

“KHEM BEDI SINGH HAVELI AT KALLAR SAYEDAN PAKISTAN” ART, ARCHITECTURE, RELIGIOUS AND SOCIAL SIGNIFICANCE OF THE BUILDING

Samina Saleem

Government Post Graduate College for Women Satellite Town Rawalpindi
(Sub Campus of University of Gujrat)

Taxila Institute of Asian Civilizations Quaid-i-Azam University Islamabad

Samina5s@hotmail.com

ABSTRACT: *This research paper is a kind of a case study of a residential building almost 200 years old, which has not been documented. This haveli is significant because it has served as a symbol of Inter faith harmony and love and tolerance for other religions. These kinds of buildings were actually residential complexes that were not only used for residential purpose, but they had some kind of religious or social significance in Subcontinent. These are commonly known as Havelies, a Sanskrit word for a Residential palace like structure for the Elite of the area. It has been discussed in detail that these kinds of buildings (Havelies) commonly had other structures attached to the residence in the same boundary, like stables, guard rooms, worship areas and sometimes graveyards. This specific Haveli or Mansion is so rich and fascinating in its architectural style and art of Mural painting that it not only tells us about the religious stories from Hindu Epics, but also tells us stories of Sikh Gurus and stories from the life of the Maharajas (kings) of India. The woodwork in the building is also very intricate especially doors and windows are carved with floral and geometrical designs. The architectural style used in this Havelies is a combination of Hindu and Mughal building style. The technique used in Murals is Fresco. The general condition is deteriorating. The main objective to document this Haveli is to take the attention of the authorities for the restoration and preservation of such buildings, which are dying or vanishing with the passage of time. This building is commonly known as Bedi Mehal (Bedi Palace), which has been a place of social and religious gathering and was used as a center for the Sikh people of the area of Kaller Sayedan at the time of partition.*

Keywords: Undocumented building, history of Bedi family, syncretism in religions, art and architecture

1. INTRODUCTION:

This research is a case study of Khem Bedi Singh Haveli at Kallar Sayedan. It is important to mention here that the area of Rawalpindi is overwhelmingly filled with Hindu Sikh Havelies and buildings. But the dissertation is mainly focused on the documentation of architecture of Khem Bedi Singh haveli (commonly known as Bedi Mehal, Bedi palace). During this research it was revealed that this place has always been having some religious and social significance. Haveli was owned by Bedi family, which is a Sikh family of religious importance and they also had prominent positions in the Government organization. They used this building for residential as well as a religious and social purpose. During partition of India and Pakistan, Khem Bedi Singh Haveli has been used as a safe place for the Sikhs of Kaller Sayedan. After Independence of Pakistan in 1947, this Haveli was handed over to Government High School for boys Kaller Sayedan. It is very regretful that this important building has not been documented in detail, and never caught the eye of the authorities like Archaeology department or ministry of Culture, so that they could work for the restoration and preservation of this important building. The result is that the Haveli has never been documented (except for a survey report published in TIAC journal 2010.) Now the building is at the verge of destruction and this research and documentation might catch the attention of the authorities for the restoration of the remaining parts of the architecture and Art of this building. It can be noticed by visiting this building frequently in weeks or days the mural paintings are chipping of the walls of the Haveli. This documentation will not only tell us about the condition of the Haveli but it will also guide us about the beliefs and motivation behind construction of this building.

Before partition of the subcontinent, along with the Hindus, Muslims, Jains, Buddhists, another religious and political community that established in this area is Sikh Community. Before the division of Subcontinent there was a lot of syncretism in different religions of this area. The reason for this syncretism was the Culture. The Cultural amalgamation with religion has been a source of influence for each religion {1}.

This dissertation will open a window to the past, that how the owners of this haveli not only respected their own beliefs, but beliefs of other religions. May be that is the main reason that none of the Sikhs have been reported killed in the area of Kallar Sayedan, but all the residents were transferred to Indian side safely. Since partition of India and Pakistan is considered one of the greatest uprooting in the history. It was not monitored by any authority. This is not less than a miracle that all the residents undamaged reached their destination.

2. INTRODUCTION TO THE BUILDING:

The Haveli of Khem Bedi Singh at Kallar Sayedan is a great contribution of the Bedi family. Their religious affiliation said to be the 5th or 7th descendents of Guru Nanak the religious leader of Sikhs. Master Karamat Husain, who is an author of many books about Kaller Sayedan named as *Tarikh-i-Kallar Sayedan* (History of Kaller Sayedan) in five Volumes.

He has been kind enough to provide us with five of his books and of course no match to the oral information that he had about this region. It is said that during the partition of India and Pakistan when Sikhs were moving from the area of Kallar Sayedan all the Sikhs of this area took refuge in this Haveli {2}. Apart from Architectural details this mansion has great treasures of aesthetic significance, especially Mural paintings.

According to Professor Ahmad Hassan Dani, if excavation was carried on along these two rivers there might not be any land without the signs of any old civilization. He believed that this whole area is very rich archaeologically. The construction of Capital started in 1962 and it was completely shifted in 1968.



Fig.1. courtyard with murals

So these two cities became twin cities, Islamabad with its Natural beauty and Rawalpindi with its walled beauty. The ancient city of Taxila Taksha Shila is only 35 kilo meters from Rawalpindi. The excavation was conducted by Sir John Marshal from 1913-34 {3}.

Gakkhars ruled the area for a long time. Even Jahangir mentioned in his Tuzk-i- Jahangiri that Gakkhars had animal instinct to fight with each other. Jahangir tried to stop them but failed. Finally Sikhs, Malakha Singh tried hard to develop this city and succeeded by, silently handed over to British {4}

3. INTRODUCTION TO SIKH RELIGION:

Sikhism is the religion which started in Subcontinent, Punjab in 1500s. It is considered the fifth largest religion of the world. The term Sikh is from Sisy meaning disciple or learner. Guru Nanak is the founder of this religion. Guru Nanak's family was upper caste Hindus, but he was against Hindu rituals from the very beginning. Guru Nanak believed in Compassion, contentment and truth. The stories of the life of their Guru are important for the Sikhs as stories of the Holy Prophet PBUH are important for Muslims {5}. (Guru Nanak the religious leader or apostle of Sikhs was born in Nankana Sahaib in the center of West Pakistan. Like all other religions that arose in Subcontinent, Sikhism was also a product of the reaction against the dominant Brahmanism and its rigid cast system. People, who supported Sikh religion and worked for its growth, their minds were influenced by the impact of Islam in subcontinent. The work of Muslim Sufi Saints is worth mentioning here because it became a major source of inclusion of the non- Muslims in their group. So to some extent we can say that Sikhism was more influenced by the Muslim theology of equality of mankind {6}.

Guru Nanak's family was Hindus of the Bedi cast. He was born on 15th April 1469 in Punjab and died in 1539. He got married at the age of 12. The sacred scripture, the Adi Garanth or Guru Garanth was compiled in 1604. In 1699 the 10th Guru Gobind Singh turned a large section of his followers into a casteless community called *KHALSA* or "Pure". Sikhs had ten Gurus and the last Guru abolished the Guru system and asked the disciples to follow the sacred book of Guru Garanth Sahaib.

3.1. Arrival of Sikhs in Pakistan:

Within half a century of their tenth Gurus death, Sikhs became a major political force and established a state of their own. In 1799 Ranjit Singh, the 19 year old leader of Khalsa band seized powerfully in the city of Lahore and was proclaimed Maharaja two years later. Golden Temple is regarded as the holiest shrines by the Sikhs and also the most important Pilgrimage center {7}.

4. BRIEF INTRODUCTION OF KALLAR SAYEDAN:

Kaller Sayeda became seventh Tahsil of Rawalpindi in 2004, before that it was a part of Kahuta Tahsil. Nearby cities are Gujar Khan and Kahuta. Its population is 1 Million 90 thousand people. Literacy rate in Kaller Sayedan is 62%. Kaller Sayedan is 45 kilo meters from Rawalpindi. A road leads to Kaller Sayedan from Rawat, which is 20 KM from Rawalpindi.



Fig.2. Google map of Kaller Sayedan

Before moving on to the main Case study, It will be appropriate to discuss the relevance of this name

The name Kaller Sayedan was given to this place because the Sayed families settled here, almost 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 family. In 2005 it was their 12th generation who was settled here. Those days Sikhs were working on most influential positions, e.g. Guru Baksh Sigh Bedi was an honorary Magistrate. Sadaat family, who belonged to the Shia sect, (of Islam) was also respected in Kaller. The eminent Sayed personality in Kaller was Sayed Shah, who was the brother of Sayed Ghulam Jaffer Shah. Sayeds were educated people and they became the rulers of this area in 1151 by Mughal emperor Alamgir.

Another belief about the name is that Kaller was a waste land and all the wells of the land had *Khaara Pani* (a term used for rough waters). The name Kaller became from the term *Kharaa*. The wells of Kaller Sayedan still have rough water. There is a well in Kaller Sayedan that is thousand years old (Oral information by the local Mr Sallahuddin).

Baba Khem Singh Bedi one of the founders of the Singh *Sabha* movement, was born on 21 February 1832 at Kaller Syedan, District Rawalpindi. He was a direct descendant, in the thirteenth place, of Guru Nanak.



Fig.3. Portrait of Khem Bedi Singh

On the annexation of the Punjab to the British dominions in 1849, 14 of these villages were resumed by the new government. During the uprising of 1857, Baba Khem Singh assisted the British in quelling a local revolt in Gugera district. He personally took part in a number of skirmishes, proving himself an excellent marksman with gun and rifle. While accompanying extra Assistant Commissioner Berkeley on a drive to reopen communications with Multan, Khem Singh distinguished himself in a cavalry charge on 21 September 1857. The following day he barely escaped death in an ambush in which Berkeley was killed. The Government of India bestowed on him a *khill'at* or robe of honour of the value of 1,000 rupees and a double barreled rifle. His *jagirs* were enhanced from time to time and, towards the end of his life, his possessions in land in Montgomery district alone amounted to 28,272 acres. He was appointed a magistrate in 1877 and an honorary *munsif* in 1878. He was made Companion of the Indian Empire (C.I.E.) in 1879, was nominated to the Viceroy's Legislative Council in 1893, and when the Indian council Act was extended to the Punjab in 1897, he was among the first non-official members nominated to the Punjab legislature. He was knighted in 1898 {8}.

According to Professor Karamat Hussain, he was born in 1838, whereas according to some Inter Net sources his date of birth is 1832. The construction of the haveli started in 1840. Most of the construction work was completed by Khem Bedi Singh, but since this was a large project, it was continued by Guru Baksh Singh Bedi. Khem Singh Bedi died in 1904. In the record of revenue Department there is title of Court of Wards, Sir Raja Guru Baksh Singh. This title was awarded to him from the British government in 1914 in reward to his services in First World War. Bedi family was an influential family of India so British used them as 'man Power', and was known to be one of the religious families of India. Being loyal to the British they were rewarded a lot {9}. This strengthened their financial position in Kaller Sayedan, and they owned a big land in the area. Because of being the

richest in the area and religiously sound, they were respected amongst Sikhs, like Sayeds are respected in Muslims. This Haveli played a great role in the protection of non-Muslim population of Kaller Sayedan during the riots started in 1947 from the night of 8th and 9th March 1947.

4.1. Original Architecture of Khem Bedi Singh Haveli:

After 1947, some of these rooms of the haveli were occupied by revenue and education department. One of these rooms was used as the office of the Head Master. These lined rooms are at the verge of destruction due to the negligence of the management but are still used by the school teachers.



Fig.4. court rooms

Adjacent to these rooms is a famous well of the Haveli which was the only source of providing water. Opposite to this Court yard at the extreme Western side was a big stable, which is not existed now. According to Mr. Karamat Husain a senior school teacher who is retired now and running his own private school. He told "I was studying in class nine at that time has witnessed this stable" which was 'Well equipped with all kind of horses, dogs of expensive breeds and all of animals were kept there". It is also told by him that Khem Bedi Singh was very fond of animals. Mostly Muslims were employed to take care of the stable animals, and they were handsomely paid. There is an iron pillar in the middle of the old Haveli building and the new school building near the grave of Hotay Shah. This Pillar is said to be 250 years old. The grave of Hotay Shah is known as Hotay Shah *kaa takyaa* (Final living place of the dead).

4.2 Grave of Hotay Shah:

In the middle of the old Haveli building and the new school building is a bed shaped platform which is controversial now. Master Kramat Husain reported that he has been hearing from his ancestors that this is the grave of a Sufi Saint Hotay Shah. It is also said that this Sufi Saint was generally forgotten by Muslims, but Bedi family took care of him. The prevailing tradition of syncretism in religion before partition through these Saints in Subcontinent, Hotay Shah was buried by Sikhs by all religious fervor of Muslims. It is also a strong belief of the locals that it was because of the blessings of this Saint that no one from the non-Muslim population was killed at the time of partition in 1947. All the Sikhs of Kaller Sayedan were safely transferred to the Sikh majority population area on Indian side without any killing which is nothing less than a miracle.



Fig. 5. Iron pillar

A resident of Kallar took a copy of that script while in England and got it translated by a Gurumukhi expert. According to him this Gurumukhi script means “that Bhai Singh of Bhatiyar Kalan made Palang Sahaib (Mister) walk (tehalkarai) this means in Gurumukhi to decorate something”. Another Sufi



Fig.6. grave of Hotay Shah

Saint has also been mentioned by the locals of the area lived almost a 100 meters away from Bedi Mehal she was a lady known as *Mai Faqirni*. This also proves that the area of subcontinent is famous of these Sufi Saints, who had *Murids* or devotees from all kinds of religious and social background, same is true for this lady Sufia (lady saint), who had many devotees from Sikh and Muslim community. After her death the body was brought to Bedi Mehal, respectful burial of this Lady Saint. People from all walks of life who were devotees of this Sofia (lady saint) could come for the *Didar* (Visual experience) of their *pir*.

In this respect we can say that Bedi Mehal was also used for social activities of the time. All the buildings including Stable and gardens have not even a single mark of their existence in the compound of the Khem Bedi Singh Haveli now. This reveals the great heritage and historical loss.

The ruins of this Haveli tell us that this must have been a beautiful building, generally a mixture of Hindu and Muslim style of architecture. This residential cum religious building is heavily decorated from inside. They have not only used the

wood extensively for the doors windows and balconies but also have painted pictures on the wall of most of the rooms. These Fresco paintings depict two kinds of subjects religious and secular, and at many places they are mixed with each other. These kind of paintings are very common in the buildings of 18th and 19th century specially palaces and Havelies. That is why the same kind of decoration can be seen in some other important Sikh buildings in Punjab e.g. Haveli of Hari Singh Hawli in Gujranwala, Saman Burj in Wazirabad, the residence of Maharajah Ranjit Singh, Haveli of Nounahal Singh at Lahore and many other Sikh buildings.

5. MATERIAL, CONSTRUCTION TECHNIQUES AND GROUND FLOOR PLAN OF THE HAVELI KHEM BEDI SINGH:

The original complex of Khem Bedi Singh haveli had many other structures included in the area inside the boundary wall. But now only the residential place exists in its original condition and is deteriorating with the passage of time. The main purpose of research is to study and document the art and architecture of the building, which is demolishing due to very little or no work of restoration.

5.1. Material and construction techniques:

It is said by the locals that in construction of this building the best massons from Attack and Rawalpindi participated. Master Karamat Husain (renowned person of Kaller Sayedan) actually had a chance of meeting a few people who participated in the construction of the building. They told that the workers were so many that some of them only had a chance to pick up just one stone for the whole day. One Masson sometimes just had a chance to fix only a few stones in the wall. This not only tells about the financial well- being of the owner but also tells about the care that was taken in the construction of the building.

Stone is the prime material used for the construction of haveli acquired from the local areas. The building is constructed in Ashlar masonry, in which stones are cut into shape of bricks. The structure of this building resembles a lot to the Muslim and Hindu buildings. If we look at the plaster on the walls it looks like that building is really around 200 years old, however there is a controversy about the actual date of construction. Major material used in the building is Stone which was acquired from the local quarries. The walls are plastered with lime and Jute fiber, which is a very strong binding material for the stone. That is the reason for the survival of this building without any restoration work till about 200 years. Stone was the chief material of construction, which was cut with great mastery in shape of bricks (Ashlar Masonry). The plaster or binding material was prepared by Jute Fibers and Lime powder.

This material is much stronger then Cement but it took a lot of effort in preparing this binder and plaster for stone bricks. The size of stone brick is 4x 12x 3, but the size of bricks varies at different places. The over- all construction work of the haveli started by the father of Khem Bedi Singh and was carried on by Khem Bedi himself. It almost continued for about 50 to 60 years with minor additions to the building.



Fig. 7. Stone bricked wall

5.2. Plan of the existing Haveli:

This building is rectangular in plan and divided into two portions entered by two different doors. First portion has rooms on three sides and the fourth or Eastern side has a wooden gate to enter the building. The first portion must have been used for social and religious activities because it has an enormous assembly hall on northern side and there is line of 3 rooms on southern side might have been used to accommodate the guests who were there to participate in the event. The second portion appears to be used for residential purpose and also social and religious activities in which women also participated either from the upper galleries or from the balconies and windows. This building has five stories including basements (will be discussed at the end) and the upper most gallery. There are stairs going up wards to each story at all the four corners. At the turn of each story there is a bath room.

All the outer wall or boundary walls of haveli are 3 feet wide, but inner walls are 18 inches wide. The first rectangular portion of the ground floor serves as citadel also, because the 2nd entrance to the inner square in plan building is also enormous. This entrance is very high because of the inner construction that it separates the inner building from the rectangular outer building.

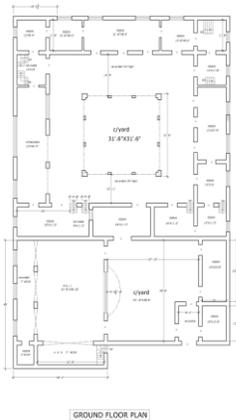


Fig.8. ground floor plan

There are over all 15 rooms in the first rectangular portion of the ground floor. Small room under the stair case is also included in this.

The width of the Gate is 5.5 feet and the height is 7.5 feet made of wood. The wood used in haveli is Shisham. The wooden door is intricately carved and inlaid by star shaped nail like metal knobs to join the carved parts with the door

6. INNER AREA DESCRIPTION OF FIRST COURTYARD AND ROOMS:

After entering from the gate one enters in a guard room. This small room is 8 feet wide 12 feet long and its height is 10 feet. It has a less decorated simple arched window and a rectangular door on the left, which takes us to the court Yard. Entering from the simple door on the right. There is an arched stair case going up turning to the right is another guard room, on top of the lower guard Room. The size of this room is 8.5 feet and length is 23.6 feet. There are four arched windows,



Fig. 9. First entrance door

two on the longer side and one each on smaller sides, may be used for the guards. There is a locker or safe like cupboard on the fourth wall.

6.1. Assebmly or event hall:

Across the courtyard is a big rectangular Hall that has been used as an assembly or meeting hall at the time of Baba Khem Bedi Singh. According to the locals this Hall used to be a piece of artistic decoration. Assembly hall was ornamented with abig shandler in the middle, even after 1947, when the family of Khem Bedi Singh vacated this building, it was auctioned later. While looking at the hall from the court yard we can see that there is a bigwooden Jharoka with a half dome at the top ornamented with lotus petals.



fig. 10. Jharoka of the event hall

The Jharoka is 25 feet high and almost 6 to 7 feet wide. It is in quite a destroyed condition. With the passage of time, but woodwork must have been a masterpiece of carving. The half dome has five petalled floral motifs all around it. The rectangular Jali in the arches is filled with star-shaped geometric patterns. This Jharoka is a masterpiece in itself. There are two arched doors on both sides with metallic arches covering to save it from rain water.

Sikh architecture has a combination of Muslim and Hindu architectural styles. The same kind of influence can be noticed in the decoration style. These Islamic patterns on the top of Jharoka arches prove that the Sikhs were interested in adapting any good element. There is a ventilator on top of this Jharoka. On the right side is the entrance door leading to the 2nd courtyard, which is also a masterpiece of carving, from others that can make their buildings more attractive.



Fig.11. detail of jharoka

In earlier times this big hall was very well decorated with a chandelier in the center, which was sold to a rich person of that time in only 500 hundred rupees in an auction. 500 rupees meant a lot in 1948. The big rectangular hall is divided both length and width wise into two separate rooms by a big

semi-circular Arch. The rectangular part is 36 feet wide whereas the partition of the hall is 7 feet wide. This hall is divided from the width by three big arches, which had a basement that has all fallen down.

In the first court yard after the guard room on the left wall or the Western side opposite to the 2nd entrance gate with the portrait of Khem Singh Bedi, there are five multi-foiled Niches. These niches may be used for oil lamps. Niches have been a tradition of Subcontinent in all religious buildings in particular and residential buildings in general had small or big niches.

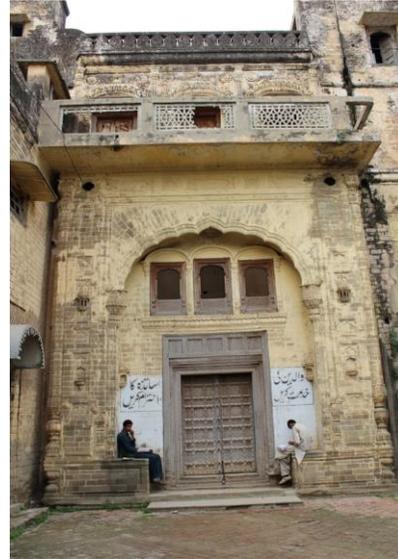


Fig. 12. Second entrance gate

On the Eastern side of the first court yard there is another carved door with a big multi-foiled arch that takes us to the gallery or the next part of the building. The windows are also a piece of masterly carved woodwork, small arched windows.

These windows are with thin attached columns in between. In the middle of this multi-foiled arched entrance gate there is a sculptured and painted portrait. It is said to be the portrait of Baba Khem Singh Bedi himself painted like a sun god.



Fig. 13. Portrait of Khem Bedi Singh

Entering to the inner portion, we enter to a veranda going all around to the court yard with murals, and rooms around the veranda. There are all together 20 rooms in the 2nd courtyard. Coming in the veranda, if we turn left is the small room with

the stair case up and a small entrance with the stairs going down wards to the basement.

Coming back again to the entrance to this veranda going right there are two rooms one of them must be a basement which is totally destroyed,



Fig.14. Aisle view

This Veranda is 60 feet long on all sides of the arched court yard in the middle with murals. The right and Standing in front of the entrance if we look up there are two balconies on both right and left side on the 1st Floor. These are very finely carved wooden balconies, still in good condition.



Fig. 16. Hexagonal iali

The fig 14 showing aisle reveals the deteriorating condition of the building. The bad condition of the roof and seepage is damaging the wood work of the haveli, and we can also see the Fresco paintings are also demolishing with the passage of time.



Fig. 15.balcony



Fig. 17. Fresco of the courtyard



Fig. 18. Fresco of courtyard

7. DESCRIPTION OF 1ST FLOOR, PLAN, ART AND ARCHITECTURE:

As discussed earlier, 1st floor building is constructed mostly on a square plan. There are only few rooms built above the first portion of the ground floor, which is rectangular in plan.

7.1. Plan and description of first floor:

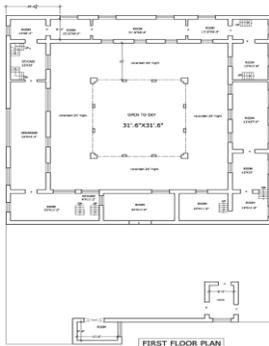


Fig.

19.first floor plan

The first floor consists of 20 rooms on three sides, connected with each other with doors. Western side only has two small rooms, because of the ground floor hall has double height. These two small rooms have windows opening in the ground floor hall. As it can be clearly seen in figure 7.1, the plan of the 1st floor, that it is constructed only on structure of the 2nd part of the ground floor, there for first floor is square in plan. Only two guard rooms are constructed on 1st floor of the first rectangular portion. The guard room on the left of main entrance is 7.6 feet wide and 13.4 feet long. The other guard room above the main entrance is 8 feet wide 12 feet long and its height is 10 feet.

7.2. Right side from the stairs on 1st Floor:

When we turn to the right from the stairs there is a door leading to a room. The length of this room is 24.8 feet, width is 11.3 feet and the height is 10 feet.



Fig. 20. Room with wooden partition

This room is divided with a wooden arched partition, which has intricate carving of floral and geometrical motives. This is the last room on eastern wall. To go to the rooms on the Northern side one has to get down the stairs and then rise another stair case in the North eastern corner. This area or the rooms on the Northern side seem to be specially fixed for the females only, because we find many paintings of females may be from the families of the religious people or Bedi family itself. The first room is a small room which is 11 x11 and height is 10 feet. The room is filled with frescos. But other small connected rooms are filled with geometrical and floral designs. This kind of wall painting can be seen in many Sikh buildings and also in all rooms of this haveli and in the courtyard murals. It seems that the owners of this haveli had love for painted walls, because this kind of patterns has been used in all the frescos of the haveli as back ground.



Fig. 21. Women with children



Fig. 22. Walls with designs

These two stories ground floor and first floor are very rich as far as the mural paintings are concerned, but 2nd and 3rd floor are simple. It seems that 2nd floor was used particularly for residential purpose.

8. DESCRIPTION OF 2ND FLOOR, 3RD FLOOR AND BASEMENT:

8.1. Description of 2nd floor:

There are four stair cases on all the four sides of the building that take us to the 2nd floor. Rising 14 stairs from the southern side reached the 2nd floor of the haveli. Coming out from the stairs room, turning to the left on western side are 5 rooms, two small rooms on both sides and a bigger one in the middle. Almost each side ends up with a stair room and small bath room that might be constructed in a small place under the staircase.

There is only one room constructed on the 2nd floor on the frontal side of the building that is on the main event hall of the first courtyard, which is a guard room. These kind of open to sky areas were used by the residents for sleeping in summer.

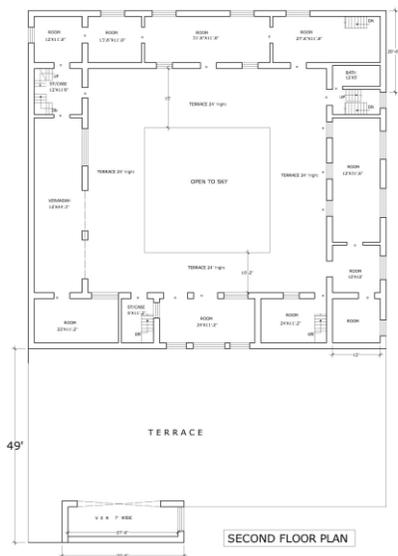


Fig. 23. Second floor plan

The protecting small wall for the central courtyard is made of bricks. Apparently there are hardly any signs of mural paintings on this floor. However it can be seen under the layer of white wash at some places that there might be some paintings on these walls.

The main room on the eastern side of the 2nd floor is the one with three steps. This room has a beautiful balcony at the back, which is decorated with perforated *Jali* and with beautiful geometric designs. But these *Jalies*, which are badly destroyed now but their design can still be seen in the figure 8.4. The owner of this haveli might have been enjoying the view of Kaller Sayeda from this balcony at the back of his room. The door leading to this balcony is very delicately built with attached pillars supporting the door, which can be seen in the figure 24.



Fig. 24. Balcony from first courtyard

The remains of the balcony and the frontal wall prove that it was carefully designed.

The three rectangular areas in the balcony have different designs of *Jali*. The middle one has diamond shape and checkered, the right *Jali* has octagonal (eight sided) circular *Jali*, which is in original condition. But the left side *Jali* is all broken.

The pillars now in semi defaced condition have a beautiful decorated Corinthian capital, with inverted leaf motive. Shaft has grooves and projections. There are two pillars on both sides of each door and window of the balcony.

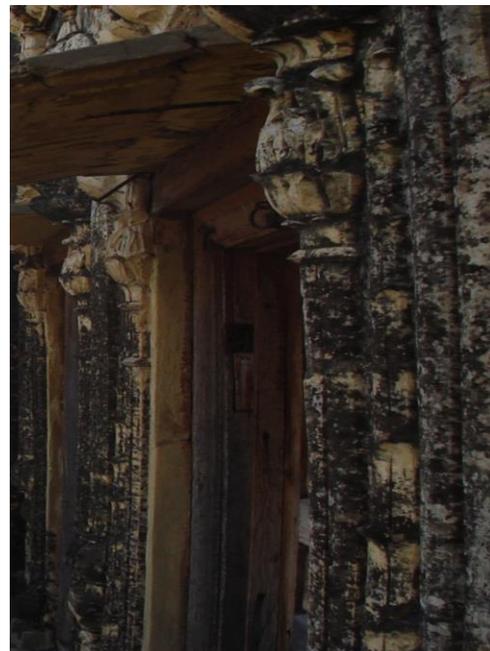


Fig. 25. Pillars of balcony

Plan of the Third floor:



Fig. 26. Third floor plan

Third floor has four guard rooms or watch towers in four corners of the building. The boundary wall of the third or top floor has small turrets at different intervals. There is a narrow stair case going up on the roof top from eastern side, which is 2.5 feet wide. On the northern side there are stairs going up and stairs going down, with small watch tower. The size of this room is 12 x 8.4 feet. On the south western side there is a guard room or watch tower and there is a small toilet and stairs. Every guard room has two doors and almost 6 windows. The walls of top roof also have turrets. The whole floor is segmented in to four sections with one guard room in every section.



Fig. 27. Parapet wall

Parapet wall:

8.2



Fig. 28. View of guard room and parapet wall

The walls are almost 6 feet high. The parapet walls of this floor are simple and smooth with lime plaster. Parapet wall is interrupted by alcoves (niches Recessions in the walls). There is symmetry in the arrangement of alcove and turret. Three alcoves and one turret are arranged in the parapet walls of the 3rd floor. All the niches are not closed but some of the niches are open on both outer and inner walls, may be for better ventilation and watching purpose. The dome of the turret sometimes has a pointed metal vertical bar and some time it has been covered with the same construction material of the dome.

The tradition of implanting turrets in the parapet wall is still carried on in Indo Pak, Subcontinent.



Fig.29. Turret

The turret in fig.29 is from the 3rd floor. The dome is raised on three small pillars, with four small arches on all sides. The neck of the dome is like a projected fillet. The dome is with inverted leafs in the centre and at the top ending part of the dome.

9. BASEMENTS OF THE HAVELI:

There are altogether eight rooms in the basement of the Haveli. The purpose of these basement rooms is not clear. These rooms are very small in size, with limited number of doors and windows. No efforts have been made to beautify these basement only the designs on the small window.

Only one basement is still surviving out of 8 basements of the Haveli. But the staircases and their fallen roofs indicate that they were of the same style and design in the whole building. The basement on eastern side in the 2nd courtyard with mural paintings is in the best condition so far. The size of this basement and all other basements on this compound are 12 x 11. 2 feet in size. It has one door one window in the stairs that opens up in the basement and two ventilators.



Fig. 30 View of the basement

After getting down 13 stairs from the eastern side of the courtyard there is this basement that is in good condition can be seen in figure. The window on the top is the one that opens up in the basement. This window might have been used to communicate with the prisoner or to provide him with the food. There are lines of niches on both sides of the wall. There are two ventilators on the southern side. Light can be seen in the image above coming from those ventilators.

10. CONCLUSION AND RECOMMENDATIONS

Havelies are fortified structures that are actually a complex, of multiple buildings in its boundary. They are called havelies either because of their enormous size or these buildings have some other social or religious significance. This research is mainly related to the Sikh Havelies in District Rawalpindi with a case study of Khem Bedi Singh Haveli at Kaller Sayedan. The area of Rawalpindi is overwhelmingly filled with Hindu and Sikh Havelies and buildings. One part of research is focused on Sikh Havelies in Rawalpindi. The second part of dissertation is mainly related to Art and architecture of Khem Bedi Singh Haveli at Kaller Sayedan. During this research about Bedi haveli it was revealed that this place has always been having some religious and social significance. Before creation of Pakistan Haveli was owned by Bedi family, which is a Sikh family of religious importance and they also had prominent positions in the

Government organization. They used this building for residential as well as a religious and social purpose. The purpose of this research is to bring to light this hidden treasure of fresco paintings in this haveli at Kaller Sayedan and other havelies in Rawalpindi. This research also provides very significant information about the Sikhs and their religious beliefs. Sikhs stayed here for more than hundred years with their adaptable nature. During their stay they adopted many ideas from Hindus and Muslims. So it is inevitable to ignore importance of Sikh period. I suggest that Sikh architecture is very important, because they added many Gurdavaras and havelies before partition of India and Pakistan. These buildings are vanishing with the passage of time and intolerant behavior of the residents of the area. I suggest and conclude that Sikh period especially Sikh art and architecture should be added in the course of college and Universities for the students of Archaeology, art, and architecture. In this way the restoration and conservation process will be also monitored from time to time and researchers will work on Sikh art and architecture in future.

REFERENCES

- {1} Sky hawk, Hugh Van. "South Asian Religions on Display". New York: Edited by Knut A. Jacobsen. London and New York: Rutledge Taylor and Frances,(2008).
- {2} Hussain, Karamat. "Kaller Sayedan kii kahani Tarikh ki Zubani" .Wahid Alam building Bangali Gali Gumbat Road Urdu bazar Lahore 9/3.(2007).
- {3} Marshall, John. "The Buddhist Art of Gandhara Pakistan". Royal Book company BG- 5 Centre, Fatima Jinnah road, G.P.O Box 7737, Karachi- 75530, Pakistan, (2008).
- {4} Abidi, Ali Raza. "Gernaili Sark". *Sang-e - Meel Publications*, Haji Hanif Sons printers Lahore Pakistan, (2005).
- {5} Gregor, W. L. M. "The History of the Sikhs". Rupa.Co. 7/ 16, Ansari Road, Darya Gang New Delhi 110002.(2007).
- {6} Cole, W. O. & Sambhi Piar. Singh."The Sikhs, their religious beliefs and practices".Rouledge & Kegan Paul, (1978).
- {7} Khan, Muhammad, Khan, Waliullah. "Sikh shrines in the West Pakistan".Department of Archaeology Ministry of Education and Information Government of Pakistan, (1962).
- {8} http://www.chohakhalsa.com/folder_2/khem_singh_bed_i.htm
- {9} Qaiser, Iqbal." Historical Sikh Shrines in Rawalpindi, Pakistan vich Sikhian diya Pavitr Thanwan".Punjab History Board.130/ 3- B- 1, Township, Lahore- 54770,(1998).