

CHAPTER-IV

HERITAGE OF JAMMU REGION-ITS PRESERVATION, CONSERVATION AND DOCUMENTATION

4.1 JAMMU REGION OF JAMMU AND KASHMIR

State of Jammu and Kashmir has the immense diversity of people, languages, religions and ethnicities that present it as the cultural mosaic. This characteristic makes it the prism of human development but unfortunately, these bounties and blessings of nature remained untapped due to the ethno-religious conflict in the state that affected both people and the nature. It comprises of the three distinct regions-Jammu, Kashmir and Ladakh that act as the three separate cultural zones integrated by one state structure in terms of political administration(Bamzai,1994). Jammu covers 26,000 square kilometers, Kashmir 19,000 square kilometers and Ladakh covers 96,000 square kilometers. Among the three regions of the state Kashmir has been in the forefront of the tourism economy, the prime reason being the scenic beauty and natural landscapes and water bodies.(Kaul,1993)It enjoyed the prime place and rightly so, being blessed by the nature in terms of all scenic abundance and culture that flourished. It goes to the credit of the nature that it Kashmir caught the imagination of the world for its beauty in the times when marketing concepts had not seen the dawn in the tourism sector.(Wakhlu,1998)

During the times of British rule it acquired the status of the resort from the hot plains of rest of India but the ruling elite of the state understood the nature and its bounties can be led to devastation and host population rendered a victim by unregulated tourism traffic. Ruling dynasty underlined and understood the challenges that the state can face as it was the frontline state bordering the British India that too, a princely stat. (Bamzai,1994).

The vision to administer the state in terms of comprehensive authority and equitable development led them to formulate the strategy to govern the state by having the rotational seat of power, which still persists to this day known as Darbar Move. In its present avatar it is the state government's secretariat that shifts to Srinagar, the

summer capital of the state for six during the hot summer and the rest of the six months of severe winter are spent by the administration in Jammu.(Wakhlu,1998) It should have led to the equitable development of the state but it is not the case as one region feels discriminated by the other in the present situation of governance. Voices are being raised to discontinue the process that itself has the heritage character and not found in any other state of India.

Jammu has been described as the prosperous region in terms of trade and governance acquiring the prominence in history during the reign of Ranjit Dev who ruled during period 1733-1782 A.D. Location of Jammu in the Shivaliks placed it in considerable position to influence the destiny of the region in terms of political power .It's society acquired the attributes of martial race due to the constant vigil it had to maintain to keep away the warring tribes from outside. It always generated the strategic sense in the people of the land to defend the territories from outsiders. It added to the consciousness of the people and their reaction to the vents. What we are witnessing today in the public domain is the expression of the aspirations of the people who shaped their destiny by interaction with the nature and situations.

It is an irony that a culturally rich and diverse region having its own identity in terms culture and traditions has been relegated to background. The prime reason being the politicization of the definition of heritage that hampers the living traditions. No doubt political power gives stability but animosities earned can devastate the social and economic well being in terms of development.(Pathik,1997)

Historical evolution of Jammu can be traced to the descendants of Lord Rama, hero of the epic Ramayana. It has been established and claimed by the historians that Dogra lineage of Rajputs, who have been in the forefront of defining the boundaries of the region by uniting the warring 22 principalities were the upholders of the traditions of the house Raghu. It evolved from the banks of Ravi that is in present day Kathua district of the Jammu region and established its hold all over the regions. There are later classification of the Rajput clans in terms of Jamwals and Bahuwals. (Charak, 1978)

Perception has shaped the image of Jammu in the modern times as the political upheavals that were inflicted on Jammu and Kashmir from 1931 and then 1947 created

contested narratives that pitted one region against the other. That ultimately marred the overall well being of the regions in combined form of the state as it exists today.

Experts and historians have rightly remarked that malady of Jammu region lies in the fact it never had the chronicler of history like Kalhan who could act as the ambassador of the past for the present. Kalhan can be termed not only as the historian but an expert who could be visualized as the consultant to market a destination. (Pathik,1997)As he had a keen eye to see every human faculty and record it for the posterity. He analyzed geography, culture, rituals and folk lore besides the religion in one go. These are essential characteristics of the marketing management professional in tourism and especially heritage tourism to give insight about the intrinsic cultural core. Then these findings are taken as the variables for devising marketing strategies. (Garrod, et.al, 2002)

No doubt Jammu has the documented versions of its history but these are mainly the files of the ruling clans and omitting the subaltern lifestyles to greater extent. *Rajadarshani* of Ganesh Dass Badhera is a valuable document but the comprehensive picture is missing from the documentation of the regions' events(Charak,1978).

Kalhan had an advantage as well he wrote his discourse in a language that was in public domain and used Sanskrit to record it. By writing in the medium of language of the contemporary times gives an ample opportunity to reach a larger segment.

But this does not mean that Jammu is devoid of richness of history in terms of culture and heritage. It can be said that the pursuits of guarding the frontiers and responding the challenges of the times, its ruling class devoted much time to conquests but the socio-cultural moorings were evolving in tandem as well (Pathik, 1997).

Jammu has a rich cultural traditions and it can be analyzed from the whole canvas of its social set up and traditions. The only thing where it has lagged behind is the documentation of its cultural landscape. Individuals have contributed in various ways to document the rich heritage of Jammu spread over the entire region. (Nirmohi,1990). Documented history of the region and rich folklore makes it a

complete destination that suits the marketers in their pursuit of framing viable strategies.

Foundations of the modern state of Jammu and Kashmir were laid in Jammu and its is reflected in the socio-cultural space of the region that has landmark in every locality in old city and the urban areas revealing the bygone era when the foundations of the state were laid.(Kaul,1993)

Every district of Jammu region has something to offer to the cultural landscape of the region.

Jammu region is comprised of the following districts:

- *Jammu*
- *Kathua*
- *Samba*
- *Reasi*
- *Udhampur*
- *Kishtwar*
- *Bhaderwah*
- *Doda*
- *Poonch*
- *Rajouri*

4.2 EVOLUTION OF JAMMU

Many interpretations about the name of Jammu have been given by various chroniclers and historians .Origin of the name Jammu of the region has been mainly ascribed to the ruler Jambulochan, the descendant of the house of Raghu and others hold that it acquired the name due to the fruit *Jamun* that is found in abundance in the region. But going through the historical records and descriptions of the historians

Jammu is a word that means a sect of Brahmins who got displaced from Kashmir and settled in the region. (Pathik,1997)The trail they used has been referred to as Jammu Marg. Even a verse in the great epic Mahabharata has a reference to the region. It reads as follows:

Jambumarbam Samavishya

Devish Pitrasevitan

Ashwamedham Mavaproti

Sarvakam semenvita

When translated, it means a pilgrim going to Jammu Jambu Marga (Jammu),the place of the Gods ,saints and ancestors is blessed with boons of Ashwamedha Yagna and his wishes and desires are fulfilled.(Pathik,1997)

Thus it establishes that Jammu is not a modern conception as a place but it has its continuity inherent in the history of India and its epics that have shaped the national consciousness. This Mahabharata verse establishes that Jammu acquired a sacred place in the religious texts. The present day pilgrimage to Shree Mata Viashno Devi is the continuity of the age old traditions that has gained the momentum with developmental initiatives. But the essence remains the same intent of pilgrimage. The religiosity of the society is visible in the rituals and food habits of the Duggar land. As every activity is blended with some sort of religious overtones that depict the culture.(Charak,1978)

Jammu and Kashmir may be the state that appears to many as the un natural wedlock but the cultural aspect when viewed in the prism of the Indian philosophical tradition makes it a complete cultural unit.

It can be argued that Kashmir region of the state has the tradition of the Kul Devis in each family. Kashmiri Pandits have the tradition of paying obeisance to their Ishth Devis like Jwala,Sharika and Kheer Bhawani,venerating the feminine aspect of the nature.(Nirmohi,1990)

But Jammu region has the tradition of venerating the Kul Devtas like Kali Veer,Sidh Goriya, Baba Bhoto etc. No doubt the Shakti Peeths hold immense significance (Nirmohi,1990).

If viewed in a comprehensive manner of the religious tradition, it can be said that state of Jammu and Kashmir fructifies the Shaiva philosophy in which Shakti is the energy consciousness of the Lord and masculine potential manifests in the kinetic action of the feminity. One region acting as the potential energy and another as the kinetic energy of the supreme.

There are many references in the *Harivansha* that depict Jammu as an important pilgrimage centre of India having great religious significance. (Pathik, 1997)

It has to be mentioned here that in texts like *Rajatarangini* name of the region is mentioned as *Dvigrata*, which may have corrupted later to *Durgara* or *Duggar*. Historians have established in their findings with the help of archaeologists that Chamba copper plate inscriptions refer to Jammu, when they come across the reference '*the Lord of Durgara*'. These inscriptions reveal the chivalry of the people of the land who had military interests from the evolutionary stages of the region. It has been referred to as the tribe that existed from the time of Gupta or pre-Gupta age. But 11th century inscriptions in the above mentioned Chamba copper plates issued by Soma Varman situate Jammu in the antiquity of the cultural tradition. These inscriptions mention the territorial ambitions of the Dogras across the Shivaliks into the Chamba. Not only that Dogras find mention in the history while taking part in the military campaigns with their kinsmen known as *Balourias*. It is a recorded fact that Kangra valley has been in the subordination of the Jammu's overlordship. (Charak, 1978) It must be borne in mind that city of the region is also known by the name Jammu. Amir Timur attacked Jammu in 1398-99 and thus, we find that its name is mentioned in *Malfuzat-i-Timuri* and the *Zafarnama*. *Rajatarangini* of Kalhana does not mention the region by the name Jammu, the reason being that capital of the region was *Bahu* and even changed for some time to *Babbapura* also known as *Babor*. It is located on the Dhar-Udhampur road and excavations done by ASI reveal the importance of this place.

This can be said with ease that Jammu was a politically conscious and culturally adaptable region as the shifting of the capital gives an indication that its rulers ruled with ease that suited their administration. This shifting of capital from time to time would have given chance to develop the locale as per the situation and natural

resources. Travelling in the interior of Jammu region exposes a person to the cultural life that has diversity from district to district. No doubt the language spoken is Dogri but its dialect and intonation changes with the incorporation of words for the same subject differently.(Grunewald,2002)

It must be said that the cultural evolution of Jammu has taken place by interaction with the various people and closeness with the people in the adjoining planes makes Jammu an interesting society.(Charak,1978) Evaluation of the historical records and studies carried out by the contemporary scholars brings to the fore the acumen of the ruling clans to develop relations with the adjoining hill states to foster good trading and cultural relations. Jammu has been close to Punjab plains and Kangra –Chamba belt as far as its customs, dialect and other symbols of attire are concerned but it can't be denied that it enjoyed political relations with the rulers of Kashmir when alliances were sought to defend the territory of valley from outsiders.

This interaction of the Duggar land with the people of various hues but same religious denomination proves that it enjoyed a considerable influence among the ruling dynasties. Historical records also reveal that ruling dynasties sought marriage alliances with the royal houses of Rajputana and Delhi to strengthen the political might (Pathik, 1997).

Walter Lawrence has accepted that Jammu is in a strategically important location in terms of its geography that it influences the state of affairs of the Kashmir valley and Kishtwar. Strategically Shivaliks act as a bowl and in this bowl Jammu is perched at the top having advantage to control the fulcrum in the Himalayas and this was well understood by the British imperialists who tried their utmost best to control the state of Jammu and Kashmir to suit their agenda of great game. They succeeded in violating the treaty made with Gulab Singh during the period of Pratap Singh and subjected the state to intrigues that are making the state vulnerable to threats from the neighboring countries. It is having great impact on the culture and traditions of the people.

Culture of a place develops by religious philosophy that is an aggregate of many human activities shaped by history and nature involving space and time. It cannot be denied that influence of Ramayana and Mahabharata period on the social consciousness

of Jammu is profound. King Gonanda of Kashmir who was also related to Lord Krishna has been established as the Rajput belonging to Jammu. It is not clear whether he was invited or he assumed the control of the affairs by conquest but his period is marked around 1400 B.C or 1260 B.C. Gonanda is established as the first ruler of Northern India whose kingdom extended from Jammu to Kailash. (Pathik, 1997)

Another important description of the Jammu's pan India connection comes from the revelation that ruling clan of Jammu was founded Sudarshan, the king of Ayodhya. It has been established that right from Sudarshan to Maharaja Hari Singh nearly 150 kings have ruled Jammu. (Pathik, 1997)

It has been established that Jammu developed as the centre of strong bastion of people who had the clear understanding of statecraft. Cunningham has given classification of the Rajput principalities of the western Himalayas, between Satluj and Indus. He has divided them into three groups. These include Kashmir, Durgara or Duggar and Trigarta. The first group consisted of Kashmir and small states between Indus and Vitasta. Earlier Chamba was associated with the first group. The second group included Durgar (Jammu) and small states between Vitasta and Ravi. These included Jammu, Mankot, Jasrota, Lakhanpur, Samba, Trikot, Akhnoor, Reasi, Dalpatpur, Bhau, Bhoti, Chenani, Bandralta, Bholderwah, Basohli, Bhadu, Kishtwar, Rajouri, Poonch, Bhimber, Kotli and Khari-Khariaali. The third group consisted of Jalandra or Trigarta and small states between Ravi and Satluj (Charak, 1978).

This description is significant in a sense that it later helped to classify hill states into twenty two Hindu and twenty two Muslim chief ships, former were in the East and later in the West. Ravi acted as the dividing line and as such it was included in both the Kangra circle and the Duggar circle. This line emerged as the cultural line and helped to shape the evolution of Jammu as the centre of cultural assimilation and later gave expression to the stable socio-cultural space that is witnessed in the rich architecture and artistic forms like Basohli paintings having a significant element of Kangra school. (Wakhlu, 1998)

4.3 JAMMU'S CULTURAL SPACE

People have their expressions and these outlets explain many things .the farmers and common people excelled in their fields and were marching to give shape to their life style. People don't create their culture consciously but it develops as per the innovations and interactions with the nature. (Gonzalez, 2008)Arts and crafts of the region suggest that the artisans enjoyed patronage .It can be witnessed from the excavations that have been made at various places like Krimchi, Manwal, Mud block, and other places like the banks of Chenab in Akhnoor. The architectural marvels like forts at almost all modern districts of Jammu shows that administration was working with immense care and pain to evolve the society in tune with the universal outlook and was marching in tune with the demands of the time. People were concerned about the infrastructure and needs that shape the imagination in conscious societies. Terracotta specimens and pottery unearthed at Ambaran beside the tooth relics of Buddha make it abundantly clear that the society of Jammu was interacting with various facts in those times and experiencing the cultural maturity.(Charak,1978)These are not mere remnants of the past but show the importance of the present. Jammu's expanse and multiplicity of hidden treasure that is being unearthed has the value of being the treasure that should be seen as the great opportunity to market its as the destination that was the cultural melting pot. Being located in the hills its art forms came to be called as Pahari art(Wakhlu,1998).

As has been argued elsewhere that culture is a continuous stream that never stagnates and marches ahead amid all odds. The fragile elements that don't stand the test of the times are washed away but the strong forms that have the intrinsic resilience are the elements qualifying as the heritage of the masses. Jammu's art forms are an addition to the rich tangible heritage (Henderson, 2002).After all the tangible can be defined by the soul of intangible. What is represented in the form of the buildings and old houses in the localities like Mohalla Afghans, Mohalla Ustad, Kali Jani, Purani Mandi, Jullaka Mohalla is the depiction of the society that existed at that time. Generations may have changed but the space and specimens visible in the houses inhabited by the new generations connect then with the moorings and innovation of

their forefathers that brought them to the present and made the upholders of their legacy(Nuryanti,1996). The architectural marvels and designs that are witnessed in the lanes and by lanes of the old city and interiors of the rural areas depicts the penetration of the skills and how these skills were valued by the locals and it was the craze of the times to design their houses and establishments in that trend(Oikonomou et al,2011).The technical astuteness can be judged from the fact these artisans not only designed these houses for dwellings but when compared to the modern construction ,one is astonished to witness that it incorporated the geographic compulsions as well. The recent earthquakes that have turned the modern constructions into rubble are no match to these heritage assets as they have withstood the tremors of the seismic challenges. It seems that those artisans were well aware of these challenges and developed their techniques as such (Hernandez et al,2015).

Not only local wisdom and material was used in constructing the forts, palaces, houses and shrines but the temple art that have come to the fore at the archaeological sites excavated by ASI at the locations like Krimchi, Manwal, R.S. Pura reveal another important facet. These temples are styled in the Orrisan art. It is clear that there was close contact with the artisans from the other states of India and royal houses patronized this by their influence. The Bouli(spring) art is another facet that shows how rulers gave credence to the nature and its resources. The trishul that is standing tall at Shudh Mahadev is another example of cultural manifestation. Inscriptions on it have been deciphered and it reveals that people regarded Jammu as the pilgrimage centre in other parts of India. The excavations and deciphering of inscriptions at that place that people as far as the South of India have visited Jammu. It means that in the collective consciousness of the people all over India and *Puranic* instructions leave many dimensions open to the historians to establish the links that existed in the days gone by (Charak,1978).

Dogri folklore is another area that situates the Jammu culture in the mainstream and explains the rich legacy of the people of the land. Dogri songs have the elements that make it an important oral tradition recording and presenting the histories and events as inherited from the ancestors(Nirmohi,1990).Most of the stories are heroic as

occupation of the masses was that of being in the service of the royalty and going to expeditions and safeguarding the territorial interests. Description of the events related to Lord Shiva ,besides the love stories of the famous couples who braved the challenges of the society and set examples of commitment.

Folk dances show the participation in the expression of joy by the common people and in these terms Jammu has great tradition of folk dances .the various dance forms that exist in Jammu depicting the myriad shades of people's consciousness are Chaiga, Bhangra, Kudd, Phumian and Ras Leela. These are performed with the aid of musical instruments like flute, dholki and drum(Wakhlu,1998).

Painting is another facet that explains the richness of the art of the region, giving ample resources to the marketers to market. These paintings are mainly based on the theme of nayak and nayika .Revealing emotions, ornamentation and imagination. As Leela of Radha-Krishna are prominent in these art forms. Basohli school of paintings are the mainstay of this technique. Two main styles of paintings were common in 17th Century in North India(Wakhlu,1998).One was based on Hindu traditional style and another on Islamic style that included the Mughal element. These two styles influenced each other in terms of the techniques. Leading to interchange of elements for perfection and yielding interesting results in terms of colour presentation. But Basohli school maintained the traditional Hindu influence but the Kangra school intermingled with the Persian style. It is the main element that distinguishes the Jammu's Basohli art from the Kangra school.(Pathik,1997)

Another feature of Jammu that makes it a reservoir in terms of offering segmented services in tourism is the stone carving. Sculptures at Basohli on the banks of Ravi depicting the images of Hindu Gods and goddesses are the marvels that have a considerable appeal and tendency to attract the tourists who take to Jammu as the centre of pilgrimage in terms of Shree Mata Vaishno Devi Yatra.sculptures at Krimchi depicting the period of Kanishka's period are the objects of beauty and describe the aesthetic importance in the culture of Jammu .(Charak,1978)

Stone carving at Babore 26 miles East of Jammu city has 6 stone temples have the Greco-Roman art .It goes to the credit of the artisans of Jammu as to how they

learned and practiced art and added universal acceptance to it(Pathik,1997).These elements are comprehensive in terms of showcasing the heritage that has come down as the integral whole having secular appeal as it presents the subaltern discourse besides the royal patronage to take the masses into confidence in developing a society that is dynamic. Jammu's cultural landscape have hidden in its bosom the treasures that lead to bewilderment as one is prompted introspect as to how the people belonging to a hot and humid area excel amid most difficult terrain to develop sophisticated expressions. Human nature and journey of life is complex and yet, paradoxical. People of this region has proved the universal truth that it is indeed true that to live and excel needs the will. Survival of the fittest explains their quest for cultural excellence(Park,2010).Religion plays a considerable role in shaping the personality of the people but it is not the only element that shapes the vision of life (Teo et al,1997).It includes the spirit that responds to every stimuli detected by body and soul. It seems that the people of the Duggar land have strived hard and given their response to nature in totality. That is why we are witnessing today great deal of cultural expansion. If warriors were busy in the battlefields then traders were developing the economic muscle of the society. Bards and poets were recording the events to be delivered to posterity and keep the documentation going on. Women and peasants were reinforcing the vitality of the family and society and leading it to achieve harmony in terms of households and social space (Palmer,1999).

The passage of time and the sense of neglect has led to deterioration in conserving the artistic treasures of the land .In spite of all this negativity, a specimen of the Dogra heritage can be witnessed at the Dogra Art Gallery that houses the cultural items like the dresses of the noble families and other objects of social use. The centre of attraction being the armory used by the warriors and other soldiers. It has many artifacts depicting the social life of the people. Many idols rescued from various places of the region. It includes the headless Shiva idol by the State Archives Department (Pathik, 1997).

4.4 ARCHITECTURE OF JAMMU

The wonder that was Jammu can be an apt description to describe the region. A.L. Basham described India 's cultural legacy in his seminal work *The Wonder That Was India* keeping g in view the multitude of dimensions that shaped Indian heritage .In the similar vein at the regional level of the Indian statecraft, Jammu needs a complete and comprehensive work that will undertake a project documenting its evolution in space and time.

Jammu region is blessed with architectural marvels throughout the length and breadth of the region. Excavations made at various places like Babor,26 miles east of Jammu city, Ambaran in Akhnoor are a few specimens of high civilization buried under the debris of time.

Architecture of Jammu region can be divided into the following types:

- *Cave Architecture*
- *Structural Buildings*
- *Temple Complexes*
- *Muslim Monuments*
- *Secular Buildings*
- *Palaces*

Cave architecture has been found in Basohli on the banks of Ravi. These are rock cut caves. A whole section is devoted to Vishveshwara. It gives the description of the religious practices of the people of the region and their deities. Pir Khoh is another cave .it is situated below the circular road on the banks of Tawi. It was excavated in about 15th century A.D. The legend has it that it was the dwelling place of one of the warriors of the Ramayana period, Jambhanta; who took shelter here to practice meditation. It is also known as Jambvant Gufha..It is a rock cut cave. Similar caves have been noticed in the periphery of Pur Mandal in Samba and are believed to be dating back to Pandavas. Pur Mandal holds a great significance in terms of religious

importance. It is also known as Uttar Kashi in rest of India. It is equated with the Ganges in terms of religious significance (Wakhlu,1998).

Structural buildings are the ones that include the monuments of refinement and symmetric geometry. The ruins that stand tall at various places like Babore and Krimchi reveal how the foundations of the buildings defined their structures..These buildings have a plan that has triple star on a rectangular basement. The roof is supported on two rows of 24 large monolithic pillars, standing on well mounted bases (Charak, 1978).This pattern defines the structure of the buildings that have gigantic roofs and usage of stone is prominent with sculpture work depicting the religious and secular practices like daily chores and family traditions.

Temple complexes of Jammu are magnificent has have diverse architectural styles .Krimchi reveals the architectural evolution of Dogra art. The temple of Sui Sumbli located in Jaffer Chak depicts many facets. It has the architectural impressions that are of varying multitude. It has been built by using local wisdom and material but care has been taken to give it pan Indian touch. It is not a mere temple but a dwelling place that has resources to cater to the needs of the whole village that houses this temple. Wall paintings depict the religious inclination and contemporary trends of the times and the priorities of the people (Charak, 1978).

Jammu has witnessed secular tradition and as such it has given ample space to the people of other religions. Jammu city though known as the city of temples as it has numerous big and small temples that include Raghunath Temple, Ranvereshwar Temple, Panjbakhtar temple and other temples dedicated to local deities having family significance. But one cannot miss the appreciable number of Muslim shrines located in the city circles. Mosques that are prominent include the one at the C.P.O Chowk and the Talab Khatikan besides the Sufi shrines dedicated to Peer Babas .These shrines are hold in high esteem even by Hindus of the region and are part of the shared heritage. These shrines have the uniqueness of art in terms of wall designs and domes and the tombs that reflect the outside influence. These Muslim Divines had arrived in Jammu from the central Asian regions for the purpose of proselytisation and spreading the message of Islam.(Wakhlu,1998)

Shrines of prominent divines that dot the cultural landscape of Jammu include that of Pir Mitha and Gaza Peer near the historical Gumat gate facing the ancient Hanuman temple. Secular tradition of Jammu emerged during the reign of Maharaja Ranjit Dev and was present even in the times of Mal Dev (Charak, 1978).

Kishtwar has famous shrines dedicated to divines father son duo Baba Farid-u-Din and his powerful son Israr-u-Din. These are built in Kashmiri Muslim style .Each structure has large building with two big halls and side rooms. Minarets are located at four corners. Rajouri and Poonch have many beautiful mosques and shrines like Shahadara Sharief(Wakhlu,1998).

Secular buildings are the buildings that include the ones having palatial resemblance and were housed by the elite.Raja mal Dev who ascended the throne in 1357 A.D. is given credit to have build such building. After having won the battle at NoorPur,he dismantled the fort there and used its raw material to built a mansion at Purani Mandi .It is in the heart of Jammu city and laid the foundation of the imperial Dogra legacy. The road that leads to Purani Mandi is known as Raj Tilak Road.Kali Jani is another locality, not far from Purani Mandi that also came during his time when he laid the foundation of the locality by placing a rock to signify the foundation. The building was destroyed when Timur invaded Jammu and ruined the whole city in 1398 A.D(Charak,1978).

Palaces are an important elements of the cultural and architectural landscape of Jammu. Basohli principality of Jammu region can be seen as the important representative of the palace architecture .European traveler Vigne has remarked that these are very fine buildings that he had seen in the East. He was influenced by the architecture and had noted that he could witness European influence in its architecture. He had visited Basohli in 1840 A.D. The world famous Basohli art was depicted on the walls and architecture of these places Two important palaces that dot the public imagination include Rang Mahal and Sheesh Mahal.(Wakhlu,1998)

Amar Mahal built by Raja Amar Singh in the vicinity of Ram Nagar Rakh on the banks of Tawi River. Originally there existed a fort in this place but with the passage of time it lost its utility .It is unique architectural marvel based on French

château. Now used as museum and library to pursue scholarly and heritage pursuits under the aegis of the trust .(Wakhlu,1998)

In the heart of the Jammu city is the magnificent complex of palaces dedicated to Dogra clans that ruled the region and the sate of Jammu and Kashmir from time to time. It is popularly known as Mubarak Mandi but in the traditional royal parlance it has the name Darbar Garh. It has varied architectural forms that are visible in all its structures and has immense aesthetic value. It will be a myopic analysis to call it just the complex of palaces but it is apt to describe it as the urban historic city area that defined the cultural space of Jammu. Many localities came around it various temples are located inside this complex both for the royal usage and the traditional use of the locals. It was Raja Dhruv Dev who ascended the throne in 1703 and shifted his residence from the traditional seat of Dogra power in Purani Mandi to Darbar Garh in the East of Jammu city on cliff overlooking the river Tawi(Wakhlu,1998).Later on many rulers contributed in evolving this place as the seat of power and might with ample space for the socio-economic development of the people. Ranit Dev his son further developed the complex. It was gutted in 1781 A.D.sikh chief Man Singh burnt this palace. After Dev dynasty it was the turn of the Maharaja Gulab Singh and his clan who constructed many beautiful mansions in this complex.

Due to the patronage of the various clans, it has the varied architectural styles .one section of the buildings is in old Hindu style ,another in Indo- Persian style and besides this another section depicts the prominence of the European style. Roman arcades have also been constructed .Both wood Work and iron have been used in the construction. There is harmony in five sections and show unity of and completeness. The complex has both over ground and underground constructions. A pleasing delight is the Sheesh Mahal decorated with mirrors and other painted glasses. It is basically Maharaja Ranbir Singh's palace. It must be termed as the modern version of air conditioned rooms by making use of the local techniques and wisdom. The optical alignment of the mirrors is such that if a candle is lighted then it will set the whole room into brightness (Wakhlu, 1998)

Another building is the Raja Jagat Singh's Poonch Hose building. The entrance of this building is massive shaped in Deodar wood and has decorated walls. Banquets and dances were occasionally here.

Rani Charki's palace is a very high building of six stories built by Maharaja Pratap Singh for his wife Maharani Charki. It reveals the high technical expertise in terms of style and architecture.

Raja Amar Singh's palace in the complex is laid in British style and is dotted with balconies. Raja Ram Singh's palace is the combination of British and Mughul architecture and has a big clock place in front of it as witnessed in churches. Then there is the Gol Ghar facing the river Tawi, it was built by Pratap Singh for his Guru Sant Deb. It is completely burnt but its splendor is still visible.

Darbar Garh or Mubarak Mandi is a complex of ten palaces and the whole web of localities with secular dwellings like Mohallas of Pacci Dhaki.

4.5 DOGRA ORNAMENTS, DRESS & CUISINE

It is a human nature that prosperity is depicted in the usage of the jewellery and dress that are used by the populace. The richness of culture and the excellence of trade and commerce placed the Dogra society of Jammu in the times of material prosperity. Jewellery and ornaments of both gold and silver were used by men and women. Even the use of precious stones was common among the nobility. The exclusive markets like Jain Bazar and Lakhdatta Bazar dedicated exclusively to this day to production of jewellery makes it clear that artisans from the local stock and from other places were housed to cater to the local demand. And in those times it was the presence of costly metals that defined the power of the royal might. Darbar Garh described earlier as the royal seat of Dogra power house a *Toshkhana* and till recently it housed the precious stones and jewellery, now shifted out of the premises (Wakhlu, 1998).

The various ornaments used by the Dogras include Mangal Sutra, Tikka, Chumke, Nathan, Necklace, Laung, Gold Chain. Ornaments of the arm include Bangles, Kada, Round rings. Ornaments of the feet include Pajeb.

Dogra dress includes the Churidar pyjama, Kurta, Mokhla kurta, turban. women usually wear the head dress, Ghagra, Choli

Food habits of the people are defined by the geography and climatic conditions and the available vegetation. The cuisine of the region that is typical to its locale includes Khamiras, Thotrus. Ghiwars, Auria, Madharas, Kheer, Makund Bari, Ambal, Laddu, Sakars. These variants of culture situate Jammu at the pedestal of human innovation and excellence and make the image of the region comprehensive and inclusive.

4.6 DOGRA FOLKLORE

Cultural evolution of a community or a place cannot be complete till it has a rich folklore and oral tradition to showcase its social dynamics. Folklore of Jammu region can be divided into the following types :

- Folklore of Deities
- Historical Folklore
- Folklore of Yogis
- Folklore of Love

Folklore of deities includes the collections of verses that are sung from time to time in religious festivals and family functions to invoke Gods and Goddesses to seek their blessings for the prosperity and bliss of the members in various walks of life. The majority of folk lore and verses that are in the shape of folk songs includes Shiva Vivaha, Eulogies and events pertaining to Mata Viashno Devi, Mata Kalika, Mata Sheetala, Mata Sukrala, Mata Bala Sundari, Devi Chauntara.

The cult of Nagas seems to have influenced the consciousness of the people that is why they are worshipped as Kul Detas. In the folk tradition folk lore and folk songs pertaining to Baba Baid, Baba Surgal are found. Then village deities known as Gram Devtas and Kul Devis also find mention in the folk lore (Nirmohi, 1990).

Nath Yogis and royal persons having spiritual powers also had their presence in Jammu region .In the folk lore legends of Baba Sidh Goriya, Baba Bhairon Nath,Baba Vipr Nath, Raja Mandleek ,Baba Kaliveer are prominent.

Mention of Narsingh Avatar is also peculiar to the Jammu's folk tradition. In the subaltern discourse the role of many crusaders is of paramount importance to free the masses from tyranny of land lords and cruel administrators. In the folk lore some of these stalwarts have been immortalized. These include Data Ranpat, Baba Jittoo, Baba Tholu, Baba Mei Mal, Data Likho, Data Haloo, Data Bhoto, Data Rangoo, Data Bhala ,Baba Bhatola,Baba Sardai Shaheed ,Baba Suraj Shaheed,Baba Bhangi,Baba Koda, Baba Kahn, Baba Ambo, Baba Badna, Data Gopi Chand,Manna Shaheed, Baba Londna. Bua Kodi being the female crusader.

These protagonists assumed the status of the Kul Devtas in various cases for their supreme cases and have been immortalized in the living tradition. Jammu qualifies as the fit case for safe guarding the intangible heritage as envisaged by the international guidelines in the societies where both religious and secular heritage is under depletion.

Other deities that can be located in the rural and urban space of Jammu include Bua Bakha,Bua Amro, Bua Bukhi,Bua Sheela,Bua Satyawati, Dati Nagroo, Dhabuj Dhati,Bua Bhaga, Dati Charagu,Dati Trupa,Bua Ratno,Dat Sukh Dei,Bua Sonba.

The presence of various female deities is prominent at various places. The reason being that at many places females were subjected to atrocities or subjected to death .The male dominated society didn't realize it at the time of crime that it will cause a great human suffering and later when it was realized that a crime has been committed. They used to erect temples and shrines in their memory to seek repentance (Nirmohi, 1990).

Historical folklore includes the events and noble deeds of the noble and people of some historical merit who indulged in social and economic emancipation. These include Mian Nath, Amar Singh Jindrahiyah,Raja Kripal Dev,Raja Jagat Pathania,Ram Singh Pathania,Mir Dass Chuahan,Mian Deedo,Baaj Singh,Shams Raj Bhalli.

Folklore of Yogis adds another dimension of spirituality to the cultural landscape of Jammu. These include Raja Gopi Chand ,Baba Peer Charang Nath,Lachman Jogi,Raja Hodi.

No society is complete till it has the element of love stories and conjugal love as it brings to the fore the human sensitivity of the masses and their desire to seek the pleasure in the beauty of nature. The love stories of Raja Hons,Dhol Bhadshah,the famous duos of Kunju and Chanchalo, Sunni and Bhukhu,Chann-Palaser, Meera Julahi.

These folklores establish the richness of the society in spheres of human life and bring to the fore the need to connect it with the heritage that exists in the tangible form so that the heritage of Jammu can be internalized in the real spirit.

4.7 LEGACY IN MODERN TRADITION

No society can claim to have progressed on the path laid by the cultural giants of the past till it is internalized by the people of eminence in art and literature to give the cultural tradition its due place. Jammu has produced many stalwarts that have immortalized the culture and heriatge of the Dogra land in their works and given shape to the expressions in Dogri language. These include Padam Shri Prof.Ram Nath Shastri considered to be the father of the literary movement in Jammu. Parmanand Almast-a melodious poet, Ved Pal Deep, the ghazal king, Jitendra Udhamपुरi- poet and scholar, Padma Sachdev- reknown poetess, Yash Sharma-poet of sweetness, Kehri Singh Madhukar-the great poet of many potentialities .it gives a glimpse of the society that has in its bosom the under currents of great culture to be part of the shared heritage. These stalwarts, many of whom are not alive are the torch bearers of the Jammu's cultural revolution(Sharma,1968).

4.8 CHALLENGES TO JAMMU HERITAGE

The wide canvas laid by the progression of the Jammu's cultural space makes it necessary to access the challenges that are being faced by the heritage in this region (Pathik, 1997).The changing course of climate and nature plays a great role in devastation when intervention is not made by the society and administration to check the advance of such catastrophes. Misfortune of Jammu has been that it has not received

the kind attention of its own people leave aside the patronage of the administration (Timothy, 1997).The root cause of the apathy lies in the lack of sensitization. Moreover, the political disturbance in the state of Jammu and Kashmir has put the region at the cross roads of policy framework to safeguard its heritage.(Heritage Act,2010)

With the change of governing system in the state when it acceded to the Indian union many issues were raised but all were of political nature; none had the inclination towards the legacy that had come down from generations in the present form(Poria et al,2009). The focus was shifted on political power. It shaped the consciousness of the people in terms of regional identities and led to the confrontation. The result was the creation of the psyche that was least bothered about the shared assets in terms of culture and heritage (Palmer, 1999).

The heritage buildings that represented the grandeur of the past were reduced to rubble and it was too late that people realized the damage done to the treasures of the land. This neglect generated vested interests and led to the occupation of heritage buildings by the forces inimical to the long term cultural interests.

Most of the heritage structures were left unattended after the end of the monarchy in 1947 and they were relegated to background. Lack of maintenance led to their decay.

Darbar Garh complex popularly known as Mandi Mubarak is a prominent case of vandalization that has been faced by a heritage that is a witness to the emergence and evolution of Jammu as the seat of governance. State Government had housed various departments and High Court in the complex and various palaces were being utilized without having the sense of heritage usage. The uninterrupted rush of the public as various departments of the public welfare were located here led to its violation .As the people who visited the complex led to the disruption of the ambience for which this complex was established. The policy makers indulged in this decision without realizing the ultimate fall out of this activity on the heritage character of the monument. Up to the present times this complex has witness 35 minor and major fire incidents leading to considerable damage to the structures. This has resulted due to unsympathetic use of the heritage asset leaving it exposed to the man made challenges that should have been

otherwise, stopped at all costs (Teo et al, 1995). This monument suffered two pronged vandalization (Zan et al, 2013) .One being brought about by the departments and their work force and the other by the influx of the people who were neither tourists nor specialized heritage tourism enthusiasts. This resulted in converting the complex into a kind of a crowded space(Weiler et al,1997) .Many parking slots were also created to accommodate the traffic influx of the departments and the public who visited this structures for their personal work in the various departments located inside((Paleggi,1996).

The influx of people beyond carrying capacity led to the visible damages to the buildings that worked in tandem with the effects of nature like seeping of moisture during rainy season (Risbol et al, 2015).The growth of unwanted weeds led to the cracks and when left un attended it resulted in the collapse of the many edifices. Gol Ghar, an important structure having immense heritage significance in terms of architecture has totally collapsed.

Rani Charki's palace is on verge of collapse and has been closed. Same is the case with other structures mentioned in the chapter elsewhere.

It is a complex of ten palaces having different features to offer to a heritage tourist. But it was never realized by the policy makers that such a structures that gives a comprehensive product in terms of cultural heritage should be restored and eased out of the threats that are being posed to it(Zan et al, 2013).

The housing of the government departments not only exposed it to challenge in multiple ways as argued above but it led to structural changes(Millar,1989).These changes were carried out by the government agencies to accommodate their staff by constructing new structures that violated its heritage character besides that the Public Works Department (PWD) was engaged to indulge in renovation work at multiple places(Leiper,1979).This department being a novice in terms of heritage preservation used incompatible material to renovate the building(Drost,1996). Due to variation in the tensile strength; it led to the collapse of many buildings and important structures of immense cultural values were lost forever like the Jharokhas of the Ran Vas (Light, 1996).

It was only after the intervention of civil society that raised to the occasion and filed a PIL in 2004 in the honorable High Court in Jammu that shifting of offices was started by the state government(Johnson,1999). But by the damage was already done. At least it led to the initiatives to access the damage done to the structure and people became aware of their heritage and voices were raised at the multiple for a to rescue the monument (Goulding et al, 2009).

At present the monument has not been restored to even 20% of original time frame. The reason being the conflict that has emerged between the ASI and state government in terms legal issues and politics of the special status of the state (Chang et al, 1996).

The story does not end here it engulfs the whole Jammu region. Akhnoor fort located on the banks of river Chenab is another issue that needs explains the kinds of threats being face by tangible heritage in Jammu region. Though an ASI protected monument; violation is clearly visible. An overhead tank has been constructed by the PHE(Public Health Engineering) Department for the water supply in the vicinity in the main premises of the fort. This incompatible structure has led to the distorted depiction of the heritage besides some government offices and police station is also functioning in the fort; exposing it to damage that has already reached to zenith in its back portion (Galvez et al, 2013)

Not only that. State is not prepared to face the challenges of the nature like floods and earth quakes when it come to heritage monuments(Ballesteros et al,2007).It became evident when the earthquakes of vast magnitude engulfed the state and brought havoc to heritage in Poonch district of Jammu region. Moti Mahal and Poonch fort were the worst affected. Though restoration work was carried out with help of army but it lacks the technical expertise required in such situations (Gonzalez, 2008).

Loss of heritage is growing exponentially in the region. Even when the places of heritage importance are being restored with the help of bodies like ASI(Archaeological Survey of India),it is not yielding the desired results as there is least co ordination between the tourism agencies and heritage management professionals at the ground zero(Garrod et al,2002).

The reason being the administration finds itself in wilderness after the monument has been restored to certain time frame in terms of its preservation(Herbert,2001).The sympathetic re use of the assets is lacking and causing another challenge as it misses the aim of sustainability in the parlance of heritage management.

Every district Jammu faces the same problem. This half baked approach to heritage is placing the region in the risk zone that will lead to depletion of heritage (Richards, 2002).

4.9 HERITAGE CONSERVATION & PRESERVATION

The challenges being faced by heritage in any geographical zone are addressed by the international guidelines set up by the organizations like UNESCO, ICCROM and ICOMOS. The challenges posed to Jammu's heritage are multiple and require the stepwise implementation of the tools restore it (Zan et al, 2013).The international approach to safeguard the shared heritage lies in local community awareness in terms of capacity building. Jammu requires capacity building to set the stage for heritage preservation (Timothy, 1997). After all, heritage is a local issue that involves the stakeholders who are its living embodiments of culture. The need is to sensitize them about the value of heritage so that they can feel the need to act as the catalysts to be its crusaders(Richards,2002).They have to be made aware that they have not acquired this treasure in an instantaneous manner but has come down to them as a continuous stream. They are integral to it as their existence is shaped by their identity as defined by both tangible and intangible aspects of living heritage (Light, 1996). And has been envisaged by the triumph of the human spirit over the challenges of nature. Moreover, it is also incorrect to assume that the site managers who are basically the heritage professionals are well aware of the heritage values of the asset (Leiper,1979).They are the practitioners of the principles adopted to be test checked at various destinations. When the local community explains the spirit of the cultural heritage and its living traditions, only then can these professionals lend a helping hand to administer the guidelines that are of comprehensive nature (Grunewald, 2002).It can only be realized after dealing with particular case of heritage that as to what treatment and management plan suits the

particular asset having heritage value. Blind cannot lead the blind. It needs some ray of hope by continuous interaction of both the stakeholders and the heritage professionals that involves conservators and historians to define the problem and then seek its redressal.

It leads to capacity building and can help to develop the local resource base in terms of the stakeholders who can be trained to address the issues of restoration work in terms of conservation and preservation.

It has also to be realized that restoration in conservation terms does not mean that whole of the monument can be restored to its exact pristine glory but at least it will enable to set the heritage asset to some time frame and initiating a process that will end in a recognizable beneficial stage.

Another factor that is important is the interpretation of the values. It is not necessary that the community and professionals will understand the same value of heritage. The capacity building of the monument site has to be shaped in terms of norms, values and local society that is the ultimate beneficiary but care should be taken by the site managers to address all these challenges in terms of the collective memory of the community. It has been employed in Zimbabwe. In the similar vein Jammu's cultural heritage needs the capacity building on the following lines:

- a) *Human Creative Genius*
- b) *Cultural Tradition and Bygone civilization*
- c) *Associated Events or Living Traditions*

This develops as one of the cardinal strategies in involving the local community to check the vandalization as has taken place at Darbar Garh, Akhnoor fort and Moti Mahal. It should lead to co management agreement. It works in the similar lines as in the case of tangible products in other sectors .Keeping in view both the tangibility and intangibility; co management is the necessary conservation imperative that will lead the path for other durable steps of conservation. The co management bodies include the members from both the segments. It serves two purposes one that allows the living

traditions to continue in terms of the collective public memory and regulation on the international standards (Drost, 1996).

Uganda's Kasubi tombs and their preservation is an excellent case of norms and their impact on site management in terms of capacity building. It illustrates the usefulness of the adoption of diagnostic strategies instead of post mortem strategies (Millar, 1989). If this technique is adopted to safeguard the Jammu heritage; it will ensure in preserving the intrinsic idiom associated with every monument and tradition in case of the living heritage. It helps every site to develop its own management plan as per the case to case basis (Nuryanti, 1986).

The cultural basis of heritage in Jammu region is predominant as has been established elsewhere and it has all elements of intangible heritage that define the importance of the tangible monuments. In many cases in Jammu traditional idiom that defines the heritage values exists to this day in folk songs and folk lore but the tangible asset has been erased due to vandalization and lack of sensitization. Thus to retrieve the cultural landscape of Jammu to restore its heritage in its due place requires the following measures:

- I. Identification of the stakeholders in terms of social assessment and formation of management committees that includes stakeholders and heritage professionals*
- II. Involvement of community members in information gathering. As they are best persons to ascertain the decay and challenges to heritage involved but should be regulated by the heritage professionals. It should involve the date gathering about the oral tradition*
- III. Analysis of the information procured by the stakeholders and identifying it with the universal guidelines on heritage preservation*
- IV. It should lead to action plan to be implemented at the asset site*
- V. This plan can be termed as a form of agreement to be implemented in letter and spirit at the heritage site for its conservation and preservation.*

4.10 HERITAGE TOURISM

The purpose of conservation and preservation as enumerated above will be rendered useless and hollow if the sustainability is not borne in mind. Sympathetic re use is the main theme of every conservation plan that is implemented on ground zero to restore the heritage in its space and time. Custodians of heritage need to be conveyed meaning and use of significance of heritage.

Sustainability of heritage can be realized if the regulated fruits of tourism are tasted by the local community. In fact, heritage tourism is the tool that governs the as the link between the community and the heritage consultants who devise the ways and means to address the issues that may arise from time to time. The involvement of the local community will ensure the dynamic economic growth and arrange for the financial back up to address the monetary aspect of maintenance of the asset.

In the absence of tourism activity, the restored monument or the art forms is rendered insignificant and cannot bear the expenses of the restoration. In Jammu we have witnessed the restoration of the monuments like Hira Nagar fort in Kathua but it has not borne results that should have allowed continuing the restoration work by the ASI as the tourism infrastructure to cater to this heritage destination has not been well placed. Same thing happens to various other destinations. Mubarak Mandi is the case of abandonment as its restoration work generated euphoria and the bubble settled down with same momentum with which it had started. On clarity of issues and formation of committees was marred by bureaucratic hassles and legal impediments as the state has different set of legislations that confront the jurisdiction of the Central agencies like ASI from the complete takeover of the monument. It is a paradoxical situation that state is not equipped to take the full responsibility of the heritage asset as it lacks technical and financial muscle but at the same time legislations empower it to stop the centre to take the charge though the centre has the wherewithal to address both; conservation and financial aspects of the issue. The ultimate victim being the heritage asset. It employs to all heritage monuments in the state.

In such a charged scenario it becomes difficult to see the viability of the state to address the heritage issues that emerge due to lack of expertise and vision. It acts as the main impediment to encourage heritage tourism activity (Weiler et al,1997). Otherwise,

the heritage tourism is the cause for dynamic interaction between the stakeholders and the tourist who are basically the heritage enthusiasts.

For the case of Jammu the way out is that the state government understands that it cannot promote heritage tourism unless the heritage assets have not been restored and if they have been restored they have to be regulated by proper legislation. Though Jammu and Kashmir state has enacted the J&K Heritage Conservation and Preservation Act in 2010. Its implementation is a serious issue that has not seen the dawn yet (Heritage Act, 2010).

Conservation and preservation of the heritage assets in Jammu region are facing the challenges at the base level and not to talk about the later dynamics (Teo et al, 1995).

Jammu region needs proper mechanism to deal with heritage tourism policy that caters to the needs of the product. There is a need to set the heritage ready for the tourism. Following objectives need to be addressed when dealing with heritage tourism of Jammu region:

- *To make heritage accessible to the stakeholders that includes locals, tourists and the heritage professionals. It cannot thrive in isolation. Absence of the one leads to the breakage that kills the heritage tourism initiative at the outset.*
- *To encourage tourism sector by involving them in decision making in terms of market orientation and extrinsic aspect of the destination so that revenue is generated to sustain the asset but in tune with the guidelines .*
- *To encourage dialogue between the tourism industry ,conservation specialists and community to transmit the need to develop idiom that does not violate the cultural core.*
- *To work on joint mechanism to develop the blue print for achievable goals in terms of organizing cultural activities that transmit the living element of the tangible heritage so that people identify with the monument.*

ICOMOS has given comprehensive charter to implement the guidelines that may be derived at the destination area after going through the needs of the stakeholders but upholding the intrinsic core of the culture that is the seed and personality of the

heritage. It has stressed the need to use the technological base to support the enhancement of the preservation of heritage so that it is put to sympathetic re use.

In many places schools have been set up like the Samba fort and a part of the Mubarak Mandi complex. After analyzing its impact on the asset; it has become clear the regular daily presence of the students and the activities that are inimical to the heritage have led to the further deterioration of the assets. These types of activities cannot be encouraged as they pose a serious threat to the already fragile structure. It makes the asset devoid of the attention it needs to at least maintain some poise.

The best way to value heritage is to identify it, start the process of its documentation and then engage the proper agency having heritage management competence and get it restored .In the later state of restoration; it can be decided as to how the structure can be subjected to re use in terms of heritage tourism.

Mid way re use of the heritage monument will render the whole process of restoration as void as it further invite the challenges that were supposed to have been addressed. The means to sustain the monument after restoration or to maintain the continuation of restoration lies in imposing the entry fee. It filters the non serious visitors to the destination; making it a hassle free venue for the niche segment that values and internalizes the meaning of heritage.

In its guiding principle ICOMOS charter on heritage tourism is vivid and clear and encourages the tourism business with a rider that conflicting values may be present at the destination between the tourists and the host, host and the professionals but they can be resolved in progression .This relationship between the stakeholders matures with more exposure of each other's interests and can be harmonized with every interaction. Thrust of co operation as envisaged in the charter is to ensure the enjoyable and enriching experience of the visitors at the heritage destination.

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