

Art and Architecture of Guru Bazaar Temple: A Case Study of Hindu Temple in District Mianwali

This thesis is submitted in partial fulfillment of requirement of the degree of

M.Phil. in Asian Studies



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Candidate's Declaration

I hereby declare that this M.Phil. Thesis currently submitted bearing the title “**Art and Architecture of Guru Bazaar Temple: A Case Study of Hindu Temple in District Mianwali.**” is the result of my individual research and has not been submitted to any other institute/university for any other degree.

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Supervisors Declaration

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Abstract

This thesis explores the art and architecture of Guru Bazar Temple in Mianwali, Punjab, Pakistan. Mianwali is one of the oldest human inhabitation; this region is not just famous for Sufism but also famous for its historical and religious heritage. It has historically been a center of an amalgam of the various religious traditions chief among them Buddhist, Hindu, Sikh and Islamic. In this city, different ancient remains are present which shows the religious worshiping sites. Islam penetrated into this region from the 13th century onward, the centuries preceding the arrival of Islam were dominated mostly by the Hindus and the Buddhist tradition-with regard to the development of the Hindu faith in Mianwali, the period from 8th to 10th century AD is particularly significant, during this phase in history, under the various dynasties, the Hindu civilization reached at its peak. Relics of the glory of this era can be seen at its ancient sites of worship at Mari Indus, Rokhri site and Guru Bazaar temples etc.

The study aims to analyze the historical and cultural significance of the Guru Bazar temple's design, construction, and decoration. Guru Bazaar temple has its own unique formulation; some features from the Hindu temples from this era are common to all. This includes the raised platform called the Jagati, a sanctum hall called the garbhagriha, and a pyramidal roof is called the sikhara. The architectural design and other features of the Guru Bazaar temple seem to suggest that probably it is built in the British time.

To achieve this, a qualitative research methodology was employed which included an in-depth analysis of primary and secondary sources, on-site observations, and interviews from the locals and other experts in the field. The findings of the study reveal the temple's unique style and design, which is a fusion of traditional Indian and Islamic architecture. The intricate carvings, sculptures, and vibrant colors that adorn the temple's walls and ceilings reflect the rich cultural heritage of the region. The study concludes that Guru Bazar Temple is not only a religious landmark but also an important cultural and historical monument that should be preserved and celebrated.

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Chapter No. 1 Introduction

1 General Introduction

Hinduism is a rich and diverse religion in the world. It is also one of the most ancient religions in the world. It is however considered not as the oldest religion in the south Asian region.

Hinduism is one of the oldest religions, it is however not the oldest one in the world or in the subcontinent. Other religions like Jainism, Zoroastrianism and other extinct religions were already in the region before the arrival of Hinduism that was brought by the Aryans.

Apparently, there were many religions before the arrival of the Aryans who are believed to have descended on this region some 5000 years ago; earliest wave of the Aryans race is estimated to begin arriving around 300 BC.

The decadent indigenous Indus valley civilization seems to have offered very little resistance to the fearsome and warlike Aryan hordes who plundered ancient cities in south Asia as they made their way from the Central Asian steppes to the plains of Indus, Ganges and Jumna and down south Asia.

Hinduism thus became the dominant religion of the Indian subcontinent, subduing and in some cases coexisting with other religions that were already practiced here such as the rudimentary pagan religious system of the Indus valley and the Religion of Jains.

In due course of the Vedas-Chanting Aryans absorbed all the aspects of the local culture and the religions of the region. The result is an astounding and fascinating complex system of beliefs, practice, and rituals known as Hinduism.

Other Religions such as Buddhism, Islam, and Sikhism are came much later. Religions like Sikhism and Buddhism emerged as a reaction to the inherent injustice and caste system of the Hindu faith, before these relatively modern religious Hinduism had already established itself as the Religions of this region.

The fusion of the language, culture and the religion of the Aryans with those of the indigenous cultures resulted in a rich artistic, religious, architectural, and spiritual tradition. Temples became the Metaphor of these things. Nowhere else is this rich tradition manifested so magnificently than the rituals, art & architecture of these temples of Hinduism?

While the study of Hinduism, its core beliefs and beliefs and principles are not the subject of this thesis. It would be useful if we begin with a general overview of the Hindu faith, its history, key concepts, belief and principles to give us a perspective into the importance of the temples in the

Hindu scheme of things. In this chapter we will briefly overview key concepts of Hinduism and examine the role played by the temple in Hindu way of life.

1.1 Hinduism: A historical and cultural overview:

Hinduism is often described as one of the oldest surviving religions in the world whose roots trace back to the third millennium BC. Interestingly it can also be described as one of the newest religions in the world as the Hinduism was first used to describe it for the first time in the 19th century. Never before, had the word Hinduism been used by its followers or by outsiders to describe what is now commonly known as the Hindu faith. Paradoxically, therefore, the Hindu faith is an ancient as well as a new phenomenon. Jacob's believes Hinduism to be an old as well as a new faith.

Hinduism is distinct from other faiths in a variety of way. It is different from other religions of the world in terms of its diversity. As a faith, Hinduism is diverse, in that it does not have a single founding figure, prophet, or sage. It does not have a foundational event unlike Islam in which the reception of Revelation from Allah to the Prophet Muhammad (SAW) is seen as a beginning point of the faith. Nor does it have a common catechism unlike the Roman Catholic Church where all beliefs are canonized and organized. Unlike the Roman Catholic Church, Hinduism does not have a pope era central authority.

This diversity that sets it apart from all other faiths makes its study a fascinating experience but it also makes it's a challenging and daunting task to understand it. We will proceed in this thesis with these nuances and particularities in mind. This diversity has led experts like Heinrich Von Streitencron to conclude that it would be much easier for us to denote Hinduism as a 'socio-social unit or a civilization that contains a majority of particular religions. (Heinrich Von Steitencron).However, we will not take the view taken by writers like Heinrich. We will assume Hinduism to be a single distinct entity albeit a diverse and complicated one that dates back to the third millennium BC. As a religious practice, Hinduism is thousands of years old. No study of Hinduism would be complete without an overview of history and evolution of the faith. Jacobs has delineated four key historical stages in the evolution of Hinduism.

The first phase is that of the Indus Valley Civilization (2500 BC-1800 BC).While there is considerable debate over the exact nature of religious practice of the Indus Valley people, Jacobs believes that they practice a primitive form of Hinduism before the arrival of the Aryan hordes

from the Central Asian Steppes (Jacobs 8). While it was well known until the 1920 that Hinduism was brought to India by the Aryans several waves of whom swept the Indian landscape, the discovery of the Indus Valley civilization in the cities of Harappa and Mohenjo-Daro in 1920 opened up new vistas of history and archaeology in the region. Based on the similarities between the deities of the Indus Valley and those of the early known Hindus, scholars as Jacobs have concluded that some primitive form of Hinduism was already in practice in the Indus Valley until the Aryans swept it away. The Hindu faith, they argue, is actually a synthesis of the Aryan practices and those of the indigenous Indus Valley civilization people.

The biggest evidence cited in support of this assertion is the terracotta figurines of the mother goddess, which is still a common feature of Hinduism. The second phase in Hindu history known as the Aryan period is better known and agreed upon. It is estimated to have begun around 1500 BC literally, the 'noble people' the Aryan people in several waves in the following centuries began to arrive into the Indian subcontinent conquering the local people and establishing their rule. Our best source of knowledge about these warrior people are the Vedas that survive until this day. Vedas were hymns that were chanted by the Aryans as part of their religious experience. These hymns passed on orally for centuries until they were saved in the written text. This makes them very hard to date because they were not written down for about a thousand years. Vedas are estimated to have been written about 1200 BCE-200 BCE. About the exact origin of the Aryans, there is little agreement and more speculation.

The most common speculation is that the Aryans arrived in India from the steppes of Central Asia. But that is not a definitive fact. Yajna, the important ritual of lighting fire for the purpose of worship that is such a common feature of Hindu worship today was developed in this stage in Hindu history. The third most important phase in the evolution of Hinduism is the medieval period. According to Jacobs, this period begins after the end of the Vedic period. The Gupta period (4th -7th century AD) is taken as the Golden Period of Hinduism. The thing that separates this period from the Vedic period is that we have a wealth of architectural relics from these periods: temples, buildings, written text etc. It was in this phase in history that the Mandir (temple) became the central place in the Hindu society. Before this phase in history, Hindu mystics went out to the jungles to find spiritual enlightenment. Temples were places of quiet contemplation before this period. During this period, they became active community places with

colorful rites and rituals. This period is therefore very important to this thesis as the Mandir obtained central importance in the Hindu scheme of things. Puja, offerings to the image of deity, also developed during this phase of history. The fourth and final stage in the evolution of Hinduism, according to Jacobs, is what he describes as the Hindu Renaissance (Jacobs, June 24, 2010)

It spans between the late 18th and early 20th century. This is the latest and most modern phase in history as it was in this phase that various reinterpretation of Hinduism took place. In fact, the idea of Hinduism as a separate distinct faith began to emerge during this phase because of Hindu modernizer and reformers. The Europeans coined the term Hinduism during this stage. The most important Hindu figure in this stage is Raja Ram Mohan Roy (1772-1833), the Bengali modernist and reformer, who is considered by Wilhelm Halbfass as the founder of Modern India'. Another important figure in this phase is Swami Vivekananda, the 19th scholar of Sanskrit and Hindu theology who attempted to offer a modern theological expression to the ancient Hindu faith.

1.2 Significance of the Temple in Hindu Faith:

The temple is fundamentally a structure or some of the time, just an encased region made consecrated by the presence of a deity or sacred symbol. The Latin templum, from which the word temple is determined, just means a hallowed nook; the fundamental component of holiness is there however not the thoughts of structure. However, the word sanctuary quickly invokes a picture of a structure on the double awe inspiring, fantastic, and blessed. The word sanctuary additionally came to be appropriated for common structure of size, wonder, and elevated reason, for instance Masonic sanctuaries and sanctuaries of science and information. By analogy, St Paul considered the human body a temple of the Holy Spirit.

"The Hindu temple in a real sense and basically is the seat and staying of God. The cellar, an extremely straightforward solid shape, otherwise called the garbhagriha or belly house in the quintessence of it, where God as icon or token is slowly introduced and thought. Any remaining parts and structures inside the sacrosanct region are adornment and docile to it.

As shown by most of the plan creations, the Hindu temple, the substance of God and sign is a model of pretentious solicitation and begin. Likewise, its plan is in the comparability of Purusa, the supernal or affected man

Let us now to talk about what place the Hindu Temple has at the end of the day the Hindu lifestyle. The Hindu temple is a complex social and cultural entity. It is ancient as well as new. It is ancient in the sense that its origin dates back the beginning of the Hindu way of life of the Aryans descending from the steppes of the south Asia.

It is modern in the sense that it exists in a modern society of our times and still exercises huge influences over its adherents (Vinayak Bharne, 2014)

Often the structures and designs of the temples are based on ancient rules of architecture going back to thousands of years. However, in some case those rules are not adhered to. Newer temples maybe built on modern building designing with little attention given to the aesthetics of the Hindu architecture.

Temples and worship places, therefore, serve not just sacred and spiritual purpose, but also commercial and civilization. The purpose of this is not just to study the architectural layout and building techniques of the Hindu temple at Guru bazaar, but also to understand what roles temple play in the spiritual and non-spiritual life Hinduism. So, an effort will be made not to be reductionist in our approach but to be more holistic and use the Guru Bazaar temple as a metaphor to attain a deeper understanding of Hindu faith.

However, before jumping into the architectural and aesthetics aspects of the Guru Bazaar temple, it is important to place the institution of the temple in large scheme of things in the Hindu way of life. Vinyakbharne and KrupaliKrusche believe that while what we know today as Hinduism as a practice is ancient, the term Hinduism itself is a modern one. They explain that Hinduism has historically less been an organized religion in the mold of Islam or Christianity. It is more precisely a collection of mythological beliefs, rituals, practices, and cultural norm. This aspect is what makes the study of Hinduism not just fascinating but also challenging very controversial

1.3 Statement of the problem

This dissertation focused on the study of Guru Bazaar temple its art and architecture due to its current dilapidated condition which is situated in District Mianwali. Researcher focused on the architecture of the Hindu temple structure with the aim to recognize how it prejudiced the form of the Hindu temple in its evolutionary process.

Finally, the dissertation aims to present the archaeological documentation and the analysis of the decorative motives. Scientific documentation and current state of temple are given the concerned authorities a know how regarding plan of action for its conservation. Researcher focused on the history of Hinduism, Hindu mythology, art and architecture and the science behind building a temple. Quantitative documentation and conservation of these temples is necessary because this part of our cultural heritage.

1.4 Significance of the study

This is a significant topic regarding Hindu temple, its art and architecture. Through the systematic study, researcher has studied about the temples of Mianwali. It will contribute towards the understanding of relationship of culture and symbolism with art and architecture. This study will be a pathway for the archaeologists and Historians. We know that world is globalized, the traditions cultures and religions are dying. This is the small contribution for the future generation. Researcher will try to unearth the importance of temples, which is considered necessary in Hinduism. From the academic perspective, this study will be helpful and would be helpful to protect and preserve the cultural heritage.

1.5 Hypothesis

The study of Guru Bazaar temple's art and architecture in its current dilapidated condition in District Mianwali will reveal the influence of its architectural structure on the evolutionary process of Hindu temple design as we can see close resemblance in term of architecture with Potohar temples. By examining the temple's architectural features, decorative motifs, and historical context, this research aims to provide scientific documentation and analysis to facilitate the conservation and restoration efforts. It is hypothesized that the study will highlight the significance of quantitative documentation and conservation of such temples as crucial elements of our cultural heritage."

1.6 Objectives of the Research

1.6.1 General Objectives

- To study the art and architecture of Guru Bazar Temple in Mianwali, Punjab, Pakistan.
- To investigate the cultural and historical significance of Guru Bazar Temple as a religious and cultural monument.
- To propose recommendations for the preservation and renovation of Guru Bazar Temple as a cultural and religious landmark of Mianwali, Punjab, Pakistan.

1.6.2 Specific Objectives

Specifically, the study aims at attaining the following objectives:

- To analyze the architectural design and style of Guru Bazar Temple and identify its unique features.
- To investigate the cultural influences that contributed to the fusion of traditional Indian and Islamic architectural styles in Guru Bazar Temple.
- To examine the art and architectural motifs used in the temple's decoration and to investigate how they reflect the cultural heritage of the region.
- To explore the historical context of Guru Bazar Temple and identify the socio-economic factors that influenced its construction and decoration.
- To identify the current state of preservation of Guru Bazar Temple and propose recommendations for its restoration and maintenance.

1.7 Literature review

George Michel states that the temple is an “artistic expression “of Hinduism which has social and spiritual impact on the community it is meant for.

There is no research conducted on this site. In this part researcher will try to review some literature about these temples architecture and history of Hinduism and temples.

Hinduism is the most seasoned and among quite possibly of the biggest strict custom rehearsed until date. In numerous parts of Asia, which covers Indian sub-continent, it has boomed for north of 2,000 years, the fringes sub Himalayan valleys and significant pieces of South-East Asia. During this period this blowout by way of social, religious and political power. Despite the fact that the remainder of the Hindu culture is seen all through in the India, Nepal, Bali and Southeast Asia, are generally Hindu.

Barker 1969 writes that Hinduism is a religion and social society, which is amongst the extraordinary larger part of individuals of India. Hinduism has not a single immovable sacred ordinance however its convention are in sight in specific old works, particularly Vedas, Brahmans, Upanishads and the Bhagavad gita. (Barker, 1969).

M.K.Gandhi writes in his book about the Hinduism that contrasts from different beliefs like Christianity and Islam in two ways. As a matter of some importance, it puts stock in no doctrine and rejects the elite case of any person. Anyway, it exceptionally advanced to the monopoly of truth. (M.K.Gandhi, Hindu Dharma, February 2019).

S.K.Bakshi writes Early Indian architecture is started from Indus valley civilization. He further explained the starting of Dravidian temples, indo Aryan temples, Malwa Temples architecture in western India and architecture in Himalayas. This work provided a rich and vivid picture of the working mind of various rulers.

Beginning of Dravidian temples by Gray Michel Tartakov in 1980, in which he discusses about the early Dravidian temples, built in stone. Writer claims that these temples were belong to the Chalukya dynasty. This essay allows us to see the development of the distinct styles preserved in stone. (Tartakov, 1980).

Sheikh Khurshid Ahmed from Pakistan provides a decent preliminary guide to the study of Hindu temples in our country. He documented all the shrines and temples across the country in his book. The author has also attempted to classify these temples and shrines into various types according to their chronology, significance and belief system. (Hasan, 2008)

Michael W.Miester's study gives a point-by-point depiction of the temple design alongside the basic assessment of numerous hypotheses proposed by earliest researchers in regards to their connection to compositional practices in different locales of northern sub-landmass, like Kashmir. These temples give a record of unmistakable provincial styles of sanctuary engineering dating from 6th to 10th century. He likewise closes the synopsis of the earliest investigations the salt reach sanctuaries by early colonial researchers. (W.Meister, 2010).

Ajay Sinha briefly describes in his review that Meister mentioned about the masonry temples built in 6th -10th centuries. In investigating a gathering of monuments worked in salt range and

along the river Indus, Meister's monograph causes to notice a huge architectural insight with the north Indian sanctuaries and temples called Nagara. The trial produce an unmistakable regional variation of Nagara utilizing compositional jargon and building methods from past Buddhist devout designs of more prominent Gandhara region of which the salt ranges is southern outskirts. All the more critically, GandharaNagara gives missing connections to figuring out the earliest advancement of this significant North Indian temple forms (Sinha, March 01,2013)

Emily Lyle has done a useful work entitled sacred architecture in Traditions of India, China and Islam. This temple does not directly deals with the temples in this region but we can go through these for the comparative study purpose. (Lyle, 30 November,1992)

Ibrahim Shah has done great work upon introduction to the arts of the Hindu faith in Pakistan in his PhD dissertation, entitled Hindu arts in Pakistan. In the start of the book, basic Hindu religious architecture is described. It explains the various aspects and structures of the Hindu temples, the philosophy and purpose behind the symbolism of Hindu Idols, images and other mythological deities placed in a temple. He further goes on to explain Hindu temples in Pakistan and different styles and techniques that have been used in building them.

Cybelle Shuttuck small books Hinduism is another excellent introduction to Hinduism in its modern form. It explains the meaning and purpose behind the rites, rituals, festivals and ceremonies purpose. (Shuttuck, 21 January,1999)

Steven Jacobs in Hinduism today has written an excellent introduction to the base tents of the Hindu faith, its philosophy and meaning. The book also has a concise chapter on the development of the Hindu faith since its Vedic and Aryan inception. (Jacobs, June 24, 2010)

Wendyonginer, the American expert on Hindu faith, whose work has been banned by the Hindu extremist RSS in India, has written an important as well as controversial book called The Hindus an Alternate history. She focused on scriptures of Hinduism and explained the importance of mythological figures, gods and goddesses mentioned in the scriptures. (Donginer, 2009).

The realistic and ritual side of Brahmanism is the caste framework in light of the intricate codes of the law Manu, as per which the God made unmistakable men orders as he made particular types of creatures and plants. (Barker, 1969).

In the India Architecture (Buddhist and Hindu period the devotional worship through etched and sculpted pictures expanded during the 3rd and 2nd centuries among different cults and converged into the genuine type. (Brown, Indian Architecture:(Buddhists and Hindu period), November 16, 2010)

an Article ‘The development of the Hindu Temples in Pakistan’ by Dr.Ibrahim shah published in 2014 explains that Hindu temples were started in 2nd century BC in Pakistan which was considered the period in which indo Aryans arrived in sub-continent, he further describes the Hindu temples art and architecture which are present in Pakistan (Shah, The Development of Hindu Temples in Pakistan-An Historical and Archaeological Overview, 2014)

The Hindu Shahi temples can be divided into the two groups and eastern group, which is situated on the salt range. These are among the barren hills and the heights of the overlooking the Indus valet to the west of it. Before Sher Shah Suri made Trunk road, there were two routes pass through these hills. It was towards the middle of 8th century, when the powerful king Lalita ditya of Kashmir extended his rule into northern Punjab into the salt range. This was the most prosperous period of Hindu architecture, and coincided with the 8th and 9th centuries A.D. from which period date his majority of the Hindu temples that come down to us. (Abdur Rehman, 1989)

some of the literature is given in a book publish by cultural and heritage department of Quaid-i-Azam University Islamabad related to the temples of Mari Indus situated in Mianwali.

A Comparative study of the art and architectural Traditions in Northern and Southern India by Alia Jawad:

God is the name and crafted by art is the body and house where the nebulous, the past structure, the objective of delivery and the wellspring of all structures reverb itself. The sculptures and sanctuaries are stations on streets. They are intended to seen while move, from one image to another, into the sanitary, in an orderly fashion of parade from the radiance of the day depending

very brilliant dimness and darkness, they are meant to be seen while moving around them in a magic circles of recognition and comprehension.

Orientation of Hindu Temples in India- In this article AR.Revati elaborates the art and architecture of Hindu temples, also explains the geometrical designs in it. The geometrical design is basically called the Vastupurusha Mandala. In Vastu there are some prominent features for constructing a temple, for construction purpose all principles have to be taken care of, which are the basic one, includes the ideal place for a temple their direction and placement of the Holy deity. Basic and spiritual principles, which are symbolically represented in Hindu temples, are mentioned in the Sanskrit texts of India for example Upanishads, Vedas etc. (Daware)

Building Science of Ancient Indian Temples: In every culture, there are different verities for the construction purpose, which is unique, and represents the ideology, development and architecture of the particular culture. Hindu temples have distinctive architectural elements and style. In this article writer focus on the structure system which were prevalent in the Indian temple. Main focus is on the elements which are *sikhara*, *Garbhagriha*, *Pradakshina patha*, *Mandapa*, *Gopuram*, *Pitha or Plints* and *Amalaka* are the main features. (Surender Kumar)

Exploring KafirKot: When is a Rose Apple not a rose? Michael Meister wrote this item in the concern of excavations by the PHS (Pakistan Heritage Society). KafirKot was occasioned in the innovation of undocumented Temple (E) in that fort, and resemblance with the seventh century art and architecture. (Meister, Exploring Kafi Kot: When is a Rose Apple not a rose?)

Geometry and Measure in Indian Temple Plans: Rectangular Temples.

Indian Temples of Northern structure basically have the square based plan. May be showing of all their Vedic ritual and to the square of the created universe. While studying the temples plan, It clearly shows the principles of rituals as well as practical organization. In seventh century temples, show the *sikhara*. (Meister, Geometry and Measure in Indian Temple plans: Rectangular Temples, 1983)

Salt Range Temples (Art and architecture) Rai Farhatullah in his article salt range Temples covered all the salt range area temples their introduction and briefly focus on the art and architecture GandharaNagara Temples. These temples chain belongs to a period from the sixth to

the Tenth centuries. These temples have the curvilinear Nagara tower, which is the best evidence of its information. (Farhatullah, January 18, 2018.)

Measurement and proportion in Hindu Temple architecture: For the construction of a Hindu temple, it is necessary to measure the proportion it shows its validity and form. Throughout the 5th to 15th century AD, proportions are dominated while construction the Hindu Temple. (Michael.W.Meister, Measurement and Proportion in Hindu Temple Architecture)

Building science of Indian Temple Architecture: In this dissertation, shweta finds out the main point regarding temples architecture. For the construction of the Hindu temples distinctive basic principles are required, they show the support of information, workmanship, engineering and culture. Behind the Hindu temple development, a congruity of custom and a science is constantly required. (Vardia, 2007-2008)

Hinduism for beginners (A Concise introduction to the Eternal path to Liberation)

Hinduism is basically a term coined by the foreign invaders of India, which represents the Hind-India. Hindus refers to their religion as *Sanathana Dharma* that means “The Eternal Path” moreover writer describes the seven basic tenets of Hinduism and spiritual life, which is the leading focus in Hinduism. (Sivan, January 5, 2005)

Early Indian Architecture and art (Migration& diffusion. SubhashKak writes this article in his article he deals with the architecture and the design of Indian temples, which have resemblance with the post Harappan period and pre-Harappa art, and inscription Temple form and iconography are described in it. (Kak, 2005)

Elements of Hindu Iconography: In Hindu temples, tall spire is the focus and a cause of attention of the observant Foreigner and excite of curiosity. There are many of meaningful images in Hindu temple and many characteristics in it. Hindu god and Hindu mythology have its own importance. Basically Hindu mythology is illustrated through the pictures and explained through the Purina’s and other religious writings of the Hindu religion. (Rao, 1914)

Essence of Hinduism:

Hinduism is basically different from the other religions like Islam and Christianity into the two ways first it does not believe on dogma and they believes on the Bhakti, Karma and yoga. They do not have believed on one god in their religion there are many gods those, which have their own functions. (M.K.Gandhi)

The problem of Platform extensions at KafirKot North. North KafirKot excavations were Led by the Abdu Rehman and Farid Khan of the heritage society with the collaboration of the Pennsylvania through this they have revealed the significant new evidences for the architecture in the history of Hindu Shahi period they revealed the two phases of construction one was the pre, Hindu Shahi period sixth to eight century and the second was the beginning with the Hindu Shahi occupation in the ninth century. Through the second phase, they have revealed the Hindu Shahi hegemony and the reshaping of the original shrines. At KafirKot both C, E have the Jagati platforms, which was enlarged by the limestone extensions. (North, 2005)

Saiva Cult images in stone and stucco in the Gor Khatri Temple (Peshawar)

This article deals with the *Saiva* cult representation executed in the stone and stucco at the historical in stone is characterized by now missing *sivalinga* also iconographic importance is described in the article, which is very much important in the Hindu temple architecture. The scholar has done an analysis of the historical and architectural data together with the artistic and iconographic features.

Ibrahim Shah has written an excellent introduction to the arts of Hindu faith in Pakistan in his PhD Dissertation, entitled Hindu Arts in Pakistan. The dissertation begins with a primer based on the Hindu religious architecture. It explains the various aspects and structures of a Hindu temple, the philosophy and purpose behind the symbolism of Hindu Idols, images and other mythological deities placed in a temple. (Shah, Saiva Cult Images in Stone an Stucco in Gor Khatri Temple (Peshawar), 2013)

Revival of Hindu Temple Architecture: Indian temple architecture has its own uniqueness in different ways there are hundreds of generations who involved in learning of the Vedas and

Sastras. Thousands of magnificent temples in India are neglected because in the name of renovation, they book the cheap employs and use the cheap materials .it's better to create the awareness among the public so they can learn about their historical heritage. (Acharya)

A study on Hindu temple planning, construction and the *Vastu*: In construction and designing of a Hindu temple everything should be maintained its ancient aesthetics, mysticism their philosophy design and their principles. For example in Malaysia there are no rules of govern the religious buildings. Temple's types are described in this dissertation. Two types of temples are mentioned in it, south Indian temples and North Indian style temples.

(Gunasaran, 2002)

Hindus their religious beliefs and practices: This book is a remarkable survey of the Hindus beliefs and their practices. Julius was brought up in India where he learned very well about the Hinduism. Julius clearly describes the word Hinduism meaning he wrote that it does not shows the religion but it is a cluster of words. In this book, he wrote that Hinduism is both a way of life and a highly organized social and religious system. (Lipner)

The evolution of the temple in Karnataka with respect to contemporaneous religious and political factors: In this article, the writer shows that there are continual progressive changes in the plan of the Hindu temples in Karnataka. These changes are due to the various transformations their plan consisted of the Garbhagriha, *Sabha Mandap and Ardha Mandap* have been added because of their rituals. This article basically examines the correspondence between these factors and other changes in the temple plan which is very necessary. (Sharma)

A short survey of the Hindu Temples in Peshawar (Ibrahim shah 2008) Peshawar has its own glory and its historic mosques, Mausolea Sari's and the Hindu temples architecture. Small survey of the Hindu temples in the Peshawar was taken place by the Ibrahim shah. From a short-term analysis, the temples recorded throughout the survey of the Peshawar city there appears that these temples were made up of burnt bricks of small size laid in lime mortar. Pilaster was engaged on the exterior corner of the temples, acanthus leaf were present at the leaping point of the Sikhara, small niches and the half dome designs were recorded in this survey. Their

architectural patterns show that these belong to the Sikh and the British time period. Most of the temples were established and ornamented in the construction style of 19th & 20th centuries then in the Vogue in the Peshawar valley. (shah, 200)

Mandala and practice in Nagara Architecture in North India. After doing the field study of the northern India temples they shows that 64 square grids was in the texts for temple structure that was necessary in the making of the ground plans. (Michael.W.Meister, Mandala and Practice in Nagara Architecture in North India, April-june ,1979)

Michael Meister, temples of the Indus: Studies in the Hindu architecture of Ancient Pakistan. This excellent book is reviewed by the Mark Kenoyer and written by the Michael Meister who has the greater knowledge about the salt range temples architecture. These temples provide the record of different regional styles of the temples art and architecture from the 6th century to the 11th century. Along with the summary and architecture, conclusions are added in it. (Kenyoer)

Vishnu Bala Nath Hindu Temple of Makhad Sharif, Pakistan

In this article writer described briefly about the Hindu temple, which was in very well preserved condition, even the Sanskrit writings on the temple walls and the paintings of the deity on the walls were still visible. He also explore about the Makhad Sharif village and people told him that this village was very friendly and was good in business, but now this temple is in need of the great attention. (Khan, April 10, 2021)

Two Colonial period Hindu temples at Hazro, district Attock, Punjab Pakistan: This articles deals with the colonial period Hindu temples, which is highly preserved condition but occupied by the local family. These temples have the rich artistic features like sikharas of the both the temples have the false arches. Bricks structure was in very good condition & designed very artistically. There were also fresco paintings inside and outside the temple. (Sadeed Arif, 2018)

The Crumbling temples of Rawalpindi

Zulfiqar Ali Kalhoro in his publication discuss about the Hindu temples architecture, which are located in Lunda bazaar near raja bazaar in Rawalpindi and were built before partition. One is the Kali temple and the other is Mohan Temple, all the buildings in the bazaar are crumbling.

(Kalhoro, Th Crumbling Temples of Rwalpindi, January 13, 2012)

The development of Hindu Temples in Pakistan-a Historical and archaeological overview

Dr.Ibrahim Shah:

In this article, Dr.Ibrahim Shah tried to present a coherent depiction of evolution of the Hindu temples located in Pakistan with their religious and cultic circumstances. He mentioned that the temples building period when they started to build in the sub-continent. He explained the art and architecture of different Hindu temples, which belongs to different time periods like Murti temples. Hinglaj temple, Shahi Temples and Kafirkot temples etc.

Hindu and Sikh architecture in Islamabad and Rawalpindi

In this article, Zulfiqar Ali Kalhoro deals with the religious architecture in the territory of Islamabad and Rawalpindi. He explains the condition of the temples there wall paintings and the decorative motifs. This paper have mainly three parts firstly it deals with the temples secondly describes the Gurdawras and the third explains the Bara Daris. (Kalhoro, Hindu and Sikh Architecture in Islamabad and Rawalpindi)

Dating the Hindu Temple at Gor Khatri (Peshawar) Ibrahim shah

This article deals with the dating of the Hindu temple at Peshawar. The writer aims to put forward the more plausible date for the construction of the Hindu temple Gor Khatri Peshawar. Main focus of this paper was its construction period, according to some scholars it belongs to the Sikh period but some believes that it belongs to the Mughal period. With the passage of the time, the different names and different rulers made changes in its architecture replaced Gor Khatri. This site was kept on functioning throughout the Mughal, late Mughal and the Durrani period with all its adjuncts and we intact. This site was earlier named by the Sirai because different religious architectural figures were constructed during the different time period like mosque, Hammam, temple, bathroom etc. (Shah, Dating the Hindu Temple at Gor Khatri(Peshawar), April-June 2013)

Percy Brown's book Indian Architecture is a broad and incisive study of Indian architecture spanning across various centuries, cultural and religious traditions. Christopher Tadgell's *work the History of Indian Architecture* deals with the era of Aryans. (Brown, Indian Architecture Islamic Period), 1942)

Another useful dissertation was written by the **Farzand Masih**, which is entitled *Temples of the salt Range*. While the work of Ibrahim shah is theoretical and historical in nature, the work of Masih is more field oriented. He has meticulously collected the details of temples across the Salt Range of Pakistan in a very through compiled catalogue. He has also explained in detail the architecture of these details, the geometrical and mathematical logic behind them and other technical details. (Masih, 2000)

The theoretical foundation of this dissertation is based mainly on the excellent theoretical work of the **Vinanyak Bharne** and **Kurpali Krushe's** *rediscovering the Hindu Temple: Sacred Architecture and Urbanism of India*. Kurse and Bharne explain the significance of the Hindu

temples in the larger context of Hindu life, its worldview and importance. They explain that Hinduism does not make a distinction between the sacred and the mundane. Both are seen as a part of one single larger whole. No other place manifests this other than the Hindu temple, which is a crossing point of both the religious as well as the social life. (Vinayak Bharné, 2014)

In *Temples of the Indus: Studies in the Ancient Hindu Architecture of Pakistan*, **Michael Meister** has done students and researchers of this field a great service by providing a very handy and valuable introduction to sacred Hindu architecture of Pakistan.

(Michael.W.Meister, Temples along the Indus:)

Construction of Hindu Temples) by **Rao Sahib K. V. Vaze**. In this article, the author has discussed about the arrangement of science of construction of Hindu temples like its theory behind the practice. The theory includes theology, philosophy and duty while practice comprised of obligations, means and likeness. (Rao Sahib, 2 September 1926)

Cult Characteristic of the Hindu Temples of the Deccan: This article deals with an introduction of the temples, Siva cave temples, *Vaisnava cave temples, cave temple of goddess, Suriya, Calukiyan Siva, Vaisnava, Suriya, Sarasvati and Deccan*. He also elaborated about the one-shrine temple of Siva, names of Siva, cult images and other architectural elements of a temple such as door lintels, frames, niches, Nandi, shrine floor, Jamb sculptures and ceiling sculptures with same details of Vishnu, Surya, Ganesha and goddesses. (A.V.Naik, December 1950).

1.8 Research Methodology/ Research tools and techniques used

The historical context of the arrival of Hinduism, its subsequent spread to Potohar region and its evolution has been alluded to the preceding passages. This historical and theoretical knowledge will form important pillars of this research. The archival study has assisted with illustration out the essential idea of Hinduism and what it meant for the plan of Hindu temple engineering and architecture. Real work has been done at the site of the temple in Mianwali with the help of the primary knowledge collected through the first-hand measurements, photographs and observations. However, where necessary secondary and tertiary source have been consulted.

An investigation of temple idea of the Hindu temple and its different components along with the structure and sizes in which they advanced over hundreds of years of temple advancement from the reason to understand the primary reason for embracing specific conventional development procedures for the development of the temples. Primary sources that were used in this are gazetteer of Mianwali, books by Percy brown, Michael mister book Temples along the

Indus etc. for the study of Hinduism Jacobs and Shuttuck were mostly taken help from, among other sources.

Various tools and techniques are used over the course of this Thesis

1.8.1 In depth Interviews

The researcher has conducted mostly informal interviews, semi structured and non-structured Interviews from the research community members, these all were the main focus of the study. It helped the researcher to know about their culture and various other things, have taken interviews in groups and individually.

1.8.2 Case Study

The case study technique helped the researcher to record the related research data and the related events in an important way to getting into depth of the history of the Hindu temples and their architecture, Hindu community and to know about their religious fanatics.

1.8.3 Photography

This is very useful technique in this type of research. Through photography researcher tried to express the art and architecture of the Guru Bazaar Temples. Through this researcher, explore the material and art used in the Hindu temples construction.

1.8.4 Field Diary

Field diary is an important course, which contains fieldwork and writing process. All kind of interviews and comments are noted in field diary regarding to field research. Data, which is collected from the local community and their remarks, are noted in the diary. For the better understanding of the subject under study, this approach is used. Field notes helps a lot for collecting information regarding to the field research.

1.8.5 Diary Notes

This was another important tool. It is a common technique used in archaeological and anthropological studies. Progress reports, meetings and instructions of the supervisor were diligently mentioned here.

1.8.6 Map, Camera and measurement taps

In works like these that involve work in the field, keep a map and a camera is always very useful. Measurements of buildings are taken. Maps were charted out during the fieldwork.

1.8.7 Techniques of Data Analysis

In this review, data is examined through qualitative and quantitative methods. These methods are utilized to analyze the information/data gathered from secondary sources (like research papers, books, articles, diaries, reports), and from the fieldwork. Likewise, the qualitative data were examined utilizing descriptive techniques. Generally, design/architectural styles, geological areas, capabilities, protection, conservation status of the site and different issues connected with their conservation are assessed through these techniques.

1.9 Organization of the Thesis

1.9.1 Entitled INTRODUCTION

The first chapter has dealt with the goals of the dissertation. In this chapter researcher has explained the significance of this study and has presented the key hypothesis on which this work is based. It begins with explaining what the main questions addressed in this thesis are. It has also explained the basic research tools and techniques used in the endeavor.

1.9.2 Entitled Geographical and Historical Introduction of Mianwali:

The second Chapter has deal with the Historical background of Mianwali and its importance. The researcher has focused on the major archaeological sites in Mianwali

1.9.3 Entitled HISTORICAL AND THEORETICAL FRAMEWORK OF HINDUISM, the third chapter will focus on Hindu Faith, its arrival in the region, its interaction with the local cultures and its subsequent evolution as manifested in its art and architecture.

1.9.3 Entitled ART AND ARCHITECTURAL ANALYSIS OF GURU BAZAAR TEMPLE:

Chapter 4 will settle in detail, with pictures, illustrations, and other background knowledge on the architecture of the Guru Bazaar temple. It includes the brief history of the Mianwali guru bazaar temples, their construction materials and special features. It also comprises of detailed documentation of Hindu temples and their unique architecture. Myriad aspects of the temples will be discussed in detail, also explained that how Hinduism arrived in the valley from the plains of the Indus and Ganges and how it has evolved here over the centuries.

1.9.4 Chapter 5. Entitled: Comparative study, Discussion and Conclusion

1.9.4.1 Chapter 5, 1st part will give a brief but comprehensive comparison of the Hindu temples:

This part will give a brief comprehensive comparison of the Hindu temples located in the territory of Pakistan, also focused on their art and architecture. This chapter comprises of the origin of word Hindu and the brief introduction of Hinduism as an association of Hindu temples and its belief system. Researcher described the brief history from the Gupta and Pre Gupta period and provides the details of Hindu temples of Pakistan, as well as their time period in which they were constructed.

1.9.4.2 Entitled DISCUSSION, CONCLUSION AND FINDINGS:

Chapter 5, 2nd part will summarize the information, knowledge and insight drawn from the entire research endeavor and will attempt to put that in the larger perspective of already available views and literature of the subject and hopefully improve upon it. Researcher has tried to create the awareness that how these temples can be the source of income and revenue generation.

Chapter No. 2

2 Geographical and Historical Introduction of Mianwali

Map of Mianwali

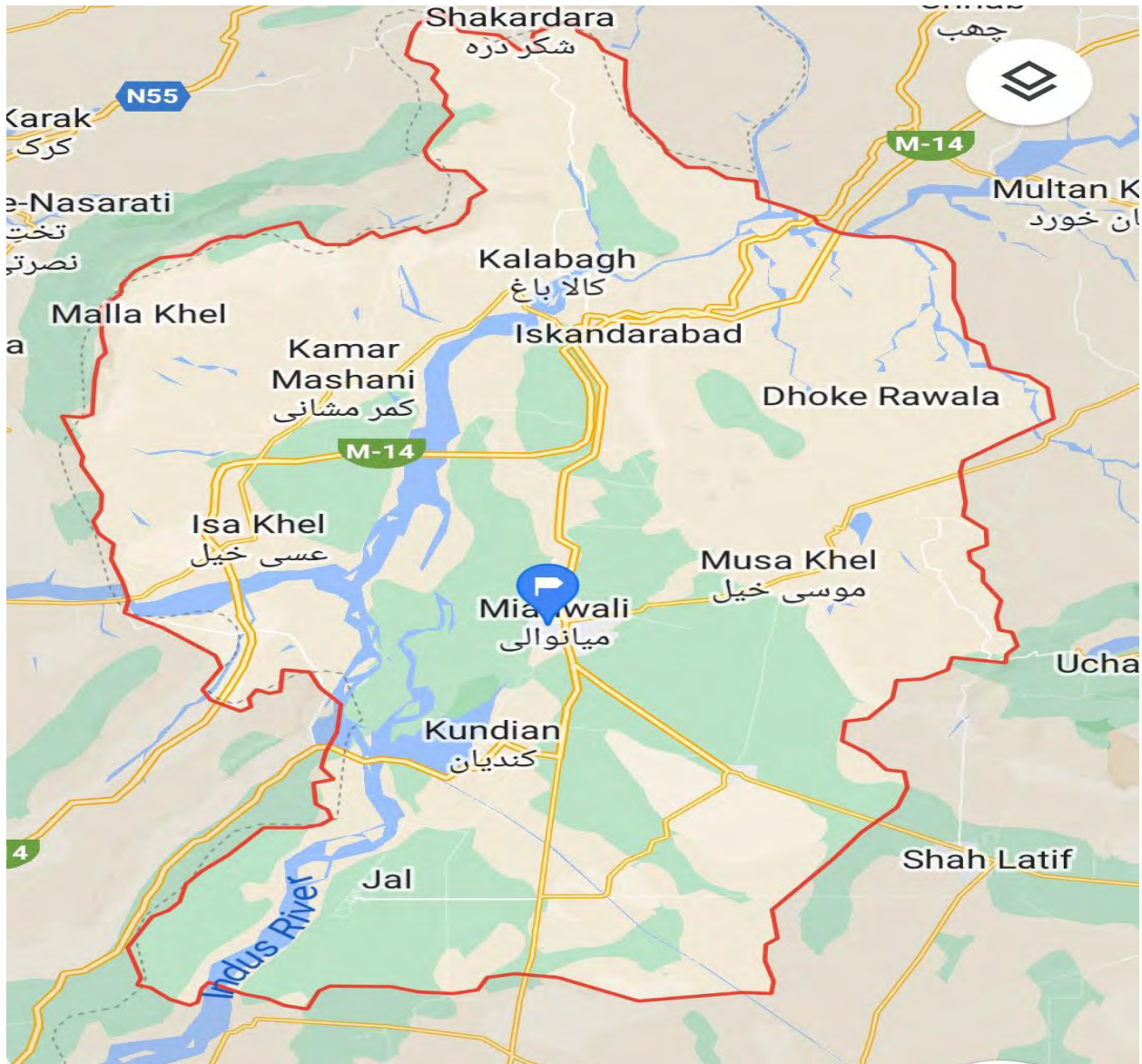


Figure 0-1: Map of Mianwali

2.1 Introduction:

District Mianwali lies in the Potohar plateau. It is a largest district with various villages, towns and slums.

Mianwali has extraordinary significance since its ancient time. This period is critical according to the archeological viewpoint. Settle of Mianwali locale, Punjab, laying between 32°11' N, 71° 58 'E with an area of 5840 square KM. A large portion of the area is continuation of the Potohar plateau and Salt ranges.

Another trench comes to the locale land from Chashma Blast is likewise connected to the river Jhelum. Three parts of the Thal canal rising up out of Jinnah Barrage on river Indus close to Kalabagh water the tremendous regions. This region have desert (Thal), Indus River, Two Barrages, forest and lakes as well.

There are all out three parts of Thal canal coming from Jinnah Barrage on Indus River close to Kalabagh, which is a gentle stone for the area and irrigate the immense area of region Mianwali and neighboring regions. Each other canal called Chashma interface canal associates stream Indus with river Jhelum through Chashma Barrage. This district have desert (Thal), Indus River, Two Barrages (Chashma Barrage and Jinnah Barrage), forests and lakes (Namal Lake, Chashma Lake) too.

(Gazetteer of the Mianwali District 1915 Volume XXX A, 1915)

2.2 Geographical boundaries

District Mianwali is located in the province of Punjab, Pakistan. It is bordered by the districts of Bhakkar to the north, Khushab to the east, Chakwal to the southeast, and Attock to the west. The Indus River flows through the southern part of the district.

Mianwali has an area of 5,840 sq. km and is located at an altitude of 243 meters above sea level. The terrain is mostly flat, with some areas of low-lying hills and rocky outcroppings. The district consists of various towns. Mari Indus is located on the left bank of the river Indus. It addresses the plains of the salt range western piece close to the Sakesar Hill. It has eight district boundaries Attock region is situated at the North, Lakki Marwat to the West side, Kohat & Karak lies to the North-west and D.I.Khan in the west. Chakwal in the North East, Bhakkar is in the south side, Khushab is in the East side.

Dera Ismail Khan is on the western boundary. River Indus flows from North to South enters from the area of Kalabagh to the plain land of district. Thal canal is considered the main source,

which is coming from Jinnah Barrage, and a main source of water for the area for irrigation and domestic purpose.

2.3 Geology of Mianwali

Geologically we can say that district Mianwali is significant both east-Indus and trans-Indus segments of the salt ranges. The main focal points are the vanishing of more established Paleozoic beds and the improvement of the Jurassic and cretaceous rocks.

The Jurassic beds are all around found in the Chichali pass where they contain ammonites and belemnites and overlain by rocks and the lower cretaceous fossils, coal, salt and Crude Oil is found in Mianwali.

2.4 Historical Background

Mianwali has many names. Historically, it was named as “Dhanvaan” but later on arabicized to “shienar”. It was also then named as ‘Ramnagar’ and ‘Satnaam’. Due to its emplacement as the edge of Indus River, it was named as ‘Kachhi’. In 1861, the office of Kachhi was in Balokhiel when district Bannu was made. In 1865, Muhammad Hyatt Khan Khattar mentioned in his book that this area was named as Kachhi because of its situation at the side of a river, which is why it was known as Kachhi. The name Kachhi is significant to the land made from the soil of ‘Greysonlake’ (Alluvial land); actually, Kachhi is the area of dominance. The eastern area of Indus River was historically addressed by the floods. The area of Kachhi was lush and inhabited because of the fertile soil of Indus River. Because of its tradition; During the era of Mughal Shahenshah Akbar in 1584; the companion of the son of Sheikh Jalal-ud-din from India started preaching and rumored for the sake of religion settled in the eastern edge of Indus river which was under the act of Gakkhars. The governors of Pakistan were Gakkhars named Sultan Sahalat and Sultan Muqarab. Sheikh Jalal-ud-din went back to his country leaving his ‘piece-of-heart’ Mianaali. Because of the accommodation and residence of Mianaali Kachhi changed into ‘Mian di meel’, which means harmony of miah. Later on, it became ‘Mianaali’ (the village or harmony of miah). In Urdu, Mianaali changed into Mianwali, which means ‘Guardian Miah’. The author of Hayat e Afghani writes that Mianwali foreigner Shaikh Jalal-ud-din built their own domestic houses in Mianwali. It is the very special portion of Indus valley. Thousands of years ago, the Indus River made its way by a natural process of western ranging from the eastern side of Mount of ‘Himalayan black salt’, which passed by Mianwali and occupied space until the west of Khuram River. The Aryans started their civilization named ‘Gang-Jaman’ by assembling in Mianwali, spreaded and effected Bihar and Bengal. Mianwali is also significant as the birthplace

of the ancient book of Aryans named '*Rig Veda*'. The Aryans showed hatred for the Black race people and black people with flat nose of Indus valley. Mianwali was one of the bases of Civilization as the Aryan began their civilization there. In the Seventh Century, when Abdurrahman binsumrah was the governor of Khilafat (The Muslim Civilization) senthis ally which conquered the western bank of a mountain in Mianwali comprising a fort. Indus Valley Civilization named Mianwali District was an agricultural area with woodlands. Sultan Mahmud Ghaznavi succeeded his father, Sultan Sebuktegin, in ruling the Ghaznavi dynasty empire in 997 CE. He overthrew the Shahis in Kabul in1005, and afterwards he seized the Punjab province. The Delhi Sultanate and then the Mughal Empire ruled the area. Because of the invasions by numerous Muslim dynasties from Central Asia, the people of the Punjab region became predominately Muslim. The locale was an essential part of the Greco-Bactrian Empire of Kabul and the Punjab before British mastery. This region was a piece of the Sikh Domain preceding the British control of the Punjab following Second Anglo-Sikh war. Mianwali was an agrarian area with forests during the Indus Valley civilization. Afterward Vedic civilization occurred. In 997 CE, Sultan Mehmood Ghaznavi assumed control over the Ghaznavid dynasty realm laid out by his father, Sultan Sebuktegin. In 1005, he vanquished the Shahis in Kabul, trailed by the successes of Punjab area. The Delhi Sultanate and Later Mughal Realm administered the area. The number of inhabitants in the Punjab locale became larger part Muslim, following the victories by different Muslim traditions from Central Asia. Before the British rule, the region framed a fundamental part of the Greco-Bactrian Empire of Kabul and the Punjab. Promptly going before the addition of the Punjab by the British after the Second Anglo-Sikh Conflict, this region was important for the Sikh Domain. During British rule, the Indian empire was partitioned into districts, divisions and provinces; a while later, the freedom of Pakistan divisions stayed the third level of government until 2000.

Mianwali is an area, which is affected by many dominant tribes, as these are the groups of different ethnicity, and identity, which is the reason why the highness and power of dominant tribes are easily accepted. (Ahsan, 2015)

Before British rule, they are framed a vital part of the Greco Bactrian Empire of Kabul and Punjab. During British rule, the Indian empire was partitioned into areas, divisions and locale a short time later, the freedom of Pakistan divisions stayed the third level of government until

2000. The English had made the town of Mianwali as Tehsil central command of Bannu Areas then piece of Dera Ismail Khan Division of Punjab Region. The number of inhabitants in Mianwali, as per the 1901 registration of Indi, was 3,591. In November 1901, the North-West Boondocks territory was removed of Punjab and the Tehsil of Mianwali and Isakheil were confined from Bannu Districts and in this way one more region was made with headquarters in Mianwali city and set in Punjab. The region transforms into the piece of Rawalpindi division. There were four Tehsils to be explicit Mianwali, Isakheil, Bakkhar and Layyah. Layyah was associated with Muzaffargarh area in 1909. The area transforms into the part of Sargodha division in 1961 Bakkhar Tehsils were isolated from Mianwali and furthermore made a district of Sargodha.

2.5 Fauna

In Mianwali district when we talk about the Fauna we see that in the area of Isa Kheil tigers use to be met within the jungles adjoining the Khisor hills but have now become extinct. Leopards are found in the salt range. Wolves abound on the skirts of the low hills, and travel down at night to jungles in the river rain tracts. Hyenas also found along the low lay hills. The Hurier is met within the large number in the last range and in the Bangi Kheil hills. A young Hurier is called Chapra.

The Thal is full of ravine Deer or Chinkara, called Haran in this district and they are found all along the foot of the salt range. Foxes are common in the Thal; Crocodiles (Sisar) are common in the Indus. The common birds of the district are the great Indian Bustard, the Houbara Bustard, Chikor is found in the Sakesar hills and in Bangi Kheil.

2.6 Flora

The flora of district Mianwali is the part of Punjab western side, but there is a solid mixture of west Asian and smooth Mediterranean form. There are the trees, which are scarce excluding where planted; but the Tahli, (*Dalbergiasissoo*) is regular on the Indus. Botanically there are basically the three different parts of the district, the hills, the uplands and the Kacha may conveniently be described separately. In the hilly area, we see it contains the Hilly area there is vegetation on the top of Sakesar hills or in the mid of the Bangi Kheil (A Union council in Tehsils Isakheil). Common trees on the hills are the Phulahi (*Accacia Modesta*), Sanatha (*Dodonea Burmanniana*), Anar or Pomegranate, Kikar (*Accaciaarabica*), Mulbeery, Jal

(*Salvadoraoleoides*). However hills are rich in plants and shrubs, most important are *Vinan*, *Hari*, *Vithaman* and *Kohir*.

In the upland common tress are Tulha or Khaggal. These plants grow all over the district and can thrive on very little moisture, but generally have to be planted and always preserved for the first few years. The wood is not much use.

In the Thal region, Ber (*Zizyphujujuba*) is planted on the wells and is prized for its fruit, which is eaten. Jal (*Salvadoraoleoides*) it is found in great quantities in Daggar and Thal. The fruit (*Pillhu*) is eaten, and the tree affords an important supply of grazing for camels.

In the Kacha region, the important trees are Bhan (*Populus Euphratica*), Lai (*Tamarixdioica*), Talhi (*Accacia Arabica*) and Ber (*Zizyphusjojuba*) are also found but these are usually soon.

The common shrubs are:

Lana, Khipp (*Crotalaria burhia*), Akk (*Calptiopisburhia*), Chhemer (*Eleusineflagellifera*), Sain (*Elionurushirsutus*).

The tress peculiar to the Kacha or riverain tract are:

Bhan (*Populuseuphratica*), Lai (*Tamarixdioica*), Tahli (*Dalbergiasissoo*).

The chief plants and grasses of the area are:

Munjkana (*Saccarum Sara*), Kundr (*Typhaaugustifolia*), Talla (*Cynodondactylon*), Drabh (*Cragrosiscynosuroides*), Sinji. (Gazetteer of the Mianwali District 1915 Volume XXX A, 1915)

2.7 Previous Archaeological researches in Mianwali

In district Mianwali there are a lot of cultural heritage, which are tangible and non-tangible heritage. There are many shrines, ancient haveli's, and archaeological mounds, Hindu temples, Old Houses, Samadhi, baoli's, British time period Railway Stations and graveyards. There is a great influence of Western Greeks and local art and architecture.

Mianwali has rich in archaeological sites like Mari Indus temples (Mari Indus), Ancient site of Rokhri (Village Rokhri, Mianwali) and Ancient site of Musakhel (Village Musakhel, Mianwali) and Baoli (Steeped wells).

In this study researcher has focused only the archaeological sites laying in District Mianwali. There are many villages like Rokhri, Namal Valley, Isa Khel, Sawans, Chidru, Mari Indus, Kalabagh, Harnoli, Waan Bhachran, Paikhel, Musa khel and the Main city, which are rich in cultural heritage.

2.8 Major Archaeological sites in Mianwali:

In Mianwali District, there are very few sites, which are documented by the archaeologists or historians. Archaeological sites of Mianwali are ignored. No proper research is conducted in this area although this District has a great archaeological potential. Sir Alexander Cunningham, Madho Sarup Vat's and Sir Aurel Stein visit the archaeological site Rokhri in Mianwali. They have written shortly about the site.

Mari Indus temples are the main part of Hindu Shahi temples. A famous archaeologist Farzand Masih PhD dissertation was upon the temples of Hindu Shahi series.

An archaeologist from Quaid-i-Azam University completed her MSC Degree with the topic of "Art and Architecture of Mari Indus Temples".

An archaeologist Mr. Ahmed Hassan Dani mentions Musa Khel Mound. A student from Quaid-i-Azam University is completing his PhD Thesis upon the study of this mound.

There is the short list of already investigated archaeological sites of District Mianwali:

2.8.1 Rokhri Site in Mianwali

Some of the time earlier infringements and encroachments of the river Indus on the Mianwali plain uncover, and a while later wrecked, huge masses of stones at significance almost 10 or 15 feet underneath level surfaces of the extraordinary bank. In 1868 the waterway recuperated, previously it had exceptionally splashed away the leftover parts it had exposed, and there were originated at Rokhri different heads clearly case in some kind of mortar and one demolished figure of the stockpiling section of a human-body prepared in near material, in like manner a measure of segments of stoneware ivory, copper coins etc. The remnants found comprised of bits

of two round walls, made out of stone-blocks, and huge all around formed consumed blocks, and were tracked down there.

2.8.2 Mari Indus

Mari Indus, which is situated at the left bank of the river Indus. The present town is about 45 kilometers from district Mianwali of Punjab. The temple complex is located in picture square valley over-looking he Kalabagh town on the other side of the remains of the massive structures are still extant on the top of nearly hills, whose approximate height on which temple are perched is 35 feet. There was a fortification wall around the temple complex, which is in ruins.

Hassan, Pakistan and its ancient Hindu temples and shrines, 2008



Figure 1: General view of Mari Indus Temple

2.8.3 Musa Khel Mound

This archaeological site is in the area of Musa Khel, which is 30 km away from Mianwali city. When we left the city and move towards salt range of Musa Khel, it comes 200 m away from the road on northern side. There is the shrine of saint Baba Nang. This durbar is made on the mound. This mound has a large collection of pottery, which is scattered on the large area. There is also a big graveyard made by the local community to bury the people. Sir Ahmed Hassan Dani, an

archaeologist has mentioned this site during his visit. A student of Taxila Institute of Asian Civilizations Arslan Butt is completing his PhD dissertation on this mound. He studied this mound on scientific bases.



Figure 2: Musa Kheil Mound

2.8.4 Guru bazaar

This bazaar is the oldest bazaar of District Mianwali. The old name of the bazaar was “Guru Bazaar”. Now days, it is called Muslim Bazaar. This was the main hub of Hindu community. Now the “Mahajir” community and the “Niazai” family own mostly shops. All kind of trade was done through this bazaar. The main businesspersons were the resident of this bazaar and owner of the shops. In this bazaar, there were the haveli of the dominant Hindu community people. Many haveli have three story buildings. Wooden work was done inside and outside the haveli’s. The streets of the bazaar are narrow where all types of business exchange, buying and selling of daily consumables and commodities were made.

Chapter No.3 Hinduism

3 Hinduism:

3.1 Historical and theoretical framework of Hinduism and the Hindu Temple

Introduction

Out of those religions that have survived from ancient times to current day. Hinduism is one of the oldest one. Assumed that it is different in various ways from other theistic religions of Abrahamic origin (Judaism, Christianity, Islam) and non-Abrahamic religions like Confucianism and Zoroastrianism, it is often considered by some not as a religion in the conventional sense of the world but as a "historical tradition"; as a set of ethical principles, rites and ritual; an amalgam of various cultures, civilizations and traditions over the course of last three to four thousand years (Shuttuck, 21 January,1999).Unlike these abovementioned religions, Hinduism does not have any known prophets (like Islam, Christianity and Judaism) or sages like Lao Tzu, Mani, Zoroaster, and Confucian. These things therefore make it very hard to define and chart out the principles of Hinduism. While Hinduism does have Holy Scriptures like the Bhagavad-Gita, Mahabharata, and Ramayana, those are symbolic and allegorical descriptions of the Hindu worldview, not clearly explained catechisms. This does not however mean that Hinduism is not a religion at all. Its adherents will disagree. To its followers which number in excess of almost 1 billion. Hinduism is as much a religion as any other (Jacobs this confusion and fluidity have perhaps been blessing in disguise to Hinduism and account for its longevity and survival? The fact that it is interpreted differently by people of cultural , linguistic and historical origin in the Indian sub-continent may explain why Hinduism has survived as a religion whereas other religions like Buddhism or Zoroastrianism have either extinct or pushed to the sidelines.

3.2 Hinduism and its Relevance to Architecture

Hinduism has had a significant influence on architecture in India and surrounding regions for thousands of years. Hindu temples, in particular, are architectural structures that embody the beliefs and values of Hinduism.

One of the most notable aspects of Hindu temple architecture is the use of intricate carvings and sculptures that depict Hindu gods and mythological stories. These carvings and sculptures serve to illustrate the teachings of Hinduism and to create a sense of awe and wonder in the minds of temple visitors.

In addition to sculptures and carvings, Hindu temples often feature specific architectural elements that have symbolic meaning. For example, the shikhara, or tower, is a central feature of many Hindu temples and represents Mount Meru, the mythical center of the universe in Hindu cosmology. The Mandapa, or porch, is another important architectural element that symbolizes the gateway to the divine.

Hindu temple architecture also often incorporates sacred geometry, such as the use of squares and circles, which is believed to embody spiritual and cosmic principles. This geometry is used to create harmonious proportions and to evoke a sense of sacredness and order. Finally, Hindu temple architecture often incorporates elements of nature, such as water and greenery, into its design. For example, many Hindu temples have sacred tanks, or kunds, which are used for ritual purification and are considered sources of spiritual power.

In conclusion, Hinduism has had a profound influence on architecture in India and surrounding regions, and Hindu temple architecture remains a testament to the rich spiritual and cultural heritage of Hinduism.

3.3 Origin of Hinduism:

Hinduism is the religious and social organization of the extraordinary larger part of societies of India sub-continent. Hinduism have not a single static sacred group yet it's tenets are in sight in specific old works, strikingly the Vedas, the Brahmins, the Upanishads and the Bhagavad gita (Barker, 1969).

The most seasoned Vedic text 'Apparatus Veda' communicates the place that is known for the Indo-Aryans as Sapta Sindhu (the place that is known for the seven rivers in north-west South Asia, one of them being the Indus) (Wikipedia 2008).

The word Hindu is the name of river Indus in Persian and this term was for the most part involved by the Persians and Greeks for individuals who live around the river Indus and with practically no religious undertone. Afterward, the term was broadly utilized by Mughal empires

and towards the finish of eighteenth century by the British for alluding to religious, otherworldly, spiritual and philosophical practices of the Indian sub-continent accordingly making clear differentiations amongst the spiritual and religious cliques of Hind

The darker looking Dravidians are believed to have laid out a civilization in the Indus valley somewhere in the range of 3250 and 2750 BC. They were polytheists who loved various nature divine beings; a few components of their convictions persevered in Hinduism.

Fair looking Aryan individuals who attacked the Indus valley around 1500 BC quelled them. The language of these Aryan individuals was Vedic, parent of Sanskrit in which their religious literature (the Vedas) came to be composed after numerous long stretches of verbal communication (Cook, 1969). The Sacred or Veda Lore as mantras or hymns of which there are four incredible assortments, the most popular being the Rig Veda. These Vedic Aryans worship nature divinities, Indra (rain), Agni (fire) and Surya (the sun). Their religion contained no excessive admiration except for later ingested the convictions of the vanquished Dravidians. Penance and custom became overwhelming in a stately religion.

As a response an extra logical structure emerged (in 500 BC) with its sacred writings in the Upanishads. At its most elevated level, known as Brahmanism, conviction is in an unpretentious and refined type of monotheism (Brahma is a generic, sweeping soul), however there is a lenient acknowledgment of convictions of Dravidians. In this manner, Vishnu (moderate standard) and Siva (disastrous rule) outgrew Vedic originations. The two incredible teachings of Hinduism are karma and immigration. The widespread longing to be brought together with irrefutably the (the atman or Brahma) could be fulfilled by ensuing the way of information. Life is a pattern of lives (samsara) in what man is not entirely settled by his activities (karma) from which he might look for discharge (moksha) through plain practices or the discipline of Yoga. Inability to accomplish discharge implies rebirth relocation to a sequential type of life after death until a definitive objective of retention in the outright is grasped).

In the incomparable Sanskrit epic sonnets, poems Ramayana and Mahabharata the deities, Sikhism, Buddhism, and Jainism takes three structures, tended to by the superb characters of Brahma, Vishnu, and Siva. There are moreover unique heavenly creatures, demi divine beings,

powerful, and people from the trinity could attempt to show, as Vishnu became connected with Krishna, one of the driving characters of Mahabharata and the Bhagavad-Gita.

3.4 Gods and Cults:

The custom and legalistic flank of Brahmanism is the caste framework in light of the intricate codes of the Law of Manu, as per which the God made unmistakable orders of men as he made particular types of creatures and plants. Men are destined to be Brahmins, officers, agriculturists, or workers. In this manner the early Hindu Aryan culture was socially separated into 4 classes (Varna's) and their ceremonies included revering of the theoretical types of normal powers, for example, water, fire, wind and they recited the Vedic mantras (songs) and accomplished fire forfeits yet didn't assemble sanctuaries. Afterward, when the customs became confounded they expected ministers to play out the ceremonies and hence particular cleric classes were created among different classes.

Hinduism brought forth different unconventional gatherings that created around first thousand years BC. These gatherings went against the station framework and the ceremonies performed by the clerics, and brought forth two new significant religions:

Jainism and Buddhism. Both the religions, Jainism and Buddhism in their beginning phases of advancement did not energize the utilization of strict pictures or sanctuaries. All through the standard of Ruler Asoka, workmanship structures were raised, to offer support of the Buddha and to blowout the note/message of Buddhism.

It is in Buddhism that one be indebted the initial great design even pretty much flawless in South Asia, comprising of mounded stupas, cloisters and rock cut asylums (Brown, 1942). The reflection love through etched pictures expanded during 3rd and 2nd century among different cliques and developed and converged into the genuine type of Hinduism (Brown, Indian Architecture Islamic Period), 1942)

Hinduism is today a religion of multitudinous God and goddesses; still all through the strict history, one finds two significant cults in the religion those of male gods Shiva and Vishnu. The third cults, the mother or goddess who is basically the associate of Shiva additionally holds incredible significance. A large number of the Hindu sanctuaries are dedicated to the love of these cults.

3.5 Treatises:

In Hinduism, there are limited old sacred texts and books. These sacred texts were for the most part transcribed in Sanskrit linguistic and ordered as Sruti ("which is heard") and Smriti ("which is recalled"). This comprises of the Vedas, the Dharmas Shastras, the Purans, the Upanishads, the Shilp Shastras, and so forth. These sacred writings guide Hindus in their regular routine, support protecting the strict elements of family and society, gives information on medication, soothsaying, social science, reasoning of religion, strategies and underlying principles on design.

The specialized compositions in Sanskrit on the essential standards in the turf of design and model are called as the *Shilpa Shastras* and *Vastu Shastras*. The *Mayamata* and *Mansara* are the two notable compositions of South India on design and iconography individually. The standards from these compositions were completely observed for the development of sanctuaries which are as yet present all through the country in various structures and styles going back from the fifth Century A.D. 'The run of the mill plan of a Hindu sanctuary is a delineation of sacrosanct math where the sanctuary is portrayal of the mandala. Here the holy calculation implies the study of the exact spreading out the ground floor of the sanctuary comparable to the galactic developments and positions and the cardinal headings. The mandala is the sacrosanct structure comprising of the crossing point of the circle and the square.'(Exotic India art 2007)

3.6 Temple and the Hindu life:

Let us now discuss what place the Hindu temple has in the larger scheme of things in the Hindu way of life. The Hindu temple is a 'complex cultural entity. It is ancient as well as new. It is ancient in the sense that its origins date back the beginning of the Hindu way of life of the Aryans descending from the steppes of South Asia. It is modern in the sense that it exists in a modern society of our times and still exercises huge influences over its adherents (Vanayak Bharna and Krupali Krushe 19-30). Often the structures and designs of these temples are based on ancient rules of architecture going back to thousands of years. However, in some case those rules are not adhered to. Newer temples may be built on modern building designs with little attention given to the aesthetics of Hindu architecture (19-30). It is interesting that many temples and worship places in the Indian subcontinent have given birth to large metropolitan. Mumbai the giant metropolitan in India evolved out of small village worship the goddess Mumbai. Likewise, Multan in Pakistan evolved out of small shrine-place to a large city today. Islamabad that used to be a small village hosting the shrine of Bari Imam is the capital of Pakistan. Temples

and worship places, therefore, serve not just sacred and spiritual purpose, but also commercial and civilization. The purpose of this these is not just to study the architectural layout and building techniques of the Hindu temple at Mianwali but also to understand what roles temples play in the spiritual and non-spiritual life Hinduism. So, an effort will be made to not be reductionist in our approach but to be more holistic and use the Guru Bazaar temple as a metaphor to attain a deeper understanding of Hindu Faith. However, before jumping into the architectural and aesthetic aspects of Guru Bazaar Temple, it is important to place the institution of the temple in the large scheme of things in the Hindu way of life.

3.7 Temple, Caste and Social Organization: Theoretical Framework of Hinduism

Vinayak Bharne and Krupali Krusche believe that until the 6th century the Hindu teachings passed on mostly orally until an effort was made to render them into an organized philosophical system. As a result of which 6 different schools of Hinduism emerged, namely, Purva Mimamsa, Nyaya, Samkhya, Vedanta, Vaisheshika and Yoga. They believe that the six century represents an important milestone in the evolution of Hinduism. It serves as a bridge between the ancient form of Hinduism and the modern manifestation of it. The former being the elementary form of Hinduism of the Vedas, Upanishads and the Mahabharata and Ramayana. The latter represented by the six modern philosophical schools that represent huge progress in the theological expansion of the Hindu doctrine (Vinayak Bharne, 2014).

According to Vinayak Bharne and Krupali Krusche, two ideas began to emerge in this iconic phase in Hindu history around the 6th century AD. The first was the belief in the omnipresence of the divine, that is, the belief that the divine is everywhere in its presence, in the earth, water, sky and the universe. This consequently led to the worship of natural elements like wind, water and most importantly the sky and fire. The second most important change that took place at this stage is that human body was divinized. It was belief that the god descended to earth, assumed the bodies of mortals and behaved in ways similar to the mortal. They fought, fell in love, got angry, required nourishment and demanded service. This change is remarkable due to the fact it transformed the temple from a quiet and secluded place of contemplation on the transcendence of the divinity to the boisterous and loud placed of sacred ritual worship that it has become today. Thus, the temple became the abode of the Gods. Together these two changes represent a remarkable development in the evolution of Hindu doctrine with regard to the place of the

temple in the Hindu worldview. This phase is remarkable also for the fact that was during this phase that much talked about Hindu caste system began to take shape. Four key classes emerged. Those were the Brahmins or the priest, Kshatriyas or the warrior, Wesh or the trader, Shudars or the servants. The membership to these caste groups was assigned by birth alone. If one was born into the lowly *Shudras*, one was bound into a permanent life of servitude and humility. It was not possible for one to make the transition from one caste group to another. This social classification into the four primary classes - which until this day is a reality of life in modern India-was not originally meant to be this way. Originally, one's place in the social stratification was determined by individual capability and inclination. Birth, became the cause for social stratification much later on. This rigid social stratification remains an ugly blemish on Hindus until this day. Despite the fact that reformers like Gandhi have fought against this social discrimination, caste remains of the defining feature of the Indian society. It is in the above-mentioned background and theoretical framework of Hindu thought, theology, social system, organization and culture that the rest of our study will be rooted in. By the 6th century AD, much of what we associate with Hinduism today took shape. Hindu theology which was so far fluid and heterogeneous took a more solid and recognizable form. Hindu class structure as it exists today emerged. Temples began to occupy center-stage in the Hindu society, as the nucleus of the Hindu world, where the spiritual meets the mundane. Sadly, however, the temple became the domain of the elite- the Brahmin priest class. Lower classes were often restricted from access to these temples, and sometimes altogether denied entry. No member from the lower classes could serve as a priest in the temple. This remains true. Around the 6th century, the Brahmin's place in the temple was institutionalized

3.8 The Hindu Temple: An Introduction

The term temple comes from the Latin word Temples, which means a sacred edifice. A temple is an enclosed edifice or building made sacred by the presence of symbols of the divine. A temple is considered to have the presence or manifestation of the divine Generally, the Hindu temples are known as Mandir in Hindi and got from the Sanskrit word Mandira, are distinguished by a few names in various pieces of India as koil or kovil in Tamil, devasthanana in Kanada and devalaya, in Telugu and so on. Overall, Hindu sanctuary design can either be detached construction or a piece of complex. The personality of Hindu sanctuaries reflected neighborhood engineering styles and the material and abilities to which they related. The principal structures

and styles of the Hindu sanctuary were laid out during 600- 800 AD. The cell or sanctuary, the garbhagriha (normally square in plan), housed the picture and was moved toward through a calumniated patio or Mandapa. The sanctuary was roofed with a pyramidal tower or in an upward direction constricted vault like design known as sikhara. The sanctuary overall was raised on an enormous plinth and was in many cases encircled by auxiliary hallowed places and by an encasing wall penetrated by at least one tremendous door towers or Gopuram. It is the blueprint and specifying of the sikhara and other roof forms, which decide the personality of fantastic Hindu architecture and give a formal rather than verifiable reason for it grouping. In the Hindu view, the temple is the dwelling place of the gods, the place where the gods show their manifestation, the place where the divine grants the prayers of the mortals, the place where wishes are fulfilled, the place where gods exhibit their grandeur and glory. Idols of gods and goddesses are the defining feature of a Hindu temple. All other artifacts and objects are accessories to the idol. The idol is symbolic of the presence of the goddess and goddess. Prayers are made to these idols. The word used for temple in the Hindu scriptures is Vimana and Prasada. Both these terms are often used interchangeably. Prasada literally means a place of dwelling or seating. Therefore, it is believed that the divine resides in the temple. The divine is omnipresent in the temple.

3.8.1 Elements of Hindu Temple:

It was the latter half of the seventh century that the Hindu temple designs of India started to secure an unequivocal structure (Fletcher, 1952). Like phrasing used to recognize the essential parts of a Gothic Church (i.e., nave, passageways, chancel, tower, and so on).

The normal components of a Hindu sanctuary, which are realized in their unique Sanskrit words, are as per the following: The safe-haven overall is known as Vimana that comprises of two sections;

The upper piece of the Vimana is called as the sikhara and the lower segment inside the Vimana is called as the Garbhagriha (cell or inner chamber), see figure 3.1.

Sikhara: meaning the spire or the tower. It is the pyramidal or tightening part of the temple which addresses the legendary 'Meru' or the most elevated mountain top. The shape and the size of the tower fluctuate from one region to another.

Garbhagriha: meaning the womb chamber. It is core and the inner chamber of the temple where the idol or image of the deity is put. The chamber is for the most part square in plan and is placed by an entryway on its eastern side. The unconcerned visitors are not permitted inside the garbhagriha in the majority of the temples, just the cleric's play out the worship and rituals.

Paradikshinapatha: meaning the walking way for circumambulation. It comprises of encased passage/corridor hauled round the beyond garbhagriha. There the fans stroll round the deity in circular heading as a ritual worship and mark of regard to the temple god or goddess.

Mandapa: is a pillared Hall before the garbhagriha for get together of enthusiasts. The enthusiasts to sit, ask, serenade, ponder and watch the priests perform the rituals utilize it. It is also called Natamandira meaning Temple hall for dancing, where in times past ritual of music and dance was performed. In earlier temples, the Mandapa was a separate and isolated structure from the temple.

Antarala: meaning the vestibule or the moderate chamber. It joins the fundamental asylum and the pillared hall of the temple.

Ardha Mandapa: meaning the front porch or the main entrance of the temple leading to the Mandapa.

Some other essential elements found in the Hindu temples are

Gopuram: meaning the monumental and ornate tower at the entrance of the temple complex, specially found in south India.

Pitha: the plinth or the platform of the temple.

Toranas: the typical gateway of the temple mostly found in north Indian temple.

The Amalaka: the fluted disc like stone placed at the apex of the sikhara.

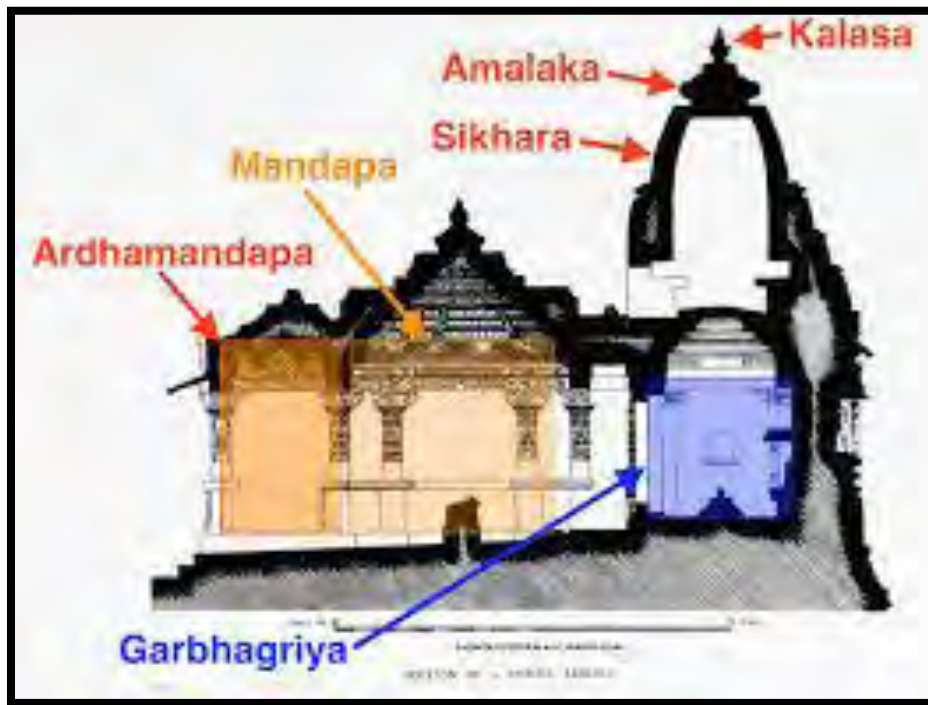


Figure 3.1: Basic Elements of the Hindu Temples (Source Google)

3.9 Material of Construction:

The Indian temples were worked with a wide range of materials relying on the accessibility from one region to another. The range of material differed from stones, plaster, and timber to mud and bricks during all periods and all through India. The materials assume a significant part in the general appearance, construction methods and monumental character of these temples. As the previous designs were formed from less sturdy materials, for example, lumber, block and mortars the early instances of Hindu engineering and workmanship have for the most part vanished or are perceivable simply by the most fragmentary remaining parts. Anyway, a portion of the help carvings and works of art show that the prior Hindu temples were developed in wood and bamboo. Large numbers of the later stone temples were displayed on wood and bamboo design is obvious from the carvings, rooftop structures and window shapes. This use of wood and bamboo administers the type of temples for the most part in the Himalayan valleys and districts of Kerala

and Bengal. The remaining parts of temples built in block traces all the way back to the hundreds of years before the Christian time. The physical temples were built in the district where there was simple accessibility of block and the accessibility of appropriate stone were restricted. The development of temple in stone is the most particular articulation of Hindu design. The profoundly developed strategies of unearthing and cutting blocks of stone comprise one of the significant specialized accomplishments related with the historical backdrop of the Hindu temple. The development in stone traces all the way back to second and third hundreds of years as rock cut safe-havens and later as temples with utilization of stones like stone, marble, cleanser stone, sandstone and locally accessible stones. The stones were utilized with most unpredictable and elaborate carvings and artists all through India.

3.10 Evolution of Architectural style:

The unmistakable building styles of Hindu temples have so evolved because of wide geological, climatic, social, racial, verifiable and etymological contrasts between the northern plains and the southern peninsula of India. Extensively founded on topography, Hindu temples have been arranged into three unique orders; the Nagara or 'northern' style, the Dravidian or 'southern' style, and the Vesara or hybrid style which is found in the Deccan between the other two.

There are likewise other particular styles in peripheral regions like Bengal, Kerala and the Himalayan valleys. This dissertation focuses around the Nagara or Northern style and the Dravidian or the Southern style of Hindu temple Architecture. The rise of Hinduism under the Gupta tradition (320-550 AD) answered in sacred types of art and architecture worked with extremely durable materials to safeguard the divine essence in monumental temples. The historical background of northern style of temple starts from the Gupta and their replacements (5th to 7th century) and progressed to Early Chalukyas (7th to 8th century), the Kalingas and Eastern Ganges (8th to 13th century), the Pratiharas and Chandellas (8th to 11th century), the Maitrakas and the Solankis (8th to 13th century) and the Rajputanas (8th to 12th century).

The Hindu temple development during the medieval period (6th-13th centuries) occurred for a grand scope comparable to the structure of churches and cathedrals in the medieval Europe. Hindu temple architecture came to its last structure by joining impacts from both the northern and southern India and most likely additionally from the way of life of intruders who kept on entering India from the north-west during this period (Michell, 1988).

In the southern style of temples the set of experiences starts with the Early Chalukyas, and Kalchuris (6th to 8th century) and progressed to the Pallavas (7th to 8th century), the Rashtrakutas(8th to 10th century), the Cholas(10th to 11th century), the Hoyshalas and Later Chalukyas(11th to 14th century) and the Vijayanagas and the Nayakas(15th to 17th century) (Brown,1942). In northern India, the development of Hindu temple architecture was largely hindered by the Muslim invaders whose presence was progressively felt from the 11th century AD onwards. A large number of the best temples were destroyed during this time (Brown, 1942). Conversely, the southern India did not encounter Muslim rule until a late period and consequently had a less disturbing impact upon Hindu practice and architecture of south India. The temples architecture of south India is subsequently somewhat better saved and preserved until present time.

3.11 Developments in Temple architecture

3.11.1 (Nagara or Northern style)

The feature temple plan of the northern India was created in the fifth century subject to Hindu dynasty. These temple comprised of the relative multitude of fundamental components; the garbhagriha encompassed by a walking way, an external porch with segments in front and a level top of stone. The temples built during this period were basic and less amazing contrasted with the temple developed during the 10th to 13th century temples. Portions of the models from this period are temples at Sanchi, Tigawa and Deogarh. The improvement of sikhara began at the temple of Deogarh in Madhya Pradesh (Brown, 1942). The temples developed in the eighth century had shrines that are more modest and the sikhara turned into the delegated component of the temples. The expansion of Mandapa (the pillared corridor) to the temple began during this period itself. The other particular person of this period was the rectangular wall around the temple and expansion of auxiliary shrines at each corner. The most well known instances of this period are the temples at Osian Rajasthan and the group of Jain temples worked between eighth to twelfth century in Gujarat and Rajasthan

3.11.2 Dravidian or Southern style:

In southern India, temple development began during the Chalukya rule in the mid-7th century. These temples were motivated from the Buddhist architecture. The temples developed from straightforward stone slice shrines to huge and convoluted structures.

The temples in this period were enormous square structure with a projecting yard and improving support points. The top of the temple had little construction, which later arose as the sikhara. The whole temple is basic with insignificant adornment. A portion of the models from this period is Fellow Khan temple and Durga temple, Aihole. The stone cut structures created during the 7th and 9th century subject to the authority of Pallavas. The Pallava rulers lead the method of Dravidian style of temple architecture and they assembled the temples at Mahabalipuram. During the Pandyas rule, the south Indian temples were added with the grandiose doors Gopurams at the entry with the fundamental temple piece. The gopurams made the temple outwardly appealing and furthermore gave the temples a nook. The gopurams developed from a rectangular base with a pyramid delegated with a barrel-vaulted structure. In the eleventh century, the Chola rulers fabricated one of the tallest temples of that time the Brihadeshvara temple, Thanjavur with a level of 60 m (Solid 2007). In the later period, the temples broadened and turned out to be more multifaceted. More mandaps were incorporated for different exercises like moving, gathering, eating, relationships, and so on. The Dravidian style deduced in a progression of broadened temple urban communities or municipalities. The best illustration of the temple municipality is the temple at Srirangam and Madurai with a few concentric enclosures.

3.12 Conclusion:

Having examined by the key beliefs , social structures, origin and theoretical framework of Hindu Faith and society , it can be safely concluded that is an immensely complex and complicated religion that requires patience and skill in order to be understood in its totality. This historical, theological and structural backward was necessary for us to understand the place and status that the temple occupies in the overall scheme of things. With these insights at hand, we shall now move onto the architectural and other technical aspects of Hindu temples

Chapter No. 4:

4 Architectural Description and Analysis of Guru Bazaar Temples

4.1 Description/ Introduction

The word temple comes from the Latin word, which literally means an enclosed area for worshipping the deity. This enclosure is considered holy and sacred. The temple is a place that provides ordinary mortal believer's access to the divine. The presence of the divine is manifested in the shape of various idols, symbols, figures etc. Inside the temple which give the believers a sense of being in the direct company of the gods and goddesses. In terms of its myriad and rich symbolism, Hindu temple is slightly different from its Abrahamic counterparts like Islam, Christianity and Judaism that are usually less prolific when it comes to symbolism at their places of worships. The symbols and architecture of a typical Hindu temple are derived from the Vedic tradition. Figures derived from the Vedic mythologies of the Aryan race are found abundantly in any given Hindu temple. Figures from Mahabharata and Ramayana are household names in Hindu communities and are always displayed at the temples. This display gives the believers a sense of contact with the divine. While unlike Islam where a believer is supposed to visit the Mosque daily for his prayers, no such compulsion exists in the Hindu faith. However, regular services, rites and rituals are held in a temple on ordinary and special days, which a devout Hindu practitioner of faith is supposed to attend. Thus, a Hindu temple is not just an ordinary place for worship and performance of rites and rituals, it is much more, and it is a fusion of Vedic tradition of Upanishads, Mahabharata and Ramayana with the mundane Hindu architecture and designs.

4.2 Architecture of Hindu Temples:

Having explained the meaning and significance of the Hindu temple, and having placed the temple in the broader perspective of the Hindu worldview; we will now look into the architectural and other technical aspects of Hindu temples. Hindu temples are built in different shapes and sizes. Some are very small and informal and can be housed in the trunk of a large tree or on the side of a road. Others are much bigger and more elaborate.

Guru Bazaar temple, which is the focus of our research, is an example of the latter. The layouts, motifs, geometrical calculations of Hindu temple are all derived from Vedic tradition. Let us

look into this aspect. As explained earlier, a Hindu temple is naturally a manifestation of the Hindu Dharma, the Hindu way of life or faith. This means that all the key beliefs of the Dharma represented either literally or symbolically at a temple. For example, images of gods, goddesses are readily found in any temple. Likewise, images of nature are also common. So are elements that sustain life such as water and fire, which is why we find fireplaces and water ponds at

Hindu temples are According to Susan Lewandowski all Hindu temples are built based on the belief that all things in the universe are somehow connected and are a part of a larger single whole (Lewandowski: 60). She further explains that a visitor is welcomed in a temple with mathematically structured spaces or patterns that represents four key principles of the Hindu faith: Karma (pleasure), Artha (wealth, prosperity), Dharma (faith, values) and finally Moksha (self-realization, enlightenment, knowledge). At the center of it, all is often an empty vacant space, which is left unrepresented as it represents the Supreme Principle, the Purusa book

4.3 Organs of A temple:

The Hindu temple makes no distinction between the sacred and the divine as everything is considered part of a larger single whole, such distinction is therefore not made. The temple is not just a spiritual place; it is also a place of community life and of society. In the Hindu tradition, the temple is literally considered the abode of the gods, the place where gods reside. The heart of a Hindu temple is a place called the garbhagriha, literally the womb-house of the temple. In the Garbhagriha, the image of idol of the god is installed. It is thus the nucleus of the temple. Everything else in the temple is an accessory to the garbhagriha. The temple is considered to be a replica of the cosmic balance and order in the universe (Masih: 810). Usually the temple is referred to in the

Hindu tradition as the Vimana or the Prasada. Temples are constructed in the image of the Purusa, the supreme manifestation of the supreme entity Brahma, the creator of all things-the architect of all creation. The Vimana is literally the complex in which the garbhagriha is situated (Masih: Ibid). The Hindu temple is a complex piece of architecture. It has many organs. At the center is always the Garbhagriha, the womb-house, the nucleus of the temple, the center of all sacred activities and rituals. Garbhagriha in the Sanskrit language is also used to refer to the human body. Thus, Garbhagriha has another symbolic signification. Like the human body, it is a source of life. The Garbhagriha is a place where the worshipper finds a new life, a re-cleansing

from the evil and darkness of the world. Unlike the temple, which is often a rectangular premise, the Garbhagriha is a square. This is because of the fact that in the ancient Hindu sacred geometrical tradition the square is considered the perfect form of shape-the only shape capable of represent the Purusa, the Supreme Being. Another interesting fact about the Garbhagriha is that unlike the rest of the richly decorated temple, this part is often left undecorated and vacant. This is due to the belief that Purusa, the Supreme Being, cannot really be manifested in symbolic terms.

The walls of the Garbhagriha are huge and strong to keep out the noise and evil of the outside world. (Masih: 11).As explained earlier, all portions of a temple are perfectly aligned either horizontally from the Garbhagriha. The nuclear of the temple is often vertically or built on a raised rectangular surface. On the walls, in the niches, there are often found idols of creatures, gods and goddesses from various Hindu sources such as the Mahabharata, Ramayana, or the Upanishads. Common among them are the Makara or the sea creatures, Indira's elephant, divinized warriors and other such creatures. Since water and fire are considered essential sustainers of life, a fire pier and a water pot are usually found in the vicinity. The walls of a temple thus serve as the pillars of life and cosmos. The gods and goddess displayed on these walls are supposed to be the guardians of this cosmos and of man. Over the Garbhagriha rises the figure on top called Sikhara. Sikhara in Sanskrit literally means the top of the mountain. It is a reference to a mythical mountain in heaven called Mount Miru, which is considered the celestial pillar of the universe. Likewise, the doorways of a temple often represent the two legendary rivers of India, the Ganga and the Jumna. These two rivers are important for the Hindu faith as they have continued to sustain the Hindu civilization in India for thousands of years. While the vertical development of Hindu temples has remained limited. Over the centuries, they have expanded tremendously horizontally. As more and more people embraced the Hindu faith and the number of followers increased, a need was felt to increasing number of worshippers. Thus, more and more cells were added around the Garbhagriha in order to accommodate more worshippers.

4.4 Location of the Guru Bazaar Temple Complex

The following map depicts the location of the Guru Bazaar Temple. The temple is located in District Mianwali. It is situated in between the MC high school Muslim bazaar Mianwali.



Figure 4-1: Location map of the guru bazaar temple

4.5 History of the Temple (Guru Bazaar temple complex)

This temple is situated in Municipal Committee High School Mianwali which is now famous for name Muslim Bazaar. This temple is the biggest temple of District Mianwali and locally known as Purana Ayntha. This Bazaar has still shops of gold smiths, clothes, restaurants etc. The temple building is situated in the eastern corner of the school and is adjacent to the main building of the school. This part is now separate from the school. The main entrance is from the northeastern corner but now it is closed. There are two temples present. Temple A (**Sita-Ram Mandir**). Temple B (**Oam-Mandir**). The clusters of temples in the locality can be understood well from the fact that most of the wealthier Hindus lived near the Indus side.

4.6 Sita Ram Mandir (Large Temple):

The Central temple which is biggest of all is called as Sita Ram Mandir, this is the main temple which is built by Dhari shah in 1943 and the total amount spend was 2000 Main temple which entrance is from the eastern side. The other temple is in front of the main temple, which is Oam Mandir. Two rooms are adjacent to the Oam Mandir. Sita ram Mandir entrance is 4 feet in width and 6.9 feet height. The garbhagriha has 9.5 feet width and 9.5 feet height.

On the northern side of temple A, two rooms were used as Dharamshala. On the northern side, there are also three rooms, which were used also as a Dharamshala. This is the full complex in the building of the temple. Some years ago, these rooms of the temple were used as the classrooms of the school. The total length of the northern side rooms are 30 in length and 12 in width. Outside the temple, inscriptions in Hindi are written in slabs and the names are written of the people who donated money in different time for the construction of the different part of temple. The upper part *shikara* is visible. The temple is constructed with bricks and lime mortar. In the inner part of the temple different fresco work is done and wood in used while constructing the adjacent rooms in the temple. Floral designs are in excessive amount. Outside the main gate, the gate name is written in English “**Dhari Shah Gate**”. See figure 4 and 5.

(Detailed plan of the main temple complex, showing all its components (Plan))

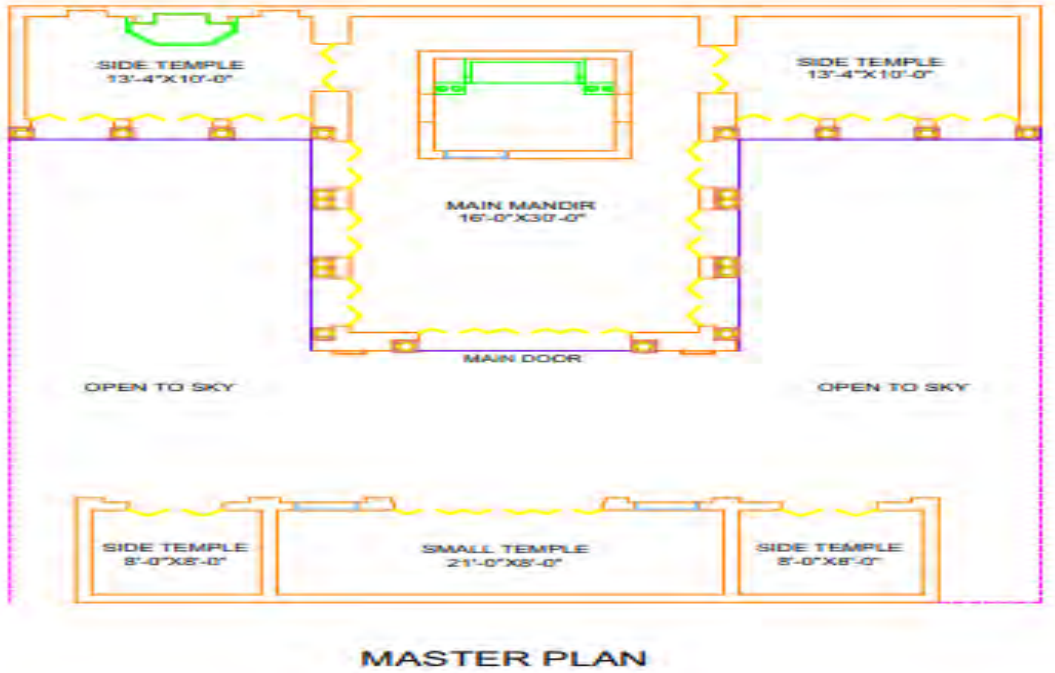


Figure 4: Detailed plan of the main temple complex, showing all its components.(Plan)

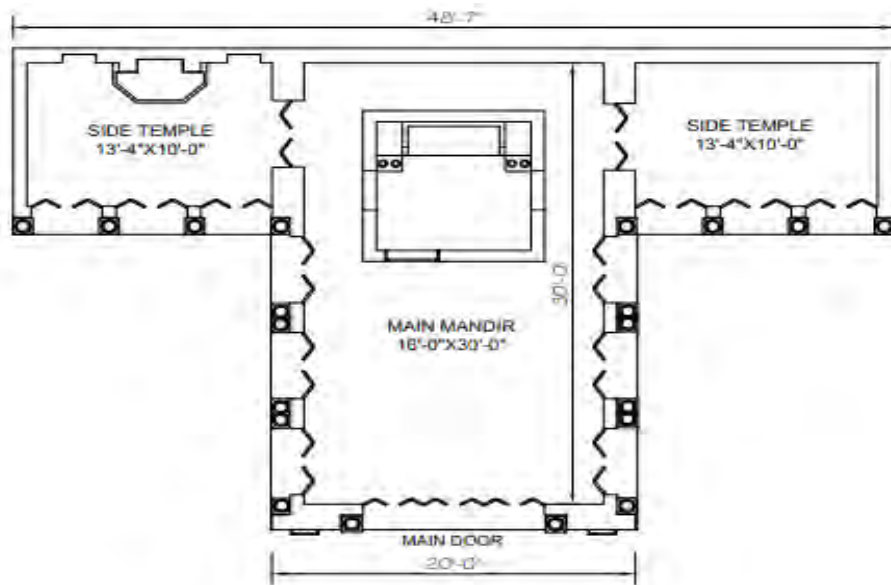


Figure 5: Main Temple plan

4.7 Ground Plan of Guru Bazaar Temple

The ground plan of the temple is rectangular. The temple is situated in center with a massive courtyard surrounded by wall. The complex comprises two temples, a few rooms, a gateway and an enclosure wall. These two temples are not connected to each other.

The Oam-temple is different in size and shape from the Sita-Ram temple, which is dedicated to worshipping Shiva. There are many other structural remains of the different parts of the temple surviving at the site. This includes the main sanctum, a secondary temple on the west side of the main temple, ruins on a raised platform and other small rooms on the west side are present. The main sanctum of the complex has two openings, one of them in entrance and the other one on the north is out way of the main sanctum of the Guru Bazaar temple complex. It is provided with many blind recessed arches, on the south and the west sides might be built to house the images of the deities. There is another temple platform can be seen presently on the east side of the main sanctum. This temple is provided with two stairways leading up to the main platform of the main temple, on the south and east sides. There are ruins of massive structure on raised platform on the northeast corner of the boundary wall of the courtyard.

4.8 Main Temple :(Sita-Ram Mandir)

Main temple is built over raised platform. The chamber of the main temple is square. There are many openings inside the walls of the main temple. The main nucleus of the temple had one main door and six doorways for the entrance .On the top of the temple there are triangular pillars, which are supporting it. From the design and architecture, it is obvious that the Sita Ram temple is dedicated to the worship of Lord Shiva. See figure 6.



Figure 6: Main Temple 3-D view

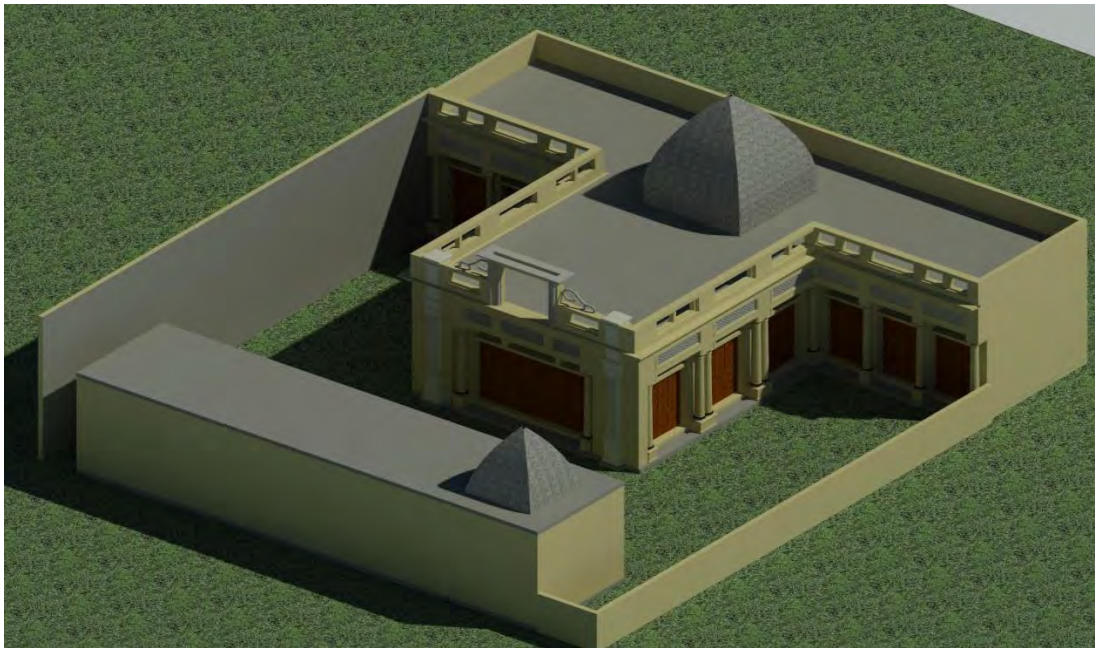


Figure 7: Main and small temple 3-D view

4.9 Main Entrance Gateway:

The doorway or the opening of the temple is in very bad condition, pillars with inscriptions are visible clearly. The main entrance on the temple is facing on the east. (See Figure 8,9,10 and 11).



Figure 8: Front 3-D view of the Sita Ram door with pillars

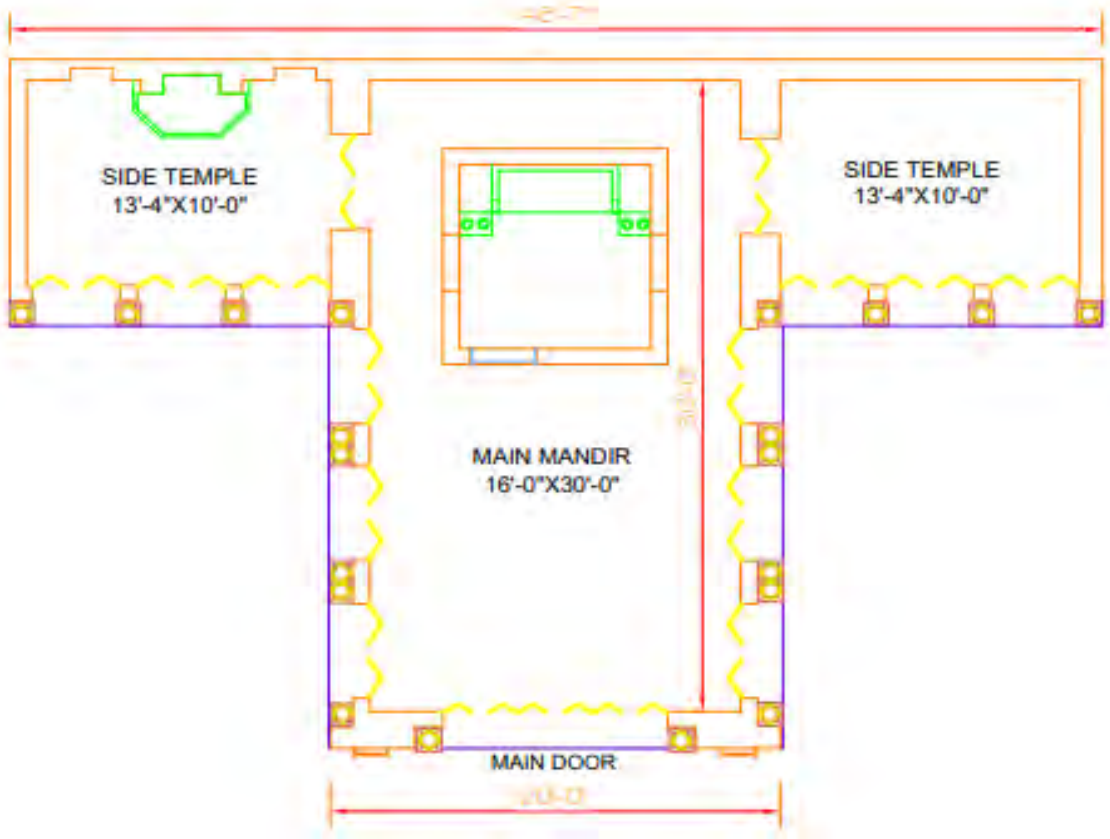
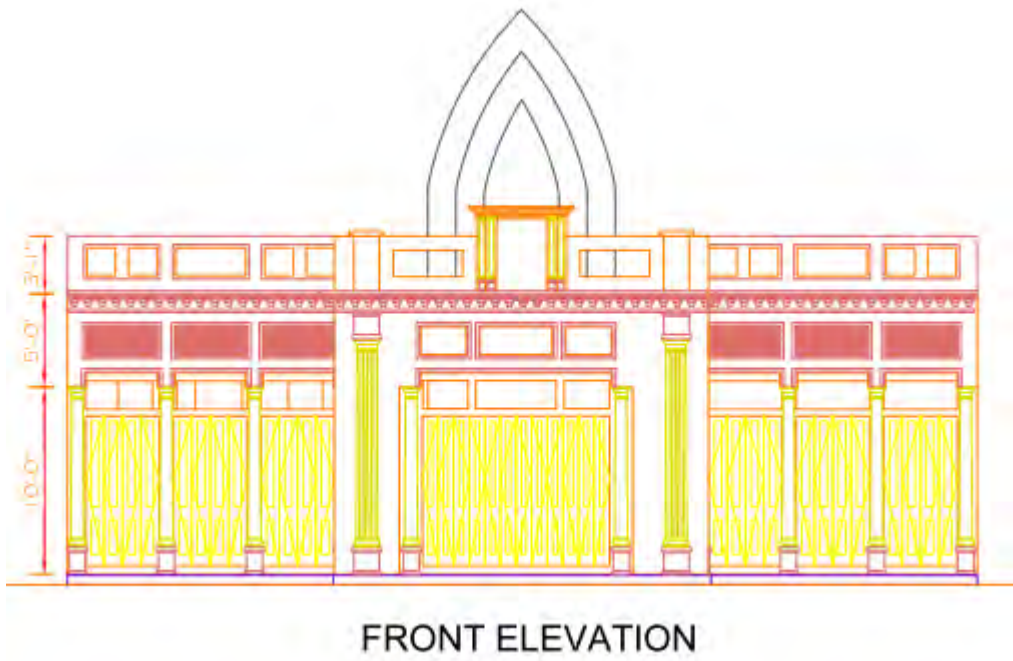


Figure 9: Sketch of the main temple exterior view.



FRONT ELEVATION

Figure 10: Front Elevation

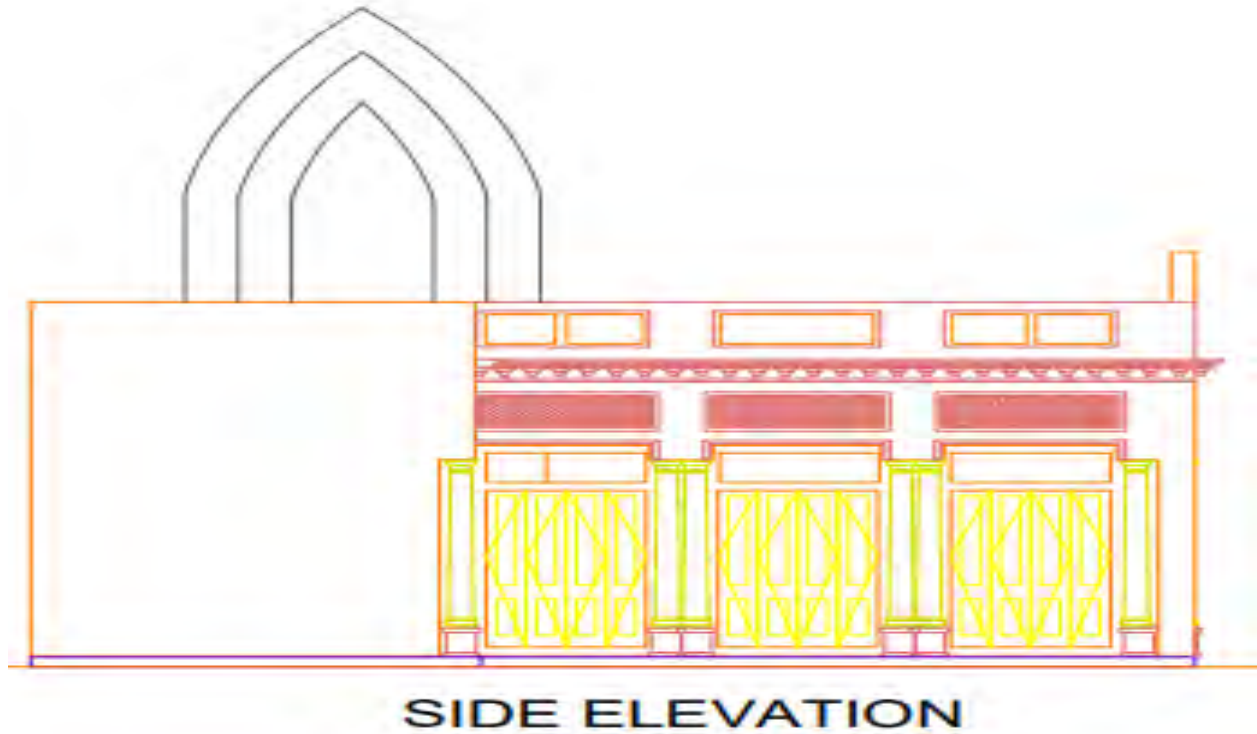


Figure 11: Side elevation of the main temple

4.10 Architectural study of Guru Bazaar Temple

4.10.1 Present state of preservation:

This temple is present in much depilated condition only pillars and some designs are present on it, rest of the structures is covered with the fallen bricks and woods. However judging from the size it is easy to presume that a plan it consisted of a Dharamshala, Garbhagriha, Antarala and an entrance.

The temple has been divided into three zones, namely:

- Foundation Zone
- Plastered Zone
- Sikhara Zone

4.10.2 The Shaft:

The shaft is the portion of the pillar, which is sandwiched between the base and the capital and supports the both. The word used for it *stanbha* or stay as it provides supports and stay to the ceiling. All of the pilasters at Guru Bazaar temple complex were fluted.

4.10.3 Colonnade Passage ways

4.10.4 Base of the Pillar:

The base of the pillar is called *Adhastandhaor* beneath pillar. The Astragals, Scotia, Collar and base are used in the base of the pilaster of the temple.

4.10.5 Capital of the Pillar:

The capital of the pillar is called *Adhistanbha*. It is divided into four parts. The lowest part, which is called Astragal, contains ornamentations of leave, petal and lotus flower. The second and third parts are called the top and the neck. Both have the same width.

4.10.6 Courtyard of the Temple:

Sita-Ram temple stands in the middle of the courtyard. The Courtyard is in the shape of a rectangular plain. It has an entrance from the west side. Other rooms and structures are destroyed because of the lack of the awareness.

4.10.7 Ceiling of the temple:

During the visit of the Guru Bazaar temple, traces of the ceiling were observed but unfortunately, it was not in good condition that is why architectural features were not prominent.

4.10.8 Walls of the temple:

Walls of the temple are decorated with floral designs on the pillars and other niches with holes are present. Pillars are carved with elegance and beauty. A great detail of attention has been paid to details. It seems that artisans working on the temple seem to have been expert in their work.

4.11 Organs of the Guru Bazaar temple:

The temple is originally octagonal in plan. A square drum is succeeded by pyramidal sikhara, which is emerging from upright folded tipped lotus petals. An inverted lotus flower is present at the top. Finial is absent. A trefoil arch serves as a main entrance confined by a series of glazed tiles, which is a later addition in the structural remains. A slab with Devanagari script superimposes the entrance. Each exterior corner of the temple is decked with a pseudo-fluted pilaster. Its capital is slightly modified in the form of upright folded tipped lotus petals.

The southern wall of the temple is provided with a wooden window encased within round arch. Its northern wall is closed but has a round arch in it. The temple is circumscribed by means of a rectangular enclosure. This enclosure is further provided with three doorways alternated by a pair of pillars rested on rectangular platforms.

These platforms are decorated with four-petalled rosettes encircled by a beaded string. The columns have disc bases, plain shaft, and a half-bloomed lotus as its capital. These passageways are present in southern and northern walls of the enclosure. A rectangular recess with jali or meshwork tops each wooden door.

A large wooden door is serving as a main entrance edged by two thin pilasters and another pair of pseudo Corinthian fluted pilasters on both the sides. Their bases are resting on a rectangular surface embellished with vertical and horizontal four-petalled rosette sheathed within beaded string respectively. Cyma recta brackets are running all around the upper edge of the enclosure.

On both sides of this enclosure, there are two other halls in the same shape. They also have three wooden doors flanked by a pillar of the same kind as already been mentioned. The hall leads towards the rooms or compartments in western direction of it.

The temple as well as rest of the structures is constructed with standard sized bricks, and they have been whitewashed completely. As evident from the construction material and decoration, the temple belongs to Colonial Era. However, it can be stated that the structures other than the temple had been erected as a later addition. Originally, they were not the part of the temple.

4.11.1 Garbhagriha:

Garbhagriha and the base of the sikhara are prominent features showing the Hindu culture and decorated with the inverted lotus. Garbhagriha in Sita-Ram Mandir is square in shape and its measurement is 9.5 feet width and 9.5 feet in height. Garbhagriha is embellished with the three pillars on the north and west side. The western side of the temple is slightly sunken into the wall by forming a deep structure called a “womb house” or garbhagriha. However, it is more elaborated by means of a rectangular frame supported by a pair of thin columns on either side. The columns have small pot bases, plain shafts and capitals adorned with two whorls of lotus petals. The bases of the columns are resting on square platforms. It is further beautified with rectangular frames and sepia, orange, light and dark green pigments. The inner sanctum is decorated with the marble in scripted tiles. The walls here too show successive layers of mud and lime plasters. The ceiling is shallow dome with a lotus in the middle. As of the other Hindu, gods

and goddesses are marked by the arched niches hallowed by their images, which were removed out from them after partition.

4.11.2 Sikhara:

Sikhara is a Sanskrit word, which literally means the mountain peak. It refers to the rising tower in Nagara style of Hindu Architecture especially in Northern India Sikhara or superstructure of the temple is visible from the roof of the nearby building. Sikhara, which is emerging from the upright, folded tipped lotus petals. An inverted lotus flower is present at the top but finial is absent in it. The sikhara is decorated with the lotus flowers and curvilinear lines. The Sikhara in this temple shows the trirathi off setting and kalasha motif with acanthus leaf decoration at the springing point.

4.12 Decorative Features of the Temple:

A typical ancient Hindu temple has a profusion of art from painting to sculptures from symbolic icons to engravings from thoughtful layout of space to fusion of mathematical principles with Hindu sense of time and cardinality. Guru Bazaar Temple is built as a decorative structure style represents elegant decoration not only from exterior but from interior as well. Temple contain both architectural and floral pattern ornamentation in past, But unfortunately most of the decorative features are demolished by or destructed by locals.

4.13 Architectural Decorative Motifs:

Architectural decorative motifs include decorative panels at interior and exterior of the temple. These temples represent lotus, leaves and pointed blind arches, trefoil arches. Panels of beautifully carved leaves are a part of pillars, lower wall decoration and sikhara. Representation of the panel of lotus leaves or flowers is found.

4.14 Symbolic representation:

Symbolic representation is manifested, in both architectural and decorative features. For instance, lotus flower is the most important symbolic feature in the temple. The lotus is linked with the creation theology as well as the gods Vishnu, Brahma, and Lakshmi. Lotus is always considered as an evocative symbol of beauty, purity and divinity and a highly revered by a Hindus. The flower is considered sacred in Asia and Middle East for over 5000 years and frequently occurs in Hindus and Buddhist art, literature and architecture. As it is mentioned in the 5th chapter of the Bhagavad Gita.

“ one who does all work as an offering to Lord , abandoning to the results, is an untouched by the sin, as lotus leaf is untouched by the water”

4.15 Architectural features of the Temple:

4.15.1.1 Pilaster of the Temple:

The entrance is provided with the pilasters on both sides, which is about some feet in height. Each pilaster is fluted and half round in shape. The pilasters and arched elements are carved. These carved arches are used for decorative purposes. Each one is adorned with ornaments.

4.15.1.2 Columns:

Columns are present in the Sita Ram Mandir; the columns have small pot bases, plain shafts and capitals adorned with two whorls of lotus petals as its capital. The bases of the columns are resting on the square platforms.

4.15.1.3 Niches:

In Guru Bazaar Mandir, skillfully niche is present in the garbhagriha of the Sita ram Mandir, which is used as a place for the diety. Blind niches are also present near the entrance gateway.

4.15.1.4 Dome:

In both temples Sita ram and Oam round shallow dome ornamented with a lotus flower in the center is present.

4.15.1.5 Pillars:

Pillars can be seen only in Sita-Ram Mandir on the doorways pillars are rested on the rectangular platform. These platforms are decorated with four-petalled rosettes encircled by a beaded string. In pillars columns have the plain shaft and disc bases.

4.15.1.6 Ceiling:

The ceiling of garbhagriha is always domical in form. However, the ceiling of the overall enclosure is present with a wooden bar and bricks inserted in it, lotus flowers and some other designs are present.

4.15.1.7 Arches:

Trefoil arch is present on the main entrance confined by a series of glazed tiles on the Sita Ram Mandir. The southern wall of the Sita-Ram Mandir is provided with a wooden window encased with a round arch, same round arch is present on the northern wall but this side is closed.

4.15.1.8 Cyma recta brackets:

These cyma recta brackets can only be seen in the Sita-Ram Mandir complex. Complex structure is constructed with the standard sized bricks, cyma recta brackets are running all around the upper edge of the enclosure.

4.16 Construction material used in Guru Bazaar Temple:

It is important, as the layout and grid of a Hindu temple are the materials used to build it. There many Sastras and ancient texts on the temple building such as the Mayamata that discussed and recommended what materials should not be used when constructing the temple. Some of these writing suggest that the materials of the temple are directly related to the class of the Hindu society. White material indicates the first, or Brahmin caste, red represents the Katriyas, or warrior class, yellow indicates the Vaishya, or Merchant class, and finally black indicates the Fourth class Sudras.

Volwashen states “Materials are not only co-ordinate with classes but also with the sex.” A temple that is considered of stone and Bricks signifies the male. One built of bricks and wood is deemed female; if a temple were to be constructed of all three Materials would be considered neutral. Most of the ancient Hindu temples are made up of stone, gold, silver, copper, and iron, backed bricks, un-baked bricks, mud, wood, bamboo and tent.

4.16.1 Lime stone:

Limestone is mostly employed in the form of the heavy blocks used in foundation only. Whereas from the Vedibandha above the whole an edifice is made at Kanjur.

4.16.2 Plaster:

The temple is built of Wood, brick o stone. Sudha (Limestone) and glue cement were applied to the walls of the Temples. It is hardened glue mixed with other substances such as Conch shell powder or white earth. The Temple is all internally plastered with lime mortal. In several cases, the plaster is applied extensively.

4.16.3 Use of Plaster in pillars:

Almost all the Temples, owe their beauty to the pilasters cantoned in the Jangha part. The use of pillars seems to be restricted to the front side for supporting the roof portico. Building Ornate and decorated pilasters and pillars seem to be one of the most remarkable features of the Hindu temples. A great deal of attention was paid to the details exhibited on these pillars.

4.17 Conclusion:

A temple is to the Hindu faith and tradition what a Mosque is to the Islamic tradition or a synagogue is to the Jewish tradition. Not only is it a place of worship, but also a place of social integration, and a collective community center for the society. The words used for a temple in the ancient Sanskrit language are Mandira or Prasada. A temple performs various functions. Aside from a place where rites and rituals are practiced, it is also a place, which brings the members of the community close to not just the gods but also to each other. Hindu temples are typically rich in terms of their Symbolism.

Temple is adorned with images of gods and goddesses, and other mythical creatures from the scripture. A Temple is also a place where man finds a refuge from the secular mundane world of illusion referred to in the Hindu tradition as Maya and enters the world of truth, redemption and transcendence. In terms of its art and architecture, a temple is a sublime combination of the temporal and the spiritual, a place where symbols of Hindu Dharma are represented through craft and architecture. Idols, symbols and figures displayed in a temple are homage to the gods and goddesses. A temple is a place where a believer gets access to the divine. Based on the field visit to the Guru Bazaar temple- the details of which have been listed above--we can safely claim that the Guru Bazaar temple in its prime must have been an embodiment of all of the above attributes and features. The complex spanned across a vast Square area solidly fortified and protected by strong walls built from stone. Enclosed within this rectangular area is the heart of temple, the place of worship. The pillars, the artwork and craftsmanship, and other attributes of the building seem to suggest this must have been a place of tremendous importance. It is not very hard to image how the temple must have stood in all its pomp and glory in its prime attracting visitors' and worshippers from far-flung domains of Hindu Faith

Chapter No. 5

5 Comparative Study, Discussion and Conclusion

5.1 History of Hindu Architecture

Grover (1989, pg.-21) discuss the history of Hindu Architecture, that it reaction of spread of Buddhism in India. The pre-Buddhist Aryan of Hindu did not contain any kind of worship, of any culture, its rituals were only those concerned with the sacrifices. It was not originally Hindu concept to place a deity at some place, but it was in fact a reaction of the time when Buddha was worshiped as a god. Temple was declared as a house of god on earth. Aspects of Hindu architecture include, first the security of god, than stability. Then if the gods are so great, that stability must also have perfection as a part of it, it has to be a square or it has to be circle. There are geometrically perfect forms. Hindu temple in its basic essence is certainly a cube with no windows, only single entrance door, through which deity or god can be seen, so it can be really the basic essence of the Hindu temple. With the time evolution of the temple occurs. Two aspects included in the temple, one was architectural and the other is ritualistic aspect. Both are related to each other.

Development of the Hindu temples in Pakistan beginning with religious and cultic states of the mid of second millennium BCE. Since at this date the appearance of Aryans occurred, because of their past they prompted the requirement for raising the unassuming sanctums for offering penances to their number one divinities. Without the archeological confirmations, we have based our similar review and the developmental conversation on the text based references in regards to these early endeavors. After the spread of Bhagavad faction in the northwest, focal north, focal India during the second 50% of the primary thousand years BCE cleared way for raising Sanctuaries where the likenesses of most loved divinities could be concentrated for darshan and worships.

Due to the inscription record we have signs to such shrines in many areas of the present-day Pakistan dating from the 2nd/1st century BCE down to 3rd/4th century CE extending in particular cases, to the time of the Odi or Hindu Shahis. During the Medieval period, the Hindu temples observed several stages of growth and progressed into Gandhara Nagara Shikhara temples.

Temples architecture have several elements regarding to the Buddhist architecture and called as the heritage of the greater Gandhara .the architect, masons, commissioned for the perseverance , were well acquainted with architectural traditions of immediate, north central, and western India, having a diversity of materials at their disposal. Most of the proofs in the ancient records show the availability of the shrines for example Kharoshthi inscriptions of the first century CE from the Panjtar below the Mahaban range shows the shaiva shrine in their valley. Different discoveries from the different parts of the Khyber Pakhtunkhwa have been seen regarding the cult images. In Bannu, presence of a Hindu Temple at Wanda Shahabkhel can be seen and dating from the 2nd/3rd to 4th/5th century. Some Hindu temples and monasteries at Kashmir have been reported recently. Different temples ruins shows the link with the Gupta period temples in North India and rare one which were present in Sindh(Tharparkar) though, developing findings from the location of Kashmir, smast in terms of inscriptions holding important historical, cultural, political , religious and social information about the site and their links with the adjacent areas. In accumulation to coins, images, seals and sealing, ceramic traditions and other archaeological proof retrieved from, here could surely be presence of several Hindu sects.

Famous Chinese pilgrims have the different records regarding the Hinduism buildings in several regions of ancient Gandhara and Udiyana. SANG Yun recorded the presence of ancient Hindu Temple and this temple was located in modern Charsadda. Hinglaj is the most famous pilgrimage site in Balochistan located in the Bank of the river Hingol, for this temple

Hindus and Muslims have their own beliefs but it is considered as the famous shrine of Hindus. Gupta period influence can be seen in some works produced in different parts of Pakistan particularly in Sindh and Punjab. Aural Stein visited the site of Murti and its ruins were found which were in very bad state of preservation. His team at this temple collected different antiquities. From different sculptures and Fragments, it can be seen that Murti temple belongs to the Gupta period. Other small temples related to the Gupta period can be seen, which are flat roofed, constructed on the square plan and very modest in excavation of architectural pattern. The different scholars collect huge number of Vishnu images from the Peshawar and Taxila. Vaishnava temples show that devotees with the cult images worshiped them. from the different historical sources we have learn that Hindu Temples provided with a high Sikhara superstructure,

spire or tower of Nagara or North Indian temples belongs to the Northern type of Temple. Shikhara can be seen in the 6th century of Gupta temples.

With the rise of the Odi or Hindu Shahis, Hindu religious and cultural activities went on increasing in ancient Gandhara and the other parts of Afghanistan and Punjab. In Buddhist, society Hinduism already has the strength and Buddhists people were in course of conversion into the Hindu classification. The transformation period took place during period of Hunas who was Hindu by religious conviction having the different arts objects related to Hinduism. Hindu art and style of construction (architecture) settled in the few centuries till the 1st quarter of the 9th century when Kallar started the Odi Shahi originated dynasty by appropriating the throne from Lagaturman, his chief and the last Turk Shahi leader. Hinduism prospered under the Turk Shahis ruler in spite of the fact they were Buddhists by religion. Despite this Buddhist religious actions sustained in the post Hunas period. Huge figure of Hindu temples at Multan, Barikot the salt range and the KafirKot and Bilot are now associated to the time of Turk Shahis.

Epigraphic findings from the Hund (ancient udabhandapura) recommend the building of several superb Temples with the support of the Odi Shahis. There the temples no longer exist but their archaeological traces can still be found in different areas of Hund. Besides the construction of the new Hund temples at different places of their Kingdome, there are evidences of the conversion of the Buddhist Viharas into the Hindu temples at Barikot Swat, and other areas under the Odi Shahis rule. During the excavation at Mound E of Sahri Bahlol, Aural Stein discovered the fragments of the Hindu sculptures carved in white marble in accumulation of coins (copper coins) of Odi Shahis rulers. Other scholars and professor Callieri has also excavated the remains of the sacred building at Barikot, he also discovered the fragments of the image of the Vishnu and Gadadevi imprinted of snowy white marble, which was favorite construction stuff of the Shahis.

While continuing the comparative study of the Hindu temples in Pakistan. KafirKot temples have their own significance for their unique architectural styles. In Pakistan the Hindu temples exists in the salt range Kafir Kot and Bilot illustrates the material proofs and evidences of the temple architecture. It dates from 6th-10th century CE until the entrance of Muslims here in the early 11th century. These temples can be classified into the two main periods, which are Turk (early) Shahis and the Odi (or the late) Shahis).

According to the Cunningham, the temples in the Salt range are belonged to Kashmiri stylishness due to their grooved pillars and Trefoil arches. Malot is a well-preserved temple of the Kashmiri style. These Malot and Kathwai temples near Pinddadan khan are belong to Kashmiri and Punjabi style of architecture. These are divided into the two groups, north-west and north to River Indus dating from 8th - 10th centuries. 2nd group includes the southern (in Tharparkar) present on the southern boundary of the Sindh these are constructed from 12th to 14th /15th centuries. Temples present at Amb, Katas, Malot and Nandana are classified into the Kashmiri style, some temples at KafirKot south are belong to the Gupta style, and other temples at KafirKot North are of the same source. Malot temples shows the typical Kashmiri influence, also having the Medieval architecture of Northwest India, but having the variance in the roofing or structure and the fluted pillars in the other temples. This main group of temples is found in the Salt range end to end the river Indus and describes and distinguishing clans labeled as the Gandhara Nagara School with Contrast to the North Indian Temples.

Temples present at Kafir Kot are denoted as the temple A,B,C,D,E, first four were excavated earlier the later E was exposed in the systematic excavation these all have their own architectural patterns. Temple A, KafirKot is in good condition having the Sikhara of Nagara or North Indian type, the temple is decorated with the Chandrashalas, amalaka, rosettes and dentate mouldings etc. all carved in Kanjur stone.

The temple B at Kafir Kot is stands on the Rectangular platform; this is the smallest temple of the whole series at Kafir Kot, having the Garbhagriha, antarala, timber ceiling and small two cells. This temple is made-up of by blocks of Kanjur; also lime mortar is used in filling process. it also has the pyramidal shape sikhara. Temple C on the KafirKot was built on a rectangular platform; it is the biggest of all the temples at this site having the garbhagriha, antarala and Mandapa. It is not present in good state of preservation. While studying its architectural details we have come to know that after seeing its ornamental information that ranks its position in the evolution of the temple architecture in the area. it also shows the bhadra niche decorated with the ornamental frame. Sikhara is also present having the other decorative details, rosettes and molding. Excavations taken place at this temple, it has been revealed that this temple has much more value in the evolution of the temples architecture in Pakistan. During excavation eye opening structure was found , it revealed the two phases of construction, pre Odi Shahi or the

Turk Shahis and the Odi Shahis period. At numerous places at the temple compound, the earlier segment was noticeable by the Kanjur stone and later phase was marked with lime stone. During excavations, Indo Corinthian pilaster found 2nd phase were attested by the discovery of a coin of Samantadeva of the Odi Shahis. This was originated at the floor-level of the excavated complex in front of the temple start. Temple D located at Kafir Kot in on square in plan different the other temples; it has a Jangha escalating from a pathways. Its sikhara is excavated in typical Latina Nagarastyle. It has three projections that are Madyalat, Pratyata, and Venukosha. Temple- D at Kafir Kot was discovered during the excavations in 1997 like the temple-C here the team exposed the 2 phases of the temple construction. This innovative temple was likewise enclosed by a protected platform that rounds underneath that of the temple-A lies to its North. Professor Abdurrahman, among the excavators one excavator comments that the major phase of building of the temple-C and temple-E results the earlier structures on this site and drives with the 1st phase of protection wall.

Hindu Temples located at Bilot site are in ruined state and persisted at KafirKot south, mostly famous as Bilot. These temples have marked different stages of development in the evolution of GandharaNagara Sikhara as a constitution of the home-grown architectural elegance having particular influence from the Gupta and other from the Kashmir. Temples A, B, C, D, E, F, G and H are the 8 temples at Bilot site which are listed. Temple-D at Bilot has same antarala and garbhagriha Nagara Sikhara is also present. Which is dated to the late 6th century.

Temple-A lying on the northeast of the matching temple-B and temple-C having the dviang sikhara with a Madyalata and Karna, outer surface is covered with the *Chandrashalas*, rosettes, dentils and amalaks. Temple-H in Bilot stands on the lower platform and present in a ruined condition showing the garbhagriha and antarala o its ground plan. Temple B and C are present in the paired shape, stands on a single Jagati. Both temples are showing the garbhagriha and antarala connected by the T-shaped of the archetypal Kashmiri stylishness in the case of the Temple-B and cinquefoil arch of the antarala in Temple-C. Their superstructure having the, Madhyalata, Pratratha and Venukosha. Here scholars have found the application of trefoil and cinquefoil arches.

Temple E at Bilot in the form of a sub-shrine carrying all the aspects of the normal temples, standing on the Jagati. It merely has a garbhagriha with Madhyalata and the typical Latina

Nagara Sikhara form. It has outer mural sikhara decorated with many attractive designs which are common to Kafirkot and Bilot temples.

Temple-F and temple-G are also sub shrines having the similar details with temple E, they have curvilinear Nagara Sikhara superstructure. Hindu temples present at the Salt range in which Katas Raj have their own importance. Katas have both Hindu and Buddhist religious sites, Brahmanical story is related to the pool which states that Shiva cried excessively in sorrow on Sati's death and tears gathered in holy pools at Puskhkara in Ajmer and Katas or Katasha (Stein)1937.

Cunningham compared these temples with Kashmir temples erected during the 8th-10th centuries. Architectural remnants of the Hindu temples of Nagara Shikhara type can be seen on the hill area of river Indus opposed to the Kalabagh at Indus Mari. These are very famous for their location and the architectural features. There are three temples at Mari Indus, The temple-A and temple-B and are constructed on the eastern verge of the hill while the temple-C is on the west side. Temple A which is facing east is present on the low platform also have two components parts, garbhagriha and antarala. It has also Trefoil shape bhadra niche with the shrine model which was originally used for placing the images of the deities like Jhanga, having the dvianga superstructure is a typical Nagara Sikhara style having the *Madhayalata* and *Venukosh*, its sides are decorated with the Miscellaneous motifs including the *Chandrashala* and rosettes. Temple-B is also alike to the Temple A where admittance to the Antrala is allowable by a cusped curved entry its garbhagriha is badly damaged due to the environmental changes. A masonry pedestal made in contradiction of the vertebral wall of the garbhagriha, which was used for the place of deity. (Masih, 2000)

Its structure illustrations are the domical ceiling pouncing on or above the wooden beams located crossways at the four angles sustained and held on the over-sailing masonry sequences helping the zone of transition (Michael Meister; 1996; 50). Temple C is in very unfortunate condition of protection, its wall at northern and a minor portion of garbhagriha only survives, that gives the clue of its architectural details. It also has the bhadra niche on the northern wall side which is trefoil in nature/shape and enclosed the divided pent rooftop pediment which shows the cultural impact of Kashmir. The wall appearance within the Trefoil niche is recognized as that of the Surya (MASIH; 2000). While discussing about the comparative study of the Hindu temples Malot

temples have their important importance due to their unique architectural features. Malot site is located nine miles west of Katas. Their gateway is built up in Kashmiri style. Temple is present on the square structure containing garbhagriha and antarala, which is providing with a monumental trefoil, curved entering point. The temple appears to combination of itself in three different architectural backgrounds. Their shekari from Shikhara as replicated in the shrine models on the temple from western India, trefoil arch from Gandhara and the grooved columns and pediment roof in Kashmir style.

Selection of building location and the building materials both are very important in hovering structures of sacred and secular nature. Kallar temple is located south of the village Shah Muhammad Wali and 19 kilometers east of the Indus & Soan Rivers in Tehsil Talagang. Temple is present on a higher platform having the garbhagriha & antarala. Jangha is also present with Bhadra; each Bhadra is present with a niche. *Sikhara* is also decorated with *Chandrashalas*, dentils, rosettes, *amalakas*, arched motifs, false brackets and saw tooth designs. Three temples at Amb are present one is big and two are small. Only two are persist now, the small and large, they are both in very unfortunate condition. The whole body of the temple is embroidered with themes, motifs like *chandrashala*, dentils, *mouldings*; amalkas etc. Indo Corinthian pilaster is also available. These temples are all of the Kashmirian style.

Nandana temple have its history, after the defeat of the Jayapala in hands of Mahmud in battle at Hund in late 1001 C.E, Shahi armies were broken ,Jayapala committed the suicide, Shahis shifted their capital from Hund to Nandana (RAHMAN, 1979;157).Mahmud took the Nandana in 1014 CE, and directed to construct Mosques in all over the state.

At Nandana the temple is facing the Northeast lower portion on the southeast has been disappeared vestibule is also broken, condition is not much good. Colonial period temples have their own architectural elements. From prehistoric period to British Pakistan has variety in temple architecture. Hazro temples located at Hazro had Hindu period architectural elements. The Fresco painting and numerous architectural origins in these temples were communal in the later period Hindu temples in Punjab. In Mianwali Colonial time period Temple is showing its significance; this temple is basically Octagonal in plan. Basically there are two temples one is small and one is large. Larger temple has the trefoil arch entrance and glazed tiles which are

showing the recent time period of its construction. Temple has the pseudo fluted pilaster. This temple also has the womb house garbhagriha and superstructure.

5.2 Discussion:

The Hindu temples of the colonial period represent a remarkable aspect of our national heritage. They reveal the unique architectural traditions that prevailed in the region between the 19th and 20th century. Unfortunately, it has never been given the due attention towards them. So much so that almost nothing has been done even for its preliminary documentation. Even only one scholar has just discussed about it, but as matter of far this important chapter of architectural history has remained orphaned so far. In this dissertation an attempt has been made to present here for the first time an outline of temple architecture of the colonial period.

This study hopefully shall put this forgotten but significant architectural heritage into the main stream of learning for a furthermore serious and technical analysis. It has been shows that roots of the Hindu temple are built somewhere in the Vedic period. With the deification of the Buddha as god, they seem to begin the worship of images. In a similar the worshiping of the images become a part of the Hindu ritual, with this the story of the Hindu temples begins, during the Gupta period first structural temples were constructed. Temples in questions have generally been associated with the British time period. In this dissertation it has been shows that these temples predate the Hindu time period. There are evidences to suggest that these temples were constructed before the partition time period.

5.3 Conclusion

In conclusion, this study focused on the art and architecture of Guru Bazar Temple in Mianwali, Punjab, Pakistan, with the aim of understanding its cultural and historical significance and proposing recommendations for its preservation and renovation as a religious and cultural monument. The specific objectives were to analyze the architectural design and style of the temple, investigate the cultural influences that contributed to its fusion of traditional Indian and Islamic architectural styles, examine the art and architectural motifs used in its decoration, explore its historical context, and assess its current state of preservation.

Through the analysis of Guru Bazar Temple's architectural design and style, it was observed that the temple possesses unique features that set it apart. The fusion of traditional Indian and Islamic architectural styles showcased the cultural influences that shaped the temple's construction,

representing a harmonious blend of two rich traditions. The art and architectural motifs used in the temple's decoration were found to reflect the cultural heritage of the region, providing insights into the artistic expressions of the community.

Exploring the historical context of Guru Bazar Temple revealed the socio-economic factors that influenced its construction and decoration. The temple served as a significant religious and cultural landmark, playing a vital role in the lives of the local community throughout history. However, the current state of preservation of the temple raises concerns about its long-term survival and the need for restoration and maintenance.

Based on the findings, recommendations can be made for the preservation and renovation of Guru Bazar Temple. It is essential to prioritize the restoration of deteriorating elements and ensure the use of suitable materials and techniques that respect the temple's original design and historical significance. Collaborative efforts between cultural heritage authorities, local communities, and experts in the field can contribute to the successful preservation and maintenance of this significant religious and cultural monument.

Overall, this study has shed light on the art and architecture of Guru Bazar Temple, highlighting its cultural and historical significance. By proposing recommendations for its preservation and renovation, we aim to ensure that this remarkable landmark continues to be a source of inspiration and pride for the community of Mianwali, Punjab, Pakistan, and serves as a testament to the rich cultural heritage of the region.

Plate 1

ANNEX-G

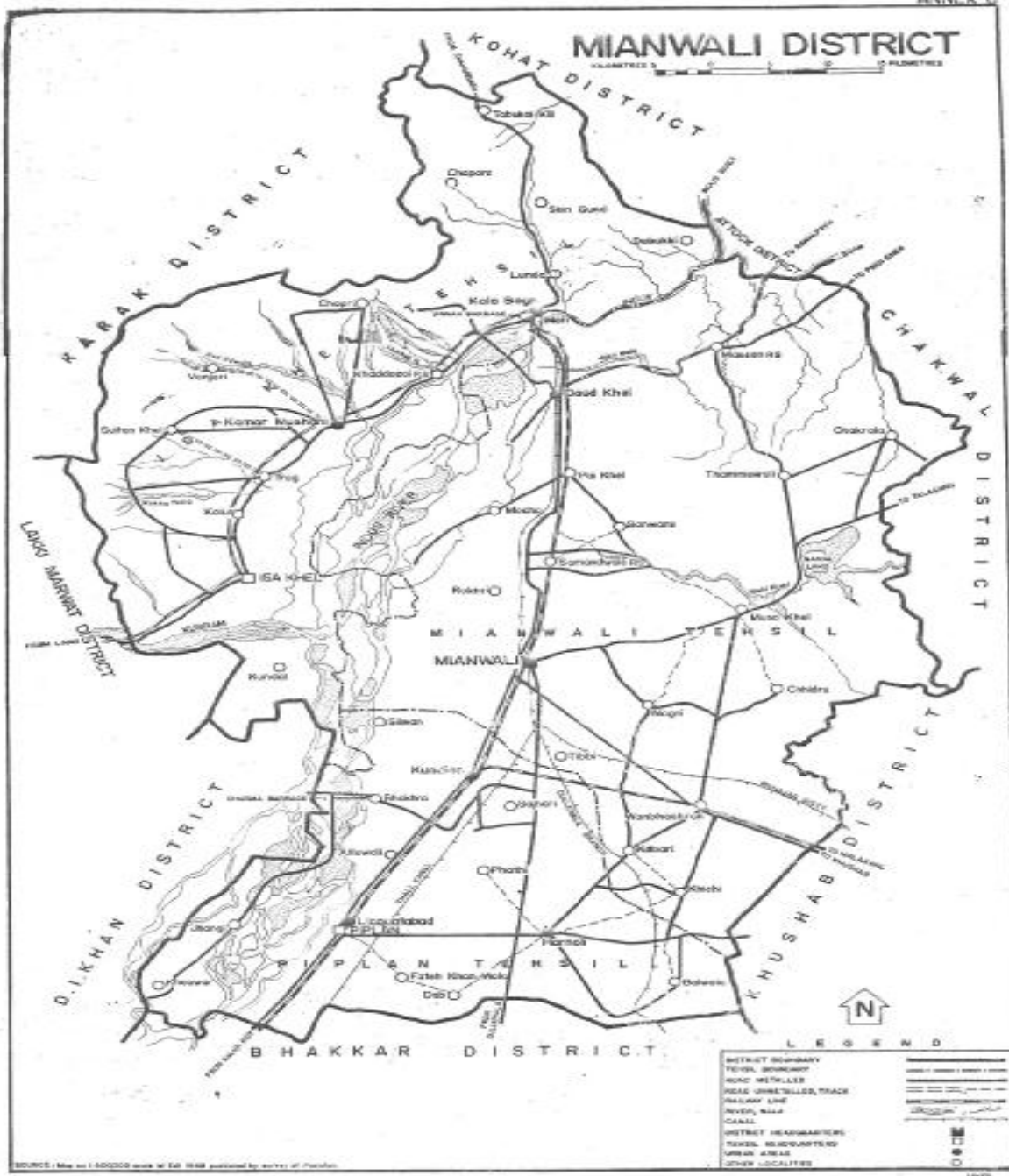


Figure 12: Map 1: District Mianwali, Punjab, Pakistan (District census Report of Mianwali 1998)

Plate 2

ANNEX-G



Figure 13: Map 2 Map of Tehsil Isakheil (District census Report of Mianwali 1998)



Figure 14: Map 3: Map of Ancient Hindu Bazaar in District Mianwali, Punjab(Google Earth Pro)

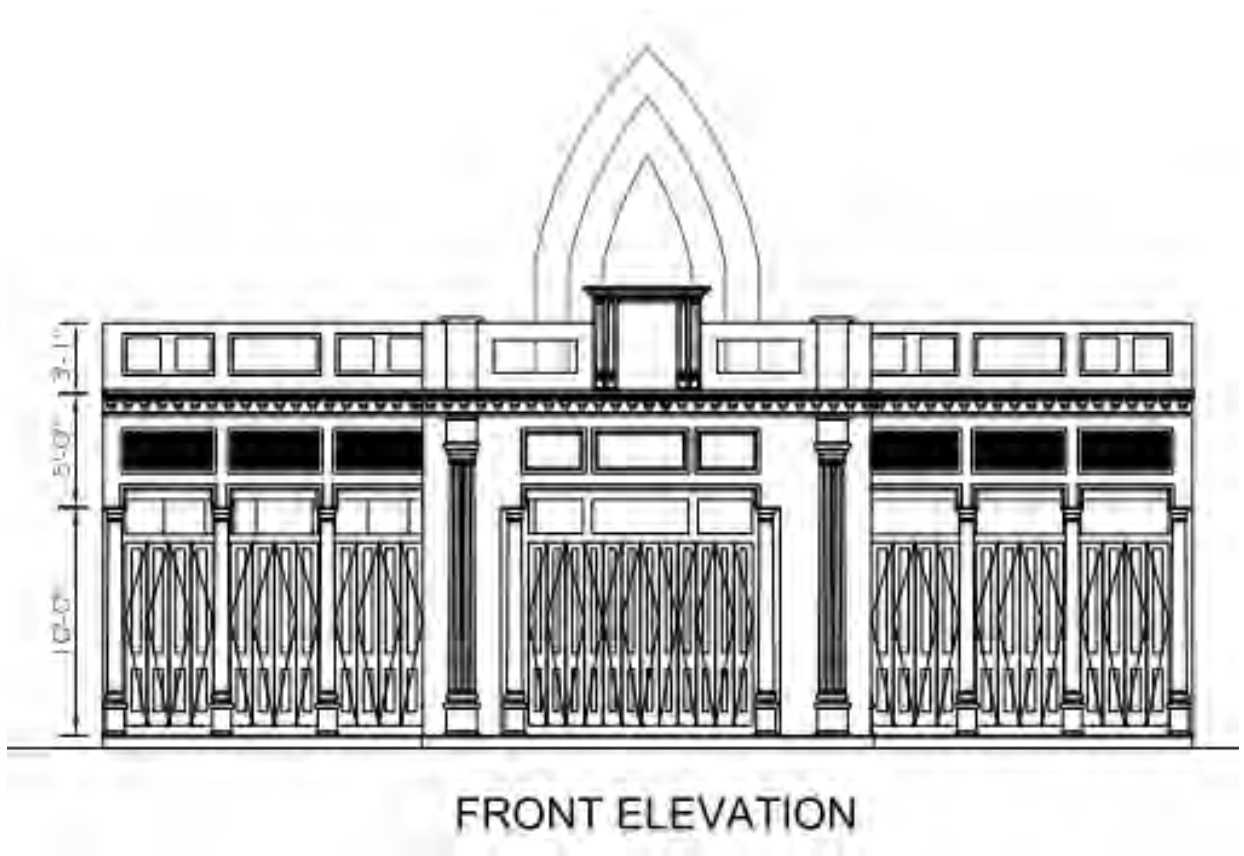


Figure 15: Front elevation of Main temple

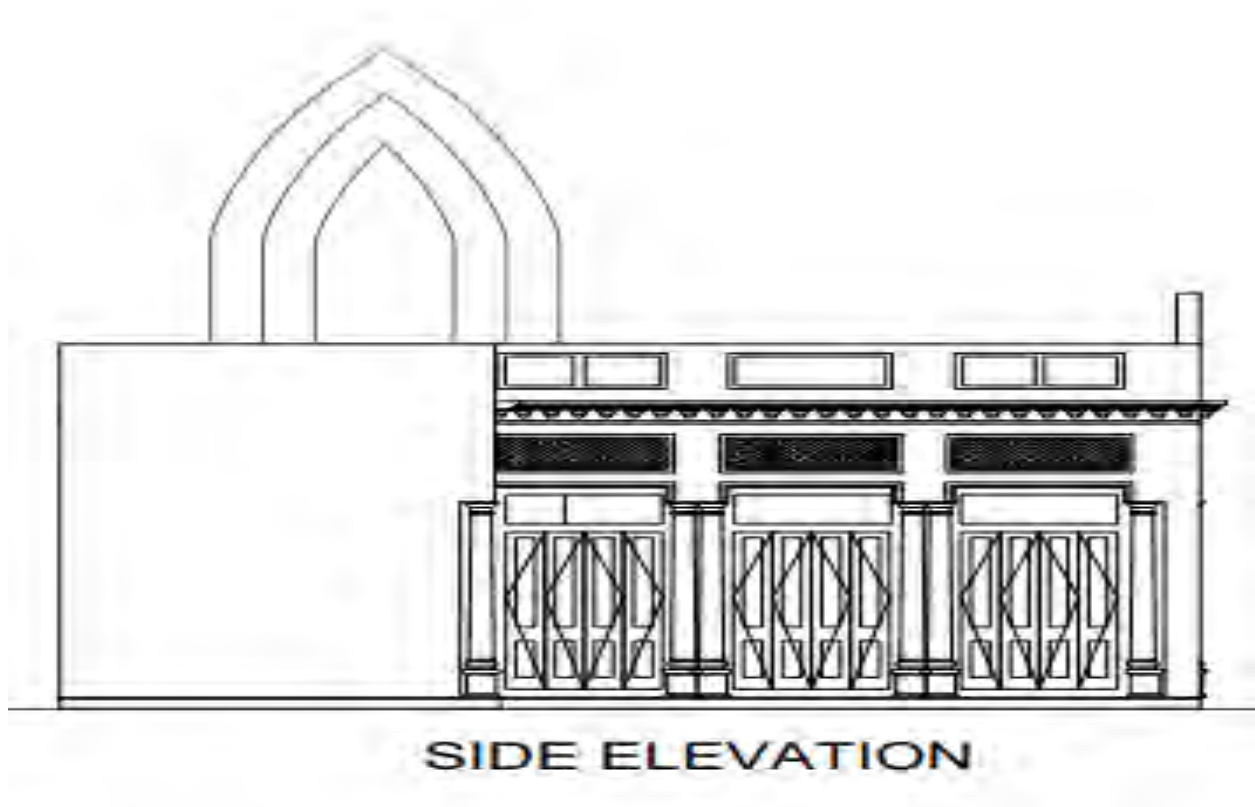


Figure 16: Side elevation of Main temple



Figure 17: Dhari Shah Gate, Main Entrance of the Guru Bazaar Temple (photo Taken by the Researcher)



Figure 18: General view of The Sita Ream Mandir (photo TAKEN By Researcher)



Figure 19: Front view of the Sita Ram Mandir



Figure 20: Blind arches leading towards the hall of the Sita Ram Mandir



Figure 21 : Second hall in the other side of the Sita Ram Mandir



Figure 22: General view of the Sita Ram Mandir showing its all features



Figure 23: Main Entrance of the Sita Ram Mandir showing the Pair of Pseudo Corinthian fluted pilasters



Figure 24: Wooden door showing the Thin Pilasters.



Figure 25: Garbhagriha of the Sita Ram Mandir showing its Trefoil arch



Figure 26: upper view of the garbhagriha having the Glazed tiles



Figure 27: Interior view of the Garbhagriha having the columns and rectangular frame.



Figure 28: Inner dome of the Garbhagriha of Sita Ram



Figure 29: Overview of the Sita Ram Mandir Complex.



Figure 30: Sikhara of the Sita Ram Mandir decorated with lotus and fluted designs



Figure 31: General view of the second hall and other ruins



Figure 32: Dedication Slab on the Oam mandir.



Figure 33: General view of the Oam Mandir



Figure 34: General view of the Oam Mandir facing the Sita Ram Mandir



Figure 35: Upper view of the Oam Mandir showing its Sikhara and name Slab



Figure 36: Main entrance of the Oam Mandir



Figure 37: Upper view of the Sikhara of the Oam Mandir having the curvilinear structures



Figure 38: Areal View of the Sita Ram Mandir



Figure 39: Ruins of stairs leading towards the Dharamshala of the Main temple



Figure 40: Close view of the Garbhagriha and ceiling of the Sita Ram Mandir



Figure 41: Interior view of the Garbhagriha showing its cusped arches and domical



Figure 42: Wooden door showing the rectangular Recess with mesh work



Figure 5-1: group photo during field work

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Glossary

Amalaka: *A stone disk-like structure placed at the top of the Sikhara, often decorated with carved motifs.*

Antarala: *covered space in front of sanctum door.*

Garbhagriha: *Also known as the sanctum sanctorum, it is the innermost chamber of a temple where the main deity or murti (idol) is placed.*

Gopuram: *The ornate entrance tower or gateway of a Hindu temple, often featuring multiple tiers and richly carved sculptures.*

Jagati: *plinth; basement platform.*

Kalasha: *A decorative pot-like structure placed on the top of the shikhara, symbolizing abundance and auspiciousness.*

Kanjur: *sedimentary tuffa stone.*

Linga: *'Sign'; pillar-like emblem of Siva.*

Mandapa: *A pillared hall or pavilion in front of the main shrine of a temple used for religious gatherings or ceremonies.*

Mandala: *A geometric design or pattern used as a plan or layout for the construction of a temple, representing the cosmos.*

Nagara: *generic name for temples with a variety of North-Indian spires.*

Pradakshina Patha: *The circumambulatory path around the garbhagriha used by devotees to walk around the deity in a clockwise direction.*

Prasada: *Consecrated food or sacred offering given to devotees as a form of blessing after worship.*

Pitha: *the plinth or the platform of the temple.*

Shikhara: *The towering, pyramid-shaped structure at the top of a Hindu temple, often adorned with intricate carvings.*

Vimana: *Refers to the tower or spire over the sanctum sanctorum, typically rising above the main shrine.*

Vedibandha: *basal wall moldings.*

