



Fresco Paintings in the Khem Singh Bhedi Haveli



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Abstract

This paper debated an overview of fresco paintings of historical Sikh Haveli, which is situated on the Potohar Plateau and located in Kallar Sayedan at Rawalpindi. The Haveli is locally known as Bhedi Mahal. The Potohar Plateau is not famous for prehistoric cultures but also for the Hindu and Sikh monuments before the partition period. These monuments are the property of the evacuee trust of Pakistan which is responsible for protection and preservation. In addition, the Sikhs Haveli is well known as the Khem Bhedi Singh. It is covered approximately four canals. There are numerous fresco paintings on the walls and the columns inside the Haveli, having secular and religious themes. The religious paintings have a portrait of Sikh gurus. Floral designs were also seen in these paintings. These paintings are refluxed to Indian art and also influenced by Pahari and Ajanta School of Arts. The purpose of this research is to document and properly conserve these murals of historical importance. The researcher has conducted a survey of the area by frequent visits to Kallar Sayedan and carefully studied paintings of Haveli and their various aspects. The researcher collected the data and analyzed it in different aspects by comparing these paintings with the styles of Ajanta cave paintings. The finding of this research is that the murals of the said monument are much significant and needed to preserve for future research and as an archeological heritage.

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1 Introduction

The name of District Rawalpindi has been derived from the word "Rawal", a Jogi tribe. Factually, the Rawalpindi means the village of Rawals and Rawal tribe had laid down the grounds of village Rawal at the location of Rawal dam. A Ghakkar chief, Jhanda Khan established a town at village Rawal and entitled it Rawalpindi (District Census Report of Rawalpindi, 1998-1999).

District Rawalpindi is located between 33°. 04' and 34°.01' north latitudes and 72°.38' and 73°.37' east longitudes. The districts are distributed into six tehsils such as tehsil Rawalpindi, Tehsil Murree, tehsil Kotli Sattian, tehsil Kaller Sayedan, Tehsil Gujar Khan and tehsil Taxila. It has covered an area of 5,286 sq. km (Ibid). It has a length of 80.5 km, covering Bhedian and Karai at its north and south respectively while the width is 160 km, covering Salgraon and Khushal Garh at its east and west respectively (Gazetteer of Rawalpindi, 1893-94).

The history of research in the district Rawalpindi goes back to the second half of the 19th century. The first Archaeological survey in district Rawalpindi was carried out by Alexander Cunningham, then Director-General of the Archaeological Survey of India. During the survey, he observed the ruins of Taxila and published it in the Archaeological Survey of India in 1872-73 (Cunningham, 1975). After Alexander Cunningham, Sir Robert John Marshall, then Director-General of Archaeological Survey of India, carried out large scale surveys, excavations and documentation in Taxila Valley from 1913-1934, which is famous all over the world for the Buddhist Art of Gandhara (Marshall, 1945). After the creation of Pakistan, the Italian Archaeological Mission to Northern Pakistan, under the supervision of Paolo Graziosi conducted a brief survey of the Potwar region (Graziosi, 1964). Under the supervision of Elden O. Johnson from Minnesota University in 1964 carried out Paleolithic Survey in this District Rawalpindi (Johnson, 1973; Krantz, 1973). The Taxila Institute of Asian Civilization has conducted a large scale survey of Rawalpindi and Islamabad in 2009 with the collaboration of the Department of Archaeology and Museums Islamabad. This survey was aimed to record and document the archaeological sites in District Rawalpindi and Islamabad from Pre-historic time to the British Period and 172 archaeological sites and monuments were recorded. During the second phase of the survey total 82 sites have been discovered and documented (Khan, 2010). Kallar Sayedan is placed 4.5 kilometers northeast of Rawalpindi. A nicely built and paved road leads to Kallar Sayedan from Rawat. Kallar Syedan is geographically located at latitude (33°.59) 33° 35' 24" North of the Equator and longitude (73°.38) 73° 22' 47" East of the Prime Meridian on the Map of the world. The study area is about 3000 to 4000 feet above sea level (Gazetteer of Rawalpindi, 1893-94). Before moving directly to the precept Case, it's appropriate to talk approximately the relevance of this name Kallar Syedan, and the way Sikhs came and settled on this area. The name Kallar Syedan has given to this place because the Says settled right here, nearly twelve hundred years ago. The first Sayed family settled here was the family of Sayed Ghulam Shah, his ancestor Mir Bader Ali Shah and his own family. There isn't any clue about the region from where in this family migrated to Kallar Sayedan. But before the partition of Sub-continent the region became below the sturdy influential positions of Hindus and Sikhs, they were amongst the splendid commercial enterprise community. Especially Bhedi family becomes considered the noblest circle of that area. Those days Sikhs were working on maximum influential positions. Bhedi became an honorary Magistrate. Sadaat family, who belonged to the Shia sect, (of Islam) changed into also reputable in Kaller Sayedan. The eminent Sayed character in Kaller Sayedan was Sayed Shah, who was the brother of Sayed Ghulam Jaffer Shah. The first part of the name tells that this land had salts and the land become also damp, the entire land surface used to be full of a skinny white layer of salts that is the reason this region is known as Kallar Syedan. Says had been educated human beings and that they have become the rulers of this place in 1551 via Mughal emperor Alamgir (Karamt, 2007). There are oral theories about the name Kallar Syedan. It is said that there has been a Buzurg (aged man or woman) named Killo Shah, who lived in this vicinity. This name Kallar Syedan becomes derived from his name. Another perception approximately the name is that Kaller changed into a wasteland and all the wells of the land had Khaara Pani (a term used for hard waters) (Oral records the neighborhood Mr. Sallahuddin). There are so many speculations about the authenticity of the name of Kallar Syedan. But surely the land is full of many spiritual and secular homes associated with Hindu and Sikh religion. This location is

likewise known for the spiritual association of its residents to the Sufi Saints from the very starting. Even during the Sikh period, the affection for saints prevailed inside the area (Karamt, 2007; Kaur, 2017).

Literature Review

Qaiser Iqbal wrote in his book "History is door prints" can be traced by time on its trail. These footsteps can be traveled both towards the future and the past. Innumerable landmarks have been found in this land of Pakistan. The great grammarian Panini compiled his first book on grammar here (Iqbal, 1998). Another importance of Rawalpindi is that Patanji wrote "Mahashia". The first book Rig-veda, Abu Rehans books "Kitab ul Hind" and Balmiki wrote his "Ramian" on this land, which is known as Rawalpindi. Alexander's visit to this land was also memorable (Iqbal, 1998). The first Archaeological survey of Rawalpindi was carried out by Sir Alexander Cunningham, former Director-General of Archeology in 1863-64, but he mostly provided information about monuments in Taxila (Cunninggum, 1975). A detailed survey of the Paleolithic period of Potohar Plateau including Rawalpindi region was carried out by a British team headed by Bright Allchin and Raymond Allchin, the University of Cambridge with the collaboration of Federal Department of Archeology and Museums. They also recorded archeological sites and two million old artifacts near Rawat and Kallar Sayedan localities with fossils (Hunter, 1908). Gandharas' strategic location along the silk route and the great wealth is derived from the trade always attracted wave upon wave of foreign invaders, who occupied the area in turn by the 4th to 7th century BCE. Gandhara was controlled by Greeks, Bactrian's, Sakas, Parthian, Scythians, Kushans, Sasanians, Huns and other political entities (Behrendt, 2007). Buddhism was replaced by Brahmanism and in the 8th century, Hindu Shahiya came. Islam came to this region in the 11th century by a battle between Mehmood of Ghaznavi and Hindu Shahiya. This mark the end to Hindu Raj and Ghakkars came into power who ruled the area for nearly 8 centuries (Behrendt, 2007). Ghakkars were always against the people of Delhi; Mughals tried to tame them but failed. Later on, Rawalpindi was captured by Malakha Singh from Ghakkar Chief Mukarrab Khan around 1765 (Raza, 2005). After the decline of the Mughal Empire, the Sikh invaded and occupied Rawalpindi District (The Imperial Gazetteer of India, 1908). The district of Rawalpindi was created during British rule as part of Punjab province. The district obtained its current boundaries in 1904 when Attock District was created as a separate district (Ibid). During the eighteenth century Rawalpindi, was the base of the restless Ghakkar tribes before they were subdued by the Sikhs who in turn, in the mid-nineteenth century, finally capitulated to their successors, the British (Ahmad, 1973).

Malakha Singh tried hard to develop this city and silently handed over to the British (Abidi, 2005). Following the defeat of the Sikhs at Sobaroah on 10th February 1848, British troops were posted in Punjab to assist the Sikh Darbar (Aijazuddin, 1992). Among Sikhs, Raja Man Singh was very keen and fond of making buildings in Rawalpindi. Around 1580 Raja Man Singh stayed at Rawalpindi while going to Kabul he decided to build a Temple there. He ordered many Temples in Potohar and a Haveli at Rohtas Fort, which is still very elegant (Janjua, 1998). Almost all the monuments including Temples, Gurdawars, Baradarries and Havilis built-in Potohar seem to have been built during Mughal, Sikh and British period (Cole & Sambhi, 1995). Sikhism is the religion that started in the sub-continent, Punjab in the 1500s. It is considered as the fifth largest religion of the world (Stronge, 1999). The Art and architecture of Hindus and Sikhs have their own distinctive style. This is a combination of Muslim and Hindu styles, which can be termed as Potohar style (Kalhor, 2010; Suda, 2017). Mughal courts were not influenced by the Rajpoot school only but also had a western influence through the gifted paintings that came to India. All these influences can be seen in the Khem Bhedi Singh Haveli murals that came to the artists of the Haveli through Mughal art which was already a combination of the Persian and local traditions of paintings. This area has always been rich culturally, not only people outside this region have been getting inspiration from the art of the region but it has been a root and hub of inspiration for all the generations to come (Marie Deneck, 1967). According to Srivastava's book titled Punjab paintings that early reference regarding the techniques of paintings can be found in Chitra Sutra. The artists belonging to this school of art depend on the local material for their training. When they had mastery in using paper, brush and colors then only they were accepted as court painters. In medieval times the technique had developed in Rajhistan and hence slowly reached Punjab (Srivastava, 1983). Generally, Sikhs were inspired by the construction style of Muslims and Hindu, which they have adopted in their buildings, So the case is the Mural painting which is inspired by Rajpoot then finally by Mughal paintings (Topsfield, 1975).

2 Materials and Methods

The qualitative approaches followed for this research. Comparative analysis was carried out in studying the paintings of Bhedi Mahal. Historical accounts of archaeological sites discussed and analyzed from the available primary and secondary sources. The information about the Temples, Baolis and Haveli studied historical and architectural aspects. We generalized the available data with the features of the art and architecture that specifically belong to the Mughal dynasty. The sources are books, articles of prominent writers on the subject, newspapers, and official records of the area. Besides this, we have conducted field surveys to the area by making frequent visits along with a professional survey team.

Aims and objectives

- a) To examine in detail the art of Bhedi Mahel.
- b) To scrutinize the importance of Murals and their subjects.
- c) To open new avenues for future researchers on the subject.

Limitations of the study

Unfortunately, it is very distressing to say right here that the archaeological sites underneath the study are left out by using the maximum of the researchers and provincial authorities. Their analysis and historic money owed are confined to the famed Sarais and some Baolis alongside the Grand Trunk Road. We located a few properly studies to discover the artwork and architecture of the Bhedi Mahal, however very restricted information about the history and minimal facts of its artwork, However, we are constructive that the future researcher and the authorities of Punjab will trace these archaeological web sites for in addition research, maintenance and maintenance.

Significance of the study

Most parts of the monument having murals are on the verge of decay due to seepage of rainwater but no restoration work has been done yet. That is why it was highly important to document this art. The present research will try to explore the beauty and importance of the Sikh art of this particular area. This research will open new avenues for future researchers to study and further research about this very important subject of art.

3 Results and Discussions

Murals of the Bhedi Mahal

The lifestyle of mural decoration for the classy or symbolic reason is quite vintage, which is carried out at the walls and ceilings. They cope with mosaic, sculpture, stain glass and painting. The mural decoration is durable, steeply-priced, and huge scaled. Most of the time mural ornament is done in social and spiritual or public buildings, but seldom carried out in residential palaces. The themes normally address faith, history, or occasions of social importance. Mural portray has been an extended history from pre-historical duration till the 20th Century Mexican frescos.

The technique of Mural Painting

The oldest method of mural portray is Fresco Secco. This is performed with tempera (Pigment, water, and binder) on dry plaster, or with pigment and lime water on damp plaster. Another technique carefully related is Buono Fresco, wherein alkaline resistant pigments, ground in water, completed on moist lime plaster ground. In this situation the drying plaster paperwork a chemical Bond with pigment. This technique is

extra-long lasting and wonderful, but quality suitable for dry climate regions. The extraordinary mediums of Mural decoration are Painted Tiles, Oil on Canvas, teeth, and liquid Silicates; however, some of these are less durable. The Mural portrays at Khem Beedi Singh Haveli are Frescos and supposedly Buono Fresco. If we communicate the statistics of Murals artwork, the earliest examples are from the pre-Historic length, in particular, Altamira from Spain and Lascaux from France, some 30,000 to 10,000 BC antique. The portray was done with hands, brushes and from time to time handprints. Pigment changed into blended with spit or animal fats, simply so the pigment must adhere to the surface. We will find regularly hunting scenes with animals and stylized human figures. The pigments had been taken from earth assets, known as earth colors, coal and so forth. Because of the animal fat being the binding cloth colorings have become part of the cave wall. Prehistoric artists mostly painted animal figures, because animals were very important for them being their major food, but human figures of stylized form can also be seen (Mehmood, 2001). Mural paintings are done in Egypt in 3000 BC in Tombs and noble houses were Tempera on mud surface walls. It is fast-drying painting medium with colored pigment mixed with water-soluble binder medium like glutinous and was finished or sized the surface. Sometimes they used outlines also. Egyptians had a belief in life after death, so they painted mostly scenes from everyday life. In Mesopotamia Mural decoration was mainly dome in Mosaic with mud glazed bricks or the Tempera murals on plaster. Their basic themes were gods, ceremonies, and hunting scenes. In Knossos and Crete about 1750 to 1400 BC. Fresco Secco or Buono Fresco has become used for wall decoration usually depicting flora, courtiers, and animals. Mural lifestyle turned into carried on in Greek public homes in 5th Century BC. They commonly painted idealized figures of Gods and Heroes. Probably they used Tempera technique on plaster and later in encaustic (a painting wherein wax is blended with pigment) wall panels at a few levels within the Greek global. Etruscan temples and tombs were enriched with active naturalistic work of art, specifically of aristocratic lifestyles finished in fresco Secco and Buono Fresco. However, Mural paintings in Buono fresco reached an excessive issue in Roman Public buildings and private homes with a wax coating. Notable works at Ostia and Pompeii had been embellished with naturalistic scenes, landscapes, and figures nevertheless live and architectural factors. Religious scenes were painted in tombs and Catacombs. Mosaics had changed regularly mural artwork. In Hellenic length works of art were painted in houses and tombs. In Islamic Oriental and Pre Columbian duration that they'd love for adornment commonly. They broadly speaking did decorative motives, arabesque, geometrical designs, and verses from the Holy Quran. Throughout the Middle East and North Africa, mosaic, low remedy carving in timber or plaster is commonplace. There had been artwork on plastered partitions and domes in 9th-century palaces at Samarra in modern Iraq. The 17th century Sultan Ahmad mosque in Istanbul determines 68 painted tile work in Iran and Iraq (Mehmood, 2001). Moving directly to India, mural artwork in Ajanta (one hundred- seven-hundred). They had been tempera on lime covered plaster. Murals had been painted Central Asia and China, appreciably Buddhist cave Temples. Chinese work of art in tempera n palaces and tombs dating from 1700 BCE. Figures flatly color wash with a strong calligraphic line (Mehmood, 2001). In southern Europe, mural artwork reached the peak of Buono fresco in the Italian Renaissance in Churches and Places. From Giotto thirteenth century Arena Chapel Padua, Bardi and Uffizi chapel to Michelangelo's sixteen century Sistine Chapel ceiling inside the Vatican. Both secular and spiritual mural Paintings have become complex Then got here dramatic artwork of Rubens via and big in Oil had pretty some areas. The mural portrays endured inside the 18th and 19th Centuries through Goya, a Spanish painter, but at that point published wallpapers have grown to be a fashion. Then in twentieth-century work of art became none purpose via Surrealists and by using Americans and Mexicans (Gardner, 1986).

Painting of Sikh period

Coming returned to Sikh artwork, the ones Sikh mural works of art are just like the Mughal paintings, difficulty rely on is manifestly special. To understand and appreciate the Sikh artwork we need to have a study of their history beyond first. We may be beginning from the Ajanta paintings to Rajpute, Kangra, and Pahari and in the end Mughal mural painting (Mehmood, 2001). Mural painting might be very common in Sikh buildings especially in places or residential buildings of 18th and 19th-century houses. Mughal miniatures and ideas from Persian artwork and their theme have been basically secular Side by using manner of issue Mughal style artwork every other sort of art emerged from big are huge areas of Northern India, Rajputana and the Punjab Himalayas. These artistic endeavors were named as Rajput artwork. Their subject became basically no

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secular (Hindu) however genera (Folk or scenes from normal existence). These paintings had direct linkage to the classical art of India. These Rajput artists moved to Mughal courts so every art began to have consequences on every one of a kind (Brown, 1981). Sikhs captured Lahore in 1756 – fifty-eight after the downfall of Mughals. Maharaja Ranjit Singh captured Lahore in 1799 and made his capital in Lahore. The Sikh gave significance to those painters and artwork. Many leading households had a collection of Pahari paintings. So, it seems apparent their affect within the artwork of the Sikh period. The phrase Rajput is derived from Raja Putra, which means sons of Kings. The ruling forged of Hindus alongside the Brahmins or monks were principal preservers of Hindu culture inside the north. The starting place of Rajput is claimed to be the descendant from the gods and heroes of ancient epics the Ramayana and the Mahabharat. Rajput artwork presents a global of fantasy and color, of heroes and heroines gorgeously attired in wonderful colors, of epics poems and love songs, of courtly majesty and Indians romantic beyond. Delighting the senses this Visual panorama conveys the spirit of the “Hindu classical lifestyle that existed in artwork, poetry, literature, and dance virtually all the different Arts for the sixteenth and 19th centuries. Hindu Texts that shaped the primary content material fabric of the Rajput artwork, offer glimpses of Medieval Hindu Culture and its worldwide view. Portraits of rulers taking element in rituals or royal beyond the time of the quest, really alien to the time a lot less Hindu world of gods and goddesses, were endorsed through Mughals, the emphasis at the right recording of ancestral lineage and information (Roda, 2008).

Frescos of Bhedi Mehal

The mural artwork of Sardar Khem Bhedi Singh Haveli of Kaller Sayedan is similar to the work of the art of Sardar Soojan Singh Haveli. This work of art is from the category of the Pahari Sikh School, which has its roots in indigenous Indian Frescos of Ajanta and Alora. But in Panjab, the tradition is traced returned to Feroz Shah Tughlaq (1351–1388). Some figurative references have been located that were changed by means of floral motives and Arabesque, to keep away from religious objections. The Sikhs were significantly inspired by means of Rajput College of artwork and Mughal artwork; we can see each effect on the work of Sikhs on the walls in their buildings. The Art of King Beedi Singh haveli has its roots in Rajput and Mughal art, we will discover several stories and heroes of those epics illustrated at the partitions of the Haveli at the side of the heroes and Gurus of Sikhs. For instance for early Rajput style (Title page of Rajput paintings by Roda Ahluwalia) (Fig.1). Wide eyes, horizontal join up portray, resembles plenty to the Haveli wall paintings. But the lower again ground of the Haveli pictures is commonly white, at the same time as this painting has an ornamental panorama history. This talk associated with the fresco style of the haveli famous that the artwork of the Beedi Haveli (Palace) has Mughal, Rajasthani, Pahari, Ajanta and Alora (via Pahari) and of route Persian has an impact on (through Mughals). Mughal and Sikh painters labored collectively for quite some time and learned the technique from each other. The following image tells us the influence of Rajput and Mughal artwork on Sikh painting. The sharp capabilities, handing of jewelry and the delicacy of the figure inspired the artist of Sikh buildings. However, to offer a higher understanding approximately the paintings of Khem Bhedi Singh Haveli it's been divided into 2 segments. The first phase will address the artwork of the courtyard and the second detail can be associated with the work of art inside the rooms.



Figure1. Murals of Bhedi Mahel

Murals of courtyard

The court docket outside is rectangular in plan, 31.6×31.6 feet and the peak are 21.3 toes this means that it incorporates the height of tales. The wall of this court outside is full of mural artwork. At first look, the pallet of the artist, who had painted those courtyard murals, maybe very confined or restrained. No doubt amazing shades are used but they may be confined to blue, maroon, green, yellow, and white. If we examine the work of the art of courtyard with the artwork of the rooms, we will discover an incredible shape of colors used inside the rooms; especially golden color has moreover been used in rooms. All the 4 aspects have connected and indifferent columns protected with artwork of secular and non-secular issues (Figure 2).



Figure 2. Courtyard Paintings (Courtesy: Dr. Sadeed Arif)

The partitions of the court docket backyard additionally have floral and geometric designs, on the way to be discussed later. There are three semicircular arches on all four aspects. The region of the court docket outdoor and the decoration articulates that the shape wants to be having some social and non-secular significance. This vicinity need to were used for famous public collecting because humans from the galleries on the Zanan Khana (an area particularly for woman handiest) and Mardan Khana (a place precise for male best) can pay attention and bear in mind this photo gallery or may want to easily pay attention to the speech of the non-secular or social and political leaders. There is a first-rate symmetry in the association of artwork on all the 4 aspects of the courtyard. There are character portraits in both corners of every arch both of non-secular or secular individuals. There is a fillet around the arches with floral reasons. After this band or fillet, there may be some other fillet attached touching the corners of every aspect with pix alternated with the aid of plants organized in baskets. There is symmetry in those fillets of the courtyard. The end result of this symmetry is that on the four corners of this arched shape there is the same association of photographs and floral motives (Figure 3).



Figure 3. Floral motives and Individual Portraits

Courtyard columns

There are 4 columns on each side of the Courtyard, are related to the corners and are loose popularity. However, the design of all the corners is the same as a way as a base, shaft and capital are involved. These are easy based totally pillars, with a shaft having grooves and projections. If those columns are keenly located it appears that the region of the shaft this is painted in white can also have mural artwork on them (Figure 4).



Figure 4. Columns of Courtyard

There are some signs of painting beneath the white paint. These columns have a rectangular easy base with a curved slab like toping and a rectangular flat component. The shaft starts with an inverted cup above with small inverted petals (turned outwards). The shaft is a type of octagonal, alternated with grove and projection. The capital is embellished with inverted petals, with a flat slab-like abacus. These are semicircular arches three in range on all aspects of the courtyard.



Figure 5. Decorated Columns of Arched Courtyard

Paintings Description of Arched courtyard

There is an asymmetric aggregate of photographs, floral motives, and geometrical designs within the murals of the courtyard of Khem Bhedi Singh Haveli Kaller Sayedan (figure 5). The pictures are arranged or composed in a circle or oval shape white floor. These snapshots have a superb type of personalities from royal households, Sikh Gurus and Hindu deities.



Figure 6. Combination of Portraits, floral motives, and geometric designs

There are six portraits altogether in the corners of arches on one aspect of the courtyard. These polychrome artworks have religious and secular characters from Sikh and Hindu faith (Figure 6). The spiritual artwork has pictures of Gurus, such as Guru Nanak, Guru Gobind, and has pictures of Hindu deities including Hanuman, Shiva, Ganesh, and Sarasvati (Figure 7). Some heroes of the Khalsa motion are also painted in the haveli. Some artwork is in inappropriate circumstance but the majority are deteriorated with the passage of time. The names of the Gurus and deities are from time to time referred to on the artwork in Gurumukhi script.



Figure 7. Portrait of Sarasvati

4 Conclusion

The purpose of this research is to bring the light on the hidden treasure of fresco paintings of Bhedi Mahel. This research also provides very important information about the Sikh's affiliation with art. The paintings reveal the fact that Sikhs along with Hindus were regular visitors of this Haveli. The ground floor frescos are mostly from the Hindu religion. Besides this, some rooms of the Haveli are completely covered with geometric designs. A variety of bright colours were used in the paintings of Bhedi Mahel. A very vibrant color scheme was used in the paintings of Bhedi Mahel which can be seen in Islamic art as well, for example, blue color can be seen prominently in these murals which are also present in Islamic art dominantly. This is a need of time that the art of the Haveli should be conserved as soon as possible to prevent them from further deterioration.

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