

Influence of British Imperial arts and Culture on the wall Paintings of Haryana

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Abstract:

While the present researcher wandering in search of wall paintings in the pastoral region Haryana state; the investigator was traces some interesting concepts painted on the walls. It is very surprising for her and arises questions in her mind that why the artist choose these subject matters to paint here on the walls. These subject matters are allies with the industrial apparatus. During the analysis of these murals, it is notifying that during this phase, the British government in India introduces these devices and such gadgets influenced the people of India. Further, the British influence is identifying in some other parts of life too. These are associates with the daily life of common people as well as to the life of stately people such as higher authorities of the locals as well Territorial Army. Therefore, murals allies with British influence are traces here.

Key Words: *British influence, Culture, Mural Paintings, Haryana*

Introduction:

Human being is a social animal that takes birth as a family member and developed in the society. The human nature encourages a person to be a magnet for the attention of others. Therefore, everyone works in such a manner that helps him to attain this concentration. Every person also attains the influence of new things, which the natives found on their way. While the human being of one-culture moves to the other, they carry their basic habits and culture with their self. It could be the food, clothing, living style, equipments of daily use, and many more.

With the arrival of British company in India, they brought a different style in every aspect of life. It associates with the clothing, furniture, living style, food, habits, manners, and the others. The Indian people attain the influence of their culture very soon. As the artists are a part of society so, it is natural that they cannot escape from such persuade. During the late 18th & early 19th century, the art of wall painting was on its peak in the region of Haryana. The murals of that period present the British influence very evidently. To conclude this influence, the researcher adopts the following research methodology.

Research Methodology:

Every task requires a process to achieve the result. Similarly, to achieve any research objectives, one has to work in a systemic manner and that approach is known as a research methodology. To achieve the influence of British culture on the murals, the researcher worked in the field, did survey, collected data and interpreted it. In nutshell, Survey method and content analysis research methodology uses here. S. Ajaib Singh (Researcher's Father) & S. Jasvir Singh Boparai (Researcher's husband) helped me to do the photographic documentation of murals of the Haryana State.

The sites where the British influence found:

Most of the murals allies with the modern technology as well as British culture can be tracing in the remote areas of the region. This style of murals can be traces on the walls of havelies, choupals, Chattaries or even on the walls of various temples. These edifices can be tracing in the village Legha, Hetampura, Barwa, Behal and Bound in district Bhiwani, few havelies locates in Ambala city, Ladwa (Kurukeshtra), Ladwa (Hisar), Bhiani Chanderpal (Rothak), Garhi Ruthal, Tajpur, Pali, Gujjarwas, Narnaul (Mahendragarh), Nighdu (Karnal), Kithana (Kaithal), Chattar (Jind), Bawal (Rewari), Farrakunagar (Gurgaon), Gohana (Sonipat) and Charki Dadri.

Aspects of influence:

While someone moves from one place to another, he or she will carry his or her own customs and hobbies with their self. The British people ruled over India more than hundred years. As usual, Indian people adopted the new culture and things very effortless. The British influence can be judging on various aspects. It can be furniture, clothing style and jewellery, hairdo, armaments, and means of transports like cycles, cars, different style of engines and many more. Some forms performing dance are also presenting the British persuade.

Industrial apparatus:

The use of industrial apparatus as a subject matter in the murals of region is the most attractive and amazing British influence. It was not influenced the artists and wealthy people only but the common people too. The reason behind it could be any. At that time, very few people can use or watch these apparatus, as these gizmos are serving the peoples who resides in metropolis. The common people get fewer chances to visit these metropolitan areas. The women sect as well as the kids and adolescents cannot enjoy these means of transport as, they are not allowed to go outside, or they were busy with their domestic duties. The use of these machinery tools such as cars, bicycles, and trains are depicting the social and economic status of the people. The wealthy people of the rural areas asked the artisan to paint these tools on the outer surface of their building. By doing such things, they influenced the local peoples by their economic status or showing their relationship with the ruling community. The next can be the introduction of these apparatus to common people and aware them how they look alike as they are very curious about British culture.

Train or Engine

The British brought train in India. The first train in India ran from Red Hills to Chintadripet Bridge in 1836, used for transfer granite stone to construct roads of Madras metropolis⁰¹. In India, on 16 April 1853 first traveler train ran amid Bori Bunder and Thane⁰². The trains or engines as well as the view of railway station are the content of Haryana murals that illustrates the influence achieved from the British culture. The coal engine and the steamed engine both can be tracing. The mural (Plate No: 01) found on the front outer wall of the haveli of Parmeshwari Seth at village Legha (Bhiwani). The engine is on the railway track and a male form in front of engine could be the guard as he wears British style attires, especially a hat and a stick is there in his hand. The driver also in a special dress with a hat on his head and a person is sitting on the coals in Indian cloths, as he is a worker. The alphabets B.N.R. on the coal box may indicate any company's name. The poles and electric wires introduce the availability of electricity, which was not expanding in the rural region at that period. So, the European influence on the wall paintings can be notifying. Similar style of engine (Plate NO: 02) found on the wall of Thakur's haveli at village Barwa, district Bhiwani. Both of these locomotives are coal engines as we can trace the second carriage of each one filled with the coal.



Plate No: 01



Plate No: 02

Plate No. 01: “Railway engine” from the façade of Lala Parmeshwari Seth’s haveli at village Legha district Bhiwani

Plate No. 02: “Locomotive” from Thakur’s haveli at village Barwa, district Bhiwani

The steamed engines are also takes places in the mural paintings. It is scrutinizes from the wall painting that the coal-filled carriages are missing (see plate no 03). Therefore, these could be the steamed trains. The mural can be tracing on the façade of Khem Chand’s haveli at village Barwa. It is a passenger train with many carriages. As we can observe, the Indian driver seats on the drive chair but the guide or stationmaster is a British person. Most of the commuters are also Britons. The dresses of the travelers endow with the evidence. Therefore, apart from the machinery the attires are also introduces the British influence.



Plate No: 03

Plate No. 03: “A Train” from the façade of Khem Chand’s haveli at village Barwa

Another steam engine can be traces from the wall of a ruined haveli at village Bond (See plate no 04). Here, the Indian driver drives the steam engine. Other mural paintings of similar content can be visualizes on the wall of Reru Mal Bania’s Haveli at village Gujjarwas (Mahendragarh), Shiv temple at village Pali, Mehru and Balwant’s Haveli at Bhiani Chanderpal (train Rothak).



Plate No: 04



Plate No: 05

Plate No. 04: “A steam engine” traces from the wall of a ruined haveli at village Bond

Plate no. 05: “Platform Scene” from the wall of Shiva temple at village Palis

As the trains attract the rustic inhabitants, the view of the railway station was also creating a center of attention. The murals that depict the scene of railway station can be tracing from various sites. Major scene of the railway station is locates from a wall of Shiva temple at village Pali (See Plate No.05). Here, apart from Indian rail user, the stationmaster, the porter is a part of the mural painting. The structure of the edifice as well as the clothing style of porter and stationmaster is presenting the British influence on the artist. Similar style of murals found on the walls of havelies located in the village Legha, Bhiani Chandernal, Ladwa and others.

Motor Cars:

Car was introduces on the roads of India in 1897 by a resident of Calcutta⁰³. The murals associates with the motor cars can be tracing on the haveli of Lala Parmeshwari Das at village Legha (Plate No: 06), on the façade of the haveli of Lala Bir Balram Mool Chand at village Hetampura (Plate No: 07). As we analyze these murals carefully, it is notifying that drivers are in Indian costumes and the owners are in the British costumes. It is presenting the authoritativeness of British people. Whatever the scenes are, but these are demonstrates the skills of the artisans. The other examples of similar content are available on the external wall of Ram Kishore's haveli at village Pali (See Plate No: 08) district Mahendargarh.



Plate No: 06

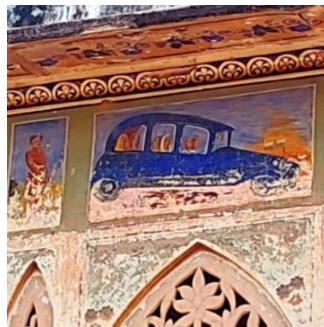


Plate No: 07



Plate No: 08

Plate No. 06: “A motor car” from the façade of Lala Parmeshwari Das’s haveli at village Legha

Plate No. 07: “Automobile” locates from the haveli of Lala Bir Balram Mool Chand at village Hetampura

Plate No. 08: “Four wheeler vehicle” traces from the façade of Lala Ram Kishore’s haveli at village Pali

The following murals are locates on the front elevation of Mehru and Balwant’s haveli at village Bhiani Chandernal, district Rothak. Apart from four seated cars, mini buses (see Plate No: 10) can also be tracing. As we analysis the murals carefully, we found the four wheelers of different styles and of different companies.



Plate No: 09



Plate No: 10

Plate No. 09: “A car” from the façade of Mehru and Balwant’s haveli at village Bhiani Chanderpal

Plate No. 10: “Mini Bus” locates from the chief entrance of Mehru and Balwant’s haveli at village Bhiani Chanderpal

Other similar murals are traces from the havelies at Ambala city, edifices in village Barwa, Behal and Ladwa.

Bicycles

The next mode of transportation is two-wheeler i.e. bicycle, which was introduced to Indian people by British authorities⁰⁴ in 1890s. During late 19th century, cycles became ideal mean of transport among the rural community of India. The proprietor or affluent people bought these for their personal and professional use. This apparatus is also became a favorite subject of mural artists. Different kind of cycles can be notified in the wall paintings of Haryana. The earliest model has a chain with the front wheel (see plate no. 13) while with the progression in cycle models it was attached with the back wheel (see plate no 11 & 12). The back seat is also developed later (see plate no. 12). However, the development in the machinery can also be noticed in the Haryana murals and it is just because of the influence of British culture.



Plate No: 11



Plate No: 12



Plate No: 13

Plate No. 11: “A cyclist” from the outer wall of Choupal at village Ladwa

Plate No. 12: “A sports person riding a cycle” from the façade of Balwant and Mehru’s haveli at Bhiani Chanderpal

Plate No. 13: “Earliest cycle” from the Durga Parsad’s haveli located in the village Tajpur

The earliest example is traces from the Durga Parsad's haveli located in the Tajpur village of district Mahendargarh. The mural in which the cyclist wore Indian costumes is tracing from the outer wall of Choupal at village Ladwa (Hisar). The next was tracing (plate no. 12) from the façade of Balwant and Mehru's haveli at Bhiani Chanderpal, district Rothak.

Aircraft

The aircraft is another content associates with the British culture (See plate no.14). It is tracing from the haveli of Balwant and Mehru. Here, it is notifying that the painter is aware from the structure of airplane. He is trying to depict the aircraft from the upper side while it is flying. The all details can be seeing very clear i.e. front fan, side wings, the glass windows, and the name of the company.

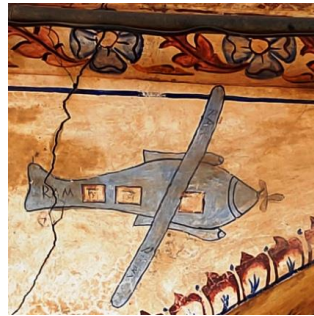


Plate No: 14

Plate No. 14: “An Aircraft” from the façade of Mehru and Balwant’s haveli at village Bhiani Chanderpal

Wall Clock

In India, the first English wall clock⁰⁵ was introduces in 1858. The wall paintings associates with the wall clock are interesting subject matter located in the region of Haryana. The depiction of clocks on the walls of edifices is presenting the value of time among the rural people. The first one, (see plate no. 15) is mark out from the Norha of Lally in village Chattar, district Jind. Although, some errors can be notifying in the numeric digits, but the curiosity and influence of British equipments among Indian people is very clear. The other clock is traces from the Bania's haveli locate in the village known as Garhi Ruthal of district Mahandergarh.



Plate No: 15



Plate No: 16

Plate No. 15: “Clock” from the side pillar of chief entrance of Lally’s Norha in village Chattar

Plate No. 16: “A wall clock” from the Bania’s haveli locates in the village known as Garhi Ruthal

Furnishings & others

Different kind of wooden furniture can also be tracing as a subject matter alone or helping the other content at many places, it is also due to the development as well as western persuade. A variety of chairs can be visualizes in the Haryana mural paintings. A mural painting from the wall of Badi Chopal at village Ladwa, district Hisar (see plate no.17) is depicting the chair with extra long legs. It could the earliest one. The small chair (see plate no. 18) is also in fashion and the wall painting is tracing from the Paras at village Kithana district Kaithal. The chairs with carved legs and back and cushions on the seats (see plate no. 19 & 21) are showing the British influence.



Plate No: 17



Plate No: 18



Plate No: 19

Plate No. 17: “A Chair with long legs” from the wall of Badi Chopal at village Ladwa, district Hisar

Plate No. 18: “A chair with carved & small legs” from the Paras at village Kithana district Kaithal

Plate No. 19: “Chair and Stool” from the Kali Devi temple locates inside Dera Baba Kali Kambali at Kurukeshtera

These murals are tracing from the Kali Devi temple locates inside Dera Baba Kali Kambali at (plate no. 19) Kurukeshtera and from the haveli famous as more wali haveli at village Pali (Plate no. 21) district Mohindergarh. In both these murals small stools are also there on which hookahs are placing and portraying the western influence as we notify from the rural life of Haryana villagers that till days most of the people are placing hookahs on the earth while they are smoking.

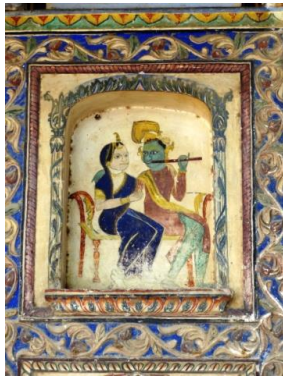


Plate No: 20



Plate No: 21



Plate No: 22

Plate No. 20: “Double sitter chair” from the outer wall of Lala Brabhu Dayal’s haveli at village Hetampura

Plate No. 21: “A small stool and cushioned chair” from More wali haveli at village Pali

Plate No. 22: “Dining table and other furniture” from Shri Parashawnath Dighamber Jain Temple at Gohana

Another style of chair can be visualizes from the front wall of Lala Brabhu Dayal’s haveli at Hetampura (plate no. 20). In this mural painting, lord Krishna and Radha are seating on a trending chair. Otherwise, such kind of painting is not available at any other site. It is double-seated chair with arm supports on both sides, but there is no support on the back. Even in these days, this style of furniture is in fashion. The dining table is another subject derived from the British culture. This mural is locates on the northern wall of Shri Parashawnath Dighamber Jain Temple at Gohana (plate no. 22) district Sonipat. In this mural painting, five people are sitting on the carved as well as weaved chairs around a round table, covered with the red tablecloth supporting with a large frill of green color. At first glance it is a bar scene, in which affluent Indian people are enjoying drink or consuming wine. The wine bottles are arranges in the breakfronts. A person is serving wine from the behind of pulpit area. Bars are not in use before the rule of British sovereign in India. The attires of the male forms are diverse i.e. India costumes as well as western. They wore Dhoti on the lower part of body while the upper part of body is cover up with the shirts and waistcoats. One person also wear necktie. A wall clock and a pure landscape painting is lynching on the back wall. Therefore, all these temperaments in the mural painting are recognizes the British influence on the artist who worked here.

Sports and Dancing Figures

Some murals are associates with the various kinds of act like sports and dancing forms are depicting the influence of British culture. The mural painting of dancing girl is tracing from the southern sidewall of Lala Parmeshwari Das’s haveli (Plate no. 23) at village Legha of district Bhiwani. It is depicting a knee length frock with droplets & laces. The dress is well fitted with the deep front neckline. She also wore shoes with high heels. Therefore, it is not associates with the Indian culture of that period. At that period, the women of the region wore Gahgaara-choli and duppatta with lots of jewellery. This style of local attires of women can

be notifying from a number of wall paintings in the region. Whatever the artist of this artwork was fully influenced from the British style of women attires.



Plate No: 23

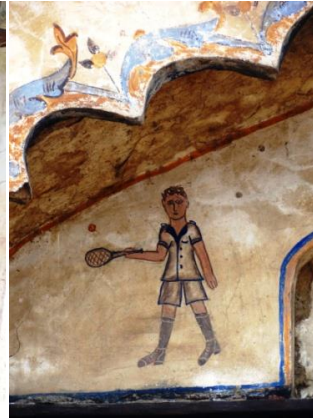


Plate No: 24

Plate No. 23: “A dancing girl” from the sidewall of Lala Parmeshwari’s haveli at village Legha

Plate No. 24: “A Tennis Player” from the front elevation of Balwant’s haveli at village Bhaini Chanderpals

The British people introduced tennis⁰⁶ in India during 1880s. The mural painting of a tennis player is locates from the façade of Mehru and Balwant’s haveli at village Bhiani Chanderpal district Rothak. They player is in action mode. He has a racket in his hand. He wore shirt with shorts, which is a dress code for the players in western countries during 19th century. He also wore socks with sports shoes (laces of shoes are tied) in his feet. So, this wall painting is also an example of the British persuade.

Different Styles of British Attires:

Fashion, the way of dressing sense always influenced people or attracts the attention of others. Indian natives also influenced by the attires of British community. During the British monarch, the Indian people provided their services as armed forces as well as civil services like postmaster, clerk etc. to British government. Therefore, these people adopted the clothes like pant & shirt, tie, shoes with laces or high heels shoe as their uniforms. Most of these people were belonged to the rural inhabitant of country. While these people stopover the public, the clothing style of these government employs attracts the general people as well as wealthy people. Therefore, the moneyed people of the state started to wear the British attires. Apart from this, they asked the artists to paint these employs and their attires on the outer façade of their havelies and other community buildings. The mural paintings allies with the British attires can be notify from the walls of Mahavir Jain’s haveli (plate no. 25 & 26) at village Pabana, district Karnal.

**Plate No: 25****Plate No: 26****Plate No: 27**

Plate No. 25: “A male with British attires and a smoking pipe” from the façade of Mahavir Jain’s haveli at village Pabana

Plate No. 26: “A lady dressed with western style dress” Mahavir Jain’s haveli at village Pabana

Plate No. 27: “An army person with his dress code” from Bania’s haveli at Garhi Ruthal

As, the researcher analyze the plate no. 25, it is concludes that apart from the well-fitted shirt and trouser, the necktie, hat, closed shoe and smoking pipe are also depicting the British influence. The next plate (26) is presenting the attires of British female. The female is dressing with well-fitted high neck shirt with skirt. She also wears a broad belt on the waist and hat on the head. The high heels were a sign of masculinity and high social status in Europe or western countries⁰⁷. Another painting depicting the British clothing style is traces from the Bania’s haveli at Garhi Ruthal (plate no. 27) of district Mahendragarh. A well-dressed soldier depicts the influence of British costume, in which he wears a helmet. The hip length, a-line coat with round collar and large round buttons is also in fashion during early 19th century. His pant is enfolding inside the knee-length socks. The high heel shoes are also depicting the British persuade. Similar wall painting is available on the wall of Lala Reru Mal’s Haveli at village Gujjarwas (Mahendragarh).

**Plate No: 28****Plate No: 29**

Plate No. 28: “Mam Sahib” from the northern wall of Shivala known as “Ek Onkar ka Shivala” at village Bir Badal near Nighdu

Plate No. 29: A mural presenting “Sahib Ji” from Shivala known as “Ek Onkar ka Shivala” at village Bir Badal near Nighdu

The clothes of boy who is serving hookah to his elder one (plate no. 21) is also showing the influence of British impact. He wore a shirt with trouser. The boy also closed the front button of shirt until high neck and put his shirt inside the trouser. He also wore shoes with heels. The paintings famous as “Mam Sahib” (plate no. 28) & “Sahib Ji” (plate no. 29) are tracing from the northern wall of Shivala known as “Ek Onkar ka Shivala” at village Bir Badal near Nighdu, district Karnal. Well-fitted dress (frock) of Mam Sahib, curly hairstyle, minimal jewellery, the way she holding an umbrella all are the features from which the influence of British culture can be judging. The mural famous as “Sahib Ji” (plate no. 29) is also categorizes among the impact of Britishers. Apart from the well-fitted clothes, the color of coat i.e. red, hat with feathers, brown curly hairstyle, handkerchief uses as necktie, long shoes are allies with the company statute. A small gun in his left hand, a sword in his right hand, the way of sitting (pose), the chair on which he sits, all are drives from the British authorities. A small kid, behind the army person is also depicting the influence of Britishers. He wears a jump suit and his hairs are curly and brown.



Plate No: 30



Plate No: 31



Plate No: 32

Plate No: 30: “A scene showing prade” from the Chindi Lal Bhora ki Chattari at Bawal

Plate No: 31: “A security guard” from a haveli found in the Jain Chowk, Sarafa Bazar, Ambala

Plate No: 32: “Different ranks of army persons” from a haveli at Behal

The dresses of defense force and security guards are also presenting the impact of British culture. The way of holding the firearms on their shoulders and the technique of stride out all are depicting the British rules. These murals are founds on the various building. A scene allies with the troop (plate no. 30) is locates on the wall of a Chattari known as “Chindi Lal Bhora ki Chattari” at Bawal district Rewari. Similar style of troops can be visualizes on the (plate no. 33) chattari of Seth Nand Ram Katla at Bhiwani as well as on the Chattari known as Jatto Ki Chattari at Charki Dadri. Although, the drawing of this mural (plate no. 33) is weaker than the mural locates on the Chindi Lal’s Chattari (plate no. 30) but the British influence is very clear from the red lines of upper coats. The other murals of comparable

technique are traces from the inner wall of Shivala at village Bound (plate no.34) district Bhiwani, Bada Talao at Narnaul, Kancha Wala Mandir at Narnaul, district Mahendragarh, from Lekh ram's Haveli at village Barwa (plate no. 35), and from the Sethani ki Chattari at Farrakunagar (plate no. 36) district Gurgaon. A troop of army persons can be tracing on the southern wall of Shri S.D. Jain's haveli at Ambala.



Plate No: 33



Plate No: 34

Plate No. 33: "An army horde" from chattari of Seth Nand Ram Katla at Bhiwani

Plate No. 34: "A march past scene" the inner wall of Shivala at village Bound



Plate No: 35

Plate No. 35: tracing from the guest room of the Hukam Singh's (Hukam Chand's) Haveli at village Barwa



Plate No: 36

Plate No. 36: "Army troop" from Sethani ki Chattari at Farrakunagar

Apart from troops, single form of army persons can also be detecting from various buildings. It includes the wall of haveli found in the Jain Chowk, (plate no. 31) Sarafa Bazar, Ambala. Similarly, mural found on the outer wall of Choudaria de haveli at village Behal (Bhiwani). Another haveli built in Samvat 1988 presented⁰⁸ (plate no. 32) the three-army men with different dress codes. In this mural, a person belongs to the British community, which holds a pipe in his mouth. His attires are totally partners' with British officers. The other two people are from the Indian community as they wearing turbans on their heads. Similar wall paintings are available on the outer walls of the Mahavir Jain's haveli at Bari Mohalla. Another mural of comparable wall painting can be tracing on the outer façade of the Hukam Singh's (Hukam Chand's) Haveli and Thakur's Haveli at village Barwa.

Conclusion:

It is concludes from the study that the British culture influenced the every sect of Indian people's life. Whether, it is allies with the luxurious life style or with the facilities required for the day-to-day routine. Not only the community of rural areas adopted the British influence but also the well-to-do people of the cities adopt the impact. The clothing styles for common people, fashion, firearms, army dress codes, furniture, the means of transports all things influenced the Indian people. The other reason of depicting colonial articles on the walls as a painting is too aware the illiterate people about modern technology. The people who promoted the British culture through wall paintings were also obtainable their supremacy and political authority among the poor people. It is concludes from the above discussion that Indian people can adopt everything very easily i.e. culture, machinery, life style, food and others but they never disregard their culture and not loosed their sense of worth.

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