

**Art and Architecture of Qutbal Dharamsala, Fateh  
Jang, District Attock, Punjab**



**BY**

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**2019**

## **DECLARATION**

I hereby declare that the dissertation “Art and Architecture of “**Qutbal Dharamsala, Fateh jang District Attock, Punjab,**” is the project of my research, and it has not been submitted presently to any other university for any other degree.

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**Farah Aziz**

## **CERTIFICATE**

This thesis by Ms Farah Aziz is accepted in its present form by the Taxila Institute of Asian Civilizations, Quaid-I-Azam University, Islamabad, as satisfying the thesis requirements for the degree of Master of Philosophy in Asian Studies.

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Dr. Sadeed Arif  
(Supervisor)

## **ACKNOWLEDGMENT**

With the name of Allah, the Most Beneficent the Most Merciful and peace and blessings be upon the Prophet Muhammad (S.A. W). All praise to Allah Almighty for giving me strength to complete this study with success. I would like to express my gratitude to everyone who in one way or other helped me to extract the essence of my two-year work as student of TIAC. I am also obliged to my supervisor, Dr. Sadeed Arif, for his support and valuable advice through every stage of this dissertation. Without him, this work could not have been completed.

I would like to thank Mr Amardeep Singh (Singapore based Sikh engineer and writer) for his guidance and help. His contribution is sincerely appreciated and gratefully acknowledged.

I also express deep and sincere gratitude to director of TIAC, honourable teachers and other staff members for their cooperation.

May Allah bless them all abundantly.

**Farah Aziz**

## **ABSTRACT**

Sikh and Hindu enjoyed a supreme royalty and prosperity in past years in larger Punjab. Architecture left by them in 1947, after partition, is a big source of knowledge and inspiration but unfortunately were misused and neglected. The structure under discussion is one of them, belonging to Sikh community, located in the village Qutbal, Fateh Jang, district Attock, Punjab. We know very little about the structure, as the detailed study of art and architecture of this significant monument has never been carried out in past.

My research analyses the problem, contradiction, inheritance and philosophy behind the structure. The region, Potohar has a unique demographics and diversity of cultures. It was a home for masses of different faiths, cultures and traditions. Every community wanted to create its own identity and individuality among all other cultures, but no one could escape from the contemporary influences that were different from their own religious and cultural elements.

There is big confusion about the identity of the structure under discussion. Through my research I tried to find out the real function of the building, also documented its architectural and aesthetic features in detail.

Sikh religion is being discussed in order to understand the philosophy and spirituality behind the structure. Text, point of views and articles on the origin and purpose of this building are discussed and compared in order to draw an optimal conclusion. Case studies of previous and contemporary architectural projects have been consulted for reference in form, facility and context issues.

Another purpose of this research is to conceive a plan suitable for adaptation and implementation of building for tourism. It is also an attempt to create an environment that is flexible and sympathetic for historical structures.

# Table of Contents

<b>CHAPTER 1 INTRODUCTION .....</b>	<b>1</b>
1.1 Statement of the problem:.....	4
1.2 Hypothesis of Research: .....	5
1.3 Significance and objectives: .....	5
1.3 Delimitation:.....	5
1.4 Review of Literature: .....	5
1.5 Research Questions:.....	8
1.6 Organization of study .....	8
1.7 Research Methodology .....	9
<b>CHAPTER: 2 GEOGRAPHICAL, HISTORICAL AND RELIGIOUS BACKGROUND .....</b>	<b>10</b>
2.1 Geography: .....	10
2.3 Tehsils of Attock District:.....	10
2.4 Main Languages of Attock District .....	11
2.5 Fateh Jang Tehsil of District Attock .....	11
2.6 Geology of Region: .....	11
2.7 History of Attock District: .....	12
2.8 Famous Historical Points of District: .....	12
2.10 Total Population of the District: .....	13
2.11 Flora and Fauna:.....	13
2.12 Religious History:.....	13
2.12.1 Belief:.....	14
2.12.2 Guru Granth Sahib:.....	15
2.12.3 Mul Mantra: .....	15
2.12.4 Dress Code:.....	16
2.12.6 Gurumukhi:.....	18
2.12.7 Ritual and rites: .....	18
2.12.8 Sacred places: .....	19
2.12.9 The golden temple: .....	19
2.12.10 Gurus: .....	20
2.13 Political history of Sikhs:.....	21
2.14 The Sikh Misls (1760-1801) .....	22

2.15 The Sikh Empire: Maharaja Ranjit Singh (1780-1839).....	24
2.16 Sikh art and architecture: .....	25
2.17 Early Dharmsal Structures in Potohar: .....	26
2.17.1 Sagri Gurdwaras: .....	26
2.17.2 Daultala Gurdwara: .....	27
2.17.3 Dobiran Kalan Gurdwara: .....	28
2.17.4 Kanoha Gurdwara:.....	28
<b>CHAPTER: 3 LOCATION, PLAN AND MEASUREMENTS OF QUTBAL DHARMSAL .....</b>	<b>29</b>
3.1 Ground Plan:.....	29
3.2 Central Chamber: .....	30
3.3 Facade:.....	31
3.4 Southern Side Elevation: .....	33
3.5 Small rooms on Southern Wall:.....	34
3.6 Courtyard:.....	34
3.7 Arches used in Dharmsal: .....	35
3.8 Staircase: .....	35
3.10 First Floor Plan:.....	37
3.11 Top Roof: .....	38
3.12 Minaret:.....	39
<b>Chapter 4 ARCHITECTURAL FEATURES .....</b>	<b>40</b>
4.1 Major component of Sikh Dharmsal/Gurdwara:.....	40
4.2 Among outer elements are: .....	41
4.3 Interpretation of Architectural Details of Qutbal Dharmsal: .....	42
4.4 INTERIOR OF MAIN HALL:.....	45
4.5 The Pillars and Pilasters:.....	49
<b>Chapter 5 HISTORICAL BACKGROUND OF ART WORK: .....</b>	<b>81</b>
5.1 Beginning of Flora and Fauna in Art Form (As an Art Representation): .....	82
5.2 Presentation of Flora and Fauna and its Importance in Art:.....	85
5.3 Art techniques applied by Sikh artists:.....	88
5.3.2 Mohrakashi: (Frescos) .....	88
5.3.3 Gatch work: (lime/gypsum).....	88
5.3.4Tukri work: (mirror pieces).....	89
5.3.5 Gold embossing:.....	89

5.4 Iconography of Qutbal Dharamsal: .....	89
5.6 Composition of floral designs in Qutbal Dharamsal: .....	89
5.7 Colours and shades: .....	90
5.8 Types of flowers: .....	90
5.9 Different styles utilized in iconography: .....	91
5.9.1 Panel style: .....	91
5.9.2 Repetitive style:.....	91
5.9.3 Spread style: .....	91
5.9.4 Geometric style: .....	91
5.10 Main Features:.....	92
5.11 Iconography and Symbolism: .....	94
5.12 Acanthus:.....	94
5.13 Variety of borders: .....	98
5.14 Other designs of borders:.....	101
5.15 Other Painted frescos:.....	107
<b>CHAPTER: 6 Discussion: .....</b>	<b>114</b>
<b>Conclusion:.....</b>	<b>119</b>
<b>Suggestions: .....</b>	<b>119</b>
<b>Bibliography: .....</b>	<b>121</b>



## **List of Maps**

<i>Map 1 Map of Attock District. Source: <a href="https://www.researchgate.net/figure/Map-of-District-Attock">https://www.researchgate.net/figure/Map-of-District-Attock</a></i>	<i>10</i>
<i>Map 2 Map of Geographical Territories of Sikh Misals 1760-1801.....</i>	<i>23</i>
<i>Map 3 the geography of Sikh Empire under Ranjit Singh (Grewal).....</i>	<i>24</i>
<i>Map 4 Location of Gurdwaras in District Rawalpindi. Source: Journal of Asian Civilization, 2010 .....</i>	<i>26</i>

## List of Figure

Figure 1: plan of Kanoha Gurdwara	28
Figure 2: Ground Plan of Qutbal Dharmsal	30
Figure 3: Ground Plan of Prayer Hall	31
Figure 4: Facade of Qutbal Dharmsal	32
Figure 5: Southern Side Elevation of Prayer Chamber	33
Figure 6: Figure 9 Southern Side, interior of Prayer Chamber	33
Figure 7: Figure 10 Rooms on Southern Wall	34
Figure 8: out Line of Courtyard	34
Figure 9: Different Arches used in Qutbal Dharmsal	35
Figure 10: Stairs Plan of Qutbal Dharmsal	35
Figure 11: Stairs Plan Qutbal Dharmsal	35
Figure 12: Multi Cusped Arched Niche	36
Figure 13: Lancet Arched Niche	36
Figure 14: Shouldered arched opening of a Niche	36
Figure 15: Shouldered arched	36
Figure 16: First Floor Plan Qutbal Dharmsal	37
Figure 17: Door Elevation of Top Floor	38
Figure 18: Top Roof Plan Qutbal Dharmsal	38
Figure 19: Small Minarets on Parapet Wall	39

## List of Plate

Plate 1 Daultala Gurdwara .....	27
Plate 2 Interior of Daultala Gurdwara. ....	27
Plate 3 Kanoha Gurdwara.....	28
Plate 4 Depiction of Lotus flower on corners of the building. ....	42
Plate 5 Upper portion of facade in original condition. ....	44
Plate 6 Outer wall of the building. Showing 4 arched windows now filled with bricks.	44
Plate 7 Arched niches on top floor wall .....	45
Plate 8 Interior of prayer chamber.....	45
Plate 9 Main entrance. ....	46
Plate 10 Arches at outside of Dharmsal. ....	46
Plate 11 Images with multi cusped blind arch with dome in relief form .....	47
Plate 12 Pointed arches on outer wall of the building.....	47
Plate 13 Arch in main hall. S.....	48
Plate 14 Representation of Blind Arch.....	48
Plate 15 Multi cusped arch having columns with lotus carving.....	49
Plate 16 Arches on upper story of building.....	50
Plate 17 Decoration by using floral pattern on column.....	50
Plate 18 Windows in a row on first floor .....	51
Plate 19 Decorated wooden fence between the pillars .....	52
Plate 20 Small minaret on the parapet.....	52
Plate 21 Opening for ventilation .....	53
Plate 22 Exterior view of upper story.....	54
Plate 23 Shades over ventilators and windows used for decoration.....	55
Plate 24 Miniature columns with lotus capitals.....	55
Plate 25 Researcher while taking measurement of building .....	56
Plate 26 Remains of chimney of firework.....	57
Plate 27 showing the base of pillar in outer wall .....	57
Plate 28 the capital of pillars .....	58
Plate 29 Image of inscriptions that are carved in the wall of building .....	58
Plate 30 A view of the façade (ground floor).....	59

Plate 31 side view of Façade, southern wall with 3 arched openings .....	59
Plate 32 Use of leave as a decorated material on pillar .....	60
Plate 33 Petals decorations on arch .....	60
Plate 34 Ariel view of central prayer hall.....	61
Plate 35 Geometrical design created with bricks on top roof wall.....	61
Plate 36 Base of pillar. ....	62
Plate 37 Researcher pose for a group picture with supervisor and colleagues.....	62
Plate 38 A small arch on fence wall at top roof .....	63
Plate 39 Pillars adorned with acanthus leaves.....	64
Plate 40 Carved acanthus leaves border .....	65
Plate 41 Set of arches around central square chamber .....	66
Plate 42 Detail of wall decoration .....	66
Plate 43 Iron lintel supporting the roof .....	67
Plate 44 interior of first floor.....	67
Plate 45 Stair plan.....	68
Plate 46 Stairs for 1st floor and entrance for store room.....	69
Plate 47 Stairs for top floor .....	70
Plate 48 Detail of pillars .....	71
Plate 49 Drainage place at the corner of small rooms.....	72
Plate 50 Palanquin windows and ventilators .....	72
Plate 51 Temple near Qutbal Dharmsal .....	73
Plate 52 Geometrical design from Qutbal temple .....	74
Plate 53 Gurumukhi script from Qutbal temple .....	74
Plate 54 Well near Qutbal temple.....	75
Plate 55 Well near temple .....	75
Plate 56 Baoli near temple.....	76
Plate 57 Water pond and a banyan tree .....	76
Plate 58 Entrance door now replaced with metal one .....	77
Plate 59 Outer wall and main entrance showing two rows of windows.....	77
Plate 60 Complete view of facade .....	78
Plate 61 Courtyard of Qutbal Dharmsal .....	78
Plate 62 Ariel view .....	79

Plate 63 Ariel view .....	79
Plate 64 Ariel view .....	80
Plate 65 A botanical study .....	83
Plate 66 A study by Leonardo da vinci .....	83
Plate 67 Drawing by Leonardo Da Vinci .....	84
Plate 68 Flora and Fauna images from Sanchi Stupa .....	85
Plate 69 Unicorn and Pipal Tree seal Harappa.com .....	86
Plate 70 Pipal tree on seal, Harappa. ....	86
Plate 71 A rectangular panel of roof showing round Tukri.....	92
Plate 72 Central square roof adorned with round Tukri in the centre of flowers.....	93
Plate 73 A set of three arches on each side of central chamber showing tukri work ..	93
Plate 74 Acanthus plant.....	94
Plate 75 Acanthus border in blue .....	95
Plate 76 Border of acanthus in red .....	96
Plate 77 Details of different borders.....	96
Plate 78 Floral motif arraigned in cypress shape .....	97
Plate 79 Border designs on outer walls now fading .....	97
Plate 80 Floral patterns arraigned in pots of different sizes .....	98
Plate 81 Interior of central chamber .....	99
Plate 82 Cypress tree in a rectangle panel .....	100
Plate 83 Border with fruits and flowers.....	101
Plate 84 A border designed with acanthus leaves with bell shaped flowers and a central floral motif.....	101
Plate 85 A row of acanthus leaves in symmetrical style against blue background ...	102
Plate 86 A variety of borders designed with acanthus leaf pattern .....	102
Plate 87 another intricate border .....	102
Plate 88 A border designed with fish against black background, only faunistic representation .....	102
Plate 89 A borders drawn in blue on the outer wall of Dharmasal, now fading .....	103
Plate 90 Bunch patterns are also present in roof panels.....	103
Plate 91 Detail of a roof panel.....	104
Plate 92 Detail of another panel style.....	105

Plate 93 A roof panels embellished with pots filled with flowers and leaves.....	105
Plate 94 Floral patterns arranged in geometrical shapes .....	106
Plate 95 Central is a flat square roof covered with a combination of geometrical and floral patterns filled with intricate colors.....	106
Plate 96 Detail of a panel .....	107
Plate 97 Detail of a panel .....	107
Plate 98 Corners of arches filled with variety of flowers.....	108
Plate 99 A roof panel showing arrangement of four pots filled floral stem and acanthus leaves.....	108
Plate 100 Corner decoration of a roof panel.....	109
Plate 101 Detail of central square panel.....	109
Plate 102 Panel on wall surface in different sizes, showing pot arrangements.....	110
Plate 103 Fresco painting done over arches .....	110
Plate 104 Fresco painting done over arches .....	111
Plate 105 Detail of an arch from central chamber.....	111
Plate 106 Arches from central hall .....	112
Plate 107 Pattern enclosed in an arch.....	112
Plate 108 Art work done over arches in central hall or prayer chamber .....	113

# CHAPTER 1

## 1. INTRODUCTION

Architecture tells us the stories about the past, narrating the culture, traditions and economic status of different communities. Every region has its own distinctive architectural heritage. Historical buildings are the excellent source that link history with present. Buildings from the same period may vary in style and culture but usually have certain patterns and principles that can be identified. Buildings are a good source of knowledge which helps us to classify a period, technique, style, material, decoration and tradition etc.

Pakistan owns a rich history from stone age period, specially the region between the highlands of Swat, Kashmir, Hazara and the fertile plains of Punjab remained the centre for stone age as about 2 million years old stone tools are recovered from here, Bronze Age sites from Jhang Bahtar and Sarai Khola and Buddhist art from Taxila. The region is also rich in historical monuments belongs to different communities, religions or cultures. At the time of partition Pakistan was left with a large number of secular and religious monuments of Hindu and Sikh communities, few segments of history lie in the region of Punjab. (Prof. Dr. Muhammad Ashraf Khan, 2010). The building under discussion is also one of them and belongs to Sikh era.

Sikh is the community who follows Baba Guru Nanak Sahib, founder of Sikh religion about 5000 years back. Sikhism is outcome of two schools of thoughts and those are Sufi and *Bhagti* school of thought. After the deep study and observation of Islam and Hinduism, Guru Nanak introduced a new religion that is closer to Islam and known as Sikhism. Guru Nanak was the first guru or the spiritual teacher, followed by nine other gurus. Their religious shrines are known as Gurdwaras. The major components of Sikhism are sangat, a gathering of men and women for religious purpose, langar, community

kitchen which provide free meal to every visitor in gurdwara and katha, a verbal explanation of Gru granth Sahib. *Nishan sahib* is Sikh flag that hosted on the top of gurdwara that one can identify a Sikh shrine easily. (Diljeet, 2004).

Sikhism was developed and spread in larger Punjab. The region of Punjab is different from its neighbouring countries and other parts of India. At the time Aryan came to Punjab, this was the land consist of seven rivers so was given the name, “Sapta Sindhya” means a land of seven rivers. Later when a river was dried and Indus was exempted by the local people and the region was renamed by “Pentapotamia” or “Punj Aab”, means the land of five waters. The region possessed extreme weather, invigorating cold and burning heat. (K, The illustrated history of the Sikhs, 2006).

At the time of partition Punjab was also divided into two, western Punjab in India and eastern is part of Pakistan. Attock is a district of eastern Punjab constituted in April 1904, named after a famous Attock fort, located at the bank of river Indus. This name to fort was given by the emperor Akbar. Attock consist of six Tehsils, those are, Fateh Jang, Hazro, Jand, Hassan Abdal and Pindi Ghaib. (J.Akram, 1999)

Central part of the district is divided into two parts or tehsils due to administrative purpose, one on the south east corner is Fateh Jang while on the south west corner is Pindi Ghaib tehsil. Fateh jang tehsil is located at 40 km from Islamabad. Fateh jang lies between the Kala Chita pahar and Khari Murat range near new international Airport Islamabad (C.C.Garbett, 1930).

Fateh jang comprise of an area about 866 square miles and devided into three different parts, on north are *Kala Chitta pahar*, on south is Khairi Murat and between these two ranges of hills is a rough plain area. (District Census Report of Attock1998., Jan 1999).



Punjab region is rich in its historical and archaeological assets. Most of the historical and archaeological site links from prehistoric to British period. Stone tools found from Pindi Ghaib belong to prehistoric period. Kharosti inscription was found from village Mahijia, located southern side of Fateh jang at about 5 miles distance. (Sadid, 2008).

Latest discovery in Fateh jang is a vast mound found in the area of village Baba Morian wala, located at 10 km west of Fateh jang, also known by the name of village, Baba Morian Wala mound. (Sadid, Archaeological Reconnaissance in Tehsil Fateh Jang district, 2008).

Fateh jang is also famous for its Hindu and Sikh monuments, few of them are located in a small village Qutbal, tehsil Fateh jang district Attock, Punjab. These are a temple, a dharmsal, a well and a baoli located in the midst of the town near an old Pipal tree and a large pond. All belongs to the period of 19/ 20<sup>th</sup> century, the area was once a busy business centre, it was the time when Sikh maharajas ruled over Punjab. (Kalhoro, 2011).

Temple is located on the western border of the town near a well and a baoli from the same period. The well was functioning till 1970s. Temple was a brick structure, square in plan with entrance, flanked by oil deep and pointed arched niches on both sides. A marble slab inscribed in Gurmukhi and Urdu over main entrance. The structure gives the false impression of three storied building. The state of building is not satisfactory. (Sadid Arif, 2017).

Very less information available about the buildings present in Qutbal village. Mostly people assume that the structure belongs to Hindu community and same rituals of Hindus were practiced here as people are not familiar with the functions and philosophy of Gurdwaras.

The building under discussion is a Sikh Dharmsal/ Gurdwara, located in a congested area of Qutbal village, is an irregular squarish structure with all components of Sikh religious shrine. The building is made up of red bricks covered with pilaster, deodar wood was used for doors and windows. Two wells are found near the structure, one in working and other is in non-working condition. A water pond and a sacred banyan tree at its bank also mark the religious significance.

The building is a composition of a highly embellished prayer hall and very simple utilitarian rooms. The highly decorated hall is pierced with four arched openings of doors and six windows. Central area was divided by arched bays.

The building is famous by the name of Dharmshala, a religious sanctuary or a rest house for pilgrims. Creation of Dharmshala is a tradition common in Hinduism, Jainism and Tibetan Buddhism meant to reside religious travellers. Mostly dharamshala were used to serve as a boarding and lodging facility for visitors. It is said that the dharamshala were used as boarding house for the religious education of Hindu children. (Garbett, 1932).

Mr Zulfiqar Ali Kalhoro introduced the structure as Sikh Haweli, residence for elite class. (The gurdwara of Potohar:A missed opportunity for religious tourism, 2019).

A very little information available about the structure of Qutbal Dharmsal.

The building fulfils all the requirements of a Sikh religious structure and surely is a gurdwara known as Dharmsal in early Sikh period.

### **1.1 Statement of the problem:**

The under discussion is a non-documented building and due to the misuse of this historical heritage, it suffered a great damage. The main purpose of this study is to document all necessary details of the monument along with its impairments. This thesis also includes

complete plan and measurements of the building, material applied and iconography done here.

### **1.2 Hypothesis of Research:**

In the process of literature review, it was noticed that no detail about the building is available. There was controversy among the historians and scholars about the time period and purpose of construction. According to the researcher building belongs to Ranjit Singh era, a purely Sikh religious building or shrine. Current condition of the building is not satisfactory and need to be restored.

### **1.3 Significance and objectives:**

An attempt to link a gap between negative and sentimental thought is the motivation for this thesis. The links between the past and current are to be found. Case studies of previous and contemporary architectural projects are consulted for reference in form, facility and context issues. My research is an analytic thesis to change the perspective about religious architecture of non- Muslim cultures.

### **1.3 Delimitation:**

A prehistoric mound was discovered during the visit of the site area and there is need to excavate on the site in order to find more information about the history of this region. Therefore it is suggested by the researcher to delimitate the mound area and other historical structures in order to mark them a part of heritage.

### **1.4 Review of Literature:**

No details and research have been found about art and architecture of Qutbal Dharmsal that's why related literature about the similar buildings, history and religion was consulted.

“Lost Heritage by Amardeep Singh traces Sikh legacy in Pakistan, the remains of Sikh architecture in Pakistan is the key subject of this book.

Real life stories initiated, Amardeep to take a journey across Pakistan in search of communities' roots and its last heritage.

The dream was fulfilled in 2014, when he visited Pakistan to explore the Sikh legacy in Sikh Punjab, khyber Pakhtoon khwah and Azad kashmir. The book covers the Sikh heritage spanning between the 15<sup>th</sup> and 21<sup>st</sup> century. The book is a beautiful description of places illustrated with pictures of historic monuments, forts, battle grounds, commercial and residential establishments and places of worships this book is of great interest for those who are interested in exploring Sikh roots and their history.

The Quest Continues” by Amardeep Singh was composed in 2015 when he after two years gap revisited Pakistan and visited 19 cities and towns to document his lost heritage, the Sikh legacy in Pakistan is his book, “The Quest Continues”, the book is a travel guide, a photo journal and a heritage guide. One can find great description of Sikh forts and Gurudwaras and interspersed with pictures. It even covers the structures build before six took over or left commence servant to use them as officer. He wrote it for the Pakistanis also so that they could take a deep look at their magnificent Sikh heritage and other historical buildings with which human stories and emotional values are attached. He tried to incorporate Hindus and Muslim history it was published in 2000, reprinted in 2005.

The book “World Religion” SIKHISM by Nikky Guinder Kaur Singh is about all the beliefs, identity, philosophy and contents of Sikhism. The youngest religion which began five hundred years back in larger Punjab of sub-continent. The book illustrates complete culture of Sikhs, their religious rites and rituals. Writer starts from the very beginning, the birth of Sikhism to its complete philosophy through the teachings of its ten Gurus and Guru Granth sahib.

In Percy Brown's book "Indian Architecture" religious architecture in India has been discussed in detail. Architecture from different cultures, influences and changing styles with time are explained. This book was written in 1942.

Another book "The art and architecture of India" by B. Rowland which was published in 1977 is about religious architecture and defines major Indian architectural styles.

"THE SIKH HERITAGE, A Search for Totality" by Dr. Diljeet, is a detailed compendium about Sikhism; it provides complete knowledge about the Sikh religion. A complete description of ten Sikh gurus, their effort and thinking, their teachings and achievements. The period of Maharaja Ranjeet Singh is given special attention as he was one of the patrons who formed the mindset of the Sikh community. Hymns from Adi Granth Sahib are explained very well. The Sikh lifestyle in the absence of any figurative representation of God is highlighted. Another component of Sikh religion discussed here is *Langar*, through which people are fed; a ritual performed to make God happy. Among the architectural heritage representations, best example is Golden Temple that is discussed very well. Writer is an art scholar and a curator of the National Museums department of painting so the picture collection in the book is notable. The writer started her career as an archaeologist and also worked on Mughal and Daccani paintings.

A book "Tareekh e Punjab" written in Urdu by Syed Muhammad Latif, provides a detailed information about Punjab with special reference to the city of Lahore. This book is composed specially for the youth of Punjab so they should be aware of their glorious past. Ups and downs witnessed by the land of Punjab, geographical conditions and the history from the very start are recorded in a narrative style. Among all the information the most important, detailed and interesting is history of Sikh dynasties in Punjab.

Another important part of the book is entrance and triumphant of Alexander the great, also covers the period of British rule.

The book Architecture of the world “India” written by Ed. Henri Stierlin, discusses the basic elements of religious architecture and its evolution. All aspects of religious shrines and temples in India are very well discussed.

“Golden Temple, Past and Present” is written by Madanjit Kaur, a great historian and an authentic writer known for her standard work and research. She provides truth about history and philosophy of Sikhism for her community and for world as well.

Among the journal consulted is a magazine “MARG”, basically an Indian art magazine, published quarterly in Mumbai, also publishes books on art and architecture, began in 1946. Founder of this magazine was a writer Mr Mulk Raj Anand. His intention was to create a loose encyclopedia of art and architecture and related civilizations. “MARG” was funded by J.R.D Tata of the Tata group.

### **1.5 Research Questions:**

Q1. What is the history of Sikh dynasty in the region?

Q2. How to find out or establish the connections between past and present?

Q3. What was the historical background of Sikh religious buildings and its iconography?

Q4. How to document this building?

Q5. What is the current condition of structure?

Q6. How to make this structure worthy for tourism?

### **1.6 Organization of study**

All the architectural features, art work along with contemporary and previous influences has been studied and discussed in detailed. The research is divided into six chapters.

Chapter one is about introduction, literature review and research problem etc. second chapter deals with geography, history and religious philosophy. Chapter three explains plan and measurements of the building. Fourth chapter is about architectural features and their purposes. Iconography and flora and fauna is discussed in detail in fifth chapter. Chapter six is a detailed discussion about the problem and suggestions about Qutbal Dharmsal.

### **1.7 Research Methodology**

For the purpose of this research multiple social science research tools were utilized e.g. data collection, interviews and discussions. Detail, scaled drawings of plan, facade and elevation were taken through field research process. Archives, library, articles from different journals were also consulted. Photographs and physical verification of the structure is one of the major source of knowledge employed in this research. Architectural as well as iconographical details have been provided with minute details.

## CHAPTER: 2

### 2. GEOGRAPHICAL, HISTORICAL AND RELIGIOUS BACKGROUND

#### 2.1 Geography:

An important district of north western Punjab is Attock, lies between 32°36' to 34°00' on latitude and 71°43' to 73° on longitude. Western side of Attock contains river while on the southern side is border with Mianwali and Rawalpindi district. On the northern side of Attock lies the city of Kohat and other districts of KPK. (Garbett, 1932).

Fateh Jang is the tehsil of Attock district in province of Punjab having area of 866 miles. It has 203 villages and Qutbal is the main village of Fateh Jang. It has great historical importance. This city is located between kala chitta range and khari murat range. The land of this region mainly consists of mountains, plateau and dissected plains. The maximum temperature of this area during summer reaches on 40 Celsius and in the winters up to 6 Celsius.



**Map 1:** Map of Attock District. Source: <https://www.researchgate.net/figure/Map-of-District-Attock>

#### 2.3 Tehsils of Attock District:

Attock district have main six Tehsils that are allowing:



1. Attock
2. Fateh Jang
3. Hassan Abdal
4. Hazro
5. Pindi Gheb
6. Jand

The main focus of the researcher is on Fateh Jang Tehsil, historically of a great importance.

#### **2.4 Main Languages of Attock District**

Widely spoken languages at Attock district are Punjabi, Pashto and Urdu. The folks of Attock mainly are Punjabi and speak Punjabi language, only 5% between them are Pashto speaking and another 5 % are Urdu speaking.

#### **2.5 Fateh Jang Tehsil of District Attock**

Sill Soan circle is the south-east corner of Fateh Jang. Khairi Marut the wall that cut off from the district of Attock and has only one tract for shepherds. Khairi Marut is divided into different shapes. Between the sill and the high lands at Fateh Jang the south side strips of low hills and pebble ridges occurred. Soan again separated from high dry uplands that known as wadala. Wadala have wells and much good lying land and more alluvial place than soan. South of the Wadala Asgam tract present that linked with the boundaries of Gujjar Khan and Chakwal. The part has no wells that's why, light fertile soil occurred. The Asgam have Sanskrit word which has meaning unknown place.

#### **2.6 Geology of Region:**

Geological survey of India describes the geology of this district according to that survey most of the part of this district is in potohar and has soft gray sandstones. Apart from it, it

has also orange to bright red shale's of the Siwalik system. On the north of Attock closer to Fateh jang there are limestone in abundance and provide a favourite hunter ground.

### **2.7 History of Attock District:**

History of this region dates back to stone period. According to General Cunningham Takas were earliest inhabitants of this region that came after Aryans. It is also considered that Alexander during his visit also crossed the Attock district. Some post Alexandrian period coins have discovered from this site too that appraised the historical significance of this region. As stated by John Marshal the northern portion of Attock district in previous time, was part of Kingdome of Taxila. Discovery of hefty amount of antiquities like silver coins, gold and silver jewellery dates back to Indian and Alexander period put the attentions of Archaeologists towards this region.

### **2.8 Famous Historical Points of District:**

1. Attock Fort
2. Junction of Indus River
3. Haro River
4. Kala Chitta Pahar

### **2.9 Climate and General soil condition**

It has most hot and cold climate conditions. The Attack District has more picturesque and having variety of scenery. There is more rain in the tehsils of Attock than Attock district itself. For the district the rainfall is very uncertain. The average rainfall in the Fateh jang is approximately 21.88 inches. Heavy rain occurred in July and failure of monsoon occurred at the month of September. (Akram.J).

### **2.10 Total Population of the District:**

According to the census of 1921 this district has 122 persons to the square mile of total area. The rural population of the area is 281 and 233 to square miles. Pindi Gheb is larger village in Attock. Fateh jang has 551 inhabitants. So, the total population of the district is 512,249.

### **2.11 Flora and Fauna:**

The flora of this region is only comprises on one forest at Kala Chitta range. The vegetation is poor and thinly wooded. The most common tree in the region is *Accacia Modesta*. Kikar also found along the roads. Sisham is common in the east part of Attock region. In Fateh jang tehsil *Acacia catechu* widely grows. Banyan tree and pipal are rarely seen. Generally speaking, vegetation is better towards the east and thinner at the west side. The largest wild animal of this region is leopard that occasionally occurred at kala chitta range. Hiran also occurred at the south of Attock. The blue rock pigeon is common there in kala chitta range and salt ranges. Quail in large number visited this region in autumn and spring. The common fish is Rahu and Masher. Snakes are not common the cobra form of snake occurred at hills. Besides these the honey bee most common on the salt range and wild honey too. (C.C.Garbett, Gazetteer of the Attock district, 1930).

### **2.12 Religious History:**

Understanding with the spiritual philosophy behind Sikhism is essential before we discuss the character and purpose of Sikh religious architecture. The fifth largest, most modern and the youngest religion in the world flourished about 500 years ago. It was founded in Punjab region by their spiritual teacher Guru Nanak; this was the time when India was faced by the extreme denominationalism, religious Schism and irrational devotion. People were grouped into casts and wards like Brahmin, Kshatriya, Vashyas and Shudras.

Just like Hinduism, Islam and Buddhism, Sikhism is also a separate religion, has its own Gurus and worship places. So it can be truly said that Sikhism is a separate faith and a philosophy of life. (Brown, Sikh Art and Literature, 1999).

Gradation of world religions according to population.

1. Christianity-2.2 billion
2. Islam-1.4 billion
3. Hinduism-900 million
4. Buddhism-396 million
5. Sikhism-23 million
6. Judaism-15 million

([www.sikhcoalition.org](http://www.sikhcoalition.org))

### **2.12.1 Belief:**

Sikhism is against the cast system, child marriage and consumption of alcohol and Tabaco. A monotheistic religion based on “IK-OAN-KAR SAT NAAM” (in Punjabi). It means there is only one god, the only creator who is responsible for all creations. (Singh A. , 2016) Sikhism preaches its followers a lesson of truthfulness, social justice and equality. It also accuses superstitious and blind rituals. Sikhism treats all the people equally so in this regard “Langar” and “pangat” were introduced. The first and the most basic belief of the Sikhs is that there is only one god and the same god is for all the peoples. Unlike Judaism, Christianity and Hinduism Sikh never picture or model a god. For them god is a spiritual being, seated on a throne in paradise.

(Singh N. G., 2008).

### **2.12.2 Guru Granth Sahib:**

Also known as “Adi Granth” (Sikh Holy Scripture). Guru Goward Singh, the last Guru, declared that they no longer needed a living Guru and also declared Guru Granth Sahib as the Sikh last spiritual successor. This scripture consists of poetic contents. According to Guru Goward Singh all the knowledge and wisdom needed by Sikh could be found in it. It also consisted of thought of saints from different religions which were similar to their own. (Singh S. H.).

Sikhs treat Guru Granth Sahib with great honour and respect. All important ceremony for example death, birth, marriages etc take place in its presence. Sikh also bow before it and pay homage by standing in front, place it higher than the place they sit. They daily open it at the time of dawn in their homes as well as in Gurdwaras. This act is known as “Prakash” - “making the light manifest”. The book is usually draped in beautiful glittery and silky clothes and placed quilted mats. Guru Granth Sahib consists of 1430 pages and all are augmentation of Mul Mantra.

### **2.12.3 Mul Mantra:**

The word consists of two words first Mul which means roots and other part is Mantra, again consist of two words, Man means mind or heart and Tra means tool, so collectively it describes a device that control the mind or heart or controlling one,s own mind, feelings and emotions. The first passage of the Guru Granth Sahib is called Mull Mantra, short but a brief passage. The very first hymn composed by Guru Nanak, also considered the nucleus of Sikhism. Mull Mantra is the part of Sikh’s prayer with rhythmic and brief contents. (N.G.Singh, 2008).

#### **2.12.4 Dress Code:**

Sikh follows a code of conduct in which one of the most important and significant act is to wear turban. They are expected to keep their hair intact right from the birth onwards, and to keep them in their natural and unaltered state. Their codes of conduct forbid dishonouring or disgrace any hair, that's why male wear turbans and female covers their hair with scarf. Different turban styles are in use i. e

Domalla

Pagri

Dastar

Keski

Patka

Fifty etc

And scarf style for women are

Chunni

Dupatta

Rumal etc

Popular colors of turbans are black, white, orange and blue while the red is often worn for weddings.

Philosophy or reasoning behind long hair is, they were inspired by the saints. This is also a symbol of justice and restraint. They wear turban for another reason and that is to identify them as one nation.

This code of conduct also demands not to use tobacco. Alcohol and to refrain from all addictive products. It also demands to avoid company of addicts. (Singh D. , 1986).

Turban is part of Sikh culture but not a part of religion. Another important aspect of Sikh culture is 5Ks.

5Ks

5Ks are five distinct religious symbols, has an immense spiritual and profane significance.

These 5Ks are

Kesh ----long hair

Kara-----bangle

Kirpan---dagger

Kaccha---short

Kangha---comb

Every Sikh, both men and women promises to wear these five sacred symbols. It developed in the period when Sikhs were fighting against an enemy, insistent to destroy or eliminate them as a faith from world. Long hair symbolizes justice and restraint. Kara or the protective arm bracelet in round or ring like shape suggests everlasting loyalty. Kirpan or dagger was a symbol of forethought, anticipation or vigilance. Kaccha or a short was to show that they were ready for action or response. Kangha or a wooden comb suggests cleanliness and order/tidiness.

These signs are also allegorical in the daily life struggle as spiritual strength required to defeat evil.

### **2.12.5 Sikh Ethics/Code of behaviour:**

In Guru Nanak's words, "Truth is higher than all, but higher true still is true living." According to Guru Nanak truth is highest reality. Their moral code is to help others and one can experience divine through his /her act of kindness. (Singh N. G., 2008).

### **2.12.6 Gurumukhi:**

Commonly used language by Sikhs is Punjabi, also known as Gurmukhi. Gurmukhi script was modified, standardized and used by the second Sikh Guru Angad. There are 22 official languages of India and Punjabi is one of them, spoken by 100 million people all over the world, 90% in the larger Punjab, now divided into two between Pakistan and India during 1947 partition, while the other 10% are spread in other countries of the world. (Rehman, 2007).

### **2.12.7 Ritual and rites:**

Wherever the Sikhs community reside in the world they don't forget to practice their religious rites. Rather than shaking hands the Sikh meet or greet other people in a different way, by placing their hands together and bowing down, saying sat sari akal which means "truth is a timeless one". This shows their deep religious aspect and intense cultural concern. The Sikh surnames for example Singh for men and Kaur for women also highlights their cultural concern, giving them a distinct identity.

Sangat or congregation in the Gurudwara is one of their religious rites in which they recite their prayers in the morning and evening. These are the scriptural reading from the guru granth sahib. Morning recitations are called Bani, consists of five verses known as Jap, Jaap, swayyai, benati chaupai and anand.

Another ritual is the bhog ceremony in which a group of musicians usually sing hymns from the guru Granth sahib and karaprasad specially prepared sweat sacrament for their



occasion is served. The sweat consists of equal amount of butter, flour and sugar. During this ceremony they also recall their 10 gurus, their teachings and the event of Sikh heroism.

Among other rituals religious ceremony are name giving ceremony, *amrit* initiation different ceremonies regarding wedding like engagement, *sehra bandi*, *milni*, *dolli* all together these are called anand karaj. In Sikhism funeral is a rite performed just like marriage ceremony. Verses from Sikhs scriptures are recite to overcome the fear of death. For them this is the union with transcendent reality, at this time *kirtan sohialia*, *ardas* is offered seeking blessing for the departed soul. After these ceremonies *karahprasad* is distributed. (Daljeet, 2004).

#### **2.12.8 Sacred places:**

The Sikh religious or worship places are called gurudwaras a combination of two words, guru for enlightened one and dawara for door. Its literal meaning is a way to enlightenment. A gurudwara can be identified by a flag of yellow colour, triangular in shape and with emblem of Sikh khalsa that flies over it. A gurudwara normally has four doors symbolizing that it welcomes people from all casts.

#### **2.12.9 The golden temple:**

Also known by the name Harimandir, is the main shrine of the Sikhs. This temple is an example of the fundamental characteristics of the Sikhs art and architectures. Among other festivals are *besakhi*, New Year day according to Indian calendar, starts in the month of April. The following celebrations took place in the golden *mundir*;

*Diwali*, *hola mohala*, *basant*, *rakhi*, *gurpurabs*.

### **2.12.10 Gurus:**

Guru means teacher, master, trainer or the one who enlightens. For Sikh Guru is a spiritual teacher who helps his disciple in internal religious state of the individual and spirituality who achieved liberation from the material world. Guru has to play a role of a bridge between human and god. He helps to achieve “Mukti” from the material world. Guru Nanak was the first Guru born on November 29<sup>th</sup>, 1469, in Tailwind (near Lahore), a small Indian village now part of Pakistan. At this time India was ruled by the Muslims. This was the time of renaissance period in Europe, Italy. He spent all his life in the company of saint and holy men. According to Janam Sakhis, a life history of Guru Nanak written by his companion Bhai Bala, he was an enlightened teacher or a saint who should sympathy towards poor and tried to help the society in religious and social disorders. The ideology and philosophy introduced by him influenced people and paved the way for Sikhism.

Guru Nanak was followed by nine successors and each of them became great teachers. After his death in 1539, Guru Angad (1539-52) started to spread his message and he also introduced “Gurmukhi Script” which was used later in Sikh scriptures. He was followed by Guru Amar Das (1552-74) who later introduced the Langar system and started writing teachings of previous Gurus. This was the beginning of GURU GRANTH SAHIB. Next were Guru Ram Das (1574-81) and his third son Guru Arjan (1581-1606), this was the period of emperor Akbar. After Akbar’s death was the period of Jahangir, this was the time Sikh faced many challenges and during this period Guru Arjan was arrested and martyred in a prison in Lahore in 1606. He was followed by his son Guru Horgobind who established an army, built a fort at Lohgarth, and Akal Takhat opposite to Hari Mandar. He fought many battles against Mughals in Punjab, after his death his grandson Guru Har Rai (1644-61) became the 7<sup>th</sup> Guru. He also stood up against Mughals for the rights of Sikhs.

He died at Kartarpur in Punjab. The 8<sup>th</sup> Guru Harkrishan (1661-64), he was only 6 years old when he started preaching and hence was also known as the child Guru. Then came the Guru Tegh Bahadur (1664-75) who soon was killed in Delhi. Guru Gowand Singh (1675-1708) the son of Guru Tegh Bahadur became the 10 Sikh Gurus. He established the Khalsa (a military order of Sikhs). His military fought and won many battles. He appointed Nandid (renowned by the name of Banda Bahadur) as the commander of Sikh forces and appointed him in Punjab. He was attacked < injured and died in 1708. All the ten Gurus played an affective role in the development of Sikhism, the teachings and the poetic methods they utilize were the same, all of them represented and taught the same philosophy which has been compiled in the form of "Guru Granth Sahib" (S.H.Singh).

### **2.13 Political history of Sikhs:**

Banda Singh Bahadur (1710-16)

Banda Bahadur Singh along with his 25 soldiers and advisory council of 5 Sikhs came into Punjab. After his arrival in Punjab many Sikhs began to join his army. He fought a battle in 1710 at Chapar Chiri with Mughal Governor of Sirhind Wazir Khan, where he defeated and killed Wazir Khan. He established himself in Mukhlispur north-east of Ambala. Here, he repaired an old fortress and renamed it as Lohgarh. Some believes that the first Sikh coin was minted from Lohgarh. He continued his success and soon controlled over most of the Mughal region in between Delhi and the river Ravi. (Kaur P. , 2011).

After the death of Mughal Emperor Shah Alam, the Sikhs controlled over large parts of Punjab. Banda Singh Bahadur ended the Mughal Zamindari system and gave the rights to the peasants. In the reaction of this, the then governor of Lahore Abdul Samad Diler Jang killed many Sikhs and sent others to Delhi where they tortured and killed. Even though

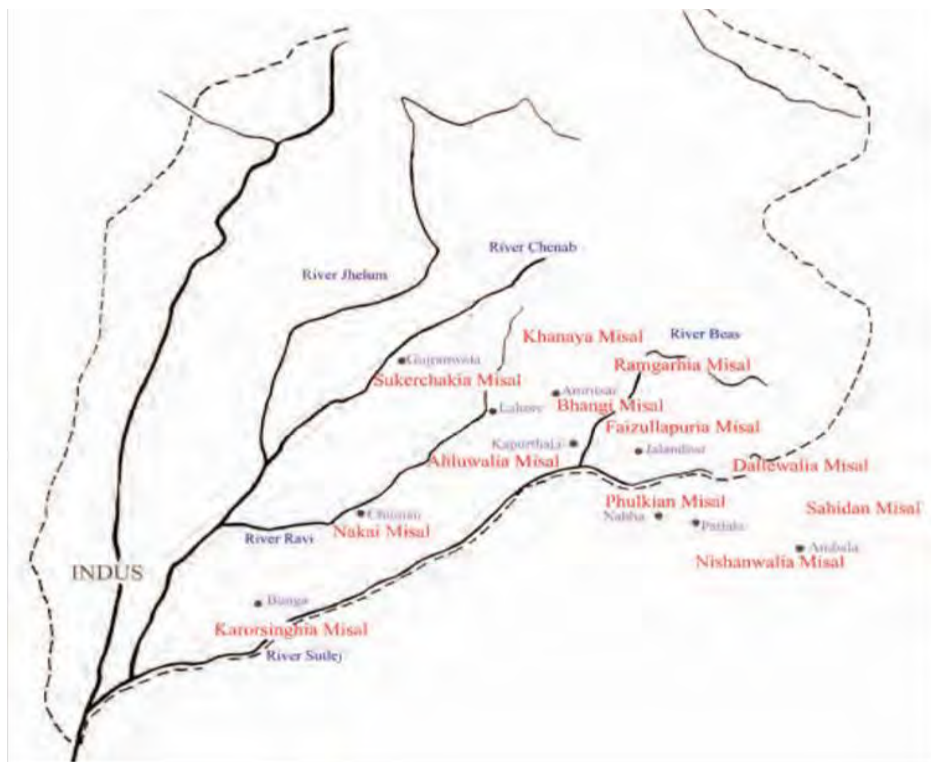
Banda Bahadur Singh revolt against the Mughals was short but it yielded a critical event for the formation of Sikh Misal and the establishment of Sikh Empire. (Singh K. ).

#### **2.14 The Sikh Misls (1760-1801)**

After Banda Singh Bahadur death in 1716, the Sikhs continued militarily lazy until the latter half of the 18<sup>th</sup> Century. There was tussle of power at Punjab in between Mughals, Marathas and Afghan Durrani. The continuous attacks by Ahmed Shah Durrani ceased the Mughal power in Delhi, Lahore, Multan, Sind, Sirhind, and Kashmir. The Sikh Misals gain benefit of the dwindling supremacy of Mughal Empire and established a strong army. In between 1751 and 1770, Ahmad Shah Abdali attacked the Punjab many times and despoiled the Amritsar Temple on two times by filling the sacred pool with mud. The Sikhs then formed the Dal Khalsa meaning the army of Khalsa for defence. As a result, they organized themselves in a great army and got victory over the Ahmed Shah Durrani. The Sikhs introduced the term 'Rakhi' (protection) and gained possessions of the Punjab. They provided safety to the people against the external invaders, local proprietors and government representatives. In this context, to form a government they divided themselves into various units called 'Misals'. (khera, 2011). They divided themselves into twelve different Misals under a Sardar, chieftain. The Misals governed in the name of Khalsa and the Guru and any success over opponent was considered the mutual triumph despite any individual sardar (Cunnigham 1915: 106). They gathered as Sarbat Khalsa, meaning the entire Sikhs at Amritsar on festivals like Diwali and Vaisakhi. On these meeting they passed any formal decisions (Gurmatta) regarding the betterment of Sikhs and due to the presence of Guru they believed on the decisions and considered it as Gurus decisions. In 1765, the Sikhs conquered the Lahore Fort and announced their triumph in a meeting at Amritsar and showed their faith and success by issuing a coin in silver. They started

minting coins in 1775 at Amritsar (Khera, 2011). The name of the twelve Misals (their area of control) is under:

1. Ahluwalia Misal (Kapurthala), 2. Bhangi Misal (Amritsar), 3. Ramgarhia Misal (Sri Hargobindpur), 4. Faizullapur Misal (Jalandar), 5. Sukerchakia Misal (Gujranwala), 6. Karorsinghia Misal (Bunga), 7. Nishanwalia Misal (Ambala), 8. Dallewalia Misal (Rahon), 9. Phulkia Misal (Patiala, Nabha), 10. Nakai Misal (Chunian), 11. Shaheedan Misal (Shazadpur), 12. Khanaya Misal (Fatehpur) (Cunningham 1915: 106).



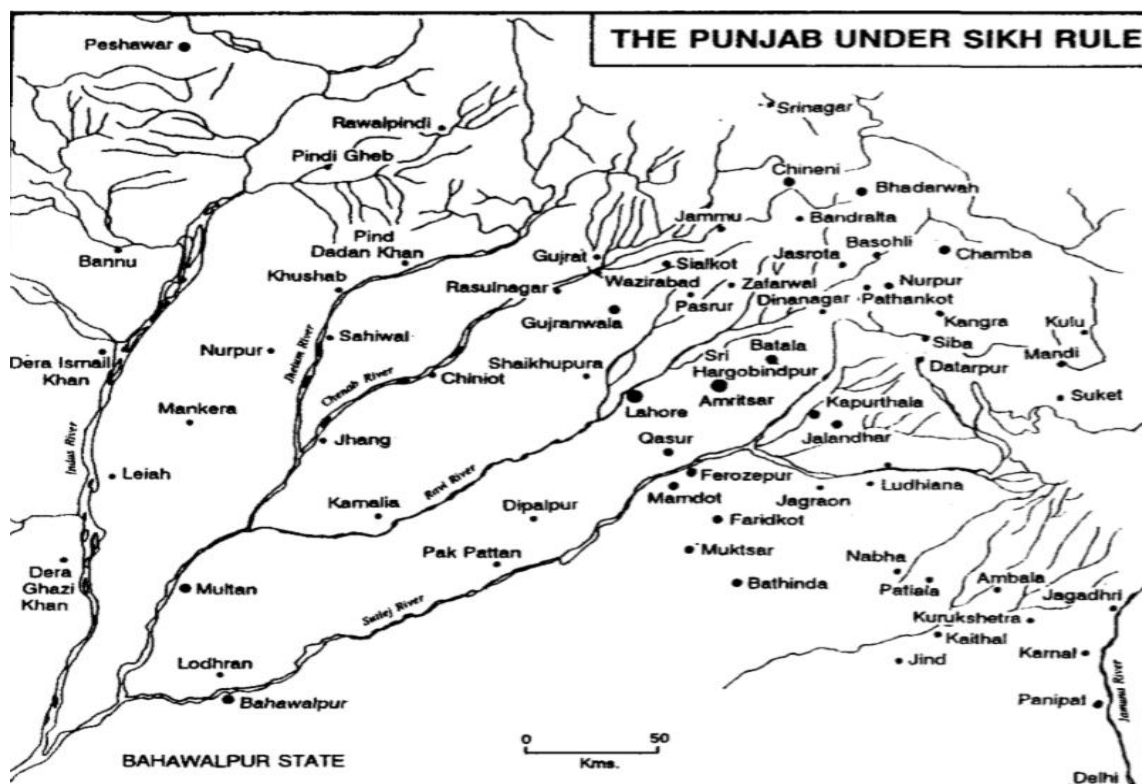
**Map 1:** *Map of Geographical Territories of Sikh Misals 1760-1801*

*(source Google map)*

No doubt, the Misals were combined in their purpose but later it created problems and conflicts due to their undefined territories.

## 2.15 The Sikh Empire: Maharaja Ranjit Singh (1780-1839)

Geographically Sikh empire under Raja Ranjit stretched in all the directions. It was covering almost all the areas of present Punjab (Pakistan) region up to MithanKot and Sindh towards south except Bahawalpur State. In the east towards Indian Punjab and Himachal Pardesh, it spread up to southern areas across the river Sutluj and Jammu and Kashmir. The Sikhs took control of Kashmir, Gilgit, and Ladakh in the north. They also captured the areas up to the Khyber Pass in the west and some parts of Tibet and Talakot. In the west, the western campaign seized by the Afghans who defeated and killed the Hari Singh Nalwa in the battle of Jamrud but the Sikhs held their control at Jamrud. Expansion was stopped in the Battle of Jamrud.



**Map 2:** *the geography of Sikh Empire under Ranjit Singh (Grewal).*

Ranjit Singh took a charge of Sikhs as a leader at the time when rivalry between the Misals and the threat of foreign attack by Zaman Shah (the grandson of Ahmad Shah Durrani) was at its peak. He was the son of Sardar Mahan Singh who was the leader of Gujranwala

Misal (Sukerchakia Misal). In 1798, an attempt was made by the Zaman Shah Army to control over Lahore but Ranjit Singh stopped his army and enforced them to withdrawal to the countryside. Ranjit Singh took control over Lahore in 1799 with the help of Sada Kaur (mother-in-law), it resulted in the success of Sukerchakia Misal and Lahore remained into the control of Sikhs until it was occupied by the British in 1849 (Singh K. K., 1977).

Ranjit Singh established a large state and created an effective administration. Despite facing aggression from foreign invader and Misal alliances, he quickly increased his control over Amritsar, Gurdaspur and Jalandar. He also minted coins from Lahore under his supervision. In the first ten years of his power he took overall Misal's authority and in the next decade, he controlled the complete trans-Sutlej regions of Punjab together with Kashmir, Jamum, Peshawar and Derajat. In 1802, he controlled over all the Punjab from Sutlej to the Indus. In 1809, he signed an agreement of Amritsar with British East India Company in which he excluded his supremacy over the cis-Sutluj and company's control was limited to the southern regions of River Sutlej. He kept decent relationship with the British for the rest of his rule. (Singh M. K., 1983).

The Sikh rule began to decline soon after the death of Ranjit Singh because his Son Kharak Singh became failed to control over the empire. The weak central control left the door open to the Invasions. The British had strengthened his army by setting at Ferozpur having occupied Sind in the south of the Punjab. In 1845, the first Anglo-Sikh war was fought between British East India and Sikhs. Finally, British took over Punjab and its annexation in 1849 (Kaur M. , Sikh Temples, 1983).

### **2.16 Sikh art and architecture:**

Sikh art and architecture rotate around Sikh monuments. The structures tell the construction, destruction, and reconstructing throughout the history. The architecture also

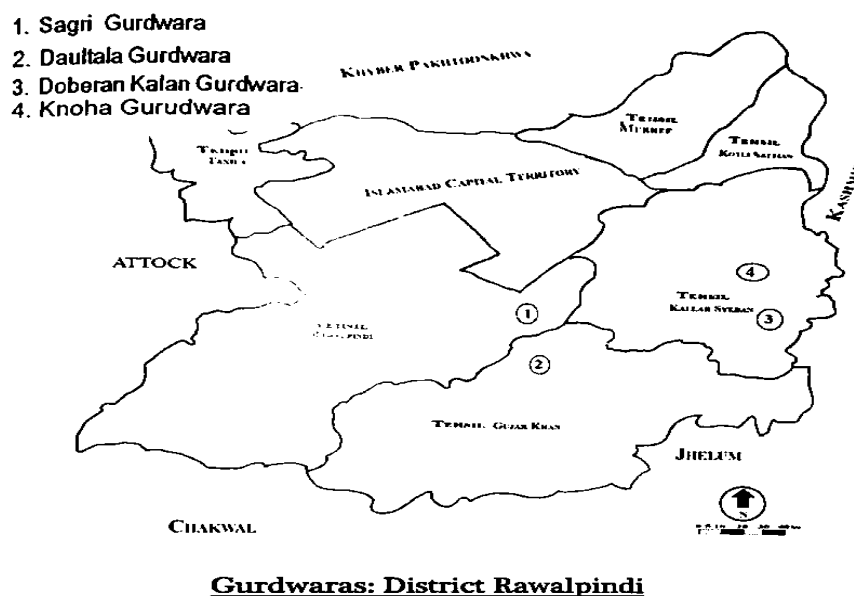
transformed with passage of time and rule of several people. The art and architecture design thinking in any religion for designing of sacred buildings was pre planned with set of principle and regulations. (Singh K. 2012).

### 2.17 Early Dharmal Structures in Potohar:

The basic Sikh architectural style depends upon religious buildings. Sikh Dharmal or Gurdwaras are of four basic forms those are rectangular, square, octagonal and cruciform.

The gurdwaras found in this region are,

Gurudwara at Killar Syedan, Mohara Bhatta, Kanoha, Doberan kalan, Sagri Gurdwara, Daultala Gurdwara. (Muhammad Ashraf Khan, 2010).



**Map 3:** Location of Gurdwaras in District Rawalpindi. Source: Journal of Asian Civilization, 2010

#### 2.17.1 Sagri Gurdwaras:

Situated in village Sagri of Tehsil Kallar Syedan, 15m length and 10m height. A rectangular shape structure supported by octagonal pillars belongs to British period.





*Plate 1 Daultala Gurdwara*

Source Google

### **2.17.2 Daultala Gurdwara:**

Another rectangular shaped Gurdwara of 10m width and 15m length, located in the middle of Daultala town and 40km south west of Gujar Khan. Labelled with three marble slabs showing name of builder and date of construction in Gurmukhi script. Structure is abandoned and not well preserved.



*Plate 2 Interior of Daultala Gurdwara.*

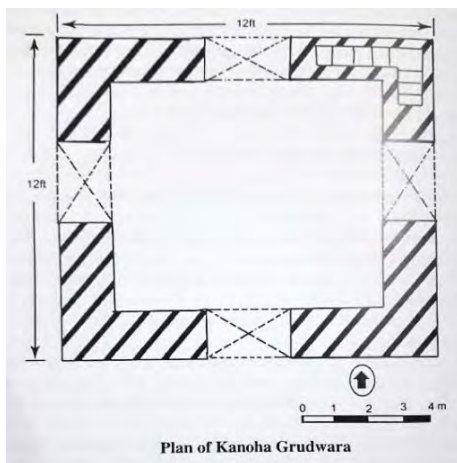
Source Google

### 2.17.3 Dobiran Kalan Gurdwara:

Located in Doberan Kalan village in Tehsil Kallar Sayedan, district Rawalpindi, Punjab. Its 2.5m each side width, octagonal in plan with 7m height, door on eastern side and structure covered with a dome is in well preserved condition.

### 2.17.4 Kanoha Gurdwara:

Located at village Kanoha in Tehsil Kallar Sayedan, district Rawalpindi, Punjab. The structure is of squarish in plan with 12m/12m and 10m height. It is a three storeyed building with entrance on each side. The outer wall is adorned with blind multi cusped arches. (Muhammad Ashraf, 2010).



*Figure 1 plan of Kanoha Gurdwara*  
(Drawing by Researcher)



*Plate 3 Kanoha Gurdwara*  
Source Google

## CHAPTER: 3

### 3. LOCATION, PLAN AND MEASUREMENTS OF QUTBAL DHARMSAL

Dharmsal is a Hindi word used for Sikh gurdwaras during the period of early Sikh gurus. This is the place where Sikh could gather to perform their religious rites. The name Dharmsal was replaced with Gurdwara during the time of Guru Hargobind Singh. Gurdwara means gateway through which Gurus could be reached. The structure was built during the time of Ranjit Singh (1780-1839) but exact construction date is not found.

Commonly used material are bricks in gurdwara construction and they are of Nanakshahi type. These are the bricks introduced during the time of Guru Nanak Dev. Mostly used in Sikh structure for intrinsic advantages. A brick type that can be used into variety of shapes. Beside bricks lime mortar and gypsum plaster was the bonding material. (Kaur, 1983).

Along with *Nanakshahi* bricks and *surkhi* lime plaster another important material was Deodar wood, mostly demolished and replaced with iron doors and windows now filled with bricks and closed.

#### 3.1 Ground Plan:

A double storeyed structure consists of large prayer hall, few small rooms, kitchen, store and an open courtyard. It follows an irregular squarish plan, covering about 1985 Square ft. area. Structure stand on a platform approached through 3 steps in a narrow street. The ground plan measures its length about 55ft from west to east and width 53ft from south to north. The main entrance appears on the northern wall consists of a row of four windows as well.

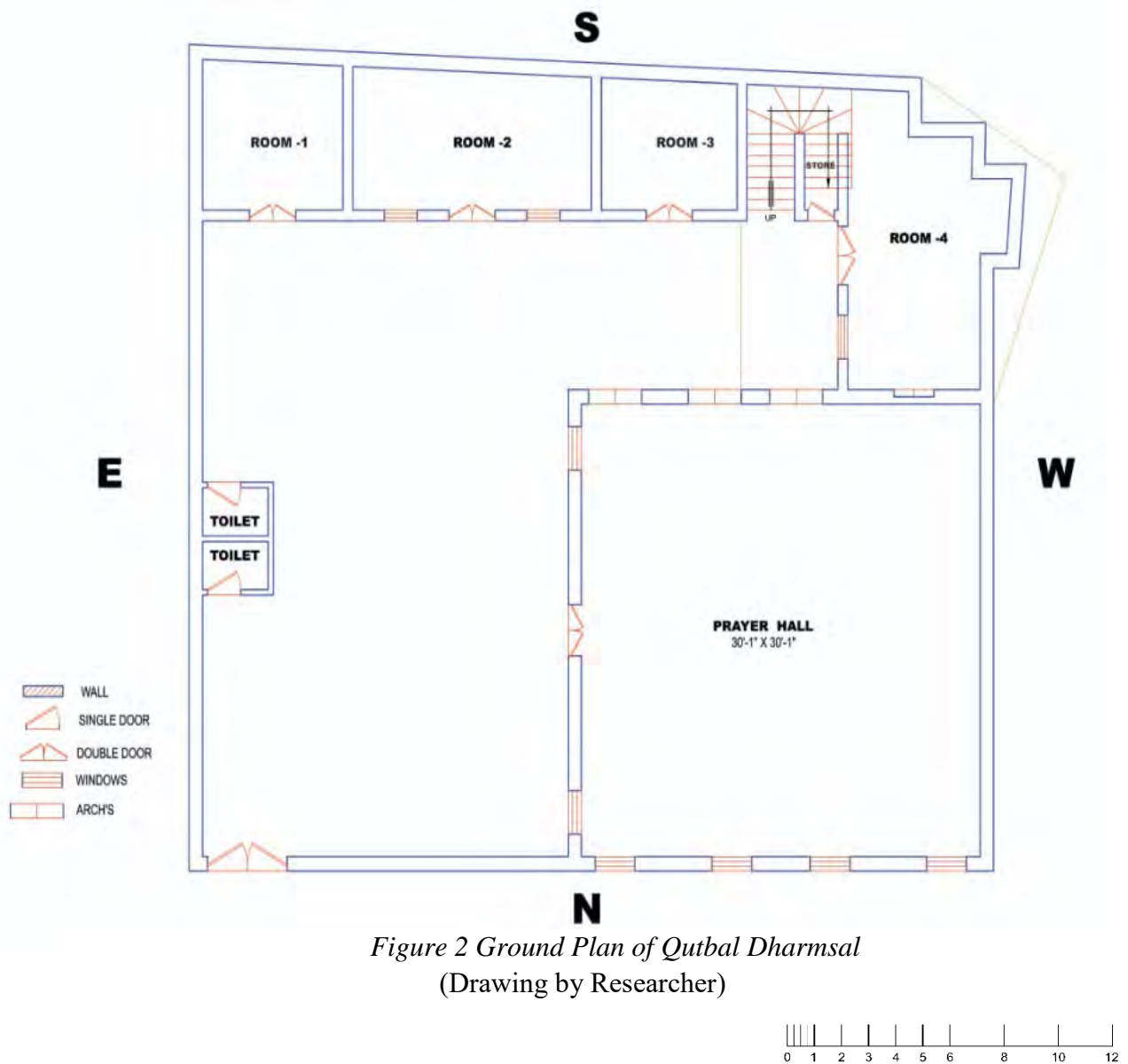


Figure 2 Ground Plan of Qutbal Dharmshal  
(Drawing by Researcher)

### 3.2 Central Chamber:

Main hall with its artistic features is the centre of interest. Located on western side, a square of 30.1ft, with one main entrance on facade wall and three secondary accesses are on southern side. The central chamber is divided with arched bay on all four sides; each arch is of 4 feet wide with 1.10 feet thick wall. Central is a square area approached by four big arches 16.3 feet wide on each side. Four windows on outer wall are of 3 feet width and

6.7ft high. This hall also consists of three secondary arched doors of 4ft wide and 9.3ft high. Depth of each arched entrance is 8 inches.

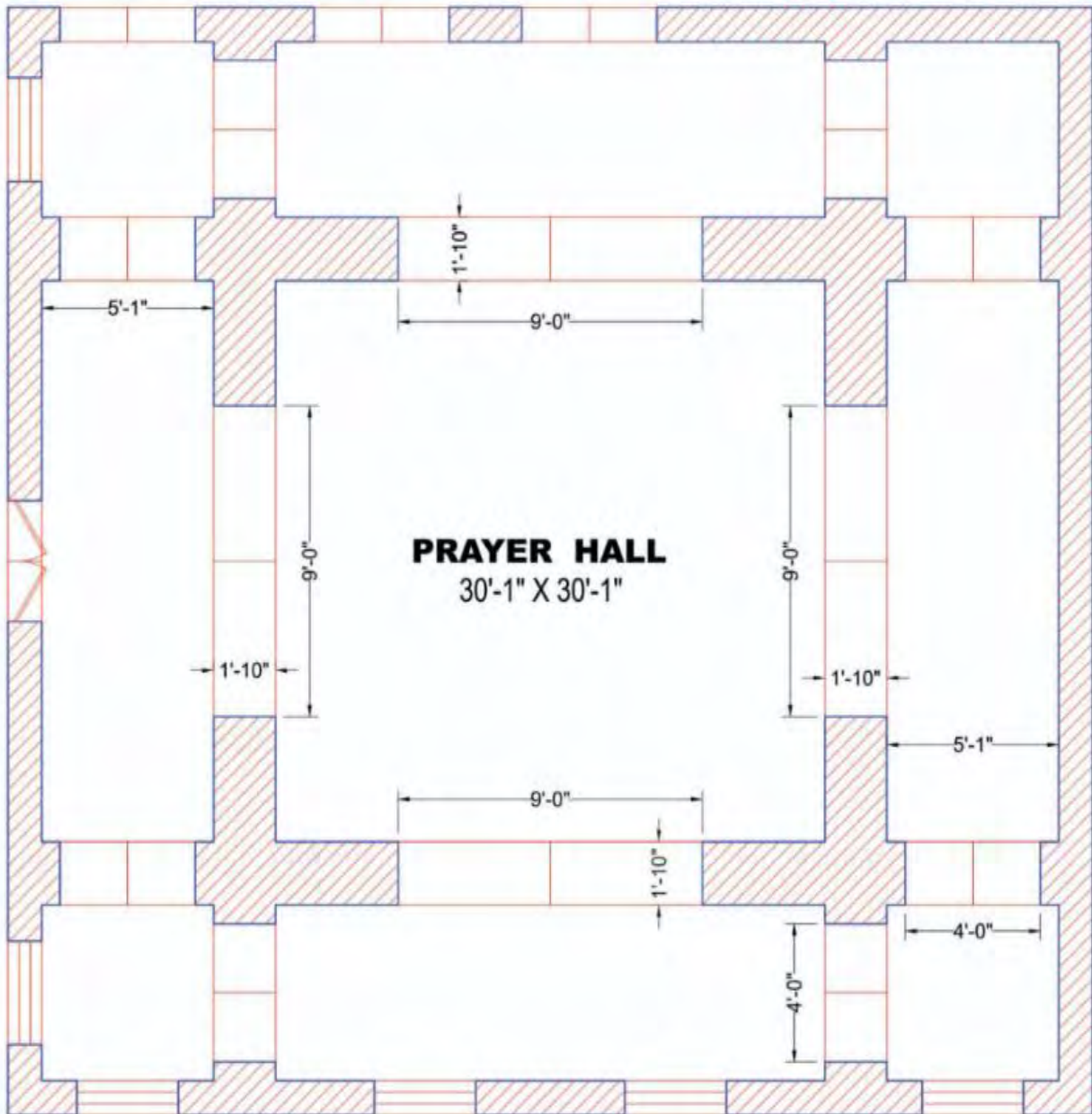
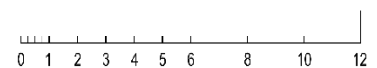


Figure 3 Ground Plan of Prayer Hall  
(Drawing by Researcher)



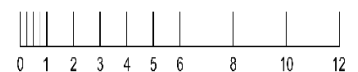
### 3.3 Facade:

Elevation or facade is divided into three horizontal stories, arranged with panels, doors and windows are set in multi cusped arches. Doors, windows and niches, all set in panels. Facade is about 31ft wide and 34ft high with three horizontal stories. First two stories

divided into vertical and horizontal panels. Main entrance to central chamber is set in facade wall, in the centre of 1<sup>st</sup> story 3.5ft wide and 6.3ft high. Window either side of the door are 4.9ft wide and 6.9ft in height. Two niches with 4.5 inches in depth are carved on both side of main entrance. Frontal all arches are multi cusped. 2<sup>nd</sup> story of facade contains 5 arched windows, filled with iron rods. This story of facade is vertically divided into three parts, central part is bigger than the two side portions. Windows from this story are of 2.11ft wide and 4.8ft high in size.



*Figure 4 Facade of Qutbal Dharmshal*  
(Drawing by Researcher)



### 3.4 Southern Side Elevation:

Three arched doors of same size and design on southern wall of prayer chamber are of 4ft width and 9.3ft height.

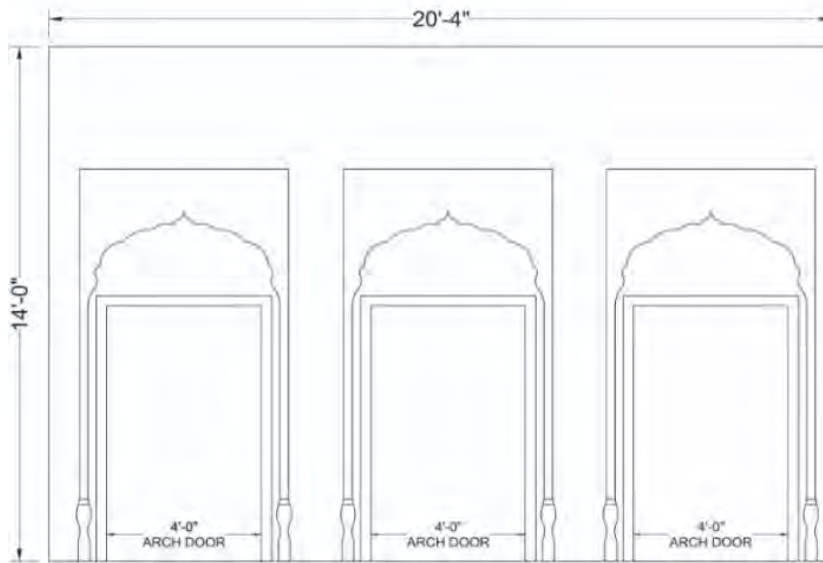


Figure 5 Southern Side Elevation of Prayer Chamber  
(Drawing by Researcher)

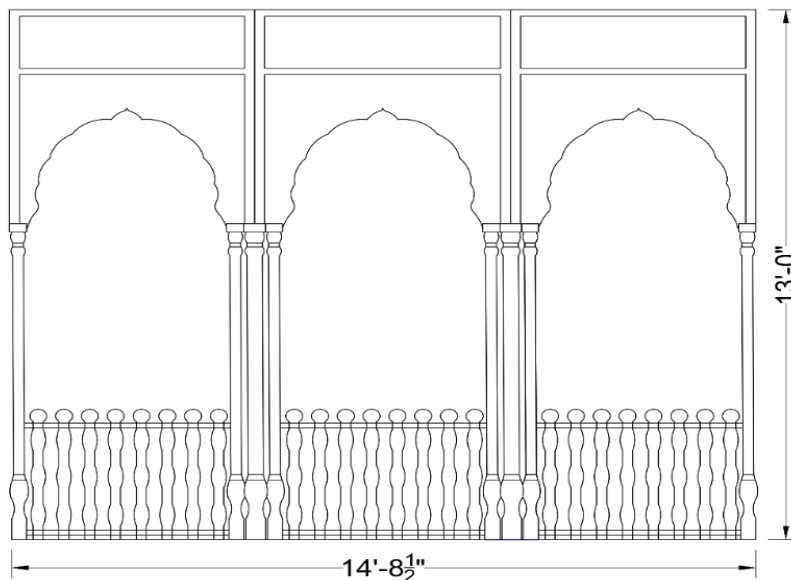
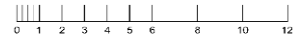
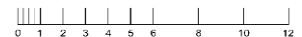


Figure 6 Southern Side, interior of Prayer Chamber  
(Drawing by Researcher)



### 3.5 Small rooms on Southern Wall:

Small rooms on southern wall are of different measurements contain niches and drainage pipe system at the inner corner of each room, Room's measurements are 10.4/10.7ft, 10/18ft and 10.3/8.8ft. A room on western wall is comparatively larger in size and provided with two cupboards, niches and a fire place. This room is of an irregular rectangle shape.

Wall Thickness 1ft

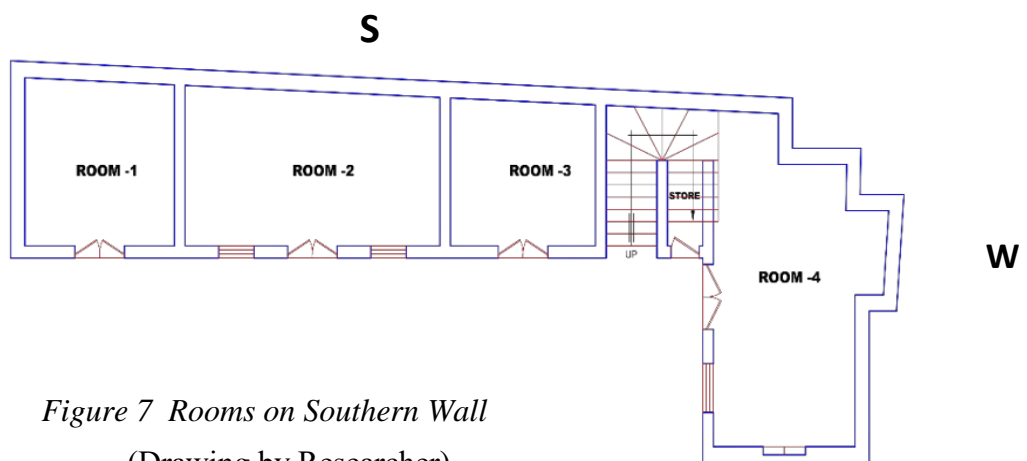


Figure 7 Rooms on Southern Wall  
(Drawing by Researcher)

### 3.6 Courtyard:

Open court yard on ground floor is 1612 square feet.

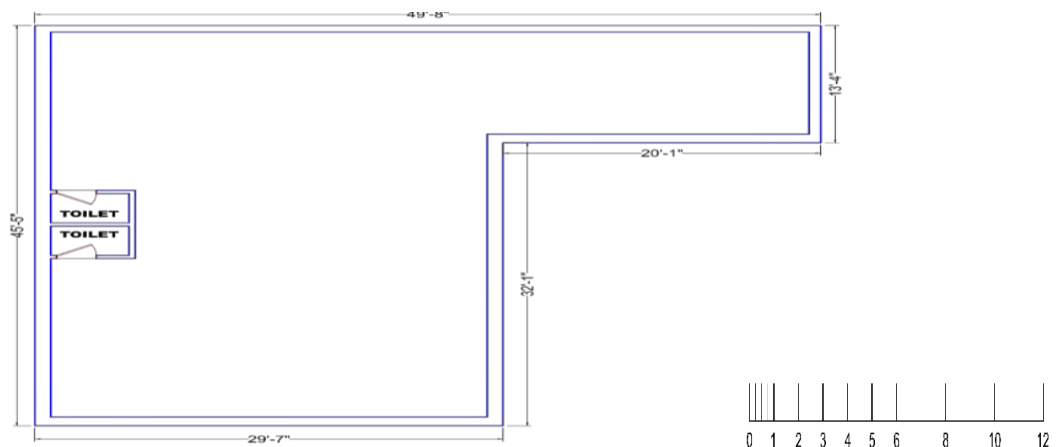


Figure 8 Out Line of Courtyard  
(Drawing by Researcher)



### 3.7 Arches used in Dharmsal:

Arches used in the Dharmsal are of three types, multi cusped, tuder and depressed arch of different sizes. Niches are also carved in miniature arches.

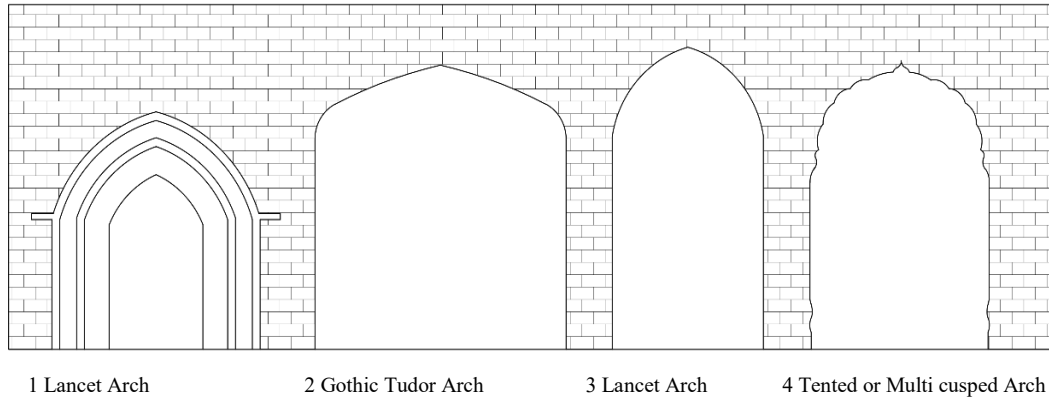


Figure 9 Different Arches used in Qutbal Dharmsal  
(Drawing by Researcher)

### 3.8 Staircase:

A set of 18 staircases from ground to 1<sup>st</sup> floor and another 18 from 1<sup>st</sup> floor to top roof.

Each staircase is 3ft wide, 8 inches high and 1ft depth.

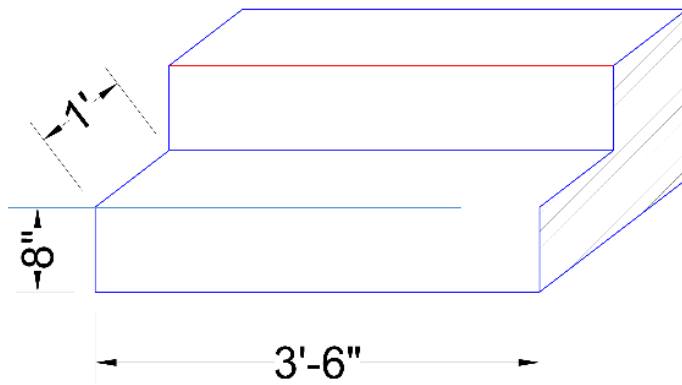


Figure 10 Staircase Plan of Qutbal Dharmsal  
(Drawing by Researcher)

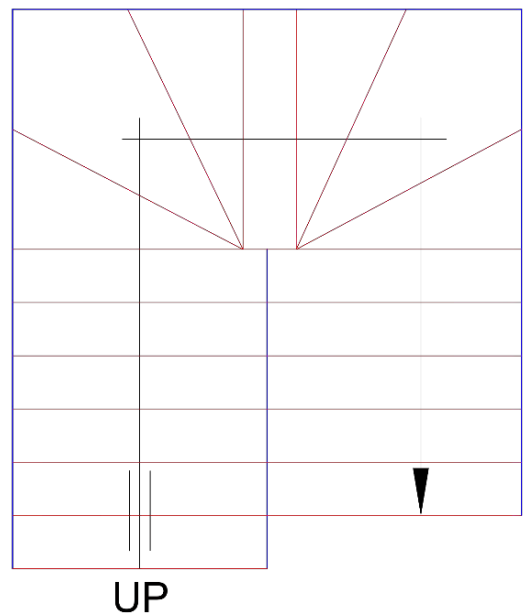
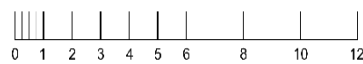


Figure 11 Staircase Plan Qutbal Dharmsal  
(Drawing by Researcher)



### 3.9 Niches of different style and sizes:

Niches of different style are used, ground floor, stairways and top roof, all the niches are of different style and sizes. Arched openings used for niches are of style introduced first in Islamic architecture in Iran, Mesopotamia, Anatolia and Egypt.

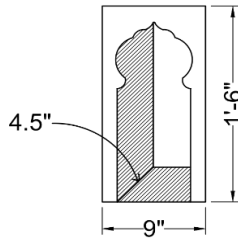


Figure 12 Multi Cusped Arched Niche  
(Drawing by Researcher)

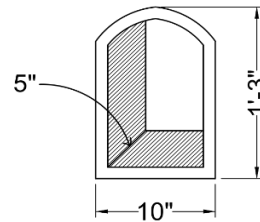


Figure 13 Lancet Arched Niche  
(Drawing by Researcher)

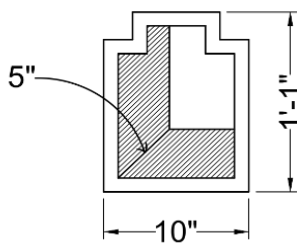
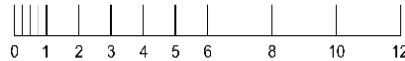


Figure 14 Shouldered arched opening of a Niche  
(Drawing by Researcher)

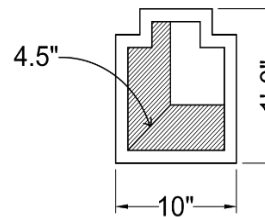


Figure 15 Shouldered arched Niche  
(Drawing by Researcher)

### 3.10 First Floor Plan:

First floor consists of a central square area with single roof attached with ground floor and an arched bay around it and windows on each wall. Five windows on front wall four on southern and western wall and only two on eastern wall. Each window measuring 3ft width and 5.2ft height.

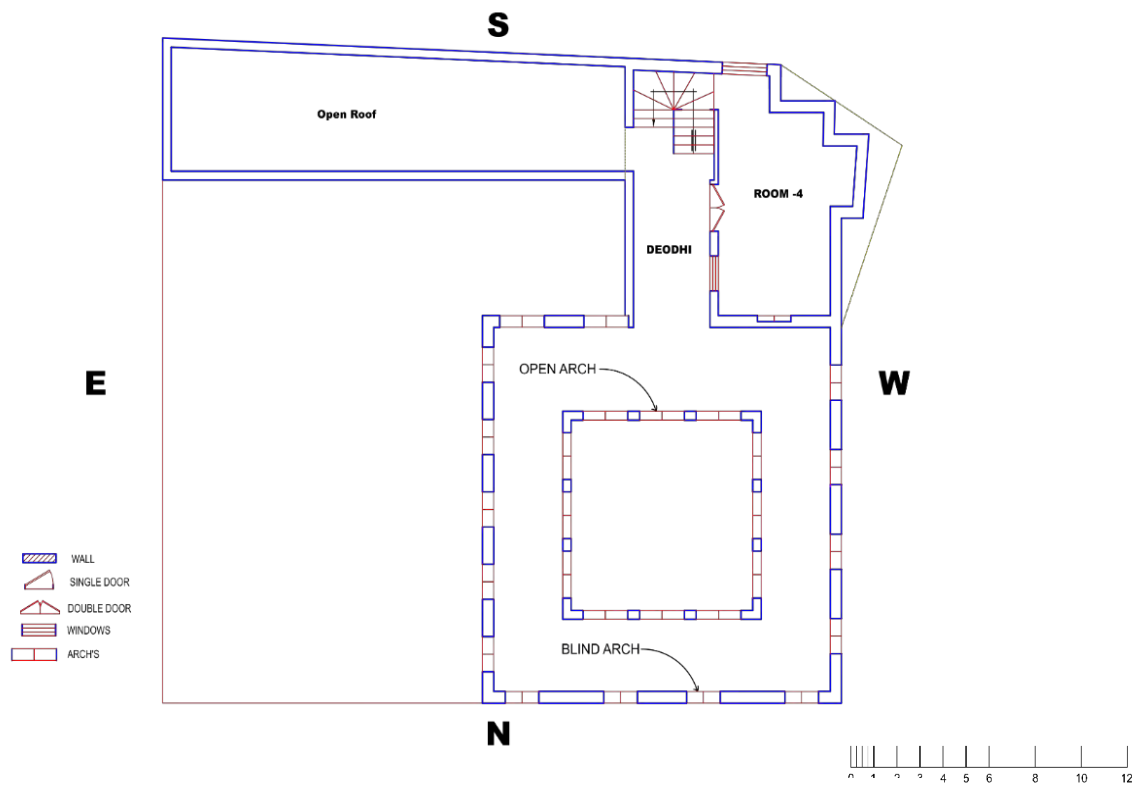


Figure 12 First Floor Plan Qutbal Dharmasal  
(Drawing by Researcher)

Covered Area of First Floor is 1522 Square feet with a rectangular open roof on Southern Side.

### 3.11 Top Roof:

Top floor is an open roof of irregular rectangle shape with more than four corners, measuring different length of each wall, as given below

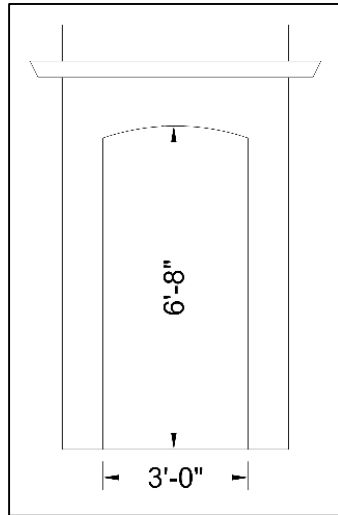


Figure 13 Door Elevation of Top Floor  
(Drawing by Researcher)

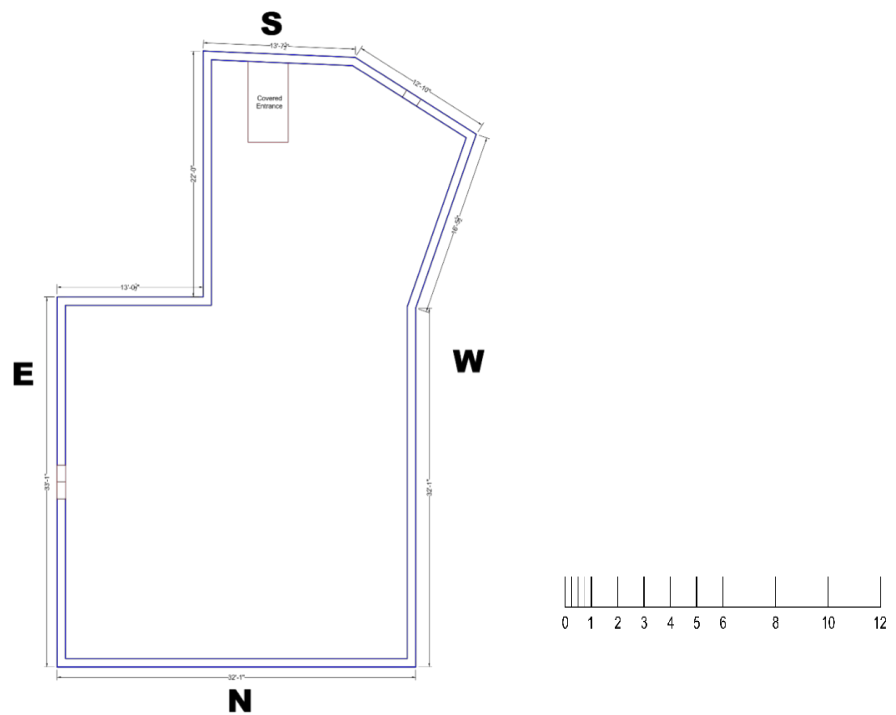
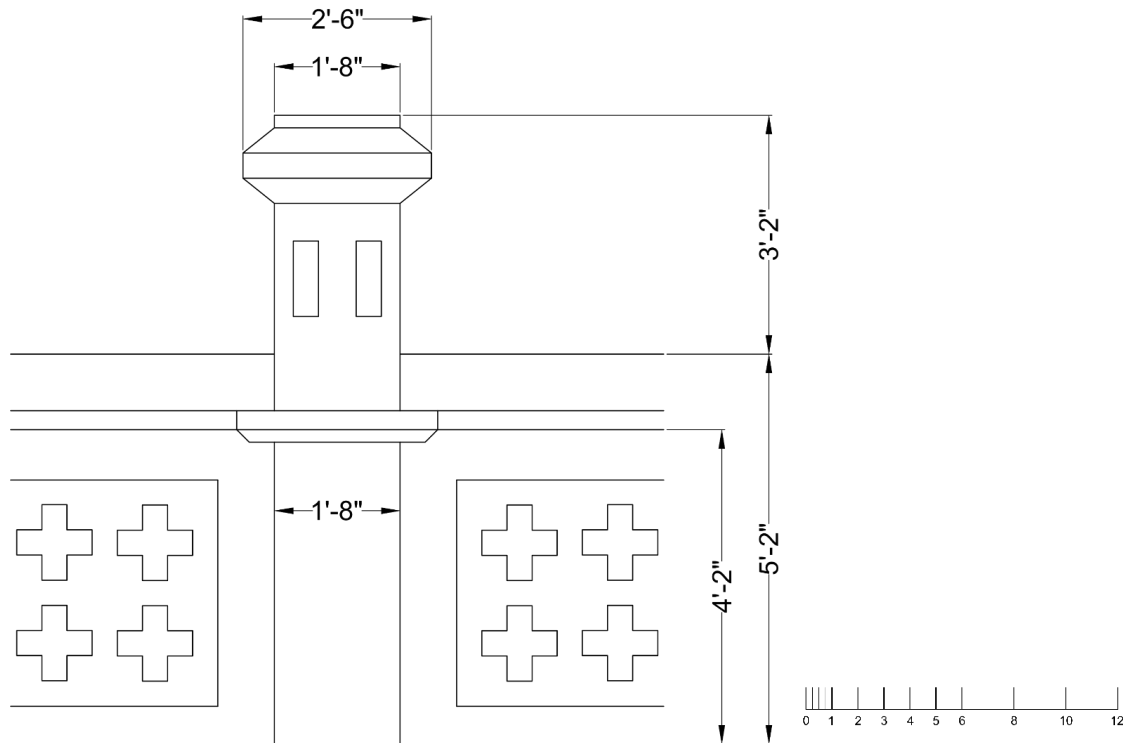


Figure 14 Top Roof Plan Qutbal Dharmasal  
(Drawing by Researcher)

Total Area of Top Roof is 1515 Square feet.

### 3.12 Minaret:

The only minaret found in the building is on the wall of top floor, a square minaret of 3.2ft high from Parapet wall and 1.7ft wide.



*Figure 15 Small Minarets on Parapet Wall*  
(Drawing by Researcher)

## Chapter 4

### 4. ARCHITECTURAL FEATURES

#### 4.1 Major component of Sikh Dharmsal/Gurdwara:

In early days Sikh religious shrines were known as Dharmsal and were simple in architectural expression but during the time of sixth guru they were given the name, “Gurdwaras”. One of the main features of any Gurdwara is its 4 doors or entrances, to convey a message that members of every community or people from four major religions are welcomed here. The cost of construction of any Gurdwara depends only on resources of Sikh community. Four important elements of Gurdwara which also became fundamental or traditional style of Gurdwara are enclosure, gateway or deodhi, Gurdwara or prayer chamber and sarovar. (Singh K. , 2004).

A Gurdwara consists of various components. These can be divided into two types, inner elements and outer elements. Among the inner elements are

#### *1. Parkash Asthan / Main hall:*

A sanctum sanctorum, central sacred hall which fulfills the need of place where Guru Granth Sahib can be kept with all its respect and honour and where people gathered for congregation to listen the rhymes and teachings from holy book which can be in rhythmic or recitation style.

#### *2. Sukhashan room/ Rest room:*

A room to keep Guru Granth Sahib. After daily rituals performed in main shrine Guru Granth Sahib is placed in rest room known as “Sukhashan room “or “Sach Kand room”. The provision of this room is compulsory for every Gurdwara, weather large or small.

### 3. Parkarma/circumambulatory path:

Another compulsory component is an open path around the sanctum sanctorum. The devotee has to remain on the left side of the holy book.

### 4. Karha Parsad:

It means sanctified offerings of a delicate sweet pudding served to everyone present in Gurdwara after prayers. Recipe for this sweet is outlined in Sikh code of conduct. (Singh G. , The Encyclopaedia of Sikhism, Sikh Architecture, 1999).

## **4.2 Among outer elements are:**

#### *1. Darshani Deodhi:*

*A place from where a visitor can get first glimpse of the sanctum sanctorum.*

#### *2. Hand wash and Feet wash area:*

*Before entering the main shrine everyone is bound to wash his or her hands and feet. This area is usually located before Dashing Deodhi.*

#### *3. Jora Garh:*

*A place to leave shoes as no one is allowed to enter the shrine with shoes.*

#### *4. Gathri Ghar:*

*This is the place where every visitor is required to deposit his or her belongings. (Singh G. , The Encyclopaedia of Sikhism, 1998).*

### 5. Flag/ Nishan Sahib:

A flag of yellow colour with a typical sign over it is an essential part of Gurdwara, without Nishan Sahib the shrine would not be considered as Gurdwara. This tradition was also started during the sixth Guru Hargobind Singh. (Johar, 1976)

### 6. Sarovar:

Sarovar or the holy tank is also an important outer element of Gurdwara.

#### 7. Langar:

Langar is a Persian word which means, providing free of cost food to poor people. In Sikhism this word is used as kitchen or “Guru ka Langar” or kitchen run on the name of the Guru. It was started from the time of Guru Nanak Dev (Nabha, 1930).

#### 4.3 Interpretation of Architectural Details of Qutbal Dharmshal:

The building of Qutbal has splendour architectural features. The lotus that is carved on it has four petals and embellished on brick stone masonry. In previous times lotus has been used as a symbol of purity. Sikh architecture has amalgamation of Rajput’s and Mughal style of architecture. The arches and other features of building reflect the mixture of Sikh, Hindu and Islamic architecture.



*Plate 4 Depiction of Lotus flower on corners of the building.  
(Photo taken by Researcher)*

In earlier time Sikhs mostly used mud huts as their house. The elite class Sikh used to live in elaborate form of Havelis. The word haveli is of Persian origin, known as a great



mansion and same style of decoration was practiced in religious architecture (Singh, 2016). The style of arched façade can be seen in Mangat Gurdwara at Mangat village.

The facade that is normally known as front part of any building. It is most significant part of building that form overall design of building. It is a double story building and facade is divided into three parts, vertically as well as horizontally. Central is a big multi cusped arch around the rectangular doorway. On either side of the main arch at the level of its haunches two more rectangular frames are carved, encompasses two arches the arch that is inward is known as blind arch. Windows, niches, plain panels over arches are the part of composition. Windows and doors were made of wood, now demolished. Arches carved here are enriched by means of numerous foliations. Half vanished fresco paintings also seen on the main part in the form of border in vibrant colors. The panels of first part may be adorned with floral motifs or figures but now painted with white colour or distemper.

The second story of facade is in its original condition, in this upper tier is a row of five windows providing air and light to the central chamber. This part is also divided into three panels, central one is larger and consist of three windows while on either sides are comparatively small panels with one window in each. On the apex of the main facade is a miniature arched opening, outlined with ribs and a row of acanthus leaf and console on both sides, made probably to balance the view.



*Plate 5 Upper portion of facade in original condition.  
(Photo taken by Researcher)*



*Plate 6 Outer wall of the building. Showing 4 arched windows now filled with bricks.  
(Photo taken by Researcher)*

Niches in architecture consistently use for decorative as well as for the purpose of displaying statues or light lamps. It is extensively use for exterior and interior in buildings. The niches that are formed on this building has similarity with arches and at the lower side it has lotus representations. In Hinduism lotus has significant status.



*Plate 7 Arched niches on top floor wall  
(Photo taken by Researcher)*

#### **4.4 INTERIOR OF MAIN HALL:**

Central is a richly decorated and imposing structure. The main hall is divided into 5 parts with arches central chamber is square with arched path on four sides. A square roof supported by cross vault arches.



*Plate 8 Interior of prayer chamber  
(Photo taken by Researcher)*



*Plate 9 Main entrance.  
(Photo taken by Researcher)*

An Entrance of Dharmsal was a wooden door fixed in an arch, now replaced with metal one. The side wall of this building is not original school authorities renovated by use of contemporary material of construction.



*Plate 10 Arches at outer wall of Dharmsal.  
(Photo taken by Researcher)*



*Plate 11 Multi cusped blind arch with dome in relief form  
(Photo taken by Researcher)*



*Plate 12 Pointed arches on outer wall of the building  
(Photo taken by Researcher)*

Pointed arch had also installed at inner side to strengthen the whole building. Sikh building offers interesting varieties in respect of the form of arches. The most exquisite form of arch that widely used in their architecture is arches having cusps. The number of cusps is invariably found in certain variations.



*Plate 13 Arch in main hall.  
(Photo taken by researcher)*



*Plate 14 Representation of Blind Arch  
(Photo taken by Researcher)*



*Plate 15 Multi cusped arch having columns with lotus carving  
(Photo taken by Researcher)*

#### **4.5 The Pillars and Pilasters:**

The most distinct feature of Sikhs architecture seems to be the presence of pillars in abundance. Each pillar divided into three parts.

1. The base
2. Shafts
3. The capital

The shafts are mostly plain having no carvings except certain verticals lines. Capitals mostly having floral and foliage designs. The following image showing the formation of pilaster for support purposes in Haveli. The capital of pilaster has design in the form of inverted lotus.



Plate 16 Arches on upper story of building  
(Photo taken by Researcher)

This image also shows the capital having inverted lotus petals and outgrowths in the form of vertical accession lines. All the arches are carved with additional, cylindrical pillars



Plate 17 Decoration by using floral pattern on column.  
(Photo taken by Researcher)





*Plate 18 Windows in a row on first floor  
(Photo taken by Researcher)*

There are arches between the window or ventilating system. Every room in this Dharmasal equipped with windows with iron netting and wooden doors.



Plate 19 Decorated wooden fence between the pillars  
(Photo taken by Researcher)



*Plate 20 Small minaret on the parapet*  
(Photo taken by Researcher)

Small minarets attached on the fence. These minarets were highly used for decorative element. It has main three parts the base, shaft and head. The head of this minaret is in square form. Small opting also existed for making them more beautiful.



Plate 21 Opening for ventilation  
(Photo taken by Researcher)

The whole building consists of two stories. The roof of Dharmsal is divided into number of geometrical compartments. In which each has similar ventilation style at the top of wall and pointed arches. This hole initially was used for ventilation motives later with some addition the hole lost its originality the carving of bricks in this picture is so exquisite.  
(Personal communication)



*Plate 22 Exterior view of upper story*  
(Photo taken by Researcher)

On parapet is a geometrical net design, created with bricks.



*Plate 23 Shades over ventilators and windows used for decoration*  
(Photo taken by Researcher)



*Plate 24 Miniature columns with lotus capitals*  
(Photo taken by Researcher)

Miniature columns introduced at the edges of wall and these all are having carving of lotus flower on it.



*Plate 25 Researcher while taking measurement of building  
(Photo taken by Researcher)*

The remains of chimneys are still intact there. It is the part of chimney which project into the room accommodates a fireplace.

In contrast with central chamber other structure is quite simple and utilitarian type, found with cupboards, fire place, deep carved niches and drainage pipes



*Plate 26 Remains of chimney of firework*  
(Photo taken by Researcher)

The lotus flower petals are widely used on these columns. At the outer wall a pillar is embedded that was made of white plaster having minute floral details at the base of pillar. The minute details are divided into the floral petals and certain geometrical designs. The lower part of the base is highly impaired.



*Plate 27 showing the base of pillar in outer wall*  
(Photo taken by Researcher)

The capitals of pillar also have same floral pattern and made of white pilaster. Details on floral petals having minute depths inside that elaborating the petals design.



*Plate 28 the capital of pillars*  
(Photo taken by Researcher)



*Plate 29 Image of inscriptions carved in marble slab, on facade*  
(Photo taken by Researcher)





*Plate 30 A view of the facade (ground floor)  
(Photo taken by Researcher)*



*Plate 31 side view of Facade, southern wall with 3 arched openings  
(Photo taken by Researcher)*

Among the other features are projecting chajjas over the windows, ventilators with wooden shades and a solid iron beam supporting first floor.



*Plate 32 Use of Acanthus leaf as a decorated motif on pillar*  
(Photo taken by Researcher)



*Plate 33 Petals decorations on arch*  
(Photo taken by Researcher)



*Plate 34 Ariel view of central prayer hall*  
(Photo taken by Researcher)



*Plate 35 Geometrical design created with bricks on top roof wall*  
(Photo taken by Researcher)



*Plate 36 Base of pillar.*  
(Photo taken by Researcher)



*Plate 37 Researcher pose for a group picture with supervisor and colleagues*  
(Photo taken by Researcher)

The structure stands as a traditional architectural jewel among the plain residential quarters which once used as shops of goldsmith, according to the local people.

The carving of restoration is very poor there. This heritage site is in shamble. Basically this building entirely belongs to Sikh period but it has great influence of Mughal and

Islamic architecture. Multi cusped arches, use of red sand stone, white marble and domes in relined form all influenced by Mughal school of architecture. Doubtlessly, there is urgent need for its conservation and documentation for the best utilization of Sikh architecture.

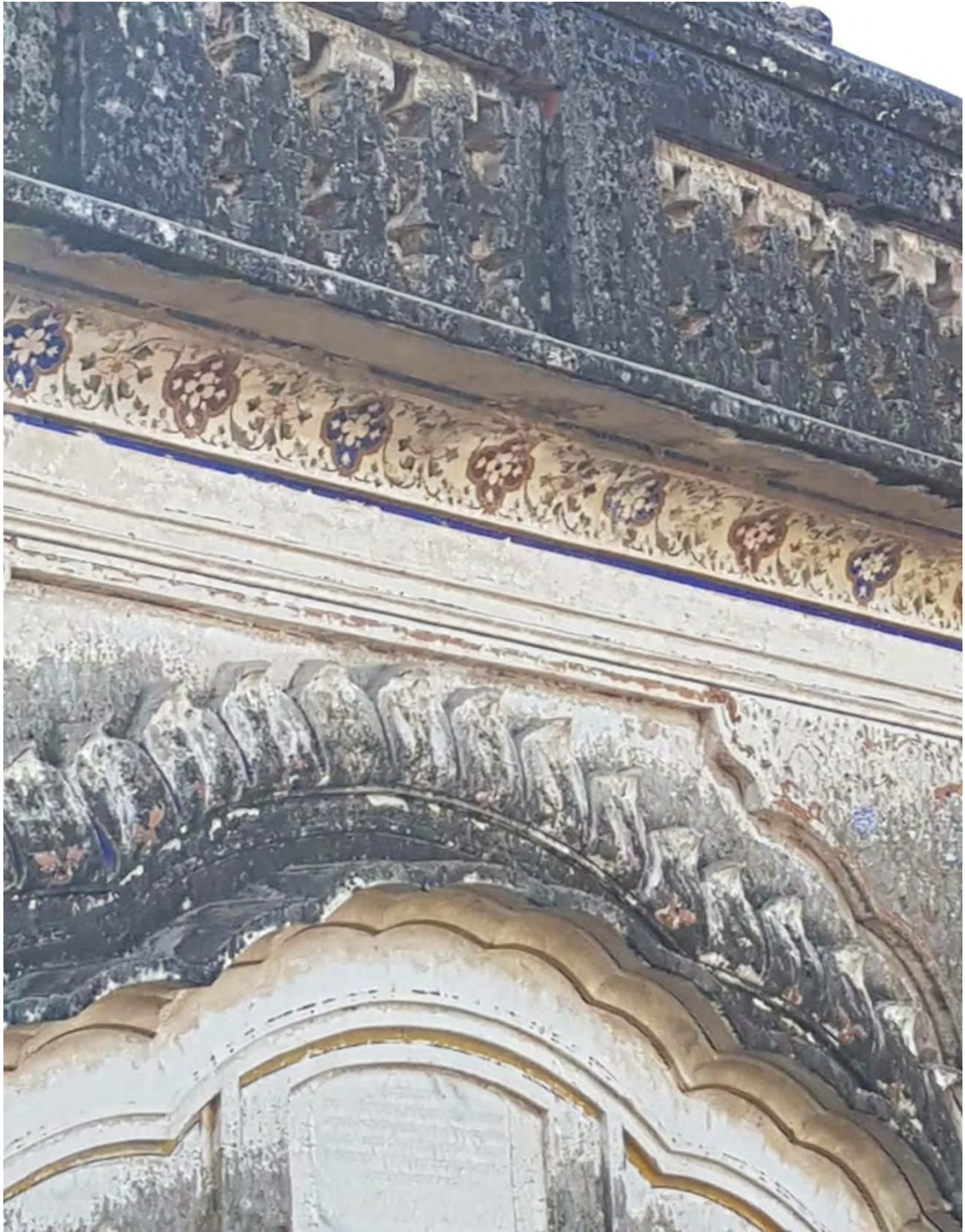
#### **4.6 Few more views from Qutbal Dharmsal:**



*Plate 38 A small arch on fence wall at top roof*  
(Photo taken by Researcher)



*Plate 39 Pillars adorned with acanthus leaves*  
(Photo taken by Researcher)



*Plate 40 Carved acanthus leaves border*  
(Photo taken by Researcher)



*Plate 41 Set of arches around central square chamber*  
(Photo taken by Researcher)



*Plate 42 Detail of wall decoration*  
(Photo taken by Researcher)





*Plate 43 Iron lintel supporting the roof  
(Photo taken by Researcher)*



*Plate 44 interior of first floor  
(Photo taken by Researcher)*



*Plate 45 Staircase plan*  
(Photo taken by Researcher)



*Plate 46 Staircase for 1st floor and entrance for store room  
(Photo taken by Researcher)*



*Plate 47 Stairs for top floor*  
(Photo taken by Researcher)



*Plate 48 Detail of pillars*  
(Photo taken by Researcher)



*Plate 49 Drainage place at the corner of small rooms*  
(Photo taken by Researcher)



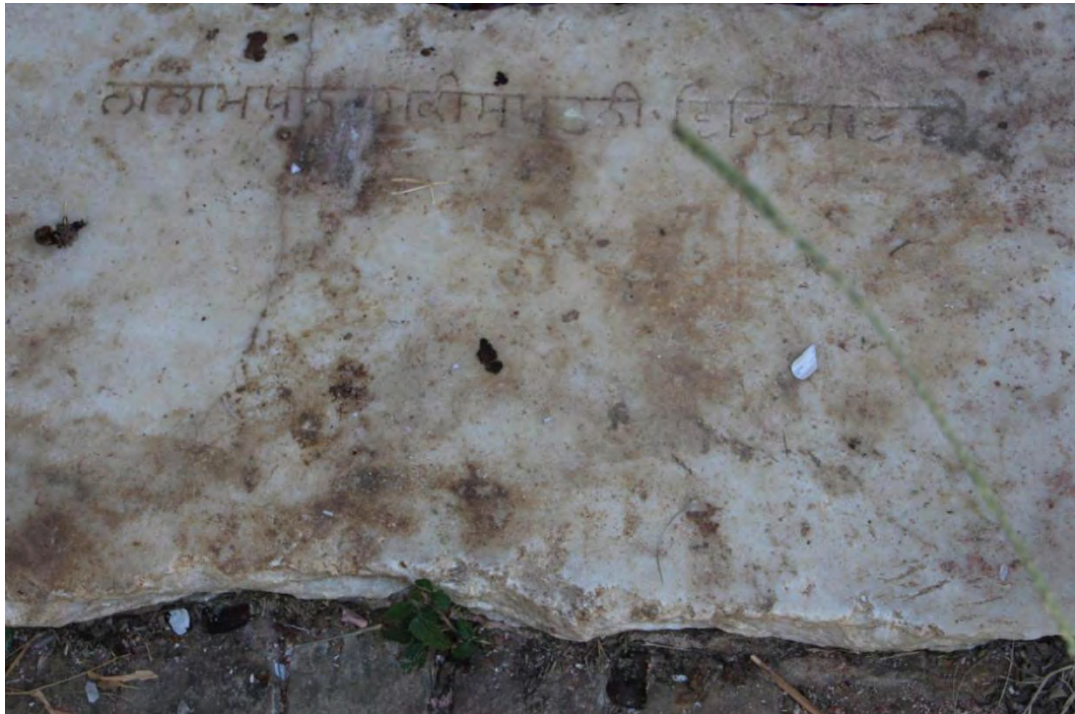
*Plate 50 Palanquin windows and ventilators*  
(Photo taken by Researcher)



*Plate 51 Temple near Qutbal Dharmsal  
(Photo taken by Researcher)*



*Plate 52 Geometrical design from Qutbal temple  
(Photo taken by Researcher)*



*Plate 53 Gurumukhi script from Qutbal temple  
(Photo taken by Researcher)*





*Plate 54 Well near Qutbal temple*  
(Photo taken by Researcher)



*Plate 55 Well near temple*  
(Photo taken by Researcher)



*Plate 56 Baoli near temple.*  
(Photo taken by Researcher)



*Plate 57 Water pond and a banyan tree*  
(Photo taken by Researcher)



*Plate 58 Entrance door now replaced with metal one  
(Photo taken by Researcher)*



*Plate 59 Outer wall and main entrance showing two rows of windows  
(Photo taken by Researcher)*

Wooden door now demolished and is replaced with metallic one and wooden windows now closed and filled with bricks.



*Plate 60 Complete view of facade  
(Photo taken by Researcher)*



*Plate 61 Courtyard of Qutbal Dharmsal  
(Photo taken by Researcher)*



*Plate 62 Ariel view*  
(Photo taken by Researcher)



*Plate 63 Ariel view*  
(Photo taken by Researcher)



*Plate 64 Ariel view*  
(Photo taken by Researcher)

## Chapter 5

### 5. HISTORICAL BACKGROUND OF ART WORK:

Indian art started about five thousand years ago when the Indus Valley Civilization was at its peak. People of India are well known for their adaptability and that is visible in the art and culture developed here. The area was not only a centre of world's oldest civilization, Indus valley and Harappa, but also has the rich culture, grew under influence of different religions developed in this region i.e. Buddhism, Hindu, Sikh, Jain and Islam. The trade and links with other neighbouring countries also influenced Indian art and culture. Structure under discussion is a good example of it, showing variety of botanical punctuation with local and foreign influences. so the Sikh architecture is not different from the contemporary style of art and architecture which is a mixture of Mughal and Rajput style.

The development in art during Sikh dynasty is attributed to Maharaja Ranjit Singh. Maharaja Ranjit Singh conquered the town of Chiniot (now in Pakistan) located at the banks of river Chenab in 1819. Maharaja took keen interest in art and architecture. He patronized art and commissioned not only Sikh but also Hindu and Muslim painters to work at different Sikh religious and secular buildings. Most of the decoration work of fresco painting and naqqashi at Harimandar sahib was done by Muslim painters belonged to west Punjab. (Singh D. , 2003).

The most beautiful iconography can be seen in the Harimander sahib on its second story pavilion named "shish Mahal" also known as mirror room. It is said that this portion was added by maharaja Ranjit Singh. (Brown, Sikh Art and Literature).

When Kangra and surrounding hill states were occupied by Ranjit Singh, the Pahari artists were also attracted towards the plains. They were also provided patronage by state and Sikh nobility and this led to the rebirth of the architectural iconography in the Punjab and thus the Sikh school of art came into being.

Artists and architects quickly adapted the style which suits the Sikh sentiments. Portraits, book illustrations and walls were adorned according to the Janam Sakhis (literature related to the life and teachings of Guru Nanak) and Sikh religion. (H.Singh, 1995).The Pahari painters executed two major forms of arts during this period.

1. Murals: Pahari painters were commissioned to paint murals on the walls of new Gurdwaras, palaces, hawelis etc.

2. Portraits: Artists were hired by the elite and nobles to sketch and paint portraits. (Rani, 1987).

### **5.1 Beginning of Flora and Fauna in Art Form (As an Art Representation):**

Before the invention of camera and its use in scientific studies, drawing and sketching was the only source of recording many species of plants, flowers, birds and animals etc. nowadays technology i.e. micro lens or micro scope are used to get botanical and biological details but in past, artists were responsible for the recording of scientific and factual studies. In the field of flora and fauna, in the form of detailed studies (or sketches). For these detailed studies required great skill, attention, observation and technical horticultural knowledge. These drawings and illustrations were utilized by the Physicians, Pharmacists, farmers and gardeners. (Taggart, 2018).

Many examples of scientific studies are found in the history and work of world renowned artists:





*Plate 65 A botanical study*  
(Source Google)

Victoria Regia: or, Illustrations of the Royal water-lily, in a series of figures chiefly made from specimens flowering at Syon and at Kew by Walter Fitch; with descriptions by Sir W.J. Hooker. Scan of illustrations at The New York Public Library. (Source: Wikimedia Commons) (Source: Google)



*Plate 66 A study by Leonardo da Vinci*  
(Source Google)



*Plate 67 Drawing by Leonardo Da Vinci*  
(Vinci 1452-Amboise (1519) source Google)

All these botanical studies consist of knowledge about accurate scientific understanding of plants and herbarium specimens. These studies represent all useful aspects, its life cycle and other features for not only to help in identification but also in utilization in other scientific and medical purposes. Most of the plant studies are monochromic. Other than these scientific representations flora and fauna were also used for decorative purposes. They are much more attractive, vibrant and pleasing in the form of art rather than scientific representations. These botanical elements are also converted in the form of design in order to use in different form of art and craft e.g. pottery, architecture, manuscript, textile etc. so we can say that the flora and fauna used for the sake of art representation is more impressionistic (Taggart, 2018)

Flora and fauna are also found in the form of carving especially on Buddhist buildings.



*Plate 68 Flora and Fauna images from Sanchi Stupa*

[https://en.wikipedia.org/wiki/Sanchi\\_Stupa\\_No.\\_2](https://en.wikipedia.org/wiki/Sanchi_Stupa_No._2)

A basic difference between a botanical study and artistic representation is intention as botanical artists wanted their work to be utilized and be more useful for scientific purposes while the artists used the same for the decoration as well as symbolic purposes.

### **5.2 Presentation of Flora and Fauna and its Importance in Art:**

According to an art historian Sita Reddy “plants are the world’s globalises,” she writes “they rarely sit still” they are always on the move and are helpful in tracing history, geography and culture with the help of botanical studies. According to her, the purpose of botanical art is two-fold; beauty and utility e.g. embellishment of architecture, manuscripts, household objects, and the illustration of herbal plants used to identify medicinal plants. (Reddy, *Ars Botanica*, 2018)

Depiction of plants can be seen in early Indian art, on temple walls, pottery designs, motifs on woven carpets and embroidered textile and in representation of Buddha at Bodh Gaya, illustrated manuscripts of Hindu epics and Mughal.

One of the earliest botanical representations found from Harappa, is unicorn and Pipal tree, seal. Bodhi or sacred fig tree is linked to Buddhism while importance of plants and trees can be judged by the fact that the people from rural India still worship forests or entire copse. The coconut, banyan, palm and papal trees are also sacred to them.



Plate 69 Unicorn and Pipal Tree seal Harappa  
(Source <https://www.google.com>)



*Plate 70 Pipal tree on seal, Harappa.  
source Google*

The miniature and manuscripts of medieval India are also the reminiscent of vibrant botanical art, some of them were highly stylized and used only for the purpose of decoration and composition.

“It is known that trees and foliage in Indian miniatures were often added not as mere decoration but to enhance the mood and to evoke the idea of paradise gardens in order to complement the painting narrative. No matter the style or school of the painting-whether

Rajhistani or Pahari or Deccan or even the sacred Pichwais-trees had a role that balanced the cosmic composition.” As art critic, Uma Nair, observed in an essay “Tales of trees in Indian miniature,”. (Nair, 2016)

Mughal rulers were not only zealous gardeners and nature lovers but also great patrons of art and architecture, during their reign in India, botanical representations in art grew more naturalistic. Even after the decline of Mughal Empire, its influence on art and architecture did not fade away and the style very strongly influenced art and culture of the region. The style of beautification and the motifs from Mughal art and architecture are still in practice and nowadays can be seen in embellishment of walls, textiles and household objects etc. Mughal style had a strong influence on Sikh and Hindu architectures as well, visible in temples, hawelis, Gurdwaras and shrines of the region.

Just like Mughal, Sikh were also passionate lovers of nature, they took refuge in forest nature that’s why the form and structure of plants in their art is very clear and identifiable .Sikh Guru also appreciated nature in Gurbani.

The vibrant flora and fauna were not only prominent in the scenes of manuscripts or illustrations but were in frequent use as the patterns to fill the margin or borders, decorating walls, pietra dura inlay work or mirror work, carved in relief, printed on tent fabrics or forged from metal in Indian art and at that time all floral and faunistic motif were commonly practiced. The artist created beautiful designs by combining the parts of different plants e.g. flowers, leaves, buds and tendrils etc. A design may consist elements from different plants but creates a complete pattern, all clear and recognizable depictions.

Although flowers have always held a special place in the history of art but its development in the sixteenth century of South Asian art is remarkable. In this development the role of

Mughal cannot be ignored. Mughal style was strongly influenced by Persians the same characteristics are visible in other contemporary cultures.

### **5.3 Art techniques applied by Sikh artists:**

#### **5.3.1 Jaratkari :( inlaid work)**

In this technique different coloured and sometime precious stones were used in order to create beautiful patterns. The technique Jaratkari is similar as Pietra Dura work employed by Mughalin India. Few examples of Jaratkari in Sikh shrines can be seen in Darbar sahib Tarn Taran and Hazoor sahib in Nanded. In this process first step was the drawing of pattern on marble, then etching with stone engraver and then after cutting and finishing comes fixing with binding material. White mortar was used as binding material. Expert of this technique was known as, “Begaria.”

#### **5.3.2 Mohrakashi: (Frescos)**

In this technique of mural painting, colors applied when the plaster is wet. This technique was widely applied on the walls and ceiling of Sikh buildings. Examples can be seen in Darbar sahib Tarn Taran, Hazoor sahib Nanded, Dera sahib in Lahore.

In this technique first step is preparation of sketch which later transfer on the wet wall area then covered with lime plaster, known as “Pora”. Pora then covered with “Doga”, made with burnt marble and then on wet Doga the design was transferred.

#### **5.3.3 Gatch work: (lime/gypsum)**

In this technique limestone or gypsum was used which was heated in fire then powdered. Before using it, this powder sieved and was made a thick paste by adding water, in the amount only utilized in one sitting. The thick paste was applied and carved with a sharp tool in order to create a design, then painted or laminate over it, to give it a luminous look.

#### **5.3.4 Tukri work: (mirror pieces)**

An art form in which mirror pieces are utilized. These mirror pieces are known as “Tukris”. This technique was widely used by Mughals and the best example is their “sheesh mahal” in Lahore Fort. It is the work mostly done on the ceilings of Sikh shrines. Few examples are ceiling of the upper hall in Hari Mandar Sahib, also in Darbar Sahib Tarn Taran and Hazoor Sahib Nanded. The pieces of glass or Tukris were covered with Mercury oxide in order to convert them into mirror. A tool named “Krud” was used for cutting the glass into pieces. Precious stones were also used occasionally in this technique.

#### **5.3.5 Gold embossing:**

This technique was used to apply beautiful patterns especially for the upper portion of the outer walls of shrines. Examples can be seen in Darbar Sahib Tarn Taran and Hazoor Sahib Nanded also at some parts of Baba Atal Rai and Dera Sahib Lahore. Like other techniques the very first step of this technique is also preparation of pattern then transferred on copper plates on the reverse by embossing. At the end gold leaves are punched on them to get the design below. (Arher, 1989)

#### **5.4 Iconography of Qutbal Dharmsal:**

Qutbal Dharmsal is one of the monumental treasure of Potohar region, enriched with influences and botanical punctuation. Great floristic diversity can be seen on the walls of main chamber that is largely adorned with floral motifs in fresco painting technique.

#### **5.6 Composition of floral designs in Qutbal Dharamsal:**

Floral patterns are set in different patterns in different sizes. Mostly the central panel is larger than the others. These were surrounded by slender and rectangular side panels. Most of the panels are framed with a border design to highlight the pattern. The patterns of

border are similar to the vertical patterns. Few flowers are shown with slender fine stamens rising from the corolla.

### **5.7 Colours and shades:**

Commonly used colours are red, blue, green, ochre, and pink.

### **5.8 Types of flowers:**

Different types of flowers are used in the building. Some are of bell shaped and a variety of blossoms are utilised in the pattern. The buds are rhombus in shape.

Flower vases drawn on the wall of shrines are also of different shapes holding style of flower bunches. These shapes can be named as tumble shape, onion shape, semicircular shape, pot shape. Vases filled with bunch of flowers. These flowers are shown with delicate stems sometimes dropping down and sometime rising up. At places these stems intermingle with each other. The art work done highlights the skill of the artists employed here.

Plants and flowers used in the iconography are:

1. Cyprus
2. Acanthus
3. Lotus
4. Blossoms
5. Butea monosperma
6. Variegated Bauhinia
7. Iris
8. Fruits

Flowers, leaves, fruits and fish, these entire components are placed in a very unified manner. Altogether these elements (flowers leaves etc) create an intricate pattern.

The fruits include green and black grapes and melon. Fish painted in shining black



Colour arranged in border.

## **5.9 Different styles utilized in iconography:**

Walls and ceiling are divided in to parts and different styles are utilized.

### **5.9.1 Panel style:**

Surface is divided into different panels of square and rectangular shapes. Corners are adorned with squarish panels.

### **5.9.2 Repetitive style:**

In this style floral and other plant elements are used repetitively to create symmetry in design for example repetition of acanthus leaf, different shapes and styles of blossoms and repetition of fish figure.

### **5.9.3 Spread style:**

In this style floral patterns along with other elements spread all over the wall and the ceiling of hall, the upper part of the arched doors and windows.

### **5.9.4 Geometric style:**

Central roof of shrine shows floral patterns spread with geometric patterns. Central is a sunflower with sixteen petals around with round Tukri. The central sunflower extended with further larger eight petals filled with another flower, stem and leaves, creating a web all over the roof. While joining with other flowers or patterns it creates another hexagon shape filled with a smaller pot and a blossom and leaves. While connecting with other flowers, four corners provided a four petaled shape, filled with simple pattern. Altogether it creates a web of flowers, leaves and geometric shapes and forms a beautiful intricate ceiling.

### 5.10 Main Features:

It is curious to note that the artists fully focused on flora and ignored faunistic motifs, this was the characteristic of decoration of arabesque style, a purely Islamic style, used commonly in mosques, while Hindu and Sikh architecture of that time were richly decorated with both figures or faunistic representations and floral motifs as well. Only one example of figure representation is found in Qutbal shrine that is a border design adorned with figure of fish.

The art form employed here is fresco or mural wall painting, famous by the name Mohrakashi;” in Sikh art. It demonstrates that the society of the period valued art skills.

Another technique employed here is Tukri work, in which pieces of mirrors are used, mostly to adorn the ceiling usually round in shape. Size of mirror depends upon the flower drawn around it. Sunflowers are drawn around these circular mirror pieces.



*Plate 71 A rectangular panel of roof showing round Tukri  
(Photo taken by Researcher)*



*Plate 72 Central square roof adorned with round Tukri.  
(Photo taken by Researcher)*



*Plate 73 A set of three arches on each side of central chamber showing tukri work  
(Photo taken by Researcher)*

Red, blue and green colors are used in abundance, no use of yellow but a very little touch of mustered colour or yellow ochre.

### **5.11 Iconography and Symbolism:**

In old iconography styles mostly plant species were used for food and magic and their symbolic character was more important than just embellishment. Lotus, acanthus and other plant representations in Indian art has a strong symbolic background; all these traditions and symbolism had spilled over Indian Art. Mostly plants used in the iconography of the region are of symbolic importance rather than religious.

### **5.12 Acanthus:**

A popular plant, generously used in art and architecture in all over the world. It is a Mediterranean plant with jagged leaves grows in a harsh climatic condition. First used by the Greeks in architectural decoration in 5<sup>th</sup> century B.C, commonly used on temple roof, wall frizzes, and on the capital of columns. Later the Romans used the motif not only for architecture but also in carved furniture and other objects. This plant also consists healing and several medicinal properties.

Acanthus has been use for thousands of years in design and architecture, symbolizes immortality. A good example from ancient history is temple of Apollo Epicurus



*Plate 74 Acanthus plant*  
Source: Google

In the iconography of Qutbal Dharmsal use of acanthus leave is ubiquitous.

Representation of acanthus in art and architecture varies by culture and time period. In Qutbal Dharmsal acanthus appeared in a few different moods and styles. At places filled the borders in a rhythmic manner with a beautiful flow e.g. border in blue and red at the edge of roof panels and in other representations it appeared with plants, blossoms and pot.



*Plate 75 Acanthus border in blue*  
(Photo taken by Researcher)



*Plate 76 Border of acanthus in red*  
(Photo taken by Researcher)



*Plate 77 Details of different borders*  
(Photo taken by Researcher)



*Plate 78 Floral motif arraigned in cypress shape  
(Photo taken by Researcher)*

Square and rectangular panels adorned with acanthus pattern, pot and other floral motifs.

Acanthus representation is also found in the form of carved in low relief, especially in the form of borders. Arched doors and windows are outlined with carved acanthus patterns.



*Plate 79 Border designs on outer walls now fading  
(Photo taken by Researcher)*

Among these intricate Fresco wall paintings another important feature is its panelling.

Walls of central chamber are divided into panels and adorned with bunches and pots.



*Plate 80 Floral patterns arranged in pots of different sizes*  
(Photo taken by Researcher)

The blooming plants impaneled are stylized with rippling branches bowed buds and a variety of blossoms. Symmetry is notable in the placement of floral motifs along its vertical and horizontal divisions.

### **5.13 Variety of borders:**

Central chamber is divided in several panels and portions, framed with different borders. Among them are flowing bails of acanthus leaves, floral stems lined and outlined with another floral shape.

Flowers arranged in a pot was a European influence on Indian art and it was practiced for the first time in Mughal period in the reign of Shah Jahan (for e.g. view from the tomb of



Itmad-Al- Daula in Agra 622, another example from Mughal Period is vase of flowers in marble relief on the dado of the Taj Mahal tomb.)



*Plate 81 Interior of central chamber*  
Source: picture taken by researcher.

A set of three multi cusped arches, on first floor. Same set repeated on each side.

Axial floral patterns on both sides of the arches mirror each other. Panels filled with stylized flowery patterns are also present. Floral motifs in stylized and uniform formation all over the arched wall are remarkable.



*Plate 82 Cypress tree in a rectangular panel  
(Photo taken by Researcher)*

Cypress a Mediterranean plant, has been imported to India, was commonly presented in the niches of the mosques in India. This plant is often used not only in Mughal iconography but also in Persian and Ottoman gardens. It stands for endurance and might in Indian art. Only one representation in original form is present in Qutbal Dhramsals while in other examples floristic elements are arranged in a manner to replicate a Cypress shape.



*Plate 83 Border with fruits and flowers*

(Photo taken by Researcher)

Fruits are associated with fertility, unity, love and even death. They are also used along with floral motifs. Most of the elements used here are symbolic rather than religious. Representation of fruits can be associated to Mughal styles as many intricate Fresco paintings are present in the Mughal building showing fruit trees and fruits. (Imdad). Plants also represents wellbeing and denotes divine elements while garden is a symbol of heaven and related with the life after death.

#### **5.14 Other designs of borders:**



*Plate 84 A border designed with acanthus leaves with bell shaped flowers and a central floral motif*

(Photo taken by Researcher)



*Plate 85 A row of acanthus leaves in symmetrical style against blue background  
(Photo taken by Researcher)*



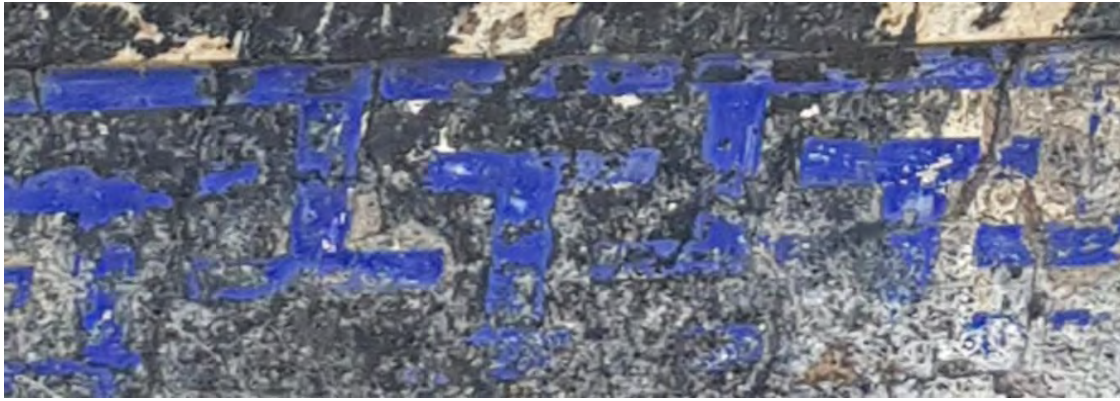
*Plate 86 A variety of border designs with acanthus leaf pattern  
(Photo taken by Researcher)*



*Plate 87 Another intricate border  
(Photo taken by Researcher)*



*Plate 88 A border design with fish against black background, (only faunistic representation)  
(Photo taken by Researcher)*



*Plate 89 A border drawn in blue on the outer wall of Dharmsal, (now fading)*

(Photo taken by Researcher)

Roof of central chamber or “Parkash asthan” is divided into panels. Central or the main square panel is adorned with lively colors and rich botanical motifs. Other panels are also arranged with vibrant floral motifs.

Examples of roof panels.



*Plate 90 Bunch patterns are also present in roof panels*

(Photo taken by Researcher)



Plate 5.26 A rectangular roof panel thickly covered with floral designs and framed with two rows of border.  
(Photo taken by Researcher)



*Plate 91 Detail of a roof panel*  
(Photo taken by Researcher)



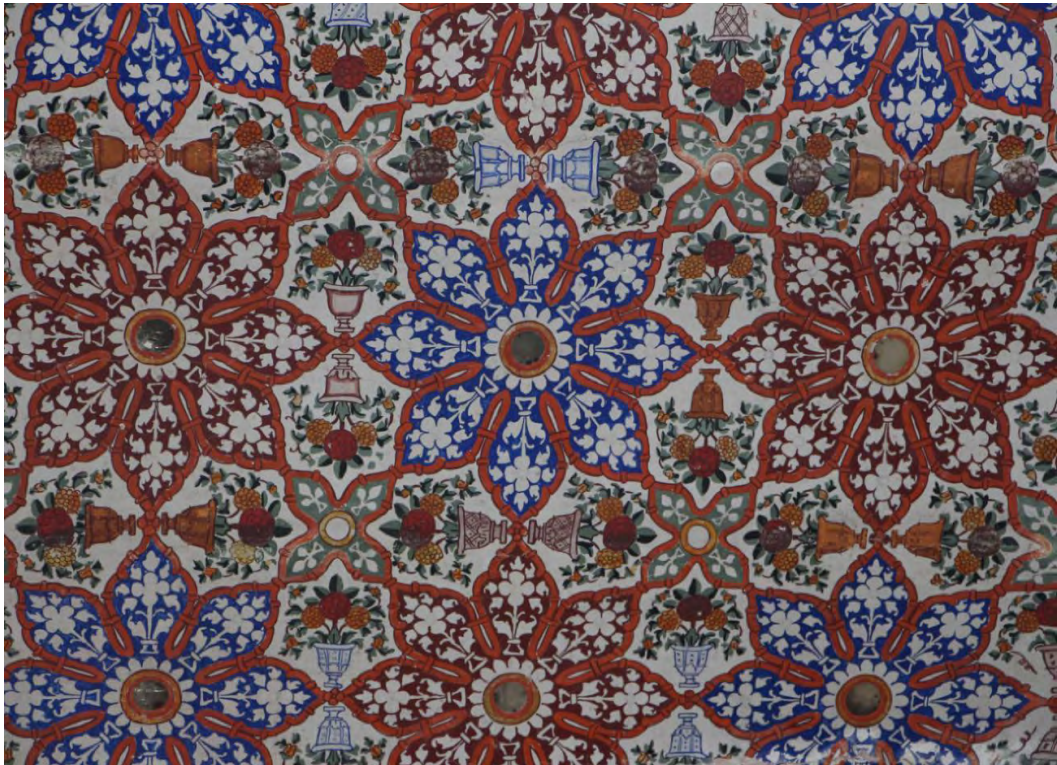
*Plate 92 Detail of another panel style  
(Photo taken by Researcher)*



*Plate 93 A roof panel embellished with pots filled with flowers and leaves.  
(Photo taken by Researcher)*



*Plate 94 Floral patterns arranged in geometrical shapes  
(Photo taken by Researcher)*



*Plate 95 Central is a flat square roof covered with a combination of geometrical and floral patterns filled with intricate colors.*

*(Photo taken by Researcher)*



Central is a flat square roof covered with a combination of geometrical and floral patterns filled with intricate colours. Tukri work is applied here and mirror used are round in shape.

#### 5.15 Other Painted frescos:



*Plate 96 Detail of a panel*  
(Photo taken by Researcher)



*Plate 97 Detail of a panel*  
(Photo taken by Researcher)



*Plate 98 Corners of arches filled with variety of flowers.*  
(Photo taken by Researcher)



*Plate 99 A roof panel showing arrangement of four pots, filled with floral stems and acanthus leaves.*

(Photo taken by Researcher)



*Plate 100 Corner decoration of a roof panel.  
(Photo taken by Researcher)*



*Plate 101 Detail of central square panel.  
(Photo taken by Researcher)*



*Plate 102 Panel on wall surface in different sizes, showing pot arrangements.  
(Photo taken by Researcher)*



*Plate 103 Fresco painting done over arches  
(Photo taken by Researcher)*



*Plate 104 Fresco painting done over arches*  
(Photo taken by Researcher)



*Plate 105 Detail of an arch from central chamber*  
(Photo taken by Researcher)



*Plate 106 Arches from central hall*  
(Photo taken by Researcher)



*Plate 107 Pattern enclosed in an arch*  
(Photo taken by Researcher)



*Plate 108 Art work done over arches in central hall.  
(Photo taken by Researcher)*

## CHAPTER: 6

### **Discussion:**

The communities living together in the Indus belt were divided into parts through partition. While living together people shared elements of each others culture and religion. The building under discussion also has these characteristics. The very first impression that I perceived was that the structure belonged to early Mughal period. There are several features from Mughal style in its decoration, but the outer look and lack of landscape or garden was the major element which proves this concept wrong. I found it confusing but still an interesting piece of architecture, however very little knowledge about the structure was available. Local people called it a Hindu Dharamshala due to its outer look and the description written on the top of the facade. According to a historian/anthropologist, Zulfiqar Kalhoro, this building was once a Sikh haweli. In a non published report by TIAC, the structure is reported as Sikh dharamsal. This non documented structure was an interesting challenge for me to find out whether it is a hawaili, a dharamsal or a dharamshala and also about the history, purpose and other features of this building. This made me visit the site twice to capture not only the mood and philosophy behind the architecture but also the vibrant floral decoration. I was roaming about in the main hall where every wall has a new face, embellished with floral patterns of different colors and style but with the same elements and technique. I also found it an endangered site with decaying walls and fading colors of history. The structure is a victim of ignorance and weather hardships and many disasters. So I count it as one of the monument that lie dilapidated on the edge of being erased from history.

The structure is a subject of renovation, additions and beatification, not only preservation. All the walls depict that the building lies in complete neglect, the structure is decaying and



so its glory. This is not the only historical building in this area but a temple, Baoli a pond and an old Banyan tree also lies unattended in the surroundings. All these are victim of religious bias. The situation created at the time of partition was emotional, controversial and provocative among the people of all minor and major communities and for this reason most of the religious structure were not adopted whole heartedly.

In this process or research work I met few concerned people in Qutbal village and found them very cooperative and hospitable. The stories told by these beautiful and simple villagers were also helpful in finding the clue or result. When I reached there for the first time with the help of local people who guided us eagerly, found the building locked and to get the keys we met the principal of government girls school Qutabal. In her interview she told me that before shifting to their present school building they used Qutabal Dharamsal as school building and then in 2008 the structure of Dharamsal was taken over by the department of AUQAF. She told me that after partition the structure was occupied by some influential folk and used it as private boys school--

After an extensive study of flora and fauna on the walls of Sikh secular and religious structures, I reached to conclude that all the monuments, whether secular or religious are characterized with similar embellishment style. In the building under discussion the difference lies only in the representation of figurative elements. Other religious structures are well adorned not only with flora and fauna but also with few figurative representations as well. The interior of this religious structure is profusely decorated with vibrant colors and panels which is a major characteristic of Sikh architecture, floral patterns painted in panels, running in form of frames and borders, not a single portion of the central hall, which was once used as PARKASH ASTHAN, was left unpainted, while the exterior was relatively less decorated and most of the part is fading and decaying. The lower part of the

sanctuary wall was white washed by the school authorities might be covered with floral patterns.

The statement given by Zulfiqar Kalhoro in his article published in "The Express Tribune" on 4<sup>th</sup> of Feb, 2011, is not justified in calling it a Sikh haveli as haveli is a residential place used by elites, in Sikh tradition constructed with a large central courtyard and several spacious residential rooms around it. This doubt might be intuitive due to the decoration but we should remember that Sikh secular and religious buildings were equally embellished with the help of different art techniques.

I also took a close picture of marble boss fixed over the central hall entrance which is carved with inscription in Gurmukhi. I came to know that the inscription was an old version of Gurmukhi which is not in use nowadays. I tried my level best to get it translated but failed. In this context I contacted Mr. Amardeep Singh, Singapore based Sikh engineer but became famous as a writer after composing two of his books, named "LOST HERITAGE, The Sikh Legacy in Pakistan, and "THE QUEST CONTINUES" It was his very kind cooperation that he not only tried to decipher the script but also helped me in finding the clue. After brief telephonic conversations and detailed study of Sikh philosophy, Sikh religious and secular architecture I was able to conclude that the structure under discussion is purely a Sikh religious building, was used to perform their religious rites.

Gurmukhi script carved on marble slab fixed on entrance. Before partitions Gurmukhi was the common language of the region. The script is not fully deciphered but few names can be identified. Another Sikh friend residing in India tried to help in deciphering the script but failed. The last two lines are carved in Urdu but those are also faded only few names

and dates can be read but are not helpful in understanding the whole meaning. Names written are:

“DHARTA RAM FATHER of KARAMJIT SURI-PREM SINGH”

Dates written are:

1913-1964

Second element was the plan, central square part which was surrounded by arched bay by all sides and also an enclosed balcony over it proves that it was the place once served for Sikh religious rites, a place similar in Sikh Gurdwaras known as” Parkash Asthan” or prayer hall, watched by all four sides and from first floor as well, resemble many other Sikh Gurdwaras.

Four entrances for central prayer chamber to welcome all other communities from four major religions is one of the major elements of Sikh Gurdwaras, also present here. The iconography done on the wall of the central chamber led us to identify it as Sikh style of architecture. No figurative drawing as Sikhism forbade any image in their prayer chamber. (Johar, The Sikh Gurus and their Shrines, 1976) The building was converted into school after partition.

The central and the highly embellished main hall was the only spacious place while the other rooms constructed on the northern wall are small in size and give the impression of a kitchen or storage place but not suitable for residential purpose might be served the purpose of LANGAR, popular in Sikh religion. A room on the side of central hall was little spacious with provision of fire place, cupboard and a blind arch with deep carved niches, was the only place suitable for residential purpose, maybe used to reside the care taker of Dharmsal.

For being an artist, fine art teacher and a student of archaeology, the subject was a source of extreme interest and curiosity which forced me to get involved into the philosophy, art and architecture of Sikh.

**Conclusion:**

Potohar is socially and economically an important area of Punjab, before as well as after partition of India and Pakistan. A number of mounds found here shows that the area was culturally very rich and it also attests that the area was inhabited by ancient man. Remains of Hindu and Sikh structures are a proof of their preeminence before partition and a great source of knowledge. The chronological and archaeological treasures in Pakistan are now being increasingly acknowledged and considered outside and inside the country and it is the requirement of time to understand the value of our hereditary architectural belongings. The condition of these monuments is not satisfactory and is victim of weather, time and negligence.

**Suggestions:**

Pakistan owns a large number of archaeological and historical monuments. The building left by Hindus and Sikhs after partition is a good source of knowledge and can be helpful in religious tourism. But unfortunately most of the buildings are in bad condition and quick actions required for Conservation and preservation to save the glorious past of Potohar. The site and the surrounding area can be a source of attraction for historians, archaeologist and also for religious tourism.

Following measures are suggested by the researcher to take in order to save and restore this piece of art.

1. Sketches and photographs of all the iconography done and patterns carved should be taken and documented. So that they can be reinstated in their original form and style.
2. Drawings and patterns now fading should be prepared using scientific techniques.
3. Restoration of vanished Mohrakashi should be done with natural and same pigments so they last long.

4. The art work and architectural features should be printed in the form of cards, pamphlet and souvenir in order to spread awareness among public and tourist.
5. For the sake of preservation experts should be consulted to save this precious, spiritual monument.
6. Another suggestion is that after conservation and restoration building should be convert into a children library that the community settled around may get benefit of this beautiful piece of architecture rather than to keep it closed and unattended.
7. Regular inspection by a qualified team required to maintain the condition.
8. An open area near pond can be converted into a park that can help people to come and enjoy not only history but nature.
9. A small rest house near these religious monuments would be more helpful to attract the tourists and in expansion of religious tourism.

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