Chapter- II

Origin and Development of Architectural Heritage of Jammu Region

Dotting the cultural landscape of Jammu region is the built heritage in the form of temples, gurudwaras, mosques, forts, palaces, havelis, searis, baolis, etc. These monuments reflect the rich and the glorious achievements of its past history that match the awesome variety and splendor of the architectural heritage of other parts of India as the impact of the different architectural styles of different parts of India as well as those of Western and Central Asian countries is clearly discernible in the built heritage of Jammu region. Besides, since Jammu forms a part of the hill regions of the Himalayas, it did not remain isolated from its neighbouring areas, hence influences from Kashmir, Kangra, Kulu, Chamba, Gherwal, Kumoun, etc., travelled into the region through various routes (trade or otherwise) which connected Jammu and Kashmir with the rest of India. The Orissan, Himachali, Kashmiri and Indo-Islamic influences are seen on different temple styles of Jammu region ranging from stone to brick to wood, whereas Graeco-Roman, Rajastani, Indo-Islamic and European, influences, are visible on its secular heritage like palaces, forts, havelis, searis, etc. This becomes noticeable as we try to trace the development of architectural heritage in the area under study.

The beginning of the built heritage in Jammu region can be traced back to the Indus valley civilization, which flourished between 2500 BC and 1750 BC. This becomes evident from the explorations and excavations carried out by Archaeological Survey of India (ASI) from time to time in the state. Though no building belonging to Indus valley civilization has been excavated so far in Jammu region but the discovery of artifacts like red and grey ware, jars, dishes-on-stand, beakers and goblets, terracotta triangular cakes, bone arrowheads copper pins, etc., belonging to Indus valley civilization from the site Manda, near Akhnur, certainly authenticates the presence of ‘Harappan culture’ in Jammu region around River
Chenab.\textsuperscript{1} It may not be out of place to mention here that River Chenab which originates from Bara Lacha pass (Himalayan contour of Lahaul Spiti, Himachal Pradesh) and is a roaring torrent cannot be crossed anywhere till it reaches Akhnur (Jammu), or Pattal (Sindh). Since the river becomes navigable at Akhnur, the area in and around Akhnur prospered because of the timber trade, which thrived here because timber could be caught at Akhnur. The later references tell us that because of this quality, Akhnur developed into a centre for timber collection.\textsuperscript{2} This may have been the reason, according to some scholars, that a dockyard existed near the fort of Akhnur, from where traders easily crossed the river by using boats and exchanged their commodities. It has also been suggested that like Harappans people of Akhnur to used timber and kiln fired bricks for building purposes and for doing up the facades of their buildings elaborated with wood, which today have not survived.\textsuperscript{3} It may also be noted that the soil around Akhnur was suitable for making fired bricks and many kilns exist even today.

On the basis of above one can assume that the beginning of urban settlement in Jammu region, started around River Chenab, near Akhnur town (see figure-1). However, Indus valley civilization was in the state of collapse by the middle of second millennium BC when Aryan people entered India through the mountain passes in the north-west.\textsuperscript{4} From this period onwards India’s history can be characterized as a series of repeated invasions by peoples from the northwest and their dispersal across the plains and gradual absorption in to the established population Alexander, entered India from this direction in 326 BC, the Kushana’s in the first century AD, and the Huns in 6\textsuperscript{th} century AD and, most significantly waves of Muslims from the end of 10\textsuperscript{th} century AD.

\textsuperscript{1}ASI, Centrally Protected monuments of Jammu Region, Archaeological Survey of India Srinagar Circle, J&K, 2010.
\textsuperscript{2}Frederic Drew, op.cit., Pp. 147-149
\textsuperscript{3} Dan Cruickshank (ed.) Sir Banister Fletcher, A History Architecture, Twentieth Edition CBS Publisher and Distributors, New Delhi,1999 , p 4.
\textsuperscript{4} Ibid.
In the context of Jammu the area around Akhnur continued to develop and prosper as an urban centre and the architectural activity got boost during the Kushana period. Kushana period is considered to be the most significant period in the history of Jammu and Kashmir as more than 100 Kushana sites have been discovered in and around Jammu region. Largest numbers of these have been reported in the areas adjoining River Chenab. Further in Kashmir three major Kushana towns Kaniskpura, Huskpura and Juskpura named after the Kushana rulers Kanishka, Hushka, Juska, have been excavated. The excavation revealed that Kashmir remained as the centre of Buddhism during Kushana period. The 4th Buddhist Council was held in Kashmir under the auspices of the Kushana ruler Kanishka.

Archaeological Survey of India (ASI) during the course of their excavations in 2001-2002 discovered at Ambaran, Akhnur, 28 kms north-west of Jammu city and 5 kms away from the Harappan site Manda, on the right bank of river Chenab, a stupa belonging to the Kushana period. This discovery is being considered so far the most significant in terms of presence of Buddhism in Jammu region and also suggests that Akhnur continued to flourish at least till 7th century AD. (see figure-2) The excavation has revealed the following cultural sequence.

Period-I: Pre-Kushan period (2nd -1st Century BC)

Period-II: Kushan period (1st -3rd Century AD)

Period-III: Post Kushan Gupta Period (4th -5th Century AD)

Period-IV: Post Gupta Period (6th -7th Century AD)

5The historical remains found at Krimachi prove that it was an important Kushan settlement. During the process of exploration at the site of temples at Krimachi and Babbor near to Udhampur, bricks belonging to Kushana days have been reported. At Krimachi these have been found from the side of temple No 4, which belongs to 8th – 9th century A.D., and at Babbor near Kala Dera Temple No.2.


Ibid.

IBid, Pp. 42 & 44.
The first phase of the site has revealed no structural remains, but the second phase (1st - 3rd centuries AD) revealed the Buddhist monastic complex viz. a stupa, three votive stupas, and walls of a monastery. The first phase of the site has revealed no structural remains, but the second phase (1st - 3rd centuries AD) revealed the Buddhist monastic complex viz. a stupa, three votive stupas, and walls of a monastery.

Structurally square at base, the stupa measured 6x6 meters. It was constructed in plain and moulded bricks during Kushana period in the style of stupas at Kalawan and Jaulian stupas in Taxila. The original core of the stupa was filled up with pebbles mixed with hearth in diaper pebble style. Bricks of various shapes were used in its construction from bottom to top and also to decorate the drum and Harmika. Decorative mouldings of stupas at Ambaran and Jandial are the same. The structure of stupas found at Taxila belonging to Saka-Parthian and Kushan period, Dharmarjika, Kalwan and monastic establishments of Jandial are similar. The archeological findings prove that the layout plan, elevation and the construction pattern of these stupas was similar to those found at Akhnur. Terracotta heads along with various other terracotta parts of human figurines have been reported from this site. The stratigraphic positions of these have clearly suggested these can be dated to second half of 4th century AD.

In the year 2009-10, Archeological Survey of India (ASI), Srinagar circle, discovered eight spoked or wheeled stupa at Ambaran, during the course of scientific cleaning of the site. This is for the first time that in the Northern part of India Sub-continent of Jammu and Kashmir state, a wheeled stupa has been discovered. The exposed brick structure is similar to the famous excavated stupa of Nagarjunakonda in Southern Indian and Sanghol in Punjab. This discovery certainly suggests thriving building activities of Kushana period in the region of Jammu.

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10 Ibid.
11 B.R. Mani, Dating of Akhnur Terracottas in the Light of Recent Excavations at Ambaran’, p.44.
12 Ibid.
13 Ibid.
14 Ibid., p46.
15 ASI, op.cit, 2010.
Jammu. However, it may be noted here that Archaeological Survey of India in Jammu region has done very limited excavations and possibility of discovery of more sites like Ambaran cannot be ruled out. Besides, the stupa and the site has also yielded important objects such as terracotta human figurines, decorated pieces, moulds, beads, iron and copper objects and copper coins of the Indo-Greeks, Hunas and Kushana rulers.\(^{17}\) Out of these coins eight copper coins are of Kushan period and one possibly belongs to Tormana the Huna rulers.\(^ {18}\)

The site survived beyond the Gupta period as revealed by the discovery of a large monastery during the course of excavation in the fourth phase (6th -7th century AD). The excavations have also made it clear that the site came into prominence in the early Kushan period and maintained cultural links with the centers of Gandhara School of art for a long period due to its proximity with the region.\(^{19}\) The impetus of Gupta classicism helped Akhnur artists in evolving a fresh mixed style in the 4th century AD, which was seemingly followed, by the artists at Ushkar and Harwan of Kashmir.\(^ {20}\) This may be further authenticated from the fact that Charles Fabri in 1938 AD discovered terracotta heads from the site Pambaran (Ambaran) and he called these terracotta heads “Akhnur Terracottas.”\(^ {21}\)

It thus, becomes apparent from the above discussions that with the establishment of Kushan rule in the region, communications opened up and various trade routes connecting Jammu region with Kashmir and other parts of India also developed. For example the Silk route, the Mughal route, route to Taxila, routes via Billawara, Akhnur, etc. connected the region of Jammu with its neighbouring areas, other parts of India as well as Central Asia, China, Tibet, etc. Chinese traveller *Hieun Tsang* entered the valley of Kashmir in 633 AD\(^ {22}\) through the route which passed through Pan-nu-tso (Punch), and Ho-lo-she-pu-to (Rajauri).\(^ {23}\)

\(^{17}\) B.R Mani, ‘Along the Askini; Historical Archaeology of Jammu Region’, p.7.
\(^{18}\) Ibid.
\(^{19}\) B.R. Mani, ‘Dating of Akhnur Terracottas in the Light of Recent Excavations at Ambaran’, p.43.
\(^{21}\) B.R. Mani, ‘Dating of Akhnur Terracottas in the Light of Recent Excavations at Ambaran’, p.44.
\(^{22}\) J. Hutchison , J. Ph. Vogel, *op.cit.*,p.668.
\(^{23}\) Ibid.
entered the plains of India from *Udabhandha; Urasa* (present Muzafarabad and Uskara) entered the valley via Baramulla gorge. He then from the valley going in a southwesterly direction reached Pan-nu-tso (Punch). From there the pilgrim traveled south-east and reached Ho-lo-she-pu-to (Rajauri).  

Network of routes, thus, gave impetus to trade to thrive in the region which in turn resulted in the expansion of commercial and cultural exchanges between Kashmir, China, Tibet, etc. on one hand and on the other with rest of India. The fact that a flourishing trade thrived in the region is further supported from many references found in *Rajatrangini* of *dvaras/darangs* and forts constructed near these routes to keep an eye on the safe transit of caravans.  

Further via these routes not only trade happened but various cultural, religious influences from other parts travelled into the region which are visible from the material remains of temples, like Krimachi, Billawar and Babbor.  

Gupta Period was the period of revival of Hinduism, and it witnessed beginning of temple architecture not only at Pan Indian level but at regional level too. Though no remains of the Gupta temples have been found at Jammu but one can assume from the explorations and excavations carried out in Jammu region by Archaeological Survey of India that Gupta and Post Gupta periods in Jammu saw a spurt in art and architectural activities. This was made possible because during Post Gupta and Early Medieval periods, the region of Jammu saw the rise of twenty-two hill principalities, which provided political stability in the region and created conducive environment for the development of art and architecture, the remnants of which can be seen in the existing temples dating back to 9th and 10th centuries AD, followed by further constructions in the next two to three centuries which were mostly located on the trade routes. Of these the most prominent are

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26 The region of Kashmir came into prominence under the Karkota king Lalitaditya and the Utpala king Avantivarman. The temples of Martand, Avantisvamin, Avantisvara, etc. are hallmarks of Post Gupta Kashmir art and architecture.  
27 Some noteworthy sculptures of this period are those of TrimurtiVihnsu, and MahesaMurti, etc.
Kiramchi group of temples (Udhampur), Hari Hara temple, (Billawar, district Kathua), Kala Dera temples, Nande Baboure temple, Dera temple, Thalora and Devi Bhagwati temple, Thalora (Manwal/Thalora,Udhampur).

These temples bear a close resemblance with the Bhuvneshwar and Kashmir temples. The *sikhara* at Krimachi is in Orissan style as in Lingaraja and *Raja Rani* temples of Orissa whereas the columns of the Krimachi temples are fluted with trefoil arch which are very common in Kashmir temples.28

The introduction of this style of temple architecture with Kashmiri influences in Jammu region seems to have been the result of the direct contact of the hill rulers with the plains of India and adjoining Himalayan territories. The linkage with the imperial power at Kanauj and Delhi-Ajmer finds mention in *Rajatarangini* where Jammu is mentioned in subordination to Kanauj and Delhi for several reigns beginning with that of Kirti Dhar (650-700 AD) up to Vijay Dev who was contemporary of Prithivraj Chauhan. It has also been suggested that since Dogra ruler Vajradhara or Chakra Dev, had gone on pilgrimage to Jagnathpuri, he imported the Orissan influences into the region.29

One cannot rule out the fact that the art which originated at Orissa, in due course of time may have travelled to Jammu and then to Kashmir via Chamba.30 S.D.S. Charak indicates two ways through which the Orissan style of architecture may have travelled to this region: First, the replication or transplantation of these styles may have been the result of frequent pilgrimages of hill rulers and architects to centers of Hindu religion in the eastern plains. Secondly, it is possible that the local rulers had imported few specialist craftsmen from these areas and by involving local craftsmen, constructed these temples.31 Further one cannot rule out the possibility that these temples being constructed by the trade guilds as these

29 Ibid. p.37
30 Ibid.
31 Ibid, p.46.
temples have been found located on the ancient trade routes. The trade guilds may have got these temples built under the patronage of local rulers.

As Alberuni in the 11th century AD, writes “Marching from Kanauj towards north-northwest, you come to Shirashara, 50 farsakh from Kanauj, Pinjaur, 18 farsakh, situated on the mountain, whilst opposite it in the plain there is the city of Thanesvara. Dhamala , the capital of Jalandhar, at the foot of the mountains, 18 farsakh; Ballavar, 10 farsakh, thence marching west ward, you come to ladda, 13 farsakh, fortress of Rajagiri 8 farsakh, thence marching westward, you come to Kashmir, 25 farsakh.” At that time this was an international trade route, which entered the Siwalik hills at Nahan and passed through Kangra and Nupur to Ballaur and then to Ladda and Rajouri from where one off shoot went to Kashmir and the other across Jhelum to Indus towards Central Asia. This was the safest caravan route at that time. An offshoot of this route further descended to Jammu and other principalities, which were situated on this route the Ballaur, Bandralta and Mankot. This route not only increased the economy of the area but also brought new ideas of art and architecture as reflected in the architectural styles of stone temples of Billawar, Babbor and Krimachi.

Billawar (Balor) connecting Kanauj with Kashmir thus, suggests that on one hand Billawar was connected with Kanauj and on the other through it Chamba was connected with Jammu and Billawar was an important halting place on this route. Billawar, had developed as an important trade center by the 10th century AD and the temple was constructed either by the trade guilds of the place or the ruling family was in a position to provide proper monetary support to its construction.

Similarly Babbor was also situated on the route which connected Jammu with Kashmir as well as with Chamba and also Krimachi on the route which once

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33 Ibid.
connected Kashmir with Jammu by Banihal pass.\(^{36}\)

As per researches done so far on the region, it has been concluded that since most of the temples of the region fall on the routes, there is a possibility of them having been built by the local rulers with the help of trade guilds.

The temples at Krimachi, thus, date back to 9\(^{th}\)-10\(^{th}\) century AD, which is authenticated by the architectural style of the edifices.\(^{37}\) (see figure-3) Temple 4 marks the beginning of developed temple architecture at Krimachi.\(^{38}\) The temples found at Babbor are datable to 10\(^{th}\)-11\(^{th}\) centuries AD.\(^{39}\) (see figure-4) These temples were made of soft sand stone as compared to the temples found in adjoining territories of Chamba and Kangra.

The layout plan of Babbor temples is in Prathiara style and some other shrines have the influence of Orissan style.\(^{40}\) S.D.S. Charak, concludes that Rajsthani influence in these temples itself is a variation of Gujara-Patrihara style of architecture, indicated by the use of decorative motifs like peacock and camel. R.C. Kak points out that how skillfully the medieval craftsmen of the region mixed the aesthetic elements of Kashmir temples like floral columns, human garudas, etc. with the north Indian style of architecture. Further R.C. Kak, mentions that the presence of influence of Kashmiri elements of architecture in the temples to the east of Chenab was not astonishing. The medieval architects who had the knowledge of Kashmiri style of architecture were procurable from the Lohara (Poonch) and Rajpuri (Rajouri), where the Kashmiri style of temples had already been constructed.\(^{41}\) Hence the stone temples of Poonch (see figure-5) Rajouri and


\(^{38}\) ASI, \textit{op.cit.}, 2010.

\(^{39}\) B.R Mani, ‘Along the Askini; Historical Archaeology of Jammu Region’, p.6.

According to S.D.S. Charak, this cluster of temples (Babbor) spread over an area of more than one kilometer may have been a part of a big town which finds mention in Rajtarangini in connection with the events of 1087-88 AD under the name Babbapur), then again Babbapur finds mention during the reign of King Sussala of Kashmir.

\(^{40}\) S.D.S. Charak, \textit{op.cit.}, Vol. VIII, p.35.

\(^{41}\) \textit{Ibid.}, p. 66.
Kishtwar dating back to 10th-11th centuries AD were constructed in Kashmiri style on a raised platform with the entrance provided with trefoil arch surmounted by pediment design supported by two pillars.

In the district of Udhampur at village Laddan Kotli, there exists a stone temple of medieval period and it is believed that the temple was built by king Jallandra of Trigarat (Kangra) in the 11th century AD. Architecturally the style of the temple resembles the temples of Himachal Pradesh. From Sai Draman, (See Figure-6) an archaeological site, located about 12 miles away from Kishtwar town, on a local route to Paddar, near village Padyarnan, have been reported the ruins of three stone temples. However, today only one temple stands in a deteriorated condition. From the outer stone slabs on the left side wall of the temple have recovered number of inscribed stones, mostly defaced except for one having an inscription written in Sarda script resembling the characters of Sarda inscription found in Chamba and Kashmir datable to 10th or 11th century AD. It may not be out of context to mention that Sarda script was vogue in Kashmir and adjoining hill territory, from 8th to 16th centuries AD. Besides, the temple structure at Sai Draman has some structural similarities of the Pandrethan temple of Kashmir belonging to 10th-11th centuries AD.

After 12th century AD there seems to have been a gap of five and half centuries as no temple belonging to this period has been reported in the region of Jammu so far. It sounds a strange phenomenon in the architectural history of Jammu region. This may have been due to the political instability in the region because of foreign invasions and establishment of Muslim rule in the plains and in and around the adjoining territories. These political disturbances in the plains might have isolated Jammu from other parts of India. Secondly, the temples may

42 State archives, Archeology and Museum Department, J& K, Jammu.
have been destroyed on account of constant foreign inroads and the vandalism of invaders from the 13th century AD onwards till the last quarter of 17th century AD. The rulers of Jammu thus, remained busy in struggle with these forces up to 17th century AD, because of which temple architecture in the region suffered and instead attention began to be paid to make defence systems strong to counter the foreign invasions. Hence, the period saw the mushroom growth of forts in the region which were constructed in Indo-Islamic style of architecture.

Remains of as many as 40-50 forts have been reported from Jammu region and most of these are the Hill forts. It seems that an effective system of defence mechanism in the form of forts developed in Jammu region. The earliest to be reported is the fortress of Loharakotta or Lohkot constructed to stop the Mohammadan inroads. Loharakotta was constructed to stop the Muhammadan inroads from the north-west and it twice successfully withstood the siege laid by Mahmud of Ghazni who invaded India between 1001 AD to 1026 AD.46

According to Hutchison and Vogel that the fort on the ridge near the centre of this valley (Loran/Lohara state) was situated the strongest fortress of Loharakotta or Lohkot, which was the original capital of this kingdom/state.47 Mention may also be made to the forts of Rajouri and Poonch.48

Number of Indo – Islamic buildings mostly in the area of Poonch and Rajouri were constructed between 15th to 17th century A.D including a couple of forts and caravan series, tombs, mosques, gardens equipped with hammams and fountains.

Ferishta mentions the construction of a fort in Jammu by a Persian king Kaid Raj. Timur mentions at least two forts of Jammu in his autobiography, the

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47 *Lohara* state was founded by about ad 830 by Nara, a local petty chief of the Khasha tribe(Rajataragini)
48 J. Hutchison, J. Ph. Vogel, *op.cit.*, Pp.700-701
49 Kalhana, *op.cit.*, Pp.184. 430-33
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*Malfuzat-i- Timuri*, one near Mansar and other, the fort of Bahu, which he invaded in 1398-99 AD. *Tarikh-i-Daudi* of Abdullah refers to the Sur fort of Mahorgarh.50

As per literary evidences, the fort of Mahorgarh was the first Indo-Islamic structure built by an Afghan ruler in around 1549 AD.51 The fort is located few kms to the northwest of Samba town on a hillock. The fort was, perhaps, built by Salim Shah Sur (1545-1553 AD). *Tarikh-i-Daudi* of Abul Fazal, ascribes the construction of the Mahorgarh fort to Sultan Islam Shah Sur who built it in 1549 AD and possibly at that time was known as *Qila* Mankot. The last Afghan ruler Sikander Suri is said to have taken refuge in this fort before surrendering to the Mughal emperor Akbar in 1557 AD.52 This is the only surviving example of Indo-Islamic fort architecture in Jammu region. The elements of architecture used in its construction were in vogue during Lodi and Sur period. This is authenticated by the two to three courses of ornamental calligraphy on the arch of the main gate of the fort, whereas upper right and left sides are decorated profusely with carved floral designs.53 S.D.S. Charak, mentions that the architecture of the fort resembles the buildings of Lodi period found at Delhi and Agra. After this there are number of architectural remains found in Jammu region belonging to Mughal period, but these are not as massive and extensive as the fort of Mahogarh (see figure-7).54

However, with the coming of the Mughals to India and their frequent visits to Kashmir via Rajouri and Poonch, there was a spurt in architectural activities along their caravan route, popularly known as the ‘Mughal Route’. Number of material remains of this period in the form of forts, mosques, *serais*, *baolis*, *hammams*, tombs, shrines, *deras*, etc and gardens have been found along the Route. To name the few are Poonch fort, Chingus *serai* (see figure-9) Thanamandi *serai* (see figure-10) Naoushera *serai*, Shaji Marg *serai*, Aliabad *serai*, Sukh *serai*, Hirpur *serai*, etc. in the lap of outer Pir Panjal range. These *serais* constructed by

51Ibid.
52Ibid, Pp.68-69
53Ibid, p.69
54Ibid.
the Mughal emperors at a varying interval of 10-15 kilometers depending on the terrain of the route, for making the journey of the royal entourage comfortable, illustrates the contemporary social conception of cultural heritage which played a role in the socio-economic development of the area, as small townships around halting places and *serais* emerged. Some of the remnants of these *serais* still exist in good condition and some are in a dilapidated condition. During this period the architectural influences which travelled to this region were indo-Islamic and Mughal.

*Akbarnama* describes two forts at Jasrota (see figure-8) which were invaded by Mughal armies and conquered in 1595-96 AD. Akbarnama describes “when the army reached Jaruna (Jasrota) the native place of babu-his sons brethren and friends gathered and took up a strong position at small fort on a hill. This hill was covered with dense forest from top to bottom, with only one narrow way along which one or two horsemen might pass. On each side of this road there was a wall with loopholes through which murets could be fired, arrows shot upon stringers and foes, to prevent their approach. At the bottom of the hill on the level of ground there was a cultivated tract in which there was a fort with moat”. Today the fort cum palace is in ruins, now it is only an evidence of the rich legacy of builders of this fort.

Sufi shrines like *Pirmittha, Panjpeer* and mosques like *Mastgarh, Fattu Chowgan*, etc. in Jammu city are also the remnants of Indo-Islamic architecture. There are number of mosques and sufi shrines of different periods starting from medieval period in different parts of Jammu region.

Under the patronage of the Dogras, Jammu and Kashmir princely state witnessed large number of developmental activities in the field of art and architecture. The architectural activity that flourished in the 18th and early 19th centuries includes construction of temples, forts, palaces, *baolis*, etc. Dogra rulers carried out architectural activities almost in all parts of the state i.e. Jammu,

\[55\text{S.D.S. Charak, } op.cit., \text{Vol. VIII, p.85.}\]
\[56\text{Ibid.}\]
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Kashmir and Ladakh. In Jammu region Dogra rulers built large number of temples, mosques, forts, palaces, baolis, ponds, talabs, etc. and most of these still exist in good condition.

The small temples found at Purmandal and Dansal are the remnants built by Dev dynasty and local chieftans. The temple of *Maha Kali* (popularly known as *Bawe Wali Mata*), to be found inside the Bahu fort, was perhaps, built by Maharaja Ranjit Dev of Dev dynasty. Rulers like Maharaja Gulab Singh, though remained busy in the consolidation and extension Jammu kingdom yet spared much time for architectural activities in the region. Huge cluster of temples found in Jammu city is a contribution of his successors in the field of architecture. The structures built by his successors are characterized by the use of brick instead of stone. This may have been because of the paucity of good sand stone in Jammu proper. A fine example of this period is the Raghunath temple in the heart of Jammu city. The foundation of the temple was laid by Maharaja Gulab Singh in 1835 AD and was completed by his son Maharaja Ranbir Singh (see figure-11). The temple represents entire Hindu pantheon, though the main deity of the temple is lord Vishnu. Similarly other temples built by Dogra rulers are Radha Krishan, Shivalya Mandir, Burj and Sui Sumbli, etc. The temples which were built during the period of Dogra rulers in Jammu region are broadly of two types viz. first Dogra style of temple, the best example of these temples are Raghunath temple, Sui Sumbli ,etc. made of bricks , gypsum and lime mortar with various architectural influences like Mughal influences on the external walls and on the surface of sikhara.

Second type of temples found in the hilly terrains of Jammu region are ‘Pahari‘ style of temples built by local chieftans and inhabitants (see figure-12). Built square in plan with pyramidal roof crowned by a series of kalasas at the top and open verandah on all sides serves as pradikshna path. Some these are more than 200 years old and most of them are made of wood and stone.

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Dogra rulers also built forts, palaces and beautiful *havelis* for their civil and military officials, *Jagirdars* and rich traders built them for their own residence. (see figure-13) Some of these mansions are still in good condition and some are in dilapidated conditions scattered in different parts of Jammu region. The architectural influences of different styles are found on these buildings. The Dogra artisans and craftsmen while constructing these historical monuments kept in mind the aesthetic sense.

The historical buildings which were constructed by Dogra rulers during the last half of the 19th century and first half of the 20th century show influences of European and Colonial architecture along with Indo-Islamic, Rajputana and indigenous architecture. The archival records of the Dogra rulers show that they employed various English engineers and architects for the construction of many historical buildings. The historical buildings completed in the first quarter of 19th century during the reign of *Maharaja* Partap Singh are *Gole Ghar*, Grey Hall, Army Headquarter and Foreign Department building, etc.\(^{58}\) of Mubarak Mandi Palace complex (see figure-14), *Ajaib Ghar*, Ranbir High School, Prince of Wales College, *Amar Mahal*, *Moti Mahal*.

From, above it becomes clear how architectural activities with multicultural influences originated and developed through various phases of history and left its imprint on cultural landscape of Jammu.

The evolution of architecture in the region constructed on the basis of these findings, began with Buddhist stupas, moving on to stone temples of early medieval and medieval period, Indo-Islamic buildings of medieval and late medieval period and lastly the historic buildings built by the Dev dynasty and Dogra rulers after 18th century AD onwards up to first half of 20th century AD.

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Figure-1 Akhnur fort river side (perched on Harappan site, Manda)

Figure-2 Ruins of stupas and monastery (Buddhist site, Ambaran), Akhnur
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Figure-3 Krimachi Group of temples, Udhampur

Figure-4 Kala Dera temple-I Manwal, Udhampur
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Figure-5 Ruins of ancient temple Mehander, Poonch

Figure-6 Ruins of Sai Draman temple, Kishtwar
Figure-7 Ruins of Mahoregarh fort, Samba

Figure- 8 Ruins of Jasrota fort cum palace, Kathua
Figure-9 Shahi Masjid (inside Chingus serai), Rajouri

Figure-10 Thanamandi Serai, Poonch
Figure 11 Raghunath temple, Jammu

Figure 12 Nag temple, Bani- Basohli, Kathua
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Figure-13 Haveli, Darbargarh, Jammu

Figure-14 Mubarak Mandi Palace complex (Tawi side), Jammu