on the extreme front a head of the Hindu Brahmin Pandit is painted and numerous figures of men, women children and old persons from various religions are also shown stepping up and down on 84 steps of the *Boali Sahib* means 'Natural Brooke' in lovely colours. The painting represents the very cheerful and gay mood. People are displayed enjoying their bath without any discrimination based on their caste, creed and colour. Some figures are shown sitting on the steps and doing their prayers. The natural light is shown falling from the arched entrance gate of the *Boali Sahib* inside the roofed stairway; an entrance gate looks small because of perspective. Steps are covered with white marble slabs. Light and shade effect is created naturally under the stairway and walls are in complete black colour as light is not reaching here. The front bricked arched gate of the *Boali Sahib* is painted with huge care and intricately with natural brick colour and sharp lines which looks engrossingly grand and influential in the entire scene.

Title of the Artwork - '**Portrait of Guru Ram Das Ji (1534-1581 A.D.)**'

Name of the Artist - Sardar Amolak Singh

Medium - Oil on Canvas

Size - 4 feet x 6 feet

Place - Hall No. 1

Year of Execution - 1987 (**Plate No.323**)

Guru Ram Das- the fourth Sikh Guru was born in Chuni Mandi at Lahore (now in Pakistan) in 1534 A.D. He was the son-in-law of Guru Amar Das, but he was assigned Guruship solely because of his service to the community. Guru Ram Das

159. **Dogra, R.C. & Manusukhani, G.S.**, 1995, *Encyclopedia of Sikh Religion and Culture*, Vikas Publishing House Pvt. Ltd., New Delhi, p.65.

founded the city of Amritsar earlier known as “Guru Ka Chakk”. Guru Ram Das composed the *Bani* of ‘*Laavan*’ in Raga Suhi. This *Bani* (sermons) is also recited at the time of Anand Karaj (marriage) of the Sikhs.¹⁶⁰ The artist portrays the portrait of Guru Ram Das Ji in a very pleasant and harmonious colour scheme. He creates a sense of uniformity through the whole scene with his special ability of colour usage. The outer view of the painting gives a sense of calmness and peace of mind. The colours of background curtain, Guruji’s Gaddi, bolster, dress, and shawl everything are complementing to each other. There is no sign of harsh lines throughout the painting as the scene appears to capture the traditional expression. He proficiently painted the facial impressions on Guruji’s face and his inner emotions and spirituality is shown flowing from his eyes. The dress and shawl of the figure is so very simple only folds are seen which are painted very delicately. Dark Brown colour *Gaddi* (seat) has created the effect of real wooden *Gaddi* and a book is painted near placed in a book holder Guru Sahib is shown holding pink rose in left hand softly. The painting seems to be very peaceful and soothing.

Title of the Artwork - ‘**Portrait of Guru Hargobind Sahib (1595-1644 A.D.)**’

Name of the Artist - Sardar Amolak Singh

Medium - Oil on Canvas

Size - 4 feet x 6 feet

Place - Hall No. 1

Year of Execution - 1985 (**Plate No.324**)

Guru Hargobind- the Sixth Sikh Guru took birth in 1595 at village Guru ki Wadali, district Amritsar. He was the only son of Guru Arjan Dev and Mata Ganga. Guru Hargobind Sahib built the ‘Akal Takht’ (The throne of the Timeless) and equipped himself with two swords one on his left side and the other on his right. He named one ‘Miri’ representing ‘Temporal power ’and other ‘Piri’ representing ‘Spiritual power’ one to smite the oppressor and the other to protect the innocent. He had created Sri Akal Takht Sahib in front of Sri Darbar Sahib.¹⁶¹ The artist seems to be an expert in human drawing, his proficiency over the subject is very much vivid in

160. **Nara, Gyani Ishar Singh**, 1986, *Light of Guru Ramdass: (Creator of Golden Temple)*, Publisher: Gyani Ishar Singh 'Nara', p.17-18.

161. **Macauliffe, Max Arthur**, 1997, *Guru Hargobind Singh*, National Book Depot, Delhi, p.7-13.

the portrait of Guru Hargobind sitting in his court with contrasting colour representation. He has painted the figure of Guruji against the dark grey colour wall and shown some curtains hanging in the corner with almost same shades. In the left part of painting, he depicts the outer view of the room, as it is his style to give the onlooker a feeling of openness and provides the element of perspective to the painting. He has deliberately painted the figure in light toned dress with golden border and is shown wearing precious multi-stringed pearl necklace and light blue plumaged turban and he also tied up same colour cloth-band around his waist. As he was famous for his 'Miri' representing 'Temporal power' and 'Piri' as 'Spiritual power' so the artist has painted him sitting upon his *Gaddi* (throne) wearing two swords representing 'Miri' and 'Piri' powers, shown holding one in left hand and an eagle is painted resting on his right gloved hand. On his extreme left side, a quiver full of arrows and just ahead a sword and bow upon a table is painted. The colour gives a realistic effect to the bird and it is a very beautiful portrait painted by an artist.

Title of the Artwork - '**Guru Har Rai Sahib - the Seventh Sikh Guru (1630-1661 A.D.)**'

Name of the Artist - Sardar Amolak Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 1

Year of Execution - 1989 (**Plate No.325**)

Guru Har Rai was the seventh Guru of the Sikhs who was born in 1630 at Kiratpur to Mata Raj Kaur and Baba Gurditta. He always kept a cavalry of 2,200 Sikhs. Guru Sahib had issued instructions that the hungry and the needy, wherever they are found, should be immediately approached and helped. It was Guru Har Rai who initiated the convention of beating drum before the initiation of *Langar* (community kitchen), so that everyone may be able to come and partake the meals without hesitation. He also set up clinics and dispensaries.¹⁶² Artist has painted the life-sketch of Guru Har Rai Sahib with interesting surrounding in extreme rich and vibrant colour. He is painted sitting in the grey colour tent house on his dark brown

162. **Singh, Amrita**, 1998, *The Life & Teachings of Guru Har Rai*, Learner's Press, (P) Ltd, New Delhi, p.74-78.

intricately carved and designed wooden *Gurugaddi* (throne) which has floral designs on left side. He has shown sitting in a very relaxing position, keeping left arm resting on the white colour bolster and right one upon the right knee in lemon yellow and yellow dress with multi-string necklace and royal plumage over the turban and a nimbus is painted behind his head to represent him as a spiritual soul. Some weapons are painted on the table in right corner. Back of the *Gaddi* is painted in maroon colour and green peacock colour which lets the figure to come out of it and a fan in left side is also shown upside. The impression of confidence is vivid on his face and tenderness is also visible through artist's brush and a book holder with book is painted lying before him. All these details make the painting wonderful with the serious efforts by the artist.

Title of the Artwork - '**Khalsa Mero Roop Hai Khaas**'

Name of the Artist -Sardar Amolak Singh

Medium - Oil on Canvas

Size - 3 feet 5 inches x 4 feet

Place - Hall No.1

Year of Execution - 1982 (**Plate No.326**)

In the painting, Bhai Sangat Singh Minhas is shown standing at Chamkaur Fort dressed up as a Sikh. He was a brave soldier in Guru's army, who came from the village Padhiana of district Jalandhar. Bhai Sangat Singh was nearby similitude to the Guru Gobind Singh in appearance. He was one of those Sikhs who were overpowered with Guru Gobind Singh in the fort at Chamkaur. When Guru Gobind Singh had made his way to Machhiwara, he attired Bhai Sangat Singh in his battle apparels alongwith decorative plumed turban and himself peacefully moved towards Machhiwara.¹⁶³ The visual effect of monochromatic colour scheme is represented in the sky as well as in the background of the painting. It seems to be a misty winter night. Some faded figures are painted standing near the walls of the fort and rest of the figures on ground are shown standing in juxtaposition with shields and lances in Khalsa uniform. Everything is painted in dark colour, except two main figures- one of Guru Gobind Singh and other of Bhai Sangat Singh. Guruji himself dressed up him because he resembled too much alike him, shown crested him. Both the figures

163. **Bakshi, Dr. S.R. & Mittra, Dr. (Mrs) Sangh**, 2002, *Encyclopedia of Saints of India (Guru Gobind Singh)*, Criterion Publications, New Delhi, p.291.

are painted carrying a same colour dress and style too. The figure of Guruji is painted fully equipped with his personal weapons like shield, sword, bow and arrows in quiver and halo is also depicted around his head to differentiate him from the figure of Bhai Sangat Singh who is shown standing bow-headed and fold handed with reverence before Guruji and in the front Guruji's eagle is painted looking backward.

Title of the Artwork - '**Kesari (Saffron) flag on the Red Fort (11 March, 1781 A.D.)**'

Name of the Artist - Sardar Amolak Singh

Medium - Oil on Canvas

Size - 3 feet x 3 feet 5 inches

Place - Hall No. 3

Year of Execution - 1979 (**Plate No.327**)

Sardar Baghel Singh Dhaliwal took birth in 1730 in Jatt Sikh family of village Jhabal Kalan, Amritsar and was Military General in the Punjab region. He was Jathedar of the 'Karoria Singha Misl'. The Sikhs suppressed Delhi between the periods of 1765 to 1781 fifteen times under the leadership of Sardar Baghel Singh. In 1781, Sardar Baghel Singh hoisted *Kesari* (Saffron) flag on the Red Fort and Sardar Jassa Singh Ahluwalia graced the throne of Delhi. In this painting, Sardar Baghel Singh is shown coming out from Red Fort alongwith his Sikh soldiers.¹⁶⁴ Artist has brilliantly segmented the painting into two equal portions and he has narrated the whole story of painting through his brush that how a fearless and brave warrior Sardar Baghel Singh hoisted the *Kesari* flag on Red Fort as a mark of their victory over Delhi. The artist has skilfully represented the story into the painting form before his viewers. The artist has parted the painting into two halves; in the front part he has painted the figure of Sardar Baghel Singh on white horse shown coming out from the Red Fort along with his fellow soldiers who are painted following him on their own horse in disciplinary manner. Now, the artist's mastery is seen in the architecture of Red Fort, lines are so sharp, strong and straight even well-detailed with domes in natural and actual colour of Red Fort. One *Kesari* flag is

164. **Viridi, Harbans Singh**, 1997, *Warrior-Diplomat*, Writer's Foundation, Chandigarh, p.112-120

shown in the hands of his followers and other one is painted furling upon Red Fort in an open sky.

Title of the Artwork - **‘Portrait of Sardar Kartar Singh Sarabha (24th May, 1896-14th November, 1915 A.D.)’**

Name of the Artist - Sardar Amolak Singh

Medium - Oil on Canvas

Size - 2 feet x 2 feet 25 inches

Place - Hall No. 3

Year of Execution - 1978 (**Plate No.328**)

Sardar Kartar Singh Sarabha was born on 24th May, 1896 in village Sarabha in Ludhiana district of Punjab in the house of Sardar Mangal Singh. In Berkeley, he joined the Ghadar Party at the age of 17 in 1913 A.D. then in 1914 he returned to India to fight for his country’s independence. He was only 19 years old when he was hanged by the British Government for conspiring against them. In 1915, the Sikhs living abroad decided to launch a struggle for India’s independence but as soon as the British Government came to know of this they decided to suppress it with a heavy hand. Six others were also hanged alongwith Sardar Kartar Singh Sarabha.¹⁶⁵ The enthusiasm with which he embraced the noose is a legend. This is a wonderful portrait of 19th century Great Freedom Fighter- Shaheed Kartar Singh Sarabha who sacrificed his life for the sake of his people and in return he got martyrdom and became immortal. In this amazing portrait, artist has portrayed him against the light but patchy background of mix colour scheme of blue shades and grey, some Indian map like form is coming out from a patchy background. The figure of Sardar Kartar Singh Sarabha is looking elegantly in dark brown coat upon a white shirt and Persian blue striped tie around the neck and handkerchief in the pocket on left side is also painted by the artist. He looks so simple and innocent in mauve turban. Tenderness is vividly seen on his face.

Title of the Artwork - **‘Condition of Sri Akal Takht after 1984's attack’**

Name of the Artist - Sardar Amolak Singh

Medium - Oil on canvas

165. **Nabha, Bhai Kahn Singh**, 2011, *Gurshabad Ratnakar Mahan Kosh-Encyclopedia of Sikh Literature (Punjabi)*, Eighth Edition, Department of Languages, Punjab, p.395.

Size - 3 feet x 4 feet

Place - Hall No. 4

Year of the Execution - 1987 (**Plate No.329**)

This unique painting describes the condition of Sri Akal Takht Sahib when Indian democratic government's army attacked on Sri Akal Takht in 1984 and at that time Smt. Indira Gandhi was the Prime Minister of India.¹⁶⁶ The artist has depicted this scene in a fastidious and painstaking manner. He painted pink colour clouds lined in the sky and below it he has demonstrated the demolished structure of Sri Akal Takht. The artist has depicted Sri Akal Takht in very badly distorted and demolished condition which is due to the effect of severe striking in its dismantled appearance. The building is exhibited in such a way that it comes across a sudden forceful flow and caused a quivering sensation in body at a glance. A white building is shown slightly bent towards its left, broken parts of domes and bricks are painted on the floor. Bricks from the broken walls are seen which tells the story of its destruction. The stains of blood are shown in the front of painting.

Shri Bodhraj

The artist Shri Bodhraj Malhotra (**Plate No.330**) was a prolific personality who was having a great competency in many areas of *Sikh art* and indepth knowledge and understanding of Sikh ethos, history and its culture. This had proved in his hundreds of appealing and extremely expressive artworks particularly on the theme of Sikh culture, Gurus and history with his mystic and mesmerising brushstrokes. His distinctive manner of painting grabbed the attention of a spectator at once, even among the works of other famous artists who were also painted on similar subjects, but it was his fashion of painting which compelled Shiromani Gurdwara Prabandhak Committee, Amritsar to patronize him. He had full control over its brush movements, he knew very well where to do what and free flow movement is vivid in his style, which rendered charm to his compositions. He had a good enough sense of colour application, perspective and knowledge of elements of art. He was good in landscape paintings. The unity and harmony in composition were the salient features

166. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar (Pictorial Book)*, Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.170.

of his paintings. He had a very deep understanding of a space arrangement in his paintings; the figures in his paintings seemed to be moved in determined area without restrictions to eye movement. He was a master in capturing the expressions and moods of the subjects with detailing and all these qualities makes his painting seemed to be effortless work. Artist's academic insightfulness was of high-ranking and he had a professional competency to put the whole the required and important element into his paintings. As a result of his full command upon his brush and mastery over his artistic skills in oil colour medium, he always done his every single work with deep dedication and spent long hours on his works and minutely study the every aspects of painting whether it would be costumes of the characters or background in the painting, he did justice to work with perfection and moreover before starting painting he completely understands the whole episode from history to make it realistic.

Shri Bodhraj was basically from Jalandhar as he was a renowned artist in Portrait Painting, Landscapes and Sikh Historical paintings but at the early stage of his career, he worked in Amritsar for many years. He became a disciple of famous Sikh artist- Sardar Hari Singh after expressing his need or desire for learning art from him and Sardar Hari Singh accepted this young man as his discipline because he judged his seriousness and natural ability and eagerness to learn drawing and painting. Bodhraj's master always praised his down to earth attitude and humbleness. Sardar Hari Singh had travelled around India and adopted many fresh and new techniques which he learnt from Bengali artists and from some other artists of Bombay. Now, he had employed in 'Maiden Theatrical Company of Calcutta' where he worked as a setting artist who placed the setting for the scene for long fourteen years and had acquired praise and respect for designing the sets of Hindi movie- 'Alam-Ara'.¹⁶⁷

Gaining knowledge and skills from such a person who already explored the whole areas of his related field was being a privilege and matter of immense honour for Bodhraj. His master taught him all the necessary techniques and styles which he had learnt through his long journey of decades which was full of up and downs in commercial work. Initially, he worked in his studio for many years and later on, his

167. **Menon, Rathi**, June 22, 1998, *The hand that gives form to Sikh history*, Indian Express.

creative talents were recognized by Shiromani Gurdwara Prabandhak Committee, Amritsar. He designed and illustrated books and painted gracefully and effortlessly in any medium. A huge bulky order of paintings was provided to him by Shiromani Gurdwara Prabandhak Committee, Amritsar on Sikh subjects and nearly all his works were promoted in the form of books, catalogues and brochures with the objective to expand and prosper Sikh course of conduct to their ardent followers. He used vibrant colours to paint his paintings and all his works were really liked by folks.¹⁶⁸

Prominent paintings of Shri Bodhraj are ‘Bibi Rajni with her leper husband under Dukhbhanjani Beri’, ‘Compilation of Sri Guru Granth Sahib (1978)’, ‘Guru Hargobind in Gwalior’s Fort’, ‘Bhai Baaz Singh threatening King Farukh Siyar’, ‘Scene of 18th Century Cantonment’ and ‘Sardar Charhat Singh in Great Holocaust’.

IMPORTANT PAINTINGS OF SHRI BODHRAJ:

Title of the Artwork - **‘Bibi Rajni with her leper husband under Dukhbhanjani Beri’**

Name of the Artist - Shri Bodhraj

Medium - Oil on Canvas

Size - 2 feet 5 inches x 3 feet

Place - Hall No. 1 (**Plate No.331**)

Bibi Rajni was the seventh daughter of Rai Duni Chand, a revenue collector of Kardar of Patti. She was an ardent disciple of Guru Ram Das ji. Her husband was a leper and a miracle happened when her husband took bath into that holy tank under *Dukhbhanjani Beri* he became a healthy person with God’s blessing and from that time Guru Ram Das ji had started the *Kar Sewa* of this sacred pool.¹⁶⁹ This time the artist has narrated the marvellous and supernatural story of Bibi Rajni and her leper husband on his canvas through his magical brushstrokes using very cool and harmonious colour scheme. The calmness and rhythm in the painting goes throughout the entire scene and it looks like a free hand painting, as the artist has painted the whole story scene very effortlessly. Two figures are painted, one of Bibi

168. **Rashid, Parbina**, April 21, 2003, *Depicting Sikh History on Canvas*, The Tribune.

169. *Ibid.*

Rajni who is depicted as telling something to her husband with hand gestures and has kept basket on her head in Punjabi traditional style and wearing simple attire in pastel blue violent tones. The figure of her husband is depicted as he is observing the crows in the pool which are shown coming and taking a dip into the holy water and when they came out from the water they were turned into white swans. The husband of Bibi Rajni is shown stepping down into the pool in order to cure himself. The painting reflects a very peaceful atmosphere and nature at its top; at a distance some houses are painted in dim tones to display the proportion in the painting. The drawing of the nature is so realistic and an open green ground leaves a sense of satisfaction. In the front part of the painting, the artist has also displayed the carrier with basket in which she used to carry her leper husband from one place to another. The artist has a good presence of mind that he did not forget the important details which gives the painting a realistic impression.

Title of the Artwork - **‘Compilation of Sri Guru Granth Sahib’**

Name of the Artist - Shri Bodhraj

Medium - Oil on Canvas

Size 2 feet x 1 feet 5 inches

Place - Hall No. 1

Year of the Execution - 1978 (**Plate No.332**)

Guru Arjan Dev- the fifth Guru of the Sikhs rendered the Sikhs with an eternal everlasting spiritual treasure in the form of Sri Granth Sahib. In this painting, both Guru Arjan Dev and Bhai Gurdas- a Sikh preacher and a great scholar are shown engaged in the compilation of Sri Guru Granth Sahib.¹⁷⁰ The artist has painted the whole scene in a dreamy effect. The misty background is detailed with pristine and white marble Gurdwara wall with windows and dome-like structure is also painted behind the holy water of the pool. The *Beri* tree looks majestic on the right side in the painting and a water pitcher is shown kept on the small metal table. Some branches of the tree are also shown on the left side where Guru Arjan Dev’s figure is displayed well-dressed up in rich costumes alongwith cream colour robe. Guruji is shown busy in narrating Sri Guru Granth Sahib to Bhai Gurdas in order to complete

170. **Bains, K.S.**, 1995, *Sikh Heritage in Paintings*, Prefect Press, New Delhi, p.46.

it. Guru Arjan Dev is looking very young and tender and on the other hand Bhai Gurdas's figure is painted older than him wearing white clothes and turban having greyish long beard. In the painting, the artist has displayed three figures and all the three of them are shown busy in their tasks so humbly, first one Guruji who is shown sitting with support of white bolster and a halo around his head. And second one is of Bhai Gurdas who is also shown lost in his writing on the wooden study table, both the figures are sitting on the highly intricate carpet and third figure is of one Sikh devotee who is depicted holding an inkpot in his hands for Bhai Gurdas and he is shown sitting on the floor out of respect, draping a brown shawl around his left shoulder. The painting is very much rich in colour. Numerous books are painted brightly in front of Guru Arjan Dev. The folds in the clothes are so real.

Title of the Artwork - '**Guru Hargobind in Gwalior's Fort (1612 A.D.)**'

Name of the Artist - Shri Bodhraj

Medium - Oil on Canvas

Size - 3 feet 75 inches x 4 feet

Place - Hall No. 1 (**Plate No.333**)

Guru Hargobind Sahib is revered as the sixth Guru of the Sikhs who was born on 19th June, 1595 at village Wadali near Amritsar in the home of Guru Arjan Dev- the fifth Sikh Guru and Mata Ganga. The Gwalior Fort is a hill fort near Gwalior, Madhya Pradesh, has a great Sikh history where Guru Hargobind Sahib was kept as a prisoner on the orders of Mughal Emperor- Jahangir during the period of 1617-1619 A.D. and then a band of Sikh Sangat followed Baba Buddha and Bhai Gurdas who were leading them till Gwalior Fort barely for their inner satisfaction when Sangat reached the place where their Master was being imprisoned they bowed their heads out of reverence. When Guruji was liberated, they agreed to leave only when fifty two other chieftains imprisoned in Gwalior fort were also ordered to be released.¹⁷¹ Artist has successfully created the remoteness of the Gwalior Fort in the painting with the help of deep dark greyish and blackish coloured mountains painted all around. The mountains are painted immensely huge as comparative to rest of things in the scene, even the Gwalior fort is depicted so small on the top of the mountain at the immense left of the painting and the artist perfectly put all the

171. **Singh, Prof. Gurpreet**, 2005, *Ten Masters*, Diamond Pocket Books (P), Ltd., New Delhi, p.82-84.

elements in his work whether it is light and shade, perspective, proportion, dominance and figure anatomy. It is a very interesting valley scene; the rocks on the ground look so natural by their colour. The clouds are painted in circular motion to create a thrilling impression in the painting. The Sikh Sangat is shown forwarding ahead towards the Fort through a valley in order to pay reverence to their Guru. Some figures are painted sitting on the rocks and some are shown standing in the front part of the painting including Baba Buddha with two more figures behind him is shown folding their hands and pointing fingers towards Gwalior fort. A wild plant is also painted near the feet of Baba Buddha. This painting is a perfect blend of large canvas painting from lower portion and upper portion gives an impression of small size miniature painting.

Title of the Artwork - '**Bhai Baaz Singh threatening King Farrukh Siyar (1716 A.D.)**'

Name of the Artist - Shri Bodhraj

Medium - Oil on Canvas

Size - 3 feet 75 inches x 4 feet 25 inches

Place - Hall No. 2 (**Plate No.334**)

Bhai Baaz Singh was born in village Mirpur Patti of Amritsar. He was one of the *Panj Pyaras* and was known for his fearlessness so he was named Baaz Singh. At Gurdaspur in 1716 A.D., he was arrested with Baba Banda Singh Bahadur and 17 more Singhs and later on they were taken to Delhi where King Farrukh Siyar tried to challenge his valour but king was astonished to see Bhai Baaz Singh's courage when he had removed his chains then king had to find a way to escape from his rage.¹⁷² Through this dynamic painting, artist has acquainted us with the bravery of Bhai Baaz Singh. The artist is quite skilful in depicting two different aspects or emotions at the same time on his canvas. In the background, he has depicted a different scene which provides a sense of calmness and stillness; he painted the small portion of the fort with arches in mixed tones of grey colour which is so depicted realistically with bold, strong and straight lines that he himself was the architecture of the building; he painted it in a well-symmetrical manner. A beautiful sky with rolling clouds and

172. **Singh, Jagjit**, 2010, *The Growth of The Sikh Tree*, Vol. IInd, National Books Shop, Chandni Chowk, Delhi, p.60.

Qutab-Minar is also displayed high in the sky as it touches the sky and the green tree is peeping behind it. The Mughal Army is also depicted in still position as well as in disciplinary manner with weapons. But in contrast with the background, the front portion of the painting is full of aggression, movement and thrill. The artist has painted the figures of all the arrested Sikhs in shackles on the right side staring at Mughal Emperor-Farrukh Siyar. A Sikh named Bhai Baaz Singh is shown roaring like a furious lion, holding sword in his hand and his torn shackles are laying on the ground, draping a Persian blue shawl around his body and the Mughal Emperor-Farrukh Siyar in brown and white Mughal traditional costumes is shown running away from his throne in fear and some dead bodies are falling down on the ground. The Emperor and his people got panic and frightened by Bhai Baaz Singh's courage and bravery.

Title of the Artwork - '**Scene of 18th Century Cantonment**'

Name of the Artist - Shri Bodhraj

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 2 (**Plate No.335**)

This painting reflects the realistic presentation of 18th century Cantonment of the Singhs in which the Sikhs are shown residing in tents.¹⁷³ Through this wonderful and rare painting, artist has presented a nomadic condition of lifestyle of the Sikhs before us. Once again the artist has segmented his canvas into two halves. He has used very soft colours. The upper part of the painting is depicted as an open cloud free sky only a *Kesari* flag is visible and the lower part is well occupied with numerous Sikh women, men, children, old person and animals (especially horses) and their day to day activities like cooking and all. So many tent houses are shown in the rows in the background and Singhs are painted with their horses on left side and the artist has painted them as they have settled down on the sand ground with brown sandy (yellow ochre) colour. The centre way is shown empty and again on the right side, people are shown busy doing their daily works and in front a lady is

173. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar (Pictorial Book)*, Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.100.

depicted pouring water into a huge cauldron with brass pitcher and flame in burning down and behind her few people are painted making *Rotis* on big *Tawi*. The entire scene seems to be rich and lively whether it presented a nomadic lifestyle.

Title of the Artwork - '**Sardar Charhat Singh in Great Holocaust**'

Name of the Artist - Shri Bodhraj

Medium - Oil on Canvas

Size - 3 feet 75 inches x 4 feet 25 inches

Place - Hall No. 3 (**Plate No.336**)

Sardar Charhat Singh was the eldest son of Naudh Singh, father of Maha Singh and grandfather of '*Sher-e-Punjab*' Maharaja Ranjit Singh. He belonged to a Sikh family of Sandhawalia clan and also a Sardar and founder of 'Sukerchakia Misl'. He distinguished himself at an early age in Campaigns against Ahmad Shah Durrani and there was hardly any battle in which he had not paid his contribution as a brave warrior. In the *Vadda Ghalughara* (Great Holocaust), he fought with immense cleverness and saved the lives of various Singhs. The artist has amazingly painted this energetic battle scene with Sardar Charhat Singh.¹⁷⁴ Both the Mughal and Sikh armies are shown fighting with each other and the artist has vividly presented the expression of valour on the face of our hero Sardar Charhat Singh and his fellow soldiers, forwarding ahead like a wind on white galloping horse, holding sword in right hand and shield in left one to protect himself from enemy's attack even the colour scheme is completely according to the battle scene and leaves a genuine impression of battlefield and front portion is darker than background because he has painted it in stormy manner and in dim tones to reflect the intensity of the situation.

Devender Singh

The versatile and talented artist Devender Singh (**Plate No.337**) took birth on 6th November, 1947 in Amritsar, Punjab. He was very much interested in art from his early childhood. He kept alive his passion for drawing and painting thus, gradually he reached at high-levels of success which he always desired. He won 'State Award' by Punjab Lalit Kala Academi for his painting titled- 'Love women in a reflection mood' in Annual Art Exhibition and his painting also reached among the overseas audience. In the recent past, the artist had bagged an opportunity to paint forty

174. **Singh, Jagjit**, 2010, *The Growth of Sikh Tree*, Vol.IIInd, National Book Shop, Chandni Chowk, Delhi, p.155-156.

paintings based on events of Sikh history from Sikh Museum, London.¹⁷⁵ That was an example which was more than adequate that his work has been accepted and praised by art lovers and connoisseurs even in India and outside too.

One can see the creative and different side of his artistic talent in his painting series named 'Barahmaha' and these works are based on the 12 seasons by 'Guru Nanak Dev' in 'Raag Tukhari (Plate No.338 & 339)' and 'Guru Arjan Dev in 'Raag Majh'.¹⁷⁶ The reflection of Cubism is vividly seen in these paintings but he has used very soft and delicate colour palette with pastel tones but forms are looking somewhat geometric or figurative too which catches the attention of onlooker thus he has brilliantly added the Contemporary fashion in this subject. The figurative distortion is full of harmony and unity and grabbed the attention at once, because of its uniqueness and matchless style of painting moreover the artist's hard work has not hidden or unnoticed anywhere throughout the artwork. His works are worth-mentioning because he did his paintings differently from usual prevalent *Sikh art* style; he thought out of the box and has given shape to his thoughts and ideas in these rare yet wonderful pieces of art. After this project, his career touches different heights of success and many of reputed institutions noticed his artistic skills and liked the versatility and newness of his work. His creative and artistic journey began when he started painting on themes of Sikh history, culture and tradition which helped him to go deeper to understand the essence of Sikhism. Use of monochromatic colours with limited lines and overlapping of shapes and forms soon became his trademark and signature style. In modern style he too works on subjects related to Punjabi culture, traditions, customs and folk dances. As a result of financial fulfilment, he had to give up his primary cubistic style and now he started focusing on realistic style of painting to paint Sikh history and Sikh Gurus. Even patrons were more curious and involved in narrative and historical contents, because folks could easily understand and affected by the realistic style. Moreover, the history of Sikhism is recorded in much better in realistic style instead of contemporary one. After this assignment, his economical condition became stable. The fame of his genre of *Sikh art* is widening day by day because of its realistic

175. **Rashid, Parbina**, May 6, 2004, *Golden Temple model to adorn US. Museum*, The Tribune.

176. **Singh, Nonika**, August 6, 1999, *Brush with Sikh History*, The Tribune.

visual representation which were now easily understandable to the masses and on the other side the artist's interest in *Sikh art* increased and ignited after having the glimpses of Sardar Sobha Singh's work. The portraits of the Sikh Gurus by Sardar Sobha Singh became the centre of inspiration for him. After his every painting, his interest in Sikh Art deepened because he worked almost on every type of subject of Sikh history and every episode revealed new chapter of life of Sikh Gurus, their sacrifices and heroic deeds, Martyrdom of Sikh Generals, Sikh Chiefs, activists, Sikh women and even sacrifices by young children deepened and widened his knowledge towards this great religion. A popular Punjabi actor named 'Mangal Dhillon' who is also a director, writer and producer of films offered him a chance to paint illustrations on Sikh historical events for his film which was a noticeable event of his career.¹⁷⁷

The British Broadcasting Corporation (BBC) and Punjabi services made a documentary on this introvert artist's life and achievements. He achieved great heights in the field of *Sikh Painting* and made numberless lovers of his art inside and across India and the documentary made on him, was his biggest achievement and far away from his expectation. Many of his paintings are displayed in Indian as well as Britain's Gurdwaras. The artist is a fearless soul, who never steps backward to take any risk. In 2004, he started new sojourn and took a responsibility to create the model of 'The Golden Temple' for the prestigious 'Smith Harian Museum' in Washington D.C. For him, it is similarly like aspiration which becomes true. He expressed his feeling of liveliness, cheerful joy and ebullience in these lines, "*I have never seen before or travelled to this museum on my own but to cognize that my creation will now graces in one of the super elegant museums of the world provides me a sense of worthiness as an artist.*" The replica is made up of silver and gold. In addition, he shared information with us that, "*He had studied each part of the 'Golden Temple' and made a film on it so that he could capture the true essence of the temple. The main temple is placed on a 4 feet by 4 feet painted glass framed with*

177. **Rashid, Parbina**, April 21, 2003, *Depicting Sikh History on Canvas*, The Tribune.

wooden planks that creates an illusion of the Sarovar. This fantastic replica was made out the cost of 5 lacs.”¹⁷⁸

Artist Devender Singh instead of his quite selective agenda and great deal of assignments, he even spares time to enjoy with his innerself. He always worked according to timetable which helped him to organize his time according to his priorities and allowed him to think over the gist of the theme and confirmation of authenticity and sources. He compared painting with a plant that rose within the earth from a small seed similar a painting is started from a single thought or idea and develops within the mind of the artist. So, it is rightly to say that, ‘*Painting is a voice of One’s Soul.*’ He did and accepted all kind of works but leaves his own expression in his style. According to him, “*Artwork should be simple and self-explanatory and not weighed down under the pseudo-intellectual burdens.*” He would prefer to paint a painting in such a simple way that a spectator can easily understand which message the artist wants to convey to his viewers without spending too much time to explain or understand it, so that viewer can get the gist of painting in a befitting manner. That is why he added enough contents and guidance in its narration and it is a prominent and salient feature of *Sikh art* so that the general public can also enjoy the subject of the painting without putting much effort and stress on their minds. In the genre of *Sikh art*, every painting is very much focused on its topic in itself and nobody can add any kind of mixing in their contents because the topics of *Sikh Painting* are automatically bonded the mind of creator to add any foreign object in them. These paintings are created purposefully to present the events from Sikh history in actual forms so that the upcoming generation can learn about their rich past.¹⁷⁹

Prominent paintings of Sardar Devender Singh are ‘Na Koi Hindu Na Koi Musalman (1977)’, ‘Guru Angad Dev forbidding Humanyun to use power (1978)’, ‘Guru Amar Das fetching water from River Beas (1998)’, ‘Abolishment of Sati Partha by Guru Amar Das (1977)’, ‘Emperor Akbar eating Langar in Pangat (1979)’, ‘Guru Ram Das laying the foundation of Sri Amritsar Sahib (1979)’, ‘Kar-

178. **Rashid, Parbina**, May 6, 2004, *Golden Temple model to dorn U.S. Museum*, The Tribune.

179. **Ajiz, Kesar Singh**, 2003, *Punjab De Ughe Chitarkar*, Ravi Sahit Parkashan, Hall Bazar, Amritsar, p.96.

Sewa of brick-making by Bhai Bahilo (1977)', 'Baba Buddha bringing Sri Guru Granth Sahib on his head to Sri Darbar Sahib after compilation (1979)', 'Thy will grab your crown and eagle (1977)', 'Guru Gobind Singh at Bahadur Shah's Court (1982)', 'Martyrdom of Bhai Mansha at Sri Darbar Sahib, Amritsar (2010)', 'Sardar Nawab Kapur Singh in battlefield (1978)', 'Ahmad Shah Abdali's attack on Sri Darbar Sahib after Vadda Ghalughara (1978)', 'Sardar Charhat Singh in battlefield (1979)', 'Sardar Charhat Singh frightening Abdali in his own camp (1979)' and 'Granthi Bhai Sant Singh (1979)'.

IMPORTANT PAINTINGS OF SARDAR DEVENDER SINGH:

Title of the Artwork - 'Na Koi Hindu Na Koi Musalman'

Name of the Artist - Devender Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 1

Year of the Execution - 1977 (**Plate No.340**)

Guru Nanak- the first Sikh Guru and founder of Sikhism went daily in early morning to bathe in river Bein but one day he had been missing for three days and nights. According to the '*Puratan Janam Sakhi*' this orphic experience was Guruji's undeviating meet with the Divine; and when Guruji came back after three days and night's meditation, these were the first words of Baba Nanak as he said: "*There is no Hindu, there is no Musalman.*" He proclaimed to the world the good news of life with living in communion with One God who is beyond the religious sections made by mankind.¹⁸⁰ Artist has narrated the very interesting and message giving subject on the canvas through his deep artistic skill, he chose this wonderful and mystical (*Sakhi*) incident from '*Purantan Janam Sakhis*'. The artist has depicted the whole incident of that one morning ablution of Guru Nanak Dev in the river Bein at Sultanpur through his mystical yet clean, clear and brightest colour scheme. The surroundings of the painting give a very relaxing and satisfactory sense; nature is painted in dim tones reflecting the early morning time. The figure of Guru Nanak is represented in a very majestic manner on high level than rest of the figures, he has

180. **Singh, Nikky-Gurinder Kaur**, 2004; *Encyclopedia of World Religions-Sikhism*, Vol-11th, Crest Publishing House, New Delhi, p.21-22.

shown him standing all alone high as a Super Being with Halo around his head, wearing as usual his common but magnificent yellow *Chola*, wooden clogs, wrapping light brown shawl around, holding rosary of beads in his left hand and raising index finger of right hand above to indicate that there is only one God by saying - *Na Koi Hindu Na Koi Muslim*. The artist has painted him as an 'Enlightened One'. The rest of the figures in very brilliant rich colour scheme have displayed before him with folded hands, alongwith Daulat Khan Lodhi in green and Maroon traditional Muslim costume with headgear, paying respect to Guru Nanak Dev. Artist has beautifully painted the folds of the figure's turban.

Title of the Artwork - '**Guru Angad Dev forbidding Humayun to use power (1540 A.D.)**'

Name of the Artist - Devender Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 1

Year of the Execution - 1978 (**Plate No.341**)

At Sri Khadur Sahib, the pious Guru Angad Dev consecrated himself seriously to the principles of Guru Nanak and intensified the basics of Sikhism. He accumulated the hymns of Guru Nanak Dev in (*Gurumukhi*) and prepared primers for the children to promote and preserve the written word. Guru Angad Dev was born in Matte-di-Saraiat, Ferozpur, Punjab (1504-1552 A.D.). Guru Angad Dev- the second Sikh Guru is shown busy in teaching children when the Second Mughal Emperor- Humayun visited Guru Angad Dev around 1540 A.D and Guruji did not notice the Emperor. Emperor Humayan had recently lost his throne to Sher Shah Suri and the failure to greet the Emperor angered Humayun and took out his sword threatening to attack but the Guru reminded him that the time when you needed to fight when you lost your throne you ran away and did not fight and now you want to attack a dervish engaged in teaching the kids. Humayun fell on the feet of Guru Angad and asked for forgiveness.¹⁸¹ In this rare communicative painting, artist has painted the incident to show the dialogue between Guru Angad Dev and Mughal Emperor- Humayun at Sri

181. **McLeod, W.H.**, 1991, *Popular Sikh Art*, Oxford University Press, Oxford, New York, p.59.

Khadur Sahib. The painting looks so fresh and new as in the background colours are very calm and atmosphere is depicted very pleasant with detail of building of the Gurdwara and two Mughal soldiers are standing under a tree. On the other side under the shade of a huge lush green tree, Guru Angad Dev is shown sitting and engaged in teaching the kids. Artist has created an impression of ancient times 'Gurukul'. Children are shown wearing very colourful clothes and also busy writing on wooden boards and some of them are reading books. Guru Angad Dev is painted in white clothes, halo around the head is depicted and a child is sitting in his lap also in whites, shown writing on wooden board. Liveliness is very clear on the faces of children and they all are shown sitting upon white sheet in the ground. He painted Guruji as they reminded him something with hand gestures and Humayun helplessly putting his sword back into its cover, his figure is displayed standing behind the children in traditional Mughal attire and head gear, precious jewels and green robe dress with golden work.

Title of the Artwork - '**Guru Amar Das fetching water from River Beas (1479-1574 A.D.)**'

Name of the Artist - Devender Singh

Medium - Oil on Canvas

Size - 2 feet 5 inches x 4 feet

Place - Hall No. 1

Year of Execution - 1998 (**Plate No.342**)

Guru Amar Das- the third Sikh Guru took birth in 1479 at village Basarke, Amritsar. He had started living at Goindwal on the request of Guru Angad Dev. Every morning Guru Amar Das was in routine to fill a *Gaggar* (brass water pitcher) of water from the river Beas which is fifteen miles far from Sri Khadur Sahib and Guru Amar Das walk all the way to Sri Khadur Sahib for bringing water for Guru Angad Dev's bathing. Guru Amar Das served his master Guru Angad Dev for twelve years wading through rain and storm.¹⁸² Through this unique and extra-ordinary painting, the artist has tried to present the matchless qualities of Guru Amar Das like his humbleness and selfless service in this scene and these qualities are vividly seen in

182. **Singh, Narain**, 1979, *The Life Sketch of Guru Amar Dass Ji*, Bhagat Puran Singh, All Indian Pingalwara Society (Regd.), Amritsar, p.22-23.

the painting that how creatively artist has created this scene of thundery, stormy night with lightening effect in the dark cloudy sky with dark blackish bluish and greyish colour tones, he succeeded in creating surroundings just like the natural incident. At a distance, a tree is painted in black colour and water of river Beas is painted with Persian blue, black and white colour to add realistic lightening effect and reflection in the water. The face of the figure is deeply filled with the emotions of devotion and reverence towards his Master is wonderfully depicted by the artist. The figure is shown very old feeble yet determined, hardly holding a large brass pitcher, clothes are shown drenched with water and the folds of clothes are looking wet is all possible by artist's artistic proficiency. The halo around his head is painted and tells us that the figure is not an ordinary person that he is spiritual being and the depiction of the *Gaggar* (brass water pitcher) is matchless that how wonderfully he painted it which looks like a real brass pitcher, water is spilling back into the river and drops are shown splashing into the river water which is shown into circular motion and lines. This painting is a true depiction of selfless service and submission that how regardless of his age and odds, he served his Master.

Title of the Artwork - '**Abolishment of Sati Partha by Guru Amar Das**'

Name of the Artist - Devender Singh

Medium - Oil on Canvas

Size - 2 feet 5 inches x 3 feet

Place - Hall No. 1

Year of the Execution - 1977 (**Plate No.343**)

The third Guru of the Sikhs was Guru Amar Das who took birth on 5th May, 1479 in village Basarke in Amritsar and was a farmer by profession. Both his parents were conventional who stiffly pursued the predominant customs of society but he was totally opposite in nature. Guruji condemned the cruel practice of *Sati* and female infanticide and also advocated the remarriage of widows. Guruji persuaded his followers to totally abstain themselves from the custom of '*Sati Pratha*'. In this picture, Guruji is shown stopping a woman who was headed towards the burning pyre of his husband to execute a '*Sati Partha*' - an abolishment of such an inhumane

act was a huge contribution of Guru Amar Das ji.¹⁸³ By this painting the artist once again tries to remind us the teachings of Guru Amar Das through his artistic quality. In the scene, he has painted numerous women holding worship plates (*Pooja Thalies*) in their hands and are shown wearing colourful, bright dresses. In the background, high flames of their husband's pyre are shown and these ladies are shown standing near the pyre in order to burn themselves alive on their husband's pyre. On the left side, Guru Amar Das with his two followers is shown teaching them something with pointed finger about '*Sati Partha*' and stop them to do so; the figures are shown listening to him carefully. The figure of the Guru Sahib is painted in white clothes, rosary in left hand and index finger as indicating or making them understanding this inhumane act. One of the ladies is displayed as backed towards the pyre and going towards opposite direction and seeing Guruji's face with dim smile on her face.

Title of the Artwork - '**Emperor Akbar eating Langar in Pangat (1567 A.D.)**'

Name of the Artist - Devender Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 1

Year of the Execution - 1979 (**Plate No.344**)

In this painting, Emperor Akbar is depicted taking *Langar* (free food) by sitting in *Pangat* (rows) on Guruji's word because 'Guru Ka Langar' became more renowned in the period of Guru Amar Das ji. Guru Sahib expected every visitor only when the individual partake the food; the main reason behind to lessen the differences of caste and rank between the visitors. When in 1567 A.D. Emperor Akbar visited him at Goindwal, he did same like any other visitor and has food in the *Langar* which was usually of a rich Punjabi variety. Guru Amar Das himself was lived on coarse bread earned by his own labour. Thus, the practice of *Langar* spread the message of oneness and equality amongst the poor and rich.¹⁸⁴ The background of the painting is shown faded in dull and dim colour scheme in order to create the impression of depth. The building, trees and figures at a distance are shown small and in blurring

183. **Singh, Jagjit**, 2004, *The Message of the Gurus- The Sikh Tree*, B. Chattar Singh Jiwan Singh, Bazar Mai Sewan, Amritsar, p.67.

184. **Singh, Parkash**, 1994, *Community Kitchen of the Sikhs*, Singh Brothers, Bazar Mai Sewan, Amritsar, p.51-52.

effect to depict appropriate perspective and proportion of the things. But the figures in the front portion are getting brighter, darker, larger and colourful as well as realistic too. The figures of Gurusikhs are shown busy in distributing *Langar* to the *Sangat* (devotees) and *Sangat* too is taking *Langar* in peaceful and systematic manner. But the figure of Emperor Akbar is recognized easily without much effort because of his rich and expensive outfit, he is painted sitting among the poor and common people having *Langar* in the same way as anyone else. He is shown wearing a complete tradition Mughal kingly costume of green colour, embellished the golden hemlines on cuffs and neck, Mughal-style cap with plumage on his head differentiate him among the others but even though in God's abode everyone is equal and one.

Title of the Artwork - '**Guru Ram Das laying the foundation of Amritsar City (1577 A.D.)**'

Name of the Artist - Devender Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No 1

Year of the Execution - 1979 (**Plate No.345**)

Guru Ram Das (1534-1581 A.D.)- the fourth Sikh Guru laid the foundation-stone of Amritsar city on 13th June, 1577. The devotees have been visiting this sacred city since its existence, to bow their heads before Guru's home and took dip in the holy pool. Guru Amar Das ji- the third sent Guru Ram Das to villages of Sultanwind, Tung, Gumtala and Gilwali because Guru Amar Das wanted him to establish Sikh centre in the city of Amritsar. Guru Ram Das had purchased a land from local Zamindar (landlord) of village Tung in 700 rupees. Later villages of Sultanwind presented more land to Guru Ram Das out of regard and reverence for the Guru. Thus Guru Ram Das founded the town of Ramdaspur (now Amritsar). This wonderful painting displayed the scene of Guru Ram Das examining the site alongwith Guru Arjan Dev and other followers for the foundation of Sri Amritsar.¹⁸⁵ This is a very detailed painting in which nature is depicted at its fullest and in the background everything is in light shade and also in small size according to the

185. Cole, W. Owen & Sambhi, Piara Singh, 1990, *A Popular Dictionary of Sikhism*, Rupa co. Daryaganj, New Delhi, p.132.

proportion. The sky is painted with lines of clouds with white. Trees are painted spreading widely and horizontally behind the holy pool of nectar, it seems to be landscape and on the right side Gurusikhs are shown welcoming the Guru Sahibans and other fellows and twisted lush green tree grasp the viewer's attention in no time. All the figures are painted wearing same style of dress but in different tones of white, yellow ochre and turquoise. Guru Ram Dasis presented as supervising Guru Arjan Dev about the premises who is following just behind him; both figures are painted with halos around their head, in white simple dresses with white turbans. The ground is raw and white peacock is beautifully painted in the middle and horses are also painted at distance.

Title of the Artwork - '**Kar-Sewa of Brick-making by Bhai Bahilo (1553-1643 A.D.)**'

Name of the Artist - Devender Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 1

Year of the Execution - 1977 (**Plate No.346**)

When the construction of Sri Darbar Sahib was being in process Guru Arjan Dev had noticed bright red bricks and asked that how these had been made then Guruji came to know that Bhai Bahilo had carried all the trash of the town on his head to the kiln to make the bricks out of it in such a perfect manner. Bhai Bahilo was Masand who born in Phaphre Bhaikhe, Mansa on 1553 A.D.¹⁸⁶ The artist has presented a scene of construction of Sri Harimandar Sahib before us; he has shown us the moving picture of *Kar-Sewa* by volunteers. Bhai Bahilo, the leading figure of the scene in Khalsa uniform is shown standing upon the bullock-cart carrying all the waste and garbage of the town in it. The cart is painted fully loaded with garbage; the wheels and the drawing of the white bulls are also perfect. In the front portion, volunteer labourer is depicted busy in his work wholeheartedly and in the background in an open cloudy sky, two tall pillar like brick-kilns are shown standing high, releasing black smoke to give an impression of the these bricks kilns are in working condition and large brick stacks are also painted around the kilns and a

186. **Dogra, R.C. & Mansukhani, G.S.**, 1995, *Encyclopedia of Sikh Religion and Culture*, Vikas Publishing House, Pvt, Ltd., New Delhi, p.55.

small round kiln is also generating smoke of same colour depicting the process of the work at site. Colour scheme and light and shade play an important role in this unique piece of artwork.

Title of the Artwork - **‘Baba Buddha ji bringing Sri Guru Granth Sahib on his head to Sri Darbar Sahib after Compilation (1st September, 1604 A.D.)’**

Name of the Artist - Devender Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 1

Year of the Execution - 1979 (**Plate No.347**)

In this painting, Baba Buddha ji who was born in 1506 and one of the most venerated, primal figures of early Sikhism of village Kathua Nangal, district Amritsar is shown taking Sri Guru Granth Sahib to Sri Darbar Sahib on his head after its compilation first time with due reverence for installation followed by devoted Sangat of Guru Sahiban and Guru Arjan Dev himself whisking the Sri Guru Granth Sahib just behind Baba Buddha ji.¹⁸⁷ This time artist has painted the most revered and holiest event of the Sikh history. The sky has rolling clouds and the building of Sri Harimandar Sahib is shown at distance in grey colour and it seems to be under construction of the right upper side. The painting is in pastel tones even all the figures are displayed in various tones of white, brown, yellow, blue and brown in pastel colour scheme. All the figures are headed towards Sri Darbar Sahib and the figure of Baba Buddha ji is shown carrying Sri Guru Granth Sahib on his head with full respect, in white graceful dress. Sri Guru Granth Sahib is covered with dark yellow *Rumala* (square piece of cloth) with blue border and Guru Arjan Dev is painted whisking holy book behind him also in white and yellow *Patka* (turban). Sri Guru Granth Sahib is also covered under the creamish filled umbrella canopy out of respect. A large number of attendants surrounded them on every side; some figures are shown playing musical instruments with happiness. The painting is in motion and it is a very cheerful painting painted by the artist.

Title of the Artwork - **‘Thy will grab your crown and eagle’**

187. **Bains, K.S.**, 1995, *Sikh Heritage in Paintings*, Prefect Press, New Delhi, p.40.

Name of the Artist - Devender Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 1

Year of the Execution - 1977 (**Plate No.348**)

Guru Hargobind Sahib- the sixth Sikh Guru was born in 1595A.D. The martyrdom of his father- Guru Arjan Dev was a turning point in the history of Sikhism and made all Sikh community to fight against the tyrant Mughal rulers. Guru Hargobind was merely eleven at the time when he was appointed as 'Guru' and donned two swords *Piri* (Spiritual Power) and *Miri* (Temporal Power) to make the future role clear for Sikhs and the process of converting the peaceful followers of Baba Nanak into a militant section was commenced by him. 'Lohgarh' means 'The castle of the steel' at Amritsar was built by him.¹⁸⁸ In this picture, the artist has displayed the scene of the royal eagle that gave redundant torment to its quarry was hunted by Guruji's Shahi eagle; when the Nawab call for its return, Guru Hargobind Sahib told him that the evil eagle could not be allowed to feed on its poor quarry so helplessly. Reciprocally in anger Nawab sent menace of war to which the Guru Sahib retaliated, "I will grab your crown and eagle and give it to the poor and homeless." Through this unique and rare piece of art, the artist tries to tell us about the fearless spirit of Guru Hargobind ji. In this painting, the artist has painted the story in which the Muslim royal eagle is shown dead on the earth in grey black colour and Guruji's eagle is shown flying in golden colour. The artist has depicted the figure of Guru Sahiban in sitting pose under the tree, wearing sky- blue colour *achakan* style royal dress with golden border on it and also wearing *Shahi* turban with *Kalgi* (plume) and halo is shown around his head. The rest of the Sikh figures are painted around Guruji in standing pose with their weapons and horses, except one Sikh figure is shown kneeling down beside Guruji in royal blue uniform seems to be an ardent devotee, carrying shield on his back. The colour scheme is very rhythmic and balanced. The expressions of the Sikhs are very bold and full of emotion.

188. Nayar, Gurbachan Singh, 1992, *The Sikh in Ferment Battles of the Sikh Gurus*, National Book Organization, New Delhi, p.48.

Title of the Artwork - '**Guru Gobind Singh at Bahadur Shah's Court (4 August, 1707 A.D.)**'

Name of the Artist - Devender Singh

Medium - Oil on Canvas

Size - 3 feet 5 inches x 4 feet

Place - Hall No. 1

Year of Execution - 1982 (**Plate No.349**)

Guru Gobind Singh visited the Badshah Bahadur Shah's court on 4th August, 1707 A.D. at Agra on his horse. The emperor gave due honour to Guruji and asked him that which religion is better and on Kalgidhar Patshah said, '*for you yours and for me mine.*'¹⁸⁹ This painting itself speaks about the confidence and matchless bravery of Guru Gobind Singh. In this scene, the artist has displayed that how gracefully and fearlessly Guruji entered into Badshah's court on their horses in light pink royal costume and turban with *kalgi*, along with Gurusikhs in Khalsa uniform behind him. Artist has successfully presented us on openness and wideness of the Badshah's court. The royal fort is painted in various tones of black, white and grey colour, the building looks dull and faded but yet mystic and elegant below the cloudy sky on right side and ground inside the fort is fully occupied by the massive Mughal army with well-equipped weapons. The emperor Bahadur Shah is shown standing to greet Guruji with open arms out of respect in traditional royal Mughal green coloured embellished dress with Mughal cap with *Kalgi* and his high and splendid court and throne is painted behind his figure. The curtains in the court look so huge and real and some Mughal soldiers are also painted of the left side.

Title of the Artwork - '**Martyrdom of Bhai Mansha at Sri Darbar Sahib, Amritsar (1 January, 1750-1 January, 1791 A.D.)**'

Name of the Artist - Devender Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 1

Year of the Execution - 2010 (**Plate No.350**)

189. **Kapur, Prithipal Singh**, September 2005, *Guru Gobind Singh*. In Bhagat Lakshman Singh, Ed, *The Sikh Martyrs*, Singh Brothers, Bazar Mai Sewan, Amritsar, p.73.

Bhai Mansha Singh was born on 1st January, 1750 in village Audhwal, Rawalpindi at Pakistan. At Sri Darbar Sahib, Amritsar in the mid of 18th century, he performed a sacred duty as one of the best *Kirtaniya* at the period Maharaja Ranjit Singh and at that time Giani Sant Singh was the 'Head Granthi' and Bhai Mansha Singh was top administrator at Sri Harimandar Sahib, whose prime responsibility was to lighten up the lamp in Sri Darbar Sahib even at the moment he was shoot dead on 1st January, 1791 by Mughals, he was busy in his sacred duty.¹⁹⁰ The scene of Bhai Mansha's martyrdom in pool at Sri Darbar Sahib is capable of arousing and holding the attention of the viewer at once, is painted with heartfelt pain. The artist has skilfully painted the impression of night scene through dark cloudy sky, dark water of pool, dull and faded buildings behind majestic and shining 'The Golden Temple'. The lines of the buildings, the Golden Temple, marble floor are painted strong, bold and straight. The artist has painted the Golden Temple in golden colour in miniature style, so elaborately with full detailing without missing a single thing including Nishan Sahib and outer periphery lamps, Jarokha, domes and most important the 'Jot' (light) in the centre and its reflection is seen in the water and floating reflection of Sri Darbar Sahib is also seen in the water of holy pool at distance. But in the front, he has displayed the painful scene, the dead body of Bhai Mansha is shown floating in the pool of nectar with open eyes and a Mughal soldier is bending towards it as he is reassuring that he is dead, holding knife and gun in his hand. The water is filled into his clothes and makes two bubbles which are painted by the artist, gives a realistic effect to his dead body and blood is coming out from his body which changed the colour of water into red. The main task of Bhai Mansha was to lighten up the lamp in Sri Darbar Sahib which is beautifully painted by the artist to bring the meaning to his work.

Title of the Artwork - '**Sardar Nawab Kapur Singh in battlefield (1697-1753 A.D.)**'

Name of the Artist - Devender Singh

Medium - Oil on Canvas

190. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar (Pictorial Book)*, Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden offest Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.83.

Size - 2 feet 5 inches x 3 feet

Place - Hall No. 3

Year of the Execution - 1978 (**Plate No.351**)

Nawab Kapur Singh took birth in the year 1697 in Pakistan and was considered one of the chief leading personalities in history of Sikhism of eighteen century. He was Sardar of 'Singhpuria Misl' and the founder of the Dal Khalsa.¹⁹¹ It is a very kinetic painting with variety of colour and light and shade play an important role throughout the painting with the help of artist brushstrokes. The sky is painted in narrow strip of sky blue colour and just below it, the faded figures are displayed but their swords and spears are clearly seen in the sky. In the front portion, soldiers from both the armies are shown killing each other with their sharp and deadly weapons. The movement of figures as well as horses are very forceful and dynamic so, it is right to say that the painting is painted with full energy and power. The hero of our painting is painted in heroic pose as a brave warrior- Sardar Nawab Kapur Singh on white galloping horse hindering front legs up and he is shown in particular Khalsa uniform, killing enemy soldier with long sharp spear. The artist has painted wonderfully the decapitated heads and dead bodies are lying on the ground and stamped under the horse's feet.

Title of the Artwork - '**Ahmad Shah Abdali's attack on Sri Darbar Sahib after Vadda Ghalughara (1762 A.D.)**'

Name of the Artist - Devender Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 2

Year of the Execution - 1978 (**Plate No.352**)

After the 'Great Holocaust (*Vadda Ghalughara*)' in 1762 A.D. Ahmad Shah Abdali who was an Afghani ruler ordered to completely destroy Sri Darbar Sahib with cannons. All of sudden a flying brick hit on Ahmad Shah Abdali's nose and it hurt him quite severely that injury finally became the reason of his death.¹⁹² This time the artist has taken this subject for painting from the chapters of Sikh history. He has

191. **Bhangu, Bhai Rattan Singh**, 2015, *Sri Guru Panth Prakash*, Vol. 2, Singh Brothers, Bazar Mai Sewan, Amritsar, p.512.

192. **Singh, Khushwant**, 1978, *A History of the Sikhs*, Vol. 1, Oxford University Press, Delhi, p.154-155.

painted the battlefield scene with a feeling of strong eagerness and used pragmatic colour scheme according to the demand of battle scene; no bright colours and artificial element is added in it. The entire sky and nature is painted with grey colour to create and reflect the effect of smoke emitted from weapons and cannons. Sri Darbar Sahib is represented demolished from one side at a distance in light grey brown colour tone. The Mughal army is depicted attacking on weaponless massive group of Gurusikhs with huge cannons and cavalry. Flames of fire are painted to depict the cannon ball fire. Brave Singhs are painted before the pool of nectar as accepting the challenging fight of Ahmad Shah Abdali. On the extreme left side, Abdali is shown sitting on his horse and all of a sudden a flying brick hits him on his nose so badly; the painting is painted with great enthusiasm.

Title of the Artwork - **'Sardar Charhat Singh in Battlefield'**

Name of the Artist - Devender Singh

Medium - Oil on Canvas

Size - 2 feet 5 inches x 3 feet

Place - Hall No. 3

Year of Execution - 1979 (**Plate No.353**)

Sardar Charhat Singh was born in 1722 A.D. and was the eldest son of Sardar Naudh Singh. He was not only a brave Sikh soldier but also a wise young man who settled down matters quite cleverly. He was head of 'Sukerchakia Misl'. He fought so many battles against Ahmad Shah Abdali (an Afghani invader) bravely and there would be hardly any battle in which he had not shown his fighting skills. Everyone praised and blessed him.¹⁹³ In this painting, the artist has shown us the scene of attack in which all the figures of Singhs are painted heading towards the same direction on their powerful horses and the cavalry is shown rising their swords upward in energy. He has painted them with a feeling of speed creating the effect of swiftness in their movements; they are forwarding ahead like a fast wind in dynamic poses. The sky is displayed thundery and cloudy with grey and tint of red colour. The dust on ground is shown rolling like clouds with the fast speed of the galloping of the horses. Finally, the artist has painted the figure of Sardar Charhat Singh in a heroic pose on horseback wearing Khalsa uniform, holding sword high in one hand

193. **Singh, Jagjit**, 2010, *The Growth of Sikh Tree*, Vol.IIInd, National Book Shop, Chandni Chowk, Delhi, p.155-156.

and tightly lifting the reins of the horse with other hand. Sardar Charhat Singh is painted as a fearless warrior in a splendid manner.

Title of Artwork - **‘Sardar Charhat Singh frightening Ahmad Shah Abdali in his own camp (1761 A.D.)’**

Name of the Artist - Devender Singh

Medium - Oil on canvas

Size - 3 feet x 2 feet 5 inches

Place - Hall No. 3

Year of the Execution - 1978 (**Plate No.354**)

In this painting, Sardar Charhat Singh is depicted as frightening the Afghan invader-Ahmad Shah Abdali in his own camp fearlessly in September, 1761 at Gujranwala. Sardar Charhat Singh was the grandfather of ‘*Sher-e-Punjab*’- Maharaja Ranjit Singh. He belonged to Sikh family of Sandhawalia clan and also a Sardar of ‘Sukerchakia Misl’ who enthusiastically participated in every activity related to Sikhism. He had twenty-two scars of deep wounds on his body but it did not influence his courage anyhow. He was a perfect blend of wisdom and valour.¹⁹⁴ The artist has used very strong and dark colour palette to give an intensity and depth to the scene and also creates the full impression of camp scene with help of dark shades and made the effect of tent with bold curvy lines. The entire painting including figures of Mughal army and surrounding is painted in different tones of same colour except Abdali and Charhat Singh’s figure and his horse and his fellow. Sardar Charhat Singh is shown forcefully entering into Abdali’s camp with his followers on their horses in order to threaten him and frightened Ahmad Shah Abdali is painted sitting on his royal chair with fearful expressions on his face wearing maroon royal Mughal attire. Abdali is shown so badly frightened and panicked that he is stuck to his chair in fear and Sardar Charhat Singh is presented as a valiant warrior.

Title of the Artwork - **‘Granthi Bhai Sant Singh (1768-1832 A.D.)’**

Name of the Artist - Devender Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

194. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar (Pictorial Book)*, Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.98.

Place - Hall No. 3

Year of the Execution - 1979 (**Plate No.355**)

Bhai Sant Singh Giani was born in 1768 A.D. He was an accomplished Gurmat scholar, leader of 'Damdami Taksal' and a renowned *Katha Vachak* (story narrator) and from 1790 he had started to recite *Katha* (story) of the daily *Hukamnama* at Sri Darbar Sahib. He was the teacher of well-known Sikh poet- Bhai Santokh Singh and Bhai Megh Singh. Bhai Sant Singh had knowledge of Sanskrit and Brij languages.¹⁹⁵

The artist has painted this painting in very much similar manner to his painting named 'Baba Buddha bringing Sri Guru Granth Sahib' on his head. The artist has depicted the same style of scene and even Sri Harimandar Sahib is also looked exactly same and graceful. Even the colour scheme is also remain similar, the poses of the figures and colours of dresses are very much alike. The painting is different in terms of pool's depiction and figures carrying flags with symbols of Sri Nishan Sahib in *Kesari* (Saffron) colour. Granthi Bhai Sant Singh is painted in yellow simple costumes and shown telling something about Sri Darbar Sahib through his hand gestures. Both the paintings are closely similar in kind of compassion, quality and artistic merit. The artist has painted once again a wonderful piece of art in relevant fashion; it is a good example of artist's proficiency over the subject.

S. Gurvinderpal Singh

Sardar Gurvinderpal Singh (**Plate No.356**) is an intensive artist of *Sikh art* whose works adorned the great walls of 'Central Sikh Museum' and himself is also working as a 'Studio Artist' in Central Sikh Museum 'Golden Temple, Amritsar (**Plate No.357**). This wonderful and magnificent artist of *Sikh art* took birth on 19th April, 1964 in the home of Sardar Harbhajan Singh and Sardarni Harjinder Kaur. His father was an artist by profession who had designed Book-covers of several books and made illustrations in comics also and his mother was a housewife who was a very pious lady. He has one elder brother who works as a jeweller and younger brother is also living and working is a government employee in Amritsar. The artist has one elder sister who is married and also living in Amritsar. The whole

195. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar (Pictorial Book)*, Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.113.

family resided in Amritsar (**Plate No.358**) and there is an interesting story behind it because before 1947 the artist's great grandfather was an ex-serviceman known as Subedar Choudhary. Today the street where they are residing is named after their grandfather's name known as 'Choudhary Dosandha Singh Street'. They opened a private Ashram named 'Gian Ashram' which has been closed now due to some reasons. In 1979, the artist has completed his Matriculation and side by side he started taking his art education from his father and in 1984 from Khalsa College, Amritsar. The artist's first Guru and teacher is always his father but he is also inspired immensely by the artworks and style of famous Sikh artists- Sardar Sobha Singh and Sardar Kirpal Singh.¹⁹⁶ The sources which really in true sense motivated and pushed him ahead in his endless art journey are the artworks of Sardar Sobha Singh and Action Paintings on Sikh history by Sardar Kirpal Singh. He loves and enjoys working on huge canvases in oil, water colours and charcoal sketching. *Sikh Paintings* based on Sikh history are the most favourite subject matter of the artist. In 1994 A.D. Shiromani Gurdwara Prabandhak Committee (SGPC), Amritsar organized an exhibition of Sardar Gurvinderpal Singh's artworks on the eve of Diwali on the periphery of the holy pool of nectar and in 2010 he had organized an art workshop at Sri Fatehgarh Sahib. He had also exhibited his works at S.G. Thakur Singh Art Gallery, Amritsar and at Bathinda he was awarded with 'Sardar Sobha Singh Chitarkar Society Award' in 2009 and in the same year he was awarded by 'Rabindranath Tagore Award'. He also won the 'Best Artist Award' and honoured twice with 'Jassa Singh Ramgarhia Award' by Ramgarhia Bhai Bandi in 1998 and in 2015 by Vishvakarma Federation', Amritsar. His working hours in 'Central Sikh Museum' are between 9:30 a.m. to 4:30 p.m. as he is working there as a full time working artist. He does all his personal artwork at home as working as a freelance artist. When the artist is working in the prestigious 'Central Sikh Museum' he prefers to work between 9:30 a.m. to 1:00 p.m. and otherwise there are no time restrictions for him to do his work. Actually the artist's work depends upon his contemplative mood and then day or night and hours don't matter and bother him. Sardar Gurvinderpal Singh described himself as an avid lover of music and he loves listening melodious music at the time of painting in a peaceful atmosphere. He has

196. **Singh, Gurvinderpal (Artist)**, July 2, 2018, *Through Personal Interview*, Central Sikh Museum, The Golden Temple, Amritsar.

devoted 3 hours in morning and 2 hours in the evening daily for his passion of art. He said that, “*He has taken Sardar Sobha Singh of among all Sikh artists as his role model as the artist is deeply inspired and motivated by him by the meaningful works of Saint Artist of Punjab- Sardar Sobha Singh.*” The artist has his own definition of Art, as he says, “*Art gives me an immense pleasure and inner happiness and above all, I practice art not only for myself but also for the happiness of others.*”¹⁹⁷ Personally he has owned very few paintings in his permanent collection and the foremost are the artist and his wife’s portrait. Paintings titled- ‘*Sheikh Farid: Chidiyon jevo chidiyon mar javo*’ and ‘*Shah Jahan watching Taj Mahal at night*’ are very much close to his heart and these are painted thirty years ago. He painted these paintings when he has started his career as an artist; he did these works which are bit immature and imperfect according to artist himself but still his favourite. There are many more incomplete but interesting works on immensely interesting themes. Sardar Gurvinderpal Singh painted one of his famous paintings titled- ‘*Aarti by Guru Nanak Dev Ji’s at Jaganath Puri*’ in 2013 A.D. His most loving medium of art is oil on canvas and one can see his proficiency in oils without any effort. The artist tries to convey very significant messages for upcoming generation of artists that they should avoid copy work and try to do original works which will enhance and multiply their creativity because in original works they will definitely use their imagination and hard work. According to artist opinion on life and art is that married life teaches you a lot about life and time management and the relationship between art and life in his eyes is that, “*Life inspires person to move towards art.*”¹⁹⁸

Prominent paintings of Sardar Gurvinderpal Singh are ‘Bebe Nanaki giving Rabab to Bhai Mardana (1997)’, ‘Mata Khiwi serving Langar (1998)’, ‘Portrait of Bhagat Sian Ji (1999)’, ‘Martyrdom of Guru Arjan Dev (2007)’, ‘Martyrdom of Guru Tegh Bahadur (2011)’, ‘Portrait of Guru Gobind Singh on horseback (1998)’, ‘Pir Buddha Shah in Guru Gobind Singh’s Court (2000)’, ‘Guru Gobind Singh baptizing Panj Pyare at Sri Anandpur Sahib (1997)’, ‘Bricking alive Chotte Sahibzade in Sirhind Fort (2004)’, ‘Mata Bhag Kaur in the battlefield at Muktsar

197. **Singh, Gurvinderpal (Artist)**, August 4, 2018, *Through Personal Interview*, Central Sikh Museum, The Golden Temple, Amritsar.

198. **Singh, Gurvinderpal (Artist)**, August 18, 2018, *Through Personal Interview*, Central Sikh Museum, The Golden Temple, Amritsar.

(1998)', 'Conversion of Banda Singh Bahadur (2002)', 'Martyrdom of Bhai Jai Singh Khalkat (2010)', 'Martyrdom of Baba Natha Singh (2009)' and 'Baba Bir Singh on horse (1999)'.

IMPORTANT PAINTINGS OF SARDAR GURVINDERPAL SINGH:

Title of the Artwork - '**Bebe Nanaki giving Rabab to Bhai Mardana (1464-1518 A.D.)**'

Name of the Artist - Sardar Gurvinderpal Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 1

Year of Execution - 1997 (**Plate No.359**)

Bebe Nanaki was born in year 1464 in Chahal, Lahore. She was the elder sister of Baba Nanak- the founding father of Sikhism. Bebe Nanaki is a significant sacred figure of Sikhism and foremost human being who recognized the divine spark in her younger brother. She was called 'Bebe' out of respect; Baba Nanak was very much loved by his sister. When Baba Nanak had started their spiritual sojourns '*Udasis*' Bebe Nanaki sent not only Bhai Mardana alongwith him even she had given him '*Rabab*' means 'Rebeck' (a musical instrument). The artist has painted this painting based on a very heart-touching chapter from Guru Nanak Dev's life in his own style written in '*Purantan Janam Sakhis*'.¹⁹⁹ One of the most important things in the painting which captivates the whole attention of the viewer at a single glance is delicate expressions on the faces of all the figures. The eyes are shown very big and full of emotions. The spark in the eyes of baba Nanak is really magical. One can easily lose oneself in the dreamy effect of the painting. Innocence is dripping from their tender faces. The artist has painted five figures in the scene and out of which only four are completely visible. Baba Nanak is standing calm and quiet in his yellow turban and *Chola* (cloak), wrapping light grey shawl around the body having nimbus around the head, looking affectionately towards his elder sister-Bebe Nanaki who is wearing maroon coloured suit with sky blue dupatta. Bebe Nanaki is depicted

199. **Gill, M.K.**, 1999, *The Role and status of Sikh Women*. In Amrik Singh & Nalini Menon, Ed. *A Saga of Excellence*, Media Transasia Ltd , New Delhi, p.160-161.

as giving *Rabab* to Bhai Mardana and in turn he is also shown accepting the gift from Bebe Nanaki with immense respect with open hands. Bhai Mardana is painted in white kurta and black shawl and has worn white turban in Muslim style. The emotion of sadness is extremely seen in her eyes and even in the eyes of Baba Nanak and Jai Ram- her husband is shown standing behind her as they are assuring her that not to worry about this sort of separation. The interior of the house is also depicted similar as old time's houses with niches, arches and wooden door. The artist very skilfully has added the element of light and shade on the walls of the house with various tones of grey. It is really a wonderful painting.

Title of the Artwork - '**Mata Khiwi serving Langar (1506-1582 A.D.)**'

Name of the Artist - Sardar Gurvinderpal Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 1

Year of the Execution - 1998 (**Plate No.360**)

Mata Khiwi was born in the home of Bhai Devi Chand Khatri and Mata Karan Devi in 1506 at Sanghar, Pakistan. Mata Khiwi was married to second Guru of the Sikhs- Guru Angad Dev at an early age of only thirteen in 1519A.D. Mata Khiwi ji had wholeheartedly fulfilled and strengthened her duty of organizing and managing '*Guru Ka Langar*' (free kitchen). The *Langar* of *Kheer* (rice pudding) was known as '*Mata Khiwi ji ka Langar*' and apart from her '*Langar Sewa*', she also propagated the teachings of Sikhism.²⁰⁰ This painting filled the heart of the spectator with an emotion of giving and serving the community conditionally with love and affection. The background of the scene is painted like an open village atmosphere. The artist has used very soft colour palette and extreme delicate brush strokes; no hard tones are seen in the painting; everything seems to be merging in each other. People of all ages whether infant, lads, young, old persons-men and women all are shown sitting in rows in which Mata Khiwi- wife of Guru Angad Dev is depicted fully lost in this godly task of serving the *Langar* of *Kheer* to needy and hungry ones with extreme humbleness and affection. The artist has painted the figures sitting in the rows

200. **Singh, Prakash**, 1994, *Community Kitchen of the Sikhs*, Singh Brothers, Bazar Mai Sewan, Amritsar, p.42-43.

irrespective of their religion. The Gurusikhs are shown serving them *Langar* in brass utensils which look very realistic. One *Sewadaar* (volunteer) is shown doing the *Sewa* (service) of fanning the Sangat with a big red coloured fan. Brass utensils called (*Channas*) are kept beside the plates which are used for drinking water. The preparation of *Langar* and *rotis* are shown at a distant in an arched building which is also painted in light shades of grey. Trees are displayed far and away but yet provided coolness to the scene and small portion of the house is creating the impression of a village life. The figure of Mata Khiwi is displayed in snow-white dress and peach colour dupatta and the folds of her dress and dupatta are quiet natural and look like real. This painting is full of fine delicate brushstrokes.

Title of the Artwork - '**Portrait of Bhagat Sain Ji (1400 A.D.)**'

Name of the Artist - Sardar Gurvinderpal Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 1

Year of the Execution - 1999 (**Plate No.361**)

Bhagat Sain, a religious figure of 14th century was born in 1400 at village Sohal, Tarn Taran. He was very much devoted a Sikh at the time of Guru Arjan Dev and before this he was a barber in royal court of Raja Ram- king of Rewa, Uttar Pradesh. He was a Khatri Sethi and sang Guru's Bani with deep contemplation and contentment as being a gifted musician.²⁰¹ In this portrait, the artist has used very minimal colours but even though he has proved that variety of colours does not matter or anyhow related to make such a matchless and unique masterpiece. Whether he has used dark or single colour to paint the entire scene instead of this, with the help of light and shade of the objects every article in the room looks prominent and even in their actual and accurate forms either that earthen water pot in the corner or the bowl in the niche or the half seen hanging bag on the dark side of the wall, everything seems to be quite interesting yet simple. The outer morning view (trees, houses) and open sky gives a sense of new life and a message of beginning of the life. The artist's eventual artistic quality is seen in the portrait of

201. **Singh, H.S.**, 2000, *Encyclopedia of Sikhism*, Hemkunt Publishers, Pvt. Ltd., New Delhi, p.176.

Bhai Sain ji. The artist has painted him with halo around his head and sunlight from window is directly falling on his spiritual face, he seems like a heavenly soul in whites, rosary in neck and hand. The proficiency of figure drawing is vivid in the anatomy of hands and foot. Folds of the drapery are also matchless and a *pothi* is shown with detail lying before him. The artist has made a really penetrating masterpiece.

Title of the Artwork - ‘**Martyrdom of Guru Arjan Dev (1563-1606 A.D.)**’

Name of the Artist - Sardar Gurvinderpal Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 1

Year of the Execution - 2007 (**Plate No.362**)

The fifth Guru of the Sikhs- Guru Arjan Dev ji was born in 1563 A.D. at Sri Goindwal Sahib in the home of Guru Ram Das- the fourth Sikh Guru and Bibi Bhani. Guru Arjan Dev ji was a brilliant poet; a philosopher, a builder, a great organizer and served for 25 years as a Guru. The foundation bricks of Sri Darbar Sahib had been laid down by Muslim Saint- Hazrat Sain Mian Mir on the request of Guru Arjan Dev. The completion of the city of Amritsar was accomplished by Guru Arjan Dev and he also founded cities like Kartarpur, Tarn Taran and Sri Hargobindpur. The compilation of ‘Adi Granth’ was done by Guruji; even the religious thoughts of first four Gurus were collected by him and turned it into the form of verses in year 1604 A.D. Guru Arjan Dev had attained martyrdom for the sake of their people at Lahore and was acknowledged as the first martyr of Sikh history.²⁰² Through this unique painting, the artist has acquainted us with the first ever martyr of Sikh history by his artistic skill. In this painting, he has shown us inhumane activities of cruel Mughal Emperor- Jahangir that how brutally he martyred Guru Arjan Dev. In the background, artist has displayed a plain brown wall having perfectly light and shade play in the wide semi-circular shaped entrance passage with square pattern gate and on the right side shackles are shown hanging on the wall. A large number of figures are painted in the scene including one female figure wearing traditional Punjabi costume of red and blue colour, holding an

202. **Daljeet, Dr.**, 2004, *The Sikh Heritage- A Search for Totality*, Prakash Book Depot, New Delhi, p.39.

earthen pot in her hands. The figure of Guruji is depicted sitting upon a hot red iron plate and an executor is pouring hot sand on him and one more executor is looking at Guruji's face whose main task is to keep the fire burning on under the iron plate and flames are shown very high and hot with the help of yellow and orange colour. Although the body of Guru Arjan Dev ji is turned red because of extreme heat but a different kind of graceful glow and calmness is visible on Guruji's face. This painting is full of spiritual charm.

Title of the Artwork - '**Martyrdom of Guru Tegh Bahadur (11 November, 1675 A.D.)**'

Name of the Artist - Sardar Gurvinderpal Singh

Medium - Oil on Canvas

Size - 3 feet 5 inches x 4 feet 5 inches

Place - Hall No. 1

Year of the Execution - 2011(**Plate No.363**)

Guru Tegh Bahadur was born on 1st April, 1621 in the home of Guru Hargobind and Bibi Nanaki. Guru Tegh Bahadur was trained in Martial arts. He shielded Kashmiri Pandits by sacrificing his life at Chandni Chowk, Delhi. The Emperor Aurangzeb ordered his people to shaken the faith of Guruji but he was a man of firm determination. The place where they executed Guruji is now called 'Sis Ganj Gurdwara'.²⁰³ The artist has significantly painted this patriotic martyrdom scene of Guru Tegh Bahadur at Chandni Chowk, Delhi in 1675. Guru Tegh Bahadur is shown sitting under a huge umbrella shaped bushy green tree. The trunk and leaves of the tree are painted in a realistic manner. Artist has presented an open market view before us, surrounded with numerous historical buildings like a red fort is shown at a distance under fire-coloured clouds. But the figure of Guru Tegh Bahadur is painted in sitting pose having a very calm and quite expression without any fear like he is painted in meditation well-dressed up in white clothes having yellow shawl on his shoulders. Guruji is represented as seated on a bricked high plinth. The figure of Guru Sahib is surrounded by numerous Mughal people and an executor is shown setting a sword behind him to behead him but Guru Tegh Bahadur is depicted free from the fear of death infact he seems to be in quite peaceful mood.

203. **Singh, Khushwant & Singh, Darshan**, 2003, *Martyrdom of Guru Tegh Bahadur*, Anamika Publishers & Distributors (P) Ltd., Delhi, p.34-36.

Title of the Artwork - **'Portrait of Guru Gobind Singh on horseback (1666-1708 A.D.)'**

Name of the Artist - Sardar Gurvinderpal Singh

Medium - Oil on Canvas

Size - 4 feet x 5 feet

Place - In office

Year of Execution - 1998 (**Plate No.364**)

Guru Gobind Singh was born in year 1666 and he was only nine at the time of martyrdom of his father- Guru Tegh Bahadur and appointed as Guru under stressful circumstances. From his early childhood, he strengthened his military preparations, fortified Anandpur and proclaimed an independent political status. He had created Khalsa in 1699 on Baisakhi and fulfilled the mission of Baba Nanak by creating casteless society.²⁰⁴ In this painting, Guru Gobind Singh is shown riding on white galloping horse with a white falcon perched on his left hand and the background is filled with dark clouds. The artist has painted the portrait of Guru Gobind Singh on horse in a very attractive and beautiful landscape in the background. Clouds are painted with perfect blending of light and shade somewhere dark and somewhere in light shade; grass and shrubs are painted in various tones of green in an open rocky ground. In the middle of the sky and ground, artist has depicted the portrait of Guru Sahiban on sky whitish sky blue horse splendidly. The horse is shown standing on two alternative legs and bent other two covered with beautiful embellished black cloth. The figure of Guru Sahib represented his young and tender age, wearing light pink golden embroidered dress with precious jewels and a turban with *Kalgi* (plume) on head and also tied up a blue waistcloth around his waist. Artist has painted him having elongated limbs with full weapons like bow arrow, sword and a falcon is perched on his left hand; he is shown holding the reins of his horse in right hand. It is really a fantastic painting.

Title of the Artwork - **'Pir Buddhu Shah in Guru Gobind Singh's Court (13th July, 1647-21st March, 1704 A.D.)'**

Name of the Artist - Sardar Gurvinderpal Singh

204. **Kanwal, Balbir Singh**, 1987, *The Spirit of Sobha Singh's Art*. In Madanjit Kaur, Ed. *Painter of the Divine - Sobha Singh*, Guru Nanak Dev University Press, Amritsar, p.72.

Medium - Oil on Canvas

Size - 2 feet 75 inches x 3 feet 75 inches

Place - Hall No. 1

Year of Execution - 2000 (**Plate No.365**)

Pir Buddhu Shah, a Muslim saint whose real name was Badr-ud-din took birth on 13 June, 1647 A.D. in Punjab. He was a close friend, devotee and well-wisher of Guru Gobind Singh. Pir Buddhu Shah helped Guruji by assisting army force to him in hard times, such a supporting act made Guruji his admirer and in the contrary Mughal considered Pir Buddhu Shah as their enemy and he was executed in 1704 A.D. He was as much devoted towards Guru Gobind Singh or trusted him that he sacrificed his sons and relatives for him in the Battle of Bhangani, close to Paonta Sahib.²⁰⁵ This painting is depicting the scene of Pir Buddha Shah in Guru Gobind's court where the artist has painted Guruji giving comb from his hair and a turban to Pir Buddhu Shah as a mark of respect. Pir Buddhu Shah is shown wearing green and white *Sufi* dress accepting the gift given to him respectfully and humbly with open hands. Pir Buddhu Shah is depicted as an old man with long white beard and a huge number of his Muslims followers are shown standing behind him in colourful traditional costumes in a very disciplinary manner. The artist has successfully presented us a view of outdoor scene through arches on detailed lotus design motif pillars. A tall huge fort painted besides the flowing river; the entire view is very attractive and on the left side Guru Gobind Singh is shown sitting on his highly embellished throne in his traditional outfit. Two attendants are shown standing on their both sides in Khalsa uniform holding spears in their hands and just besides Guru Sahib, his belongings like weapons and books are shown on a wooden table and a seated lion image is depicted on the throne's arms. In the background, curtains are painted so well in dark and the painting looks so fresh and new, once again the artist has put a delicate effect in his painting.

Title of the Artwork - **'Guru Gobind Singh baptizing Panj Pyare at Sri Anandpur Sahib (1699 A.D.)'**

Name of the Artist - Sardar Gurvinderpal Singh

205. **Jain, S.C.**, 1985, *A Panorama of Sikh Religion & Philosophy*, Bahubali Publications, Shakti Nagar, Delhi, p.53-54.

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 1

Year of Execution - 1997 (**Plate No.366**)

On the eve of Baisakhi at Sri Anandpur Sahib in year 1699 A.D. Guru Gobind Singh created Khalsa by baptizing *Panj Pyare* (five beloved ones) and the prime goal or motive behind the creation of the Khalsa was only to finish all the caste based indifferences from the society and tried to risen the sense of righteousness in their inner selves. In 1708A.D. *Dasampita* Guru Gobind Singh left this material world, leaving Sri Guru Granth Sahib as a spiritual guide of the Sikhs.²⁰⁶ Artist has narrated the whole story of baptism through his detailed artwork, in which he has put all the required elements which make it look natural and real as like true incident. The painting is very much rich in colours and every figure or thing is painted on its right place and through the outer view the artist tries to allow the onlooker by the beauty of Sri Anandpur Sahib by painting highly held mountains at far away and he is successful in adding the effect of a tent by depicting a fringe on upper side. The Sikh followers are shown standing outside the tent and some figures are in sitting pose and the figures of the 'Five Beloved Ones' with folded hands in Khalsa uniform is painted outside the tent and one Gurusikh is shown sitting in extreme right corner of the painting. On the right side, only two colours are dominating like yellow and maroon even the curtains and carpet is painted so well and an eagle is shown in right corner. The figure of Guru Sahiban is depicted in sitting pose on his throne in usual traditional outfit; Guru Gobind Singh is shown stirring the *Amrit* (nectar) in an iron bowl with *Khande di Pahul* (a double-edged sword) and in front of him Mata Sahib Kaur is shown bending in whites, carrying sugar-puffs in her *dupatta* to mix in *Amrit* to sweeten it. It is a true depiction of the '*Amrit Sanchar Ceremony*'.

Title of the Artwork - '**Bricking alive of Chotte Sahibzade in Sirhind Fort (1705 A.D.)**'

Name of the Artist - Sardar Gurvinderpal Singh

Medium - Oil on Canvas

206. **Singh, Nikky-Gurinder Kaur**, 2004, *Encyclopedia of World Religious-Sikhism*, Vol. 11th, Crest Publishing House, New Delhi, p.37-40.

Size - 4 feet x 5 feet

Place - Hall No. 1

Year of the Execution - 2004 (**Plate No.367**)

Chotte Sahibzade (younger sons of Guru Gobind Singh) alongwith their grandmother- Mata Gujri were arrested at village Saheri, Morinda by the Mughal officials sent by Wazir Khan and then they were imprisoned in the 'Thanda Burj' (Cold Tower). Nawab of Sirhind- Wazir Khan forced the *Chotte Sahibzade*- Baba Zorawar Singh aged 9 years and Baba Fateh Singh aged 7 years to accept Islam by pressurising them but these little divine souls instead of leaving their own faith embraced martyrdom and sacrificed their lives. It was Sucha Nand- an official in the court of Nawab Wazir Khan who suggested him to brick alive the two younger sons of Guru Gobind Singh in the walls of the fort. This heinous crime was happened on 12th December, 1705 at Sirhind Fort. The bodies of *Chotte Sahibzade* and Mata Gujri were cremated by Diwan Todar Mal (a rich Hindu Merchant) and then that place was covered with Gold coins by him and 'Gurdwara Jyoti Saroop' was built on the same place in their remembrance.²⁰⁷ This is a very heartrending chapter of Sikh history which the artist has tried to paint with severe pain and feel. The scene is shown happening under the great greyish walls of the Sirhind Fort and sky is with clouds of yellow grey colour. At far away stairs are painted perfectly with correct light and shade. A massive gathering of people is shown talking with each other in surprising manner behind the Mughal soldiers. Although the painting is full of colours but it still created an impression of deep sadness and pain. Nawab Wazir Khan in Mughal traditional royal maroon dress and a Qazi in Muslim *Sufi* traditional outfit are shown standing near the *Chotte Sahibzadas*. A Qazi is shown telling them something with hand gestures but Baba Zorawar Singh in return raised his index finger upward, both children are in Khalsa uniform and on right side *Raj Mistris* (masons) are depicted busy in their work; they are shown making a wall around *Chotte Sahibzadas* in order to brick them alive and a devil like executor is standing behind them holding a sharp sword in his hand.

207. **Singh, Rajinder Pal**, 2015, *Panj Piare & Chaare Sahibzade*, Lahore Books, Near Society Cinema, Ludhiana, p.45-46.

Title of the Artwork - **‘Mata Bhag Kaur in the battlefield at Muktsar (1705 A.D.)’**

Name of the Artist - Sardar Gurvinderpal Singh

Medium - Oil on Canvas

Size - 4 feet x 5 feet

Place - Hall No. 2

Year of the Execution - 1998 (**Plate No.368**)

Mai Bhago (Bhag) Kaur was born in the house of Bhai Malo of Jhabal Kalan, Punjab and was the first lady in history of Sikhism who took up weapons to face the enemies in the battlefield. She was a brave woman who took part in the battle of Muktsar in 1705 A.D. where she showed unmatched courage. Faith, courage and fearlessness were her ornaments. She was well known for motivating the 40 deserters who left Dasam Guru (Guru Gobind Singh) at the siege of Sri Anandpur Sahib and she made them fight back for Guruji in the battle of Muktsar at Khidrana under the leadership of Bhai Maha Singh. All the 40 Sikh soldiers attain martyrdom while fighting with Mughal armies.²⁰⁸ The entire scene of battlefield looks quite realistic, both the armies are shown fighting with each other in furious manner among them only one lady figure is depicted in the middle of battlefield on horse, setting sword on an enemy soldier in complete Khalsa outfit. The emotion of aggression is very much vivid on her face; she has fought like a manly warrior spirit. She and her horse look totally different from rest of the painting in terms of colour, in pose, action etc. She looks immensely bold and powerful as well as unique in the battlefield because only men are shown fighting in battlefield and she is the only woman on her horse that is painted fighting against the enemies. The artist has painted her in a very dynamic, energetic and splendid pose.

Title of the Artwork - **‘Conversion of Baba Banda Singh Bahadur (1670-1716 A.D.)’**

Name of the Artist - Sardar Gurvinderpal Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 2

208. **Aneja, Gagan**, 2015, *Great Sikh Women*, Lokgeet Prakashan, Chandigarh, p.57-59.

Year of the Execution - 2002 (**Plate No.369**)

Banda Singh Bahadur (27th October, 1670-9th June, 1716 A.D.) was the 'Military Commander' of Khalsa Army. Banda Singh Bahadur had left his home at the age of fifteen and became an ascetic who was popularly known as 'Madho Das' rather his birth name was 'Lachman Dev'. In the month of August in 1708, Guru Gobind Singh visited Nanded where Guruji met a *Bairagi* named Madho Das in his *ashram* (cottage) who lives in solitude near river Godavari. At first Madho Das tried to impress Guru Sahib but he in turn was very much impressed and influenced by Guruji's divine light and then became Guruji's 'Banda' meaning 'follower'. After that Dasam Guru Gobind Singh gave him a new name as 'Banda Singh Bahadur'. Later on Madho Das became Guru Gobind Singh's devotee after baptism.²⁰⁹ The artist has painted the whole scene in very attractive forest landscape, as the environment provides freshness to the mind of the viewer similarly the colour gives newness to the painting. Some *Rishis* (saints) are painted talking under the fully grown lush green tree on right side. Guru Gobind Singh is depicted as sitting on a cot covered with clean white cloth in his traditional outfit before the beautiful straw hut and some of the Sikh figures are shown standing behind Guru Sahib with their horses and weapons in Khalsa outfits. Guruji is presented as fully equipped with their personal weapons, like bow, arrows, dagger and sword and is also shown talking with Madho Das as muscularly built ascetic who is painted half naked above the waist by the artist. The figure of Madho Das is wearing only red colour dhoti, wooden clogs in his feet, open hair and holding armrest stand in left hand and his right hand is shown in action while talking with Guru Gobind Singh. Their shadows are also shown on the ground which clearly reflect light and shade effect in the painting. In the middle of the painting, a tree, hut and an open sky with clouds is shown above the beautiful flowing river Godavari.

Title of the Artwork - '**Martyrdom of Bhai Jai Singh Khalkat (1753 A.D.)**'

Name of the Artist - Sardar Gurvinderpal Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 1

209. **Singh, Ganda**, 1935, *Banda Singh Bahadur*, Khalsa College, Amritsar, p.2.

Year of Execution - 2010 (**Plate No.370**)

Bhai Jai Singh Khalkat was an honest, hard working, humble *Rehitvaan Gurusikh* who was born in Chamar Sikh family at village Baran, Mughalmajra about 5km on the Patiala district to Sirhind Road. He was a man of his words who sticks to his faith till his death after brutal tortures of Mughals. He was skinned alive after being hung upside down on a tree for not supplying intoxicant plant 'tobacco' on his head. Bhai Jai Singh Khalkat chose death instead of touching a bag full of tobacco.²¹⁰ In this vertically composed painting, the artist has added the calmness of Mother Nature and agony of Bhai Jai Singh Khalkat's martyrdom. In the background of the scene, artist has painted greenery and clouds in lighter and dimmer tones but in the front portion, he is successful in depicting the martyrdom scene and presented the brutal and inhumane activities of Mughal authorities. The painting is depicted in an open outer area. Bhai Jai Singh Khalkat is painted hunged down on elaborately painted huge tree with detailed depiction of leaves. The artist has shown that how a cruel executor skinned him alive with sharp blades and the Mughal Governor is standing nearby in colourful costumes enjoying his last moments. Bhai Sahib's turban, dagger, waistband and *potli* is painted lying on the green grass in the ground and some people are shown gathered around him to see the whole incident.

Title of the Artwork - '**Martyrdom of Baba Natha Singh (1784 A.D.)**'

Name of the Artist - Sardar Gurvinderpal Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 2

Year of the Execution - 2009 (**Plate No.371**)

Baba Natha Singh was born in Bhatt Sikh family of Punjab. He was an 18th century Sikh Warrior of 'Shaheedian Misl' who martyred his life for Sikh faith in 1784 at Sailkot. He was Akali Sikh fighter who was a companion of an immensely brave Baba Deep Singh Shaheed. Baba Natha Singh fought very bravely with Mughal armies in village Gohalwad, Sailkot in 1784, in order to stop the disrespect of Sri

210. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar (Pictorial Book)*, Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.90

Harimandar Sahib.²¹¹ The artist has painted the battlefield scene with very vibrant colour scheme and the same vibrancy is seen in the movement of the figure. Both the armies are fighting valiantly and furiously with each other. The sky and ground are painted merging because of the rolls of dust created by galloping horses and running army. Swords, spears and shields are seen everywhere in the scene. The hero of our painting is an old man only by an appearance who is shown fighting in much better way than any youngman and his large big eyes are fully filled with the emotions of anger and revenge. He is painted in a very heroic pose in Khalsa uniform on his white forceful horse. The personality of Baba Natha Singh is depicted very powerful and full of strength by the artist. This painting is a true example of dynamism.

Title of the Artwork - '**Baba Bir Singh or horseback (1768-1844 A.D.)**'

Name of the Artist - Sardar Gurvinderpal Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 3

Year of Execution - 1999 (**Plate No.372**)

Baba Bir Singh Naurangabad was born in July, 1768 in the home of Seva Singh and Dharam Kaur of village Gaggobooha near Tarn Taran. He had fully submitted himself to Sikhism during the reign of the Maharaja Ranjit Singh and also worked in his army for some time. He was a valiant Sikh soldier, religious preacher and a saint. On 7th May, 1844, Baba Bir Singh Naurangabad attained martyrdom.²¹² The artist has represented the figure of Baba Bir Singh with such an ease and it provides calmness in the painting which is easily perceived by the spectators. The sky is full of clouds as rendering of the clouds is quite detailed and matchless and just below the wonderful sky, nature has added more charm to the painting. The whole background scenery is providing a very perfect peace of mind according to the demand of painting. The colours are applied with great proficiency and delicacy.

211. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed. March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar (Pictorial Book)*, Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.90.

212. **Singh, H.S.**, 2000, *Encyclopedia of Sikhism*, Hemkunt Publishers Pvt. Ltd., New Delhi, p.38.

The horse is shown as dancing on two legs in clean ground having little grass as someone has swept it all and reflects its cheerful mood. The painting of horse is very elegant and the figure of Baba Bir Singh on horse is painted in a very dashing fashion, fully dressed and well-equipped with weapons. The painting of his muscular leg reflects that he has a muscular body too and the mane of his horse's neck and tail are painted with very soft strokes.

S. Sukhwinder Singh

S. Sukhwinder Singh (**Plate No.373**) also nicknamed as 'Bobby' (**Plate No.374**) took birth on 2nd August, 1972 A.D. in village Baguwala in Kapurthala district of Punjab in the family of Lubanas. His father Sardar Avtar Singh also worked as an 'Incharge' of the Central Sikh Museum, The Golden Temple, Amritsar from 1958 to 1996 A.D. and was a well known personality of Shiromani Gurdwara Prabandhak Committee (SGPC) (**Plate No.375**) and in year 2000 he expired. S. Sukhwinder Singh has professionally worked on Sikh Historical paintings, portraits and landscapes too. The artist's mother was a simple housewife, who spent whole of her life in the nourishment of her six children. He has three brothers, the elder one was an artist earlier but now started doing business, second one lives in Belgium and worked there and his third brother had expired in Belgium to due heart attack. His elder sister is working as a 'Supervisor' in 'Guru Ram Das Sarai' and the younger one is housewife. The artist did his twelfth standard from Sri Guru Ram Das School of Shiromani Gurdwara Prabandhak Committee (SGPC) Amritsar in 1991 A.D.²¹³ As the artist said earlier that his father was a 'Founder' of Central Sikh Museum, Amritsar so he knew almost every artist who worked there. Master Gurdit Singh was his father's very close and good friend and his father took him to Master Gurdit Singh to learn the basic and essentials of art from him so Sardar Sukhwinder Singh took him as his Guru. Besides the artworks of his Guru, the *Sikh Paintings* of Sardar Sobha Singh and Sardar Amolak Singh are the sources of his motivation. The artist enjoyed sketching alot and loves to paint in oil and water colour medium. Apart from his passion for painting, gardening gives him an immense inner pleasure which reflects that he is a true nature lover. The main subject matter of his paintings is Sikh

213. **Singh, Sukhwinder (Artist)**, July 2, 2018, *Through Personal Interview*, Central Sikh Museum, The Golden Temple, Amritsar.

history and culture. He has participated in many art competitions and workshops within India and Abroad. There is a glance on his artistic and creative journey in an Art Workshop which he attended in Jaipur during March-April, 2018. His portraits of Sikh Generals and portrait of Maharaja Ranjit Singh are in collection of many Gurdwaras, educational institutions and private collectors in U.K., England, America and U.S.A in 2017. He also sent his *Sikh Paintings* to South hall Gurdwara in U.S.A in 2017. The artist has been honoured numerous times by Shiromani Gurdwara Prabhandhak Committee (SGPC) (**Plate No.376**). From 1994 till date, the artist is working at Central Sikh Museum, The Golden Temple, Amritsar from 9.30 to 4.30 p.m. daily (**Plate No.377**) and does his commissioned work at home. The artist said that, *“I prefer to paint in early morning time from 9.30 a.m. to 12.00 noon because at that time mind is so fresh and stressless and peaceful music of Ardas (Sikh Daily Prayer) in the background deepen and strengthen my dedication towards my work.”* At night time he worked from 5.00 to 8.30 p.m. but if time exceeds from it then even though hours doesn't make any hurdle in his passion and on Sundays he gives full-day to his art. There are numerous reasons and persons behind him who persuaded him to take up art as a profession. His father, Master Gurdit Singh his Guru and his brothers encouraged him to do so after judging the artistic spark in him. Sardar Sukhwinder Singh believed, *“For an artist the art is that thing which provides inner happiness and self satisfaction not only to the doer even same to the onlooker and on the other hand it helps you to fulfill your needs and earn your living.”*²¹⁴ The paintings which are in his permanent collection are ‘Portrait of Maharaja Ranjit Singh’ which is painted in European style, ‘Portrait of Guru Gobind Singh (*Dasam Guru*)’ which is painted in 2017A.D, ‘Portrait of Sardar Hari Singh Nalwa’ and ‘Portrait of Guru Nanak Dev in various poses’ which he painted with his imagination in July, 2018. He likes to paint mostly in oil on canvas medium. He has conveyed one message to the coming generation of artists that, *“If they would really want to become something different with their own identity in life for that they should explore themselves and peep into their inner selves. If they are truly interested in the field of art and self creativity; self understanding is the foremost thing in this profession; so be true to yourself and always be genuine.”* He

214. **Singh, Sukhwinder (Artist)**, August 4, 2018, *Through Personal Interview*, Central Sikh Museum, The Golden Temple, Amritsar.

further expressed that, “*Being a married man with numerous responsibilities he is fully devoted to his art with matchless support of his wife who is always a source of inspiration in his life besides his parents and Guru.*” He also says that, “*Don’t run after money just for the sake of name live few moments of peace which are only your own.*” Sardar Sukhwinder Singh has a dream or plan to build an Art Studio in future on the name of his Guru- ‘Master Gurdit Singh as ‘Master Art Studio’. He is also giving personally coaching of art to interested art students and he has taken no fee from poor as well as capable students even though he supported them financially as much as possible.²¹⁵

Prominent paintings of S. Sukhwinder Singh are ‘Kashmiri Pandits visiting Guru Tegh Bahadur ji at Sri Anandpur Sahib (2011)’, ‘Sant Baba Nidhan Singh ji Langarwale (2010) (**Plate No.378**)’, ‘Baba Uttam Singh ji (2015) (**Plate No.379**)’, ‘Sant Baba Amar Singh ji (2011) (**Plate No.380**)’, ‘Dr. Raghubir Singh Bains (2018) (**Plate No.381**)’, ‘Bhai Sahib Bhai Harbhajan Singh ji Yogi (2018)’, ‘Singh Sahib Baba Naina Singh ji (2018)’, ‘Shrimaan Mahant Tirath Singh Sewapanthi (2015)’, ‘Baba Mahinder Singh ji (2009) (**Plate No.382**)’, ‘Jathedar Jagir Singh ji Tanda (2009)’, ‘Dhadi Daya Ram ji Dilbar (2008)’ and ‘Jathedar Prem Singh ji Lalpura (2012)’.

IMPORTANT PAINTINGS OF SARDAR SUKHWINDER SINGH:

Title of the Artwork - ‘**Kashmiri Pandits visiting Guru Tegh Bahadur Ji at Sri Anandpur Sahib (1660)**’

Name of the Artist - Sardar Sukhwinder Singh

Medium - Oil on Canvas

Size - 2 inches 75 feet x 3 feet 75 inches

Place - Hall No. 1

Year of Execution - 2011 (**Plate No.383**)

When Mughal emperor Aurangzeb began torturing Kashmiri Pandits physically as well as mentally and forcing them to accept Islam then in 1660 A.D. a delegation of 500 Kashmiri Pandits which was led by Pandit Kirpa Ram arrived at Sri Anandpur Sahib to meet Guru Tegh Bahadur ji- the ninth Sikh Guru for seeking their help

215. **Singh, Sukhwinder (Artist)**, August 18, 2018, *Through Personal Interview*, Central Sikh Museum, The Golden Temple, Amritsar.

because Guru Tegh Bahadur was known as 'The Protector of the weak'. They requested Guruji to protect and save their Hindu Dharam from Muhgal emperor Arungazeb. Thus, Guru Tegh Bahadur sacrificed his life for saving Hindu Dharam and is considered as '*Hind ki Chaddar*.'²¹⁶ The artist has narrated the immortal and unforgettable golden chapter of Sikh history on his canvas through his unmatched artistic skills; actually this is an honourable and genuine example of sacrifice in Sikh history without any self interest. A natural landscape is displayed through depiction of arched doors and the tenth Guru of the Sikhs- Guru Gobind Singh as a child is shown standing in the mid of painting open-handed in pink elegant attire. From artistic and technical aspects, the painting is complete and beautifully painted, whether it would be figurative anatomy or colour scheme, everything is at its height. Very brilliant and vibrant colours are used which provides vitality to the painting. The whole painting is segmented into two halves and in the middle portion, child Gobind is shown standing and on their left Pandit Kirpa Ram is displayed slightly bent with folded hands before Guru Tegh Bahadur Ji alongwith other Kashmiri Pandits. Pandit Kirpa Ram is represented half-nude wearing a red *dhoti* and *Pagri* (turban) upon head, wearing a sacred thread called '*Janeiu*' over his shoulder and other Pandits are shown mostly in yellow and white colour costumes. On the right side of Guru Gobind Singh, the figure of Guru Tegh Bahadur is shown in sitting on their throne and a large number of disciples are depicted in standing and sitting postures and one of them is shown busy whisking behind Guruji. The colourful curtains and carpets fill the emptiness of the court as well as the painting.

S. Satpal Singh Danish

S.Satpal Singh Danish (**Plate No.384**) is a renowned artist whose generations devoted their lives to the art profession as his grandfather- 'Bhai Gian Singh *Naqqash*' who did the entire *Naqqashi* work (Floral Decoration) on the Golden Temple. His uncle- 'Bhai Sunder Singh' was also an artist and his father Artist G.S. Sohan Singh who worked lifelong in 'Central Sikh Museum, The Golden Temple, Amritsar' as an Artist. S.Satpal Singh Danish has two elder brothers- the eldest one Sardar Surinder Singh who is also an artist by profession and specialist in Graphic

216. **Grewal, K.S.**, 1991, *Understanding Sikhism*, Inter-India Publications, New Delhi, p.96.

Print Making. His other brother- Sardar Jaspal Singh who was an Electrician by profession had expired and he was not very much interested in Art. So this artist needs no introduction because he is already from a well known and well-established artist family of Amritsar.²¹⁷ S.Satpal Singh Danish run an Art Studio named- ‘Art Heritage’ at *Brahm Buta* Market near The Golden Temple, Amritsar alongwith his elder brother- Sardar Surinder Singh (**Plate No.385**). S.Satpal Singh Danish was a great artist who took birth in the home of G.S. Sohan Singh (**Plate No.386**) - a wonderful artist on 22nd December, 1949 A.D. at Amritsar. His mother was a housewife. He was doing his graduation in Civil Engineering IIT from Guru Nanak Dev University, Amritsar but unluckily he didn’t complete it. Afterwards, he worked as ‘Surveyor Agriculture’ and also as a ‘Photo-journalist’. He has learnt the art fully from his forefathers. The artist’s son- Sardar Hardeep Singh is very much proficient in Calligraphy and he is a wonderful Calligraphist. The techniques in which the artist enjoyed to work are oil colour, water-colour, Acrylics on canvas, poster colour and almost in every medium on any surface like canvas, board and hand-made paper on which he used pigment colours by self-made brushes. He sketches alot and also does Calligraphy. The favourite and main subjects and themes on which he loves to work are ‘Gurbani themes’, ‘Sikh history’, ‘Hindu Mythology’, ‘Folk themes’, ‘Punjabi Culture’, ‘Portraits of Sikh Warriors, Chiefs and Generals’, ‘War and Battles scenes’ and ‘scenes of Martyrdom of Sikh Gurus and other significant personalities’. His ‘Art Studio’ is comprised of numberless collections of worthy artworks of his Grandfather, father and his own like ‘Snake Charmer’, ‘The Cobbler’, ‘Hunger’, ‘The Eternal Strife’, ‘The Taj’, ‘Ten Sikh Gurus’, ‘Divine’, ‘Fresco work flowers’, ‘Guru Nanak Dev with Bhai Bala’, ‘Poverty’, ‘Mental Oozings’, ‘Ik Datte Ik Bhikari (Maharaja Ranjit Singh)’ and ‘Traditional Weapons’.²¹⁸ The works of this great and well-established artist are not only displayed in Punjab but his paintings are also owned and displayed even in foreign countries like his pencil sketches are displayed in hotels of France, America and California. Some of his quality works are exhibited in India at Gurdwara Bangla Sahib, Gurdwara Rakabganj, Haridwar and Takht Sri Hazoor Sahib. He also painted

217. **Danish, Satpal Singh (Artist)**, July 9, 2018, *Through Personal Interview*, Central Sikh Museum, The Golden Temple, Amritsar.

218. **Danish, Satpal Singh (Artist)**, August 4, 2018, *Through Personal Interview*, Central Sikh Museum, The Golden Temple, Amritsar.

some very huge paintings like his fifteen oil on canvas paintings of three feet by four feet sizes of Sikh Generals are owned by Dr. Pannu of Elmira, Ontario of Canada in 2015. The Artist prefers to do work in morning hours because according to him at this time his mind is full of fresh thoughts and ideas and he feels fully energised. William Carpenter, William Sampson and August Theodore Schoefft are the most favourite artists of Sardar Satpal Singh Danish even though they were Europeans but the reason behind the liking is obviously their realistic style of art and moreover they contributed immensely by creating paintings related to Punjabi Heritage. They were court artists at the Lahore Durbar of Maharaja Ranjit Singh where they mostly painted upon the significant events and daily life scenes of the Lahore court with full enthusiasm. According to the S. Satpal Singh Danish, “*Art in his words is his life*”. Although he enjoyed painting in every medium but he personally relished painting in oil colours. He imparted only a single message among his coming generations of artists that they should hold the pen of truth as he said that, “*Sach di Kalam fahdo, sach de rang felao.*” And his own opinion about the existence of art in life, “*Jiwan rang da Guldasta hai; es nu sach de hi rang na lsaazjo.*” Earlier, before the massacre of Jallianwala Bagh they lived in Brahm Buta Market near The Golden Temple but after this heart rendering bloodshed in which they lost their uncle- ‘Bhai Sunder Singh’ in year 1919 who is still remembered as Martyr of Jallianwala Bagh Massacre and after this great loss they shifted their residence to Azad Nagar South West Road, Sultanwind Road in Amritsar. But he is still running their fifty-two year old shop in Brahm Buta with the name of ‘Art Hertiage’.²¹⁹

Prominent paintings of S. Satpal Singh Danish are ‘Martyrdom of Banda Singh Bahadur (2003)’, ‘Shaheed Bhai Amreek Singh (1993)’, ‘Bibi Rajinder Kaur (1993)’, ‘Sardar Harjinder Singh Jagraon (1994) (Plate No.387)’, ‘Bhai Gian Singh Naqqash (1995)’, ‘Singh Sahib Giani Kirpal Singh (1994) (Plate No.388)’ and ‘Sardar Raghubir Singh Bir (1996) (Plate No.389)’.

IMPORTANT PAINTINGS OF SARDAR SATPAL SINGH DANISH:

Title of the Artwork - ‘**Martyrdom of Baba Banda Singh Bahadur (1716 A.D.)**’

Name of the Artist - Sardar Satpal Singh Danish

Medium - Oil on Canvas

219. **Danish, Satpal Singh (Artist)**, August 18, 2018, *Through Personal Interview*, Central Sikh Museum, The Golden Temple, Amritsar.

Size - 3 feet x 4 feet

Place - Hall No. 2

Year of Execution - 2003 (**Plate No.390**)

On 9th June, 1716 A.D. Banda Singh Bahadur alongwith his fellow Singhs was arrested from Gurdas Nangal in Punjab. They were forced and tortured by Muslims to accept Islam and left their religion but they denied doing so. Emperor Bahadur Shah was very happy on his arrest because his army was failed to catch him since long time and now he ordered to kill Banda Singh Bahadur's four year old son- 'Baba Ajay Singh' into pieces and made a garland out of it and put it into his neck before his eyes to shake his faith but he was stick to his word, after that they also cut him also into pieces.²²⁰ Through this painting, the artist has represented the cruel picture of Mughals before the viewers and their numerous inhumane activities in a single painting that how heartless people they were. In this very painting, the artist has painted the martyrdom scene of Baba Banda Singh Bahadur who is shown sitting in squatted pose and a garland of his four year old son- Baba Ajay Singh's cut off body pieces is depicted around his neck and two dark skinned executors are painted sitting near him; one is displayed pinching his skin with sharp tool and other is putting cut off pieces of his son's body into his mouth but baba Banda Singh Bahadur is represented in calm mood. The Mughal King- Samad Khan is displayed sitting near him on bamboo chair stylistically wearing traditional Mughal costume. Light green grass is depicted on the entire ground and on one side a building is also painted and a figure is shown leaning towards the wall in sadness. Three Mughal soldiers with weapons and a *Qazi* are depicted standing in green coloured dress behind Baba Banda Singh Bahadur. Dead bodies of Singhs are shown lying on the ground and far away two common men are painted with spears on which Singhs heads are shown stucked. This incident was happened in Delhi near Qutab Minar and to keep consideration of place in mind, he has painted the monument of Qutab Minar in the background with subdued impression under the clear sky.

220. **Singh, Khushwant**, 2006, *Illustrated History of Sikhs*, Oxford University Press, YMCA Library Building, Jai Singh Road, New Delhi, p.48.

S. Jarnail Singh

The great artist S. Jarnail Singh (**Plate No.391**) inherent the talent of painting from his father Sardar Kirpal Singh who made the Sikh history alive. S. Jarnail Singh took birth in the home of Sardar Kirpal Singh who was a renowned Sikh Artist (**Plate No.392**) in the year 1956 at Ferozpur district in Punjab. Alike his father, he also took art as a profession. He did not like to work in limitations so he established himself as a self employed artist and parallelly concentrating on his academic aspect to be an educated one he had done his studies in Delhi and Chandigarh. He had no plans to settle down in foreign country. In year 1991, he got a chance to visit England due to some project work and the very next year he went again. And one more time in 1995 went again but this time not in England rather in Canada just as a visitor. When in the year 2000, he immigrated to Canada with his family; he did not need to confront any difficulty or trouble to accommodate there because he already had numbers of friends and clients there who supported him completely heartily. So, he settled down himself in the city named Surrey in Canada.²²¹ He opened his own 'Art Studio' (**Plate No.393**) there in 2005 where he started teaching painting, dance and music to his students since then till date. According to the artist, "*Perceptive Art is a bridge between cultures and being an artist or a social messenger he thinks that it is his responsibility to spread and share culture to each other.*" He had organized huge number of art exhibitions in Surrey with incomparable support and efforts of his team. The journey of his art exhibitions has been started in 2004 which was his First Solo Show named as 'Jarnail Singh: Discovering the Soul of Punjab' and then they exhibited two more and the very last year the displayed the works of South Asian Artists. His works are also at 'Langley Museum' and he had organised three Art Shows on 'Komagataru episodes (**Plate No.394 & 395**)' on three places at Surrey, Abbotsford and Delta respectively. He is honoured with 'Lifetime Achievement Award in the field of Art' by city of Surrey as a 'Surrey Civic Treasure'.²²²

221. **Singh, Davinder**, 2006, *Rangan Di Kainaat*, M.P. Parkashan, New Delhi, p.44.

222. **Ajiz, Kesar Singh**, 2003, *Punjab De Ughe Chitarkar*, Ravi Sahit Parkashan, Hall Bazar, Amritsar, p.68-69.

The artist had a passion for painting since his childhood and from more than 40 years he enjoyed Painting, Illustration, Art Journalism, Photography and Designing. According to his notion, *“These artistic skills feed his soul and give him an immense eternal pleasure and happiness, he has taken this profession not merely a work or duty to complete, indeed art bring him to contemplation.”* As the artist told us earlier that he do not like boundaries and same is applied in his subjects and themes to paint. He enjoyed to paint everything which stirs his soul, played the chords of his heart if whether it should be a small flower or a mountain with an endless height and it should be magnetic face in the crowd or a recent happened event or an ancient story anything could be a subject of his painting because he is an artist who has artistic point of view to precieve and reflect those subjects. His paintings on ‘Mai Bhago’, ‘Battle of Saragarhi’ and ‘Sada Kaur’ are exhibited at Phonenix Art Muesum, USA. His Sikh Paintings are in collection in ‘Larleton University, Ottawa, Canada’ and ‘Sikh Hertiage Museum, Gursikh Temple, Canadian National Hertiage Site, Abbotsford BC Canada’. Infact his paintings are almost adorned in every Gurdwara of Canada and also in Indiaat ‘Central Sikh Museum, The Golden Temple, Amritsar (Punjab)’. Apart from Gurdwaras his works are also displayed on the walls of various educational institutions and universities in Punjab like ‘Punjabi University, Patiala’ and ‘Guru Nanak Dev University, Amritsar’. Even numerous Banks and other important Government and private sectors have owned his precious artworks.

S.Jarnail Singh has organized numerous major art exhibitions as the artist has started his journey in April-June, 2004 through his first Solo Show at Surrey Art Gallery, Canada with the name of ‘Jarnail Singh - Discovering the Soul of Punjab’ and in 2005 he juried another Art Show in the same Art Gallery. The artist is versatile as he is an author, Photographer and also he won large number of awards and honours and also has Memberships of various prestigious shows etc.²²³

Prominent paintings of S.Jarnail Singh are ‘Sardar Hari Singh Nalwa with his followers (1979)’, ‘Martyrdom of Kehar Singh (1996)’, ‘Shri Maan Baba Atar Singh ji (2004)’, ‘Sardar Karam Singh Historian (2003) (**Plate No.396**)’, ‘Guru Gobind Singh ji in battlefield (1987) (**Plate No.397**)’, ‘Hola Mohalla Games at Sri

223. **Ajiz, Kesar Singh**, 2003, *Punjab De Ughe Chitarkar*, Ravi Sahit Parkashan, Hall Bazar, Amritsar, p.68-69.

Anandpur Sahib (2011) (**Plate No.398**)’, ‘Shaheed Baba Deep Singh (2017)’, ‘Martyrs of Muktsar Sahib (2011) (**Plate No.399**)’, ‘Guru Gobind Singh crossing river Sirsa (2016)’, ‘Creator of Khalsa (2016)’, ‘Portrait of Bhai Balwant Singh (2017)’ (**Plate No.400**) and ‘Fall is Here (2016) (**Plate No.401**)’.

IMPORTANT PAINTINGS OF SARDAR JARNAIL SINGH:

Title of the Artwork - ‘**Sardar Hari Singh Nalwa with his followers (1791-1837 A.D.)**’

Name of the Artist - Sardar Jarnail Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 3

Year of Execution - 1979 (**Plate No.402**)

Sardar Hari Singh Nalwa was born in 1791 in village Gujranwala, Pakistan in the home of Sardar Gurdyial Singh Uppal and Mata Dharam Kaur in a Khatri family. He was a fearless Sikh soldier and Diwan of Kashmir (1820) and Diwan of Hazara (1822-1837) who fought every single battle courageously. Sardar Hari Singh Nalwa was also a scholar of Arabic, Persian and English languages. He was just 8 years old when his father died in 1798 and then his mother had brought him up. In the year 1801, he took *Amrit* and became Khalsa. In this painting, he is shown entering into the city of Jamrud in 1837 A.D.²²⁴ The painting depicts the scene of a market which is a good example of artist’s keen observation and knowledge of the surroundings. The way the artist depicts the buildings in perspective is marvellous and he uses natural colour scheme in representation of homes and roads is truly remarkable. The anatomy of figures and animals is represented in a wonderful way as painted as they are moving in same *Jatha* (Group of soldiers). Actually, this is the scene when the hero of our painting is shown entering in Jamrud where he fought the last battle of his life bravely. Some people are shown holding *Kesari* (saffron) flags and playing musical instruments. Sardar Hari Singh Nalwa galloping on his white horse is painted ahead of his followers and the Sikh cavalry is painted in Khalsa uniform with arms. A few figures of common men are painted in the side of the painting.

Title of the Artwork - ‘**Martyrdom of Kaka Darbara Singh (1921 A.D.)**’

224. **Johar, Surinder Singh**, 1996, *Sikh Warrior- Hari Singh Nalwa*, National Book Shop, Delhi, p.13-113.

Name of the Artist - Sardar Jarnail Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 4

Year of the Execution - 1996 (**Plate No.403**)

A nine year old child Kaka Darbara Singh from village Jarg, Ludhiana was killed by throwing him into the fire on 21st February in year 1921 at Sri Nankana Sahib and on the same place and time in similar manner his father Kehar Singh was also set into the fire and thus, both father and his innocent son was thrown into flaming fire mercilessly.²²⁵ Artist has reflected the inhumanity of Mughals at its height through this heart melting painting. He has painted the brutality of stone hearted evils. The scene of Sikhs destruction is painted by an artist and has tried to show the whole cruel activities of Mughals. At one side he has displayed the image of Gurdwara Nanakana Sahib in white blue shade under the clear, light sky and at other side he has painted the fire with very high and deadly flames with bright and orange colour in such a realistic manner that onlooker can feel the hotness of high flames. And just near by a man is shown tied up with a big green tree which is also set on fire along with that man half burnt dead bodies of Singh's are shown falling on the ground and on other side people are depicted fighting with each other fiercely. The main attraction of the painting is its centre, heart-rending scene in which he has displayed the picture of two cruel men who are shown holding the child from legs on one side and arms from other side in order to throw him into burning flames of fire. But the calmness on child's face gives an expression that as he understands the meaning of martyrdom and ready to sacrifice his life for this noble task, no sign of fear is seen on his face, is all the artistic result of artist's mastery over his work. The sky and tree is shown turned blue dull and dark by the effect of fire's smoke. The artist has done justice to this subject.

225. **Bedi, Diljeet Singh & Singh, Simarjeet**, Ed., March, 2013, *Album Central Sikh Museum, Golden Temple, Amritsar (Pictorial Book)*, Editor: Simarjeet Singh, Publisher: Sardar Iqbal Singh Mukhi (Curator), Golden Offset Press (SGPC), Gurdwara Ramsar Road, Sri Amritsar, p.128.

S. Bhupinder Singh

S. Bhupinder Singh Dhaliwal (**Plate No.404**)- an industrious and innovative artist who took birth on 3rd March, 1964 in the house of Sardar Jaswant Singh (**Plate No.405**) and Bibi Amar Kaur of village Dhanula of district Barnala, Punjab. His father was in Punjab Police and was very much interested in reading books on the life of Adolf Hitler and his achievements. After retirement, his father had started looking after their fields. The artist's mother was an uneducated lady but very technical as well as very artistic on the other hand she was very talented in creating and designing Punjabi handicrafts by technically and aesthetically arranging woven floral motifs, patterns and designs on *Durries* (hand-woven carpets) with natural colours made by her own self. So the artist has given the entire credit to his mother for his artistic qualities although she was a simple housewife, but a creative one. S. Bhupinder Singh has three siblings- eldest sister Paramjit Kaur then elder brother Sardar Ajit Singh then the artist himself on number third and his younger sister Charanjit Kaur is on number fourth in row. His wife name is Parminder Kaur and has three children- two sons and a daughter. His elder son is Pushpinder Singh then daughter Navneet Kaur and younger son Shivdeep Singh who is also following his father's footsteps and pursuing Master in Fine Arts from Himachal Pradesh University, Shimla. The artist has done his matric in the year 1975-76 from local Government High School, Dhanula and after his matric he did Giani. The artist is truly influenced by his mother's artistic skills apart from his mother he is very much influenced by the paintings of Sardar Sobha Singh and Sardar Kirpal Singh and is very fond of reading Shiv Kumar Batalvi's poems. Aside from his mother and great personalities, two more things contributed an important part in his success as an artist, when he was a child he used to visit 'Ramgarhia Carpenter Workshop' nearby their home, the way they carved the woods with beautiful floral designs impressed him a lot and second thing was illustrations, drawings and sketches by artist Shankar and Chitra in watercolour medium published in monthly magazine titled- 'Chanda Mama'. 'Preet Lari'- a famous Punjabi language magazine founded and published by Sardar Gurbaksh Singh 'Preet Lari' was brought by his father whenever he came home in holidays which had illustrations and these sketches. These mesmerising and captivating illustrations leaves an impression on the tender heart of the artist in true sense. A renowned writer Gurbaksh Singh has created a village named Preet Nagar

in Amritsar where he had tried to unite the artists like Sardar Sobha Singh, Sardar Kirpal Singh and Shiv Kumar Batalvi too. The articles on the artistic journey of stalwart Punjabi artists- Sardar Sobha Singh and Kirpal Singh were also printed in this magazine. From the very beginning, Artist Bhupinder Singh had desired to see the original artworks of Sardar Sobha Singh and Sardar Kirpal Singh. Pursing his dreams, he went to Amritsar where he started learning from well known Punjabi Artist- Sardar Amolak Singh. When 'Operation Blue Star' had occurred, the artist was in Central Sikh Museum, The Golden Temple at Amritsar. It was a turning point in his life. Just alike rest of the visitors he was also arrested; his eyes were covered with blind folds and he was forcibly sent to Ajmer Jail on 18th June, 1984. After spending nine months there, he was shifted to Jodhpur Jail in the same way by Dakota Airlines. When the artist's blindfolds were removed he found himself prisoned in eight feet dungeon of Jodhpur jail in Rajasthan.²²⁶

Bearing and passing through that trauma, S. Bhupinder Singh Dhaliwal has accepted everything as God's will. While spending time there at Jail, the food which was given to him by jail authorities carried coal in itself and with these coal pieces he kept on doing art on the walls of the dungeon. The hard work never go into vain so eventually one day his artistic talent was get recognized by one from the jail authority who was a great lover and connoisseur of art and very much influenced by Bhupinder Singh's dedication and devotion towards his work even in such harsh or tough times. The Jailer named 'Tomar' was as much impressed by his artistic skills that he arranged all the required art material like colours, brushes and canvases for him inside the jail. Now the artist has sunshiny smile on his face and took the whole situation positively, at once he start thinking that he has got an opportunity to learn and practice art without any disturbance in peaceful room by the Government alongwith provision of free food. Now without wasting his time, he always kept himself busy in doing his artwork. After spending fifty-seven months in Jail, the Jail authorities did not find him accused of any agitation of 'Operation Blue Star' and released him clean-handed. At that moment when he arrived at Amritsar Airport, he had thirty self-made paintings with himself on the spot, which were fortunately get

226. **Singh, Bhupinder (Artist)**, January 24, 2019, *Through Personal Interview*, Barnala.

noticed by former D.G.P.- ‘Sardar K.P.S. Gill (**Plate No.406**)’. Then K.P.S Gill asked him that From Where do you bring these pictures? and he replied that he made these pictures himself. Astonishingly he asked him once again, did you really make them, he briefly replied in assertive manner. Then K.P.S. Gill asked him not to worry about anything whenever you need any job came to me directly without any hesitation. On this the artist heartily thanked him for such a sweet gesture. The famous painting titled ‘Phulkari’ by Sardar Bhupinder Singh (**Plate No.407**) is in reality is the reflection of his own wife who is shown busy in her household chores. He made this wonderful masterpiece after he came back from England where he visited in 1993A.D. He stayed in England for 3 months and there he made numerous paintings on Sikh history for Gurdwara Tegh Bahadur in Lastar city, East Parker Road, England. Once again in year 2000 he visited Canada for 3 months here he did various paintings on Sikh history in the similar way he did in England and all of his paintings are still displayed in Gurdwara Sikh Sangat in Toronto city, Canada. The walls of Central Sikh Museum, The Golden Temple at Amritsar are also adorned with his marvellous and fascinating paintings.²²⁷

Alongwith his artistic skills, S. Bhupinder Singh Dhaliwal is also blessed with adventure qualities one side he like to worship his art in peaceful atmosphere on the other hand he also loves to fly like a free bird in an open blue sky. He is a first Sikh Paraglider flyer of North India and a very well-recognized face in the field of Paragliding. Bhupinder Singh from his very childhood wished to fly like an eagle whenever he saw them in the sky. Once he jumped from his terrace and fell down in the courtyard of his house and got injured very badly, when family members heard his cry they found him strangely tied up with some stuff which helped him to fly from roof. They all get surprised on his innovativeness and courage. Slowly and gradually, this focused personality attained everything he desired and achieved and earned a good name in both his lovable hobbies and smartly turned both hobbies into his career. He achieved good levels in painting as well as paragliding on his own courage even. Sardar Gurcharan Singh Grewal- President of ‘Punjab Agro

227. **Singh, Bhupinder (Artist)**, Feburary 5, 2019, *Through Personal Interview*, Barnala.

Adventure Sports Association' appreciated his talent and honoured him with cash award of two lakhs which he invested to buy glider engine from Germany.²²⁸

S. Bhupinder Singh is doing both his duties heartily. He is proficient to paint in almost every medium but his personal medium which he enjoyed a lot is oil on canvas medium. He won numerous awards in the field of art as in the year 1991 he got Sardar Sobha Award by Art India. This wonderful artist loves to do sketching in the evening and filled the painting with colours in fresh morning mood. The artist is deeply inspired by Sardar Sobha Singh's divine colour scheme and Sardar Kirpal Singh's Action Painting and Anatomy. In the artist's own words, "*Art is wordless language with deeper meanings and he believes in perfection an emphasised on complete knowledge of anything so he trust in Puran Guru.*" Last but not least he said that, "*Life is tasteless without colours.*"

Prominent paintings of S. Bhupinder Singh are 'Portrait of Guru Harkrishan Sahib (1994)', 'Portrait of Mata Sahib Kaur (1994)', 'Portrait of Jathedar Teja Singh Aarkpuri (1994) (Plate No.408)', 'Portrait of George Bush (2002)', 'Portrait of Guru Gobind Singh ji (1988)', 'Portrait of Dharmender (1989)', 'Phulkari (1992)', 'Self Portrait (2000)', 'Charkha Katdi Mutiyar (1989)', 'Portrait of Prime Minister Narendra Modi (2016)', 'Punjabi Culture (2015) (Plate No.409)', 'Omar Khayyam (1988)', 'Portrait of Princess Diana (2011)', 'Portrait of Maharaja Dalip Singh (2011) (Plate No.410)', 'Painting Tidake Khade Da Panni (1993)', 'Portrait of Guru Nanak Dev ji (1994)', 'Painting Blue Star (1986)', 'Sahibe Kamal Guru Gobind Singh ji (1988) (Plate No.411)' and 'Guru Granth Sahib di Beadbi Karan Walleyan Da Hashar (2016) (Plate No.412)'.

IMPORTANT PAINTINGS OF SARDAR BHUPINDER SINGH:

Title of the Artwork - '**Portrait of Guru Harkrishan Sahib (1656-1664 A.D.)**'

Medium - Oil on Canvas

Name of the Artist - Sardar Bhupinder Singh

Size - 2 feet 5 inches x 3 feet

Place - Hall No. 1

Year of Execution - 1994 (Plate No.413)

228. **Ajiz, Kesar Singh**, 2003, *Punjab De Ughe Chitarkar*, Ravi Sahit Parkashan, Hall Bazar, Amritsar, p.67-68.

Guru Harkrishan Sahib took birth in 1656 in the home of Seventh Guru of the Sikhs- Guru Har Rai Sahib and Mata Kishan Kaur at Sri Kiratpur Sahib. He was Eighth Guru of the Sikhs. He had caught smallpox at a very young age and also died because of it and left Guru Tegh Bahadur as his successor. In October 1661, three years before their demise, Guru Har Rai Sahib had appointed him as Eighth Sikh Guru and he was only five at that time. Gurdwara Sri Bangla Sahib has been built on the same place where Guru Harkrishan had taken his last breaths at the age of eight at Delhi when the little divine soul was serving people who were suffering with the epidemic of small pox. Even some of the educational institutions are also named after him in his memory.²²⁹ The artist has created a very dreamy effect with the use of fewer colours. He has mainly used four colours yellow ochre, white, black and Persian blue and rest of the shades and tones are result of these colours. The background is painted in a moonly manner, colours are flawlessly blending with each other. The portrait of the figure is till bust as Guru Sahib is shown wearing a royal blue collared neck dress and the collar of the costume is embellished with intricate work using golden colour. Guru Harkrishan is depicted wearing precious even-stringed pearl necklace around his neck which speaks about his royalty even his turban with pearly embellished broach and *Kalgi* (plume) looks so elegant and enhances the grace of the painting. Facial features are very soft and rounded and eyes are painted dreamy and completely lost in contemplation. The nimbus around his head presented him as a ‘Spiritual Being’.

Title of the Artwork - ‘**Portrait of Mata Sahib Kaur (1681-1708 A.D.)**’

Name of the Artist - Sardar Bhupinder Singh

Medium - Oil on Canvas

Size - 3 feet 5 inches x 4 feet

Place - Hall No. 1

Year of the Execution - 1994 (**Plate No.414**)

Mata Sahib Kaur was born in village Rohtas of Jhelum district, Punjab (now in Pakistan). She was a daughter of Bhai Rama ji. Mata Sahib Kaur did not give birth to any child but is called ‘The Spiritual Mother of Khalsa’ and also known as ‘Sahib Devan’. Mata Sahib Kaur’s father offered her to Guru Gobind Singh as a bride out

229. **Singh, Amrita**, 1998, *The Life & Teachings of Guru Harkrishan*, Learner's Press (P) Ltd., New Delhi, p.68-72.

of respect because he was an ardent devotee of Dasam Guru. Mata Sahib Kaur was the third wife of Guruji and all the ceremonies of their Divine Union means ‘Anand Karaj’ were taken place at Sri Anandpur Sahib on 15th April, 1700 A.D. She did ‘Langar Sewa’ at Nanded (Maharashtra) and passed at Delhi in 1708 A.D. It is vertical portrait almost similar with artist previous portrait of Guru Harkrishan Sahib.²³⁰ The artist painted both the portraits is similar style and colour scheme and the only difference is of gender of the figure otherwise the portrait seems to be same in all terms whether moonly background, style of Halo and soft treatment of facial features like chin, eyes etc. Mata Sahib kaur is shown wearing a yellow band on her forehead and wrapped blue colour dupatta all around her body and this is represented so well with correct depiction of natural folds of the drapery. She is also painted as a ‘Spiritual Soul’ who is shown lost in her Master’s thought.

S.Amarjeet Singh

S. Amarjeet Singh (**Plate No.415**) was born in the small village of district Bathinda. He had earned the title of ‘Sikh Artist’ in the field of art with his constant toil and intelligence. His artistic qualities and incredible painting style which made him able to stand gracefully in the field of *Sikh Painting*. He had painted the tragic scenes of ‘Indian Soldiers at Kargil War’ on his canvas with the help of media through its various form of information collected through newspaper, radio, television visuals and narrations crystalized his sense and chiselled his talent to express those painful words and visuals of news and radio in the form of paintings. Similarly at his home, those unbelievable creations and ability to feel and live others pain and experiences so vividly made him an extraordinary talented ‘Sikh Artist of Punjab’. According to him, “*Singers and artists have their own language to express the emotions; which can be easily understood by any country’s citizen without much effort.*” The artist is a very peace-loving person. Few of his paintings are displayed in the prestigious Central Sikh Museum, The Golden Temple at Amritsar.²³¹

230. **Nabha, Bhai Kahn Singh**, 2011, *Gurshabad Ratnakar Mahankosh-Encyclopedia of Sikh Literature (Punjabi)*, Eight Edition, Department of Languages, Punjab, p.178.

231. **Ajiz, Kesar Singh**, 2003, *Punjab De Ughe Chitarkar*, Ravi Sahit Parkashan, Hall Bazar, Amritsar, p.71-72.

Prominent paintings of S. Amarjeet Singh are 'Martyrdom of Bhai Maha Singh in the Battle of Muktsar (1978)', 'Portrait of Sardar Narayan Singh Mistri (1963)' and 'Jathedar Gurdial Singh Ajnoha (1962)'.

IMPORTANT PAINTING OF SARDAR AMARJEET SINGH:

Title of the Artwork - '**Martyrdom of Bhai Maha Singh in the Battle of Muktsar (1705A. D.)**

Name of the Artist - Sardar Amarjeet Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 1

Year of the Execution - 1978 (**Plate No.416**)

Bhai Maha Singh was the Jathedar of forty deserted Sikhs (*Chali Mukte*) and these Sikhs were compatriots of Bhai Maha Singh but all of them left Guru Gobind Singh in the battle of Anandpur Fort in the end of December 1704 A.D. On the request of Bhai Maha Singh who was seriously wounded and taking his last breaths in the lap of Guru Gobind Singh, Guru Sahib forgave the deserters and tore the note of disclaimer before Bhai Maha Singh who breathed his last. Guru Gobind Singh blessed all those forty dead Sikhs as '*Chali Mukte*' means 'Liberated Ones'.²³² The scene of this painting is very interesting and filled the heart of viewer with pain, sympathy and forgiveness. The painting depicts the scene of sunset with yellow orange cloudy sky and birds are shown flying in open sky as they are go back to their nests and one third part of the painting is depicted an open ground which is completely covered with dead bodies painted in dark brown colour with reddish tint to reflect the scene of bloodshed after battle because every one is shown dead except Bhai Maha Singh who is taking his last breathes in the lap of Guru Gobind Singh and Guruji is shown tearing the letter-called '*Bedwa*' in order to give them forgiveness. Guruji is painted in their traditional costumes and in the middle of the ground his white horse is painted gracefully and skilfully. One of the disciples of Guruji is represented standing behind him wearing particular Khalsa uniform and dry tree is shown at his backside. The artist created a gloomy and sad atmosphere by

232. **Singh, Jagjit**, 2010, *The Growth of the Sikh Tree*, Vol.IIInd, National Book Shop, Chandi Chowk, Delhi, p.36-37.

painting the barren land which reflects the end of life. Moreover, it is a message giving painting.

Shri Khasi

Shri Khasi was a renowned Punjabi artist and one of his famous paintings titled 'Portrait of Bhagat Namdev (1975)' is beautifully adorning the walls of 'Central Sikh Museum', The Golden Temple at Amritsar.

IMPORTANT PAINTING OF SHRI KHASI:

Title of the Artwork - 'Portrait of Bhagat Namdev (1270 -1350 A.D.)'

Name of the Artist - Shri Khasi

Medium - Oil on Canvas

Size - 2 feet 5 inches x 3 feet

Place - Hall No.1

Year of the Execution - 1975 (**Plate No.417**)

Bhagat Namdev ji was born on 29th October, 1270 C.E in Narasi Bamani, Maharashtra in the home of Damshet and Gonabai. Professionally, he was a Calico Painter from Maharashtra and apart from that he was also a poet and saint. He is one of the famous Bhagats (saints) whose sixty hymns are part of the Adi Granth Sahib because when Guru Arjan Dev- the fifth Sikh Guru was compiling Sri Guru Granth Sahib they decided to give due recognition to the Bhagats of the Bhakti movement so they included the verses (*Shalokas*) of such fifteen Bhagats in Adi Granth Sahib. Bhagat Namdev ji was passed away in village Ghuman of district Gurdaspur.²³³ The style of artist's work is clearly seen in this painting that he loves to work in bold style. He used colour of same family in his work, he may be a nature lover because he has painted forest scenery in the background with variety of trees-like coconut, Banana, Ashoka and so many flower bearing plants and shrubs. A deer having yellow ochre dots on its body is depicted seated in the middle of the path and a tree trunk is shown in brown just behind Bhagat Namdev ji on which some clothes are shown hanging. A sparrow is also painted on the branch of the tree. The figure of Bhagat Namdev is represented as a 'Spiritual Being' with halo and also shown very much lost in almighty's hymn, because he is shown playing some musical instrument

233. **Ralhan, O.P.**, 2004, *Sant Namdeva- The Facts of his Religious Ideology*, Anmol Publications, Pvt. Ltd. Daryaganj, New Delhi, p.40-42.

with his hands. His calm face reflects his peace of mind as he is happy with his ascetic life, wearing white *Kurta* (long shirt) and *Pagri* (turban) on head and yellow dhoti. Bhagat Namdev also kept a piece of yellow cloth on his right shoulder and wearing two rosaries one in hand and other one around the neck. It is very different and unique painting.

S. Mohan Lal Singh

S. Mohan Lal Singh was also a well known Punjabi artist and some of his famous paintings such as ‘Bhai Udai Singh in battlefield at Sri Anandpur Sahib (1986)’, ‘Principal Bawa Harkrishan Singh (1982)’, ‘Sardar Gian Singh ji (1981)’, ‘Jathedar Kirpal Singh (1981)’, ‘Master Nahar Singh (1981) (Plate No.418)’ and ‘Sardar Basant Singh ji (1982) (Plate No.419)’ are displayed at ‘Central Sikh Museum’, The Golden Temple at Amritsar.

IMPORTANT PAINTING OF SARDAR MOHAN LAL SINGH:

Title of Artwork - ‘**Bhai Udai Singh in battlefield at Sri Anandpur Sahib (1701 A.D.)**’

Name of the Artist - Sardar Mohan Lal Singh

Medium - Oil on Canvas

Size - 3 feet x 4 feet

Place - Hall No. 1

Year of the Execution - 1986 (Plate No.420)

Bhai Udai Singh was born in village Alipur, Multan. He was the third son of Bhai Mani Singh. Bhai Udai Singh and Bhai Bachittar Singh both were brothers and joined the Sikh army of Guru Gobind Singh Sahib. Bhai Udai Singh was a good marksman. In 1701 A.D. at Sri Anandpur Sahib at the time when the hill Rajas attacked the Khalsa forces of Guru Gobind Singh Sahib repulsed them with great bravery. Bhai Bachitar Singh ji wounded a dreadful elephant with *Nagni* spear and revolted the attack during the war and Bhai Udai Singh ji killed Raja Kesari Chand.²³⁴ The painting represents the battle scene in which the artist tries to tell us about the bravery of Bhai Udai Singh as he is shown attacking upon an enemy King- Raja Kesari Chand with his long sharp spear like swift wind. Background of the

234. **Singh, Harbans**, 1998, Ed. *The Encyclopedia of Sikhism*, Vol- IV, First edition, Punjabi University, Patiala, p.199.

painting is covered with dust, sky and mountains. Numerous figures are shown died included animals and humans are painted lying on the ground into pieces and blood is flowing out from their body parts. The horse of the enemy king is shown fully decorated and an elephant is also depicted in the right side with cuts on the trunk and blood is coming down and in anger an elephant is shown crushing a man under his feet. All in all it is a very realistic painting.

Giani Thakur Singh

Another stalwart Sikh artist was Giani Thakur Singh whose prominent painting titled 'Portrait of Hari Singh Nalwa (1950)' is well exhibited in the halls of marvellous 'Central Sikh Museum', The Golden temple at Amritsar.

IMPORTANT PAINTING OF GIANI THAKUR SINGH:

Title of the Artwork - '**Portrait of Hari Singh Nalwa (1791-1837 A.D.)**'

Name of the Artist - Giani Thakur Singh

Medium - Oil on Canvas

Size - 2 feet 5 inches x 3 feet

Place - Hall No. 3

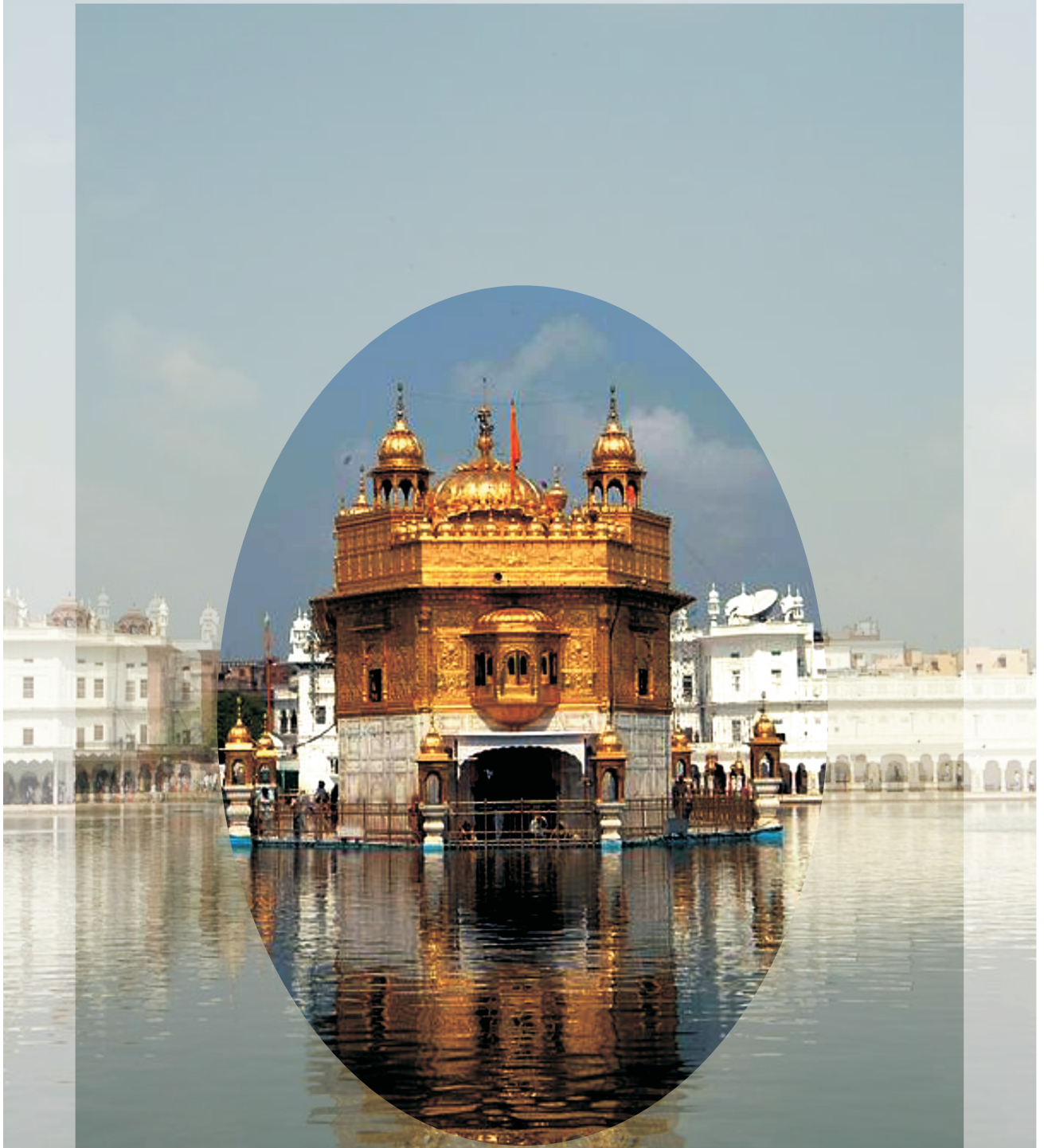
Year of Execution - 1950 (**Plate No.421**)

Sardar Hari Singh Nalwa was a tremendously notable General of Maharaja Ranjit Singh's court who took birth on 1791 in Gujranwala, Punjab (now in Pakistan) and attained that position on his own capabilities. He was known for his role in the conquests of Kasur, Sailkot, Multan, Attock, Kashmir, Peshawar and Jamrud and was as braver that after their encounter no one dared to attack India from Afganistan's route. He established Haripur city in Pakistan which was on his name. Jamrud's battle was the last battle of his life.²³⁵ The main strength of this painting is its unique background. The shining and glowing portrait of Sardar Hari Singh Nalwa is set up against the dark brown, simple yet interesting background. It is full of depth; a pillar is painted very differently and in front side one can easily see the proficiency of the artist over the painting this portrait, how intelligently he chooses the colours and in similar manner he applied them. So, thus the colours and technique used in clothes and facial details complement each other so well. The style

235. **Johar, Surinder Singh**, 1982, *Hari Singh Nalwa*, Sagar Publications, New Delhi, p.13-16.

of his stripped turban, white beard and pinkish-rosy skin makes him look graceful and sea green dress under embroidered brown robe contrasting very well and hemlines intricate work is also good precious multi-stringed necklace enhances his charm. He is looking elegant and simple at the same time shown sitting upon the chair, holding his sword in royal blue cover and the handles of his sword and stick has faces of horse and lion.

After studying and analysing the various aspects of the lives and also the works of the prominent artists of *Sikh art* or *Sikh Painting* in detail, the researcher now motivated to explore the next phases of research in which the researcher will get stirred to move and to find the wider scope of *Sikh Painting* in the '*Central Sikh Museum*', The Golden Temple at Amritsar and mainly focusing that how '*Central Sikh Muesum*', Amritsar is helpful in spreading valuable knowledge to general public and in which way it has been provided contribution to *Sikh Paintings*.



CHAPTER - 5

**CONTRIBUTION OF CENTRAL SIKH MUSEUM,
THE GOLDEN TEMPLE, AMRTISAR
IN THE DEVELOPMENT OF SIKH PAINTINGS**

Eventually in order to culminate the research work and eager to know about contribution of Central Sikh Museum', The Golden Temple Amritsar in the development of *Sikh Paintings*, the researcher analyzed the plethoric painting assemblage of the leading Sikh figures, Sikh soldiers martyrs, literary persons, philosophers, sermons who have make better the Sikh style of living are the prime and incomparable sources and share exhibited on the walls of Central Sikh Museum, The Golden Temple at Amritsar in the evolution of *Sikh Paintings*. Furthermore, the researcher individually interviewed the prominent as leading Sikh artists of Punjab, eminent leading personalities of Shiromani Gurdwara Prabandhak Committee, The Golden Temple at Amritsar, Sikh Scholars, Incharge-cum-Additional Manager of Central Sikh Museum, Amritsar. Few senior Sikh artists are still working in the same museum. All these learned people enlighten and channelized the research into the right direction their remarkable and noteworthy opinions, personal views perspectives about the contribution of Central Sikh Museum, Golden Temple Amritsar in the development of *Sikh Paintings* and also elaborately determine the essential qualities of *Sikh Paintings*, explanation the subjects and topics related to Sikh history so comprehensively to make it vivid for listener that how this significant museum contributed in the progression of *Sikh Painting* and push the upcoming generation to know and know more related to their existence and they find self-importance of their own spiritual and social cultural heritage.

I wish to play some record my sincere thanks to Managing Committee of Shiromani Gurdwara Prabandhak Commiitee, Amritsar for providing me with the most authentic source in the form of a book titled: '*Suchi Kandariya Sikh Ajaibghar, Sri Amritsar*' brought out by S.G.P.C. and edited and published by Sardar Bhan Singh-Former Curator, Central Sikh Museum, Amritsar in 1974. This book has chroniclised in systematic manner the list of artifacts, drawings, maps, weaponry, *Sikh Paintings* and portraits in permanent collection of this Sikh Museum and also highlights the views and comments of esteemed visitors who visited this museum from all over the world. This source has been very useful for this research project as it has enriched the authentic

content and the importance of this museum as expressed by these distinguished personalities. The views of these persons are recorded in this book.

*“There are countless museums in the world, but the ‘Central Sikh Museum’, The Golden Temple at Amritsar is the one and only museum whose dust on the stairs is revered and dear to devotees, in this museum visitor can see the vast glimpse of Sikh history immensely valuable and precious treasure.”*¹ The Westminster Abbey a beautiful Gothic Church in London, in which tremendously influential paintings related to the history of Christianity has been displayed if someone unintentionally walked through this Museum is definitely become Christian at some extent and if some unfledged Christian come across that museum will definitely turned into a fanatic preacher of Christianity. A similar target is before the Central Sikh Museum, Golden Temple Amritsar about Sikh community and in order to achieve that goal Central Sikh Museum is in their full bloom.

Sardar Bhan Singh- former Curator, Central Sikh Museum, The Golden Temple, Sri Amritsar shares with us the story of a student named Sardar Abhinash Singh from Dehradun Academy in his essay titled: *“Kandariya Sikh Ajaibghar Bare”* published in the book- *‘Suchi Kandariya Sikh Ajaibghar Sri Amritsar’* in 1974 throwing light on the power and strength of Sikhism in the context of Central Sikh Museum, Amritsar which leaves us mesmerized. Sardar Abhinash Singh who is an open-minded young lad in his seasonal vacations in 1960 promised his fellow friends when he will come back after his holidays he will also cut down his long hair and become like them. But when he reached Amritsar his father suggested him to visit ‘Central Sikh Museum’ at Sri Darbar Sahib. On his father’s advice, he went there but half-heartedly. After looking at the sacrifices of brave and valiant Sikh martyrs those heart throbbing paintings leave deep impression on his mind and soul. Each and every historical artifact of Sikh community has given the message of priceless Sikh heritage. He seeks forgiveness from the God

1. **Singh, Sardar Bhan**, Ed. 1974, *Suchi Kandariya Sikh Ajaibghar, Sri Amritsar (Introduction)*, Publisher: Sardar Bhan Singh (Curator, Central Sikh Museum, The Golden Temple, Sri Amritsar), Printer: Sardar Mansha Singh, Jaspal Printing Press, Katra Kanhaiya, Sri Amritsar, p.8.

with eyes full of tears for wandering off from the 'Eternal Path' shown by the Ten Sikh Gurus at Sri Akal Takht Sahib, Amritsar.²

When Sardar Abhinash Singh came back to his Dehradun Academy, he told his fellow friends about the strength and divinity of Sikh religion that how our ancestors laid down their lives as their heads were being chopped off and cut down their limbs by Muslim tyrant rulers and after tolerating such an immense pain they fulfilled full *Sikh Rehat Maryada* (tradition) of keeping their hair and their such sacrifices made me more and more faithful towards my religion.

*“Pio Dade Ka Moli Ditha Khajana,
Tiu Mere Maan Bahea Nihdana”*

The magic which has been created by 'Central Sikh Museum' on my mind and heart as it has been constructed by Shiromani Gurdwara Prabandhak Committee, Sri Darbar Sahib, Amritsar on the Northern side of the *Darshani Deorhi's* upper hall and rooms and on 11th July, 1958 it has been open for general public. After its accomplishment it has become the central reason of general public's attraction and lakhs of devotees and visitors come on daily basis to see this museum till date and pay their homage to all brave Sikh souls for their valorous deeds. It can be very proudly say that this Sikh Museum is a centre for the study of Sikh education, values, ethos and history.³ The sole aim of constructing this prestigious museum is to kindle a sense of enthusiasm and excitement among the general public and make them aware and acknowledged about the detail history of Sikhism.

“Kabhe koi Sobhanahidehka hi Parwan”

A sufficient knowledge and information of Sikh religion and history is achieved by only a mere sight of the 'Central Sikh Museum' which cannot be attained after reading a dozens of books on Sikh history. To have a closer look of all the paintings and

2. **Singh, Sardar Bhan**, Ed. 1974, *Suchi Kandariya Sikh Ajaibghar, Sri Amritsar (Introduction)*, Publisher: Sardar Bhan Singh (Curator, Central Sikh Museum, The Golden Temple, Sri Amritsar), Printer: Sardar Mansha Singh, Jaspal Printing Press, Katra Kanhaiya, Sri Amritsar, p.8.

3. *Ibid*, p.9.

artifacts displayed in the museum one hour is not enough, some visitors takes less than half an hour and some revered devotees of Gurus visited the museum again and again.⁴

Artworks created by stalwart Sikh artists like S. Sobha Singh, S.G. Thakur Singh are tastefully displayed in this museum and some fine paintings made by S. Kirpal Singh and Master Gurdit Singh are also adorning the walls in the same by Shiromani Gurdwara Prabandhak Committee. The painting of 'Sardar Jassa Singh Ramgarhia' painted by Sardar G.S. Sohan Singh is also exhibited here which was gifted by Central Board, Phagwara to Sardar Mohan Singh Kanpala on 16th July, 1961. Sikh Paintings of 'Guru Nanak Dev', 'Hazrat Sain Mian Mir', 'Bhai Gurdas ji', 'Kanwar Dalip Singh' and 'Akali Phula Singh' are wonderful sources of *Sikh art*. The outstanding paintings by S.Sobha Singh and S.G. Thakur Singh such as '*Sher-e-Punjab-Maharaja Ranjit Singh*', 'General Hari Singh Nalwa', 'General Sham Singh Attari', 'Sri Panja Sahib' and 'Sri Darbar Sahib, Tarn Taran' are approximately 24 (now 70) years old and large size paintings of 'Sri Harimandar Sahib' is an excellent example of S.G. Thakur Singh's fluid brushstrokes and vibrant realism. During the appointment of S. Kirpal Singh as 'Senior Artist' at 'Central Sikh Museum', The Golden Temple, Sri Amritsar for a period of six years, he had created paintings on Sikh historical episodes such as 'Baba Buddha ji', 'Bhai Jiwan Singh ji Rangretta'; Martyrdom scenes of 'Bhai Mati Das', 'Bhai Kanhaiya, Bhai Mani Singh, Bhai Taru Singh, Baba Deep Singh; brave Sikh Women and paintings on '*Vadda Ghalughara*', 'Victory over Multan' and '*Darbar-e-aam Sher-e-Punjab: Maharaja Ranjit Singh*' which mesmerized and stirred the soul of the spectators after viewing the matchless paintings on bravery and valour of Sikh men and women. Great Sikh Artist-Master Gurdit Singh has created the paintings of 'Sri Nankana Sahib', 'Saka Panja Sahib', 'Shaheed Bhagat Singh', 'Guru ka Bagh Morcha', 'Jaito Morcha', 'Akali Lehar' etc. the Massacre of Jallianwala Bagh' painted

4. **Singh, Sardar Bhan**, Ed. 1974, *Suchi Kandariya Sikh Ajaibghar, Sri Amritsar (Introduction)*, Publisher: Sardar Bhan Singh (Curator, Central Sikh Museum, The Golden Temple, Sri Amritsar), Printer: Sardar Mansha Singh, Jaspal Printing Press, Katra Kanhaiya, Sri Amritsar, p.9.

by Master Gurdit Singh is a wonderful painting and some of paintings of artist Sardar Hari Singh has also been displayed in this museum.⁵

Located in premises of magnificent Sri Harimandar Sahib, Amritsar or Sri Darbar Sahib also known as 'The Golden Temple', a Sikh history repository inside the Golden Temple is the place named 'Central Sikh Museum' is the home to Sikh Gurus, Saints, Sikh warriors and other prominent Sikh figures who contributed to the enhancement of the Sikhism. The museum is established in 1958 A.D. The museum has been divided into different sections based on Sikh history with each housing artifacts from the corresponding periods. Sikhs grand halls with high ceilings receive good day light to throw light on these paintings and also highlights the brief description in Punjabi, Hindi and English visitors can also get to explore the world journey map of Guru Nanak Dev and gain detail knowledge from the detailed wall paintings based on the life of the Founder of Sikhism- Guru Nanak Dev.

The art and culture displayed here is of great quality. The best part of the museum is the every aspect of old time is preserved here like the Sikh war weapons, manuscripts, belongings of the Gurus in good condition. Paintings which are displayed here are very rich in quality. The history of Sikhs, their sacrifices and the way the artists are making such wonderful works with their imagination is truly a great contribution to society and Sikh community.

Sardar Gurcharan Singh Tohra- '*Kandariya Sikh Ajaibghar Di Mehatata* (Significance of Central Sikh Museum, The Golden Temple, Sri Amritsar)

Our forefathers say that our present has been born from the past and future will also take shape after passing through various terrains of present. In reality, life is an unbreakable process and one cannot deny the importance of the past. We never ever seek inspirations and motivations if once we separate from our past or origin and at the same time do not lay foundation for future. In order to preserve and protect the

5. **Singh, Sardar Bhan**, Ed. 1974, *Suchi Kandariya Sikh Ajaibghar, Sri Amritsar (Introduction)*, Publisher: Sardar Bhan Singh (Curator, Central Sikh Museum, The Golden Temple, Sri Amritsar), Printer: Sardar Mansha Singh, Jaspal Printing Press, Katra Kanhaiya, Sri Amritsar, p.10.

memories of the past some of the wise and sensible communities keep putting efforts to safe them. The goal of preserving those memories is to learn from the experience of our ancestors and make life better. Generally, three methods are used to preserve the memories of the past. Most common, popular and widely known are literary sources in which history has been explained, documented and recorded all the incidents of utmost importance from the history in serial order in the form of beautiful and moral giving stories. Thus, the history becomes the inspirational source for communities till centuries. In second way all the past happenings and events are shown and preserved in the form of literature like stories, novels, plays and poems. Thus, the up-coming generations are getting deeply influenced from the historical literature. This type of method is mostly prevailed in India. To make relation with past times and relive those moments are possible only through the third method that is painting with which the past memories are preserved in the museums. Except from paintings on past events, artifacts and so many other belongings of Guru Sahibans and our forefathers are protected in the museums are in fashion.⁶

There is a notion prevailed among the Sikhs that Guru Gobind Singh had established *Sikh Panth* and foremost in creating Sikh history but his *Panth* has lagged behind in preserving its memories and writing their history. The statutory body of the Sikh Panth- ‘Shiromani Gurdwara Prabandhak Committee, Sri Amritsar (S.G.P.C.)’ has established the ‘Central Sikh Museum’ at Sri Amritsar where its representatives *Jathebandi* proved they took an immensely significant step to preserve and at the same time promoting their glorious and rich history. In fact, with such a commendable task ‘Shiromani Gurdwara Prabandhak Committee’ has fulfilled the need of insufficiency of long period. Of course, whether the progression of the museum has started in the year 1958 but within a short span of time this most venerated museum of the Sikhs has achieved an applaudable progress and gained a remarkable place in Sikh religion.

6. **Tohra, Gurcharan Singh**, June 4, 1974, *Kandariya Sikh Ajaibghar di Mehatata*. In Bhan Singh, *Suchi Kandariya Sikh Ajaibghar, Sri Amritsar*, Publisher: Bhan Singh (Curator, Central Sikh Museum, The Golden Temple, Sri Amritsar), Printer: Sardar Mansha Singh, Jaspal Printing Press, Katra Kanhaiya, Sri Amritsar, p.1.

Treasure of marvelously painted outstanding works of art and immensely valuable and ancient artifacts has been gathered in 'Central Sikh Museum'. It seems like 'Shiromani Gurdwara Prabandhak Committee' and all the administrative staff of the museum has consummated their responsibilities wholeheartedly which they all are worthy of appreciation.⁷

At last, it is not exaggeration to talk about the selfless service provided by 'Central Sikh Museum' which has been provided by it quietly for pretty long time for the enhancement of Sikh religion. While walking around all the halls of this remarkable museum which are adorned with the paintings of ancient warriors, martyrs, Bhagats, Saints, *Mahapurusha* and *Panth Sewaks*, one can feel as we are living in the period of two or three centuries back. All the incidents of martyrdom and massacres are seemed to be happened before our eyes. The galloping horses and sound of their weapons can be heard and by seeing all this spectators are raised with goose bumps. Moreover the scene of Bhai Kanhaiya's selfless service in the act of dressing the wounds of the injured and giving them drinking water without any discrimination, swiped out all the sinfulness of human beings inner self. After viewing the rich heritage of museum we feel proud on our history which was full of brave and valourous acts of our ancestors. We held high in self-esteem. The quality of being united and oneness with Sikh way of living has developed through bare visit of 'Central Sikh Museum' cannot be created by numerous lectures on Sikh lifestyle. While discussing the significance of the 'Central Sikh Museum', at that time the need of giving an appropriate attention on its progressive aspects, which are helping in its gradual but continual growth and development.⁸

Amritsar

Sardar Gurcharan Singh Tohra

Dated: 4th June, 1974

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7. **Tohra, Gurcharan Singh**, June 4, 1974, *Kandariya Sikh Ajaibghar di Mehatata*. In Bhan Singh, *Suchi Kandariya Sikh Ajaibghar, Sri Amritsar*, Publisher: Bhan Singh (Curator, Central Sikh Museum, The Golden Temple, Sri Amritsar), Printer: Sardar Mansha Singh, Jaspal Printing Press, Katra Kanhaiya, Sri Amritsar, p.2.
 8. *Ibid*, p.3.

M.P. & President
Shiromani Gurdwara Prabandhak Committee, Amritsar

Sardar Bhan Singh- *Kandariya Sikh Ajaibghar De Bare Mukh Shabad* (Keynote on role and contribution of Central Sikh Museum, The Golden Temple, Sri Amritsar)

The grandness and greatness of any community is known by its pages of historical background but on the contrary its culture and tradition is judged by its valuable and precious heritage and how much they love and attached to it and moreover how cautiously and deliberately they record, preserve, promote, propagate and maintain it. The historical heritage of Sikh community is as much enormous that everyone has no courage to compete with it. Undoubtedly everyone get influenced by its immenseness and in the arena of art we do not lagged behind from anyone but instead of all it is quiet worrisome that we cannot give suffice and appropriate attention and time to preserve our heritage and art and this shortage of time has been realized time to time. Some of the historical places and ancient historical artifacts has been protected and preserved by Sikh Royal families, Gurdwara Committees and Sikh scholars on their personal interests and ability. *Sher-e-Punjab*: Maharaja Ranjit Singh got very less time from his diligently established Sikh Kingdom but even though he did alot for the promotion and preservation of his rich and grand historical heritage which has left a deep impression in Sikh history but after the end of Sikh rule so many ancient and immensely precious things were taken away by the Britishers to their own country. But some of them were left in the Lahore Museum and out of them a very good ‘Sikh Museum’ has been established in Lahore in Maharani Jinda’s Mahal. Some of them are also kept in Toshakhana Sri Harimandar Sahib, Akal Takht Sahib and in other Takhts and historical Gurdwaras.⁹

9. **Singh, Sardar Bhan**, Ed. 1974, *Suchi Kandariya Sikh Ajaibghar, Sri Amritsar (Keynote)*, Publisher: Sardar Bhan Singh (Curator, Central Sikh Museum, The Golden Temple, Sri Amritsar), Printer: Sardar Mansha Singh, Jaspal Printing Press, Katra Kanhaiya, Sri Amritsar, p.4.

In the whole way, the prime motive behind the establishment of this prestigious Sikh Museum at Amritsar was not only to promote the aspects of Sikh Panth but also helpful in providing knowledge about Sikh history and to promote the Sikh religion. In fact, Shiromani Gurdwara Prabandhak Committee had felt the need to build the 'Central Sikh Museum' and decided to build it under the premises of Sri Darbar Sahib, Amritsar at *Darshani Deorhi* near *Ghanta Ghar* and here its strong foundation has been constructed between 1st July 1957 to 11th July 1958. And on 11th July, 1958 its inaugural ceremony had been organized by Sardar Kripal Singh Sher Chak- the then President of Shiromani Gurdwara Prabandhak Committee, Amritsar. Hopefully after viewing and taking a glimpse of the numerous notable and magnificent *Sikh Paintings*, artists, students, literate persons, historians, preachers, art and museum lovers, art connoisseurs and general public will definitely encouraged to see and learn more and more about Sikhism and its ethos, values and heritage adorning the walls of 'Central Sikh Museum' Amritsar. Some of the paintings have also been displayed in order to provide a glance of the museum to public, because in future museum will contribute to our educational system with this hope that in up-coming times educational institutes will make best plans to bring their students in this museum. We will feel immense pleasure to serve all the visitors of this museum.¹⁰

Sri Amritsar

Sardar Bhan Singh, M.A, L.L.B

Curator, Central Sikh Museum, Amritsar

Dated: 4th June, 1974

The experience of each and every visitor of Central Sikh Museum is almost impossible to record or register because numberless devotees visited it on daily basis and everyone cannot write their views but on the other hand it is not difficult to estimate museum influence on them. Whether the visitors are in groups or individually see the museum they always praise *Sikhi* (Sikh Religion) and bow their heads before the bravery and

10. **Singh, Sardar Bhan**, Ed. 1974, *Suchi Kandariya Sikh Ajaibghar, Sri Amritsar (Keynote)*, Publisher: Sardar Bhan Singh (Curator, Central Sikh Museum, The Golden Temple, Sri Amritsar), Printer: Sardar Mansha Singh, Jaspal Printing Press, Katra Kanhaiya, Sri Amritsar, p.7.

martyrdom tradition of Sikhs presented in various forms in the form of *Sikh Paintings*. Shiromani Gurdwara Prabandhak Committee, Amritsar (S.G.P.C.) has done really a commendable task. Some devotees visit museum various times to learn more deeply about Sikhism and every time they pay their homage on the stairs of the museum. Central Sikh Museum is the one and only museum which has earned the honour of spiritual museum being in the premises of Sri Darbar Sahib, Amritsar.

Justice Shri Tek Chand ji- Retired Judge of Punjab High Court remarked that, *“I am very much impressed from this museum. Every lover of our civilization can take too much enthusiasm from here.”*

Dated: 26th July, 1958

Shri B.S. Grewal- Former Financial Commissioner of Punjab during his visit to Central Sikh Museum, Amritsar on 16th September, 1958 alongwith his son and Deputy Commissioner of Amritsar wrote these words that, *“this Museum has housed many interesting historical artifacts.”*¹¹

Dated: 16th September, 1958

Shri V.S. Suri (M.A.) - Former Curator of Punjab State Museum has also expressed his views regarding the significance of this great Sikh Museum, *“I feel that one day Central Sikh Museum, Amritsar will become the epicenter of education for general public.”*

Dated: September, 1958

According to **Brigadier Rajinder Singh**, *“All the ancient historical artifacts enhance the pride and respect of our country. In true sense, our ancestors were very great physically as well as spiritually.”*

Dated: September, 1958

General Jayanto Nanth Chaudhuri- the then Chief of the Indian Army visited this Sikh Museum on 8th January, 1959 and expressed his views in the following

11. **Singh, Sardar Bhan**, Ed. 1974, *Kandariya Sikh Ajaibghar Bare Kuj Raavan*. In Bhan Singh, *Suchi Kandariya Sikh Ajaibghar, Sri Amritsar*, Publisher: Bhan Singh (Curator, Central Sikh Museum, The Golden Temple, Sri Amritsar), Printer: Sardar Mansha Singh, Jaspal Printing Press, Katra Kanhaiya, Sri Amritsar, p.12.

words: *“I have come here to pay obeisance and is astonished to see the brave spirit of the Sikhs and their rich history. The artifacts displayed there are of prime importance.”*

Dated: 8th January, 1959

In the words of **Sardar Ajit Singh Kallan- the then Chief Engineer, Irrigation Department of Punjab, Chandigarh**, *“This museum has filled the void. I am heartily thankful to all the members of administrative staff of Shiromani Gurdwara Prabandhak Committee.”*

Dated: 13th July, 1958

According to Sardar Pratap Singh Daulata, Former Member of Parliament, *“Today I get an opportunity to see the museum. History always filled us with excitement but if that history is concerned with any religious matter and has defeated very strong kingdom with their supreme sacrifices then that is more shocking and historical miracle. Artifacts should be increased in this museum.”*

Dated: 22nd May, 1958

Sardar Ajit Singh Sarhadi- Advocate Member of Parliament, Chandigarh commented, *“I am very grateful to Sardar Bhan Singh, who has helped me to take a round of the museum and give me information about the glorious Sikh history full of valourous deeds by Sikh Gurus, Sikh martyrs, warriors and Sikh followers. There is an urgent need to develop this museum so that the general populace can be able to get appropriate knowledge of illustrious Sikh history.”*

Dated: 22nd May, 1958

Shri Ram Nath- Former Member of Legislative Assembly, Jaito, Punjab said, *“I am pretty much influenced after seeing this museum. It really gives a new life full of enthusiasm. In order to amend ourselves we should follow the teachings and messages preached by the Great Sikh Guru Sahibans.”*¹²

Dated: 20th November, 1958

12. **Singh, Sardar Bhan**, Ed. 1974, *Kandariya Sikh Ajaibghar Bare Kuj Raavan*. In Bhan Singh, *Suchi Kandariya Sikh Ajaibghar, Sri Amritsar*, Publisher: Bhan Singh (Curator, Central Sikh Museum, The Golden Temple, Sri Amritsar), Printer: Sardar Mansha Singh, Jaspal Printing Press, Katra Kanhaiya, Sri Amritsar, p.15.

Professor Gurbaksh Singh- Ramgarhia College, Phagwara had once observed, *“I am deeply impressed with the Sikh Paintings and other artifacts exhibited inside the museum. This is a very apt and wonderful way to deliver the knowledge of Sikh past to the Sikhs.”*

Dated: 2nd April, 1961

Sardar Bhagat Singh Mongia- Reader, Law College, Chandigarh stated that, *“I am very fortunate that I got an opportunity to visit and see the museum. Sardar Bhan Singh who is a curator of this museum has catered me with all the necessary information regarding museum which probably I cannot get on my own. I am truly impressed with all collection inside it which comprises of weapons, paintings, manuscripts and photographs which is praiseworthy of explanation. Central Sikh Museum is the model for Sikh Culture and everyone will get enthusiasm from it.”*

Dated: 16th January, 1961

‘Sardar Gurcharan Singh Tohra’; ‘Interim Members of Shiromani Gurdwara Prabandhak Committee, Patiala’; ‘Sardar Shivdarshan Singh- Interim Member Shiromani Gurdwara Prabandhak Committee’; ‘Giani Haribhagat Singh- Member Shiromani Gurdwara Prabandhak Committee’; Sardar Jagdev Singh- Member Shiromani Committee’; ‘Jathedar Nihal Singh’ and ‘Sant Santa Singh’ had come together to see the museum and wrote this notion collectively: *“Today we visited Central Sikh Museum as visitors and seen all the different categories of artifacts and paintings under the leadership of Sardar Bhan Singh who is Incharge of the museum. We feel like that there is no comparison of Sikh history. Such a place is very significant and apt for its preachment and will also a huge source of information for the Sikhs as well as for other people in general. If Shiromani Gurdwara Prabandhak Committee has given more and financial assistance to it then this alone museum can do the work of various missionaries and which is urgently required for community.”*

Dated: 8th August, 1961

According to **Shri Mohan Lal- the then Home Minister of India**, *“This museum has a very elegant and splendid collection, which refreshes and reminds us about our great ancient history and its culture and also provides religious fervor and*

arise thoughts. I am very glad that I get a chance to spend some time here. I take knowledge and excitement from here.”

Dated: 25th January, 1963

Shri Sham Sunder-Former General Secretary Jan Sangh, Amritsar once remarked, *“I had never seen such a vast and marvelous collection in any museum in India. All the paintings are full of life and I wish to see them again and again.”*¹³

Dated: 25th January, 1963

Sardar Gian Singh Rarewala- the then Member of Legislative Assembly and Former Chief Minister, Punjab expressed his views after visiting ‘Central Sikh Museum’, *“I am very deeply influenced on seeing the museum. Entrusted us the some valuable artifacts will be provided from Patiala’s princely home.”*

Dated: 8th February, 1963

Sardar Baljeet Singh, Basti Sheikhan (now in Pakistan) commented, *“Central Sikh Museum is a precious and valuable contribution for upcoming generations. We learn alot by visiting the museum.”*

Dated: 8th February, 1963

Sardar Gursharan Singh- Retired Professor, Phagwara, Punjab said, *“It is indeed a very good step by which we learn and get more and more information about the history of Sikhism. Some of the paintings are very enthusiastic and handwritten manuscripts have also rendered worthy knowledge.”*

Dated: 13th July, 1963

In the words of **Justice M. K. Das- Supreme Court, Delhi**, *“The real record of Indian history is seen at this place. It is very elegant in actuality.”*

Dated: 9th November, 1958

According to **Dr. V.Subramanyan- Former Director Technological Institute, Mysore**, *“The Museum is a foundation of utmost importance of a favorable progress*

13. **Singh, Sardar Bhan**, Ed. 1974, *Kandariya Sikh Ajaibghar Bare Kuj Raavan*. In Bhan Singh, *Suchi Kandariya Sikh Ajaibghar, Sri Amritsar*, Publisher: Bhan Singh (Curator, Central Sikh Museum, The Golden Temple, Sri Amritsar), Printer: Sardar Mansha Singh, Jaspal Printing Press, Katra Kanhaiya, Sri Amritsar, p.16.

but in my views in the context of the museum, the more emphasis should be given on how much progress had been gained by Sikh community."

Dated: November, 1958

Sardar Gurbachan Singh Bal- Former Principal Sri Guru Tegh Bahadur College, Delhi alongwith his staff members and forty students took a tour of this Museum in 1958 and they all revealed their valuable experiences in these lines: *"We all congratulate Shiromani Gurdwara Prabandhak Committee, Amritsar for constructing such a wonderful museum. Sikh culture, Sikh history and Sikh heritage has been reflected in a very impressive way through this museum."*

Dated: 12th November, 1958

Colonel M.L. Chopra, Dehradun said that, *"The establishment of Central Sikh Museum is a very progressive step for our country."*

Dated: 28th January, 1960

Shri Nath Pai- Former Member of Parliament, Maharashtra and Shri M.S. Gumpada Swami- Former Member of Parliament, Mysore both stated that, *"Whatever the Sikh Martyrs has written with their blood about those historic pages no pen has power to write this."*¹⁴

Dated: 21st August, 1960

According to **N. Rama Geshan- Reserve Bank of India, New Delhi**, *"The Sikh Paintings based on the qualities of honesty and bravery has been displayed in the museum which are full of energy."*

Dated: 25th August, 1960

14. **Singh, Sardar Bhan**, Ed. 1974, *Kandariya Sikh Ajaibghar Bare Kuj Raavan*. In Bhan Singh, *Suchi Kandariya Sikh Ajaibghar, Sri Amritsar*, Publisher: Bhan Singh (Curator, Central Sikh Museum, The Golden Temple, Sri Amritsar), Printer: Sardar Mansha Singh, Jaspal Printing Press, Katra Kanhaiya, Sri Amritsar, p.17.

Shri A.K Sian, Calcutta remarked, *“Earlier I am very unfamiliar to Sikh history but here I learn very much about Sikh history and have been deeply impressed and overwhelmed.”*

Dated: 24th August, 1960

Shri N.D. Rai- Barrister, Calcutta said, *“I am very glad to bow my head at Sri Harimandar Sahib. The curator of the Central Sikh Museum- Sardar Bhan Singh is very interestingly gives the explanation about the museum in English. Every Hindu should definitely visit this holy place once according to me.”*

Dated: 24th August, 1960

In the words of **Shri N.S. Rastogi, Kanpur** that, *“This Museum and its maintenance is pretty good. All the artifacts and Sikh Paintings have been organized and displayed very systematically. The management of Sri Harimandar Sahib is commendable. Moreover, here language is not a barrier anyhow.”*

Dated: August, 1960

Dr. N.S. Rai Chowdhary, Bengal shared his exposure to Sikh history during his visit to ‘Central Sikh Museum’ in these lines: *“This museum delivers the challenge of India’s pride and its valour and I hope it will always remind us of the same.”*

Dated: 25th June, 1961

Shri R.K. Karanjiya- Former Editor Blitz, Bombay perceived, *“Quiet heartrending, heart-throbbing and pretty interesting record of Sikh of history is presented here and I congratulate all members of administrative staff on this amazing achievement.”*¹⁵

Dated: 11th August, 1961

15. **Singh, Sardar Bhan**, Ed. 1974, *Kandariya Sikh Ajaibghar Bare Kuj Raavan*. In Bhan Singh, *Suchi Kandariya Sikh Ajaibghar, Sri Amritsar*, Publisher: Bhan Singh (Curator, Central Sikh Museum, The Golden Temple, Sri Amritsar), Printer: Sardar Mansha Singh, Jaspal Printing Press, Katra Kanhaiya, Sri Amritsar, p.18.

According to **Bharat Darshan Tourist, Bengal**, *“We feel very pleased and influenced to see all categorized objects in the museum which have been presented before us in very zealous manner.”*

Dated: August, 1961

Shrimati Vasanti Shroff, Bombay wrote, *“This museum is full of interesting collection.”*

Dated: 14th August, 1961

Lieutenant General Daulat Singh stated, *“My exploration to this great Sikh Museum is full of energy and excitement in all aspects.”*

Dated: 27th August, 1961

Mr. C.G. Deshmukh- Former Director, Department of Food Supply, Government of India toured alongwith his family to Sri Darbar Sahib, Amritsar and also paid a special visit to ‘Central Sikh Museum’ mentioned, *“The presentation of the museum is very fantastic. Here Sikh history which is full of bravery has been depicted in immensely appropriate manner.”*

Dated: 15th December, 1962

Dr. B. Gopala Reddy, Former Minister of Information and Broadcasting, Government of India wrote, *“Sikh Paintings exhibited there are pretty much influential.”*

Dated: 22nd December, 1961

Sudhin De- Eminent Journalist, Calcutta said, *“I am very much amused to see this wonderful museum. While walking through the halls and seeing the paintings of sacrifices done by numerous Sikh followers for the sake of their religion and country, I feel like that I am in the same period and deeply inspired and warmly thankful to the Incharge of the museum.”*

Dated: 25th January, 1963

Shri A.M. Joshi- General Secretary P.S.P. revealed that, *“I am very fortunate that I get a chance to see this amazing Sikh Museum. From here inherited a message that we should firmly stand for good and fight against the wrong.”*

Dated: 5th October, 1963

M. L. Handa, Meerut exclaimed, *“This museum gives enthusiasm to every true Indian citizen, it represents the real image of our bravery and sacrifices and such kind of museums should be established everywhere.”*

Dated: 10th July, 1963

According to **A.V. Ramaswamy, Former Deputy Minister Railways, New Delhi**, *“The ‘Central Sikh Museum’ is full of interest and the upcoming generations can learn that how any religion can attain fanaticism and across all limits of cruelty and torture. Anyone who sees this museum will surely learn the lesson of patience and religious tolerance.”*¹⁶

Dated: 18th July, 1963

Besides views and experiences shared by prominent Indian personalities, numerous leaders and members of foreign parties and eminent European personalities also share their views regarding the significance and contribution of ‘Central Sikh Museum’, Sri Amritsar after visiting this place closely and of which some of them are recorded here:

In 1958 A.D. this museum was visited by the ‘**Ambassador of Yemen (Middle East)**’ and he wrote that, *“All the paintings and artifacts of the museum have thoroughly manifested the valiant history and revolution started by Sikh community. These also throw light on the fact that how the Sikhs keep on fighting for their rights and make that thing very clear that any kind of physical and mental torture cannot stop them to make their own place in the glorious history of India.”*

Dated: July, 1958

16. **Singh, Sardar Bhan**, Ed. 1974, *Kandariya Sikh Ajaibghar Bare Kuj Raavan*. In Bhan Singh, *Suchi Kandariya Sikh Ajaibghar, Sri Amritsar*, Publisher: Bhan Singh (Curator, Central Sikh Museum, The Golden Temple, Sri Amritsar), Printer: Sardar Mansha Singh, Jaspal Printing Press, Katra Kanhaiya, Sri Amritsar, p.21.

An Eminent Officer from Hungary had presented his views regarding this museum in these words: *“I am deeply impressed from splendid and courageous history of the Sikhs. It was the marvelous task of Sikh community that they even fought fearlessly with the biggest enemy of the country and also achieved success by defeating them very badly.”*

Dated: 9th August, 1958

Mr. Hasan Amin Abdullah- Former Secretary to Prime Minister of Egypt shared his experience in these lines: *“For me it was an enlightening experience to visit this great museum.”*

Dated: 10th August, 1958

Mr. C.A. Ronning- Former Canadian Ambassador (High Commissioner) to India remarked, *“Paintings which are displayed inside the museum are quite influential and mesmerizing. I am very much awestruck by the Sikh Painting of ‘Bhai Kanhaiya’- the brave Sikh warrior who is shown helping friend and foe at the same time in the battlefield.”*

Dated: 28th August, 1958

Major Kalarali from American Embassy wrote about the construction and establishment of ‘Central Sikh Museum, Amritsar’ in these words, *“It is a wonderful task which have been done in such a short span of time and for me it is a very informative and full of experience journey.”*

Dated: 24th September, 1958

Mr. Champegar from Illinois, America expressed his views regarding the influence he gathered in his mind and heart after his visit there: *“I congratulate for establishing such a wonderful and needful museum.”*¹⁷

Dated: End of September, 1958

17. **Singh, Sardar Bhan**, Ed. 1974, *Kandariya Sikh Ajaibghar Bare Kuj Raavan*. In Bhan Singh, *Suchi Kandariya Sikh Ajaibghar, Sri Amritsar*, Publisher: Bhan Singh (Curator, Central Sikh Museum, The Golden Temple, Sri Amritsar), Printer: Sardar Mansha Singh, Jaspal Printing Press, Katra Kanhaiya, Sri Amritsar, p.22.

Mr. Taylor from Coshocton, Ohio expressed that, *“That religion will definitely flourish, whose history is so prosperous.”*

Dated: October, 1958

Mr. Kaye of American Embassy, New Delhi wrote after having the glimpse of the valuable artifacts adorned in the Museum: *“The success of great Sikh community and the memories of its splendid and elegant Sikh history are presented in very organized and captivating manner in this Museum.”*

Dated: October, 1958

Members of Australian Delegation visited this museum and the leader of this delegation expressed his statement with astonishment that, *“How in such a short period of time a wonderful museum has been established.”*

Dated: 18th October, 1958

Mr. T. S. Morath from Kabul Embassy of British Government shared his views regarding their visit to this Museum: *“Whatever I have seen here I get very much influenced and amazed. The interests and thoughts of Sikh community regarding patience are similar and all human beings are brother and sisters are very well clear through the Museum.”*

Dated: 4th November, 1958

Mr. Rehmat Abdullah, Ambassador of Sudan, North Africa has very kindly consented to visit ‘Sri Harimandar Sahib’, Amritsar. When he pays his visit to ‘Central Sikh Museum’ he has a keen look at all the artworks and collections of the Museum. After that he expressed his experience in the words: *“I find the Central Sikh Museum very impressive.”*

Dated: 16th December, 1958

Professor Barbara Ristan from Museum of Fine Arts, Boston came to see the museum and she wrote her influence in these lines: *“I am pretty much moved by the display of Sikh artifacts, Sikh history and its management which is shared with me by the curator of the museum.”*

Dated: 13th May, 1958

Lieutenant General Pin Manu Kataan from Thailand said, *“The Sikh Paintings exhibited here in the museum are very intriguing and thought-provoking.”*

Dated: 28th January, 1960

According to Mr. Gerald P. Virthu from New Zealand, *“Here, I have gained unforgettable experience and respect and praise has increased in my heart for Sikh community.”*¹⁸

Dated: 3rd February, 1960

Mr. Jafervat from Australia said that *“I am quite impressed from this place and even much more influenced from the Sikhs whom I met. I respect Sikhs more than all the other communities of the.”*

Dated: February, 1960

Elisro from Paris (France) states that, *“By barely seeing and by knowing the history of Sikhism, I understood why Sikhs are known as brave soldiers and warriors. According to my personal views Sikhs are the most beautiful people.”*

Dated: 23rd February, 1960

Mr. and Mrs. E. R. Bloomfield from New Zealand expressed that, *“The Central Sikh Museum has been shown to us with very good and elaborate explanation and with this we learn a lot from the Sikhs and their religion.”*

Dated: 24th February, 1960

Mr. Franken Baretan from Austria shared his experience in these words: *“It is very mesmerizing and wonderful museum. Wish I have some more time to see it.”*

Dated: February, 1960

Mr. and Mrs. S.C. Keithal- Former American Ambassador, Pakistan described that, *“We very much appreciate the hospitality and selfless service of this place which is bestowed upon us during our visit to beautiful Sri Harimandar Sahib and*

18. **Singh, Sardar Bhan**, Ed. 1974, *Kandariya Sikh Ajaibghar Bare Kuj Raavan*. In Bhan Singh, *Suchi Kandariya Sikh Ajaibghar, Sri Amritsar*, Publisher: Bhan Singh (Curator, Central Sikh Museum, The Golden Temple, Sri Amritsar), Printer: Sardar Mansha Singh, Jaspal Printing Press, Katra Kanhaiya, Sri Amritsar, p.23.

the remarkable 'Central Sikh Museum', Amritsar which makes us aware about the brave and valorous Sikh community."

Dated: 22nd May, 1960

According to Mr. Donald R. Valtey from Ohio, *"Here in this Museum the history of a very rich, brave and elegant community has been displayed in an effective and impressive manner."*

Dated: 22nd April, 1961

Mr. Henry C. Calap and his party from America said that, *"We are very impressed on seeing Sri Darbar Sahib and Central Sikh Museum. Hospitality and explanation of artifacts and paintings inside the museum rendered us with the good enough knowledge regarding the history of Sikh religion."*¹⁹

Dated: 22nd April, 1961

Stephen Borton- Former Journalist, Daily Telegraph, London viewed, *"I have seen the museum with immense happiness and fondness along with my wife. We are very surprised to know that it has gained so much success in such short span of time (three years). We are full of confidence and trust that numberless people will come to see The Golden Temple and Central Sikh Museum and will surely know much more about Sikh religion as well as its history. I just want to say that this wonderful task should be kept on continuing and more and more people should know about it."*

Dated: 26th July, 1961

In the words of **Mr. Dugarsugan- Former Mongolian Ambassador in India,** *"I have seen this well organized and well maintained museum very closely and interestingly and very much thankful to the curator who has explained the things in quite satisfactory manner."*

Dated: 26th July, 1961

19. **Singh, Sardar Bhan,** Ed. 1974, *Kandariya Sikh Ajaibghar Bare Kuj Raavan. In Bhan Singh, Suchi Kandariya Sikh Ajaibghar, Sri Amritsar*, Publisher: Bhan Singh (Curator, Central Sikh Museum, The Golden Temple, Sri Amritsar), Printer: Sardar Mansha Singh, Jaspal Printing Press, Katra Kanhaiya, Sri Amritsar, p.24.

In the words of **Professor Edward Younger from England and America**, “*I am much indebted to the inspiring history of the great Sikh community that is full sacrifices which has been shown to us. May God bless you and you achieve your goal.*”

Dated: 6th June, 1963

Mr. F.E.C. Java from Japan said that’ “*I pray for the progress and wellness of Sikh community.*”

Dated: 9th September, 1963

Mr. M.P.G.- Former Minister West Germany remarked, “*We are quite touched and overwhelmed to see the magnificent collection of this museum. We will surely tell German people about Sikh history which we have learnt from here. Will definitely recommend German travelers to visit and see Sri Darbar Sahib Amritsar and Central Sikh Museum.*”

Dated: September, 1963

In the words of **Mr. K.V. Capebell, Canada**, “*Sikh history is recorded herein in quite a brilliant and decent manner.*”

Dated: 9th February, 1963

Mr. Paul Gaur Booth, Former High Commissioner, U.K. said that, “*Things are quite interesting inside the museum. We pray for your prosperity and future progress and also bless for peace.*”

Dated: 4th March, 1963

According to **Dr. Harbans Lal, Ph.D. from Chicago**, “*It is a very beneficial and significant task with which Sikh history is recorded, preserved and explained to general public.*”²⁰

Dated: 14th March, 1963

20. **Singh, Sardar Bhan**, Ed. 1974, *Kandariya Sikh Ajaibghar Bare Kuj Raavan*. In Bhan Singh, *Suchi Kandariya Sikh Ajaibghar, Sri Amritsar*, Publisher: Bhan Singh (Curator, Central Sikh Museum, The Golden Temple, Sri Amritsar), Printer: Sardar Mansha Singh, Jaspal Printing Press, Katra Kanhaiya, Sri Amritsar, p.25.

In the words of **Ms. C. P. Waldrigde from Canada**, *“It is properly organized museum. We have never seen such a holy place like Sri Harimandar Sahib and an influential museum alike Central Sikh Museum.”*

Dated: 24th May, 1963

According to a **Delegation of Russian Writers**, *“We are thankful for such wonderful and elaborate explanation. And pray for your betterment and success.”*

Dated: 1st May, 1963

In the words of **Ms. Susantid from America**, *“I really liked this lovely abode of God where the peoples of all religions are liberated to visit.”*

Dated: 4th June, 1963

Mr. Norman H. Fisher from Australia shared that, *“To see Sikhs and get acquainted with their history I am pretty much influenced. Everything here has been shown to me with complete clarification and explanation. I want to know more and more about Sikh religion.”*

Dated: 6th June, 1963

Silesian Main from South America observed that, *“I have seen temples of all the religions like Japan, Burma, Baghdad and Asia but I never ever seen such a magnificent holy shrine. It is immensely neat and clean, full of simplicity, impressive and elegant.”*

Dated: 7th June, 1963

According to **Bennett Collard from Canada**, *“I liked this museum very much. In my views and I personally suggest that everyone should visit this museum after seeing Sri Harimandar Sahib.”*

Dated: 11th June, 1963

In the words of **Theodor Cavlot, Canada**, *“The way in which the things have been explained to me, this interesting and mesmerizing museum turned into much more fascinating museum.”*

Dated: 18th June, 1963

F. H. Medsar Barker from Brazi shared that, “*The information which is given to me by Sardar Bhan Singh regarding Sikh history and museum for that I am extremely thankful to him. I will give acquaintance about Sikhs to Brazilian people.*”²¹

Dated: 4th July, 1963

During the pursuance of this research project, I devoted a considerable time and energy in personally interviewing large number of distinguished and well known personalities from Shiromani Gurdwara Prabandhak Committee, Amritsar to Sikh Historians, Art Historians, Artists, Writers, intellectuals from the field of education and research in Sikh religion, history, culture and philosophy who opened their hearts and provided me with immensely valuable views, ideas and insights regarding the significance of establishing this unique and magnificent Sikh Museum where masterpieces of *Sikh art* pertaining to Sikh religion, ethos and history are enshrined. It has fortified the concept that this museum holds a coveted place due to its contribution towards the development of *Sikh Paintings* done in various genres and styles by established and well known Sikh Artists:

Dr. Roop Singh Kahlon

Dr. Roop Singh Kahlon is rendering his services as a ‘**Chief Secretary**’ of **Shiromani Gurdwara Prabandhak Committee, Amritsar** at present from 1989 till date and has also fulfilled various services at Sri Darbar Sahib, Amritsar. He is a tremendously enlightened Sikh Scholar who did his Doctorate Degree on ‘*Punjabi te Dharam Adhayan*’ and he also wrote books on Sikh Religion. This great personality was born in the home of S. Darshan Singh (father) and Sardarni Harinder Kaur (mother) on 20th April, 1963 in Amritsar. His wife name is Sardarni Ramandeep Kaur and has one son Harlulveen Singh. Being a Sikh scholar he has abundant knowledge on Sikhism and

21. **Singh, Sardar Bhan**, Ed. 1974, *Kandariya Sikh Ajaibghar Bare Kuj Raavan*. In Bhan Singh, *Suchi Kandariya Sikh Ajaibghar, Sri Amritsar*, Publisher: Bhan Singh (Curator, Central Sikh Museum, The Golden Temple, Sri Amritsar), Printer: Sardar Mansha Singh, Jaspal Printing Press, Katra Kanhaiya, Sri Amritsar, p.26.

contributed in the research dealing with Sikh history and Religion immensely with his in-depth study and expertise. According to him, *“The ‘Central Sikh Museum’ has been built with this emotion that every single visitor who comes here can surely get adequate information about the glorious Sikh history. It is not any kind of art exhibition in fact it is depiction to Sikh religion’s rich past and heritage. To give a new modern visual appearance to Central Sikh Museum, The Golden Museum, Amritsar, the Shiromani Gurdwara Prabandhak Committee has put all the required attempts. To make ‘Central Sikh Museum’ the contemporary of the time Shiromani Gurdwara Prabandhak Committee has also organized a sub-committee because this museum has preserved and protected the essence of Sikh Culture, History and Heritage inside it. To throw more light on the detail Dr. Roop Singh ji the Chief Secretary of Shiromani Gurdwara Prabandhak Committee has told us that from the first Sikh Guru and the founder of Sikhism Baba Nanak Dev ji to till date history all the significant events are documented and recorded in the museum in the form of paintings, artifacts, manuscripts, weapons etc. which are well exhibited so that future generations can learn from their past events and get inspiration. The prime motive behind the creation of ‘Central Sikh Museum’ is that all the Sikh around the country and even across the country may learn about their glorious past and everybody can also see it through these prestigious works. Approximately 50,000 to 60,000 visitors have daily visited the museum and get adequate knowledge about Sikh History.”*²²

Dr. Harpreet Singh

Dr. Harpreet Singh is presently working as **‘Jathedar Sri Akal Takht Sahib of Shiromani Gurdwara Prabandhak Committee, Amritsar’** and he is continuously providing his various duties at Sri Darbar Sahib, Amritsar from year 1997. He has done his Masters as well as Doctorate Degree from Department of Religious Studies, Punjabi University, Patiala. He was born on 3rd May, 1974 in the pious abode of Sardar Ranjit Singh and Sardarni Harbhanjan Kaur at Sri Damdama Sahib, Muktsar. His spouse name

22. **Kahlon, Dr. Roop Singh (Chief Secretary, Shiromani Gurdwara Prabandhak Committee, Amritsar- S.G.P.C.)**, October 4, 2019, *Through Personal Interview*, ‘Central Sikh Museum’, The Golden Temple, Amritsar at 01:21 p.m.

is Sardarni Arvinder Kaur. Dr. Harpreet Singh is blessed with two daughters. In his words: *“In this religious Sikh museum the paintings related to Sikh past are shown and mentioned with brief description under it, in a chronicle manner. First of all the period of Ten Sikh Guru Sahibans, then Sakas and after that Sikh leaders and prominent figures including Educationists, Historians, Artists, Granthis, Panthic leaders and even number of Sikhism related important incidents that reveals history are showcased here in painting forms. One painting expresses or explained more than thousand words just in few seconds as paintings are generally and greatly helpful in creating and to make the history visualized to public. The ‘Central Sikh Museum’ is divided into various sections to reveal history to public in such advanced and interesting way so everyone can view Sikh history closely. We are also inviting suggestions and citations from numerous expert companies.”*²³

Dr. Jaswinder Singh

Dr. Jaswinder Singh is working as a **‘Chief Manager’, Shiromani Gurdwara Prabandhak Committee, Amritsar’**. He is a very humble and down-to-earth person who contribution extremely in the management of ‘Central Sikh Museum’. From year 1989 he has fulfilled various services at Sri Darbar Sahib, Amritsar. He did his Ph.D in Sociology. He took birth on 13th March, 1962 in the house of Sardar Karam Singh and Sardarni Satwant Kaur of village Alladinpur, District Tarn Taran, Punjab. His wife name is Dr. Tripat Kaur and have only son- Sardar Simar Singh. He explains, *“On the front gate of Sri Darbar Sahib ‘Central Sikh Museum’ was established in 1958 by Shiromani Gurdwara Prabandhak Committee. Sikh heritage and culture has been shown inside this museum through vibrant Sikh Paintings. These paintings are from the period of Adi Guru-Sri Guru Nanak Dev ji’s time to till date Sikh history and events are shown here but, because of both time’s demand and need and even the limited size of the museum’s building Shiromani Gurdwara Prabandhak Committee has organized a*

23. **Singh, Dr. Harpreet (Jathedar Sri Akal Takht Sahib, Shiromani Gurdwara Prabandhak Committee, Amritsar- S.G.P.C.)**, October 3, 2019, *Through Personal Interview*, Central Sikh Museum, Golden Temple, Amritsar at 11:25 a.m.

sub- committee to get it modernized for public viewing and understands the depth of Sikhism.”²⁴

Sardar Balwinder Singh Joura Singha

Sardar Balwinder Singh Joura Singha is an Eminent Sikh Scholar, a brilliant person with who is highly intellectual and a keen observer who is working as a ‘**Secretary, Dharam Pracharak Committee, Shiromani Gurdwara Prabandhak Committee, Amritsar**’. He has performed various courageous duties from 1984 at Sri Darbar Sahib, Amritsar. This brave personality took birth in the house of Sardar Mahinder Singh and Sardarni Savinder Kaur of village Joura Singha of Batala Distt, Gurdaspur, Punjab on 19th September, 1961. His wife name is Sardarni Kuljeet Kaur and has two sons S. Prabhkirat Singh and S. Jagteswar Singh. The information which has been provided by him is very valuable and accurate. He states that, *“The Sikh Paintings which have been shown in Central Sikh Museum are painted on immensely rare subjects and on such untold chapters from the lives of the Ten Sikh Gurus and even martyrs, warriors and other leading personalities of Sikhism from which the public has still unknown those great incidents of utmost importance are tried to unfold the richness of valour and Universal Brotherhood in front of the general public are the main responsibility of Shiromani Gurdwara Prabandhak Committee especially the Organizing Committee of S.G.P.C. who has time to time after long and thoughtful meetings and suggestions has selected those topics for paintings which are not widely known but especially valued of their uncommonness. The museum has recently added the portraits of Lieutenant General Harbakash Singh who was the hero of War between India and Pakistan in 1965, Lieutenant General Jagjit Singh Arora who was known for his services during 1971’s India and Pakistan war and Marshall of the Indian Air Force Officer Arjan Singh also enhanced the splendor of the museum. After the artists give visual form to their imagination then these tremendously magnificent works of art are exhibited in the Central Sikh Museum, Amritsar on specific determined day by the President of*

24. **Singh, Dr. Jaswinder (Chief Manager, Shiromani Gurdwara Prabandhak Committee, Amritsar- S.G.P.C)**, September 6, 2019, *Through Personal Interview*, Central Sikh Museum, Golden Temple, Amritsar at 02:48 p.m.

*Shiromani Gurdwara Prabandhak Committee among other prominent figures. So this is an entire role of Shiromani Gurdwara Prabandhak Committee and Central Sikh Museum in the development of Sikh Paintings is commendable.*²⁵

Sardar Gurmukh Singh

Sardar Gurmukh Singh is a person of very quiet nature and devotional tendency. He is rendering his service as **'Head Granthi', Akal Takht Sahib, Shiromani Gurdwara Prabandhak Committee, Amritsar** from 1995 to till date at Sri Darbar Sahib, Amritsar. He was born in village Afrike, District Ferozpur in the house of Sardar Sukha Singh and Sardarni Balwinder Kaur on 1st September, 1971. His wife Sardarni Sukhraj Kaur has also a religious bent of mind. He has only son Ramandeep Singh. He tells that how these Sikh Paintings are valuable and helpful for public: *"All the special incidents of Sikh Gurus lives are remarkably captured in these Sikh Paintings by prominent Sikh artists to make these true events unforgettable and in order to show before their future generations. Not only for Sikhs in fact for the people of all religion because the foundation brick of Sri Darbar Sahib was also laid down by a Muslim Saint- Sain Mian Mir ji whose painting is also adorning the walls of this museum with immense reverence and respect. The Sikh Paintings which are displayed in 'Central Sikh Museum' are not any kind of painting exhibition. In true sense these are the messages of Guru Sahibans, Saints, Fakirs, Sufis and Martyrs to general public. Even the coming generations of Sikhs are also able to see the visual form of their bedtime stories which are about miracles of holy pool, Janam Sakhis stories of Baba Nanak, Guru Gobind Singh's Sahibzades and so many more interesting topics from Sikh history are shown here in painting forms and easily grasped and understand by public.*

25. **Singha, Balwinder Singh Joura (Secretary, Dharam Pracharak Committee, Shiromani Gurdwara Prabandhak Committee, Amritsar- S.G.P.C.)**, August 25, 2019, *Through Personal Interview*, Central Sikh Museum, The Golden Temple, Amritsar at 03:48 p.m.

Thus, this museum is biggest proof of the golden and valorous past of the Sikhs.”²⁶

Dr. Iqbal Singh Mukhi

Presently, Dr. Iqbal Singh Mukhi rendering his valuable services as an ‘**Additional Manager**’ at ‘**Central Sikh Museum**’, **Shiromani Gurdwara Prabandhak Committee, Amritsar** from the year 2006 to till date. He took birth at the home of Sardar Mohinder Singh Mukhi and Sardarni Amarjeet Kaur on 10th August, 1968 at Amritsar. His wife name is Sardarni Amrit Kaur and has two sons- Tejinderpal Singh and Tarunveer Singh. Dr. Iqbal Singh Mukhi has very well explained the history of museum and its role in the enhancement of *Sikh Paintings* and its contribution towards society: *“The immortal history of the Sikh Gurus and their Singh has been exhibited in Central Sikh Museum in the form of prestigious Sikh Paintings and Portraits. The journey of this amazing museum is started with the majestic and mesmerizing painting of founder father of Sikhism- Baba Nanak Dev ji and it is the largest painting in the museum than rest of the artworks. Even at the entrance in very first hall one can get aware about the brief history of the museum, written on a board. Every important and single page from golden chapters from Sikh History has been carefully kept in the museum with the help of paintings almost all the Sangat who has come to pay their deep reverence to Sachkhand– Sri Harimandar Sahib, surely visit the museum and acquired satisfactory knowledge about Sikh past and Sikh Sangat especially get valuable opportunity to know about their roots in depth and detail. Every Sikh Painting has brief description about the event or a personality, has written just below it. More than fifty thousand to Sixty thousand visitors daily visit this sacred museum and no entrance fees has been taken for seeing the museum. From 8:00 a.m. to 6:30 p.m. winters and 6:00 a.m. to 8:00 p.m. in summers barefoot. Paintings which are displayed in the museum are selected by the sub-committee organized by Shiromani Gurdwara Prabandhak Committee in which respectable Pradhan Sahib, Secretary Sahib and executive*

26. **Singh, Sardar Gurmukh (Head Granthi, Sri Akal Takht Sahib, Shiromani Gurdwara Prabandhak Committee, Amritsar- S.G.P.C)**, September 2, 2019, *Through Personal Interview*, Central Sikh Museum, Golden Temple, Amritsar at 04:09 p.m.

members of Shiromani Gurdwara Prabandhak Committee, Amritsar are involved, and whatever painting will be displayed here first of all selected by them. Usually everything is pretty valuable here but according to Manager Sahib the weapons of Guru Gobind Singh are the most precious treasure in this museum. Great lessons of great martyrs are shown through these works and Historians, Poets, Scholars and Shiromani Gurdwara Prabandhak Committee's members portraits are also displayed here with due respect for their matchless contribution to Sikh religion."²⁷

Bibi Amarjeet Kaur

Bibi Amarjeet Kaur is an earnest Sikh Scholar and she is at present working as **'Incharge- Sikh Ithaas Board'** at **Sri Darbar Sahib, Shiromani Gurdwara Prabandhak Committee, Amritsar** approximately from last 13 years. She was born in Amritsar in the house of Sardar Bagh Singh and Sardarni Gurmeet Kaur on 20th September, 1981. Her husband name is Sardar Ranjit Singh. She has two sons- Vaheguru Chadat Singh and Adashwar Singh. Being an Incharge and sincere scholar she possessed good and enough knowledge of Sikh Religion and its splendid history and provided the required information regarding my topic: *"Through these Sikh Paintings we come across the sacrifices of our forefathers that how they sacrificed their lives for Sikh Dharam, humanity and for all country. So, these paintings are quite significant in this way rather idol worship is not allowed in Sikh religion but to give visual form to their matchless martyrdoms and important events of Guru Sahibans's life, in this way the paintings in 'Central Sikh Museum' are quite significant and helpful to the coming generations. These paintings are proof of bravery and valour of the Sikhs for example- 'Bhai Bota Singh and Bhai Garja Singh' realized their presence to Mughals and also taken tax from them. The biggest contribution of Central Sikh Museum is that all around the country Central Sikh Museum ever and this museum plays an important role to show public about the Singhs of that time, their living style,*

27. **Mukhi, Iqbal Singh (Additional Manager at 'Central Sikh Museum', Shiromani Gurdwara Prabandhak Committee, Amritsar- S.G.P.C),** December 19, 2019, *Through Personal Interview*, Central Sikh Museum, Golden Temple, Amritsar at 11:31 a.m.

*dressings style and how gracefully they carried weapons they used at that time, their characters. All rarest artifacts manuscripts, weapons, Guru Sahiban's belongings from Patiala, Kapurthala, Jind etc. are kept here in order to public viewing. This museum has preserved 350 years history in itself is the biggest contribution to not only Sikh art rather to entire Sikh community."*²⁸

Sardar Iqbaljeet Singh

Sardar Iqbaljeet Singh is working as a **'Storekeeper' at Central Sikh Museum, Amritsar** from the last 18 years and has sufficed knowledge of surroundings and its activities related art field. He was born on 4th May, 1974 in the home of Sardar Amarjeet Singh and Sardarni Gurmeet Kaur of Amritsar. He has three wards- Jasmine Kaur, Simranpal Singh and Manmeet Singh and his wife name is Narinder Kaur. *"In my words 'Museum' means 'Ajaibghar' which is a wonder house or store house for keeping wonderful, rare and precious things. Museum is a place where not only widely known things are kept rather those which are valued for their uncommonness are collected and shown to the public like artifacts, manuscripts, portraits and paintings and all these are helpful in disseminating the history or important events of that religion or community. The 'Central Sikh Museum, Amritsar' fulfilled all the qualities and requirements which are necessary for the expansion and development of Sikhism through these matchless Sikh Paintings thus these wonderful paintings put immensely important contribution in the development of Sikh art."*²⁹

Bibi Ranjit Kaur

Bibi Ranjit Kaur is a sincere **Senior Sikh Scholar at 'Sikh Ithaas Board' in Sri Darbar Sahib, Shiromani Gurdwara Prabandhak Committee, Amritsar** and she has been kept continue his research work approx. from the last 12 years. She was born

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28. **Kaur, Bibi Amarjeet (Incharge- Sikh Ithaas Board at Sri Darbar Sahib, Shiromani Gurdwara Prabandhak Committee, Amritsar- S.G.P.C.),** December 9, 2019, *Through Personal Interview*, The Golden Temple, Amritsar at 3:17 p.m.
29. **Singh, Sardar Iqbaljeet (Storekeeper at Central Sikh Museum, The Golden Temple, Amritsar),** December 12, 2019, *Through Personal Interview*, Central Sikh Museum, The Golden Temple, Amritsar at 01:38 p.m.

in Gurdaspur in the house of Sardar Gurdeep Singh and Sardarni Harbhajan Kaur on 4th January, 1982. Her husband name is Sardar Avtarjeet Singh. She has only one son- Harjot Singh. She has provided very efficient and accurate reply of related questions that how ‘Central Sikh Museum’ is helpful in development of *Sikh Paintings*: *“Paintings of those Sikh Saints are displayed here who were still unknown to Sikh Sangat. The artifacts, manuscripts other things which are showcased here has not been seen somewhere else in the country. All the chapters of history till 1947 has been shown here in paintings like ‘Jaito ka Morcha’, ‘Guru ka Bagh Morcha’, ‘Jallianwala Massacre’, ‘Punjabi Suba Morcha’ which are again not displayed anywhere else around the country. The chief contribution was given by the stalwart Sikh artists who are always busy in making and creation of Central Sikh Museum through their art. The works inside this museum portray the emotional, social and economic images of Guru Period, Misls and Sakas.”*³⁰

Sardar Inderjit Singh Gagoani

Sardar Inderjit Singh Gagoani is a well-known Sikh Historian and Author who is very much balanced one and has high intellect with acute observation. Presently he is **‘Principal at Khalsa College, Amritsar’** from approx. 19 years. He took birth at the home of Sardar Gurmej Singh and Sardarni Balbir Kaur at Ferozpur on 26th January, 1961. His wife name is Sardarni Kanwaljeet Kaur and has two sons- Sarabmeet Singh and Harashdeep Singh. Dr. Inderjit Singh Gagoani is also a famous writer who has written 24 books on various aspects of Sikhism. He has given detailed knowledge related to the subject: *“The ‘Central Sikh Museum’ is constructed under the supervision of Shiromani Gurdwara Prabandhak Committee, Amritsar by honourable leading figures of the Committee Members. There is a primeval goal behind its creation, whatever we read from history and whatsoever is in oral tradition, being an utmost revered and central holy shrine of Sikhs all around the world and moreover the ‘The*

30. **Kaur, Bibi Ranjit (Senior Sikh Scholar at ‘Sikh Ithaas Board’ in Sri Darbar Sahib, Shiromani Gurdwara Prabandhak Committee, Amritsar-S.G.P.C)**, December 9, 2019, *Through Personal Interview*, The Golden Temple, Amritsar at 03:37 p.m.

*Golden Temple' has folds a 'Guru Sikh, as well as 'Sikh History' in itself but now the question of its development process has become more important and the history displayed through artifacts, manuscripts and paintings of this museum awakened the Sikhs and non-Sikhs visitors who come from various states and countries to 'The 'Golden Temple'. The worthy information has been provided by the captions under the paintings to the reader." Dr. Inderjit Singh Gagoani tells us the importance of image and picture according to Darshan Philosophy like 'Chitar Darshan' means 'Image' and one is 'Swapan Darshan' means in dreams, similarly 'Swaran Darshan' means by listening and one more is 'Partakh Darshan' means by physical appearance. Dr. Inderjit Singh Gagoani acknowledged us with the utmost worth and value of the picture or image in the life of the humans from his or her early childhood till all the stages of individual's life. The demand of concrete appearance is required in individual's life because we impart education better with the help of pictures, like in the childhood a child learns and understands the concept of the Apple much better with its picture and so on. Basically it's a psychological philosophy that a human being can learn, remember and retain things with better way with its picture because the images provides the knowledge about the person's, place, things and also about their social, economic status in better way. When a person try to tell anyone about its culture, tradition, heritage or history at the museum played a significant role to unfold the glorious or rich history of any community or religion and the museums are incomplete without the paintings and portraits, thus these wonderful historical paintings reveal their rich history. Words do not provide complete satisfaction that is why paintings are required and the museums preserve the words of Sikh Gurus in the forms of paintings in much impressive or expressive way."*³¹

Dr. Jaspreet Kaur Sandhu

Dr. Jaspreet Kaur Sandhu is at present rendering his services from 2003 till date as a **Professor and Head, Department of Encyclopedia of Sikhism at Punjabi**

31. **Singh, Sardar Inderjit Gagoani (Eminent Sikh Historian and Author & Principal, Khalsa College, Amritsar)**, December 12, 2019, *Through Personal Interview*, Khalsa College, Amritsar at 01:38 p.m.

University, Patiala. She was born in Patiala at Sardar Sukhdev Singh and Sardarni Amarjeet Kaur's home on 14th July, 1967 and also brought up in Patiala and married in Patiala with Dr. Satnam Singh Sandhu. She advised parents to teach their children a bit about the Sikh religion like names of the Ten Guru Sahibans in orderly manner. She expressed her valuable views: *“Now days, kids can very easily learn the difficult names of the Chinese cartoon characters but unable to remember the names of the Ten Sikh Gurus. So, in such a crucial situation both mother and other family members should teach children about the bravery of ‘Chaar Sahibzadas of Guru Gobind Singh’ and ‘tradition of martyrdom in Sikhism’. The ‘Central Sikh Museum, Amritsar’ displayed all types of Sikh Paintings based on Sikh themes like- ‘Portraits of Ten Guru Sahibans’, ‘paintings on childhood as well as young age’s important events of Guru Sahibans’, ‘paintings of Sikh Misls period’, ‘Paintings of the very first martyrdom in Sikh religion to all the other Sikh Martyrs’, ‘portraits of Chiefs and Generals of 19th century’ and also ‘eminent Sikh personalities’ of their time are displayed here. Paintings on important ‘Sakas’ and ‘Morchas’ are also displayed in the museum. Moreover, all these paintings are not shown merely as simple visually rather brief information of paintings and introduction of portraits are written under all the works in the form of captions to worthy and significant information and knowledge about the paintings, which is surely helpful for visitors and the readers. The prime purpose of the written pieces under the paintings isto the spread information of Sikhism. Thus, Sikh Paintings in the ‘Central Sikh Museum, Amritsar’ are the means of the development as well as Sikh art. Dr. Jaspreet Kaur Sandhu shared experiences of her visit to ‘Kurukshetra Museum’ and tells the importance of museum for imparting the knowledge and history and background of that particular place, person, community and religion.”*³²

Dr. Gurmeet Singh Sidhu

Dr. Gurmeet Singh Sidhu is presently fulfilling his duties as **Professor, Department of Religious Studies at Punjabi University, Patiala** from 1994 till date. He was born at

32. **Sandhu, Dr. Jaspreet Kaur (Professor &Head, Department of Encyclopedia of Sikhism, Punjabi University, Patiala)**, December 3, 2019, *Through Personal Interview*, Department of Encyclopedia of Sikhism, Punjabi University, Patiala at 10:38 a.m.

the abode of Sardar Randhir Singh and Sardarni Surjit Kaur on 8th February, 1967 at village Khokhar, Sangrur, Punjab. His spouse name is Mrs. Arshdeep Kaur. He has a son-Karmaan Singh. According to him, *“Sikh Paintings have a very special and important place in Sikh culture, important in the sense because with the help and through these paintings the relics of Sikhs has been remembered and preserved and above all attached them with their history. According to Dr. Gurmeet Singh’s thought any kind of painting is essential for the concretion of abstract ideas and notions. Unless and until we do not give shape to those ideas or thoughts they remain fluid and unable to present before public. Thus, similarly if museums are not existed then how do public know about their past. The ‘Central Sikh Museum, Amritsar’ is very much helpful and in the development of Sikh Paintings, portraits and artifacts, not only Sikh community rather every visitors at The Golden Temple has been definitely learnt about their glorious history of the Sikh religion, if efforts has not been taken by Shiromani Gurdwara Prabandhak Committee, Amritsar for the development of museum. Then in no time the history became into Mythology if the upcoming generations do not become aware of their past.”* He further concludes, *“All these religious paintings in ‘Central Sikh Museum’ are like time machine because only by seeing they bring us into their time.”*³³

Dr. Sarbjinder Singh

Far-sighted and lively human being-Dr. Sarbjinder Singh is at present giving his services from 2000 to till date as **Professor, Department of Sri Guru Granth Sahib Studies and Dean Resource & Mobilization at Punjabi University, Patiala**. Dr. Sarbjinder is also a well learned and noted Sikh Historian and Author of more than 50 books and nearly 350 research papers in several esteemed journals, magazines and newspapers at national and international level. He took birth on 28th May, 1967 at the residence of Sardar Jagjit Singh and Sardarni Prakash Kaur of village Danial, Amritsar. His wife name is Sardarni Bimlajeet Kaur and has only one son- Gurufateh Singh.

33. **Sidhu, Dr. Gurmeet Singh (Professor, Department of Religious Studies at Punjabi University, Patiala)**, December 4, 2019, *Through Personal Interview*, Department of Religious Studies at Punjabi University, Patiala at 11:15 a.m.

According to Dr. Sarbjinder Singh, *“The communities who are really alive, they make others to feel their presence and keep alive and remembered the pride of their heritage but the communities who make the people remember their existence, achievements and their heritage become immortal for forever. But on the contrary who forgets their existence they lost their form, configuration and principles and cut from their roots. The ideal worship is totally denied in Sikhism but the Sikh Paintings in the ‘Central Sikh Museum’ at Amritsar are of the greatest visual example of our Sikh religion’s heritage and pride. In order to bring Sikhs to their glorious past in their front and let them acknowledged about their history the ‘Central Sikh Museum’ played an important role for upcoming generations. Through these religious, passionate and courageous works of art our general public learns immensely and also gets inspired by sympathetic deeds, valorous actions and religious teachings. The ‘Red-Cross Movement’ is completely based on the ‘Selfless Service of Bhai Kanhaiya’. Sikh Paintings exhibited in the museum make the public curious and left them to raise questions about particular paintings as well as history and turned them towards the path where they can approach to find and search their answers. For example if we forget ‘Mai Bhago’ from our memories then how would we teach our girls about bravery and inculcate the heroic spirits in our mothers and daughters like men. Museums are the store house of inheritance and create awareness and knowledge inside us and such kind of knowingness makes us stand on the highest place. Dr. Sarabjinder Singh said, “Words are not for forever. Similarly, thoughts, abstract ideas may lose but the same words when painted with the help of artist’s imagination then that abstraction of ideas turned into solid visual form of Sikh Paintings for future generations.”*³⁴

34. **Singh, Dr. Sarbjinder (Noted Sikh Historian, Author, Professor, Department of Sri Guru Granth Sahib Studies and Dean Resource & Mobilization at Punjabi University, Patiala)**, December 5, 2019, *Through Personal Interview*, Department of Sri Guru Granth Sahib Studies, Punjabi University, Patiala at 11:57 a.m.

Dr. Harbir Singh Bhanwar

Dr. Harbir Singh Bhanwar is a well known **Journalist and an outstanding Punjabi Writer**. He is also the **son-in-law of great Saint Artist- Sardar Sobha Singh** whose name is written in golden words in the world of Sikh paintings. He stayed at Andretta in Palampur district, Himachal Pradesh for sixteen long years and there he learnt skills of art from his father-in-law. He did his journalism from Punjabi University, Patiala and he is in this profession from the year 1975. He was born at Sardar Harnam Singh and Sardarni Bachan Kaur's home on 27th August, 1938 at village Pakhowal in district Ludhiana, Punjab. Dr. Harbir Singh Bhanwar remarked, *"A large number of Sikh Paintings had been destroyed at the time of Operation Blue star in 1984 and all those paintings were replicated by Artist S. Amolak Singh."* According to him, *"Sikh Art cannot be flourished without the contribution of the great Sikh and Punjabi artists and artists are the pillars of the Sikh Art. Artists like Sardar Sobha Singh, Master Gurdit Singh, S. Kirpal Singh and S. Amolak Singh did alot to establish and enrich Sikh Art and their paintings related to Sikh themes are still enhancing the grace of the Central Sikh Museum at Amritsar."* He further shares, *"Once Sardar Sobha Singh had suggested Shiromani Gurdwara Prabandhak Committee, Amritsar to establish 'Sikh School of Art' at their birth place Shri Harigobindpura near Amritsar and moreover he had also offered land for its construction, but anyhow the project did not reach to its end. Some of Sardar Sobha Singh's famous and wonderful works are adorned in this museum like 'Portraits of Guru Nanak Dev in various poses', 'Portrait of Bhai Santokh Singh', 'Portrait of Bhai Gurdas ji', 'Portrait of Baba Ram Singh', 'Sian Hazrat Mian Mir', 'Maharaja Ranjit Singh' and 'Maharaja Dalip Singh'."* In his words, *"Art has been promoted by artist and similarly artist gain fame through his art, there is a co-relation between the two."* Dr. Harbir Singh Bhanwar further explained, *"Earlier two prominent artists- Allah Baksh and Brij Lal made paintings on Sikh subjects and chiefly produced portraits of Sikh Gurus and their paintings and they both were from Lahore. Sikh Paintings have most valuable position in Sikh culture, precious in these sense the reason is that with the assistance and by the means of these paintings the relics and souvenir of Sikhs has been retrieved and recollected and most especially every single*

good is connected with their splendid past.” According to Dr. Harbir Singh Bhanwar, “Cerebration of any sort of artwork or painting is indispensable for the densification of nonfigurative abstract thoughts and beliefs. Before the time we do not render configuration to those opinions or beliefs they persist and ineffective to exhibit in front of common mass. Therefore, likewise if museums are not survived and so however do general mass cognize about their rich history. The ‘Central Sikh Museum, Amritsar’ is quite assistive and instrumental in the evolution of Sikh Paintings, portraits as well as artifacts, even not only Sikh community instead each and every visitor and ardent devotee at Golden Temple has been unquestionably gain knowledge and will surely memorize all and everything about their elegant past of the religious Sikh belief, if endeavors has not been placed or framed by Shiromani Gurdwara Prabandhak Committee for the improvement and expanded growth of the museum then in relatively short period of time the glorious past of Sikhism will turned into a mere Mythology if the forthcoming coevals do not assume certain conditions and become conscious of their heritage, culture or past.” He also adds, “All these spiritual, courageous and sacrificial Sikh Paintings in ‘Central Sikh Museum’ are such object or thing that taken us to the future or past from our present time on taking the glimpses of these wonderful works.”³⁵

Dr. Saroj Rani

Dr. Saroj Rani- **eminent Art Historian and former Professor at S. Sobha Singh Department of Fine Arts, Punjabi University, Patiala** where she taught Art History to Post Graduate classes as also known as the Founder member of the same department and also worked as Director of Museum and Art Gallery, Punjabi University, Patiala. She was born on 18th October, 1943 at Barnala, Punjab. Her husband name is Dr. Chaman Lal. She wrote numerous books on Indian Art and Aesthetics which are published by Punjabi University, Patiala and had organized many National and International seminars on Indian Art and Crafts in which art critics and art historians of

35. **Bhanwar, Dr. Harbir Singh (Journalist, outstanding Punjabi Writer and Son-in-law of great Saint Artist- Sardar Sobha Singh)**, December 17, 2019, *Through Personal Interview*, Randhir Nagar, Ludhiana at 12:38 a.m.

International repute participated. She participated in many symposiums and seminars of National and international fame. A large number of research scholars worked under her and she remained member of prestigious institutions and councils. She worked as Senior Fellow of U.G.C. and completed a Major Research Project on Indian Art. She received Senior Fellowship from Ministry of Culture on the 'Cultural Aspects of Wall paintings of Punjab'. She has enough sound knowledge of all types of art and being a Punjabi is more interested in *Sikh art* and has abundant knowledge of Sikh religion's glorious and elegant past and provided the needful and mandatory selective information concerned my subject. She explained: "*All the Sikh Paintings exhibited in the 'Central Sikh Museum, Amritsar' are theme based and realistic artworks. By the means of these amazing works of art we find unexpected sacrifices of our forefathers in a certain way that how they devoted their lives to Sikh religion, humankind and in the favour of entire country. Thus, these artworks are extremely meaningful and fundamental instead adoration of idolatry is not permitted and befitted in Sikh belief just to introduce ocular configuration to their incomparable sacrifices and immensely distinguished and most-valuable happenings of Guru Sahibans's period, in other words the paintings in 'Central Sikh Museum' are tremendously evidentiary and meaningful which are truly encouraging, instrumental and assistive for forthcoming generations. These wonderful works are genuine evidence of Sikh enormous courageous and undaunted past. The magnanimous contribution of Central Sikh Museum to entire world especially to Sikh Diaspora is that, this museum is uninterruptedly engaged to fulfill the dreams of all the Sikhs to get precisely accurate information around the country and world about the Sikhs of that period, their way of living, type of their garments and in which way they handled their arms in the past times, their characters too. A particular amount of uncommon mementoes, artifacts, handwritten manuscripts, arms and other belongings of Guru Sahiban's are showcased inside the museum with the objective to general public's viewing which was brought from the cities of Patiala, Kapurthala, Jind etc. The Central Sikh Museum has retained and protected the 350 years old long history of the*

*Sikhs and in itself is the extremely vast contribution to not only Sikh Art instead to the whole Sikh community.*³⁶

Dr. Arvinder Singh Chamak

Dr. Arvinder Singh is a very versatile personality as he is very luculent, dynamic and energetic person who at present rendering his services from 2000 to till date as **‘Honourary General Secretary’ of Indian Academy of Fine Arts (IAFA) at Amritsar**. He was born on 28th August, 1969 at the humble abode of Sardar Balbir Singh Chamak and Sardarni Harjinder Kaur of Amritsar. Dr. Arvinder Singh Chamak views, *“The particular communities who are actually revived and alive, they excite others to find and experience their existence and continue alive and retrieved and recalled back the gallant and majesty of their inheritance and communities who recollect their presence, prideful and their heritage in addition turn infinite and undying for always. Simply contrary to expectations the communities who disremember their presence and they disoriented from their bearings, time, place, personal identity and form. And moreover from configuration and principles too and cut from their origin and root age. The adoration of idolatry is entirely refused in Sikh religion but the Sikh Paintings in the ‘Central Sikh Museum’ Amritsar are the superlative ocular instance and representation of Sikh faith inherited majesties. With the objective to convey Sikhs illustrious bygone era in their front and allowed them to recognize and know about their past times, the ‘Central Sikh Museum’ act as an immensely significant spiritual cord between past and upcoming coevals. By the means of these divinely, impassioned and adventuresome paintings of our common people gain knowledge about the past and finds out a lot about the same and gets motivation from compassionate as well as moral or religious acts of the Guru Sahibans and warriors and also from their undaunted actions and extremely rigorous and conscientious teachings. Red-Cross Movement is entirely founded for the support of helpless people in difficult times like wars and epidemics; it is based on the altruistic service of ‘Bhai Kanhaiya’.* Sikh Paintings in the

36. **Rani, Saroj (Eminent Art Historian and former Professor, S. Sobha Singh Department of Fine Arts, Punjabi University, Patiala)**, February 4, 2020, *Through Personal Interview*, Urban Estate, Patiala at 10:38 a.m.

museum induce general public's wonder and left them to raise queries about specific work of art as well as about yesteryears and cause to move them in the direction where they can go closer to discover and find their solutions. As an instance if we dismembered Mai Bhago from our retentiveness then in what manner or way we would impart knowledge to our girls about fearlessness and inculcate the warrior like soldiery sprightliness in our mothers and daughters like men. Museums are the like a depository for goods which are related to our inheritance, culture and traditions all these artifacts, goods are the mirror of our yesteryears and reflect the picture of past's cultural, social, economic and religious times and put cognizance and knowingness within ourselves and so extreme sort of awareness become a cause to make us stand on the utmost advanced position.” According to Dr. Singh, “Words did not remain always until we don't give them visual form. In similar manner cerebration, thinking, non-figurative contents of cognition perhaps lose however when the words which are having the identical meaning and relevant sense are portrayed with the assistance of artist's mental imagery then that abstractedness of thoughts changed into good optical form of Sikh paintings for forthcoming generations.”³⁷

Dr. Kamaljeet Singh

Dr. Kamaljeet Singh is a true *Gurusikh* and eminent Scholar of Gurmat Sangeet and Gyan who is rendering his services as **Incharge, Department of Gurmat Sangeet, Punjabi University, Patiala** from more than 30 years till date. He was born on 14th April, 1962 in the home of Sardar Dalip Singh and Sardarni Paramjeet Kaur at Patiala. In his words: *“First of all the establishment of such a huge museum is an art in itself in the state of Punjab a long time before by a religious statutory body like Shiromani Gurdwara Prabandhak Committee, Amritsar is a great achievement as well as honour in itself and at the same time it is very valuable and important step taken by Shiromani Gurdwara Prabandhak Committee for the development and betterment of Sikh art in the form of religious paintings which are based on Guru Sahibans and other significant*

37. **Chamak, Dr. Arvinder Singh (Honourary General Secretary of Indian Academy of Fine Arts (IAFA) at Amritsar)**, March 5, 2020, *Through Personal Interview*, Indian Academy of Fine Arts, Amritsar at 03:46 p.m.

personalities of that period. The 'Central Sikh Museum, Amritsar' has played a great role in promotion and preservation of Sikh Paintings and also provides significant support in the evolution of Sikh Paintings especially from its very early to more advanced or mature stage. All the artifacts, manuscripts and the paintings done by artists are displayed in this museum and the art of all artists has been also recognized by the sincere and commendable attempts of Shiromani Gurdwara Prabandhak Committee, Amritsar in the field of art. Along with the paintings of great artists who has done paintings for museum and portraits of renowned writers, scholars, historians, preachers, freedom fighters and other eminent leading figures are also artistically displayed in the museum in order to honour them for their matchless and incomparable contribution to 'Central Sikh Museum, Amritsar'. Even the musical instruments which were used at the period of Guru Sahibans were also exhibited there by which general public easily gets aware with appearance, shape and size of those instruments. In Sikh history or Sikh philosophy, there is prohibition of idol worship but there is nowhere is written that painting seeing is prohibited. To very great degree or extent paintings are meaningful to pass on the ideas, thoughts and history of any religion to its people and societies. And the museums are meant to build for transmitting the history in abundance and in chronically order to large number of people at once at one place. Life is void without the colours, images and pictures, if we remove images, pictures and illustrations from books, newspapers, magazines and other literary sources, text would become more difficult and sometimes non-understandable and life gets more complex without imagery."³⁸

Artist Satwant Singh

A versatile and prolific Contemporary Punjabi Artist, Satwant Singh is a man of many talents and he has eloquently contributed to different forms of art like drawings, paintings, sculptures, murals, caricature, illustrations, narrative and poetry. He has even created many terracotta sculptures and a large number of such works are in the

38. **Singh, Dr. Kanwaljeet (Incharge, Department of Gurmat Sangeet, Punjabi University, Patiala)**, January 30, 2020, *Through Personal Interview*, Department of Gurmat Sangeet, Punjabi University, Patiala at 01:38 p.m.

permanent collection of various museums and private collectors all over the world. He was born in 1948 at Shimla, Graduated from P.U., Chandigarh and studied Applied Art at GCA, Chandigarh (1966-71). He started his career at GCCIW, Chandigarh in 1971 and retired as HOD Design Faculty of this institute in 2006. He also worked as 'Visiting Faculty' at Chandigarh College of Architecture, Chandigarh. During the tenure of Dr. Alka Pande as Chairperson of CLKA, he was appointed as Member of Executive Council of CLKA. He received 'Amrita Shergil Samaan' Award for contribution towards art by Shri. Shivraj Patil, Honourable Governor of Punjab organised by Chandigarh Lalit Kala Akademi, Chandigarh-2013; Two National Awards in Children's Literature by NCERT and UNESCO-1999; 'Punjab Lalit Kala Sanmaan' by Punjab Lalit Kala Akademi, Chandigarh-2019; Life-time Achievement Award for contribution to art by Suksham Sparsh-an organisation dedicated to promotion of Indian Contemporary Art, Chandigarh-2011; *Swasti Samman* for life-long dedicated contribution towards art by Kalavart Nyas, Ujjain, M.P.- 2011 and 'M.F. Husain National Award in Drawing' awarded by Prafulla Dahanukar Art Foundation, Mumbai-2018.

Satwant Singh had deep interest in art from the early childhood. Being an introvert had a great love for nature and animals and his paintings and drawings relate to the intense and innermost impulses of human mind and emotions and are full of mythical creatures seen in the light of human relationships. The deep dark woods and whispering winds flowing through the tall deodars and pine trees triggered his imagination and he created hundreds of drawings depicting rocks, brooks, trees and mountains. He shared his views regarding the contribution of 'Central Sikh Museum, Amritsar' in the development of *Sikh Paintings* in the following lines: "*The vision, conceptualization and establishment of a prestigious Sikh Museum at Amritsar exclusively devoted to portray the humanistic, universal ethos of the Sikh religion and their glorious traditions of valour and bravery, in a long strife to fight the oppressors against discriminatory and brutal forces, which were instrumental in destroying the freedom to follow one's religion, was a significant and visionary step taken by stalwart Sikh leaders who firmly believed that in order to preserve the messages of the great*

Sikh Gurus for the humankind and bringing to light the golden pages from Sikh history for the coming generations it is absolutely essential to set up a coveted Sikh museum. Thus 'Central Sikh Museum' in the premises of The Golden Temple was established in 1957 by engaging versatile and prolific Sikh painters who were well versed not in their artistic merits but had a deep vision and dedication towards Sikh history and cultural traditions. It is today a professionally run well preserved museum which houses large number of paintings by renowned artists and precious pieces of weaponry, maps, drawings, portraits and other art objects tastefully displayed in a systematically chroniclised manner. A visit to Golden Temple is incomplete without visiting this great museum and it is visited by millions of devotees and visitors from India and other parts of the world. Over the decades, large commissions were given to famous Sikh painters who in consultation with Sikh historians dwelled on different themes and aspects of Sikh religion, philosophy and history. The credit for establishing such a marvelous museum indeed goes to the visionary members of Shiromani Gurdwara Prabandhak Committee who were deeply dedicated and motivated in offering large scale painting work to artists like S. Sobha Singh, S. Kirpal Singh, Master Gurdit Singh, Shri Bodhraj, S. Amolak Singh and so on who successfully brought to life the images from Sikh battles and befittingly highlighted the great Generals of Sikh history who sacrificed their lives preserving the values of Sikh religion. Taking inspiration from this Central Sikh Museum at Amritsar various Gurdwaras were inspired to follow their footsteps and successfully created small Art Galleries and Exhibition Halls in other significant Gurdwaras at many places by engaging young artists from their vicinity. This museum has been successful in imparting and disseminating authentic information about Sikh religion which was the motive behind the stalwart Sikhs like Master Tara Singh, Principal Satbir Singh and Sardar Gurcharan Singh Tohra who had a vision to establish such a museum. To my mind it is the largest Sikh Museum in the world which houses the priceless paintings and artifacts on Sikh religion. It's a matter of great pride that over the years the organizers have also started the extension of this museum and is

acquiring rare pieces of Sikh art and portraits of eminent Sikh personalities ranging from Sikh religious leaders to Generals, poets, artists, martyrs and others.”³⁹

Dr. Ajit Singh Jabbal

Renowned Contemporary Punjabi Artist and a Scholar of Sikh History and ‘Folk Art of Punjab’- Dr. Ajit Singh Jabbal has retired from his services as **Former Head, Department of Fine Arts at Government College, Hoshiarpur, Punjab** as he has worked there from the last 33 years. He was born in the home of Sardar Laxman Singh and Sardarni Kartar Kaur of village Ramrai, district Sialkot (now in Pakistan) on 16th October, 1942. He has given quite competent as well as selective information which he has gained throughout his life and this acquired knowledge on *Sikh art* and its history is quite helpful and how commendable and precious, make to forthcoming coevals completely conscious and become familiar with their illustrious and celebrated yesteryears. He explained: *“This is the fact that ‘Central Sikh Museum’ is a cherished place where precious things related to Sikh religion has been accumulated and Shiromani Gurdwara Prabandhak Committee (S.G.P.C.) has maintained and protected Sikhs past and their inheritance in the form of ancient handwritten manuscripts of Guru Sahibans and their weapons and their belongings too, coins, paintings, musical instruments etc. Sikh Guru’s souvenir and their life’s special set of circumstances in a broad way in the form of Sikh Paintings, the creative person’s means artists mirrored the golden incidents of Sikh history in these tremendously magnificent paintings on Guru Sahibans life incidents and the battle scenes with their enemy Mughals, their infinite loses of lives means sacrifices are also portrayed on vast canvases. The elegant history of Sikh religion is prompted and maintained here with colossal protection and management and this hoarded wealth of artifacts is never diminished instead get intense and heighten with every passing day as more and more devotees has seen Central Sikh Museum and get praiseworthy information about Sikh history’s past and to the feasible extent the significant messages and teachings of universal brotherhood and unity of*

39. **Singh, Satwant (Eminent Contemporary Punjabi Artist and recipient of ‘Amrita Shergil Samaan’ & ‘Punjab Lalit Kala Sammaan’)**, June 16, 2019, *Through Personal Interview*, Panchkula, Haryana at 11:00 a.m.

Gurus has disseminated between their Sangat by the means of these fabulous works of art on Sikh history in this divine and pious museum.”⁴⁰

Dr. Surjit Kaur

Famous Punjabi Women Painter and ardent Disciple of stalwart Sikh Artist- Sardar Sobha Singh- Dr. Surjit Kaur has served as **Head, Department of Fine Arts at Apeejay College of Fine Arts, Jalandhar, Punjab** from the year 1976 till 1999. She was born in the home of Sardar Narjan Singh and Sardarni Parsian Kaur of district Sheikhpura in (Ranjit Court), West Pakistan on 18th December, 1943 and now she is about eighty years old. She was a student of Sardar Sobha Singh and has done her Ph.D research work on the Biography of internationally renowned Sikh Artist- S.Sobha Singh. She has facilitated the researcher with her immensely helpful and effective information about the contribution of ‘Central Sikh Museum’ to *Sikh Paintings*. She says, “*Sardar Sobha Singh was a very sincere and devoted Sikh artist whose works are displayed in the premises of The Golden Temple, Amritsar in Central Sikh Museum. This Museum has conserved and retained the glorious history of Sikhs, their culture and heritage too. At suitable intervals Shiromani Gurdwara Prabandhak Committee has enhanced, restored and developed the museum for visitors in which the golden chapters of Sikh’s history has procured in the form of matchless and incomparable Sikh Paintings moreover, besides from these great works of art their belongings of Guru Sahibans time has also exhibits for common people in the form of Sikh artifacts, Sikh mementoes are secured with huge care inside the well-known religious museum. In the beginning these paintings, uncommon artifacts, Guru Sahibans handwritten manuscripts and other cherished treasure of Sikh mementoes were not showcased in such an organized fashion. In contrast, today when the Central Sikh Museum has gain and assumed its new and commodious shape, the paintings on Sikh Gurus Sahibs, Sikh soldiers, Martyr’s battle scenes and other souvenirs are showcased here in quite*

40. **Jabbal, Dr. Ajit Singh (Eminent Punjabi Artist and Former Head, Department of Fine Arts at Government College, Hoshiarpur, Punjab)**, February 24, 2020, *Through Personal Interview*, Tagore Nagar, Hoshiarpur at 02:48 p.m.

successful manner comparing to its earlier form and now exhibits the all the artifacts, paintings and other related goods in systematic manner according to Sikh history chronology into six huge halls. Moreover the statutory body- Shiromani Gurdwara Prabandhak Committee has organized the meetings of as per the accordance and necessities of the museum towards its advanced improvement and development, as a matter of fact, for showcasing the substance and soul of the Sikh religion before the visitors and devotees. Thus, the Sikh viewers and in the addition to other visitors can also become cognizant and sensitive of Sikh's rich yesteryear and their culture, custom of martyrdom and also capable to acknowledge about the verity and propensity in the form of these great paintings.’⁴¹

Sardar Surinder Singh

Eminent Sikh Artist and Son of renowned Sikh Painter- Sardar G.S. Sohan Singh, Sardar Surinder Singh has owned his own ‘Art Studio’ near The Golden Temple, Amritsar. He is a freelance artist whose several generations were and are in the same art profession. He is creating magnificent *Sikh Paintings* from the last 50 years. He was born in the home of Artist G.S. Sohan Singh and Sardarni Satwant Kaur at Amritsar on 16th September, 1938. The artist’s wife name is Sardarni Tirlochan Kaur and he has two wards- Harpreetpal Singh (Son) and Kirandeep Kaur (Daughter). He has acknowledged the researcher with his worthy experiences and knowledge that how paintings in “*Central Sikh Museum*’ represent the ideology, philosophy of Sikh history through these works because it is very helpful to understand and also make others understand the whole incident through paintings instead of studying. For example if someone wants to know about Guru Nanak Dev ji the individual more than has to study a great number of books. But if someone visits this museum the individual can learn, know and get suffice knowledge about Guru Sahibans, childhood, important phases and all the immense significant life events. The paintings which are purposefully exhibited in this museum are meant to flourish Sikh Dharam, Sikh Ithaas their thinking pattern and paintings of

41. **Kaur, Dr. Surjit (Former Head, Department of Fine Arts at Apeejay College of Fine Arts, Jalandhar, Punjab and ardent Disciple of stalwart Sikh Artist- Sardar Sobha Singh),** February 21, 2020, *Through Personal Interview*, Model Town, Jalandhar at 03:12 p.m.

only those personalities are displayed here whose contribution are indeed helpful to whole Sikh community and exhibit painting in this museum is communal honour to that eminent figure.”⁴²

Sardar Satpal Singh Danish

S. Satpal Singh Danish- **Eminent Sikh Artist and Son of renowned Sikh Painter- Sardar G.S. Sohan Singh** is running his own ‘Art Studio’ near Sri Darbar Sahib, Amritsar. He is a freelance artist and his father, forefathers and elder brother all were in the same profession and he also **worked at ‘Central Sikh Museum, Sri Darbar Sahib, Amritsar’** from 1992 to 2003. He was born in the home of G.S. Sohan Singh and Sardarni Satwant Kaur at Amritsar on 22nd December, 1949. The name artist’s wife is Sardarni Madhubala and he has only one son- Harpreet Singh. He has provided very efficient information from his life-long learning about *Sikh art* and history that how it is worthy and valuable to awake the coming generations and get acquainted with their glorious past. He remarked: *“Central Sikh Museum is actually a treasure to Sikh religion where Shiromani Gurdwara Prabandhak Committee has preserved Sikh history and heritage in the form of artifacts, Sikh Guru’s mementoes and life events at large in the form of Sikh paintings, the artists reflected the golden chapters of Sikh past in these wonderful paintings of Guru Sahibans, life events and their battles with Mughals, their immortal sacrifices are also painted on huge canvases. The glorious past of Sikhism protected here with immense security and care and this treasure is never lessen rather increased day by day as much as visitors have visited this museum and get acknowledged about their past and as much as the great messages of universal brotherhood and oneness of God which has been spread by the Great Sikh Gurus among their Sangat through these Sikh Paintings in these sacred museum.*”⁴³

S. Bhupinder Singh Dhaliwal

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42. **Singh, Sardar Surinder (Eminent Sikh Artist and Son of renowned Sikh Painter- Sardar G.S. Sohan Singh)**, September 16, 2019, *Through Personal Interview*, Brahm Buta Market, Near Golden Temple, Amritsar at 03:32 p.m.
 43. **Danish, Sardar Satpal Singh (Eminent Sikh Artist and Son of renowned Sikh Painter- Sardar G.S. Sohan Singh and Senior Artist at ‘Central Sikh Museum, Sri Darbar Sahib, Amritsar’)**, August 3 2019, *Through Personal Interview*, Brahm Buta Market, Near Golden Temple, Amritsar at 05:25 p.m.

S. Bhupinder Singh Dhaliwal is a wonderful and diligent Sikh Artist who worked as freelancer. He was appointed as ‘Artist’ and worked in ‘Central Sikh Museum’ only for one year at Sri Darbar Sahib, Amritsar in year 1984 and unfortunately trapped in the horrific riots 1984. The artist took birth on 3rd March, 1964 in house of Sardar Jaswant Singh and Bibi Amar Kaur in village Dhanaula, Barnala, Punjab. His wife’s name is Sardarni Parminder Kaur and has three children- Pushpinder Singh, Shivdeep Singh and Navneet Kaur. The artist views about the contribution of museum in the development of Sikh Paintings are defined in these words: *“The galleries of the museum hold the works of the great artists like S. Sobha Singh and so on. Besides these paintings, the museum also has the huge collections of ancient manuscripts, coins, armours and exhibited documents has also many other historical incidents like struggles and proud moments in the Sikh history making it a great place of great information on the Sikh history in detail. The complete information about several Sikh Gurus life’s important incidents are shown in the Central Sikh Museum, Amritsar by paintings and these paintings are exhibited the Sikh history. Apart from the paintings, the museum also adorned the rare ‘Tanti Musical Instruments’ of Bhai Sumand Singh and Baba Sham Singh who contributed their worthy services. Thus, Central Sikh Museum puts its contribution in the development of Sikhism Paintings as well as the one of most important museum in the state of Punjab and in near future will be not less than an international gallery.”*⁴⁴

S. Gurvinderpal Singh

S. Gurvinderpal Singh- a very sincere and devoted Sikh Artist who worked as ‘Senior Artist’ in Central Sikh Museum in the premises of The Golden Temple, Amritsar from the year 1992 till date. The artist was born on 19th April, 1964 in the house of Sardar Harbhajan Singh and Sardarni Harjinder Kaur in Amritsar. His wife name is Sardarni Roopinder Kaur and has only one son- Varinder Singh. He has given us very useful information about Central Sikh Museum’s contribution to *Sikh Paintings*: *“The Central Sikh Museum has preserved the Sikh history, culture and heritage. Shiromani*

44. **Dhaliwal, Sardar Bhupinder Singh (Eminent Sikh Artist whose paintings are in the collection of ‘Central Sikh Museum’, Amritsar)**, October 6, 2019, *Through Personal Interview*, Barnala at 12:47 a.m.

*Gurdwara Prabandhak Committee has time to time improved, renovates and facilities the museum in which Sikh history is secured in the form of unmatched great Sikh paintings and apart from paintings Sikh artifacts, Sikh mementoes are protected within the world's famous museum. Earlier the paintings, rare artifacts, manuscripts and precious Sikh souvenirs were not displayed so well. But, now after the Central Sikh Museum has acquired its fresh and spacious form paintings of Sikh Gurus Sahibs, Warriors, Martyrs, Battle scenes and other mementoes are exhibited in very much better way than before and displayed according to Sikh history into various halls. Even Shiromani Gurdwara Prabandhak Committee has arranged the meetings of according to the requirements of the museum for its betterment, in fact for displaying the essence and soul of the Sikhism against the viewers. So, the Sikh visitors and as well as others can get aware of Sikh's rich past and their tradition of martyrdom and also able to know about the truth in aptness in the form of these great paintings.*⁴⁵

S. Sukhwinder Singh

Sardar Sukhwinder Singh is quite hardworking and dedicated Sikh Artist and moreover, he is a very lively person. He is fulfilling his service as a **'Senior Artist' at Central Sikh Museum, Amritsar from year 1994 till date at Sri Darbar Sahib, Amritsar.** He was born in the home of Sardar Avtar Singh and Sardarni Ajit Kaur of Kapurthala, Punjab on 2nd August, 1972. His wife Sardarni Satinder Kaur motivates him alot to do more and more work on Sikh history. He has two wards- Chanpreet Singh (Son) and Navleen Kaur (Daughter). He catered to all the queries regarding my topic with his pragmatic knowledge: *"This museum is inaugurated in 1958 and at that time only black and white pictures are in existence like Jaito ka Morcha, Guru ka Bagh etc. And during that period my father was the first 'Incharge' of the 'Central Sikh Museum' and suggested to paint Sikh history to Master Tara Singh who was the President of Shiromani Gurdwara Prabandhak Committee in 1958 and S. Kirpal Singh was the Chief Artist in museum at that time. My father- S. Avtar Singh has narrated the*

45. **Singh, Sardar Gurbinderpal ('Senior Artist' in Central Sikh Museum in the premises of The Golden Temple, Amritsar),** September 11, 2019, *Through Personal Interview*, Central Sikh Museum, The Golden Temple, Amritsar at 03:12 p.m.

*martyrdom scenes of Bhai Taru and Bhai Mani Singh to Sardar Kirpal Singh and eventually these paintings were shown before Master Tara Singh, at a very first glance of works they filled with passionate feeling of Sikhism and had decided to allow them to paint more and more Sikh paintings. Thus, the museum has started to begin gradually but in effective manner. Historical paintings took almost one month for completion and portraits are finished within five to six days, board and prepared canvases are used for paintings and mostly do work in oil medium. So all in all Central Sikh Museum is wonderful example of unique and precious belongings of Sikh religion in the form of paintings, artifacts, coins, weapons, portraits, 18th century's miniature paintings, Tanti Musical Instruments, empty bullets cases etc. According to artist journey of Sri Harimandar Sahib is incomplete without visiting or better say that without knowing their glorious Sikh past.*⁴⁶

Sardar Gursharan Singh

S. Gursharan Singh is young but very passionate Sikh Artist who has good enough knowledge of Sikh History as well as Sri Guru Granth Sahib. He is working as **‘Junior Artist’ at Central Sikh Museum at Sri Darbar Sahib, Amritsar** of Shiromani Gurdwara Prabandhak Committee from year 2018 till date. He was born in Tarn Taran Sahib, Punjab in the house of Sardar Jagdish Singh and Sardarni Narinder Kaur on 27th July, 1984. Being an artist he has very well explained the contribution of Central Sikh Museum in the development of *Sikh Paintings*. He is unmarried. He shares, “*The ‘Central Sikh Museum’ is inside the premises of Sri Darbar Sahib has possessed a precious and valuable information about Guru Sahibans and great personalities of Sikh history. The museum is a pertinent place to acquire all the worthy and detailed knowledge about Sikh community. Sikh heritage, culture and history’s self-spoken images are graced this museum in the form of paintings and painted by great artist themselves. These wonderful works provides us the knowledge about Sikh Gurus, martyrs, freedom fighters, Saints and their incomparable sacrifices not only for Sikh*

46. **Singh, Sardar Sukhwinder** (‘Senior Artist’ in Central Sikh Museum in the premises of The Golden Temple, Amritsar), September 3, 2019, *Through Personal Interview*, Central Sikh Museum, The Golden Temple, Amritsar at 11:30 a.m.

community rather for all humanity. Ancient inherit belongings, silver and gold coins, Nanak Shahi coins, weapons and hand written manuscripts, Tanti Saaz etc. are also shown here with great care.”⁴⁷

Sardar Mandeep Singh

Young Sikh Artist- Sardar Mandeep Singh is very simple person and a devout Sikh. He has pretty good knowledge of art field with which illuminate the curiosity regarding topic. At present he is working as ‘**Art Teacher**’ at ‘**Cambridge International School, Amritsar**’ from more than 10 years. The artist took birth in Amritsar in the home of Lt. Sardar Daljeet Singh and Sardarni Paramjeet Kaur on 6th October, 1981. He is unmarried. According to him, “*The real creators and contributors towards the development of Sikh Paintings are the artists who indeed played their role and put their efforts to flourish this genre of Sikh Art at great extent. Artists are the pillars of ‘Central Sikh Museum, Amritsar’ in true sense. Every individual has an imagination but they do not have medium to express their ideas in concrete form, only artists are born with such an amazing ability they are the persons who are blends of these of talents. Their imagination plus skill of painting and good enough knowledge of history can make them totally different from the rest and with the help of such talents museums are existed today. They are true contributors and people who really keep alive the history of any religion with their great talents moreover, artists give shape to words and abstract ideas. Only their strong power of imagination and contemplative tendency brings the life to lifeless conversations and thoughts. The gradual but significant and constant development of Central Sikh Museum is the result of the hard work of the artists, who are not only the contributors rather the great givers and bridge between history and society. Where, everyone is fully involved and busy in their own task and in the race of*

47. **Singh, Sardar Gursharan** (‘**Junior Artist**’ at **Central Sikh Museum at Sri Darbar Sahib, Amritsar**), September 9, 2019, *Through Personal Interview*, Central Sikh Museum, The Golden Temple, Amritsar at 04:12 p.m.

earning their living. They keep themselves busy in the preservation and development of the museum beyond the limitations of hours, for upcoming generations.”⁴⁸

Dr. Davinderpal Singh

Dr. Davinderpal Singh is a **retired Professor of English from Lyallpur Khalsa College at Jalandhar, Punjab** and owned his Book Shop in the premises of The Golden Temple, Amritsar from time of 1988. He was born in Amritsar on 22nd September, 1965 at Sardar Rajinder Singh and Sardarni Trilochan Kaur’s house. He has two sons- Gurcharan Singh and Danish Singh and his wife name is Sardarni Manmeet Kaur. He expressed his views as: *“First of all idol worship is restricted in Sikh religion but the paintings displayed in ‘Central Sikh Museum’ is merely meant to get Sikh Sangat awakened and acknowledged about their Gurus, Shaheeds and their brave, rich past. As only visual representations of anything left long lasting effect on the mind and also provides us information that how particular people look like knowledge about the surrounding and place, dressing style, weapons and also depicts the time period through articles used in that peculiar phase. Even study of something do not supply us such worthy information only paintings catered us with apt incidents and events of the time. Most of the battles of Sikh history are painted on canvas through artist Kirpal Singh and at large portraits are painted by Master Gurdit Singh. The ‘Central Sikh Museum’ is graced with the valuable paintings which reflects the Sikh past and their journey in very systematic way and also developed on technical stage too like started from Guru period, Post Guru Period, Sikh Kingdom (Maharaja Ranjit Singh), The British period (Akali movements), Post British period (Establishment of Shiromani Gurdwara Prabandhak Committee, Gurdwara Reform movement and picture of martyrs of all the time are displayed in the museum.”⁴⁹*

Sardar Narinder Singh

48. **Singh, Sardar Mandeep (Famous Sikh Artist and ‘Art Teacher’ at ‘Cambridge International School, Amritsar’)**, December 23, 2019, *Through Personal Interview*, Focal Point, Amritsar at 06:38 p.m.

49. **Singh, Dr. Davinderpal (Former Professor of English at Lyallpur Khalsa College, Jalandhar, Punjab)**, December 27, 2019, *Through Personal Interview*, The Golden Temple, Amritsar at 02:19 p.m.

Sardar Narinder Singh is a wonderful and diligent Sculptor who is giving his services as a **‘Governing Council Member of Indian Academy of Fine Arts, Amritsar’**. This amazing sculptor took birth on 9th May, 1974 in the abode of Sardar Joginder Singh and Bibi Bhupinder Kaur at Amritsar. Sardar Narinder Singh explained: *“The main aim and goal of the Sikh Paintings in ‘Central Sikh Museum, Amritsar’ has to make their people and every visitor to have knowledge about the establishment and development of the golden as well as splendid era of Sikhism. Moreover these religious Sikh paintings fulfill the purpose of preaching because every single painting preached in its own way. In Sardar Narinder Singh’s personal views: “Every visitor or devotee who come to pay his/her obeisance at Sri Darbar Sahib has surely spent much more time in the museum to learn about their Gurus, brave martyrs and warriors life events and exploits as comparatively in Golden Temple, Amritsar.”*⁵⁰

Shri Raj Kumar Rathore

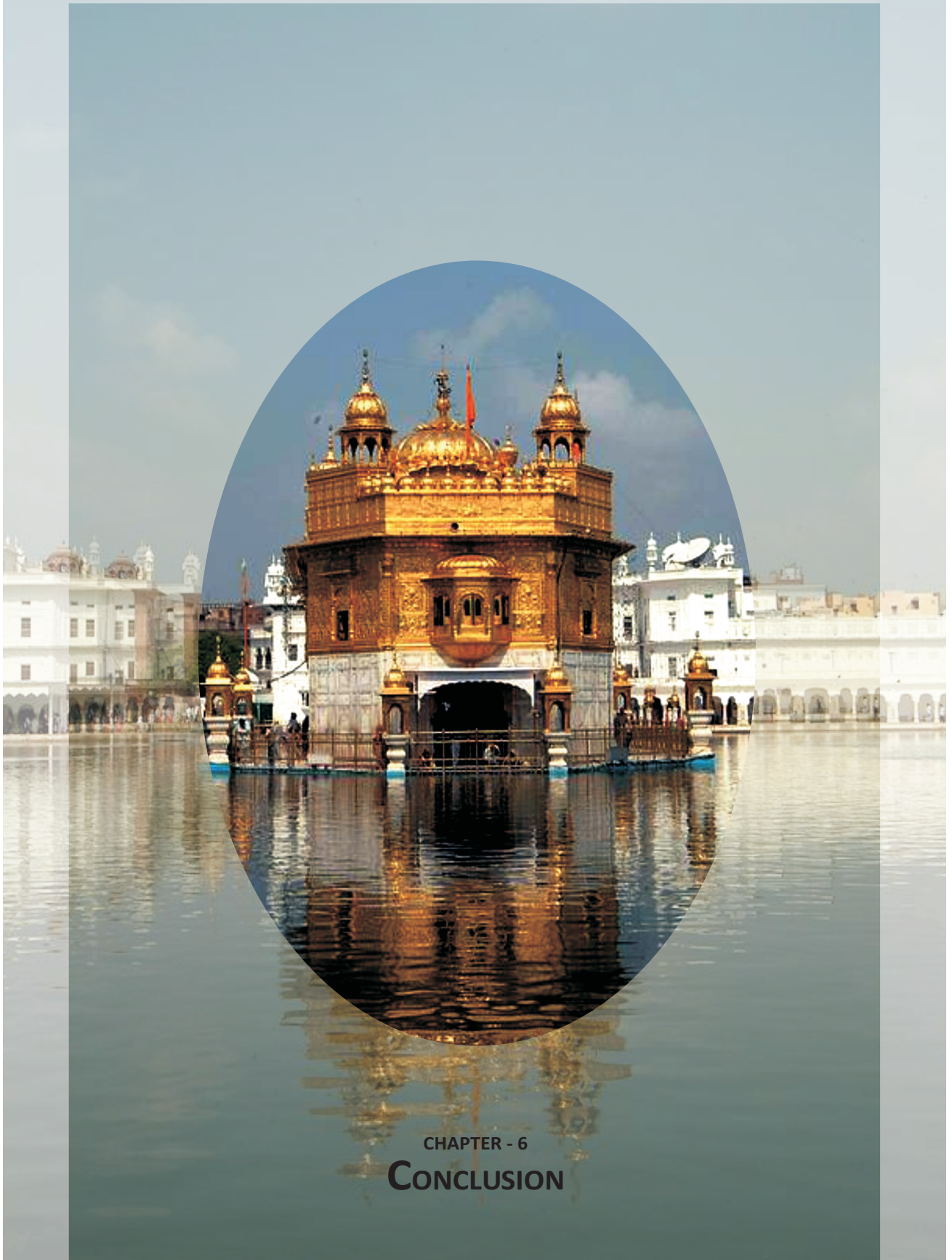
Shri Raj Kumar Rathore is very famous and experienced artist in the field of art who is working from the last 42 years. The artist was born on 12th July, 1951 in the home of Lt. Sohan Lal and Shanti Devi of Dalhousie. Artist wife’s name is Madhu Rani and has three wards. The artist says: *“History is preserved and protected only by two means in abundance by books and another one is paintings and both these means are pretty much popular all around the world and has left very influential and long lasting impact on the mental state of the reader and onlooker. An individual can learn from books only then when read those books thoroughly but on contrary they do not need to read from painting or an illustration, just only by a mere glimpse or glances of pictures an individual can learn and understand a lot about the place, person, incident in paintings, story behind the picture effortlessly and moreover in very short span of time. So, this is the chief goal or aim behind the creation of ‘Central Sikh Museum’ so that the visitors and disciples can learn more and more about Sikhism and their history effortlessly in short period of time just in a single visit and acquired suffice knowledge about Sikh*

50. **Singh, Sardar Narinder (Governing Council Member of Indian Academy of Fine Arts, Amritsar)**, March 9, 2020, *Through Personal Interview*, Indian Academy of Fine Arts, Amritsar at 01:37 p.m.

Guru Sahiban and their important life events and their rich tradition of martyrdom through the priceless and precious paintings the hardworking and knowledgeable artists who did and still painted on the golden chapters and prominent personalities of Sikhism through their great experiences and well read, listened and well known history. So, the 'Central Sikh Museum, Amritsar' played an important role in the development of the Sikh paintings in the preservation, propagation, promotion and development of Sikh history."⁵¹

After interaction with personalities from different fields and walks of life on gauging the significance and uniqueness of 'Central Sikh Museum, Amritsar', the conclusion in this research work stands firmly fortified that the revered and visionary Sikh personalities who were instrumental in establishing this great museum were endured with a dedicated and spiritual zeal to bring into focus a unique Sikh Museum which was the need of the times where works of art done by prominent Sikh painters are displayed which dwell upon the complete plethora of Sikh religion, philosophy, ethos, values, history and art.

51. **Rathore, Raj Kumar (Eminent Artist)**, December 24, 2019, *Through Personal Interview*, Rathore Art Studio, Pathankot, Punjab at 04:38 p.m.



CHAPTER - 6
CONCLUSION

The genre of *Sikh Painting* is a remarkable and magnificent genre of art in true sense and moreover it is not only a common genre of *Sikh art* in fact an intellectually productive compounding or amalgamation of noble minded apotheosis of Sikh faith which frequently renders a glance into the splendid historical chapters of Sikh belief which completely oozed in bravery and spirituality. Earlier when the study of *Sikh Painting* is begun, it is apposite and important to get into the varied past stages and styles in *Sikh Painting* to dig out the coming generation and organized mature evolution of this art which belong to an earlier time's period at that time when the Sikh faith, beliefs and doctrine were in the beginning phases. In the lacking of a profound and analytical consideration, an entire utilization will be an ineffective attempt and will not proposed the actual gist and doctrine of this style of *Sikh Painting* which from centuries has come forth as a prominent art style that possessing its origin in the primeval visual aspect of *Janam Sakhis* illustrations and drawings which are peculiar sets and rooted on Guru Nanak Dev's life utmost important incidents as he is acknowledged as the founder of Sikh religion. In order to understand the genre of *Sikh art* the rudimentary factors which require to be focused on are its beginning and development. Equally there are numerous elements and parts which require pertinent care and a sound analysis which constituted the zenith of this vivacious aesthetically rich form of *Sikh art* and inventive existing day form. Finally, the definition of *Sikh art* ought to be examined seriously which will bring out the term *Sikh art* carry on to paintings done by Sikh artists on Sikh themes supported by the Sikhs under the region which was regulated or ruled by Sikhs in an extended courage.

Exactly from the primeval origination of *Sikh illustrative painting* which we noticed in *pothis* or *Janam Sakhis* of numerous denominations and these wonderful manuscripts were made by the followers who consecrated themselves to disseminate the messages of Baba Nanak and afterwards a new coeval of artists maintained the path and in addition turned up into some other, humanitarian worldwide facets of Sikh doctrines and culture. The heavenly subjects and content, stylized shapes and naïve fascination seeped in rare aesthetical feeling identified the previous peculiar examples of *Sikh art*. These reverberant and lavishly decorative paintings graced the walls of the religious

places and even on some other significant historical places in the form of murals and frescos exhibiting the incidents from Sikh religion and history.

All the significant episodes from the history of Sikhism like *Janam Sakhis*, Ten Sikh Gurus, period of Maharaja Ranjit Singh and after him too, Sikh themes demonstrating the self regard of toil like in painting of Guru Nanak Dev in which he has been shown taking out milk from the completely dry *roti* of Bhai Lalo who was a poor carpenter and on the other hand, taking out the blood from the food of Malik Bhago who was a rich merchant; equality for women; Bhai Kanhaiya as a forerunner of Sewa Panth assisting the wounded Sikh and Mughal soldiers with water and medications without any favouritism of caste and colour in battlefield hence he has shown the pure humanity which is indeed the true intense emotion of Red-Cross Movement these days. The same food is being provided by the *Sewadars* to poor and rich sitting together in rows sitting together are also painted in some of the themes portrayed as '*Guru Ka Langar*'; '*Amrit Sanchar Ceremony*'- Guru Gobind Singh has been depicted baptizing the *Panj Pyaras* means 'Five Beloved Ones'; scene of construction and restoration of Gurdwaras in which people of all faiths giving their participation which means '*Kar Sewa*'; Scenes of sacrifices; Battle scenes, Incidents from Guru Nanak Dev's life as shown as '*Janam Sakhis*' presenting in systematic way and Guru Nanak Dev's 'Spiritual Journeys' along with his lifelong followers- Bhai Bala and Bhai Mardana. The consecutive oppression of Muslims on Sikhs and scenes of Sikhs bravery are clearly painted in the picture of 'Bricking Alive of the Younger Sons (*Chotte Sahibzade*) of Guru Gobind Singh' highlighting the fierceness of despots on them but eventually super trustworthy loyal and innocent, spattering the stone in the sea of one's heart are the most heartrending paintings. The iconic portraits of the *Dasampita* of the Sikhs- Guru Gobind Singh sitting on his horse and having falcon on his gloved hand in several forms are these days the essential subjects of *Sikh Paintings*. Putting light on the enormousness of Sikh cavalry, martyrdom qualities in Sikhism which is fascinating the substance in Sikh work of art in which 'Shaheed Baba Deep Singh' is pictured as a courageous soldier who has displayed as keeping his decollated head on his hand and in

other hand has shown kept his quite weighted and fully blood drenched sword in a battle.

Janam Sakhis possess the credit of *Sikh art's* origination thus *Janam Sakhi* illustrations are to be identified as an abundant source of *Sikh art* and *Sikh Paintings*. The content of *Janam Sakhis* reposes on portrait of Guru Nanak's personality prospects, his doctrines rest on religious substance of love and cosmic brotherhoodness, wellbeing for everyone and cast away unfounded views or beliefs which are illogical and a biggest hurdle in the way of earnestness of human conduct. The rich presentations of *Janam Sakhis* are the real origin of the *Sikh art*, its border illumination and decorative designs, portraitures and frescos. An early examples of '*Sikh Narrative art*' are seen and sown its seeds in *Janam Sakhis* illustrations of *Sikh art*. The lifelong arrangement of organized events, the portraits of Ten Sikh Gurus, saints and *Sufis* are gracing the walls of various holy edifices like *Dharamshalas*, Temples, *Havelies* and palaces which afterwards strengthen the tradition of *Sikh Painting* in the form of murals and frescos on the walls.

Both the hills and plains of Punjab in 18th century were under the control of great Sikh ruler- Maharaja Ranjit Singh which includes state of Punjab, Haryana and Himachal Pradesh in India and Pakistan in the North-west Frontier. And in the 19th century Maharaja Ranjit Singh took special interest in the development of Amritsar. 'The Golden Temple' at Amritsar is covered with a luminous layer of gold from outside which was actually a work of Maharaja Ranjit Singh in order to increase the grandness of 'The Golden Temple' at Amritsar. A number of illustrious artists like Parkhu, Jeevan Ram and Hasan-ul-din were patronized by him.

At Maharaja Ranjit Singh's period the kingdom of Kotla, Basholi, Nurpur, Chamba, Guler and Kangra turned into a regime of Sikh domains and during that time the subjects of utmost importance were the 'Portraits of Ten Sikh Gurus', 'the events of the *Janam Sakhis*', 'Portraits of Maharaja Ranjit Singh, his courtiers and Generals'. Most of the artists from that period left their hilly areas and had started living in Amritsar and Lahore and enjoyed the exclusive patronage of the Sikh rulers.

Maharaja Ranjit Singh was the foremost among all who encourage the *Sikh art* and under his domain *Sikh art* reached at its highest peak and leaves longlasting impact. He had chosen immensely thoughtful and unrivalled means to promote the *Sikh art* and its tradition. He was submissive in flourishing this particular form of *Sikh Painting*, the techniques and mannerisms used by the European painters and extended support and also encouraging Sikh painters like Kehar Singh, Bishan Singh and Kishan Singh who were benchmarks to follow those new and basic techniques and they will be always kept remembered for their glorious but magnificent contribution in modifying the Sikh subjects into *Sikh Paintings* of newly chosen style of expression.

In reality, a distinctive change has been seen in *Sikh art*, which starts from *Janam Sakhis* to big oil canvases, lithographs, etchings, pen portraits, woodcuts, engravings, water base pigments, delineations and very small scale drawing on ceramicware. The common public realized and understands the evidential modification in *Sikh art* and moreover in 19th century a world famous artist named Sardar Sobha Singh, became greatly well illustrated 'Saint Artist of the people' comes out in the history of *Sikh Painting*. His portraits on Guru Nanak Dev such as 'My Meditations on Guru Nanak' which represented Guru Nanak Dev in his own spiritual vision.

Eventually other artists also joined this journey of *Sikh Painting* and their incomparable contributions made utmost important role for the upliftment of the genre of *Sikh Painting*. All these artists are significant artists of Punjab as S. Sobha Singh, G.S. Sohan Singh, S. Amolak Singh, S.G. Thakur Singh, Master Gurdit Singh, S. Kirpal Singh, Shri Bodhraj, S. Devender Singh, S. Mehar Singh, S. Jarnail Singh, and many others. Their wonderful works are displayed in the esteemed 'Central Sikh Museum', Golden Temple at Amritsar and some of among them are fulfilling their holy task in the Museum on Sikh subjects. Therefore, the genre of *Sikh Painting* demonstrates exactly likewise the targeted goal of the Sikh culture, inheritance and cognitive operation, heavenly, religious visible aspects and optical attributes which orientated the natural way of life. *Sikh Paintings* also carefully observed the common status of society.

In year 1957 A.D the 'Central Sikh Museum', The Golden Temple at Amritsar was established which is the greatest and extensive panoptic Sikh Museum of Punjab

which keeps and maintains the priceless past of Sikh faith and history in its actual form since very long time by the humble holy service of Shiromani Gurdwara Prabandhak Committee at Amritsar which is built in the periphery of Sri Darbar Sahib at first floor of the '*Ghanta Ghar* building' at Amritsar. Shiromani Gurdwara Prabandhak Committee has been giving their incomparable endeavours in its establishment and evolution and thus the 'Central Sikh Museum' at Amritsar comes out as a pioneer store-house of *Sikh Paintings*. The 'Central Sikh Museum', Amritsar displays the splendid past of Sikh history, their cultural values and philosophical thoughts and hugely supportive in the conservation, upgradation and extension of Sikh inheritance in organized manner harmonize in the timeline in numerous halls not only in the form of *Sikh Paintings* but also in the form of artifacts, handwritten manuscripts, belongings of Ten Sikh Guru Sahibans in their commemoration, coins, arms and musical instruments are exhibited here with immense care and deference.

In year 1588 A.D. the foundation bricks of Sri Darbar Sahib (also known as 'The Golden Temple') were laid by Sain Hazrat Main Mir who was a Muslim saint of Lahore (Pakistan) at the humble request of fifth Guru of the Sikhs- Guru Arjan Dev. And the saint intentionally indicated his reach in all four directions, one in each direction; all these four directions open up irrespective of caste and creed for all people. The construction of Sri Darbar Sahib and the service of 'Pool of Nectar' was initially started by the Sikhs under the supervision of Guru Arjan Dev and two other devoted Sikh leaders named - Bhai Gurdas and Bhai Buddha.

In the beginning the 'Central Sikh Museum' at Amritsar was just a big hall but afterwards it was extended into new modern-type halls competent to *Brahm Buta*. Respecting the feelings and noticing the needs of the common people '*Panth Rattan*'- Jathedar Gurcharan Singh Tohra (24th September, 1924 to 1st April, 2004) who was 'President' of Shiromani Gurdwara Prabandhak Committee, Amritsar- a Sikh body Incharge of handling Gurdwara all the way through his working time took a responsibility to display the precious artworks in the form of *Sikh Paintings* by industrious artists like S. Sobha Singh, S. Kirpal Singh, S. G. Thakur Singh, S. Mehar Singh, S. Devender Singh, S. Amolak Singh, S. Bhupinder Singh, S. Satpal Singh

Danish, Master Gurdit Singh, S. G.S. Sohan Singh, Shri Bodhraj, S. Amar Singh, S. Gurvinderpal Singh and S. Sukhwinder Singh before the general public in an organized manner in 'Central Sikh Museum' all these artworks were achieved by the proficiency skills and commitment of these artists which was vividly seen in their works.

In Hall No.1, the *Sikh Paintings* of Ten Sikh Gurus life's important incidents, tradition of martyrdom in Sikhism, bravery acts of Sikhs, cruelty of Mughals rulers on Sikhs, Sikh warriors, *Sufis*, saints, Portraits, Battle scenes and the hand-written manuscript means '*Pothi Sahib*' of Sixth Guru Padshah- Guru Hargobind is also adorned here with immense reverence. All the prominent or leading figures of Sikh religion who had contributed in Sikhism in any way their paintings are displayed here, these persons were really important and made significant attempts to spread of Sikhism.

Hall No.2 has bore the paintings of the famous Sikh martyrs of 18th century, Sikh *Morchas*, paintings of martyrdom of *Chaare Sahibzadas* and Sikh warriors like 'Baba Banda Singh Bahadur' who was very close to *Dasampita Sahib*'s heart and loyal devotee and companion of Tenth Guru of the Sikhs- Guru Gobind Singh ji and further more an invincible permissiveness and longanimity of Sikh women. And the weapons belonging to 18th century were taken from Gurdwara Moti Bagh, Patiala has been also showcased in the museum.

In Hall No.3 Portraits of Sikh Generals, Commanders and Chieftains are shown which also include the paintings of true fighters of Sikhism and some precious and ancient coins are also kept here.

Sikh Paintings of Sikh martyrs who were from 20th century are displayed in Hall No.4 there are also magnetic and attractive paintings which are depicting the scenes of Sikh *Morchas*. The *Sikh Paintings* of immensely significant personalities who left a remarkable impression in India's Freedom Struggle against Britishers were also exhibited in this hall. Portraits of renowned *Granthis*, Sikh *Jathedars*, *Kar Sewaks*, Sikh Historians, Educationists, famous Sikh Artists and Sikh Personalities were adorned on the walls of this museum as a symbol of Sikh Panth. The encasement of bombs and bullets of June 1984's Military attack on Sri Darbar Sahib, Amritsar were also exhibited in museum.

Hall No.5 contained the portraits of the leading figures of Shiromani Gurdwara Prabandhak Committee (SGPC), Amritsar, are showcased here which includes eminent members of 'Shiromani Akali Dal', Portraits of Sikh martyrs of *Sakas* like 'Saka Panja Sahib', 'Jaito Morcha', 'Punjabi Suba Morcha' and portraits of Sikh Freedom Fighters, humble philanthropists, *Sant Mahapurash* and also ancient musical instruments.

Hall No. 6 graced with the portraits of great Sikh Historians and *Dhadis* (Balladeers) are displayed here in very well manner. The deracination of Cannon balls, tanks, empty cases of Guns from 18th to 20th century and also tear gas bombs which were thrown on 'Golden Temple's circumference' on 4th July, 1955 by police are exhibited here for public viewing.

'Central Sikh Museum', Amritsar has also a suffice accumulation of 19th and 20th century Sikh Miniatures, Prints, Photographs, Etchings, Engravings which belonged to 'Sikh School of Art' and also an influential paintings by Modern art artists. This museum had evidenced the dreadful result of 1984's Military attack and 1986's Black thunder. Various priceless artifacts alongwith cultural paintings of very good value are presented here one more time.

All this immensely worthy information and chronicles of the 'Central Sikh Museum' has been provided by Sardar Iqbal Singh who is at present 'Additional Manager cum Curator' of this museum.

According to Jathedar Avtar Singh- the present 'Chairman' of Shiromani Gurdwara Parbandhak Committee, Amritsar, *"The fresh visual appearance and contrived pattern is provided to 'Album Central Sikh Museum' which will be pretty influential and will have elaborated information published in it. In routine the museum is visited by large number of devotees of every religion from India and across the world come to pay obeisance before the sacred Sikh shrine and thus they offer their deep and truly concerns towards Sikh belief and its past. The matchless love and honour of followers accomplished the goal of the museum and the magnetic paintings, portraits, battle scenes of Sikh faith are along with artifacts are conserved and displayed in various halls of the museum which help to spread the message of Sikh ideology between common people."*

The messages from Gurbani, events of great significance from the lives of ten Guru Sahibans, symbolically and valuable incidents of martyrdom, bravery and self sacrifices have continuously turned up as a thought or sprouting seed or content of inspiration for learned people, preachers, Sikh scholars and Sikh artists. In reality, *Sikh Paintings* are the visual testimonial of understanding content of humankind and therefore the glorious past of Sikhism take a glance in a surreptitious fashion by the means of the vibrant, superb and colourful *Sikh Paintings* in magnificent manner and worldwide prospect.

The careful as well as elaborate thoughtfulness of the content of the *Sikh Paintings* and its active emphasis is arranged on these paintings which have consequential action for rendering a new look to the optical attraction to *Sikh Painting* genre. Therefore the deep consideration is channelized in the direction to study the thematic substance which rendered the required nous to the content of this particular art form and the subjects of *Sikh Paintings* have risen through the prolonged period which has attained the fragrance of ethical motive and piousness. Instead these paintings have been laden with the qualities of heroism, sacrificial and sacredness. These artworks admitted the topics like special incidents from *Janam Sakhis* and Baba Nanak's Spiritual Travels, artworks on reasonably significant themes relevant with the Nine Guru Sahibans, Paintings on subjects which spotlighted the unmatched bravery of Tenth Guru Sahiban's four sons (*Sahibzadas*), Portraits of Ten Sikh Gurus, Battle scenes of the main militants of the Sikh Military, General idea of Red-Cross Movement, Paintings on the incidents of undismayed trust of men and women in Sikh religion, Banda Singh Bahadur's life events and martyrdom scenes, Portraits of Bhagats, Saints, Sikh Scholars and *Granthis*, Noble portraits of Maharaja Ranjit Singh and his son-Duleep Singh, Portraits of Freedom Fighters, Portraits of Sikh Commanders, Chiefs and Generals and paintings on their battles scenes, scenes of Massacres in Sikhism, Scenes of Holy Sri Harimandar Sahib throughout different phases. The theme of subject matter of *Sikh Paintings* were deliberately chosen in the form of stories with the objective to diffuse Guru's message and remove the darkness from the society by vivid visual presentations as Guru's word.

‘Subjects relating to *Janam Sakhis* (Life-events) and *Udasis* (Spiritual Travels) of Guru Nanak’ such as Guru Nanak Dev sitting cross-legged on a carpet, Guru Nanak Dev at Sultanpur Lodhi, Bebe Nanaki giving *Rabab* to Bhai Mardana and *Udasis* (Spiritual Journeys) of Guru Nanak Dev. ‘Themes related to life and times of other Nine Sikh Gurus’ such as Guru Angad Dev forbidding Emperor Humayun to use power, Mata Khiwi serving *Langar*, Guru Amar Das fetching water from River Beas, Scene of *Sati Pratha*, Emperor Akbar paying homage to Guru Amar Das at Goindwal, Guru Ram Das laying the Foundation of Amritsar city, Bibi Rajni with her leper husband, Muslim Saint- Sain Mian Mir laying the Foundation-stone of Sri Darbar Sahib (The Golden Temple), Amritsar on the request of Guru Arjan Dev, Scene of *Kar Sewa* by Bhai Bahilo, Compilation of Sri Guru Granth Sahib, Baba Buddha ji taking Sri Guru Granth Sahib to Sri Darbar Sahib, Amritsar after compilation, Baba Buddha blessing Mata Ganga, Martyrdom of Guru Arjan Dev ji, Thy will grab your crown and eagle, Scene of Guru Hargobind's imprisonment in Gwalior Fort, I have found the Guru, Scene of Guru Tegh Bahadur's Assam Journey, Scene of Kashmir Pandits meeting with Guru Tegh Bahadur at his court, Guru Tegh Bahadur at Delhi, Martyrdom of Bhai Mati Das, Martyrdom of Bhai Dayala, Martyrdom of Guru Tegh Bahadur, *Rangretta*- Guru Ka Beta, Pir Buddha Shah in Guru Gobind Singh's Court, Guru Gobind Singh baptizing *Panj Pyare* (Five Beloved Sikhs) at Sri Anandpur Sahib, Khalsa Mero Roop Hai Khaas, Valour of Moti Mehra, Martyrdom of Bhai Mahan Singh in the Battle of Muktsar, The Word is the Truth, Guru Gobind Singh at Emperor Bahadur Shah's Court, The Humblest Servant of the Guru, Martyrdom of Bhai Mani Singh, Martyrdom of Bhai Mansha Singh, Martyrdom of Bhai Taru Singh, Martyrdom of Bhai Subegh Singh and Bhai Shahbaz Singh and Bhai Jai Singh Khalkat. ‘Subjects throwing light on the unmatched valour of Guru Gobind Singh’s Four Sons (*Sahibzadas*)’- Martyrdom of Sahibzada Ajit Singh in the Battle of Chamkaur, Martyrdom of Sahibzada Jujhar Singh in the Battle of Chamkaur and Bricking alive of *Chotte Sahibzade* (Younger Sons) of Guru Gobind Singh in Srihind Fort. ‘Portraits of Ten Sikh Gurus: Portrait of Guru Nanak Dev, Portrait of Guru Nanak Dev in Ashirwad Pose, Portrait of Guru Ram Das Ji, Portrait of Guru Hargobind Sahib, Portrait of Guru Har Rai Sahib-the Seventh Guru

of the Sikhs, Portrait of Guru Harkrishan Sahib, Portrait of Guru Gobind Singh- the Tenth Sikh Guru in his court, Portrait of Guru Gobind Singh on horseback. 'Battle Scenes of the chiefs, militants and activists of the Sikh Military'- Bhai Himmat Singh in the Battle of Chamkaur, Scene of Bhai Tara Singh Vaa's Bravery, Bhai Mehtab Singh and Bhai Sukha Singh, Bhai Bota Singh and Bhai Garja Singh, Mata Bhag Kaur in the Battle of Muktsar, Baba Deep Singh Shaheed, Baba Natha Singh Shaheed, Bhai Bidhi Chand Chhina and Bhai Paraga in battlefield. 'Concept of Red-Cross Movement'- The Even-handed Bhai Kanhaiya and Bhai Kanhaiya dressing wounded soldiers in the battlefield. 'Themes related to scenes of the undismayed trust of Men and Women in Sikh religion'- Portrait of Mata Sahib Kaur, Faith above, When Faith remained Unshaken and Rewards for killing Singhs. 'Subjects related to the life and martyrdom of Banda Singh Bahadur'- Conversion of Banda Singh Bahadur, Banda Singh Bahadur in battlefield at Sirhind, Portrait of Banda Singh Bahadur and Sacrifice of Banda Singh Bahadur. 'Portraits of Famous Bhagats, Saints, Sikh Scholars and *Granthis* (Preachers)'- Portrait of Bhai Gurdas, Portrait of Bhagat Ravidas, Portrait of Sheikh Farid, Portrait of Bhagat Namdev, Portrait of Bhagat Sain ji, Portrait of Hazrat Sain Mian Mir, Portrait of Bhai Nand Lal Ji, Portrait of Bhai Santokh Singh and Portrait of Granthi Sant Singh. 'Noble portraits of Maharaja Ranjit Singh and Maharaja Duleep Singh'- Portrait of Maharaja Ranjit Singh, Maharaja Ranjit Singh in his court and Portrait of Maharaja Duleep Singh. 'Portraits of Freedom Fighters'- Portrait of Bhai Maharaj Nihal Singh, Portrait of Shaheed Kartar Singh Sarabha, Portrait of Shaheed Bhagat Singh and Portrait of Shaheed Udham Singh. 'Paintings of Sikh Commanders, Chiefs and Generals in Battlefield'- Portrait of Nawab Kapur Singh, Nawab Kapur Singh in battlefield, Nawab Kapur Singh, Attack on Sri Darbar Sahib at Amritsar by Ahmad Shah Abdali after *Vada Ghalughara* (Great Holocaust) in 1762 A.D., Singh - An Embodiment of Mercy, Portrait of Sardar Baghel Singh, *Kesari* Flag on the Red Fort (11th March, 1781) at Delhi, Portrait of Sardar Jassa Singh Ahluwalia, Sardar Jassa Singh Ramgarhia in the battlefield at Amritsar, Sardar Jassa Singh Ramgarhia in battlefield at Delhi, Sardar Chadat Singh Sukerchakia fighting in the Battlefield, Sardar Charhat Singh in Ahmad Shah Abdali's Camp, Portrait of Sardar Charhat Singh, The

Unparalleled Sacrifices of Sikhs in the Battle of Multan, Portrait of Akali Phula Singh on horseback, Portrait of Sardar Hari Singh Nalwa, Hari Singh Nalwa with his followers, Portrait of Bhai Sham Singh Attari, Portrait of Baba Bir Singh riding on horse and Portrait of Baba Ram Singh.

‘Paintings on the massacres which happened in Sikh history’: Scene of *Chotta Ghalughara* (First Small Holocaust), Scene of *Vada Ghalughara* (The Great Holocaust), Massacre at Jallianwala Bagh, The Sacrifice of Sri Nankana Sahib, Martyrdom of Bhai Kehar Singh, Peaceful Resistance to Police Brutalities, Scene of Saka Panja Sahib, Massacre at Jaito and Scene of 18th Century Sikh Cantonment. ‘Holy Sri Harimandar Sahib throughout the different phases’- Sri Harimandar Sahib (The Golden Temple) at Amritsar, Baba Darbara Singh ji performing the Ceremony of *Anand Karaj*, Baba Kharak Singh taking keys of Sri Harimandar Sahib from British Officers at Sri Akal Takht Sahib, Amritsar and Scene of Akal Takht after 1984 attack. ‘Eminent Writers and Poets of Punjab’- Bhai Vir Singh and Bhai Kahn Singh Nabha. All these magnificent specimens of *Sikh Paintings* are turned so realistic merely because of the innovative minds of the artists whose soul are completely soaked into the Sikh’s incredible history of bravery and make them capable to paint so alive *Sikh Paintings*.

The deep and thoughtful analysis of artist's living style, who chiseled an ideal, well suitable and special places for themselves in *Sikh Paintings*, which uncovers the constant forward moving current of their feelings which renders a peculiar quality to their foremost attempt into this amazing style of art, and their personal stages of progress in attaining inventive, innovative, constructive and professional grade of superbness, deserving an unmatched polished yet assiduous attention. It is achieving defined respect here and that passionate participation in past and religion, the enormousness of the logical study of religion and its impact, naturally triggers the unbreakable connection with the company of individuals and groups, who have willing submitted their lives in the study of divine path of life and pious sojourns. All these components are surely changed the fate of these painters, who attempts the arduous travel of pursuing the delineation of images and sequential pattern of various conditions of Sikh history, tradition and heritage. Peeping into the earlier lives of Sikh painters and

seeing sneakily into their lives that how their talent of art mesmerized the heart of countless persons in this religious and explanatory excursion which is virtually akin to a religious visit. To splash into the lives of artists who are rhabdomance into the sea in order to find out the worthy hoarded wealth of cognition and devoted themselves into this passionate and motivational practice. The gist of their lives in directing their creative and imaginative powers in order to follow innovative and matchless works which are actually a real tribute to the apotheosis of Sikh faith in ocular expressions.

The Saint artist- S. Sobha Singh took birth on 29th November, 1901 A.D. at Sri Hargobindpur district, Gurdaspur in Punjab State. Prominent *Sikh Paintings* of Sardar Sobha Singh are 'Baba Nanak with Bhai Bala and Bhai Mardana (1969), Portrait of Guru Nanak Dev (1969), Portrait of Guru Nanak Dev in Ashirwad pose (1969), Portrait of Bhai Gurdas (1968), Portrait of Hazrat Sain Mian Mir (1968), Portrait of Akali Phoola Singh (1968), Portrait of Bhai Santokh Singh Churamani (1969), Baba Ram Singh on Horse (1969), Portrait of Maharaja Dalip Singh (1969).

S.G. Thakur Singh was born in the small village name Verka near Amritsar. Here are some of his prominent *Sikh Paintings* like Sri Darbar Sahib (1933), Portrait of Maharaja Ranjit Singh (1965) and Portrait of Sardar Sham Singh Attari (1965). His other famous artworks include Sir Sunder Singh Majithia (1939), Mahatma Gandhi (1949), The Last Wish of the Empress- 'The Taj' (1945), Reminiscence (1930), The Divine Musician (1964), The Wheel of Life (1945), The Reflection (1921), The Comparison (1929), The Smiling Lily (1945), Women of Kangra (1963), A Bridge in Sri Nagar (1924), The Elephanta Caves (1943), The Music of the Soul (1947), Dusk of the Chowpathy Beach, Bombay (1929), The Lost Life (1928), Valley of Ladakh (1951) and 'Heaven of the Poor (1937). He always painted his topic of painting directly in his true style so that is why his works looked quite natural and full of eternal intensity.

G.S. Sohan Singh took birth in the month of August, 1914 A.D. at Amritsar. Prominent *Sikh Paintings* of G.S. Sohan Singh are Sardar Jassa Singh Ramgarhia attacking Red Fort (1961), Sri Harimandar Sahib (1972), Guru Gobind Singh with the Parsadi Hathi (1933), Sardar Jodh Singh Ramgharia (1958), Bibi Rajni with her leper Husband, Guru Tegh Bahadur ji distributing alms to people at Guru Gobind Singh's

birth, Cobra shades Guru Nanak Dev ji, Guru Gobind Singh urging his Sikhs warriors to fight for justice, Dera Baba Vadbagh Singh, The Sacrifice of Guru Tegh Bahadur ji and Guru Gobind Singh with *Panj Pyaras*, Shagirdi ate Saaza (1955), Shakirta Muhim, Aarti (1969), Satyamev Jayte (1969), Sapera (1955), Sohni (1967), Heer Ranjha (1965), Bhai Kanhayia ji (1983), Ardaas (1984), Mela Punjab Da (1965) and Charkha Punjabi. This great Sikh artist of Punjab left this world on 28th February, 1999 towards his divine journey.

Master Gurdit Singh took birth in year 1900 at Amritsar. The prominent *Sikh Paintings* of Master Gurdit Singh are Guru Nanak Dev sitting cross-legged on a carpet (1964), *Udasis* (Spiritual Travels) of Guru Nanak Dev (1961), I have found the Guru (1966), Martyrdom of Bhai Dayala (1961), Guru Gobind Singh seated on his Royal throne (1967), Sahibzada Ajit Singh fighting in the Battle of Chamkaur (1966), and Sahibzada Jujhar Singh has shown valiantly fighting at Chamkaur Sahib's battlefield (1966) and in akin manner Bhai Himmat Singh has also displayed competing in the battlefield of Chamkaur Sahib in (1967), The Valour of Moti Mehra (1965), The Word is truth (1964), Bhai Tara Singh Vaa in the battlefield (1962), Scene of *Chotta Ghalughara* (1968), Sardar Charhat Singh with his Sikh Soldiers (1956), Baba Darbara Singh ji performing the Ceremony of *Anand Karaj* (1968), Massacre of Jallianwala Bagh (1968), Massacre of Nankana Sahib (1968), Baba Kharak Singh taking keys of Sri Darbar Sahib (1974), Saka of Panja Sahib (1965), Shaheed Bhagat Singh (1966)' and Portrait of Shaheed Udham Singh (1970).

S. Kirpal Singh took birth in the village 'Vara Chain Singh', tehsil Zira, Ferozpur, Punjab on 10th December, 1923. Prominent *Sikh Paintings* of S. Kirpal Singh are Baba Nanak visiting Bhai Lalo's house (1975), Emperor Akbar paying homage to Guru Amar Das at Goindwal (1978), Muslim Saint - Sian Mian laying the foundation bricks of Sri Darbar Sahib at Amritsar (1979), Bhagat Ravidas Ji (1977), Portrait of Shiekh Farid (1961), Baba Buddha ji blessing Mata Ganga (1961), Bhai Bidhi Chand Chhina (1957), Bhai Paragaji in the battlefield (1978), Guru Tegh Bahadur bringing reconciliation between Raja Chakardhwaj and Raja Jai Singh from Assam (1975), Hind Ki Chaddar (1957), Martyrdom of Bhai Mati Das (1957), Rangretta Guru Ka Beta

(1959), Portrait of Bhai Nand Lal Ji (1961), The Even handed Bhai Kanhaiya (1957), Baba Banda Singh Bahadur in Sirhind's battle (1978), Portrait of Baba Banda Singh Bahadur (1958), The Humblest Servant of the Guru (1958), Martyrdom of Bhai Mani Singh (1957), Bhai Sukha Singh and Bhai Mehtab Singh (1962), Bhai Bota Singh and Bhai Garja Singh (1978), Martyrdom of Bhai Taru Singh (1956), Faith above Family (1959), Martyrdom of Bhai Subegh Singh and Bhai Shahbaz Singh (1957), Portrait of Sardarb Nawab Kapur Singh (1961), Nawab Kapur Singh- A Symbol of Humility (1982), Shaheed Baba Deep Singh encouraging Singhs (1958), Kasur's victory scene (1959), When Faith remain unshaken (1957), Reward for killing Singhs (1957), Scene of Great Holocaust (1956), Portrait of Sardar Baghel Singh (1961), Portrait of Jassa Singh Ahluwalia (1962), Sardar Jassa Singh Ramgharia at Ram Rauni Fort, Amritsar (1982), Maharaja Ranjit Singh in his court (1959), The Unparalleled Sacrifices of Sikhs in the battle of Multan (1958), Morcha Guru Ka Bagh (1960) and Jaito ka Morcha (1961).

S. Amolak Singh was born on 2nd October, 1950 at Amritsar. Prominent *Sikh Paintings* of Sardar Amolak Singh are Boali Sahib at Goindwal on bank of river Beas (1979), Portrait of fourth Guru of the Sikhs- Guru Ramdas Ji (1987), Portrait of Guru Hargobind Sahib (1985), Portrait of Guru Har Rai Sahib- the Seventh Sikh Guru (1989), Khalsa Mero Roop Hai Khaas (1982), *Kesari* (Saffron) flag on the Red Fort (1979), Portrait of Kartar Singh Sarabha (1978) and Condition of Akal Takht after 1984's attack (1987).

Shri Bodhraj was basically from Jalandhar. Prominent *Sikh Paintings* of Shri Bodhraj are Bibi Rajni with her leper husband under *Dukhbhanjani Beri*, Compilation of Sri Guru Granth Sahib (1978), Guru Hargobind in Gwalior's Fort, Bhai Baaz Singh threatening King Farukh Siyar, Scene of 18th Century Cantonment and Sardar Charhat Singh in Great Holocaust.

Devender Singh took birth on 6th November, 1947 in Amritsar, Punjab. Prominent *Sikh Paintings* of Sardar Devender Singh are Na Koi Hindu Na Ki Musalman (1977), Guru Angad Dev forbidding Humanyun to use power (1978), Guru Amar Das fetching water from River Beas (1998), Abolishment of *Sati Partha* by Guru

Amar Das (1977), Emperor Akbar eating Langar in Pangat (1979), Guru Ram Das laying the foundation of Sri Amritsar Sahib (1979), *Kar-Sewa* of brick-making by Bhai Bahilo (1977), Baba Buddha bringing Sri Guru Granth Sahib on his head to Sri Darbar Sahib after compilation (1979), Thy will grab your crown and eagle (1977), Guru Gobind Singh at Bahadur Shah's Court (1982), Martyrdom of Bhai Mansha at Sri Darbar Sahib, Amritsar (2010), Sardar Nawab Kapoor Singh in battlefield (1978), Ahmad Shah Abdali's attack on Sri Darbar Sahib after *Vadda Ghalughara* (1978), Sardar Charhat Singh in battlefield (1979), Sardar Charhat Singh frightening Abdali in his own camp (1979) and Granthi Bhai Sant Singh (1979).

Sardar Gurvinderpal Singh took birth on 19th April, 1964 at Amritsar. Prominent *Sikh Paintings* of Sardar Gurvinderpal Singh are Bebe Nanaki giving *Rabab* to Bhai Mardana (1997), Mata Khiwi serving Langar (1998), Portrait of Bhagat Sain Ji (1999), Martyrdom of Guru Arjan Dev (2007), Martyrdom of Guru Tegh Bahadur (2011), Portrait of Guru Gobind Singh on horseback (1998), Pir Buddha Shah in Guru Gobind Singh's Court (2000), Guru Gobind Singh baptizing Panj Pyare at Sri Anandpur Sahib (1997), Bricking alive Chotte Sahibzade in Srihind Fort (2004), Mata Bhag Kaur in the battlefield at Muktsar (1998), Conversion of Banda Singh Bahadur (2002), Martyrdom of Bhai Jai Singh Khalkat (2010), Martyrdom of Baba Natha Singh (2009) and Baba Bir Singh on horse (1999).

S. Sukhwinder Singh also nicknamed as 'Bobby' took birth on 2nd August, 1972 A.D. in village Baguwala in Kapurthala district of Punjab. Prominent *Sikh Paintings* of S. Sukhwinder Singh are Kashmiri Pandits visiting Guru Tegh Bahadur Ji at Sri Anandpur Sahib (2011), Sant Baba Nidhan Singh ji Langarwale (2010), Baba Uttam Singh ji (2015), Sant Baba Amar Singh ji (2011), Dr. Raghubir Singh Bains (2018), Bhai Sahib Bhai Harbhajan Singh ji Yogi (2018), Singh Sahib Baba Naina Singh ji (2018), Shrimaan Mahant Tirath Singh Sewapanthi (2015), Baba Mahinder Singh ji (2009), Jathedar Jagir Singh ji Tanda (2009), Dhadi Daya Ram ji Dilbar (2008) and Jathedar Prem Singh ji Lalpura (2012).

S. Satpal Singh Danish took birth in the home of G.S. Sohan Singh- a wonderful artist on 22nd December, 1949 A.D. at Amritsar. Prominent *Sikh Paintings* of S. Satpal

Singh Danish are Martyrdom of Banda Singh Bahadur (2003), Shaheed Bhai Amreek Singh (1993), Bibi Rajinder Kaur (1993), Sardar Harjinder Singh Jagraon (1994), Bhai Gian Singh Naqqash (1995), Singh Sahib Giani Kirpal Singh (1994) and Sardar Raghubir Singh Bir (1996).

S. Jarnail Singh took birth in the home of Sardar Kirpal Singh who was a renowned Sikh Artist in the year 1956 at Ferozpur district in Punjab. Prominent *Sikh Paintings* of S. Jarnail Singh are Sardar Hari Singh Nalwa with his followers (1979), Martyrdom of Kehar Singh (1996), Shri Maan Baba Atar Singh ji (2004), Sardar Karam Singh Historian (2003), Guru Gobind Singh ji in battlefield (1987), Hola Mohalla Games at Sri Anandpur Sahib (2011), Shaheed Baba Deep Singh (2017), Martyrs of Muktsar Sahib (2011), Guru Gobind Singh crossing river Sirsa (2016), Creator of Khalsa (2016), Portrait of Bhai Balwant Singh (2017) and Fall is Here (2016).

S. Bhupinder Singh Dhaliwal- an industrious and innovative artist who took birth on 3rd March, 1964 in village Dhanula of district Barnala, Punjab. Prominent *Sikh Paintings* of S. Bhupinder Singh are Portrait of Guru Harkrishan Sahib (1994), Portrait of Mata Sahib Kaur (1994), Portrait of Jathedar Teja Singh Aarkpuri (1994), Portrait of Geroqe Bush (2002), Portrait of Guru Gobind Singh ji (1988), Portrait of Dharmender (1989), Phulkari (1992), Self Portrait (2000), Charkha Katdi Mutiyar (1989), Portrait of Prime Minister Narendra Modi (2016), Punjabi Culture (2015), Omar Khayyam (1988), Portrait of Princess Diana (2011), Portrait of Maharaja Dalip Singh (2011), Painting Tidake Khade Da Panni (1993), Portrait of Guru Nanak Dev ji (1994), Painting Blue Star (1986), Sahibe Kamal Guru Gobind Singh ji (1988) and Guru Granth Sahib di Beadbi Karan Walleyan Da Hashar (2016).

S. Amarjeet Singh was born in the small village of district Bathinda. Prominent *Sikh Paintings* of S. Amarjeet Singh are Martyrdom of Bhai Maha Singh in the Battle of Muktsar (1978), Portrait of Sardar Narayan Singh Mistri (1963) and Jathedar Gurdial Singh Ajnoha (1962).

Shri Khasi was a renowned Punjabi artist and one of his famous *Sikh Painting* titled 'Portrait of Bhagat Namdev (1975)' is beautifully adorning the walls of 'Central Sikh Museum', The Golden Temple at Amritsar.

S. Mohan Lal Singh was also a well known Punjabi artist and some of his famous *Sikh Paintings* such as Bhai Udai Singh in battlefield at Sri Anandpur Sahib (1986), Principal Bawa Harkrishan Singh (1982), Sardar Gian Singh ji (1981), Jathedar Kirpal Singh (1981), Master Nahar Singh (1981) and Sardar Basant Singh ji (1982) are displayed at 'Central Sikh Museum', The Golden Temple at Amritsar.

Another stalwart Sikh artist was Giani Thakur Singh whose prominent *Sikh Painting* titled 'Portrait of Hari Singh Nalwa (1950)' is well exhibited in the halls of marvellous 'Central Sikh Museum', The Golden temple at Amritsar.

After examining the different facets of artists life and their prominent and wonderful art works elaborately, thus researcher straightaway motivated to discover the progressive levels of research in which the researcher will get affected to search the panoramic scope of *Sikh art* in the 'Central Sikh Museum', The Golden Temple at Amritsar and chiefly emphasizing that how 'Central Sikh Museum', Amritsar is supportive in spreading precious information to general masses and in which way it has been rendered contribution to *Sikh Paintings*.

Ultimately with the objective to reach the final stage of research and impatient to experience the contribution of 'Central Sikh Museum', The Golden Temple Amritsar in the mature evolution of *Sikh art* of painting, the researcher studied the abundant *Sikh Painting* collection of the renowned Sikh personalities, Sikh warriors, martyrs, learned people, philosophers, preachers who have amended the Sikh way of living are the main and extraordinary roots of Sikhism and their participation towards Sikh faith are displayed in 'Central Sikh Museum', The Golden Temple at Amritsar in the development of the genre of *Sikh Painting/Sikh art*. Moreover, the researcher personally interviewed the leading figures apart from the raising Sikh artists of Punjab, eminent towering personalities of Shiromani Gurdwara Prabandhak Committee, The Golden Temple at Amritsar, Sikh assimilators, Curator as well as Manager of Central Sikh Museum, Amritsar. Some senior Sikh painters are yet serving in the same museum as artist. All these knowledgeable persons illuminated and manicuring the research towards the right path, their significant as well as valuable thoughts and individual perspectives about the contribution of Central Sikh Museum, Golden Temple Amritsar

in the evolution of *Sikh art* are also carefully find out the necessary lineaments of Sikh art, make simple and understandable the themes related with Sikh past extensively to make it clear for listener that how importantly this museum contributed in the advancement of *Sikh art* and incite the future coevals to learn and find more connection to their beingness and they discover self-esteem of their own religious and societal inheritance.

The researcher is willing to present extraordinary thoughts and views of the famous personalities all around the world but for this I genuinely grateful to Managing Committee of Shiromani Gurdwara Prabandhak Committee, Amritsar for catering me with the very much reliable source in the form of a book titled: '*Suchi Kandariya Sikh Ajaibghar, Sri Amritsar*' presented by S.G.P.C. and edited and published by Sardar Bhan Singh- Former Curator, 'Central Sikh Museum', Amritsar in 1974. This book has recorded Sikhism in very organized way like artifacts, drawings, maps, weaponry, *Sikh Paintings* and portraits in imperishable assemblage of this Sikh Museum and also spotlights the notions and remarks of prestigious visitants who visited this museum around the globe. This source has been very effective as well as profitable for this exploration undertaking as it has amended the reliable subject matter and the grandness of this museum as verbalized by these dignified figures. The thoughts of these people are registered in this book.

Situated on the land of heavenly majestic Sri Harimandar Sahib, Amritsar and also famous as 'The Golden Temple', the past of Sikhism is deposited within the Golden Temple in the place named 'Central Sikh Museum' is the abode to *Sikh Paintings* representing Sikh Gurus, Saints, Sikh warriors and other leading Sikh personalities who put their share for the upgradation of Sikh religion. The museum is founded in 1958 A.D. The museum has been segregated into various divisions established on Sikh past with all lodging artifacts from the related times. Sikhs sumptuous large halls with high roofs have well enough sunlight to send forth light on these works and also spotlight the concise description in Punjabi, Hindi and English visitants can also find to research the world travel map of Guru Nanak Dev and acquire

elaborate information from the detailed wall paintings founded on the life of Guru Nanak Dev.

The acculturation and art exhibited here is of outstanding selection. The excellent component of the museum is the each facet of earlier period is maintained and protected here like the Sikh battle arms, handwritten manuscripts, belongings of the Gurus in well and acceptable status. *Sikh Paintings* which are shown here are very productive in characters. The past of Sikhism, Sikh martyrs sacrifices and the style the artists have created are much amazing artworks with their innovative ideas is a matchless share towards the whole Sikh community.

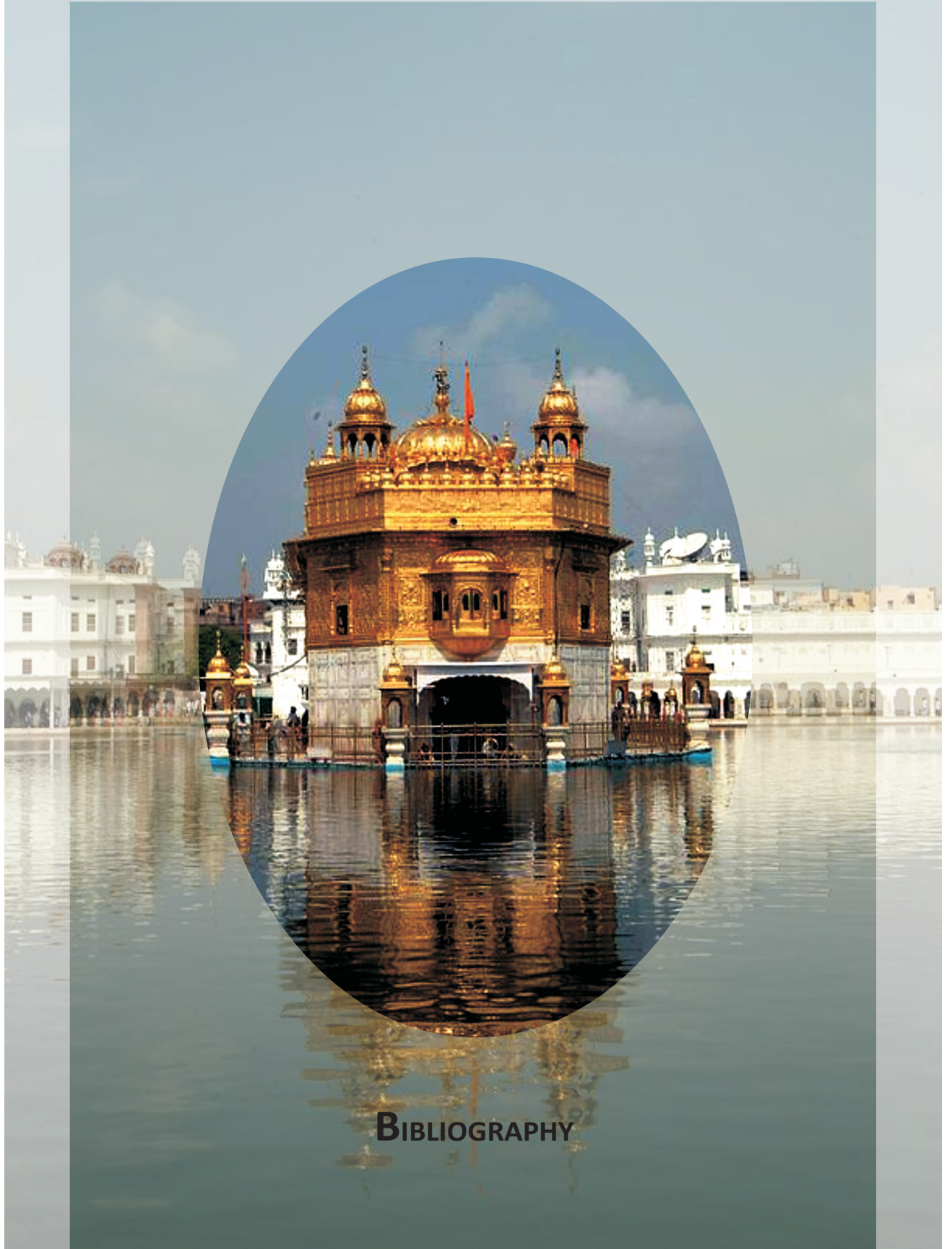
Throughout the quest of this search undertaking researcher consecrated a substantial time and vitality in personally interviewing big number of esteemed and famous figures from Shiromani Gurdwara Prabandhak Committee, Amritsar to Sikh Historians, Art Historians, Artists, Writers, and intellectuals from the arena of education. And also research on Sikh belief its past, tradition and doctrines who opened their hearts and rendered me with extremely worthy notions, thoughts and penetrations in connection with the importance of founding this rare and splendid Sikh Museum where masterworks of *Sikh art* bearing the Sikh faith, culture and past are enshrined. It has protected the concept that this museum grasped a desired position on the account of its contribution in the direction of the evolution of *Sikh Paintings* done in numerous styles through illustrious and well known Sikh artists. Names of those respected figures are Dr. Roop Singh Kahlon, Dr. Harpreet Singh, Dr. Jaswinder Singh, Sardar Balwinder Singh Joura Singha, Sardar Gurmukh Singh, Dr. Iqbal Singh Mukhi, Bibi Amarjeet Kaur, Sardar Iqbaljeet Singh, Bibi Ranjit Kaur, Sardar Inderjit Singh Gagoani, Dr. Jaspreet Kaur Sandhu, Dr. Gurmeet Singh Sidhu, Dr. Sarbjinder Singh, Dr. Harbir Singh Bhanwar, Dr. Saroj Rani, Dr. Arvinder Singh Chamak, Dr. Kamaljeet Singh, Artist Satwant Singh, Dr. Ajit Singh Jabbal, Dr. Surjit Kaur, Sardar Surinder Singh, Sardar Satpal Singh Danish, S. Bhupinder Singh Dhaliwal, S. Gurvinderpal Singh, S. Sukhwinder Singh, Sardar Gursharan Singh, Sardar Mandeep Singh, Dr. Davinderpal Singh, Sardar Narinder Singh and Shri Raj Kumar Rathore.

Subsequently interacted and interviewing with all above mentioned leading figures of their own concerned realms of life, judging the importance, singularity and wonderment of 'Central Sikh Museum', Amritsar the consequence of this research work based and secured that the venerating and illusionist Sikh personalities who were constructive in the development of this glorious museum are survived with a devoted and spiritual eagerness to make this rare Sikh Museum world famous which was the demand of the period where *Sikh Paintings* done by great Sikh painters are shown which depends upon the complete and accomplished intensity of Sikh faith, doctrines, history, culture and art.

The journey of this research task has stirred up the richness of respective views on the rich collection of *Sikh Paintings* which is gracing on the walls of 'Central Sikh Museum' at Amritsar in deference of its excogitation, maxim and developments relevant to Sikh divine culture and has given extra weightage on impressively brilliant examples of *Sikh art* in the form of oil paintings, miniature paintings, portraitures, arms and consummate, potent and powerful presentation of the exalted towering opinions of the great Sikh Gurus. Unforgettable past of valiant martyrs and generals, who besides the corroboration of holy and sacred expressions of *Sikh art* and has also unenviable to trace and catch the heart and soul of Sikh genre of art which is the light source and illuminate the postulation to made such an extremely large museum fully dedicated to *Sikh Paintings* and unique as well as incomparable museum in an entire world.

Sikh Paintings have also conveyed ahead the creative thought procedure of the members of Shiromani Gurdwara Prabandhak Committee who were formative as well as implemental in founding this matchless Sikh Museum. And it is an extremely intense analysis of every single *Sikh Painting* in the everlasting assemblage of this unique Sikh Museum, which is helpful to unfold the creative and aesthetical sides of *Sikh art* in impressive fashion every work of art shows are rare religious and historical subject matter which are excellently made by stouthearted artists of the Sikh domain who dedicated their time and vigour in a quest which they perceived it as a holy religious responsibility. And in addition it also talked about the lives, styles, genres and professional insightfulness which they had obtained punctiliously consecrating their

fullest into these outstanding paintings which are at present exhibited in a huge assemblage. It measured the famousness of this great Sikh Museum between an orderly arrangement of influential leading figures and general followers throughout an entire world. Before this endeavour no research work had been done by any of the researcher on this rare and sacred topic till date. The researcher is expecting and wishing that, this very immediate research work will hopefully unfolds some other lines of approaches of research work on same subject matters related to this great museum in coming times.



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Punjabi University, Patiala.



Punjabi University, Patiala
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DISCOVERING THE ESSENCE OF SIKH PAINTINGS IN COLLECTION OF CENTRAL SIKH MUSEUM, GOLDEN TEMPLE, AMRITSAR

Hemwati Vaid

JRF Research Scholar

S. Sobha Singh Department of Fine Arts
Punjabi University, Patiala

As one enters the precincts of *Sri Harimandar Sahib* popularly known all over the world as 'Golden Temple' at Amritsar- the holiest of the holy 'Temporal Seat of Sikhism', one is engrossed in the ocean of spiritualism and divinity. Like millions of devotees every year who pay their obeisance at this sacred Gurudwara, I too have been visiting this shrine alongwith my family since my early childhood. Each visit totally mesmerized my heart and soul because it is a place, which is open to all humankind. During one of my visits, I happened to see the large and magnificent 'Central Sikh Museum' situated in its premises. A monumental collection of paintings done on Sikh historical and religious themes depicting the lives of Sikh *Gurus*, martyrs, events explaining the Sikh philosophy, ethos and ideals of universal brotherhood like oneness of God, dignity of labour, caring and sharing, humility, heroic deeds of Sikh martyrs and sacrifices done to safeguard the humanistic values and tolerance are enshrined. The works left an indelible impression on my mind and I always wondered who were the stalwart artists engaged in creating such wonderful and matchless masterpieces, which have the capacity to magnetize and transform the soul of an onlooker. I cherished a keen desire to learn and demystify the inspiration, which these artists had while creating these divine paintings. This way it led me to go deeper into these aspects and I resolved with a firm mind that one day it will be my sacred duty to do research work to learn and document the very essence of this great religion which is visible in these mesmerizing works.

With a sense of extreme humility and veneration, I bow my head before the holy '*Sri Guru Granth Sahib*'- the *avatar* of godly (divine) *Gurbani* written by Sikh *Gurus*, *Bhagats*, *Saints*, *Faqirs*, *Bhats* and *Sufis* which inspired me to undertake the study of 'Sikh Paintings: In the collection of Central Sikh Museum, Golden Temple, Amritsar'. The lives and teachings of ten Sikh *Gurus* is a propounded ocean of divine and spiritual values, which has the power to liberate the minds and souls of ordinary mortals from the shackles of ignorance. It propelled my physical and mental faculties to take up the endeavour of recognizing the sincere tenets, ethos, philosophical persuasions pertaining to Sikh faith and the spirit of '*Khalsa*' so reliably and devotedly portrayed in the *Sikh Paintings*. The enlightenment of *Guru Nanak Dev*, the founding father of Sikhism, is truthfully represented in *Sikh paintings* which have the capacity to conquer the vision of a large domain in the motivational facets of recognizing humanistic values.

The definition of *Sikh art* as the basic ingredients and elements, which have contributed towards its emergence, may primarily be the works of art specifically done by Sikh artists, on Sikh themes patronized by Sikhs or produced within the territory governed or otherwise dominated by Sikhs,¹ which drives creative strength from the *Janam Sakhi* illustrations deserve to be recognized as the fountainhead of Sikh artistic endeavour. *Sikh art* was born in the incredible illustrations of *Janam Sakhis*. *Janam Sakhis* which are as popular and sacred in the Sikh tradition as are *Puranas* in Brahmanical and *Jatakas* in Buddhist. In *Gurmukhi*, the literal meaning of '*Sakhi*' is supposed to be a 'story' but generally speaking *Janam Sakhis* are the episodes from the life of *Guru Nanak Dev*.² The *Janam Sakhis* are Hagiographic accounts of the life of *Guru Nanak Dev*, small narratives.³ Much of the material of *Guru Nanak's* life comes from hagiographical *Janam Sakhis* (life-narratives). His life may

be divided into three distinct phases: his early contemplative years, the enlightenment experience accompanied by extensive travels (*Udasis*), and a foundational climax that resulted in the establishment of the first Sikh community (*Panth*) at Kartarpur.⁴

The *Sikh art*, Portrait, Frescoes, border illuminations decorative designs have its seeds in *Janam Sakhi* illustrations. In *Sikh art*, *Janam Sakhi* illustrations are the earliest specimens of an emerging Sikh narrative art.⁵ The popularity of *Janam Sakhi* illustration later on accelerated the tradition of painting murals and frescos on the walls of religious establishments, monasteries, *Dharamshalas*, *Deras*, *Thakurdwaras*, temples, *Havelies* and palaces with paintings depicting the life events of Sikh Gurus and their portraits and those of *Mahants* or priests.⁶ Later on the study was directed towards the minute examination of frescos which were in vogue during that period. With the passage of time, many artistic and ornamental elements were incorporated into these frescos and wall paintings.

Foremost and most poignant patron of *Sikh art* was Maharaja Ranjit Singh whose efforts to promote *Sikh art* and culture are unparalleled. He was instrumental in bringing in a whiff of fresh air in the form of new painting techniques and styles practiced by European painters by offering patronage and encouragement to the Sikh painters like Kehar Singh, Kishan Singh and Bishan Singh who were pioneers to adopt those new techniques and who will be remembered for their significant contribution in converting the Sikh themes into paintings of newly adopted genres and the creative hands of Malla Ram, Hussain Buxe, Allah Buxe and so many others, saw phases of transformation.⁷

Subsequently the touch of the individual artistic approach and mannerism exalted expression of the divinity and spiritualism, a deep exploration of conceptual essence and visualization marked resonance of the emphasis on visually powerful narration, was witnessed in the works of Sobha Singh, S.G. Thakur, G.S. Sohan Singh, Master Gurdit Singh, Kirpal Singh, Amolak Singh, Bodhraj and Devender Singh. These artists emerged as torch-bearers of the *Sikh art*. I have studied their works during my research minutely as a large number of such specimens of *Sikh Paintings* are displayed on the walls of the prestigious 'Central Sikh Museum' in the premises of Golden Temple, Amritsar. Undoubtedly it is the largest and the most significant Sikh Museum pertaining to Sikh history which was established in 1957 A.D. by *Shiromani Gurudwara Prabandhak Committee*, Amritsar in the periphery of Sri Darbar Sahib, Amritsar on the first floor of the *Ghanta Ghar* (clock tower) building with the name of "Central Sikh Museum". It was a general feeling among the Sikh masses that Sikhs create history but do not preserve it properly. So the aim was to protect the aspects and ideology of Sikh religion. Under the supervision of Master Tara Singh it was felt that the ever being created Sikh history should be archived and showcased properly in the Central Sikh Museum. The museum has six halls but earlier it was a big hall room which was extended by constructing new halls up to *Brahm Buta* (eternal tree). This was done during the administration of Jathedar Gurcharan Singh Tohra for honouring the demand of the *Sangat*. Here the paintings are displayed in an orderly manner.

The Hall No.1 showcases the paintings of Guru *Sahiban* and his contemporaries along with the paintings of the history of the ten Guru *Sahiban* and their families. Beautiful paintings of *Bhagat Ravidas*, *Bhagat Namdev*, *Bhagat Sian* and *Sheikh Farid* are also displayed. Paintings of several other great personalities, martyrs from the period of the Gurus are also displayed with great care on the walls of this prestigious museum. Hall No.2 has a display of 18th century various kinds of weapons include *Katar*, *Kukhari*, *Arrow*, *Kirach*, *Khanjar* and *Sanjaya*. The weapons displayed there are also brought from Gurudwara Moti Bagh Patiala. Hall No.3 has a glass vase placed in a wooden box that was gifted by Queen Elizabeth, II of England. Ancient copper and silver coins are arranged in a box. On one side of the coin is engraved "*Deg Teg Fateh Nustare bedh Rang Yafat Aj Nanak Guru Gobind Singh*" in Persian Language. These coins are called *Nanakshahi* coins. These coins were

minted in Sri Amritsar and issued by Sri Akal Takht. Hall No.4 exhibits a box that holds bomb casing and bullets from the Military attack on Sri Darbar Sahib, Amritsar in June 1984. Hall No.5 has Gurudwara Sri Dehra Sahib Lahore's Hazoori ragi Bhai Jawala Singh's musical instruments that he used to play in *kirtan*. This hall also showcases *saranda* of Baba Sham Singh ji's Harmonium and Bhai Sumand Singh's *veena* and *tabla* who had been performing *kirtan* for the last 70 years in Darbar Sahib, Sri Amritsar. The Hall No.6 also has cannon balls of 18th century, 20th century cannons, tanks and empty casing of guns. It also has the casing of the tear gas bombs that were thrown by the police on 4th July 1955 at Sri Darbar Sahib's *parikarma* (periphery) are also preserved there.

The main purpose of my research work was to go deeper into the priceless collection of paintings done by prominent Sikh painters which are in permanent collection of this museum thereby studying in detail the content, stylization, medium, size, presentation, technique and psycho-analysis of the artists and their inspiration in creating such wonderful works and the historical background which relates to a particular content of a painting and I have also endeavoured to find out the background of the artist, life-styles of these artists, their way of expression or if they belong to any particular school of art. During this process, I closely inspected all these works of art with deep dedication and concentration and I am at a loss to find words that each Sikh painting proved to be a treasure-house of deep insight into *Sikh art* and Sikh philosophy, Sikh religion and Sikh ethos in general. Each work can be termed as a masterpiece in its own right as the artists had poured their hearts and souls and all the technical faculties and expertise in them to make them come alive in mesmerizing representations. The prominent artists which were part of my study include Sobha Singh, S.G. Thakur Singh, G.S. Sohan Singh, Kirpal Singh, Master Gurdit Singh, Amolak Singh, Bodh Raj and Devender Singh. This museum also has a rich collection of portraits of prominent Sikh personalities, Sikh warriors, martyrs, philosophers, educationists, *Pracharaks* (preachers), who have enriched the Sikh way of life. The study of these paintings revealed that the richness of *Sikh art* and dedication of these stalwart artists is unmatched as these paintings were for them a sacred task which in turn enriched the *Sikh art* and also provided a spiritual and divine solace and satisfaction to the artists. Without these artists the history of Sikhs and the philosophy of Sikhism would not have been explained in visual form in such an expressive way and their contribution in documenting the glorious sagas of Sikh religion, wars, lives of ten Sikh Gurus, their humanistic messages and sacrifices have been frozen in time for the coming generations so that they are proud of their own religious and cultural heritage and will further sow seeds of inspiration to create more such works in future.

I take this opportunity to thank *Shiromani Gurdwara Prabandhak Committee* (SGPC), Amritsar who has established this museum in the periphery of 'Golden Temple' for providing me with all help and co-operation in pursuit of my research work. I offer my special thanks to Jathedar S. Avtar Singh (Pradhan Sahib), S. Iqbal Singh (Curator), S. Simarjeet Singh (Editor), S. Diljeet Singh (Secretary) and *Dharam Prachar Committee*, *Shiromani Gurdwara Prabandhak Committee*, Amritsar for providing me with Album of 'Central Sikh Museum' which provided me significant information and guidance on this subject and helped me in upgrading and elevating my knowledge related to the content and subject matter of my research work. The methodology adopted in this research work has been diligently followed as directed by my guide in order to document the findings in proper and systematic form and valuable inputs and doubts at every step of this research project. It is sincerely hoped that coming generations of researchers of this field will find my research work fruitful and valuable.

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‘CENTRAL SIKH MUSEUM, AMRITSAR’-A TREASURE-HOUSE OF SIKH ART

Hemwati Vaid

*Research Scholar, S. Sobha Singh Deptt. of Fine Arts,
Punjabi University, Patiala, Punjab*

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Abstract

This research paper is a serious endeavour to unravel the artistic treasures in the permanent collection of Central Sikh Museum at Amritsar and it throws light on rare collection of historical as well as religious paintings, manuscripts and other artefacts and weaponry. The museum has a unique distinction of being the largest Sikh museum containing Sikh art and creations of some of the doyens of Sikh art and is famous all over the world. This is perhaps the first-ever of the researcher to deal with all aspects of art and aesthetics of Sikh art and systematically documents its precious collection.

Keywords: *Sri Harimandir Sahib, Golden Temple, Sarai, Sikh Gurus, Shiromani Gurdwara Parbandhak Committee, Ghanta Ghar, Brahm Buta, Ghalugharas, Janam Sakhis, Udasis, Mool Mantra, parikarma, sangat, Khalsa Panth.*

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Since its establishment in AD 1589, 'Sri Harimandir Sahib' popularly known as 'The Golden Temple' at Amritsar (**Plate No.1**), has been a living symbol of spiritual and historical traditions of the Sikhs. It is much more to the Sikhs than a mere place of worship. Sri Harimandir Sahib has a number of buildings of historical importance around it. 'Guru Ram Das Langar Hall', adjacent to the shrine, is a place where meals from the community kitchen are prepared by the devotees and served to the visitors. (**Plate No.2**) 'Guru Ram Das Hospital' helps the poor and the needy with free medical aid. 'Guru Ram Das Sarai' provides free lodging to the pilgrims. To meet the growing need to the devotees, 'Guru Nanak Niwas' and 'The Akal Rest House' have been built. Next to the Sarai is the office of the Shiromani Gurdwara Parbandhak Committee (S.G.P.C), a statutory body for the management of historic Sikh shrines. (**Plate No.3**) On the first floor of the main entrance, is the "Central Sikh Museum" it displays rare paintings of the Sikh heritage. (**Plate No.4**) It also has a rich collection of antiques, coins, rare documents, manuscripts, old arms and other relics.¹

'The Central Sikh Museum' situated in the precincts of 'The Golden Temple' at Amritsar was established with a vision to collect, protect, propagate and restore the rich Sikh heritage and its glorious history. The magnificent paintings painted by stalwarts of Sikh Painting portray the philosophical, religious, historical and cultural ethos and the very essence of Sikhism through the universal idioms of valour, religious tolerance, oneness of God and a firm resolve to stand against the tyrants. (**Plate No.5**) These Sikh Paintings also depict scenes from the lives of Sikh Gurus, religious anecdotes and episodes of various Sikh wars and campaigns to establish the rule of truthful living and the ideals of universal brotherhood. (**Plate No.6**)

There are various museums in Punjab which have collected the paintings, sculptures and other artefacts related to Sikhism and Sikh history. Prominent among them Qila Mubarak, Patiala; Sheesh Mahal Art Gallery, Patiala; Central Sikh Museum, Golden Temple, Amritsar; Museum Sri Amritsar; Archaeological Museum, Hoshiarpur; Site Museum, Dholbaha; Archaeological Museum, Sanghol; Village Life and Cultural Museum, Ludhiana; Science City Kapurthala etc. are important museums. Apart from these, in Punjab, Sangrur, Faridkot, Sri Anandpur Sahib, Kapurthala houses small museums. Many Gurdwara Sahibs also have small museums and art galleries.

The largest and the most significant Sikh Museum pertaining to Sikh history was established by Shiromani Gurudwara Prabandhak Committee, Amritsar in the periphery of Sri Darbar Sahib, Amritsar on the first floor of the *Ghanta Ghar* (Clock Tower) building with the name of "Central Sikh Museum". The Central Sikh Museum was established in 1957 A.D. It was a general feeling among the Sikh masses that Sikhs create history but do not preserve it properly. So the aim was to protect the aspects and ideology of Sikh

religion. During the administration period of Master Tara Singh, it was demanded that the ever being created Sikh history should be archived and showcased properly in the 'Central Sikh Museum'. Master Tara Singh assigned this responsibility to Principal Satbir Singh who met S. Kirpal Singh in Karnal and asked him to create paintings on Sikh history registered in Sikh *Ardaas* portraying the life of Sikh martyrs. S. Kirpal Singh created beautiful paintings showing 'Shaheed Bhai Taru Singh ji', 'Shaheed Bhai Subeg ji', 'Shaheed Bhai Mani ji', 'Shaheed Baba Deep Singh' and *Ghalugharas* (holocausts). These paintings were very expressive and astonishing. Due to the dedicated efforts of the Sikh artists in bringing alive the scenes of such heart-rending tyranny perpetuated by the tyrant Mughals on the followers of Sikhism, Baba Jhanda Singh ji of *Kar Sewa* constructed the first floor on the belfry circuit. According to the decision, the building was used as a 'Museum'. S. Bhan Singh was appointed as the 'Curator' of the Museum and it was open for public on 5th July 1958 A.D. After S. Bhan Singh ji, S. Narinder Singh Nanda, Giani Harjeet Singh and S. Mohan Singh etc performed the role of curators. S. Iqbal Singh is the present main 'Curator'.²

The paintings in Central Sikh Museum, describing the Sikh history, were the hardwork of S. Sobha Singh, S. Kirpal Singh, S. G. Thakur Singh, Master Gurdit Singh, S. G. S. Sohan Singh, Shri Bodh Raj, S. Amar Singh, S. Mehar Singh, S. Devinder Singh, S. Amolak Singh, S. Bhupinder Singh, S. Satpal Singh Danish, S. Gurvinderpal Singh and S. Sukhwinder Singh. These paintings successfully brought the history to the *Sangat*.

The Central Sikh Museum that was earlier in a big hall was extended by constructing new halls upto *Brahm Buta* (eternal tree). This was done during the administration of Jathedar Gurcharan Singh Tohra for honouring the demand of the *Sangat*. Here the paintings are displayed in an orderly manner.

The Hall No.1 showcases the paintings of *Guru Sahiban* and their contemporaries along with the paintings of Ten Sikh Gurus and their families. (Plate No.7) Beautiful paintings of 'Bhagat Ravidas', 'Bhagat Namdev', 'Bhagat Sian' and 'Sheikh Farid' are displayed. Paintings of several other great personalities, martyrs from the period of the Gurus are also displayed with great care on the walls of this prestigious museum.

At 'Gurdwara Atal Rai Sahib', wall paintings or murals are found about Guru Nanak Dev ji's *Janam Sakhis*. Paintings of these murals are displayed in the small room attached to the Hall No.1. Apart from these paintings, the room also houses map of Guru Nanak Dev ji's 'Four *Udasis*' (spiritual travels), an old map of Guru Baba Atal Rai Sahib, map of Sri Darbar Sahib ji, Amritsar made by S. Mehtab Singh *Naqqash* that depicts names and signs of old *Bungas* (ancient victory towers). These are encased in glass frames and hung on the wall.

In Hall no.2, paintings displayed are of the famous Sikh General- 'Baba Banda

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Singh Bahadur', 'Bhai Baaz Singh', 'Shaheed Bhai Mani Singh', 'Shaheed Bhai Taru Singh', 'Shaheed Bhai Subeg' and 'Bhai Shahbaz Singh', 'Victory of Kasur', unimaginable tolerance and patience of Sikh women, 'Shaheed Baba Bota Singh', 'Baba Garja Singh', 'Military Cantonment of the Sikhs in 18th Century', 'Shaheed Jai Singh Khalkat', 'Shaheed Baba Natha Singh', 'Baba Deep Singh Shaheed', 'Chotta Ghalughara', 'Bada Ghalughara' and 'Portrait of Mata Bhag Kaur'. (Plate No.8)

In Hall no.3, portraits of Sikh *Sardars* (Sikh Commanders and Chieftains) are displayed that include paintings of 'S. Jassa Singh Ahluwalia', 'Sham Singh Attariwala', 'S. Hari Singh Nalwa,' 'Maharaja Ranjit Singh', 'Akali Phula Singh', 'Baba Bir Singh Norangabadi' and 'S. Thakur Singh Sindhawalia'. (Plate No.9)

In Hall no.4, paintings of 20th century Sikh martyrs are exhibited like 'Shaheed Jarnail Singh Khalsa Bindranwale', 'Shaheed Bhai Amrik Singh', 'Shaheed General Subeg Singh', 'Shaheed Singh Nachhtar Singh Bhalwan', 'Shaheed Sujaan Singh', 'Shaheed Kehar Singh', 'Shaheed Sukhdev Singh Sukha', 'Shaheed Darshan Singh Ferumaan' and 'Shaheed Kamaljit Singh'. The hall also shows the paintings of the main personalities that were part of the freedom struggle against the British. Portraits of all the famous *Raagi* (Balladeers) and *Granthi Sahiban* (Preachers) of Sikh *Panth* (rule) are also displayed.

The Hall no.5 displays the paintings of important personalities of Shiromani Gurdwara Prabandhak Committee, Shiromani Akali Dal, famous Sikh Army officers, freedom fighters and Shaheeds of Sri Nanakana Sahib.³

Hall No.6 has paintings of 'Jathedar Sahiban', 'Head Granthi Sri Darbar Sahib', 'Manager Sri Darbar Singh', 'Secretary Shiromani Gurudwara Prabandhak Committee', 'Sikh Artists', 'Architects' and the humble philanthropists.

Aside from the historical paintings, Central Sikh Museum also shows hand-written manuscripts for the *sangat* (public) to see. Hall No. 1 holds the 'Pothi Sahib' that contains the *Mool Mantra* written by the pious hands of Guru Harigobind- the Sixth Sikh Guru. The other significant hand-written manuscripts of 18th century including 'Gutka Sahib' in *Devnagri* script in 1864 A.D. 'Gurbani Gutka Sahib' written in Thai language, '*Naseehat-nama*' are displayed there. These hand-written manuscripts are kept in beautiful boxes in glass showcase for public viewing.

Central Sikh Museum is a home to many heritage symbols. Gracing the Hall no.1 is the dagger of Guru Harigobind- Sixth Sikh Guru. Tenth Sikh Guru- Guru Gobind Singh ji's comb, dagger, waistband and *gaatra* which was brought from Lahore and has been displayed here. Baba Deep Singh's *Toshakhana* brought from Sri Akal Takht is also displayed here. 'Sword of S. Mehtab Singh Mirakot' that punished Massa Rangad for disrespecting Sri Darbar Sahib and 'Sword of Maharaja Ranjit Singh' that conquered Kasur is also exhibited

here. *Karbeen* (Pistol) of Maharaja Ranjit Singh's Officer- 'General Ventura'. 'Bow and Arrow of Baba Ala Singh ji of Patiala' are also present here. Weapons of many more Sikh warriors and chiefs are also displayed here.

Hall No. 2 has displayed 18th century various kinds of weapons. In these weapons includes *Katar*, *Khukhari*, arrow, *Kirach*, *Khanjar* and *Sanjoya*. The weapons displayed here are also brought from Gurudwara Moti Bagh, Patiala.

Hall No. 3 has a 'Glass Vase' placed in a wooden box that was gifted by the England's Queen Elizabeth, IInd of England. Ancient copper and silver coins are arranged in a box. On one side of the coin is engraved "*Deg Teg Fateh Nustare bedh Rang Yafat Aj Nanak Guru Gobind Singh*" in Persian Language. These coins are called 'Nanakshahi' coins. These coins were minted in Sri Amritsar and issued by Sri Akal Takht.

Hall No.4 exhibits a box that holds bomb encasing and bullets from the Military attack on Sri Darbar Sahib, Amritsar in June 1984.⁴

Hall No.5 has Gurdwara Sri Dehra Sahib Lahore's Hazoori Ragi- 'Bhai Jawala Singh's' musical instruments that he used to play in *Kirtan*. This hall also showcases *saranda* of Baba Sham Singh and Bhai Sumand Singh's *veena* and table who had been performing *kirtan* for the last 70 years at Sri Darbar Sahib, Amritsar.

Hall No.6 also contains Cannon Balls of 18th century, 20th century cannons, tanks and empty casing of guns. It also has the casing of the tear gas bombs that were thrown by the police on 4th July 1955 at Sri Darbar Sahib's *parikarma* (periphery) are also preserved there.

The effect of June, 1984 Military attack and 1986 Black thunder was also visible on Central Sikh Museum, Amritsar. Many priceless artefacts and heritage paintings were riddled with bullets. Amongst many of them have been restored and re-displayed. However amongst the lost and destroyed articles in this bloody Military attack, the pearl necklace of Maharaja Dalip Singh which was donated to this museum by Fakir Azizuddin grandson from Lahore and a *Janam Sakhi* containing precious miniature paintings. The bust of bullets pierced and destroyed 50 paintings.

The first edition of the 'Album Central Sikh Museum' was published in 1991 A.D. by Shiromani Gurdwara Prabandhak Committee, Amritsar. Its amended second edition was printed in 1996 A.D. By 2012, the Museum became well developed. Several new paintings have been put up on display and to include them the album is being published again.⁵ The museum is visited by large number of Sikh devotees from India and abroad and foreigners take keen interest in learning Sikh religion and history and fulfilling the purpose of the museum in the belfry way and spreading the message of Sikh ideology and philosophy besides preserving the priceless paintings and artifacts relating to Sikh religion.

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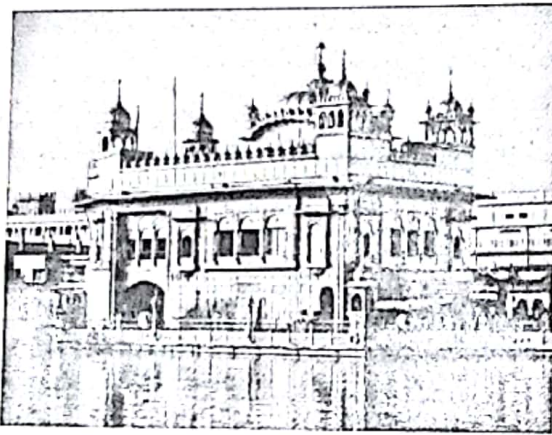


Plate no. 1

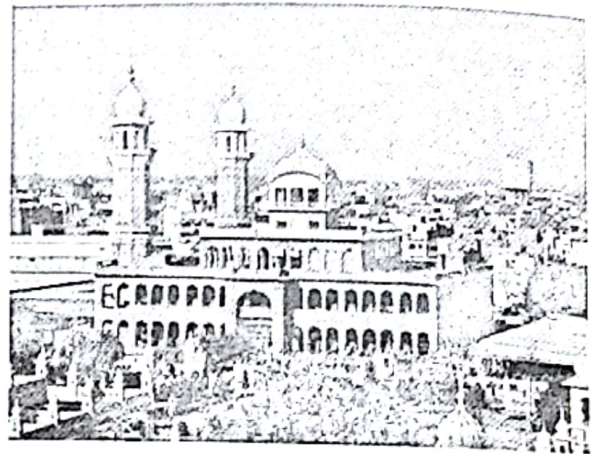


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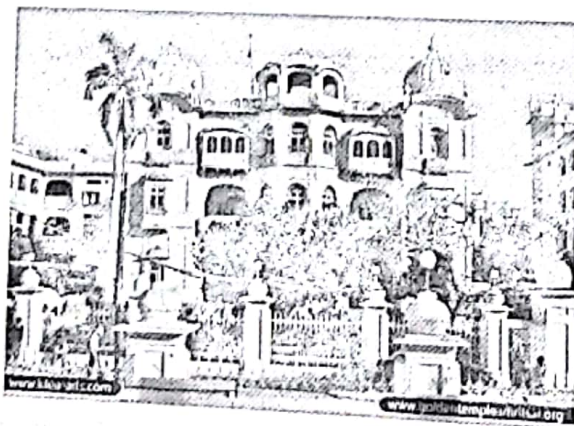


Plate no. 3



Plate no. 4



Plate no. 5



Plate no. 5



Plate no. 7



Plate no. 8

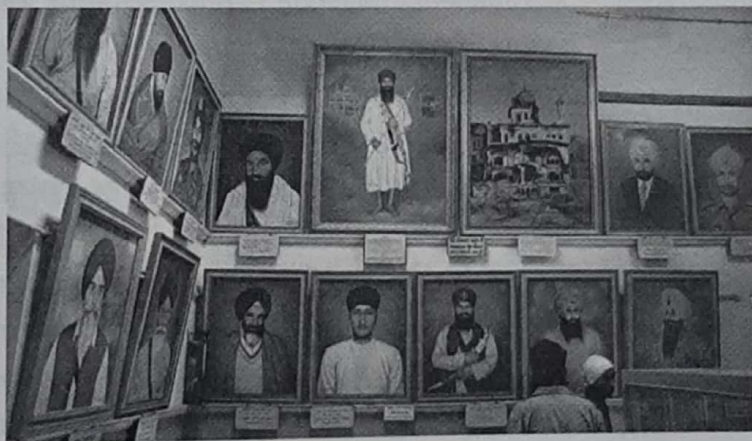


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Editor

Dr. Alka Chadha

*Course Coordinator, Creative Paintings, MOOCs SWAYAM Visual Arts, MHRD-UGC E-Learning, Associated with Dayalbagh University, Agra
artnareditor@gmail.com*

Co-Editor

Dr. Neelima Gupta

Principal, I. N. (PG) College, Meerut

Managing Editor

Vishal Mithal

Journal Anu Books

journalanubooks@gmail.com

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Kirpal Singh- A Painter of Sikh History

Hemwati Vaid

Research Scholar, S. Sobha Singh Deptt. of Fine Arts

Punjabi University, Patiala

Email: hemathapar86@gmail.com

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Abstract:

This research paper is a sincere and thoughtful effort to throw light on the artistic career as well as personal life of the stalwart artist of Sikh history- Kirpal Singh. The artist's inner self was fully inspired by extraordinary pieces of art by outstanding artists of Italian Renaissance like Michelangelo, Leonardo Da Vinci and Rubens which deeply affect his style which is reflected in his colour palette. He begins his artistic sojourn in very simple yet effectively manner and played an important role to flourish the messages of Sikh Panth through Sikh Art. His paintings on Sikhism are displayed on the walls of 'Central Sikh Museum' Golden Temple, Amritsar.

Keywords: *Central Sikh Museum, The Golden Temple, Amritsar, Shiromani Gurdwara Prabandhak Committee, Wood Carving, Sikh Panth, Italian Renaissance, Sikh Art, Phulkaris, Bhai Vir Singh, Sundari, Black Chola, Museum of Evolution of life.*

Introduction

Artist Kirpal Singh-an accomplished and intellectually productive painter of Sikh history was born in the house of Bibi Har Kaur, a pious lady and Sardar Bhagat Singh Panesar in the village named 'Vara Chain Singh' at district Ferozpur in Punjab on 10th of December in the year 1923. The father of this hardworking and talented person, was a very famous craftsman who was proficient in wood carving, engraving and designing.¹(Plate No.1)

The famous Jain temple in Zira (Punjab) having a fabulous wooden gate with intricate and exquisite work is the matchless example of his father's craftsmanship. In his childhood, he was very fond of natural beauty and passed most of his time watching and observing village women who were busy on their spinning wheels and were engaged in twisting and untangled the cotton fiber to make clothes and *Phulkaris* in the courtyard of artist's abode. He loves colours very much and one can easily describe him as an avid lover of colours and felt motivated and wished to do something innovative and creative on his own and this passion is expressed in his own words, "*I was itching to utilize my fingers by drawing something or making some crude pictures*". In 1939 after passing his matric examination², he moved to Lahore and joined Dharam College there. And in 1941 he had completed his graduation in Forensic Science and started working on a clerical post at Mian Mir (a place in Pakistan) in Military Accounts Department in Lahore Cantonment. He had undergone a huge transformation and became conscious about the matchless sacrifices of the Sikhs, when he visited some Gurdwaras at Lahore namely Gurdwara Bhai Taru Singh, Bhai Mani Singh, Dera Sahib, Shesh Ganj in 1940. Sardar Kirpal Singh had invested considerable time in enhancing his knowledge about Sikh history as a student in Lahore and was fortunate to be part of Maharaja Ranjit Singh's birth celebrations at Lahore. He devoted every minute to examine and learn more and more about Sikh history. Instead of being engaged in various other activities, he always spared time for his passion to paint and draw and he continued to paint landscapes and human figures in his preferred medium like water colours. At the age of 18, he was married to Sardarni Kuldeep Kaur of village Kadyal in Tehsil Zira in 1941 and he had two sons and a daughter from this young lady. His younger son Jarnail Singh chooses and follows the similar profession as he had and inherited the natural endowment of painting. In August 1947, Kirpal Singh settled in Jalandhar and he got a chance to see the replicas of Great Russian artists in the Encyclopedia Britannica at Jalandhar where his elder brother was already working as a clerk in Industrial Department of Punjab Government and in 1947 after partition he also moved and settled down there.

At Jalandhar, Kirpal Singh also got acquainted with the replicas of the wonderful Italian Renaissance artists such as Michelangelo, Leonardo Da Vinci and Rubens and was

profoundly charmed by the photo-realistic mannerism of these outstanding artists and their works left an everlasting impression on his mind and heart.³

Bhai Khazan was a great scholar and writer of the 'History of the Sikhs' which extremely motivated and stirred up the soul of the artist Kirpal Singh and without any delay he was once again stimulated by Bhai Vir Singh's novel named 'Sundari'.⁴

In June 1955, with the support and worthy patronage of Principal Sant Rian Grover, he got an opportunity to display his artworks at Dyal Singh College, Karnal as his first Solo Art Exhibition. At this moment, he was filled with both happiness and sorrowfulness at the same time because his work was fully understood or appreciated by almost every spectator but sadly not a single painting was sold during this exhibition. After that he did not lose courage and had organized his second art exhibition of his paintings at Lyllapur Khalsa College, Jalandhar but this time Professor Satbir Singh, a member of Shiromani Gurdwara Prabandhak Committee, Amritsar, bought his some paintings for his college when Principal Gurbachan Singh Talib expressed good and acceptable opinion of his works and also patronized him.⁵

From 1956 to 1962 A.D. he did 63 paintings on Sikh history and through these works he tried to represent the true picture of the Sikh religion and the tradition of martyrdom of this brave and fearless community by the means of his sensitive works which are now adorned on the walls of the Central Sikh Museum, Sri Darbar Sahib at Amritsar. (**Plate No.2**) At that time, he received only 250 rupees as salary for his services as an artist there. His significant mesmerizing paintings which are now displayed at Central Sikh Museum, Sri Darbar Sahib at Amritsar are 'Darbar of Maharaja Ranjit Singh' (**Plate No.3**) and 'Sikh men and women during Mughal Rule' (**Plate No.4**) helps us to peep into the past and provides us vivid glimpses of royalty and lavishness in Maharaja Ranjit Singh's court at Lahore and the other paintings make us aware of the inhumane behavior of the Mughals at that period. On his 31st birthday, he started to wear 'Black Chola' (Robe) as a mark of respect to Sufism and devoted and spent rest of his life with Sufi thoughts. His works are displayed in the following Gurdwaras like The Golden Temple at Amritsar, Guru Tegh Bahadur Niwas which was built in honour and remembrance of Guruji's martyrdom at Gurdwara Sis Ganj, New Delhi and Gurdwara Bangla Sahib at New Delhi.

Apart from his artistic quality, he was very fond of reading and always curious to attain knowledge from various sources about Sikh history. In order to keep his passion alive, he preserved the treasure of Sikh history in the form of personal library and graced his library with rare and extraordinary collection of books on Indian history and art. He always painted his paintings with keen observation and study of these worthy pieces of knowledge and implement and tried to reflect those facts in his paintings on required places.

He made it his habit before creating any artwork, he must read a book related to that particular piece of artwork and whether it would be a Mughal, Rajput, Sikh or Company style of painting, he took great care in maintaining the authenticity of every aspect.⁶

Artist Kirpla Singh was never interested in Commercial art but to earn his living, he had to do so, when he was residing in Karnal, he lived in the reclamation farm at 'Indri' and the peaceful and soothing surrounding of 'Indri' played an immensely formative stage of his career and in this favorable environment, he began to paint thoughtfully. Here he mainly worked on village women who were shown working in the fields like 'Women-transplanting paddy' and another important subject was 'Caravans of Gypsies' and most significant subject was 'Guru Hargobind in Gwalior Fort' were the topics of his interest at this particular time. Designing book covers and drawing illustrations were the main financial means of the artist bread and butter when he shifted to Delhi in 1952.

Later on Dr.M.S. Randhawa- Former Deputy Commissioner and eminent Art Historian, made a systematic plan to allot plot for scientists, writers and artists on the reasonable rates at Chandigarh. Kirpal Singh also bought a plot and started constructing his house in 1967. Simultaneously the work of establishing a 'Museum of Evolution of life' started at Chandigarh and Dr. M.S. Randhawa accredited Kirpal Singh and Jaswant Singh to paint large paintings representing the growth and development of life in the geological perspective. Kirpal Singh was not interested in this sort of subject but to stabilize his financial side, he completed this project and did justice to his given duty. After Sardar Inderjeet Singh's proposal, Kirpal Singh started working on subjects related to Sikh history, art and culture. He also got acquainted with a number of Army officers who assigned him work. His twelve wonderful works are displayed in the Army Museum at Meerut Cantonment in which he has shown the bravery acts of the Sikh soldiers during Indo-Pakistan War.⁷

Artist Kirpal Singh was very fortunate that got a chance to create paintings for 'Anglo-Sikh Wars Memorial' at Ferozshah in Ferozpur district and these paintings throw light on the episodes of the Mudki, Ferozshah, Subronon and Chillianwalla's battles. These paintings are monumental in size and are one of the largest paintings ever painted in India. To paint such an immensely large-sized canvases, the artist had to make a huge tent outside his residence and he completed this work in three years. These paintings are a sort of saga of the brave Sikh soldiers and also reveal battles of Sikhs with Britishers. On the inauguration of this Wars Memorial in April 1976, uncountable people gathered there from every corner of Punjab to pay tribute to Sikh martyrs and Ministers from various significant departments of Punjab Government and Deputy Defence Minister, Government of India came to pay their tribute and all the three heads of Army, Navy and Air forces saluted the Memorial and indirectly they paid tribute and bowed their heads against his paintings which was a mark of

great respect to his works and moreover his works were acknowledged and appreciated at such a large scale.⁸

Sardar Kirpal Singh's some selective works are also adorned on the walls of Guru Gobind Singh Bhawan at Punjabi University, Patiala on the recommendations of Dr. M.S. Randhawa and Dr. Ganda Singh.⁹

Kirpal Singh has painted a number of significant paintings which depict the prominent episodes of Guru Gobind Singh's life like 'Battles of Anandpur', 'Battle of Chamkaur' and 'Martyrdom of Four Sahibzadas'. Kirpal Singh is truly the artist who made alive the history of Punjab.¹⁰

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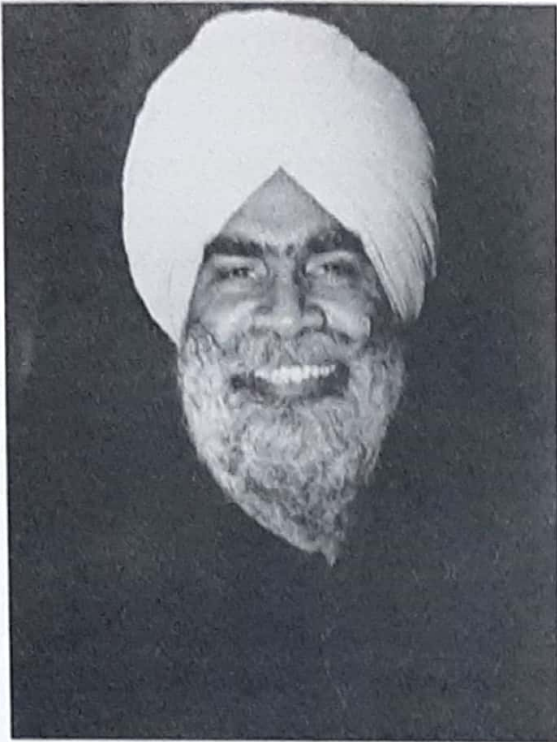


Plate No. 1



Plate No. 2



Plate No. 3



Plate No. 4



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28th Annual Conference

on

ABSTRACT AND TANTRIC EXPRESSIONS IN INDIAN ART

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**S. SOBHA SINGH DEPARTMENT OF FINE ARTS AND
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Abstract:

This research paper on *Tantra* art is a serious and sincere attempt to present the journey of *Tantric* art tradition in India and the artists who interpreted the fundamentals of *Tantric* art and transformed their abstract paintings in the flavour of *Tantric* symbols, patterns and designs. Internationally renowned Indian Contemporary artist- S. H. Raza who lived and worked in Paris for a long time, faithfully transformed his magnificent canvases into representations of *Tantric* symbols specially *Bindu* and triangle. He understood the need to popularize these symbols for the European audiences and was successful in explaining the deeper meaning of these forms in vibrantly painted canvases. Tracing the journey of S.H. Raza from initial days in Indore and from his earlier works to the ultimate leitmotif synonym with his name and his unending quest for understanding the inner truth made him go back to the scriptures and texts wherein basic elements were geometrically demonstrated by the traditional *Tantra* artists.

Introduction:

To explain the term *Tantra* in literal sense, it refers to "*interweaving of traditions and teachings as threads*" into a text, technique or practice- defines Ron Barrett, a well known cultural and medical anthropologist.¹ Simultaneously in Sanskrit it refers to as *Tan* which means "*to expand and assimilate different powers and elements*". Similarly in Vedas, *Tantra* was the foremost path or a course of conduct to know and comprehend the mystery of life and cosmos, moderate but sufficiently akin to the aged Pythagorean concept of 'doctrine' which was a long and thought observation, analysis and nuances of nature. *Tantra* developed and came into existence equally as the sum total of human being cognition of the materialist world around him. It is an inventive enigma which propels us to metamorphose our activities intensively and progressively into innermost consciousness definitely not putting them an end rather changed or altered our actions into more originative development. *Tantra* works like a bridge between spirit and affairs in order to make human capable to attain his brimful earthly and unearthly future possibilities. Repudiation and rejection of emotional involvement through which one can feel free from the state of being under any control or force and because of that human beings seek help from the cosmos by means of any source to recollect knowledge from memory are some of the paths to visualize *Tantric* concept. In fact, *Tantra* is completely contrary in nature; it doesn't allow detachment from life even permits us to live satiated of our desires, feelings and situations as human beings. It has the power to cure the duality that subsists amongst the material world and in its innermost reality. *Tantra* is not in struggle with the organic but infact it is a feeling of satisfaction, which is achieved by fulfilling your desires. *Tantra* doesn't rely on the search of unfamiliar or nameless rather actualization of the already known or identified.

It is quite difficult to ascertain the precise time of *Tantric* tradition or the usage of the word '*Tantra*' and even hard to find out when it came into practice and when its doctrines were initially get acquainted. An intimate natural attraction amidst the *Tantras* and Vedas, even *tantric* customary religious rite symbols are found in Harappan Culture, in Yogic postures, Mother Goddess etc. Afterward, the signs of its evolution have been seen in Upanishads, Epics and Puranas and in early medieval period it is on its highest peak.² Hindu, Buddhist and Jain Literatures have primeval valuable mentions of *Tantrism* that means *Tantric* customary way of conducts are more aged than these texts. Perhaps, the primitive and principal *Tantras* are classified between ternary parts, consequently by each one's patron deity. Apart from India, its rapid disperse in Nepal, China, Tibet, Japan and South-East Asia and even in Egypt and Crete where *Tantric* Tradition proliferate speedily.³ The *Tantric* Tradition in Hindu Religion is known as '*Shaiva Siddhanta*' and '*Shaivism Mantrapitha*' in Bhairava's, Kulamarga and '*Vidyapitha*' in Shaktism and '*Vishnu or Pancharatra*' in Vaishnava Agamas. Assam, Bengal, Orissa, Maharashtra, Kashmir, Rajasthan and in some parts of South India are having significant and predominant paramount nerve-centres of *Tantric* worship and practices. In Buddhist religion, these *Tantric* traditions are known as '*Vajrayana* tradition'.⁴ The difference between conflicting facts, claims or opinion's philosophy and notional ideas of

various religions are eventually explained or answered in Tantric meditation means 'Sadhana'. Similar meditation 'Sadhana' is seen in Tantric images and also needed more and more meditational course of conduct in Tantric art.⁵ One more very significant form of Indian art, Tantra art is also in the state of namelessness, coming to us from ancient times. The word Tantric has been germinated from Tantrism and brings out a plethora of forms, shape, and pattern, miscellaneous inflexion of tone and colours, graphic patterns, almighty representations with objective and subjective importance. Its prime objective and purpose to transfer a nuance, arouse an advance phase of perception and strike lightly on quiescent seeds of our consciousness. This kind of communication is not chasing the path of emotional detachment or a supposal to attain aesthetic delectation, rather has an intense thoughtful meaning. Moreover, its true importance or value prevaricate into its subject matter, which is different from its aesthetic quality and the very substance it transfers is the doctrine of life, which unscrambled the comprehensive view of the world and human life symbolically. So, it is completely right to say that, "*The Tantra art is ocular philosophical study of being and knowing.*" As we discussed earlier, the base of this visual metaphysics is established on the religious qualities which are manifestations of Indian art at large. Nevertheless, the Tantric art has proposed optical mental images in its own peculiar fashion but even it shares and deals with familiar heritage following the ancient customs in which the beautiful and sacred form is completely indivisible because beauty is a symbol of divinity. The reason since the previous studies beyond the symbols is the pristine abstract entity that unveils and envisioned at the times of rumination. The Tantric imagery has a deep and seriously thoughtful resilience evinced largely in abstract signs and symbols and Tantric forms are depicted in a crystal clear apologue fashion, where internal ideas are represented or shown as mental images in the form of symbols. Moreover, these forms, symbols and signs are acquainted or attained valuable meaning by the means of frequent use and cultural conditioning. Examples in Bardic narration paintings are utilized for extending verbal expression in speech or writing. Tantra art tradition in which painting diagrammatic, figurative, symbols and signs are used to aid understanding of the meditation of metaphysical construction of Tantric art. From the natural philosophy of origin the concepts get intensified to explain its metaphysics.⁶ Several art objects are marked by features of their immediate and usually discounted past and even their place or origin are also recognized; but other like Mandals, Yantras, Siva-Lingas, Salagrams, Brahmandas, Chakras etc have manifestation of everlasting types and which may have subsisted on the account of their encompassing usage in Hindu Traditions, worship and rituals.⁷

The above mentioned visual aspect of wholeness is true for the artist and the reflection of this integrity is visible in his creations. The artists of present time or age have engaged to depict the compilation of life and nature through abstractionism and the same abstractive accession was used various centuries back in Tantra art even similar kind of forms, patterns, structures and even colour schemes are used by Contemporary artists in their works. The eminent author- Ajit Mookerjee has shown sustained enthusiastic action to accumulate Tantric art and today his collection is proudly exhibited on the walls of National Museum, New Delhi. This traditional art form has not dismembered merely as period art. The tale of Tantric art which has been narrated by Ajit Mookerjee has picked by with peculiar care for mentioning perpetuation and modulation of this tradition which upholds persistency and the various examples of this art tradition has been seen continuously in Contemporary painting like in artist Saradindu Sen Roy's artwork 'Durga' and artist Tyeb Mehta's painting 'Kali'. Artist Prafulla Mohanti's painting brings the concept of 'Hiranya Garbha' meaning 'the Golden Germ'. Cosmogony is always associated with artist Shobha Broota, who generally named her exhibitions as "Origins". Geometric paintings are linked up with artist Om Parkash Sharma. Renowned painter- Gulam Rasool Santosh also known as G.R. Santosh is from Kashmir where Hindu, Buddhist and Sufi all faiths are mixed, even Tantric sexuality and black magic were also powerful there and consequently we got 'Neo-Tantric art'. But G.R. Santosh was innovative in forms, symbols, colours and cosmography. K.V. Haridasan, a Chennai born artist was a pioneer of Neo-Tantric art. Eminent artist Sohan Qadri from Punjab whose painting themes are deep like ocean, he worked on abyss of time when emptiness has started to scorch with thoughts.⁸

An Indian origin artist Sayad Haider Raza also called as S.H. Raza born on 22nd February, 1922 in Madhya Pradesh was far famed and celebrated Indian artist who had worked in India and abroad. In 1950, he moved to France and had started living and working there. This spiritual soul had worked chiefly on abstract fashion and icons from Indian cosmology and philosophy in oil and acrylics.⁹ He had started drawing at the age of barely twelve and had completed High School from Government High School at Damoh, Madhya Pradesh. In 1943-47, he moved to Nagpur for further studies and joined Sir J.J. School of

Art, Bombay. Just sometime before going to France, he got a French Scholarship and studied at Ecole Nationale Supérieure des Beaux Arts in Paris. He married French origin artist Janine Mongillat in 1959 and after her death due to cancer, he came back to India in 2010. When he had done with his studies, he travelled throughout the Europe and in 1946 had his very first award as Silver Medal by Bombay Art Society. In 1947, he had joined Progressive Artists Group (PAG) and thus his journey has started.

When Raza was in France, he constantly testing ideas of Western Modernism and then shifted to Abstraction from Expressionism and finally, integrating with components or factors of Tantrism from Indian scriptures.

In 1970's, S.H. Raza had become unsatisfied with his work and had remained restless, now he wanted to move towards new and undiscovered direction, actually he finds new path to create something fresh with intensity. For this, he had started discovering India more closely as and eventually he had created- 'The 'Bindu' came to him in 1980 when he came back to his home India visiting his native place in Madhya Pradesh. The 'Bindu' deepens his roots into Tantric art tradition. Now, he had arisen with sunrise vision and totally different visual aspects and had studied the descriptive anthropology of India. He had associated ownership with the origin of 'Bindu' was that when he used to study at elementary level, his teacher always found his poor concentration on dot, which was drawn on black board and his teacher insisted him to focus on that point. For 'Bindu' and his love for geometric abstraction, he deselected his expressionistic style landscape. He comprehended 'Bindu' as a midpoint of conception, gradual improvement and advancement in the direction of forms and colour played a role of energy, sound, space and time.

'Bindu'- is the prime and unique root to unite all energies from where the darkness drifts into the search and understanding of the entire world and by means of the 'Earth' which is a symbol of fruitfulness and productivity, the artist goes deeper and even more deeper and reached at 'Bija' the seed- the core cause behind the existence which parturient to the progeny and led to the progeny of light and dark zones means- 'Purasha' and 'Prakriti'. Then at last the 'Ankuran' means 'Germination' the process of sprouting from a tiny seed into a plant in various colours and finally very rational growth of thoughts arise from a small seed of an idea. Subsequently, following the origination of 'Bindu', he summated spick and span dimension to his thematic oeuvre in subsequent creative dissemination, accompanying the inclusion of subjects around the 'Tribhuj' means 'Triangle' and supported or strengthened in the area of infinity and time in Indian concepts. His journey from expressionist to the zenith of abstraction was complete when he added two chief principles of creation- 'Prakriti' and 'Purusha'. In 2000, he had commenced to evince his progressively intensified penetration and perceptiveness on Indian sacred matters in the form of his freshly created works around the 'Kundalini' and 'Nagas' which were considered as a salutation in his artistic career.

Raza supplants the history in order to move towards the infinity where the huge universe is appreciated or understood in its tangled but pristine clear primitiveness on a small canvas with configurations and colours having most aboriginal ethos. Just alike very first Vedic man who considers beingness and the earth, the sun and the world in a broad way to be revealed. So, he travelled towards this beginning. Then, apart from Bhopal he visited Indore, Gwalior, Damoh and Rajasthan. From where he commenced the original 'Bindu' this journey had been a momentous one and it had been marked a turning point in his life more than a career. When he was on his purposeful discovery of time and space then he eventually introduced the practice of universal language of geometrical forms which are filled with mental representation and retentions like squares, circles, rectangles, triangles and diagonals which come out as fresh themes of Beej, Germination, Garbhagriha, Tapovana, Panchtatva, Nagas, Kundalini, Shakti- male and female polarities etc. He had begun with the state of voidness means 'Zero' and eventually reached other unvarying art signs which originated from Indian tradition. Raza's 'Bindu' or circles usually in black but evenly in red, yellow, blue in his early works and lured by quietness are his light coloured works which are pervaded with boundless concentration. Thus we know that all the important elements- line, tone, colour, form and space are present in the visual form of S.H. Raza. The never-ending enthrallments provided through the triangles as 'Tribhuj' - are 'Yoni' or the female receptacle and similar the 'Lingas' are found in the vertical elongated shapes and 'Kundalini' has been depicted in the crossing, coiled serpent like coaxial circles which are having the awakening energy of 'Kundalini'. In the procedure of self-realization, the advanced destination has known with the awakening of the 'Kundalini' which is identified as a microcosmic variation of the feminine force of 'Shakti'- the quiescent psychic energy which can be

wake up eventually, after its union with the cosmic consciousness that is 'Siva'. These symbols and signs are getting alive with his magical brush and filled the space of the canvas with electric vibrations. He had won numerous awards in India and abroad some of them are Padamshri (1981), Padam Bhushan (2007), Padma Vibhushan (2013) and Commander of Ligean of Honour (2015) and so many other. He had also established 'Raza Foundation in India'.¹⁰

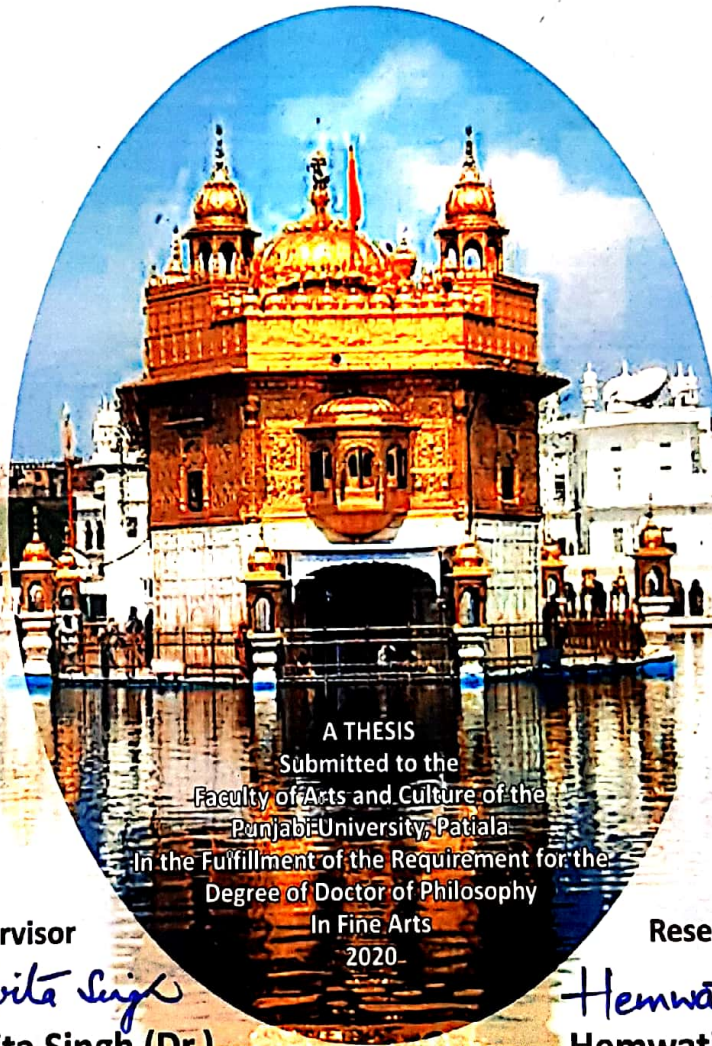
The artist always used to say that "there was a strong and unique kind of communication between him and nature from his early childhood and eventually with passage of time, it becomes integral in his visual expressions." Occasionally he wrote a few lines in Devanagiri script on his works. On asking he disclosed the reason behind that, "these are not pointers or neither contemplation rather just a humble opinion of someone who reached at the level of utmost actualization and another simple yet effective or significant way to offer your devotion towards the sources and his works are manifestation of metaphysical self-contemplation or examination which he never did so intentionally." In Raza's artworks, all the elements, the time and anti-time, every kind of space negative or positive, the conventional components of geometry, tonal quality and chromaticity, everything lay into a single framework to conflict each other. With the same coaxial torus, the artist has produced the variations or contrast of tension and relaxation with the help of just different colour schemes. As the artist had depicted 'Shanti Bindu' with the same tones but here colour scheme played an utmost important role of the calm and pleasant tones moving inwardly like zero, symbolizes creativity and energy; and expansive radiation of 'Shanti Bindu' is much relaxing than that similar but dark toned 'Tamshunya' means 'Dark Silence'. 'Param Bindu' of Raza is the feeling or moment of extreme happiness or could be addressed as an ecstasy and in 'Naad Bindu'- the artist announces the everlasting rhythmic cycle sound which implicated in the creation.¹¹

'The Black Sun' of fifties was his immensely celebrated work of art but not a part of 'Bindu' series because that was an inseparable part of artist's childhood fascination of Madhya Pradesh forest with which they shared an equivocal relationship as children, in the day time it's not harmful but the same forest at night occupied with harmful activities of scorpions, mosquitoes and slimy animals. So he depicted his unforgettable childhood fascination or deviation in the form of Black Sun. He had always appreciated his stay in Paris because there he learnt immensely significant- he learnt and understands the application of elements- form, shape, colour, line and space etc. There, he got a suitable environment for efflorescence. But even after fifty long years, his internal process inclined towards his origin like artist himself said that, "You never got an apple from a mango seed", his insights are totally different from Western art.¹²

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SIKH PAINTINGS
IN THE COLLECTION OF
CENTRAL SIKH MUSEUM, GOLDEN TEMPLE, AMRITSAR :
AN ANALYTICAL STUDY



A THESIS
Submitted to the
Faculty of Arts and Culture of the
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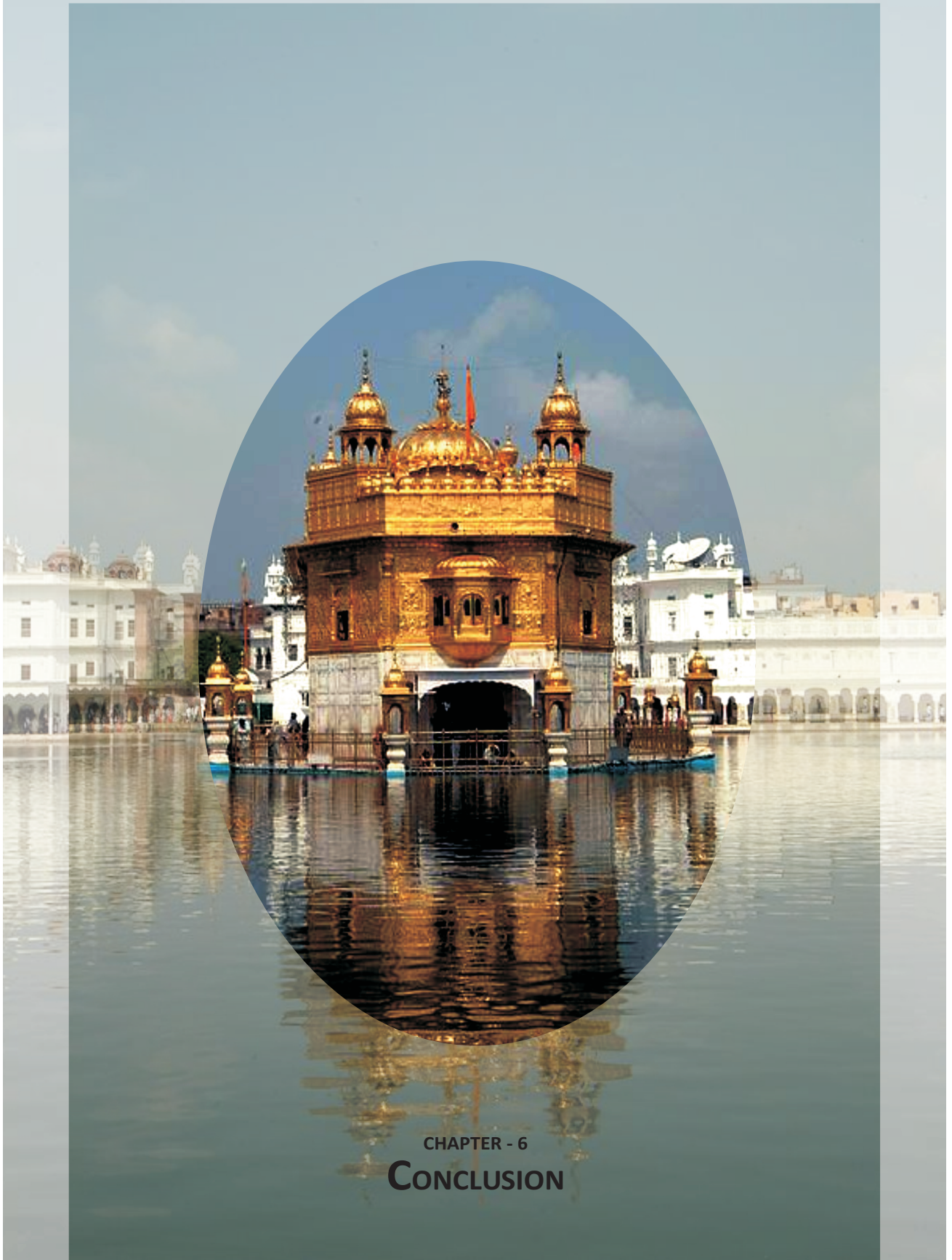
Kavita Singh (Dr.)

Researcher

Hemwati Vaid

Hemwati Vaid

**S. Sobha Singh Department of Fine Arts
Punjabi University, Patiala.**



CHAPTER - 6
CONCLUSION

The genre of *Sikh Painting* is a remarkable and magnificent genre of art in true sense and moreover it is not only a common genre of *Sikh art* in fact an intellectually productive compounding or amalgamation of noble minded apotheosis of Sikh faith which frequently renders a glance into the splendid historical chapters of Sikh belief which completely oozed in bravery and spirituality. Earlier when the study of *Sikh Painting* is begun, it is apposite and important to get into the varied past stages and styles in *Sikh Painting* to dig out the coming generation and organized mature evolution of this art which belong to an earlier time's period at that time when the Sikh faith, beliefs and doctrine were in the beginning phases. In the lacking of a profound and analytical consideration, an entire utilization will be an ineffective attempt and will not proposed the actual gist and doctrine of this style of *Sikh Painting* which from centuries has come forth as a prominent art style that possessing its origin in the primeval visual aspect of *Janam Sakhis* illustrations and drawings which are peculiar sets and rooted on Guru Nanak Dev's life utmost important incidents as he is acknowledged as the founder of Sikh religion. In order to understand the genre of *Sikh art* the rudimentary factors which require to be focused on are its beginning and development. Equally there are numerous elements and parts which require pertinent care and a sound analysis which constituted the zenith of this vivacious aesthetically rich form of *Sikh art* and inventive existing day form. Finally, the definition of *Sikh art* ought to be examined seriously which will bring out the term *Sikh art* carry on to paintings done by Sikh artists on Sikh themes supported by the Sikhs under the region which was regulated or ruled by Sikhs in an extended courage.

Exactly from the primeval origination of *Sikh illustrative painting* which we noticed in *pothis* or *Janam Sakhis* of numerous denominations and these wonderful manuscripts were made by the followers who consecrated themselves to disseminate the messages of Baba Nanak and afterwards a new coeval of artists maintained the path and in addition turned up into some other, humanitarian worldwide facets of Sikh doctrines and culture. The heavenly subjects and content, stylized shapes and naïve fascination seeped in rare aesthetical feeling identified the previous peculiar examples of *Sikh art*. These reverberant and lavishly decorative paintings graced the walls of the religious

places and even on some other significant historical places in the form of murals and frescos exhibiting the incidents from Sikh religion and history.

All the significant episodes from the history of Sikhism like *Janam Sakhis*, Ten Sikh Gurus, period of Maharaja Ranjit Singh and after him too, Sikh themes demonstrating the self regard of toil like in painting of Guru Nanak Dev in which he has been shown taking out milk from the completely dry *roti* of Bhai Lalo who was a poor carpenter and on the other hand, taking out the blood from the food of Malik Bhago who was a rich merchant; equality for women; Bhai Kanhaiya as a forerunner of Sewa Panth assisting the wounded Sikh and Mughal soldiers with water and medications without any favouritism of caste and colour in battlefield hence he has shown the pure humanity which is indeed the true intense emotion of Red-Cross Movement these days. The same food is being provided by the *Sewadars* to poor and rich sitting together in rows sitting together are also painted in some of the themes portrayed as '*Guru Ka Langar*'; '*Amrit Sanchar Ceremony*'- Guru Gobind Singh has been depicted baptizing the *Panj Pyaras* means 'Five Beloved Ones'; scene of construction and restoration of Gurdwaras in which people of all faiths giving their participation which means '*Kar Sewa*'; Scenes of sacrifices; Battle scenes, Incidents from Guru Nanak Dev's life as shown as '*Janam Sakhis*' presenting in systematic way and Guru Nanak Dev's 'Spiritual Journeys' along with his lifelong followers- Bhai Bala and Bhai Mardana. The consecutive oppression of Muslims on Sikhs and scenes of Sikhs bravery are clearly painted in the picture of 'Bricking Alive of the Younger Sons (*Chotte Sahibzade*) of Guru Gobind Singh' highlighting the fierceness of despots on them but eventually super trustworthy loyal and innocent, spattering the stone in the sea of one's heart are the most heartrending paintings. The iconic portraits of the *Dasampita* of the Sikhs- Guru Gobind Singh sitting on his horse and having falcon on his gloved hand in several forms are these days the essential subjects of *Sikh Paintings*. Putting light on the enormousness of Sikh cavalry, martyrdom qualities in Sikhism which is fascinating the substance in Sikh work of art in which 'Shaheed Baba Deep Singh' is pictured as a courageous soldier who has displayed as keeping his decollated head on his hand and in

other hand has shown kept his quite weighted and fully blood drenched sword in a battle.

Janam Sakhis possess the credit of *Sikh art's* origination thus *Janam Sakhi* illustrations are to be identified as an abundant source of *Sikh art* and *Sikh Paintings*. The content of *Janam Sakhis* reposes on portrait of Guru Nanak's personality prospects, his doctrines rest on religious substance of love and cosmic brotherhoodness, wellbeing for everyone and cast away unfounded views or beliefs which are illogical and a biggest hurdle in the way of earnestness of human conduct. The rich presentations of *Janam Sakhis* are the real origin of the *Sikh art*, its border illumination and decorative designs, portraitures and frescos. An early examples of '*Sikh Narrative art*' are seen and sown its seeds in *Janam Sakhis* illustrations of *Sikh art*. The lifelong arrangement of organized events, the portraits of Ten Sikh Gurus, saints and *Sufis* are gracing the walls of various holy edifices like *Dharamshalas*, Temples, *Havelies* and palaces which afterwards strengthen the tradition of *Sikh Painting* in the form of murals and frescos on the walls.

Both the hills and plains of Punjab in 18th century were under the control of great Sikh ruler- Maharaja Ranjit Singh which includes state of Punjab, Haryana and Himachal Pradesh in India and Pakistan in the North-west Frontier. And in the 19th century Maharaja Ranjit Singh took special interest in the development of Amritsar. 'The Golden Temple' at Amritsar is covered with a luminous layer of gold from outside which was actually a work of Maharaja Ranjit Singh in order to increase the grandness of 'The Golden Temple' at Amritsar. A number of illustrious artists like Parkhu, Jeevan Ram and Hasan-ul-din were patronized by him.

At Maharaja Ranjit Singh's period the kingdom of Kotla, Basholi, Nurpur, Chamba, Guler and Kangra turned into a regime of Sikh domains and during that time the subjects of utmost importance were the 'Portraits of Ten Sikh Gurus', 'the events of the *Janam Sakhis*', 'Portraits of Maharaja Ranjit Singh, his courtiers and Generals'. Most of the artists from that period left their hilly areas and had started living in Amritsar and Lahore and enjoyed the exclusive patronage of the Sikh rulers.

Maharaja Ranjit Singh was the foremost among all who encourage the *Sikh art* and under his domain *Sikh art* reached at its highest peak and leaves longlasting impact. He had chosen immensely thoughtful and unrivalled means to promote the *Sikh art* and its tradition. He was submissive in flourishing this particular form of *Sikh Painting*, the techniques and mannerisms used by the European painters and extended support and also encouraging Sikh painters like Kehar Singh, Bishan Singh and Kishan Singh who were benchmarks to follow those new and basic techniques and they will be always kept remembered for their glorious but magnificent contribution in modifying the Sikh subjects into *Sikh Paintings* of newly chosen style of expression.

In reality, a distinctive change has been seen in *Sikh art*, which starts from *Janam Sakhis* to big oil canvases, lithographs, etchings, pen portraits, woodcuts, engravings, water base pigments, delineations and very small scale drawing on ceramicware. The common public realized and understands the evidential modification in *Sikh art* and moreover in 19th century a world famous artist named Sardar Sobha Singh, became greatly well illustrated 'Saint Artist of the people' comes out in the history of *Sikh Painting*. His portraits on Guru Nanak Dev such as 'My Meditations on Guru Nanak' which represented Guru Nanak Dev in his own spiritual vision.

Eventually other artists also joined this journey of *Sikh Painting* and their incomparable contributions made utmost important role for the upliftment of the genre of *Sikh Painting*. All these artists are significant artists of Punjab as S. Sobha Singh, G.S. Sohan Singh, S. Amolak Singh, S.G. Thakur Singh, Master Gurdit Singh, S. Kirpal Singh, Shri Bodhraj, S. Devender Singh, S. Mehar Singh, S. Jarnail Singh, and many others. Their wonderful works are displayed in the esteemed 'Central Sikh Museum', Golden Temple at Amritsar and some of among them are fulfilling their holy task in the Museum on Sikh subjects. Therefore, the genre of *Sikh Painting* demonstrates exactly likewise the targeted goal of the Sikh culture, inheritance and cognitive operation, heavenly, religious visible aspects and optical attributes which orientated the natural way of life. *Sikh Paintings* also carefully observed the common status of society.

In year 1957 A.D the 'Central Sikh Museum', The Golden Temple at Amritsar was established which is the greatest and extensive panoptic Sikh Museum of Punjab

which keeps and maintains the priceless past of Sikh faith and history in its actual form since very long time by the humble holy service of Shiromani Gurdwara Prabandhak Committee at Amritsar which is built in the periphery of Sri Darbar Sahib at first floor of the '*Ghanta Ghar* building' at Amritsar. Shiromani Gurdwara Prabandhak Committee has been giving their incomparable endeavours in its establishment and evolution and thus the 'Central Sikh Museum' at Amritsar comes out as a pioneer store-house of *Sikh Paintings*. The 'Central Sikh Museum', Amritsar displays the splendid past of Sikh history, their cultural values and philosophical thoughts and hugely supportive in the conservation, upgradation and extension of Sikh inheritance in organized manner harmonize in the timeline in numerous halls not only in the form of *Sikh Paintings* but also in the form of artifacts, handwritten manuscripts, belongings of Ten Sikh Guru Sahibans in their commemoration, coins, arms and musical instruments are exhibited here with immense care and deference.

In year 1588 A.D. the foundation bricks of Sri Darbar Sahib (also known as 'The Golden Temple') were laid by Sain Hazrat Main Mir who was a Muslim saint of Lahore (Pakistan) at the humble request of fifth Guru of the Sikhs- Guru Arjan Dev. And the saint intentionally indicated his reach in all four directions, one in each direction; all these four directions open up irrespective of caste and creed for all people. The construction of Sri Darbar Sahib and the service of 'Pool of Nectar' was initially started by the Sikhs under the supervision of Guru Arjan Dev and two other devoted Sikh leaders named - Bhai Gurdas and Bhai Buddha.

In the beginning the 'Central Sikh Museum' at Amritsar was just a big hall but afterwards it was extended into new modern-type halls competent to *Brahm Buta*. Respecting the feelings and noticing the needs of the common people '*Panth Rattan*'- Jathedar Gurcharan Singh Tohra (24th September, 1924 to 1st April, 2004) who was 'President' of Shiromani Gurdwara Prabandhak Committee, Amritsar- a Sikh body Incharge of handling Gurdwara all the way through his working time took a responsibility to display the precious artworks in the form of *Sikh Paintings* by industrious artists like S. Sobha Singh, S. Kirpal Singh, S. G. Thakur Singh, S. Mehar Singh, S. Devender Singh, S. Amolak Singh, S. Bhupinder Singh, S. Satpal Singh

Danish, Master Gurdit Singh, S. G.S. Sohan Singh, Shri Bodhraj, S. Amar Singh, S. Gurvinderpal Singh and S. Sukhwinder Singh before the general public in an organized manner in 'Central Sikh Museum' all these artworks were achieved by the proficiency skills and commitment of these artists which was vividly seen in their works.

In Hall No.1, the *Sikh Paintings* of Ten Sikh Gurus life's important incidents, tradition of martyrdom in Sikhism, bravery acts of Sikhs, cruelty of Mughals rulers on Sikhs, Sikh warriors, *Sufis*, saints, Portraits, Battle scenes and the hand-written manuscript means '*Pothi Sahib*' of Sixth Guru Padshah- Guru Hargobind is also adorned here with immense reverence. All the prominent or leading figures of Sikh religion who had contributed in Sikhism in any way their paintings are displayed here, these persons were really important and made significant attempts to spread of Sikhism.

Hall No.2 has bore the paintings of the famous Sikh martyrs of 18th century, Sikh *Morchas*, paintings of martyrdom of *Chaare Sahibzadas* and Sikh warriors like 'Baba Banda Singh Bahadur' who was very close to *Dasampita Sahib*'s heart and loyal devotee and companion of Tenth Guru of the Sikhs- Guru Gobind Singh ji and further more an invincible permissiveness and longanimity of Sikh women. And the weapons belonging to 18th century were taken from Gurdwara Moti Bagh, Patiala has been also showcased in the museum.

In Hall No.3 Portraits of Sikh Generals, Commanders and Chieftains are shown which also include the paintings of true fighters of Sikhism and some precious and ancient coins are also kept here.

Sikh Paintings of Sikh martyrs who were from 20th century are displayed in Hall No.4 there are also magnetic and attractive paintings which are depicting the scenes of Sikh *Morchas*. The *Sikh Paintings* of immensely significant personalities who left a remarkable impression in India's Freedom Struggle against Britishers were also exhibited in this hall. Portraits of renowned *Granthis*, Sikh *Jathedars*, *Kar Sewaks*, Sikh Historians, Educationists, famous Sikh Artists and Sikh Personalities were adorned on the walls of this museum as a symbol of Sikh Panth. The encasement of bombs and bullets of June 1984's Military attack on Sri Darbar Sahib, Amritsar were also exhibited in museum.

Hall No.5 contained the portraits of the leading figures of Shiromani Gurdwara Prabandhak Committee (SGPC), Amritsar, are showcased here which includes eminent members of ‘Shiromani Akali Dal’, Portraits of Sikh martyrs of *Sakas* like ‘Saka Panja Sahib’, ‘Jaito Morcha’, ‘Punjabi Suba Morcha’ and portraits of Sikh Freedom Fighters, humble philanthropists, *Sant Mahapurash* and also ancient musical instruments.

Hall No. 6 graced with the portraits of great Sikh Historians and *Dhadis* (Balladeers) are displayed here in very well manner. The deracination of Cannon balls, tanks, empty cases of Guns from 18th to 20th century and also tear gas bombs which were thrown on ‘Golden Temple’s circumference’ on 4th July, 1955 by police are exhibited here for public viewing.

‘Central Sikh Museum’, Amritsar has also a suffice accumulation of 19th and 20th century Sikh Miniatures, Prints, Photographs, Etchings, Engravings which belonged to ‘Sikh School of Art’ and also an influential paintings by Modern art artists. This museum had evidenced the dreadful result of 1984’s Military attack and 1986’s Black thunder. Various priceless artifacts alongwith cultural paintings of very good value are presented here one more time.

All this immensely worthy information and chronicles of the ‘Central Sikh Museum’ has been provided by Sardar Iqbal Singh who is at present ‘Additional Manager cum Curator’ of this museum.

According to Jathedar Avtar Singh- the present ‘Chairman’ of Shiromani Gurdwara Parbandhak Committee, Amritsar, *“The fresh visual appearance and contrived pattern is provided to ‘Album Central Sikh Museum’ which will be pretty influential and will have elaborated information published in it. In routine the museum is visited by large number of devotees of every religion from India and across the world come to pay obeisance before the sacred Sikh shrine and thus they offer their deep and truly concerns towards Sikh belief and its past. The matchless love and honour of followers accomplished the goal of the museum and the magnetic paintings, portraits, battle scenes of Sikh faith are along with artifacts are conserved and displayed in various halls of the museum which help to spread the message of Sikh ideology between common people.”*

The messages from Gurbani, events of great significance from the lives of ten Guru Sahibans, symbolically and valuable incidents of martyrdom, bravery and self sacrifices have continuously turned up as a thought or sprouting seed or content of inspiration for learned people, preachers, Sikh scholars and Sikh artists. In reality, *Sikh Paintings* are the visual testimonial of understanding content of humankind and therefore the glorious past of Sikhism take a glance in a surreptitious fashion by the means of the vibrant, superb and colourful *Sikh Paintings* in magnificent manner and worldwide prospect.

The careful as well as elaborate thoughtfulness of the content of the *Sikh Paintings* and its active emphasis is arranged on these paintings which have consequential action for rendering a new look to the optical attraction to *Sikh Painting* genre. Therefore the deep consideration is channelized in the direction to study the thematic substance which rendered the required nous to the content of this particular art form and the subjects of *Sikh Paintings* have risen through the prolonged period which has attained the fragrance of ethical motive and piousness. Instead these paintings have been laden with the qualities of heroism, sacrificial and sacredness. These artworks admitted the topics like special incidents from *Janam Sakhis* and Baba Nanak's Spiritual Travels, artworks on reasonably significant themes relevant with the Nine Guru Sahibans, Paintings on subjects which spotlighted the unmatched bravery of Tenth Guru Sahiban's four sons (*Sahibzadas*), Portraits of Ten Sikh Gurus, Battle scenes of the main militants of the Sikh Military, General idea of Red-Cross Movement, Paintings on the incidents of undismayed trust of men and women in Sikh religion, Banda Singh Bahadur's life events and martyrdom scenes, Portraits of Bhagats, Saints, Sikh Scholars and *Granthis*, Noble portraits of Maharaja Ranjit Singh and his son-Duleep Singh, Portraits of Freedom Fighters, Portraits of Sikh Commanders, Chiefs and Generals and paintings on their battles scenes, scenes of Massacres in Sikhism, Scenes of Holy Sri Harimandar Sahib throughout different phases. The theme of subject matter of *Sikh Paintings* were deliberately chosen in the form of stories with the objective to diffuse Guru's message and remove the darkness from the society by vivid visual presentations as Guru's word.

‘Subjects relating to *Janam Sakhis* (Life-events) and *Udasis* (Spiritual Travels) of Guru Nanak’ such as Guru Nanak Dev sitting cross-legged on a carpet, Guru Nanak Dev at Sultanpur Lodhi, Bebe Nanaki giving *Rabab* to Bhai Mardana and *Udasis* (Spiritual Journeys) of Guru Nanak Dev. ‘Themes related to life and times of other Nine Sikh Gurus’ such as Guru Angad Dev forbidding Emperor Humayun to use power, Mata Khiwi serving *Langar*, Guru Amar Das fetching water from River Beas, Scene of *Sati Pratha*, Emperor Akbar paying homage to Guru Amar Das at Goindwal, Guru Ram Das laying the Foundation of Amritsar city, Bibi Rajni with her leper husband, Muslim Saint- Sain Mian Mir laying the Foundation-stone of Sri Darbar Sahib (The Golden Temple), Amritsar on the request of Guru Arjan Dev, Scene of *Kar Sewa* by Bhai Bahilo, Compilation of Sri Guru Granth Sahib, Baba Buddha ji taking Sri Guru Granth Sahib to Sri Darbar Sahib, Amritsar after compilation, Baba Buddha blessing Mata Ganga, Martyrdom of Guru Arjan Dev ji, Thy will grab your crown and eagle, Scene of Guru Hargobind's imprisonment in Gwalior Fort, I have found the Guru, Scene of Guru Tegh Bahadur's Assam Journey, Scene of Kashmir Pandits meeting with Guru Tegh Bahadur at his court, Guru Tegh Bahadur at Delhi, Martyrdom of Bhai Mati Das, Martyrdom of Bhai Dayala, Martyrdom of Guru Tegh Bahadur, *Rangretta*- Guru Ka Beta, Pir Buddha Shah in Guru Gobind Singh's Court, Guru Gobind Singh baptizing *Panj Pyare* (Five Beloved Sikhs) at Sri Anandpur Sahib, Khalsa Mero Roop Hai Khaas, Valour of Moti Mehra, Martyrdom of Bhai Mahan Singh in the Battle of Muktsar, The Word is the Truth, Guru Gobind Singh at Emperor Bahadur Shah's Court, The Humblest Servant of the Guru, Martyrdom of Bhai Mani Singh, Martyrdom of Bhai Mansha Singh, Martyrdom of Bhai Taru Singh, Martyrdom of Bhai Subegh Singh and Bhai Shahbaz Singh and Bhai Jai Singh Khalkat. ‘Subjects throwing light on the unmatched valour of Guru Gobind Singh’s Four Sons (*Sahibzadas*)’- Martyrdom of Sahibzada Ajit Singh in the Battle of Chamkaur, Martyrdom of Sahibzada Jujhar Singh in the Battle of Chamkaur and Bricking alive of *Chotte Sahibzade* (Younger Sons) of Guru Gobind Singh in Srihind Fort. ‘Portraits of Ten Sikh Gurus: Portrait of Guru Nanak Dev, Portrait of Guru Nanak Dev in Ashirwad Pose, Portrait of Guru Ram Das Ji, Portrait of Guru Hargobind Sahib, Portrait of Guru Har Rai Sahib-the Seventh Guru

of the Sikhs, Portrait of Guru Harkrishan Sahib, Portrait of Guru Gobind Singh- the Tenth Sikh Guru in his court, Portrait of Guru Gobind Singh on horseback. 'Battle Scenes of the chiefs, militants and activists of the Sikh Military'- Bhai Himmat Singh in the Battle of Chamkaur, Scene of Bhai Tara Singh Vaa's Bravery, Bhai Mehtab Singh and Bhai Sukha Singh, Bhai Bota Singh and Bhai Garja Singh, Mata Bhag Kaur in the Battle of Muktsar, Baba Deep Singh Shaheed, Baba Natha Singh Shaheed, Bhai Bidhi Chand Chhina and Bhai Paraga in battlefield. 'Concept of Red-Cross Movement'- The Even-handed Bhai Kanhaiya and Bhai Kanhaiya dressing wounded soldiers in the battlefield. 'Themes related to scenes of the undismayed trust of Men and Women in Sikh religion'- Portrait of Mata Sahib Kaur, Faith above, When Faith remained Unshaken and Rewards for killing Singhs. 'Subjects related to the life and martyrdom of Banda Singh Bahadur'- Conversion of Banda Singh Bahadur, Banda Singh Bahadur in battlefield at Sirhind, Portrait of Banda Singh Bahadur and Sacrifice of Banda Singh Bahadur. 'Portraits of Famous Bhagats, Saints, Sikh Scholars and *Granthis* (Preachers)'- Portrait of Bhai Gurdas, Portrait of Bhagat Ravidas, Portrait of Sheikh Farid, Portrait of Bhagat Namdev, Portrait of Bhagat Sain ji, Portrait of Hazrat Sain Mian Mir, Portrait of Bhai Nand Lal Ji, Portrait of Bhai Santokh Singh and Portrait of Granthi Sant Singh. 'Noble portraits of Maharaja Ranjit Singh and Maharaja Duleep Singh'- Portrait of Maharaja Ranjit Singh, Maharaja Ranjit Singh in his court and Portrait of Maharaja Duleep Singh. 'Portraits of Freedom Fighters'- Portrait of Bhai Maharaj Nihal Singh, Portrait of Shaheed Kartar Singh Sarabha, Portrait of Shaheed Bhagat Singh and Portrait of Shaheed Udham Singh. 'Paintings of Sikh Commanders, Chiefs and Generals in Battlefield'- Portrait of Nawab Kapur Singh, Nawab Kapur Singh in battlefield, Nawab Kapur Singh, Attack on Sri Darbar Sahib at Amritsar by Ahmad Shah Abdali after *Vada Ghalughara* (Great Holocaust) in 1762 A.D., Singh - An Embodiment of Mercy, Portrait of Sardar Baghel Singh, *Kesari* Flag on the Red Fort (11th March, 1781) at Delhi, Portrait of Sardar Jassa Singh Ahluwalia, Sardar Jassa Singh Ramgarhia in the battlefield at Amritsar, Sardar Jassa Singh Ramgarhia in battlefield at Delhi, Sardar Chadat Singh Sukerchakia fighting in the Battlefield, Sardar Charhat Singh in Ahmad Shah Abdali's Camp, Portrait of Sardar Charhat Singh, The

Unparalleled Sacrifices of Sikhs in the Battle of Multan, Portrait of Akali Phula Singh on horseback, Portrait of Sardar Hari Singh Nalwa, Hari Singh Nalwa with his followers, Portrait of Bhai Sham Singh Attari, Portrait of Baba Bir Singh riding on horse and Portrait of Baba Ram Singh.

‘Paintings on the massacres which happened in Sikh history’: Scene of *Chotta Ghalughara* (First Small Holocaust), Scene of *Vada Ghalughara* (The Great Holocaust), Massacre at Jallianwala Bagh, The Sacrifice of Sri Nankana Sahib, Martyrdom of Bhai Kehar Singh, Peaceful Resistance to Police Brutalities, Scene of Saka Panja Sahib, Massacre at Jaito and Scene of 18th Century Sikh Cantonment. ‘Holy Sri Harimandar Sahib throughout the different phases’- Sri Harimandar Sahib (The Golden Temple) at Amritsar, Baba Darbara Singh ji performing the Ceremony of *Anand Karaj*, Baba Kharak Singh taking keys of Sri Harimandar Sahib from British Officers at Sri Akal Takht Sahib, Amritsar and Scene of Akal Takht after 1984 attack. ‘Eminent Writers and Poets of Punjab’- Bhai Vir Singh and Bhai Kahn Singh Nabha. All these magnificent specimens of *Sikh Paintings* are turned so realistic merely because of the innovative minds of the artists whose soul are completely soaked into the Sikh’s incredible history of bravery and make them capable to paint so alive *Sikh Paintings*.

The deep and thoughtful analysis of artist's living style, who chiseled an ideal, well suitable and special places for themselves in *Sikh Paintings*, which uncovers the constant forward moving current of their feelings which renders a peculiar quality to their foremost attempt into this amazing style of art, and their personal stages of progress in attaining inventive, innovative, constructive and professional grade of superbness, deserving an unmatched polished yet assiduous attention. It is achieving defined respect here and that passionate participation in past and religion, the enormousness of the logical study of religion and its impact, naturally triggers the unbreakable connection with the company of individuals and groups, who have willing submitted their lives in the study of divine path of life and pious sojourns. All these components are surely changed the fate of these painters, who attempts the arduous travel of pursuing the delineation of images and sequential pattern of various conditions of Sikh history, tradition and heritage. Peeping into the earlier lives of Sikh painters and

seeing sneakily into their lives that how their talent of art mesmerized the heart of countless persons in this religious and explanatory excursion which is virtually akin to a religious visit. To splash into the lives of artists who are rhabdomance into the sea in order to find out the worthy hoarded wealth of cognition and devoted themselves into this passionate and motivational practice. The gist of their lives in directing their creative and imaginative powers in order to follow innovative and matchless works which are actually a real tribute to the apotheosis of Sikh faith in ocular expressions.

The Saint artist- S. Sobha Singh took birth on 29th November, 1901 A.D. at Sri Hargobindpur district, Gurdaspur in Punjab State. Prominent *Sikh Paintings* of Sardar Sobha Singh are 'Baba Nanak with Bhai Bala and Bhai Mardana (1969), Portrait of Guru Nanak Dev (1969), Portrait of Guru Nanak Dev in Ashirwad pose (1969), Portrait of Bhai Gurdas (1968), Portrait of Hazrat Sain Mian Mir (1968), Portrait of Akali Phoola Singh (1968), Portrait of Bhai Santokh Singh Churamani (1969), Baba Ram Singh on Horse (1969), Portrait of Maharaja Dalip Singh (1969).

S.G. Thakur Singh was born in the small village name Verka near Amritsar. Here are some of his prominent *Sikh Paintings* like Sri Darbar Sahib (1933), Portrait of Maharaja Ranjit Singh (1965) and Portrait of Sardar Sham Singh Attari (1965). His other famous artworks include Sir Sunder Singh Majithia (1939), Mahatma Gandhi (1949), The Last Wish of the Empress- 'The Taj' (1945), Reminiscence (1930), The Divine Musician (1964), The Wheel of Life (1945), The Reflection (1921), The Comparison (1929), The Smiling Lily (1945), Women of Kangra (1963), A Bridge in Sri Nagar (1924), The Elephanta Caves (1943), The Music of the Soul (1947), Dusk of the Chowpathy Beach, Bombay (1929), The Lost Life (1928), Valley of Ladakh (1951) and 'Heaven of the Poor (1937). He always painted his topic of painting directly in his true style so that is why his works looked quite natural and full of eternal intensity.

G.S. Sohan Singh took birth in the month of August, 1914 A.D. at Amritsar. Prominent *Sikh Paintings* of G.S. Sohan Singh are Sardar Jassa Singh Ramgarhia attacking Red Fort (1961), Sri Harimandar Sahib (1972), Guru Gobind Singh with the Parsadi Hathi (1933), Sardar Jodh Singh Ramgharia (1958), Bibi Rajni with her leper Husband, Guru Tegh Bahadur ji distributing alms to people at Guru Gobind Singh's

birth, Cobra shades Guru Nanak Dev ji, Guru Gobind Singh urging his Sikhs warriors to fight for justice, Dera Baba Vadbagh Singh, The Sacrifice of Guru Tegh Bahadur ji and Guru Gobind Singh with *Panj Pyaras*, Shagirdi ate Saaza (1955), Shakirta Muhim, Aarti (1969), Satyamev Jayte (1969), Sapera (1955), Sohni (1967), Heer Ranjha (1965), Bhai Kanhayia ji (1983), Ardaas (1984), Mela Punjab Da (1965) and Charkha Punjabi. This great Sikh artist of Punjab left this world on 28th February, 1999 towards his divine journey.

Master Gurdit Singh took birth in year 1900 at Amritsar. The prominent *Sikh Paintings* of Master Gurdit Singh are Guru Nanak Dev sitting cross-legged on a carpet (1964), *Udasis* (Spiritual Travels) of Guru Nanak Dev (1961), I have found the Guru (1966), Martyrdom of Bhai Dayala (1961), Guru Gobind Singh seated on his Royal throne (1967), Sahibzada Ajit Singh fighting in the Battle of Chamkaur (1966), and Sahibzada Jujhar Singh has shown valiantly fighting at Chamkaur Sahib's battlefield (1966) and in akin manner Bhai Himmat Singh has also displayed competing in the battlefield of Chamkaur Sahib in (1967), The Valour of Moti Mehra (1965), The Word is truth (1964), Bhai Tara Singh Vaa in the battlefield (1962), Scene of *Chotta Ghalughara* (1968), Sardar Charhat Singh with his Sikh Soldiers (1956), Baba Darbara Singh ji performing the Ceremony of *Anand Karaj* (1968), Massacre of Jallianwala Bagh (1968), Massacre of Nankana Sahib (1968), Baba Kharak Singh taking keys of Sri Darbar Sahib (1974), Saka of Panja Sahib (1965), Shaheed Bhagat Singh (1966)' and Portrait of Shaheed Udham Singh (1970).

S. Kirpal Singh took birth in the village 'Vara Chain Singh', tehsil Zira, Ferozpur, Punjab on 10th December, 1923. Prominent *Sikh Paintings* of S. Kirpal Singh are Baba Nanak visiting Bhai Lalo's house (1975), Emperor Akbar paying homage to Guru Amar Das at Goindwal (1978), Muslim Saint - Sian Mian laying the foundation bricks of Sri Darbar Sahib at Amritsar (1979), Bhagat Ravidas Ji (1977), Portrait of Shiekh Farid (1961), Baba Buddha ji blessing Mata Ganga (1961), Bhai Bidhi Chand Chhina (1957), Bhai Paragaji in the battlefield (1978), Guru Tegh Bahadur bringing reconciliation between Raja Chakardhwaj and Raja Jai Singh from Assam (1975), Hind Ki Chaddar (1957), Martyrdom of Bhai Mati Das (1957), Rangretta Guru Ka Beta

(1959), Portrait of Bhai Nand Lal Ji (1961), The Even handed Bhai Kanhaiya (1957), Baba Banda Singh Bahadur in Sirhind's battle (1978), Portrait of Baba Banda Singh Bahadur (1958), The Humblest Servant of the Guru (1958), Martyrdom of Bhai Mani Singh (1957), Bhai Sukha Singh and Bhai Mehtab Singh (1962), Bhai Bota Singh and Bhai Garja Singh (1978), Martyrdom of Bhai Taru Singh (1956), Faith above Family (1959), Martyrdom of Bhai Subegh Singh and Bhai Shahbaz Singh (1957), Portrait of Sardarb Nawab Kapur Singh (1961), Nawab Kapur Singh- A Symbol of Humility (1982), Shaheed Baba Deep Singh encouraging Singhs (1958), Kasur's victory scene (1959), When Faith remain unshaken (1957), Reward for killing Singhs (1957), Scene of Great Holocaust (1956), Portrait of Sardar Baghel Singh (1961), Portrait of Jassa Singh Ahluwalia (1962), Sardar Jassa Singh Ramgharia at Ram Rauni Fort, Amritsar (1982), Maharaja Ranjit Singh in his court (1959), The Unparalleled Sacrifices of Sikhs in the battle of Multan (1958), Morcha Guru Ka Bagh (1960) and Jaito ka Morcha (1961).

S. Amolak Singh was born on 2nd October, 1950 at Amritsar. Prominent *Sikh Paintings* of Sardar Amolak Singh are Boali Sahib at Goindwal on bank of river Beas (1979), Portrait of fourth Guru of the Sikhs- Guru Ramdas Ji (1987), Portrait of Guru Hargobind Sahib (1985), Portrait of Guru Har Rai Sahib- the Seventh Sikh Guru (1989), Khalsa Mero Roop Hai Khaas (1982), *Kesari* (Saffron) flag on the Red Fort (1979), Portrait of Kartar Singh Sarabha (1978) and Condition of Akal Takht after 1984's attack (1987).

Shri Bodhraj was basically from Jalandhar. Prominent *Sikh Paintings* of Shri Bodhraj are Bibi Rajni with her leper husband under *Dukhbhanjani Beri*, Compilation of Sri Guru Granth Sahib (1978), Guru Hargobind in Gwalior's Fort, Bhai Baaz Singh threatening King Farukh Siyar, Scene of 18th Century Cantonment and Sardar Charhat Singh in Great Holocaust.

Devender Singh took birth on 6th November, 1947 in Amritsar, Punjab. Prominent *Sikh Paintings* of Sardar Devender Singh are Na Koi Hindu Na Ki Musalman (1977), Guru Angad Dev forbidding Humanyun to use power (1978), Guru Amar Das fetching water from River Beas (1998), Abolishment of *Sati Partha* by Guru

Amar Das (1977), Emperor Akbar eating Langar in Pangat (1979), Guru Ram Das laying the foundation of Sri Amritsar Sahib (1979), *Kar-Sewa* of brick-making by Bhai Bahilo (1977), Baba Buddha bringing Sri Guru Granth Sahib on his head to Sri Darbar Sahib after compilation (1979), Thy will grab your crown and eagle (1977), Guru Gobind Singh at Bahadur Shah's Court (1982), Martyrdom of Bhai Mansha at Sri Darbar Sahib, Amritsar (2010), Sardar Nawab Kapoor Singh in battlefield (1978), Ahmad Shah Abdali's attack on Sri Darbar Sahib after *Vadda Ghalughara* (1978), Sardar Charhat Singh in battlefield (1979), Sardar Charhat Singh frightening Abdali in his own camp (1979) and Granthi Bhai Sant Singh (1979).

Sardar Gurvinderpal Singh took birth on 19th April, 1964 at Amritsar. Prominent *Sikh Paintings* of Sardar Gurvinderpal Singh are Bebe Nanaki giving *Rabab* to Bhai Mardana (1997), Mata Khiwi serving Langar (1998), Portrait of Bhagat Sain Ji (1999), Martyrdom of Guru Arjan Dev (2007), Martyrdom of Guru Tegh Bahadur (2011), Portrait of Guru Gobind Singh on horseback (1998), Pir Buddha Shah in Guru Gobind Singh's Court (2000), Guru Gobind Singh baptizing Panj Pyare at Sri Anandpur Sahib (1997), Bricking alive Chotte Sahibzade in Srihind Fort (2004), Mata Bhag Kaur in the battlefield at Muktsar (1998), Conversion of Banda Singh Bahadur (2002), Martyrdom of Bhai Jai Singh Khalkat (2010), Martyrdom of Baba Natha Singh (2009) and Baba Bir Singh on horse (1999).

S. Sukhwinder Singh also nicknamed as 'Bobby' took birth on 2nd August, 1972 A.D. in village Baguwala in Kapurthala district of Punjab. Prominent *Sikh Paintings* of S. Sukhwinder Singh are Kashmiri Pandits visiting Guru Tegh Bahadur Ji at Sri Anandpur Sahib (2011), Sant Baba Nidhan Singh ji Langarwale (2010), Baba Uttam Singh ji (2015), Sant Baba Amar Singh ji (2011), Dr. Raghubir Singh Bains (2018), Bhai Sahib Bhai Harbhajan Singh ji Yogi (2018), Singh Sahib Baba Naina Singh ji (2018), Shrimaan Mahant Tirath Singh Sewapanthi (2015), Baba Mahinder Singh ji (2009), Jathedar Jagir Singh ji Tanda (2009), Dhadi Daya Ram ji Dilbar (2008) and Jathedar Prem Singh ji Lalpura (2012).

S. Satpal Singh Danish took birth in the home of G.S. Sohan Singh- a wonderful artist on 22nd December, 1949 A.D. at Amritsar. Prominent *Sikh Paintings* of S. Satpal

Singh Danish are Martyrdom of Banda Singh Bahadur (2003), Shaheed Bhai Amreek Singh (1993), Bibi Rajinder Kaur (1993), Sardar Harjinder Singh Jagraon (1994), Bhai Gian Singh Naqqash (1995), Singh Sahib Giani Kirpal Singh (1994) and Sardar Raghubir Singh Bir (1996).

S. Jarnail Singh took birth in the home of Sardar Kirpal Singh who was a renowned Sikh Artist in the year 1956 at Ferozpur district in Punjab. Prominent *Sikh Paintings* of S. Jarnail Singh are Sardar Hari Singh Nalwa with his followers (1979), Martyrdom of Kehar Singh (1996), Shri Maan Baba Atar Singh ji (2004), Sardar Karam Singh Historian (2003), Guru Gobind Singh ji in battlefield (1987), Hola Mohalla Games at Sri Anandpur Sahib (2011), Shaheed Baba Deep Singh (2017), Martyrs of Muktsar Sahib (2011), Guru Gobind Singh crossing river Sirsa (2016), Creator of Khalsa (2016), Portrait of Bhai Balwant Singh (2017) and Fall is Here (2016).

S. Bhupinder Singh Dhaliwal- an industrious and innovative artist who took birth on 3rd March, 1964 in village Dhanula of district Barnala, Punjab. Prominent *Sikh Paintings* of S. Bhupinder Singh are Portrait of Guru Harkrishan Sahib (1994), Portrait of Mata Sahib Kaur (1994), Portrait of Jathedar Teja Singh Aarkpuri (1994), Portrait of Geroqe Bush (2002), Portrait of Guru Gobind Singh ji (1988), Portrait of Dharmender (1989), Phulkari (1992), Self Portrait (2000), Charkha Katdi Mutiyar (1989), Portrait of Prime Minister Narendra Modi (2016), Punjabi Culture (2015), Omar Khayyam (1988), Portrait of Princess Diana (2011), Portrait of Maharaja Dalip Singh (2011), Painting Tidake Khade Da Panni (1993), Portrait of Guru Nanak Dev ji (1994), Painting Blue Star (1986), Sahibe Kamal Guru Gobind Singh ji (1988) and Guru Granth Sahib di Beadbi Karan Walleyan Da Hashar (2016).

S. Amarjeet Singh was born in the small village of district Bathinda. Prominent *Sikh Paintings* of S. Amarjeet Singh are Martyrdom of Bhai Maha Singh in the Battle of Muktsar (1978), Portrait of Sardar Narayan Singh Mistri (1963) and Jathedar Gurdial Singh Ajnoha (1962).

Shri Khasi was a renowned Punjabi artist and one of his famous *Sikh Painting* titled 'Portrait of Bhagat Namdev (1975)' is beautifully adorning the walls of 'Central Sikh Museum', The Golden Temple at Amritsar.

S. Mohan Lal Singh was also a well known Punjabi artist and some of his famous *Sikh Paintings* such as Bhai Udai Singh in battlefield at Sri Anandpur Sahib (1986), Principal Bawa Harkrishan Singh (1982), Sardar Gian Singh ji (1981), Jathedar Kirpal Singh (1981), Master Nahar Singh (1981) and Sardar Basant Singh ji (1982) are displayed at 'Central Sikh Museum', The Golden Temple at Amritsar.

Another stalwart Sikh artist was Giani Thakur Singh whose prominent *Sikh Painting* titled 'Portrait of Hari Singh Nalwa (1950)' is well exhibited in the halls of marvellous 'Central Sikh Museum', The Golden temple at Amritsar.

After examining the different facets of artists life and their prominent and wonderful art works elaborately, thus researcher straightaway motivated to discover the progressive levels of research in which the researcher will get affected to search the panoramic scope of *Sikh art* in the 'Central Sikh Museum', The Golden Temple at Amritsar and chiefly emphasizing that how 'Central Sikh Museum', Amritsar is supportive in spreading precious information to general masses and in which way it has been rendered contribution to *Sikh Paintings*.

Ultimately with the objective to reach the final stage of research and impatient to experience the contribution of 'Central Sikh Museum', The Golden Temple Amritsar in the mature evolution of *Sikh art* of painting, the researcher studied the abundant *Sikh Painting* collection of the renowned Sikh personalities, Sikh warriors, martyrs, learned people, philosophers, preachers who have amended the Sikh way of living are the main and extraordinary roots of Sikhism and their participation towards Sikh faith are displayed in 'Central Sikh Museum', The Golden Temple at Amritsar in the development of the genre of *Sikh Painting/Sikh art*. Moreover, the researcher personally interviewed the leading figures apart from the raising Sikh artists of Punjab, eminent towering personalities of Shiromani Gurdwara Prabandhak Committee, The Golden Temple at Amritsar, Sikh assimilators, Curator as well as Manager of Central Sikh Museum, Amritsar. Some senior Sikh painters are yet serving in the same museum as artist. All these knowledgeable persons illuminated and manicuring the research towards the right path, their significant as well as valuable thoughts and individual perspectives about the contribution of Central Sikh Museum, Golden Temple Amritsar

in the evolution of *Sikh art* are also carefully find out the necessary lineaments of Sikh art, make simple and understandable the themes related with Sikh past extensively to make it clear for listener that how importantly this museum contributed in the advancement of *Sikh art* and incite the future coevals to learn and find more connection to their beingness and they discover self-esteem of their own religious and societal inheritance.

The researcher is willing to present extraordinary thoughts and views of the famous personalities all around the world but for this I genuinely grateful to Managing Committee of Shiromani Gurdwara Prabandhak Committee, Amritsar for catering me with the very much reliable source in the form of a book titled: '*Suchi Kandariya Sikh Ajaibghar, Sri Amritsar*' presented by S.G.P.C. and edited and published by Sardar Bhan Singh- Former Curator, 'Central Sikh Museum', Amritsar in 1974. This book has recorded Sikhism in very organized way like artifacts, drawings, maps, weaponry, *Sikh Paintings* and portraits in imperishable assemblage of this Sikh Museum and also spotlights the notions and remarks of prestigious visitants who visited this museum around the globe. This source has been very effective as well as profitable for this exploration undertaking as it has amended the reliable subject matter and the grandness of this museum as verbalized by these dignified figures. The thoughts of these people are registered in this book.

Situated on the land of heavenly majestic Sri Harimandar Sahib, Amritsar and also famous as 'The Golden Temple', the past of Sikhism is deposited within the Golden Temple in the place named 'Central Sikh Museum' is the abode to *Sikh Paintings* representing Sikh Gurus, Saints, Sikh warriors and other leading Sikh personalities who put their share for the upgradation of Sikh religion. The museum is founded in 1958 A.D. The museum has been segregated into various divisions established on Sikh past with all lodging artifacts from the related times. Sikhs sumptuous large halls with high roofs have well enough sunlight to send forth light on these works and also spotlight the concise description in Punjabi, Hindi and English visitants can also find to research the world travel map of Guru Nanak Dev and acquire

elaborate information from the detailed wall paintings founded on the life of Guru Nanak Dev.

The acculturation and art exhibited here is of outstanding selection. The excellent component of the museum is the each facet of earlier period is maintained and protected here like the Sikh battle arms, handwritten manuscripts, belongings of the Gurus in well and acceptable status. *Sikh Paintings* which are shown here are very productive in characters. The past of Sikhism, Sikh martyrs sacrifices and the style the artists have created are much amazing artworks with their innovative ideas is a matchless share towards the whole Sikh community.

Throughout the quest of this search undertaking researcher consecrated a substantial time and vitality in personally interviewing big number of esteemed and famous figures from Shiromani Gurdwara Prabandhak Committee, Amritsar to Sikh Historians, Art Historians, Artists, Writers, and intellectuals from the arena of education. And also research on Sikh belief its past, tradition and doctrines who opened their hearts and rendered me with extremely worthy notions, thoughts and penetrations in connection with the importance of founding this rare and splendid Sikh Museum where masterworks of *Sikh art* bearing the Sikh faith, culture and past are enshrined. It has protected the concept that this museum grasped a desired position on the account of its contribution in the direction of the evolution of *Sikh Paintings* done in numerous styles through illustrious and well known Sikh artists. Names of those respected figures are Dr. Roop Singh Kahlon, Dr. Harpreet Singh, Dr. Jaswinder Singh, Sardar Balwinder Singh Joura Singha, Sardar Gurmukh Singh, Dr. Iqbal Singh Mukhi, Bibi Amarjeet Kaur, Sardar Iqbaljeet Singh, Bibi Ranjit Kaur, Sardar Inderjit Singh Gagoani, Dr. Jaspreet Kaur Sandhu, Dr. Gurmeet Singh Sidhu, Dr. Sarbjinder Singh, Dr. Harbir Singh Bhanwar, Dr. Saroj Rani, Dr. Arvinder Singh Chamak, Dr. Kamaljeet Singh, Artist Satwant Singh, Dr. Ajit Singh Jabbal, Dr. Surjit Kaur, Sardar Surinder Singh, Sardar Satpal Singh Danish, S. Bhupinder Singh Dhaliwal, S. Gurvinderpal Singh, S. Sukhwinder Singh, Sardar Gursharan Singh, Sardar Mandeep Singh, Dr. Davinderpal Singh, Sardar Narinder Singh and Shri Raj Kumar Rathore.

Subsequently interacted and interviewing with all above mentioned leading figures of their own concerned realms of life, judging the importance, singularity and wonderment of 'Central Sikh Museum', Amritsar the consequence of this research work based and secured that the venerating and illusionist Sikh personalities who were constructive in the development of this glorious museum are survived with a devoted and spiritual eagerness to make this rare Sikh Museum world famous which was the demand of the period where *Sikh Paintings* done by great Sikh painters are shown which depends upon the complete and accomplished intensity of Sikh faith, doctrines, history, culture and art.

The journey of this research task has stirred up the richness of respective views on the rich collection of *Sikh Paintings* which is gracing on the walls of 'Central Sikh Museum' at Amritsar in deference of its excogitation, maxim and developments relevant to Sikh divine culture and has given extra weightage on impressively brilliant examples of *Sikh art* in the form of oil paintings, miniature paintings, portraitures, arms and consummate, potent and powerful presentation of the exalted towering opinions of the great Sikh Gurus. Unforgettable past of valiant martyrs and generals, who besides the corroboration of holy and sacred expressions of *Sikh art* and has also unenviable to trace and catch the heart and soul of Sikh genre of art which is the light source and illuminate the postulation to made such an extremely large museum fully dedicated to *Sikh Paintings* and unique as well as incomparable museum in an entire world.

Sikh Paintings have also conveyed ahead the creative thought procedure of the members of Shiromani Gurdwara Prabandhak Committee who were formative as well as implemental in founding this matchless Sikh Museum. And it is an extremely intense analysis of every single *Sikh Painting* in the everlasting assemblage of this unique Sikh Museum, which is helpful to unfold the creative and aesthetical sides of *Sikh art* in impressive fashion every work of art shows are rare religious and historical subject matter which are excellently made by stouthearted artists of the Sikh domain who dedicated their time and vigour in a quest which they perceived it as a holy religious responsibility. And in addition it also talked about the lives, styles, genres and professional insightfulness which they had obtained punctiliously consecrating their

fullest into these outstanding paintings which are at present exhibited in a huge assemblage. It measured the famousness of this great Sikh Museum between an orderly arrangement of influential leading figures and general followers throughout an entire world. Before this endeavour no research work had been done by any of the researcher on this rare and sacred topic till date. The researcher is expecting and wishing that, this very immediate research work will hopefully unfolds some other lines of approaches of research work on same subject matters related to this great museum in coming times.

SIKH PAINTINGS IN THE COLLECTION OF CENTRAL SIKH MUSEUM, GOLDEN TEMPLE, AMRITSAR: AN ANALYTICAL STUDY

The sojourn of *Sikh Painting* has come across numerous stages but *Sikh Painting* has taken its birth from the surprising visual presentations of *JanamSakhis*. Then the lifelong periodic events of Sikh Gurus, Mahants and sermons are shown on the walls of religious organizations like *Dharamshalas*, *Temples* and *Havelies* in the form of murals and frescos. *Udasi*, *Ramraiya* and *SodhiDeras* were the natural developmental result of the extended conventional accumulation of Sikhism. *Miniature*, *Ivories* and *murals* are three types of the optical representations which were precipitate into the *Sikh Painting*. Each and every single artwork depicted, noticed, or discovered on the walls of *Havelis* and also on their local *Gurdwaras*, *Temples*, *Akharas* or *Dharamshalas*, *Burj*, *Common Wells* and *Hindu Temples* etc under *Sikh Painting* is processed with defiance. All the way through Maharaja Ranjit Singh's kingdom *Kotla*, *Basholi*, *Nurpur*, *Chamba*, *Guler*, *Kangra* and other mountainous areas come under the Sikh powerful officials and hewas on top in grading amongst others supporters of the *Sikh Painting*. Then the European painters extended the genre of Sikh Painting with Maharaja Ranjit Singh's support and Sikh painters also promote this style of art like Kehar Singh, Bishan Singh, Kishan Singh who followed new techniques and mannerism. In 19th century world-wide fame artist Sardar Sobha Singh also known as 'Saint Artist of the people' came into limelight. And then others artists also emerged and produced noticeable *Sikh Paintings* like S.G. Thakur Singh, S. Kirpal Singh, S. Jaswant Singh. Finally their uninterrupted and incomparable contribution towards this *Sikh Painting* sojourn is precious and notice worthy. Following the footprints the artists who are known as worthy artists of Punjab are G.S. Sohan Singh, S. Amolak Singh, Master Gurdit Singh, ShriBodh Raj, S. Devender Singh, S. Mehar Singh, Jarnail Singh, S. Bhupinder Singh, S. Satpal Singh Danish, S. Amarjeet Singh, S. Gurvinderpal Singh and S. Sukhwinder Singh and so many more. Their remarkable and noticeable artworks are adorned in 'Central Sikh Museum', The Golden Temple at Amritsar. This research work has touched upon a plethora of various aspects of the spectrum of *Sikh Painting* adorning the walls of 'Central Sikh Museum' at Amritsar in respect of its conception, perception and developments related to Sikh theological ethos as well as has emphasized on the magnificent works of *Sikh art* in the form of paintings, drawings, sketches, portraits, weaponry and complete and effective representation of the lofty thoughts of the great Sikh Gurus, the glorious history of valour and bravery of its martyrs and generals besides the documentation of divine and spiritual manifestations of *Sikh Painting*. It has also strived hard to capture the true essence of Sikh genre of art throwing light on the need to create such a mammoth museum entirely devoted to *Sikh art* which is a unique museum in the whole world. It has also brought forward the thought processes of the organisers who were instrumental in establishing this rare museum and it is an in-depth study of each *Sikh Painting* in the permanent collection of this museum. It has demystified the artistic, creative and aesthetical aspects of *Sikh Painting* in a vibrant manner each work of art reveals a unique spiritual and historical content magnificently created by stalwart artists of the Sikh world who devoted their time and energy in a pursuit which they considered it as a sacred religious duty. It also deals with their lives, styles, genres and professional acumen which they had acquired meticulously devoting their heart and soul into these great works of art which are presently displayed in a large collection. It has also gauged the popularity of this museum from amongst an array of dignitaries, prominent personalities and common devotees from all over the world.

Keywords: Sikh Paintings, Sikh art, JanamSakhis, Udasi, Ramraiya & SodhiDeras, Murals, Dharamshalas, Havelies, Maharaja Ranjit Singh, Pahari painters, Kehar Singh, Bishan Singh, Kishan Singh, G.S. Sohan Singh, S. Amolak Singh, Master Gurdit Singh, ShriBodh Raj, S. Devender Singh, S. Mehar Singh, Jarnail Singh, S. Bhupinder Singh, S. Satpal Singh Danish, S. Amarjeet Singh, S. Gurvinderpal Singh, S. Sukhwinder Singh, Central Sikh Museum, Golden Temple, Amritsar.

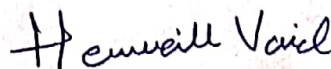


Dr. Kavita Singh

Supervisor

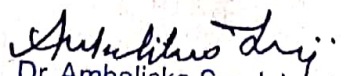
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ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ, ਪਟਿਆਲਾ



Hemwati Vaid

Researcher



Dr. Ambalicka Sood Jacob

Head,

S. Sobha Singh Dept. of Fine Arts
Punjabi University, Patiala.

ਸਿੱਖ ਪੇਂਟਿੰਗ ਇਨ ਦਾ ਕਲੈਕਸ਼ਨ ਆਫ ਸੈਂਟਰਲ ਸਿੱਖ ਮਿਊਜ਼ੀਅਮ, ਗੋਲਡਨ ਟੈਂਪਲ, ਅੰਮ੍ਰਿਤਸਰ : ਐਨ ਐਨਾਲਿਟਿਕਲ ਸਟੱਡੀ

ਪੰਜਾਬ ਦੇ ਪ੍ਰਮੁੱਖ ਗੁਰਦੁਆਰਾ ਸਾਹਿਬ ਗੋਲਡਨ ਟੈਂਪਲ ਸ੍ਰੀ ਅੰਮ੍ਰਿਤਸਰ ਸਾਹਿਬ ਵਿਖੇ ਸਥਿਤ ਅਜਾਇਬ ਘਰ ਅਤੇ ਕਲਾ ਗੈਲਰੀ ਵਿਖੇ ਸਥਿਤ ਮਸ਼ਹੂਰ ਕਲਾਕਾਰਾਂ ਦੀਆਂ ਕਲਾਕ੍ਰਿਤਾਂ ਨੂੰ ਖੋਜ ਪ੍ਰਬੰਧ ਦਾ ਆਧਾਰ ਬਣਾ ਕੇ ਸਿੱਖ ਪੇਂਟਿੰਗ ਇਨ ਦਾ ਕਲੈਕਸ਼ਨ ਆਫ ਸੈਂਟਰਲ ਸਿੱਖ ਮਿਊਜ਼ੀਅਮ, ਗੋਲਡਨ ਟੈਂਪਲ, ਅੰਮ੍ਰਿਤਸਰ : ਐਨ ਐਨਾਲਿਟਿਕਲ ਸਟੱਡੀ ਦੇ ਵਿਸ਼ੇ ਅਧੀਨ ਖੋਜ ਸਮੱਗਰੀ ਵਜੋਂ ਚੁਣਿਆ ਗਿਆ ਹੈ। ਖੋਜ ਪ੍ਰਬੰਧ ਵਿਚ ਕਲਾਕਾਰਾਂ ਦੀ ਮਨੋਵਿਰਤੀ, ਕਲਾਕ੍ਰਿਤਾਂ ਦਾ ਇਤਿਹਾਸਕ, ਕਲਾਤਮਕ ਅਤੇ ਸੁਹਜਾਤਮਕ ਅਧਿਐਨ ਬੜੇ ਹੀ ਕਲਾਤਮਕ ਢੰਗ ਨਾਲ ਵਿਸ਼ਲੇਸ਼ਣ ਕੀਤਾ ਗਿਆ ਹੈ। ਸਿੱਖ ਇਤਿਹਾਸ ਦੌਰਾਨ ਸਿੱਖ ਪੇਂਟਿੰਗ ਦੀ ਯਾਤਰਾ ਅਨੇਕਾਂ ਪੜਾਵਾਂ ਵਿਚੋਂ ਲੰਘੀ ਹੈ ਪਰ ਸਿੱਖ ਪੇਂਟਿੰਗ ਨੇ ਜਨਮ ਸਾਖੀਆਂ ਦੀਆਂ ਹੈਰਾਨੀਜਨਕ ਕਲਾਕ੍ਰਿਤਾਂ ਤੋਂ ਜਨਮ ਲਿਆ ਹੈ। ਤਦ ਸਿੱਖ ਗੁਰੂਆਂ, ਮਹੰਤਾਂ ਅਤੇ ਉਪਦੇਸ਼ਾਂ ਦੇ ਜੀਵਨ ਦੇ ਸਮੇਂ-ਸਮੇਂ ਦੀਆਂ ਸਮਾਗਮਾਂ ਨੂੰ ਧਰਮਸ਼ਾਲਾਵਾਂ, ਮੰਦਰਾਂ ਅਤੇ ਹਵੇਲੀਆਂ ਵਰਗੇ ਧਾਰਮਿਕ ਸੰਗਠਨਾਂ ਦੀਆਂ ਕੰਧਾਂ 'ਤੇ ਮਿਊਰਲ ਅਤੇ ਫਰੈਸਕੋ ਦੇ ਰੂਪ ਵਿਚ ਦਰਸਾਇਆ ਗਿਆ, ਉਦਾਸੀ, ਰਾਮਰਈਆ ਅਤੇ ਸੋਢੀ ਡੇਰਾ ਸਿੱਖ ਧਰਮ ਦੇ ਵਧ ਰਹੇ ਰਵਾਇਤੀ ਇਕੱਠ ਦਾ ਕੁਦਰਤੀ ਵਿਕਾਸ ਸਿੱਟਾ ਸਨ। ਸੁਖਮ, ਆਈਵਰੀ ਅਤੇ ਕੰਧ ਚਿੱਤਰ ਤਿੰਨ ਤਰ੍ਹਾਂ ਦੀਆਂ ਕਲਾਕ੍ਰਿਤਾਂ ਹਨ ਜੋ ਸਿੱਖ ਪੇਂਟਿੰਗ ਵਿਚ ਦਰਸਾਈਆਂ ਗਈਆਂ ਹਨ। ਸਿੱਖ ਚਿੱਤਰਕਾਰੀ ਅਧੀਨ ਹਰ ਹਰੇਕ ਕਲਾਕ੍ਰਿਤੀ ਨੂੰ ਕੰਧਾਂ ਅਤੇ ਉਨ੍ਹਾਂ ਦੇ ਸਥਾਨਕ ਗੁਰਦੁਆਰਿਆਂ, ਮੰਦਰਾਂ, ਅਖਾੜਿਆਂ ਜਾਂ ਧਰਮਸ਼ਾਲਾਵਾਂ, ਬੁਰਜ, ਕਾਮਨ ਵੇਲਾਂ ਅਤੇ ਹਿੰਦੂ ਮੰਦਰਾਂ ਆਦਿ ਉੱਤੇ ਵਿਖਾਇਆ ਗਿਆ ਹੈ। ਮਹਾਰਾਜਾ ਰਣਜੀਤ ਸਿੰਘ ਦੇ ਰਾਜ ਦੇ ਸਾਰੇ ਰਸਤੇ ਕੋਟਲਾ, ਬਾਸ਼ੋਲੀ, ਨੂਰਪੁਰ, ਚੰਬਾ, ਗੁਲੇਰ, ਕਾਂਗੜਾ ਅਤੇ ਹੋਰ ਪਹਾੜੀ ਖੇਤਰ ਸਿੱਖ ਸ਼ਕਤੀਸ਼ਾਲੀ ਅਧਿਕਾਰੀਆਂ ਦੇ ਅਧੀਨ ਆਉਂਦੇ ਹਨ ਅਤੇ ਸਿੱਖ ਪੇਂਟਿੰਗ ਦੇ ਸਮਰਥਕਾਂ ਵਿਚ ਉਹ ਸਿਖਰ 'ਤੇ ਸੀ। ਫਿਰ ਯੂਰਪੀਅਨ ਪੇਂਟਰਾਂ ਨੇ ਮਹਾਰਾਜਾ ਰਣਜੀਤ ਸਿੰਘ ਦੇ ਸਮਰਥਨ ਨਾਲ ਸਿੱਖ ਪੇਂਟਿੰਗ ਦੀ ਸ਼ੈਲੀ ਨੂੰ ਵਧਾਇਆ ਅਤੇ ਸਿੱਖ ਪੇਂਟਰ ਵੀ ਇਸ ਕਲਾ ਦੀ ਸ਼ੈਲੀ ਨੂੰ ਕੇਹਰ ਸਿੰਘ, ਬਿਸ਼ਨ ਸਿੰਘ, ਕਿਸ਼ਨ ਸਿੰਘ ਵਰਗੇ ਪ੍ਰਚਾਰ ਕਰਦੇ ਹਨ ਜੋ ਨਵੀਂ ਤਕਨੀਕ ਅਤੇ ਵਿਵਹਾਰਵਾਦ ਦਾ ਪਾਲਣ ਕਰਦੇ ਹਨ। 19ਵੀਂ ਸਦੀ ਵਿੱਚ ਵਿਸ਼ਵ-ਵਿਆਪੀ ਪ੍ਰਸਿੱਧੀ ਪ੍ਰਾਪਤ ਕਲਾਕਾਰ ਸਰਦਾਰ ਸੋਭਾ ਸਿੰਘ ਨੂੰ 'ਸੰਤ ਕਲਾਕਾਰ' ਵੀ ਕਿਹਾ ਜਾਂਦਾ ਹੈ। ਫਿਰ ਹੋਰ ਕਲਾਕਾਰ ਵੀ ਉੱਭਰ ਕੇ ਸਾਹਮਣੇ ਆਏ ਜਿਵੇਂ ਕਿ ਐਸ ਜੀ ਠਾਕੁਰ ਸਿੰਘ, ਸ. ਕ੍ਰਿਪਾਲ ਸਿੰਘ, ਸ. ਜਸਵੰਤ ਸਿੰਘ ਆਦਿ ਆਖਰਕਾਰ ਇਸ ਸਿੱਖ ਪੇਂਟਿੰਗ ਯਾਤਰਾ ਲਈ ਉਨ੍ਹਾਂ ਦਾ ਨਿਰਵਿਘਨ ਅਤੇ ਬੇਮਿਸਾਲ ਯੋਗਦਾਨ ਅਨਮੋਲ ਹੈ ਅਤੇ ਧਿਆਨ ਯੋਗ ਹੈ। ਪੇਂਟਰਾਂ ਦੇ ਨਿਸ਼ਾਨਾਂ ਤੋਂ ਬਾਅਦ ਜੋ ਕਲਾਕਾਰ ਪੰਜਾਬ ਦੇ ਯੋਗ ਕਲਾਕਾਰਾਂ ਵਜੋਂ ਜਾਣੇ ਜਾਂਦੇ ਹਨ ਉਹ ਹਨ ਜੀ ਐਸ ਸੋਹਣ ਸਿੰਘ, ਸ. ਅਮੋਲਕ ਸਿੰਘ, ਮਾਸਟਰ ਗੁਰਦਿੱਤ ਸਿੰਘ, ਸ੍ਰੀ ਬੋਧਰਾਜ, ਸ. ਦਵਿੰਦਰ ਸਿੰਘ, ਸ. ਮੇਹਰ ਸਿੰਘ, ਜਰਨੈਲ ਸਿੰਘ, ਸ. ਭੁਪਿੰਦਰ ਸਿੰਘ, ਸੰਤਪਾਲ ਸਿੰਘ ਦਾਨਿਸ਼, ਸ. ਅਮਰਜੀਤ ਸਿੰਘ, ਸ. ਗੁਰਵਿੰਦਰ ਪਾਲ ਸਿੰਘ ਅਤੇ ਸ. ਸੁਖਵਿੰਦਰ ਸਿੰਘ ਆਦਿ। ਉਨ੍ਹਾਂ ਦੀਆਂ ਕਮਾਲ ਦੀਆਂ ਅਤੇ ਧਿਆਨ ਦੇਣ ਵਾਲੀਆਂ ਕਲਾਕ੍ਰਿਤੀਆਂ ਨੂੰ 'ਸੈਂਟਰਲ ਸਿੱਖਮਿਊਜ਼ੀਅਮ', ਅੰਮ੍ਰਿਤਸਰ ਦੇ ਸੁਨਹਿਰੀ ਮੰਦਰ ਵਿਚ ਬੜੇ ਹੀ ਮਾਨ ਸਤਿਕਾਰ ਨਾਲ ਸਜਾਇਆ ਗਿਆ ਹੈ। ਇਸ ਖੋਜਕਾਰਜ ਨੇ ਅੰਮ੍ਰਿਤਸਰ ਵਿਖੇ 'ਸੈਂਟਰਲ ਸਿੱਖ ਮਿਊਜ਼ੀਅਮ' ਦੀਆਂ ਕੰਧਾਂ ਨੂੰ ਸਿੰਗਾਰ ਰਹੀ ਸਿੱਖ ਪੇਂਟਿੰਗ ਦੇ ਵੱਖ-ਵੱਖ ਪਹਿਲੂਆਂ ਦੀ ਭਰਪੂਰਤਾ ਨੂੰ ਪ੍ਰਭਾਵਤ ਕੀਤਾ ਹੈ ਅਤੇ ਇਸ ਦੇ ਧਾਰਨੀ, ਧਾਰਨਾ ਅਤੇ ਸਿੱਖ ਧਰਮ ਦੇ ਧਰਮ ਸੰਬੰਧੀ ਨਸਲਾਂ ਨਾਲ ਸਬੰਧਤ ਵਿਕਾਸ 'ਤੇ ਜ਼ੋਰ ਦਿੱਤਾ ਹੈ ਮਹਾਨ ਸਿੱਖ ਗੁਰੂਆਂ ਦੇ ਬੁਲੰਦ ਵਿਚਾਰਾਂ ਦੀ ਪੇਂਟਿੰਗ, ਡਰਾਇੰਗ, ਸਕੈਚ, ਪੋਰਟਰੇਟ, ਹਥਿਆਰ ਅਤੇ ਸੰਪੂਰਨ ਅਤੇ ਪ੍ਰਭਾਵਸ਼ਾਲੀ ਪੇਸ਼ਕਾਰੀ ਦੇ ਰੂਪ ਵਿਚ ਸਿੱਖ ਕਲਾ ਦੀਆਂ ਰਚਨਾਵਾਂ, ਇਸਦੇ ਸ਼ਹੀਦਾਂ ਅਤੇ ਜਰਨੈਲਾਂ ਦੀ ਬਹਾਦਰੀ ਅਤੇ ਬਹਾਦਰੀ ਦੇ ਸ਼ਾਨਦਾਰ ਇਤਿਹਾਸ ਤੋਂ ਇਲਾਵਾ ਬ੍ਰਹਮ ਅਤੇ ਦਸਤਾਵੇਜ਼ ਵੀ ਸਿੱਖ ਪੇਂਟਿੰਗ ਦੇ ਅਧਿਆਤਮਕ ਪ੍ਰਗਟਾਵੇ। ਸਿੱਖ ਕਲਾ ਦੇ ਪੂਰੀ ਤਰ੍ਹਾਂ ਸਮਰਪਿਤ ਅਜਿਹੇ ਵਿਸ਼ਾਲ ਅਜਾਇਬ ਘਰ ਦੀ ਸਿਰਜਣਾ ਕਰਨ ਦੀ ਜ਼ਰੂਰਤ 'ਤੇ ਚਾਨਣਾ ਪਾਉਂਦਿਆਂ ਸਿੱਖ ਵਿਧਾ ਦੇ ਅਸਲ ਤੱਤ ਨੂੰ ਹਾਸਲ ਕਰਨ ਦੀ ਪੁਰਜ਼ੋਰ ਕੋਸ਼ਿਸ਼ ਕੀਤੀ ਹੈ ਜੋ ਪੂਰੀ ਦੁਨੀਆ ਵਿਚ ਇਕ ਵਿਲੱਖਣ ਅਜਾਇਬ ਘਰ ਹੈ। ਇਸ ਨੇ ਪ੍ਰਬੰਧਕਾਂ ਦੀਆਂ ਸੋਚ ਪ੍ਰਕਿਰਿਆਵਾਂ ਨੂੰ ਵੀ ਅੱਗੇ ਲਿਆਂਦਾ ਹੈ ਜੋ ਇਸ ਦੁਰਲੱਭ ਅਜਾਇਬ ਘਰ ਦੀ ਸਥਾਪਨਾ ਵਿਚਮਹੱਤਵਪੂਰਨ ਭੂਮਿਕਾ ਨਿਭਾਉਂਦੇ ਹਨ ਅਤੇ ਇਹ ਅਜਾਇਬ ਘਰ ਦੇ ਸਥਾਈ ਸੰਗ੍ਰਹਿ ਵਿਚ ਹਰੇਕ ਸਿੱਖ ਪੇਂਟਿੰਗ ਦਾ ਡੂੰਘਾਈ ਨਾਲ ਅਧਿਐਨ ਕਰਦਾ ਹੈ। ਇਸ ਨੇ ਸਿੱਖ ਪੇਂਟਿੰਗ ਦੇ ਕਲਾਤਮਕ, ਸਿਰਜਣਾਤਮਕ ਅਤੇ ਸੁਹਜਪੱਖੀ ਪੱਖਾਂ ਨੂੰ ਇਕ ਜੀਵੰਤ ਢੰਗ ਉਲੀਕਿਆ ਹੈ ਕਲਾ ਦਾ ਹਰ ਕੰਮ ਇਕ ਵਿਲੱਖਣ ਅਧਿਆਤਮਿਕ ਅਤੇ ਇਤਿਹਾਸਕ ਸਮੱਗਰੀ ਨੂੰ ਉਜਾਗਰ ਕਰਦਾ ਹੈ ਜੋ ਸਿੱਖ ਜਗਤ ਦੇ ਕਲਾਕਾਰਾਂ ਦੁਆਰਾ ਬੜੇ ਸ਼ਾਨਦਾਰ ਢੰਗ ਨਾਲ ਰਚਿਆ ਗਿਆ ਹੈ ਜਿਸ ਨੇ ਆਪਣਾ ਸਮਾਂ ਅਤੇ ਤਾਕਤ ਇਕਖੋਜਵਿਚ ਸਮਰਪਿਤ ਕੀਤੀ ਜਿਸ ਨੂੰ ਉਹ ਮੰਨਦੇ ਹਨ, ਇੱਕ ਪਵਿੱਤਰ ਧਾਰਮਿਕ ਫਰਜ਼ ਦੇ ਤੌਰ ਤੇ। ਇਹ ਉਨ੍ਹਾਂ ਦੀਆਂ ਸ਼ਿੰਦਰੀਆਂ, ਸ਼ੈਲੀ, ਸ਼ੈਲੀਆਂ ਨਾਲ ਵੀ ਸਬੰਧਤ ਹੈ ਜੋ ਉਨ੍ਹਾਂ ਨੇ ਦਿਲ ਅਤੇ ਰੂਹ ਨੂੰ ਕਲਾ ਦੇ ਇਨ੍ਹਾਂ ਮਹਾਨ ਕਾਰਜਾਂ ਵਿਚ ਸਮਰਪਿਤ ਕਰਦਿਆਂ ਪ੍ਰਾਪਤ ਕੀਤਾ ਹੈ ਜੋ ਇਸ ਸਮੇਂ ਇਕ ਵਿਸ਼ਾਲ ਸੰਗ੍ਰਹਿ ਵਿਚ ਪ੍ਰਦਰਸ਼ਤ ਹਨ, ਇਸਨੇ ਦੁਨੀਆ ਭਰ ਦੇ ਪੜਵੰਤਿਆਂ, ਪ੍ਰਮੁੱਖ ਸ਼ਖਸੀਅਤਾਂ ਅਤੇ ਆਮ ਸ਼ਰਧਾਲੂਆਂ ਵਿਚੋਂ ਇਸ ਅਜਾਇਬ ਘਰ ਦੀ ਪ੍ਰਸਿੱਧੀ ਦਾ ਵੀ ਅੰਦਾਜ਼ਾ ਲਗਾਇਆ ਹੈ।

ਮੁਖ ਸ਼ਬਦ: ਸਿੱਖ ਚਿੱਤਰ, ਸਿੱਖ ਆਰਟ, ਜਨਮ ਸਾਖੀਆਂ, ਉਦਾਸੀ, ਰਾਮਰਈਆ ਅਤੇ ਸੋਢੀ ਡੇਰਾ, ਕੰਧ ਚਿੱਤਰ, ਧਰਮਸ਼ਾਲਾਵਾਂ, ਹਵੇਲੀਆਂ, ਮਹਾਰਾਜਾ ਰਣਜੀਤ ਸਿੰਘ, ਪਹਾੜੀ ਪੇਂਟਰ, ਕੇਹਰ ਸਿੰਘ, ਬਿਸ਼ਨ ਸਿੰਘ, ਕਿਸ਼ਨ ਸਿੰਘ, ਜੀ ਐਸ ਸੋਹਣ ਸਿੰਘ, ਸ. ਅਮੋਲਕ ਸਿੰਘ, ਮਾਸਟਰ ਗੁਰਦਿੱਤ ਸਿੰਘ, ਸ੍ਰੀ ਬੋਧਰਾਜ, ਸ. ਦਵਿੰਦਰ ਸਿੰਘ, ਸ. ਮੇਹਰ ਸਿੰਘ, ਜਰਨੈਲ ਸਿੰਘ, ਸ. ਭੁਪਿੰਦਰ ਸਿੰਘ, ਸ. ਸਤਪਾਲ ਸਿੰਘ ਦਾਨਿਸ਼, ਸ. ਅਮਰਜੀਤ ਸਿੰਘ, ਸ. ਗੁਰਵਿੰਦਰ ਪਾਲ ਸਿੰਘ, ਸ. ਸੁਖਵਿੰਦਰ ਸਿੰਘ, ਕੇਦਰੀ ਸਿੱਖ ਅਜਾਇਬ ਘਰ, ਗੋਲਡਨ ਟੈਂਪਲ, ਅੰਮ੍ਰਿਤਸਰ।

ਨਿਗਰਾਨ
Kavita Singh
 ਡਾ. ਕਵਿਤਾ ਸਿੰਘ
 ਚਿੱਤਰਕਾਰ
 ਪੰਜਾਬੀ ਯੂਨੀਵਰਸਿਟੀ, ਪਟਿਆਲਾ

ਖੋਜਕਾਰੀ
Harpreethi Vaid
 Dr. Ambalicka Sood Jacob
 Head,
 S. Sobha Singh Dept. of Fine Arts
 Punjabi University, Patiala.

LIST OF PUBLICATIONS

Sr. No	Name of the Refereed Journal	Title of Research paper	Name of the Author	Year	ISBN No./ISSN No.	Page No.
1.	Research Methodology in Art- A Multi - Disciplinary Perspective 2 Seminar Proceedings -2016	Discovering the Essence of Sikh Painting in the Central Sikh Museum, Golden Temple, Amritsar	Hemwati Vaid	2016	ISBN No: 978-93-85670-26-28	181 - 184
2.	Artistic Narration -A Peer Reviewed Journal of Visual & Performing Arts (Volume - 9 th , No.1)	'Central Sikh Museum' Amritsar : A Treasure - House of Sikh Art	Hemwati Vaid	2018	ISSN No: 0976-7444	27 - 33
3.	Artistic Narration - A Peer Reviewed Journal of Visual & Performing Arts (Volume - 9 th , No. 2)	Kirpal Singh - A Paintings of Sikh History	Hemwati Vaid	2018	ISSN No. : 0976-7444	22 - 27
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DECLARATION

I hereby affirm that the work presented in this thesis titled, **SIKH PAINTINGS IN THE COLLECTION OF CENTRAL SIKH MUSEUM, GOLDEN TEMPLE, AMRITSAR : AN ANALYTICAL STUDY** is exclusively my own and there are no collaborators. It does not contain any work for which any other University/Institution has awarded a degree/diploma.

Dated: 30-12-2020

Hemwati Vaid.

(Hemwati Vaid)

**S. Sobha Singh Department of Fine Arts
Punjabi University, Patiala.**

Supervisor

Kavita Singh

Kavita Singh (Dr.)

Assistant Professor (Selection Grade)

S. Sobha Singh Department of Fine Arts

Punjabi University, Patiala

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Punjab is a land of *Pirs, Faqirs, Bhagats, Saints, Bhats, Sufis* and Sikh Gurus. Every Indian and Punjabi is proud of Punjab's rich cultural heritage, arts and crafts and a spiritual and religious tradition of universal brotherhood and humanistic values. Here the Great Sikh Guru- Guru Nanak Dev, the founder of Sikhism, preached '*Sarbat Ka Bhala*' (welfare of everybody). The lives of Sikh Gurus inspired me a lot. Since my childhood, I have been paying my obeisance at various Gurdwaras in the state and the most important and well-known '**Sri Harimandar Sahib**' (**Golden Temple**) has a very special place in my heart and soul as it is the holiest Sikh Gurdwara located at Amritsar. Located in the premises of the 'Golden Temple', there is a large and unique '**Central Sikh Museum**' where the *Sikh Paintings* on Sikh history, Sikh ethos and philosophy depicting the humanistic values and a episodes from the lives of Sikh Gurus, their teachings, messages and the sagas of valour and sacrifices are enshrined. These paintings influenced my mind and I always wondered who were the people engaged in creating such wonderful masterpieces, which spellbind the soul of a devotee. I always nurtured a desire to learn and demystify the inspiration which these artists had while creating these divine paintings. This way it led me to go deeper into these aspects and I resolved with a firm mind that one day it will be my sacred duty to do research work to learn and document the very essence of this great religion which is visible in these mesmerizing works.

With a sense of extreme humility and veneration, I bow my head before the holy 'Sri Guru Granth Sahib'- the avatar of godly (divine) *Gurbani* written by Sikh Gurus, *Bhagats, Saints, Faqirs, Bhats* and *Sufis* which inspired me to undertake '**SIKH PAINTINGS IN THE COLLECTION OF CENTRAL SIKH MUSEUM, GOLDEN TEMPLE, AMRITSAR: AN ANALYTICAL STUDY**'. The lives and teachings of Ten Sikh Gurus is an unfathomed ocean of divine and spiritual values which has the power to emancipate the minds and souls of ordinary mortals from the fetters of dogmatism. It propelled my physical and mental faculties to take up the enterprise of discerning the sincere dogmas, ethos, philosophical persuasions pertaining

to Sikh faith and the spirit of 'Khalsa' so reliably and devotedly portrayed in the *Sikh Paintings*. The enlightenment of Guru Nanak Dev, the founding father of Sikhism, is truthfully represented in *Sikh Paintings* which has the capacity to conquer the vision of a large populace in the motivational facets of discerning humanistic values.

The '**Central Sikh Museum**' which is situated under the premises of the '**Golden Temple**' it is an immensely huge and incredible museum relevant to Sikh's splendid past where the history of Sikhs their culture and doctrines are narrating the mankind qualities and incidents of Sikh Gurus lives, their precepts, substances and the tales of their bravery and martyrdom tradition are enshrined in the form of wonderful paintings. *Sikh Paintings* are the most important and well known style of *Sikh art* and it's a real homage to the godlike, heavenly and courageous souls of Sikh faith and is a clear presentation of the classless optical subject matter incorporated in the *Gurbani* and Sikh's past. Lifetime episodes and messages of Guru *Sahibans* are deep sea of heavenly and spiritual forces which release the psyche and souls of common fatal from the trammel of dogmatism, driven my bodily and intellectual faculties to pursue the efforts of discernment the real dogmas, culture and psychological thoughts of Sikh religion and the intent of Khalsa so reliably and devotedly pictured in the *Sikh Paintings*. I am obligated to the idealistic valiant actions of numerous soldiers, general public who martyred their lives for making better the splendid of past of Sikhism. Their intense emotion of devotion and holy way of living incite me on a travel to follow the idealistic and brave times which created an abundant content of the magnetic *Sikh Paintings*. These vivaciously brilliant artworks have productively illuminate the ideal portraits of the Gurus *Sahibans* who disseminate the substance of universal solidarity, betterment of an entire humanity, welfare of the whole mankind, non-violent and pacifistic togetherness, self-respect for hard work, equivalence of genders, honest and down to earth lifestyle. The messages of Sikh faith are reminiscently given by these *Sikh Paintings* which have the ability to mesmerize the vision of a large public and also improve and make better their ability to understand inspirational facts of mankind. My soul was so intensely stirred up and incited through the substance of these *Sikh Paintings*. These wonderful *Sikh Paintings* left intensive impact on my psyche and I

always questioned to my mind what kind of people were busy in making such amazing artworks, which grabs the entire attention of the follower. And constantly longs to study and demystify the incitation which these creative souls had while producing these spiritual artworks. Thus, it directed to get more to more intense and closer to these facets and then I determined with a strong verdict that very soon it will definitely be my divine responsibility to do research work to analyze and recorded the very gist of this Sikh faith which lies vividly in these great works of art.

I take this opportunity to thank Shiromani Gurdwara Prabandhak Committee (SGPC), Amritsar who has established this museum in the periphery of 'Golden Temple' for providing me with all help and cooperation in pursuit of my research work. I offer my special thanks to Jathedar S. Avtar Singh (Pradhan Sahib), S. Iqbal Singh (Curator), S. Simarjeet Singh (Editor), S. Diljeet Singh (Secretary) and Dharam Prachaar Committee, Shiromani Gurdwara Prabandhak Committee, Amritsar for publishing 'Album Central Sikh Museum' which provided me significant information and guidance on this subject and helped me in upgrading and elevating my knowledge related to the content and subject matter of my research work. I am also immensely grateful to Dr. Roop Singh Kahlon (Chief Secretary, SGPC Amritsar), Dr. Harpreet Singh (Jathedar Sri Akal Takht Sahib SGPC, Amritsar), Dr. Jaswinder Singh (Chief Manager, SGPC Amritsar), Sardar Balwinder Singh Jaura Singha (Secretary, Dharam Pracharak Committee, SGPC Amritsar), Sardar Gurmukh Singh (Head Granthi, Sri Akal Takht Sahib, SGPC Amritsar), Dr. Iqbal Singh Mukhi (Additional Manager, Central Sikh Museum, Amritsar), Bibi Amarjeet Kaur (Incharge, Sikh Ithaas Board at Sri Darbar Sahib, Amritsar), Sardar Iqbaljeet Singh (Storekeeper at Central Sikh Museum, Amritsar), Bibi Ranjit Kaur (Senior Sikh Scholar at Sikh Ithaas Board in Sri Darbar Sahib, Amritsar), Sardar Inderjit Singh Gagoani (Principal, Khalsa College, Amritsar), Dr. Jaspreet Kaur Sandhu (Professor and Head, Department of Encyclopedia of Sikhism, Punjabi University, Patiala), Dr. Gurmeet Singh Sidhu (Professor, Department of Religious Studies, Punjabi University, Patiala), Dr. Sarbjinder Singh (Professor, Department of Sri Guru Granth Sahib Studies and Dean Resource & Mobilization, Punjabi University, Patiala), Dr. Harbir Singh Bhanwar (Eminent

Journalist, Punjabi Writer and Son-in-law of Artist Sardar Sobha Singh), Dr. Saroj Rani (Eminent Art Historian and Former Professor, S. Sobha Singh Department of Fine Arts, Punjabi University, Patiala), Dr. Arvinder Singh Chamak (Honorary General Secretary, Indian Academy of Fine Arts (IAFA), Amritsar), Dr. Kamaljeet Singh (Incharge, Department of Gurmat Sangeet, Punjabi University, Patiala), Dr. Davinderpal Singh (Retired Professor, Lyallpur Khalsa College, Jalandhar), Sardar Narinder Singh (Governing Council Member of Indian Academy of Fine Arts, Amritsar), Artist Satwant Singh (Eminent Contemporary Punjabi Artist), Dr. Ajit Singh Jabbal (Former Head, Department of Fine Arts, Government College, Hoshiarpur), Dr. Surjit Kaur (Former Head, Department of Fine Arts, Apeejay College of Fine Arts, Jalandhar), Sardar Surinder Singh (Eminent Sikh Artist and Son of renowned Sikh Painter-Sardar G.S. Sohan Singh), Sardar Satpal Singh Danish (Eminent Sikh Artist and Son of renowned Sikh Painter-Sardar G.S. Sohan Singh), S. Bhupinder Singh Dhaliwal (Eminent Sikh Artist), S. Gurvinderpal Singh (Senior Artist at Central Sikh Museum, Sri Darbar Sahib, Amritsar), S. Sukhwinder Singh (Senior Artist at Central Sikh Museum, Sri Darbar Sahib, Amritsar), Sardar Gursharan Singh (Junior Artist at Central Sikh Museum, Sri Darbar Sahib, Amritsar), Sardar Mandeep Singh (Freelance Artist and Art Teacher at Cambridge International School, Amritsar) and Shri Raj Kumar Rathore (Eminent Punjabi Artist). They all deserve my gratitude which proved very useful in understanding many aspects of *Sikh art* and philosophy. This research would have not been possible without the assistance provided by prominent Sikh painters and all above mentioned learned personalities and their family members who acquainted me with facts and factors about the life and work of prominent Sikh Artists solidifying the authenticity of the research work.

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provided me detailed information about the life and art of Stalwart Artist of *Sikh Paintings*- Sardar Sobha Singh which reached at fresh disclosures and doctrines behind his productive constructive and everlasting masterpieces.

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Hemwāli Vaid.

PREFACE

Sikh Painting art is a remarkable and magnificent genre of art in true sense and moreover it is not only a common genre of *Sikh art* in fact an intellectually productive compounding or amalgamation of noble minded apotheosis of Sikh faith which frequently renders a glance into the splendid historical chapters of Sikh belief which completely oozed in bravery and spirituality. *Sikh Painting art* is profoundly rooted in the very nous of Sikh faith and study of its egression and evolution will not be accomplished without discerning the development of *Sikh art*. At the time when the expression of *Sikh art* is shaping or determine the fundamental components and factors perhaps initially paid contribution in its emergence were may be the artworks which were created by Sikh artists on particularly patronized Sikh subjects by Sikhs and especially bring forth or raised under the region ruled or controlled by the Sikhs of Punjab.

Baba Nanak's *Udasis* means 'Spiritual Travels' which are the fountainhead and the basic subjective substance of the *Sikh Painting art* and made everyone aware and get them acquainted with the *Janam Sakhis* means 'immensely important incidents of Baba Nanak's life' and very first origin of *Sikh art*. Sikh religion was founded by Guru Nanak Dev ji thus all the significant events from the lives of all Ten Sikh Gurus and other extremely important episodes of Sikh history are the chief source of *Sikh art*. By the means of *Sikh Paintings*, Sikh religion's courageous past come before the whole world as a mirror or a live unbreakable picture reel which reflects the tyranny of Mughals on entire Sikh community and brave tradition of sacrifice and tolerance of Sikh men and women. The genre of *Sikh Paintings* is tremendously helpful to disseminate the message and words of preached by the Ten Sikh Gurus of Oneness of God, Universal peace and brotherhood for all mankind. *Sikh Paintings* played a great role to make alive and acknowledged the leading Sikh figures, Sikh soldiers, Sikh martyrs, literary persons, philosophers, sermons who have improved the way of living of Sikhs and come out as an incomparable sources of Sikh history. The subjects and themes of *Sikh Paintings* are completely based on Sikh history which is entirely relevant to Sikh Gurus,

saints, Sikh warriors and militant activist's period. *Sikh Paintings* are an influential tool to aware and make the future as well as existed generation to know deeply about to their existence and roots, through *Sikh Paintings* general masses can learn a lot about rich socio-cultural heritage of the Sikhs. *Sikh Paintings* are a reflection of the immensely important chapters of the golden Sikh history. All the above discussed points make *Sikh Paintings* an utmost important and significant genre of *Sikh art* which has expressed its incredible contribution to make the matchless history of the Sikhs alive which was almost impossible without *Sikh Painting art*. *Sikh Paintings* are significant because these are visual historic record of Sikh religion from their existence to till date. More importantly this *Sikh Paintings* are the most trustworthy and venerable expression of Sikh religious past and source of motivation for upcoming generations. The grandness and greatness of Sikh religion's past is known by *Sikh Paintings*.

The subject of research work is constrained the researcher to discover and unveil the invisible interlinking and richness of the position which is pertinent to interesting manner of *Sikh Painting art*, which has bright and opened the new prospects to sensed its future coevals and also its constant travel towards upcoming time. So, it has improved the sagaciousness, near to its beginning and also the factors which has assisted this travel to attain its advanced stage. The analysis of its aesthetic, imaginative and result has rendered the superior revealing at immediate time. The researcher experiences pretty providential as well as successful to get the chance to visit this sacred museum, various times and also have a possibility to study each and every component of *Sikh Painting art* which are incomparably helpful and creative in the development of 'Central Sikh Museum', The Golden Temple at Amritsar. The remarkable content of *Sikh Paintings* are extremely essential events of the Ten Sikh Gurus Sahiban's lives, scenes of martyrdom, portraits of Sikh Chiefs, Generals, warriors in wars, role of Sikh Women are rare sources of Sikh's splendid past. And this outstanding hoarded wealth in the form of Sikh Paintings are preserved and retained in 'Central Sikh Museum' at Amritsar with utmost attention and safety for Sikhs future generations by the globe and also for the followers across the world all countries. These amazing *Sikh Paintings* are true and genuine reflection to give their veneration to dauntless and holy content of Sikh

faith and pragmatic images of the optical messages formed in Sri Guru Granth Sahib and also in Sikh's magnificent past. The apotheosis of Sikh belief is worldwide and have caliber to motivate the new as well as true characters which are commonly noticed abundantly in small places and towns. The researcher is talked upon the plethoric and widely known *Sikh Paintings* which are based on Sikh religious themes displayed in 'Central Sikh Museum' constructed in the precincts of the Golden Temple at Amritsar. This museum is named and developed beneath the valuable result of statutory body Shiromani Gurdwara Prabandhak Committee (SGPC) at Amritsar. My research sojourn is parted into six well organized Chapters which bit by bit unfold and reflect the gradational but momentous journey of *Sikh art* from *Janam Sakhis* to *Sikh Paintings* preserved at 'Central Sikh Museum', Amritsar and also explicates the extreme distinguished function of the artists in this tremendous and industrious travel and then again looking at the some other facet, without this the attainment of the genre of Sikh paintings is nearly impractical. And also narrates that Shiromani Gurdwara Prabandhak Committee, Amritsar has placed their attempts in the mature evolvement and development of *Sikh Paintings*.

Chapter: 1 In the first stage of research task, the impressive and vigorous past record of the *Sikh Painting art* was dissertated in the enormous basic chapter of research which has presented precise and accurate components and basics which are required at each spot for the development *Sikh Painting art*. These factors have represented an important peculiar part in the direction of its evolvement and gradual commencement, perchance the exclusive *Sikh Paintings* which are in reality possess the capacity of being understandable as well defined and distinct artworks, which have attained their concluding level by the means of Sikh artists, on Sikh themes and moreover it has unchangeable and well-maintained by the Sikhs and also generated in the regime of Sikhs where they were controlled the region. This particular form of *Sikh art* has been activated on possessive form of creative and originative strength from the *Janam Sakhi* illustrations and afterwards the rumination was displayed by the cautiously noticed rating and assessment of frescos. With the passage of time, murals and frescos enhances the quality of *Sikh Painting art*.

Chapter: 2 Affirmatively ‘Central Sikh Museum’, The Golden Temple, Amritsar is the pretentiously a biggest and the very significant Sikh Museum having Sikh past, their culture, traditions and doctrines and it has been conserved, protect, retained and simultaneously promoting the historical incidents, tradition of martyrdom of brave Sikhs among all Sikh religion. In 1957 A.D. the ‘Central Sikh Museum’ had been established in the premises of Sri Darbar Sahib, Amritsar by Sikh’s statutory body-Shiromani Gurdwara Prabandhak Committee, Amritsar. It was a general thought amongst Sikh community that they made history but do not maintain to protect their magnificent past in the right fashion. In these circumstances their main aim and target was to preserve the highlighted characteristics and philosophy of Sikh faith. *Sikh Paintings* which have been displayed in ‘Central Sikh Museum’ at Amritsar have catered competent as well as satisfactory conservative messages that carried out the Sikh’s courageous history. The Museum has enormously big six halls which exhibits the Sikh history and apart from this it also demonstrates the handwritten manuscripts, artefacts and arms of Guru Sahiban’s period. The research has also strived hard to capture the true essence of Sikh genre of art throwing light on the need to create such a mammoth museum entirely devoted to *Sikh art* which is a unique museum in the whole world. It has also brought forward the thought processes of the organisers who were instrumental in establishing this rare museum and it is an in-depth study of each *Sikh Painting* in the permanent collection of this museum.

Chapter: 3 Extended efforts were made to bring out the subject matter behind each particular *Sikh Painting*, progressive themes of painting, forward looking logical process is clear in these ocular manifestations, the substance and change of the subjective content into the optical form. This is achievable with the assistance of such literal and bold themes which were taken from Sikhs glorious past. Specific topic is painted in a peculiar fashion which is quite instrumental in expressing the actual gist and image of that feeling. An excessively abundant painting assemblage of highly proficient and gifted Sikh personalities who have indeed improved Sikh’s living style and these paintings are the chief as well as matchless incomparable contribution to Central Sikh Museum, The Golden Temple Amritsar in the development and

progression of *Sikh Painting art* by the artists. The themes are founded on glorious Sikh history and Sikh faith. These amazing and fearless themes of *Sikh Painting art* and these Sikh relevant subjects gave eternal mental image on the viewer's mind. The subjects of *Sikh Paintings* are quite pious, heavenly and bold are painted in these tremendous works of art. Each and every the topics are deep meditation in itself. The reason behind every single artwork evidenced to be a hoarded wealth and priceless store-house of profound penetration into *Sikh Painting art* on the account of their rich themes. Every single painting can be represented as a skilled work of art. The research has demystified the artistic, creative and aesthetical aspects of *Sikh Painting* in a vibrant manner each work of art reveals a unique spiritual and historical content magnificently created by stalwart artists of the Sikh world who devoted their time and energy in a pursuit which they considered it as a sacred religious duty.

Chapter: 4 Studying and looking attentively at various aspects of prominent Sikh artists' lives as well as their works on Sikh history, religion and in detail for which the researcher at several specific phases motivated to go profound to search the advanced levels of research. Through this the researcher get effected sentimentally to achieve the widen area of *Sikh Paintings* in the collection of 'Central Sikh Museum' Amritsar. Mainly focusing that, how 'Central Sikh Museum' Amritsar is helpful and spread valuable and precious knowledge to general masses. Furthermore in which fashion it has been catered their contribution to *Sikh art*. It also deals with their lives, styles, genres and professional acumen which they had acquired meticulously devoting their heart and soul into these great works of art which are presently displayed in a large collection.

Chapter: 5 The individual subjective thoughts and analysis of various illustrious Sikh artists on the conferment of Central Sikh Museum, The Golden Temple at Amritsar enhances the development of *Sikh Painting art* and also the study of these artworks has made clear appearance and unveiled the profuseness of *Sikh art*. Moreover without these wonderful artists the glorious history of Sikh religion and their doctrines would not have been comprehensible in visual form. The researcher has also gauged the popularity of this museum from amongst an array of dignitaries, prominent personalities

and common devotees from all over the world. During the pursuance of this research project the researcher devoted a considerable time and energy in personally interviewing large number of distinguished and well known personalities from Shiromani Gurdwara Prabandhak Committee, Amritsar to Sikh Historians, Art Historians, Artists, Writers, intellectuals from the field of education and research in Sikh religion, history, culture and philosophy who opened their hearts and provided me with immensely valuable views, ideas and insights regarding the significance of establishing this unique and magnificent Sikh Museum where masterpieces of Sikh Art pertaining to Sikh religion, ethos and history are enshrined.

Chapter: 6 The journey of *Sikh Paintings* has gone through many significant phases. At last the constant and matchless contribution of artists in the direction of Sikh art's enhancement and upgradation is valuable and commendable. This research enterprise has revealed, heightens and observes actual gist at the same instant. Desiring that, it would extend its area for studying on this theme for future researchers, learners, artists and Sikh religion followers and also for general people who trusted in mankind and its good qualities will acknowledge in their eternal selves on their own with the assistance of research task's results. This research work has touched upon a plethora of various aspects of the spectrum of *Sikh Painting* adorning the walls of 'Central Sikh Museum' at Amritsar in respect of its conception, perception and developments related to Sikh theological ethos as well as has emphasized on the magnificent works of *Sikh art* in the form of paintings, drawings, sketches, portraits, weaponry and complete and effective representation of the lofty thoughts of the great Sikh Gurus, the glorious history of valour and bravery of its martyrs and generals besides the documentation of divine and spiritual manifestations of *Sikh Painting*. It has fortified the concept that this museum holds a coveted place due to its contribution towards the development of *Sikh Paintings* done in various genres and styles by established and well known Sikh Artists.

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